

CEx14

'Identi-city': Creating Second Generation Museums for Toronto

George Thomas Kapelos, *editor*

A record of student design outcomes of the 2014 Collaborative Exercise held at the Department of Architectural Science, Ryerson University, Toronto, Ontario, Canada, January 2014.



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Ryerson University
Faculty of Engineering & Architectural Science

Department of **Architectural Science**
Ryerson

2014 Collaborative Exercise

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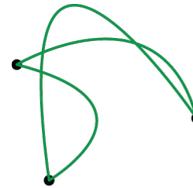
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The PDF copy of this book is available for download at <http://ryerson.ca/gkapelos>



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THE DEPARTMENT OF ARCHITECTURAL SCIENCE COLLABORATIVE EXERCISE

Each year, at the start of the winter semester, undergraduate and graduate students, faculty and staff, and invited guests come together to take part in the annual Collaborative Exercise (CEx) held at the Department of Architectural Science at Ryerson University. The five-day event challenges students to address an important contemporary issue.

The intention of the exercise is to engage students to collaborate, think and design, while investigating a topic related to architecture and the built environment. Through this experience, students have the opportunity to work with students from other years in the Department's program, to achieve a common design goal.

The Collaborative Exercise ends with an exhibition at the Paul H. Cocker Gallery in the Ryerson University's Architecture Building. This book showcases the outcomes of the 2014 Collaborative Exercise, entitled *'Identi-city' – Creating Second Generation Museums for Toronto*.

I congratulate the students and faculty on their great work.

George Thomas Kapelos, OAA FRAIC RPP OPPI MCIP

Professor, Department of Architectural Science

Instructor, Collaborative Exercise 2014

“Museum therefore is a word acquiring new significance ... not the museum in the narrow senses of a particular building or institution, but as a potent social metaphor.”

—Robert Lumley (1988)

“Museum Services is interested in partnering with artists because we believe art can serve as a catalyst for people to see and think about historic places differently. Art can reveal complex issues and can provide an alternative to traditional didactic methods of historic understanding. ... Museum Services' mandate is 'to tell the story of Toronto in all its diversity from 11,000 years ago to the present,' making it the only museum organization with a focus on telling the overall story of our city. At the same time, each ... museum is a community gathering place that encourages active citizen participation in the ongoing development of the community's sense of history and identity.”

—Strategic Directions for Toronto Historic Sites, *DRAFT document, Toronto Economic Development and Culture Division*, (November 2013)

“[I]dentity in architecture cannot be homogenous, coherent or something that can rigidly be derived from distinct indigenous patterns. This is even more so in postmodernism where fluidity and diversity seem to be among the prevailing themes.”

—Peter Herrle, *Architecture and Identity* (2006)

“Our mission is to ignite the spirit through a celebration of sport and culture. Our vision is of a life-affecting experience where the athletes of the Americas and Caribbean gather to demonstrate the best in sport performance, and where music, art, culture and diversity are celebrated.”

—Mission Statement, *Toronto Pan-Am Games 2015* (2012)

'IDENTI-CITY'

Creating Second Generation Museums for Toronto



In 1979 pianist Glen Gould was invited to make a film for the television series *Cities*. In this quirky and sometimes irreverent film, Gould gives us a glimpse of what he thinks about Toronto. What Gould liked about Toronto, among other things, was that it did not “impose its city-ness upon you”.

—*Glen Gould's Toronto* (1979)

THE ‘IDENTITY GAP’

Toronto is a city of neighbourhoods, rich history and vibrant street life. Yet many of us don’t know about our past, nor do seem to want to take an active part in the direction our city may be taking. For example, in the last municipal election, just over 50% of the eligible voters turned up to vote. Toronto is also a city that has experienced a great deal of growth and change in the past few decades, and many of those new to the city know little of its past, yet their presence is vital to the ongoing evolution of what Toronto may become.

The 2014 Collaborative Exercise (CEx14) examined the interrelationship of architecture and identity. Specifically, CEx14 explored ways in which architecture could provide space and form for the expression of the identity of Toronto for its citizens. CEx14 took its inspiration from Glenn Gould’s film, *Toronto*, which presents one individual’s personal image of Toronto in 1979. Thirty-five years later, the Collaborative Exercise will sought to reconsider Toronto’s image through the eyes and visions of our 400+ undergraduate and graduate students.

Critics lament the disappearance of local character and sense of place in many of our communities. We blame, in part, the architects, developers and design professionals for the banality of our urban environments. According to architect Peter Herrle, a number of events have caused this state of place-less-ness. First, our urban landscapes are grounded in processes of modernization, globalization and the ‘decomposition’ of control institutions and the erosion of collective thinking.¹ In this time of rapid transformation and transition, Herrle believes, there are periods of instability, discomfort and irritation. At times we feel as though we are in an ‘identity gap,’ not knowing where to turn to understand who we are and where we may be going, let alone why this

has happened, how it may have occurred and what we can do to address this.²

Concurrent with this process of rapid transformation, we are aware that ‘identity’ may be neither fixed nor a universally-agreed upon concept. Identity relies upon a level of cohesiveness and agreement on commonly-shared values. While reference groups provide us with a means of assessing who we are and establishing our values and beliefs, the fluidity of our current condition neither can assure us of a means to agree upon the common threads that may constitute our identity nor how we might seek to manifest that identity. (Take for example the very clear division of opinion about Toronto’s former Mayor, Rob Ford, and his performance. What, for example, is appropriate conduct of our Chief Magistrate? What does the range of opinion on this matter indicate about our collective values? And how does this behaviour reflect upon our own City’s identity? Does it matter?) We acknowledge that cultural change occurs constantly and are surrounded by shifts in cultural values. Glenn Gould’s Toronto of the late 1970s is radically different from the Toronto of today.

Architecture and Identity

The identity crisis is reflected even to a greater degree in the architecture that we create. Architecture has long been a carrier of identity. Our institutions – religious, cultural, social, political, intellectual and economic – all contribute to establishing our sense of who we are, and this is evident in the buildings housing these institutions. At the scale of the city, our urban form, infrastructures and systems, reflect values and priorities. The disparate and often eclectic architectural

expressions that surround us today send out confusing messages. For example, is Dundas Square a public space or is it on huge billboard? On Ryerson's campus, images of the new Student Learning Centre present diverging impressions: is this a place of quiet study, a campus living room, or an ambitious statement about city building?

Symbolically, we agree, architecture is a carrier of identity. But how is identity manifested in the buildings we create?

Identity, as defined by the Oxford English Dictionary, is an "expression of values." In the local context, our identity is shaped by the physical environment, our social, political and economic values, and the blending of the cultures which have made Toronto their home, both across time and in time: from first indigenous peoples, through colonists arriving from Western Europe and, since 1950, to the hegemony of global cultures, all of whom call Toronto 'home.' The Canadian census allows us to determine basic demographic characteristics such as age, sex, marital status, household relationships and mother tongue. The national household survey elaborated on this to include, inter alia, citizenship, ethnicity, income, work, languages, citizenship, income and housing.³ While these instruments provide us with a means of understanding what Toronto may be from the demographer's or statistician's point of view, does it really give us a clear idea of our identity?

The question for participants in CEx14 was how do we understand identity, how is an understanding of our identity transmitted, and how might architecture both represent who we are and reflect our values? Through CEx14 we sought to answer questions such as, Who are we? / What are we? / When did we become thus? / Where may be going? / Why





does this matter? Through architecture, we asked, how is identity formed and, more importantly, how might it be transmitted or 'carried' in what we may build?

According to sociologist Peter L. Berger, identities are not simply derived from the local past, but rather they are the result of a process of 'transmitting packages' that contain innovation, values and techniques. Berger's hypothesis is that perceived reality is constructed by social consensus and that identity is constantly being constructed (and re-constructed) by individuals, groups and institutions.⁴ These 'packages' are carried primarily by communication and information networks, rather than political forces. The media today is one place where identities are formed and re-formed along with other communication networks including the established institutions of knowledge and culture in our society.

Architecture plays a role in communicating identity and many examples abound. The re-making of Paris under Baron Haussmann in the 19C not only allowed ease of military manoeuvres but also established a network of sites to showcase newly-created cultural monuments of the new republic. World's fairs, including Canada's Expo '67, have become venues for architectural celebrations of national identities. Canada's embassies around the world present architectural representations of Canada abroad. International events such as the Olympic Games demonstrate national pride, progress, global engagement and a nation's being on the cutting edge of future architectures.

Cities have used architecture and the remaking of their cultural institutions to strengthen their image. Inspired by the impact of Frank Gehry's 1991 Guggenheim Museum in the Basque region of Spain, critics have coined 'the Bilbao effect' where culture has become a means of promoting economic development.⁵ Architects have been complicit, vying to create outstanding cultural monuments. Toronto has not

been immune. In recent years we have seen Libeskind's ROM and Gehry's AGO take form and command the lay public's architectural attention. The debate continues today, with impresario David Mirvish promoting large towers designed by Frank Gehry on King Street in Toronto, all promoted for the good of our city.⁶

The Evolving Museum

One cultural institution central to the formation of identity is the museum. Traditionally, the museum has been seen as an institution that collects and conserves artifacts and other objects of scientific, artistic, cultural or historical importance, and makes them available for public viewing. A product of the Enlightenment, museums are "dedicated to the principle that access to the full diversity of human artistic industry promotes the polymath ideal of discovering and understanding the whole of human knowledge, and improves and advances the condition of our species and the world we inhabit."⁷ However, the traditional idea of the museum is shifting. Rather than being repositories of knowledge, museums have repositioned themselves to become agents of change. The museum is no longer a place to just look at objects and take these for their surface value.⁸ Aided by the emergence of new technologies, critics argue, "[m]useums have become sites for active and visible ideological struggles."⁹

In an examination of museums at the start of the 21C, anthropologist Kylie Message anticipates a new role for museums – namely advocacy. As a case study, she described ways in which the National Museum of the American Indian in Washington DC displays and presents materials, how this museum represents new approaches to the role of the museum, and how museums can become reflections of ideology and culture.¹⁰ Message suggests that museums have now acquired a new significance: "[t]he museum is to be

seen, not in its narrowest senses as a particular building or institution, but as a potent social metaphor."¹¹ For Message, the museum is acquiring new significance in the 21C and will foster discussions on what it means to live in a globalized world.

In recent years, the activity of the museum has been supplemented and in some instances overtaken by that of the festival – short-duration, location-specific, theme-driven events – which allow for individual and collective self-expression by a wide range of groups and interests. Toronto's Luminato and Nuit Blanche are indicative of these kinds of transitory events, which, according to geographer Stanley Waterman, "transform places from being everyday settings into temporary environments that contribute to the production, processing and consumption of culture." Moreover, he contends, "festivals also provide examples of how culture is contested."¹² In 2015, Toronto hosted a major world sporting event. The 2015 Pan American Games brought over 7000 athletes from over 40 countries to Toronto, bringing a focus to this city, its culture and identity. As a part of its mandate, the Pan-Am Games organizing committee anticipated "a life-affecting experience where the athletes of the Americas and Caribbean gather to demonstrate the best in sport performance, and where music, art, culture and diversity are celebrated."¹³ As part of the Games, Toronto became the site of a number of cultural festivals.

The Collaborative Exercise 2014

Continuing in the tradition of the 2013 Collaborative Exercise, which addressed ‘civility,’ CEx14 was presented as an experiment in architecture and identity. CEx14 invited students to consider ways in which the museum and the festival can converge, both to investigate and promote shared identities and to become agents of social change. Entitled ‘Identi-city – creating the Second Generation Museum for Toronto,’ Architectural Science’s 2014 Collaborative Exercise focused on architecture’s role in nurturing Toronto’s identity and engendering awareness in Torontonians and our visitors of the forces that shape the city’s image, identity and the values that its citizens share.

CEx14 invited participants to explore the concept of identity through the institution of the rebooted idea of ‘museum’ or Museum, Version 2.0 (M_v2.0). Rather than viewing museums as repositories of artifacts and places of display and interpretation, CEx14 proposed that museums infiltrate the city to become vehicles for exploring individual and collective identities, reflecting these back to ourselves, while presenting them to the world at large.

There were two starting points for CEx14. First, there were the City of Toronto’s ten museums. Administered by Cultural Services in the City of Toronto’s Division of Economic Development and Culture, Toronto owns and operates 10 museum facilities across the City, housed for the most part in historic buildings and located on sites significant to the city’s development. Prior to CEx14, Cultural Services had been considering ways in which City museums could become an active voice in addressing current and future issues on Toronto’s social, political and cultural landscape. We therefore utilized CEx14 as a vehicle to provide input to Cultural Services on ways in which the museum as an

institution could be brought into the daily life of the city and play an active role in assisting citizen groups and individuals reflect on and shape the city’s identity and, concomitantly, its future.

Our second starting point was the myriad of festivals and events that take place across Toronto on a year-round basis. Many of these are culturally-based, such as Word on the Street; others are aimed at specific demographics such as Caribana or Pride Toronto; while still others are organized in conjunction with special events, such as Nuit Blanche, TIFF or the 2015 Pan American Games. These festivals and events provide an opportunity for citizens to gather in celebration of the public life of the city.

Rebooting the idea of the museum

Museum Version 2.0 (Second Generation Museums (M_v2.0))

The 2014 Collaborative Exercise envisaged the creation of a second generation of museums, what we called the Museum, Version 2.0 (M_v2.0). The Second Generation Museums (M_v2.0s) are to be facilities which would be identity markers housed in Toronto’s public parks and deployed as needed across the city to support city festivals and events.

The the Second Generation Museum (M_v2.0) is a neologism for a museum that exists in and for the community and acts as an agent of change. Rather than being centred on collecting artifacts or displaying them, these Second Generation Museums (M_v2.0s) were seen as places that would allow Torontonians to explore and express their identity and shared values, and give voice to social change. These installations

were envisaged to create places of reflection, display and engagement for our citizens, with reference to important ideas and events that have shaped our consciousness, both in the community and in the city-at-large, while pointing to future directions that our city may take. They were to be designed as loci of cultural exchange, information and community engagement, debate and consideration. Rather than being seen as monuments to individual events or ideas, these Second Generation Museums (M_v2.0s) were to become nodes in a network of installations across the city, which seek to answer the questions, Who are we? / What are we? / When did we become thus? / Where may be going? / Why does this matter?

To bring coherence to the idea of these Second Generation Museums (M_v2.0s), CEx14 built on five specific themes that have been derived from proposals put forward by Cultural Services for reconsidering the ways Toronto's heritage may be interpreted. These themes relate strategically to Cultural Services' ongoing curatorial programs in Toronto's existing museums and were seen as a means / platform / strategy for citizens to collectively interpret our city outside the confines of a traditional museum setting and bring this to the city-at-large at festivals and events held across the city.¹⁴





The five themes are identified as follows and are associated with the following facilities currently-operated by Cultural Services:

Theme 1: Social justice and inclusivity

- “The Mackenzie House is the focal point for telling the stories of how Torontonians have struggled to achieve social justice.”

Theme 2: Constructing modernity

There are two sites which reference this theme:

- “The Gibson House is the original homestead of David Gibson, a land surveyor who was responsible for laying out the grid of the city. Located in North York, the Gibson House focus is on the development of Toronto and shifting ideas about the city and its suburbs.”
- “Colborne Lodge was the home of Toronto’s first architect, John Howard and suggests ways in which the design and engineering professions have influenced the development and growth of the city.”

Theme 3: Effecting the diverse city

- “Spadina House, home of the Spadina Museum, explores the social transformations that took place in Toronto and Canada during the period between the two world wars.” This social transformation continues today.

Theme 4: The sustainable city

- “Todmorden Mills, located on the lower Don River, represents the reconciliation between the city and its natural setting. In light of climate change and shifting environmental priorities, this site together with its neighbour the Evergreen brickworks is the focal point for telling the story of the sustainable city.”

Theme 5: The healthy city

- “Montgomery’s Inn, located in Etobicoke, is building on its historic legacy as a 19C hotel / tavern to celebrate projects related to food, nutrition, health, healthy living [which all form a part of] community identity.”

The five themes were broad in scope and provided room for individual interpretation by CEx14 participants. An exercise – ‘Emerging Identities’ – took place at the start of CEx14 to develop research into these five themes and a follow-up session – ‘Ideas Exchange’ – was scheduled for students to discuss what these themes may encompass and how they may be interpreted.

CEx14 built upon the already-established Toronto Museum Project, where citizens, artifacts, events and narratives are brought together to tell the multiple stories that make Toronto what it is today.¹⁵ In proposing the creation and deployment of these M_v02s across Toronto, we provided an opportunity for Cultural Services to consider ways in which the public may have input into both the activity within these installations and how these places may become markers for important past events, current trends and possible future directions that our city may take in relation to culture, politics and society.

Sites and Street Festivals

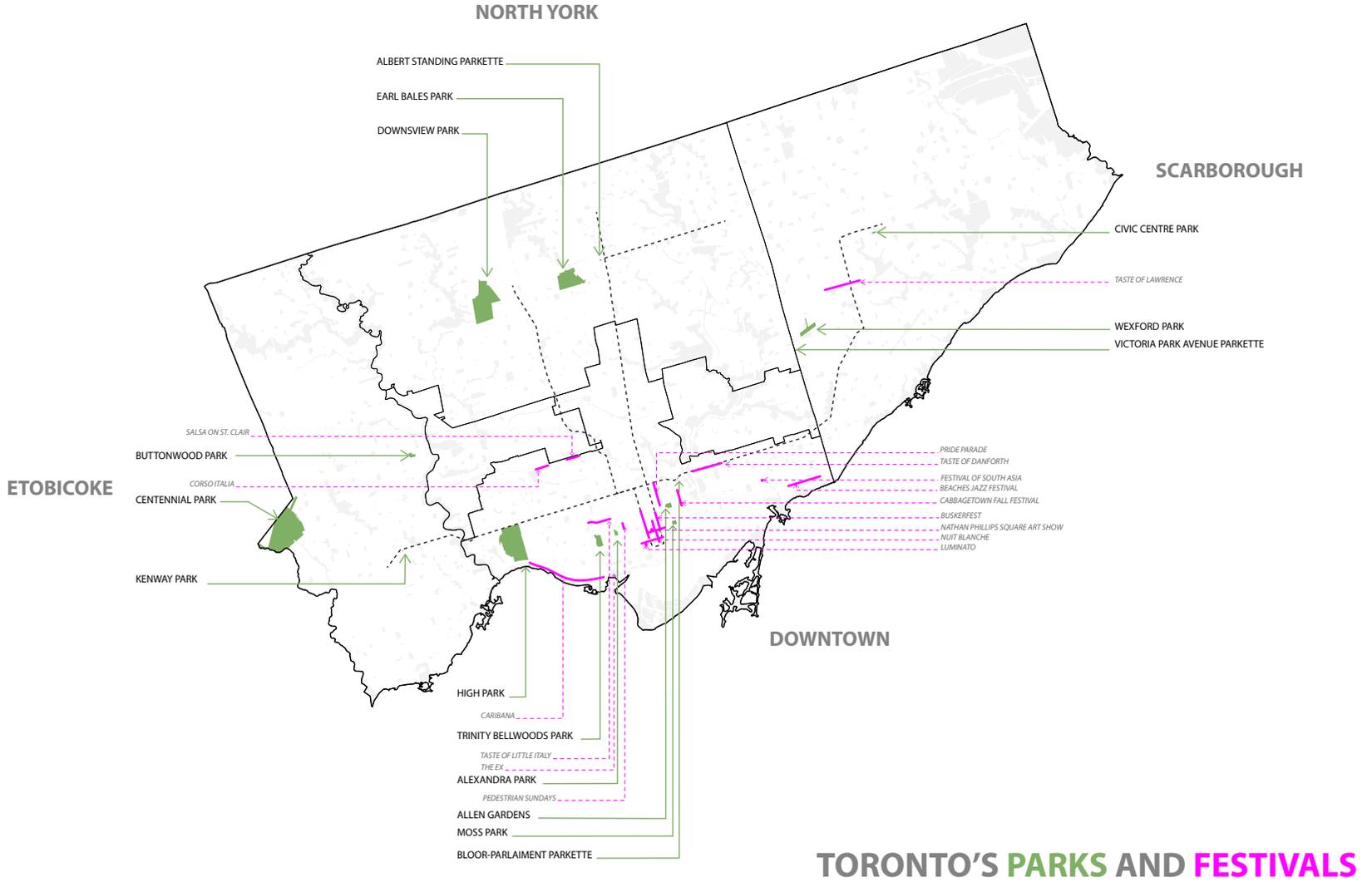
In CEx14, we were not building at or near any of the historic sites. Rather, we looked to create a network of places that could open up the city, allowing citizen participation and input into the question of our individual and collective identity as a city and society. Therefore, and as to allow for the city to become into an open museum, sites were chosen as generic places, located across the city, on public lands, owned by the City of Toronto, primarily park spaces. These

were sites where the facilities would be located, most often in their un-deployed condition, and would stand as markers to the themes of the city’s identity. Students were given the opportunity to build upon the characteristics of the site; however, the emphasis was to be on the development of the required theme as a vehicle for generation of the design idea and form.

The Second Generation Museums (M_v02s) would be permanently housed on the assigned sites across the city located in public parks. When not operable in a park location, they would act as formal markers and signifiers, representing one of the values promoted in permanent museums (social justice/inclusivity, modernity, diversity, sustainability, health).

The Second Generation Museums (M_v02s) were to be designed as demountable / deployable/ movable structures which might be deployed either in their park settings or across the city for use in temporary festivals and events. Students were required to design for both conditions and these were to be depicted in final submissions. The method of deployment was at the discretion of each design team. The concept of deployment and movability as well as the static or closed condition of these installations would suggest that these installations, like the values they represent, are mutable, ever-changing and subject to a variety of uses and interpretations. Thus, in their mobility and mutability, these projects would have the potential to bring the museum into the city and into the daily lives of Torontonians and our visitors.

Teams were assigned a site and one or more street festivals in which to depict their design for the Second Generation Museums (M_v02s) in operation. They were also required to show the M_v02 in its ‘closed’ or marker condition, as it is housed in the park site. The M_v02 could also be deployed



in the park setting for use as a park pavilion as well as an installation discussing the themes proposed.

A listing of sites and street festivals follows.

Sites

Section	Park	Borough
1	Trinity Bellwoods Park	Toronto
2	Buttonwood Park	Etobicoke
3	Albert Standing Parkette	North York
4	Civic Centre Square	Scarborough
5	Moss Park	Toronto
6	Centennial Park	Etobicoke
7	Downsview Park	North York
8	Victoria Park Avenue Parkette	Scarborough
9	High Park	Toronto
10	Kenway Park	Etobicoke
11	Earl Bales Park	North York
12	Bloor-Parliament Parkette	Toronto
13	Allen Gardens	Toronto
14	Alexandra Park	Toronto
15	Wexford Park	Scarborough

Street Festivals

Name of Festival	Link
<i>Salsa on St. Clair</i>	http://tlnv.com/events/salsa/st-clair
<i>Taste of the Danforth</i>	http://www.tasteofthedanforth.com/tasteofthedanforth.php
<i>Taste of Lawrence</i>	http://www.tasteoflawrence.com/
<i>Cabbagetown Fall Festival</i>	http://oldcabbagetown.com/content/2013-cabbagetown-festival
<i>Caribana</i>	http://torontocaribbeancarnival.com/
<i>Beaches Jazz Festival</i>	http://www.beachesjazz.com/street-fest/
<i>Taste of Little Italy</i>	http://www.littleitalycollegest.com/taste2013.php
<i>Corso Italia</i>	http://www.torontofiesta.com/
<i>Pride</i>	http://www.worldpridetoronto.com/
<i>Nuit Blanche</i>	http://www.scotiabanknuitblanche.ca/
<i>Luminato</i>	http://luminatofestival.com/
<i>The Ex</i>	http://theex.com/
<i>Festival of South Asia</i>	http://www.festivalofsouthasia.com/
<i>Pedestrian Sundays</i>	http://www.pskensington.ca/
<i>Buskerfest</i>	http://www.torontobuskerfest.com/
<i>Nathan Phillips Square Outdoor Art Show</i>	http://www.torontooutdoorart.org/

Program Requirements

The following were the assigned program requirements for the M_v.02:

Design Objectives and Parameters:

- The underlying premise of CEx14 is to create markers in the city that demonstrate identity and social change through the agency of the museum as a newly conceived civic element.
- The M_v.02 should illustrate the abstract representation of the assigned theme in its form and tectonics.
- Rather than being conceived solely as display spaces, the M_v.02 should provide an opportunity for presentation of objects, their discussion and the development of installations that advocate for the themes proposed. The M_v.02 may include a display of one or more artifacts or replicas, to support the theme of the pavilion / installation.
- The M_v.02 / pavilion / installation should not be conceived to be simply an exhibition space but its conception should anticipate a range of uses by community members and visitors for a variety of purposes including receptions, debates, presentations and performances.
- The design should accommodate electronic / interactive elements which provides for information on aspects of the theme presented and for interactive communication across the Toronto and around the globe.
- The design should accommodate electronic / interactive elements which connect it with other M_v.02s / pavilions / installations.
- The M_v.02 should be able to be rapidly dis-assembled and re-assembled for transportation and deployment to other park sites or street / public festivals in the city.

Material considerations should reflect this capacity for assembly, mutability and deployment.

- The proposed design for the M_v.02 should anticipate use throughout all four seasons.
- The proposed design of the M_v.02 may have the potential to be adapted / modified change over time as it is relocated across the city.
- The M_v.02 should have the potential to be utilized in both its housed (closed) and deployed conditions.
- The M_v.02 must be able to be secured when closed and securely display any artifacts while open.
- The M_v.02 is to be designed to rest on a stable platform and otherwise have a minimal impact and / or incursion on its site. Assume access to water, electricity and data hook-ups.
- The M_v.02 must be able to be transported by conventional means (flatbed or panel truck) in either its fully constructed state or through easily assembled prefabricated components (e.g. folding panels, transformable elements, pneumatic structure, standardized components etc.):

Program:

- The total area of the M_v.02 in its closed position be no bigger than 50 s.m. and when fully deployed may be extended to an area of no more than twice its total area (e.g. maximum of 100 s.m. when fully deployed)
- All public areas should be handicap accessible
- Assume power, data and water hook-ups are available either in the park or street festival settings

Required:

- Exhibition space / elements
- Information kiosk / board



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- Performance space(s)
- Digital displays and interactive elements
- Storage room (equipment to facilitate various events)
- Mechanical and custodial space(s) as required

Optional:

- Concession space
- Teams can propose other additional program elements, as appropriate

Siting:

- Must be sited in the park adjacent to a public walkway
- A stable base (e.g. concrete) is to be provided.
- Students were invited to give their project, as a type, a name
- This 2014 Collaborative Exercise was experimental in that proposed a new type of museum – a second generation museum (M_v2.0). In conceiving of this project, a number of names for this new museum were considered, but none seemed to be quite right. So, we challenged each team to propose a name for what this new structure could be.

Project Deliverables, Submission Requirements and Deadlines

Students had four days to complete their work, during the period of 6 – 9 January 2014. All designs were submitted digitally and posters were printed for public display in the Paul H. Cocker Gallery. Students prepared models at a scale of 1:50 metric as part of their submission. A public exhibition of the student designs was mounted in the Gallery for a three-week period following the Collaborative Exercise.

Roles and Responsibilities of Collaborative Exercise Participants

Students from the undergraduate program were divided into 16 sections of approximately 25 students and each section consisted of two teams of approximately 12 students each, drawn from all years in the undergraduate B. Arch. Sci. program. Each team appointed two team co-leaders who were responsible for the administration of the team and the delivery of the outcome of the CEx_14.

Students within each team became “curator-architects,” responsible for developing and shaping the installations that would reflect upon our individual and collective identities and the designs that were executed. Student sections were led by “section leaders,” graduate students from the Department’s graduate programs. Department faculty were “design advocates,” championing the articulation and development of the design.

Outcomes

In the 2014 Collaborative Exercise, a wide range of interpretations and ideas were developed by students. The following pages present the various positions that were taken on the question of the new museum and identity. The range of ideas and the intensity of commitment by student projects shows promise for the next generation of architects and their capacity to embrace the seminal questions posed by this Collaborative Exercise, Who are we? / What are we? / When did we become thus? / Where may be going? / Why does this matter?

