



# NORTH YORK'S MODERNIST ARCHITECTURE

A REPRINT OF THE 1997 CITY OF NORTH YORK PUBLICATION  
PRESENTED BY E.R.A. ARCHITECTS 2009

*A note on the following PDF:*

This document was originally produced as an 8" X 5.25" booklet, and the formatting reflects this. If you wish to print off a hard-copy, the double-page spreads have been exported to fit on one side of a standard 8.5" X 11" page.



## NORTH YORK'S MODERNIST ARCHITECTURE

A reprint of the 1997 City of North York publication,  
featuring new contributions by:

Lloyd Alter

Geoff Kettel + Edith Geduld

Moiz Behar

Michael McClelland

Kim Storey

Leo deSorcy + Helene Iardas

Joey Giaimo + William MacIvor



Everyone loves old buildings, so much so that in North York they move them around and collect them in pioneer villages. But our modern heritage gets no such love, and our classic mid-century modern buildings are being hauled away to the dumps.

These buildings were built in a time of energy, optimism and originality and reflect that spirit. Perhaps they stand as a challenge to us now in different times, and embarrass us. But in the seventy-five years that the Architectural Conservancy of Ontario has been fighting to save buildings, we have seen these cycles before, as generations fall in and out of love with a particular period, and then regret their loss.

You can't save a building if people don't know about it, which is why *North York's Modernist Architecture* is so important, and why the ACO is so pleased to endorse it.

*Lloyd Alter*  
*President, Architectural Conservancy of Ontario*

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## Credits

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*North York's Modernist Architecture, 1997*

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*North York's Modernist Architecture, 2009*

Prepared for the North York Modernist Architecture Forum  
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2009 contributions edited by Michael McClelland, Joey Giaimo, and William MacIvor.  
layout and art-direction by William MacIvor.

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## Foreword

This document represents an updating of *North York's Modernist Architecture* that was produced by the former City of North York in July 1997. The 1997 document acknowledged as Modernist Projects approximately 200 structures that were constructed within the time frame of 1945 and 1981.

The 2009 update revisits the 1997 document, with new essays and an extended consideration for North York's Modernist stock. The document confirms that North York contains a rich legacy of Modernist buildings that are deserving of protection, and will assist in raising awareness and increasing public appreciation of Modernist Architecture in North York. Re-issuing the document at this time will also serve to continue the discussion of a strategy for designation and/or listing of North York Modernist Architecture properties under the Ontario Heritage Act. In addition, the document acknowledges the champions of Modernist Architecture, and hopefully will lead to greater recognition of their work.

The release of the 2009 update of 1997's *North York's Modernist Architecture* coincides with the North York Modernist Architecture Forum, to be held on October 27, 2009 at the North York Civic Centre. The Forum involves a panel discussion consisting of Dave LeBlanc, *Globe and Mail* columnist; Leo deSorcy, Program Manager, Urban Design, North York District, City Planning Division, City of Toronto; Kim Storey, Principal, Brown and Storey Architects Inc.; and Lloyd Alter, President, Architectural Conservancy of Ontario (ACO). The moderator is Matthew Blackett, Editor, *Spacing Magazine*. The Forum is an initiative of the North York Community Preservation Panel in partnership with Heritage Toronto and ERA Architects, with the support of the City of Toronto Special Community Heritage Events Fund.

The City of North York was one of the six former municipalities in Metro Toronto, which were amalgamated on January 1, 1998. The boundaries of the new administrative entity covered by the North York Community Council are significantly different from those of the former City of North York. However, this document is intended to be an updating of the 1997 document, and so the boundaries of the former City of North York are retained. A future more extensive revision of the document might consider using the Community Council area, or preferably the City of Toronto as a whole.

We hope this update will be of wide interest, will stimulate further discussion, and even more, will prompt action to protect the Modernist Architecture legacy of North York.

*Geoff Kettel, Current Chair, North York Community Preservation Panel*  
*Edith Geduld, Former Chair, North York Community Preservation Panel*



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## Preface

*North York's Modernist Architecture* was completed during my tenure as the Director of Urban Design for the City of North York's Planning Department, and was adopted by North York Council in July 1997. The inventory was assembled to raise awareness and reinforce the significance of the Modern Movement that has profoundly influenced architecture and planning throughout the world, Canada and North York.

*North York's Modernist Architecture* is a compilation that gives recognition to projects of the Modern Movement designed and built in North York between 1945 and 1981. It identified a total of 200 structures and sites and classified 20 from this list for being the most significant works.

North York Council adopted the inventory with the request that it be included in the Inventory of Heritage Properties. As well, it stipulated that the inventory be used by staff in reviewing development applications in order to encourage preservation and where applicable sensitive alteration to Significant Modernist projects. Subsequently, the inventory was used by the Culture Branch of the City of North York to incorporate the Significant Modernist properties into the Inventory of Heritage Properties for the City of North York.

During the course of our work, we determined the projects and buildings to be included in the inventory through research into published material for renowned or award winning buildings, as well as site visits and recommendations by architectural organizations and property owners. As well, a number of architects and architectural organizations were contacted to obtain input and gather information.

The inventory was conceived as a living document that would be updated and added onto as additional buildings and sites are brought to the City's attention.

Rightfully, over the past couple of decades the definition of heritage has been steadily expanding to include significant buildings and projects of the more recent past. In her article titled *Recent Initiatives Involving Canada's Modern Heritage* in *The Association for Preservation Technology International Communiqué - Volume 29 Number 2 2000* – architect Susan D. Bronson identified *North York's Modernist Architecture* as one of the most advanced in Canada for the recognition, commemoration and inventory work of modern buildings at the local level.

I am proud to see that *North York's Modernist Architecture* is gaining increased recognition as a compilation that furthers the awareness of, and contributes to the body of knowledge on, this very important time in architectural and planning history.

*Moiz Behar*  
President, MBPD Inc.



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## Introduction: Why Reprint *North York's Modernist Architecture*?

This City of North York document, *North York's Modernist Architecture*, had initially been produced more than a decade ago. We had two key reasons for reprinting it. First – it was a well-executed survey of modernist buildings in North York. Nothing more definitive has subsequently been produced and copies were very hard to find, even though it was a valuable research tool. Our office only had one tattered and heavily marked-up photocopy. Simply getting a reprinting and something downloadable in a PDF format was worthwhile.

The second reason for reprinting this document was that it creates an interesting snapshot of what was so recently valued, and allows us to see how we've responded to this legacy.

The tally is in. The good news is that all of the top twenty significant modernist projects identified in the document were added officially to the City of Toronto's Inventory of Heritage Properties. And of the remainder of the properties, about 180, approximately half are also included. That is the good news, although one might wonder why all of the buildings aren't on the City's inventory of significant heritage properties. But the bad news is that of the top twenty, two have already been demolished and there is clear evidence that a number of others have received major but not particularly well considered alterations that mar their architectural value.

This indicates that while we are beginning to appreciate this legacy of our recent past, there is some evidence that collectively we aren't yet getting it. The loss of the Bata Building and the Inn on the Park are significant losses for the City of Toronto. It may be that the strategies for heritage preservation that might work effectively in the downtown core, with buildings of the 19th century, are harder to implement in the large open spaces of North York. It may be the actual fabric or the functional plan of these modern buildings is in some ways more frail, more prone to obsolescence, or simply less sustainable than earlier traditional construction. But most likely it is that modern architecture still ranks low on our register of cultural values. Should this be the case?

The loss of the Bata International office building and the Inn on the Park should also be understood as the loss of two more buildings by two extremely talented architects – John C. Parkin and Peter Dickinson.

What made these architects important is that they showed leadership – they offered Torontonians a way to think about themselves and about their city and their buildings embodied that cultural vitality.

John C. Parkin could be understood as the sophisticated, modern Canadian of his generation. Although born in England, his parents were Canadian. He studied architecture in Manitoba, and then later at Harvard under Gropius.

John C. Parkin's work was refined and elegant, and had the minimalist character that would be the hallmark of modernism. Parkin's firm represented the best of establishment Toronto.<sup>1</sup>

Peter Dickinson, unlike Parkin, was a recently arrived Englishman, unfamiliar with this country. Dickinson brought a brash entrepreneurial spirit to architecture in Canada, à la *Mad Men*, and he produced some of Canada's most innovative buildings of the period before his very early death in 1961 at the age of thirty-five.

These two architects share the same unhappy fate that many of their most important buildings have now already been demolished.

Of the other twenty top buildings in the document they all have different stories. Many of the houses are carefully and proudly maintained by their owners. Sunnybrook Hospital and the Civic Garden Centre have grown substantially with well-considered additions. Don Mills has recently reconfigured its mall. Some alterations, like the expansion to Parkin's Bank of Montreal building on Lawrence, or the filling-out of Jerome Markson's wonderful Lipa Green Building, appear less fortunate. The alterations obscure what had made the buildings unique and interesting. But many of the projects, like Annau's Bedford Glen, are simply well maintained and aging gracefully.

Of the municipally owned buildings it is sad to see that the Michael Hayden light sculpture at the Yorkdale Subway Station has never been restored, and that Moriyama's beautiful Civic Garden Centre Pavilion sits intact but neglected and poorly maintained.

Of the other buildings on the larger list there are some that now seem to come to mind as possibly more significant, more lasting than that first list of twenty. Consider the remarkable buildings of the original York University complex – the large imposing Ross Building or the refined Founder's College, and the planning of the University itself as a demonstration of mid-20th century design. Or the continually impressive Ontario Science Centre, which may turn out to be one of the most important pieces of site planning and architecture in the province.

And while this larger list in the document is a good start it is now clear that there is much more in North York of interest.

Recent policy changes in addressing apartment neighbourhoods, such as the Mayor's Tower Renewal, has sparked more interest in the apartment towers of the period, of which Uno Prii's Exbury Towers are an excellent example. These apartment neighbourhoods, many not included in the list, are also a contribution

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1 Authorship with the early Parkin firm is always interesting because there was not one, nor two, but three Parkins. John B. Parkin established the firm and later formed another firm with his landscape architect brother, Edmond T. Parkin. John C., unrelated to the brothers, worked with John B. from 1947 until the late 1960s and was a senior partner and partner-in-charge of design for the firm.

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of the Modernist period and we have much to learn from them as we consider our own efforts to address sprawl, urban density, equity and affordable housing.

Leo deSorcy and Helene Iardas, in their contribution to this reprinting, also point out that building architecture in North York in this early modern period was a combination of architecture, landscape and urban planning. We continually forget to see, evaluate or protect the contribution of mid-twentieth landscape architects, such as Austin Floyd or Macklin Hancock. And we forget that it was this unique situation, where the importance of the modern landscape was so predominant, that makes North York fundamentally a different place from the downtown core of Toronto.

Advances are happening in heritage conservation. The City of Toronto is considering the recognition of cultural heritage landscapes and it now has an impressive inventory of modernist heritage buildings on the City's Inventory of Heritage Properties. But the task initiated by the original printing of *North York's Modernist Architecture* remains incomplete. We still need a stronger recognition of the legacy of the recent past, a stronger appreciation of the value that this legacy contributes to our current city, and a better understanding of the sustained, layered richness of our urban environment.

*Michael McClelland*  
Principal, ERA Architects Inc.



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## North York Modernism

Cities are often imprinted with a particular spirit that is forged between an architectural style and a defining stage of growth. The formative years of North York were effectively and elegantly expressed by an international style that breathed a radically new life into the way we inhabit our built and open spaces. This architectural imprint has happily infused North York with those characteristics of Modernism to create its own unique cultural infrastructure.

The most significant of these characteristics is that of space – an open-ness between rooms, and between landscape and architecture. This linked relationship has initiated an ongoing affair that continues in North York as a conversation between buildings and the common ground – fields, ravines, and streets – talking about light, planes, canopies, movement and air. North York's Modernism is about a different kind of infrastructure of space and approach that has provided a framework for a new city.

This document, *North York's Modernist Architecture*, is an important part of a rapidly growing appreciation of this ground-breaking era of work. Ironically, because this modern architecture still appears 'new', it is not considered to be 'heritage', and many beautiful buildings – and, significantly, their associated landscapes – are increasingly coming under siege. This collection is a recognition of a true architectural heritage and will form part of a critical mass that can enable other cities and towns throughout the province to confidently defend this era of building in their communities as a legitimate and valued treasure.

This collection of projects should not be viewed however as an exercise in nostalgia. This work points to an approach that can instruct and inspire how we continue to think about city-building – not the wholesale import of architectural pastiche superficially applied – but an integral evolution of siting, connections and quality of life firmly grounded in North York's inaugural architectural imprint.

Modernism is the founding architectural expression of North York. *North York's Modernist Architecture* is not only a significant recognition of expertly realized buildings by a generation of adventuresome clients coupled with highly skilled architects, engineers and builders; it also documents the realization of North York as a city in its own right and of its own time.

Kim Storey  
Principal, Brown and Storey Architects Inc.



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## Planning and Landscape in the North York Modernist Tradition

The tradition of modernist architecture emerged in North York in a largely rural and urbanizing context where the landscape was significant to planning ideas and settings for individual buildings. This contrasted with the way that the modern tradition emerged in the City of Toronto where modernist architecture appeared through selective building infill in a city pattern largely set in the 19<sup>th</sup> century, with small lots in an irregular grid of streets (e.g. the Wawenesa Life Insurance Building on St Clair West or Salvation Army Building on Albert Street). Alternatively, Toronto's modernist architecture occurred through comprehensive redevelopment and urban renewal involving whole city blocks (e.g. New City Hall and the Toronto Dominion Centre). Much of the impact of these modern buildings was from contrast in scale, materials and expression of new buildings set against the surrounding traditional urban fabric.

North York modernist buildings followed a first generation of farm and hamlet buildings created as part of the land division into a concession grid of streets and farm lots in the early 19<sup>th</sup> century. In the period after 1945, the concession lots were subdivided according to new ideas of urban neighbourhood, or became landscaped settings for public institutions such as Sunnybrook Hospital, Canadian National Institute for the Blind (CNIB) and Glendon Campus of York University.

In North York, individual modernist buildings can best be understood within the cultural setting of post World War II ideas of city form including the instrumentality of functional planning, separating land uses and introducing rational transportation planning. The idea of the neighbourhood unit formed the basis for the creation of new neighbourhoods that positioned central open spaces such as parks and schoolyards at its centre. In addition, the idea that streets within neighbourhoods should not follow a grid system and separate pedestrian routes from vehicular traffic, characterized modern North York. The realization of these planning concepts created, at many scales and for many land uses, districts of curved streets, cul-de-sacs and crescents within blocks that were defined by high volume and wide arterial roads.

These ideas along with the underlying modernist belief in the importance of air and light to individual and collective health changed the way that buildings were sited and organized, giving North York a distinctive form. North York modernist development placed importance on the landscape setting and the traditions of park and garden design to the neighbourhood layout, and to individual buildings. The interpretation of the individual buildings outlined in the 1997 document *North York's Modernist Architecture*, should be considered within this framework. Attempts to preserve and interpret these buildings must be done with an understanding of the unique and inventive forms of land division that occurred at that time and the importance of the landscape setting to an individual building.

An early expression of these ideas is St. John the Divine Convalescent Hospital designed by Mathers and Haldenby with its park landscape by Dunnington Grubb in 1940. On this site we see the essential landscape elements that would dominate the setting for

public buildings in the post war period. Formal geometric gardens associated with the front entrance are set in a larger pastoral park with specimen trees in expansive lawns bordering onto a more rugged natural landscape along the ravine edge.

The idea of the country estate as a place for health and for public buildings was widely accepted in North York. Sunnybrook Hospital, CNIB, the MacMillan Children's Hospital, and Glendon College all repurposed existing estate buildings and then constructed new buildings on these estates.

A concentration of new institutions in park like estates occurred along Bayview Avenue, a concession road that emerged as a centre for moneyed country living for the Toronto elite following World War I. These institutions were defined by their landscaped setting that embodied the landscape language of the late 19<sup>th</sup> century country estate with expansive lawns and exotic specimen trees, curvilinear drives and pathways, preserved woodlots and ravines with formal garden elements. Roads within these parks were curved and indirect, accentuating the distinction of these special places from the grid pattern of the concession roads.

