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**TEMPORARY LANDSCAPE:
THE PORT OF TORONTO**

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Abstract

Temporary Landscape: The Industrial Port of Toronto is an 18-minute experimental documentary about the port district of Toronto. Carved out of Ashbridge's Marsh through landfill, this once active port and centre of industry now lies largely derelict, a mix of operating and abandoned industrial concerns and newly grown and wild green spaces. Combining both contemporary 16mm footage and archival material, the film explores the port's history and changing landscape as a way to look at issues of urban planning, man's attitude towards the natural world, and the idea of progress.

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Introduction

Temporary Landscape: The Port of Toronto is an experimental documentary that explores the landscape and history of Toronto's port district. The Port of Toronto is a wedge of land in the east end of the city, roughly bordered by Lakeshore Boulevard to the north, Lake Ontario to the south, Leslie Street to the east, and Cherry Street to the west. Carved out of Ashbridge's Marsh through landfill, this once active port and centre of industry is now largely derelict, a mix of operating and abandoned industrial concerns and newly grown and wild green spaces.

The Port of Toronto is an unusual spot to find so close to the downtown core and residential neighbourhoods. The area's sparser development and monumental constructions – such as the decommissioned Hearn Generating Station, with its massive 500-foot chimney – create a sense of space and scale not found in other parts of the city. Because there are not many active industries in the area, it is also remarkably quiet. I initially became acquainted with this area through bike rides on the Leslie Street Spit and along the Martin Goodman Trail from Leslie Street to Cherry Beach, enjoying an unusual bit of wilderness in the middle of the city. It is so unlike the manicured parkland that runs along the waterfront further east, in the Beach. The bike path passes both through natural areas that are full of goldenrod, milkweed, tall grasses and wildflowers, and past industrial remnants such as old railway tracks, ships in drydock and canals.

I knew that the Leslie Street Spit had been formed through landfill from construction sites, and was amazed that this pile of rubble had somehow developed into a nature reserve, full of plants and wildflowers and home to a large seagull nesting site. While it by no means excuses the environmental degradation that humans have caused, I found this resiliency on the part of nature heartening – it seemed to indicate that, despite all the damage that has been done, there still might be hope of turning things around.

The idea for making a film developed while shooting photographs in the area with an architect friend, Kirsten Douglas, who was working on a project in the port lands. There was much talk of redevelopment of the area and I wanted to try to capture its unique character before it changed – the strange mix of the industrial and the natural, the sense of history invoked by no-longer-used railway tracks and rusting machinery. As I spent more time in the Port district and did some research into its background, I became fascinated with its history and the way it reflects changing ideas about industry and the environment. What I hadn't realized was that in addition to the Leslie Street Spit, much of the land that I was biking through along the waterfront had been created through landfill. This was done to solve several problems at once: to get rid of a marshy area that seemed only to be a health hazard, to create additional industrial land for the fast-growing city, and to create a stable shipping channel that would not constantly silt up.

This seemed to me to be indicative of an attitude toward the natural world which fuelled industrialism – rather than adapting to the environment, we could shape and control it to meet our desires. At the same time as I recognize the danger and ignorance of this attitude, I feel a nostalgia for the optimism, even innocence, it represents – an optimism about the future and a faith in science that we can no longer have.

Many proposals have been put forward in recent years as to how to develop or redevelop the Port of Toronto for new uses. For various reasons, all of them have fallen through. However, with recent plans being put forward by the City of Toronto and the Waterfront Redevelopment Corporation, the area is likely to be significantly transformed in the near future. Many of its monumental structures, Victory Soy Mills being the most prominent, have already been demolished. So as the area lies on the brink of change at the beginning of the 21st century, I have chosen in *Temporary Landscape* to focus on a parallel moment of massive change in its history, at the turn of the 20th century. Some of the questions I asked myself in making this film are: How have things changed in 100 years? And is there anything we can learn from the past that is relevant today?

While the film is by no means a documentary history of the port, its history shapes and informs the film. This paper traces some of this history, as well as the process of making the film.

Background: The Port and Redevelopment

The history of the Port of Toronto is an important chapter in Toronto's development as a city; the port is a fascinating part of the city to study – both because of the manner in which it was created, and its current conditions. It is essentially a man-made area (“man-made” is actually accurate here, as all of the planners and workers involved in the project were men), which was created in the first part of the 20th century through a massive engineering project (known as the “Grand Waterfront Plan of 1912”) which involved extensive dredging, straightening and redirection of the Don River, and the construction of miles of sea walls. Although many of the industries have now closed down or moved out, due to a variety of circumstances (including high clean-up costs, political in-fighting and government bureaucracy) new development in the area has been sparse, leaving it largely derelict and allowing wild green spaces to sprout up in the vacant lots.

Up until now, the port has escaped the large-scale demolition and redevelopment that has occurred in much of the rest of the city, so many of the original buildings and infrastructure, such as break walls and railway tracks, remain intact. As it currently exists, the industrial port allows us a glimpse back in time. Industrial constructions such as the Hearn generating station, the Cherry Street bascule bridge, and the Keating Ship Channel are monuments to the belief in progress, industry and technology that fuelled the creation of the district in the early 20th century. We can see in them the past's dreams for the future. While in hindsight we have become acutely aware of the false promises of

progress and the failings of industry and technology, I can't help but feel some nostalgia for the optimism of the time – a time before the two World Wars, before the atom bomb, before the Holocaust. Architect Jeffrey Stinson, who has written extensively on the Port of Toronto, describes one industrialist who was so enamoured of his factory's smokestack that he switched its location so that it could be featured on the company letterhead ("Evolving City" 72).

Canadian philosopher George Grant summed up this belief in "progress" as a "dynamic will to mastery," which included and required a mastery of the future:

The accomplishments of modern society are every year more before us, not simply as they once were as hoped for dreams, but as pressing realizations. These accomplishments were the work of men who were determined to make the future different from what the past had been, men oriented to that future in which greater events than have yet been, will be. They conceived time as that in which human accomplishments would be unfolded; that is, in the language of their ideology, as progress. (*Time* 16)

This "will to mastery" expressed itself in scientific methodology:

In the methodology by which the scientists of the last centuries carried out their activities, the race had at last found the sure and certain path that would guarantee

that knowledge would increase among men, collectively... The will to change the world was a will to change it through the expansion of knowledge. (Grant, *Time* 25)

The era's belief in progress, and in science and technology as a means to achieve it, is reflected in an obsession with numbers, lists and categorization (what Grant calls the "language of willing") which runs throughout the archival material about the port. A centennial publication for the Toronto Harbour Commission, put out in 1934, has pages and pages listing "Facts Concerning Toronto Harbour" which one cannot imagine the average citizen or businessman being interested in. The brochure lists all of the industries occupying the port industrial areas, describing their business activity and in some cases detailing the square footage of their warehouse space or the amount of product they create (Loblaws Groceries Co., Limited, for example, "daily cut and pack 5,500 lbs. of bacon and cut pack and wrap 25,000 lbs. of butter; weekly, they bake 7 tons of cake; pack 40,000 lbs. of candy; blend, roast and grind 10,000 lbs. of coffee, and automatically pack and weigh 32,000 packages of tea"). It also includes statistics which list the name and cargo tonnage of all of the vessels which have docked in Toronto Harbour between 1868 and 1933. Similarly, the 1912 waterfront plan is full of numbers, measurements and statistics, including the fact that for the initial study, engineers took 8,000 soundings of the harbour depth and made 150 borings into the harbour bed.