George Thomas Kapelos

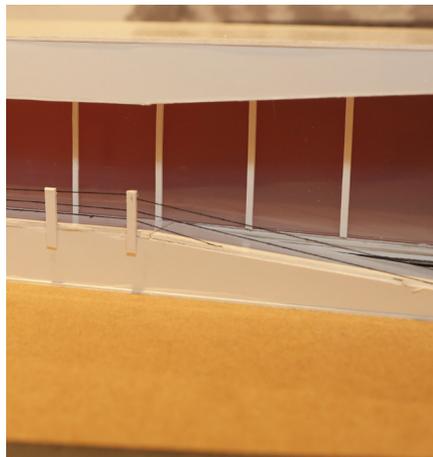
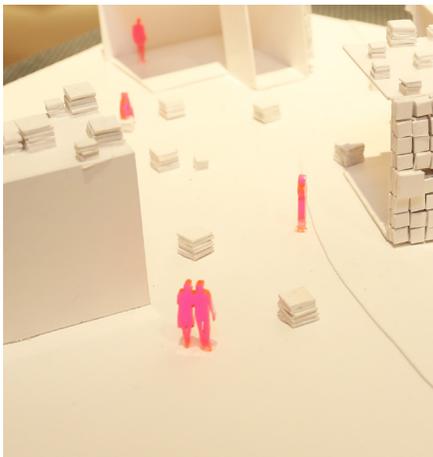
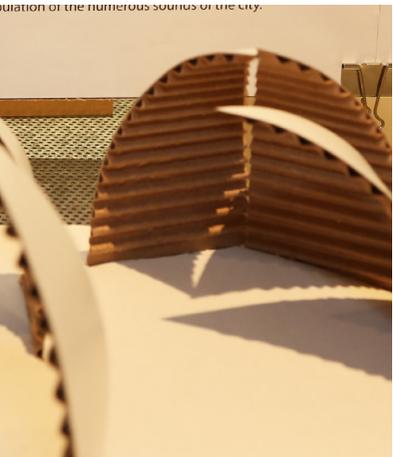
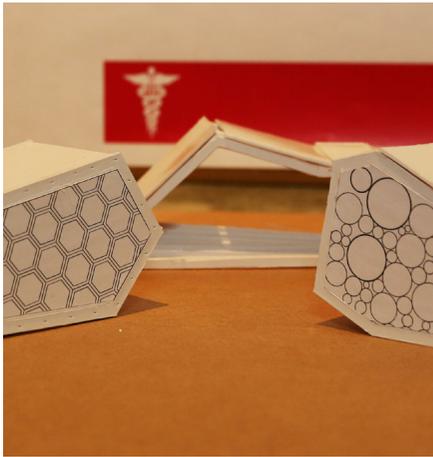
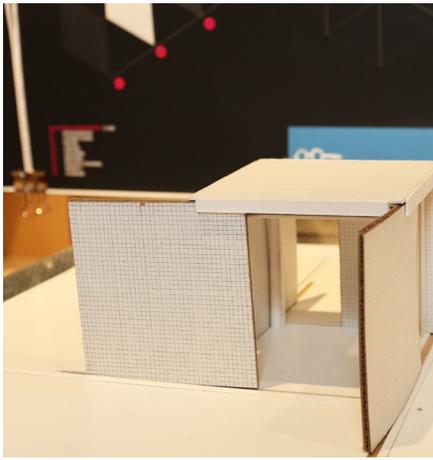
Instructor, 2014 Collaborative Exercise

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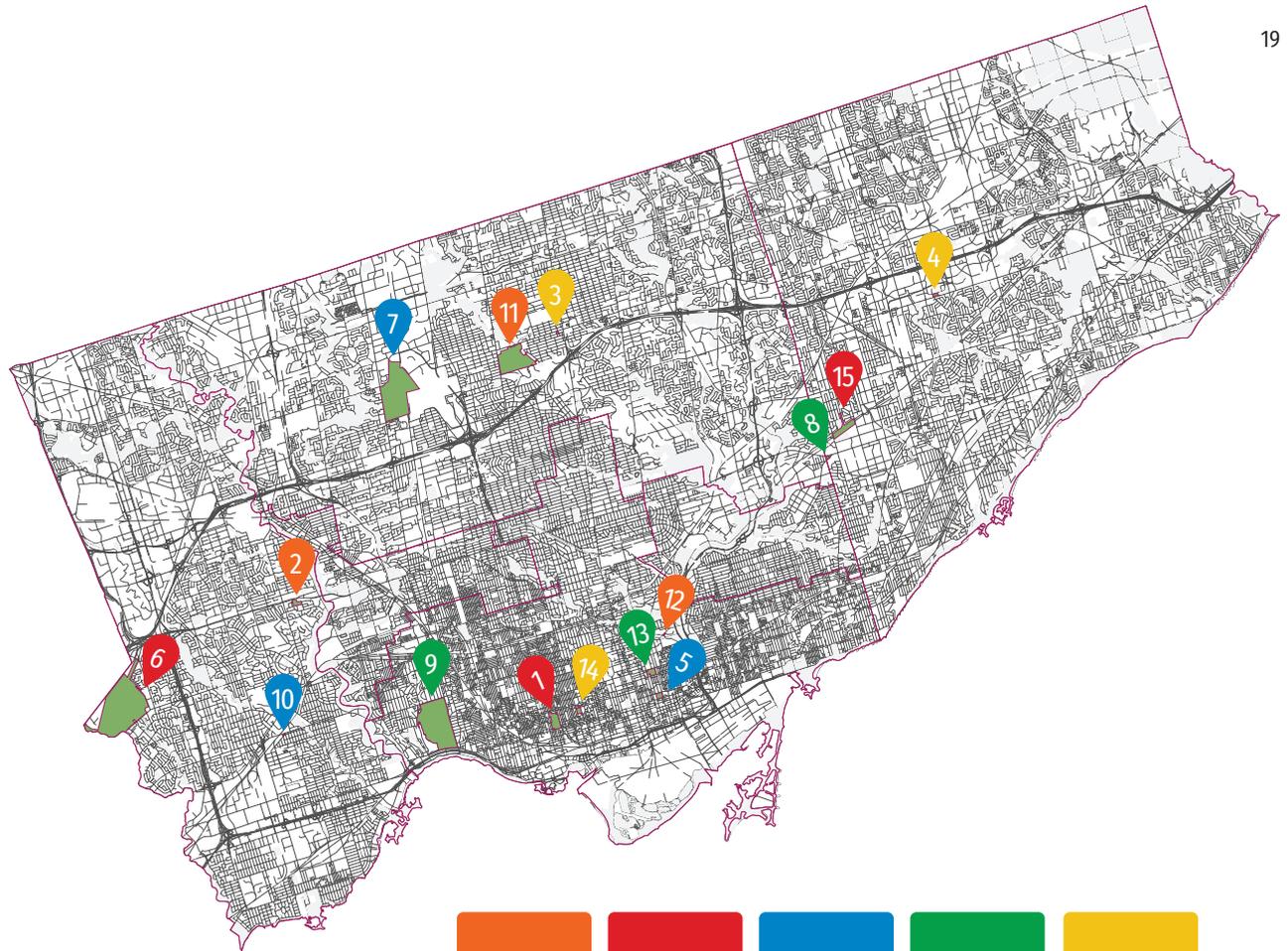
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Endnotes

- 1 Herrle 11
- 2 Ibid.
- 3 <http://www12.statcan.gc.ca/NHS-ENM/ref/Questionnaires/2011NHS-ENM-eng.cfm#Q17>
- 4 Berger, 28.
- 5 Rybczynski, Witold (2002) "The Bilbao Effect" *Atlantic Monthly*, September 2002
- 6 See Christopher Hume, "Toronto gives definite maybe to Gehry-Mirvish tower project" *Toronto Star*, 19 December 2013.
- 7 Cuno, J. (Eds.). (2009). *Whose Culture*. Princeton, NJ: Princeton University Press
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- 9 Hooper-Greenhill, E. (1992). *Museums and the Shaping of Knowledge*, New York, NY: Routledge. Page 198
- 10 Message, Kylie (2006) *New museums and the making of culture* (2006)
- 11 Lumbley 1988:2, in Message
- 12 Waterman, Stanley (1998) "Carnivals for élites? The cultural politics of arts festivals" *Progress in Human Geography* 22, 1 (1998) 54 – 74.
- 13 PanAmerican Games, https://panam-production.s3.amazonaws.com/system/asset_pdfs/935/original/diversity-inclusion-report.Pdf, accessed 2 January 2014
- 14 Specifically, this project builds upon a draft document "Strategic directions for Toronto's Historic Sites" dated November 2013.
- 15 See <http://www.torontomuseumproject.ca/Home.aspx>



- 1 TRINITY BELLWOODS PARK
Toronto
- 2 BUTTONWOOD PARK
Etobicock
- 3 ALBERT STANDING PARKETTE
North York
- 4 CIVIC CENTRE PARK
Scarborough
- 5 MOSS PARK
Toronto
- 6 CENTENNIAL PARK
Etobicock
- 7 DOWNSVIEW PARK
North York
- 8 VICTORIA PARK AVENUE PARKETTE
Scarborough
- 9 HIGH PARK
Toronto
- 10 KENWAY PARK
Etobicock
- 11 EARL BALES PARK
North York
- 12 BLOOR-PARLAIMENT PARKETTE
Toronto
- 13 ALLEN GARDENS
Toronto
- 14 ALEXANDRA PARK
Toronto
- 15 WEXFORD PARK
Scarborough



Culture	Health	Modern	Sustainable	Social Justice
				

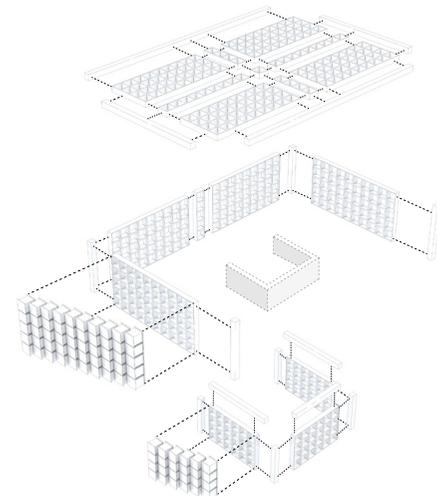
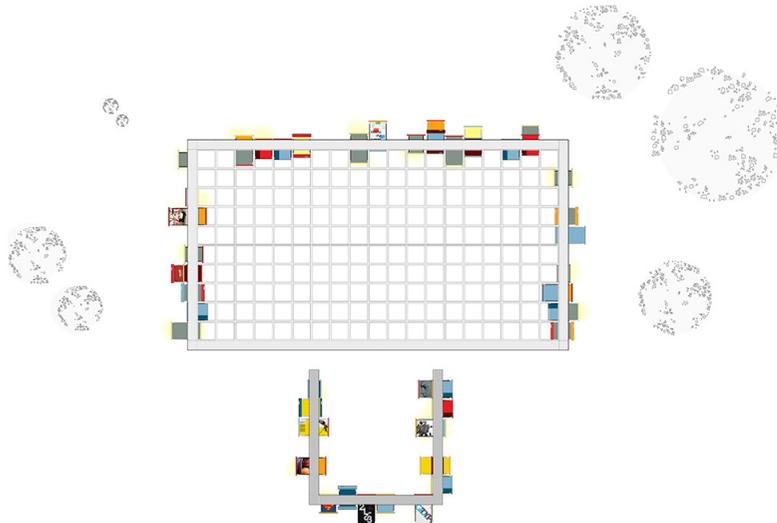
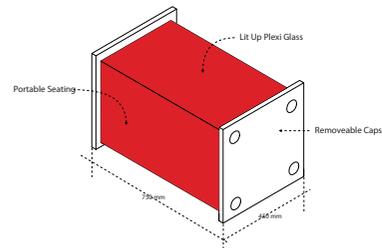
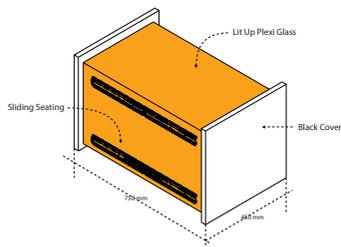
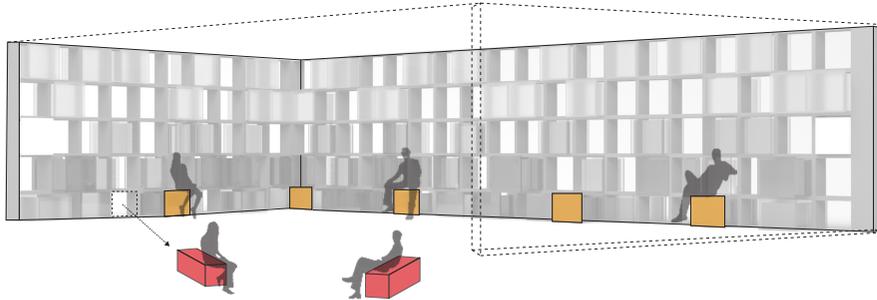
student works

Plug in Pavilion

1.1



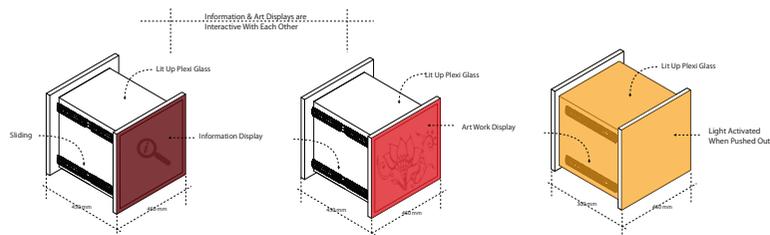
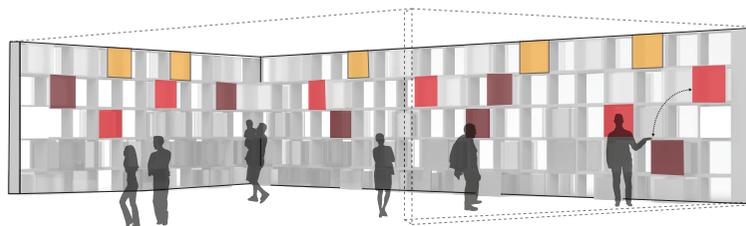
Asem Elhadrab, Douglas Belanger, Elisaveta Boulatova, Matthew Breton-Honeyman, Simon Chen, Olga Chepiga, Lucas Chong, Victoria Chow, Alessia Comisso, Ailsa Craigen, Ivana Digirolamo, Ramoncito Espino, Rachel Goncalves, Nishil Sheba, Cathy Truong.



The Plug-in Pavilion is a feature of the Salsa on St.Clair festival, found at the corner of Trinity Bellwoods Park. Inspired by Toronto's pocket neighborhoods, the structure is comprised of sliding drawers showcasing artwork as well as various interactive elements. The sliding drawers allow utilization from both sides of the pavilion.

The two structures are movable and can enclose a large space to accommodate music and dance performances. Removable seating as well as built-in sliding seats ensure the occupants' a high comfort level. The structure caters to the well-being of community members as well as patients of the Centre for Addiction and Mental Health nearby. The pavilion encourages healthy living in both mental and physical aspects.

To help relieve stress and stimulate the senses, the light-up drawers brighten the space and the chalkboard drawers allow for creative expression. The climbing drawers and open space encourage physical activity. *The Plug-in Pavilion* is a mixed use free-standing structure open to the public to promote active living in an environmental setting of the city.



Bloom Pavilion

1.2

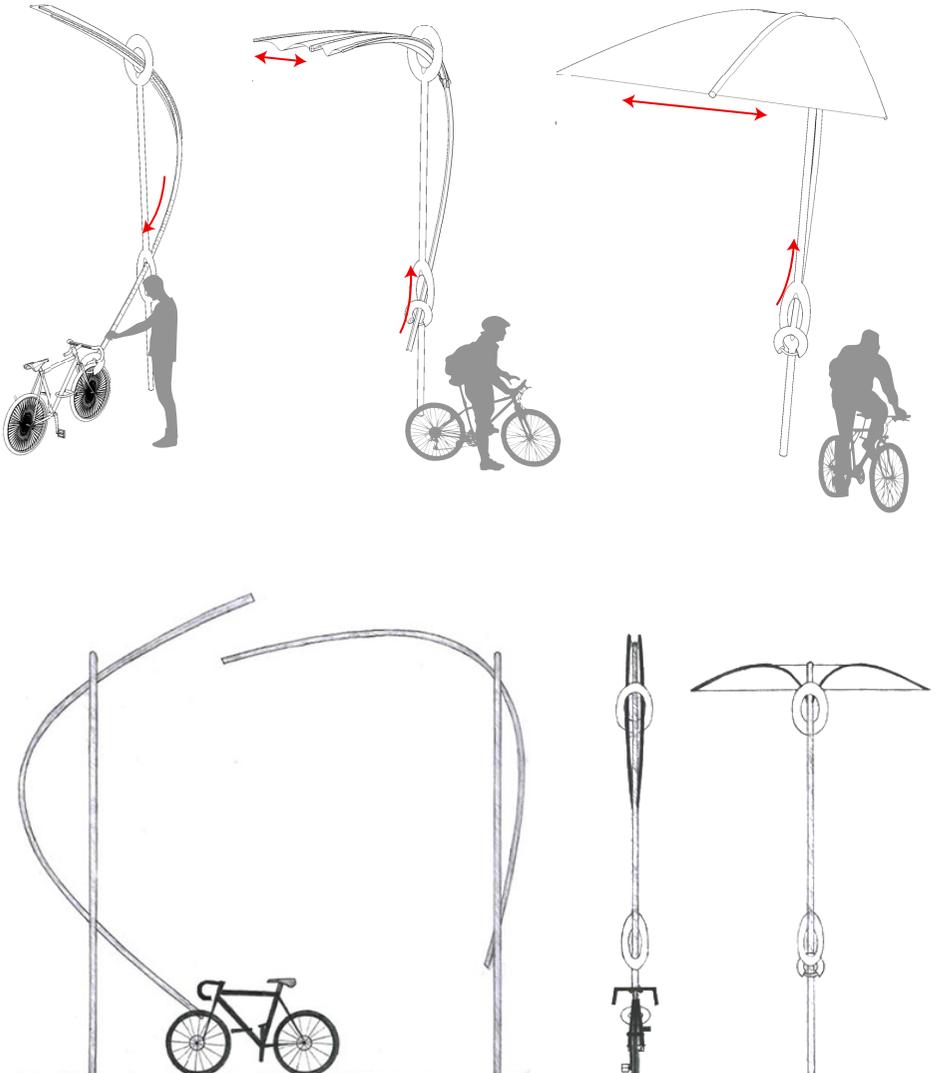


Laurel Dayan, Catherine Cohen, Jessica Hoang Chen, Athanasia Krystyne Kontos, Michael Fik, Demitri Delean, Matthew David Ferguson, Palma Gatti, Mashroor Ishraque, Lizel Shabudin, Valerie Gershman, Corey Gorewicz, Amber Preethi Goveas, Mehrdad Hassani, Nadia Corsetti

Today's city is one of movement, and more often than not, well-being is not a priority. It is critical to foster community interaction and emphasize importance of mutual support. *Bloom Pavilion* creates an interface with the public, promoting a healthy city through interaction with built form. Easily assembled on any sidewalk or pathway, elements can be removed and transported individually.

The saw-tooth pattern of the bicycle racks on the path guides pedestrians around them, creating a unique walking experience. When the bicycles are removed, the metallic arms raise up a sail that blooms into a pavilion canopy. The removal of the bicycles allows people to interact with their surrounds through exercise that will cause them to identify with it. The pedestrian benefits through designing their pathway through changes in the line of movement, affecting the fullness of the canopy. When it is fully deployed, the canopy provides shade and shelter to an exhibition or performance space that could be regularly used by pedestrians as a bus shelter. *Bloom pavilion* speaks to a city's health in its essence rather than in its program.

If Toronto's people are involved, the city will evolve in a healthy manner - people become involved by shaping the city and visiting its neighborhoods. Trinity-Bellwoods, with its many new condominiums, has the opportunity to shape itself in a healthy way, and in order to retain control of that process, we have provided them with the *Bloom Pavilion*.



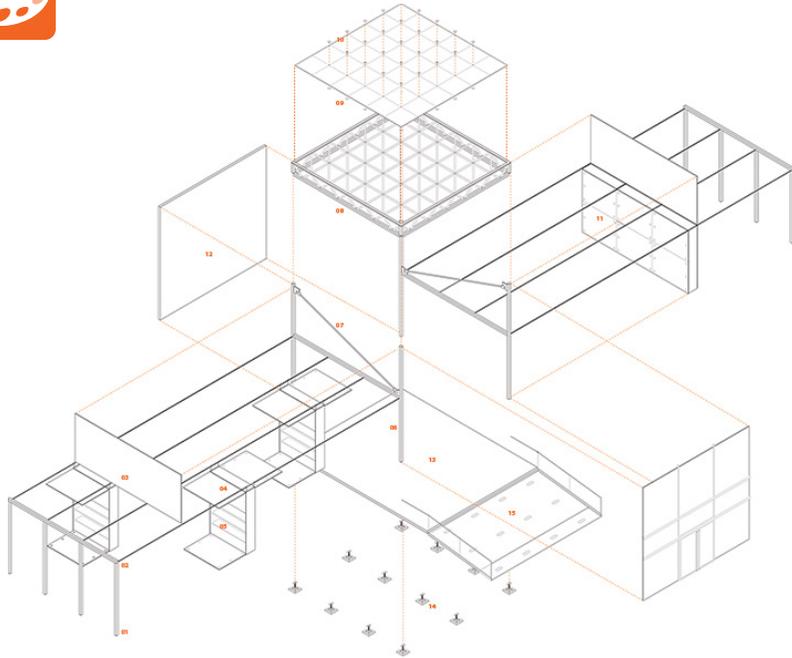


Cube[R]Us

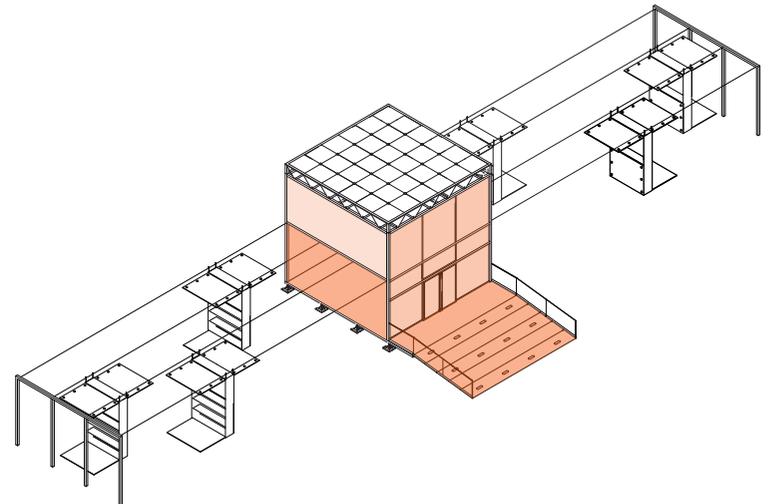
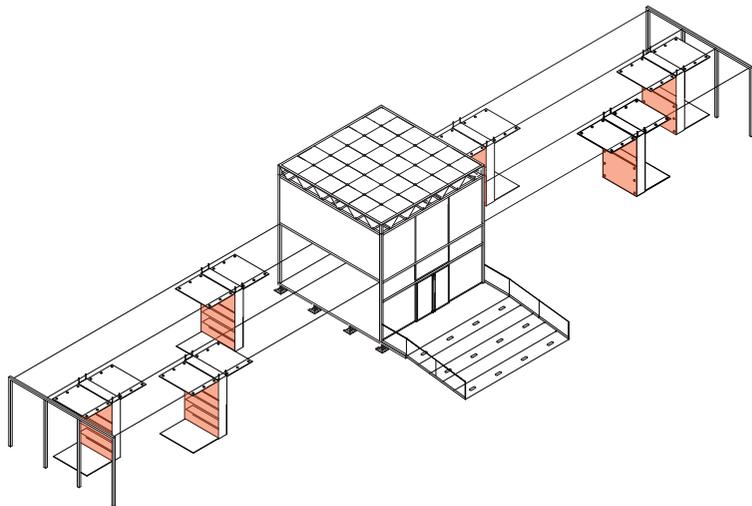
2.1



Timothy Cheng, Ketevan Gonashvili, Shane Keepence, Naveed Khan, Yekaterina Korotayeva, Anne Kwan, Eddy Kwok, Matthew Lau, Rachel Law, Sookyum Lee, Marta Lehzdyn, Luca Longo, David Luong, Kavosh Maleki, Thibianthy Sivayoganathan



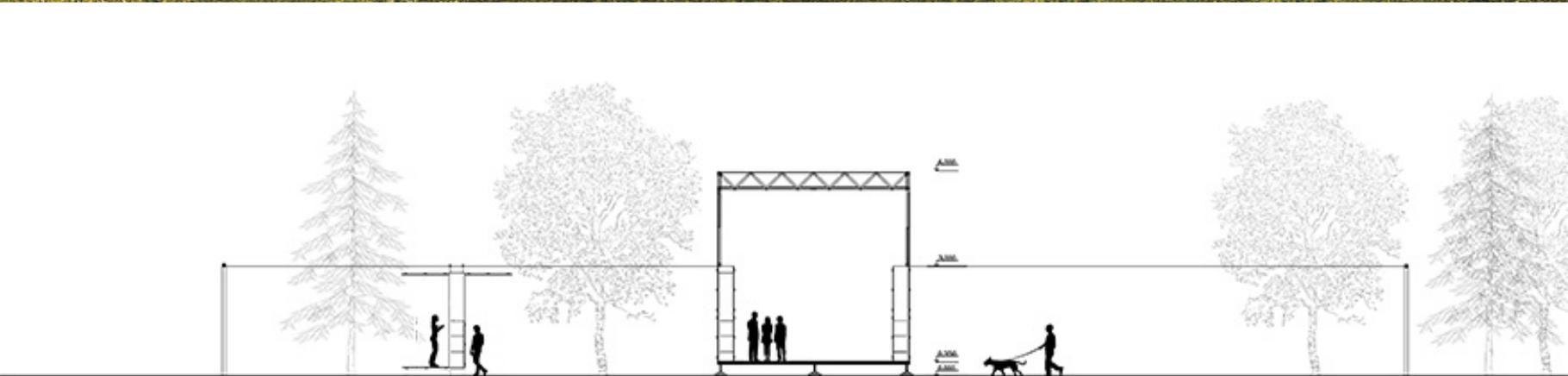
- 01: Steel Column
- 02: Tension Cable
- 03: Glass Panel
- 04: Glass Display Cover
- 05: Steel Stud
- 06: Steel Column
- 07: Steel Structural Frame
- 08: Steel Truss Roof Structure
- 09: Glass Roof
- 10: Pin Plates
- 11: Movable Wall Unit
- 12: Steel Wall
- 13: Base Platform
- 14: Temporary Foundation
- 15: Adjustable Ramp



The city of Toronto is reputable for its diverse identity. Through the agency of the museum as a newly conceived civic element, our team makes a strong attempt to conceptualize a structure for adaptability.

Culture is contested though the social metaphor of this adaptability of the *Cube[R]Us*. *Cube[R]Us* includes both interior and exterior mobile elements. The design allows for a flexibility of purposes, including: receptions, debates, presentations and performances.

To anticipate a range of uses by community members, *Cube[R]Us* provides an opportunity to display objects in its closed state, with display systems that are able to deploy and form into carts for a festival setting in its opened state.

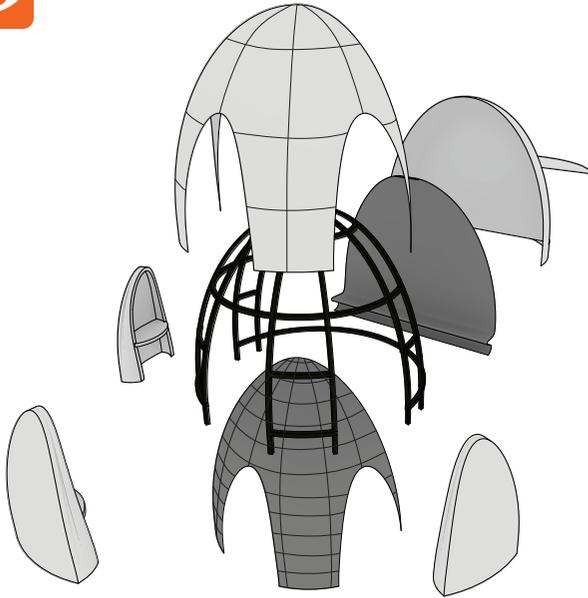


DOT Pavilion



Cynthia Bauhann, Carrie Groskopf, Anastasia Dudnykova, Jenny Leung, Gary Luk, Jeffrey Kwong, Mark Melnichuk, Robin Nong, Ishan Patel, Emily Shin, Sebastian Van Niekerk, Briana Zitella, Hrishikesh Tailor, Stephanie Steriotis, Alvin Yonatan Tanoko

As one of the most vibrant North American cities, Toronto portrays an emerging network of cultures that come together in a mosaic fashion. The theme of “affecting the diverse city” is interpreted as a node that can serve multiple functions, bringing people together and celebrating aspects of the city in different ways. The objective of designing architecture that celebrates the diversity of Toronto requires the creation of an adaptive structure that can support a multitude of events while still catering to the needs of every occasion. The parti for Diversity of Toronto Pavilion, known as DOT, was inspired by the idea of a ring that symbolizes unity between all. The DOT itself transforms into different arrangements depending on the immediate needs of the program. The design intent suggests a spherical form allowing for people to unite. As a result, the architectural expression of the Pavilion positions the interactive and monumental element as a focal point in its site, adhering to festivals in Toronto such as the popular Taste of Lawrence. With its constantly changing colors, the exterior correlates to the dynamic population and environment of Toronto. The adaptive nature of building’ façades suit the diverse nature of Toronto. The means of showcasing museum artifacts, both historical and digital, allows for a presentation of history and progression. Through this Pavilion design, diversity is showcased while still maintaining elements of inclusivity and equality.



