PATH as Place: Exploring the Concept of Place in Toronto’s Grade-Separated Pedestrian Network

by

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ABSTRACT

PATH AS PLACE: EXPLORING THE CONCEPT OF PLACE IN TORONTO’S GRADE-SEPARATED PEDESTRIAN NETWORK

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This thesis is an investigation of the concept of place in relation to Toronto’s PATH network. Toronto’s extensive grade-separated PATH network is devoted entirely to pedestrians but is often derided as an example of a landscape that is disorienting and devoid of identity. Despite its heavy use, it is said to lack “place”. This exploration seeks to determine the extent of the PATH’s quality of place. To discover this a review of the literature was undertaken to define established place models and determine limitations in their applicability to this study. Themes derived from the literature were then applied to a photographic and historical analysis of the PATH. After a synthesis of the findings was performed the results showed the PATH’s sense of place is measurable, but its definition is nuanced and complex.
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CHAPTER 1 INTRODUCTION

To meet the goal and objectives of the study this thesis is presented as three core elements followed by conclusions. As this thesis explores the place-value of Toronto’s PATH network both the PATH as an urban landscape and place as a theoretical concept are explored and defined. Second, the concept of place is viewed through a typology that informs an expression of place that is used in the following chapter. Third, the place-value of the PATH is discussed through the defined typology.

The final chapter presents conclusions concerning the capacity for place-value in the PATH network. Also presented in the final chapter is the study’s applicability to the landscape architecture profession, recommendations for future design interventions concerning the PATH, and future research concerning the PATH and its place-value.

Purpose of the Study

This study began with a question: does Toronto’s PATH system, a grade-separated climate-controlled pedestrian route, have place-value? This demands inquiry because the PATH network seemingly presents itself in opposition to typical examples of the urban environment endowed with place-value (i.e.: older, more visually and demographically mixed neighbourhoods). Relph (2014) contends that urban landscapes, no matter how mundane or extraordinary need to be experienced and investigated because they are expressions of contemporary society. In other words, landscapes are a reflection of societal decisions or values; by looking at and experiencing urban landscapes first-hand important new insights may be gleaned (Relph, 2014). Place-value occurs at the intersection of human experience and landscape and is integral to the development
of meaning and identity. All landscapes or spaces have some level of experienced place-value (Norberg-Schulz, 1976). Place-value can be conceived as a positive or negative notion, rootedness or drudgery, but if a space is experienced it begins to develop meaning over time (Norberg-Schulz, 1976).

The PATH network is an interesting topic of study due to the fact that it is a unique form of urbanism. This uniqueness is evident through its expansive infrastructure, mostly privately owned but publicly accessible. It is a heavy infrastructure because it is a highly engineered functionalist landscape. The PATH’s layout is difficult to navigate for the first-time user and the original architecture is global (without discernible relation to site) and commercial. Despite this, it is a populated part of the city, especially during weekdays. Most unique is that the PATH network is an infrastructure that accommodates, or even privileges, the pedestrian. This runs counter to many proposals for multi-modal and multi-use streets, however, privileging people over motor vehicles for the purpose of accessibility, comfort, and programming is an important proposal to consider in its own right.

Toronto’s PATH network has been described by those who are new to it as confusing (Fulford, 1995). Many parts of the PATH seems to be designed without particular context to the city of Toronto and provide little opportunity for its users to establish their location or confirm their intentions. It may be inferred that much of the PATH is devoid of a sense of place. However, this study aims to, on the foundation of the literature, claim that the concept of place is flexible and open to interpretation based on a typology. This is centred around the idea that the concept of
place is often an unintentional byproduct of everyday experience and that by showing the volume of phenomenological experience happening in the PATH as a daily occurrence builds place.

**Goal**

The goal of this thesis is to gain clearer insight into the concept of place and how a clearer understanding of the concept relates to landscapes such as the PATH, Toronto’s system of grade-separated pedestrian routes. A better understanding of the ways in which place can be experienced and expressed will result in a better understanding of the value of and creation of place in this type of urban space.

**Objectives**

The objectives of this study are:

1. Describe and define Toronto’s PATH system using literature focused on the PATH’s history and related planning strategies and theory.
2. Describe and define the theoretical concept of “place” based on an overview of the literature.
3. Develop a conceptual typology of place based on the literature through which place is interpreted and analyzed.
4. Perform a synthetic operation using the “place as…” typology with the study of the PATH to express and evaluate the place-value of the PATH network.
Method of Investigation

The intention of this study is to elucidate the quality of place-value in Toronto’s PATH system. The lens through which the PATH will be investigated is theoretical in nature in that it is based on the concept of place. Through a review of the literature concerning place, the concept is defined as an experience of architecture and the landscape.

To support the goal of the study an inventory of certain data was performed (See Figure 1). These data consisted of “place,” “environmental design” (spatial design) and “PATH”. These data fit under the umbrella subjects and data-collecting strategies of “theory,” “history,” “authority-sourced” and “experience-sourced.”

The theory of place produced a collection of data, consisting of the description of a definition of place as established in the literature. Norberg-Schulz’s work concerning the theory of the concept of place privileges architectural space as a definer of place. Relph (1976) and Tuan (1977) both look at multi-scale and multi-cultural notions of place. Relph (1976) looks at contemporary urban landscapes as a unique concern of the value of place. History- and authority-based literature informs the definition of the PATH network as an urban environment. Very little is written about the PATH making the City of Toronto (2014), Belanger (2007), Fulford (1995), and Barker (1986) the authorities on the PATH’s history and function.

The “experience-sourced” component of data collection involves an on-site inventory of people observation. The architectural form was observed as well. The researcher is implicated in the
research and the instrument of data collection. No analysis of the data occurs during the process of fieldwork.

METHOD OF DATA COLLECTION

![Diagram of Method of Data Collection]

Figure 1 An illustration of the themes and types of data used in this investigation.
Site Investigation

A site investigation by the investigator is intended as a data collection strategy to fulfill the “experience” component of the data collection methods. In this investigation a passive participant observation method was used to determine who was in the space, how was it being used, and what the design of the space was like (Zeisel, 2006). This means that the investigator was present, but not an active part of the daily routine of those being observed. The investigator was in the PATH network for the purpose of research, not as a participant worker or resident. The typology introduced in Chapter 3 provides an investigatory structure for observation. The “place as…” typology is used in Chapter 4 for describing the PATH’s capacity for place-value. Photographic findings are used in Chapter 4 to aid with the evaluation and expression of the place-value of the PATH network. Field notes are used to support the evaluation of place-value in the PATH network, too. The field notes are presented in the appendices (Appendix ‘A’, ‘B’, and ‘C’) and referred to in Chapter 4. Site visits to the PATH network were completed 8 October 2015, 22 January 2016, 28 January 2016, 9 February 2016, and 11 February 2016.

Zeisel (2006) states that observing behaviour involves seeing how people use their environment and how the environment may be observed impeding on certain behaviours. In particular, pertaining to this study, the method used will be participant observation. This allows the researcher to be immersed, but not obtrusive (Zeisel, 2006). Both Jane Jacobs and William Whyte used this method to different degrees in the research for “The Life and Death of Great American Cities” (1961) and “Street Corner Society” (Zeisel, 2006) respectively. Jacobs was a passive observer, writing about what she saw in her neighbourhood, compared to Whyte’s more involved active observations, where he was often an involved participant in what it was he was
studying (Zeisel, 2006). Kawulich (2005) states that counting people (including demographics), mapping peoples’ positioning over time and describing activities taking place helps with field notes and analysis later. The benefit of participant observation is that you can observe how people bring places to life, or observe the effects of the effects, as Zeisel (2006) states. How do events or activities come about? How may they relate to the time and place? For this study in particular, also, what is the look and feel of the space?

Field notes will be recorded to describe what is seen and heard while shifting from a wide to a focused perspective (Kawulich, 2005). A focused perspective gathers information from the immediate and intimate surroundings of the observer while a wide perspective accommodates observation of the actions of those in the greater scene, or the space as a whole. They may be taken during observation, or written post-observation. When post-observation details must be remembered. For example: what was the first and final part of an overheard conversation? What was the spatial form of the space? Were people moving or pausing? How many people? Were they in groups when walking or resting?

Both Davis (1989) and Girot (1999) suggest photography and site investigation, in general, go beyond (and be accepted as such) the empirical; it is phenomenological. This is part of a trend in the last couple of decades for a humanist approach to geography, landscape studies, and other disciplines (Davis, 1989). Davis (1989) claims that photography is frequently used, but should be used more, regardless of its creator or intention. For example, although scholars may be aware of such names as Walker Evans, using the photographs to study the symbolic or phenomenological attributes of the content, time, and place has not been used enough (Davis, 1989). Using
metaphor, emotion and personal perspective in photography conveys an inherent meaning that may be read as historical documentation, but also how humans relate to their world around them.

Field notes and photography were used at many points of the investigation, both planned and serendipitous. The intention of walking the PATH and seeking its bounds involved finding new routes and new spaces that would only be discovered through experience and movement. However, documentation primarily reveals spaces that were chosen as pre-determined points of reference to be applied to the PATH network as a whole. Field notes were proven to be useful as they can be discreetly taken. Photographs are more obviously being taken, but very useful in documenting people and designed space (architectural detail, dimension) in a clear and relatable way.

Richmond Adelaide Centre, Brookfield Place, and Waterpark Place were spaces where the investigator spent two to three hours in at a time. These spaces are all food courts and act as gathering points for people. Brookfield Place is underground and dates to the late 1980s to early 1990s; it is older than the other two spaces. It is large compared to the other two spaces. Richmond Adelaide Centre is older than Waterpark Place but has been renovated. It is the smallest of the three. Waterpark Place is one of the newest parts of the PATH. These three spaces were chosen to give a cross section of the gathering points in the PATH network (food courts) based on their architectural detail and dimension, and how people occupy the space.

The food courts are dynamic spaces. People in outerwear have not arrived at their office yet, or most likely, are visitors passing through (typically to shop). Most are in office-appropriate attire. The PATH allows for people to meet without being out in the elements. People meet in groups of all sizes. Many do not arrive at the same time together but do find each other. The population is
dispersed in the food courts throughout the morning but begins to rise at 11:45 am, peaking at 12:30 pm, and tapering after 1:00 pm. From this vantage, the PATH’s population change throughout the day is made most visible (and who that population may be).

