Section G.7:
Westin Harbour Castle Hotel Cultural Heritage Evaluation Report

Note: This appendix refers to Area B as 'the western portion of Segment 2', a reflection of previous project nomenclature.

Cultural Heritage Evaluation Report

1 Harbour Square

Toronto, Ontario

Final Report

Prepared for:

Arup
121 Bloor Street East Suite 900
Toronto ON M4W 3M5
T 416-515-0915

Archaeological Services Inc. File: 22CH-071

November 2023

Executive Summary

Archaeological Services Inc. was contracted by Arup on behalf of Waterfront Toronto to conduct a Cultural Heritage Evaluation Report (C.H.E.R.) for the property at 1 Harbour Square in Toronto, Ontario. The C.H.E.R. is being undertaken as part of the Waterfront East Light Rail Transit Project. This transit project falls under the Transit Project Assessment Process (T.P.A.P.) under *Ontario Regulation 231/08 – Transit Projects and Metrolinx Undertakings*. The property consists of a hotel comprised of two concrete high-rise towers constructed in 1975. The property was identified in the Cultural Heritage Report for the Waterfront East Light Rail Transit Project (ASI, 2022) and a preliminary impact assessment indicated that it would be subject to direct adverse impacts due to the relocation of the driveway entrance and associated building alterations, and therefore a C.H.E.R. was recommended to determine the cultural heritage value or interest of the property.

This report includes an evaluation of the cultural heritage value of the property as determined by the criteria in Ontario Regulation 9/06 of the *Ontario Heritage Act*. This evaluation determined that the property at 1 Harbour Square on its own does not meet the criteria outlined in Ontario Regulation 9/06. Therefore, it does not retain cultural heritage value or interest in and of itself. It is possible that the Harbour Square development as a whole, and including the subject property, may retain cultural heritage value or interest, but the research and analysis required to determine this are beyond the scope of this report.

The following recommendations are proposed:

1. This final report should be submitted to heritage planning staff at the City of Toronto and the Ministry of Citizenship and Multiculturalism for their information.

Report Accessibility Features

This report has been formatted to meet the Information and Communications Standards under the *Accessibility for Ontarians with Disabilities Act*, 2005 (A.O.D.A.). Features of this report which enhance accessibility include: headings, font size and colour, alternative text provided for images, and the use of periods within acronyms. Given this is a technical report, there may be instances where additional accommodation is required in order for readers to access the report's information. If additional accommodation is required, please contact Annie Veilleux, Manager of the Cultural Heritage Division at Archaeological Services Inc., by email at aveilleux@asiheritage.ca or by phone 416-966-1069 ext. 255.

Project Personnel

- **Senior Project Manager**: Kristina Martens, B.A., Dipl. Heritage Conservation, Senior Cultural Heritage Specialist, Assistant Manager - Cultural Heritage Division
- **Project Coordinator:** Jessica Bisson, B.F.A. (Hon.), Dipl. Heritage Conservation, Cultural Heritage Technician, Project Administrator – Cultural Heritage Division
- **Project Manager**: Laura Wickett, B.A. (Hon), Dip. Heritage Conservation, Cultural Heritage Specialist, Project Manager - Cultural Heritage Division
- **Field Review**: Laura Wickett
- **Report Production**: Laura Wickett, Kristina Martens
- **Graphics Production**: Robin Latour B.A., M.Phil., Archaeologist, Geomatics Specialist - Operations Division
- **Report Reviewer(s)**: Rebecca Sciarra, M.A., C.A.H.P., Partner, Director - Cultural Heritage Division and Annie Veilleux, M.A. C.A.H.P., Senior Cultural Heritage Specialist, Manager - Cultural Heritage Division

For further information on the Qualified Persons involved in this report, see Appendix A.

Glossary

Built Heritage Resource (B.H.R.)
Definition: "…a building, structure, monument, installation or any manufactured remnant that contributes to a property's cultural heritage value or interest as identified by a community, including an Indigenous community. built heritage resources are located on property that may be designated under Parts IV or V of the *Ontario Heritage Act*, or that may be included on local, provincial, federal and/or international registers" (Ministry of Municipal Affairs and Housing, 2020, p. 41).

Cultural Heritage Landscape (C.H.L.)
Definition: "…a defined geographical area that may have been modified by human activity and is identified as having cultural heritage value or interest by a community, including an Indigenous community. The area may include features such as buildings, structures, spaces, views, archaeological sites or natural elements that are valued together for their interrelationship, meaning or association. Cultural heritage landscapes may be properties that have been determined to have cultural heritage value or interest under the *Ontario Heritage Act*, or have been included on federal and/or international registers, and/or protected through official plan, zoning by-law, or other land use planning mechanisms" (Ministry of Municipal Affairs and Housing, 2020, p. 42).

Significant
Definition: With regard to cultural heritage and archaeology resources, significant means "resources that have been determined to have cultural heritage value or interest. Processes and criteria for determining cultural heritage value or interest are established by the Province under the authority of the *Ontario Heritage Act.* While some significant resources may already be identified and inventoried by official sources, the significance of others can only be determined after evaluation" (Ministry of Municipal Affairs and Housing, 2020, p. 51).

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1.0 Introduction

Archaeological Services Inc. was contracted by Arup on behalf of Waterfront Toronto to conduct a Cultural Heritage Evaluation Report (C.H.E.R.) for the property at 1 Harbour Square in Toronto, Ontario (Figure 1). The C.H.E.R. is being undertaken as part of the Waterfront East Light Rail Transit Project. This transit project falls under the Transit Project Assessment Process (T.P.A.P.) under *Ontario Regulation 231/08 – Transit Projects and Metrolinx Undertakings*. The property consists of a hotel comprised of two concrete high-rise towers completed in 1975. The property was identified in the *Cultural Heritage Report for the Waterfront East Light Rail Transit Project* (ASI, 2022) and a preliminary impact assessment indicated that it would be subject to direct adverse impacts due to the relocation of the driveway entrance and associated building alterations, and therefore a C.H.E.R. was recommended to determine the cultural heritage value or interest of the property.

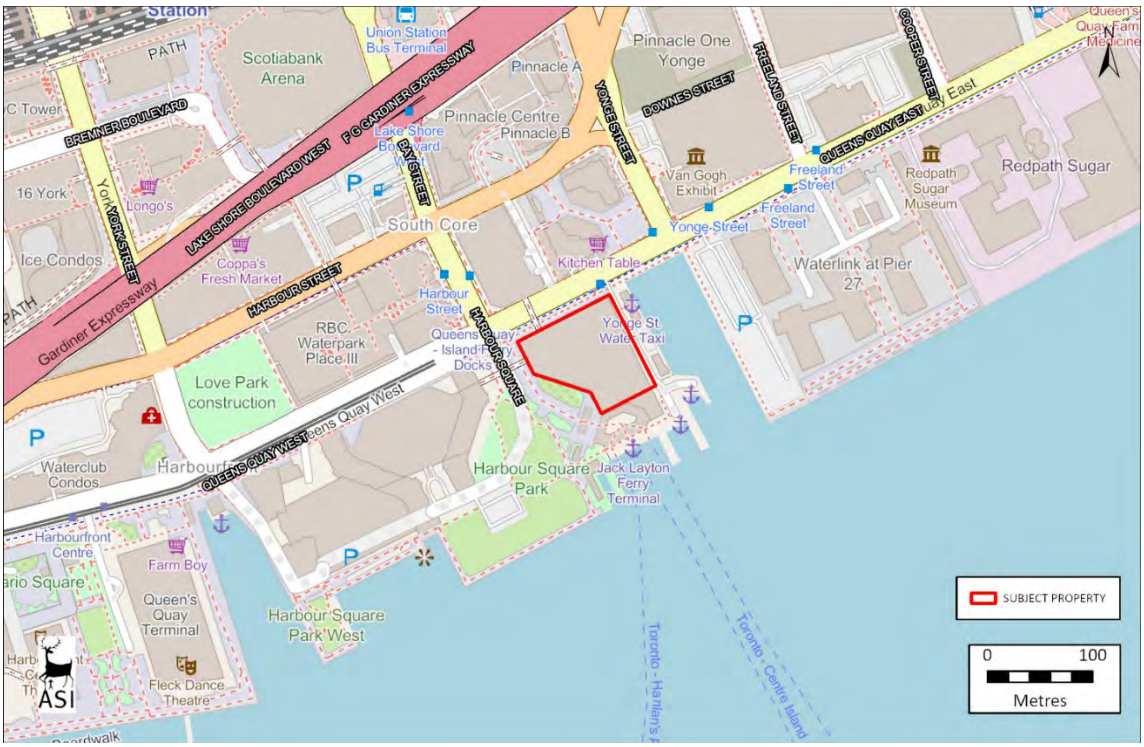

Figure 1: Location of the subject property at 1 Harbour Square. Base map: (c) Open Street Map contributors, Creative Commons n.d.

1.1 Project Overview

The Waterfront East Light Rail Transit Project involves the provision of new and improved infrastructure to operate additional streetcar services to the East Bayfront area and into the Lower Don Lands. The proposed project runs from Union Station south along Bay Street to Queens Quay, and east along Queens Quay to the Distillery Loop and south on Cherry Street to the future Villiers Loop, all located in the City of Toronto. The project footprint considered for this report includes the western portion of Segment 2, from Bay Street in the west to the future Street A east of Parliament Street in the east.

1.2 Legislation and Policy Context

The analysis used throughout the cultural heritage evaluation process addresses built heritage resources and cultural heritage landscapes under various pieces of legislation and their supporting guidelines. These policies form the broad context which frame this assessment, and are included as relevant to this undertaking based on professional opinion and with regard for best practices:

- *Environmental Assessment Act* (Environmental Assessment Act, R.S.O. c. E.18, 1990) including *O. Reg. 231/08: Transit Projects and Metrolinx Undertakings*;
- *Provincial Policy Statement* (Ministry of Municipal Affairs and Housing, 2020);
- *Ontario Heritage Act* (Ontario Heritage Act, R.S.O. c. O.18, 1990 [as Amended in 2022], 1990);
- *Ontario Heritage Tool Kit* (Ministry of Culture, 2006);

1.3 Approach to Cultural Heritage Evaluation Reports

The scope of a C.H.E.R. is guided by the *Standards and Guidelines for the Conservation of Provincial Heritage Properties: Heritage Identification and Evaluation Process* (Ministry of Tourism, Culture and Sport, 2014), and the City of

Toronto's *Terms of Reference for Cultural Heritage Evaluation Reports* (City of Toronto Planning & Development, n.d.).

This report will include:

- A general description of the history of the subject property as well as detailed historical summaries of property ownership and building development;
- Historical mapping and photographs;
- A description of the built heritage resource that is under evaluation in this report;
- Representative photographs of the exterior and interior of the building; and
- A cultural heritage evaluation guided by the *Ontario Heritage Act* criteria

Using background information and data collected during the site visits, the property is evaluated using criteria contained within *Ontario Regulation 9/06*. The criteria requires a full understanding, given the resources available, of the history, design and associations of all cultural heritage resources of the property. The criteria contained within *Ontario Regulation 9/06* requires a consideration of the local community context.

2.0 Community Engagement

The following section outlines the community consultation that was undertaken to gather and review information about the subject property.

2.1 Relevant Agencies/Stakeholders Engaged and/or Consulted

The following stakeholders were contacted with inquiries regarding the heritage status and for information concerning the subject property and any additional adjacent built heritage resources or cultural heritage landscapes:

- Neil MacKay, Assistant Heritage Planner, City of Toronto (email correspondence 1, 2, and 16, June 2023). A request was made to discuss the property with City Staff. A response from the City confirmed that the property is not listed or designated and indicated that Heritage Planning staff did not have any information related to the property and did not have any comments to provide regarding the property.
- Toronto and East York Community Preservation Panel (email correspondence 14 August, 2023). A request for comment on the property was sent. A response was not received by the time of final report submission.

2.2 Public Consultation

The final report will go to public review through the 30-day review following the Transit Project Assessment Period.

2.3 Agency Review

The draft report was submitted for review and comment to the Heritage Preservation Services at the City of Toronto on September 5, 2023 and to the Ministry of Citizenship and Multiculturalism on October 11, 2023. Heritage Planning staff at the City of Toronto reviewed the draft report and Neil MacKay, Assistant Planner at the City noted via email response on October 10, 2023 that the City agreed with the report's conclusions and had no additional comments on the draft report. The Ministry of Citizenship and Multiculturalism reviewed the draft report and Dan Minkin, Heritage Planner at the Ministry noted via email response on November 3, 2023 that the report meets the requirements, guidance and standards of the TPAP and best practice guidance prepared by the Ministry. The Ministry had no additional comments on the draft report.

The final report will be submitted to the City of Toronto and the Ministry of Citizenship and Multiculturalism for their information.

3.0 Description of the Property

The following section provides a description of the subject property.

3.1 Property Owner

The subject property is owned by:

Barney River Investments Limited
Bay Adelaide Centre, 22 Adelaide Street West, Suite 3910
Toronto, Ontario M5H 4E3
(416) 620-7200

Contact: Matthew Cornell, Vice President of Asset Management and Investments
mcornell@bril.com

3.2 Existing Conditions

The subject property is located on the south side of Queens Quay West, east of the foot of Bay Street, in the City of Toronto. The property contains a hotel completed in 1975, comprised of a five-storey concrete podium and two twin concrete 35-storey towers.

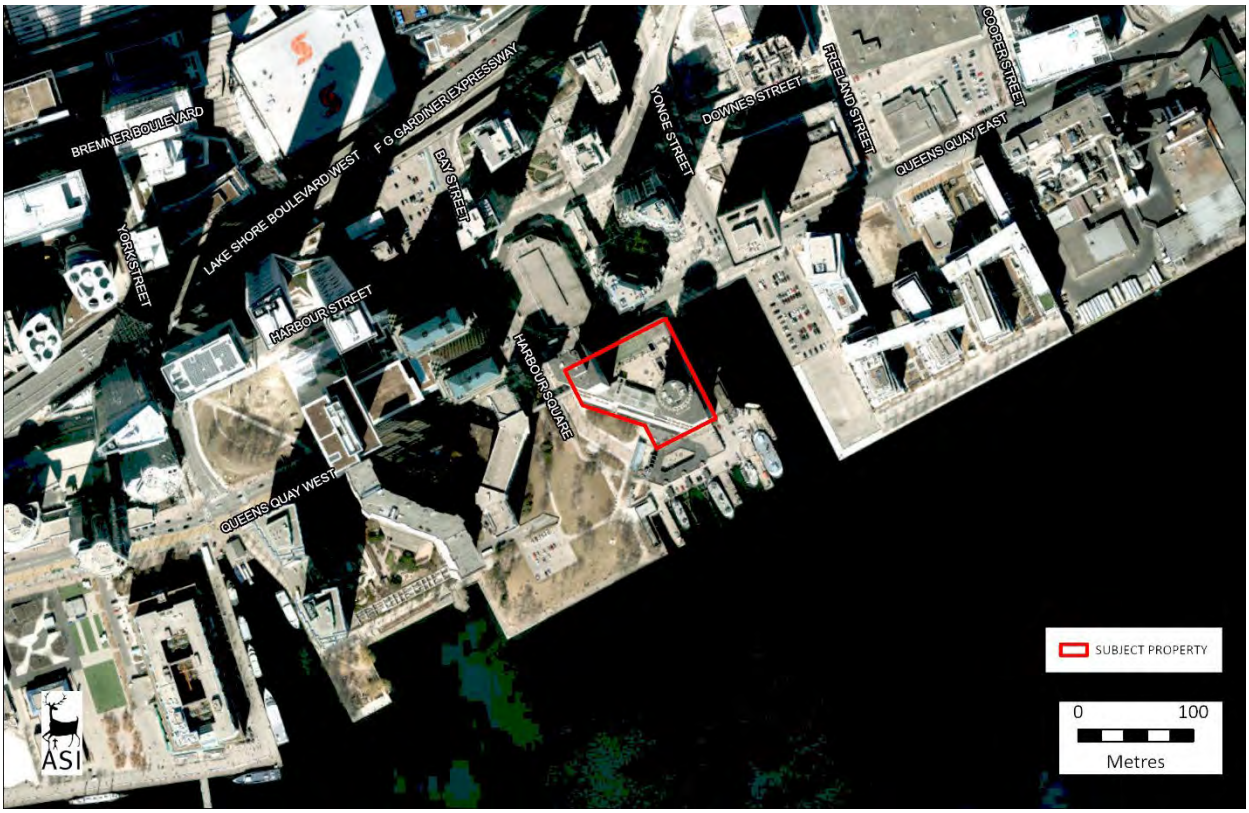

Figure 2: Aerial image of the subject property at 1 Harbour Square (Google Maps)

3.3 Heritage Recognitions

The subject property does not have any previous heritage recognition.

3.4 Adjacent Lands

The subject property is not adjacent to any known or potential heritage properties.

4.0 Research

This section provides: the results of primary and secondary research; a discussion of historical or associative value; a discussion of physical and design value; a discussion of contextual value; and results of comparative analysis.

4.1 List of Key Sources and Site Visit Information

The following section describes the sources consulted and research activities undertaken for this report.

4.1.1 Key Sources

Background historical research, which includes consulting primary and secondary source documents, photos, and historic mapping, was undertaken to identify early settlement patterns and broad agents or themes of change in the subject property. In addition, historical research was undertaken through the following libraries and archives to build upon information gleaned from other primary and secondary materials:

- City of Toronto Archives
- Archives of Ontario
- Toronto Reference Library

Available federal, provincial, and municipal heritage inventories and databases were also consulted to obtain information about the property. These included:

- The *Ontario Heritage Act Register* (Ontario Heritage Trust, n.d.b);
- The *Places of Worship Inventory* (Ontario Heritage Trust, n.d.c);
- The inventory of Ontario Heritage Trust easements (Ontario Heritage Trust, n.d.a);
- The Ontario Heritage Trust's *Ontario Heritage Plaque Guide*: an online, searchable database of Ontario Heritage Plaques (Ontario Heritage Trust, n.d.d);
- Parks Canada's *Directory of Federal Heritage Designations*, an on-line database that identifies National Historic Sites, National Historic Events, National Historic People, Heritage Railway Stations, Federal Heritage Buildings, and Heritage Lighthouses (Parks Canada, n.d.b); and
- Parks Canada's *Historic Places* website, an on-line register that provides information on historic places recognized for their heritage value at all government levels (Parks Canada, n.d.a).