Within this tradition, the most ambitious and significant project of the new public building precincts was the campus for York University. The first generation of buildings and layout was guided by the 1963 Master Plan by UPACE, a consortium of architects and planners that included Hideo Sasaki acting as special consultant. Four farms bordering the east bank of the Black Creek valley (totalling 474 acres) were purchased by the province, and a master plan at the scale of the whole concession block was created.

Entrance to York University from the surrounding concession streets, Steeles Avenue, Keele Street and Finch Avenue was organized by 7 new gateway streets. These streets lead to an artfully curved ring road that defines the internal campus, that was to be free of cars. The outer campus, beyond the ring road, was for playing fields and parking lots to give the campus its separation from the city.

The main entrance, York Boulevard from Keele Street, was most dramatic, with the rigidly formal gateway street aimed at a huge man-made hill surrounded by a traffic circle and then a ramp to the Ross Building with its monumental triumphal arch that opened onto the "York Square". This elevated paved square was to be the centre of campus life and was sited to afford expansive westerly views across the Black Creek Valley to the Niagara Escarpment and Lake Ontario.

The main lecture buildings and administration buildings were placed within or at the edge of the grid of the York Square. Beyond the square and its organizing geometry, the initial buildings of the York Campus were set as objects in a grassy park landscape. The formal language of the 18<sup>th</sup> century park was constructed on the farmers' fields as the setting for the first colleges such as Atkinson College and Founder's College.

The individual building sitting in a park landscape with a curved road is a reoccurring theme in North York. Residential, commercial and industrial districts were composed in this manner, and many buildings found in the modernist inventory including Janssen-Ortho Pharmaceuticals, the Bata International building and high rises of Flemington Park, follow this formula.

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The Ontario Science Centre is the most significant building to engage and rethink the landscape as part of its program. The east-west transect through the site from Don Mills Road to the end of the buildings represents the classic Toronto landscape journey from table land to the base of the ravine. Architect Raymond Moriyama organized a journey from formal and geometric landscape of water gardens and landscaped parking courts fronting onto Don Mills Road through to the great portico - a concrete metaphor for entering a forest glade. Moriyama presents the visitor the valley and its forest through the portico, prior to descending through the great hall and down to the valley floor. At each stage of this journey, selective views are deliberately directed and arranged to lead the visitor in an exploration of both science and essential North York landscape.

The final reoccurring landscape type in the modernist tradition is the courtyard garden. Courtyards, throughout history have been designed to embody ideal landscapes. Like the medieval courtyard gardens of Italy and France which were laid out with biblical references to paradise, the modern courtyard gardens are enclosed outdoor rooms and are intended to be viewed from the surrounding rooms. The first college buildings of York University (Atkinson College and Founder's College) used the courtyard as a centre of student life. Many important residential buildings also used the courtyard garden to foster community in the new subdivisions that emerged at the edge of town.

The most significant of these courtyard landscapes was at the Inn on the Park, designed by landscape architect Austin Floyd. This courtyard, with its swimming pool and terraces, was surrounded by glazed hallways and the major hotel rooms. The courtyard was one of the great centres of social life in North York with frequent weddings, conferences and bar mitzvahs. The design of the garden took its reference from the wild landscapes of northern Canada as evocatively painted by the Group of Seven a generation earlier. Floyd used a modern and abstract language of granite walls, tumbling junipers, masses of pines and birches to create a familiar but exotic setting for public life in the hotel.

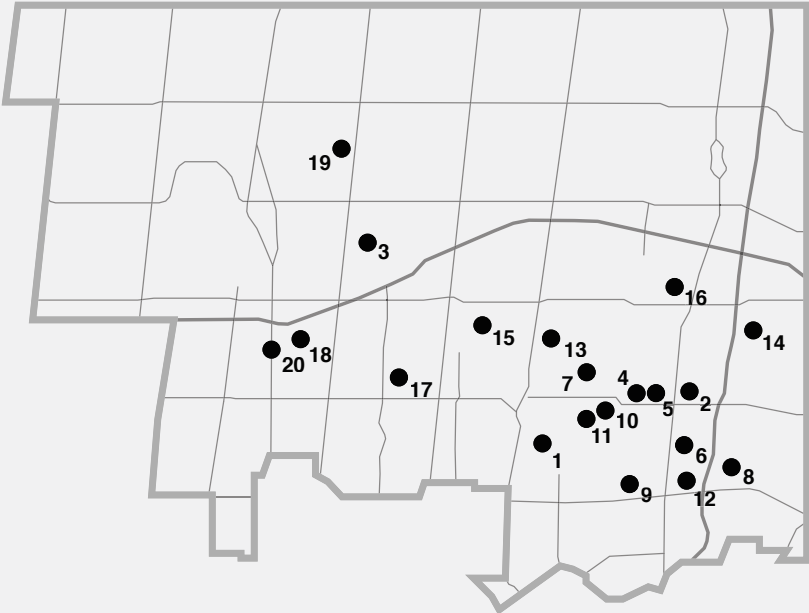
In North York, modernist buildings must be understood within the cultural setting of post World War II ideas of city form including functional planning, the neighbourhood unit and the importance of air and light to individual and collective health. These ideas gave North York a form distinctive from Toronto, with an emphasis on the landscape setting.

Recent changes to the Ontario Heritage Act broaden the definition of cultural heritage value to include the identification and protection of cultural heritage landscapes. This allows us to interpret and conserve each of the individual buildings outlined in this important document within a broader framework that recognizes the importance of the landscapes as part of the overall heritage value.

*Leo deSorcy, Program Manager, Urban Design North York District  
City Planning Division, City of Toronto*  
*Helene Iardas, Senior Urban Designer, Urban Design North York District  
City Planning Division, City of Toronto*



*Contextual plan showing the former boundaries of the City of North York within the larger GTA.*



*Key-plan of the 20 significant modernist projects presented on the following pages.*

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## Revisiting North York's 20 'Significant Modernist Projects'

It was with great anticipation that we set out to photographically document a selection of projects presented in the original 1997 document. We felt it was important to include a photo-essay as part of this update, in order to find out what the buildings have been up to in the past 12 years. The intent of our study was not to produce an exhaustive review of all the sites listed in the original document, but to undertake a focused look at the extant projects that had been labelled North York's 'Significant Modernist Projects'.

A decade is a long time for a stock of buildings that haven't yet been given their proper dues, and we were anxious about what would be revealed as we approached each site. Two buildings have famously been lost to the wrecking ball in the past 3 years, and many others have received additions or renovations of varying degrees of sensitivity. In preparing this update, we attempted to match the compositions of the photographs included in the 1997 document, and they are presented here alongside the original images for direct comparison.

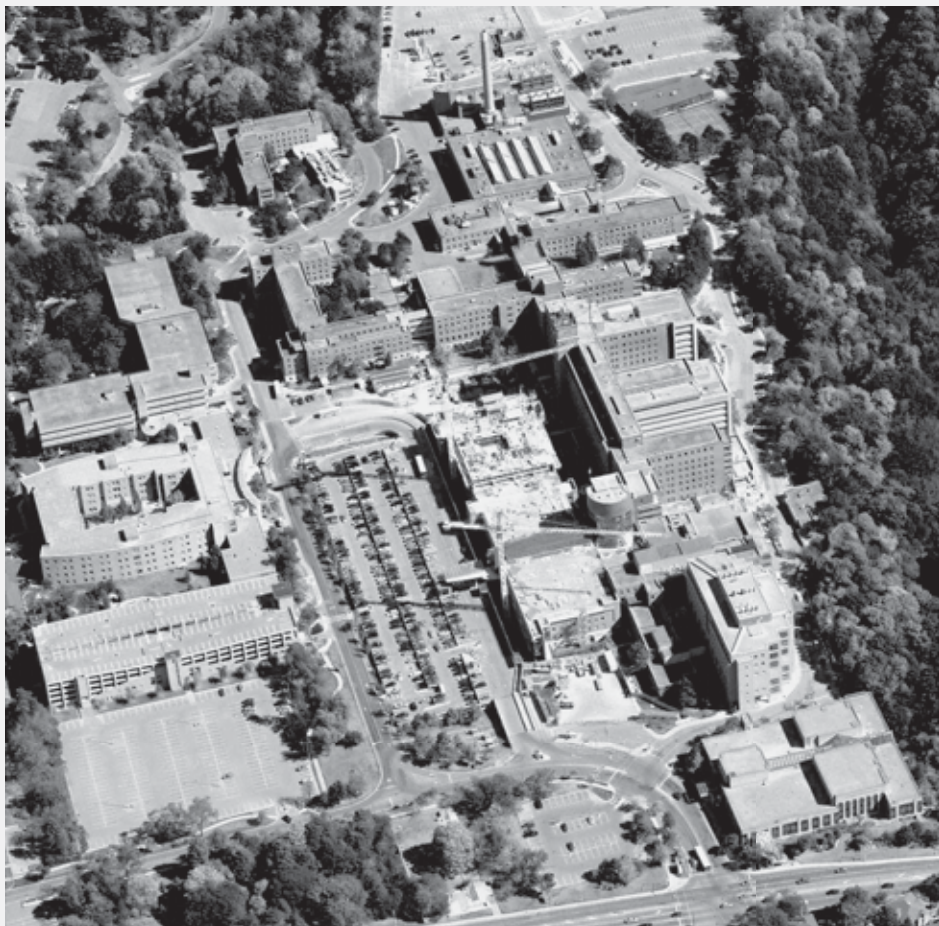
North York, developing as and when it did, contains a dense trove of Modernist treasures by important Canadian architects; one easily visited in a single day. Over the course of this survey, we were inspired by the sense of civic vision these works embody - they are buildings and landscapes bred from big ideas. They are investigations and experiments, from a very specific time and in a very specific place, with the forms of cultural expression, emerging building technologies, approaches to urban planning and archetypical programmatic configurations.

These buildings and landscapes project a confident grandeur and an inherent, infectious optimism. They are buildings of vision, not simply of economy. It is our hope that revisiting these projects may play some small role in propagating their important legacy.

## 1. SUNNYBROOK HEALTH SCIENCE CENTRE \_ 1945-1948



1997 NYMA image



2009 condition (adjusted image from Bing Maps, [www.bing.com/maps](http://www.bing.com/maps))

## 2. DON MILLS COMMUNITY \_ 1952



1997 NYMA image



2009 condition (adjusted image from Google Maps, [maps.google.com](https://maps.google.com))

3. BETEL RESIDENCE \_ 1953



*1997 NYMA image*



*2009 condition*

## 4. BANK OF MONTREAL \_ 1957

*1997 NYMA image**2009 condition*

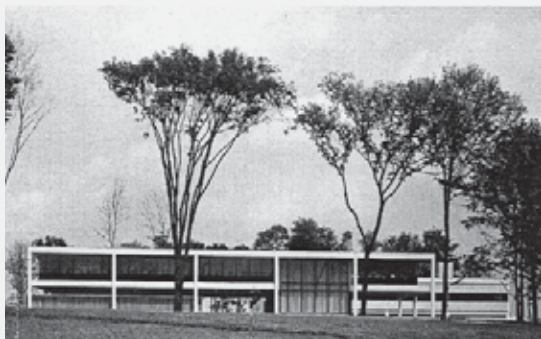
**5. BANK OF NOVA SCOTIA \_ 1957**

*1997 NYMA image*



*2009 condition*

## 6. JANSSEN-ORTHO PHARMACEUTICALS \_ 1955

*1997 NYMA image**2009 condition*

7. 78 THE BRIDLE PATH \_ 1961



*1997 NYMA image*



*2009 condition*

## 8. JAPANESE CANADIAN CULTURAL CENTRE \_ 1963

*1997 NYMA image**2009 condition*

9. INN ON THE PARK \_ 1963



*1997 NYMA image*

*demolished in 2006*

## 10. CIVIC GARDEN CENTRE I &amp; II \_ 1964 &amp; 1973



*1997 NYMA image*



*2009 condition*

## 11. CIVIC GARDEN CENTRE PAVILION \_ 1964



1997 NYMA image



2009 condition

## 12. BATA INTERNATIONAL \_ 1965



*1997 NYMA image*

*demolished in 2007*

13. 35 COUNTRY LANE



*1997 NYMA image*



*2009 condition*

## 14. CITADEL VILLAGE \_ 1967

*1997 NYMA image**2009 condition*

## 15. HAMILTON RESIDENCE \_ 1974



1997 NYMA image



2009 condition

## 16. PRINCE HOTEL \_ 1975

*1997 NYMA image**2009 condition*

17. BEDFORD GLEN \_ 1976



1997 NYMA image



2009 condition

## 18. BAYCREST TERRANCE AND WAGMAN CENTRE \_ 1976



*1997 NYMA image*



*2009 condition*

## 19. LIPA GREEN BUILDING \_ 1981



*1997 NYMA image*



*2009 condition*

## 20. YORKDALE SUBWAY STATION \_ 1978



*1997 NYMA image*



*2009 condition*

*A note on the 2009 reprinting:*

All content from the 1997 edition has been retained unaltered, and is presented hereafter. Some page formatting has been adjusted to suit the new, smaller publication size, though all cosmetic changes have been made in keeping with the perceived design intent of the original document. The original page numbering system has also been retained, for ease of cross-referencing between versions of the publication, though these page numbers obviously no longer accurately correspond to the location of these pages within the larger reprinted package. 1997 page numbers are shown italicized in an effort to avoid confusion.



# NORTH YORK'S MODERNIST ARCHITECTURE

CITY OF NORTH YORK



**PREPARED BY  
CITY OF NORTH YORK PLANNING DEPARTMENT  
URBAN DESIGN DIVISION**

**WITH ASSISTANCE FROM  
CITY OF NORTH YORK PARKS AND RECREATION DEPARTMENT  
CULTURE BRANCH**

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This Compilation provides only general information on Modernist Architecture in North York.

The information contained in the compilation is not exhaustive and is current only to May 31, 1997.

The City takes no responsibility for any harm suffered by any person for any reason as a result of any error or omission in or any use or interpretation of the information contained in the compilation.

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If you require additional information on Modernist Architecture you should contact a qualified Architectural Historian.

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## INTRODUCTION

The Inventory of North York's Modernist Architecture is a document compiled by the City of North York Planning Department. Assistance was provided by the Culture Branch of the Parks and Recreation Department. The compilation gives recognition to projects of the Modern Movement, identifies the most significant examples and promotes their preservation. This is a living document to be expanded and amended as new projects are identified or additional information is obtained. The inventory is designed to record the legacy of the revolutionary modern movement that reshaped architectural concepts and technology.

Modernism was an international movement that gained acceptance in Canada during the period after the Second World War. Advocating a Utopian vision that would bring unity through a universal design aesthetic, Modernism reflected the radically changing cultural and industrial climate that was prevalent at the turn of the century. A number of seminal works of architecture of this important movement were produced in North York and are worthy of recognition.

With the constant demolition and reconstruction of modern cities, many important buildings are demolished without a record of their existence. It has become necessary to document prominent buildings of the past before they are destroyed and all traces of them forever lost. In doing so, the definition of heritage properties must be expanded to include significant architectural works of the recent past.

There are approximately 160 structures that have been acknowledged to date as Modernist projects in North York. This number may gradually increase as further properties are identified and recorded. Properties have been organized under various categories including Commercial/Industrial, Institutional and Residential. The inventory lists available information on buildings and projects according to type, along with the Project Name, Location, Architect, Property Owner, Date of Construction and Present Status in chronological order. Photographic images of the properties have been provided, where possible.

A time period from 1945-1981 was chosen as the time period for buildings to be included on the inventory. Twenty years has been generally accepted as a reasonable duration in which to judge a building's quality and impact on the community. Exceptions were made however to include buildings designed after this date, due to their obvious Modernist influence.

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## **SIGNIFICANT MODERNIST PROJECTS**

Twenty-one of the most significant projects that have particular architectural, historic or contextual quality have been visited and photographed and are documented in the inventory with images and a brief description of their Modern traits and architectural merit. They have been listed in order from oldest to youngest. It is recommended that efforts should be made to preserve these properties where possible to maintain their contribution to the community. The aim of this Inventory is to be included in the City's Inventory of Heritage Properties.

One of the main intentions of the Inventory is to encourage City staff to review proposals for alterations in order to encourage applicants to be sensitive to the original character of the buildings and sites.