Waterpark Place is the newest of the three food courts investigated. What was gleaned from this space is how different its design intentions are. The space is simple in division and layout, Materials are light in colour, and glass allows natural light to pour in. These design decisions opened up a space that is much smaller than expansiveness of Brookfield Place. Its neo-modern aesthetic also provided a juxtaposition to Brookfield Place’s eclectic style.

The retail strips and connecting corridors of the PATH network are linear and austere spaces. In this investigation it was important to travel the two primary types of the connecting corridors: the glass-glazed above-grade sections and the underground sections. More recent additions to the PATH (concerning connecting corridors) are above-grade and light-filled while the older underground sections are merely conduits to adjacent buildings. The austere underground corridors are efficient but busy.

Using the retail strips and connecting corridors to travel the PATH relied on explorative motivations of one moment leading to the next, documenting observations along the way. This was supplemented by the planned north-south and east-west walk that provided useful cross sections of the network as a whole. The north-south route began at Waterpark Place and ended at the Toronto Coach Terminal, passing the financial district, Union Station, and the Eaton Centre along the way. The east-west route travelled mostly through the financial district while passing by subway stations as well. Documenting the PATH network in this way presented a diversity of architectural space and users.
Assumptions

The PATH network is an expansive urban landscape. This investigation intended to describe the PATH network’s capacity for place-value. An assumption was made that by walking the PATH’s corridors and choosing certain food courts by their attributes a picture of the network as a whole could be derived. In this sense, parts were documented and used as evaluative data to comment on the whole.
CHAPTER 2 PATH AND PLACE: DEFINING THE ELEMENTS

In this chapter, the definitions of both Toronto’s PATH network and the concept of “place” are proposed and discussed. The PATH is discussed in its historical context, its physical layout, and as an experienced urban infrastructure. The PATH is also related to the notions of public and private space and as a specific example of urban typology seen elsewhere in North America. The concept of place is defined as the human-centred experience of the constructed and given environment. Non-place, place’s phenomenological counterpoint, is also introduced and defined.

The data used in this chapter are the result of the place “theory” and PATH “history” with subject “authority” as they pertain to the method of data collection (i.e.: “theory”, “history”, “authority”, “experience”; see Figure 1).

PATH: Defining an Urban Landscape

Toronto’s underground, branded as the PATH in 1995, is a 30-kilometre long pedestrian network in Toronto that exists mainly below grade, but often above grade in bridges and suspended passages. It contains 1200 shops, connects major sport and cultural attractions, regional and local rail, offices and residential units. Over 100,000 people use the PATH every day. Through its more recent development, the PATH connects cultural institutions, sports venues and residences serving an important role in how many experience and enjoy the city (City of Toronto, 2012).
The PATH’s Genesis

Toronto’s underground pedestrian system began in the early 1900s when the T. Eaton Company connected its department store, catalogue store, bargain annex, and stables by a tunnel (Barker, 1986). By 1917, there were five subsurface passages connecting the Eaton complex (Barker, 1986). In 1929 Union Station and the Royal York Hotel were connected via tunnel providing direct access for those arriving by rail (Barker, 1986). These early examples only provide a glimpse of what was to come. It would be a few decades before growth in Toronto’s financial district would instigate the construction of more subsurface pedestrian infrastructure.

Figure 2 Downtown Toronto, 1960. Fine grain block typology that existed before the PATH. (Toronto Reference Library).
Beginning in the 1960s Toronto’s financial district, in and around King Street and Bay Street, saw a major transformation of its built environment. Outmoded buildings began to be replaced by super blocks of corporate high-rises (Figures 2 and 3 show a contrasting form and pattern). The Toronto-Dominion Centre complex, First Canadian Place, and Commerce Court West are a few examples of major projects undertaken between 1965 to 1975 that added a whole new building typology to the city (Barker, 1986). Coupled with the construction of Toronto’s first subway line in 1954, these new developments presented an opportunity of continual uninterrupted underground connection (Barker, 1986).

It was not only the opportunistic logic that instigated the construction of an underground system. Mathew Lawson, planning commissioner from 1954 to 1967, imagined much of Toronto’s future was underground, from an urban planning perspective (Fulford, 1995). He proposed an
underground infrastructure for two reasons: first, downtown sidewalks were becoming too crowded, and second, services (such as dry cleaning and restaurants) were being squeezed out by superbblocks and corporate architecture (i.e.: Ludwig Mies wander Rohe’s TD Centre) (Fulford, 1995). Although instead of pedestrians Lawson had initially proposed motor vehicles travel underground (Fulford, 1995). The traffic disruption and high cost ultimately made this impossible (Belanger, 2007). In addition to this further inspiration for an alternate grade pedestrian network came from Montreal’s Place Ville Marie and its underground shopping complex. By 1969, a plan was in place for an underground pedestrian network, or PATH, as it is now known. The idea behind the PATH is that it would take some of the traffic pressure off the streets, connect rail and subway stations, and provide fine grain retail that the new corporate superbblocks were replacing (City of Toronto, 2012).

Planning and Developing the PATH

In the early days of the PATH, the City provided an incentive for developers to create below ground shopping concourses and connections to other buildings by waiving density restrictions. In 1976, the City implemented a new development review process based on its 1975 City Plan that reoriented its policy towards Jane Jacobs-inspired street level urban design (Barker, 1986). The incentives were now gone but replaced by an expectation from tenants that new buildings in the financial district would be connected to the PATH (Fulford, 1995). By the 1980s, construction in downtown Toronto had peaked sparking massive growth in the pedestrian network (Fulford, 1995). It became a functional and economic imperative to be connected to the PATH from a building owner's perspective because it was now an expectation that tenants would
have direct access to services and amenities as other PATH-connected buildings now had (Belanger, 2007). In 1987, the City officially assumed a leadership role in administering the growth of the network. The 1990s recession halted construction in downtown Toronto and therefore the PATH was left with significant voids. Figure 4 provides an illustrative view of the PATH’s development.

![Figure 4 PATH development, 1971, 1993, 2015 [from the City of Toronto (2014) and Belanger (2007)].](image)

After a decade of lull in PATH development, the early 2000s saw the beginning of a building boom in downtown Toronto. Almost 930,000m² of office space has been built in downtown Toronto since 2000 (City of Toronto, 2014). In addition 45,000 people have moved downtown between 2004 and 2014 (City of Toronto, 2014). What is significant is the amount of growth in population, not only daytime population but a full-time residential population, which has doubled since 1976 to over 200,000 (City of Toronto, 2014).
The PATH is unique in two ways. First, its development and therefore its pattern is the result of building form. It is not congruent with the easy-to-read street grid because the street grid defines the blocks, which further define the building form, that finally define the PATH network. There is an inherent disconnect between the street grid and PATH network. Second, the PATH is part of the verticality of the modernist and contemporary city. Its pattern is not part of a flat matrix or network, but a vertical network.

Figure 5 Street grid informs the built form, and in turn, the built form informs the PATH's pattern.

The PATH as Anti-urbanism

The PATH is often derided as taking street life from Toronto’s central business district. As recently as January 2016, Peter Clewes, one of the city’s most prominent architects, called the underground “totally perverse” (Novakovic, 2016). Christopher Hume, the Toronto Star’s writer on urban issues, says the new PATH extensions in the city’s South Core neighbourhood are not
aesthetically pleasing but do offer an example of how private development is ahead of the city planning on at least providing comfortable and safe pedestrian movement (Hume, 2015). Also, the PATH has been referred to as a “labyrinth” because of its confusing layout and ill attempt at wayfinding (Fulford, 1995).

Wayfinding in the PATH

Lawson had originally proposed that the underground paths would be associated with the streets above. For example, South King Alley and North King Alley would run parallel to King Street (Fulford, 1995). However, this never happened. Its labyrinth-like quality comes from its dissociative relationship with the surface of the city. This coupled with the PATH’s many widths, heights and colours make it difficult to navigate (Fulford, 1995). Commissioned by the city in 1985, designer Paul Arthur wrote a report on the need to enhance the navigability of the underground (Fulford, 1995). As a result of the report, Stuart Ash and Keith Muller designed a new wayfinding system and branded it the PATH (Fulford, 1995). Both were implemented in 1994, almost 25 years after initial construction (Fulford, 1995).
Figure 6 The image above shows one of the building-specific examples of a wayfinding sign in the TD Centre that predates the PATH branding in the early 1990s.

Figure 7 The directional arrows were a part of the 1995 branding of the wayfinding system.
The system-wide branding and wayfinding of the underground undertaken in 1995 were not a success. It would be conceivable to assume someone may arrive at Union Station and want to walk to the Eaton Centre, but the wayfinding did not allow for this. Building managers believed certain routes would be favoured over others if the direction was given to users at this scale leaving less efficient routes with less successful retailers (Fulford, 1995). Even today if you want to travel past the adjacent building from your location you need to know each building along the way and use them as stepping stones. In addition to this issue, the signs that indicate that you are accessing or in the PATH system are small, not lit properly and look “less important” (Fulford, 1995). If they were larger, they would interfere with either the corporate and retail branding or corporate aesthetic found in the PATH.

Most people in the PATH network know it already (Fulford, 1995). They know their personal routes well and only get lost if straying from these routes. Tourists and those who do not live or work in the underground do not use it because of its confusion (Fulford, 1995). Fulford (1995) called the PATH Toronto’s “hidden city,” stating that its users know how to how to navigate it. Lawson, the planning commissioner who first implemented the system, states that it is designed for those who use it regularly, not necessarily for tourists or first-time users (Fulford, 1995).

Experiencing the PATH

In November of 2012, Toronto Star reporter Katie Daubs spent two weeks living in the PATH network (Daubs, 2012). She stayed at a hotel with a direct connection to the PATH and never
went beyond or outside the extent of the PATH system for the entirety of her experiment. Her experience yielded one important insight - that of familiarity.

Navigation is difficult for anyone who is new to the PATH but is learned relatively quickly. In Daubs’ case, she was able to grasp most of the PATH within a few days; allowing her a similar experience to those who use it every day (Daubs, 2012). Many users also have their typical spots that they return to daily for break or lunch. This builds familiarity with the space and amongst its users. Familiarity is also found in relation to the retail environment in the PATH. Daubs speaks with a barber who has operated his shop the past twenty-five years and has developed relationships with those patrons he sees regularly (Daubs, 2012). This experience is congruent with those who operate shops on typical high streets.