On the surface, today's approach to urban planning is much different than that of the turn of the century, and our faith in progress and technology has been severely tested. Current studies and publicity talk a lot about sustainability and the importance of assessing the environmental impact of any proposals, issues that were not really considered in earlier plans. Numerous environmental assessments of the waterfront and specifically the Port District have been conducted. New awareness of the important role of marshes and wildlife habitats connected to rivers has led to plans to "naturalize" the mouth of the Don River, which had been straightened in the late 19th century to accommodate railway tracks and to reduce the accumulation of silt in the bay. All of the recent proposals emphasize the creation of green spaces, parks, and wetlands and the importance of sustainable design.

At the same time, the rhetoric today is eerily similar to that of almost one hundred years ago. Compare the following statements:

1. The commissioners are convinced that with the carrying out of the work projected by them the Harbour of Toronto will be second to none on the Great Lakes, and will be the equal of almost any harbour on either the Atlantic or Pacific coasts... and that Toronto will possess a lakefront parkway and boulevard drive which will not be surpassed by anything on the American Continent.

2. Great cities dream great dreams. Great waterfronts make dreams come true.

Our waterfront is both our front porch and our welcome to the world. It's the most precious land in the city. With the right kind of investment, it can be transformed into the most dynamic area in North America.

3. The revitalization of Toronto's waterfront provides the city, the province and the country with an excellent opportunity to ensure that Toronto remains among the best places in the world to live, work and visit... Revitalization is a significant key to our future prosperity and Canada's much-envied standard of living.

The first was made by the Toronto Harbour Commissioners in 1913, the second by the City of Toronto in 1999, the third by the Toronto Waterfront Revitalization Corporation in 2006. Despite a modern-day focus on making the waterfront more usable and accessible, these statements reflect a continued preoccupation with grandiose projects and the desire to make Toronto a "world-class city." What Toronto residents need to be concerned about is whether these projects make Toronto a more *livable* city. The long-standing complaint from residents about the waterfront is that development (industry in the past, and condominium buildings in the present) and transportation corridors (the railway and the Gardiner expressway) have cut the city off from the water. Ostensibly the

new waterfront plan addresses this problem, but what is the connection between accessibility and “our future prosperity and Canada’s much-envied standard of living”?

Even the language of recent environmental studies bears some resemblance to the earlier writings; this is not to suggest that nothing has changed over the last century, only that the changes may not be as dramatic as we imagine. An environmental audit by the Royal Commission on the Future of the Toronto Waterfront is filled with lists, numbers and statistics. While the Royal Commission report, rather than celebrating industry, assesses the damage caused by industry, it is interesting how similar a form the writing takes:

“Phenols were found to be ubiquitous at all eight sites, and levels at each exceeded the Provincial Water Quality Objectives. Benzene, toluene, and xylene are the lighter, volatile fractions of petroleum products and were analyzed at five sites. At these, levels of at least one and, in some cases, all three, compounds were found to exceed PWQO...”

(*Environment in Transition* 50). Similarly, the descriptions of wildlife in the area include extensive lists of plant and animal species: “The open field and shrubby areas provide feeding and breeding habitat for such birds as savannah sparrows, horned larks, eastern meadowlarks, killdeer, and bobolinks. Yellow warblers, American gold-finches, song sparrows, northern orioles, and American robins nest in the hedgerows and woods”

(Royal Commission, *Environment in Transition* 57). While this cataloguing is an important step towards arguing for habitat preservation, I also wonder if this continued

drive to list, to study, to categorize, still signifies a drive to control and master nature – the “dynamic will to mastery” of the technological imperative.

It is easy for us to believe that our understanding of the importance of the city’s relationship to the lake is substantially different and much more nuanced than it would have been in the 1800 and 1900s. What many people do not realize is that debates around the role of the waterfront have been going on since the city was founded. In the early years of the city, there were a variety of recreational activities such as boating, fishing and skating which linked the city to the waterfront; public spaces along the waterfront included the legislative buildings, a promenade between Berkeley and Peter Streets known as the “Walks and Gardens,” a fish market, and boating and curling clubs (Greenberg 4). But as the city grew, so too did the pressures for industrial and commercial expansion along the waterfront, and in this conflict, commercial interests and economic expediency have repeatedly won out over the public’s interests.

By the late 1840s, industrial activity had gained momentum and the railway companies were pressuring city politicians for access to the waterfront. Two competing proposals for the development of the waterfront emerged in the 1850s as a result. The first, proposed by Frederick Cumberland, provided for a public walk and drive, along with a new street with railway tracks at wharf level (Greenberg 13). The Globe and Mail called the plan “a magnificent one” which “combines every advantage except one, that of cheapness. We

would have a public walk and drive, unparalleled in America for extent and beauty of position.” (Mellen 976). The second proposal, prepared by Casimir Gzowski for the Grand Trunk Railway Company, had the advantage of being cheaper, but did not provide any public access to the waterfront. Gzowski’s proposal won out (Greenberg 14) and Torontonians lost their waterfront boulevard. This crucial decision effectively severed public access to the central waterfront and began a process of land creation which further separated the city from the water’s edge.

Although the central waterfront’s fate had been decided, the Harbour Commissioners’ 1912 waterfront plan presented an opportunity to change the situation along the harbour’s eastern section. Although geared towards the creation of industrial land, the plan also included a grand waterfront park and drive along the shoreline, pedestrian walkways and cottage communities. It is perhaps not surprising that these elements never materialized, and instead the newly formed land area (The Port of Toronto) was almost completely given over to industrial use. Even as late as 1974, the city’s Central Waterfront Planning Committee proposed to eliminate Cherry Beach, one of the few remaining recreational areas, in order to expand the industrial area. The process of physical separation of the city from the water continued with the construction of the Gardiner Expressway in the 1950s and ‘60s, and the development of a “wall” of condominiums along the waterfront which continues today.

We also might assume that there was no consideration given to environmental concerns at the turn of the century. While there may not have been the same level of environmental awareness as exists today, the filling of the Ashbridge's Marsh was seen as a solution to serious environmental and health problems at the time. The marsh had become a dumping ground for raw sewage and animal waste from the Gooderham and Worts cattle barns. By the late 1800s, the conditions of the marsh and bay were linked to the city's rising death toll from typhoid and cholera (Wickson 14). In addition, silt from the mouth of the Don River threatened to fill the harbour, so the diversion of the river into a man-made channel which could be regularly dredged was seen as essential for shipping activity.

"Reclaiming" the marsh by filling it with landfill, and the construction of a deeper harbour entrance, seemed to be a viable solution to the problem with the added bonus of providing extra land.

What the city engineers didn't realize was the role that healthy wetlands play in the ecosystem, an understanding that has only been recently reached. As late as 1952 there was still a marsh between Leslie Street and Coatsworth Cut and a wilderness area known as "the Jungle," but these were both destroyed that year to make way for the Main Sewage Treatment Plant (Royal Commission, *Environment in Transition* 35). Early naturalists were among the few that appreciated the wildlife habitat that Ashbridge's Bay and Marsh provided; their writings describe thousands of snow buntings, numerous wolves and deer, sightings of rare birds, and such quantities of ducks on the marsh that

when they took flight they created a “noise like thunder” (Royal Commission,

Environment in Transition 29).

Environmental assessments have documented extensive soil contamination in the Port

Lands from past and present industries. This is one of the major factors hindering

redevelopment of the area, as any alternate use of the area would require cleaning up the

soil, a project which could cost upwards of several hundred million dollars. Another

source of soil contamination is the use of contaminated landfill. Most of the area was

filled using relatively clean marine sand dredged from the lake bottom before 1935,

however the southeast area was filled relatively recently with hauled fill that included

municipal refuse, sewage sludge and incinerator ash (Munson 4). The high cost of soil

remediation could well force developers into high density and/or luxury housing to

recoup clean-up costs, a factor which would have a significant impact on the design and

accessibility of the area (Munson 8).