## **CRITERIA FOR INCLUSION IN THE INVENTORY**

Candidates for the inventory are discovered through research into published material for renowned or award winning buildings, through site visits, or through recommendations by architectural organizations or property owners. A set of criteria has been established to determine which buildings should be recognized as significant modern projects and is enclosed in Appendix A. The criteria evaluates whether a building possesses characteristics of the modern movement, including design philosophy, materials, and building technology. A Modern building in North York will be deemed as significant if it satisfies a number of conditions including the following: demonstration of exceptional architectural rigour, history or cultural importance, design by a prominent architect and award recognition.

A number of architectural and heritage organizations have been contacted to encourage their input and gather information.

Some of these organizations include the Toronto Historical Board, DoCoMoMo Ontario, the Toronto Society of Architects, the Ontario Arts Council, the Ontario Association of Architects and The Canadian Architect Magazine. Each of these organizations has been requested to suggest properties to be included on the inventory or offer information on documenting Modernist heritage properties.

## CATALOGUE OF MODERN STYLES

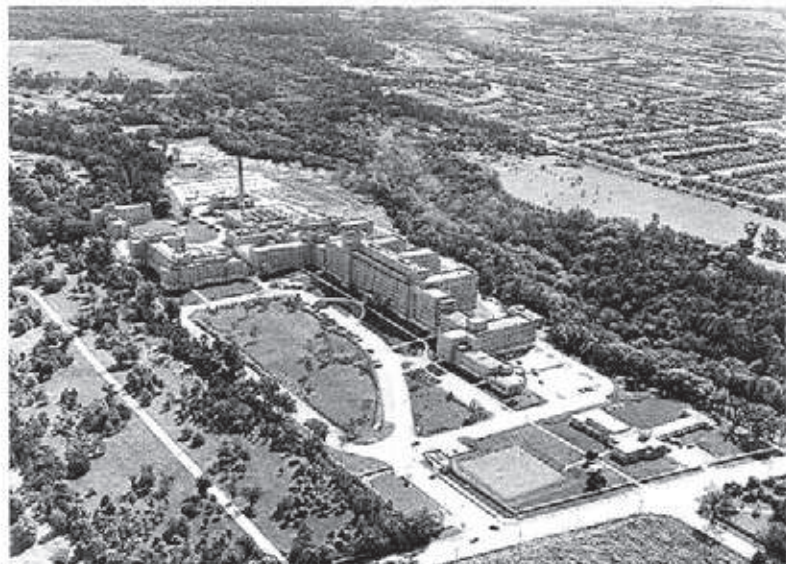
A rich variety of styles emerged from the ever evolving Modern Movement. As new materials and construction technologies were developed, building forms could assume all manners of expression. Architects and engineers expanded the limits of construction knowledge, performing ever more challenging feats of structural and stylistic experimentation. Included in Appendix B is a catalogue of styles which emerged on the architectural scene in Ontario, and where applicable in North York, to give a brief description of the stylistic variations that resulted from the original Modern aesthetic.

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A view of the Sunnybrook site from 1966.

Courtesy of Allward and Gouinlock Architects, Photograph by Lockwood Survey Corporation Ltd.

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<b>PROPERTY</b>	Sunnybrook Health Science Centre
<b>ADDRESS</b>	2075 Bayview Avenue
<b>OWNER</b>	University of Toronto
<b>ARCHITECT</b>	Allward + Gouinlock Architects
<b>CONSTRUCTION DATE</b>	1945-48
<b>STYLE</b>	International
<b>PRESENT USE</b>	Hospital and Health Centre
<b>STUCTURE</b>	Steel frame construction
<b>MATERIALS</b>	Cladding - Grey manganese masonry and bush hammered ashlar base Detailing - Queenston limestone for window sills and cornices

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Sunnybrook Health Science Centre is North York's oldest example of Modern architecture at a large scale. At the time of its construction, during the Second World War, it was considered to be the most modern hospital in North America. It was built to nurse the influx of veterans returning from the war as gratitude for their sacrifice in serving the nation. The hospital demonstrates the Modern yearning for fresh air, light and space to promote health and vitality. The site is surrounded by ravines and forests along Bayview Avenue, then considered to be the perfect setting for recovering veterans.

Originally, there were five buildings designed for the hospital, the largest was nine storeys in height and the others fluctuated between four and five storeys. The initial programme consisted of an Active Treatment Building, an Out-Patients Clinical building, a Psychiatric Unit, a Nurses' Residence, a Staff Residence, a Gymnasium and a Chapel. Auxiliary buildings included a Power Plant, Laundry facilities, a Prosthetic Factory for the manufacturing of artificial limbs, and the Red Cross Lodge.

The form of the largest building was long and linear, with perpendicular wings which stemmed from the main structure. Marking the front entrance of Sunnybrook was a projecting clock tower. The window openings regulate the treatment of the facades. Most windows were double-hung and wood framed, however many have been replaced due to decay. Corner windows terminating the projecting wings were treated with gridded mullions. These rooms were spacious and flooded with light to act as sunrooms for socializing and leisure.

For the most part, the complex has the clean lines and sparse detail of Modernism, however there are instances where ornament is applied to accentuate special elements. Entrances feature sculpted stonework in relief on lintels and door surrounds. Curving ironwork adorns balconies and bay windows project into courtyards.

Massive renovations have been made to the Hospital to accommodate increasing demands of Health care and the growth of medical capabilities. On the whole, the additions have been respectful of the character of the original buildings, with the possible exception of the Veterans Wing built in the 1970's. The main linking element has been the brick cladding that ties together separate structures that belong to the overall facility.



The master plan for Don Mills.

<b>PROPERTY</b>	Don Mills Community
<b>DEVELOPERS</b>	E.P. Taylor, Karl C. Fraser, J.F. Harris,
<b>PLANNERS</b>	Macklin L. Hancock, Douglas Lee
<b>ARCHITECTS</b>	Henry Fleiss, John B. Parkin Assoc., Irving Grossman, James Murray, Michael Bach
<b>CONSTRUCTION DATE</b>	began 1952
<b>AWARDS</b>	3 Massey Silver Medals 5 National and 18 regional Canadian Housing Design Awards

Don Mills was the first Modern planned community of the post war era, developed by private enterprise. This development dramatically transformed the planning of Canadian towns and cities, and consequently shaped urban form. Until the new town was proposed, North York remained a rural area. A shift in land use from agricultural to suburban development then swept throughout Toronto and its surrounding areas.

In 1952, E. P. Taylor, owner of O'Keefe Breweries and the Don Mills Development Corporation, proposed the development of a new community for 2,058 acres of land, in the borough of North York. A team of planners and architects was assembled to create a community that would attract inhabitants by the quality of its design. The proposal integrated all levels of development including residential, industrial, commercial and cultural to provide a comprehensive town, according to Modern planning principles.

The plan for Don Mills was greatly influenced by Ebenezer Howard's Garden City, a self-sufficient town of 32,000 inhabitants, surrounded by a system of greenbelts. The greenbelt would provide amenable natural areas, that would stave off the encroaching city. North York, rich in natural ravines and valleys along the Don River, provided Don Mills' numerous greenbelts.

Don Mills was an experimental community influenced by the Modern fascination with the machine age, indicated by the automobile-ordered circulation patterns. Lawrence Avenue and Don Mills Road create the two major axis roads, intersecting at the centre of town and dividing the community into four neighbourhoods. The Donway creates a ring road encircling the civic centre. Each neighbourhood contains a shopping mall, a public school, a church and a park. Transportation systems are designed to separate vehicular and pedestrian traffic. Residential areas are characterized by winding roads to prevent high speed movement and to break up monotony.

The Don Mills Development Corporation exerted control over all levels of the town's planning. Its aim was to unify Don Mills by a Modern design vision. Architectural decisions concerning material, colour and design were regulated to create a cohesive result. Before Don Mills, architects had little involvement in large scale residential planning in Canada. However, design guidelines stipulated the employment of architects for every facet of the development. Each neighbourhood was to have an identifiable character. Don Mills has become a landmark community which embodies the principles of Modern Town Planning.



The upper level of the Betel residence angles up and projects over the front entrance.



In the rear of the house, framed views of the surrounding site are created along the primary axis.



The living room features a sloping ceiling and projecting balcony.

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<b>PROPERTY</b>	Betel Residence
<b>ADDRESS</b>	33 York Downs Drive
<b>OWNER</b>	Ruth Betel
<b>ARCHITECT</b>	Irving Grossman
<b>CONSTRUCTION DATE</b>	1953
<b>STYLE</b>	International
<b>STRUCTURE</b>	Load bearing masonry
<b>MATERIALS</b>	Cladding - white masonry Finishes - obeche wood ceiling

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Located near Bathurst Street on Yorkdowns Drive, the Betel Residence is a house designed by the architect Irving Grossman early in his career. It was conceived as a tectonic sculpture sitting on a carpet of grass. In plan and section, the structure explores the relationship between two interlocking rectangular volumes. The spaces that result within are the careful resolution of these forms.

The focus of the front elevation is the projecting upper level which resembles a television monitor and reinforces the Modern celebration of the machine. This volume gently angles up from the back of the house to the front and hovers over the discrete front entrance.

The large expanses of glass on the rear elevation and the many courtyards invite the participation of nature and provide a view to the adjacent grounds.

The entrance features a low, compressed foyer and hall which then expands into vast public spaces beyond. This effect of compression and release is a Modern concept of unfolding space. The interior is informal, employing open planning techniques. Services, such as the kitchen, garage, and laundry room, are situated towards the front of the house, and living spaces, at the rear. Bedrooms are situated on the upper level.

The intersection point of the two volumes, the most significant in the hierarchy of spaces, contains the living and dining room. With its sloping, obeche wood finished ceiling, it is a space designed for entertaining and is well lit by diffused north light. The multi-level configuration, together with integrated stairways creates a dynamic spatial quality.

A large addition, constructed on the north side in 1980, functions as a secondary leisure space, and maintains the architectural character of the original building. Inhabited by the family of the initial owner, the Betel House has been well preserved as an articulate example of Modern residential architecture.



The Bank of Montreal is a pure example of the clean lines and precision of Modernism.

<b>PROPERTY</b>	Bank of Montreal
<b>ADDRESS</b>	877 Lawrence Avenue East
<b>OWNER</b>	Bank of Montreal
<b>ARCHITECT</b>	John B. Parkin Associates
<b>LANDSCAPE ARCHITECT</b>	Macklin Hancock
<b>CONSTRUCTION DATE</b>	1957
<b>STYLE</b>	International
<b>PRESENT USE</b>	Branch Bank
<b>STRUCTURE</b>	Steel frame with glass infill panels
<b>MATERIALS</b>	Cladding - Glass panels Vault - Concrete faced in glass mosaic tile

The Bank of Montreal and the adjacent Bank of Nova Scotia on Lawrence Avenue are the earliest examples of International Style glass banks in Ontario. Nearly identical, they were designed by the same architect and consultants. The Bank of Montreal is almost completely transparent raising the question of security for a building type that had up until that time been treated as an impenetrable fortress. The two buildings were hailed as "drive-in banks," a phenomenon beginning in the United States in the late 1930's and in Canada in the 1950's.

The bank was designed by John C. Parkin, a principal architect of Parkin Associates, the largest Canadian Architectural firm of the 1950's and 1960's designing in the Modernist idiom. The glass banks are reminiscent of Mies van der Rohe's glass pavilions and are constructed with a refined, yet simple elegance. These two unprecedented buildings set a standard for bank architecture that was very influential in Canada, inspiring such work as the Royal Bank in Toronto designed by Peter Dickinson and the Montreal firm Ross, Fish, Duschenes and Barrett.

The roof has deep overhangs, curbing light entry and heat gain; it is supported by a series of slender steel columns encased in metal sheaths. The large panes of glass are suspended from a ledge raised about 5 inches from the building platform, and appear as if they have been merely clipped on as a tenuous skin. The steel mullions are sleek and simple, reinforcing the modular bays while giving a seamless appearance. The atmosphere within the original bank was spacious and airy, with a variety of functions being accommodated within the single enclosure.

There are very few differences between the design of this bank and the adjacent Bank of Nova Scotia. Their orientations are set at right angles to each other. The service core and vaults are both placed on the south walls, but they were faced in different corporate colour glass mosaic tiles, the Bank of Nova Scotia in red and the Bank of Montreal in blue. Despite the minor differences in design, the banks had been designed to be read together, their identities dependent on each other, representing a collaborative effort on the part of both companies.



The Bank of Nova Scotia and the adjacent Bank of Montreal are both glazed entirely with only the vaults as solid elements.

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<b>PROPERTY</b>	Bank of Nova Scotia
<b>ADDRESS</b>	885 Lawrence Avenue East
<b>OWNER</b>	Bank of Nova Scotia
<b>ARCHITECT</b>	John B. Parkin Associates
<b>LANDSCAPE ARCHITECT</b>	Macklin Hancock
<b>CONSTRUCTION DATE</b>	1957
<b>STYLE</b>	International
<b>PRESENT USE</b>	Branch Bank
<b>STRUCTURE</b>	Steel frame with glass infill panels
<b>MATERIALS</b>	Cladding - Glass panels Vault - Concrete faced in glass mosaic tile

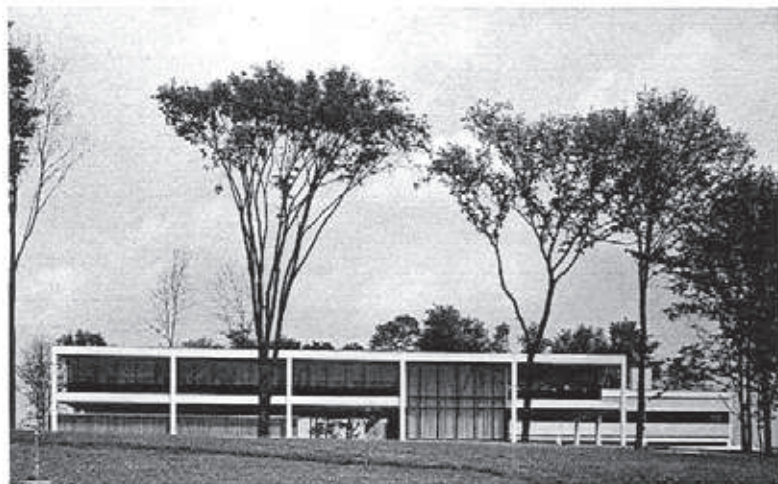
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The original Ortho Pharmaceuticals building's crisp lines and precision was extremely significant, influencing buildings on a national and international level.

*Courtesy of Janssen-Ortho Pharmaceuticals, Photographed by Hugh Robertson, 1956.*

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<b>PROPERTY</b>	Janssen-Ortho Pharmaceuticals
<b>ADDRESS</b>	19 Greenbelt Drive
<b>OWNER</b>	Janssen-Ortho Pharmaceuticals
<b>ARCHITECT</b>	John B. Parkin Associates
<b>CONSTRUCTION DATE</b>	1955
<b>LANDSCAPE ARCHITECT</b>	Edmund Parkin
<b>STYLE</b>	International
<b>STRUCTURE</b>	Reinforced Concrete Steel framing (1991 addition)
<b>MATERIALS</b>	Offices - Reinforced concrete painted white and fieldstone Plant - White glazed brick
<b>AWARDS</b>	Massey Medal, 1958

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The Janssen-Ortho Pharmaceuticals plant and offices is an elegantly-styled, light industrial building that illustrates the ideals for the first planned community of Don Mills. Widely renowned for its formal Modernist precision, its crisp lines and clear structural system created a high standard for subsequent projects. The architect, John C. Parkin commented on the impact this building had on the national architecture scene:

*The Ortho Pharmaceuticals building, completed in 1956, with its clear, classic, contemporary design influenced building not only in Ontario but throughout Canada and the United States. Victory had clearly been won for the progressive modern movement, and contemporary design became the 'mainstream' of Canadian architecture.* (Kalman, *A History of Canadian Architecture*, p.800.)

The administration wing is set well back on Greenbelt Drive. It features a white reinforced structural frame that is contrasted with the dark curtain wall which is suspended from its structure. Conversely, the manufacturing wing is clad in a continuous white glazed brick wall punctured by a single band of glazing. The programmatic elements of administration and manufacturing were clearly but distinctly expressed, coalescing in a unified whole.