The PATH was not designed for twenty-four-hour living. As stated earlier in the chapter it was not originally designed for the casual user. Nevertheless, it is an interesting study in testing the limits of the PATH as an experienced space. It is not an innate characteristic of humans to reside indoors all the time, however, Daubs’ work does present a pedestrian system that is varied in its programmatic offerings and bustling with daily activity. What this says is that the PATH, cannot only be viewed as an abstract connector, but a space populated by people with their own unique daily experiences.
Concerning Public-Private Divisions of Space

Living amongst many strangers with divergent interests has created a unique tolerance of diversity in cities (Bodnar, 2015). Public space is the ultimate expression of the urban project and a uniquely city issue (Bodnar, 2015). The vast majority of the PATH network is privately controlled but publicly accessible. Exceptions to this are spaces within public buildings and some connecting corridors between buildings. The contemporary notion of public space takes into account landscapes such as the PATH network making the definition of these spaces progressively less differentiated and indeterminate (Bodnar, 2015). Shopping malls, while privately owned, for example, are protected (in the United States) as unique forms of public space where people can gather and protest while being privately owned (Bodnar, 2015). Shopping centres and entertainment zones have now become the public square or piazza of the contemporary city. As public space is increasingly privately owned in urban environments the balance of this is seen in private space shifting towards public tendencies with the adoption of digital technologies (Bodnar, 2015).

**Place: Defining a Phenomenon**

This subsection of the chapter is intended to give an overview of the concept of place. Norberg-Schulz (1969, 1971, 1976, 1980) figures prominently in this chapter because of his many discussions on place in relation to architectural space.

As a counterpoint to place the definition of non-place and contempt of place is investigated. The notion of non-place is often associated with modernist or contemporary urban constructions and
for this reason is looked at as an alternative to place. Feelings of contempt towards place, or as Relph (1976) calls it, the “drudgery of place” comes from the desire to leave a place or long for another.

Existential Space

Existential space is revealed in terms of relations, above and below, before and behind, right and left, and inside and outside. Norberg-Schulz (1971) states that these terms are not abstract concepts but necessary, concrete, and particular in positioning people at the centre of their experience of space. Existential space comprises the fundamental relationship between humans and their environment (Norberg-Schulz, 1971). Architecture and landscape comprise the environment – the ground – upon which existential space is acted out. Human experience and activity in the landscape are self-defining, spatially and personally, through the linkage of one moment to the next. Differentiating between activities and the spaces in which people carry out activities comes from the knowledge gained through the experienced landscape (Relph, 1976). Human experience defines a landscape while the landscape, in turn, influences human experience. This is the basis of place - existential space. The concept of existential space is pre-existing to the concept of “place” (Norberg-Schulz, 1971). The concept of place relies on the performative action of those within a space for its realization.
A Total Phenomenon

Space is intangible and difficult to conceptualize in an analytical way; however, its encompassing totality subsequently influences the “sense” of place (Relph, 1976). Norberg-Schulz (1976) states that place is the concretization of the experience of the encompassing physical environment. The physical environment, or existential space, suggests and influences the quality of place. Place is qualitative. It is a person’s experienced collection of phenomena and feelings, the given content of every day (Norberg-Schulz, 1976).

Scaling Place

The concept of place can be found at different time and space scales. On the landscape, the house centres human experience through gathering and receiving (Norberg-Schulz, 1976). It brings the world close and helps make it attainable, legible and manageable. At a basic level, place is home. Heidegger (1971) and Norberg-Schulz (1976) write about the importance of the “dwelling” as the shared basic unit of place.

Every situation is both local and general. The process of concretization makes the general visible (Norberg-Schulz, 1976). Larger notions of space occur at the landscape scale, the “outside” (as opposed to the physical and psychological interior of home) provides the ability for humans to cultivate (Norberg-Schulz, 1976). It is bountiful – both in food and experience; people are able to wander and orient when moving through the landscape (Norberg-Schulz, 1976). These
experiences involve human (constructed) and natural (existing) landscapes that cross the public-private divide contributing to the place-value of a space (Norberg-Schulz, 1976).

Furthermore, while more exceptional, examples of place-experience include those who reside in geographically precarious spatial constructions. Those who travel by boat across vast oceanic distances consider the vessel as home (Relph, 1976) despite the vessel’s lack of rootedness. Temporal and spatial scales conspire to instill meaning in a moving object. Those in refugee camps experience a similar thing, while more extreme and uncertain, and apply a cultural place-value upon an unknown landscape.

The Drudgery of Place

Relph (1976) introduces the “drudgery of place,” in other words, place that has been negatively conceived. Place often derives from positive feelings toward a locale, however, feelings of or for a place is the operative concept, not whether they are necessarily positive or not. Obligation and nostalgia can induce negative connotations of place. Nostalgia is a term that used to apply to a sickness in the seventeenth century (Relph, 1976). Symptoms included insomnia, palpitations and fever, amongst others (Relph, 1976). Nostalgia may now be called homesickness, although seemingly inaccurate in degree. Being obligated to one place can instill feelings of melancholy, rooted in the oppressive nature of obligation in this sense (Relph, 1976).

The drudgery of place, despite its obvious negative connotations of nostalgia and obligation, provides further proof of the necessity and value of place. The feeling of rootedness in place is a
dialectical one (Relph, 1976). One’s desire to leave a place is balanced with one’s desire to stay. When comfort in being in a place is “too readily satisfied” people may suffer either nostalgia, from a feeling of disconnection, or melancholy, from the feeling of oppression and obligation (Relph, 1976).

The Non-place

A familiar opinion amongst many people is that local differentiation in places and landscapes in contemporary times is disappearing. Marc Auge (2000) has termed the architecture and planning of contemporary cities and their component infrastructures as “non-places.” Non-places are generic and global in their look and function. Relph (1976) agrees with this description and says these landscapes embody placelessness. Relph (1976) cites Norberg-Schulz (1969) and Cullen (1971) as stating that those building contemporary landscapes ignore the importance of unselfconscious vernacular and sensual variety. Norberg-Schulz describes today’s landscape, those that are extensive, shallow (physically and functionally), commercial, and mediocre, as “a flatscape (Relph, 1976).”

Flatscape has a tempting ring to it that seems to enable a new set of urban theory. In a way, Rem Koolhaas has suggested this as a new urban theory. In “The Generic City,” Koolhaas (1995) argues that architecture and city theory needs to realign to a new urbanism that accepts the influence of globalization. Koolhaas’ new urbanism suggests that the sprawling and repetitious urban landscape of shopping centres, entertainment zones, and infrastructure permits adaptability
and resilience. The generic city’s lack of historical reference or importance allows for connectivity to take prominence over congestion and uncertainty to lead directional planning.

It is important to note, despite the sense of doom associated with non-places, that many, maybe most, people spend their everyday lives living and working in cities that resemble the description of non-places and the definition of placelessness (Relph, 1976). People build their own monuments and memories in non-places while the question remains: does not the agency of everyday people in everyday spaces contribute to place-value?

**Modelling Place**

According to Norberg-Schulz (1976), human-made places are spaces of concentration and enclosure. Enclosure is defined by the relationship between inside and outside, further facilitated by openings of boundary. Concentration, or perceptually speaking, gestalt, is the result of buildings as artifacts in the landscape (Norberg-Shulz, 1976). Built form rests upon the earth and rises to the sky in a relationship characterized as both horizontal and vertical (Norberg-Shulz, 1976). Norberg-Schulz (1976) states that the relationships of earth-sky and inside-outside are the basic influential elements that make up “space” and “character,” in turn the overlapping components of place.

Space, according to Norberg-Schulz (1976), is the geometry of the environment that affects the experience of it. It is the perceptual field. Character, or atmosphere, of a space, comes from the “how” of a particular space (Norberg-Schulz, 1976). It is the process of space and how it is used and created. Every space has character because it is the basic model of how the world is given or
experienced. Space and character conspire at the boundary (the point where inside-outside, earth-sky meet) to create place (Norberg-Schulz, 1976).

Norberg-Schulz’s (1976) place model is applicable to many scales and types of architecture and landscapes. In this way, his place model is elemental, while experiential. However, Norberg-Schulz’s model promotes vernacular and unselfconscious built form, of which is difficult to achieve in the specialized and professionalized contemporary society.

Lynch (1960) suggests place anchored in the legibility and imageability of an urban environment. He brings an evaluative structure to imageability by introducing path, edge, district, node, and landmark as primary elements of place experienced (Lynch, 1960). Strong urban form and structure, as elucidated through the Lynch’s (1960) primary elements, establishes a cinematic gestalt that people perceive as place. Lynch (1960) readily admits that structure and form only go so far; place cannot be imposed.

Jane Jacobs presents a place model that is one of diversity in program and flexibility in zoning. Jacobs place model is a planning effort and urban-focused and the result of informed on-the-ground experience-based observations (Jacobs, 1993). The conditions for her place model include mixed uses, small blocks, aged buildings, and concentration (Lange, 2012). According to Jacobs zoning needs to be mixed, street patterns need to be small and human-scaled, aged buildings for inexpensive rent, and concentration of program and population (Lange, 2012).
Jacobs’s place model is an idealized view of older, primarily low-rise neighbourhoods, much like the ones in which she lived, for instance, Greenwich Village in New York City and the Annex in Toronto. It is a well-executed and pragmatic expression of place in the context of planning, however, it is not widely applicable to other forms and patterns of urbanism (Lange, 2012 and Relph, 2014).

Montgomery (1998) suggests the analysis and synthesis of existing place models can inform a new model that will inform the creation of place. Montgomery looks at Cantor’s (1977) and Punter’s (1991) (See Figure 8) place models as examples of satisfactory references for his proposed model. Both Cantor’s and Punter’s models are similar with only minor wording differences. They both suggest the experience of place is the result of the designation of activities, the space’s physical attributes, and meaning or conception of meaning.

Montgomery (1998) agrees with the general structure of place in order to create a place model. He changes “physical attributes” to “form” and “meaning” to “image,” evoking Lynch’s “Image of the City” (1960). Montgomery’s model is more conceptually elemental in that penetrates to the core of principles that define place. For instance, instead of defining “activities” he suggests the notion of “activity” is useful enough (Montgomery, 1998). Instead of “physical attributes” Montgomery suggests “form” which is more interpretive, allowing for some flexibility (Montgomery, 1998). “Image” replaces “meaning” suggesting the elemental importance of a spaces readability and legibility in meaning creation (See Figure 8).
Montgomery’s (1998) place model allows for some level of “reading into” the definition of place. Norberg-Schulz’s (1976) model allows for this as well. The significance of this lies in the models’ ability to accommodate some shifting notions of place. However, despite this, it is still an attempt at rationalizing the notion of place. The danger in this is that, however, flexible the model may be it will never be flexible enough to allow for personal and cultural differences in place value.
Summary

In this chapter, the primary elements of this thesis are explored and defined. Toronto’s PATH network was looked at as a continually growing and significant part of the city’s pedestrian
infrastructure. A general definition of place is also looked at (the definition is explored further in Chapter 3, through the typology). These two elements outline the beginning of developing an argument for establishing the PATH’s place-value.

