

# COOPERHAUS

proposed development at  
**1-21 JOHN ST. & 46-50 ONTARIO ST.**  
GRIMSBY, ONTARIO



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# EXECUTIVE SUMMARY

## INTRODUCTION

This Heritage Impact Assessment (HIA) has been prepared to address the property owner’s proposed demolition of the structures present on the Listed properties at 1, 3, 5, 7, 11, 13, 15, and 17 John Street (respectively) in consideration of the redevelopment of these properties (the “Site”). The Site, located along the north side of John Street between Ontario Street and Robinson Street N, contains multiple residential structures of 1-1/2 storeys (each) constructed between 1914-1920 and one commercial/industrial building complex cca.1920.

This HIA assesses the potential impact of the proposed development on the cultural heritage resources on the Site.

## HERITAGE STATUS

All eight of the properties on the Site are listed on the Town of Grimsby’s Heritage Register. The properties, as they stand today, **do not meet** the minimum criteria for retaining Listed status as set out in Ontario Regulation 9/06. The owner proposes delisting the properties and demolishing the existing structures on The Site in favour of the development of a multi-storey purpose-built mixed-use building.

## PROPOSED DEVELOPMENT

Situated at 1-21 John Street, **CooperHaus** is envisioned as a purpose-built building complex, offering a minimum of 305 residential units along with 20,000 sq. ft. of wellness-based commercial space. Strategically located within minutes of downtown Grimsby's Main St core and with easy access to the QEW and nearby transportation, **CooperHaus** promises convenience and connectivity for its residents. This development presents a promising opportunity for young families to establish roots in the charming town of Grimsby, with essential amenities such as healthcare facilities within close proximity, including a hospital within 2 km.

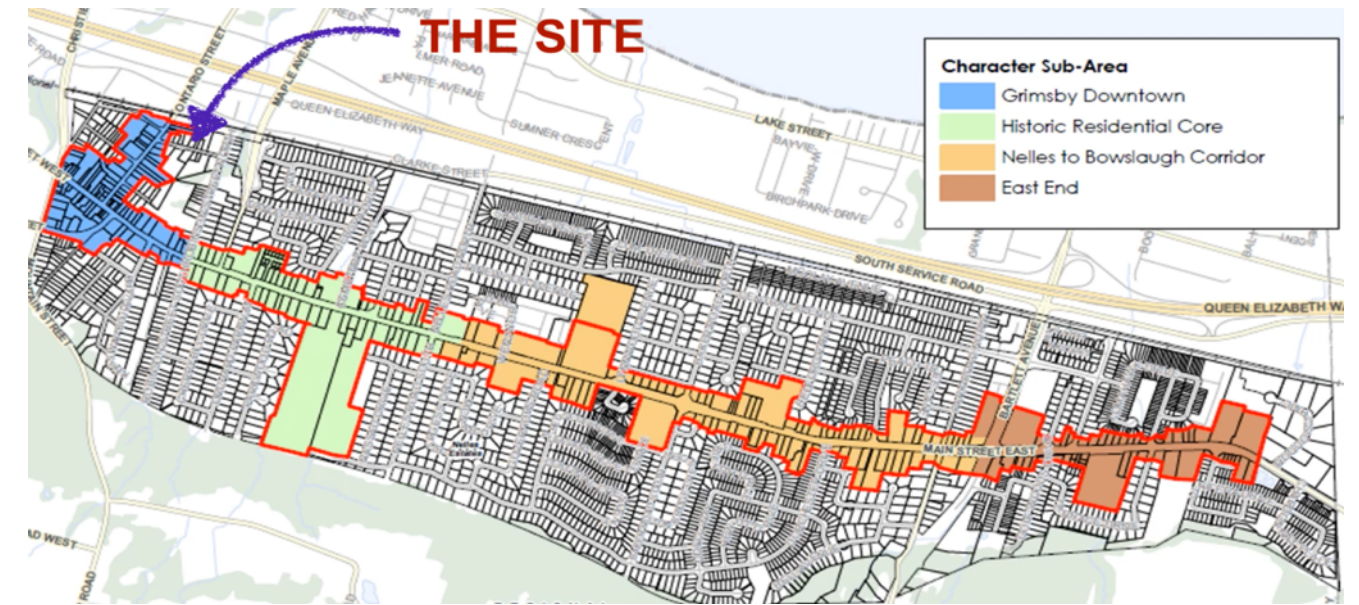
## IMPACTS TO CULTURAL HERITAGE VALUE

The proposed development does not impact any adjacent heritage resources and is proposed to occupy The Site which presently does not present any cultural or heritage assets.

## CONSERVATION & MITIGATION

The property owners held meetings with the Town of Grimsby's Engineering and Planning Departments and focused on understanding the pre-planning process for this development project. Necessary upgrades to infrastructure were discussed, including storm sewers, water systems, and widening John Street. This proposal is aligned with the town's vision for a block plan. The project aims to realistically break ground by 2028.

The proposed new construction incorporates setbacks and step backs that seek to respect and relate to the scale and character of the remaining buildings on John Street and the surrounding context, including Robinson Street North. Additionally, an existing large metal safe (chattel) that is believed to be associated with the former Brock Snyder Manufacturing Company, which operated within ancillary structure(s) at 17 John Street between 1920 and 1958, can be put on display in an appropriate location within the project, to recognize the site and area’s historical significance. . The proposed new construction, with its setbacks and step backs is designed to be a sympathetic to the surrounding buildings remaining on John Street and neighbouring Robinson Street N.



## 1. SCOPE OF REPORT

studioARTISTRY was engaged by the property owner IPS, and InnovoMatrix Inc. to produce a Cultural Heritage Impact Assessment report that examines the character and value of the heritage resources present on the Listed properties at 1, 3, 5, 7, 11, 13, 15, 17 John Street (respectively), Grimsby, to ascertain the impact caused by the proposed removal of the existing buildings and the replacement with a new multi-storey multi-family residential construction and at-grade parking.

Several site visits were conducted between March 2024 and October 2025 to examine the properties and document site and building conditions for context, with photographs. The site review is augmented by additional research on ownership and property-specific archival information.

The assessment of the heritage impact relies on my own expertise — I am a trained architect and landscape architect, Member of the Royal Architecture Institute of Canada (MRAIC), intern member of the Ontario Association of Architects (OAA), professional member of the Canadian Association of Heritage Professionals (CAHP) with extensive working experience on local, national, and international heritage sites including special projects for UNESCO. This report is also taking guidance from accepted standards for heritage conservation in Ontario.

## 2. EXISTING HERITAGE POLICY

### STANDARDS AND GUIDELINES FOR CONSERVATION OF HISTORIC PLACES IN CANADA

The Standards and Guidelines for the Conservation of Historic Places in Canada were first published in 2003 and updated in 2010. These standards and guidelines, while they have no legislative authority, are a tool to help users decide how best to conserve historic places, their heritage value and character defining elements. They are used in partnership with statements of the significance of heritage resources, such as designation by-laws. Anyone carrying out an intervention that may impact the heritage values and character defining elements of a heritage resource must be mindful of the impacts on that resource.

The Standards and Guidelines indicate that it is important to know where the heritage value of the historic place lies, along with its condition, evolution over time, and past and current importance to its community.

Planning should consider all factors affecting the future of a historic place, including the needs of the owners and users, community interests, the potential for environmental impacts, available resources, and external constraints. The most effective planning and design approach is an integrated one that combines heritage conservation with other planning and project goals and engages all partners and stakeholders early in the process and throughout. For historic places, the conservation planning process also needs to be flexible to allow for discoveries and for an increased understanding along the way, such as information gained from archaeological investigations or impact assessments.

Any action or process that results in a physical change to the character-defining elements of a historic place must respect and protect its heritage value. A historic place's heritage value and character-defining elements can be identified through formal recognition, such as designation under the OHA and by nomination to the Canadian Register of Historic Places. In assessing a proposed alteration to a designated property or any property of cultural heritage value and interest, the 14 Standards for the Conservation of Historic Places in Canada will be addressed.

The physical attributes of the property at 262 Main Street West will also be analyzed and assessed for its cultural heritage value or interest and the potential impact of proposed development on these attributes.

