TORONTO BROWNFIELD REDUX

Artscape Wychwood Barns and Evergreen Brick Works

Joe Lobko

Du Toit Allsopp Hillier/du Toit Architects Limited, Toronto, Canada
jlobko@dtah.com

Abstract. Cities around the world contain abandoned industrial brown-field sites that once played a critical role in the development of their urban areas, but which now lie dormant and inactive. 'Toronto Brown-field Redux' is the story about the adaptive reuse of two such sites within the largest city in Canada; one an abandoned streetcar storage and repair facility located in the midst of a downtown neighbourhood, and the other an abandoned brick-making plant located in one of the many river valleys that help define the physical character of the city. In both cases, a unique heritage building formation, long abandoned, has been revitalized and transformed into a vibrant, mixed-use community hub, with sustainability as a major design theme. In both cases, the re-development of these unique, publically owned sites was led by not-for-profit agencies, rather than government, and depended upon extensive community engagement and partnerships for capital funding, programming and ongoing stewardship. Both projects exemplify the overall symposium theme, "Heritage – Driver of Development."

Artscape Wychwood Barns [completed 2008]

"This (project) has launched an intense debate in the local community and across Toronto about important issues and concerns. What is the role of an urban park and what should it look like? What is the value of preserving our heritage? What type of re-uses of the barns will serve the local community and which ones threaten to overwhelm the neighbourhood?" (Artscape 2002)

"… this is a chance to feast on a version of urban heaven, a wondrous, hybrid-ized redevelopment of something that had been left for 30 years to die a slow death. The Artscape Wychwood Barns … give us a new kind of temple in which art, community and urban agriculture are allowed to happily conspire." (Rochon 2008)

"Perhaps because some things are worth waiting for, it has taken almost a decade to remake the old TTC Barns on Wychwood Ave…If the barns are any hint of what lies ahead, the past has a bright future." (Hume, 2008)

Artscape Wychwood Barns was born from the redevelopment of a 5 acre (2 ha) brownfield site located in the middle of an established downtown neighbourhood, and includes the conversion of an abandoned streetcar storage and repair facility into a new multi-use community facility, as well as the creation of a new municipal park on the grounds of the old train yards. Programming for the facility includes 26 affordable live/work artist studios, 15 work only artist studios, office space for 11 environmental not-for-profit organizations, a small children's theatre, and a community food hub including a production greenhouse, teaching space with commercial kitchen, community gardens and space for a farmers' market. Potentially the first LEED Gold development in Canada involving a designated heritage structure (designation pending), the project includes a geothermal energy system and extensive rain-water harvesting.

HISTORY OF SITE USE

The Wychwood Car Barns, built in three stages over an eight year period in the early part of the 20th century, served as the western terminus of the rapidly expanding streetcar system in Toronto, providing an essential transit service to the city's growing population. The five barns, located immediately adjacent to one another, are each about 40 ft. (12m) wide and 200 ft. (60m) long, and were built with a combination of steel frame (Barns 2 and 3) and concrete frame construction (Barns 1, 4 and 5).
The first barn was constructed by the Toronto Civic Railways in 1913 to service a new east/west streetcar

Figure 1. Historical view of the Barns

line along St. Clair Avenue. By the end of the third and final phase of expansion in 1921 and the completion of the fifth barn, the city had taken over operations and formed the To-ronto Transportation Commission, later to be known as the Toronto Transit Commission (TTC). In the period that followed their initial devel-opment, the barns serviced 10 routes and 167 streetcars, providing em-ployment for hundreds of workers. However, as the city continued to expand over the course of the 20th century, the location became less practical as an active transit hub, and by 1980 the use of the site had diminished substantially. By the middle of the 1990s, the site was de-clared surplus to the needs of the TTC, with ownership and maintenance responsibility for the site reverting to the City of Toronto.

The site was abandoned and fenced in, windows were boarded up, and the place be-came an eyesore in the midst of an otherwise healthy and vibrant low rise residential neighbourhood.

