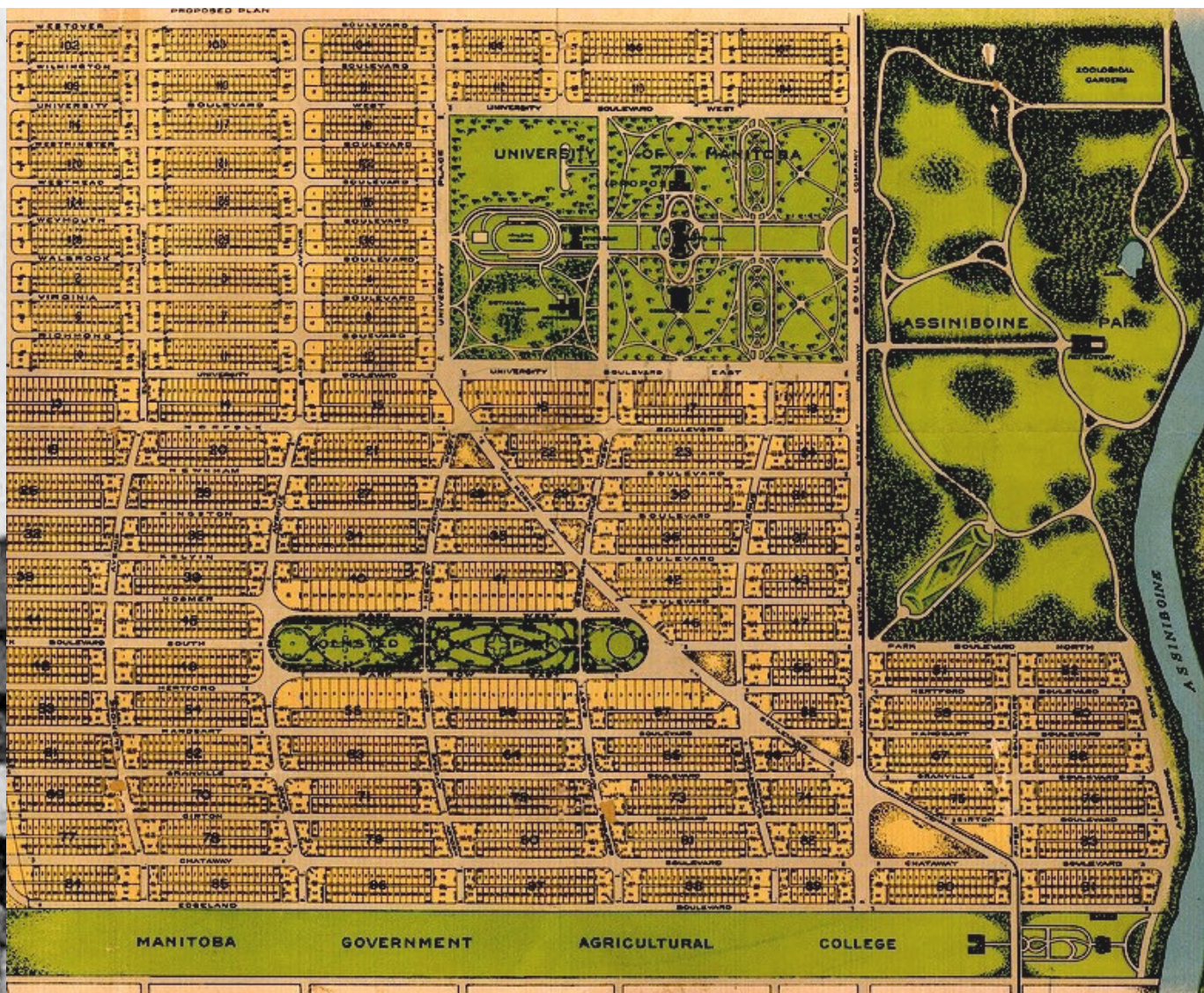


TUXEDO



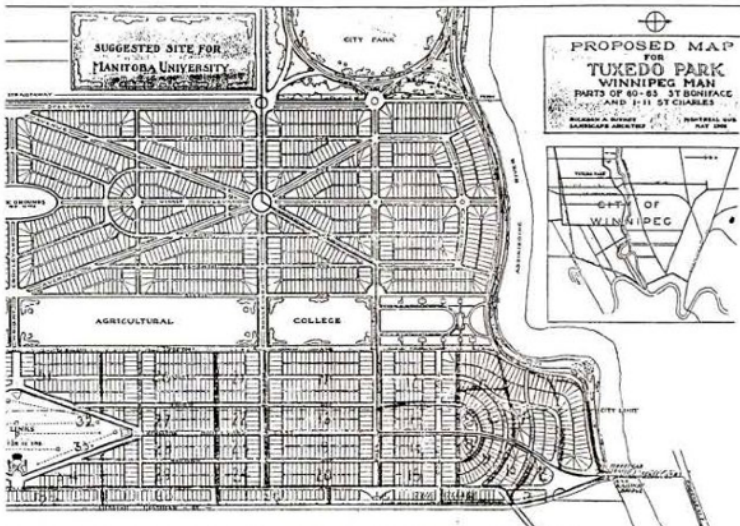
TUXEDO PARK

*University Section of
The Suburb Beautiful*

PART OF LOTS 5 TO 24 ST. CHARLES

SCALE 1 INCH = 500 FEET

UNIVERSITY GROUNDS 160 ACRES
AREA IN ASSINIBOINE PARK 282 ACRES
OLMSTED PARK 267 ACRES



Tuxedo: the word is synonymous with luxury – the dapper evening suit of dining, drinking, and dancing. Few recall that the name has its origins in one place in particular: Tuxedo Park, a wealthy New York countryside development. Tuxedo Park is also the namesake of a Winnipeg suburb. Winnipeg's Tuxedo modelled itself on Tuxedo Park, New York's moneyed and leisured ambiance. Over time the Winnipeg neighbourhood evolved, coming to host examples of wide range of twentieth and twenty-first century architectural modes. The area presents a notable array of examples of urban planning and design.