### THE PLANNING ACT

Part 1 of the Planning Act includes a list of matters of provincial interest. Section 2(d) states that the Minister, the council of a municipality and the Ontario Municipal Board, in carrying out their responsibilities shall have regard to the conservation of features of significant architectural, cultural, historical, archaeological or scientific interest.

In 2015, an additional clause, Section 2(r), was added. This clause provides for the promotion of built form that is well-designed, encourages a sense of place, and provides for public spaces that are of high quality, safe, accessible, attractive and vibrant.

### ONTARIO HERITAGE ACT (OHA)

On June 6, 2019, changes to the OHA were approved as part of the **More Homes, More Choice Act** which received royal assent. Despite the considerable changes to the Act, particularly as they relate to hearings before the Local Planning Appeal Tribunal and timing of public notices and Council decisions, the OHA still provides policies and regulations for the protection of built heritage resources, cultural landscapes such as heritage conservation districts, and archaeological resources through the process of identifying, listing, and designating those resources.

The **Bill 108 Amendments** to the OHA came into force on July 1, 2021, and include a shift in Part IV designations related to certain Planning Act applications. These changes affect Section 29(1.2) of the OHA which now restricts Council's ability to give notice of its intention to designate a property under the OHA within 90 days after the Clerk gives notice of a complete application.

**Bill 23 (the More Homes Built Faster Act, 2022)** Amendments to the OHA that came into force on January 1, 2023, mandates municipalities to remove Listed properties from the heritage register under Section 27 if they do not pass a by-law designating the property by January 1, 2027.

### PROVINCIAL POLICY STATEMENT 2024

This HCDC report aligns with the requirements in the Provincial Policy Statement (PPS). The PPS 2024 addresses the situation of development on properties identified as built heritage resources and archaeology in Section 4.6 as follows:

**4.6.1** *Protected heritage property, which may contain built heritage resources or cultural heritage landscapes, shall be conserved.*

**4.6.2** Planning authorities shall not permit *development* and *site alteration* on lands containing *archaeological resources* or *areas of archaeological potential* unless the *significant archaeological resources* have been *conserved*.

**4.6.3** Planning authorities shall not permit *development* and *site alteration* on *adjacent lands* to *protected heritage property* unless the *heritage attributes* of the *protected heritage property* will be *conserved*.

**4.6.4** Planning authorities are encouraged to develop and implement:

- a) archaeological management plans for conserving archaeological resources; and
- b) proactive strategies for conserving significant built heritage resources and cultural heritage landscapes.

**4.6.5** Planning authorities shall engage early with Indigenous communities and ensure their interests are considered when identifying, protecting and managing archaeological resources, built heritage resources and cultural heritage landscapes.

**Conserved** means the identification, protection, management and use of *built heritage resources, cultural heritage landscapes* and *archaeological resources* in a manner that ensures their cultural heritage value or interest is retained. This may be achieved by the implementation of recommendations set out in a conservation plan, archaeological assessment, and/or heritage impact assessment that has been approved, accepted or adopted by the relevant planning authority and/or decision-maker. Mitigative measures and/or alternative development approaches should be included in these plans and assessments.

**Significant** means in regard to cultural heritage and archaeology, 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*.

**Built heritage** resource means a building, structure, monument, installation or any manufactured or constructed part or 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* (OHA), or that may be included on local, provincial, federal and/or international registers.

**Cultural heritage landscape** means 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 OHA or have been included on federal and/or international registers, and protected through official plan, zoning by-law, or other land use planning mechanisms.

**Protected heritage property** means property designated under Part IV or VI of the *Ontario Heritage Act*; property included in an area designated as a heritage conservation district under Part V of the *Ontario Heritage Act*; property subject to a heritage conservation easement or covenant under Part II or IV of the *Ontario Heritage Act*; property identified by a provincial ministry or a prescribed public body as a property having cultural heritage value or interest under the Standards and Guidelines for the Conservation of Provincial Heritage Properties; property protected under federal heritage legislation; and UNESCO World Heritage Sites.

**Adjacent lands** mean those lands contiguous to a specific *natural heritage feature or area* where it is likely that *development* or *site alteration* would have a *negative impact* on the feature or area. The extent of the *adjacent lands* may be recommended by the Province or based on municipal approaches which achieve the same objectives.

**Development** means the creation of a new lot, a change in land use, or the construction of buildings and structures requiring approval under the *Planning Act*.

**Site alteration** means activities, such as grading, excavation and the placement of fill that would change the landform and natural vegetative characteristics of a site.

**Heritage attributes** means, as defined under the *Ontario Heritage Act*, in relation to real property, and to the buildings and structures on the real property, the attributes of the property, buildings and structures that contribute to their cultural heritage value or interest (e.g. significant views or vistas to or from a protected heritage property).

**Archaeological resources** includes artifacts, archaeological sites and marine archaeological sites, as defined under the *Ontario Heritage Act*. The identification and evaluation of such resources are based upon archaeological assessments carried out by archaeologists licensed under the *Ontario Heritage Act*.

**Significant cultural landscape** means 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. The area may involve features such as structures, spaces, archaeological sites or natural elements that are valued for their interrelationship, meaning or association. Examples may include, but are not limited to, heritage conservation districts, villages, parks, gardens, battlefields, main streets, neighbourhoods, cemeteries, trailways, view sheds, natural areas, and industrial complexes.

## NIAGARA REGIONAL OFFICIAL PLAN

The Niagara Regional Official Plan, Section 10C, contains objectives and policies for the protection of built heritage resources and cultural heritage landscapes and requires a heritage impact assessment where development, site alteration and/or public works projects are proposed on, or adjacent to, a significant built heritage resource or cultural heritage landscape. Objectives include:

- Supporting the identification and conservation of significant built heritage resources and significant cultural heritage landscapes;
- Recognizing the aesthetic, cultural and economic value of open space and parks;
- Recognizing the importance of quality design; and
- Conserving significant built heritage resources and cultural heritage landscapes within the unique community context of every site.

Policy 10.C.2.1.6 encourages local municipalities to establish cultural heritage landscape policies in their Official Plans and identify significant cultural heritage landscapes for designation in order to conserve groupings of features with heritage attributes that together form a significant type of heritage form, distinctive from that of its constituent elements or parts.

## TOWN OF GRIMSBY OFFICIAL PLAN - HERITAGE CONSERVATION

Section 8.0 of the Official Plan speaks to objectives and policies for the conservation of cultural heritage resources. The goal is to protect cultural heritage resources which are important to the identity and character of the Town.

- To protect and preserve heritage resources having architectural and historical merit within the context of the Town including original architectural detail; and
- To develop and encourage creative, appropriate, and economic uses of heritage resources throughout the Town while having special regard to heritage resources in the Downtown District including the retention of unique streetscapes.

General heritage policies encourage the preservation of buildings and sites having historical and/or architectural value or interest and significant cultural heritage landscapes and include:

- Protecting and conserving heritage resources in accordance with the Standards and Guidelines for the Conservation of Historic Places in Canada, the Appleton Charter for the Protection and Enhancement of the Built Environment and other recognized heritage protocols and standards. Protection, maintenance and stabilization

of existing cultural heritage attributes and feature over removal or replacement will be adopted as the core principles for all conservation projects.

- Establishing a register of built heritage resource and heritage conservation districts that are of cultural heritage value or interest, after consulting with the heritage committee.
- Including built heritage resources that have not been designated but that the Town believes to be of cultural heritage value or interest in the register.
- Identifying the register of built heritage resources based on certain criteria and also identifying significant cultural heritage landscapes.
- Identifying a heritage site where some or all of the following characteristics have been identified.
  - Association with an historic event or person;
  - A building or structure with distinguishing architectural characteristics;
  - A building with substantial remaining original materials and workmanship;
  - A natural feature or landmark;
  - Potential for illustrating a heritage value that would be possible for visitors to gain from the building an appreciation for architecture or history of the site; and
  - Extent of original material and workmanship remaining.
- Undertaking heritage plans and programs in accordance with a system of priorities including:
  - Protection of the Main Street corridor.
- Permitting development and site alteration in the vicinity of protected heritage property where the proposed development and site alteration has been evaluated and it has been demonstrated that the heritage attributes of the property will be conserved.