INITIAL IDEAS FOR SITE REVITALIZATION

City officials recognized the development potential of the site to provide much needed housing for the community and to generate new economic activity on a publically owned site, now abandoned. However, the effort to sell the land, demolish the buildings and create a new housing devel-opment, was resisted by local residents who felt that their neighbour-hood was inadequately served by existing park space, and who saw the potential of the site to address this shortcoming. As a result, nothing happened on the site for a number of years, and the existing buildings, inadequately maintained, began to deteriorate.

DEVELOPMENT OF A VISION FOR RE-USE

Debate about the future of the site culminated in a local municipal elec-tion in the Fall of 2000, where each of the major ward councilor candi-dates promised to work towards the establishment of a new public park on the property. The potential of the existing buildings received little attention during this election debate around the future of the site.

Sub-sequent to the election, the successful candidate, Councilor Joe Mihevic, realized that in addition to the challenge of convincing his colleagues on the city council to support the establishment of a new park in his ward, he also had to address the presence of these unique heritage structures. The city therefore engaged architect and heritage specialist Phil Gold-smith to undertake an overall building assessment. Goldsmith concluded that with the prospect of demolition, "…the heritage loss to the community is immeasurable. A significant architectural and

community-enriching opportunity is also forfeited." (Goldsmith 2001)

Councilor Mihevic then decided to enlist the assis-tance of Toronto Artscape, a local not-for-profit deve-lopment agency, in helping to ex-plore the potential of the existing buildings and the manner in which their reuse might complement the creation of a new park on the site. Artscape, an independent agency originally created and funded by the city, came to the process with over a decade of experience in develo-ping affordable space for the arts in Toronto, often within significant heritage structures, including the city's first legal live/work artists' housing pro-ject, and serving as catalyst and partner in the initial stages of redevel-opment of the Distillery District, a unique 19th century industrial complex along the waterfront long dormant of activity.

Together with the local councilor, Artscape began a community en-gagement process, intended to de-termine whether the reuse of all or a portion of the existing buildings was feasible and desirable in the context of the development of a new park. In addi-tion to forming a citizens' advisory committee and engaging a team of architects and engineers to as-sist in exploring the design potential of reuse, Artscape put out a call to local community groups asking for ideas and interest relating to the kinds of uses and programming that could bring new life to the buil-dings. A number of proposals came forward, perhaps the most interestingly from 'The Stop Community Food Centre', an organization with a mission aimed at improving access to healthy food for disadvantaged parts of the community. They proposed the use of one entire barn for the creation of a community food hub, a facility that would provide space to grow food, space for education related to food issues, space for the cooking and sharing of meals, as well as space for a farmers' market.

The proposal from The Stop stimulated thinking about the redevel-opment within an overall fra-mework of community use, the arts and the environ-ment, combining to create a new kind of community centre, and together with strong interest expressed through other aspects of the public engagement pro-cess, helped to ensure that sustainability became a major design theme as the project moved forward.

Figure 2. The Stop Greenhouse (Tom Arban Photography)

While these program ideas were being developed, the design team worked at understanding the nature of the existing structure, its capacity to accommodate the various program ideas under consideration, and the manner in which it could be integrated with the new park and the neighbourhood as a whole. Most importantly perhaps, the design team suggested that the accommodation of program should be accomplished in a manner consistent with the character and organizational structure of the existing buildings, and in particular that the five barn structure inform the proposed disposition of program and circulation.

At the same time however, there were some in the local community who felt strongly that the election promise of a new park for the neigh-bourhood would be compromised by the adaptive reuse of the buildings. They felt that notwithstanding their historical significance, the inclusion of the buildings in a redevelopment strategy would negatively impact the design and programming of a new park space, while also potentially deflecting precious available resources from park development to build-ing reuse. This resulted in a significant delay in the development of the project, and required that Artscape and the design team carefully exam-ine a number of partial building reuse options, all of this in the context of significant ongoing public debate around the future of the site. For an overview of this debate, refer to, "Signs of a New Park, by Jody Berland & Bob Hanke. (Berland and Hanke 2002)

The Artscape Feasibility Study explored a range of options from reten-tion of only one barn to all five, and in the end came forward with a rec-ommendation for full retention of four barns, and a suggestion for par-tial demolition of the fifth barn to be incorporated into the new park, as a kind of 'porch' space between the buildings and the park. This recom-mendation was based on the premise that the place as a whole would be most successful and sustainable over the long term, if it remained multi-dimensional in its accommodation of program and community use. There was also a growing understanding and appreciation of the special nature of these existing structures, their inherent resiliency and capacity to accommodate a broad range of program ideas, and most importantly, their potential to support the creation of an exceptionally unique and highly desirable place, an essential component of both initial and long term project viability, particularly in a context where government was not in a position to pay for everything, and where successful fundraising would be essential in allowing the project to move forward.