The intensive development of Tuxedo began in 1905, with the purchase and assembly of land by investor F. W. Heubach (later the suburb's first mayor) and his firm, the Tuxedo Park Company. The Company bought over 1,200 hectares of farmland from the Wright family, then occupants of a home on Academy Road. That year the fledgling Company contracted Rickson A. Outhet, of Montreal, Canada's first native-born professional landscape architect, to develop an area plan. Outhet's scheme was centred around the existing Manitoba Agricultural College, at the eastern edge of modern-day Tuxedo. His design fused straight, angled, and curving streets; the area was to be a garden suburb: an area of detached dwellings in a semirural setting. The desire for this urban form reflected the growing divide between home-life and life in society and the growth of a less utilitarian expectation about residential space. The garden suburb originated in England in the late eighteenth century, and was soon adopted throughout the United States, Canada, northern Europe, and around the world. Its growth was fuelled by mechanized transit, which made the travel necessitated by this form accessible to a wider range of citizens, not simply those able to afford the journey to the city by coach.

Outhet's is a good representative of Canadian City Beautiful planning, a movement which sought to bring beauty and grandeur to the urban environment. His work was informed by his training with the firm of Frederick Law Olmsted, designer of New York's Central Park and Montreal's Mount Royal Park, who is often thought of as the father of American landscape architecture and a guiding figure in the City Beautiful movement. Elements of the Outhet plan, included golf and athletic grounds, boulevards with treed grass strips, streetcars paths, and "speedways" to allow automobiles to cross the subdivision unhindered. As with many garden suburb plans, a key component were public parks, an innovation of the mid-nineteenth century, as well as other institutional features, such as colleges – all of which served to drive up demand and interest.



RIGHT:
Olmsted design
of Tuxedo.

Tuxedo did not sell well in these early years, partly due to competition from the not-too-distant new Crescentwood subdivision. In 1910, the Tuxedo Park Company was absorbed by a new firm, the South Winnipeg Company, also owned by Huebach and his partners. The firm had by this point added 3,000 more hectares to its holdings, most to the west and south of the Manitoba Government Agricultural College. They then contracted the noted Olmsted Brothers firm itself, of Brookline, Massachusetts, to plan the subdivisions, streets, neighbourhoods and parks of Tuxedo, Rydal (the western part of present-day Charleswood), and the areas south of Two Mile Road (Wilkes Avenue) and the Grand Trunk Pacific Railway line. To attract Winnipeg's wealthy home-buyers, the Tuxedo Park area plan marketed the district as "The Suburb Beautiful" and aimed to incorporate a harmonious "combination of city and country, dwelling house and garden, with adequate open space for light, health, and the beauty of the environment."

The Olmsted Company's plan also included ample designed landscapes, boulevards, and green-spaces. These elements were intended to elevate the neighbourhood's aesthetic quality, while increasing demand for the construction and sale of homes and property. To draw the desired market, Tuxedo also excluded all but the wealthiest households by restricting house lots to a minimum frontage that was about twice that of the City of Winnipeg and by specifying a minimum housing area that was more than twice the average size of houses in the rest of the metropolitan area. A comparison of the design can be made to such other Canadian areas as Oak Bay in Victoria, Shaughnassey Heights in Vancouver, and Mount Royal in Montreal, all single-purpose dormitory communities.

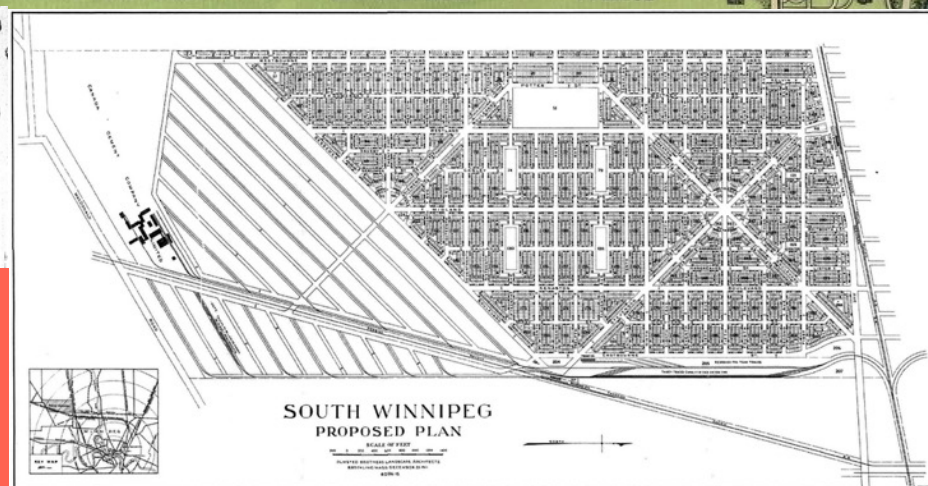


"No great town can long exist
without great suburbs"
- Frederick Law Olmsted



ABOVE:
Period
advertisement
for Tuxedo.