Recognizing that there may be archaeological remnants of prehistoric habitation within the Town and important archaeological evidence of historic activities and requiring an archaeological assessment for development lands

- containing archaeological resources or areas of archaeological potential and, if necessary, preservation or rescue excavation of the archaeological resources.

## 3. SITE INTRODUCTION

### EARLY HISTORY OF GRIMSBY



The Town of Grimsby is situated within the traditional territory of the Mississaugas of the New Credit First Nation, on the treaty land of the Hatiwendaronk, the Haudenosaunee, and the Anishinaabe<sup>1</sup>.

The earliest settlers in the Niagara area were the Mound Builders who settled in the Niagara region around 100 AD. By 1400, Neutrals occupied the area. It is from their word, Onighiara, describing the waters flowing between Lakes Erie and Ontario, that Niagara is derived. The Iroquois defeated the Neutrals in the mid 1600's and decimated both their numbers and their culture.

In 1976 a Neutral burial ground, one of the few sites that had not been plundered, was discovered in Grimsby. Archaeologists from the Royal Ontario Museum uncovered 300 human remains and hundreds of artifacts. When the archaeological assessment was complete the remains were re-interred in Centennial Park and are now commemorated by a provincial plaque.<sup>2</sup>

### TOWN OF GRIMSBY

The Town of Grimsby, Ontario, was formerly part of Lincoln County. The Township was founded in 1790 by a group of United Empire Loyalists from Great Britain, who settled on the land. Originally called The Forty, it was later named Grimsby after the fishing town in Grimsby, Lincolnshire, England.<sup>3</sup> The Village was incorporated in 1876 and became a Town in 1922. The Town was the site of the first municipal meeting in Upper Canada on April 5, 1790 and was also the location for the Engagement at the Forty in 1813, which was an important turning point in the war of 1812. Today, the Town it is part of The Regional Municipality of Niagara.

The Town is also home to Grimsby Beach, which has been a tourist destination since the 1850s. The beach served as the site of the Ontario Methodist Camp Meeting Ground, which was a camp that provided families across the region with opportunities for fellowship and religious growth. In the 1910s, the area became an amusement park and attracted visitors from all over North America.<sup>4</sup>

The Town of Grimsby is in the process of identifying a Heritage Conservation District on its Main Street corridor, which was originally an Indigenous foot path.

### THE RAILWAY<sup>5</sup>

In 1845 the Great Western Railway added St. Catharines, Beamsville and Grimsby to its schedule. In the early 1880's all of the fruit shipped from the area was loaded onto regular passenger trains in the morning and evening. In 1881, the American Express Company added a fruit freight car to the regular trains. Also in 1881, the invention of the

<sup>1</sup> The Town of Grimsby Expands its List of Protected Heritage Properties, Natalie Bull, National Trust for Canada

<sup>2</sup> Leah D. Wallace, MA MCIP RPP

<sup>3</sup> Grimsby, Ontario; Gaylor, Hugh J, 2012 <https://www.thecanadianencyclopedia.ca/en/article/grimsby>

<sup>4</sup> History and Heritage, The Town of Grimsby; <https://www.grimsby.ca/en/parks-recreation-culture/history-and-heritage.aspx>

<sup>5</sup> Grown in the Garden of Canada: The History of the Fruit Industry in Grimsby, Grimsby Museum, Grimsby Ontario, Virtual Museum.ca

blower car by Senator E.D. Smith, which functioned as a refrigerator, allowed fruit to be shipped over longer distances for longer periods of time, resulting in decreased spoilage and increased profits for local farmers, heralding a period of prosperity for the farming community and related industry and commerce.

In 1882, the Great West Railway was acquired by the Grand Trunk Railway and later, by Canadian National Railways. In the 1890's there was a train dedicated specifically to fruit and a second train was added to accommodate fruit growers. A second larger train station was built around 1900 to accommodate increased shipping. It included a warehouse and office for fruit shippers. In 1914 a spur line was added to service the cold storage facility on Livingston Avenue.

The Hamilton, Grimsby and Beamsville Electric Railway was another boost to the local economy. It began operations in 1894, reached Beamsville in 1896, and ran through the heart of Grimsby along Main Street. It was used by both passengers and freight making frequent stops for farmers to load fruit and to board passengers and also had spur lines connected to local canning factories. It ceased operation in 1931 with the growing shift in transportation of fruit from trains to trucks.



Figure 1:6 Map of Grimsby (1881)

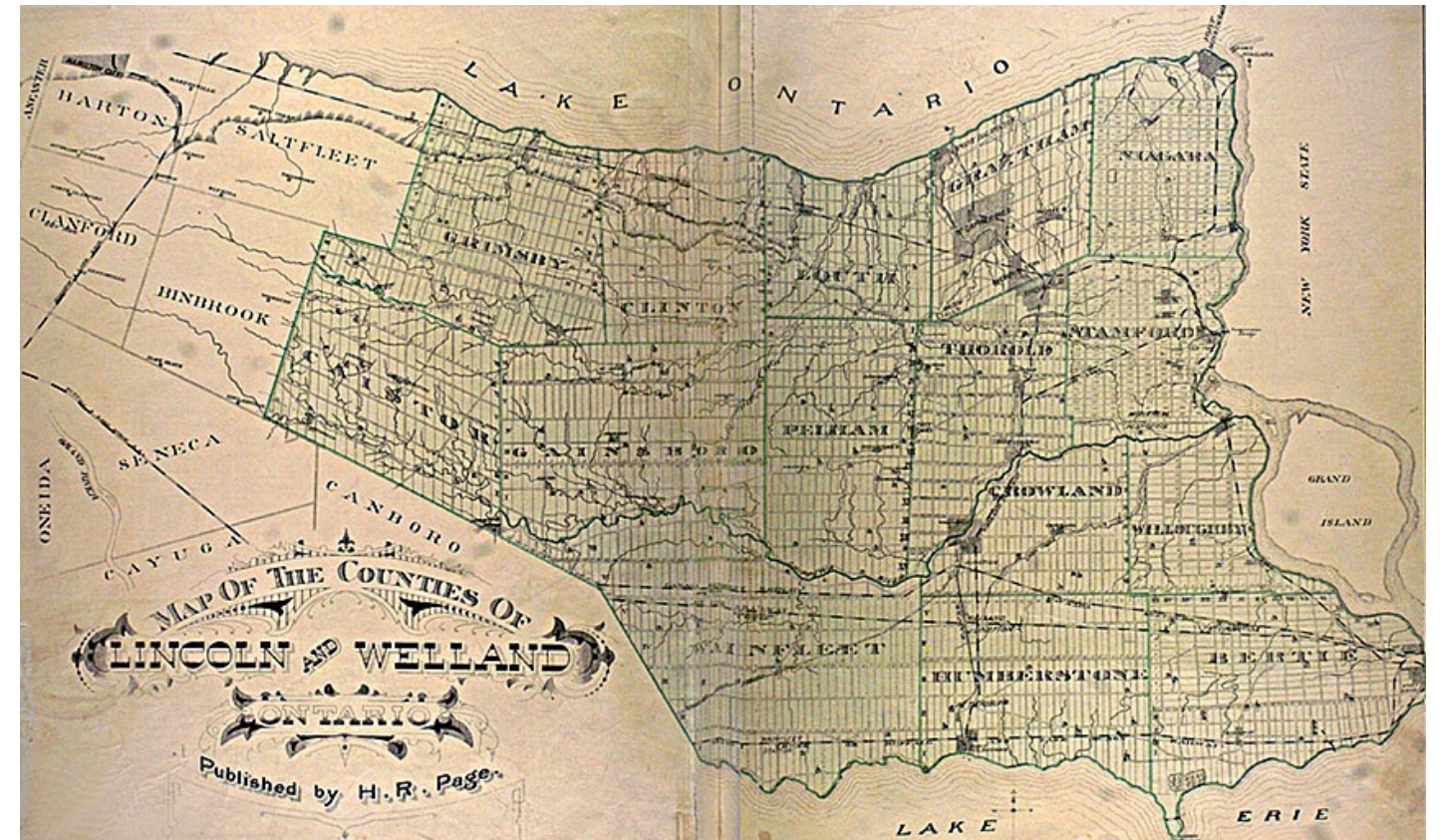


Figure 2:7 Map of the Counties of Lincoln and Welland, Ontario (1881)