The PATH is a collection of grade-separated routes that connect transit stations, cultural attractions, residences, shops, and corporate towers. Its development was originally based on solving pedestrian traffic congestion downtown Toronto and creating direct connections to transit stations (Belanger, 2007). The PATH is highly relied upon by its users, however, many say it is anti-urbanist and therefore not conducive to a vibrant and diverse downtown (Novakovic, 2016). The PATH has elements of Koolhaas’ (1995) generic city and Auge’s (2000) non-place, however, it is a high-functioning and multi-use landscape.

The concept of place is predicated upon the human experience of space. It is existential in definition. Place is a consequence of meaning, identity, and the existential clarification of space. Norberg-Schulz (1971) claims place is the addition of space and character, while Montgomery (1998), through his synthesis of previous models, states that form, image, and activity combine to create the notion of place. Jacobs (1993) and Lynch (1960) evaluate their own and others’ experiences of urban environments in order to inform good place-making in the future.

It is of particular interest that Norberg-Schulz (1971) places emphasis on the notion of “direction” and “path” as related elements of particular importance in defining existential space, and ultimately, place. He says, “The path represents… a basic property of human existence, and it is one of the great original symbols (Page 21, Norberg-Schulz, 1971).” PATH, as the branded
name of Toronto’s underground, is related to Norberg-Schulz’s “path.” The PATH is its users’ point and line of departure and return. It is part of peoples’ experienced landscape, through known and unknown domains, both as a routine and an explorative experience. It is notable that there is a degree of congruity between “PATH” and “path,” despite the PATH’s challenges of user friendliness. As “path” has place, does “PATH”? 
“Place as…” as a framework is intended to support the objectives of this study. It operates as a thematic lens whereby the theoretical definition of place is subjected to a “typology” that allows for place-value to be discussed (in the following chapter) with reference to the PATH. In this chapter, the “place as…” typology is used to describe place through the concepts of space, time, function, aesthetic, body, and sense. These terms were found in the literature and are deemed significant with reference to the concept of place and the experienced landscape. As place is a concept derived from human experience [and existential space, (Norberg-Schulz, 1971)] particular attention was paid to the use of terms and concepts that are integral to the everyday experience of the landscape and urban environment.

For the purpose of this investigation, the term typology is not necessarily a taxonomy of place, but should be read as a series of lenses through which to view place. In other words, six takes on one concept.

The data used in this chapter are the result of the literature looked at concerning the “theory” of place and issues regarding environmental (spatial) design as they pertain to the method of data collection (i.e.: “theory”, “history”, “authority”, “experience”; see Figure 1).

Place models [(Lynch (1960), Norberg-Schulz (1976), Jacobs (1993), and Montgomery (1998)] discussed in the previous chapter offer insight into what has been evaluated as place and what may be created as place in the future. Montgomery’s (1998) synthesized model (Figure 8) provides direction to the planner or designer (and therefore privileges the planner and designer)
for future place-making. In stating place as a construction to be built, replicable across space and time simplifies the concept as something that is deep and existential. Furthermore, Montgomery’s (1998) model commodifies place in saying it is attainable through design. Jacob’s (1993) model is also very insightful but comes up short in applicability to some contemporary situations (Lange, 2012 and Relph, 2014).

Lynch’s (1960) model of the elements of imageability (path, edge, district, node, and landmark) is insightful, too. The elements provide an attempt at organization within the landscape that grounds experience. Norberg-Schulz (1976) would agree with the benefits of this. However, because space is experienced as movement through time controlling image is impossible. Lynch (1960) states that the form and structure of urban environments provide the opportunity for legibility and imageability (therefore, place) to be experienced, but like the other models does not guarantee a sense of place or quality of place (by Lynch’s own admission).

A new model was conceived (the “place as…” typology, see Figure 9) to avoid being limited by pre-conceived notions and givens of place. This allowed for exploration of the notion of place and for this exploration to be multidisciplinary. The typology is an attempt at defining place as flexible yet comprehensive. The “place as…” typology is a lens through which place is investigated, rather than a strict structure. In this sense, the concept of place and the site in question can be opened up to critique. It forces an expression and evaluation for place and of place, in essence, an argument that is intended to be demonstrable and defendable.
Landscape architecture is a spatial practice. For this reason, space is explored as an element of place. Spaces change over time. Seasonality and dynamic processes in ecology suggest time is of particular importance. Without some degree of function, landscapes would not be experienced at all. Function suggests engineering, however, it also suggests ritual and basic human needs.
Aesthetic is reflective of beauty in a landscape. Beauty heightens awareness and influences identity and meaning. The human body is a phenomenological displacement in the landscape. The body also suggests the physicality of movement. The body experiences the landscape in an intuitive way while sense allows people to be active and reactive.

**Place as… Space**

Architectural space provides tension for experiencing feelings and emotions, according to Tuan (1977). The physical make-up of the environment in which humans live acts upon them, both in positive and negative ways. Space defines social roles and builds awareness of our world (Tuan, 1977). Not only is it enveloping space that provides edge and boundary to the human environment, but the objects within also define space (Tuan, 1977). Cognition of space is defined as an “object for reflection” (Relph, 1976). An example of this is the map. Cognitive space is uniform and of equal value across a coordinated plane but for the significance applied to it (Relph, 1976). This is especially important in the design professions.

Hillier, Penn, Hanson, Grajewski, Xu (1993) claim that in cities configuration, or the spatial make-up, is the primary influencer of pedestrian movement. In open areas such as a park, it may be conceivable that configuration is not the primary generator of movement but that attractors are, and maybe even the physical notion of movement (worn grass-to-dirt path) becomes a generator too. However, generally within urban systems buildings, walls, fences, or locked doors all influence, or simplify, choice of pedestrian movement.
Movement, configuration, and attraction are the elements of motivation of pedestrian movement (Hillier et al., 1993). Attractors and movement may influence each other while the movement/configuration and configuration/attraction relationships are asymmetrical (Hillier et al., 1993). In other words, configuration may influence attraction, but not vice versa and configuration may influence movement, but not vice versa. Where movement, configuration, and attraction are all in agreement it is assumed that configuration is the primary cause of movement because attractors would need to be placed without regard of the configuration logic of an urban system to have no influence of configuration on movement.

Hillier et al (1993) discuss the uniqueness of the urban grid and that it requires a special concept to describe its relation to pedestrian movement. For this reason, they propose natural movement as the condition created by movement, configuration, and attraction as it directly relates to the urban grid (1993). They state that to understand urban pedestrian movement, urban grid morphology or the role of attractors’ natural movement must be understood first (Hillier et al., 1993). The grid generates a field of encounter and avoidance whereby the movement of people is intrinsic to its very form. What is invariable about natural movement is that it is a global property where one spatial configuration relates to the next and so on. However, as a cultural product Hillier et al (1993) contends that the urban grid is also variable, despite its command over movement, depending on site and culture, and whether the pedestrian or pedestrians are tourists, residents, children, commuters, etc.

Space syntax allows for the analysis of local and global natural movement. It is an empirical method involving the observation of space use. In the study “Natural Movement: or
configurational and attraction in pedestrian movement” (1993) the intention for Hillier et al. is to use their findings (based on case studies) regarding natural movement to show that configuration is primary to human movement, not necessarily attractors (businesses, etc.).

Hillier et al (1993) created axial maps to determine levels of integration for each node (he calls paths, or walking routes, nodes, somewhat confusingly) and relate that to the number of pedestrians observed. The study found that low levels of integration were found in modern “estates,” or townhouse and mid-rise developments where the periphery of the local area was more active than the area itself. The core of the estate lacked spatial structure resulting in a falloff of pedestrian movement related to the depth of movement. Commercial cores were most integrated; however, not for their level of attraction but due to their level of integration, that is how many streets are directly relational to its main axial node (Hillier et al, 1993).

The implications of Hillier’s et al. study (1993) are that the relationship between axiality and convexity (spatial width, e.g., squares, plazas) is scalable and should be designed as such. The spatial configuration of a hamlet should mimic that of a town and on up (Hillier et al, 1993). Analogies for this exist in the notion of fractal geometry. Without mentioning the term “experiential” or phenomenological Hillier et al. (1993) alludes to the concept of movement as experience when describing “on the ground” effects of spatial configuration. They use the example choosing an alley over a street with convexity in saying that the alley’s intelligible quality (meaning seeing one spatial event to another) is more preferential to the pedestrian.
Place as… Time

Yi-Fu Tuan (1977) states that “we have a sense of space because we can move and of time because, as biological beings, we undergo recurrent phases of tension and ease. The movement that gives us a sense of space is itself the resolution of tension” (p. 118). The “…phases of tension and ease” are time as experienced by the body and mind; which allows humans to concurrently experience the spatial environment (Tuan, 1977). J. B. Jackson (1994) offers that in the North American landscape, much of it “new” by European standards, a “sense of place” is reinforced by a “sense of recurring events.” Time is always associated with the experience of place. Place is an expression of past events and future hopes (Relph, 1976).

Compared to the ancient, visually rich, and small-scale European cities many North American locales are expansive and uniform (Jackson, 1994). Jackson (1994) contends that primarily when speaking of the western United States (much is relatable to western Canada, or even Canada as a whole) the sense of a never-ending landscape for personal use was instilled early on during European settlement. Jackson (1994) paints a bleak picture: there was no need to set aside land for shared space at the scale seen in older and denser cities. Jackson (1994) supposes that European cities, at least in their central areas, are predominantly pre-automobile and densely packed. In North America, the seemingly never-ending landscape prioritized a sense of personal space over shared public space in many cases (Jackson, 1994).

A “sense of place” in ancient times referred to a locality whose uniqueness came from a spirit-endowed (Jackson, 1994). Locality produced ritual and special status. The town in question had a presence of the divine and supernatural (Jackson, 1994). It is Jackson’s contention that many of
North America’s built landscape lack the spirit of place, or at the very least does not often get treated as a “place,” that may harken back to the ancient notion.