STEEL FRAME STRUCTURE
(black thing)

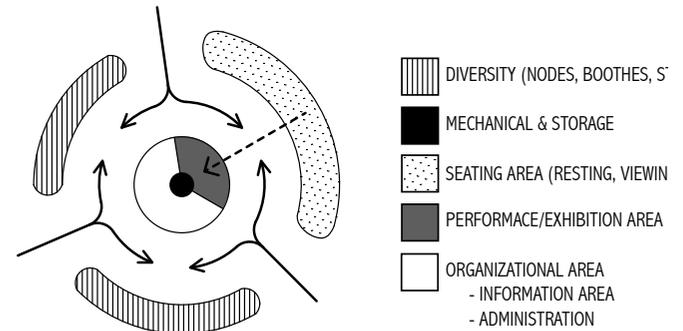
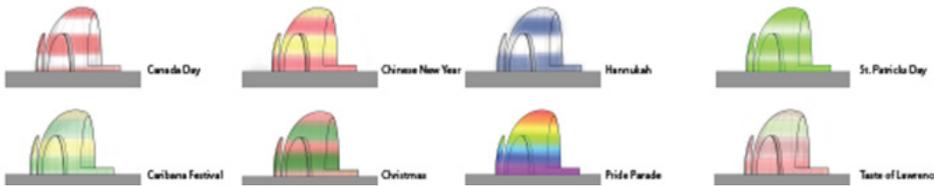
EXTERIOR LED PANELS
(white shell)

INTERIOR WOOD PANELS
(grey mesh piece)

INTERIOR RED PLASTIC SEAT
(larger grey piece)

OPERABLE OPENINGS
(smaller white things)

STAGE AREA
(white thing sliver at the top right)



- DIVERSITY (NODES, BOOTHS, S)
- MECHANICAL & STORAGE
- SEATING AREA (RESTING, VIEWIN)
- PERFORMANCE/EXHIBITION AREA
- ORGANIZATIONAL AREA
- INFORMATION AREA
- ADMINISTRATION

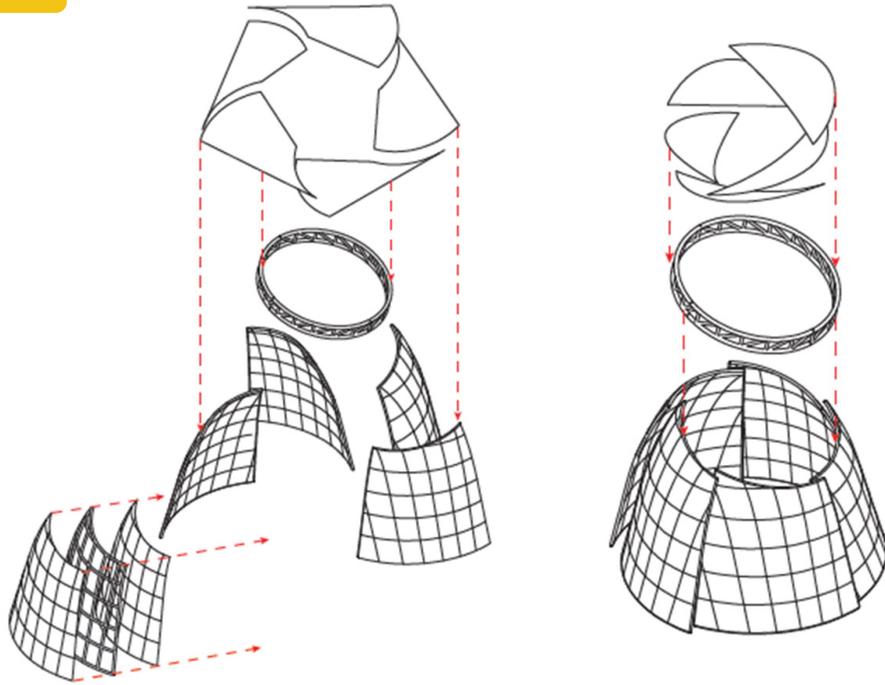


(VOX) Pavilion

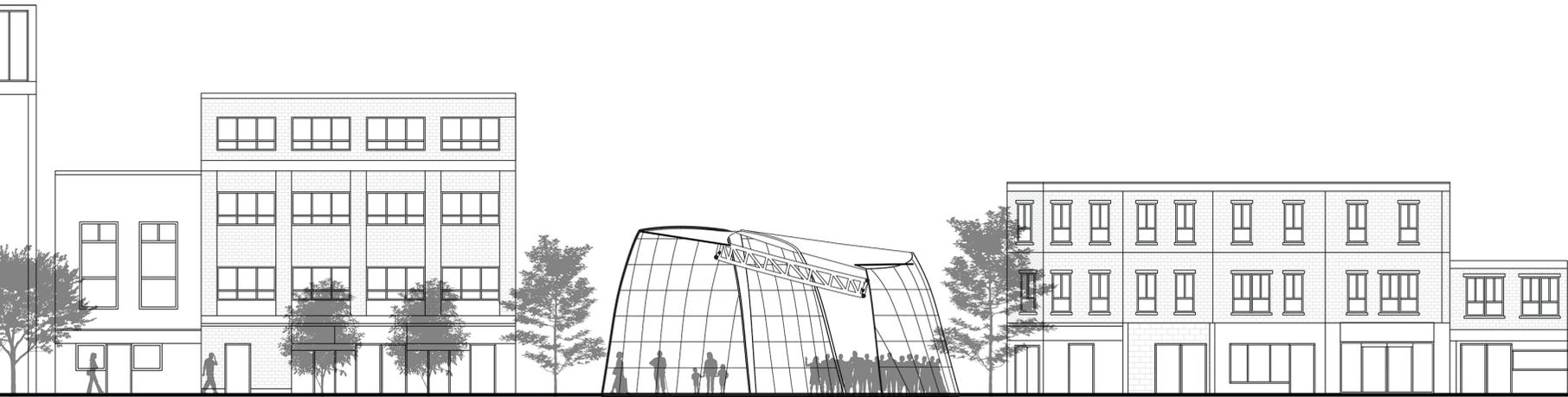
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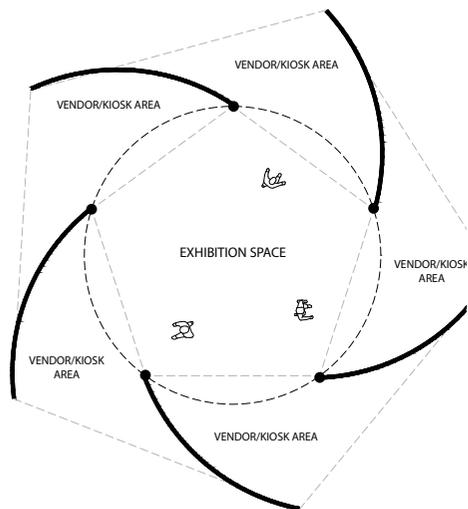
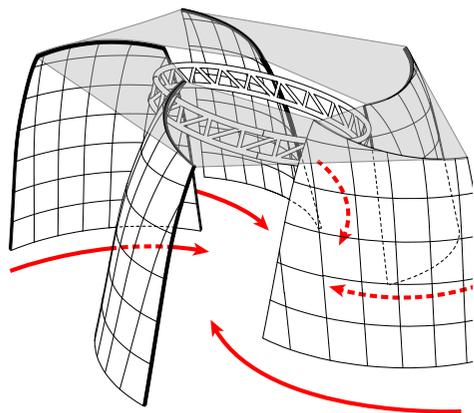


Maribel Agustin, Catalina Ardila-Bernal, Jason Bruraj, Jonathan Chan, Ryan Fernandes, Matthew Gelowitz, Agatha Kwiatkowski, Alexander Manojlovich, Aris Peci, Cristina Terentii, Jamie Tong, Samuel Vandersluis, Roger Xu, Brant York, Shahrooz Z.



A place for gathering, the pavilion focuses on bringing together individuals to partake in festivities as one community. The pavilion is composed of five curved walls enclosing a large central space sheltered by a fabric canopy that stretches as the structure opens up. The modular walls rotate along a pivot point that expands the space, creates multiple entrances, and allows for an organization of multiple functions such as kiosks. Through multiple entrances, the pavilion is a portrayal of the connection of different communities that bonds people to the one centralized space. As people circulate around the structure, experiencing the different features of the festival, the centre becomes a frequent path, marking the centre as a focus of activity, where everyone joins as one whole community. The opening of this structure is a depiction of a blossoming flower, demonstrating the development of social justice by bringing people of all ages, races, and physical differences together to one space. In an open phase, the panels are used to showcase artwork and projection of twitter feeds sent in by people of the community as a medium of expressing one's opinions. In a closed phase, the panels tighten the space creating an aesthetic feature in the park for way finding, and doubling as a shelter for visitors.



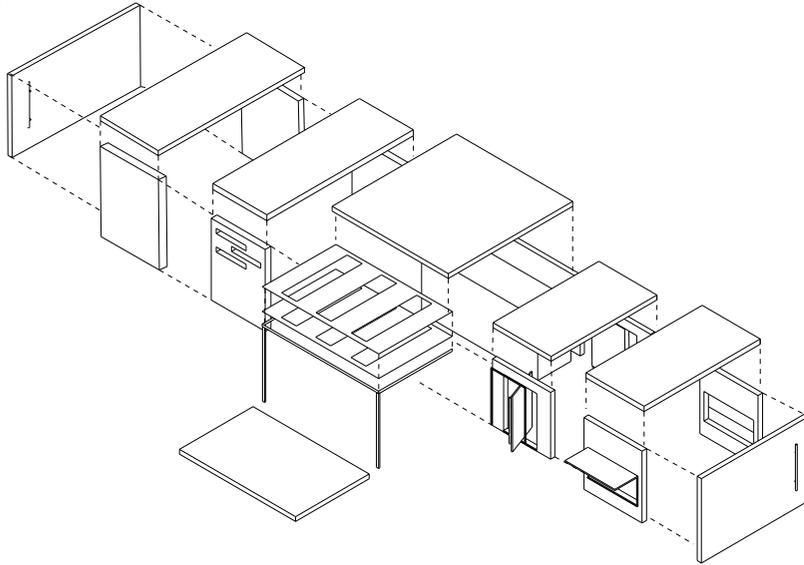


Reach Out

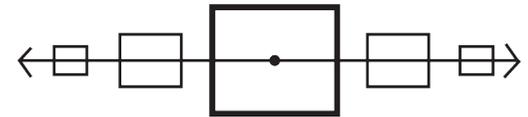
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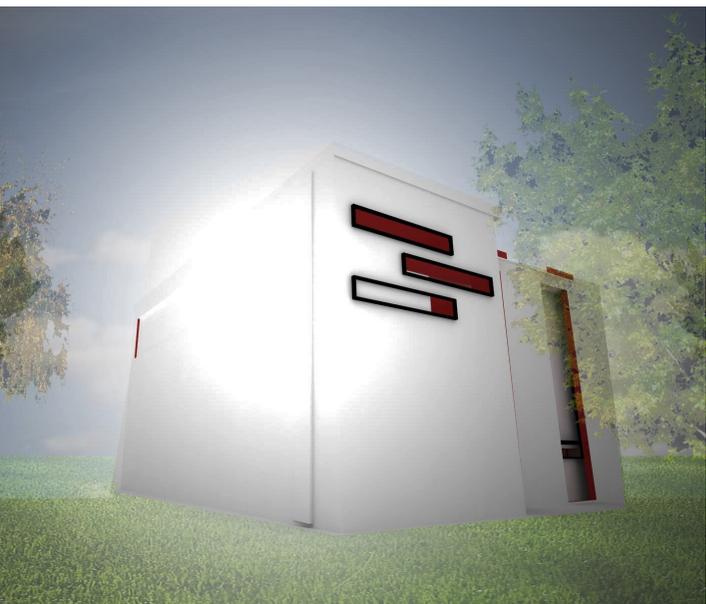
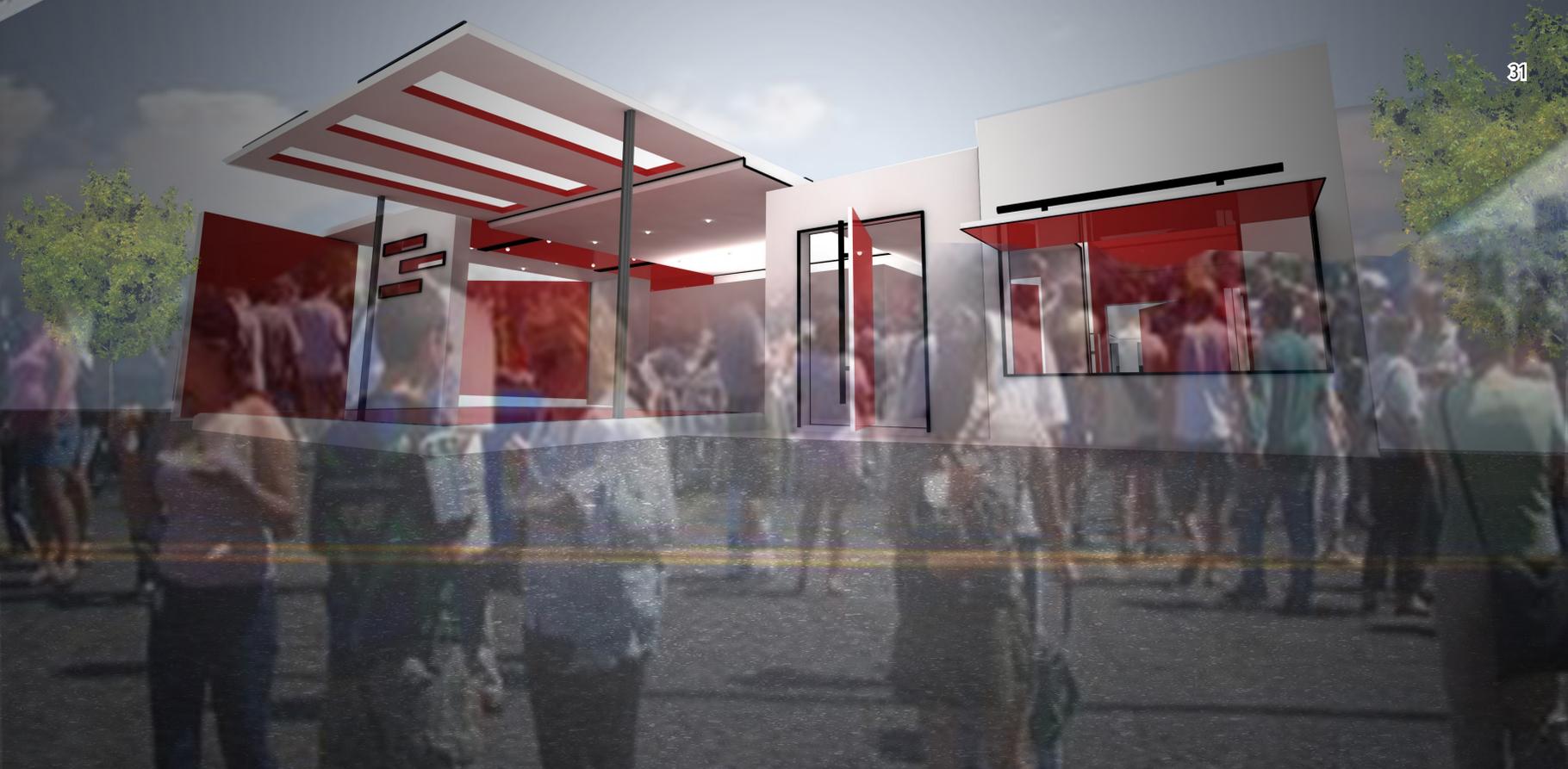


Zahra Bagheri, Alice Si Xuan, Elizabeth Lor Chong, Jaehyung Chun, Alex Fown, Elena L. Hamanova, Celine Huynh, Amalita Erminia, Adib Misaghi, Kayla Patricia Murrell, Alykhan Neki, Angela Yuen-Yan Ng, Nicole Wong



Toronto's identity is defined largely by its multiculturalism – the demographics of its people. This pavilion acts as 5 fingers to the hand. Individually each cubic pavilion is frail, however together they form a strong band, fastening together itself and the community. If architecture can affect social justice in a community, this pavilion connects to the whole neighbourhood by acting as a voice for social justice issues. The idea that there is no expectation of privacy renders these open spaces as engaging displays of the people that compose Toronto, regardless of their social class, ethnic background, language, education, gender or skin colour. It will also act as a catalyst for innovation, enhancing the social standards of the existing community. Reach Out is portable and can be transported to different sites, ensuring an inclusivity of many neighbourhoods to display their works and voice their opinions in the form of the arts. This showcase of local talents boosts morale.



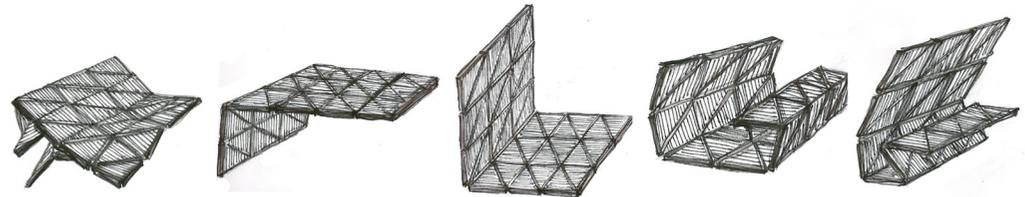
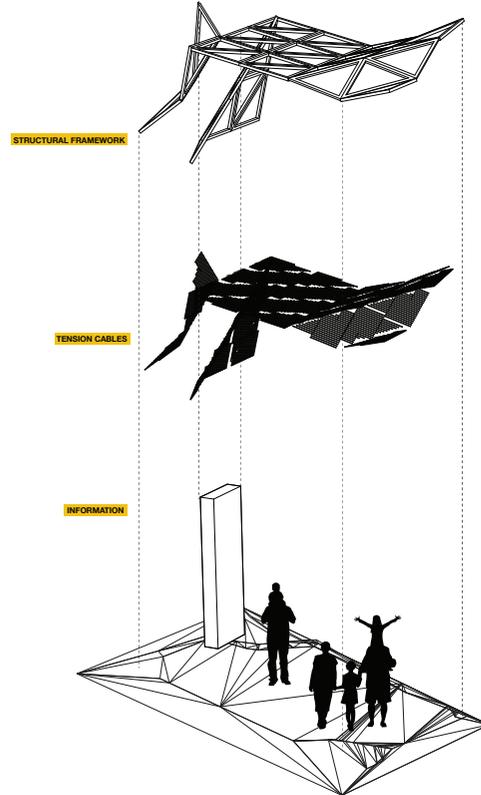
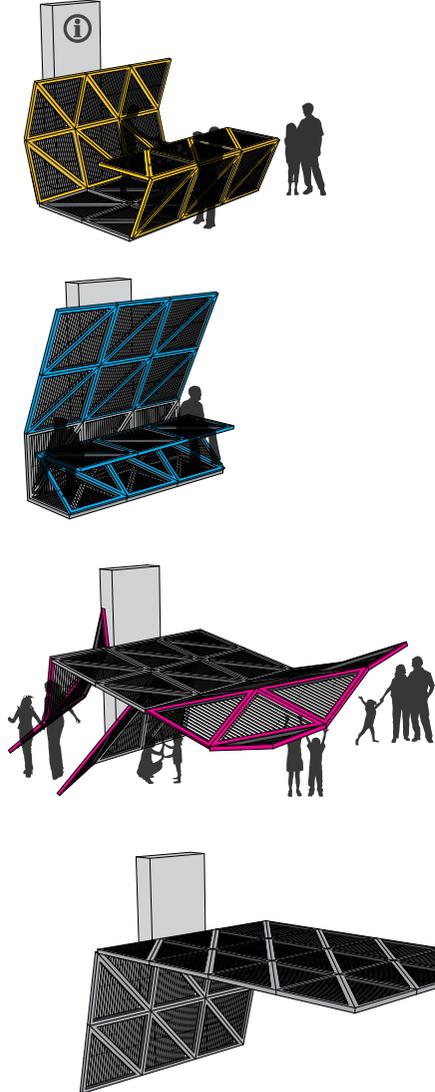


Delta

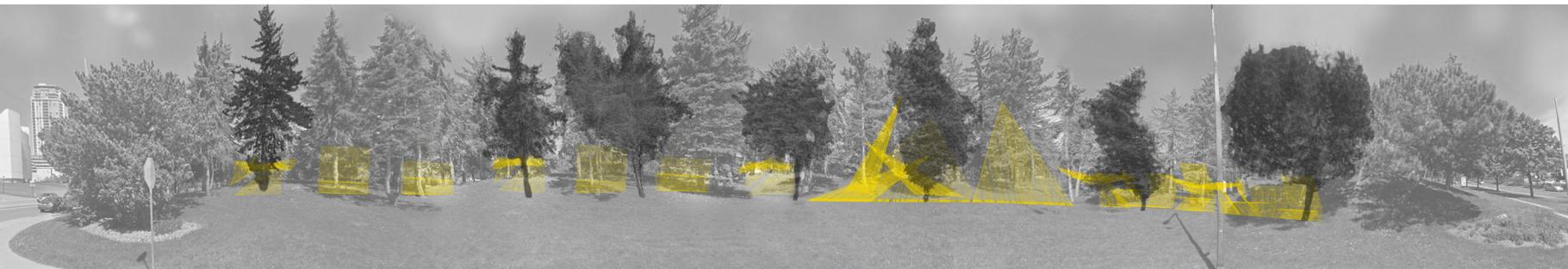
4.1



Youhyun Chang, Dong Kyu Han, Jaskaran Hanspal, Laura Herrera, Tess Hoover, Hyunhee Hwang, Heunwoo Jin, Benjamin Joyce, Minkyu Jung, Masih Khalil-Pooya, Advita Madan, Courtney Nicholson, Sehar Najm Us Nusrat, Anna Pavia, Qiaochu Zhang



Delta promotes the inclusive nature of Toronto and its multitude of cultures through the cultivation of open public space that is physically and economically accessible. Toronto is a multicultural hub, where people of different backgrounds and cultures come together to form communities. The theme of 'Social Justice' encourages the creation of a space that promotes the inclusive nature of Toronto - a space that responds to Toronto's versatility. Our site, the Civic Centre Square, lies in the heart of a thriving community in Scarborough. It is a node of the city, where various lines of transportation convene, and as a result, it has historically generated a real estate market. The Nolli map provides an immediate and intuitive way of understanding the relationships between public and private spaces; consumerist and civic spaces within and around our site. Developing the site into a transitional space, as opposed to a destination, and making it highly interactive and engaging through a tensile structure would speak to the masses and facilitate communication between people and the environment. Our design is a social hub that brings not only communities together but also the different cultures into one space, hence creating a multicultural hub. This hub meets the needs of the community members by offering various programs and functions such as the BuskerFest. Our design works with the needs of the people by offering a flexible and interactive design that includes exhibition space, information kiosk, performance space, digital display, seating and shelter.

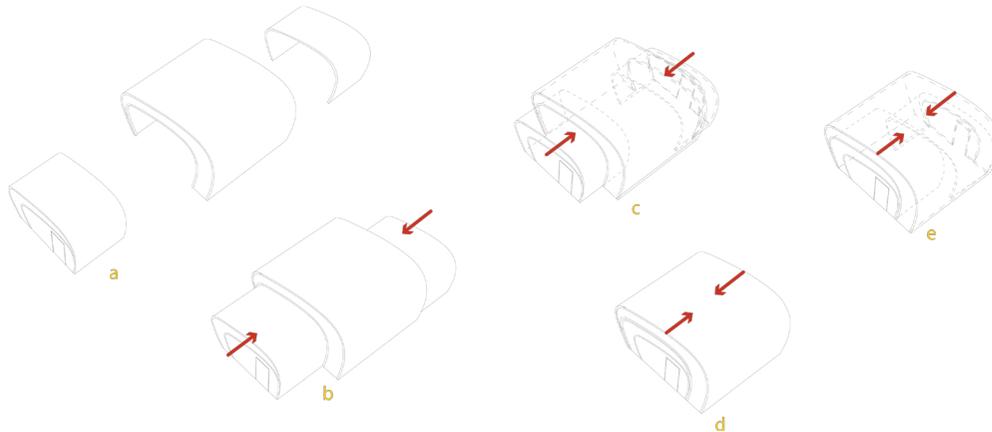
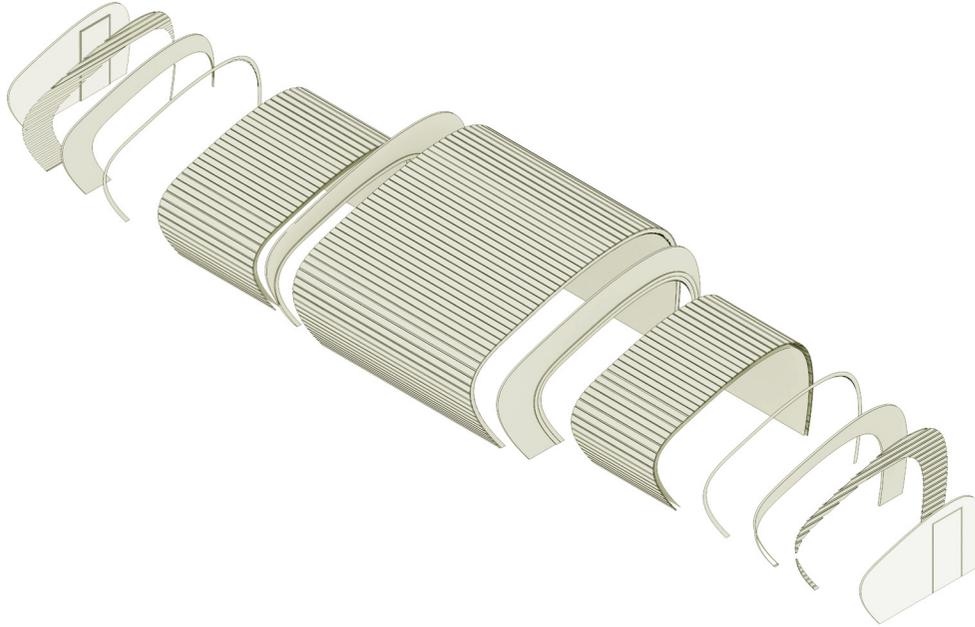