### THE PROJECT SITE

The Town of Grimsby has included the subject properties in the Heritage Inventory. However, Heritage Staff acknowledges that the “bulk registration” was done based on their close proximity to the notable train station (a very significant historic shipping portal and fruit packing warehouse) and within close proximity to the old basket factory. It is known that the surrounding residential corridors were used as supportive housing for the local fruit farming industry, an industry that contributed directly to the Town of Grimsby’s success and prosperity. **These sites have not been fully assessed against Ontario Regulation 9/06 and based on their inclusion date did not need to meet one or more of the legislative criteria.**

<sup>6</sup> Grimsby, The Canadian County Atlas Digital Project; <https://digital.library.mcgill.ca/countyatlas/searchmapframes.php>

<sup>7</sup> Lincoln and Welland Counties, The Canadian County Atlas Digital Project; <https://digital.library.mcgill.ca/countyatlas/searchmapframes.php>



### 1 JOHN STREET

Built in 1928, this simple 1-1/2 storey building has a gable front structure, 4 bay openings and a portico with turned columns. This house has not been visibly altered over the years and still retains some original detailing features such as the dentillated strip banding under the front porch roofing and the fish scale cladding at the gable. The overall condition of the building and its lack of notable physical attributes make this property commonplace rather than unique.

Historically the property is associated with two prominent men from the fruit and canning industry, the original owners of the subject property, Charles James Norman Todd and his son Bruce Edward Todd. The photo (inset) is of Bruce and Norman in 1947, at *Canadian Cannery #293*, on Robinson St. in Grimsby. This scene depicts Norman congratulating his son Bruce as he takes over management of the *Robinson Street Plant*. Norman left the *Robinson Street Plant* to manage the *Canadian Cannery* on Livingston Ave. Bruce was born in Grimsby and began an extensive career in the canning business at the age of 19, where he worked with both his grandfather and father. His obituary from April 2011 mentions that his family has a combined 138 years in the local canning industry.



### DESIGN OR PHYSICAL VALUE

The properties at 1, 3, 5, 7, 11, 13, 15, 17 John Street contain nearly identical 1-1/2 storey frame houses, clad in siding and constructed upon rubble foundations. Most of the properties have unfinished basements with no flooring (compacted soil, unfinished). Some of the buildings (3 out of 8) maintained the covered porch with simple wood columns, whilst others enclosed the front porch and clad it to match the rest of the building. The cladding on all properties appears to be within ±20 years old. A few properties include a rear shed or garage, some more developed and renovated whilst others in a state of advanced disrepair. As a blanket generalization, these residential structures display no unique architectural ornamentation, historical definition, or contextual siting.



**Figure 3:** contextual view looking east from John Street, across Robinson Street N



### 3 JOHN STREET

Also built in 1928, this 2-storey, 4 bay structure has a gable front and a hipped roof addition. The building and property have been well-maintained, with installation of new windows, upgraded roofing and soffits, well-cared landscaping and enclosed back yard. There are no notable architectural or historical features present.



### 5 JOHN STREET

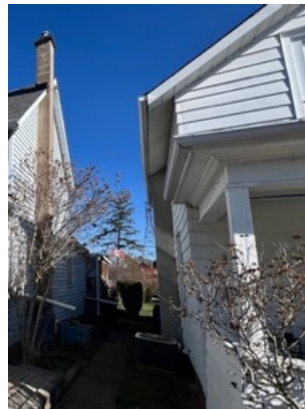
The first of 3 buildings with enclosed porches, this simple Ontario Farmhouse building has been modified and renovated numerous times over the years to accommodate habitation requirements and lifestyle. Only the architectural massing of the representative style, and the rubble foundation, remain from the original building: all cladding, windows, doors, roofing, and surrounding landscape have been modified – and a rear 2-storey addition with a 1-storey enclosed rear solarium on cinder block foundation were added in more recent times. There is suggestion of basement renovation as well, evident by the presence of enclosed window wells encroaching onto the driveway. The front entry has a semi-enclosed yard surrounded by wood picket fencing painted white to match the siding of the house, protecting two mature Burning Bush shrubs. The building displays the standard centred peaked gable over the upper storey window aligned vertically with the front entry door directly below. The enclosed porch exhibits a shed roof with no notable details. All window and door openings are encased in a simple square-frame edge matching the siding. An off-centre upper level single-hung vinyl window on the front façade detracts from the symmetry of the building’s style. One brick chimney flanks the right side of the building, extending above the ridge of the main building’s roof. The front entry is accessed via two large precast cement steps, dry-laid upon light colour interlock paving that surrounds the house on 2 sides.



## 7 JOHN STREET

A modest 1-1/2 storey front gable building with a pronounced ground floor front porch with flat roof on 4 evenly spaced wood posts, this building is immediately next door to 5 John Street. Clad in similar horizontal siding, this building exhibits wood shakes cladding on the surrounding parapet of the front porch, and vertical wood panelling under the upper storey windows. All doors and windows are of contemporary vintage, with the ground floor window greatly enlarged vertically. The front porch is accessed via cast-in-place concrete steps and walkway leading to a wooden decking structure. a left-offset rear single storey addition of a more recent construction sits upon cinder block foundation; the rest of the main building shows recent cement parging at the base of the siding cladding. None of the openings show any detailing in frames or other ornamentation.

The property has a substantial rear yard, with several mature trees at the corners.



## 11 JOHN STREET

Separated by the absence of a structure at 9 John Street, this building is almost identical in shape and size to that of 7 John Street but is clad entirely in dark grey stucco. The front covered porch flat roof is resting on only 3 columns instead of 4. Detailing, albeit contemporary in materials, finishes, and assembly, aims to respect heritage elements: the windows appear to be double-hung with upper pane mullions and flanking faux shutters; the front door is flanked by tall sidelites framed with a sill and apron; and the railing of the front porch consists of interior-stair ballusters, accentuated by 4in wood knobs at symmetrical spacing. Set back from the sidewalk, this property has a crabapple and several other smaller flowering trees at the front. A mature tree flanks the driveway that leads to a fully renovated and developed rear garage – which appears to act as an ancillary dwelling or perhaps a 2-storey home studio: clad in horizontal siding, this structure also has a rear offset addition. The main building also exhibits two more recent rear additions, both single-storey but decreasing in height.



### 13 JOHN STREET

Almost coupled with the next-door property at 15 John Street, this building is another replica of the previous two: clad in wide board horizontal siding of very recent vintage, the house is accessed via a door positioned to the left of centre, and balanced by an oversized window on the right side. The flat roof of the covered porch rests on only 2 stylized Doric columns sited upon the wood decking surrounded by unfinished wood railing and pickets, with three wood-framed steps leading up from grade. There is no notable soft landscape at the front.

The house has a single-storey shed roof rear addition, and an original brick chimney located at the rear corner of the main house extends upwards beyond the roof ridge. A large wood deck covers almost ¼ of the rear yard. In the far back, a single-storey wood frame shed clad in peeling paint chipboard is flanked between a mature White Pine and several Black Walnut trees.

At some point in the early 1930s, the two properties at 13 and 15 John Street were owned by members of the same family: the elderly mother lived at #13 and the mature children lived at #15. Due to the mother's health and declining physical condition, a connecting "bridge" was constructed between the two dwelling, so as to provide immediate direct access between the two houses. The properties were sold in the 1950s, and the connection was sealed internally at #15; but the extension of the "bridge" retained access for #13 and is presently used as walk-in pantry and fridge space; a front-facing window provides natural light into this space.



### 15 JOHN STREET

Physically adjoined – but no longer accessibly connected to #13 – this building is a mirror image of its neighbour. However, the most recent owners chose to enclose the front porch after sealing access to the "bridge" connecting the two structures, to create additional heated living space: 3 large symmetrical windows make up most of the enclosure, which is clad in vertical siding whereas the main house is clad in horizontal siding. The upper storey left window is reduced to half size, skewing the building's symmetry. At the rear a newer single-storey addition on cinder block foundation adds a usable area almost the size of the footprint of the main house.