Sense of place for Jackson recalls a sense of time. The primacy of placeness happens temporally in a daily, weekly or seasonally occurring event (Jackson, 1994). The sense of regularity and continuity, the tensions and ease, that people require for resolution and reassurance are based on a cyclical sense of time (Jackson, 1994). The schedule, clock, and calendar are tools of purpose and meaning in contemporary society. You may meet someone for lunch, and while you may meet them at the town square, it is the meeting on “lunch break" that is the operative concept. What people share are periodicity and schedule. Community and a sense of belonging come from the ritual event and habitual returning.

How places change over time is related to the way buildings and landscapes change. Changing attitudes over time also influence the value of a place (Relph, 1976). However, through ritual and custom a sense of permanence and meaning arises (Relph, 1976). For example in the United Kingdom, there is an old practice called “beating the bounds” where participants walk the boundary of their parish (Relph, 1976). This repeated act gives meaning to a space, but more importantly gives a sense of longevity and permanence of a place through time (Relph, 1976).
**Place as... Function**

Norberg-Schulz says the notion of “taking place” implies dimension, spatial distribution, and quantitative “function” (Norberg-Schulz, 1980). Even simple “functions” like sleeping or eating require “different properties depending on custom or cultural tradition (Norberg-Schulz, 1980).” According to Norberg-Schulz (1980), “Different actions need different environments to take place in a satisfactory way.” Function requires a supportive place value to provide meaning and identity. A space also has to have some semblance of function; it has to be purposive and serve a desire or need.

The Saulteaux indigenous people of Manitoba know their landscape well and in detail as it pertains to their winter and summer fishing grounds, but know little outside this territory (Tuan, 1977). Their ownership and knowledge of their own space are relatively small. Only the location of major rivers and lakes outside their territory is known and known with little detail (Tuan, 1977). The function, or necessity to consume food in order to live, is tied directly to the Saulteaux understanding of place.

The repetitious and bland suburban landscapes often found at the edge of cities are the results of overlooking the experience of the expanse of urbanized areas (Relph, 1976). This is the result of planning approaches that primarily rely on two-dimensional maps and plans, i.e.: cognitive space (Relph, 1976). Relph (1976) says this is most apparent in the widespread use of the grid and curvilinear street patterns and the “careful separation of function categories of land use.” The functionalist approach to planning in the post-war era that resulted in a large-scale patchwork of segregated land uses affects the human scale experiential landscape. Furthermore, Relph (1976)
states that even the most mundane of suburban design is defined, named, and experienced by those who built it and live there. Despite lacking the presence of higher-order architectural experience the uniform mass-produced tracts of housing often seen in suburban landscapes is still lived-in (Relph, 1976).

**Place as… Aesthetic**

In writing about how architecture in the Roman to Baroque periods added light to interior space Tuan (1977) said that vague feelings are clarified “in the presence of objective images” such as a wash of light across the interior of a Gothic church creating a heightened mystical feeling of space and beauty. Also, the sense of “calm” experienced when viewing the proportion of a Greek temple against a blue sky alludes to an awesome beauty that inspires feeling and emotion (Tuan, 1977). Feelings of calm or vastness are clarified through the introduction of architectural space on the landscape. Tuan (1977) contends the “human capacity to feel, see, and think” are improved by and traced by the development of architectural space.

**Place as… Body**

Phenomenologists refer to the “unquestioned and unnoticed” experience by people of their daily affairs as *natural attitude* (Giorgi, 1970 from Seamon, 1980). The world in which natural attitude is experienced is deemed the lifeworld (Seamon, 1980). The lifeworld is experienced routinely everyday unconsciously and without examination and is ultimately a “concealed phenomena” (Seamon, 1980). The mundane motion through the lifeworld is what the phenomenologist strives to investigate, interpret, and reflect upon. Seemingly simple actions through bodily movement, consciously examined, become events of questionability and description (Seamon, 1980).
Habitual movement happens without the conscious attention of the person in question, going through the motions, so to speak. These movements exist at all scales, from driving to walking to pointing (Seamon, 1980). This is often only consciously perceived when the rote motion is disrupted in some way, such as reaching for your hand towel that may for some reason have been misplaced. In terms of phenomenology, the body contains an intelligence that allows a person to meet their needs through behaviour and action (Seamon, 1980). Maurice Merleau-Ponty (1962 from Seamon, 1980) termed the intelligent body - the habitual, automatic, mechanical body - as *body-subject*. Seamon (1980) goes further and describes the smooth, articulated, graceful movements that come with experience (as may be described when watching a builder, maker, athlete, or artist at work) as *body-ballet*.

Lawrence (Larry) Halprin, the landscape architect, was influenced by his partner’s (Anna Halprin) ability as a dancer and choreographer and introduced his design as *scores* in the 1960s whereby he created open-ended kinesthetic responses and experiences within his landscapes (Hirsch, 2014). Together, both Anna and Larry explored pre-rational bodily states of influence over performance, whether it is dance or design. Anna’s interest in “creative intuition and ritual performance” aligns her with the body-oriented phenomenology as an approach to creative discovery (Hirsch, 2014). With this, she had an influence on Larry’s approach to landscape design. To Larry “the environment exists for the purpose of movement” (quoted in Hirsch, 2014).
The implications of body movement are far-reaching and somewhat difficult to grasp. Body movement is personal and unconscious, but also collective and observable. Consider each habitual gesture that makes up your day, especially the movement that carries you through the physical environment, and multiply that by the many with whom you come into physical or visual contact with running through their own habitual gestures. The totality of these movements has the potential to be observed as a collective body-ballet endowed with meaning and placeness. Habitual gestures have meaning because upon reflection they can be investigated phenomenologically. The displacement of space through ritual body movement builds place, not immediately, but collectively and over time.

**Place as... Sense**

Movement, along with visual and haptic experience, gives people their world of things in relation to space (Tuan, 1977). This experience creates value, although not something valued that can be handled, but something intangible and nuanced (Tuan, 1977). Place is something lived in, or dwelled in. In addition to the haptic and visual senses, sound enhances the experience of place too. What someone cannot see behind or beside them, they can here (Tuan, 1977). Relph (1976) states that perceptual space is the most immediate form of awareness of space. The perception of space cannot be separated from someone’s intentions and experience and this gives space content and meaning (Relph, 1976).
**Summary**

This chapter was intended to express the concept of place through a typological framework. “Place as…” is a collection of elements that function as thematic lenses where the theoretical definition of place is subjected to a typology that allows for the place-value of the PATH to be argued in the following chapter. The “place as…” typology is used to describe place through the concepts of space, time, function, aesthetic, body and sense. These terms were discovered in the literature and are significant to the definition of the experience of space and landscape.

Landscape architecture is a spatial and environmental practice. Implicated in the practice is the structure and experience of space. For this reason, space is explored as an element of place. Spaces change over time. Daily and seasonal changes in the landscape and dynamic processes in ecology suggest temporality is of particular importance to place. Function is paramount to populating space with people. It suggests spatial engineering while also related to ritual and basic human needs. The aesthetic of space is concerned with the beauty and visuality. Both contribute to the identity and meaning embedded in place. The human body is a phenomenological occupation of space. The body also suggests the physicality of movement. The body, along with sense, experiences landscape while consciously or subconsciously acting and reacting within it. Agency and decision-making by people in a spatial environment contribute to its viability as a place.
CHAPTER 4 PATH AS PLACE: APPLYING THE TYPOLOGY

The purpose of this chapter is to synthesize the place typology with the literature and experience of the PATH network. The place typology, as presented in the previous chapter suggests space, time, function, aesthetic, body and sense can be viewed as conduits that elucidate the concept of place. In order to take the concept further, it is applied to an urban landscape, in this investigation Toronto’s PATH network. In other words, this chapter expresses and evaluates PATH as place, illustrating its capacity for place-value.

This chapter is a synthesis of the data collection strategies used in prior chapters (“theory”, “history”, “authority”; see Figure 1), while referencing the investigator’s “experience” (as a component of the method of data collection) of the PATH network as illustrated through field notes and photography. Site visits to the PATH network were completed 8 October 2015, 22 January 2016, 28 January, 9 February 2016, and 11 February 2016.

In this chapter, the place-value of the PATH network is the result of a critique based on place and the typology. Place-value is the result of the place typology applied to the PATH network. Spatially, the PATH is an enclosure, is made up of connecting corridors, retail strips and food courts. In parts spatial definition is loose, overall the PATH is a dominant spatial enclosure creating spaces that are highly populated. Temporally, the PATH is dependent on the ebb and flow supported by daily schedules. The PATH is undoubtedly a landscape of function serving the specific purpose of enclosure and connection. The aesthetics of the PATH are not typically dominant in the experience of it, however, newer additions contribute to the richness of experience. Its human population defines the PATH. The body-ballet seen daily within its
confines puts people at the centre, rendering its users as the foci of the system. In older underground parts of the PATH sensory experience is lacking in richness, however in newer above-grade corridors are supported by transparent architecture and integrated art.

**Space**

Architectural space acts upon those who use it. It provides tension that encourages those who use it to experience certain feelings and emotions (Tuan, 1977). The configuration of space generates pedestrian flow while the experience of movement through space inspires place-value (Hillier, 1993) (Seamon, 2007). In other words, space has a profound effect on the phenomenological place-value of a landscape.

The most elemental spatial definers of the PATH network is the use of connecting corridors, retail strips, and food courts. The connecting corridors (See Figures 10 and 11) and retail strips (See Figure 12) rely on linearity as a spatial strategy and thus inform movement - speedier in connecting corridors, while more friction-prone in retail strips. The retail strips offer some corridor seating and by their very definition offer places to linger or change direction as they function in the form of amenities. Figures 13 and 14 illustrate food courts that are less spatially linear and more structurally sound in that they are nodal and contested in terms of experienced movement (Appendix ‘A’).
Figure 10 Connecting corridors.
Figure 11 Connecting corridors are spatial pinch points.

Figure 12 Retail strip, TD Centre.
Figure 13 Food court, Waterpark Place.

Figure 14 Food court, Brookfield Place.
The permeable edge along retail strips and food courts contributes to the bustling nature of these parts of the PATH network (See Figures 13 and 14). However, in the food courts, it can be shown that the loosely defined edges work against its spatial definition. In Brookfield Place, for example, attempts have been made to create a sense of arrival (architectural detailing, see “Brookfield Place” in Appendices) the space does not adequately contrast the mode of arrival (i.e.: connecting corridors). Fulford (1995) suggests the PATH’s conflicting spatial dimensioning makes it difficult to navigate and the Brookfield Place food court suggests this is so.