This last point brings up the question of what form redevelopment of the area will take.

New plans for the waterfront have been called a “massive makeover” (David Caplan,

Ontario Minister of Public Infrastructure Renewal) and “a new waterfront for a new

millennium” (Mel Lastman, former mayor, City of Toronto). What I fear this might mean

is wholesale change which does not recognize the historical significance of the area or the

characteristics that make it unique. As Jeffrey Stinson describes it, “to most

Torontonians, the area is characterized by fences and heaps – a sort of industrial desert to be suffered only if one wants to visit Cherry Beach” (“Evolving City” 73). The only building that has any legislated heritage status is a small commercial bank from the 1920s; by today’s heritage standards “everything else is expendable” (Stinson, “Evolving City” 72).

Stinson makes a compelling argument for a different approach to development, one that is evolutionary and incremental rather than monumental, and which recognizes the history of even industrial areas. “Our history is embedded in the whole urban landscape – in patterns of development as well as singular structures and in humble buildings as well as grand ones” (Stinson, “Evolving City” 73). This means finding ways to meaningfully incorporate evidences of the past without turning the area into a museum or theme park – not just preservation but re-invention. The history of Toronto is as embedded in its industrial areas as it is in churches and legislative buildings, the daily lives of its inhabitants more represented in its factories than in its monuments.

It is easy to imagine the waterfront under redevelopment becoming a “non-place” as described by Marc Augé, that is, “a space which cannot be defined as relational, or historical, or concerned with identity” (77-78). According to Augé, non-places are the product of supermodernity, which, unlike modernity, “makes the old (history) into a specific spectacle, as it does with all exoticism and all local particularity” (110). We can

see this happening in Toronto with the proliferation of (mostly American) chain and big-box stores. One neighbourhood becomes much like the other, its main streets mirroring the contents of the suburban mall. So whether in High Park, Bloor and Yonge, Queen West, or the Beach I can expect to find a Starbucks, a Chapters, a Gap, an American Apparel. The layout and merchandise of the local Home Depot is exactly the same as the one across town, which is the same as the one in suburban Chicago; to enter one is to be in a non-place. To experience a sense of history and place, increasingly one must seek out specific “places of memory” such as museums, archives and historical re-creations (The Grange, Mackenzie House, Black Creek Pioneer Village), places that are not part of the fabric of everyday life but are “assigned to a circumscribed and specific position” (Augé 78).

So what will be the character of the “revitalized” Port of Toronto? And who makes the decisions which determine that? The Toronto Waterfront Revitalization Corporation describes its vision as the creation of a “vibrant, mixed use community in the Port Lands” which will include “waterfront parks, public spaces, cultural institutions and diverse and sustainable commercial and residential communities” (TWRC web site). This all sounds fine, but does not forestall the possibility of the area becoming a theme-park version of itself, filled with simulations of the past on the one hand (rows of “neo-Victorian” houses, “Ye Olde” candy and antique shops) and the blandness of the new on the other (chain stores, cineplexes and big-box retailers). M. Christine Boyer details such a

transformation of New York's Times Square in her essay "Twice-Told Stories: The Double Erasure of Times Square," a process which she also terms "Disneyfication" (31). She warns of the erasure of history which can occur with attempts to artificially preserve it, resulting in a stultifying sanitization in which even moments of spontaneity are planned. The failure of the Times Square revitalization provides a cautionary note for "massive makeover" projects such as that planned for the Port of Toronto.

Regardless of the end results of the Port Lands renewal, there undoubtedly will be things that will be lost in the process. The unexpected delight of a field of Queen Anne's lace surrounding the towering mass of the Hearn Generating Station. The texture of a rusting ship in drydock. The quiet and loneliness of Villiers Street as the light begins to fade. The sounds of insects and bird call which seem to signal the resilience of nature in the face of our folly. The characteristics of the area that are interesting or even beautiful have arisen not from planning but by accident and neglect. So how do we incorporate the unplanned, the accidental, the spontaneous into urban planning? How do we maintain a sense of continuity with the past while living in the present and preparing for the future? As Stinson suggests, the only way to do it is through a thoughtful consideration of what already exists combined with gradual evolution, not drastic and wholesale change.

Process and Formal Considerations

The history of the port as described above raises many issues, not all of which could possibly be incorporated into one short work. So the process of making the film became one of trying to determine how much historical information to include, if any, and to narrow the focus enough so that the film was cohesive, but not so much as to eliminate all subtleties or to close it off to a singular reading.

Over the course of my research and editing, the film changed quite substantially from my initial concept. As I initially envisioned it, the film was going to be purely a portrait or visual document of the area as it exists now, without any historical material. It would attempt to capture the multi-layered and transitional character of the site – which carries within it a palpable sense of history and loss – but would not explicitly present a historical context. I also wanted to capture the startling juxtapositions that exist in the area, between nature and industry, progress and ruin, expansive open spaces and intricately textured detail. All of the contemporary footage was shot with these ideas in mind.

One of the first decisions to be made was what film stock to use. I tested both colour and black-and-white 16mm stocks, as well as colour super 8mm. None of them on their own were what I wanted; the black-and-white was too flat and low-contrast, the colour stocks were not capturing the surreal quality of the area that I saw. I then tried 7363, a black-

and-white lab stock often used by experimental filmmakers for its affordability and extreme high-contrast. Because it was not designed to be used in-camera but rather as a printing stock in labs, the 7363 can be a difficult stock to use; it requires a great deal of light and the results can be unpredictable. But through testing of different subject matters and bracketing of exposures, I was able to have better control of the results. The benefits of the 7363 is that it can give a beautiful rendering of details and textures, and the high contrast imparts a dramatic, somewhat dream-like feel to the images.



Black-and-white film also references the past and the early history of film. The 7363 in particular has an archival look, resembling old newsreels and industrial films. So I felt that its use could provide a bridge between past and present, a sense of the history of the site without actually articulating that history. The viewer can imagine, perhaps, that the

images could just as easily have been shot in the early 20th century as in the present day.

In particular when used for the natural elements of plants, sky, and water, I hope it can impart to them a sense of timelessness, of their continuation beneath and despite the incursions of technology and industry.

There were also certain elements that I wanted to capture in colour, for example the striking contrasts between the vivid blues and greens of the natural world against the more subdued tones of the industrial landscape. So I decided to use a mix of both the high-contrast black-and-white and colour stocks to represent the co-existence of past and present, industry and nature.

The colour stock I used is a typical 16mm negative stock (7245) which has a fine grain and gives fairly accurate colour rendition. The challenge with the colour stock was to keep the port from looking merely grimy and dull – it can definitely be both of those things, but there is also beauty and drama there. One way to capture this was to film when the weather was sunny and the sky startling blue, the grass particularly green. At times this has an almost surreal effect, with the colours of the natural world seeming more “fake” than those of the industrial world.



The use of time-lapse exposures, in both the black-and-white and colour footage, is meant to evoke not just the passage of time, but also the force of nature. It is the natural elements of clouds, water and plants that are moving, alive – despite our efforts to contain and control them. At other times I used time-lapse to try to impart to these natural elements a mechanical quality – as if they had been taken over and perhaps damaged by the industry that surrounds them.