The driveway terminates in a renovated and heated double-loaded garage. The property has open rear access to the back of 17 John Street, to what used to be the Brock Snyder Manufacturing Co. building and grounds. A larger caliper mature tree flanks the front-right corner of the property at the street; no other landscape features are present.



## 17 JOHN STREET

Similar to the house at 5 John Street, this modest Ontario Farmhouse building has been extensively modified and upgraded over the years – now terminating in a large split-level rear two-storey addition with upper-level deck and lower-level covered porch. The roof has been raised to allow for a full-height upper storey that maintained and respected the proportions and form of the original: this is most evident at the front elevation where the gap above the centered upper storey window is nearly triple that of under the sill. Two thirds of the front porch has been enclosed, leaving a recessed front entry accessible under a gently-vaulted archway with wood decorative trim; oversized double windows, likely casement if not fixed, flank the entryway. The entire building is clad in recent-vintage wide horizontal vinyl siding; white cladding and black trims at roof edges speak of the modern touches of recent renovations.

The rear of the building is accessed on both upper and lower level, from grade. Mature cedars taller than the house delineate the residential component of the property, and a mature clump birch flanks the front corner at the street. The residence concludes with a high wood wall enclosure for rear yard use, separating from the commercial driveway that continues to the rear of the property to access the Brock Snyder building extension.



Brock Snyder Mfg. Co. partial front (green; beyond) and side view

## Isaac Brock Snyder: BROCK SNYDER MFG. CO.

A lifelong resident of Grimsby, Ontario, Isaac Brock Snyder was born February 18, 1881, to parents Thomas Snyder and Mary J Dunn.<sup>8</sup> From his birth until his marriage to Mary Elizabeth Fennel in 1916<sup>9</sup>, Snyder was living with his parents and family in Grimsby<sup>10</sup>. In 1920,<sup>11</sup> he purchased the factory on John St. in Grimsby and started his company, Brock Snyder Manufacturing Company.

Sometime between 1916 and 1920, the newlyweds purchased a house on John St, possibly #17, but Ontario Land Title records<sup>12</sup> indicate Brock Snyder Manufacturing Company as owning land at both 15 and 17 John St. The 1921 Census shows the couple living on John St (number not mentioned), and that they are living in a semi-detached house made of wood and have had a child name Edin<sup>13</sup>. It is possible that they are in a house on the other side of the street, as there aren't any semi-detached homes on the side of the street where the factory was situated. By 1931, the census shows us that Snyder is now 50 and living at 17 John St. and is a manufacturer of electrical appliances.<sup>14</sup>

Brock Snyder Manufacturing Company was an electrical company that produced household electrical appliances like irons, kettles, and toasters (and more). According to a comment left on Vintage Grimsby, a Facebook group,

*"Brock Snyder had a factory at 17 John Street behind the white house that's there now. During the war, his business changed from making toasters and irons to 40-gallon barrels for the war effort. Post war, Brock Snyder products were very common. Brock lived in to the late 50s or early 60s, with his son taking over the operations, but it declined from then. The plant had chroming tanks that was fascinating to us kids."*  
(Dave Lemkay)

From the above statement, we know that the proper address of the company was at 17 John St, and that records show us that Snyder retired in 1958 and died in 1968. Following his retirement in 1958, the company also closed.

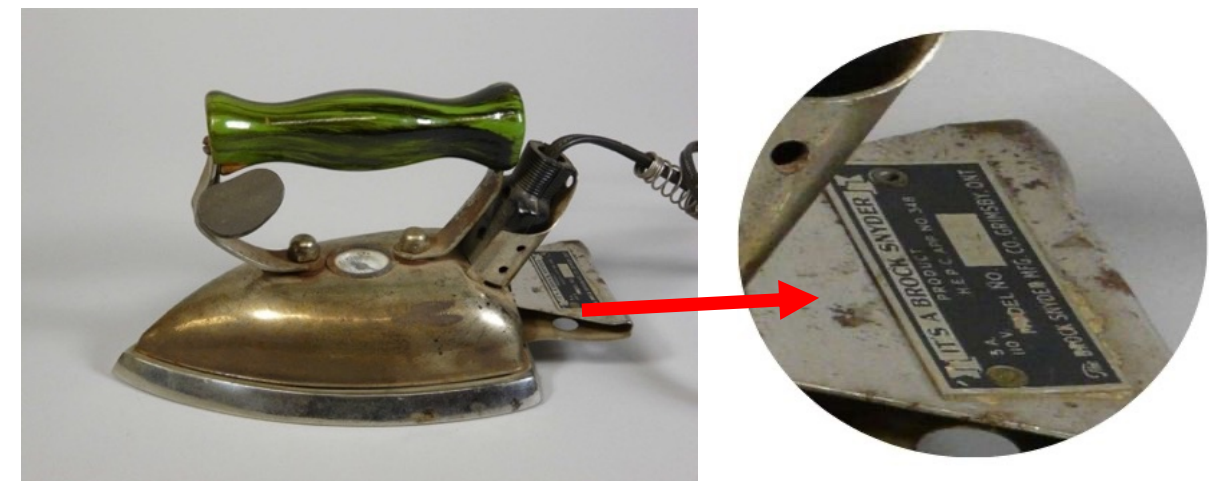


Figure 4: Iron made at Brock Snyder Mfg. Co.<sup>15</sup>

The above image is an electric iron, which was manufactured at the Brock Snyder Manufacturing Company, with a suggested make date of 1930. The image is from then collection of the Grimsby Museum.

<sup>8</sup> Isaac Brock Snyder; <https://www.findagrave.com/memorial/161599578/isaac-brock-snyder>

<sup>9</sup> 10 Aug 1916, Isaac Brock Snyder, Marriage Certificate; Ancestry.ca

<sup>10</sup> 1881, 1901, 1911 Census of Canada; Ancestry.ca

<sup>11</sup> Artifact information, Grimsby Museum

<sup>12</sup> Pt Lots 358 to 361, CP PL 4 Grimsby, Ontario Land Title Records; [www.onland.ca](http://www.onland.ca)

<sup>13</sup> 1921 Census of Canada; Ancestry.ca

<sup>14</sup> 1931 Census of Canada; Ancestry.ca

<sup>15</sup> Iron made at Brock Snyder Mfg. Co. on John St., Grimsby, ca.1930, Grimsby Museum Collection



Figure 5: GOAD Fire Insurance Map, Grimsby, 1928



Figure 6: Brock Snyder Mfg. Co. factory building, and vintage safe on property

## SURROUNDING CONTEXT

On the opposite side of the street, recent development has removed the low-scale modest residential dwellings in the last several decades. The west end of the street commences with a wide three-storey beige brick apartment block flanked by a driveway and a paved parking lot; no notable architectural and landscape features are present.

16 and 18 John Street remain as single-family dwellings: #16 has been heavily altered, with a new roof profile that increased the height and footprint of the second floor, and the enclosed front porch surrounded in fixed glazing detaches the building from the streetscape and eliminates the front yard landscaping. By contrast, #18 retained wood vertical siding and maintained a sidewalk setback despite also enclosing the front porch in glazing and wood shake cladding. On the upper floor, a front addition with a shed roof extends the available floor space. Both properties edge the public realm with a low stone retaining wall.



Terminating the street at the east end is a very large, paved parking lot leading to a converted church now part of adaptive reuse connected to multi-dwelling unit buildings; and to its left a very contemporary townhouse development is separated by a stretch of grass and a mature tree.



The Site is surrounded by a range of architecture and residential buildings that fit within the same scope and period. There will not be a loss to example in architecture through the proposed development.

## 4. ANALYSIS AND CONCLUSION: O.REG.9/06

The Town of Grimsby has identified all 6 properties to be on the Heritage Inventory, as Listed properties protected under Section 27 of Part IV of the *Ontario Heritage Act*. All 6 properties are described by the same blanket **Statement**:

*“This property was included on the register based on its age and placement along a historic corridor. This structure contains many original elements and has the potential to have architectural, associative and contextual value.”<sup>16</sup>*

Ontario Regulation 9/06 made under the *Ontario Heritage Act* establishes nine criteria for determining cultural heritage value or interest. A property may be Listed under Section 27 of the OHA if it meets one or more of these criteria. The following evaluation tables identify the application of each criterion as “N/A” (not applicable) or “X” (applicable) to the subject properties, with explanatory text below as they apply to all 6 properties.