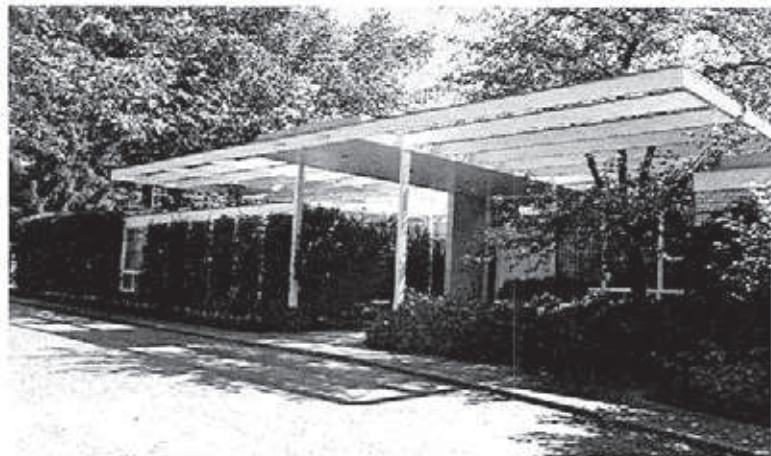
Although the original Ortho Pharmaceuticals building has undergone massive expansions, the initial quality has been maintained. The offices and plant were doubled in 1966 by Parkin, another office wing was added in 1969, also designed by Parkin. The most recent 40,000 sq. ft. addition was completed in 1991 by The Austin Company Engineers and Architects which included an office wing in front of the plant, as well as an atrium which was created between the plant and administration buildings. Despite these alterations, Janssen-Ortho Pharmaceuticals remains an elegant example of Modern industrial buildings in Don Mills.



The 1969 addition designed by Parkin.



The steel frame office wing was built in 1991 by The Austin Company.



The front entrance of 79 The Bridle Path features a projecting canopy over the front door with pergolas on either side.

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<b>PROPERTY</b>	78 The Bridle Path
<b>ADDRESS</b>	78 The Bridle Path
<b>OWNER</b>	Leslie Dan
<b>ARCHITECT</b>	Brook and Banz
<b>CONSTRUCTION DATE</b>	1961
<b>STYLE</b>	International
<b>PRESENT USE</b>	Private residence
<b>STRUCTURE</b>	Masonry bearing walls
<b>MATERIALS</b>	Cladding - pale yellow masonry Finishes - Korina mahogany in recreation room, bar and kitchen - 2 library walls panelled in natural leather - fabric padding
<b>AWARD</b>	Massey Medal, 1961

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The residence at 78 The Bridle Path is a sprawling bungalow designed for entertaining with its many public spaces. The vast glazing and multitude of courtyards blurs the distinction between interior and exterior, indicating the Modernist ambition to become one with nature. There is a strong horizontal emphasis that is reinforced by the alternating brick coursing, the flat roof lines and the series of pergolas. The front facade is very private with few openings and is largely covered by foliage. The roof lines indicate the hierarchy of spaces, the central portion having the greatest height and the two flanking wings having lower roofs. Over the front door, the roof extends out, with pergolas on either side of this canopy covering a landscaped courtyard. The house is clad in pale yellow brick with painted white wooden structural elements. Supporting the pergolas featured throughout the house are wooden pillars with steel pipes threaded through them that are exposed 5" from the ground, giving the impression of suspension. In the rear facade, two projecting wings create a large courtyard, containing a swimming pool and overlooking a tennis court. The walls around the perimeter of the courtyard are glazed, drawing the exterior into the house.

The structure is divided into three main zones, the central space is for public entertaining, and the wings on either side consist of the bedrooms and the family recreation area. The central zone is the dominant focus of the design and is opulently finished. It is a single volume with high ceilings, divided by a partition between the dining area and the foyer. Accoustic dampening is achieved by fabric padded walls. The east wall is glazed with large windows which flood the space with light and create views out onto the exterior courtyard.

In the private wing, there are four bedrooms stemming from a corridor with ash wood storage cabinets along one wall. Each bedroom opens out onto compartmentalized exterior courtyards, divided by masonry walls for individual privacy.

The recreation wing (a later addition) consists of a living room, spa, bar and recreation room, and terminating with a small greenhouse. Finishes of this wing provide a casual atmosphere, in contrast to the formality of the central entertaining area.



A stone sculpture designed by Raymond Moriyama appears in front of the Japanese Canadian Cultural Centre.



A Japanese teahouse sits amid the landscaped ravine.



Vertical chains direct rain water to the ground.

<b>PROPERTY</b>	Japanese Canadian Cultural Centre
<b>ADDRESS</b>	123 Wynford Drive
<b>OWNER</b>	Japanese Canadian Cultural Centre
<b>ARCHITECT</b>	Raymond Moriyama
<b>CONSTRUCTION DATE</b>	1963
<b>STYLE</b>	Brutalism
<b>PRESENT USE</b>	Cultural Centre
<b>CONSTRUCTION</b>	Reinforced and Precast Concrete
<b>MATERIALS</b>	Cladding - Pebble-inlaid precast concrete panels - Masonry interior walls

Designed by Raymond Moriyama as a memorial to the Japanese pioneers evacuated from the West Coast after the Second World War, the Japanese Canadian Cultural Centre was to integrate this distinctive culture with the Canadian mosaic. Built on an extremely limited budget, the resulting design is an impressive assemblage of standard materials. The building is located on Wynford Drive, on a sloping site with a ravine on the west side, forming a screen that filters the view of the adjacent Don Valley Parkway. The design merges a strong Japanese influence with the severe massing and use of heavily textured concrete (béton brute) of Brutalism.

Raised one-half level above grade, the two-storey structure has a transparent first floor and a visually floating second storey. The exterior is clad in precast concrete with a wide band of quartz-pebble panels wrapping around the middle. Two large lanterns of wood construction illuminate the main entrance. Just in front of the building, a stone sculpture appears to force itself out of the ground by tectonic movement.

The Japanese Canadian Cultural Centre demonstrates Moriyama's signature articulation of materials and emphasis of structural elements. A terrace that wraps around three sides of the building, and projecting elements in the rear are supported by "béton brute" concrete pylons. They were designed to anchor the four corners of the building with their overscaled monumentality and exaggerated taper. Four concrete eaves, projecting from the east and west roof lines, feature chains which descend to the ground, directing water runoff and creating an interesting vertical connection of earth and sky. The severity of these forms is softened by the glazing, which have unusually long, slender panes of glass with darkly stained wooden mullions.

The interior is finished with concrete masonry, with a horizontal emphasis created by smoothing vertical mortar joints flush with the masonry surface. A double height auditorium is the focus of activity, accommodating theatrical productions, socials and dances. This is a flexible space with a stage and fly-tower at the south end. Access to the auditorium is through a low, recessed lobby that spans the front of the building. Stairwells on either side of the auditorium lead up to the administration offices or down to the workshop and seminar areas and a room for the martial arts.

The Japanese Canadian Cultural Centre appears like a geological artifact, ordered by its symmetry and bold rectilinear forms.



In a view from Eglinton Avenue, the projecting forms of the Inn on the Park appear to soar over the site.

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<b>PROPERTY</b>	Inn on the Park
<b>ADDRESS</b>	1100 Eglinton Avenue East
<b>OWNER</b>	Four Seasons
<b>ARCHITECT</b>	Peter Dickinson/Peter Webb
<b>LANDSCAPE ARCHITECT</b>	J. Austin Floyd
<b>CONSTRUCTION DATE</b>	1963
<b>STYLE</b>	International
<b>STRUCTURE</b>	Reinforced concrete
<b>MATERIALS</b>	Cladding - White painted concrete, painted brick Detailing - Natural wood and fieldstone

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The Inn on the Park is set on a sloping 12 acre site, on the north east corner of Leslie and Eglinton Avenue. Due to the scale of the site and its position adjacent to Wilket Creek, a vast conservation area, the architect resolved the massing by spreading it expansively to produce an adequate scale relationship with the landscape. The Inn's dramatic forms were chosen to attract clientele and provide brief bouts of stimulation for guests. Strongly influenced by Frank Lloyd Wright's use of the 60° hexagonal grid in some of his early houses, Peter Webb employed this regulating module in designing the Inn on the Park to create bold triangular forms to animate public spaces and for its seeming relation to the irregularities of the site.

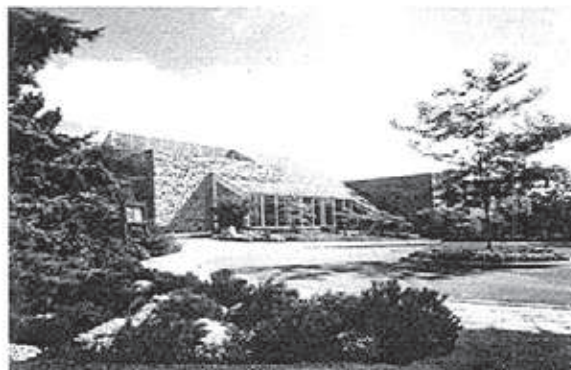
The overall project is divided into three main components: a 12-storey hotel tower to the east; a 19-storey hotel tower to the west; and a 2-storey building that partially encloses a hexagonal courtyard. The main entrance is defined by a dramatically projecting triangular form from which public spaces and hotel suites spring. Contained within the courtyard are a swimming pool, running stream, bridges, winding paths and waterfalls.

A strong horizontality was created by the emphasis of floor and roof slabs to provide visual continuity over the site. White paint applied on structural elements, and the use of natural wood for detailing, aid in unifying the assembly of forms. A fieldstone base anchors the building, while on the second floor, exterior terraces soar out, appearing as though they are floating over the site.

The interior configuration is a labyrinth of circulation. Public spaces and convention rooms are situated near the entrance and to the east, while hotel suites wrap around the courtyard. Large expanses of glass create panoramic views towards the park and courtyard. Hotel suites are individually expressed by their staggered arrangements on a 60° angle, creating triangular entrances and balconies, while maintaining right angles for interior spaces.



View of the interior atrium of the Civic Garden Centre I.



A sloping glazed atrium marks the entrance to the Civic Garden Centre II). - Unknown photographer. Courtesy of Jerome Markson.

<b>PROPERTY</b>	Civic Garden Centre I & II
<b>ADDRESS</b>	777 Lawrence Avenue East
<b>OWNER</b>	Civic Garden Centre
<b>ARCHITECT</b>	Raymond Moriyama (I) and Jerome Markson (II)
<b>CONSTRUCTION DATE</b>	1964 (I), 1973 (II)
<b>STYLE</b>	Critical Regionalism
<b>STRUCTURE</b>	(I) - Stone bearing walls (II) - Stone bearing wall, with steel beam and purlin structure for atrium
<b>MATERIALS</b>	(I) - Roughly cut stones, discreetly mortared - Darkly stained wood for windows, trim, partitions (II) - Limestone, quarry tile, oak, plaster, exposed steel

The Civic Garden Centre located in Edwards Gardens is one of the leading horticultural facilities in North America. A wealth of information on gardening ideas and techniques is offered to the public through its education programs. Raymond Moriyama was commissioned to design the Civic Garden Centre and Pavilion after the original Edwards estate was destroyed by fire in 1962.

Civic Garden Centre I, with its rough stonework and natural wood detailing exhibits strong tactile qualities. The structure now contains the administration offices, which are situated around the perimeter of a central skylit area which infuses the adjacent offices with light. Four translucent fibreglass lanterns project into this space that are suspended by layered wooden beams. The windows are screened by long wooden slats which are suspended out from the structure by planters. Interior finishes are rustic and precisely detailed, and wooden frames for doors and partitions are set right into the stonework. An exterior terrace sports floral displays below grade. The grounds surrounding the building are heavily landscaped with stepped planters, creating beds of foliage and colour.

Due to increasing public interest, the Civic Garden building was expanded in 1974 by Jerome Markson, who designed an addition connected by a glass link, that sensitively incorporated the intentions of Moriyama's original structure. The same stone masons were employed to continue the stonework that was deeply raked to give the appearance that no mortar was used in constructing the walls. The main entrance is featured with a sloping glazed roof that floods the interior atrium with light. This three-level glazed atrium was unprecedented at that time in Ontario, built before the Eaton Centre Galleria. Slender steel columns bisect the atrium supporting the gabled roof. From the brightly lit entrance pavilion, one can either ascend ramps to the administration offices and meeting rooms or descend to the Trellis Shop, library, bookstore and floral hall below. The floral hall on the lowest level is a reception room with a stage for large gatherings. This hall opens out onto a secluded terrace shaded by vegetation. The perimeter walls are stepped with planters dripping with vines down the face of the stone ledges.

The Civic Garden Centre merges Modern building technology with a distinctly Canadian architectural language which addresses particularities of our unique climate and culture.



The Civic Garden Centre Pavilion, a shelter in Edwards Gardens is reminiscent of the German architect, Gunnar Asplund's Woodland Chapel.

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<b>PROPERTY</b>	Civic Garden Centre Pavilion
<b>ADDRESS</b>	777 Lawrence Avenue East
<b>OWNER</b>	Civic Garden Centre
<b>ARCHITECT</b>	Raymond Moriyama
<b>CONSTRUCTION DATE</b>	1964
<b>STYLE</b>	Critical Regionalism
<b>PRESENT USE</b>	Shelter in the Park
<b>CONSTRUCTION</b>	Post and Beam, 8 Stone columns supporting hipped roof
<b>MATERIALS</b>	Roof - cedar shakes, B.C. Fir trusses, plywood gusset plates Details - screens, benches, trim and soffits combine redwood and cedar
<b>AWARD</b>	Ontario Architect's Association 25 Year Award

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The Civic Garden Centre Pavilion sits within Edwards Gardens along Lawrence Avenue to the north and a manicured valley to the south. One of two buildings designed by Raymond Moriyama for the gardens, the pavilion was to honour the memory of the Edward's House, by incorporating its original foundations and terraces into the design. The profile of the shelter emerges nestled, yet defiant amid the vegetation in which it rests. The modest structure was to provide a resting and viewing area for the park visitors under a protected canopy.

Despite a limited budget, the shelter expresses a clear architectural idea enhanced by its craftsmanship. The design is deliberately over-scaled and rustic, boldly emphasizing the textural qualities of its materials of stone and wood. The massive hipped roof compresses the space beneath it, which is accentuated by the heavy, tapered stone columns which support its mass. Huge trusses of B.C. fir with oversized plywood gusset plates are sensitively constructed, its layered assemblies reminiscent of Japanese joinery.

The design is beautifully detailed, nails line up perfectly, the stonework is discreetly mortared to give the appearance of dry construction and the wooden screens are precisely spaced. Although there are no walls, there is a feeling of enclosure created by the roof which looms above. A soft glow descends from the translucent fibre glass skylight on the roof, illuminating the heavily detailed roof structure. The pavilion has provided years of shelter and a sedate presence to the gardens.



A view of the heavily detailed roof structure.



A stone terrace overlooks the landscaped gardens in the valley.



From the north, the Bata International Building appears to hover above the ground.  
Courtesy of the Bata Shoe Organization, Photographer Unknown.

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<b>PROPERTY</b>	Bata International
<b>ADDRESS</b>	59 Wynford Drive
<b>OWNER</b>	Bata International
<b>ARCHITECT</b>	John B. Parkin Associates
<b>CONSTRUCTION DATE</b>	1965
<b>STYLE</b>	International/Expressionism
<b>PRESENT USE</b>	Office
<b>STRUCTURE</b>	Reinforced and Precast Concrete
<b>MATERIALS</b>	Cladding - Pebble-inlaid precast concrete panels - sculptural concrete columns

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The Bata International building in Don Mills is the world headquarters of the Bata Shoe Organization. Influenced by a modern precedent, the building asserts itself as an object in a grassy field along Wynford Drive. Various landscape and architectural elements are employed to soften the transition between nature and the built form. The building is set on a concrete plinth, raising it above the ground as a separate entity. A gravel path encircles the platform, which is then surrounded by a manicured hedge, demonstrating the architects' wish to shift incrementally from the man-made construction to the site.