In newer developments south of Union Station, for example, Waterpark Place, the neo-modernist architecture translates to spaces that are simpler and more refined in material and rely more on the use of natural light to bring a sense of spatial dynamism (Appendix ‘B’). Figure 15 illustrates the use of glass-enclosed above-grade connecting corridors is visually open but movement-restrictive.

Figure 15 Glass glazing encompasses the walls and ceiling of this corridor south of Union Station.
The PATH has been called “labyrinth-like” (Fulford, 1995) for its spatial layout. This is because the PATH’s connecting corridors often encumber its users through turns and jogs (Appendix ‘A’). It is incongruent with the street grid above or below (depending on above- or below-grade connecting corridors). However, the restrictive structuring of the PATH, whether corridor, strip, or court, allows for place-value creation in that it is choice-averse for pedestrians leading to highly populated spaces.

**Time**

Time incurs place-value through use or architectural character. The sense of recurring events creates a sense of place (Jackson, 1994). Place-value is determined by past events and hopes instilled upon the future (Relph, 1976). Clocks and schedules, presumably necessary technologies of the PATH, reinforce the continuity and regularity with which events occur. Place-value is predicated upon the experience of temporal regularity and continuity because it gives a sense of resolution (Jackson, 1994). Sense of time can also be elucidated in the architectural character of a space, object, or landscape. The patina of age or the styles of an era are examples suggesting the experienced passage of time.

There is a palpable sense of time in the PATH that is experienced every day. In the underground sections of the PATH inescapable view of human activity provides an immediate sense of time-of-day. Between 8:00am and 9:00am the rush of people is focused and intensive (Appendix ‘C’). This is most evident between Brookfield Place and Union Station where the crowd of people is crushing but almost entirely unidirectional (Appendix ‘C’). By late morning, the PATH is evenly
populated throughout its corridors and food courts, however, activity escalates towards lunch. Figure 16 illustrates the dynamic effects of time on space.

Figure 16 Timelapse showing population change over time.
Beginning at 11:45am the population of the food courts begins to crescendo peaking at 12:15pm (Appendix ‘A’). Experiencing the lull mid-point between the early morning and lunch activity suggests the passing of time. Experienced over days reinforces regularity and continuity for those in the PATH. However, during the lunch-hour, an advertisement on a nearby screen reminds the listener or viewer that the time is 12:25pm and “time to eat…” at the Tim Horton’s close by (Appendix ‘A’). If not that the shifting populations of the PATH are experientially suggestive of temporal place-value it is further evidenced by the aforementioned advertisement that can only occur at this specific time and place.

Experiencing time through the PATH’s architectural construction is difficult, if not impossible. The aging of materials would be considered a failure in this pristine environment. The PATH presents as a timeless space and if not for the commercial activity contained within it this may have proven true. Norberg-Schulz’s (1976) “character” is achieved through process or the “how” of a space; primarily in how it was constructed. The materiality of construction in the PATH is at an in industrial scale, lacking vernacular and the potential for gracefully arrived-at patina. However, south of Union Station, the light-filled spaces of the corridors and food courts give a sense of cyclical time for a day to night scale. If light can be construed as a temporally experienced material, then this is significant to the PATH’s place-value.

The PATH is dependent upon time for place-value. It can be busy, but mostly during weekdays between 7:00am and 7:00pm, much like any typical high street. Some of the PATH is inaccessible on weekends leading to a lack of place-value in those areas as they cut out experience altogether. The variations in the PATH’s population give those using it a recurring
sense of experiential presence. Experiencing the growing crowds of people in the morning rush, the slight lull before lunch, only to see the busyness return, the afternoon is steady, building towards the commute home, and gradual stillness into the evening provide an example of the ebb and flow of human activity in the PATH that contributes to its place-value.

**Function**

In the case of any planning or design intervention, function is central to its genesis. Function and place are related because different properties of space allow for place-value through certain necessary or specific activities (Norberg-Schulz, 1980). A space or landscape needs to have purpose and serve a desire or need to have experienced place-value. The phenomenology of even simple functions embeds place-value into everyday gestures.

The PATH is a purposive urban landscape intended to meet the needs and desires of its users. The PATH was created to ease the pedestrian traffic on the street in downtown Toronto, create a retail environment, and to connect transit station to the office towers (City of Toronto, 2012). The PATH is, by its basic definition, a pedestrian infrastructure. Its ability to accommodate the movement of people is self-supportive of its own definition. The connecting corridors and retail strips of the PATH are primary components of its functionality (Figures 17 and 18 respectively).
The PATH provides a 30-kilometre network of alternative pedestrian-only routes represented as connection corridors, retail strips, and food courts. This unique function changes the way people experience the city in a profound way. The functionality of the network affects the perception of the city and for this reason is strongly associated with the place-value of both the city and PATH (City of Toronto, 2014). Despite demonstrated challenges of wayfinding the PATH’s place-value depends on its ability to serve as a connection and enclosure, not necessarily how new users navigate it their first time. It is designed for those who use it regularly (Fulford, 1995) and its
distinctive, or challenging, layout encourages a learned experience over time, thereby encouraging place-value through repeated and intimate use.

**Aesthetic**

Feelings of calm or vastness are clarified through the introduction of architectural space on the landscape. Tuan (1977) contends the “human capacity to feel, see, and think” are improved by and traced by the development of architectural space. The beauty of space can be personal or shared. The “awe” of landscapes provides meaning, identity and location. However, aesthetic is not necessarily defined as the transcendent power of beauty, but also by the general integrity of the architectural details and dimensions as experienced by its user.

The PATH is not conventionally awe-inspiring. New extensions of the PATH are above-grade with highly transparent facades (See Figures 19 and 20). These new extensions can and do provide ways to view the city from a prospect position; offering a unique and novel way to see the city and its vistas. However, they are ill-equipped to provide a moment’s rest for the user and often lack the sense of security necessary to linger. The PATH is intended to function in a basic way rather than inspire awe while experiencing the city. However, steps have been made more recently by the city to encourage high design in future PATH development (City of Toronto, 2012).
In the older underground sections of the PATH, architectural details from above can be found below in the corridors and retail environments (Appendix ‘A’). An example of this can be found in Ludwig Mies van der Rohe’s TD Centre (See Figure 21). The architect’s details as he envisioned build a consistent brand from above to below ground. Wayfinding information is strictly written as white sans-serif text on a black background. Articulations in the black walls of the retail strips resemble the I-beam detailing found in the tower above. Punctuations of white stone are also used as visually and materially relative to the banking services on the ground floor.
Digital screens are ever more present in renovated and newly built parts of the PATH (Appendix ‘B’). Figure 22 shows that not serving only as a function of news and information delivery the constantly active backlit screens of various sizes are ingrained into the aesthetic experience of the spaces. The flickering of the high definition light sources creates points of focus and gathering while changing the experience of the PATH. Alternative to the digital aesthetic, south of Union Station, where neo-modernist towers have recently been built materiality is varied, refined, and light in colour and punctuated by integrated public art (Appendix ‘B’). The corridors and food courts are typically bathed in natural light. The aesthetic effects create spaces that are perceived as open and airy. This is, of course, easier to accomplish in this part of the PATH because it is above grade. However, it must be noted that designers and developers are taking advantage of this condition.
Body

The body contains an intelligence that allows a person to meet their needs through behaviour and action. These movements exist at all scales, from driving to walking to pointing. Pre-reflective movement in landscapes privileges the human body as one of intelligence and identity. The intelligent body - the habitual, automatic, mechanical body - is termed as the body-subject (Merleau-Ponty, 1962, from Seamon, 1980). Seamon (1980) states that the smooth, articulated, graceful movements that come with experience (as may be described when watching a builder, maker, athlete, or artist at work) as body-ballet. Body-ballet is pre-reflective, that is it is bodily
movement delivered in action without conscious determination. Body movements of habit and repetition, however mundane, are imbued with meaning, and therefore place-value.

Figure 23 Body movements of habit and repetition.

Figure 24 A connecting corridor.
The PATH is abundantly endowed with bodies in movement and at rest. Without the multitude of people travelling through the PATH every day, it would certainly suffer in place-value. The people, in essence, are its foci. For instance, the morning rush of people is indicative of a controlled chaos, an unspoken understanding that movement is paramount and murmuration is expedience. When movement overwhelmingly predominates rest in the PATH it is self-regulated and without much contestation (Appendix ‘A’). Connection corridors, as frictionless linear spaces, syphon bodies from one building to the next (See Figures 23 and 24). The corridors also act as pinch points, forcing negotiation of space, whether self-conscious or not. A significant example is the corridor connecting Union Station and Brookfield Place where congestion gives way to a collective urgency for shared directional movement (Appendix ‘C’).

**Sense**

The visual and haptic experience of a space gives it meaning (Tuan, 1977). Perceptual space is the most readily available notion of place to people (Relph, 1976). Intentions and intuitions cannot be separated from the experience of space through the senses and therefore is paramount to place-value. Architectural space provides tension for experiencing feelings and emotions. Space provides edge and boundary to the human environment while the objects within also define space. Space defines attractors and human movement. This is how it can be seen as place.

As an architectural void, the PATH largely lacks a supportive principled design, primarily in its underground sections. The semi-permeable edge (visually and physically), along retail strips and food courts, creates a loosely defined edge (as mentioned in the “Space” sub-section). Experientially, the spatial definition in these environments does not contrast enough with the
austerity of the connecting corridors. As previously stated the PATH’s many widths, heights, and colours temper any chance for a rich sensual environment. The need for relief from the experientially restrictive connecting corridors is left unsatisfied by the dimensions of the food courts. The food courts, for example in Brookfield Place, are experienced as spatially amorphous.

South of Union Station newer developments of the PATH network measures have been taken to add to the experience of space. For example, Waterpark Place, the neo-modernist architecture of the tower is expressed as spaces that are simple but refined (materially and dimensionally) (Appendix ‘B’). Glass is used on the skin of the architecture visually connecting indoors to outdoors (Appendix ‘B’). This softens, or balances, the geometric austerity of the corridors and food courts. The visual permeability of the connecting corridors allows the user to feel less oppressed by the width- and height-starved dimensions of the spaces while still promoting engineered efficiency of movement from building to building (Appendix ‘B’). The permeable edge of the corridors allows the user to view the urban vistas, however, a lacks the facilities for pause and enjoyment. Figures 25 and 26 show art that has been integrated within newer parts of the PATH.
Figure 25 A connecting corridor. Art on one side and views of the city on the other. However, no place for rest.