APPROVAL DEVELOPMENT CONCEPT

After much debate within the community and within City Hall, the pro-ject was approved as recommended. Municipal government funding was obtained for the development of the park, and Artscape was provided

Figure 3. View from the park towards the west face (Tom Arban Photography)

with a long term $1/year lease for the buildings, on the condition that it would have to find the capital funding for their redevelopment. This ul-timately required Artscape and its many project partners to raise over $20 million (Cdn), a portion of which came from government, a portion from major private corporate donors, a portion from individual donors, and the remaining portion which was financed. Key to the project's long term financial sustainability was the understanding that there would be no ongoing financial operating subsidy for the project and that its oper-ating revenue would need to be sufficient to support the financed portion of the capital cost, as well as ongoing maintenance obligations.

As recommended by the design team, the existing barn structure in-formed the allocation of program and use. Barn 1 on the north, adjacent to an existing street with single family homes across the way, became the 'Studio Barn', including live/work apartments for artists together with work only studios and a community gallery. Barn 2, historically the first barn to be constructed, was left open in its entirety, and became known as the 'Covered Street', providing a public way through the build-ings from the east side of the park to the west, while providing adaptable space for community events, conferences and market activities. Barn 3 became known as the 'Community Barn', providing office space for community and environmental groups, as well as accommodation for a small children's theatre and a childcare. The Stop Community Food Cen-tre took over Barn 4 as the 'Green Barn', accommodating a temperate climate food production greenhouse, a sheltered exterior garden, as well as space for cooking, teaching and community gatherings. The gable ends of the 'Fifth Barn' together with some concrete frame elements were retained to create an outdoor room now used for the Farmers' Market, and as an extension of the park space.