On the front facade, six rectangular bays containing the building services appear as if they have been clipped to the main structure. A colonnade of expressive tree-like columns wraps around three sides of the building, supporting the projecting second and third floors. At the east and west facades, there are glazed entrances with concrete open tread stairs. Thick concrete structural elements create the second and third floor window openings; discreetly mullioned glazing is slipped in behind the protruding forms.

At ground level, the building is highly transparent with large windows spanning from floor to ceiling. From the lobby, there is a clear view right through the building to the exterior. The columns which feature branching supports are continued through the interior. Work spaces have open planning with partitioned offices on the perimeter walls, which are infilled with frosted glass for privacy. At night, the building is transformed by lighting placed at the base of the columns, brilliantly illuminating the tree-like capitals that exude a refined elegance.



The south facing front elevation with its projecting bays, house the building services.



Expressive columns support three sides of the building with their tree-like forms.



A view of the east elevation of the 35 Country Lane Residence, with clerestory windows creating a floating roof line over the central module

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<b>PROPERTY</b>	35 Country Lane
<b>ADDRESS</b>	35 Country Lane
<b>OWNER</b>	Patrick Brigham
<b>ARCHITECT</b>	John B. Parkin Assoc.
<b>STYLE</b>	International
<b>PRESENT USE</b>	Private residence
<b>STRUCTURE</b>	Masonry bearing walls
<b>MATERIALS</b>	Cladding - off-white stucco Finishes - marble, painted white wood

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This home is located at the end of Country Lane, adjacent to the Windfields Estate of the late developer E.P. Taylor. This bungalow was originally designed as a country retreat, for entertaining and showcasing an art collection.

Initially the house was clad in white porcelain brick, which has been refaced in off-white stucco, yet still maintains the Modern aesthetic of crisp lines and seamless edges. For privacy, the garage was placed as a separate entity in front of the house, blocking a clear view of the front elevation from the street. This has been criticized as being detrimental to the design by obstructing sightlines, however, this was a Modern preoccupation of revealing and concealing space and views.

The vast foyer has original marble floors and reads as one large volume with an atrium at its centre. Tropical plants are caged in the atrium by posts supporting the skylit roof. Subsequent spaces are oriented around the central atrium. The living room has high ceilings, with a large 10 ft tall fireplace and overlooks an exterior terrace. The four bedrooms are spacious and light filled, situated along the east.

Large expanses of glass spanning from floor to ceiling infuse the interior with a bright, airy atmosphere. Clerestories prop up the roof over the central portion of the front and east elevations, flooding the foyer and living room with light.

The house is an assembly of modular units, in which openings occur as connective elements, creating natural ventilation. Air conditioning systems are not necessary with this innovation. Shutters are placed over these perforations to regulate the amount of air flow through the house.

The rear facade is flat with windows punched into the walls. A large granite terrace, almost Miesian in its refined simplicity, was possibly a later addition. This terrace overlooks a tennis court to the south. A pool is situated on the east end of the site with a covered bar at one end and changing rooms at the other.

Extensive renovations have been recently made to the house, however the spatial qualities of the architect's original intentions are intact, maintaining its significance as a legacy of one of Canada's most important architectural firms.



The 6-storey circular apartment tower assumes the central position of the Citadel Village site, with row houses surrounding it. - Photographer unknown, courtesy of Eimar Tampold.

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<b>PROPERTY</b>	Citadel Village (a.k.a. Don Valley Woods Housing Development)
<b>ADDRESS</b>	Valley Woods Drive
<b>OWNER</b>	Revenue Properties Company Ltd.
<b>ARCHITECT</b>	Tampold and Wells
<b>CONSTRUCTION DATE</b>	1967
<b>STYLE</b>	International
<b>PRESENT USE</b>	Housing Complex
<b>STRUCTURE</b>	Load bearing masonry and wood frame construction
<b>MATERIALS</b>	Cladding - off-white stucco Detailing - painted wood - brown asphalt shingles
<b>AWARD</b>	Housing Design Council's Award, 1967

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Citadel Village is a housing complex situated along Valley Woods Drive at York Mills Road. It consists of a collection of rentable row houses that are oriented in staggered configurations on the site. There is a pervasive feeling of community, where children can play safely within the many courtyards.

The building edges have undulating surfaces that encourage movement. Elmar Tampold, the architect, strove to emphasize individual units within the complex, each with its own identity within the unified whole.

Standardized elements and white stucco used in the construction of the buildings are indicative of its Modern influence. There was an attempt to maintain original topographical features of the landscape, hence buildings were placed to preserve existing trees. The units on the perimeter of the sloping site face outwards to maximize views and maintain frontage onto the adjacent road, whereas internal buildings were configured to create courtyards for communal gatherings and play.

A 6-storey circular apartment tower dominates the centre of the plan, with a crescent-shaped lower building encircling it. An arched colonnade follows the inner perimeter of the crescent, overlooking a central courtyard containing a swimming pool.

The residential units are functional, yet comfortable with different floor layouts to accommodate the various building forms. Standardized elements like casement windows and sliding doors have been manipulated in various arrangements. The ground floor features narrow vertical windows that provide light as well as privacy. Roofs are pitched and gabled with off-centre peaks.

Cars are forbidden from entering the site, creating a pedestrian environment of winding pathways. All parking is placed underground and accessed by 13 stairwells scattered throughout the complex.



The crescent shaped colonnade encloses a courtyard at the centre of the complex.



A site plan of the Citadel Village housing complex, courtesy of Elmar Tampold.



The Hamilton Residence, which is the only Modern building on Hedgewood Road, is screened by landscaping, smoothing its transition to the street.



A view of the living room. Courtesy of Peter Hamilton, Photograph by T. Kitajima, Futagawa and Assoc. Photographers.

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<b>PROPERTY</b>	Hamilton Residence
<b>ADDRESS</b>	2 Hedgewood Road
<b>OWNER</b>	Dorothy Hamilton
<b>ARCHITECT</b>	Peter Hamilton
<b>CONSTRUCTION DATE</b>	1974
<b>STYLE</b>	International
<b>PRESENT USE</b>	Private residence
<b>STRUCTURE</b>	Exposed steel frame with steel decking
<b>MATERIALS</b>	Cladding - North wall is glass block - East & West Walls are standard steel siding - South wall is largely glazed Finishes - slate tile, wood
<b>AWARD</b>	Canadian Housing Design Council Award, 1974

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The Hamilton residence is a 2-storey house located on a steeply sloped ravine, at the end of Hedgewood Road. The design maximizes the entry of light with the extensive use of glazing and glass block. As a result, spectacular views are created, overlooking the neighbouring valley. The house's clean lines and machined details evoke the Modern aesthetic, while maintaining a highly liveable and comfortable atmosphere.

Connected by two bridges, the garage is separated from the main structure of the house, creating a small courtyard in between. To maintain privacy for the occupants, the housekeeper's quarters are located behind the garage, separated from the main house. Despite the many window openings, the house maintains a cool temperature in summer due to the shading produced by the multitude of trees.

The interior is brightly lit and the dominant yellow colour scheme, combined with natural wood tones, creates a vibrant atmosphere. All exposed structural and mechanical elements are painted white. The sunken living room is a double height space with a large slate-clad fireplace. Wood storage cabinets adorn the balconies of the upper level, as well as the living area, acting as functional dividers. An upper level balcony angles out to form a small study overlooking the living room and ravine outside. The bedrooms open onto an exterior terrace above the garage, which is also accessible by a stair leading up from the entrance courtyard. Screened by planters, the terrace is quite private and provides a pleasant view. On the lowest level of the house is a small bathing pool and sauna and a private exterior terrace nestled within the trees. A product of the "machine age", the Hamilton House boasts an exceptional treatment of light and space.



The entry courtyard. Courtesy of Peter Hamilton.  
Photograph by T. Kitajima.



A terrace above the garage is connected by bridges to the bedrooms.



The rear view of the Prince Hotel.

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<b>PROPERTY</b>	Prince Hotel
<b>ADDRESS</b>	900 York Mills Road
<b>OWNER</b>	Seibu Canada
<b>ARCHITECT</b>	Ron Thom and Reno C. Negrin
<b>CONSTRUCTION DATE</b>	1975
<b>LANDSCAPE ARCHITECTS</b>	Sasaki Dawson Demay & Assoc.
<b>STYLE</b>	International
<b>STRUCTURE</b>	Reinforced concrete
<b>MATERIALS</b>	Cladding- Exposed concrete, poured on-site and pre-cast

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The Prince Hotel is set well back from York Mills Road, on a 15 acre site, adjacent to a conservation area to the east. The design of the hotel takes advantage of this site condition by placing all public spaces along the edge of the ravine. Vast glazing on the inner perimeter of the building creates free flowing views from interior to exterior.

Japanese inspired wooden gates mark the arrival to the hotel. A porte cochere draws visitors to the entrance and into the lobby from which a view of the forested ravine is afforded. To the north of the entrance is the Coffee Garden restaurant, which is raised on a platform and furnished with wooden screens and plantings that continue the atmosphere of the external environment. Le Continental Dining Room, recently designed by Toronto-based architect Dermot Sweeny, is situated at the north end of the ground floor. Art students were commissioned to apply textured paint finishes to the curved walls and ceilings which undulate throughout the restaurant. Private dining rooms are located on an upper level, with sliding glass and wooden doors.

The east wing contains the linear Brandy Tree Lounge with exterior patio and retail shops along the route to a glass link, connecting the main structure to the separate Japanese restaurant. The administration offices and meetings rooms are located on the lower level. Wide corridors access the convention rooms, allowing for lounges and socializing. There is a fitness facility on the lowest floor, as well as a heated outdoor swimming pool.

Half of the guestrooms are located on the first three floors of the building, while the other half are housed in the tower. The configuration of the 18 storey tower maximizes the number of corner windows and balconies.

The Prince Hotel presents a sophisticated solution for dealing with the issues of site and program.



A pedestrian bridge carries pedestrians over a landscaped garden from Avenue Road to the Bedford Glen Housing Development.

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<b>PROPERTY</b>	Bedford Glen
<b>ADDRESS</b>	140 Sylvan Valleyway
<b>OWNER</b>	York Condominium Corporation #503.
<b>ARCHITECT</b>	Annau Architects
<b>CONSTRUCTION DATE</b>	1976
<b>STYLE</b>	International
<b>PRESENT USE</b>	Housing Complex
<b>STRUCTURE</b>	Load bearing masonry with buttresses
<b>MATERIALS</b>	Cladding- beige masonry
<b>AWARD</b>	Canadian Architect Yearbook Award, 1976 Canadian Housing Design Council Award, 1983

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Bedford Glen is a medium density housing development that integrates the contours of its ravine site with the scale of the existing residential neighbourhood. Located just north of Lawrence Avenue, the development consists of 154 terraced dwellings adjacent to Avenue Road and 49 townhouses on the east side to provide the proper transition with the surrounding houses.

Bedford Glen's relationship with the neighbourhood was accomplished by respecting its scale, material palette and vernacular language. Materials are typically domestic, consisting of beige clay brick and sloping cedar roofs.

From the street, the buildings read as five storeys despite their height ranging between six and seven storeys. A laminated wood pedestrian bridge with support arches connects Avenue Road to the Housing complex. The bridge soars over a sunken garden with a waterfall and reflecting pool. Pedestrian paths wind through the landscaped grounds.

The terraced buildings contain 2 storey townhouses on the ground level and single storey two and three bedroom apartments above. Penthouses span the entire width and have sun decks on the east and west sides. Living rooms typically have cathedral ceilings. Exterior terraces lined by planters contribute to the feeling of intimacy and the maintain a human element.

All parking is placed in 3 levels below grade. Indoor recreational amenities have been provided for residents.

Bedford Glen offers a pleasant environment on its ravine site, invoking a sense of community that projects the development beyond conventional housing.



A view of Bedford Glen from the internal system of roads.



The east view of the Baycrest Wagman Centre and the Terrace Tower in the distance.

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<b>PROPERTY</b>	Baycrest Terrace and Wagman Centre
<b>ADDRESS</b>	55 Ameer Avenue
<b>OWNER</b>	Baycrest Centre for Geriatric Care
<b>ARCHITECT</b>	Boigon and Armstrong Architects
<b>CONSTRUCTION DATE</b>	1976
<b>STYLE</b>	International
<b>PRESENT USE</b>	Home for the elderly and cultural centre
<b>STUCTURE</b>	Reinforced Concrete and Load Bearing Masonry
<b>MATERIALS</b>	Cladding - pale yellow masonry
<b>AWARDS</b>	Canadian Housing Design, 1977 National Design Award, 1977

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One of five buildings on the Baycrest Campus, the Terrace and Wagman Centre is a complex for geriatric care which offers an impressive range of cultural, social and medical facilities in a dignified environment. The complex is divided into two components: the 12-storey Terrace provides living accommodations for the self-sufficient elderly; and the Joseph and Winnie Wagman Centre offers a vast variety of programs to encourage the residents to partake in social and cultural activities.

The Wagman Centre accommodates such facilities as a therapeutic swimming pool, music room, arts and crafts workshop, woodworking studio, religious shul, and fitness rooms. For the elderly that have difficulty with mobility, there is a small convenience store, dry cleaning and alterations shop, crafts boutique, a beauty parlour/barber shop and a library on the premises.

The Terrace tower is triangular in form. Open areas near the elevators are furnished as lounges to promote a sociable atmosphere. The dwelling units of the Baycrest Terrace are compact yet comfortable. Each single or double unit consists of a full kitchen, living room, three-piece washroom and sleeping quarters which is screened by a storage cabinet. The units are equipped with safety precautions, such as panic buttons which can be pushed in emergencies. Clinics on the ground floor have on-staff doctors that are readily available to cater to the ailments of the residents.

At the ends of the Terrace, there are small balconies that provide exterior space for the double units. Terraces shaded by pergolas, extend from the dining, assembly areas and library which overlook the serene wooded grounds. Long strip windows have concrete protrusions that act as sun shades. Projecting out from the superstructure is a small greenhouse.

The interior finishes are largely monochromatic off-white, highlighted by wooden balustrades to ease mobility of the inhabitants. Hallways are wide to provide wheelchair or walker access and promote sociability. Throughout the complex, artwork adorns the walls that has been created by the residents or donated by outside sources. The facility continuously encourages interaction, promoting a lively environment.



The Administration offices of the Lipa Green Building, soar above the valley on 3-storey pilotis. Photographer unknown, courtesy of J. Markson.

<b>PROPERTY</b>	Lipa Green Building
<b>ADDRESS</b>	4588 Bathurst Street
<b>OWNER</b>	Jewish Federation of Greater Toronto
<b>ARCHITECT</b>	Jerome Markson
<b>LANDSCAPE ARCHITECT</b>	Johnson Sustronk Weinstein + Associates
<b>CONSTRUCTION DATE</b>	1981
<b>STYLE</b>	International
<b>PRESENT USE</b>	Headquarters for Jewish Communal Services
<b>STRUCTURE</b>	Reinforced Concrete and Load bearing masonry
<b>MATERIALS</b>	Cladding - Precast concrete panels - Stone for library and Holocaust Memorial
<b>AWARDS</b>	OAA Design Excellence Award, 1987-88

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The Lipa Green Building is an interesting solution of contrasting forms and surfaces. It is comprised of two structures, the 2-storey public building sits on the crest of a hill on Bathurst and the 6-storey office building is suspended on pilotis at the bottom of a valley. A bridge connects the two structures. The complex houses a variety of Jewish Community Services. Sharing the same address and entrance as the Bathurst Jewish Centre, visitors must approach the building from around the Community Centre.

The Holocaust Memorial Centre and Library is clad in heavily textured masonry, appearing as if emerging out of the ground. There are strong geological references, with its rough stonework creating textured surfaces.

Conversely, the Administration Building has been thrust into the air, creating a sense of floating. Originally to be set on 2-storey pilotis, the building was raised another full storey to make it more visible from the street. The long strip windows form typically Modernist bands around the Administration building. The axis created by the bridge is terminated by a semicircular protrusion at the rear of the structure.

The two buildings, united by their juxtaposing treatment of materials, nevertheless provide an appropriate whole.

The Holocaust Memorial fronting onto Bathurst Street, is in contrast with the smooth surfaces of the Administration wing. Photographer unknown, courtesy of J. Markson.





Glazed apses at either end of the central platform allow light to filter down to the ticket control areas.

