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EXECUTIVE SUMMARY

The transition from industrial to post-industrial economies has left many cities' port and industrial areas, like the Port Lands, derelict and underutilized. This research investigates how creative clusters can be used as a strategy for regenerating these urban areas. It investigates and evaluates how elements of built environments, creative activities, and plans can help foster the conditions to develop and sustain creative clusters. Toronto's Port Lands potential for a creative cluster was compared to King-Spadina and the Distillery District. The research question asked is: What changes can be made to the Toronto Port Lands to support a creative cluster?

Guided by this question, this research used an evaluative criteria framework of necessary conditions and success factors to assess the three aforementioned case studies. The criteria and sub-criteria were primarily drawn from John Montgomery (2003; 2004) and supplemented by

Table Exec1: Built Environment Evaluation Criteria Matrix

Criteria	Sub-criteria		Measurement	Rank
BUILT FORM AND URBAN DESIGN	Diversity	Mixture of uses	Mix of compatible uses and activities stimulate one another.	
		Mixture of buildings	Types; ages; sizes; and conditions.	
	Adaptability	Presence of old warehouses and light industrial buildings	Are former/current warehouses and light industrial buildings being reused?	
	Street Life	Transparency	Are streets edges where private and public realms meet well-defined? Are storefronts transparent?	
		Active edges	Is there a fine horizontal grain of narrow commercial units at ground level? Is there activity in front of storefronts?	

	Comfort and impression	Does the space make a good first impression? Is it aesthetically pleasing? Does it appear as if the area is well maintained (is the litter in the public areas; are buildings in good condition; does the built forms use high quality materials)? Are there places to sit in public?	
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Table Exeg2: Plan Evaluation Criteria Matrix.

Criteria	Sub-criteria	Measurement	Rank	
CLEAR PLAN	Clear physical plan	Structure: Assess clear organization/layout.		
		Style: How is it written?		
		Content: What is written and how well is it written?		
	Plan follows design guidelines	Design guidelines are indicated in the plan.		
BUILT FORM AND URBAN DESIGN	Diversity	Mixture of uses Mixture of buildings	Assess range of permitted land uses .	

	Distinct sense of place	Assess policy quality on physical elements such as buildings, banners, and public art. Does it promote local traditions and create distinctive sense of place?	
	Building form and composition	Does policy encourage new buildings to respond to existing pattern of development and building form (setbacks, massing, colour palettes and textures, architectural style and detailing).	

Table Exec3: Creative Activity Evaluation Criteria

Matrix.

	Criteria	Measurement	Rank
CREATIVE ACTIVITY	Venues, festivals and events Workspaces	What kind of cultural venues exist in the area? What kind of festivals and events take place? Are there workspaces for artists and lowET64.14 350.1117 0.4s1 0 0 1 79	

Mechanisms for Urban Regeneration Part 2 was used as a guide for collecting information on creative activities and assessing their quality.

The Distillery District's and King-Spadina's built environments, plans, and creative activities do a very good job of displaying the majority of conditions that lead to developing and sustaining a creative cluster. Both case studies' diverse, pedestrian friendly and distinct built environments offered a variety of opportunities for creative production and consumption. They did an excellent job of preserving and adaptively reusing the heritage industrial buildings to house a range of retail and service businesses, creative workspaces, galleries, and entertainment venues. The King-Parliament Secondary Plan which puts forward policy that guides the planning and development of the Distillery District, was evaluated as the best plan. It did an exemplary job of providing built form, design guidelines, and creative activity related policies that closely aligned with the criteria of "good" creative clusters.

In comparison to the Distillery District and King-Spadina, this research showed that the Port Lands demonstrated few of the necessary conditions and success factors of a "good" creative cluster. The Port Lands built environment was void of many of the characteristic criteria. The Central Waterfront Secondary Plan also shared of many of the same deficiencies. In terms of creative activity, although the case study contained several major firms in the film sector, it lacked smaller firms and actors that provided opportunities to produce and consume creative goods and services. The Port Lands was observed to lack creative workspaces, galleries, arts development initiatives and organizations.

This report concludes by putting forward three recommendations to guide current and future planning and development initiatives that may make the Port Lands more supportive of a creative cluster. The following is a summary of the recommendations that were ascertained by site visits, existing literature, and interviews with informants.