Figure 26 Art mounted on a wall, south of Union Station.
Summary

Place-value is a critique seen through the lens of elemental existential components: space, time, function, aesthetic, body, and sense. As illustrated further in the following paragraphs a summation of the PATH’s place-value is described as nuanced and complex. The PATH has place-value, as based on the concept of place while there is room for improvement.

The PATH as a spatial construction, as an enclosure, is made up of connecting corridors, retail strips, and food courts. The relation between these component spaces accounts for the expedient movement of the PATH’s users, however, the food courts are too physically and sensually amorphous to promote a sense of arrival. Material and light in parts of the PATH are utilized to a degree that results in a higher quality of experience. The above-grade corridors have a lightness to them due to their architectural austerity and transparent enclosure. The entire PATH network, as a dominant spatial enclosure, is choice-averse for its users creating spaces that are highly populated.

The PATH is highly time-dependent for its population of users. Its primary function as serving workers in Toronto’s financial district encourage peak population between the hours of 7:00am and 7:00pm during the week. Within the daily temporal cycle are smaller ebbs and flows related to breaking for lunch and mass arrival and departure. The importance of scheduling not only in the PATH but also in the contemporary world illustrates the importance of time in defining place.
The PATH’s functionality is central to its genesis and ongoing development. Its ability to operate as a connection and enclosure is paramount to its usability and therefore to its place-value. The PATH’s layout is distinctive and challenging for first-time users, however, over time, as a learned territory, the PATH gains place-value through the experience of its users.

The PATH does not elicit feelings of calm, vastness, or awe. However, newer additions to the network allow for the city’s vistas to be viewed and more natural light to enter the spaces that make up the PATH. The prevalence of digital screens (for news and information) are experienced as architectural aesthetic through scale and numbers. Newer materials are subdued and refined allowing for natural light and programming to take precedent over imposing architectural form.

The innate and pre-reflective intelligence of the human body is integral to the experience of place-value in the PATH. The daily body-ballet of the network privileges body, or collective bodies, as the primary foci of the PATH’s spaces. Connecting corridors act as pinch-points that encourage action and reaction in the movement of people. The forced negotiations of space, whether conscious or sub-conscious, by the network’s users, instill place-value.

The PATH, as a sensed experienced, lacks the spatial definition to support richness and vitality in many ways. In the underground portions of the network, the need for experiential relief from the physically restrictive connecting corridors is left unsatisfied by the dimensions of the food courts. However, the visual permeability of the connecting corridors in the above-grade sections
of the PATH allows the user to feel less oppressed by the width- and height-starved dimensions of the spaces.
CHAPTER 5 CONCLUSIONS

In this chapter, the PATH’s place-value is expressed and refined. A reflection on the utility of the “place as…” typology is introduced to discuss its limitations and applicability for future use.

Applicability of the investigation to the profession of landscape architecture is defined. Recommendations for landscape architects concerning future PATH design are presented as a conceptual tool to engage the profession in this particular type of urbanism. Finally, further research is considered as a logical progression from this investigation.

A Summary of the Typology

Place models [(Lynch (1960), Norberg-Schulz (1976), Jacobs (1993), and Montgomery (1998))] discussed in Chapter 3 offer insight into what may be created as place in the future. Montgomery’s (1998) model provides direction to the planner or designer (and therefore privileges the planner and designer) for creating environments endowed with place. In stating place as something that can be built and replicable across space and time simplifies the concept negating its value as something that is deep and existential. Jacob’s (1993) model is also very insightful but is not applicable to some contemporary situations (Lange, 2012 and Relph, 2014).

Lynch’s (1960) model of the elements of imageability (path, edge, district, node, and landmark) is insightful. The elements provide an attempt at organization within the landscape that grounds experience. Norberg-Schulz (1976) would agree with the benefits of this. However, because space is experienced as movement through time, in other words, it is cinematic, prescribing image is impossible. Lynch (1960) states that the form and structure of urban environments
provide the opportunity for legibility and imageability (therefore, place) to be experienced, but like the other models does not guarantee a sense of place or quality of place [by Lynch’s own admission, (Lynch, 1960)].

Figure 27 The "Place as..." typology within the framework of the investigation.
A conceptual framework was conceived (the “place as…” typology) to avoid being limitations of pre-conceived notions and givens concerning the author’s conception of the theory of place (see Figure 27). The typology is an attempt at defining place as flexible yet comprehensive. The “place as…” typology is a lens through which place is investigated, rather than a strict structure. In this sense, the concept of place and the site in question can be opened up to critique. It forces an expression and evaluation for place and of place, in essence, an argument that is intended to be demonstrable and defendable.

Although the “place as…” typology allowed for an expression and evaluation of place in this study there are some perceived inherent weaknesses or limitations. The framework does not necessarily allow for a transferable conception of place for the immediate use of designers and planners. It does not provide a strict truth of place definition for use in the construction of the built environment. When the conceptual framework is viewed in a chronology from space to sense (with time, function, aesthetic, and body mediating in-between) a hierarchical gradient can be seen. Although it may be useful to apply the conceptual framework in this way as it exposes a gradient from abstraction (space) to concrete experience (sense), as a hierarchy it fails the single-plane structure of the typology as used in this study.

Future uses of the “place as…” typology suggest an alternative approach to inventorizing and analyzing urban landscapes. The typology centres place as the defining feature of cultural landscapes while using its elements, or lenses, as a tool for diverse expressions of place as it pertains to any given site. Its intention is to offer a flexible framework for the constant evaluation of the concept of place and how it relates to a site in particular.
Defining PATH as Place

The goal of this thesis is to gain clearer insight into the concept of place and how a clearer understanding of the concept relates to landscapes such as Toronto’s PATH network. In order to meet the objectives of the study this investigation, in Chapter 2, the PATH is defined as an urban landscape and place as an existential concept. In Chapter 3 the “place as…” typology is used to provide a better understanding of the ways in which place can be experienced and expressed resulting in a better understanding of the value of and creation of place in urban spaces like the PATH. The typology shows that the theoretical concept of place can be seen as multi-faceted. Evaluating and expressing place through a lens, or lenses, as the typology has done, shows that the definition of the concept is nuanced and contingent. Furthermore, in Chapter 4, the typology was used as a framework to evaluate and express the place-value of the PATH network.

Place, as experienced in the context of the PATH network, is complex. The PATH does have place-value, though not in a simple or conventional way. To recap, the PATH’s capacity for place-value contains elements of the component typology. The reason for introducing the typology was to allow for an argument to be constructed that is not restricted to established and dogmatic definitions of place.

Through the “place as…” typology the PATH’s place-value is thus: space-based because the space is restrictive and populated; time-based because the ebb and flow of the scheduled workweek creates a connected collective place-value over time; and function-heavy in that the PATH purposeful. It provides amenities and connections that influence peoples’ experiences. The PATH’s place-value is aesthetically-inclined because new developments are integrating art
and natural light. The PATH’s place-value is body-focused too. The pre-reflective movements of the body collectively and individually trace the experiences of those who use the PATH every day. And, finally, the PATH influences the senses at certain and particular points. These occurrences are found in the newer developments where materiality, translucence, and light soften the experience and opens views of the city.

Seamon (2007) suggest that there are parallels to be drawn between space syntax and phenomenology. Both attempt to describe a lived-world. One based on how spatial configuration (as it implicates path structure) affects pedestrian movement and the other based on the daily motions of human experience. Phenomenology claims meaning and place-value (Seamon, 2007) as a creation of pre-reflective body movement while space syntax claims integration begets pedestrian volume that begets place (Hillier, 1993). Toronto’s PATH system supports 100,000 people a day (City of Toronto, 2012). Its design is almost self-contained (though connected to the city as a whole) in that it is an enclosure, either underground or aboveground. For those who use it, there is little opportunity in the PATH’s connecting corridors and retail strips for clear decision-making of direction as the corridors funnel movement. Even at nodes (i.e.: food courts) choice in directional movement is limited when compared to the landscape at ground level. Therefore the spatial restriction of configuration influences movement and experience, and ultimately the PATH’s place-value.

Over time, the PATH’s configuration, no matter how labyrinth-like (Fulford, 1995), in other words complex, becomes familiar to those who use it. Lynch (1960) proposes that despite certain environments being difficult to navigate (i.e.: not user-friendly) through repeated experience
these environments become learned. In this sense, the ritual or habitual nature of daily experiences of those who use the PATH leads to a collective temporally-influenced body-ballet (Seamon, 1980). Jackson (1994) introduces ritual as well when suggesting a sense of time is inclusive of a sense of place. Through an evaluation of the PATH the importance of time is revealed as an expressive element significant to its place-value. The habitual experiences of the PATH’s users build an environment that is learned and endowed with meaning.

The phenomenology of aesthetics, the feeling of vastness and awe (Tuan, 1977), is found most pronounced in the integration of refined materials, natural light and translucent facades in the new buildings south of Union Station. Natural light and transparency softens the spatial dimensions and creates views. Perceptual space is the most immediate form of awareness of space (Relph, 1976). The perception, and therefore the experience, of space, is ingrained with peoples’ intentions giving space content and meaning (Relph, 1976). Associating the greater urban environment with the experience of the PATH aesthetically heightens the capacity for place-value. It is important to note that the majority of the PATH network does not support an aesthetic experience. Below-grade portions favour function over aesthetic and do not allow for rich and varied experiences made accessible by existentially centring environments, but much can be learned from newer above-grade additions.

The PATH’s capacity for place-value is the result of its functional necessity. Through its ongoing growth, it has been further integrated with the landscape of the city. Those who use it every day know their routes well; they know the PATH well (Fulford, 1995). Function is associated with place-value through its ability to accommodate peoples’ ambitions, intentions,
and completion of necessary tasks (Tuan, 1977, Norberg-Schulz, 1980). The performance of a space, in this case, the PATH network, is related to its collective phenomenology, therefore, its place-value comes from its physical connective-ness demonstrated by its high population (100,000 per day) throughout the week.