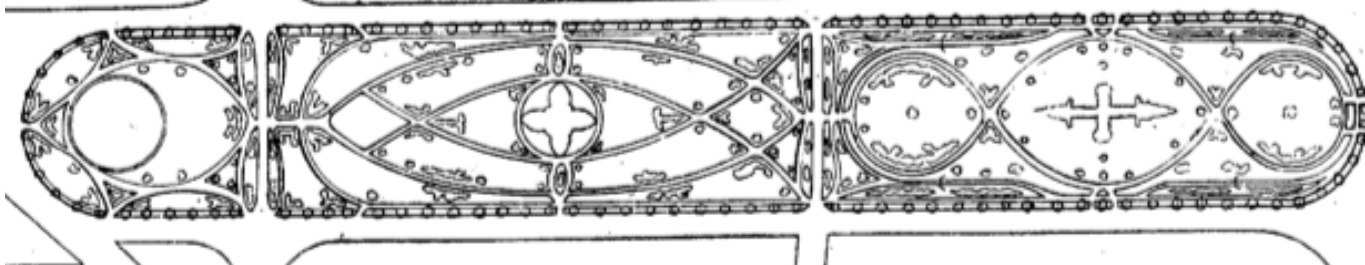
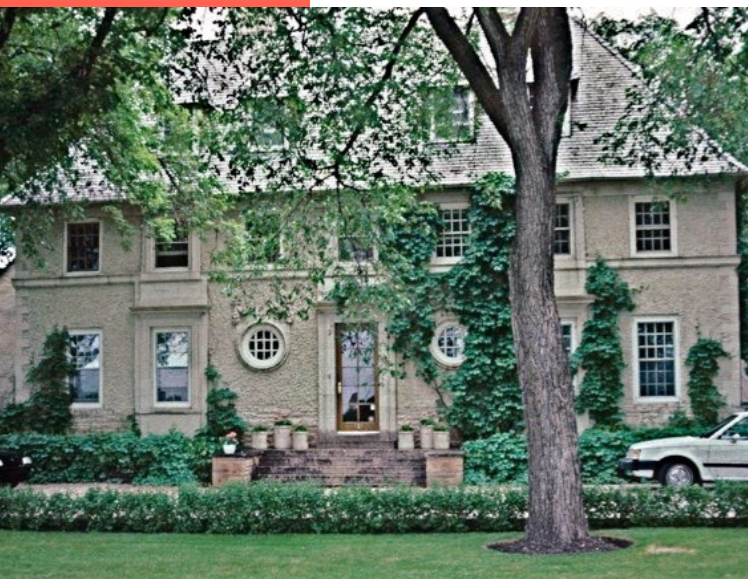
RIGHT:
1910 plan for
South Winnipeg.



TOP:
Original design for
Olmsted Park.

RIGHT:
Town of Tuxedo seal.

BELOW:
121 Park Boulevard.



The Olmsted Plan of Tuxedo, completed in 1910 was adopted by the City of Winnipeg in 1911. Over the years, the plan has been substantially diverged from. Elements of the original which were manifested include the north-south linear array of streets north of Grant Avenue such as Kenaston, Handsart, Lamont, Park, Hosmer, Kelvin, Boreham, Laidlaw, Bower, and Shaftesbury Boulevards – the first named after one of Hubach's American investors, E. C. Kenaston of Hopkins, Minnesota. These, as planned, are intersected by Tuxedo Avenue, which is prematurely interrupted by Corydon. Other Olmsted plan features visible today are the slight curve of Grant and Taylor Avenues as they approach Huebach (formerly Olmsted) Park and the park itself. An extended oblong form, the park – originally dubbed Olmsted Park – was first planned to be striated by a lacy series of drives and bridal paths, as well as hurdles, a wading pool and sand court for children, and numerous pergolas, flower beds, shrubs and shade trees.

The town of Tuxedo was incorporated by the Manitoba Legislature on 24 January 1913. The following year Huebach, who had been acclaimed as the town's mayor, passed away. He was succeeded by his colleague, David Finkelstein. Construction of homes in Tuxedo, based on the Olmsted plan, commenced in 1915, though demand remained dampened by the onset of the First World War. Rules stated that homes could not occupy more than 40% of their lots, with heights not to exceed 60 feet. (Policies also allowed no commercial development or liquor sales.)

The first home constructed was that of architect Raymond Carey, at 121 Park Boulevard North. Carey, who was trained in Britain designed such notable Winnipeg structures as the Lindsay Building (228 Notre Dame Avenue, 1911) and the Paris Building (259 Portage Avenue, also from 1915). For himself and his wife (Huebach's daughter Claire) on two lots, he designed a three-storey residence in a restrained Classically-inspired manner which evokes the Georgian and French Classical in its roofline, symmetry, and decorative elements. Being the first resident in the area came with its own challenges. While facing the new Assiniboine Park, the house was reached by a dirt road through forest, which posed difficulty, particularly in winter, as did warding off cattle from neighbouring farms. Carey was also responsible for constructing power and sewer lines to his residence. Later owners, the McDonalds, added a tennis court, horse barn and gardens. In 1921 Carey moved to Detroit, where he had worked in 1909. He executed a number of elegant residences in the Grosse Pointe area, some of which echo his Winnipeg home.

LEFT:
A map of the Windsor Park area featuring
Berkshire Park in the City of Winnipeg, 1970 St.
Boniface District Plan.

Powell Residence, Frank R. Lount and Son, 221 Park Boulevard, 1949



TUXEDO PARK

*University Section of
The Suburb Beautiful*

UNIVERSITY GROUNDS 160 ACRES
AREA IN ASSINIBOINE PARK 222 ACRES
OLMSTED PARK 200 ACRES



Over time momentum picked up and the popularity of Tuxedo Park as a venue for home construction grew. Park Boulevard North, in particular, came to house a veritable who's who of Winnipeg eminences from this era. The included Frank Shea, manager of Shea's Winnipeg Brewery (115 Park Boulevard North, 1928, designed by J. W. Hawker) and John D. Perrin, former owner of the Fort Garry Hotel (107 Park Boulevard, 1936, first built by the Osler family).