4.1.2 Site Visit

A site visit to the subject property was conducted on July 6, 2023 by Laura Wickett of Archaeological Services Inc. The site visit included photographic documentation of the exterior of the subject property and publicly accessible areas of the interior of the subject property. Guest rooms in the towers were not accessed. Permission to enter was granted by the property owner to allow Archaeological Services Inc. to access the property and to view all exterior elevations of the structure as well as the publicly accessible areas of the building interior.

4.2 Discussion of Historical or Associative Value

Historically, the property was located on part of Block 16 in the City of Toronto. It is now located at 1 Harbour Square.

4.2.1 Summary of Early Indigenous History in Southern Ontario

Southern Ontario has been occupied by human populations since the retreat of the Laurentide glacier approximately 13,000 years ago, or 11,000 Before the Common Era (B.C.E.) (Ferris, 2013).[1] During the Paleo period (c. 11,000 B.C.E. to 9,000 B.C.E.), groups tended to be small, nomadic, and non-stratified. The population relied on hunting, fishing, and gathering for sustenance, though their lives went far beyond subsistence strategies to include cultural practices including but not limited to art and astronomy. Fluted points, beaked scrapers, and gravers are among the most important artifacts to have been found at various sites throughout southern Ontario, and particularly along the shorelines of former glacial lakes. Given the low regional population levels at this time, evidence concerning Paleo period groups is very limited (Ellis & Deller, 1990).

Moving into the Archaic period (c. 9,000 B.C.E. to 1,000 B.C.E.), many of the same roles and responsibilities continued as they had for millennia, with groups generally remaining small, nomadic, and non-hierarchical. The seasons dictated the size of groups (with a general tendency to congregate in the spring/summer and disperse in the fall/winter), as well as their various sustenance activities, including fishing, foraging, trapping, and food storage and preparation. There were extensive trade networks which involved the exchange of both raw materials and finished objects such as polished or ground stone tools, beads, and notched or stemmed projectile points. Furthermore, mortuary ceremonialism was evident, meaning that there were burial practices and traditions associated with a group member's death (Ellis et al., 2009; Ellis & Deller, 1990).

The Woodland period (c. 1,000 B.C.E. to 1600 C.E.) saw several trends and aspects of life remain consistent with previous generations. Among the more notable changes, however, was the introduction of pottery, the establishment of larger

[1] While many types of information can inform the precontact settlement of Ontario, such as oral traditions and histories, this summary provides information drawn from archaeological research conducted in southern Ontario over the last century.

occupations and territorial settlements, incipient horticulture, more stratified societies, and more elaborate burials. Later in this period, settlement patterns, foods, and the socio-political system continued to change. A major shift to agriculture occurred in some regions, and the ability to grow vegetables and legumes such as corn, beans, and squash ensured long-term settlement occupation and less dependence upon hunting and fishing. This development contributed to population growth as well as the emergence of permanent villages and special purpose sites supporting those villages. Furthermore, the socio-political system shifted from one which was strongly kinship based to one that involved tribal differentiation as well as political alliances across and between regions (Birch et al., 2021; Dodd et al., 1990; Ellis & Deller, 1990; Williamson, 1990).

The arrival of European trade goods in the sixteenth century, Europeans themselves in the seventeenth century, and increasing settlement efforts in the eighteenth century all significantly impacted traditional ways of life in Southern Ontario. Over time, war and disease contributed to death, dispersion, and displacement of many Indigenous peoples across the region. The Euro-Canadian population grew in both numbers and power through the eighteenth and nineteenth centuries and treaties between colonial administrators and First Nations representatives began to be negotiated.

Treaty 13, The Toronto Purchase

Since the subject property is built on lakefill within Lake Ontario, it was not part of a negotiated treaty. However, it may now be considered to be part of Treaty 13 territory (the Toronto Purchase).

At the end of the eighteenth century, the British Crown wished to connect the Cataraqui (present-day Kingston) and the Niagara settlements and mandated Sir John Johnson to acquire the tract of land north of Lake Ontario between the Trent and Etobicoke Rivers (Surtees, 1984). In September 1787, 626 people gathered at the head of the Bay of Quinte while 391 converged to Toronto. Johnson and his subordinate in the Indian Department, Colonel John Butler, reported to the

Colonial administration that they had reached an agreement with the Mississaugas but failed to keep good records of their meeting (Surtees, 1984). Different interpretations exist regarding the extent of the lands agreed upon during these meetings. A deed, signed by Chiefs Wabikane, Neace and Pakquan of the Mississauga of the Credit First Nations, John Collins, Louis Kotte, and Nathaniel Lines, is believed to refer to the 1787 Quinte Carrying Place meeting. However, the descriptions of the land were left blank and the names of the Chiefs were inscribed on three separate pieces of paper that have been annexed later to the deed (Fullerton & Mississaugas of the Credit First Nation, 2015; Surtees, 1984). It is also unclear if the £2,000 worth of goods, including guns, ammunitions and tobacco received by the Mississaugas were intended as land payments or as gifts for their support to Britain (Fullerton & Mississaugas of the Credit First Nation, 2015; Surtees, 1984).

In the summer of 1788, Lord Dorchester, Sir John Johnson and Colonel John Butler distributed the goods promised to the First Nations. They further negotiated with the Mississauga Chiefs the northern limit of the lands discussed the previous year (Surtees, 1984). No deed of these negotiations exists. The Mississaugas recall that the depth of the land corresponds to as far back as a gunshot can be heard (therefore the name of "Gunshot Treaty") or 10 miles. In contrast, letters from the Crown representatives refer to Rice Lake and Lake Simcoe, located respectively at 13 miles and 48 miles north of Lake Ontario, as the northern boundaries (Fullerton & Mississaugas of the Credit First Nation, 2015).

Despite all the inconsistencies with the 1787 and 1788 negotiations, the land north of Lake Ontario was surveyed and sold to settlers. In the following decade, Lieutenant Governors Simcoe and Russell sought clarifications from Indigenous leaders, without success (Surtees, 1984).

In 1805, the Crown, as represented by William Claus, Deputy Superintendent of Indian Affairs approached the Mississaugas of the Credit with the intent of identifying the land in question and formally purchasing it from the Mississaugas. The formal deed of surrender confirming the Toronto purchase was drawn up and executed on August 1, 1805. In addition to confirming the 1787 transaction made

with Sir John Johnson, the deed included a detailed legal description of the boundaries of the surrendered parcel, which comprised some 250,880 acres (101,528 ha.) of land delineated to the west by the Etobicoke Creek and forming a rectangular parcel of about 28 miles north-south by 14 miles east-west (Crown-Indigenous Relations and Northern Affairs, 2016). Present-day cities within these lands include Etobicoke, Toronto, North York and Vaughan (Mississaugas of the Credit First Nation, 2017). In payment for these lands, the Mississaugas of the Credit First Nation received 10 shillings and were allowed continued use of Etobicoke Creek for fishing (Crown-Indigenous Relations and Northern Affairs, 2016). However, the revised boundaries of the 1805 purchase appeared to be much larger than was originally described and the Mississaugas of the Credit were never informed by the Crown that there was any question about the validity of the 1787 purchase.

Due to the inconsistencies between the 1787 and 1805 treaties and the fact that the Crown did not disclose to the Mississaugas in 1805 that the previous treaty was invalid, this treaty was subject to a specifics claims process in 1998 – ultimately leading to a $145,000,000 settlement in 2010 between the Federal government and the Mississaugas of the Credit First Nation (Mississaugas of the Credit First Nation, 2017).

4.2.2 Township of York

The first Europeans to arrive in the area were transient merchants and traders from France and England, who followed existing transit routes established by Indigenous peoples and set up trading posts at strategic locations along the well-traveled river routes. All of these occupations occurred at sites that afforded both natural landfalls and convenient access, by means of the various waterways and overland trails, into the hinterlands. Early transportation routes followed existing Indigenous trails, both along the shorelines of major lakes and adjacent to various creeks and rivers (Archaeological Services Inc., 2006). Early European settlements occupied similar locations as Indigenous settlements as they were generally accessible by trail or water routes, and would have been in locations with good soil and suitable topography to ensure adequate drainage.

Between 1784 and 1792, this portion of southern Ontario formed a part of the judicial District of Montreal in the Province of Quebec. Augustus Jones undertook the first township survey for York in 1791, when the base line, corresponding to present day Queen Street, was established (Winearls 1991; Firth 1962). The Township comprised part of the East Riding of the County of York in the Home District, which, between 1792 and 1800, was administered from Niagara. York was planned to be the unofficial capital of Upper Canada in the winter of 1796. However, it was not until February 1798 that it was selected as the "seat of Government on mature deliberation" by the Duke of Portland. On January 1, 1800, the Home District was elevated into a separated administrative district from Niagara. Following the abolition of the districts in 1849, the Home District was succeeded by the United Counties of York, Peel, and Ontario in 1850. Ontario and Peel were elevated to separate county status in 1851-52 (Firth 1962; Armstrong 1985).

4.2.3 City of Toronto

The Town of York and York Township were re-named by Lieutenant-Governor John Graves Simcoe in 1792, either after the County of Yorkshire in England, or as a compliment to Prince Frederick, who was then the Duke of York (Gardiner 1899). The name of the town switched to Toronto when the settlement was elevated to the status of a city in 1834 (Archaeological Services Inc., 2011).

Two surveys for a town plot at Toronto had been made by Gother Mann and Alexander Aitkin as early as 1788. These plans were not used, and a new survey for the Old Town of York was undertaken by Alexander Aitkin in the summer of 1793. This plan consisted of just ten blocks, bounded by George, Adelaide, Parliament and Front streets. By the summer of 1797, the survey of the town had been enlarged and included land as far north as Lot (Queen) Street, and as far west as Peter Street (Winearls 1991; Firth 1962). The areas between Parliament Street and the Don River and from Peter Street to the Humber River were reserved for the use of the Government and the Garrison. Lands north of Queen Street were laid out in 100-acre park lots which were offered to members of the Executive Council and other government officials as compensation for the

expense of having to move to York and sell prior improvements which were made while the government sat at Niagara (Archaeological Services Inc., 2011).

The construction of substantial structures within the Town of York seems to have been slow until after the time of the War of 1812. For instance, a record of the town in 1815 listed only 44 houses in the area bounded by Peter, Front, Jarvis, and Queen streets. This enumeration did not include outbuildings such as barns and stables, nor does it appear to have included any shops or taverns (Robertson, 1914). The architectural development of the town of York appears to have been a rather haphazard affair as late as the mid-nineteenth century, a fact demonstrated by the famous photographic 'Panorama' of 1857 which showed the city as an amalgam of substantial brick and stone structures situated alongside frame and rough cast dwellings, sheds, shops, lumber yards and vacant lots (Archaeological Services Inc., 2011; Dendy, 1993).

East of Yonge Street the same kind of subdividing and house building happened in the park lots eastward to Sherbourne Street but past Moss Park there were mostly small cottage areas. Small cottages were also spreading north of Queen Street from the poorer eastern part of the Old Town into the area later known as Cabbagetown. Overall, however, the city's growth toward the Don River continued to be slower, except for the General Hospital, and the Don Jail, which opened in 1865. Further to the north were the Necropolis and St. James' new cemeteries, and Rosedale, an old Jarvis Family estate, was being planned as a wealthy suburb (Archaeological Services Inc., 2011; Careless, 1984).

In the nineteenth century, many villages surrounded Toronto. However, as the population of the city grew, the need to expand was evident. As such, several villages were annexed to Toronto, including Riverdale, Rosedale, the Annex, Seaton Village and Sunnyside, during the 1880s (Careless, 1984). The evolution of the city continued at an even greater pace through the late nineteenth and early twentieth centuries, with the consolidation of rail systems and the growth of numerous industrial and commercial operations within the city limits and along the rail corridors. Urban planning became more coordinated in the twentieth century, and a move toward more spatial control was made in 1904 with

legislation that controlled non-residential land use in the city. This was soon applied to residential areas, as municipal officials attempted to alleviate certain kinds of congestion and undesirable overlap. The development of internal urban transport also promoted a wider spread community and the establishment of discrete business and residential districts (Careless, 1984).

Economic prosperity and urban opportunity drew people to various parts of the city to live and work. Industrial districts followed the railway lines, and new immigration and more land annexation, including North Toronto and Moore Park in 1912, resulted in strong population growth. The geographic area of the city doubled between 1891 and 1912, and the population grew from 181,000 to 378,000 during the same period. During the 1920s, a dramatic economic boom fueled the construction of new office towers – a total of 14 between 1922 and 1928. Increased automobile use necessitated improvements to local roads and crossings (C. Armstrong, 2014).

Few new buildings were constructed during the 1930's depression, and unemployment remained high until the war economy lifted companies up and out of their downturns. Before the Second World War ended, a post-war reconstruction plan was put together for the city, and this represented the first overall approach to urban planning since Governor Simcoe envisioned plans for York in 1793. Residential lots were divided and subdivided as the city's density increased, new office buildings and manufacturing plants filled in open spaces, and public transportation networks were expanded. With large-scale immigration in the post-war period, Toronto's population continued to grow, as did its place as an economic, social, and cultural hub (Dendy, 1993). Toronto is Ontario's capital city and Canada's largest municipality.

4.2.4 Central Waterfront Precinct

The following description is a summary of the late-nineteenth and twentieth-century development of Toronto's central waterfront provided in the *Waterfront Toronto Archaeological Conservation and Management Strategy* (Archaeological Services Inc., 2008).

The lands within the central waterfront area (those lands south of Lakeshore Boulevard between Bathurst Street and Jarvis Street) were all formed during late-nineteenth and twentieth-century land-making operations. The area was part of the lakefill area designated by the 1912 Harbour Plan, the most distinctive component of which was the railway viaduct extending from Bathurst Street to the Don River, completed in 1929. This earth-filled viaduct provided for the elimination of rail and road crossings. The final campaign of filling which achieved the modern configuration of the central waterfront took place between the 1930s and the 1950s.

Following the basic proposal outlined in the 1912 Harbour Commission Plan, the areas developed in the twentieth century were occupied by a mix of industrial concerns. Expansion of the commercial, industrial and warehousing functions of the waterfront continued through to the 1950s. The most notable of the warehousing and shipping concerns were the Canada Steamship Lines' piers and warehouses on Piers 6-8 between York and Yonge streets, and the marine terminals of the Queen Elizabeth Docks built to the east of Yonge Street (Archaeological Services Inc., 2008).

In the 1960s and 1970s, the focus of Toronto's waterfront began to shift. While industry remained prominent, an emphasis on revitalizing the waterfront to entice residents, tourists, and a greater diversity of employment opportunities emerged. Some of the earliest endeavours were focused on the Queens Quay Terminal and Harbourfront Centre at the foot of Lower Simcoe and York Streets as well as the Harbour Square development at the foot of Bay Street. Other elements of the urban renewal project include mixed-use retail and new parks and cultural institutions. However, revitalization of the entire downtown waterfront was relatively stagnant over the following few decades. In 2001, federal, provincial, and municipal governments together established the Toronto Waterfront Revitalization Corporation (later Waterfront Toronto). Their goal was to supervise all planning and development efforts of the central waterfront, including infrastructure, tourism, transportation, and the environment (Gordon, 2014; The Cultural Landscape Foundation, n.d.; Waterfront Toronto, n.d.).

4.2.5 Harbour Square

The Westin Harbour Castle hotel was conceived and constructed as a component of the Harbour Square development.

A redevelopment proposal for the area south of the Gardiner Expressway, between York Street and Yonge Street, was initiated by Marvo Construction in October 1962. Marvo's initial proposal for the project, called Harbour Square, consisted of apartment buildings, an apartment hotel, an office building, a small shopping centre and a marina (Bowser, 1977). A site plan zoning by-law was approved to allow for the development, but the start on the project was delayed due to problems of financing (City of Toronto Development Department, 1977).

In 1969 the Campeau Corporation purchased the rights of the Harbour Square project from Marvo. At this time, the City of Toronto Planning Board established a new set of objectives for the site and, in 1969, the City, the Toronto Harbour Commission and the Campeau Corporation entered into a new Building Scheme Agreement for the revised Harbour Square project (Figure 3). The Harbour Castle Hotel was conceived and constructed as a component of the Harbour Square development.

The revised agreement covered the development of approximately 25 acres of water and land on both sides of Queens Quay, between Yonge and York Streets (including the subject property), for commercial and residential use, including amenities such as a park, a new ferry terminal and marine fire station. It was "anticipated that the project on completion, will accommodate a population of approximately 10,000 in the 2,500 apartment units, 1.5 million square feet of office space and the hotel [the Westin Harbour Castle]. The basic idea of the development was that it should be a part of a much larger program to bring the City, the public and those who would eventually live and work there, once again in touch with the waterfront" (City of Toronto Development Department, 1977 p. 3).

The project architects were Bregman and Hamann Architects. The first building constructed as part of Harbour Square was the concrete apartment building (now

a condominium) at 33 Harbour Square (Figure 4). Construction on this building began in June 1972 and was completed in June 1974 (Bowser, 1977).

Starting in 1974, the design of the Harbour Square development and Site Plan by-law were reviewed and revised by the Harbour Square Review Committee appointed by City Council, to account for the many changes that had occurred in Toronto and on the waterfront since the signing of the Building Scheme Agreement in 1969. Among other changes, this resulted in the removal of two apartment buildings planned for the water's edge, to be replaced with a public park (Bowser, 1977) (Figure 5).