<b>1 John St</b>	LT 363 CP PL 4 GRIMSBY; GRIMSBY
<b>3 John St</b>	LT 362 CP PL 4 GRIMSBY; GRIMSBY
<b>5 John St</b>	Pt Lot 361, 365 CP PL 4 GRIMSBY AS IN R0743447 T/W & S/T R0293874; Grimsby
<b>7 John St</b>	Pt Lt 361, 365 CP PL 4 Grimsby AS IN R0772699 T/W & S/T R0177855; GRIMSBY
<b>11 John St</b>	LT 360 CP PL 4 Grimsby; PT LT 365 CP PL 4 GRIMSBY AS IN R0644256; GRIMSBY
<b>13 John St</b>	INACTIVE
<b>15 John St</b>	PT LT 359 CP PL 4 Grimsby AS IN R0233598 T/W Interest IN R089721; GRIMSBY
<b>17 John St</b>	Lt 358 CP PL 4 Grimsby; Pt Lt 359 CP PL 4 GRIMSBY AS IN R0790702; GRIMSBY

### DESIGN OR PHYSICAL VALUE

The property has design value or physical value because it	
▪ is a rare, unique, representative or early example of a style, type, expression, material or construction method	N/A
▪ displays high degree of craftsmanship or artistic merit	N/A
▪ demonstrates high degree of scientific or technical achievement	N/A

None of the buildings exhibit any notable features that speak to architectural or stylistic value. The immediate surrounding streets have buildings of the same era, style, form, mass, and construction as the ones being reviewed and described.

### HISTORICAL OR ASSOCIATIVE VALUE

The property has historical value or associative value because it	
▪ has direct associations with a theme, event, belief, person, activity, organization or institution that is significant to a community	N/A
▪ yields, or has the potential to yield, information that contributes to an understanding of a community or culture	N/A
▪ demonstrates or reflects the work or ideas of an architect, artist, builder, designer or theorist who is significant to a community	N/A

<sup>16</sup> Town of Grimsby: Municipal Heritage Register (2023) pp. 25-26

Two specific owners / occupants of note have been identified as being associated with these properties: Charles James Norman Todd (at 1 John Street) and Isaac Brock Snyder (at 17 John Street).

Three generations of Todd men were respected managers of two *Canadian Cannery* plants, but their residence at this address was brief and inconsequential.

The *Brock Snyder Manufacturing Company* brought an industry of and for manufacturing of household appliances to Grimsby for quite an extended period, also employing several people, and in the 1940s actively participated in the war effort. A small metal safe was located behind the manufacturing building: if identified as having been associated with the building, could possibly be commemorated/put on display within the new build or be offered to a local museum for restoration and/or display, and the history and legacy of the *Brock Snyder Manufacturing Company* could be commemorated on a plaque or heritage panel depicting its history with images and text.

### CONTEXTUAL VALUE

The property has contextual value because it is	
▪ important in defining, maintaining or supporting the character of an area	N/A
▪ physically, functionally, visually or historically linked to its surroundings	N/A
▪ a landmark	N/A

The subject properties all appear on the 1928 GOAD Fire Insurance map for Grimsby, but it is possible that they have been there since pre-1914 to 1928, as per the fire insurance maps. However, all remaining single-family dwellings on adjoining streets exhibit the same characteristics as these 6 addresses, with no notable effect on context.

### RECOMMENDATION

**None of the eight (8) addresses reviewed possess notable design/physical value, tangible historical/associative value, or contextual value. As such, none of the addresses reviewed meet the required minimum criteria to remain Listed and can be safely delisted and removed from the Municipal Heritage Register (2023) without causing any significant loss of cultural or heritage character.**

**The research conducted finds no reasons for considering mitigation or salvage of any components of the existing structures or their additions. Commemoration of the intangible associations of the two properties - potentially connecting to the extended pertinent histories of neighbouring properties related to the rail station and/or the cannery industry - should be explored as a plaque or heritage panel potentially depicting the site’s history with images and text.**

Should the properties succumb to development, the surrounding architectural structures adjacent and across the street depict the same period and will continue to provide a sufficient variety of architectural representation.

## 5. DESCRIPTION OF PROPOSED DEVELOPMENT

In the heart of downtown Grimsby, a place where unity is valued, **The CooperHaus** project has one goal: to bring people together. A vision of community is a driving force in the creation and design of **The CooperHaus** mixed-use development. People of all demographics and from all walks of life will gather here not only to live, but to find their people. In an age where solitude and independence are the norm, **The CooperHaus** aims to create a space where knowledge is shared, kindness is nurtured, and every person is supported by one another.

**The CooperHaus** is a place for all people to connect, grow, and learn. Designed under the philosophy that *It Takes a Village to Raise a Child*, **The CooperHaus** will embody an intergenerational spirit by encouraging natural connections between all people, modelling the values that already exist in Grimsby’s community. While support systems within **The CooperHaus** are built, this mixed-use development will have dedicated office and commercial spaces focusing on medical and wellness services to ensure that all residents of Grimsby are cared for, so that everyone is at their best to care for each other.

While envisioning a new and modern space for community building, the historic significance of downtown Grimsby will continue to be valued and celebrated. This new development will honour the beauty of the downtown core, while bringing a fresh vibrance through sustainable and modern design. Just like the goal of creating a place for connectivity, **The CooperHaus’** design will bring together the past and the present, serving as a bridge between Grimsby’s history and future.

Together, we can make **The CooperHaus** a place of belonging; a place where we all have people to lean on and grow with. Just like how *It Takes a Village to Raise a Child*, it takes a community to make **The CooperHaus** matter.

Scheduled to start by 2028, this development promises to elevate the quality of life for Grimsby residents while contributing to the town's cultural and aesthetic landscape.

## PROJECT STATISTICS

### Site & Built Form

Front yard setback 3.04 m  
Top of bank (~88.29) and bottom of bank (~83.45)  
Public large green space

### Density & Unit Mix

1-bedroom = 152 units  
2-bedroom = 107 units  
3-bedroom = 46 units  
Total units = 305  
Density = 391.65 uph

### Gross Floor Area (GFA)

Residential GFA = 28989.89 sq.m  
Commercial/Retail GFA = 708 sq.m  
Office GFA = 1178.48 sq.m