SUSTAINABILITY

Energy conservation, water conservation, the

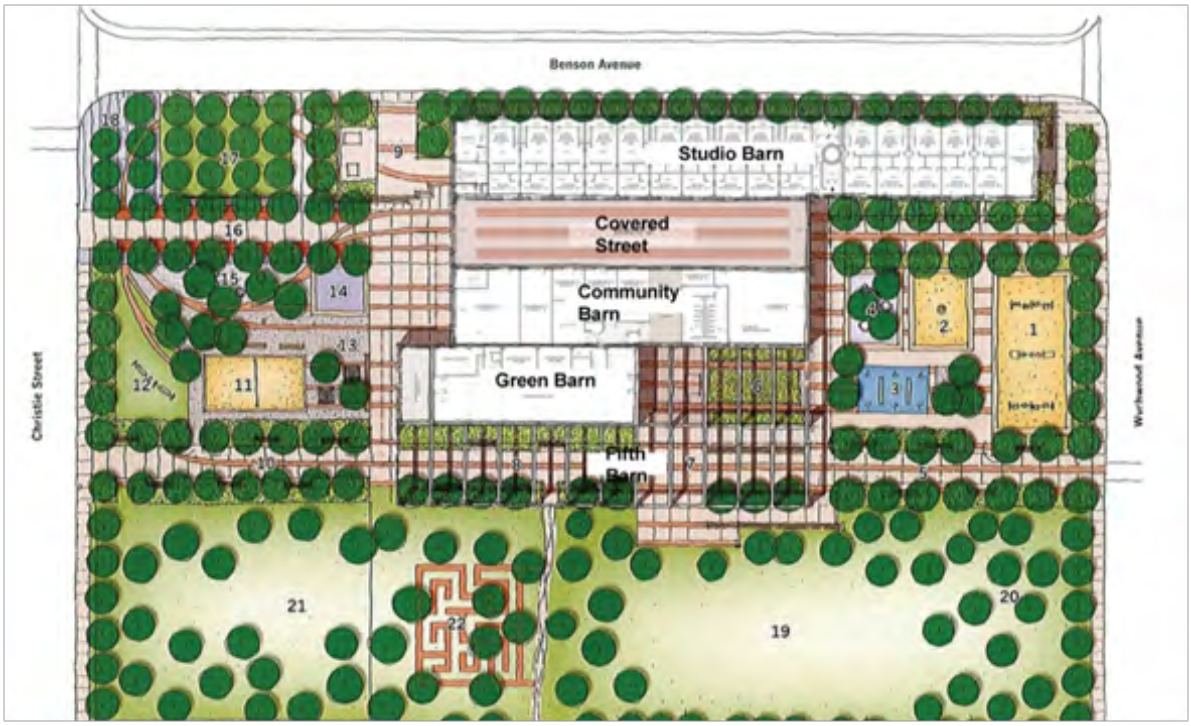

Figure 4. Overall site plan

adaptive reuse of the ex-isting structures, and an extensive landscape program became the key pillars of the environmental sustainability strategy. The park context al-lowed for the installation of a geothermal energy system, involving the installation of 50 well points, each 400 ft (120m) deep, 20 ft (6m) apart, which support a broad range of heating and cooling infrastructure deliv-ery methods. Rainwater is har-vested from the approximately 1 acre (0.4 ha) of roof area, and used to flush toilets throughout the facility, and irrigate the park, gardens and greenhouse, vir-tually eliminating the stormwater impacts of the pro-ject on municipal infrastructure. A signifi-cant effort was directed towards determining how (and where) to ap-propriately increase insulation levels of the existing exterior un-insulated masonry wall system, in order to improve energy efficiency while ensur-ing the long term life of these old brick walls. A LEED Gold designation is being pursued, with review of the sub-mission still underway by the Ca-nadian Green Buil-ding Council.

LIFE AFTER OCCUPANCY

The artists' studios and live/work apartments are teaming with creativi-ty, the offices in the Commu-nity Barn are full of people thinking about how to make a better city, the children's theatre hosts capa-city crowds to witness imaginative performances, the covered street plays host to events, conferences, parties and encounters only vaguely imagined dur-ing the design process, the farmers market has become a weekly neigh-bourhood institution, and the green barn produces fresh produce for distribution across the city and provides a forum for sharing food and discussion around health and well being and what it means to be living in one of the most culturally di-verse cities in the world. The debates around the va-lue of retaining these heritage structures in the midst of this lively neighbourhood park seem a distant me-mory – life has returned to these buildings and they have provided a unique and accommodating stage upon which the history of this community continues to unfold.

Figure 5. Farmers' market in the covered street

Artscape Wychwood Barns has received numerous design awards from a broad range of organizations including the Ontario Association of Archi-tects, the Congress for New Urbanism, the Canadian Urban Institute, and Zero-Footprint.

Evergreen Brick Works (completed 2010]

"*After a century the rock ran out. Remaining were sixteen abandoned factory buildings and a deep gash in the heart of Toronto ravines*." (Evergreen 2011)

"*The ravines are to Toronto what canals are to Venice and hills are to San Francisco. They are the heart of the city's emotional geography, and understanding Toronto requires an understanding of the ravines.*" (Fulford 1995)

"*Spark a new species of environmental centre – a place where the whole com-munity, from students to seniors, can explore what it means to be green. Offer year round access to nature in the city, and run as a self-sufficient social enter-prise. Build a place to explore how to sustain our cities in the healthiest – most economically viable, socially responsible, environmentally nourishing – and most creative ways possible. And have fun doing it*." (Evergreen 2011)

Evergreen Brick Works involves the adaptive re-use of a 12 acre (5 ha) historic brick making factory comprised of 16 buildings in Toronto's Don River Valley into a Centre for Green Cities; a multi-use community facility including a new office building for Evergreen and like-minded organizations, (LEED Platinum designation pending), a conference and meeting facility, farmers' market, native plant nursery, café, demonstration gardens, exhibition space, and extensive children's education and programming areas. The factory is located in the midst of a 40 acre (16 ha) municipal park, created in the 1990s from the remnants of the extensive clay and shale quarry that once provided the raw material to produce the bricks that built the city.