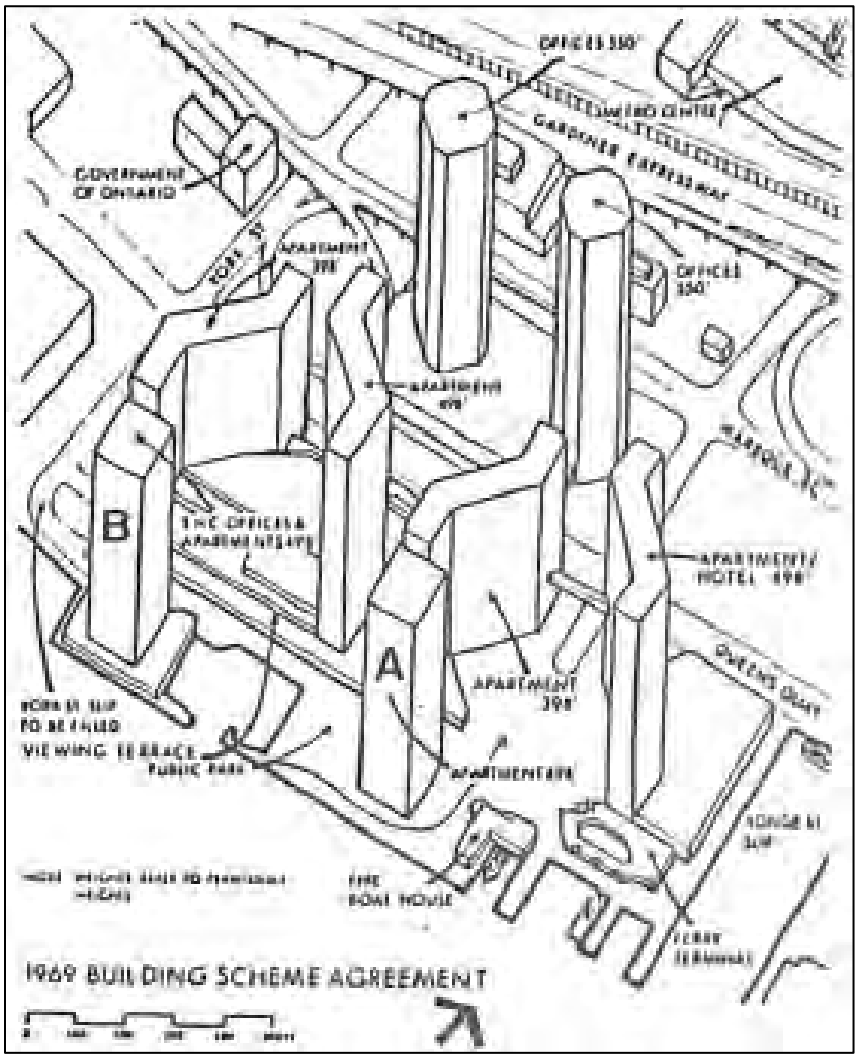

Figure 3: Plan of 1969 proposal for Harbour Square
(Englar Harrington Leonard Ltd., 1978)

Harbour Square

Toronto, Ontario

This mixed-use complex of buildings provides the initial thrust to the planned redevelopment of the Toronto waterfront. The completed project includes apartment buildings, office towers, and a hotel and convention centre. These elements form a dramatic backdrop for a landscaped public park overlooking the harbour and incorporating a wide range of marine-oriented facilities. The project is an excellent example of public and private interests co-operating for the benefit of all.

Figure 4: Page from promotional brochure by Bregman and Hamann Architects showing partially completed Harbour Square development with first apartment building on the left and hotel on the right, 1977 (Moffatt, 2012).

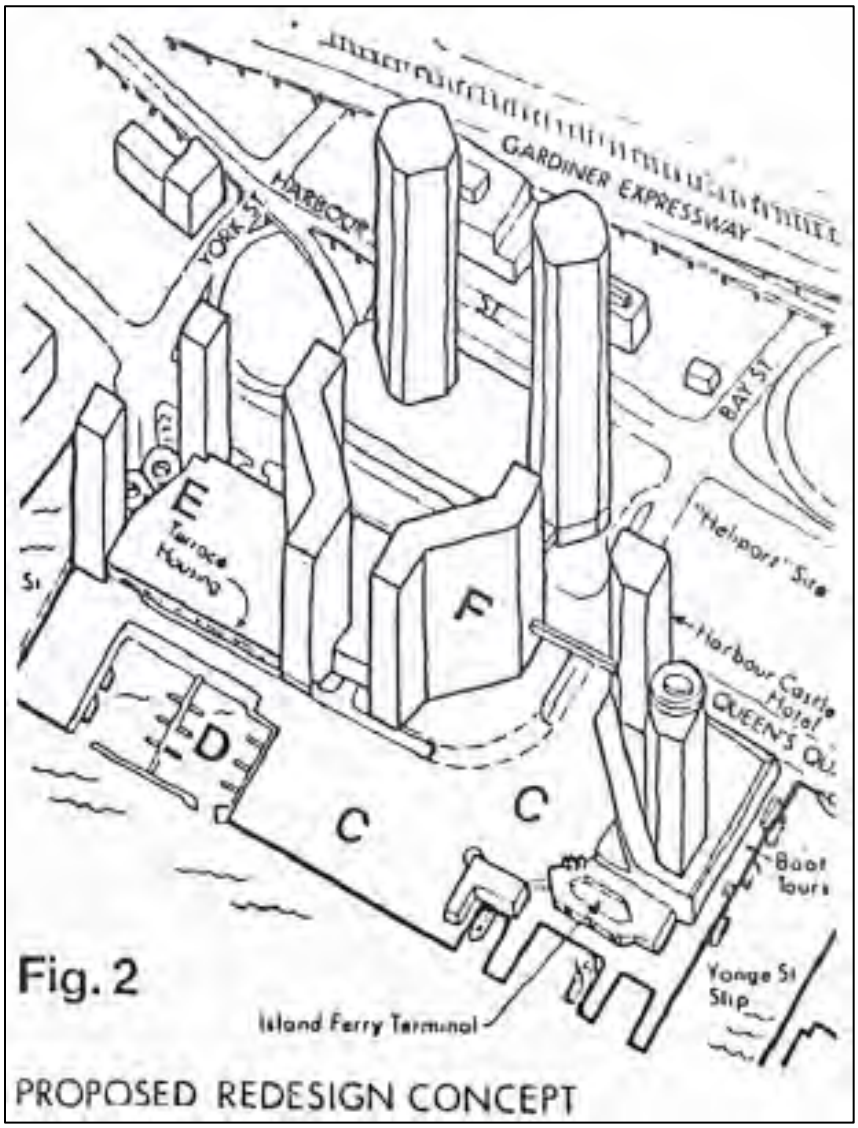

Figure 5: Plan of redesigned Harbour Square
(Englar Harrington Leonard Ltd., 1978)

Figure 6: Aerial photograph with Harbour Square development at centre, 1982 (Vintage Toronto Facebook Page).

Appraisals of the success of the Harbour Square development in the twenty-first century have been mixed. Excerpted below are two examples reflecting the range of discourse around the project by architecture critics and architectural historians:

> "As an element on the Toronto skyline, let alone the lakeshore, it can only be considered a mistake - one, unfortunately, of enormous proportions […] This collection of buildings, on Queens Quay just to the west of Bay St., may be part of the city, but reluctantly. Everything about it, at least from the Queens Quay façade, speaks of hostility. Even the shops and restaurants at street level are set back so far beneath looming concrete arches that entering becomes strangely uncomfortable […] From the lake, things improve marginally and there has been an attempt at landscaping. Though not terribly memorable, it breaks up the monotony of Harbour Square's stained concrete expanses" (Hume, 2002).

> "The first project of a revitalized waterfront, Harbour Square, along with the Westin Harbour Castle, brought residences, retails, tourist attractions and most importantly ample greenspace to a decommissioned industrial harbour. Planned originally to include similar buildings on an adjacent quay, as well as in conjunction with the massive Metro Centre development on the rail lands, these buildings represent the realized portion of an era of ambitious waterfront planning. With a generous garden roof, terrace units that face mature trees at the lake edge, and Brutalist ferry docks providing an escape to Toronto Island, concrete has never looked so green" (McClelland & Stewart, 2007, p. 40).

4.2.6 Historical Chronology and Setting of the Subject Property

The following provides a brief overview of the historical chronology of the subject property, including a historical mapping review. It is based on a variety of primary and secondary source materials, including maps, abstract indexes, and historical photographs.

The subject property is located on what was historically known as part of Block 16, Plan 616E, Metro Toronto. Lands comprising the subject property are the result of lake-filing activities that were complete in the 1950s.

The 1818 Phillpotts Plan of York (Figure 7) depicts the subject property in Toronto Harbour, part of Lake Ontario and south of the Town of York. The 1842 Topographical Plan of the City and Liberties of Toronto in the Province of Ontario (Figure 8) and the 1878 Illustrated Historical Atlas (Figure 9) continue to portray the subject property in Toronto Harbour, as infrastructural development is depicted occurring along Toronto's waterfront.
The 1924 Atlas of the City of Toronto and Vicinity (Figure 10) continues to depict the subject property in Toronto Harbour. To the north, along the Toronto waterfront, are primarily industrial buildings associated with shipping.

In 1927, Canada Steamship Lines Ltd. purchased part of Block 16 from the Toronto Harbour Commissioners for $100,000.00 and also leased part of it (O.L.R.A., n.d.a). A 1932 photograph (Figure 11) shows piers constructed in the general location of the subject property, but the central portion of the property has not yet been filled in.

A circa 1950 aerial photograph (Figure 12) shows that the area of Toronto Harbour containing the subject property has been partially filled. Significant development has occurred on the Toronto waterfront, with much of the former Lake Ontario waters south of the railway corridor infilled. A 1957 aerial photograph shows the land of the subject property filled in (Figure 13).

In 1962, Marvo Construction purchased the Canada Steamship Lines terminal located on part of Block 16 from Canada Steamships Lines Ltd., with plans to initiate the Harbour Square development in the area. Financing problems delayed the project and in 1968, Marvo Construction granted the Campeau Corporation part of Block 16 (City of Toronto Development Department, 1977; O.L.R.A., n.d.b). In 1969 the Campeau Corporation purchased the rights of the Harbour Square project from Marvo (City of Toronto Development Department, 1977). A 1970 postcard shows the future site of the hotel (Figure 14).

Following a redesign of the Harbour Square development, construction of the Harbour Castle Hotel began in March 1973 (and the hotel opened in April 1975 (Bowser, 1977) (Figure 15 and Figure 16). While the project architect for Harbour Square was Bregman and Hamann Architects, the hotel was designed in-house by Campeau Corporation in conjunction with William B. Tabler Associates of New York (Belford, 1972). The structural engineers were Farkas Barron Jablonsky (City of Toronto Development Department, 1977).

The Westin Harbour Castle Convention Centre located at 11 Bay Steet was constructed after the hotel was completed and does not form part of the subject

property. A pedestrian bridge across Queens Quay West was constructed to connect the hotel to the convention centre.

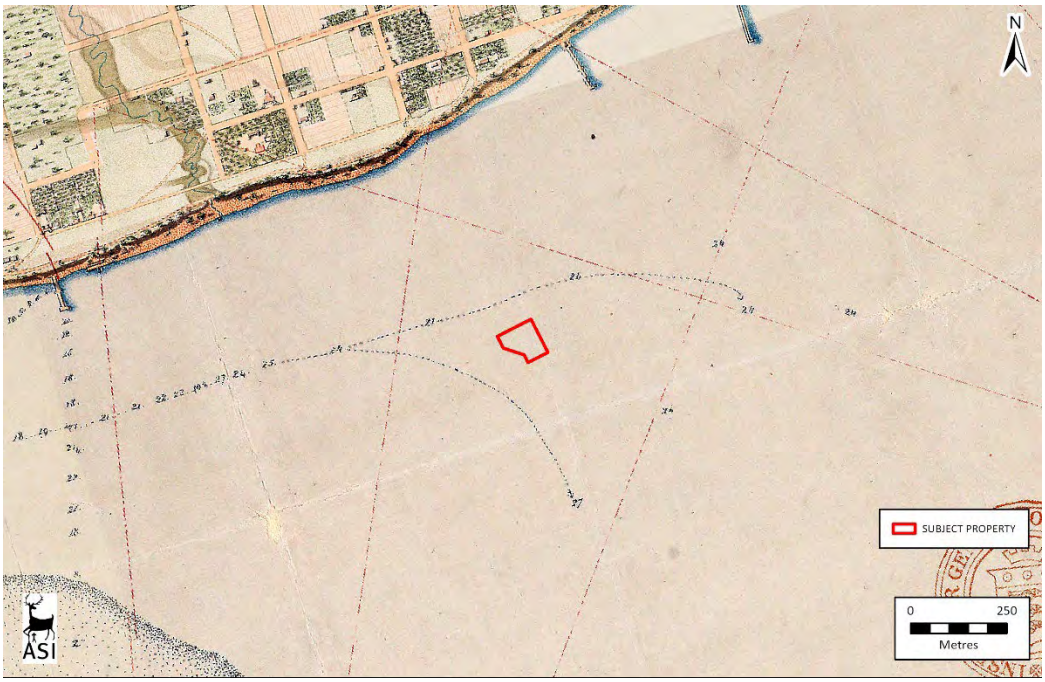

Figure 7: The subject property overlaid on the 1818 Phillpotts Plan of York (Phillpotts, 1818).

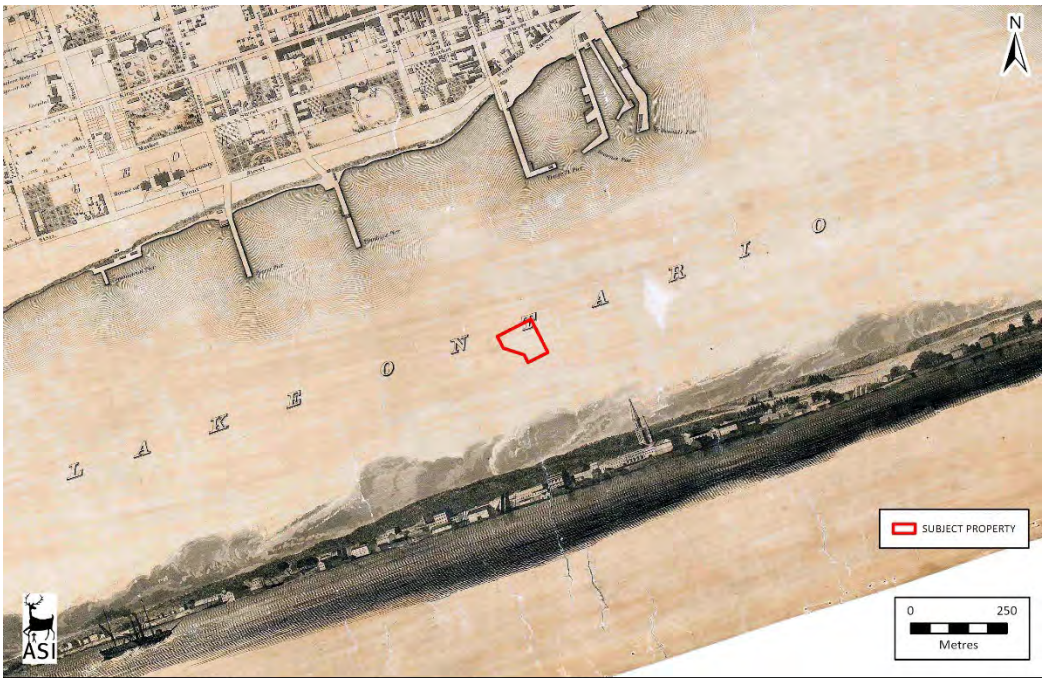

Figure 8: The subject property overlaid on the 1842 Topographical Plan of the City and Liberties of Toronto in the Province of Ontario (Cane, 1842).

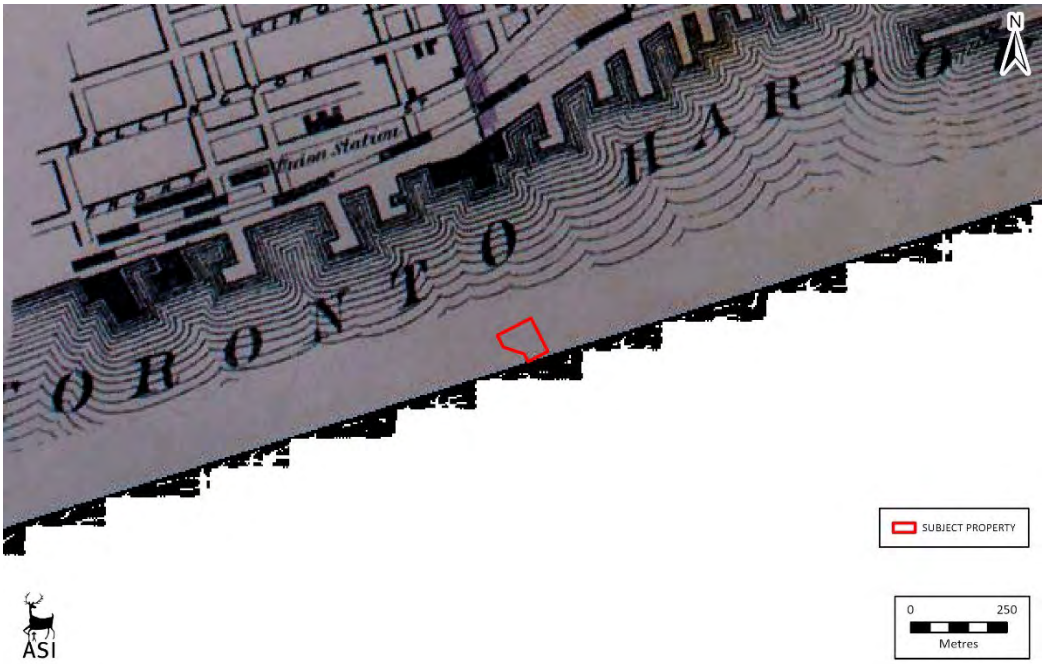

Figure 9: The subject property overlaid on the 1878 Historical Atlas of York County (Miles & Co., 1878).