The Subway Station is connected to Yorkdale shopping mall glazed bridges.

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<b>PROPERTY</b>	Yorkdale Subway Station
<b>ADDRESS</b>	Allen Expressway and Highway 401
<b>OWNER</b>	Toronto Transit Commission
<b>ARCHITECT</b>	Arthur Erickson
<b>CONSTRUCTION DATE</b>	1978
<b>STYLE</b>	Expressionism
<b>PRESENT USE</b>	Subway Terminal
<b>STRUCTURE</b>	Precast Concrete and Steel framing
<b>MATERIALS</b>	Cladding - stainless steel on exterior of concrete panels Skylight - extruded aluminum connected to steel ribs fitted with wired glass

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The Yorkdale Subway Terminal is an exceptional station along the Spadina Line of Metro Toronto's transit system which services Rane Avenue and the Yorkdale Shopping Centre. Its aerodynamic profile, reminiscent of the subway trains, produces a visual expression of movement. The station is connected to the shopping centre and parking lot with glazed bridges that carry pedestrians above traffic to the ticket control. The boarding platform is raised above ground level, between the north and southbound lanes of the Allen expressway.

A semicircular skylight runs along the entire 500 ft. length of the central platform, providing riders a brightly lit space in which to wait for the trains. Both ends of the skylight terminate in glazed apses which extend 100 ft to allow light to filter onto the ticket control areas below. Precast concrete shells flank either side of the platform, enclosing the incoming trains. Windows that imitate the form and align in height with those of the trains are punched into the concrete, providing views of speeding cars on the adjacent highway. The exterior face of the concrete is clad in metal to resist salt and dirt accumulation. Tree-like columns braced by crossed girders support the roof structure. Waiting vestibules recall the overall form of the station and are metal clad with glazed panels that wrap around each end.

Arthur Erickson, the project architect, originally worked closely with Michael Hayden, a Toronto artist who designed a light sculpture to adorn the skylight of the station with neon tubes. As trains entered the station, a rainbow of light and colour would be triggered to follow its movement. The sculpture which was to enhance the concept of motion, has subsequently been removed. Nevertheless, the subway terminal has a clear sense of order and is brilliantly lit, propelling the design beyond the conventional subway tunnel.



The light filled boarding platform of the Yorkdale Subway Station





CATEGORY	PROJECT	ARCHITECT	LOC
Commercial-Office	IBM Offices	David Sheppard and Powell	844
	Office of John B. Parkin	John B. Parkin Assoc.	Don
	The Pringle & Booth Art Centre	Jannek Architects	113
	CBS Records	Crang & Boake	112
	Peacock and McQuigge	Gordon S. Adamson	113
	C.C.H. Canadian Imperial Oil Building	William J. McBain & Assoc. John B. Parkin Assoc.	6 G NE Eglin
	Nielsen Building	Webb & Menkes	39
	Olympia Square	Bregman and Hamman	Eglin
	Oxford University Press	Fairfield and DuBois	70
	Dow Corning Silicone	Fairfield and DuBois	1 T
	IBM Building 107	N.O.R.R.	344
	Bata International	John B. Parkin Assoc.	59
	Shell Canada Ltd.	Webb, Zerafa, Menkes	75
	Ceterg Office Building	Fairfield and DuBois	Dur
	Bell Canada	Webb, Zerafa, Menkes	100
Atria North	The Thom Partnership	225	



The Shell Canada Building on 75 Wynford Drive designed by Webb, Zerafa and Menkes.



The IBM Offices  
N.O.R.R.

<b>LOCATION</b>	<b>OWNER</b>	<b>DATE</b>	<b>STATUS</b>
Don Mills Road	IBM	1950	Office & Factory
Don Mills & York Mills	N/A	1956	Demolished
3 Leslie St.	Pringle & Booth	1959	Art Centre
11 Leslie St.	CBS Records	1959	Office
15 Leslie St.	The Crestview Group of Companies	1961	Office
Paramond Court	C.C.H. Canadian	1962	Office
Corner of Don Mills & Eglinton	Imperial Oil	1963	Offices
Wynford Drive	Nielsen	1963	Office
Eglinton and Don Mills	Olympia & York	1964	Offices
Wynford Drive	Oxford University Press	1964	Office & Warehouse
Sheppard Road	Korean Pentecostal Church	1965	Offices
Don Mills Road	IBM	1965	Offices
Wynford Drive	Bata Shoe Organization	1965	Offices
Wynford Drive	Shell Canada Ltd.	1966	Offices
McCowan Mill Road	Ceterg	1967	Offices
Don Wynford Drive	Bell Canada	1969	Offices
15 Sheppard Avenue E.	Marathon Developments	1978	Offices



Don Mills designed by



Olympia Square by Bregman and Hamman at Eglinton and Don Mills

CATEGORY	PROJECT	ARCHITECT	LO
Commercial-Industrial	Upjohn Company of Canada	Austin Company Ltd.	86
	Hunter Rose Company	Richard A. Fisher	12
	Hugh C. McLean Publications		be &
	Barber Greene Canada Ltd.	John Layng	81
	Perfect Circle Company	Wilson and Newton	88
	Ortho Pharmaceuticals	John B. Parkin Assoc.	19
	Grand & Toy	John B. Parkin Assoc.	33
	Simpson's Service Building	John B. Parkin Assoc.	La
	Taylor Instruments	John B. Parkin Assoc.	75
	Nerlich		11
	Borden's Company Ltd.	John B. Parkin Assoc.	12
	William Wrigley Jr. Co. Ltd.	Gordon Adamson and Assoc.	11
	Motorola Canada	John B. Parkin Assoc.	31
	Polytarp/Compass Plastics Plant	Boigon & Armstrong	35



The Janssen-Ortho Pharmaceuticals Building on 19 Greenbelt Drive by John B. Parkin.

LOCATION	OWNER	DATE	STATUS
5 York Mills Road	Upjohn Company of Canada	1953	Industrial
5 Bermondsey Road	Grand & Toy	1954	Industrial
etween Don Mills Road Upjohn	Southam Publishing	1954	Industrial
Barber Greene Road	Global Communications	1954	Industrial
8 Don Mills Road	Perfect Circle Company	1954	Industrial
Greenbelt Drive	Ortho-Janssen Pharmaceuticals	1955	Offices & Industrial
Greenbelt Drive	Grand & Toy	1955	Industrial
wrence Avenue	Simpson's	1956	Demolished
Tycos Drive	Taylor Instruments Co. of Canada	1959	Industrial
77 Leslie Street	Northview Company	1961	Demolished
75 Lawrence Ave.	Ault Dairies	1962	Industrial
23 Leslie Street	William Wrigley Jr. Co. Ltd.	1962	Industrial
25 Steeles	Motorola Canada	1967	Industrial
0 Wildcat Road	Polytarp/Compass Plastics	1972	Industrial



The Wrigley Building by Gordon Adamson on Leslie Street.

CATEGORY	PROJECT	ARCHITECT	LOCATION
Commercial-Retail	The Toronto Dominion Bank	W.R.L. Blackwell & Craig	1997
	Bank of Montreal	John B. Parkin Assoc.	877
	Bank of Nova Scotia	John B. Parkin Assoc.	885
	Parkwood Shopping Centre	James Murray & Henry Fleiss	Parkville, Don Mills
	Don Mills Shopping Centre	John B. Parkin Assoc.	The Milliken
	Movie Theatre for Don Mills	Mandel C. Sprachman	Don Mills
	Inn on the Park	Peter Webb	1100
	Sayvette City Mall	Webb, Zerafa, Menkes	Yonge
	Yorkdale Shopping Centre	John Graham Cons. & Parkin	Hwy 7
	Eaton's Yorkdale	E.L. Hankinson	Yorkdale
	Simpson's Yorkdale	John B. Parkin Assoc.	Yorkdale
	Holiday Inn		Hwy 7
	Shopping Centre	Jerome Markson	Don Mills
	Prince Hotel	Ron Thom & Reno C. Negrin	900



The Simpson's Department Store of the Yorkdale Shopping Mall designed by John B. Parkin.

LOCATION	OWNER	DATE	STATUS
7 Avenue Road	Toronto Fire Department	1950	Bank
Lawrence Ave. E.	Bank of Montreal	1957	Bank
Lawrence Ave. E.	Bank of Nova Scotia	1957	Bank
Woods Village Drive & Mills Road	Dominion	1959	Shopping Centre
Donway West	Cadillac Fairview	1959	Shopping Centre
Mills Centre		1962	Bingo Hall
D Eglinton Avenue	Four Seasons	1963	Hotel
e St. & Steeles	Canadianwide Properties Ltd.	1964	Canadian Tire
401 & Allen Expwy.	Trilea Centres	1964	Shopping Mall
dale Shopping Mall	T. Eaton's Canada Ltd.	1964	Department Store
dale Shopping Mall	Simpson's Canada	1964	Department Store
. 401 & Dufferin	Commonwealth Hospitality	1970	Hotel
Mills & Cliffwood	Claeslawn Investments Ltd.	1972	Shopping Centre
York Mills Road	Seibu Canada Ltd.	1975	Hotel



The Inn on the Park designed by Peter Dickinson and Peter Webb on Eglinton Avenue.

<b>CATEGORY</b>	<b>PROJECT</b>	<b>ARCHITECT</b>
<b>Institutional-Educational</b>	St. Gabriel's Separate School	Servos and Cauley
	Kenton Drive Public School	Pentland and Baker
	Northview Heights Collegiate	Pentland and Baker
	Beverly Heights Jr. High School	Pentland and Baker
	Willowdale Christian School	Krusher & Dailey
	William Booth Memorial	Marani, Morris & Allen
	The Denison Armoury	Page + Steele
	Ontario Bible College	Peter Dickinson Assoc.
	Yorkdale Vocational School	Ronthwaite & Dick
	Leslie Frost Library	Allward & Gouinlock
	Brebeuf High School	
	Emery Senior High School	James Murray & Henry Fleiss
	Don Mills CI & Jr. High School	John B. Parkin
	Topcliff Avenue Public School	Banz, Brook, Carruthers, Grieson, Shaw
	Newtonbrook Secondary School	Allward & Gouinlock
	Gateway Boulevard Public School	Mandel and Boigon
	Pineway Boulevard Public School	Banz, Brook, Carruthers, Grieson, Shaw
	Pierre LaPorte Middle School	Shore & Moffat & Partners
	Pleasantview Junior High School	Boigon & Heinonen
	Forest Manor Public School	Craig, Zeidler & Strong
	York Regional School of Nursing	Mandel & Sprachman
	Jane Junior High School	Boigon & Heinonen
	Humbermede Junior High School	Gordon S. Adamson & Assoc.
	North York Board of Education	Mathers & Haldenby
	Shoreham Drive Public School	Irving Grossman
	Seneca College	Shore, Tilbe, Heshell & Peters
	Farquarson Life Sciences	Adamson, Parkin, Shore & Moffat

LOCATION	OWNER	DATE	STATUS
396 Spring Garden	Metropolitan Separate School Board	1948	School
34 Kenton Drive	North York School Board	1956	School
550 Finch Ave. E.	North York School Board	1958	School
26 Troutbrook Drive	North York School Board	1959	School
60 Hilda	Willowdale Christian School	1959	School
2130 Bayview Avenue	Governing Council of Toronto	1961	Training Centre
3621 Dufferin St.	National Defence Canada	1961	Training Centre
25 Ballyconnor Court	Regis College	1962	Bible College
38 Orfus Road	North York School Board	1963	School
225 Bayview	York University	1963	Library
211 Steeles Street	Toronto Cadillac Schools	1963	School
3395 Weston Road	North York School Board	1965	School
17 The Donway East	North York School Board	1965	School
65 Topcliff Avenue	North York School Board	1965	School
155 Hilda Street	North York School Board	1965	School
55 Gateway Blvd.	North York School Board	1966	School
110 Pineway Blvd.	North York School Board	1967	School
1270 Wilson Avenue	North York School Board	1968	School
175 Brian Drive	North York School Board	1968	School
25 Forest Manor	North York School Board	1968	School
Leslie & Sheppard	Ontario Hospital Services Commission	1969	School for Nurses
4505 Jane Street	North York School Board	1969	School
Peardale	North York School Board	1969	School
5050 Yonge Street	North York School Board	1970	Offices
31 Shoreham Drive	North York School Board	1970	School
1750 Finch Ave. E.	Seneca College	1970	College
York University	York University	1970	University

CATEGORY	PROJECT	ARCHITECT
	Scott Library	Adamson, Parkin, Shore & Moffat
	Seneca College	Shore, Tilbe, Heshell & Peters
	Founder's College	Gordon S. Adamson, John B. Parkin
	Atkinson College	Allward & Gouinlock
	Staecie Science Library	Webb, Zerafa & Menkes
	Tait McKenzie Physical Education	Adamson, Parkin, Shore & Moffat
	Lecture Hall One	Adamson, Parkin, Shore & Moffat
	Behavioural Sciences	Adamson, Parkin, Shore & Moffat
	Vanier College	Adamson, Parkin, Shore & Moffat
	Winter's College	Adamson, Parkin, Shore & Moffat
	Petrie Sciences	Adamson, Parkin, Shore & Moffat
	Osgoode Hall Law School	Morani, Rounthwaite & Dick
	McLaughlin College	Adamson, Parkin, Shore & Moffat
	Ross Building	Adamson, Parkin, Shore & Moffat



The Ontario Bible College on Ballyconnor Court designed by Peter Dickinson.



Petrie Sciences on designed by Adams

LOCATION	OWNER	DATE	STATUS
York University	York University	1970	University
Beverly Hills & Jane	Seneca College	1975	College
York University	York University	1965	University
York University	York University	1966	University
York University	York University	1966	University
York University	York University	1966	University
York University	York University	1966	University
York University	York University	1966	University
York University	York University	1967	University
York University	York University	1967	University
York University	York University	1968	University
York University	York University	1968	University
York University	York University	1969	University
York University	York University	1970	University



the York University Campus was  
on, Parkin, Shore and Moffat.



Vanier College also on York University and  
designed by Adamson, Parkin, Shore and Moffat.