The decision to incorporate historical material into the film came after taking Janine Marchessault's "City as Cinema" course. The course explores the relationship between the cinema and the city, starting from the idea "that cities are not images but living entities deeply connected to and fabricated through collective memories, social relations and structures expressed in material culture. Though we may say that cities are not images, cities are images before they are cities – they are imagined, dreamed and

planned” (from the City as Cinema syllabus). This approach deeply affected my thinking about cities in general and Toronto in particular.

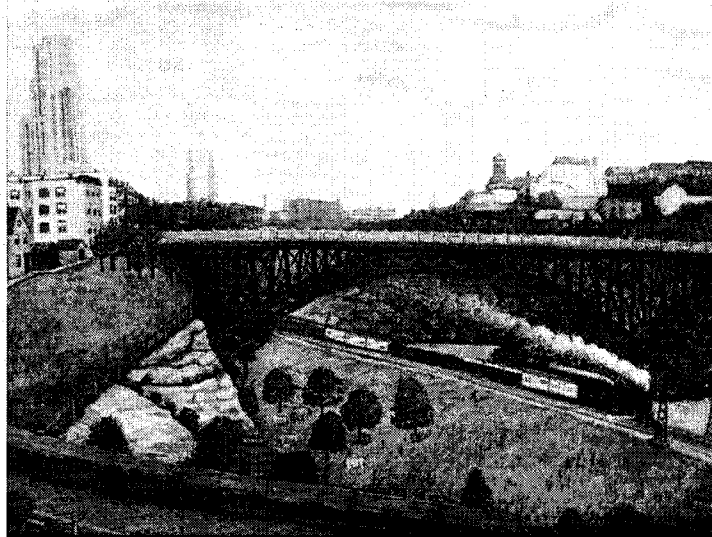
“Each epoch not only dreams the next, but also, in dreaming, strives toward the moment of waking.” – Walter Benjamin

This quote from Walter Benjamin was the starting point for a small course assignment and became the hinge for the film. The assignment asked us to find a “dream space” in Toronto – that is, a place or area in the city that still allowed room for dreaming. As my “dream space” I chose the view of the Don Valley from the subway crossing the Bloor Viaduct. I chose this space for a number of reasons. One is the physical experience – it is the only outdoor section for a long stretch of subway track, so emerging into the daylight from the darkness of the subway tunnel is dazzling. First you get glimpses of light through the steel girders, then the space begins to open up and you notice greenery, cars and buildings. When you reach the middle, the whole vista to the north or south lays before you. Despite being in the middle of the city and the presence of the traffic on the Don Valley Parkway, the scene is surprisingly lush and bucolic.

The second reason I chose this space is because of the connections and associations it raises for me. One is Annie Dillard's book *An American Childhood*, her reminiscence

about growing up in Pittsburgh. This painting by John Kane, “Panther Hollow, Pittsburg”

(1963) is on the cover, and it always reminded me of the Bloor Viaduct:



An American Childhood is rich with a sense of history and made me more aware of the layers of history in my own hometown, Toronto.

We lived in a city whose center was new... Beneath the new city, and tucked up its hilly alleys, lay the old Pittsburgh, and the old foothill land beneath it. It was all old if you dug far enough. Our Pittsburgh was like Rome, or Jericho, a palimpsest, a sliding pile of cities built ever nearer the sky, and rising ever higher over the rivers. (Dillard 73)

This idea of the city as a palimpsest struck me, and resonated with my thinking about the Port of Toronto. The harbour has undergone multiple transitions, not only in its use but its physical shape. I wanted to try to capture this sense of transition and layering in the film. At the moment, the port is one of the few places in Toronto where the city's industrial history is laid bare, but this too will change. What form will the new version take, and how much of the old version will remain?

The Bloor Street Viaduct also makes me think, of course, of Michael Ondaatje's novel *In the Skin of a Lion*, one of the few books to mythologize Toronto:

The bridge goes up in a dream. It will link the east end with the centre of the city. It will carry traffic, water, and electricity across the Don Valley. It will carry trains that have not even been invented yet.

Night and day. Fall light. Snow light. They are always working – horses and wagons and men arriving for work on the Danforth side at the far end of the valley.

There are over 4,000 photographs from various angles of the bridge in its time-lapse evolution. The piers sink into bedrock fifty feet below the surface through clay and shale and quicksand – 45,000 cubic yards of earth are excavated. The network of scaffolding stretches up.

Then the new men arrive, the “electricals,” laying grids of wire across the five arches, carrying the exotic three-bowl lights, and on October 18, 1918 it is completed. Lounging in mid-air. The bridge. The bridge. Christened “Prince Edward.” The Bloor Street Viaduct.

– Michael Ondaatje, *In the Skin of a Lion*

I realized that this monumental engineering project was being constructed around the same time as the Port of Toronto. The engineers of the Bloor Street Viaduct were forward-thinking, planning for a subway line that didn't exist yet. Similarly, in designing the dockwalls and ship channels, the engineers of the Port of Toronto planned for ships that didn't exist yet, ships that they only imagined.

Both the Viaduct and the Port are "dream" spaces in the sense that now they allow a physical expanse in which to dream, but also because they represent the dreams, hopes and plans of another era. They dreamed the future and thought, in their hubris, that they could control it. But in the blink of an eye, things have changed so radically. I wonder what the industrialists and planners of the early-20th century would think of what Toronto has become now, and in turn I wonder how we can ever try to imagine or plan for the future.

I decided I wanted to try to capture the port in its "time-lapse evolution" – what was dreamt of, what it has become, the possibilities for its future – and therefore it was necessary to make the historical content explicit instead of implicit in the film. I did extensive research on the area and gathered archival material such as charts, maps and photographs, as well as moving images from the Prelinger Archive that would reflect the feeling of the times. As I edited this material into the film, it was all fascinating to me, but I realized it might not be so fascinating to the casual viewer. The film risked

becoming a dry historical treatise. So I began to pull information out, trying to distill it to key points and to achieve a balance between the historical and current material. It is difficult not to feel that something was lost in this process, but at the same time I felt the film needed some kind of through line to hold it together, and this meant leaving some things out.

This process made the editing a challenge, not only because I was concerned that I would over-simplify the subject, but because of a desire to not close off the ending or come to a “conclusion” when there isn’t one. The port and the larger city are ever-changing, a process rather than a finished product, and the making of this film was also an evolutionary process. Much more than any previous works I have made, *Temporary Landscape* was “process-based” – that is, it changed and developed over the course of its making, depending on what footage I collected and where my research led me. In this way the form of the work reflects the form of the subject: open-ended, unfinished.

The Landscape Film

Temporary Landscape: The Port of Toronto draws from traditions of the landscape film.

Many critics and writers, most notably Northrop Frye, have identified landscape as a particularly Canadian cultural concern – rising from our need to deal with a harsh, expansive and often unyielding geography – which can be traced throughout various forms of art. Frye, in his essay “Sharing the Continent,” writes: “Everywhere we turn in

Canadian literature and painting, we are haunted by the natural world... This sense is not that of the possession of the land, but precisely the absence of possession, a feeling that here is a nature that man has polluted and imprisoned and violated but has never really lived with" (68).

This concern in Canadian culture embraces not just landscape, but in particular the relationship of technology and landscape, what Arthur Kroker describes in *Technology and the Canadian Mind* as "the fateful meeting of technology and land":

At work in the Canadian mind is, in fact, a great and dynamic polarity between technology and culture, between economy and landscape. And this dialectical movement between the power of American empire and our bitter historical knowledge that the crisis has its origins much deeper in European culture is the gamble of the Canadian discourse on technology. The Canadian mind may be one of the main sites in modern times for working-out the meaning of technological experience. (8)

Kroker sees this as a result of Canada's unique positioning in between the New World and the Old – between the technological imperative of the United States on the one hand, and our cultural roots in Europe on the other.