Park Boulevard North also presents a good sample of the range of styles on offer in early twentieth century Canadian up-scale garden suburbs. Among these is the Carey and G. W. Northwood designed 203 Park Boulevard, dating to 1923. This home, built for Carey's brother-in-law, Claude Huebach echoes the design of Carey's home while also speaking to the modern in its stripping down and simplification of detail. Northwood would also designed a home for W. J. Smith at 111 Park Boulevard, a sturdy-looking three-storey brick home which echoes the picturesque take of the English Arts & Crafts. Northwood's partner in architectural practice Cyril W. U. Chivers conceived the design for the home of Allan Morrison at 215 Park Boulevard. The three-storey house combines a Jacobean-Revival mode with the domestic scale and upper-floor porches popular in residential construction at this time. Not far away stands at 229 Park Boulevard stands the home of businessman and bureaucrat Percy Paget, designed by Provincial Architect Gilbert Parfitt. The unostentatious home, clad in stucco and with shuttered windows and a miniscule pediment, evokes the Georgian but diverges in its asymmetricality.

Between Morrison's home and Paget's stands 221 Park Boulevard, from 1949, one of the later additions to this block. Class in pink limestone, the house echoes the doubled-triangular facade of 115 Park Boulevard North, but represents a modernized and more streamlined take on the picturesque. Constructed for Kenneth A. Powell, president of a prominent local grain shipping concern, the house was designed and built by Frank Lount and Sons Builders, who were responsible for a number of contemporaneous homes in Tuxedo, and, later, the development of Silver Heights. Moving further in a contemporary design direction is 235 Park Boulevard North. Planned by local architect Jack Ross of the firm Waisman Ross, this recently remodeled home possesses a low-slung one-storey silhouette. Topped by an open and shallow gable roof, the street facade is notably spare.



LEFT:
203 Park Boulevard.

TOP RIGHT:
107 Park Boulevard.

MID-RIGHT:
115 Park Boulevard.

BOTTOM RIGHT:
221 Park Boulevard.

TUXEDO PARK

University Section of
The Suburb Beautiful
PART OF LOTS 5 TO 24 ST. CHARLES

UNIVERSITY GROUNDS 160 ACRES
AREA IN ASSINIBOINE PARK 262 ACRES
~ OLMDSTED PARK 26 1/2 ACRES



ABOVE &
RIGHT:
Historic images of
Assiniboine Park.

The development of Tuxedo was close connected to the establishment of Assiniboine Park, directly across the street from Park Boulevard North. Today, at over a hundred years old, Assiniboine Park stands as one of the foremost Canadian artifacts of the late-nineteenth and early twentieth century effort at civic beautification. Today we may take the existence of parks somewhat for granted, forgetting that the development of public parks – as opposed to aristocratic pleasure grounds, or locked private parks – were a remarkable development of the nineteenth century. Urban parks were commonly conceived as places of respite for the new and growing populations of cities, areas to connect with nature in an industrializing society.

115 hectares of land for Assiniboine Park was purchased by the City of Winnipeg in 1904. The design for the park was completed by Frederick G. Todd, Canada's first registered landscape architect. Todd had been assistant to Frederick Law Olmsted's work on Montreal's Mount Royal Park. Like Olmsted, Todd's preoccupation was in the integration of nature into the developing fabric of North America's cities. And like Olmsted, a frequent vehicle for this impulse was to draw on the English style of garden design, with its dual formal elements: a pastoral vision and a picturesque appreciation of natural scenery.

The goals of this approach – discernible in Todd's work at Assiniboine Park – was to imbue an "enlarged sense of the bounteousness of nature" as well as to forge a setting for "unconscious or indirect recreation." Aiding to reach these objectives was the conception of the park as a broader coherence. Trees, turf, water, rocks, bridges, while beautiful in themselves, were to be combined into an organically interwoven result. A key in this regard was the effective organization of space to a perspective effect in which a sense of space was imbued by contrasting darker foreground forms with lighter ones further away.

These aims were not separated from the appreciation of the environment as found. Indeed, of his plan for Assiniboine Park Todd stated: "In the West where parks must necessarily be located upon the open prairie, and where at best the open surface is only partly rolling, I have taken as the chief character of the park, the open plain itself."* But the strategy was to see nature as a partner and to enrich the natural scenery, amplifying effects to foster the goal of escape from the bustle of city life. Or, as Todd himself put it: "a crowded population, if they are to live in health and happiness, must have space for the enjoyment of that peaceful beauty of nature" which is "so wonderfully refreshing to the tired souls of city dweller."

* QUOTES FROM: Frederick Todd, "Character in Park Design," *Canadian Municipal Journal*, 1905.





TUXEDO PARK

*University Section of
The Suburb Beautiful*

PART OF LOTS 5 TO 24 ST. CHARLES

SCALE 1 INCH = 500 FEET

UNIVERSITY GROUNDS 160 ACRES
AREA IN ASSINIBOINE PARK 222 ACRES
OLMSTED PARK 22 7/8 ACRES



North of the 1909 pavilion stood a lily pond and a vine-covered pergola. The pond and pergolas escaped harm in the 1929 fire – indeed even the goldfish survived; these stand today as relics of the park's early years. The day after the loss of the first building, Winnipeg's Parks Board approved the construction of a new pavilion. This building, the present pavilion, was designed by architects Northwood and Chivers and constructed by the firm of J.A. Tremblay for a cost of \$96,000. The pavilion opened on the holiday of 24 May 1930, a year after the fire. Its shape parallels that of the first, with a wide lower three floors and a projecting tower, though it is larger and added two wings with truncated gable roofs adjoining the central section.