HISTORY OF SITE USE

The Don Valley Pressed Brick Company was established in the latter part of the 19th century on a ravine site in Toronto near the Don River, rich with the clay and shale essential to the making of high quality brick. To-day located in a floodplain at the confluence of Mud Creek and the Don River, the site was once thought to be covered with the mouth of an ancient

Figure 6. Historic view of quarry

glacial river, which would explain the abundance of clay and shale discovered here.

Subsequent to the major city fire of 1904 which destroyed much of the downtown core, building codes were changed to encourage the use of non-combustible building materials, and so brick production at the site substantially increased to meet this demand. The award winning brick produced at the site became the primary building material of the city at a time of rapid growth in the early part of the 20th century, providing Toronto with its distinctive masonry character.
Over its many decades of production, the site underwent a number of building transformations, resulting in a visible legacy of multiple layers of industrial history. Today, the historic built legacy consists of 16 designated heritage buildings, totaling 177,992 SF (16,537 SM), primarily comprised of two building types; a number of brick boxes dating from the 19th and early 20th century and a series of large span metal sheds, dating from the middle of the 20th century. The factory site had a significant impact on the life of the community and particularly its immediate Don Valley surroundings. During the de-pression of the early 1930s, the kiln areas were opened to the homeless to provide a warm place to sleep during the cold winter months. During World War II, German prisoners of war, who were housed nearby, were required to work on the site to supplement the shortage of labour avail-able at that time. The many years of ongoing excavation of the quarry exposed rare geological formations, the only site in the Great Lakes Basin to exhibit evidence of two previous ice ages, thus providing researchers a place to help us understand the history of climate change in Southern Ontario. While of significant interest to geologists, this major excavation left a significant scar on the landscape of the then bucolic river valley, a place of natural amenity for the growing city.

INITIAL IDEAS FOR SITE REVITALIZATION

By the early 1980s; the natural resources that gave the site its industrial purpose had largely been depleted, and the owners of the time decided to abandon operations and sell the property. Government officials were approached to determine their interest in a potential purchase, given that the lands were increasingly understood to be environmentally sensi-tive, and potentially part of a network of park space throughout the river valley. However, the economic recession of the early 1980s dampened potential interest in a major land acquisition by government, and perhaps more importantly, officials were just not clear about what they might do with a place characterized by the remains of a major quarry surrounded by piles of old, deteriorating industrial buildings, embedded on a sea of asphalt, with unknown environmental liabilities lying below the surface and throughout the structures.
So the property was instead sold to a developer, notwithstanding its location in a flood plain, who began the process of obtaining planning approvals for a large new housing development. The massive quarry presented a significant practical obstacle to development, and so an ar-rangement was made to fill it in, with material from the excavation of a major downtown office tower under construction at the time. Once the developer had successfully obtained a planning approval from the local municipal council to proceed with the development, residents surround-ing the site and others involved in the burgeoning environmental move-ment became quite vocal in opposition to the idea, citing the inappropri-ateness of the suggestion to build a major housing development in a sensitive river valley prone to flooding. Interestingly, the historic collec-tion of industrial buildings was not a significant aspect of the public de-bate around the future of the property at that point in time.
Public opposition to the proposed development ultimately convinced the Provincial Government and the Conservation Authority (who had responsibility for stewardship of the watershed) to purchase the property through a controversial, expensive and lengthy expropriation process. Subsequent to the successful conclusion of this process, the land came under the public ownership of the Conservation Authority, and they in turn entered into a partnership with the City of Toronto to begin the process of restoring the quarry to a more natural state. This eventually led to the creation of the 'Weston Quarry Garden', a unique form of park characterized by the restoration of Mud Creek and the introduction of a series of ponds and meadows with an extensive planting strategy involving native trees, shrubs and wildflowers, all within the walls of the for-mer quarry, and accessed through the 'industrial pad' remnants of the old factory, still extant.