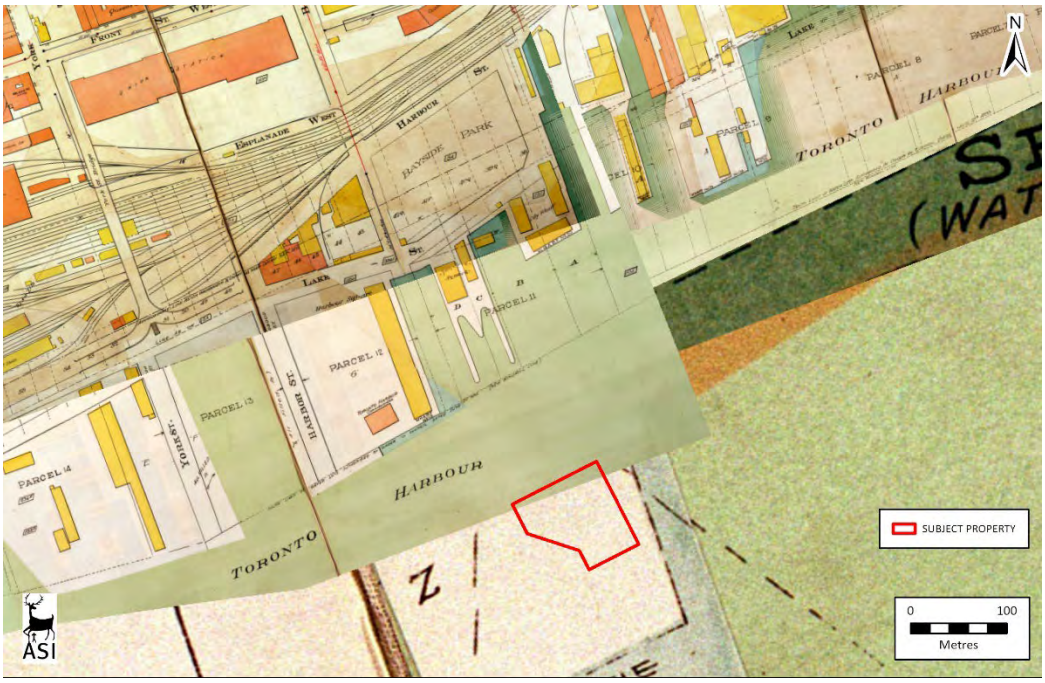

Figure 10: The subject property overlaid on the 1924 Atlas of the City of Toronto and Vicinity (Goad, 1924).

Figure 11: Aerial view of piers occupied by Canada Steamship Lines with location of subject property circled, 1932 (Vintage Toronto Facebook page).

y of Toronto Archives, Fonds 1128, Series 380, Item 366

Figure 12: Aerial view of Toronto with location of subject property circled, circa 1950 (City of Toronto Archives).

Figure 13: The subject property overlaid on a 1957 aerial photograph, showing land fully filled in (City of Toronto Archives).

Figure 14: Postcard showing future site of the Westin Harbour Castle (circled), 1970 (Vintage Toronto Facebook page).

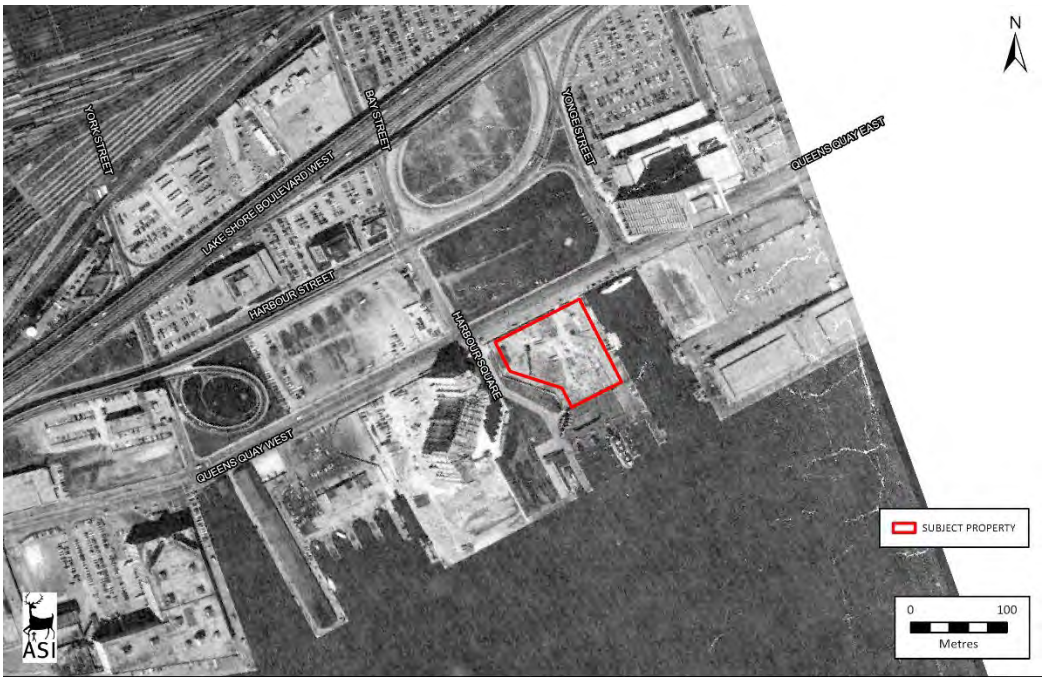

Figure 15: The subject property overlaid on a 1973 aerial photograph (City of Toronto Archives).

Figure 16: Aerial photo showing construction of south hotel tower at right, 1974 (Bob Whalen, Vintage Toronto Facebook page)

Figure 17: Completed hotel as seen from observation gallery of TD tower, 1975 (Vintage Toronto Facebook page, William Mancini).

Figure 18: Circa 1975 Toronto skyline (Vintage Toronto Facebook page).

Figure 19: Aerial view of the waterfront with the complete hotel at centre, 1976 (Vintage Toronto Facebook page, William Mancini).

4.3 Discussion of Physical and Design Value

The following discusses the physical and design value of the subject property. Descriptions and photographs are provided of the exterior of the hotel and publicly accessible areas of the interior of the hotel. Guest rooms in the towers were not accessed during the site visit. All photos were taken by Archaeological Services Inc. in July 2023. An incomplete set of as-built drawings of the hotel were accessed at the Ontario Archives and details of drawings are provided in Appendix B.

4.3.1 Physical Characteristics

Exterior

The hotel consists of a five-storey podium, with twin 35-storey towers (Figure 20). The podium footprint is irregularly shaped and resembles a right-angle triangle with two of the corners chamfered. The towers are located at each of the chamfered corners and the shape of the towers' footprints echoes the podium's footprint (see Figure 2). The podium and towers are clad in precast concrete with exposed aggregate (Figure 21). A total of 977 guest rooms are located in the towers, with a circular restaurant located at the top of the south tower clad in glass windows and metal panels. The circular restaurant originally revolved but has ceased revolving and is now fixed in place.

The hotel entrance is located on the north elevation and fronts onto Queens Quay West (Figure 22). A pedestrian bridge on the second floor connects the podium to the Westin Harbour Conference Centre, located on the north side of Queens Quay. Pedestrian access to the lobby, located on the second floor, is via a set of stairs (Figure 23), while the vehicular entrance has a ramp leading up to the lobby level (Figure 24). The northeast corner of the podium is open to the street at ground level, exposing the vehicular entrance and parking area. Where the podium is not open to the street, it is clad in rectangular concrete panels (Figure 22 and Figure 24). The top edge of the podium is chamfered on the east elevation, with a terrace on the roof (Figure 25).

The southwest elevation of the podium (Figure 26) has a colonnade at ground level supported by concrete slabs. Large windows line the first and second storeys (Figure 27). Above this, the podium's concrete walls slope inward to meet the towers, with expanses of metal windows and (Figure 26). Near the northwest corner, a portion of the podium has curved concrete walls and concrete fins recessed under the first storey (Figure 28).

The portion of the podium's east elevation south of the parking structure has a single narrow band of windows and is clad in concrete panels, with sloping metal panels at the top (Figure 30).

The north and south towers contain the guest rooms and feature repetitive horizontal bands of clear glass windows on each floor, with bands of plain, protruding concrete panels in between each row of windows.

Figure 20: Northeast elevation of hotel, with podium in foreground.

Figure 21: Typical concrete cladding with exposed aggregate.

Figure 22: North elevation of hotel, with walkway to conference centre.

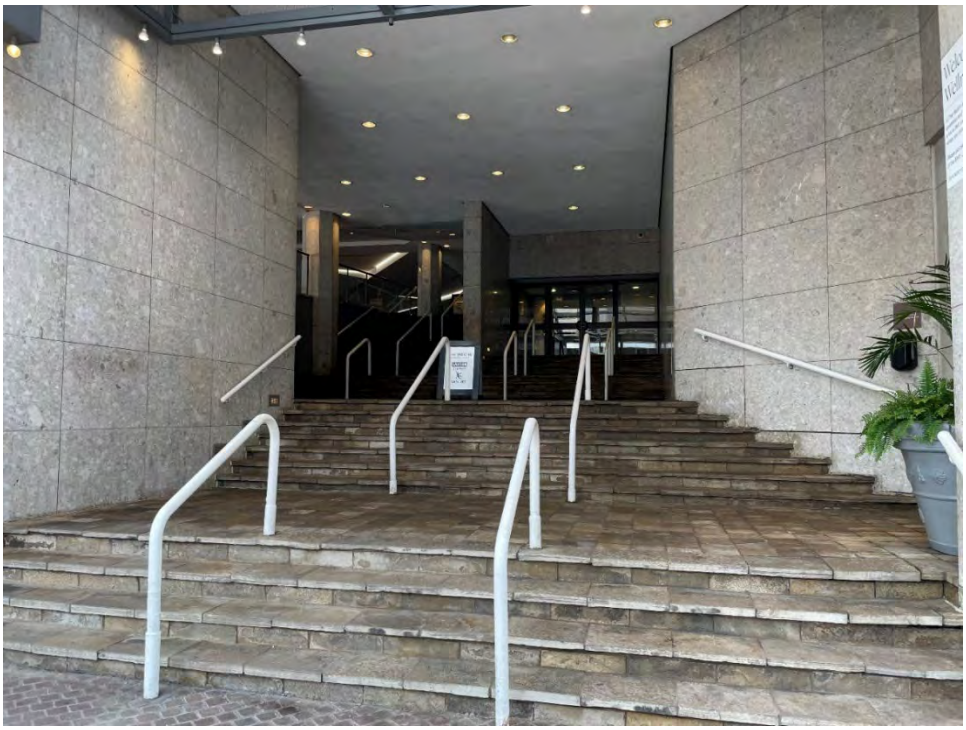

Figure 23: Pedestrian entrance to hotel lobby from Queens Quay.

Figure 24: North elevation of hotel, showing vehicular entrance.

Figure 25: East elevation of hotel.

Figure 26: Southwest elevation of hotel with entrance to ferry terminal in foreground.

Figure 27: Windows and colonnade on southwest elevation of podium.

Figure 28: Curved concrete walls and fins on west elevation of podium.

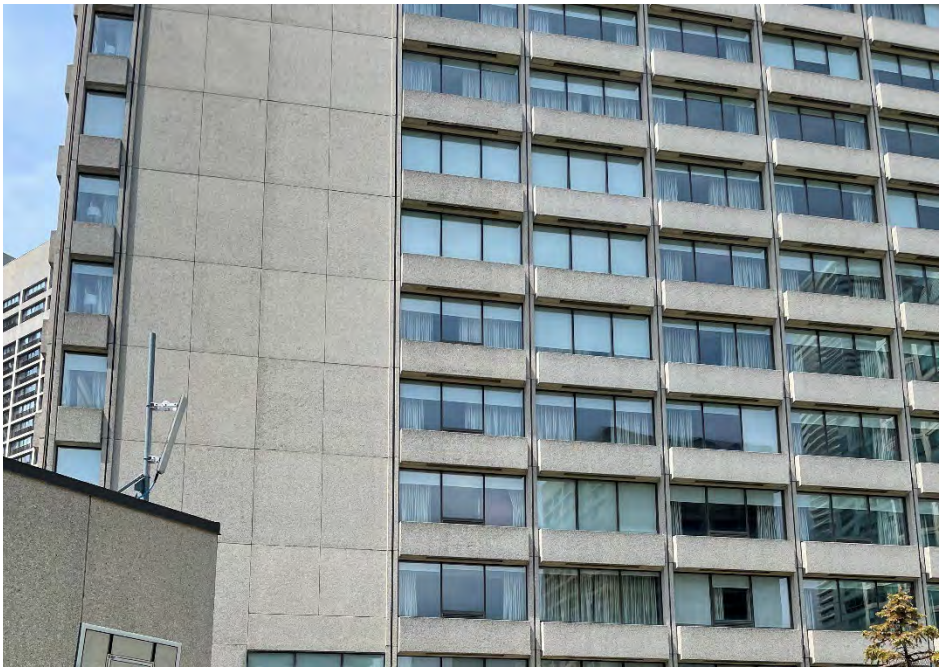

Figure 29: Detail of north tower.

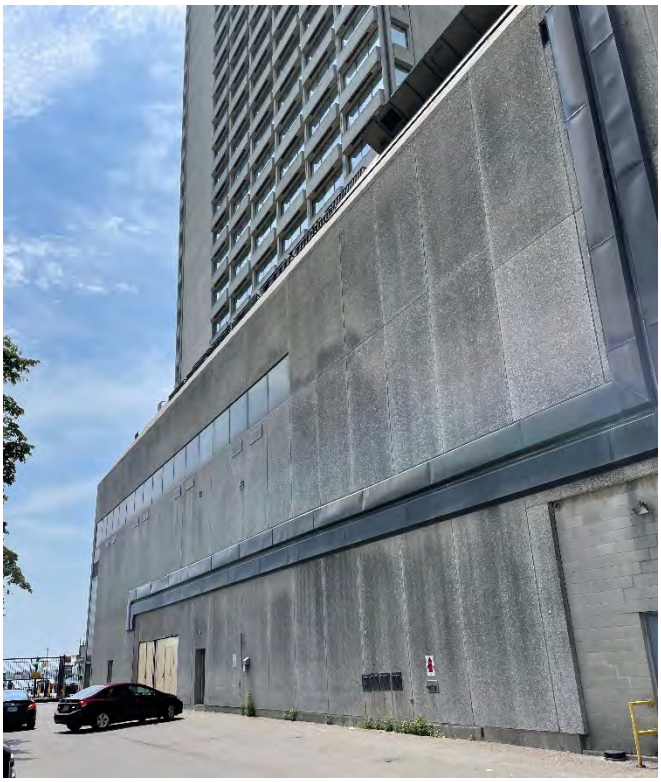

Figure 30: The south end of the podium's east elevation.

Interior - Podium

The podium contains the lobby, parking, pool and fitness amenities, and convention facilities. The interior of the hotel podium has been renovated since construction. The lobby level on the second floor of the podium appears to retain some original Italian marble flooring and pillars, but has more recently installed tile and carpeting over large portions of the floor and more recently added illuminated pillars (Figure 31 and Figure 32). The lobby has a large main hall and contains a check-in area, bar, restaurant and lounge, and several commercial kiosks. A ballroom is also located on the lobby level. The third floor contains convention spaces, including ballrooms and smaller meeting rooms, with a large open concourse area with a sloping wall of windows (Figure 33 and Figure 34). The fifth floor of the podium contains an indoor pool with a sloping wall of windows and fitness amenities (Figure 35) and an outdoor patio (Figure 36). The fourth floor and ground floor of the podium were not accessed during the site visit. The ground floor contains a business centre.

A parking structure forms part of the northeastern corner of the building, with the parking entrance ramp accessed via Queens Quay. Parking occupies portions of the ground floor and second and third floors. The ground-floor parking level is inclined to provide access up to the lobby on the second floor (Figure 36 and Figure 37). It has been renovated since construction and is supported by columns clad in marble and has several skylights. The third-floor parking level features waffle slab concrete slab construction, supported by concrete mushroom columns (Figure 38).

The circular restaurant atop the south tower has been recently renovated and features floor-to-ceiling windows providing a panoramic view of Toronto harbour and downtown Toronto (Figure 39, Figure 40 and Figure 41). Seating is placed in a circle around the perimeter of the restaurant.

Figure 31: View of hotel lobby.

Figure 32: Marble floors and pillars in hotel lobby.

Figure 33: Entrance to conference hall on third floor of podium.

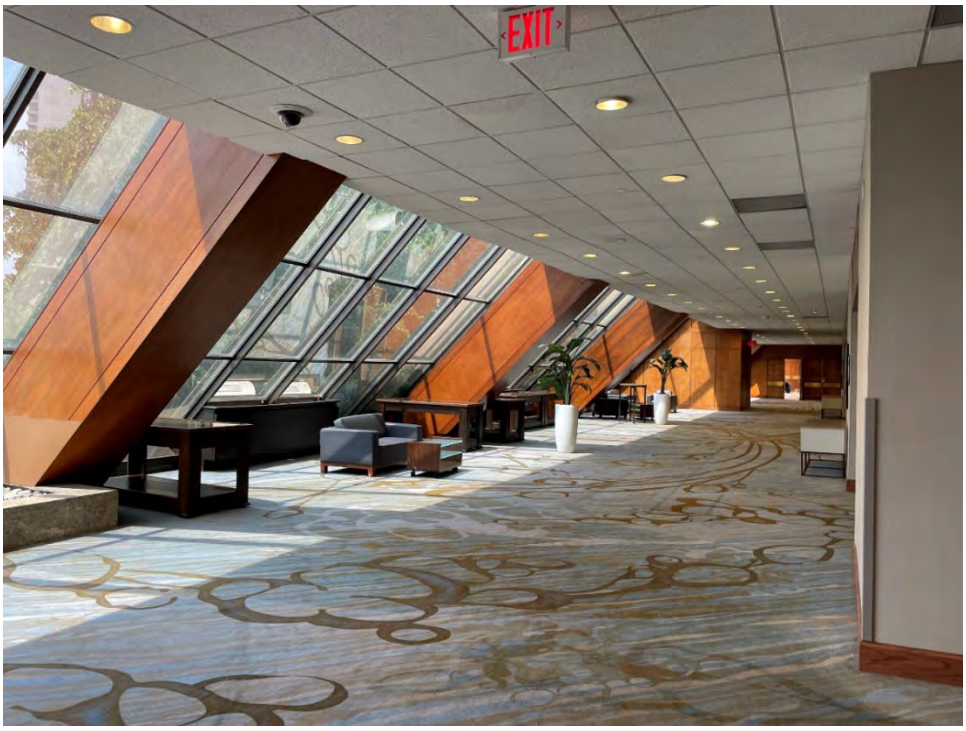

Figure 34: Convention concourse area on third floor of podium.