Stylistically the new building maintained the visible timbering of the original, but moved away from Atchison's Prairie Style in favour of a complementary international idioms of historical character, primarily the Tudor, with a dose of Germanic Chalet. The material palette was, like the original, one of rough-cast stucco, wood, glass and shingle. Within was a ground floor refreshment room, a second storey dining room and dance hall capable of hosting 500 people and an unfurnished third floor.

Over time the pavilion has witnessed multiple alterations. In 1965 a pond and fountain replaced the original south-side parking lot. Also in the 1960s renovations included the additions of new washrooms and refreshment facilities, as well as spaces for a souvenir shop and park museum. In the late 1990s, the pavilion was again renovated, to house a new restaurant space and galleries for art by local eminences Clarence Tillenius, Ivan Eyre and Walter J. Phillips.

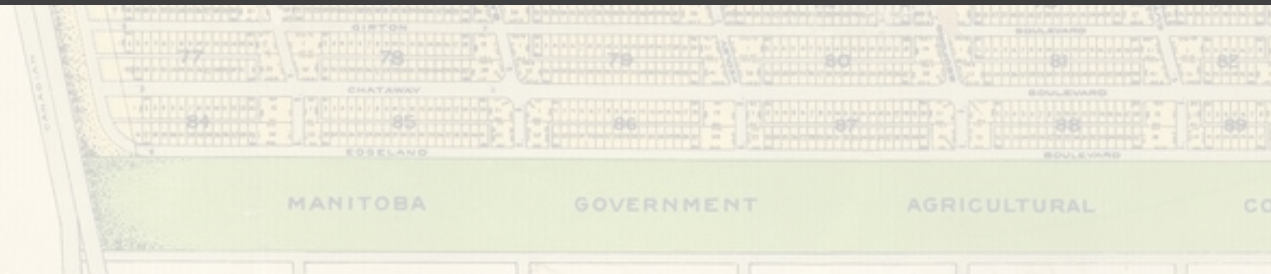
Re-opened in October 1998, the revamped pavilion included the addition of a dining room adjacent to the lily pond whose architectural design is intended to echo that of a traditional late-nineteenth or early-twentieth century metal-and-glass conservatory. During the first portion of its existence, the pavilion was frequently used as a backdrop to performances hosted to its immediate north, taking advantage of the lawns located here.

In 1999, the Lyric Theatre opened adjacent to the pavilion to serve as a permanent host to the tradition of bandshell entertainment that had existed here since the park's early years. This sizeable outdoor stage, to the north-east of the pavilion, conceived to echo the materials and styling of its larger and elder neighbour.



TOP:
1909 Assiniboine
Park pavilion.

BELOW:
1929 Assiniboine
Park pavilion.





Over its history, a number of other buildings have added to the utility and architectural interest of Assiniboine Park. Among these are the Assiniboine Park Conservatory, which officially opened of 1970. The building replaced an older structure, the Palm Room, from 1914, which had been built at a cost of approximately \$40,000 with a design and materials from the New York firm of Lord & Burnham. Construction of the current structure began in 1969; the process occurred in a unique fashion, with the new structure built around the old building, which was then demolished. This method preserved the 8,000 tropical plants housed in the Palm Room. Contemporary descriptions of the Conservatory touted brick and glass structure as graceful and "well blended to its park environment."

At the heart of the structure is the namesake glazed garden, 42 feet high at centre, ten feet higher (and with better lighting conditions) than the previous space. Benches were installed to encourage more leisurely viewing. Other public areas had increased in size to 14,000 square feet from the previous 6,000 square feet, although the plant display spaces increased in size only slightly. The 1970 conservatory was designed by the Winnipeg firm of Pratt Lindgren Snider Tomcej and Associates. It possesses a subdued modernist aesthetic, with variegated brown brick lending it an earthy quality. These bricks were used on the front façade to create large, undecorated slabs which are delicately stepped, slender windows between them. This aesthetic was continued in the interior, with exposed concrete waffle ceilings installed throughout. In the Palm Room space the walls' bricks are installed in a rhythmic pierce-brick lattice pattern which compliments the lively array of plant life. The exterior of the Palm Room is ornamented with a concrete cornice located at the upper edge. Facing this building is the cricket house (a replacement to early twentieth-century facilities) which was constructed for the cricket and field hockey event of the 1967 Pan-American games.

LEFT:
1970 Assiniboine
Park conservatory.

ABOVE:
1914 Assiniboine
Park palm house.

TUXEDO PARK
University Section of
The Suburb Beautiful
PART OF LOTS 5 TO 24 ST. CHARLES
SCALE 1/4" = 50.0 FEET

In 2008 the Assiniboine Park Conservancy, a private/public charitable organization was established to develop and manage Assiniboine Park. Since that time, a number of new facilities have been added to the park, expanding the site's architectural repertoire. Completed in 2011, the Qualico Family Centre was designed by Number Ten Architectural Group. The building stands adjacent to the park's popular Duck Pond and hosts a restaurant, classroom, and event spaces. Its aesthetic melds the sharp angles and interlocking volumes of a contemporary deconstructionist-inspired architectural mode with a grounded orientation to landscape and site. With canted walls of glass, the organically-spreading building, nestled among the trees, reflects its leafy environs and the prairie sky. It is surmounted by a pitched green roof houses native grasses, while its zinc and corten metal cladding is intended to gain a patina over time, further entrenching the building in its natural environs.