The “dynamic polarity between technology and culture, between economy and landscape” seems an apt description of the central theme of *Temporary Landscape*. It is a theme that recurs in many Canadian landscape films, including several in the 1989 film series “Spirit in the Landscape,” curated by Richard Kerr. David Rimmer’s *Canadian Pacific* (1974), and its companion piece *Canadian Pacific II* (1975), for example, juxtapose the water and the mountains of Vancouver Harbour with railyards and passing ships. All around the commercial activities of the harbour, we witness the transformation of landscape through different weather and seasons. Rick Hancox’s *Waterworx: A Clear Day and No Memories* (1982), centres on the R.C. Harris water filtration plant in Toronto. The Art Deco building dominates the landscape, an imposing and monumental structure that seems impenetrable. The camera circles around it, its presence forboding and mysterious, occasionally breaking free to capture open expanses of water and sky.

Imagery of railways, boats and canals figure prominently in many Canadian films. This is likely explained by the fact that the development of trade and transportation were such an important means of “conquering,” and communicating across, Canada’s vast landscape. Richard Kerr’s *Canal* (1981), a portrait of the Welland Canal, is a perfect example of this trend. It captures the activity and built structure of the canal, with lingering shots of the massive freighters that ply its waters and the landscape that surrounds it. Kerr evokes his memories of time spent along the canal in his youth, and the past is always strongly present in the film. It is not just his past, but the country’s past – our industrial and

mercantile past, the whole history of transportation and communication that reveals itself in the network of “fantastically long and expensive railways, bridges and canals that sprouted out of the nineteenth-century Canadian landscape” (Frye 17).

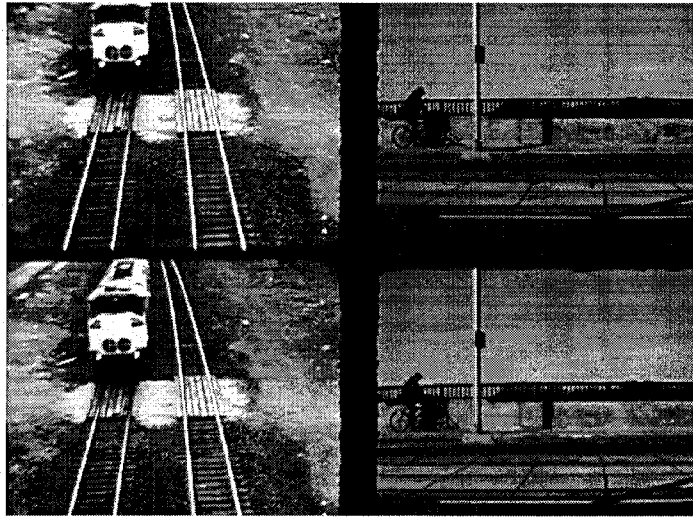
In addition to these “seminal” Canadian landscape films, I have also drawn inspiration from more recent films such as Kevin McMahon’s essay-documentary *In the Reign of Twilight* (1995) and Jennifer Baichwal’s *Manufactured Landscapes* (2006). These films overtly deal with the social and environmental impacts of technology in a way that the earlier films do not. *In the Reign of Twilight* looks at the establishment of the Distant Early Warning System in Canada’s north in the 1950s, and its destructive consequences on the land and traditional Inuit culture. *Manufactured Landscapes* follows photographer Edward Burtynsky to China as he documents China’s industrial revolution, raising questions about the social and environmental impact of industrialization and globalization.

Relationship to Past Work

My interest in film developed from a background in still photography, so quite naturally I am interested in its non-narrative possibilities – film as “moving pictures” – more so than with its potential as a narrative or story-telling medium. For me, the act of filming is a way to focus my vision, to observe the world more closely. Because film, as opposed to video or digital photography, takes more *time* – time, for example, to load the camera,

take a light reading, set the aperture, focus the lens – it also takes more attention, and I feel that this attention to the mechanics of filmmaking increases my attention to what is being filmed.

Both of my more recent films – *In the Garden* (2003) and *coming + going* (2005) – stem from this desire to record the world around me. Not merely to record it, but to express my feelings about it. Like *Temporary Landscape*, they take as their subjects landscape and the urban environment. *In the Garden* is a one-and-a-half minute filmic poem which pays tribute to the urban garden. Shot in high-contrast black-and-white film and hand-processed, it was an experiment in a very simple, direct type of filmmaking – closer to a sketch than to an oil painting. *Coming + going* is a portrait of modern city life and all the busy-ness and travel back and forth that it involves. It uses outmoded regular 8 film to create a four-panel splitscreen effect in-camera. The 8mm frame is one-quarter the size of a 16mm frame; 8mm film is shot on stock that is 16mm wide – first along one half, then reversed and shot along the other half – and then split vertically after development to create the 8mm projection format. If it is unsplit and projected as 16mm, the result is a four-section splitscreen. *Coming + going* uses this effect to create an interplay of images of the urban world in motion – traffic, streetcars, people rushing by.



While both these works could be categorized as “experimental” in terms of their formal treatment, they could also be considered documentaries, as they “document” aspects of the surrounding world. Two earlier works, *Bird-brained* (1994) and *Ten Little Dumplings* (1995), can more strictly be defined as documentary but are also more concerned with story. *Bird-brained* tells a story from my childhood, of my father’s aviary in the basement and its connection to my parents’ break-up. It uses first-person voice-over narration and images of birds both in the basement aviary (then still in existence) and in the wild. *Ten Little Dumplings* re-assesses a family history/story. Using a variety of techniques, including voice-over narration, stop-motion animation, puppets and still photos, it explores the invisibility of women in a Chinese family. For both of these films, shaping the story arc was an important aspect of their making.

Temporary Landscape combines these various threads. It shares with my earlier works an interest in how the past shapes the present, whether it is personal history or collective history, and with my recent works an interest in the urban landscape. What all of my work shares is an interest in form in relation to content. How can the form and style of a film reflect and reinforce its content or subject? As a result, each film is quite different from the next, and none of them fit easily into a defined genre.

Audience and Genre

At the same time as this type of varied and hybrid work is what interests me most as both a filmmaker and viewer, it does create difficulties in terms of finding a venue and an audience. Having worked for a number of years at the Canadian Filmmakers Distribution Centre (CFMDC), a non-commercial distributor for independent and artists' films, I am probably more acutely aware of the potential difficulties than other filmmakers might be. As an artist, I believe that a work should be the length and form that it needs to be to express the artist's intention. As a distributor, I know that short works (under 15 minutes and preferably under ten) and works that are easy to classify (as experimental, documentary, animation or narrative) get the most screenings. This is of course an oversimplification, but in my experience, one that is not without foundation.

I consider myself an "experimental" filmmaker, basically because the "experimental" category is like the Island of Misfit Toys in the television Christmas classic *Rudolph* – it

is where all the misfit films end up. Other possible terms, often used inter-changeably, are avant-garde film, non-narrative film, artists' film (Rees vi-vii) and more recently, fringe film. I have settled on "experimental" because it seems to be the most common term, but the fact that there are so many other terms attests to the fact that it is not completely satisfying.