Figure 35: Pool area on fifth floor of podium.

Figure 36: Outdoor patio on fifth floor of podium.

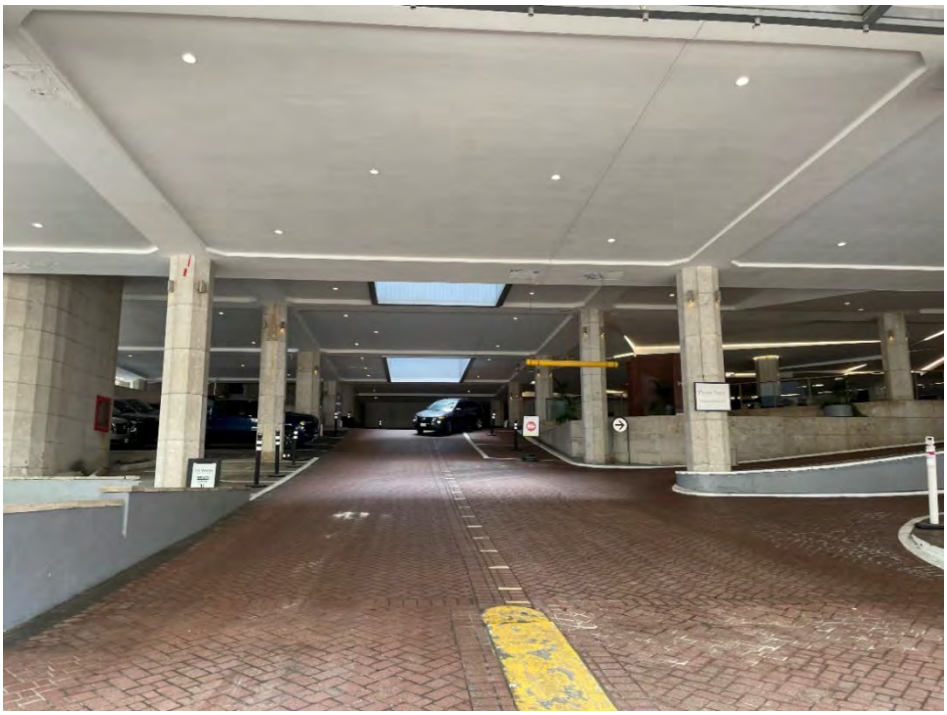

Figure 37: Parking structure looking south from vehicular entrance on Queens Quay.

Figure 38: Looking north from parking structure towards exit onto Queens Quay.

Figure 39: Parking structure on third floor of podium.

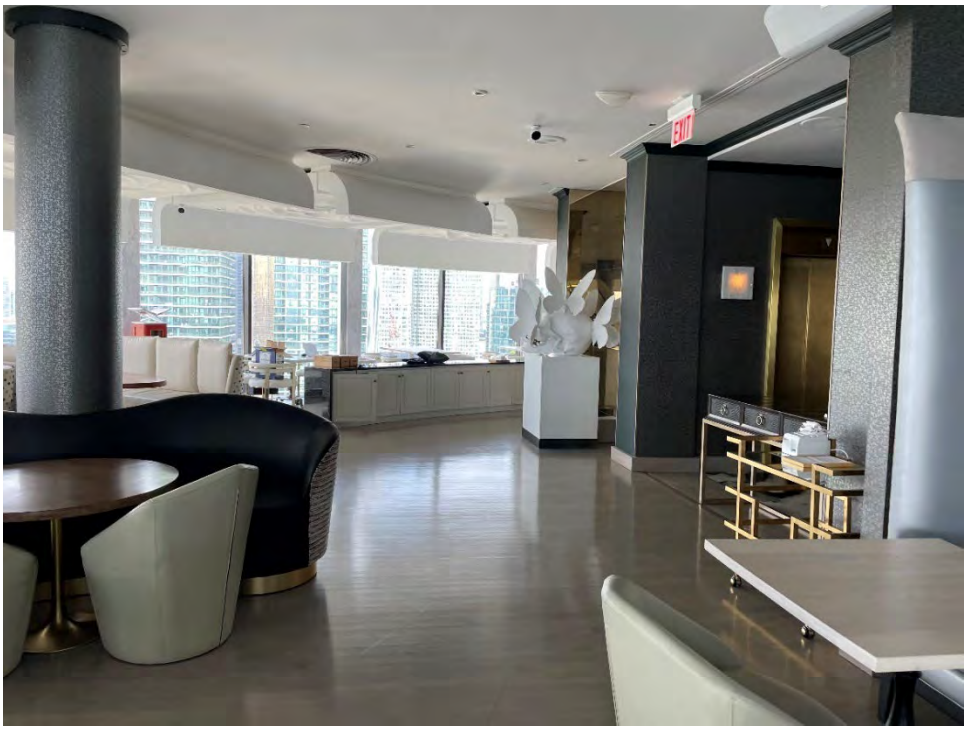

Figure 40: Circular restaurant on top of south hotel tower.

Figure 41: Restaurant seating with views of Toronto Harbour.

Figure 42: Views of downtown Toronto from restaurant.

4.3.2 Building Evolution and Alterations

The building structure and exterior appears to remain largely as-built. Drawings indicate that alterations were made to the hotel's entrances on the north elevation in the 1980s, which appears to be when the glass canopy and stepped planters were installed (See Figure 69, Figure 70 and Figure 71 in Appendix B). Alterations to the vehicular entrance and parking structure also appear to have been made at this time (See Figure 72 in Appendix B). The interiors of the podium, towers, and revolving restaurant have been renovated since construction.

4.3.3 Building Style

Modernist architecture began by challenging traditional modes of design and building. Enabled by late-nineteenth-century advancements in building technology and engineering, architects were able to develop a new form of architectural expression. The use of cast iron, plate glass and reinforced concrete enabled structures to be stronger, lighter and taller than was previously possible with traditional building materials. Several publications and schools of thought through the late-nineteenth and early-twentieth century pushed designers away from the traditional historical references seen in styles of the Victorian and Edwardian periods and the highly decorative Beaux-Arts style. Eugene Viollet-le-Duc's 1872 *Entretiens sur L'Architecture* was an influential publication, where he spoke of using the knowledge of the time, without influences of traditions from the past, to begin a new type of architecture.

The Bauhaus school, organized in 1919 initially under the direction of Walter Gropius and then later Ludwig Mies van der Rohe, encouraged a purely functional modernist style. Then, in 1923 Le Corbusier published *Towards an Architecture* which advocated for a modern architecture based on pure function and pure form, rather than references to the past. The ideas and works of the Bauhaus school, Gropius, Mies van der Rohe and Le Corbusier signaled the introduction of "Modernism" as a cohesive movement in a European context. The term "Modernism" referred to the broad design approach from which other specific styles (e.g. International, Brutalism, etc.) were derived and classified (Blumenson,

1990, p. 205). Some principles of Modernism included functionalism, open space planning, use of a curtain wall, experimentation with new materials and forms and a strict avoidance of historicism. The modernist works completed before the Second World War can be considered examples of "Early Modernism".

Generally, Canadian architecture had been influenced by European and American trends (Crossman 2015). While Early Modernism was taking hold in Europe, predominant styles applied in Canada through the early part of the twentieth century continued to use historical references such as the neo-Gothic styles applied to the reconstructed Parliament Buildings in Ottawa (1916-1927) and Hart House in Toronto (1911-1919) (Crossman 2015). Residential design also followed this approach with revival styles applied vigorously throughout Ontario, although the American influences of the bungalow form and Prairie Style proved to be popular from 1910 to 1930. In the post-First World War period new styles such as Art Deco and Art Moderne emerged in a Canadian context. These styles exhibited increasingly simplified, geometric forms.

Early Modernism, as seen in Europe and the United States, had little initial impact on Toronto. The beginning of this movement coincided with the Depression, which was followed by the Second World War. These events limited new commercial and residential construction projects and therefore, Early Modernism did not leave a substantial imprint on Toronto during this period. Following the Second World War, Toronto architects began adopting modernist trends already well-established in Europe and the US, and it was not uncommon for modernist styles to overlap with each other in Toronto architecture.

Two prevalent architectural styles that emerged out of Early Modernism in Toronto following the Second World War were the International Style and Brutalism (McHugh & Bozikovic, 2017).

The introduction of the International Style in Toronto was led by John B. Parkin Associates Architects (Kalman, 1994, p. 797). The firm's partner-in-charge of design, John C. Parkin, who studied at Harvard with Walter Gropius (considered a father of the International Style) and attended lectures by Alvar Aalto, was greatly

influenced by the European modernist movement. The first building the firm designed in the International Style was the Ontario Architectural Association offices at 50 Park Road, completed in 1954 (Figure 42). The style expressed volume rather than mass through the repeating use of square or rectangular forms. Ornament was also rejected with designers preferring hard, angular edges, severely plain surfaces and large expanses of glass on a structural system of steel or reinforced concrete (Maitland et al., 1992, p. 178). Due to the rigorous simplification, the style relied on harmonious proportions and beautifully finished materials (Maitland et al., 1992, p. 178). The Toronto-Dominion Centre by Mies van der Rohe (1964) is another example within downtown Toronto designed in the International Style (Figure 43).

Figure 43: Ontario Association of Architects Headquarters Building exhibiting the International Style, 1954 (Source: Canadian Architectural Archives, Libraries and Cultural Resources, University of Calgary, Image No. 54809-3).

Figure 44: Base of the Toronto-Dominion Centre exhibiting the International Style, c. 1990 (Source: City of Toronto Archives Series 1465, File 770, Item 11).

The Brutalist style originated in Britain in the early 1950s as a reaction to the International Style. The style rejected the light airiness of the glass and steel of the International Style (Blumenson, 1990, p. 237). Proponents of Brutalism felt modern architects had failed to realize the true potential of a machine aesthetic and sought to push this concept further. Machine-produced materials were employed in their 'as-found' condition. For example, concrete would retain the texture of its board form. Brutalist buildings make use of weightier monolithic masonry forms and bold, sculptural forms arranged in complex plans. Exposed concrete as a load-bearing element is a distinguishing feature although; other materials are utilized in an equally frank manner. While often windowless, where windows are inserted, they are placed irregularly and set in various geometric shapes.

Ontario Science Centre (1967, Raymond Moriyama) (Figure 44) is an example of Brutalism. This style is expressed elsewhere in Toronto and is exhibited in projects such as: The John P. Robarts Research Library, 130 St. George Street (1973, Mathers and Haldenby, Figure 45); former Rochdale College, 341 Bloor Street

(1968, Tampold and Wells); and Tartu College, 310 Bloor Street (1970, Tampold and Wells).

Into the 1970s, while the use of the materials inherent to the modernist architectural styles remained (steel, glass, and concrete), the clear expressions and intent of the International Style and Brutalism waned. While the Westin Harbour Castle used concrete cladding systems, it does not have the bold forms or machine aesthetic key to the Brutalist style and while its repetitive pattern of window openings recalls the International Style, it lacks the expression of volume and streamlined aesthetic.

Figure 45: Ontario Science Centre, exhibiting the Brutalist style, 1969 (Source: Toronto Public Library, Baldwin Collection tspa_0110356f).

Figure 46: Robarts Library, University of Toronto exhibiting the Brutalist Style, c. 1990 (Source: City of Toronto Archives Fonds 200, Series 1465, File 212, Item 2).

4.3.4 Hotel Typology

Hotels in Canada have had several variations in form and style developing alongside the prevalent modes of travel in given periods. The earliest inns were situated along primary roadways and provided a stopping point for travellers. These were modest in scale and designs reflected residential architecture such as Montgomery's Inn in Toronto. In contrast, in large cities during the nineteenth century urban hotels were planned on a lavish scale (Kalman, 2000). Two such examples are Hotel Rasco in Montreal (1836, extant) which was celebrated as the finest hotel in Canada, and Windsor Hotel in Montreal (G.H. Worthington, 1876-78) which was described as the most gracious in the city (Figure 46 and Figure 47). In Toronto, an early hotel was the Queens Hotel (converted from four row houses to a hotel in 1856) and, at the turn of the twentieth century, the King Edward Hotel responded to the need for an upscale, luxury hotel (Henry Ives Cobb and E.J. Lennox, 1903, expanded 1921) (Figure 48 and Figure 49).

Figure 47: Hotel Rasco, Montreal (*Hôtel Rasco - Répertoire Du Patrimoine Culturel Du Québec*, n.d.).

Figure 48: Windsor Hotel, Montreal (*Le Windsor Ballrooms*, n.d.).

Figure 49: Queens Hotel, Toronto, 1915 (City of Toronto Archives, Fonds 1231, Item 1108a).

Figure 50: King Edward Hotel, circa 1925 with the 1903 portion on the right and the 1921 expansion on the left (Toronto Public Library, Baldwin Collection of Canadiana, PICTURES-R-4623).

The railway age ushered in a new era of hotels which blurred the distinction between the inn and the urban hotel. The Canadian Pacific Railway built “dining stations” with sleeping rooms in the mountains of British Columbia. These hotels provided accommodation and nourishment for travellers within unique settings (Kalman, 2000). The Glacier House (architect T.C. Sorbey, 1886) in the Selkirks was designed in the style of a Swiss chalet, and the Banff Springs Hotels (Bruce Price, 1886-88) in the Alberta Rockies was an elaborate resort hotel. The Chateau Frontenac in Quebec City (Bruce Price, 1892-93) along with Banff Springs began a tradition of Chateau-style railway hotels that became a distinctively Canadian architecture form. Other notable examples in the early twentieth century are the Canadian Pacific Railway’s Empress Hotel, Victoria (F.M. Rattenbury, 1904-08) and

the Grand Trunk Railway's Chateau Laurier, Ottawa (Ross and MacFarlane, 1908-12). In Toronto, the Canadian Pacific Railway demolished the Queens Hotel to make way for the Royal York Hotel (1927). Smaller communities also featured railway hotels but more modest in scale such as the Drake Hotel, opened as Small's Hotel in 1890, and the Gladstone Hotel (1889) both located across from the Parkdale railroad station at the time outside of Toronto.

As the primary means of travel changed from rail to automobile, the architecture of the hotel changed to accommodate this new type of traveller. The motel (or motor hotel) grew up along highways and on the edges of cities. Motels were generally modest in scale, typically one or two storeys high, with access to rooms provide directly from the building exterior and parking provided immediately outside each room (Kalman, 2000).

The construction of freeways across North America in the 1950s saw the typology of roadside motels evolve into the family hotel typology, pioneered by the Holiday Inn Hotel chain (established in 1952). In Toronto, multi-storey hotels began to be built along freeways and blended the affordability and roadside convenience of a motel with the amenities of higher-end hotels located within city centres. Family hotels built between the 1950s and the 1970s exhibited a variety of designs. They were typically larger than motels, with multiple storeys and parking lots.

Between the 1950s and the 1970s, many urban hotels became tall slab towers. They accommodated more services to support additional functions within the hotel itself, such as convention centres with large meetings rooms and internal shopping arcades (Kalman, 2000). In addition to these services, these urban hotels included the standards of hotels, ample parking facilities, gracious lobbies, circulation systems, restaurants, and a variety of types of rooms. Two examples of the urban hotel typology arethe Westin Harbour Castle in Toronto (William Tabler and Campeau, 1975) with 967 guest rooms in two towers, one of which is topped by a revolving restaurant; and the 500-room Pan Pacific Hotel in Vancouver which is part of Canada Plan (Downs/Archambault, Muson Cattell and Partners, and the

Zeidler Roberts Partnership, 1983-86) built for Expo '86 and now used as a trade facility and cruise ship terminal (Kalman, 2000).

A Toronto Daily Star article dated July 25, 1970 titled, "Hotel boom is turning Metro into convention mecca" describes the vast hotel construction occurring in then Metropolitan Toronto (Best, 1970). It describes the boom as the largest of any city in North America promising to "make the city one of the continent's top convention centres." Under construction were the Four Seasons Sheraton (Figure 51) across from the civic square, a Holiday Inn in Chinatown, a Western International Hotel at University Avenue and Adelaide Street West was about to start construction (Figure 52) and on Avenue Road across from the existing Park Plaza Hotel, a new Continental Plaza in Yorkville. Additional hotels were underway in the areas surrounding the downtown. The Toronto Daily Star article predicted that by 1975 the city would have an additional 6,000 hotel rooms on top of the existing 12,000 rooms. The boom was attributed to Toronto's growing stature as one of the six largest cities in North America. This growing hotel and convention industry provided needed facilities to accommodate the increasing numbers of people travelling to and through the city (Best, 1970).

While the Westin Harbour Castle was constructed during the hotel boom period of the 1960s and 1970s it does not appear to have played a special role in the development of the urban hotel form in Toronto and was rather one of many buildings of this type constructed during the late 1960s and 1970s.

Figure 51: Sheraton Centre Hotel, 123 Queen Street West (Wikimedia Commons, Canmenwalker).

Figure 52: Hilton International Toronto (former Western International Hotel Toronto (Terri Myer Boake).

4.3.5 Revolving Restaurants

By the late 1950s, North America was recovering from two decades of economic depression and war which led to more design projects becoming a reality (Randl, 2008, p. 95). As the economy boomed people sought out exciting experiences, and the tourism and entertainment industries grew within the middle-class population. New buildings of all kinds and in support of these industries were explored.