Mv2.0 Embrace

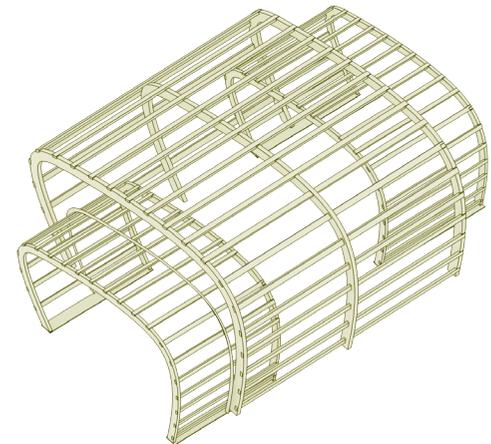
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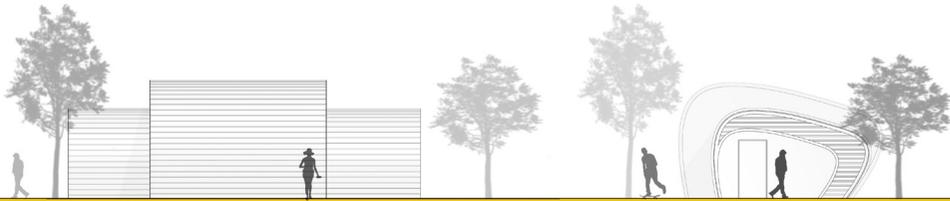
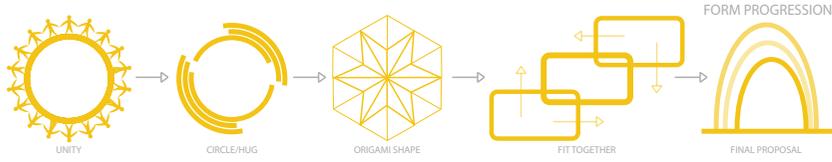
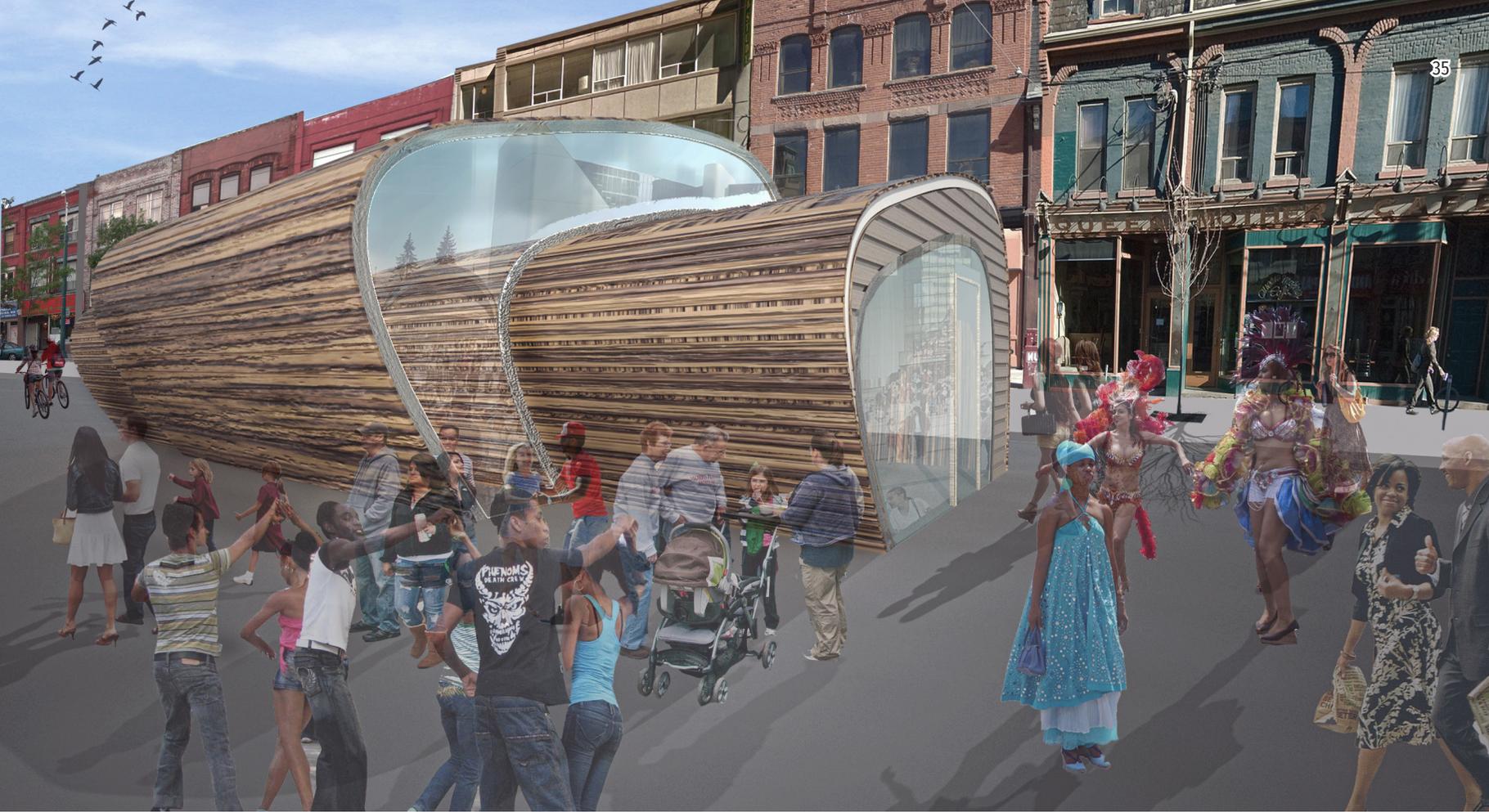


Tara Castator, Alexandra De Melo, Aubrey Deluca, Gregorio Jimenez, Jin Won Kim, Cornelia Kong, Hao Ming Ling, Fontane Ma, Ali Mohamed-Khaja, Amanda Mota, Rawan Muaddi, Syed Aamer Shirazie, Radomir Smiljanic



Social justice and inclusivity lend their needs and qualifications to unity. A community will ask for social justice where there is none and will inform the community of any kind of progression. Therefore, the metric of socially justified design will be the community itself. Unity is an important aspect of inclusivity. Both the circle and the hug are iconographic symbols for unity and community and were therefore a starting points for Mv2.0 Embrace's design. Embrace is a play on words for a hug as well as acceptance. The three part design represents the community made up of different people and cultures and how we all fit together to make up a whole. It expresses the community protecting its components in its closed state and how the differences in the community make for a whole unit in its open state. Wood as the primary material was chosen, aside from its warm and inviting colouring, for ease of transportation and assembly. The ends are made of glass to allow light to enter. From the exterior, passersby experience lights and images escaping from the interior, and projections on the outer surfaces, inviting them to experience the event. The pavilion integrates technology - interactive panels, lighting screens and powerful speakers. Different materials distinguish different spaces through textural changes, and using interactive and digital media will welcome anyone and everyone.



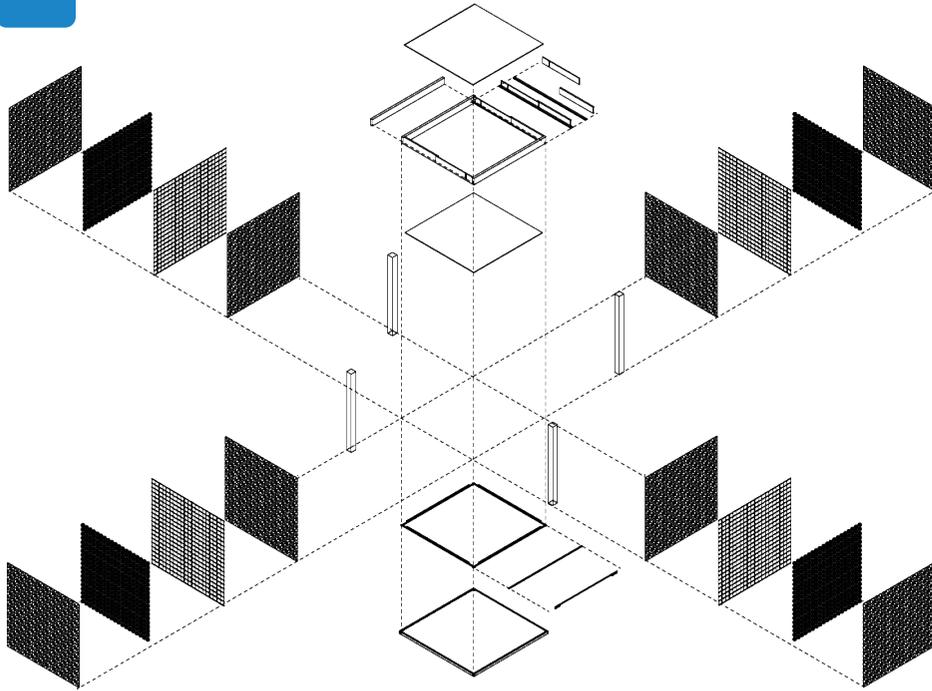


Modernity

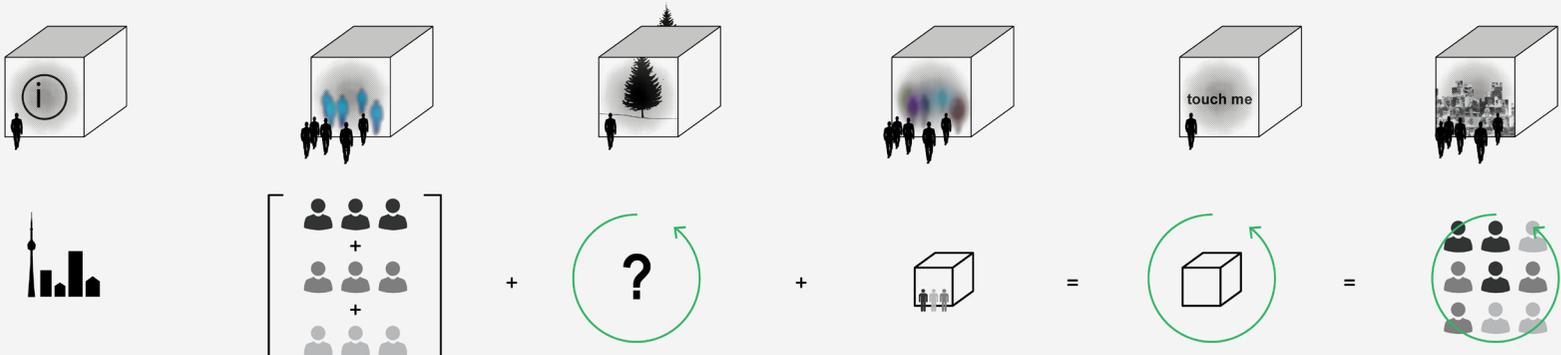
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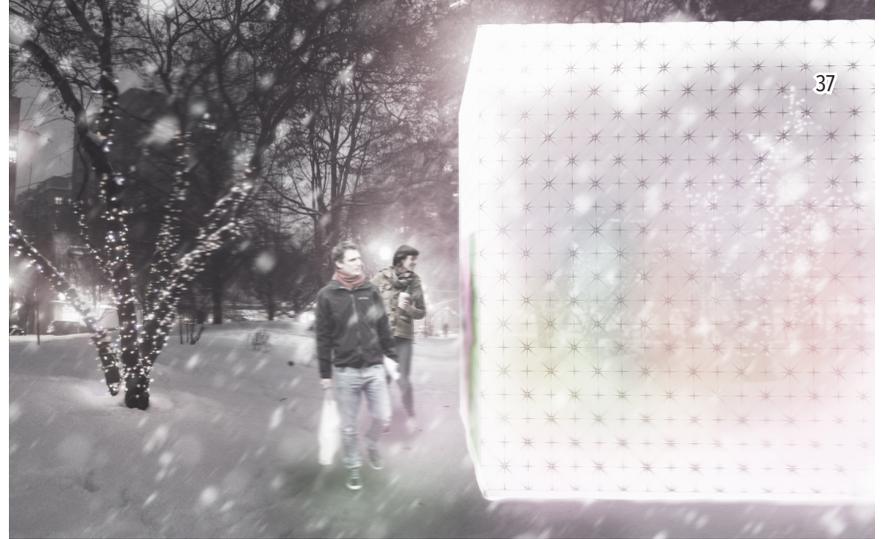


Leila Amiri, Nazanin Pourali, Nineveh Rashidzadeh, Kiente Sanipe, Shashaank Srinivasan, Shivathmikha Suresh Kumar, Tommy Surya, Sahel Sadat Tahvildari, Mohammadamir Teyouri, Michael Owen Yantzi, Kevin Kai Ye



Modernity is a timeless aspect that coexists in the past, present and future, constantly molded and reimagined. This takes place in basic principles, such as concept, structure, materiality and form. Our objective is to redefine the conventional idea of community and challenge the isolating elements structured by racial, ethnic and class distinctions in order to engage and breach the preconceptions of community. Rather than displaying artifacts, our museum portrays the here-and-now that surrounds the structure, thereby attempting to capture the zeitgeist and adapting to the ever-changing context. The cube, CU4, records the citizens nearby and projects their heat signatures and auras; thus removing the physical appearance, which identifies an individual, and presenting the collective signatures of a community. Furthermore, the crowd's faces can be projected, and are collaged together showing the faces of community rather than the profiles of an individual. The interactive walls can be pushed to further distort the image. The interaction allows people to claim the 'museum' as their own and define what they want it to be. This trait continues to demonstrate modernity because the form can be changed throughout time.





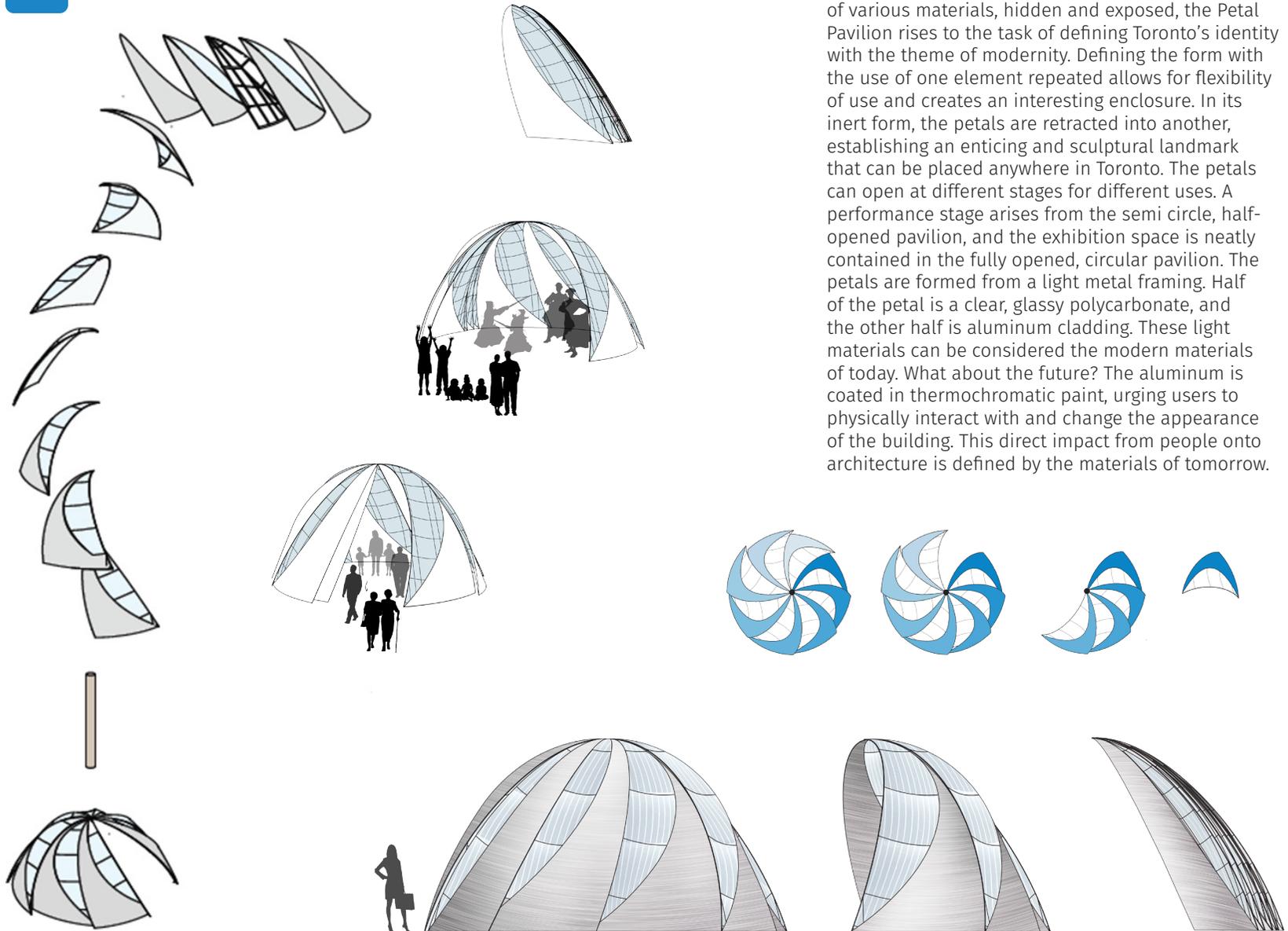
Petal Pavilion

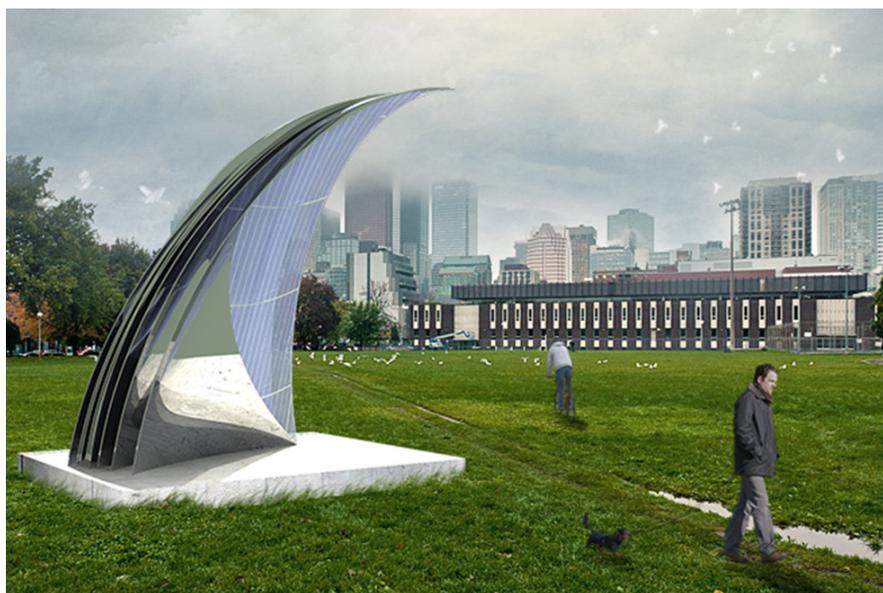
5.2



Michelle Ashurov, Abdul Azizi, Brandon Berry, Heather Breeze, Lucas Crichton, Sasha El-Chaer, Andres Guzman-Romero, Jacob Raetli, Nikolay Tikhovskiy, Samantha Turchyn, Stuart Vaz, Stephanie Wu, Tsz Yung

Modernity for the city presents values while projecting future values of individuals and the collective identity of the city. Our design reflects the ever-changing urban environment of Toronto by mimicking the organic nature of the lotus flower. Through the use of various materials, hidden and exposed, the Petal Pavilion rises to the task of defining Toronto's identity with the theme of modernity. Defining the form with the use of one element repeated allows for flexibility of use and creates an interesting enclosure. In its inert form, the petals are retracted into another, establishing an enticing and sculptural landmark that can be placed anywhere in Toronto. The petals can open at different stages for different uses. A performance stage arises from the semi circle, half-opened pavilion, and the exhibition space is neatly contained in the fully opened, circular pavilion. The petals are formed from a light metal framing. Half of the petal is a clear, glassy polycarbonate, and the other half is aluminum cladding. These light materials can be considered the modern materials of today. What about the future? The aluminum is coated in thermochromatic paint, urging users to physically interact with and change the appearance of the building. This direct impact from people onto architecture is defined by the materials of tomorrow.



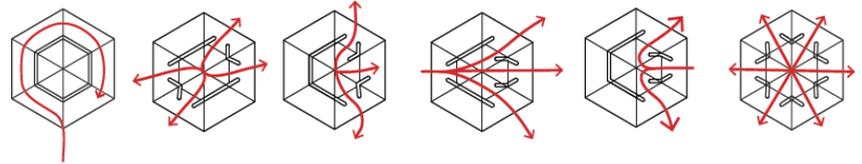
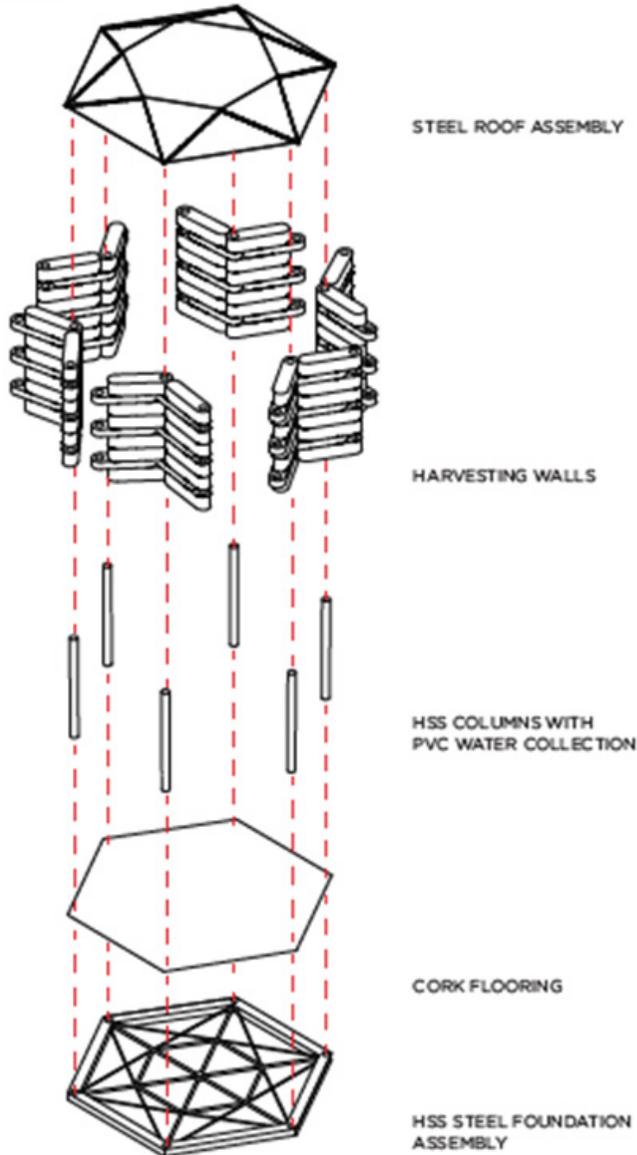


Growopolis

6.1

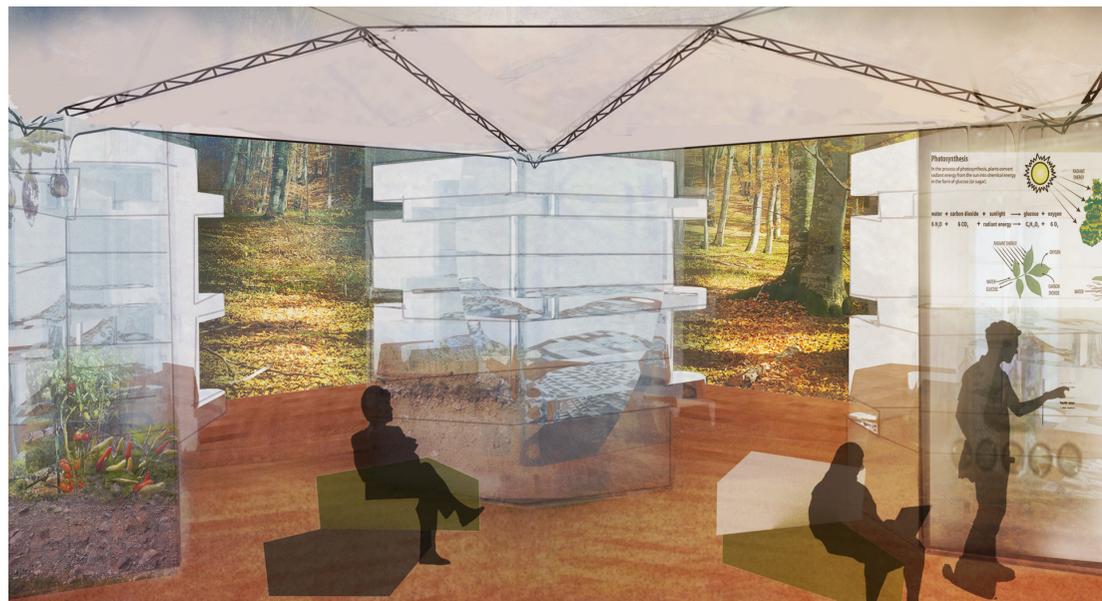
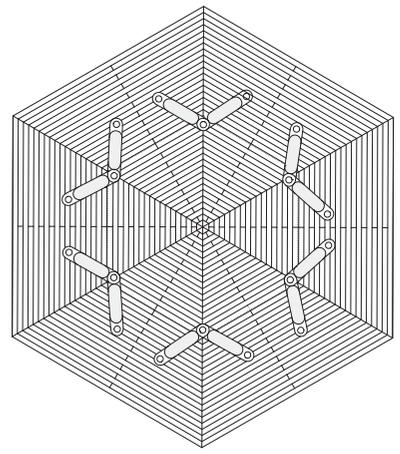


Haya Albinari, Daniel Bassakyrros, Kevin Bilics, Brandon Bortoluzzi, Daniel Carey, Hoang Chu, Margot De Man, Yuezha Deng, Eyad Hachimi, Stephen Hewitt, Syedsanaa Kadri, Arpy Katrjian, Anna Kobeleva, Timothy Lai, Nathaniel Mendiola



The Growopolis Pavilion enhances Toronto's identity of the Healthy City. Being located on Ontario's Green Belt, Growopolis focuses on educating and promoting healthy eating and local farming within the city. During the off seasons when there are no festivals running, Growopolis will be stationed at Centennial Park, facilitating the growth of different vegetation within the pavilion walls. These walls are specially formed to house plants, becoming miniature greenhouses with their transparent characteristics. Rainwater is collected and drained through the pavilion's columns and then piped into the walls to water the plants. During festival season, Growopolis opens up to create an educational pavilion for the public to explore and interact with. With its transparent walls, the vegetables, fruit, vine, stock, roots, and soil configuration is displayed, allowing a visual understanding of the process before harvest. This also allows control of different stages of the plant to be displayed during the festivals. With its open state, the pavilion will act as a gathering space with free form furniture pieces. Overall, Growopolis' goal is to promote Toronto's identity of the Healthy City through educating the public of simple gardening solutions and a healthy lifestyle.





Photosynthesis
 The process of photosynthesis absorbs carbon dioxide from the air and uses the energy from sunlight to produce glucose and oxygen.
 $6CO_2 + 6H_2O + \text{light energy} \rightarrow C_6H_{12}O_6 + 6O_2$

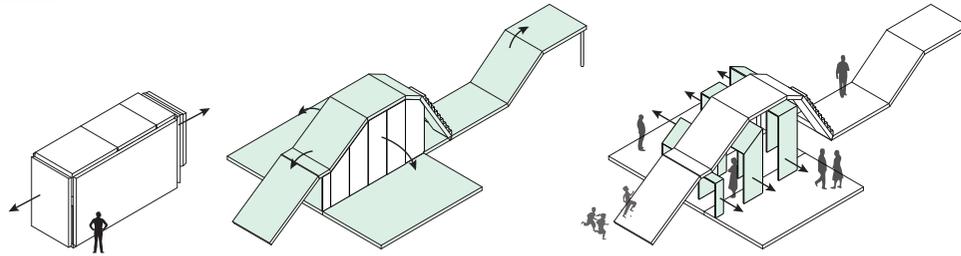


Outside the Box

6.2



Ariel Cooke, Steven De Boyrie, Mark De Souza, Karen Grubb, Shahida Hoque, Dorothy Johns, Elena Khanlarkhani, Malgorzata Kolbe, Faraday Loughlin Serafino Meliambro, Mohamed Amanda, Pearl Mu, Emily Mutch, Jing Tian

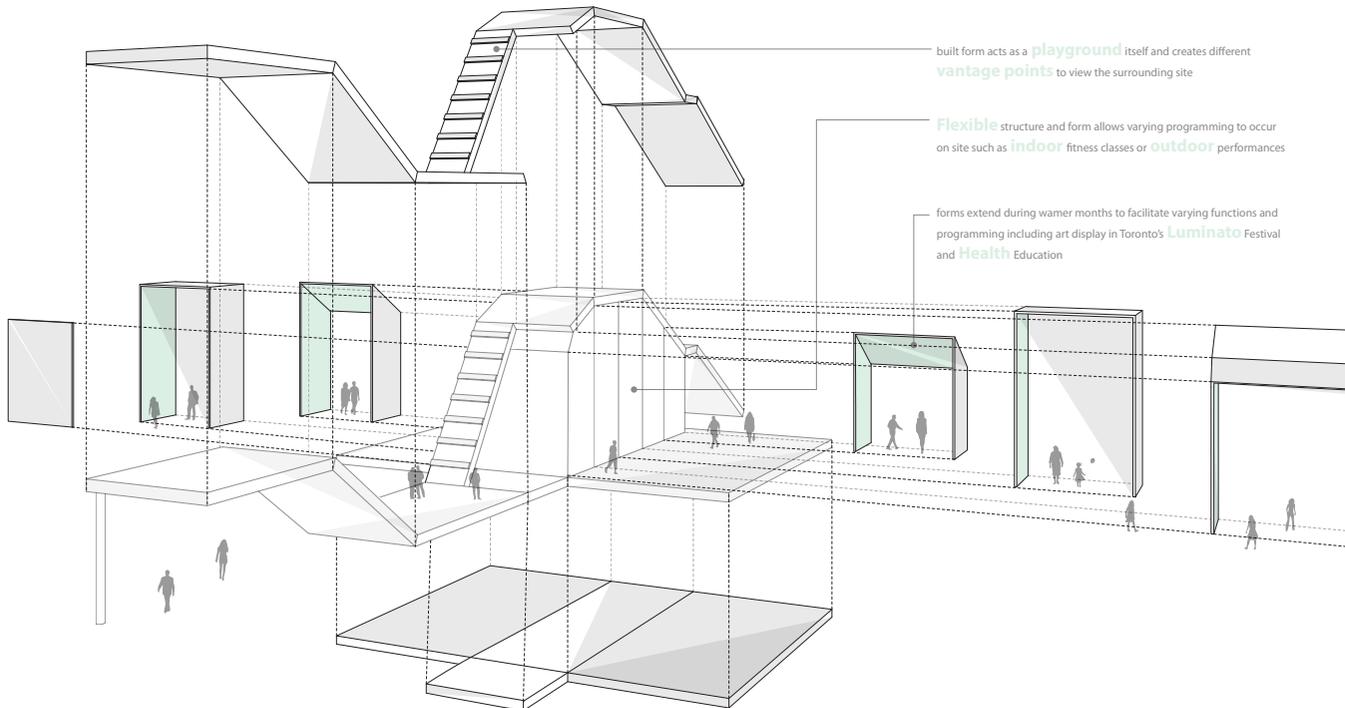


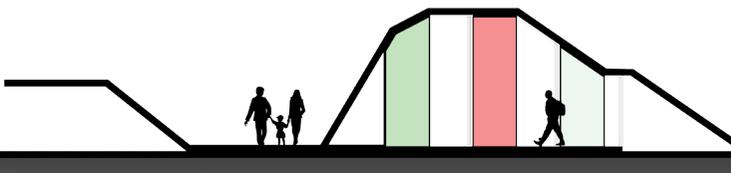
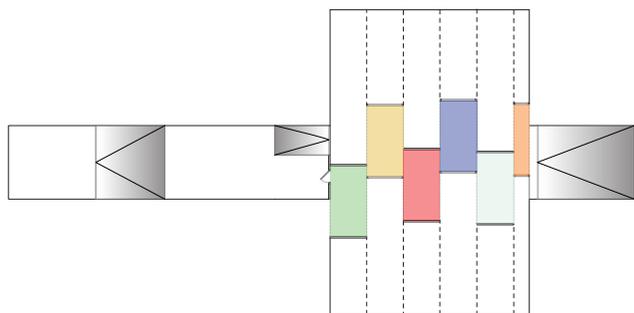
Closed pavilion sits in **space** as an enclosure to the potential activity within. When **space** it serves as a canvas for **creativity** and promotes a **healthy lifestyle**.