CATEGORY	PROJECT	ARCHITECT	LOC
Institutional-Public	Fire Hall	Murray Bown	N/A
	Don Mills Police Station	Craig, Madill, Abram & Ingleson	N/A
	City of North York Municipal Offices	Sproat & Rolph	N/A
	Children's Aid Society	Horwood & White	N/A
	Federal Building	John B. Parkin	165
	North York Public Library	James Murray & Henry Fleiss	N/A
	Wilmington Park Community Centre	Jack Klein & Henry Sears	330
	Don Mills Sports Centre	Crang & Boake	Don Mills Sports Centre
	York Mills Recreation Centre		York Mills Recreation Centre
	Downsview Branch Library	Paul Meschino	279
	Y.M. & Y.W.H.A. Building	Harry B. Kohl & Gordon S. Adamson	451
	North York Western Arena	Howard D. Van Dewater	Wilket Creek
	Amesbury Park Fire Hall & Community Centre	Alexander B. Leman	Amesbury Park
	Ontario Hydro's Central Office		570
	Centennial Arena Community Centre	Irving D. Boigon	Finch Street
	North York Hydro Commission	Harry H. Kohl	580
	Ontario Science Centre	Raymond Moriyama	Don Mills
	O'Connor Community Centre	Jerome Markson	130
	Atmospheric Environment Service Headquarters	Boigon & Armstrong	490
	North York City Hall	Adamson Assoc.	510
	Joseph E. Sheppard Gov't of Canada	DuBois, Strong, Bindhardt	490
	C.A.R.D. Building	Murray, Marshall, Cresswell	Ross
North York Y.M.C.A.	Shore, Tilbe, Henschel, Irwin, Peters	560	
Jewish Home for the Aged	Jerome Markson	350	

CATION	OWNER	DATE	STATUS
A	City of North York Fire Dept.	1945	Demolished
A	Metro Toronto Police Dept.	1957	Demolished
A	North York	1957	Demolished
A	Children's Aid Society	1958	Demolished
9 The Donway West	Government of Canada	1958	Post Office
A	North York Library Board	1959	Demolished
D Wilmington	North York Board of Education	1959	Community Centre
n Mills Shopping Centre	City of North York, Parks & Recreation	1960	Sports Centre
rk Mills & Bayview	City of North York, Parks & Recreation	1960	Recreation Centre
93 Keele Street	North York Public Libraries	1961	Library
88 Bathurst St.	Y.M. & Y.M.H.A.	1961	Recreation Centre & Offices
son Ave. & Jane St.	City of North York Parks & Recreation	1962	Arena
esbury Park	City of North York	1962	Fire Hall & Rec. Centre
60 Yonge St.	Ontario Hydro	1962	Offices
ch West of Bathurst Street	City of North York Parks & Recreation	1967	Community Centre
00 Yonge St.	North York Hydro Commission	1965	Offices
n Mills & Eglinton	Government of Ontario	1967	Science Museum
86 Victoria Park	Ontario Housing Corporation	1972	Community Centre
05 Dufferin St.	Government of Canada	1972	Weather Centre
00 Yonge St.	City of North York	1979	Municipal Offices
00 Yonge St.	Government of Canada	1979	Gov't Offices
ss Lord Park	City of North York		Equestrian Arena
7 Sheppard Ave. E.	City of North York	1979	YMCA
60 Bathurst	Baycrest Hospital	1954	Elderly Home

**PUBLIC**

CATEGORY	PROJECT	ARCHITECT	LOC
	Donalda Clubhouse	James A. Murray	B
	Latvian Canadian Cultural Centre	A. Stralmach	4 C
	Japanese Canadian Cultural Centre	Raymond Moriyama	123
	Don Mills Branch Library	Abram & Ingleson	888
	Civic Garden Centre Pavilion	Raymond Moriyama	Edw
	Civic Garden Centre I	Raymond Moriyama	Edw
	Brookbanks Community Library	Banz, Brook, Carruthers, Grieson, Shaw	Bro Dri
	Yorkwoods Branch Library	Thomas Iorony	178
	Granite Club	Webb, Zerafa, and Menkes	235
	Civic Garden Centre II	Jerome Markson	777
	Yorkdale Subway Station	Arthur Erickson	Yor
	Wilson Subway Station	T.T.C.	Wil
	Lawrence West Subway Station	Dunlop Farrow	Lav Exp
	Glencairn Subway Station	Adamson Assoc.	Gle Exp
	Bathurst Jewish Centre	Jerome Markson	458
	Armenian Community Centre	Page + Steele	45
	Lipa Green Building	Jerome Markson	458

<b>CATION</b>	<b>OWNER</b>	<b>DATE</b>	<b>STATUS</b>
ushbury Drive	Donalda Club	1960	Private Club
redit Union	Latvian Canadian Cultural Centre	1960	Cultural Centre
3 Wynford Drive	Japanese Canadian Cultural Centre	1963	Cultural Centre
3 Lawrence Ave. E.	North York Public Libraries	1963	Library
wards Gardens	Metro Toronto Parks	1964	Shelter in Park
wards Gardens	Metro Toronto Parks	1964	Offices
okbanks & Fenside ve	North York Public Libraries	1968	Library
35 Finch Ave. W.	North York Public Libraries	1970	Library
50 Bayview Ave.	Granite Club Ltd.	1972	Private Club
7 Lawrence Ave. E.	Metro Toronto Parks	1974	Classroom, Library
kdale & Allen Expwy.	Toronto Transit Commission	1978	Subway Station
son & Allen Expwy.	Toronto Transit Commission	1978	Subway Station
vrance & Allen wy.	Toronto Transit Commission	1978	Subway Station
ncairn & Allen wy.	Toronto Transit Commission	1978	Subway Station
38 Bathurst St.	Jewish Community Centre	1978	Cultural Centre
Stallerown	Armenian Community Centre	1979	Cultural Centre
38 Bathurst St.	Toronto Jewish Congress	1981	Offices

CATEGORY	PROJECT	ARCHITECT	LOC
Institutional- Religious	The Convent of the Good Shepherd	Gordon S. Adamson	Go
	The Donway United Church	James A. Murray	230
	Lansing United Church	Weir, Cripps & Assoc.	49
	Yorkminster United Church	James A. Murray	430
	Temple Sinai	Harry Kohl	201
	St. Luke's Lutheran Church	Wier & Cripps	320
	St. Louis de France	Mendelow, Keywan & Henry Fleiss	141
	B'Nai Israel Beth David Synagogue	Irving Grossman	55
	Hebrew Men of England Synagogue	Harry Kohl	Bat
	Temple Emanuel	Irving Grossman	201
	Sharrei Tefillah	Irving Grossman	Nep
	Temple Sinai School	Martin Mendelow	Wil
	Parkwoods United Church		Par
	Northminster Baptist Church	Wallace Sherriff	172
	Clanton Park Synagogue		11



Temple Emanuel on Old Colony Road was designed by Irving Grossman.

<b>LOCATION</b>	<b>OWNER</b>	<b>DATE</b>	<b>STATUS</b>
Good Shepherd Court	The Convent of the Good Shepherd	1956	Convent
10 The Donway West	The United Church of Canada	1956	Church
Bogert	Lansing United Church	1956	Church
100 Yonge Street	Yorkminster United Church	1956	Church
Wilson Avenue	Temple Sinai	1957	Synagogue
103 Bayview	St. Luke's Lutheran Church	1959	Church
15 Don Mills Road	St. Luke's Lutheran Church	1959	Church
Yeomans Blvd.	B'nai Israel Beth David Synagogue	1959	Synagogue
Bathurst and Viewpoint	Hebrew Men of England Synagogue	1962	Synagogue
1 Old Colony Road	Temple Emanuel	1963	Synagogue
1 Neptune Drive at Bathurst	Sharrei Tefillah	1963	Synagogue
1500 Wilson Avenue	Temple Sinai	1964	Jewish School
Parkwoods & York Mills	Parkwoods United Church	1964	Church
125 Finch Avenue West	Northminster Baptist Church	1968	Church
Lowesmoor Ave	Clanton Park Synagogue		Synagogue



St Louie di France designed by Mendelow, Keywan and Henry Fleiss on Don Mills Road.

CATEGORY	PROJECT	ARCHITECT	LOC
Institutional- Medical	Defence Research Medical Laboratories	Gordon S. Adamson	1133 West
	Ontario Crippled Children's Centre	Stanford Wilson	350
	North York Medical Arts Building	Jerome Markson	133 East
	North York General Hospital	Deacon, Arnett, Murray & Rankin	400
	York-Finch General Hospital	Bregman & Hamman	211
	Leslie Street Professional Building	Harvey Cowan	430
	Baycrest Terrace & Wagman Centre Branson Hospital	Boigon & Armstrong	55 A 555



The North York Medical Arts Building on Avenue was designed by

<b>LOCATION</b>	<b>OWNER</b>	<b>DATE</b>	<b>STATUS</b>
3 Sheppard Avenue East	Defence Research Medical Laboratories	1956	Research Lab
Rumsey Road	The Hugh MacMillan Medical Centre	1962	Medical Centre
3 Sheppard Avenue East	Olympia and York Developments	1968	Offices for Hospital
1 Leslie Street	North York General Hospital	1968	Hospital
1 Finch Avenue West.	York-Finch General Hospital	1970	Hospital
0 Leslie Street		1971	Medical Centre
Ameer Avenue	Baycrest Centre for Geriatric Care	1976	Geriatric Centre
Finch Avenue West	Branson Hospital		Hospital



Arts Building on Sheppard  
by Jerome Markson.

CATEGORY	PROJECT	ARCHITECT	LOCATION
Housing- Multi-Dwelling	Flemingdon Park	Irving Grossman	Flemingdon Park
	Don Mills	Various Architects	Don Mills Lawrence
	Park Royal	Jack Klein & Henry Sears	Park Royal
	South Hills Village	James A. Murray & Henry Fleiss	Barclay Milliken
	Greenbelt Heights Village	Belcourt and Blair	Heights
	Whitburn Apartments	Jerome Markson, Jack Klein & Sears	Whitburn
	Don Valley Woods Phase I	Jack Klein & Henry Sears	Don Valley Woods
	The Cloisters of the Don	James A. Murray & Henry Fleiss	Ross
	Clintwood Court	Henry Fleiss	Victoria Park
	Flemingdon Park Apartments		103
	The Four Thousand	John Daniels & Wilfred Shulman	4000
	Oakdale Manor	Jack Klein & Henry Sears	226
	Yorkwoods Village	Jack Klein & Henry Sears	Janet
	Exbury Apartments	Uno Prii	Janet
	Park Willow		York
	Wycliff Hill	Lipson & Daskin	Shaughnessy
	Edgely in the Village	Irving Grossman	Edgely Avenue
	Citadel Village	Tampold & Wells	Valley
	Parkway Forest		32-
	Don Valley Woods Phase II	Jack Klein & Henry Sears	Valley
Haven Brook Garden Homes	Henry Fleiss	Haven Brook	
Bedford Glen	Annau Architect	Avenue Lawrence	

<b>CATION</b>	<b>OWNER</b>	<b>DATE</b>	<b>STATUS</b>
Kingston & Don Valley		1950's	Housing Complex
Surrounding Don Mills & Lawrence	E.P. Taylor	1952-9	Community Housing
Don Valley Road at Don Mills Road	York Condominium Corp. 180	1957	Housing Complex
Don Valley Drive off Greenbelt		1958	Housing Complex
Don Valley Cres.	Sydney Sears Real Estate	1961	Housing Complex
Don Valley Woods Road	The Rubin Corporation	1961	Housing Complex
Don Valley and Underhill	Donwood Terrace Developments	1962	Housing Complex
Don Valley Park & Clintwood	Cadillac Corporation	1962	Housing Complex
Don Valley St. Denis Drive	Webb & Knapp Ltd.	1962	Apartments
Don Valley 10 Yonge St.		1962	Apartments
Don Valley 15 Jane St.	The Rubin Corporation	1962	Housing Complex
Don Valley 16 St. & Yorkwoods Gate	The Rubin Corporation	1964	Housing Complex
Don Valley 17 St. at Exbury	A. Schiff	1965	Apartments
Don Valley 18 St. at Ellerslie	Cadillac Development Corporation	1966	Apartments
Don Valley 19 Waghnessy Blvd.	Wycliff Property Management	1967	Apartments
Don Valley 20 Gely Park, Cliffwood Avenue	C.M.H.C.	1967	Housing Complex
Don Valley 21 Wey Woods Drive	Revenue Properties Co.	1967	Housing Complex
Don Valley 22 50 Forest Manor Road	Mr. Wolfgang	1967	Housing Complex
Don Valley 23 Wey Woods Road	The Rubin Corporation	1967	Housing Complex
Don Valley 24 Venbrook Blvd.	Riverbank Developments	1969	Housing Complex
Don Valley 25 Avenue Road South of Lawrence	Cadillac Fairview Corporation	1976	Housing Complex

CATEGORY	PROJECT	ARCHITECT	LOC
Housing-Private Residence	John C. Parkin House	John C. Parkin	75
	Sawchuck Residence		15
	167 Valley Road	Jerome Markson	16
	89 The Bridle Path	Peter Dickinson	89
	The Betel House	Irving Grossman	33
	12 Plateau Crescent	James A. Murray	12
	18 Ballyronan Road	James A. Murray	18
	54 Broadleaf Road	Norman R. Stone	54
	The Goldman House	Jack Klein & Henry Sears	54
	19 York Ridge Road	Gardener & Napier Simpson Jr.	19
	Hillard Residence	Earle C. Morgan	
	35 Country Lane	John B. Parkin Assoc.	35
	Fogel House	Irving Grossman	10
	78 The Bridle Path	Brook and Banz	78
	32 Saintfield Avenue	Jerome Markson	32
	Cohl Residence	Jack Klein & Henry Sears	18
	Green Residence	Jack Klein & Henry Sears	16
	Karp Residence	Jack Klein & Henry Sears	17
	Elliott Residence	Howard D. Chapman	16
	Critchley Waring Residence	George Eber	12
	53 Montessor Drive	Jerome Markson	53
	33 Denver Crescent	Edward Ross	33
	J. Posluns House	Jerome Markson	23
	W. Posluns House	Jerome Markson	63
	The Thomson House	Allward and Gouinlock	
	17 Forest Wood Road	Jerome Markson	17
	J.M. MacDonald Residence	J.M. MacDonald	63
	Biller Residence	John Parkin	H
	The Hamilton House	Hamilton/Ridgley/Bennett	2

LOCATION	OWNER	DATE	PRESENT STATUS
5 The Bridle Path	N/A	1953	Destroyed
55 Munro Blvd.	Sunil Jagasia	1954	Private Residence
67 Valley Road	Maria Miklas	1955	Private Residence
9 The Bridle Path	Burle Yolles	1957	Private Residence
8 York Downs Drive	Ruth Betel	1957	Private Residence
2 Plateau Crescent	Jack Carr	1958	Private Residence
8 Ballyronan Road	Kim Chang Ho	1958	Private Residence
4 Broadleaf Road	N/A	1958	Destroyed
4 Blueforest Drive	Michael Steele	1959	Private Residence
9 York Ridge Drive	Corporate Growth		Private Residence
	Mr. F.L. Hillard		Private Residence
5 Country Lane	Mr. Brigham		Private Residence
00 Southeringham Drive	N/A	1960	Destroyed
3 The Bridle Path	Leslie Dan	1961	Private Residence
2 Saintfield Road	Jules Kofman	1961	Private Residence
3 Bitterroot Road	Peter David Carmichael	1961	Private Residence
5 Bitterroot Road	Miriam Green	1961	Private Residence
7 Beaver Valley Road	Arthur Gryfe	1961	Private Residence
5 Doon Road	Constantin Voudoris		Private Residence
2 Eastview Crescent	Arnhold Hauk	1962	Private Residence
3 Montessor Drive	Elizabeth Giblow	1962	Private Residence
3 Denver Crescent	Roy Stevenson	1964	Private Residence
3 Parklane Circle	Nancy Posluns	1964	Private Residence
3 The Bridle Path	Wilfred Posluns	1967	Private Residence
	Ascensia Charitable Foundation	1967	Seniors Housing
7 Forest Wood Road	Daniel Shiff	1970	Private Residence
5 Laurentide Drive	Rein Luus	1972	Private Residence
igh Point Road	Fred Biller	1973	Private Residence
Hedgewood Road	Dorothy Hamilton	1974	Private Residence

PRIVATE RESIDENCE



## APPENDIX A

## CRITERIA

A project must satisfy several of the following conditions to be considered modernist.

### PHILOSOPHY

#### 1. Does the project represent the philosophy of the modern movement?

- Modernism was a Utopian vision of a new aesthetic that would embrace the
- Modern age of speed and technology would abandon the traditional
- The International style was to bring the world together with a universal
- Progress and technology were to bring liberation from the banality of
- Modernism was to constantly replace the old and pathological with the
- Modern space was to be filled with light and fresh air to promote health

### DESIGN

#### 2. Does the design of the project reflect the most salient characteristics of the modern movement?

- Pure, simple geometries, clean lines
- Buildings must appear fresh and immaculate
- Sense of visual weightlessness by suspending volumes on pilotis
- Pure Modernistic styling included flat roofs, unadorned finishes, etc.
- Modular design to facilitate ease of erection and fabrication
- Devoid of decoration which was deemed to deaden the pure geometry
- Interior and exterior become ambiguous with the opening up of ground
- Emphasis on volume rather than mass
- Use of the free plan, strip windows, pilotis, roof gardens
- Symmetry is avoided to relieve static composition
- The form of a building should be designed to reflect and reveal its

### MATERIALS

#### 3. Is the material palette treated in a distinctively modern way?

- Use of synthetic materials, such as concrete, glass, steel
- Emphasis on intrinsic beauty of materials themselves
- The plasticity of reinforced concrete makes any building form possible
- Colour is not decorative, but expressive of material

considered a significant Modernist project.

movement?

enhance the arts, architecture, and lifestyles of the machine age  
renewal forms of the past to forge a brave, new future  
universal design aesthetic  
improvement of daily life  
embrace the new and innovative  
health and vitality

characteristics of the Modern aesthetic?

extensive use of glazing  
elegantly machined details and the latest equipment

asymmetry of form  
open ground plan and the extensive use of glazing

function

possible

THE SIGNIFICANT MODERNIST ARCHITECTURE

## CONSTRUCTION

### 4. Is the structure of the project particularly innovative or representative of the period?

- The expression of elements that are structurally necessary
- Standardization and mass production to produce efficient and economical construction
- Exterior walls are not load bearing, becoming merely a skin to clad the structure
- Machine-like precision

## ALTERATIONS

### 5. Does the project retain its most salient design features, or has it been significantly altered from its original design?