Revolving restaurants became widespread in the 1960s and 1970s. These restaurants were designed to take advantage of views and sat on turntables, slowing turning to provide diners with a 360-degree view. Three typologies existed based on their host structures: the tower; the commercial or industrial building; and the mountain. The movement began in Germany and Australia with a shift in television towers from steel lattice to concrete which enable the addition of a restaurant at the top to take advantage of the explosion in tourism and people seeking entertainment. In the United States, a model of a revolving restaurant was patented by architect, John Graham, who designed revolving restaurants first in Honolulu, then for the Space Needle in Seattle. Hotels became a common commercial host buildings for revolving restaurants in North America (Randl, 2008).

While variation existed with the design of the structure. The restaurant interiors followed the same organization with tiered rings of seating to provide optimal views and services organized at the centre. The restaurants often had a futuristic or space theme reflecting the optimism of the period. While they continue to be popular in Asia, the revolving restaurant fad faded from western countries by the 1980s.

> "While revolving restaurant designs and the structures that hosted them could be separated into a number of formal categories, their interiors seemed to exhibit little variation. This was especially the case in the 1970s and later, when many revolving restaurants were operated by hotel chains. Novelist Geoff Nicholson, writing in the *New York Times* in the 1990s, described two designs that were unnerving in their similarities. He first dined at the Westin Harbour Castle Hotel in Toronto, Canada. "Then," Nicholson wrote, "I visited my second revolving restaurant, The View, at the Marriott Marquis in mid-town Manhattan, for cocktails this time. And I was stunned. The dimensions, the layout, the look, the feel, were all exactly like the one in Toronto; I felt as if I were in an 'Outer Limits' episode." (Randl, 2008, p. 125)

In Ontario, revolving restaurants were incorporated into the Skylon Tower, Niagara Falls (1964-65) and the CN Tower, Toronto (1975). Three revolving

restaurants were opened in hotels in Ontario: the Holiday Inn Kent Street, Ottawa (now Ottawa Marriott Hotel) opened in 1972; the Holiday Inn Downtown, Toronto (now Chestnut Residence) opened in 1972; and the Westin Harbour Castle opened in 1975. Several other hotels throughout Canada included revolving restaurants in the 1960s and 1970s in Edmonton, Alberta, Vancouver, British Columbia, and Quebec City and Montreal, Quebec. Several of these restaurants continue to operate with their revolving feature, however the Westin Harbour Castle restaurant has not revolved since at least 2015 (Bateman, n.d.).

The University of Toronto St. George Campus, Chestnut Residence and Conference Centre was first opened as Holiday Inn Downtown in May 1972 (Figure 53). It later became the Colony Hotel before being purchased by the University of Toronto in 2003. The hotel was designed by architects Armstrong and Molesworth. It is currently used as an off-campus residence for University of Toronto students. The building includes a revolving room which remains operable on the twenty-seventh floor. Originally La Ronde restaurant it now serves as a student lounge called The Lookout.

Figure 53: University of Toronto St. George Campus, Chestnut Residence and Conference Centre, 89 Chestnut Street (University of Toronto News, Johnny Guatto).

4.3.6 Materials and Construction Methods

The scarcity of building materials following the Second World War led to new techniques in construction and an increase in the use of prefabricated materials. During this period, architects, builders, and engineers were using concrete materials in new and unusual ways as they sought economical methods to produce more interestingly-designed buildings ("This Office Project Used Double 'T' Precast Room Beams as Wall Panels," 1964, p. 58). Prefabricated concrete, steel and glazing units were produced at a greater quantity than one-off components. Architects and designers would then select from available components for their designs rather than creating fully customized pieces. For concrete, pre-casting was economical and offered opportunities for a material consistency that was not possible in on-site casting.

The mid-1960s also saw advances in steelmaking technology, which "permitted the production of better grades with higher strengths, improved weldability, impact properties and corrosion resistance" at a lower price per unit (Canadian Builder 1964:88). Advances in brick technology were slower in Canada compared to advances in the U.S. and overseas with equipment, masonry products, laying techniques and prefabrication lagging (Canadian Builder 1964:90). However, unlike brick, advances in glass technology saw the creation of stronger and more flexible forms of glass that could be used in complicated perforated shapes and in thin gauges, and the development of photochromic glass that darkens when exposed to sunlight (Canadian Builder 1964:95). This innovation allowed architects to address the issue of sun control and cooling. The use of copper, bronze, stainless steel and metal coating were all well used materials for interiors and exteriors at this time, while plastic was becoming recognized as a viable option due to the growth of products such as acrylic, polyurethane and polyethylene (Canadian Builder 1964:96).

The Sheraton Centre Hotel and The Hilton International Toronto (former Western International Hotel Toronto) are considered exemplary hotel buildings constructed of concrete (McClelland & Stewart, 2007).

The Sheraton Centre Hotel was conceived in 1965 and completed in 1972 (Figure 51). The architects for the project were Searle Wilbee Rowland and John B. Parkin Associates with landscape design by J. Austin Floyd. The hotel was designed for Sheraton Hotels Ltd. and has been owned by the company since. The Sheraton Centre Hotel was initially a joint venture between Sheraton and the Four Seasons chain. At the time it was built it was the second largest hotel behind only the Royal York Hotel. The hotel was built as part of an urban renewal project around Toronto's new City Hall and Nathan Phillips Square and to have a contextual relationship with the new City Hall (McClelland & Stewart, 2007, p. 30). As such the concrete was used to relate the two properties. The Sheraton has a pre-cast panel with a smooth finish to a series of vertical ribbed channels which travel the height of the building.

The Hilton International Toronto (former Western International, Hotel Toronto) at 145 Richmond Street West was designed by Norr Limited and Reno C. Negrin and Associates and constructed in 1971 and built as part of Toronto Place. The concrete design is seen as a further iteration of the Sheraton Centre with its smooth and tightly placed precast panels (McClelland & Stewart, 2007, p. 30).

The Westin Harbour Castle does not appear to use concrete or steel in new or innovative ways. By the time the Westin was constructed, these materials and their use had become commonplace. While the Harbour Square project was a noted example in *Concrete Toronto*, it does not speak to the hotel itself as having noteworthy use of the material (McClelland & Stewart, 2007).

4.3.7 Architects and Designers

The plan for Harbour Square was designed by Bregman and Hamann Architects who were a well-known firm within the Toronto context and are now known as B+H Architects. The company has extended its reach well beyond Toronto with projects throughout Canada and in Asia.

Bregman and Hamann Architects was founded in 1953 by Sidney Bregman and George Hamann. The firm is one of the most prolific architecture firms in Toronto, having designed or collaborated on numerous iconic buildings in the city including

First Canadian Place, the Canada Trust Towers, the T.D. Centre, the C.B.C. Broadcast Centre, the Eaton Centre, Mount Sinai Hospital, and the Metro Toronto Convention Centre South Building.

The company has won numerous awards for its work including the R.A.I.C. Innovation in Architecture Award, a Governor General's Medal in Architecture and Award of Merit and two Landmark Winners of the Ontario Association of Architects Awards.

The Westin Harbour Castle itself was designed by Campeau Corporation with consulting architect, William B. Tabler Sr (1914 to 2004) (Artdaily, n.d.; Dunlap, 2004). Tabler was an American architect who received his bachelor's and master's degrees from Harvard University. After working in various architecture firms and serving in the United States Navy during the Second World War, he formed his own practice in 1955. In 1946, Tabler wrote an architectural guide for hotels called "Rules of Thumb" which the current iteration of the firm, W.B.T.A., states set the standard for design in the hospitality industry (*About*, n.d.). Tabler's hotel projects number over 400 and include the Statler Hotel (as part of the Chicago firm Holabird and Root), as well as hotels for Hilton, Statler and InterContinental.

The interior designers for the Westin Harbour Castle were Jutras and Nicholson Associates Inc. who operated between 1963 and 1990 (*JUTRAS & NICHOLSON ASSOCIATES, INC. :: Massachusetts (US) :: OpenCorporates*, n.d.). No further information on their work or firm was identified as part of this research.

4.4 Discussion of Contextual Value

The following section discusses the contextual value of the subject property.

4.4.1 Setting and Character of the Property and Surroundings

The Westin Harbour Castle is located within a dense urban setting on the south side of Queens Quay west, at the foot of Bay Street and along Toronto's waterfront. The hotel has a pedestrian bridge that connects it to the condominium located to the west at 33 Harbour Square (Figure 53) and a

pedestrian bridge that connects it to the two-storey Westin Harbour Castle Convention Centre located to the north at 11 Bay Steet (Figure 54). Along Queens Quay West and Bay Street south of the Gardiner Expressway, the area is characterized by a mix of office towers and condominiums similar in height to the hotel towers, and most of which were constructed in the late-twentieth and early-twenty-first centuries, after the hotel was built (Figure 55, Figure 56 and Figure 57).

The property's waterfront context is most apparent on the south and east sides of the property. The hotel towers are visible from Toronto Harbour as part of the collection of high-rise towers forming the downtown Toronto skyline (Figure 58). A boat slip for water taxis and boat rentals is located on the east side of the property (Figure 59). The Jack Layton Ferry Terminal abuts the western and southern elevations of the hotel podium, but does not form part of the subject property (Figure 60).

Harbour Square Park lies to the southwest of the subject property (Figure 61 and Figure 62), and provides green space, with trees and a lakefront boardwalk, that connects the hotel and the Harbour Square condominium complex. The Harbour Square condominium complex comprises four buildings constructed in the 1970s located on the south side of Queens Quay between the foot of York Street and the foot of Bay Street. The complex includes two high-rise concrete residential buildings with elongated Z-shaped footprints and a five-storey concrete parking structure located in between them with commercial units at ground level (Figure 63). A six-storey concrete residential building with stepped terraces facing onto the lake is located west of the high-rise buildings and fronts directly onto Toronto Harbour. Two additional high-rise condominiums constructed in 1991 are located at the foot of York Street (Figure 64).

Figure 54: Looking south down Bay Street towards pedestrian bridge connecting hotel with 33 Harbour Square.

Figure 55: Looking west along Queens Quay towards pedestrian bridge connecting hotel to conference centre at 11 Bay Street.

Figure 56: Looking west along Queens Quay with the hotel towers at centre.

Figure 57: Looking east along Queens Quay from York Street with the north hotel tower indicated with an arrow and the Harbour Square condominiums at centre.

Figure 58: Looking north up Bay Street from entrance to Harbour Square Park adjacent to west side of subject property.

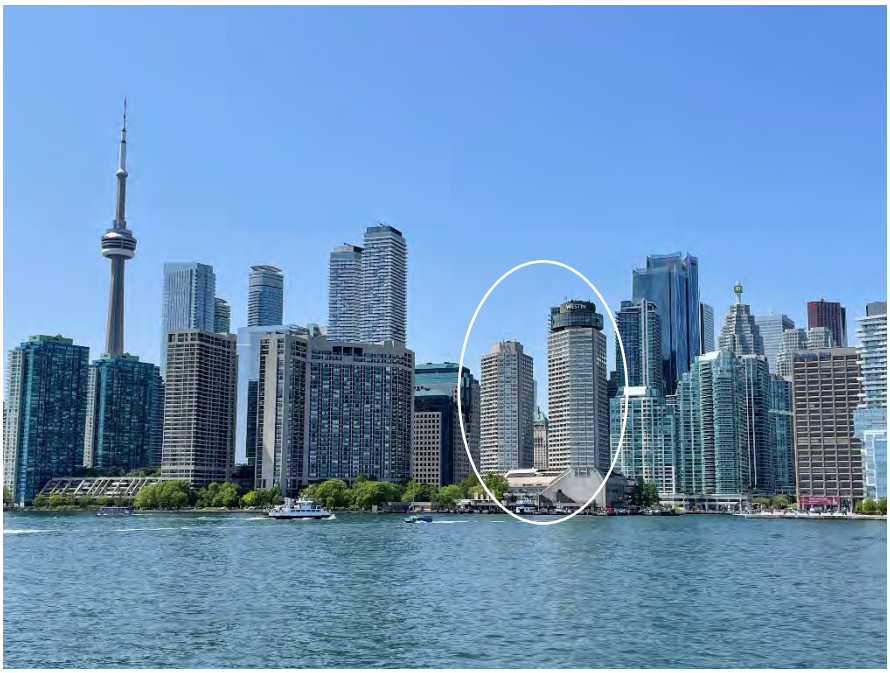

Figure 59: The hotel (circled) as seen from Toronto Harbour, looking north, with Harbour Square park and condominiums to the left.

Figure 60: Looking west towards hotel with boat slip in foreground.

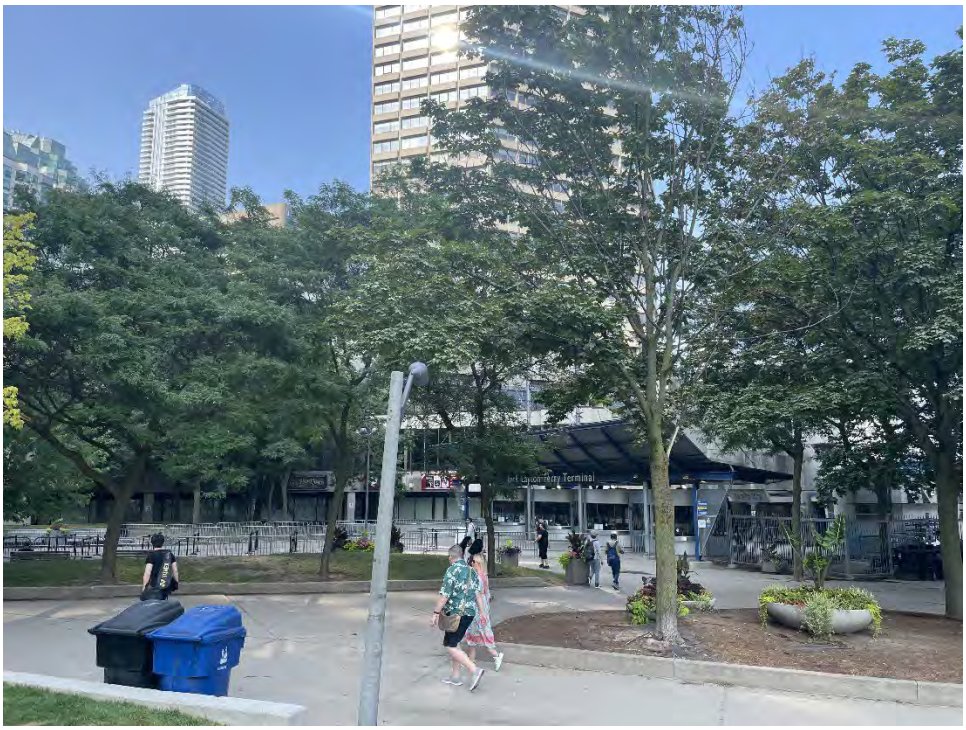

Figure 61: Looking east towards ferry terminal with south hotel tower at centre.

Figure 62: Looking northeast from Harbour Square Park, with north tower of hotel at right and Harbour Square condominium at left.

Figure 63: Harbour Square park, looking west with Harbour Square condominium at extreme right.

Figure 64: Looking west along Queens Quay towards Harbour Square condominiums.

Figure 65: Looking northwest from Harbour Square Park towards Harbour Square condominiums.

4.4.2 Community Landmark

The subject property at 1 Harbour Square is not considered to be a landmark within the local context. The property is one of many high-rise buildings in the area and does not stand out from them visually. As a hotel, the property is not considered to be a well-used destination by members of the local community. There are other more well-known sites located near the hotel that serve as landmarks, such as the Jack Layton Ferry Terminal, Harbourfront Centre and the Redpath Sugar Plant.

5.0 Heritage Evaluation

The evaluation of the subject property at 1 Harbour Square using the criteria set out in Ontario Regulation 9/06 is presented in the following section(s). The following evaluation has been prepared in consideration of data regarding the design, historical/associative, and contextual values in the City of Toronto.

5.1 Ontario Regulation 9/06

Evaluation of the subject property at 1 Harbour Square using Ontario Regulation 9/06 of the *Ontario Heritage Act.*

The property has design value or physical value because it:

1. is a rare, unique, representative or early example of a style, type, expression, material or construction method:

- The property does not meet this criterion. The property is not a rare, unique, representative or early example of the urban hotel type. Urban hotels were constructed within the City of Toronto throughout the nineteenth and twentieth century. Specifically, Westin Harbour Castle was constructed during a hotel boom period that occurred in the 1960s and 1970s and it is not known to be a significant example of a hotel built during that period. The inclusion of a revolving restaurant was typical of the period of construction and is one of several in the Toronto context. Westin Harbour Castle also does not exhibit a noteworthy use of concrete or steel in its construction.

2. displays a high degree of craftsmanship or artistic merit:

- The property does not meet this criterion. The quality of execution in the design, composition or elements, assembly of

material and construction methods employed in the building are not greater than normal industry standards for the time of its construction.

3. demonstrates a high degree of technical or scientific achievement:

- The property does not meet this criterion. The property does not display or present technical or scientific achievement that is greater than normal industry standards for the time of its construction in terms of construction methods, use or adaptation of materials, forms, spatial arrangements or innovation in building or construction techniques.

The property has historical value or associative value because it:

4. has direct associations with a theme, event, belief, person, activity, organization or institution that is significant to a community:

- The property does not meet this criterion in and of itself. While the property is associated with themes of waterfront revitalization and the expansion of downtown Toronto south of the Gardiner Expressway, starting in the 1970s, the property on its own does not express direct associations with these themes in a significant manner. The hotel on the property was conceived and constructed as one component of the Campeau Corporation's larger Harbour Square development, which includes the condominiums at 33 and 55 Harbour Square and Harbour Square Park. While it is possible that the Harbour Square development as a whole, and including the subject property, may have direct associations with significant themes, further research and analysis beyond the scope of this report would be required to ascertain this.

5. yields, or has the potential to yield, information that contributes to an understanding of a community or culture:

- The property does not meet this criterion.