Flexible The structure **unfolds** to reveal its true **form**, creating different spaces to accompany different **activities**.

Partitions slide on tracks, further housing different **programs**

Healthy City is an all-encompassing term that explores the complex interaction and relationships within and between the systems of a city to ensure long-term resilience and sustainability for human well-being. On a smaller scale, a healthy city would take into account the physical, social and mental health of its citizens. Outside the Box aims to actively involve the community by creating an interactive learning environment while accommodating physical activity and encouraging healthier lifestyle choices. To do this, we have incorporated green spaces and an accessible rooftop. The physical structure itself is to respond to human movement and provide activities for the local community. As the design is for the arts festival Luminato, we have incorporated adaptable performance and exhibition spaces that can be pulled apart in both directions. The design aims to make the pavilion easily transportable so that it can be used during a variety of events. To facilitate this, the panels of the roof fold over onto themselves into a box to create a perfect cube and easily moveable form.



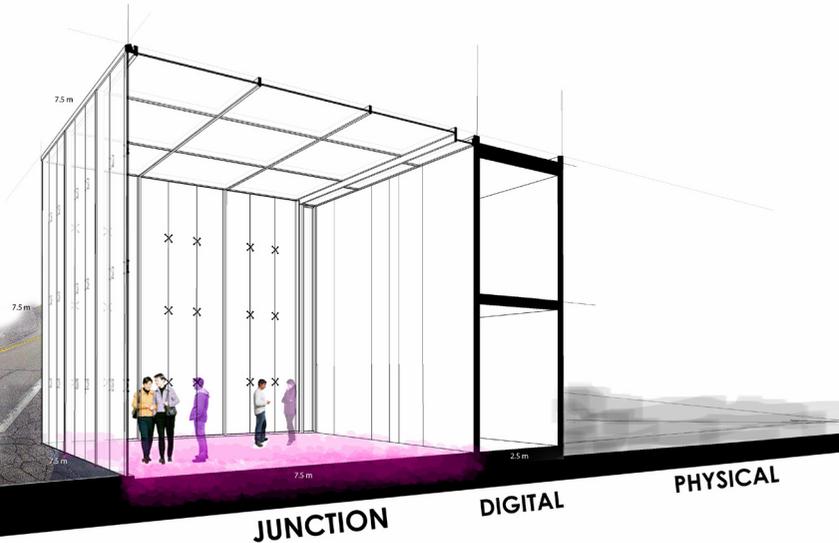
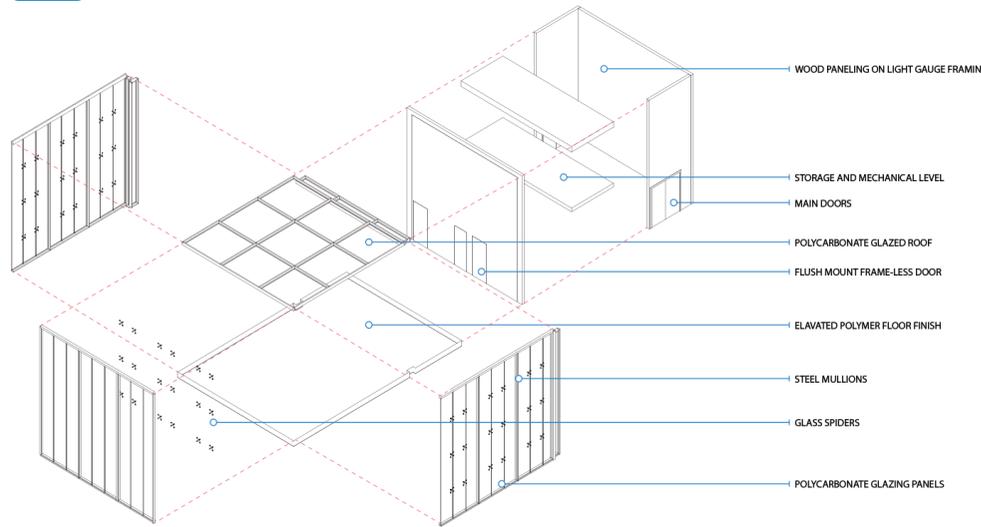


Apparition

7.1

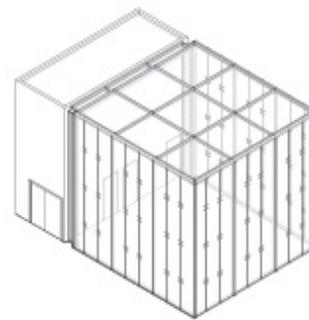
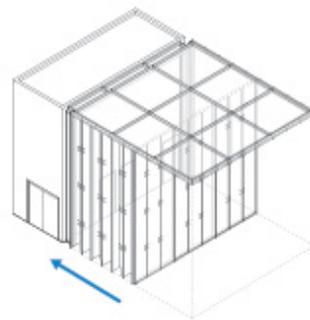
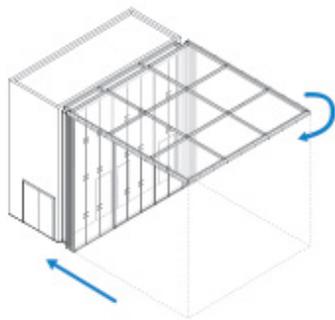
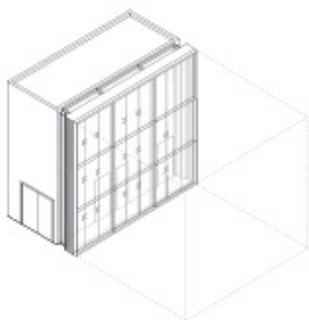


Emilie Doucette, Natalie Guerra, Alireza Kabiri, Hovag Karayacoubian, Farzan Marzban, Sarah Persad, Daniel Petrocelli, Andrea Plesa, Anusha Ramesh, Sylvia Rodas



Constructing modernity in the city of Toronto presented limitless opportunities for change and improvement within the diverse communities that characterize the city. 'Apparition' was designed through a careful analysis of factors including multiculturalism, community, and technology, integrated to cooperatively link individuals to communities using the emerging technology known as augmented reality. The museum uses transparency as a way to showcase users as 'performers' to pedestrians outside, inspiring curiosity as outsiders observe the interactions of the people within. Inside the museum, users are able to interact with previous visitors through a unique database consisting of an image and brief profile of those who have been through the space prior. The transparency of the structure in contrast to the solid component attached represent issues of public versus private. 'Apparition' ultimately works to bridge private individual profiles to a unique form of public social interaction, creating an effective gathering space for citizens and visitors of the community. The museum therefore embodies the transient quality of modernity, as it constantly adapts itself to both the surroundings and to the individuals who experience it.



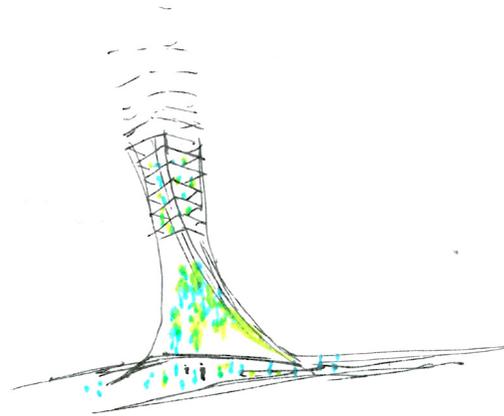
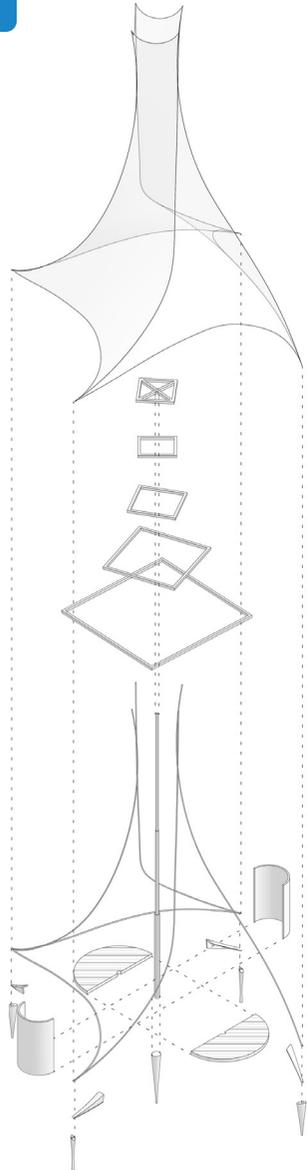


Exposure

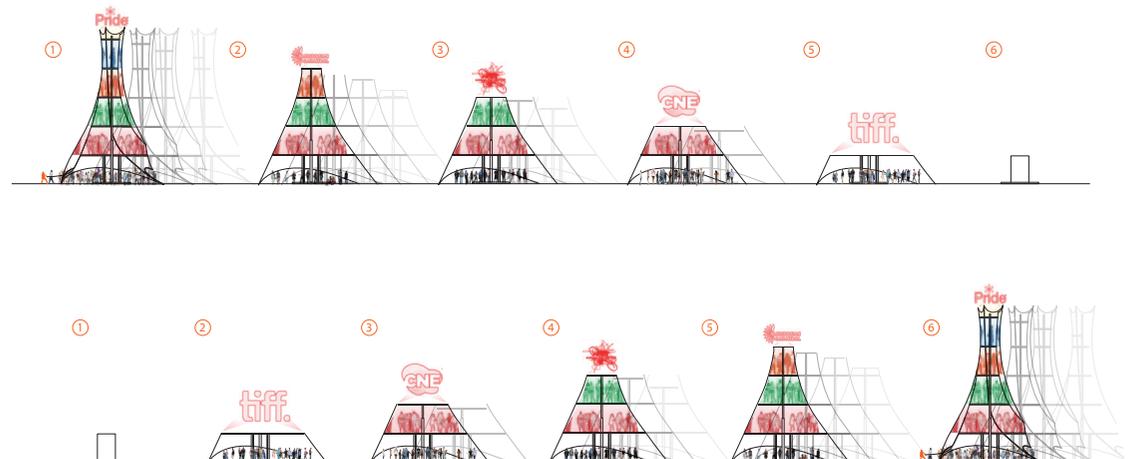
7.2



Nona Arezehgar, Julian Dumo, Sarah Ives, Caeleigh Kinch, Maksym Komyshenko, Diana Koncan, Benjamin Luong, Ghazal Masteri Farahani, Alessandro Profenna, Dana Salama Saloni Shah, Michael Stock, Jessica Walker, Yong Kang Zhu



To construct modernity, one cannot remain in the present. To propel Toronto onwards, we must constantly challenge the status quo and alter our surroundings. However, technology is creating a permanent record of our presence, our actions, our pasts—a virtual archive of our lives and our society which is constantly evolving. Exposure demonstrates this reality by bringing to the forefront projections of ourselves, updating them at the pace of modern times, and translating our virtual existence into an undisguised physical presence. The pace of the physical realm begins to mimic that of the ideological and virtual realms as it moves forwards into modernity. Exposure creates a space where we are confronted with our own presence. As we view the structure from a distance, or from below, we may see projections of ourselves recorded and made available to the public domain. As the information age gathers more of our data, these representations become more frequent, and saturate the structure with more of our identities. The museum exhibit is that of the people. As a visitor to the museum, one will find themselves immersed amongst past others. Occupants are those who have once existed at the site in real time but are now stuck replaying actions that took place in the past. Exposure creates an illusion that one is not alone and demonstrates that a person's actions in the present will affect the future.



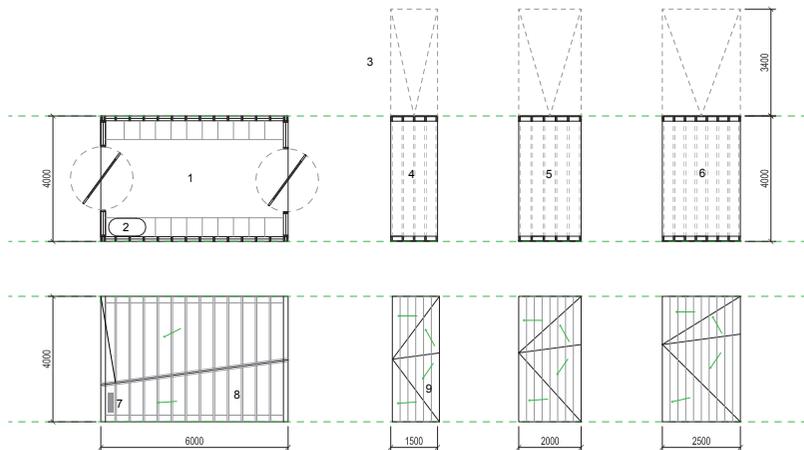
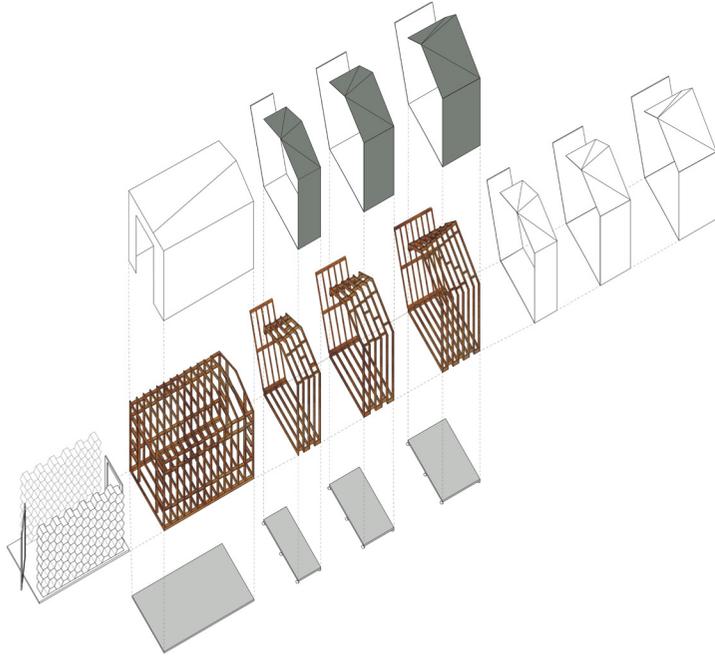


Common Ground

8.1

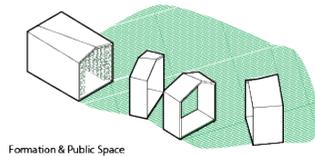
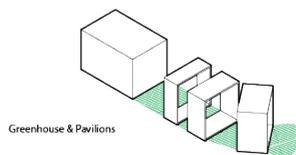


Nicola Augustin, Jiachen Bai, Stephen Baik, Derek Beattie, Mateusz Bledowski, Luis Carvalheiro, Mariah Cestra, Parisasadat Modaresi, Teresa Mytkowski, Carol Nguyen, Blake Nicholson, Adam Oliphant, Puya Pak, Alina Pisetskata, Ziju Xian

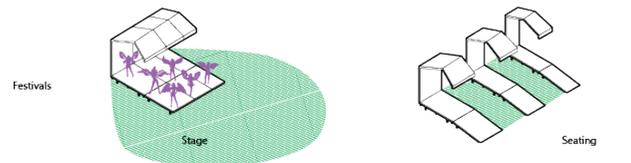
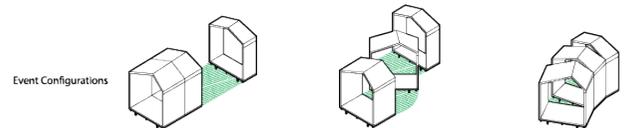
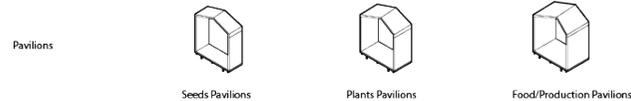


Common Ground is an agricultural museum whose goal is to revitalize Toronto's identity by encouraging local sustainable agricultural production and education. Through an interactive environment, the garden provides a space for community engagement in a hands-on urban farming experience. This approach allows for an exploration of the communities' identity and current level of sustainability through the lens of urban agriculture. The garden encourages the community to have an open mind to sustainable practices within their daily lives as well as into local practices for their production in agriculture. Common Ground includes a greenhouse to grow and distribute the plants of the seeds that the community has brought to share. The greenhouse also provides the community with an opportunity to learn about and engage in the growing process. The garden includes a deployable section that travels to festivals and engages other communities in the education of agricultural sustainability, while also encouraging Toronto to enhance its identity through the sharing of food. Common Ground's unique approach to sustainability will promote a locally focused mentality toward agriculture, demonstrating that communities can enhance their identity through collective collaboration to produce agricultural goods.

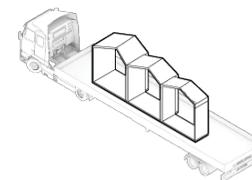




Configurations



Mobility

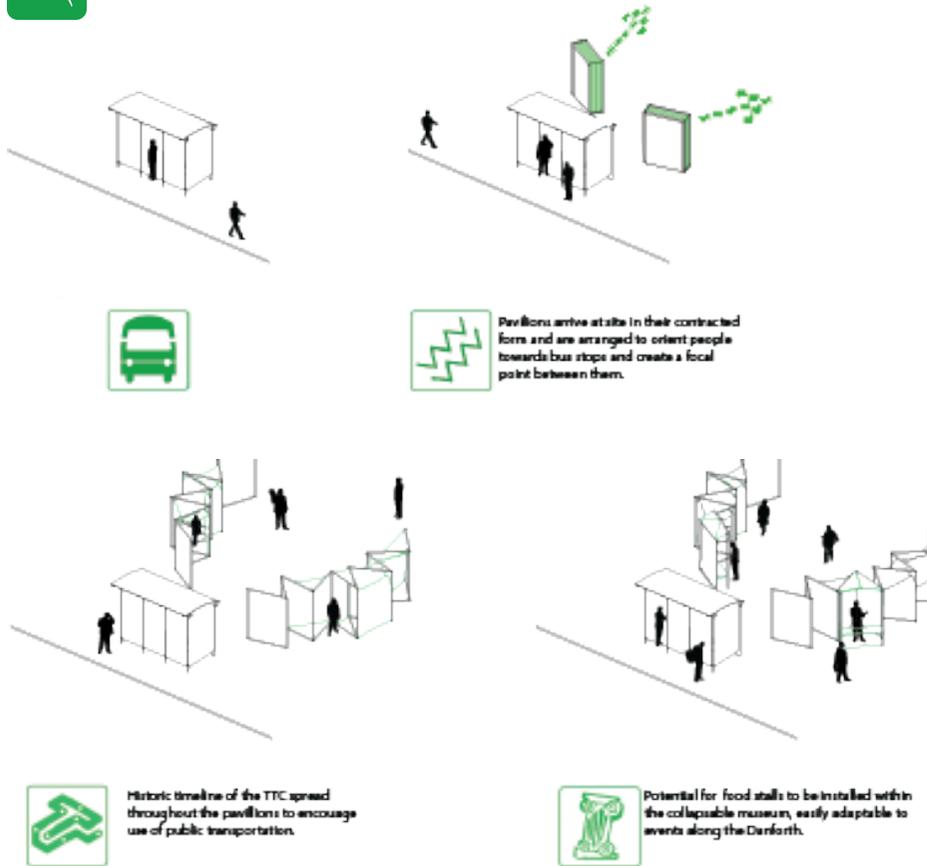


Trans-Dentity

8.2



Charles Bennett, Joseph Costanza, Sarah Devries, Andrew Falls, Alan Guildmann, Marc Harquail, Adrienne Kasiban, Kyung Lee, Adrian Man, Christopher McIntosh, Stefan Miller, Yi Fan (Helen) Xie, Amanda Zuliana



Identity encompasses several layers up for interpretation, creating a process of constant change. The sustainable city directly correlates with the concept of identity through improving the quality of life for citizens of various neighbourhoods that make up Toronto. The transit development is a way to bring focus of life into the community, and lays the foundation for city development. The main proposed structure explores layers through a hierarchy of transportation promoting public transit. This notion is demonstrated with varying heights showcasing sustainability promotion with interchangeable fabric panels, targeting audiences utilizing different transportation modes to reflect upon their identity. The scaffolding framework enables unlimited freedom with program, housing an infinite number of possibilities, while using minimal material. The inclusion of three bus stop extensions responds to the marker itself, directing the community to experience the parkland while staying informed about past and future directions of transportation growth. The lightweight structures offer flexibility in assembly and deployment across the city. The design adapts to available spaces animating open parks or densely populated festivals such as the Taste of Danforth. The exploration of recycled materials of old car parts creates a permanent sculptural marker on site for daily commuters, inviting each individual to rethink and question one's impact on society. Ultimately, the design intent serves to mend the identity gap of Toronto through recognizing that identity and architecture are never fully complete, but instead exist in a state of constant change. Thus, the development of a newfound identity is brought forth by shedding away from the once isolated area.



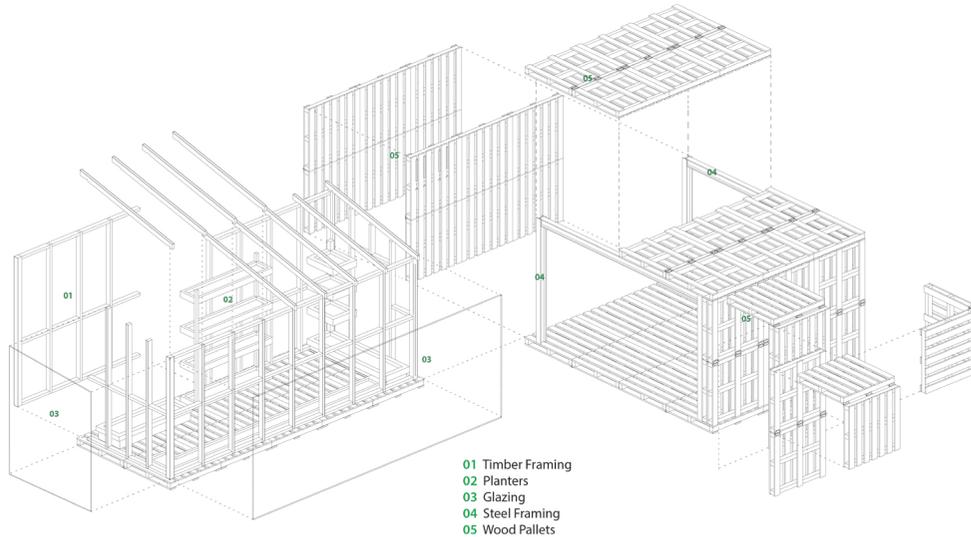


Urbavore

9.1



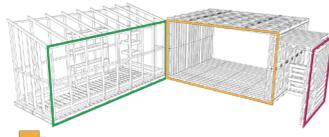
Jacqueline Foott, Giancarlo Franzoi, Michelle Friesen, Jennifer Grant, Andrew Harvey, Leonardo Ho, Ho Yee Carol Kwan, Justin Luoma-Reddy, Jermaine Morgan, Ki Woon Oh, Pritish Pathak, Diana Schembri, Robyn Thomson, Lydon Whittle



Toronto is an urban forest with 10.2 million trees. The inner and outer suburbs of Toronto have the fortune of large open public green spaces as well as private gardens, which provide a ripe opportunity for small-scale agriculture. While the central neighbourhoods of Toronto are home to a dense population and play host to various city-defining events, they remain notably absent of greenery and opportunities for small-scale urban agriculture operations or public education about these possibilities. Urbavore is a response to this problem. Urbavore is a set of three pavilions, movable by flatbed truck, which aims to plant seeds of sustainability by deploying to events around the city to teach the public— through education and getting their hands dirty— about gardening and food-growing in the urban context. The Nursery contains small plants (tomato, herbs, etc.), which are planted by members of the public, while being taught tips and tricks of gardening in the Toronto urban environment, at The Classroom. At the final pavilion, Graduation, these plants are sent home with the members of the public to be nurtured and used to start their own gardens. An on-site market associated with Urbavore provides an opportunity for individuals and community groups to sell and trade their homegrown produce, and includes a composting drop-off. This provides a key opportunity for community gardens to plug in to the initiative. Ultimately, Urbavore aims to sustain urban gardening and food-growing practices through providing the education about gardening that many contemporary Torontonians grow up without.