Just east of the Pavilion, in 2013, a new washroom structure was erected. Designed by Peter Sampson Architecture Studio Inc., the structure is comprised of three shipping containers. Making use of the modular nature of these components to allow for off-site construction and a price-tag of \$350,000. These containers are stepped to achieve a sense of rhythm in keeping with the rolling lawn they adorn. Cedar and reflective glass wrap most of the structure, linking it to the site, while a feeling of distinction is engendered by setting on a plinth and the colourful character of the containers, particularly apparent at night. The project was a winner of a Prairie Design Awards of Excellence in 2014.

TOP:

BELOW:



Also host to a range of interesting architecture exploits is the Assiniboine Park Zoo. The zoo commenced its operations as a humble ensemble of native Canadian deer, bison, and elk in 1904; four years later a bear enclosure was added. Architecturally, the zoo has hosted a range of styles over its history, many manifested in the form of buildings that have been altered or demolished. In the 1950s local firm Smith Carter designed the angular proto-Brutalist bear pits, later modified. The 1960s saw the addition of the Carousel Restaurant with its elegant ensemble of water feature, terrazzo flooring, exposed beams, circular plan and clerestory windows.

In the 1970s Architects Consortium and Reid, Crowther and Partners Limited, designed the Tropical House, host of a virtually complete rain forest biome. The building, topped by a large skylight makes extensive use of passive solar energy. The Tropical House is circular in plan, enormous ribs set in an oval converging toward centre. As it was put on the building's opening in the local press: "Outdoors it may be cold and snowing — streets of greasy glare ice — but indoors it's warm and humid with loud-calling exotic birds flitting back and forth in the lush tropical foliage above you." Clive Roots, the zoo's director, was important in the building's conception, drawing inspiration from his previous employer, Winged World, an aviary located in Morecambe, Lancashire, in northern England. In 1990 the Assiniboine Park Zoo Kinsmen Discovery Centre was added, also by Smith Carter. More recent additions include the 2001 Education Centre (designed in a neomodern mode with the University of Manitoba Faculty of Architecture) and the nearby South Entry Building and Journey to Churchill, both by Number Ten Architectural Group.

Connecting these structures is a park-like milieu. A key figure in this environment's design was Günter Schoch: 1967 Among the projects from this period that Schoch took on was the redesign of the grounds of the Assiniboine Park Zoo, refurbishing an extensive area of this institution; the aims of this scheme were to enhance the conditions of the zoo's animals and to create new enclosures which minimized the involved minimal visual interference separating them from visitors. In addition the zoo was transformed into a pedestrian space, rather than a facility accessible by automobile; walkways and landscaping, and washroom facilities were built to achieve this goal.



LEFT:
Tropical
House.

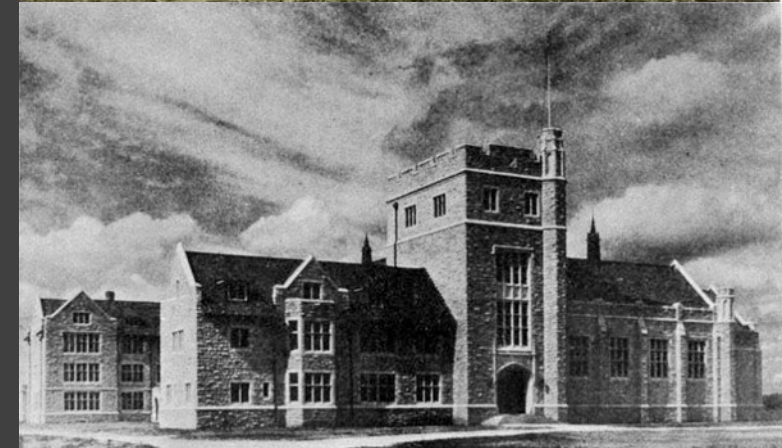
ABOVE RIGHT:
Carousel
Restaurant.

MID-RIGHT:
Journey to
Churchill.

BOTTOM RIGHT:
South Entry
Building.

In addition to Assiniboine Park, two other facilities conditioned the initial development of Tuxedo by Huebach and company. The first of these was the Manitoba Agricultural College, which lay at the heart of the original Outhet plan. Established in 1905, the college hosted courses in agricultural engineering, animal husbandry, farm management, home economics, and horticulture. Its campus featured a number of buildings by Manitoba provincial architect Samuel Hooper, including the Dairy Science Building, Power House, stock barns, farm implement building, the Roblin Hall Dormitory, Engineering Hall, and Domestic Science Building. At its heart stood the main college building, an Edwardian classical edifice standing four storeys tall with a four-columned portico topped by an impressive stone pediment, surmounted by an octagonal cupola. The structure echoes Hooper's work at the later University of Manitoba Fort Garry campus and his 1908 Brandon courthouse. In the early 1910s the college relocated to Fort Garry. At this time the Tuxedo complex came to host a successive array of programs. The first of these was the Manitoba School for the Deaf. By 1917, the facility came to be possessed by the Canadian military, who used it to house its Fort Osborne Barracks, formerly located near the provincial legislature. In 1968 the military moved southward and the college assumed a more variegated role, hosting juvenile court operations and other government roles. Finally, in the late 1990s the site was acquired by Winnipeg's Jewish Community Centre, to become the Asper Jewish Community Campus. At this time the existing building were linked by a new complex featuring a sky-lit central corridor, jointly housing a school, fitness facility with pool, library, museum, boardrooms, sports fields, restaurant, theatre, and offices. The redevelopment was designed by Number Ten Architectural Group.