**Applicability to Landscape Architecture**

Landscape architecture facilitates the “design, planning, management, and conservation” (p. 3, Williams, 2014) of exterior spaces for the purpose of various activities “both workaday and recreational” (p. 3, Williams, 2014). Landscape architecture is a social and an environmental art (Williams, 2014). While Williams (2014) focuses on exterior environments being “landscape architecture” Corner (2014) has a more conceptual definition of landscape. He says that the design and planning of the landscape suggest confronting complexity and contingency (Corner, 2014). Landscape architecture is the design and planning of territories, networks, and infrastructures (Corner, 2014). In other words, according to Corner (2014) landscape architecture attempts to work with large scales of time and space.

Despite Williams (2014) defining landscape architecture as an exterior practice, he also states that the 1960s saw urban development presenting new problems and ideas associated with landscape architecture. Williams (2014) provides examples of the Eaton Centre and Sheraton Centre in Toronto, the National Arts Centre in Ottawa, and the Place Bonaventure in Montreal as new approaches to urban design. The growth of landscape architecture, as a profession, in the 1960s saw practitioners designing rooftop gardens and interior gardens (with retail spaces) blurring the line between what constitutes interior and exterior (Williams, 2014). The use of
figure-ground as a simple division of professions seems to no longer work in urban environments. Corner (2011) states that there is boundless definition in contemporary urban environments creating room for transdisciplinary and multidisciplinary opportunities for practice. Furthermore, Corner (2014) states that a theory of landscape is not for the purpose of stability but for rupture creating a practice pushing for newness and that the urban and landscape should be viewed as a synthesized concept.

The PATH network is a large urban infrastructure integrated within Toronto’s downtown and beyond as originally intended (Belanger, 2007). It is a pedestrian infrastructure that influences the way people experience the city (City of Toronto, 2014), and ultimately how people create place-value. The PATH is an interior environment, however, the implications of its functionality bear far beyond its immediate bounds if not a landscape itself it is physically and socially connected to the broader urban landscape. The PATH network is a concern of landscape architecture and landscape architects because, as practitioners, they are equipped to mediate the myriad interests on multi-scale integrative networks.

**Recommendations for Landscape Architects**

As the quality of place of Toronto’s PATH network should be of interest to landscape architects recommendations are required to provide direction in the event of the profession’s involvement in future PATH construction. Place-value is the result of the expression of a site through the “place as…” typology presented in this investigation. It has been shown that the PATH network has place-value, but could use improvement. In order to improve the PATH’s place-value, one primary strategy is presented: strengthen connections between inside and outside. By doing so
place-value, as an existential problem, supported by spatially influenced experience, will reinforce the PATH’s vitality and identity.

The primary concern for the PATH network as a design and landscape architecture issue is reconciling the relationship between inside and outside, undoubtedly in a physical way, but more specifically in a way that is experiential and associated with a capacity for place-value. The City of Toronto’s (2014) master plan for the PATH intends to create an environment that is better connected to the outside beyond its spatial enclosure. As stated in Chapter 2 the PATH’s dissociative relationship with the city’s street grid is where orientation and wayfinding problems arise. The concept of place is rooted in the existential association between the local and the global (Norberg-Schulz, 1976). The exterior, or traditionally, the landscape, accommodates cultivation and orientation (Norberg-Schulz, 1976). Connecting interior and exterior environments in a phenomenological and sensual way have the potential to provide the capacity for place-value necessary to improve the experience of the PATH.

Lynch (1960) states that the planning and design of the urban environment based on good structure and form as informed by a model of place only goes so far. In other words, a model does not guarantee an experience of a sense of place. The following recommendations are based on the expressed place-value of the PATH and not on the sense of place based on a pre-existing model. The “place as…” typology (as a thematic lens, not a model) provided a framework for discussing what the place-value of the PATH network is and what could improve its inherent capacity. The recommendations are conceptual and not necessarily definitive and are based on the method of data collection (Figure 1).
Connecting Inside and Outside

The blending of the experience of inside and outside, or indoors and outdoors, in the PATH network would provide an opportunity for people to connect the local to the general (Norberg-Schulz, 1976). Existential space is revealed in terms of relations, above and below, before and behind, right and left, and inside and outside, for example, Norberg-Schulz (1971) states that these terms are not abstract concepts but necessary, concrete, and particular in positioning people at the centre of their experience of space. The ability to experience location as a gathering point of the greater landscape helps concretize space in an existential way, furthering its place-value capacity (Norberg-Schulz, 1976). Originally, the intention was to make more obvious the connection between street level and the underground (Fulford, 1995), although at present much of it is, beyond physical connections, experientially removed.

However, there are examples of sections of the PATH network that facilitate the indoor-outdoor connection. These are found in the new above-grade connecting corridors where transparency and translucence marry inside and outside in a way that promotes an existential connection with the urban landscape as a whole. Furthermore, an example from the PATH’s underground illustrates the potential for visual connection of inside and outside despite it being below grade. Roy Thomson Hall has a landscaped sunken plaza that the PATH borders laterally and is visually connected by a glass wall the length of the plaza. The visual connection briefly facilitates the viewing of the greater whole (the urban environment) beyond the PATH’s enclosure.
Experientially connecting inside and outside can increase the place-value capacity of the PATH network. Through privileging the relationship between inside and outside the PATH can act as an observatory or outlet framing views of the urban landscape from a place of comfort. Visual access, natural light, and an engaging enclosure are three ways to strengthen the relationship of the PATH and the broader city as perceived by those who use it.

Visual access from within the PATH to what is outside or beyond the enclosure can orient those who use the PATH, placing them in context (Bachelard, 1969). The contrasting nature of enclosure and open space is perceptively pronounced when viewing the city from a point of prospect. Bachelard (1969) contends that the poetic opposition of inside and outside enables a “counter-check for phenomenological analysis” (p. 39, Bachelard, 1969). The tension of locating oneself at the precipice of the distinction between inside and outside can give purpose and presence (Bachelard, 1969) to those who use the PATH and, ultimately, stimulating the potential for a capacity for place-value. Transparency, or blurring of spatial division, can bring clarity and focus while contributing to the place-value of the PATH network. With respect to the PATH, this could be remedied by using glass on the architectural skin of the enclosure to create visual access to what lies beyond.

Natural light provides relief from the determined solidity of architecture as enclosure and form because of its constantly changing nature (Rasmussen, 2001). Reflected and shaded light can have an effect of awe and calm while bringing perceptual depth to a space (Tanizaki, 1977). Natural light makes space provisional and inherently active providing more to be experienced for PATH users. Natural light impresses upon the user a sense of time that, as has been mentioned,
contributes to place-value (Jackson, 1994). Light is workable and malleable in a way that encourages different experiences. For example, a light source from the side (laterally to those viewing it) heightens the perception of form and texture, while a single source from above (i.e.: the Pantheon in Rome) creates a dramatic falloff (gradient) in light from the luminous centre of a structure to a shadowy but defined edge (Rasmussen, 2001). It can create a dialogue between inside and outside. Similar to the points previously made on the visual access natural light in the PATH network can be achieved by allowing more transparency within the enclosed architectural skin.

Engaging enclosure also can have the ability to render space provisional, as natural light can. Engaging the enclosure activates the surface of architecture creating a dialogue between the object and the viewer (Lavin, 2011). Lavin (2011) describes “non-positional” architecture as that which encourages quick movement while stopping momentarily creates obstacles within the environment. Much of the PATH network seems to be non-positional. The architectural austerity of the underground connecting corridors provides an example of a component of the PATH that is dawdling-averse. Dawdling populates space, creating the capacity for experiencing place-value. Lavin (2011) states that creating an architectural experience is what needs to be the primary objective in spatial design in order to trivialize the relationship between inside and outside. She suggests the surface, or skin, or enclosure, of architectural space, is where it is most vulnerable, where opportunities arise for creating a spatial vocabulary that heightens experience and awareness (Lavin, 2011). In this way, light and transparency are not the only strategies for reconciling the opposing notions of inside and outside but engagement through the presentation
of the human endeavour and sensual architectural vivacity, in other words, the experience of art and education.

MacLuhan, Fiore, and Agel (2003) would sympathize with Lavin’s suggestion. They contend that every day is an experiential process of discovery. MacLuhan et al (2003) state that the active processes of spatial environments are often invisible, however through the use of “counter situations,” or artistic endeavours, a clearer understanding of context and place is achieved through the encouragement of direct attention. Lavin (2011) eludes to this as well when discussing the necessity of opposing the effects of non-positional architecture. Newer parts of the PATH network are endowed with artistic expression engaging the viewer enough to perceive the space beyond its function as a pure enclosure and this needs to be done more.

Figure 28 Connecting corridor with natural light and art.
By privileging the design of an experience of the relationship between inside and outside the PATH can further define its capacity for place-value (See Figures 28 and 29 for an illustration of current inside-outside connections). Visual access, natural light, and an engaging enclosure are three ways to accommodate peoples’ need for orientation and location. Although the PATH has place-value improvement is still necessary to confirm an architecture and landscape that is purposive and existential. Strengthening the inside-outside dynamic within the PATH network can encourage connection to Toronto’s downtown, and ultimately its place-value.

**Further Research**

This investigation used a typology of place (See Figure 9) to express and evaluate the capacity for place-value of the PATH network in Toronto. It was found that the PATH has place-value, although contingent and in need of improvement. Further research is suggested under the umbrellas of space, or place, programming and the publicness of place to encourage the use of the concept of place its related design principles to direct future PATH development.
Although this study showed that PATH has place, quantifying its place-value in a more particular way could be useful. This may include a survey or recording of peoples’ preferences and experiences of place and the PATH (beyond theory, history, authority, and author experience). A community planning strategy such as this could bolster the findings of this study. An analysis of the findings could establish trends and suggest further improvement on the place-value of the PATH network in a comprehensive way that is more aligned with the programming of its space.

Although briefly discussed, but ultimately beyond the scope of this study, is the publicness of the PATH network. Many privately-owned spaces are publicly accessible in urban environments. The PATH does function as a public place, however, control of security and access is largely privately determined. The City of Toronto (2014) has taken steps to encourage the PATH remains public but do its users feel that it is public, like a park, or urban square? This remains to be determined.
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APPENDICES

Appendix ‘A’
Struck fatality. Miss四川International

1911 - Good cause. Very few. Some work.
As work. Many people. Fighting.
Some work. Good. A great long. In. "Right" and
Acceptable. Disease


Small crowd. Some competition. Too many.

Competition. Discounted - 7 when. 1935-
Walking down. Personal talk. Here.
People crowd of. Here.

Clearly. Notice.