Assembly Option A



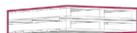
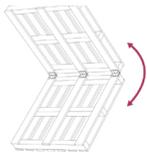
Assembly Option B



Assembly Option C



Assembly Option D



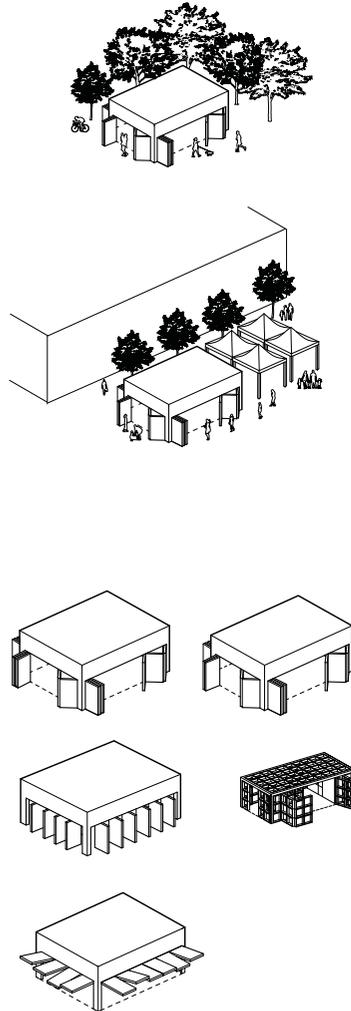
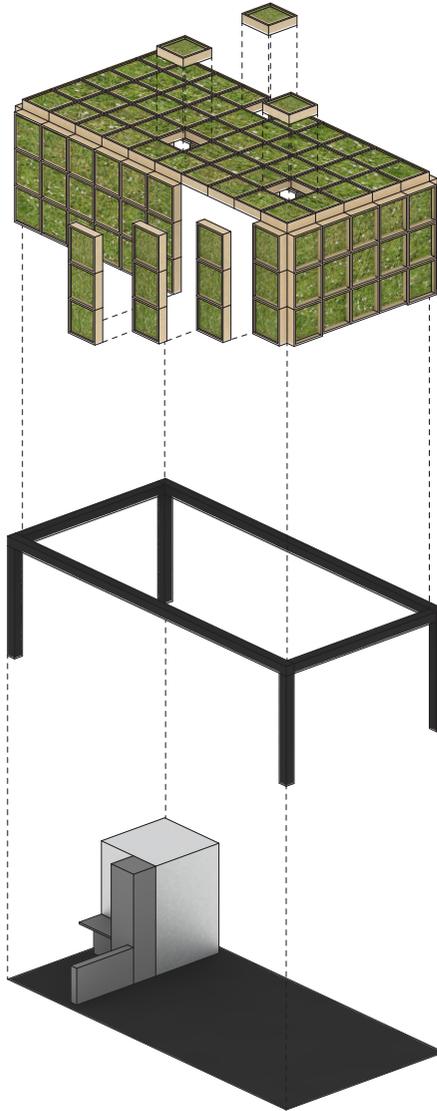


Urban Herb

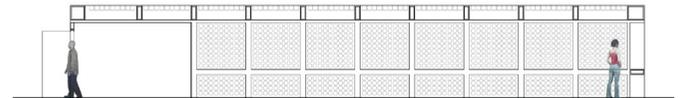
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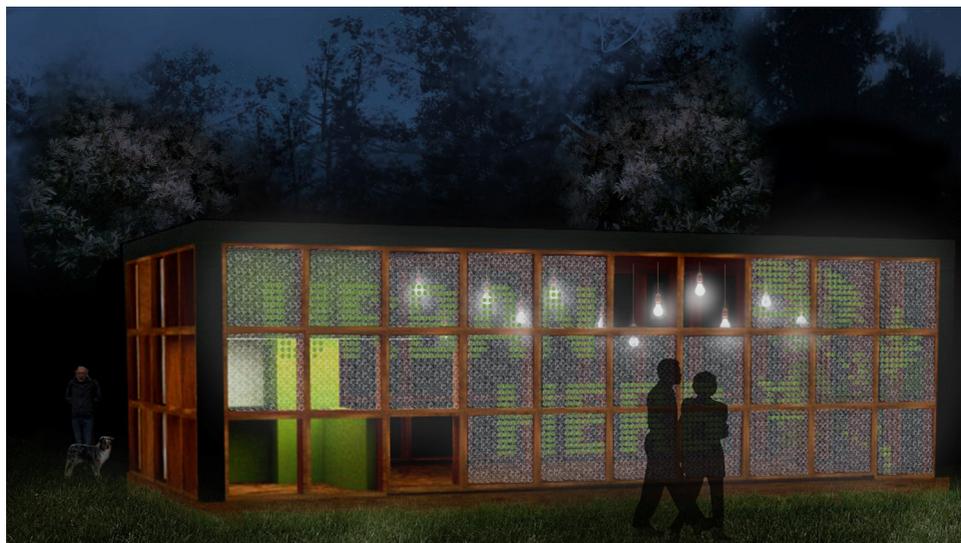
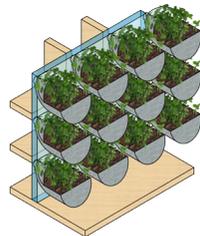
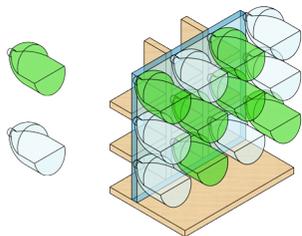


Christopher John Chown, Samuel Soon-Yee Iun, Christopher Kayahara, Lauren April Koza, Magdalena Krawczyk, Jing Yi Liang, Sarah Lipsit, Florence Ma, Judy Manouk, Jinsuk Oh, Douglas War Petereson-Hui, Quincy Siu, Daniel Boleslaw Sobieraj, Bence Jozsef Sutus



A major aspect of sustainability is the issue of food production and security. It is linked closely with our everyday lives, our cities, and our energy consumption. Current industrial and profit-minded methods are not sustainable, relying heavily on fossil fuels. As our world becomes increasingly urbanized, our farms are becoming more endangered and farther removed from our consciousness and local practice. The multi-cultural global village is one of the identities that Toronto takes pride in. With this in mind, we must ask, 'can we enhance this identity with the emerging values of sustainability?' We decided to tackle food security by addressing cultural practice and identity. It is a well-known fact that Toronto is enriched by its diversity and ethnic groups, where diversity has been a boon to economic, infrastructure, and physical growth, tackling social issues, ecological policies, and cultural understanding. Our group aims to utilize the lens of cultural diversity in which to view ecological sustainability. Therefore, Toronto as a sustainable city means maintaining neighbourhood bonds and celebrating culture. We plan to uphold these ideals via a community garden/urban agricultural educational centre as a mobile node for the movement. Within a greater network of existing urban farms, we hope to push these methods through inclusive interaction, and to utilize cultural festivals as a stage with which to excite and inform the public. The space will be a hub to bring urban agriculture into the community, with gallery growing spaces for small vegetables and herbs that the individual can acquire, and presentation space for cooking demonstrations (as per the festival it is located in), 'how-to' growing seminars, and urban agricultural seminars.



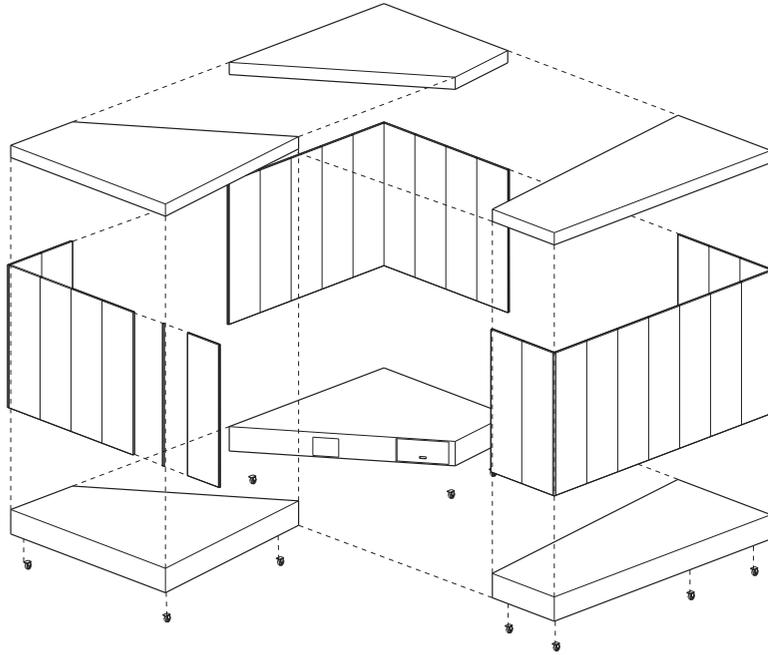


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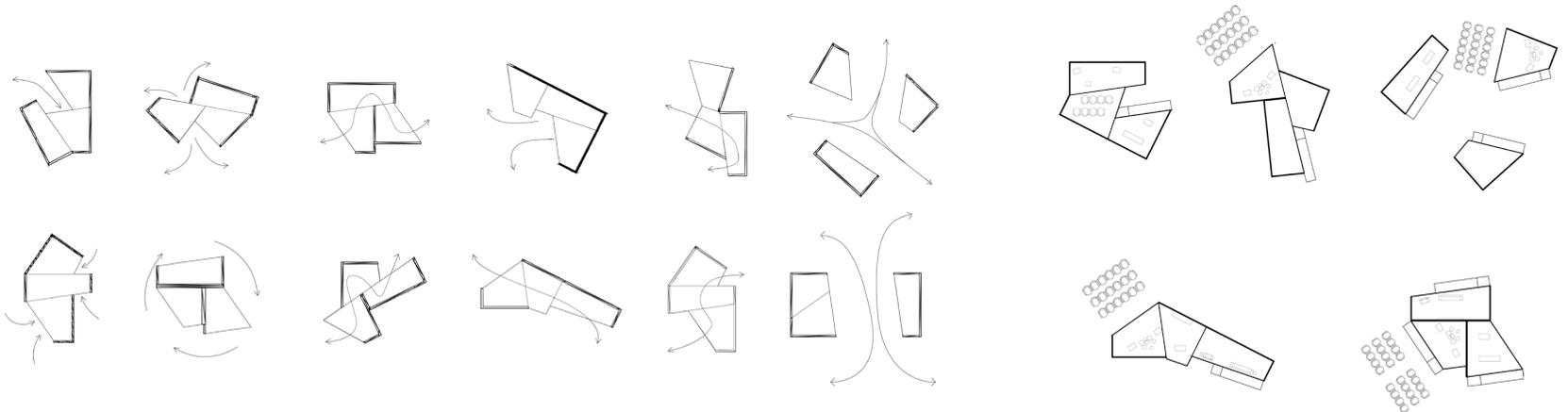
10.1



Farah Elsadek, Clive Fernandes, Anthony Gugliotta, Mahan Navabi, Lorraine Okungbowa, Alborz Razavi, Artyom Savin, Krisev Stoja, Jeffrey Szeto, Marwa Tawfiq, Kristen Wiebe, Matthew Wong, John Zhang



The theme of constructing modernity expands upon its conventional definition by utilizing technology and design as a driver of changing identity. It becomes socially inclusive, customizing a refined idea to accommodate the cultural diversity present in Toronto. The change we are driving with the modernity of our design is to give cultural growth a physical presence. This will help develop Toronto's global identity through establishing a uniquely Canadian architecture. In a world of rapid change, a design needs to be able to respond to multiple uses that would develop as the identity of Toronto evolves. To accommodate for this, the design is based on an open plan concept that can be divided, moved, and rotated to create various spatial arrangements for diverse program. This becomes reality through a singular square form that can be divided into three geometric sections. The theme of technology is expressed through the material choice of aluminum Oxynitride, a transparent aluminum material for wall panels, and SensiTiles for flooring. These materials enhance its use for Nuit Blanche, as the floors light up with steps and the translucent walls allow for light shows during night display. Panels are removable for further customization of the spaces. This also allows the museum to be easily disassembled and transported for deployment.



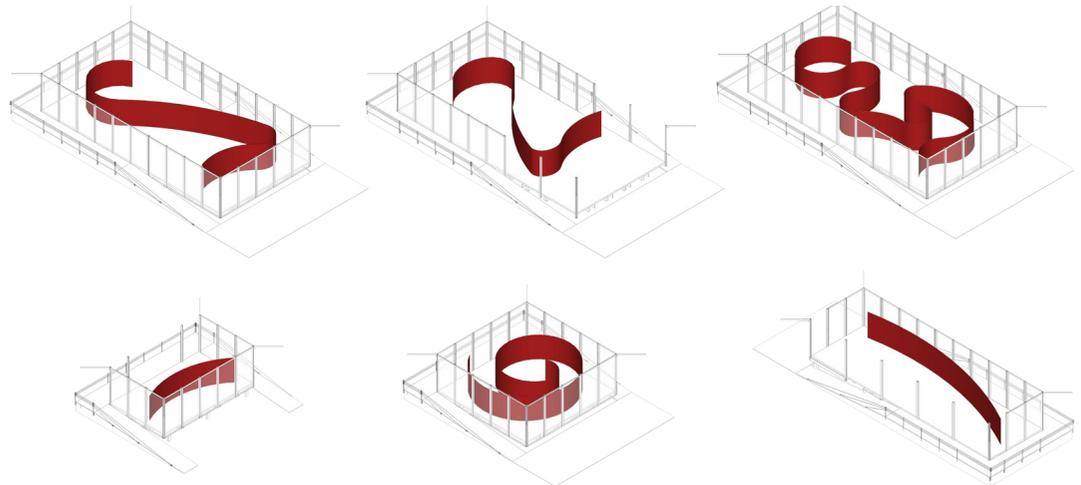
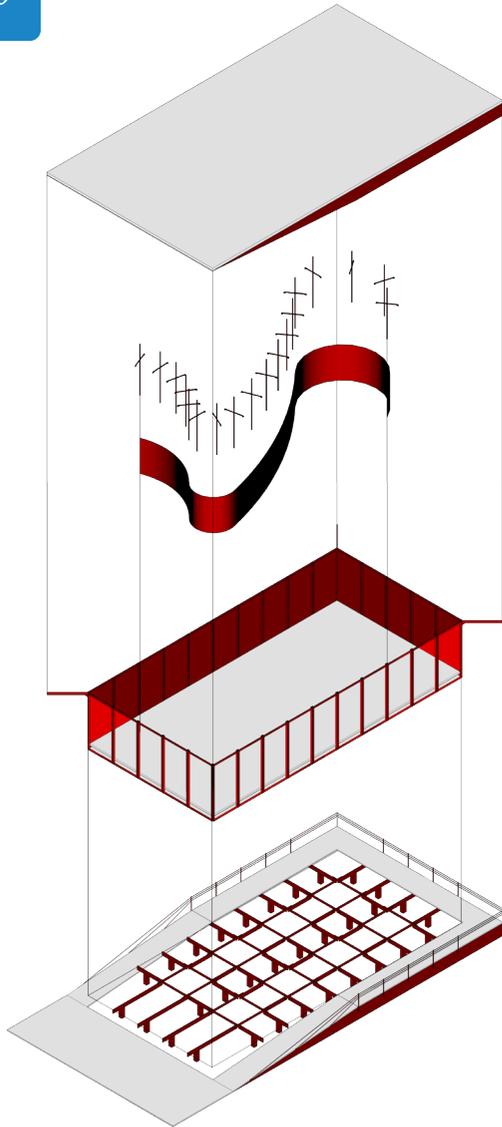


The Ribbon of Time

10.2



Pawel Bednarer, Lauren Chan, Matthew Chung, Jonathan Day, Sara Duffin, Jean-Paul Guay, Gerald Karaguni, Thomas Kim Tom Kowalczyk, Louise Shin, Freedom Stone, Henna Tario, Nikitayakushev, Christopher Zhu



The Ribbon of Time is a temporal museum that invites the user to explore modernity expressed as the fine line that exists between the present and the future. The envelope of the structure can be assembled and dis-assembled with ease, offering itself to a variety of uses determined across the city. The modular nature of the structure permits a certain amount of flexibility in configuration, while the raised platform accommodates storage of various elements underneath when not in use. The defining feature of the pavilion is the “ribbon”, a canvas that is supported by vertical poles that can be rearranged and locked into a hexagonal grid on the floor. Projections onto the ribbon turn it into a responsive architectural element that not only exhibits main historical events and what has been, but forces visitors to think about the potential future of the site and what could be, based on their intervention. Images of main historical events are followed by projections of local issues and occurrences. As the visitor enters the pavilion, cameras capture their actions on film and project them onto the ribbon in sequence. This allows the visitor to see where they fit in on the timeline and may prompt them to raise their voice on current issues and participate in the now with the help of interactive touch-screens provided in the facility. Performances, speeches, and exhibitions held in The Ribbon of Time will bring people together to influence lasting positive change in the city.

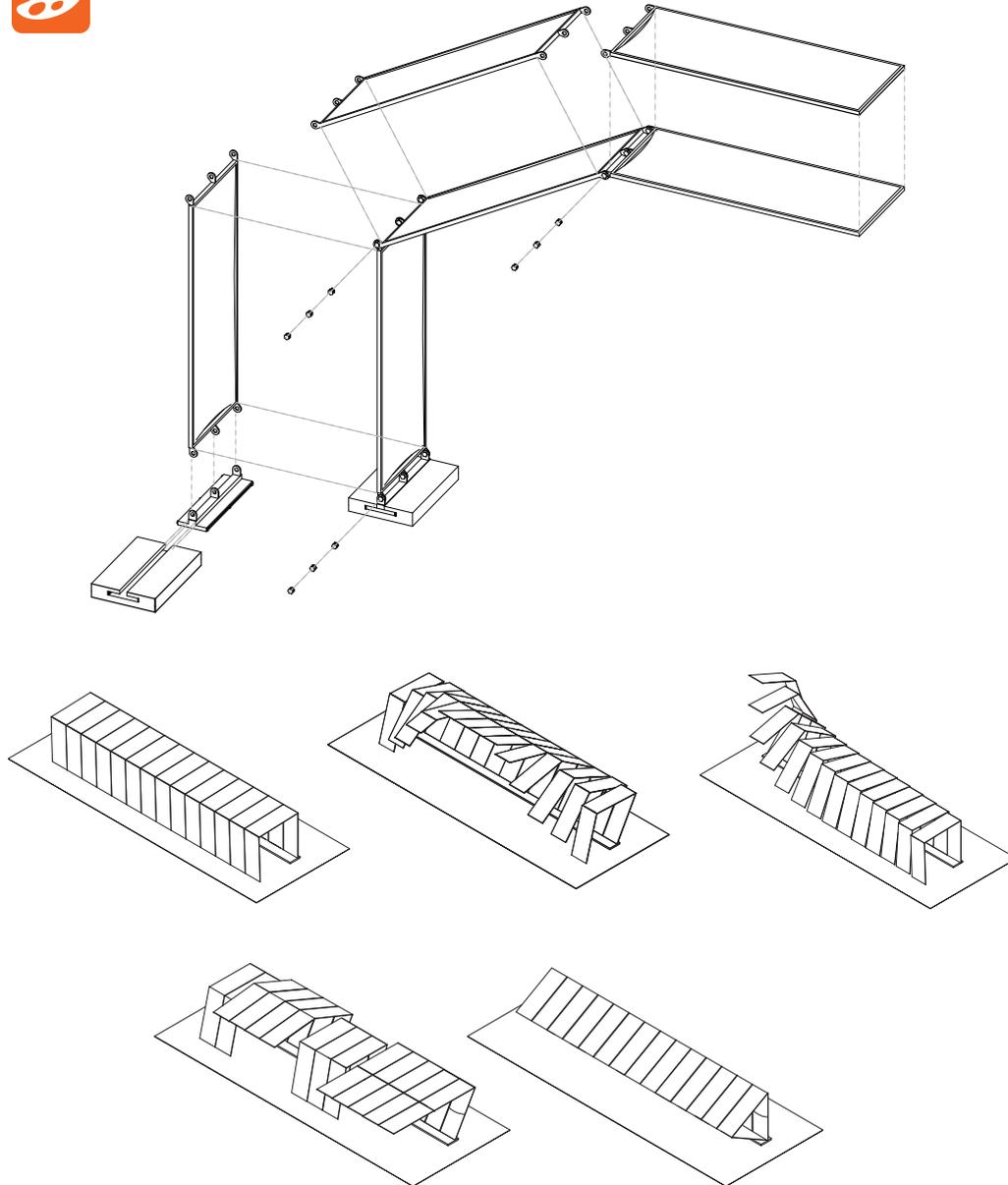


Reach

11.1

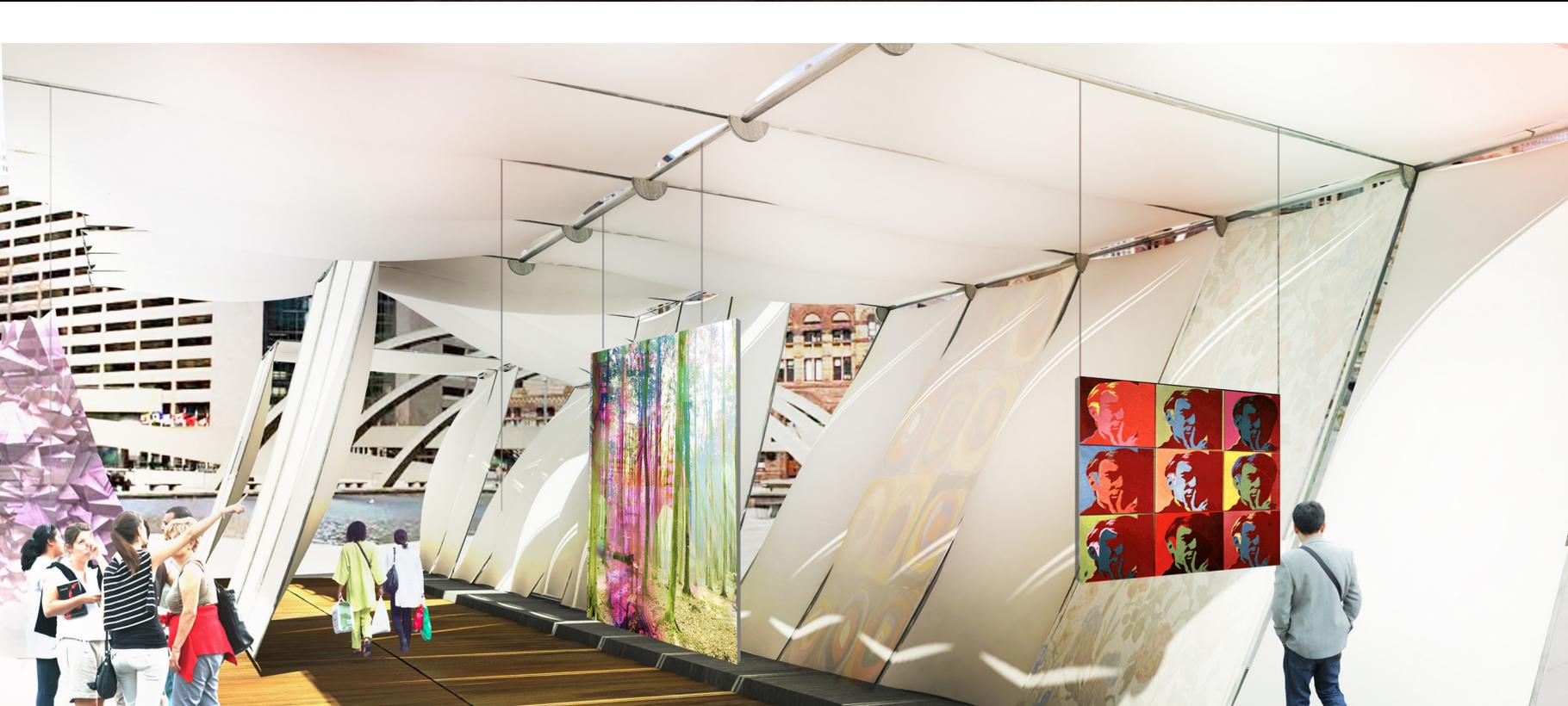


Alexandre Beznogov, Chelsea Campell, Tiffany Cheung, John Grzeda, Dana Gurevich, John Han, Deena Jamokha, Madison Jantzl, Shamim Khosravl-Vamakani, Kaya Kim, Marco Lee, Yupin Li, Kyle Marren, Giovanna Monaco, Jason Carandas



The city of Toronto can be defined as diverse in numerous ways, regarding identity, culture, religion, economical or societal issues. Therefore the concept of a museum must be adaptable to these issues, as well as respond to the particular site of an urban park. The pavilion does this through kinetic architecture and its operable arms, which configure to different programmatic uses, and can be disassembled for easy transport. The site in which the pavilion is in its closed form is Earl Bales park, an urban park where the pavilion acts as a shelter as well as a funnel into the park from a transportation node. Nathan Philips Square is the location of the Toronto Art Exhibition, and is where the pavilion uses its different configurations to the advantage of the artwork. The juried exhibition features works from various artists in Canada, and the pavilion seeks to showcase the art as a neutral, yet suitable background, in which it is the artists and work that creates the diverse identity of the space, mirroring the diversity found in Toronto. The pavilion seeks to display this idea without the inhibition of the architectural form that houses it. The paneled exterior creates a seamless fabric that is only broken up through the different configurations in which the arms respond to the works of art and the visitors.



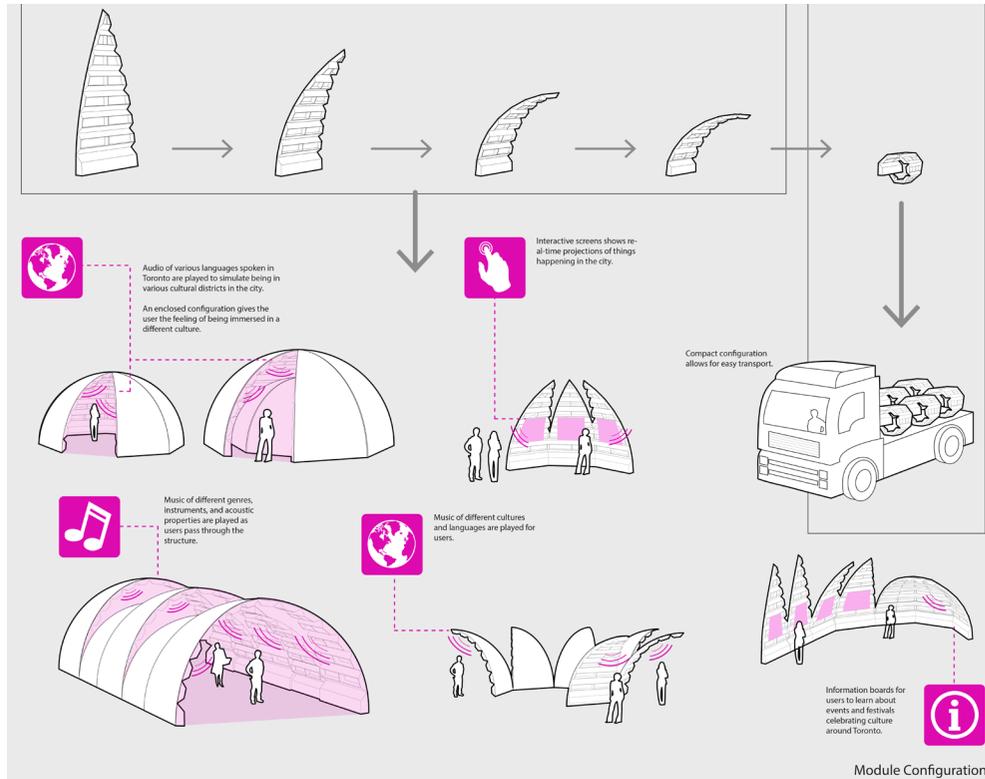


The Sound of Toronto

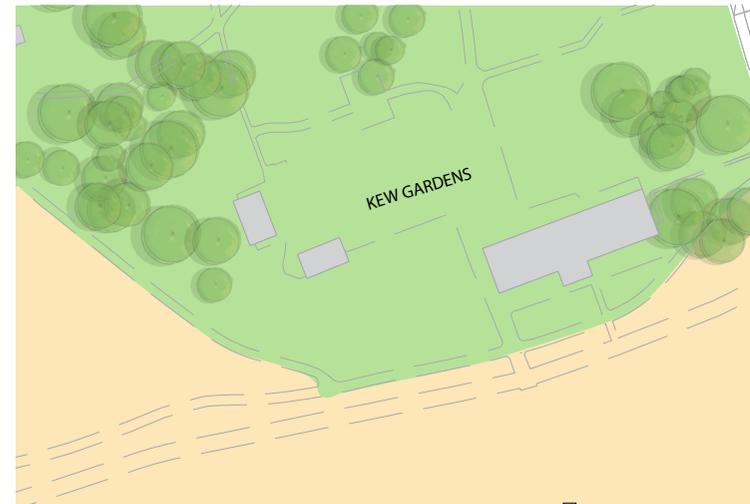
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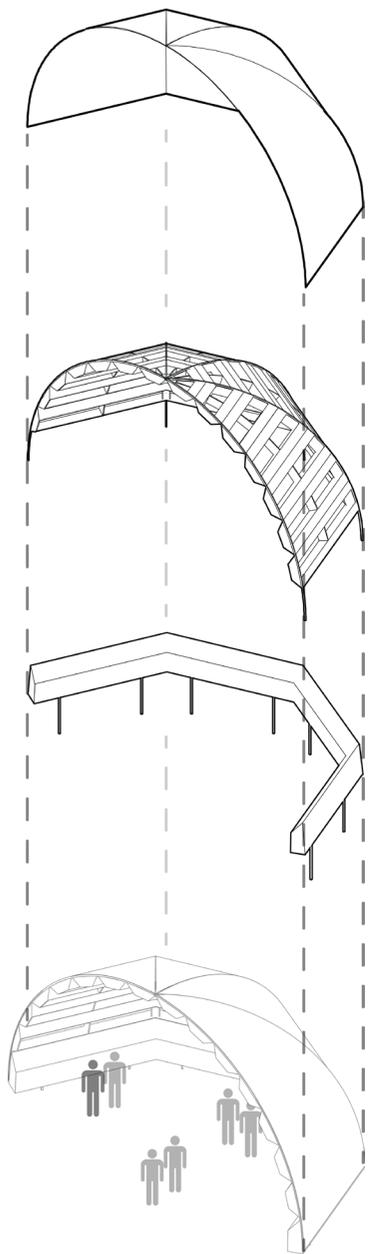


Mark Eyk, Lily Jeon, Jun Suk Kim, Pin Ju Lai, Dana Latimer, Randa Law, Saina Motahari, Carmen Nieto, Jennifer Pham, Yuliya Platko, Thais Mendes, Nicholas Van Niekerk, Doan-Thy Pham Vo, Michel Anita Zaradic



Diversity is interpreted as a multiplicity of differences contained within a whole. “The Sounds of Toronto” explores diversity and its effects on Toronto by way of a journey through the city, guided by sound. In the closed configuration, the pavilion consists of an exterior shell enclosing a smaller interior shell. This creates two spaces for the exhibition of sound; the space contained by the interior shell houses the focal sound while the exterior creates a corridor in which to experience the sounds of Toronto. Each individual module is anchored to the ground by a base. Stemming from the base are self-supporting structures composed of carbon fiber frames. The exterior of these frames are constructed of Teflon and the interior of fabric. Inside each module, speakers project sounds which are absorbed or reflected by the different fabrics, creating a multitude of experiences. The flexibility of the pavilion gives it various characteristics. Each module can be rolled into a bundle and transported to other locations. When employed, the independent nature of the structures gives freedom to various arrangements, depending on the desired program. The kinetic nature of the structures allows for further bend in the form to suit the needs of the program. Sound has an inherent plurality to it; humans can have entirely new spatial experiences through sound alone. This pavilion embodies the diversity of Toronto through the manipulation of the numerous sounds of the city.