### Parking & Transportation

Parking spaces = 428  
Parking area GFA = 18429.88 sq.m

### Amenity & Functional Spaces

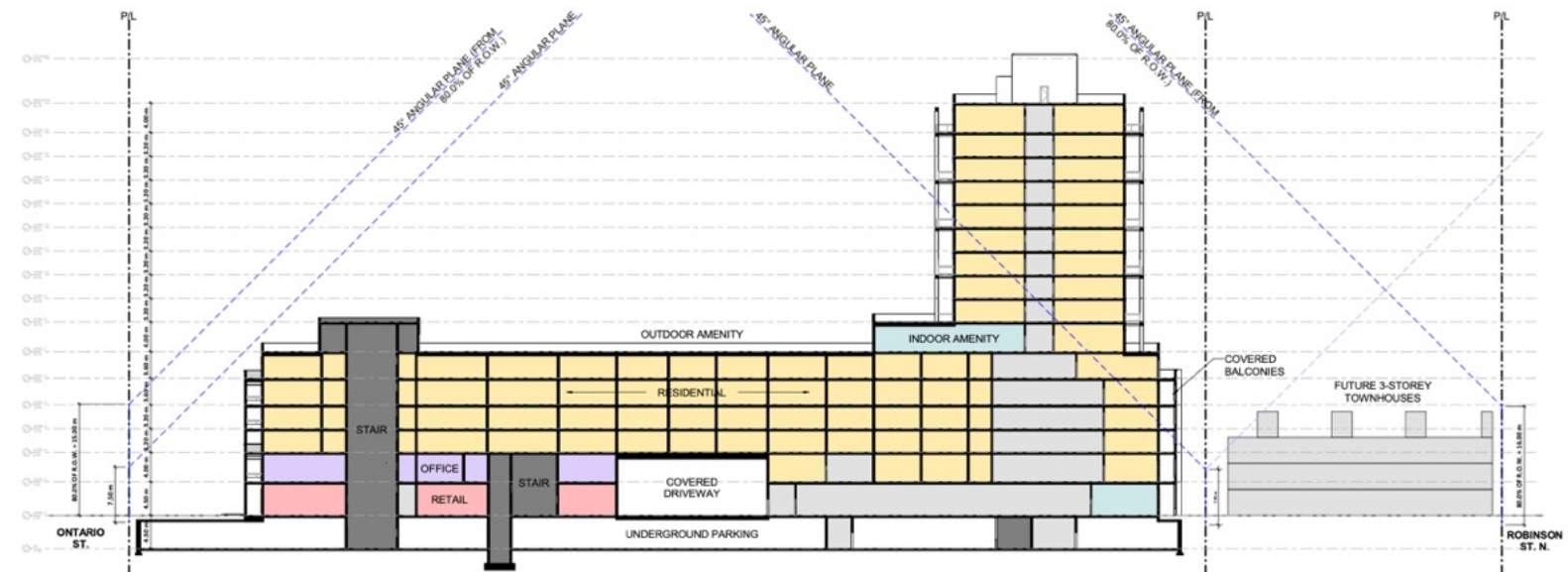
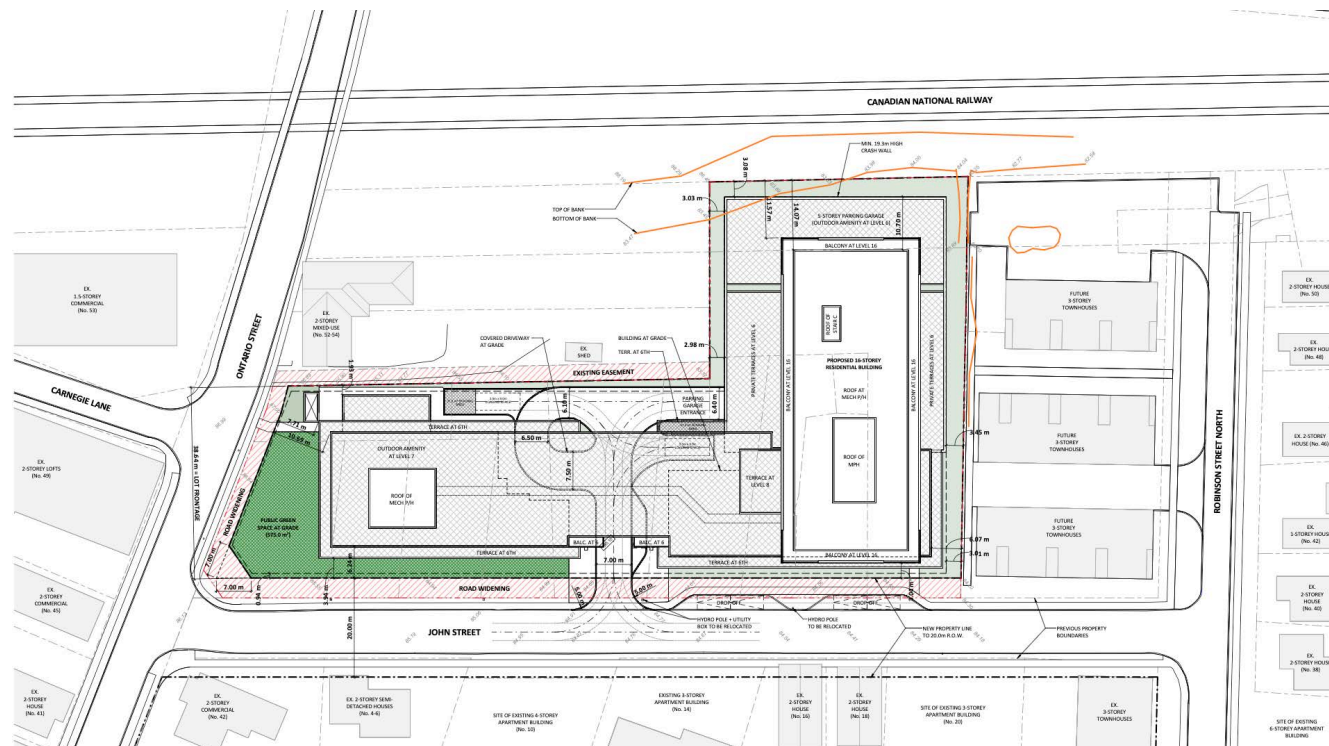
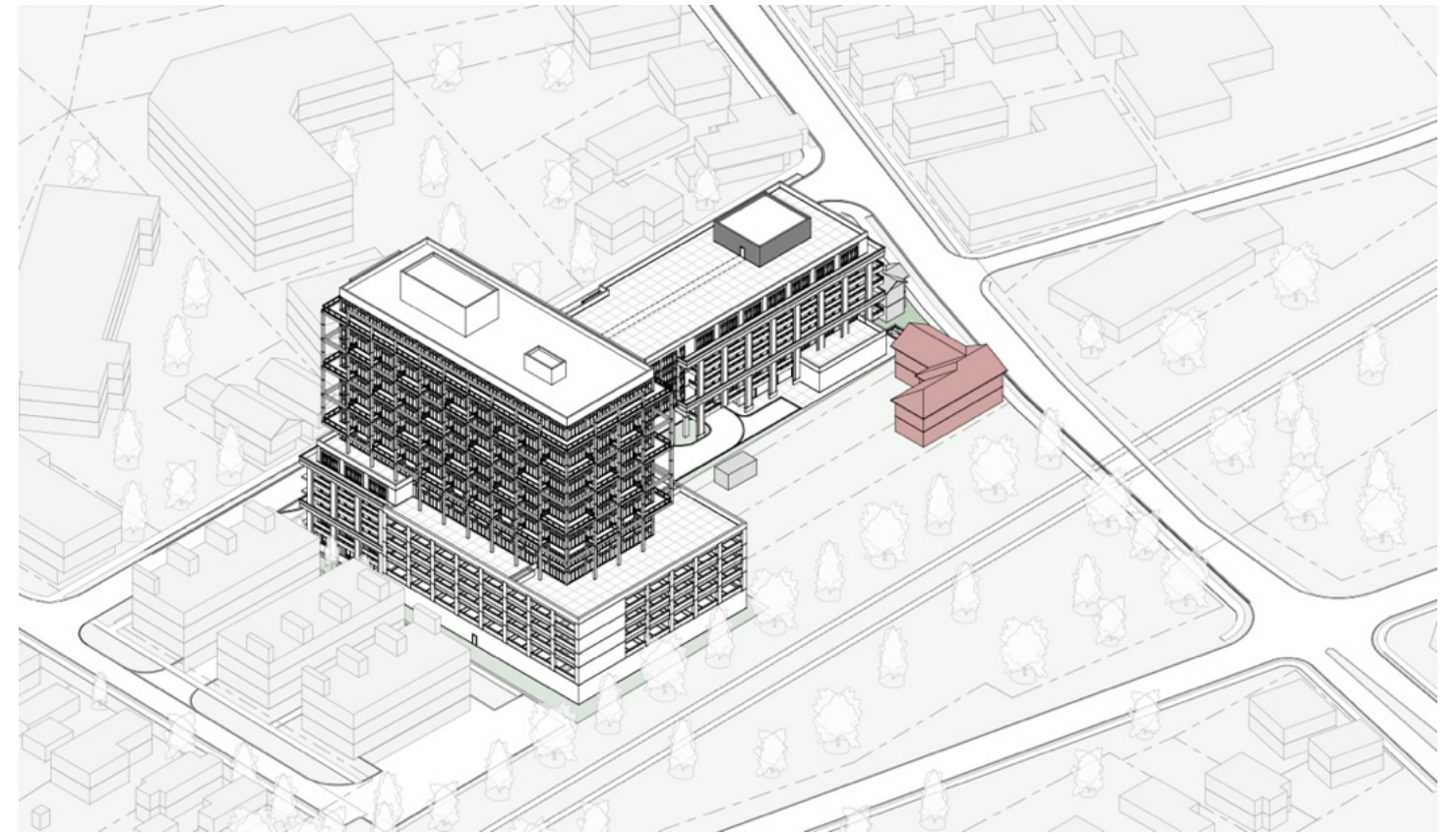
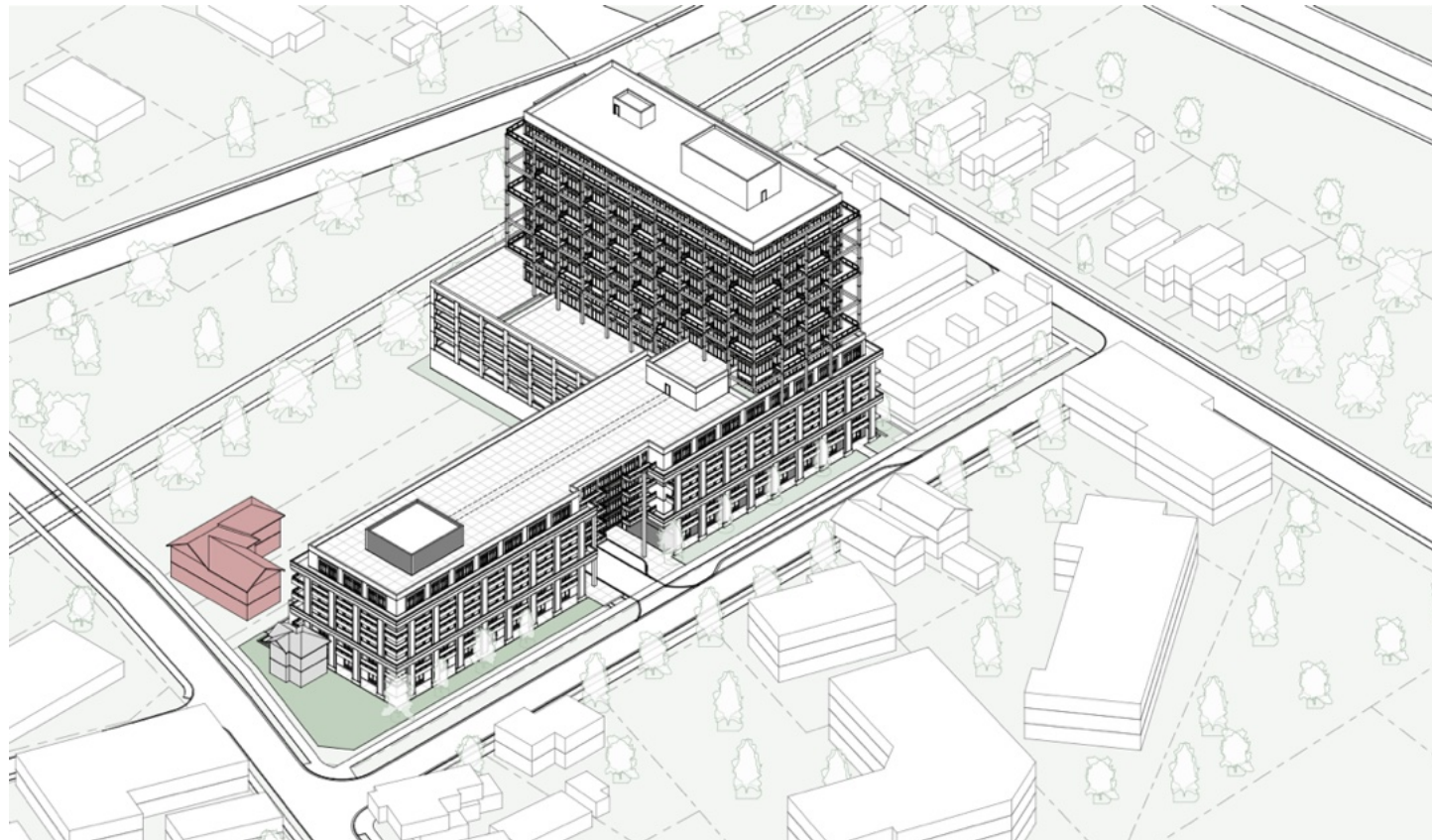
Interior amenity area = 1010.45 sq.m  
Outdoor amenity area = 2242.47 sq.m  
TOTAL AMENITY AREA = 3252.92 sq.m