6. demonstrates or reflects the work or ideas of an architect, artist, builder, designer or theorist who is significant to a community:

- The property does not meet this criterion in and of itself. The Westin Harbour Castle was designed by Campeau Corporation with William B. Tabler Sr. as consulting architect. The Campeau Corporation is not known to be a significant architect or designer. Though William B. Tabler Sr. was a prolific designer of American hotels, he is not a significant architect in the city of Toronto and the Westin Harbour Castle is not known to demonstrate his work. Bregman and Hamann Architects are credited as the architects for the overall Harbour Square development, of which the Westin Harbour Castle is a component. Bregman and Hamann are significant architects within the city of Toronto, however they are not credited with the design of the hotel itself, and Harbour Square is not considered to be among the firm's iconic projects in the city of Toronto.

The property has contextual value because it:

7. is important in defining, maintaining or supporting the character of an area:

- The property does not meet this criterion. The property is located in an area with a dense, urban waterfront character dominated by high-rise buildings similar in height to the Westin Harbour Castle hotel building. However, the hotel building does not serve as a significant anchor or prominent element within the area and if the hotel was significantly altered or removed, it is unlikely that the character of the area would be affected.

8. is physically, functionally, visually or historically linked to its surroundings:

- The property does not meet this criterion in and of itself. While the property has physical, visual and historical links to the Toronto waterfront, the property on its own does not sufficiently express these connections. The hotel on the property was conceived and constructed as one component of the Campeau Corporation's larger Harbour Square development, which includes the condominiums at 33 and 55 Harbour Square and Harbour Square Park. While it is possible that the Harbour Square development as a whole, and including the subject property, may have significant links to its surroundings, further research and analysis beyond the scope of this report would be required to ascertain this.

9. is a landmark:

- The property does not meet this criterion. The property does not have a physical prominence within its surroundings, and as a hotel it does not represent a well-used destination for the local community. Furthermore, other well-known landmarks are located in proximity to the hotel, such as the Jack Layton Ferry Terminal, Harbourfront Centre and the Redpath Sugar Plant.

Based on available information, it has been determined that the property at 1 Harbour Square does not meet the criteria contained in *Ontario Regulation 9/06.*

6.0 Conclusions and Next Steps

This evaluation was prepared in consideration of data regarding the design, historical/associative, and contextual values within the City of Toronto. This evaluation determined that the property at 1 Harbour Square on its own does not meet the criteria outlined in Ontario Regulation 9/06. Therefore it does not retain cultural heritage value or interest in and of itself. It is possible that the Harbour Square development as a whole, and including the subject property, may retain cultural heritage value or interest, but the research and analysis required to determine this are beyond the scope of this report.

The following recommendations are proposed:

1. This final report should be submitted to heritage planning staff at the City of Toronto and the Ministry of Citizenship and Multiculturalism for their information.

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Appendix A: Qualified Persons Involved in the Project

Kristina Martens, B.A., Dipl. Heritage Conservation
Senior Cultural Heritage Specialist, Assistant Manager - Cultural Heritage Division

The Senior Project Manager and one of two report writers for this Cultural Heritage Report is **Kristina Martens**. She was responsible for: overall project scoping and approach; development and confirmation of technical findings and study recommendations; application of relevant standards, guidelines and regulations; and implementation of quality control procedures. She has over ten years of experience in the field of cultural heritage planning and management as a conservator and heritage consultant with Vitreous Glassworks and Taylor Hazell Architects prior to joining A.S.I. in 2018. Kristina brings a cultural landscape focus to the heritage planning process and draws on holistic methods for understanding the interrelationships between natural, built and intangible heritage. Kristina has extensive experience conducting field surveys and heritage analysis, including the comprehensive documentation and evaluation of built heritage resources and cultural heritage landscapes in urban and rural settings. She brings together her experience in research, project management, documentation, built form and spatial analysis, architectural history, and built heritage conservation with the practical application of Ontario Regulation 9/06 and 10/06 of the Ontario Heritage Act and writing statements of cultural heritage value. Kristina is a graduate of the prestigious Willowbank School.

Laura Wickett, B.A. (Hon.), Dipl. Heritage Conservation
Cultural Heritage Specialist, Project Manager - Cultural Heritage Division

The Project Manager and one of two report writers for this Cultural Heritage Report is **Laura Wickett.** She was responsible for day-to-day management activities, including scoping and conducting research activities and drafting of

study findings and recommendations. Trained in the theoretical and technical aspects of heritage conservation, Laura has six years' experience working in the field of cultural heritage resource management. She began working in A.S.I.'s Cultural Heritage Division as a Cultural Heritage Technician in 2017, providing support for a range of cultural heritage assessment reports, including Cultural Heritage Resource Assessments, Cultural Heritage Evaluation Reports, Heritage Impact Assessments, and Secondary Plan assessments. She has also contributed to Heritage Conservation District studies, Cultural Heritage Landscape inventories and Heritage Register reviews.

Appendix B: Drawings

As-Built Drawings

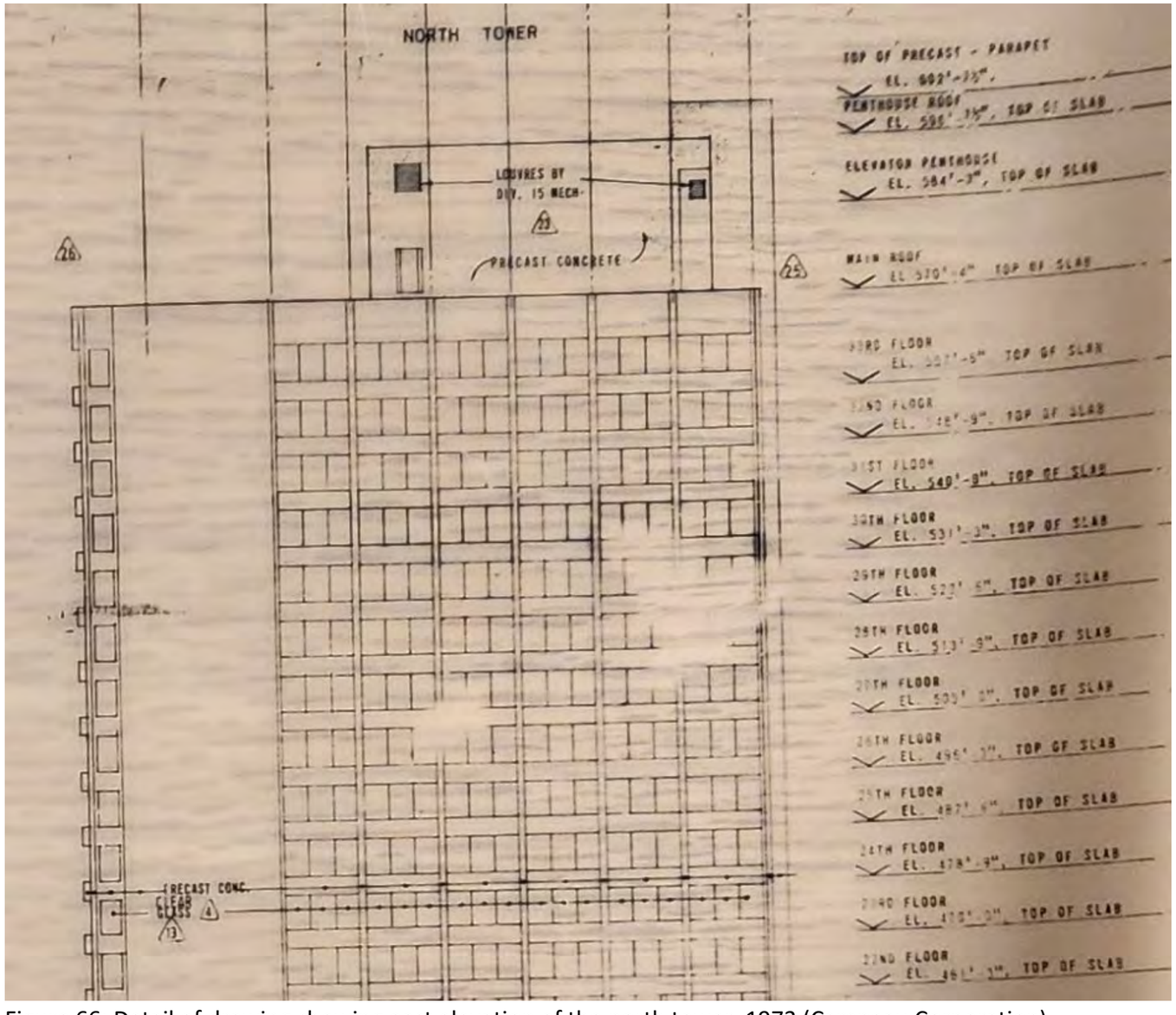

Figure 66: Detail of drawing showing east elevation of the north tower, 1973 (Campeau Corporation).

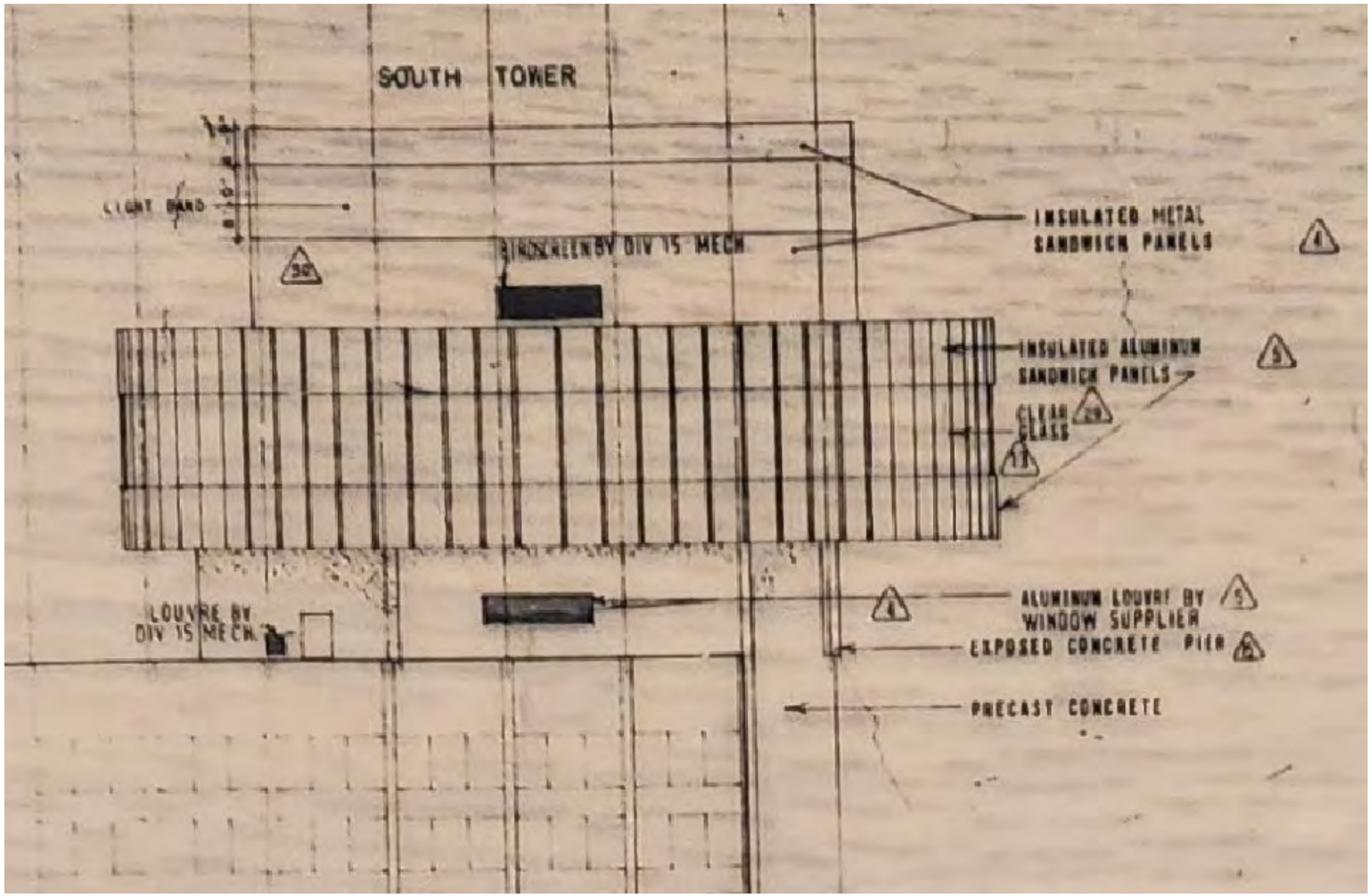

Figure 67: Detail of drawing showing east elevation of restaurant on top of south tower, 1973 (Campeau Corporation).

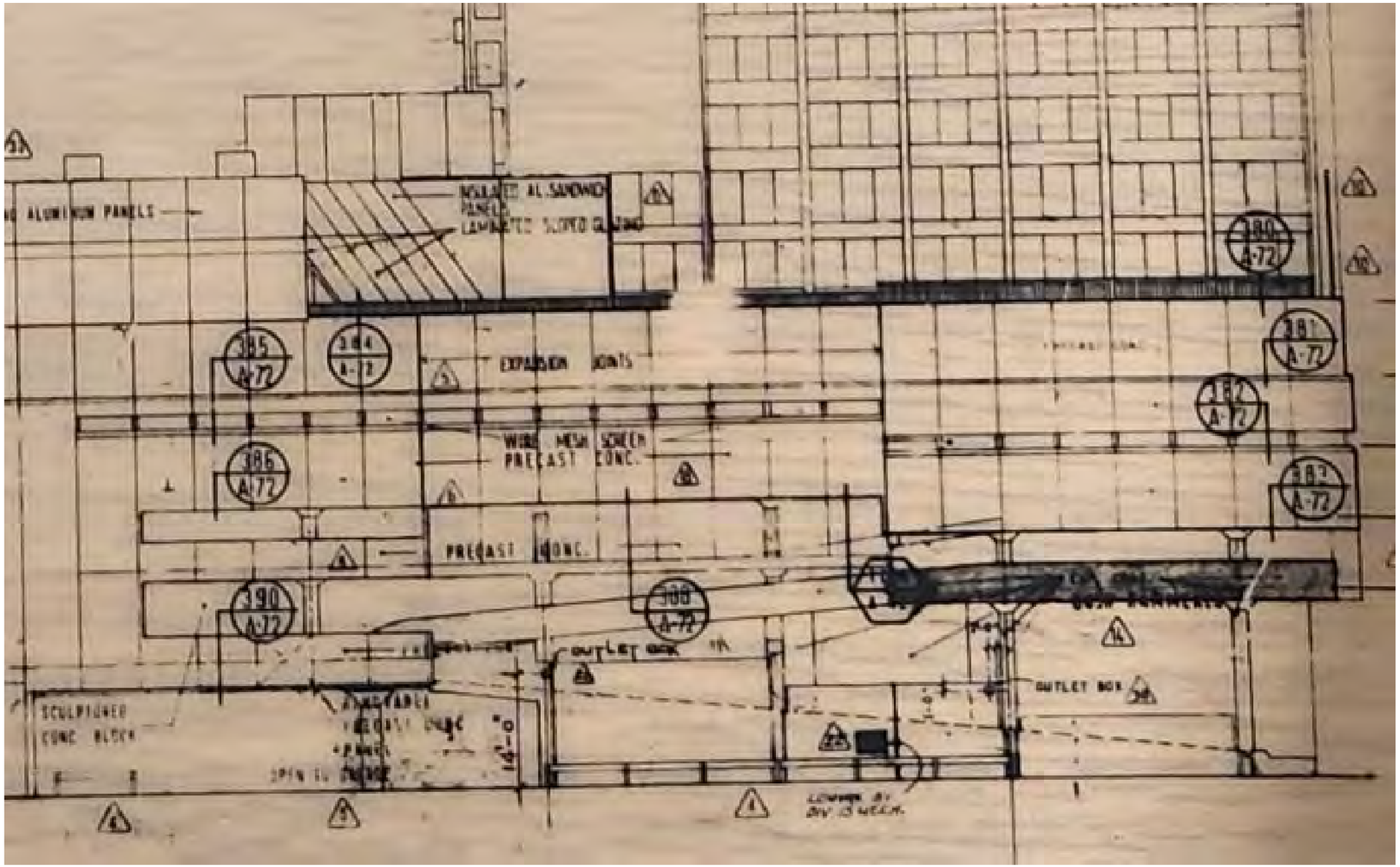

Figure 68: Detail of drawing showing east elevation of the podium, north half 1973 (Campeau Corporation).