The term "experimental" as it is usually used is neither very descriptive nor accurate, for it often refers to a few narrow categories of experimental film, the structuralist film and the lyrical film, which have developed their own set of conventions and therefore can't really be considered "experimental" in the colloquial meaning of the word. Several prominent venues for experimental film – such as the Media City Festival in Windsor, Ontario; the Wavelength section of the Toronto International Film Festival; and Lumen in London, England – tend to focus mainly on lyrical, abstract and structural films.

I worry that I have created a film which will be difficult to program – neither "experimental" enough for experimental festivals, nor straight-forward enough for mainstream festivals. In the longer term, I worry that my films will be too diverse to be considered a cohesive "body" of work. Cohesion is easier for programmers and funding agencies because they know what to expect from your work. It is easier for critics and writers because it gives them a "handle" with which to approach the work. In the catalogue essay for Richard Kerr's exhibit "Overlapping Entries," Bart Testa professes to

having had difficulty with the writing because of this lack of cohesion in Kerr's work, and his own prejudices or expectations as a critic:

There is... a powerful prejudice among critics to argue for the unity of an artist's whole work and not just to deal with diverse pieces of it. Critics feel obliged to argue that the artist has concerns and strategies, makes formal choices, tells stories, all of which can be brought into a unity. This idea of unity serves as an index of sincerity, as proof the work comes from within the artists. It also provides security for institutions, so that when the work changes, it develops (as they say), and the artist matures. (10)

A number of Canadian filmmakers have resisted this pressure for unity, including John Greyson and Ann Marie Fleming, whose work ranges widely in both theme and format. Greyson, for example, has gone from shorts (*The Making of Monsters*) to installations (*Fig Trees*) to dramatic features (*Lilies*; *Zero Patience*; *The Law of Enclosures*) and back again. His work often, but not exclusively, deals with gay themes. Fleming has produced experimental documentaries (*You Take Care Now*; *Pioneers of X-Ray Technology*), animated shorts (*I Love My Work*; *My Boyfriend Gave Me Peaches*) and both dramatic and documentary features (*The French Guy* and *The Magical Life of Long Tak Sam*, respectively).

I take heart from these examples and look to them as models for diversity. While I am sure that particular themes and interests will re-occur in my work, I have no desire to make the same type of film over and over again. Each new film is a challenge, a learning experience – a process. With *Temporary Landscape*, my intention, rather than providing answers, was to open up a space for reflection and questioning.

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Appendix A: Film Transcript

Time	Image	Sound
00:00:00	Black	Water lapping
00:00:05	Fade in: WS water (tinted B&W)	
00:00:11	Fade in, text over image: "Each epoch not only dreams the next, but also, in dreaming, strives toward the moment of waking." Walter Benjamin	
00:00:22	Text fades out Dissolve: WS plants & sky (colour)	Fade in: Crickets. Water lapping continues
00:00:35	Fade in, text over image: One hundred years ago schooners laden with limestone, cordwood, flow, etc. sailed from the Lake into Ashbridge's Bay and Marsh and through them into Toronto harbour...	
00:00:40	Dissolve: CU plants and sky (colour)	
00:00:48	Fade out: text	
00:00:50	Fade in, text over image: For nearly 100 years cattle byres and even sewers were allowed to drain into the Bay and Marsh, the unsanitary condition of which was a constant source of complaint and litigation...	
00:00:55	Dissolve: CU plants (B&W tinted)	
00:01:03	Fade out: text	
00:01:06	Fade in, text over image: [Today] Ashbridge's Bay and Marsh have entirely disappeared, and in their place the Toronto Harbour Commissioners have created a modern industrial area. Toronto Harbour Commissioners, 1934	
00:01:19	Fade out: text	
00:01:23	Image fade to black	
00:01:28	Fade in, text on black: Temporary Landscape: The Port of Toronto	
00:01:35	Fade to black	Theme music
00:01:39	Fade in: WS Water (B&W tinted)	
00:01:43	Fade in: Superimposed map of harbour, 1834	

00:01:46		V/O: Since its beginnings as a military base, the harbour has always been important to this city.
00:01:48	Dissolve: Superimposed map of harbour, 1886	As shelter, as a natural port, as a site of recreation. But just as much as we have depended on the harbour, the lake, we have often struggled with it. The forces of nature didn't always act as we wanted them to,
00:01:59	Dissolve: Superimposed map of harbour, 1912	and so, since the beginning, we've been trying to control them. No area shows this more clearly than the industrial Port of Toronto.
00:02:07	Dissolve: Superimposed map of harbour, 1971	Once water and marshland, the city politicians and engineers dreamed it could be something different.
00:02:17	Dissolve: Superimposed map of Toronto, business and industrial areas	And in the early part of the 20 th century, they decided to make their dreams into reality.
00:02:26	Fade out: WS Water, map remains	Theme music ends
00:02:33	Fade to black	Period music 1 starts
00:02:37	Black	V/O, Harbour Commissioner 1: A big dredging proposition. The principal work will be the reclamation of the district known for many years as Ashbridge Bay, but which has been renamed and will in the future be known as the Toronto Harbour Industrial District.
00:02:39	Archival text: A Big Dredging Proposition	One of the most necessary portions of work is the protection of the shore. This will be done by means of a breakwater which will be constructed along the entire front.
00:02:47	Dissolve: Diagram of Eastern Section	The Eastern Section will be filled to an elevation of 8 feet above mean water level, and to do this work will require 27 million cubic yards of material.
00:02:56	Cut: B&W archival still of dredge	This will be the largest dredge work ever undertaken in Canada, and the dredges employed will be amongst the most powerful that
00:03:05	Cut: B&W archival still of diver	the American continent has so far known.
00:03:15	Cut: B&W archival still of shipyard workers	Period music 1 ends
00:03:22	Cut: B&W archival still of channel with boat	

00:03:30	Dissolve: WS pan of channel with salt mounds (B&W tinted)	Water lapping
00:03:47	Dissolve: WS of channel with bascule bridge (B&W tinted)	
00:03:58	Fade to black	
00:04:01	Black	Period music 2 starts: "Romance"
00:04:03	Cut: B&W archival still of crowd crossing street	
00:04:06		V/O, Harbour Commissioner 2: A modern industrial area. The Port Industrial Area
00:04:12	Cut: B&W archival still of babies	contains 837 1/2 acres for industrial purposes, comprising
00:04:18	Cut: B&W archival film of factory line	580 acres of industrial sites, 87 acres of dedicated streets...
00:04:24	Cut: B&W archival film of cameramen and photographers	17 1/2 acres of railway lands, 147 1/2 acres of improved waterways...
00:04:31	Cut: B&W archival film of train shaft moving	And 5 1/2 acres of public lands.
00:04:37	Cut: B&W archival film of man giving speech to crowd of onlookers	In this area are located oil refineries, oil tank storage firms, coal storage yards, and numerous factory buildings, Served by 5 miles of wide paved streets,
00:04:47	Cut: B&W archival film of street with traffic	
00:04:51	Cut: B&W archival film of train	19 1/2 miles of railway main leads and sidings, hydro-electric power transmission lines, sewers, and water mains.
00:04:54	Cut: B&W archival film of rail yards with train moving through	
00:05:00	Cut to: B&W archival film of motor boat with female water skiers in tow	
00:05:06	Fade to black	
00:05:11	Black	Period music 2 ends
00:05:12	Black	Ambient noise, industrial with train squeals
00:05:14	Fade in: MS abandoned building (colour)	
00:05:31	Cut: MS detail of steel bridge (colour)	
00:05:42	Cut: WS channel with freighter (colour)	
00:05:58	Cut: WS gravel mounds (colour)	
00:06:15	Cut: WS industrial warehouse (colour)	
00:06:30	Cut to black	Industrial noise fades out
00:06:35		Start: Ambient noise, wind
00:06:38	Fade in: WS hydro towers with clouds, time-lapse (B&W tinted)	Start: Theme music