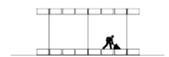
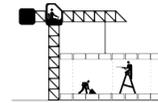
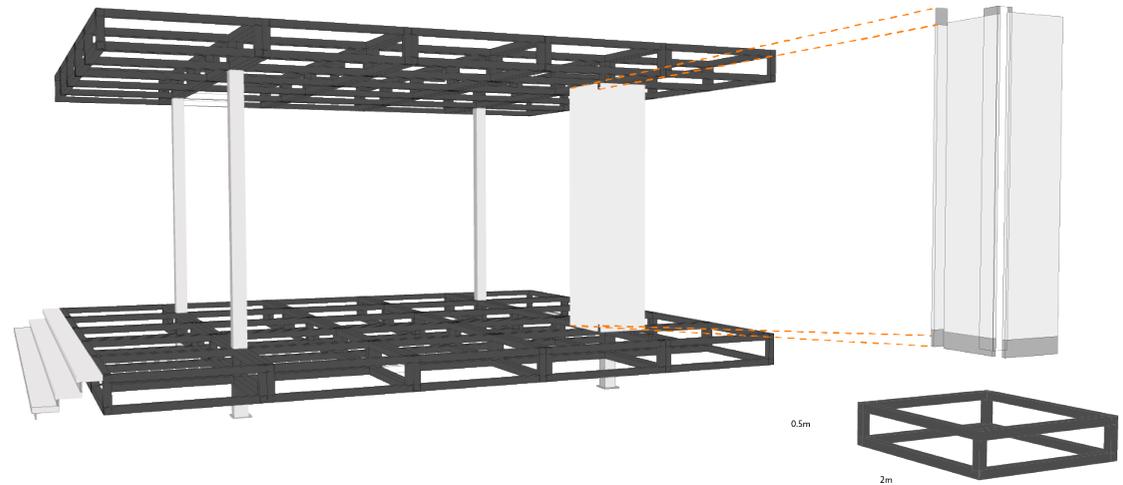
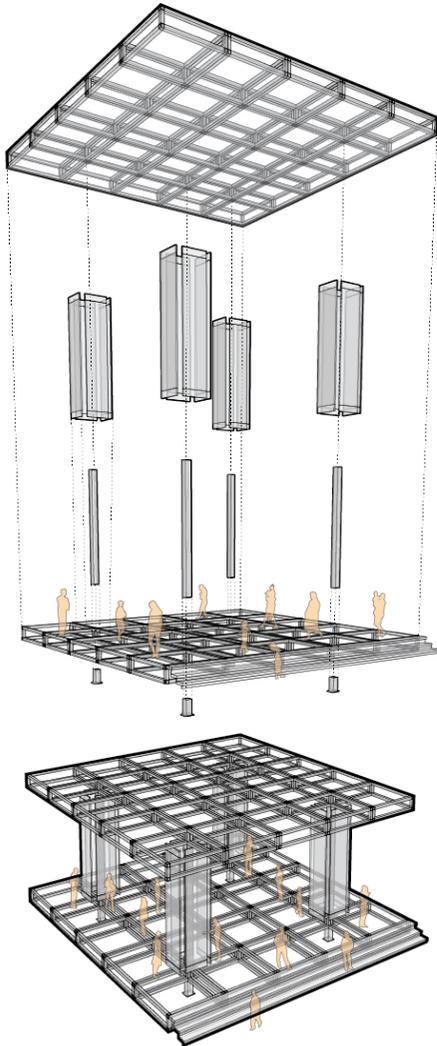
Creative Point

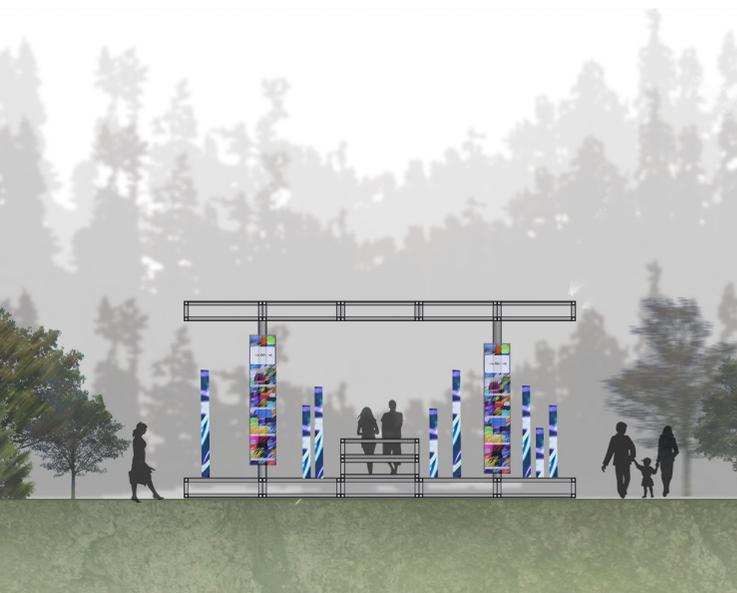
12.1



Rabia Randhawa, David Ryan Kotewics, Terry-Ann Mendoza, Parastoo Mossannen Mozaffary, Michael Mulvey, Eric Reid, Daniel Luca Rosati, Tyler Skidmore, Marie Bethany Stock, Paul Szywacz, Zachary Jonathan Topp, Tiffany Ting Hin Tse, Tarlan Vaziri Farahani, Lydon Whittle

Toronto's Luminato is a festival which invites the world to celebrate creativity. Its excellence, originality and accessibility becomes a highlighter aspect for a variety of people. Diversity lies in the heart of Toronto on a personal and public level. This is stressed further when different cultures come together in a spirit of common humanity and citizenship. It is a shared spectacle, rooting back to our formal art history. The mission of the pavilion is to embrace and encourage creativity which leads to transform Toronto, creating a culture that is accessible to all. It arts. Though there is individuality expressed, cohesiveness also plays a major role. The unity comes from the celebration of art which is derived from the essence of Luminato festival. The second generation museum invites all participants to collaborate, explore and celebrate creativity.



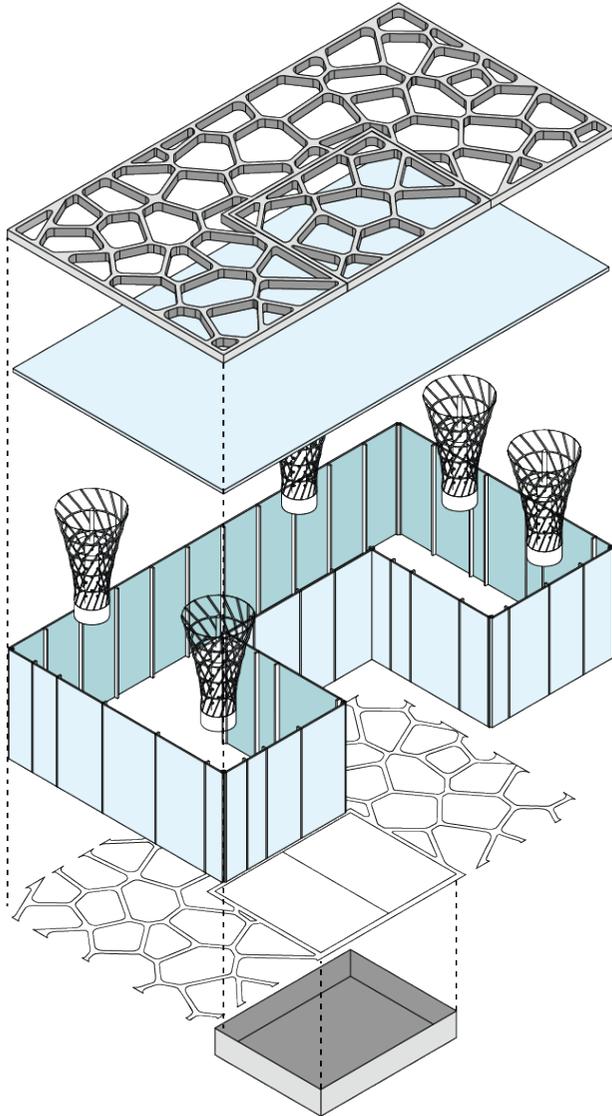


Planting Seeds

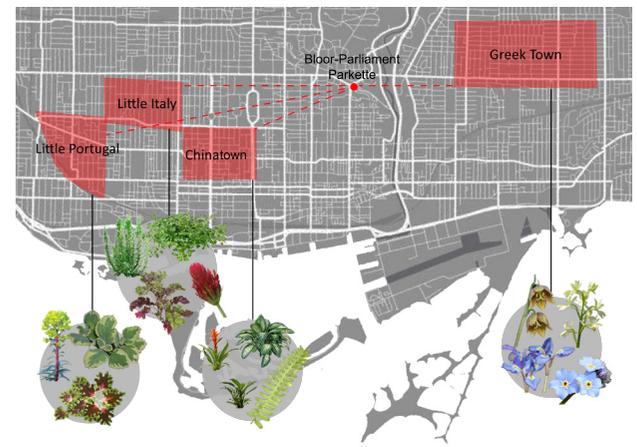
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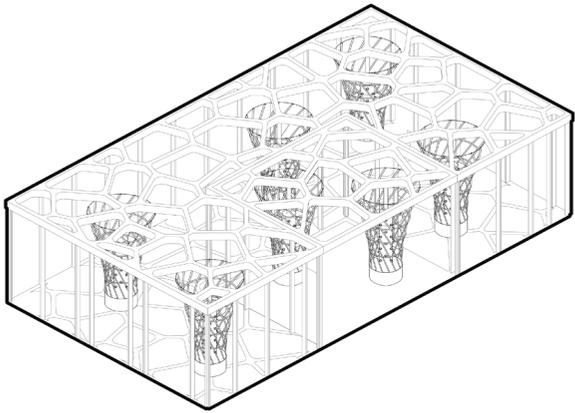


Ahmad Abu Shaban, Nicholas Ager, Marie Antonette Arcayos, Fernando Arce, Hao Yue Bai, Arthur Goldstein, Dami Dami, Michael Mazurkiewicz, Ron Noble / Kousha Omid Sahneh, John Sirdevan, Kristen Smith, Gregor Tratnik, Jue Wang, Meng Ye

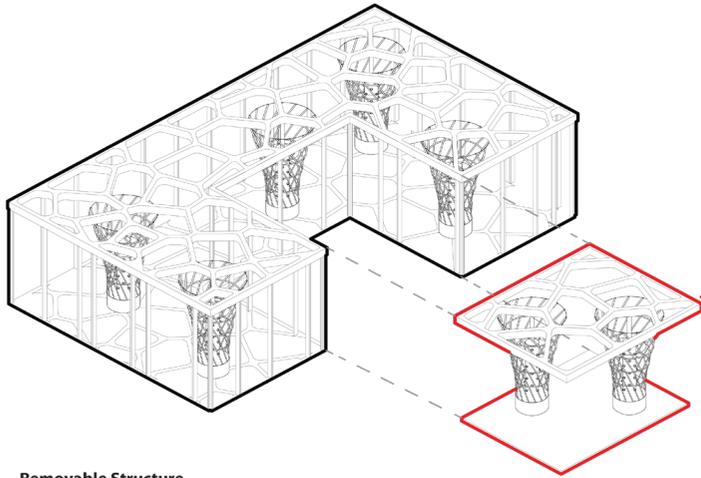


The theme of diversity can take on many meanings within an emerging, ethnically diverse, global city such as Toronto. An important facet of diversity is biodiversity, which refers to the variation of life forms within a given system. A city, which contributes to the biodiversity of its fabric, rather than simply detracting from it, has the potential to have a positive impact both on its ecological context, and to the overall health of its citizens. The Eco-pavilion attempts to manifest this ethos as an urban greenhouse, which harvests plants from the ethnically diverse neighborhoods of the city of Toronto. The Eco-pavilion is a modular greenhouse system, which acts both as a system of plant production, and a community garden. Columns within the pavilion hold removable hydroponic trays, which can be transported to different events around the city, such as the Festival of South Asia. Once at the event, citizens are able to plant locally sourced seeds within a temporary pavilion that houses the hydroponic trays. The trays are then transported back to the permanent greenhouse, located at the Bloor Parliament Parkette, where the plants are harvested and cultivated. Once cultivated, those that contributed seeds to the greenhouse can visit the pavilion and collect their mature plants. The Eco-pavilion uses a rainwater collection system to provide the water necessary to harvest all plants, and rotating columns provide trays with the necessary sunlight required for plants to grow. The Eco-pavilion provides the citizens of Toronto with a system that recognizes and celebrates the concept of holistic diversity, throughout its biological, ecological, and cultural meanings.

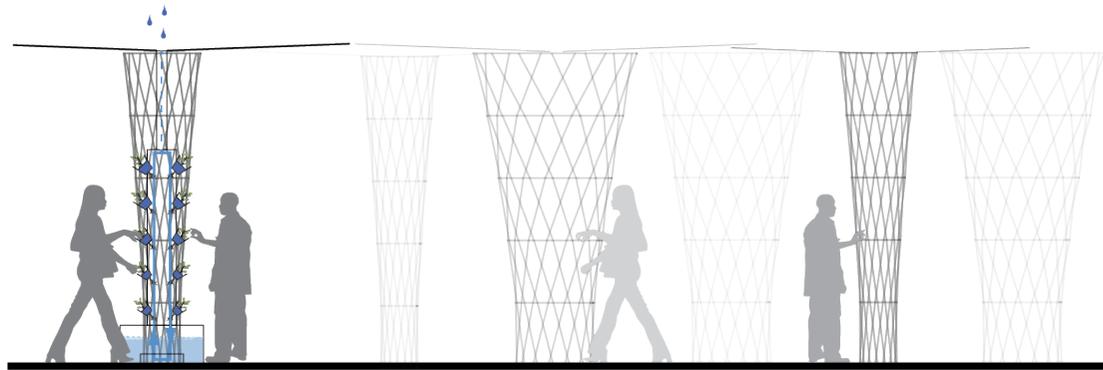




Stationary Structure



Removable Structure

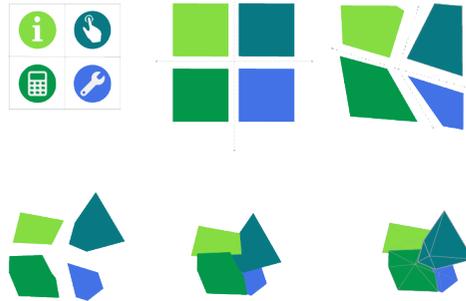
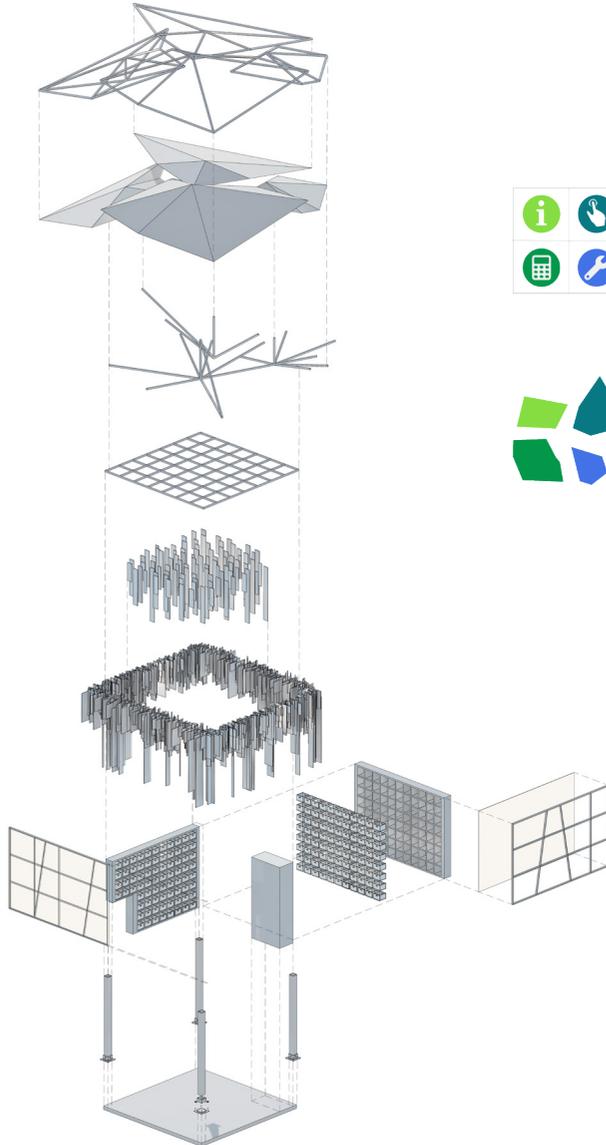


Urban Canopy

13.1

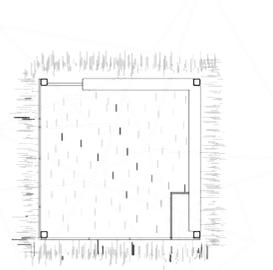


Louis Bae, Emrik Burrows, Nick Callies, Agnes Cheng, Anita Cheng, Jon Clarke, Jaspall Gill, Vlash Gjeka, Winny (Lok See) Ko, Chris Pin, Marcus Parisi, Danielle Van Ooteghem, Justin Wong, Anthony Youssef

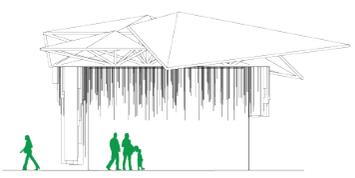


Plurality exists within the idea of sustainability. Over-archingly, sustainability seeks to sustain, maintain and defend. The theme of sustainability was superimposed with Toronto's identity, historically interwoven with the notion of a 'city within a park'. The vast urban forest of 10.2 million trees provides a canopy cover for almost 30% of the city and offers a multitude of benefits equivalent to at least \$282 million in ecological services each year. Our design seeks to advocate the rejuvenation of Toronto's urban canopy, following the aftermath of the winter ice storm. It expresses the importance of sustaining the urban forest and its integration within the city's culture, economy and environment. The compact pavilion alludes to the environment created by Toronto's urban canopy. The main features of the pavilion are the hanging wooden slats. These filter the sun, wind and rain through the pavilion. Furthermore, they act as dispensers of tree seeds; they allow the users to take-away seeds or saplings and plant them throughout the city. The pavilion incorporates interactive elements that educate users on the sustainability of Toronto's urban canopy. The pavilion is an artificial tree which acts as a catalyst to grow and replenish Toronto's urban canopy.

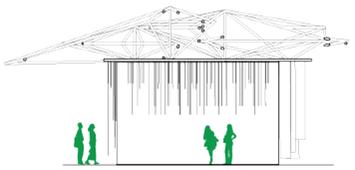




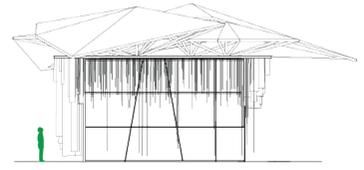
Floor Plan



Elevation A



Section



Elevation B

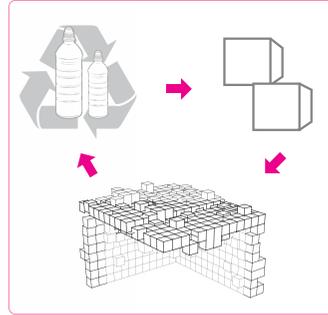
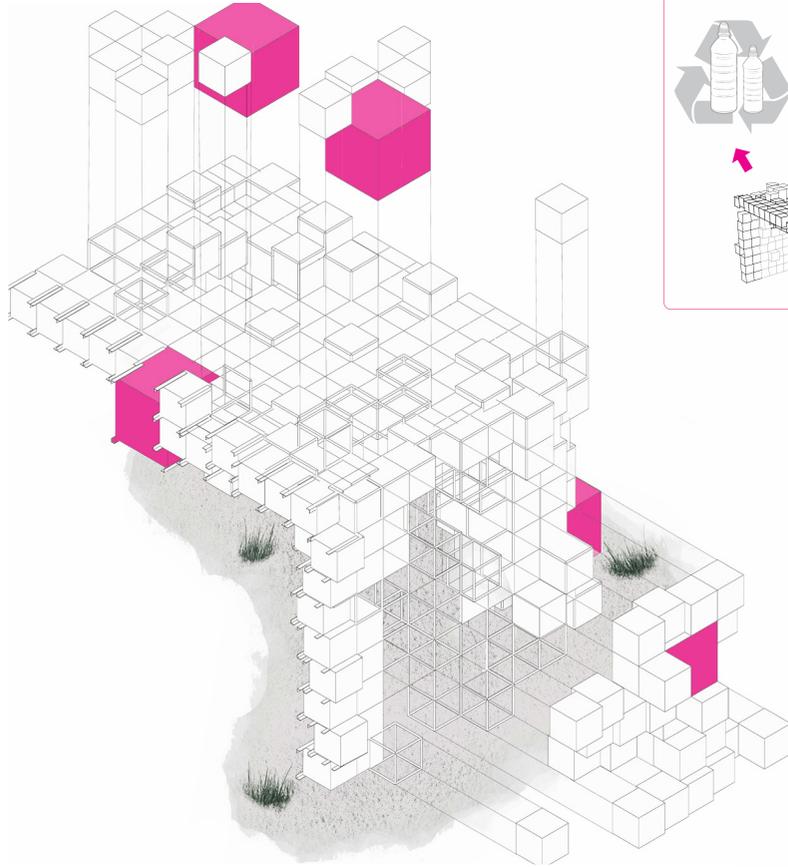


[RE]Cube

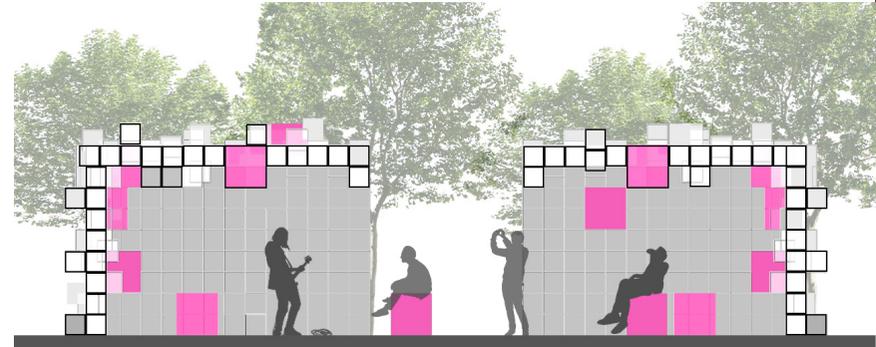
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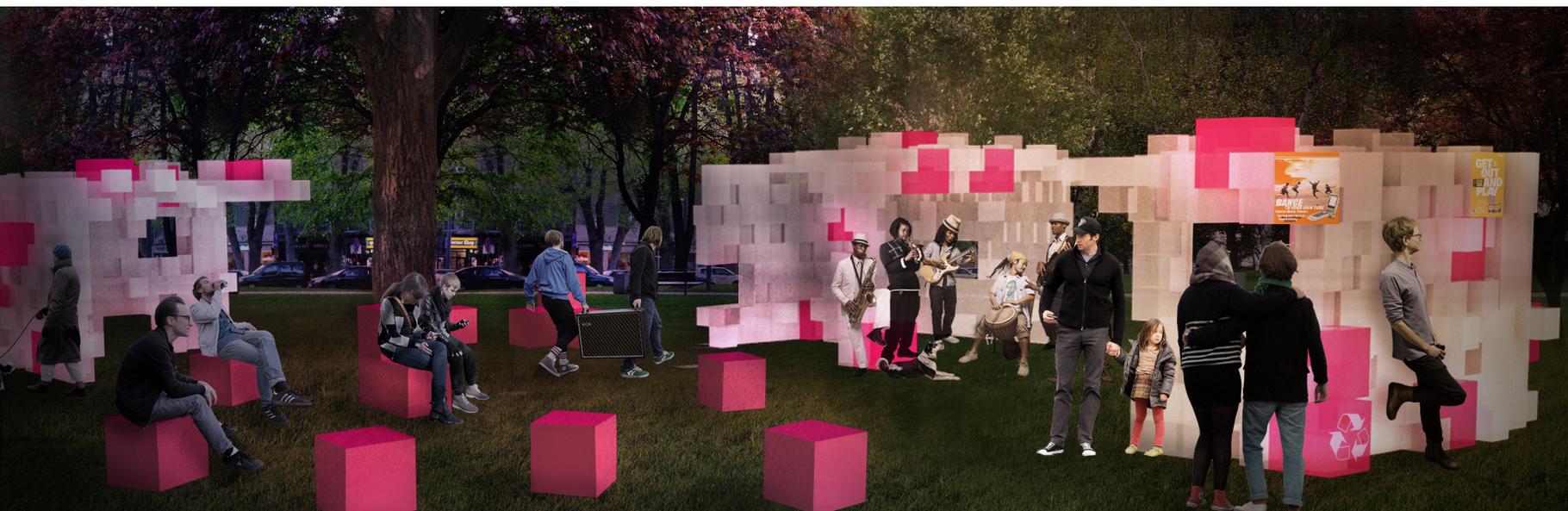
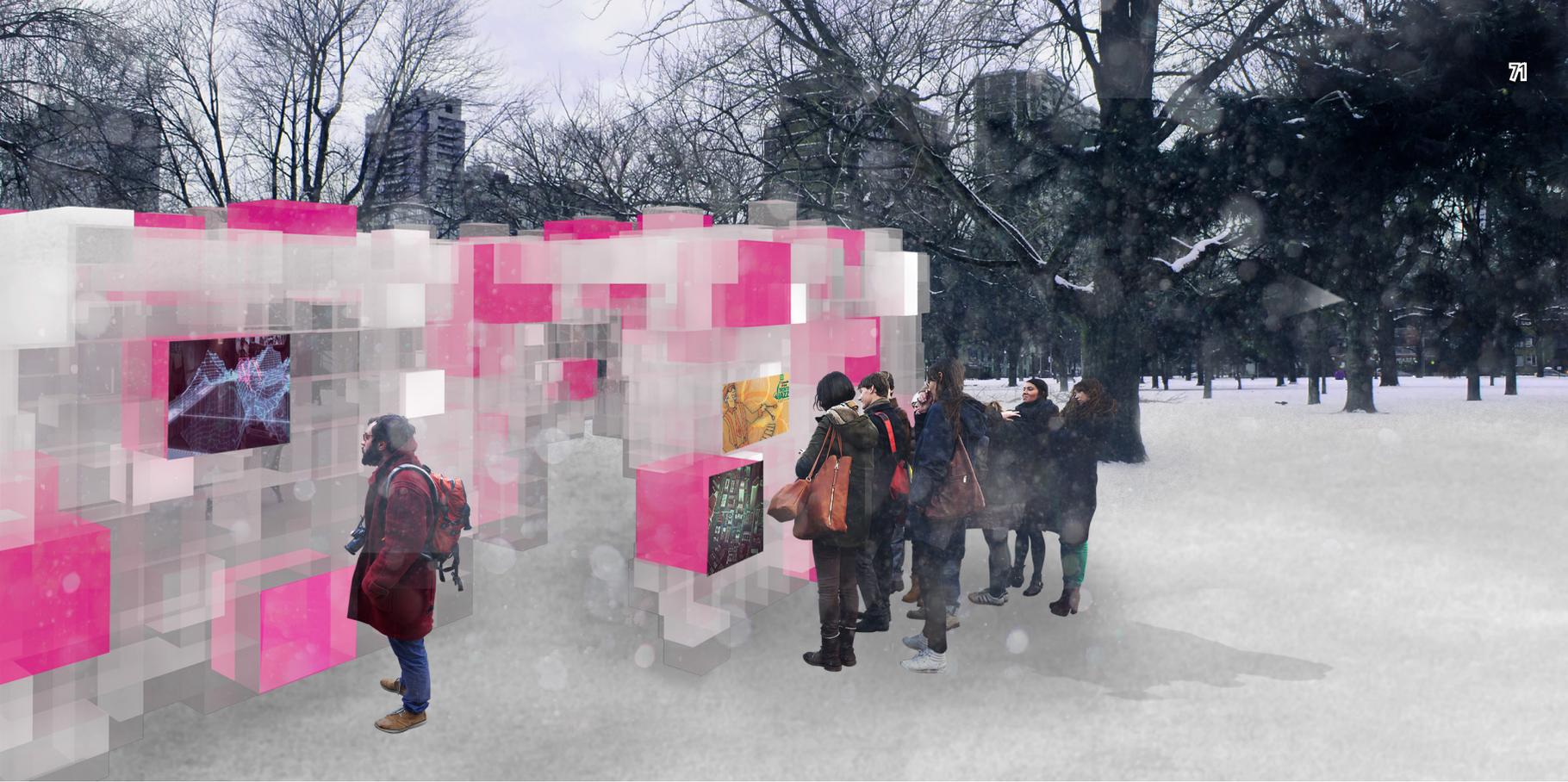