DEVELOPMENT OF A VISION FOR RE-USE

While the Quarry Garden was a great success in the context of the ravine restoration effort underway all along the Don River valley, the question of what to do with all those factory buildings remained largely unresolved for a number of years. Evergreen, a national not-for-profit organization with a mission to bring nature back to cities, became aware of the site as a result of its extensive planting and restoration efforts throughout the lower Don watershed. Evergreen

Figure 7. View of Brick Works in context of downtown Toronto

had established nation-wide programs like 'Learning Grounds', which seeks to transform the prison like surroundings of so many of our school yards into so-mething more green, more sustainable, and certainly more educational. The organization's founder and executive director, Geoff Cape, saw the potential in this collection of abandoned buildings to serve as a new home for Evergreen and like-minded organizations; to create a great meeting place, a kind of village on this site of splendid isolation in the midst of the city, where people of all ages could come together to explore the relationship between nature, culture and community, and the future of our cities, and where the project to rejuvenate the factory site itself, could serve as a demonstration of a way forward.

Diversity is understood to be an essential aspect of any healthy ecolo-gy as well as a healthy and sustainable community. Therefore, the Ever-green vision depended upon bringing together a number of partners who, while bringing their own energy, enthusiasm and programming to the place, would also interact with one another to generate new thinking about our collective future. This was no less true of the design team as-sembled to bring the project to reality, a team which included 3 architectural firms, 2 landscape architecture firms, numerous engineers, ecologists, hydrologists, interpretative planners and more; all of whom shared Evergreen's vision and saw it as a beacon of hope in our challeng-ing urban landscape. To address Evergreen's ambition, it was deemed essential to have a diverse range of perspectives present at the design table from the very outset of the project.

HEALING THE SITE – ESTABLISHING NEW PUBLIC SPACES AND CONNECTIONS

The most important influence on the landscape design of the project were the natural and man-made systems of movement or 'flows' identi-fied by the design team that overlap and weave together, running across and adjacent to the site. These included waterways, escarpment edges, planting clusters and woodlots, as well as bike paths, a roadway, an ex-pressway, two railways, and a hydro-electric transmission line. The 'in-dustrial pad' factory site, characterized almost exclusively by hard sur-faces and impenetrable building configurations, was seen as a bottleneck or cork in this otherwise porous constellation of natural and physical form. The insertion of a series of 'greenways' accommodating both natu-ral and people movement throughout the industrial pad, was intended as an elaboration of this network of

flows, providing a much stronger natural and physical connection between the quarry garden and the balance of the river valley. This was then complemented by the establish-ment of a new series of public spaces and pedestrian connections throughout the site, around which programming within existing and new building could be organized.

FOCUS ON ADAPTIVE RE-USE

Given Evergreen's vision and our increasing collective realization that the greenest building is often the one that already exists, it seemed natural to ensure a design focus on adaptive re-use, rather than an emphasis on new buildings in a field of ruins, as had been suggested in an earlier master plan for the property.

Figure 8. Overall Brick Works site plan

The inherent simplicity and need for adaptability in the original design of this industrial legacy ensured its capacity to accommodate the new life and program suggested. It was also important to maintain the sense of wonder, surprise and discovery that visitors discovered upon first exploring the abandoned site, a result of decades of use and transformation, including the phenomenal qualities of some of the existing structures and elements like the graffiti that was now part of the history of site use. Learning from this, the design team adopted the approach of 'light touch and loose fit', in the realization that current program suggestions would inevitably be subject to change over time, and that it was important to maintain the gritty character of much of the place, which was an essential part of its charm. The intention was to honor and bring alive once again these incredible buildings and the stories they can tell, sometimes with appropriate restraint and minimal intervention, and at other times with the integration of new elements. The large number of industrial artifacts left on the site have been documented, retained and reused throughout the project as interpretative elements, silently communicating the story of the site's rich history and its contribution to the building of the city to future generations.

INTEGRATION OF NEW ELEMENTS

Within the framework of adaptive re-use, the design team felt it essen-tial to be open to new interpretations and interventions that can take an old thing and bring to it new life and new meaning, as evidenced by the evolving footprint of the Brick Works since 1889. The intent was to con-tinue this evolution with a combination of discrete interventions, includ-ing the elevation of new structures above old, attaching new spaces as appendages, inserting new linings into old shells, and establishing a net-work of bridges and walkways that interconnect the buildings, allowing landscape to penetrate the site while maintaining its original character. At the heart of the project, the Centre for Green Cities is a new building inserted within and above an old one, that incorporates a visitor wel-come centre, workspace for Evergreen and its partners, space for inter-pretation and exhibitions as well as conference facilities, intended as a showcase for demonstrating old and new green technologies and, in its approach to exterior cladding, a veritable canvas for community expression.