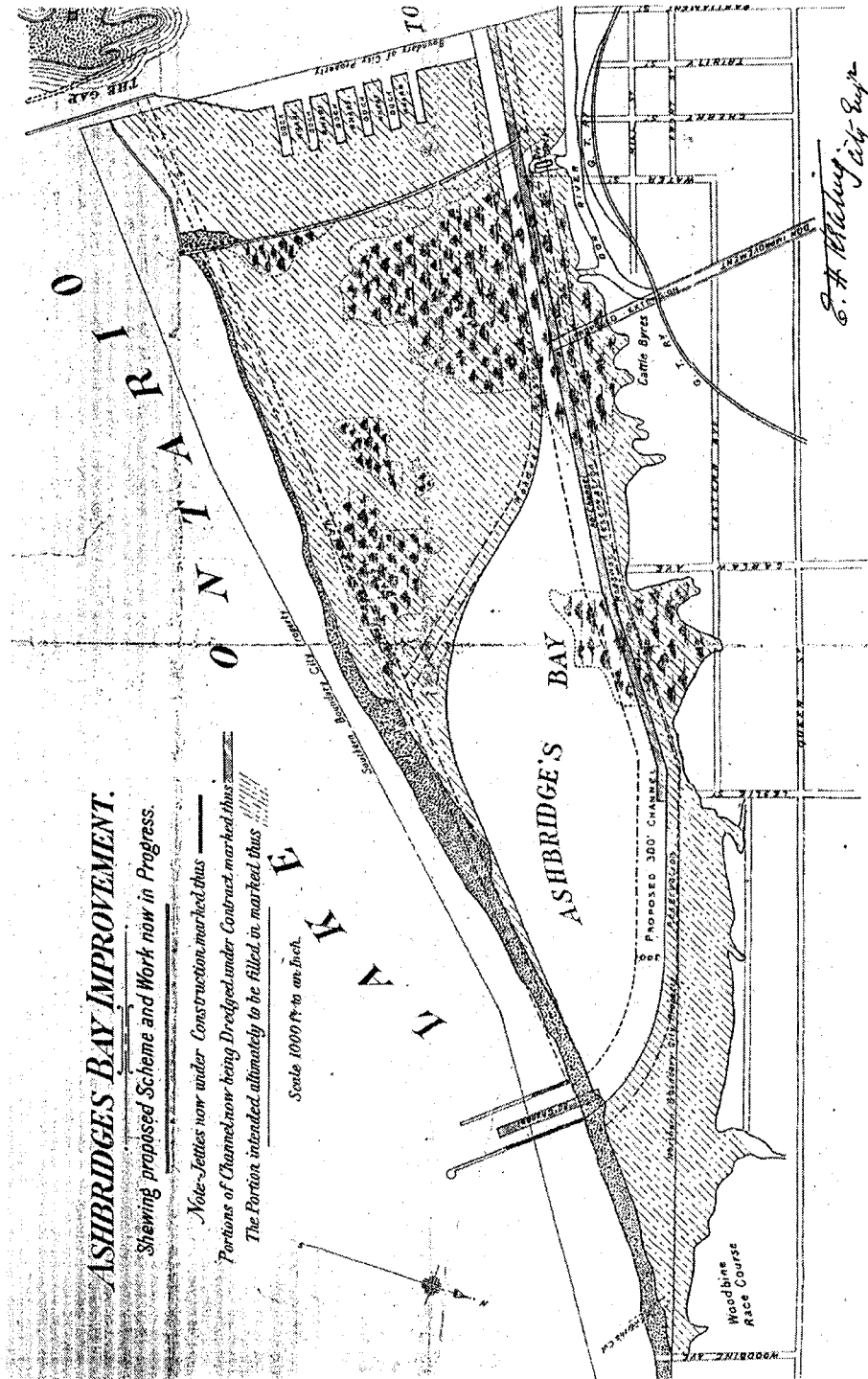
00:06:46		V/O: When the harbour commissioners conceived their Grand Waterfront Plan of 1912, they were planning for the future. But they couldn't foresee what the legacy of their work would be, or how quickly things would change. Once home to a booming shipping industry, this land, painstakingly reclaimed from the lake, now lies largely derelict – its future uncertain.
00:07:21	Fade to black	
00:07:23	Fade in: MS rusty gate (B&W tinted)	Theme music ends
00:07:31	Cut: CU branches with water in B/G (B&W tinted)	Wind continues
00:07:40	Cut: WS bascule bridge (B&W tinted)	
00:07:48	Dissolve: time-lapse clouds (B&W tinted)	
00:08:11	Dissolve: MS storage drums (B&W tinted)	
00:08:20	Dissolve: White branches (B&W tinted)	
00:08:35	Dissolve: WS freighter and field (B&W tinted)	
00:08:43	Dissolve: CU factory window (B&W tinted)	
00:08:56	Dissolve: WS factory (B&W tinted)	
00:09:09	Dissolve: WS pan of Gardiner expressway ramps (B&W tinted)	
00:09:20	Fade to black	
00:09:24	Fade in: CU horsetail plants, slow motion (colour)	
00:09:29	Text over image: SOIL CONTAMINATION & PORT REDEVELOPMENT IN TORONTO (William E. Munson, 1990):	Start: theme music
00:09:34	It is likely that the soil of many, if not all, former and current heavy industrial sites in the port area will be contaminated with potentially high levels of a variety of metals and toxic organic compounds.	
00:09:50	Soil contamination may occur as a result of:	
00:09:54	• Fabrication of objects from substances that can be toxic at certain concentrations;	

00:09:59	• The use of toxic chemicals in industrial processes;	
00:10:05	• The manufacture of toxic products or by-products;	
00:10:11	• Intentional dumping of waste on the premises	
00:10:19	Fade to black	
00:10:23	Cut: CU horsetail plants, time-lapse (B&W tinted)	
00:10:38	Cut: brighter exposure of CU horsetail plants, time-lapse (B&W tinted)	
00:10:45	Cut: CU reeds, time-lapse (B&W tinted)	Music ends
00:10:55	Cut: CU bright-green reeds, time-lapse (colour)	Wind continues
00:11:13	Cut to black	
00:11:15	Fade in: Time-lapse clouds (B&W tinted)	
00:11:21	Text over image: Emissions in the East Bayfront and Port Industrial Area in Tonnes (1985):	
00:11:26	Sulphur dioxide = 408.2	
00:11:29	Nitrogen oxides = 537.0	
00:11:32	Carbon monoxide = 2962.0	
00:11:36	Particulates = 281.9	
00:11:39	Volatile organic compounds = 146.9	
00:11:49	Fade to black	
00:11:52	Black	Start: Eerie ambient sound
00:11:53	Fade in: WS empty Villiers St. with clouds (colour)	
00:12:03	Fade to black	
00:12:06	Fade in: WS salt mound with little tree (colour)	
00:12:11	Cut: MS tree leaves, time-lapse (colour)	
00:12:20	Cut: WS landscape with little trees and smokestack, time-lapse (colour)	
00:12:45	Cut: MWS steel drums with railway crossing marker, time-lapse (colour)	
00:13:00	Cut: WS field with Hearn generating station, time-lapse (colour)	
00:13:12	Cut to black	
00:13:17	Black	Fade out: Eerie ambient sound Fade in: Ambient sound, crickets and water lapping
00:13:20	Fade in: MS milkweed plant (B&W)	