- Little or no alterations have been made to the original structure
- Alterations to the project were made as necessary to preserve the original structure
- Alterations maintain the project's architectural integrity

## ARCHITECT

### 6. Was the project designed by an important and influential architect or architectural firm?

- The architect attained acclaim on an international, national or local level
- The architect wrote significant essays or manifestos on Modernist architecture
- Body of work produced is a comprehensive cross-section of Modernist architecture

## HISTORIC SIGNIFICANCE

### 7. Has the project contributed to the historical development of the area or the city?

- Illustrates broad patterns of cultural, social, political, military or economic history
- The building contributes to the identity of North York and/or its landscape
- Association of the building to a particular event or person that was significant in the history of the area or the city

**representative of Modern technology of construction?**

onomical buildings  
d envelope of building

**or have alterations been sensitive to the original intentions of the**

e structure

**itect who made a significant contribution to the Modern Movement?**

al level  
m  
ern design

**North York?**

onomic status of the community or country  
andscape  
s instrumental in North York's history

**THE SIGNIFICANT MODERNIST ARCHITECTURE**

## **INFLUENCE**

**8. Has the project influenced the development of architecture locally?**

- The project set a precedent in the genre inspiring other projects
- The quality and craftsmanship of the project created a standard for others

## **AWARDS**

**9. Has the project received recognition through publication or awards?**

- The project's design, craftsmanship, or handling of site issues has been widely recognized
- The project has been published extensively in architectural journals or magazines

## **CONTEXT**

**10. Does the project contribute to community identity?**

- The project's architectural features, massing, landscaping, or siting contribute to the identity of the neighbourhood
- The project is considered a landmark in the eyes of the community

locally, nationally, or internationally?

or future development

awards?

has received significant awards in the architectural community  
als, or books

ng enhances the character of the surrounding street, or

ty

THE SIGNIFICANT MODERNIST ARCHITECTURE



## APPENDIX B

**TIME PERIOD**  
**PHILOSOPHY**  
**DESIGN FEATURES**

- 1880-1920
- Decorative forms were considered extraneous
- Classical style stripped of ornament
- Flat roofs, horizontal massing
- Extensive use of glazing, often wrapping around
- Streamlined forms, curved bays, circular towers
- Horizontals emphasized by metal stripes
- Asymmetry in smaller projects, monumental symmetry
- Polished steel, frosted glass, glossy black Bakelite
- Adolf Loos, Otto Wagner, Petrus Berlage, Peter Behrens
- Cincinnati Union Station by Fellheimer and Wagner
- Hilversum Town Hall by W.M. Dudok (1924-28)
- Gemeente Museum, Netherlands by Petrus Berlage
- The Toronto Dominion Bank Yonge and Gerrard
- Railway Station, Hamilton by Fellheimer and Wagner
- The Thompson Building, Timmins by H. Sheppard
- Garden Court Apartments, Toronto by Page and Steele

**MATERIALS**  
**LEADERS**  
**INTERNATIONAL**  
**EXAMPLES**

**ONTARIO**  
**EXAMPLES**



Garden Court Apartments by Page + Steele along Bayview Avenue demonstrate the streamline forms of Moderne Architecture.

---

and unnecessary additions

and corners  
s, rounded corners

symmetry in large scale projects and institutional buildings

elite, glass blocks, neon tube lighting, stucco

er Behrens, W.M. Dudok

agner

)  
erlage (1935)

rd Branch, Toronto by John M. Lyle (1929)

agner (1931-33)

ard and G. Masson (1939)

nd Steele (1939-42)



This house on 170 Strathern near Bathurst and Eglinton features characteristic rounded corners and stucco cladding.

## TIME PERIOD

- International- 1900-50's
- Canada- 1940's-1960's

## PHILOSOPHY

- The Modern Architectural Movement was born
- Utopian vision of the world united with a common technology
- Propagandist in nature, the machine-like aesthetic and functional environment
- Denial of traditional forms to forge a new architectural revolution

## DESIGN FEATURES

- Modernism encouraged perpetual disintegration
- Design solutions for architectural issues often
- Uninterrupted surface volumes
- Non-load bearing walls and internalized structure
- Flat or angled roof lines
- Long horizontal strip windows with simple multiple face of buildings
- Use of standard modular units
- Sense of visual weightlessness with the use of
- Buildings often raised above the site on a platform
- Single unobstructed clear spans with unitary volumes
- Volumes wrapped in textureless, unarticulated

## MATERIALS

- Inherent beauty of materials emphasized rather than
- Unadorned, white stucco, concrete, glass, steel
- Standardization and pre-fabrication facilitated

## LEADERS

## INTERNATIONAL EXAMPLES

- Mies van der Rohe, Adolf Loos, Walter Gropius
- The Bauhaus, Dessau by Walter Gropius (1926)
- Weissenhoff Seidlung Exhibition, Stuttgart by van der
- Taut, Oud etc. (1927)
- Villa Savoie, Poissy by Le Corbusier (1931)
- ITT Crown Hall, Chicago by Mies Van der Rohe
- Bank of Nova Scotia and Bank of Montreal by

## NORTH YORK EXAMPLES



The Toronto Dominion Centre on Bay Street designed by Mies van der Rohe and Parkin exemplifies the International Style refinement and sparsity.

out of a rapidly changing social and cultural climate  
on design aesthetic that celebrated progress and

chitecture was to bring social and moral salvation with a pure, rational

ectural language that would reflect the era of the industrial

on and renewal

disregarded context by continuously reapplying formulaic elements

ure

ions set flush with cladding; windows often placed toward the outside

f pilotis and extensive glazing

orm

volumes

skin

er than surface decoration

el

ease of erection and efficiency

s, Behrens, Neutra

6)

various artists including Le Corbusier, Mies Van der Rohe, Behrens,

e (1950-6)

John B. Parkin (1957)



Bank of Montreal is a North York example of the International Style.

**TIME PERIOD**

- America 1910-1930

**PHILOSOPHY**

- Prairie style was brought to Canada in 1910's b

**DESIGN FEATURES**

- Style developed by Frank Lloyd Wright to reflect

- Low, horizontal proportions

- Flat or gently pitched roofs with deep overhangs

- Rectangular windows with mullions forming geometric

- Porches and terraces often extending into the streets

- Abstract cubist massing

- Forms reminiscent of Meso-American architecture

**MATERIALS**

- Emphasis on natural materials recalling the Arts and Crafts

- Narrow bricks produce a horizontal datum

- Frequently stained glass windows with geometric patterns

**LEADERS**

- Frank Lloyd Wright

**INTERNATIONAL**

- Robie House, Chicago by Frank Lloyd Wright

**EXAMPLE****ONTARIO EXAMPLE**

- Horticulture Building, Ottawa by Francis Sullivan

---

by Francis Sullivan who studied with Frank Lloyd Wright  
to reflect the flat character of the American Midwest landscape

is  
geometric patterns  
surrounding gardens

ture  
Arts and Crafts movement

geometric motifs provide restrained decorative elements

Wright (1914)

## TIME PERIOD

- First established 1910-1925

- Neo-Expressionism 1960-70's

## PHILOSOPHY

- Expressionism, the individual creation of forms, universal treatment of form

- Utopian visions that were to enhance the psych

- The newest construction technologies were pushed by bizarre imaginations concrete

- Architectural language often escapist, visionary

## DESIGN FEATURES

- Dramatic sculptural form; highly expressive roof

- Expressive building forms were to act as poetic

- Use of paraboloid, saddle-shaped or mushroom

## MATERIALS

- Contrasting materials to emphasize form

- extensive use of reinforced concrete to make pl

## LEADERS

- Alvar Aalto, Pier Luigi Nervi, Eero Saarinen, Ha

## INTERNATIONAL

- Grosses Schauspielhaus, Berlin by Hans Poelz

## EXAMPLES

- Einstein Tower, Potsdam by Erich Mendelsohn

- The Baker House Dormitory, Cambridge by Alva

- Exhibition Hall, Turin by Nervi (1948-50)

- John F. Kennedy Airport, New York by Eero Sa

## ONTARIO EXAMPLES

- Toronto City Hall, Toronto by Viljo Revell

- BCE Place, Toronto by Santiago Calatrava

## NORTH YORK

- Yorkdale Subway Station

## EXAMPLE



Renowned for its sculptural steel forms, Santiago Calatrava's BCE Place spans the void between various buildings on Bay Street.



The Toronto City Hall building, designed by Viljo Revell, is a landmark known by its

was the counterpart of International Style which encouraged the

ological and spiritual quality of life

hed to the limits in their attempt to make their most unique and

or festive

f structure

metaphors

n-shaped forms to span vast distances

astic forms that could assume any shape

ns Poelzig, Bruno Taut

ig (1919)

(1921)

ar Aalto (1946-9)

arinen (1956-62)



by Viljo Revell &  
ome a civic  
expressive forms.



The Yorkdale Subway Station is a  
Significant North York example of  
Expressionism.

**TIME PERIOD  
PHILOSOPHY**

- 1950's-1970's
- In 1923, Le Corbusier wrote: "The business of materials."

**DESIGN FEATURES**

- This style was meant to be a 'brutal' affront to the increasing in severity as the previous one became
- Desire for expressive and truthful articulation of
- Distinctive sculptural form with large scale elements
- Robust monumentality, thickly cast elements
- Overpowering and often over designed exterior of contrasting materials

**MATERIALS**

- Mechanical, plumbing and electrical ducts some
- Extensive use of textured concrete (beton brut)
- Steel and glass were also employed severely in

**LEADERS  
INTERNATIONAL  
EXAMPLES**

- Le Corbusier, Paul Rudolph, James Stirling
- Art and Architecture Building at Yale University
- Unite D'Habitation, Marseilles by Le Corbusier
- Engineering School, University of Lancaster, England

**NORTH YORK  
EXAMPLES**

- Petrie Sciences, York University Campus by Adam Osborne
- Vanier College, York University Campus by Adam Osborne
- North York Board of Education, Mathers and Harcourt



The heavily textured concrete and bold forms of the Scott Library on York University Campus is indicative of the Brutalist Style.

of Architecture is to establish emotional relationships by means of brutal

o traditionalism, an ever evolving feature of Modernism, each new style  
me accepted

i structural and mechanical elements

ments and cubist massing

boldly connected

ors further dramatized by scored or corroded surfaces and juxtaposition

etimes placed on the exterior of the building

) created by rough formwork

n High-Tech Brutalism

, New Haven by Paul Rudolph (1958-62)

(1946-52)

ngland by James Stirling (1959-63)

amson, Parkin, Shore and Moffat (1968)

amson, Parkin, Shore and Moffat (1967)

aldenby (1970)



York University Campus offers a wealth of examples of Brutalism  
seen here in Petrie Sciences Building

**TIME PERIOD  
PHILOSOPHY**

- 1960's-1970's
- Indeterminate use and optimum flexibility with
- Taken to extreme scales by employing the most

**DESIGN FEATURES**

- Massive supporting frame that would permit int
- Exposed services often brilliantly coloured (du
- Use of latest technology to produce vast scale
- Due to massive scale and disregard for contex
- Designed for regions to whole cities or institutio
- Terraced concrete forms are frequent

**MATERIALS**

- Aggressively naked concrete
- Diagonal space frames to span vast distances

**LEADERS  
INTERNATIONAL  
EXAMPLES**

- Le Corbusier, Louis Kahn, Richard Rogers, Re
- Salk Institute, La Jolla by Louis Kahn (1965)
- Chandigarh, India by Le Corbusier (1951-6)
- Pompidou Centre by Richard Rogers and Renz

**CANADIAN EXAMPLE  
NORTH YORK  
EXAMPLE**

- Simon Fraser University, Vancouver by Arthur
- Scott Library, York University Campus by Adar



The Brutalist and Megastructures styles were similar occurring at the same time period. The Scott Library on York University Campus is a building that combines both styles.

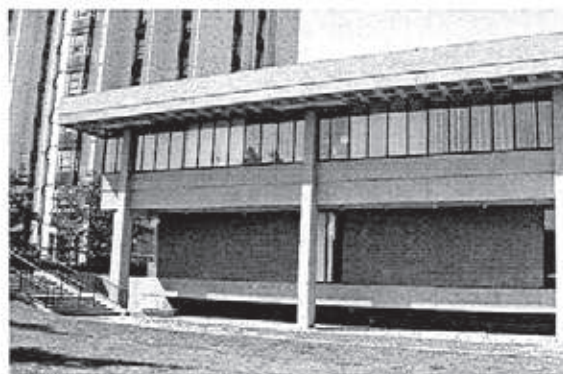
regard to program  
most advanced building techniques  
internal flexibility and easy modifications  
(ducts, pipes, wires)  
and complex structure  
In short, some building forms are unassimilable  
for traditional communities like universities or corporate centres

Enzo Piano

Enzo Piano (1972-6)

Richard Erickson (1963)

Richard Nixon, Parkin, Shore and Moffat (1970)



Vanier College also on York University Campus is an example of the Megastructures style.

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**TIME PERIOD**

- Early experiments with high-rise buildings were

**PHILOSOPHY**

- Manhattanism (1920-1960)-Structural exhibition

**DESIGN FEATURES**

- With increasing land prices in the downtown core
- Invention of the elevator, steel structural members in buildings

**MATERIALS**

- Glazed curtain walls appear to be stretched taut

**LEADERS**

- Wind-swept plaza often reserved for ground level

**INTERNATIONAL**

- Concrete elevator and service core with office space

**EXAMPLES**

- Facades are ordered primarily by window openings

**ONTARIO EXAMPLES**

- Variations usually focus on treatment of the curtain wall

- Later integrations of atriums and galleries create new spaces

- Use of concrete or steel columns with transparent glass

- Skyscrapers radically altered construction techniques

- Louis Sullivan, Mies Van der Rohe, Skidmore,

- The Auditorium Building, Chicago by Adler and

- McGraw-Hill Building, New York by Raymond

- John Hancock Centre, Chicago by Skidmore,

- Toronto Dominion Centre, Toronto by Mies Van



The TD Tower in Toronto formed a precedent for many later skyscrapers.

...e conducted in Chicago (1885-1910)  
...nism led architects to build higher  
...ore, architects maximized floor area by building multiple storeys  
...mbers and fire protection technologies allowed architects to design taller

...ut in front of steel structure

...vel spaces

...space around perimeter

...hings

...rtain wall

...ted a more sociable, light filled interior environment

...rent or opaque curtain walls suspended from framework

...nology as well as elevation treatment

...wings and Merrill, Daniel Burnham

...d Sullivan (1889)

...Hood (1929)

...wings and Merrill (1965)

...n der Rohe (1963)



## **PHILOSOPHY**

- A distinctly regional aesthetic that accommodates local culture, as a reaction to the International style and nature, art and science, humans and their environment

## **DESIGN FEATURES**

- Canadian architecture arose out of realistic and practical concerns
- The blending of vernacular with modern styling and language

## **LEADERS INTERNATIONAL EXAMPLES**

- Symbolism and decorative forms relate to local culture
- Canadian manner of dealing with issues: collectivism
- Alvar Aalto, Arthur Erickson, Frank Lloyd Wright
- Villa Mairea, Finland by Alvar Aalto (1939)
- Gamble House, Pasadena by Greene and Greene
- Falling Water, Pennsylvania by Frank Lloyd Wright
- Smith House, Vancouver by Arthur Erickson (1966)
- Civic Garden Centre and Pavilion by Raymond Charles Unwin

## **NORTH YORK EXAMPLE**



tes specific characteristics of the landscape and  
e which denied particularities of place and severed ties between culture  
environment

l practical handling of design problems  
and technology in an attempt to create a distinct regional

l climate and culture

ctive concern, creative compromise and standards set by consensus  
nt

ene (1908)

right (1936-8)

964)

l Moriyama (1964)

The Civic Garden Centre uses a vernacular language  
that has been adapted for Canadian climate and culture.