The other complex which influenced Tuxedo's development never appeared, but was at the heart of the Olmsted plan: the University of Manitoba. The potential location for this facility was two kilometres south-west of the Agricultural College site, at the current location of the Tuxedo Golf Course (it was also indicated in the earlier plan). In 1907 Huebach approached the university with the offer of 61 hectares here for free. The university would have been a feature and a draw for Tuxedo Park. As became increasingly clear by the 1910s and 20s, however, the Fort Garry site of the Agricultural College was preferred by the university, despite continued pressure by Huebach. *In lieu* of the university, this broad swath came to host a number of other facilities. Beyond the golf course, at the south end of this area, in 1921-22 was constructed the Manitoba School for the Deaf. A large multi-storey complex, this project was designed by Winnipeg architect John D. Atchison. The original program was for residences, a main academic building and dining hall. The school is one of Manitoba's preeminent examples of Collegiate Gothic architecture. Tyndall stone cladding, pitched rooflines, towers, arched entrances, buttresses, battlements, and carved ornamentation exude an impressive institutional ambiance. During the Second World War, the buildings came to house military training operations. This was followed by a number of years serving as host to a model school and the Manitoba Teachers' College, during which time an expansive mural by Manitoba artist Bruce Head was added to the college's dining room. Following a further three decades again housing the School for the Deaf, in the year 2000 the site became the Canadian Mennonite University. In the interceding years a number of architectural additions have been made, most prominent among them the CMU Library Learning Commons and Bridge, designed by FT3 Architecture. Housing a library, bookstore, resource centre, café and flex space, the building features the extensive use of glass and Tyndall stone walls and fins, some angled to imbue a geological sense. A lengthy pedestrian bridge crosses Grant Avenue to link to the south portion of the campus.



TOP RIGHT:
Manitoba
Agricultural
College.

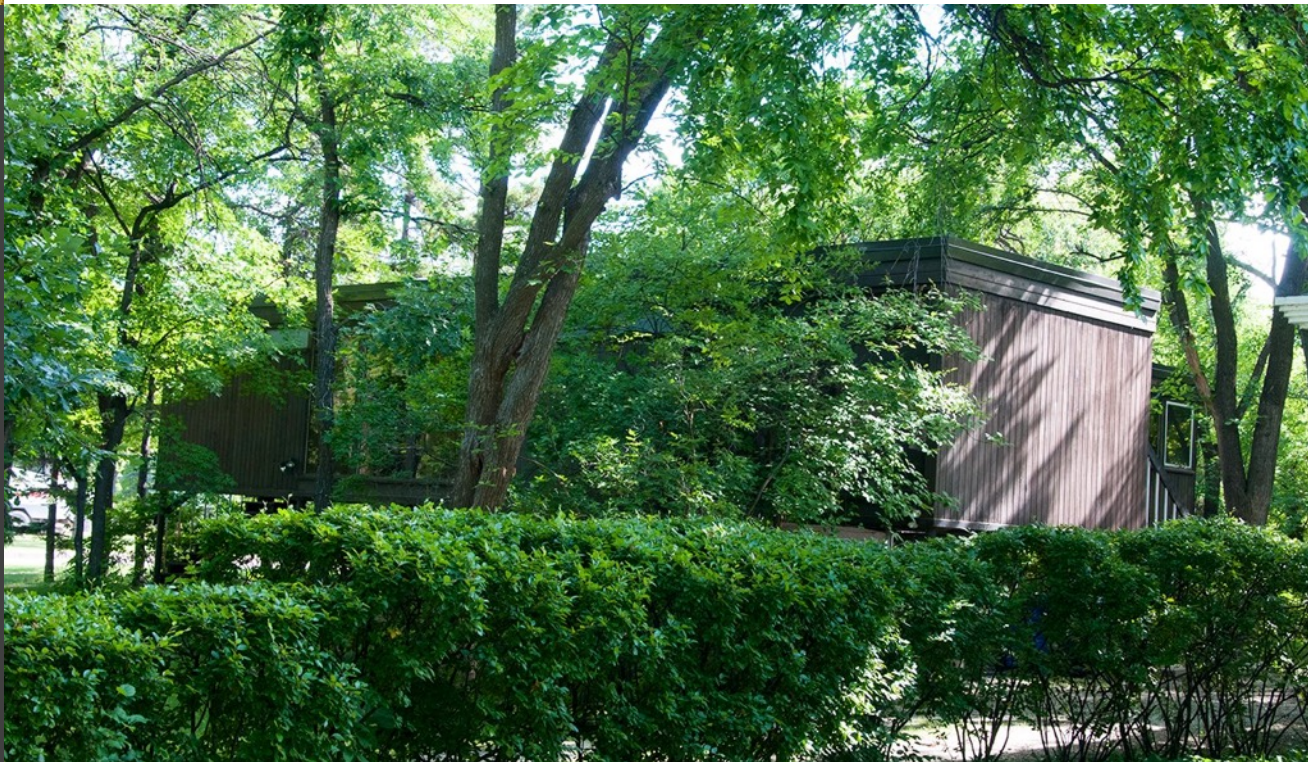
MID- AND
BOTTOM RIGHT:
Plans for Manitoba
School for the Deaf.



While home to a number of institutions and facilities, the essence of Tuxedo has always been suburban housing. After developing in fits and starts in the first half of the twentieth century, by the years after the Second World War, construction in this respect proliferated. In keeping with the period, the area came to host a number of examples of modern architecture, some significant landmarks.