SUSTAINABILITY

In addition to the inherent benefit of its adaptive re-use focus, Ever-green's sustainability objectives included aggressive site wide energy and water

Figure 9. Rendering of Centre for Green Cities (DSAI)

conservation, an extensive native planting program, and the pursuit of a LEED Platinum designation for the 'Centre for Green Cities' building lying at the heart of the site. These objectives were challenged by the site's isolated position in a river valley flood plain with contami-nated soils, subsurface archaeology, and a significant gap between the project's substantial ambition and its available budget.

The implemented design strategies included careful consideration of new wall and roof enclosures characterized by very high insulation val-ues, careful attention to window to wall to ratios, and a focus on natural ventilation, including the incorporation of solar chimneys and operable windows within the new office building. It also includes a site wide strat-egy of rainwater harvesting from the extensive existing roof areas, with the water used for both plumbing requirements and for mechanical cool-ing. Analysis of the first year of operation suggests a 50% reduction in energy use and a 60% reduction in water use, in relation to comparable conventional facilities.

In addition, a fair amount of effort was directed towards the issue of site accessibility, given its relative isolation from the balance of the sur-rounding city as a result of its ravine context. In cooperation with the City of Toronto, bicycle and pedestrian path access has been improved, a regular shuttle bus operation is in place from the closest subway station, and a car share program has been instituted.

LIFE AFTER OCCUPANCY

The site has become a very popular destination for a variety of events, including the weekly farmers' market, a broad range of fully subscribed children's programming, a number of events related to the celebration and promotion of local food, as well as a series of conferences and meetings on the future of cities and the development of a green economy. All of the buildings fully renovated in this phase of re-development are completely occupied, but a number of the other existing buildings that were merely protected from further deterioration await new life, leaving room for future generations to leave their own mark on this historic place.

Evergreen Brick Works is the winner of a 2008 Holcim

Figure 10. Overall Brick Works development proposal

(North America) Award, cited as a top 10 finalist by National Geographic in its 2009 Geotourism Challenge, and runner-up for 'Best Public Space in Canada' by the Canadian Institute of Planners.

Summary of Significant Lessons Learned

- The leadership for both of these projects involving important historic sites within public ownership, came from not-for-profit entrepreneurial organizations, independent of but allied with government, and possessed with the freedom and creativity necessary to generate consensus around a vision and drive each project through the innumerable hurdles in the way of their realization.

- In both cases, the engagement of a broad range of community partners directly involved in the revitalization was an essential ingredient of ulti-mate project success. These community partnerships brought a diverse range of program activity to each site, helped develop the base of political support required for project development, brought critical financial resources to the table and created an important sense of collective 'ownership' for both projects, a critical aspect of their long term viability.

- Environmental, economic, social and cultural sustainability emerged as a major theme of development in both cases. This started with the recognition of the inherent qualities of sustainability evident in the ex-isting heritage structures - natural light and ventilation, material durability and thermal mass within an overall framework of highly adaptable and programmable building structures - but also included financial operational sustainability and an emphasis on social diversity and cultural development. Food emerged as a major theme in both projects, with space provision in each for food production and farmer's markets, a critical component of the public programming and operational sustainability of each site.

- Both projects explore and demonstrate emerging ideas about the evolv-ing nature of public space with respect to program, character, form, and ongoing stewardship, all within an overall framework of sustainability.

It is becoming increasingly apparent that the major focus of develop-ment as we move forward in confronting the challenge of a sustainable future for our cities is not in the design of new buildings and communi-ties, but in the revitalization of our existing communities. Both of these projects demonstrate the value of built heritage as architectural and cultural infrastructure of significant worth, in this case including magnifi-cent spatial configurations of unique and irreplaceable character that stimulated thinking and imagination about their sustainable re-use and occupation. It is the buildings themselves and the history they repre-sented in relation to the development of the city that served as the cata-lyst for revitalization - they were indeed the drivers of development.

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