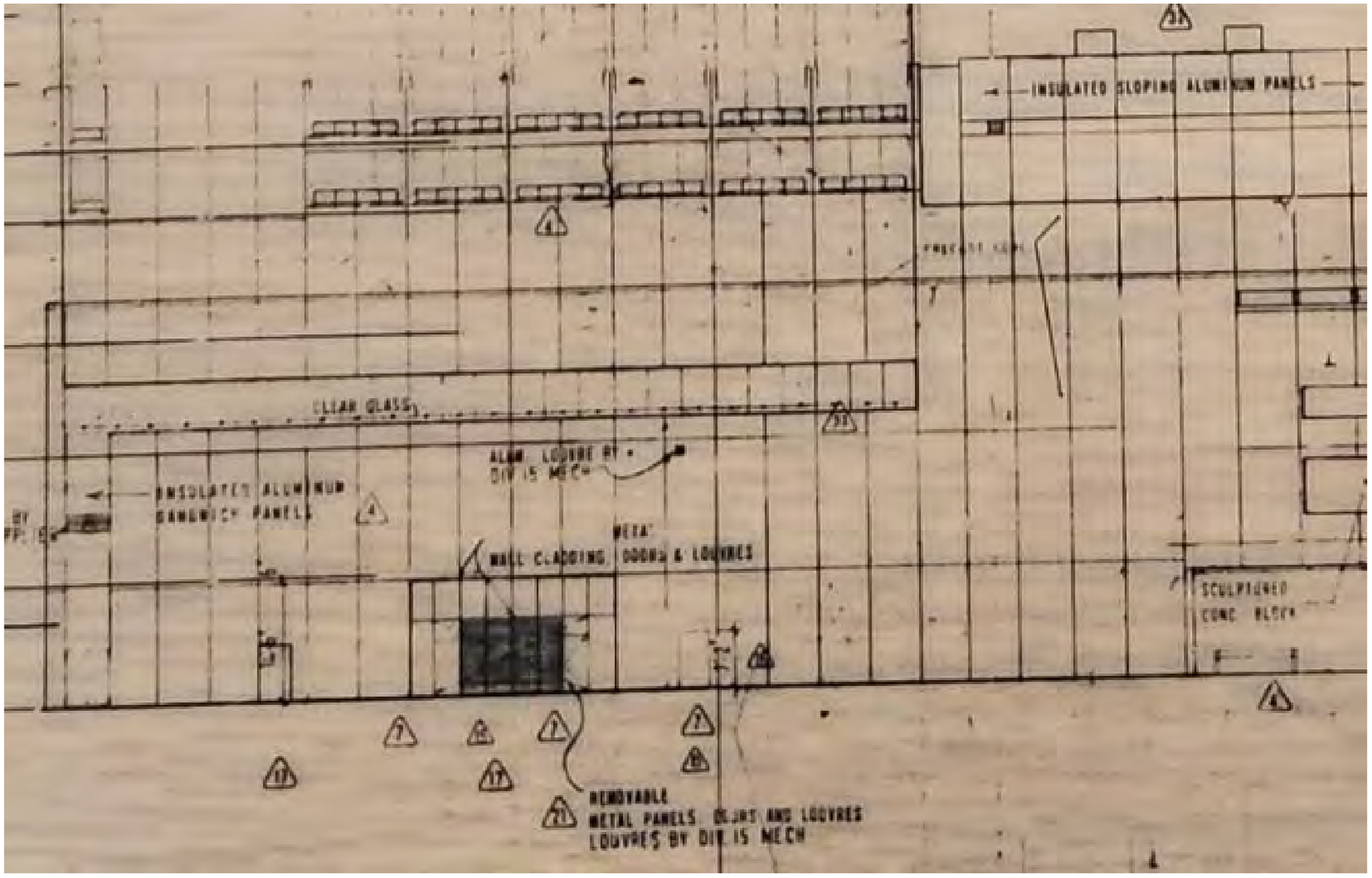

Figure 69: Detail of drawing showing east elevation of the podium, south half 1973 (Campeau Corporation).

Renovation Drawings

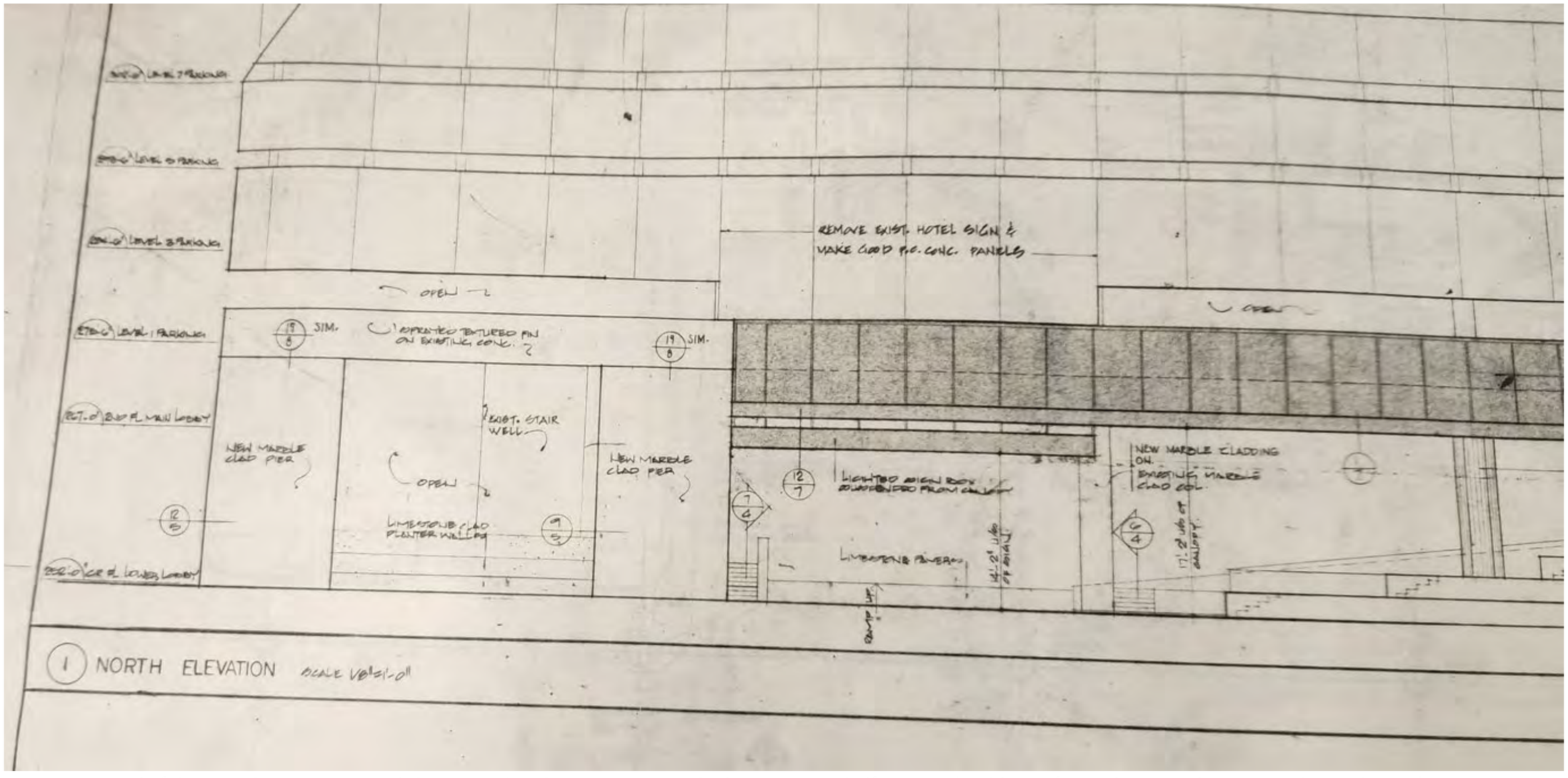

Figure 70: Detail of drawing showing proposed changes to hotel entrance on north elevation, east half, c. 1982 (Webb Zerafa Menkes Housden Partnership Architects).

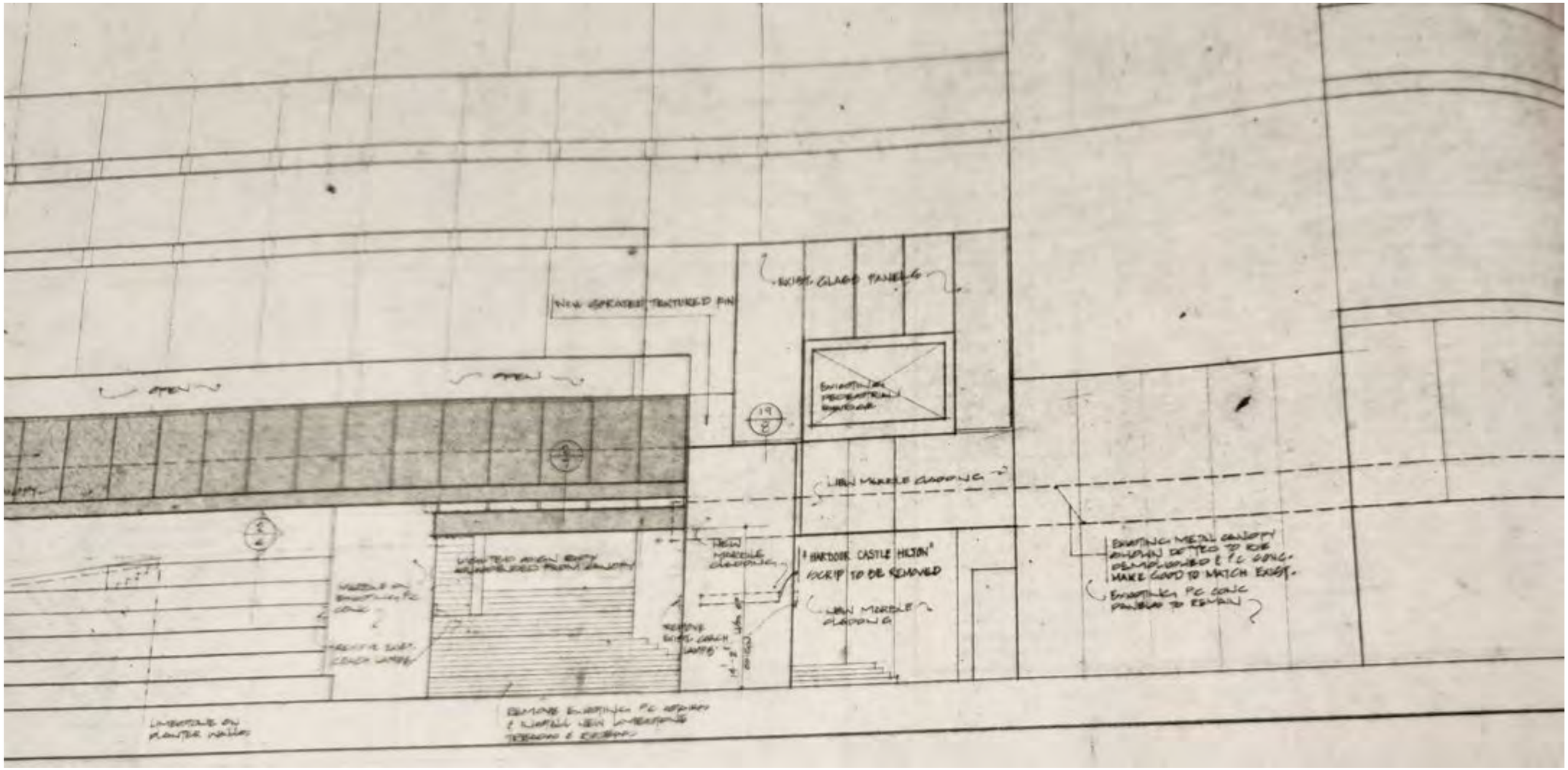

Figure 71: Detail of drawing showing proposed changes to hotel entrance on north elevation, west half, c. 1982 (Webb Zerafa Menkes Housden Partnership Architects).

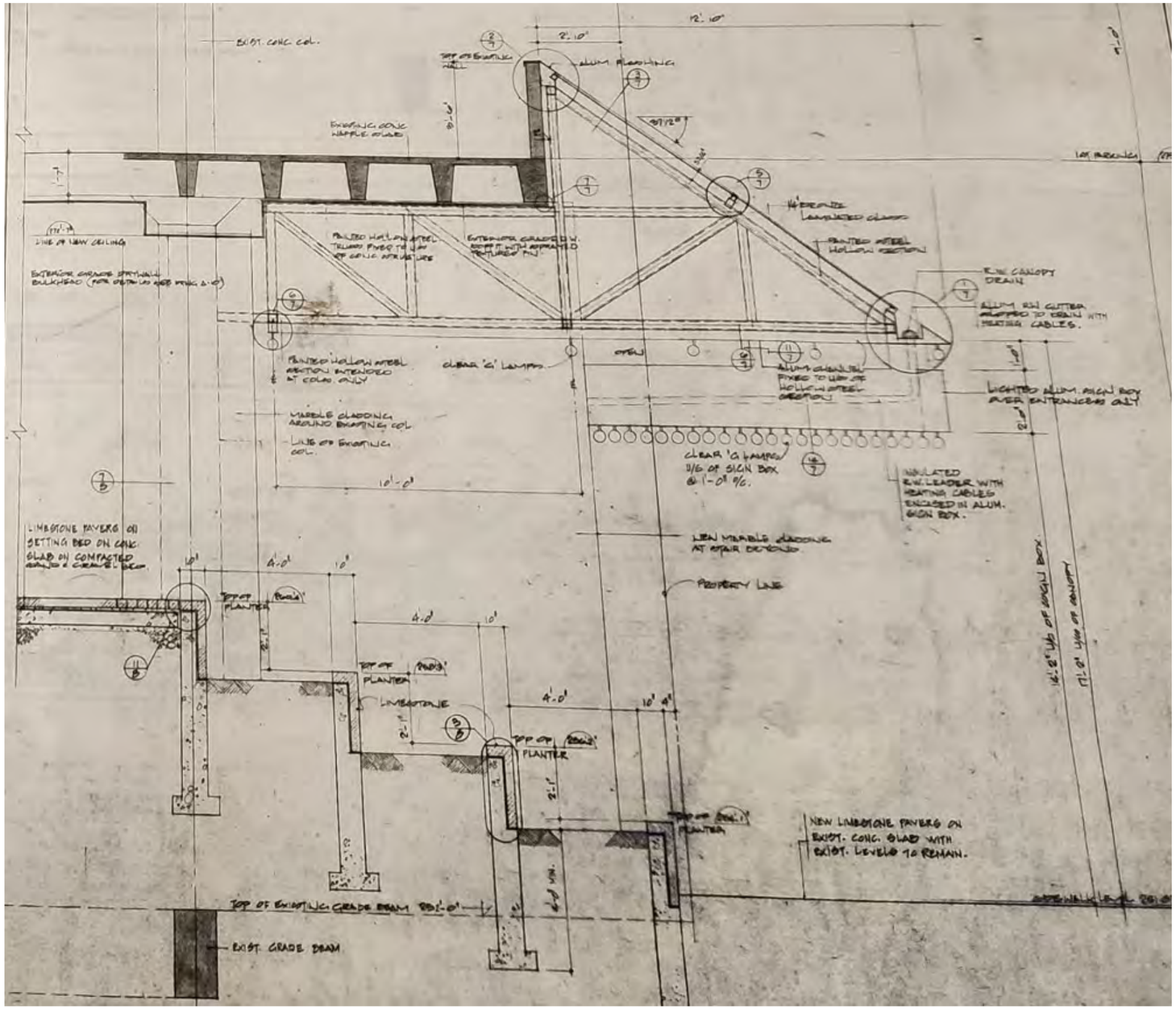

Figure 72: Detail of drawing showing proposed renovations for exterior of north elevation (canopy and planters), c. 1982 (Webb Zerafa Menkes Housden Partnership Architects).

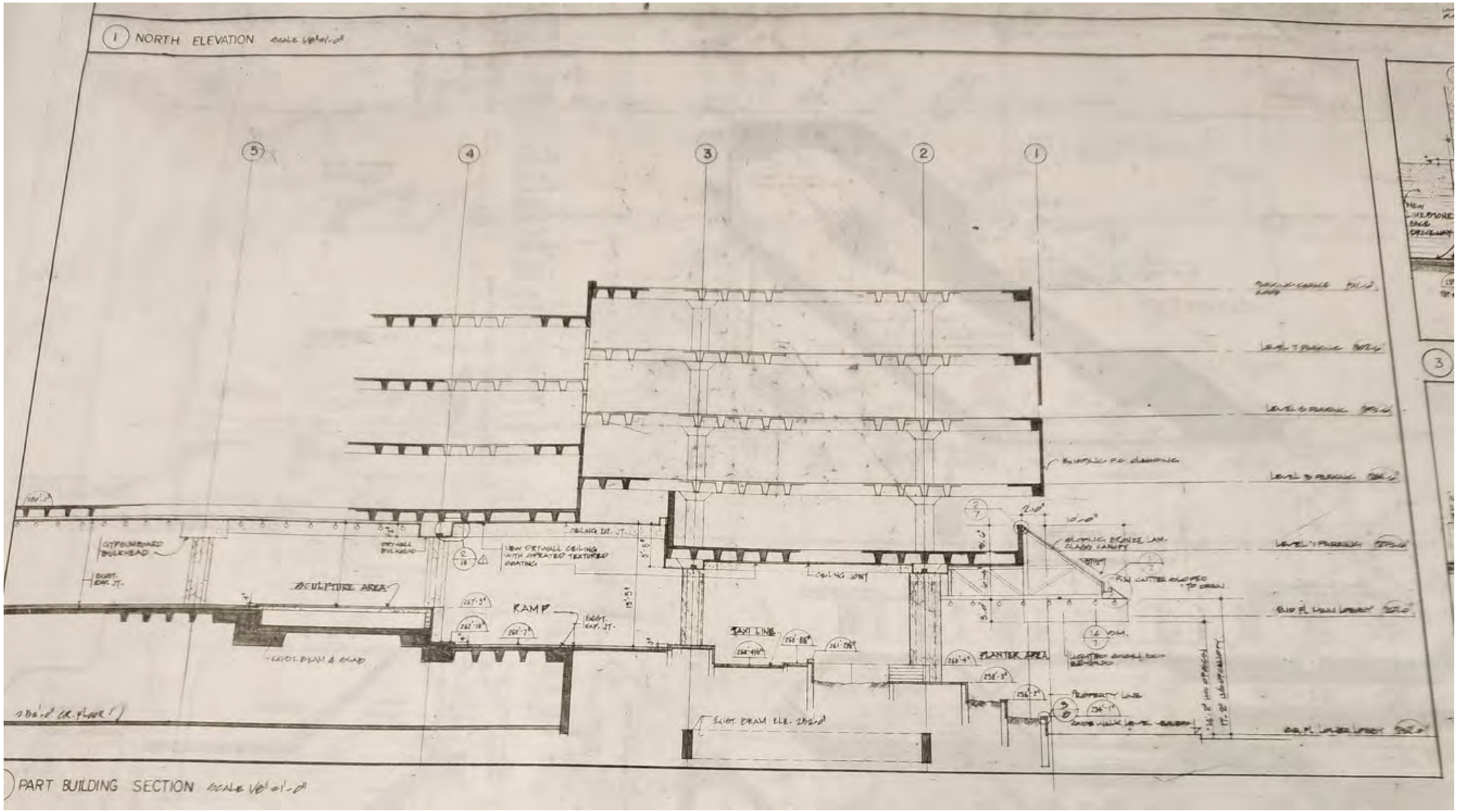

Figure 73: Detail of drawing showing section of east elevation and proposed changes to parking structure, c. 1982 (Webb Zerafa Menkes Housden Partnership Architects).