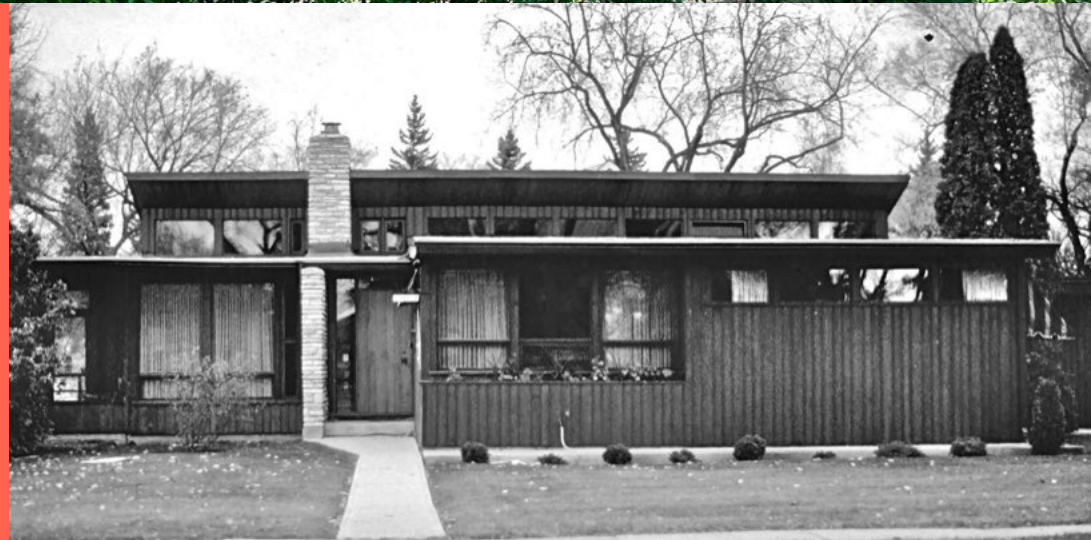
These include 301 Hosmer Boulevard, from 1953, the home and design of University of Manitoba architecture professor Jim Donahue. Donahue, in 1947, was recruited to teach architecture in Winnipeg. In 1941, he had graduated from the School of Architecture at the University of Minnesota with a Bachelor of Architecture, then had earned with a Masters from Harvard University in Cambridge, Massachusetts in 1942, the first Canadian to complete a degree at Harvard's Graduate School of Design. Influenced by European emigre professors Marcel Breuer and Walter Gropius, Donahue gained a strong exposure to the modernist International Style. His home stands as an important Winnipeg example of modernist housing. As put by Kelly Crossman, the home also spoke to its context: "foregrounding issues of context—albeit within the frame of an ostensibly universalized architectural language."

A few years earlier, in 1949 another notable Manitoban modernist had constructed a contemporarily styled home in the area: chief Winnipeg planner, Eric Thrift, with his residence at 1 Nanton Boulevard. This house was demolished in 2011.



ABOVE:
Donahue Residence,
301 Hosmer
Boulevard, 1955

BELOW:
Thrift Residence, 1
Nanton Boulevard,
1949



Along Shaftesbury Boulevard stand a number of other significant vestiges of Manitoba's modernist past. Among these are a series of homes designed by Gustavo Da Roza, architect of the Winnipeg Art Gallery. The Hong Kong-born Da Roza was trained at the University of Hong Kong; he later practiced in California and Massachusetts. In 1960 he immigrated to Canada to begin a teaching position with the School of Architecture at the University of Manitoba.

Da Roza's work on Shaftesbury includes home numbers 507, 513, 515, and 519. The building's designs are characterized by a dramatically spare aspect, with a sculptural treatment of form, and an embrace of the white stucco that had been beloved by early modernists such as Adolf Loos and Le Corbusier.

While the homes stand out from their environs in the summer, in the winter they are camouflaged into their snowy surrounds. Other design elements include raised ramps, easing shovelling, and pops of colourful siding and statuary-like address numbers.



ABOVE:

L. Waldner House,
513 Shaftesbury
Boulevard, 1968.

FAR LEFT:

515 Shaftesbury
Boulevard, 1967.

LEFT:

I. Bihler House,
507 Shaftesbury
Boulevard, 1969.



While we tend to think of modern architecture as a somewhat unitary phenomenon, in truth this category is filled with a variety of approaches. This diversity is apparent in another area of Tuxedo, to the north-west of this stretch of Shaftesbury Boulevard: the south end of Park Boulevard, surrounding the former "Olmsted Park." Among these examples is another Da Roza building, the exaggeratedly simple late modern 455 Park Boulevard East, from 1968, recently highly modified, opening up the original street-facing wall.

Another notable home in this area is the Smith Residence, 550 Park Boulevard West, 1956-57, designed by Green Blankstein Russell and Associates. In the words of Winnipeg architect and writer John W. Graham, this home possesses an air reminiscent of the Prairie work of architect Frank Lloyd Wright, and an open and generous plan suited to the needs of the original owner.

Representing another take on modern architecture is the Berney Residence, 427 Park Boulevard, by Gaboury Lussier Sigurdson, 1975. An annex was added in 1995. Here a range of shapes and rooflines creates a poetic vision building on the elements of traditional suburban forms while speaking to the architect Etienne Gaboury's interest in working with the distinct qualities of Prairie light. Of the home the owner said: "Living in the home is like living in a sculpture."



TOP:
445 Park
Boulevard
East.

ABOVE RIGHT:
Berney
Residence, 427
Park Boulevard.

BELOW RIGHT:
Smith Residence,
550 Park Boulevard
West.