00:13:30	Dissolve: MS white plant puffs on water (B&W tinted)	
00:13:44	Dissolve: Water reflections on underside of dock, slow motion (B&W tinted)	
00:13:53	Dissolve: MS milkweed plant with flash frame, slow motion (B&W tinted)	
00:14:00	Dissolve: MS reeds	
00:14:11	Fade to black	
00:14:15	Fade in: Map of harbour. B&W	
00:14:18	Fade in: Superimposition of page of text from Royal Commission report	
00:14:29	Fade out text	
00:14:34	Fade in: Superimposition of clover line drawing	
00:14:39	Dissolve: Superimposition of goldenrod line drawing	
00:14:45	Dissolve: Superimposition of dogwood flower line drawing	
	Fade out: Dogwood line drawing	
00:14:55	Fade in: Superimposition of oriole line drawing	
00:15:00	Dissolve: Superimposition of killdeer line drawing	
00:15:06	Dissolve: Superimposition of meadow lark line drawing	
00:15:11	Dissolve: Superimposition of sparrow line drawing	
00:15:16	Fade out: Sparrow line drawing	
00:15:24	Fade to black	
00:15:29	Fade in: WS of field with Queen Anne's lace (colour)	
00:15:44	Dissolve: CU water (colour)	
00:15:57	Dissolve: MS rusty side of boat (colour)	
00:16:12	Dissolve: MS lamps through factory window (colour)	
		<p>Fade in: Ambient bird sounds</p> <p>V/O, Royal Commission Report: Vacant lots, unmaintained roadsides, and the extensive area of Unwin Avenue between the Eastern Gap and Leslie Street Spit support naturally seeded field and shrub communities. The open fields include many species of grasses and wildflowers, such as aster, dock, goatsbeard, goldenrod, ladies tresses, milkweed, mullein, sedge and sweet white clover. Shrubby areas include willow, sumac and dogwood. These areas provide feeding and breeding habitat for such birds as savannah sparrows, horned larks, Eastern meadow larks, killdeer and bobolinks. Yellow warblers, American goldfinches, Song sparrows, Northern orioles and American robins nest in the hedgerows and woods.</p> <p>Royal Commission on the Future of Toronto's Waterfront, 1990</p> <p>V/O: Over the years, many proposals have been put forward as to how to redevelop the Port Lands. None have come to fruition. And so, there the Port of Toronto lies</p> <p>In the heart of the city, forlorn and neglected. But where most might see an industrial desert, I see something</p>

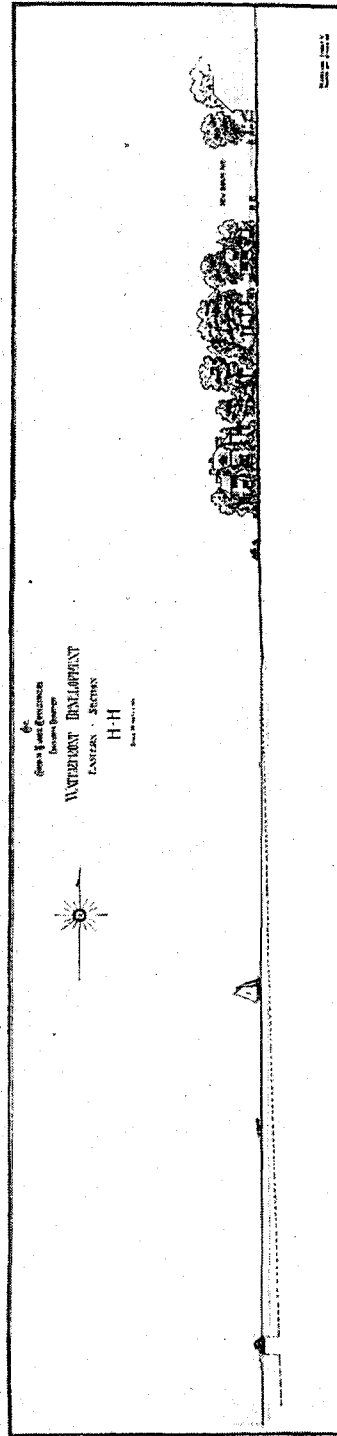
00:16:25	Dissolve: MWS Don River under bridge (colour)	different. A strange and sometimes beautiful co-existence of the industrial and the natural, the past and the present, the tamed and the wild.
00:16:35	Dissolve: CU plants (colour)	But the city planners are dreaming again, and they have big dreams about what is possible.
00:16:45	Dissolve: WS plants and sky (colour)	I wish I could share their optimism, but I know that with change, there also comes loss.
00:16:55	Fade to black	
00:17:02	Black	Fade out: Ambient water and crickets
00:17:04	Credit text on black: Written, Directed & Edited by Larissa Fan	Period music 1 starts
00:17:09	Cut: B&W archival film of bandstand speech	
00:17:12	Credit text on black: Cinematography Larissa Fan & Kirsten Douglas	
00:17:17	Cut: CU B&W archival film of bandstand speech, slow motion	
00:17:22	Credit text on black: Archival Images Courtesy of The City of Toronto Archives Toronto Port Authority Archives Prelinger Archives	
00:17:30	Cut: B&W archival film of dignitaries shaking hands	
00:17:36	Credit text on black: Period Music Courtesy of Dan Zilensky & Musée Mécanique	
00:17:41	Cut: B&W archival film of dignitaries shaking hands	
00:17:47	Credit text on black: Produced at York University Graduate Program in Film 2008	
00:17:52	Fade to black	
00:17:55	Black	Period music 1 ends

Appendix B:
Map of Ashbridges Bay Improvement, 1912: "Shewing Proposed Scheme and Work Now in Progress"



Appendix C:

Diagram of breakwater from: *Toronto Waterfront Development, 1912-1920*, Toronto: Toronto Harbour Commissioners, 1920.



FROM WOODBINE AVENUE TO THE EAST CITY LIMIT THE COMMISSIONERS

PROPOSE TO BUILD A BREAKWATER, DISTANT ABOUT FIVE

HUNDRED FEET FROM THE SHORE. FOR THE

PURPOSE OF PROTECTING THE SHORE

AND PROVIDING A PROTECTED

ENCLOSURE

Appendix D:

Advertisement for lease of industrial sites in the Port of Toronto in the Toronto Harbour Commissioner's Centennial Year report, 1934.

THE PORT OF TORONTO

FOR IMPORTS AND EXPORTS SHIP VIA TORONTO
THE MOST CONVENIENT POINT TO BREAK BULK
CARGOES FOR DISTRIBUTION THROUGHOUT
ONTARIO AND THE WEST

Toronto, the Leading Commercial and Financial City of Ontario has a Population of 864,000 People and 2600 Manufacturing Establishments and Possesses the Three Great Essentials for a Modern Port - Ample Accommodation for all Classes of Shipping Combined with Perfect Co-ordination of Rail, Water and Highway Transportation - An Ever Increasing Local Market - A Rich and Prosperous Hinterland, Second to None in Canada, with the Facilities Necessary for Economic and Rapid Collection and Distribution by Motor Truck, Rail and Water.

INDUSTRIAL SITES FOR LEASE OR SALE WITH OR
WITHOUT DOCK SPACE

COMMISSIONERS

J. E. GANONG, Chairman

GEORGE W. PORTER
B. J. MILLER

P. J. MULQUEEN
THOMAS RENNIE

For Full Particulars, Apply to

E. L. COUSINS, General Manager - - - F. R. SCANDRETT, Secretary

Appendix E:

Maps Showing Evolution of Toronto Island and Harbour, 1834-1971