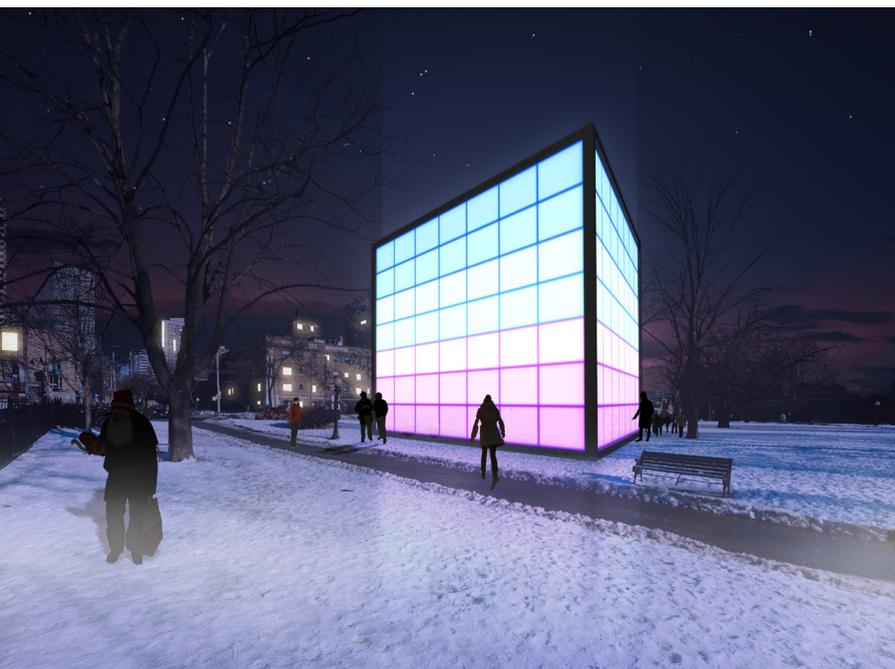
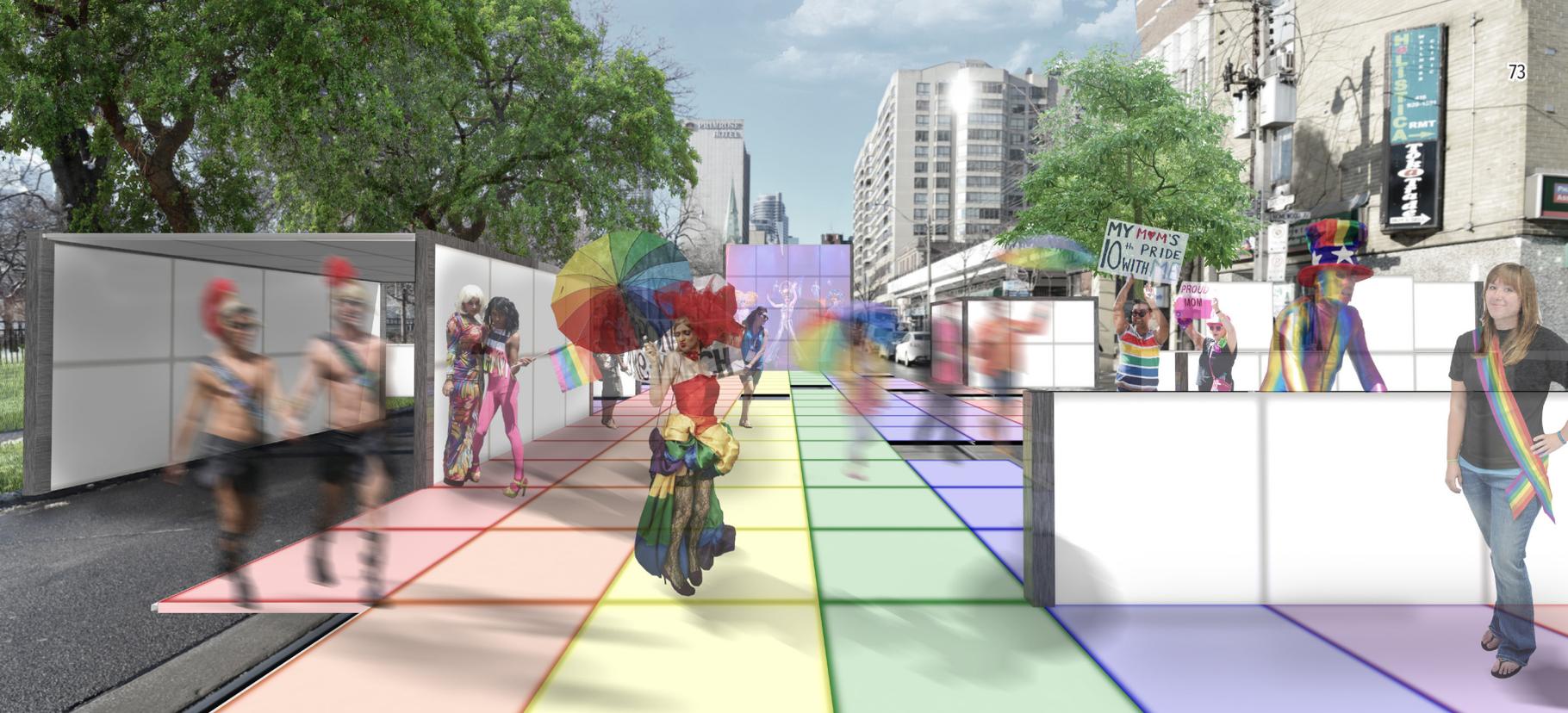
Amanda Crisp, Daniel Drab, Moaaz Elkoriny, Kenan Elasser, Ti Long Fu, Hao Yue Bai, Michael Hankus, Danqing Huang, Arian Hussainzada, Alexis Johansen, Lauren Kyle Victoria Staseff, Stephanie Tung, Steffi Yip Woon Sun



The identity of Toronto is constantly evolving and difficult to pinpoint to one specific idea or concept. Toronto is a strong advocate for sustainability, passing by-laws, requiring buildings to incorporate green roofs into their designs, and launching the Live Green initiative, aimed at enhancing the public awareness about green living. According to a recent survey, Toronto is ranked in the top ten green cities in North America due to Toronto's campaigning for a sustainable and green environment. [RE]Cube will transform places from everyday settings to temporary environments that contribute to the production, processing, and consumption of Torontonians culture by celebrating and creating awareness for environmentalism. The intention behind [RE]Cube is to follow and champion the three Rs: reduce, reuse, and recycle. [RE]Cube provides a curated experience through public art and performances, showcasing ways in which people can lead greener lives. The museum is created from recycled plastic that is collected throughout the city, minimizing its impact on the environment. [RE]Cube shows that recycled design can be transformed into something beautiful and engaging for the public. In its closed state, [RE]Cube is a traditional museum but when it breaks apart, it becomes an inclusive public space open for performances and art displays. With removable cubes to create makeshift seating, [RE]Cube is an installation that prompts Torontonians to come together and expose themselves to the sustainability of the city.





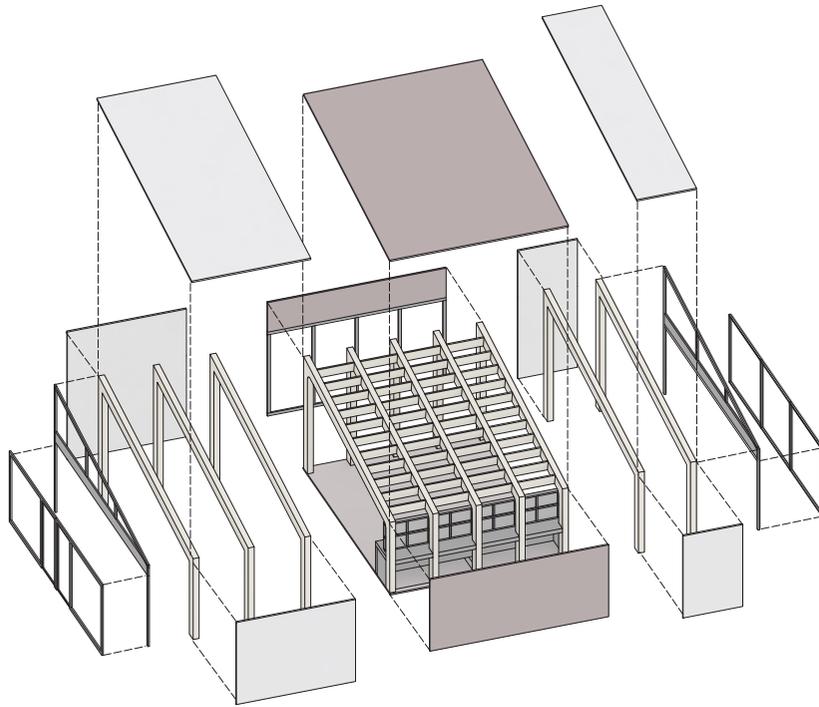


InsideOut Gallery

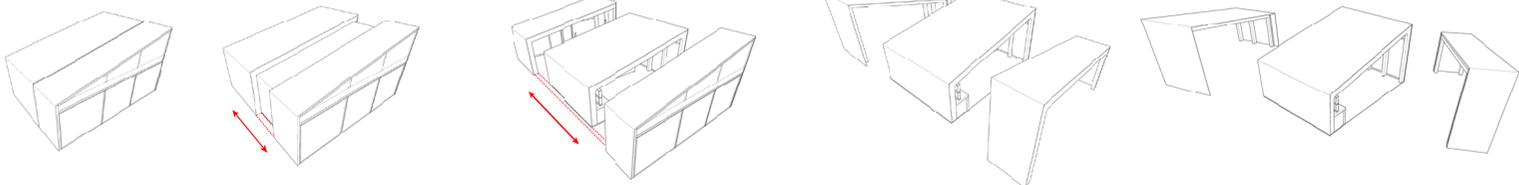
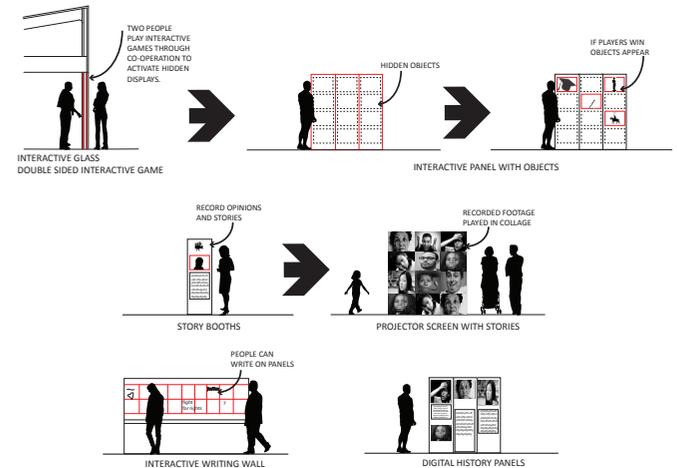
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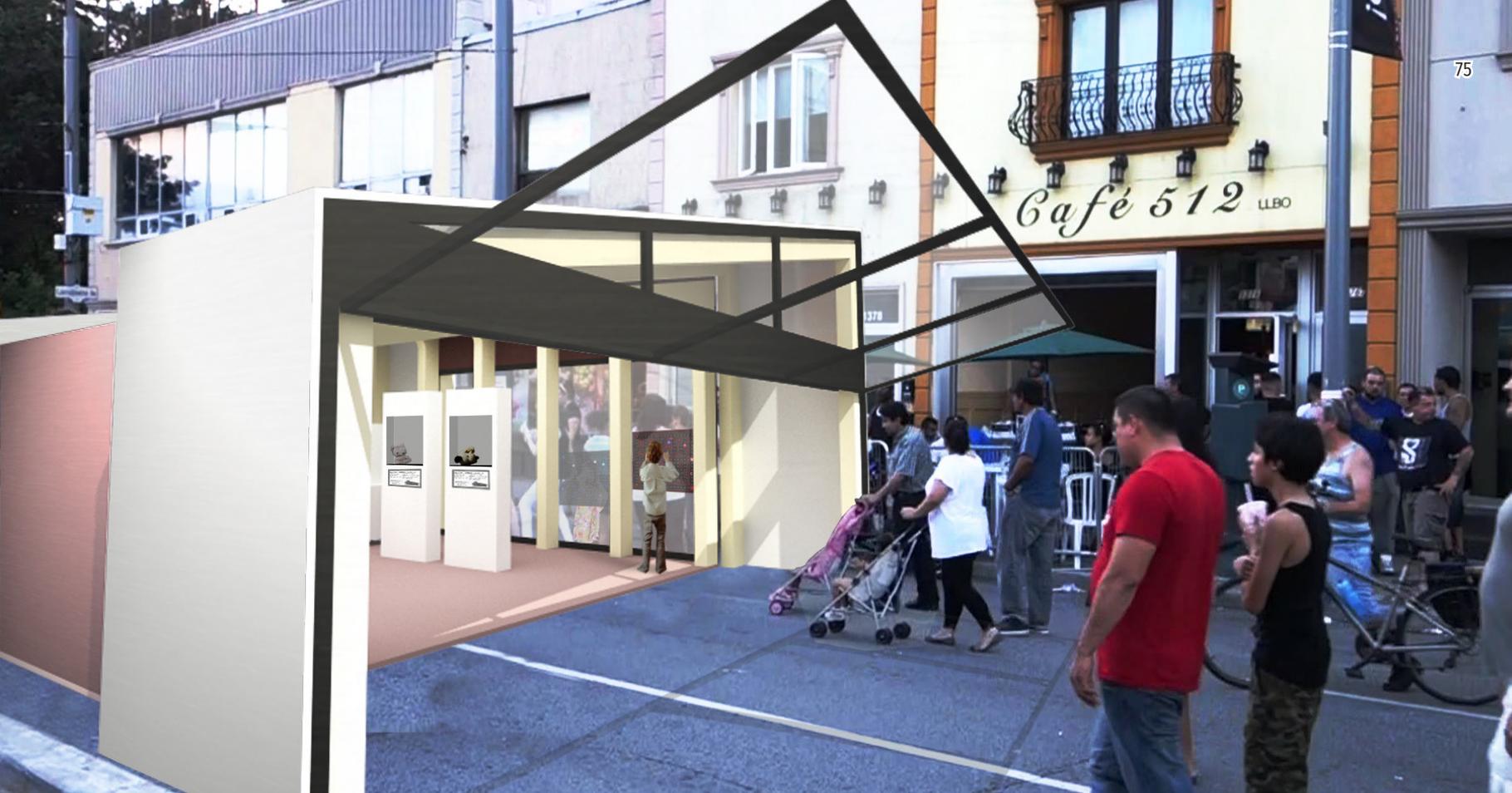


Ye Rin Choi, William Daniel Howell, Halim Hyun, Tirisha Amelia Phagoo, Andreh Custantin, Arman Ghafouri-Azar, Oluwatobi Omisore, Adam Rosenberg, Wang Tat Wilkey Chiu, Vijaei Posarajah, Victoria Pui Hang Tsang, Nicholas Ryan Boychuk, Sandra Katarzyna Dorozynska, Aviv Sarner



To allow for accessibility and inclusiveness, social justice is explored with interactive and mobile pods that are accessible by everyone. The museum pavilion engages its users through education and collaboration for its interactive components, accessible on the interior and exterior. The features, which include various activities, games, and challenges, enable the users to uncover the meanings of the exhibits once the tasks are completed. These challenges help promote collaboration between users for a truly unique experience. This can be explored in the middle pod where windows act as a multi-functional interactive screen allowing projections of records and artifacts. Physical artifacts will also be exhibited throughout the interior spaces when pods are in their closed position. Beyond the forms, screens collect recorded messages from users to be then presented during the festival – a method in voicing opinion.



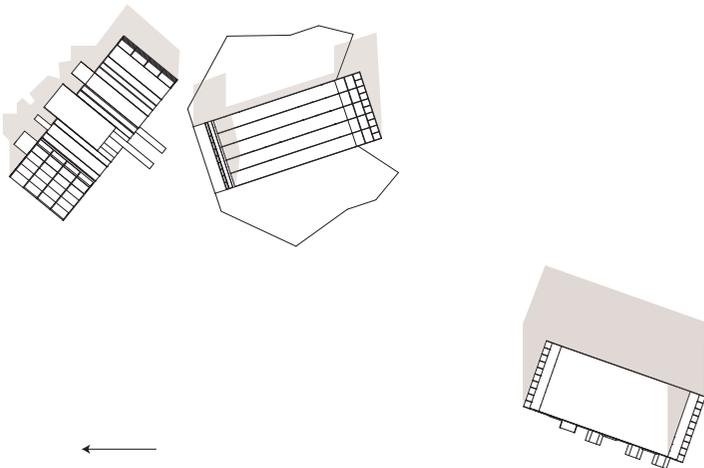
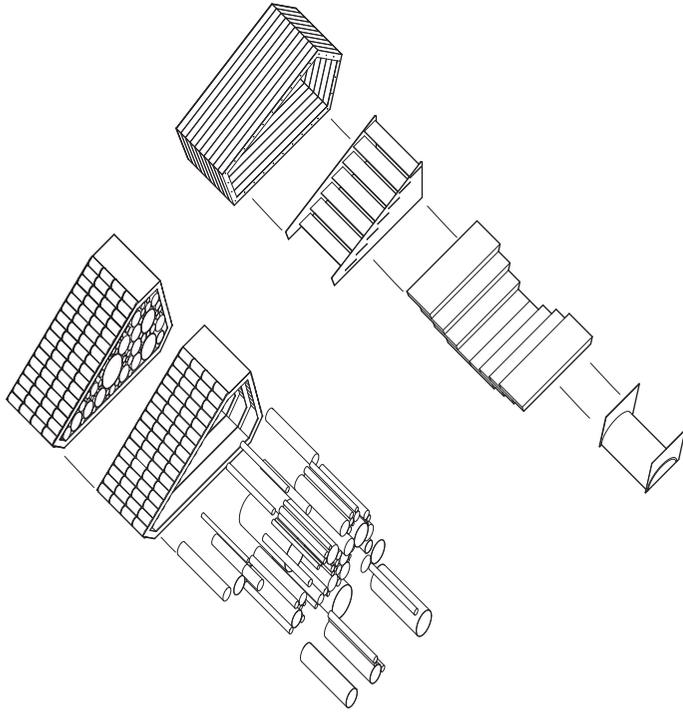


Enable

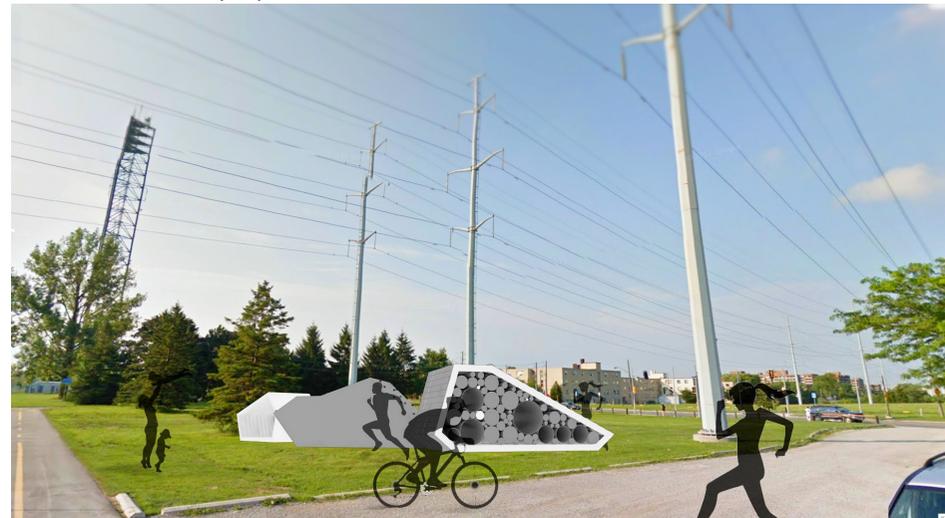
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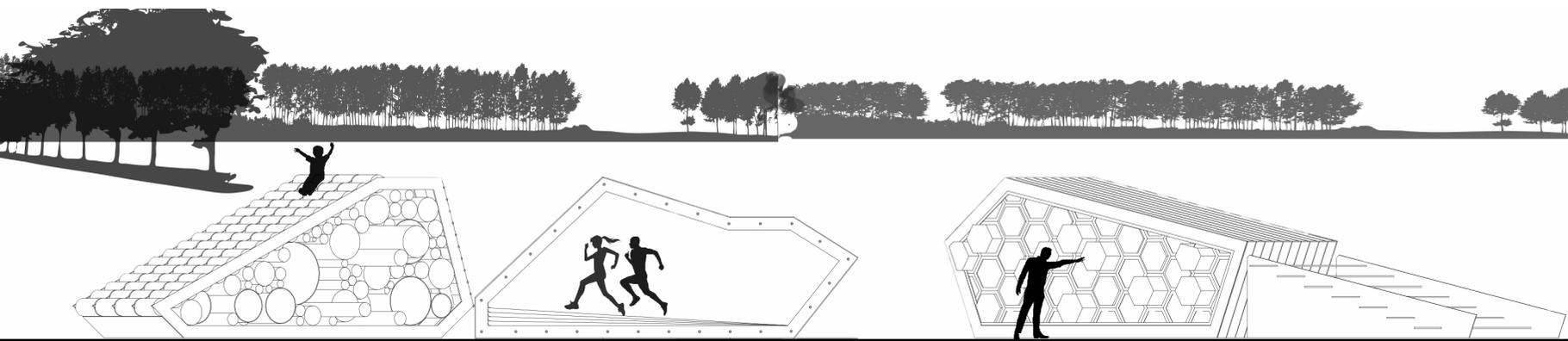


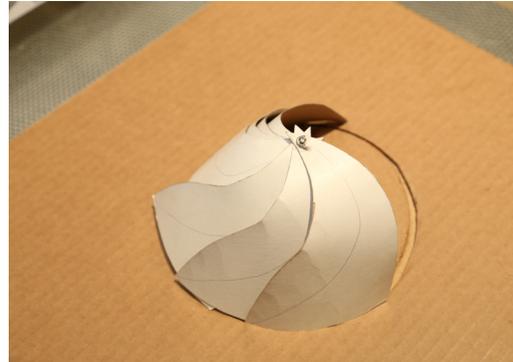
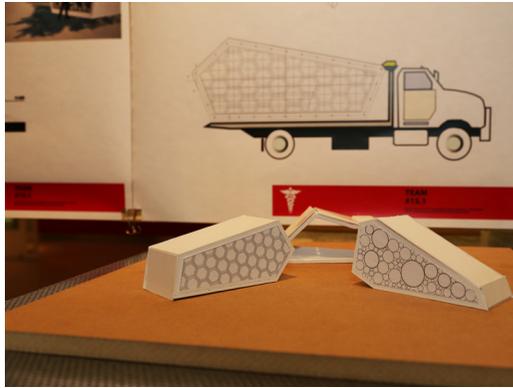
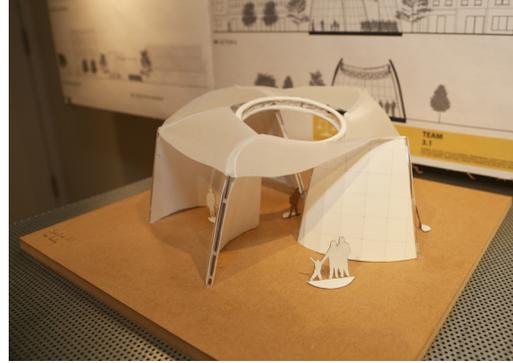
James Peirce, Chris Carrasquilla, Kevin Gaughan, Sena Kaska James Heusser.Kowoll, Bill MacDonald, Sean Abar

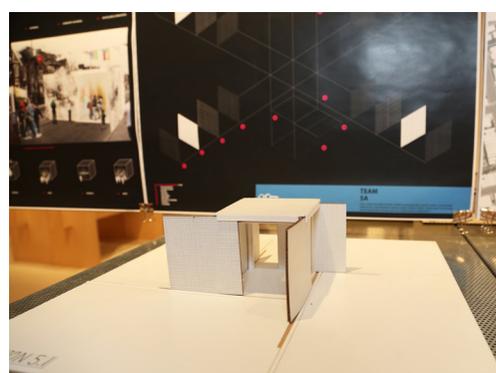
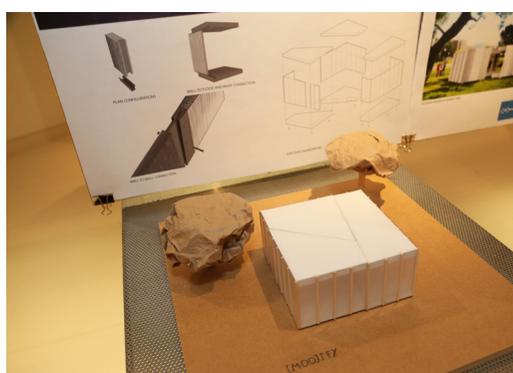
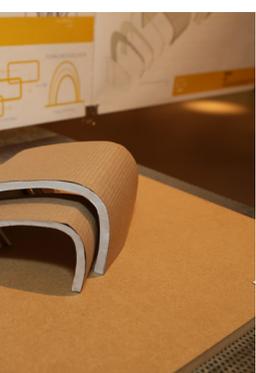
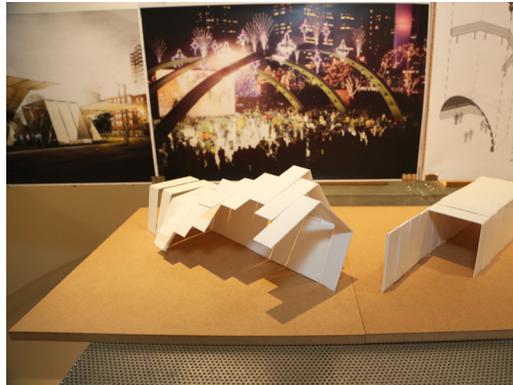
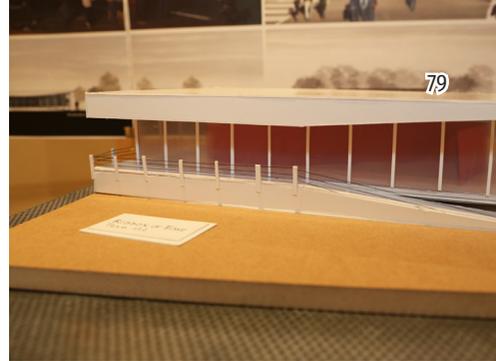
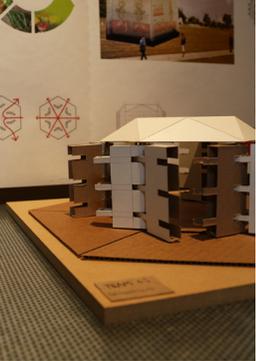


The Healthy City is a safe place where citizens are aware of health issues and solutions to improve their quality of life. Citizens promote healthier lifestyles in public settings that are dynamic and continuously adapting to emerging issues. Decision makers must work with the general population to create involvement in health subjects at public events throughout the city. Creating awareness, actively promoting a healthy lifestyle, and involving all its citizens to achieve a common goal creates identity. This identity of The Healthy City will lead to further progress in our global community. Toronto is a busy city that lacks The Healthy City identity. This pavilion strives to spark community awareness through education and interaction. By making health a priority for its population, our city can better itself and other cities through leading by example. Using existing networks and infrastructure, this pavilion can enlighten people to change for the better. Wexford Park is a public green space with four soccer fields; two that are directly below high-voltage power lines running east to west with a bike path that meanders beside it, but is intersected by Pharmacy Avenue. This pavilion improves Wexford Park by giving the park-goers an interactive experience that teaches them healthier habits, while also engaging drivers on the road to reconsider the sedentary lifestyle. This multi-configuration pavilion can be lifted onto a flatbed truck and deployed at various public spaces (such as The EX) to enhance events with its performance spaces, digital displays, and multi-purpose interiors.









ACKNOWLEDGEMENTS

Special Thanks

This project could not have been undertaken without the support and encouragement of Jane French and Karen Black of Museum Services, City of Toronto Division of Economic Development and Culture.

Photo Credits

Yvonne Bambarick:

Pages: 4, 5, 8, 7, 16, 19, 20, 22, 76, 77, 82, 83

(edited by Michelle Ashurov)

Still from Glen Gould's film, Toronto

Page: 9

Master of Architecture Graduate Students

A number of graduate students from the Department assisted with the development of the Collaborative Exercise and others participated as 'Section Leaders' and 'Facilitators':

- Section 1 Joanne Smith
- Section 2 Kelvin Lau
- Section 3 Jeffrey Cheung
- Section 4 Andy Huang
- Section 5 Ryan Lee
- Section 6 Eric Tran
- Section 7 Ilona Kotokevich
- Section 8 David Campbell
- Section 9 Shiny Lam
- Section 10 Kathryn Douthart
- Section 11 Ashley Biren
- Section 12 Kelvin Lo
- Section 13 Dustin Saunders
- Section 14 Erald Kokalari
- Section 15 Tricia Arabian





CEx14

'Identi-city' – Creating Second Generation Museums for Toronto

George Thomas Kapelos, *Editor*

A record of student design outcomes of the 2014 Collaborative Exercise held at the Department of Architectural Science, Ryerson University, Toronto, Ontario, Canada, January 2014.