## SITE STATISTICS:

<b>NET SITE AREA</b>	(0.776591 ha) 7,765.91 m <sup>2</sup>
<b>GROSS FLOOR AREA (GFA)</b>	30,876.44 m <sup>2</sup>
<b>FLOOR SPACE INDEX (FSI)</b>	3.98
<b>UNIT COUNT</b>	305
<b>DENSITY (UPH)</b>	392.75

<b>PARKING PROVIDED</b>	<b>RESIDENTIAL</b>	<b>NON-RES.</b>	<b>TOTAL</b>
LEVEL P1	98	74	172
LEVEL 1	2	44	46
LEVEL 2	52	0	52
LEVEL 3	52	0	52
LEVEL 4	52	0	52
LEVEL 5	52	0	52
<b>TOTAL PARKING PROVIDED</b>	<b>308</b>	<b>118</b>	<b>426</b>

\*8 RESIDENTIAL + 6 NON-RES. OF TOTAL SPACES PROVIDED = BARRIER-FREE.



## APPENDIX: CURRICULUM VITAE



### **NICK R BORCESCU**

Hons. B.Arch, CAHP, MRAIC  
Lean Six Sigma Yellow Belt

Nick Borcescu is trained as an architect and landscape architect. With a solid start sprouting from his award-winning thesis on brown site retrofit, more than 25 years of work directly involved Nick in every facet of architectural design. Nick's pinnacle project involved the master plan and historical redesign of almost 10,000 buildings in Ad'diriyah (Riyadh) as a UNESCO World Heritage site, including the RFP creation for 11 separate museums on that site. Having acquired his BCIN, Nick has extensive experience with local and national Building Codes, the Planning Act, and the Ontario Heritage Act. To date, Nick has personally been involved in the design and facility master planning of cultural institutions clear across the globe.

Nick brings an innovative approach to his work in Heritage planning. Nick has hands-on global field experience in production and implementation of work as well as coordination of trades, consultants, team members, and schedules. Working from a remote office or located on-site, Nick has had valuable exposure to client and consultant team meetings, presentations, staff management, and inter-disciplinary collaboration. Additional to the development of concept, schematic, and construction drawings for projects of various scopes, Nick has held positions of international consultant, senior designer, facilities planner, and construction detailer for several prestigious architectural design and museum planning international firms.

Beyond his master planning experience, Nick has produced presentation and concept schemes for more than 25 world-renowned museum exhibitions, and a wide array of other projects – residential, commercial, and cultural – varying in size and programme, to suit the scope and budget of the work. Nick is highly aware of site concerns affecting proposed designs, and has a personal interest in green architecture, recycled materials, and AODA-related work. Whilst at the Ontario Heritage Trust, Nick has successfully created multiple programs of sensitive adaptive reuse of heritage properties throughout Ontario, to incorporate contemporary uses through introduction of current construction materials and assembly techniques that respect and enhance the fabric of the heritage buildings.

### **EMPLOYMENT RECORD**

**City of Cambridge** (Cambridge, ON) – Supervisor of Heritage Planning and Housing, 2025-present

**City of Vaughan** (Vaughan, ON) – Senior Heritage Planner, Development Planning, 2019-2024

**Ontario Heritage Trust** (Toronto, ON) – project manager, architectural rehabilitation, 2016-2019

**Museum Planning Partners** (Toronto, ON) – facilities master planning and design, 2012-2020

**Joseph Loh Architect** (Toronto, ON) – Director of Planning and Design, 2010-2012

**Cultural Innovations** (London UK) – museum designer and project manager, 2007-2009

**LORD Cultural Resources Inc.** (Toronto, ON) – facilities planner and senior project manager, 2001-2007

**DuToit Allsopp Hillier** (Toronto, ON) – intern architect and CAD consultant, 1999-2000

**The Design Clinic Inc.** (Ottawa, ON) – senior designer and architectural project leader, 1997-1998

**The Architects Circle Inc.** (Toronto, ON) – intern architect and landscape consultant, 1995-1996

**KCA Architects** (Toronto, ON) – intern architect and office manager, 1992-1995

### **EDUCATION**

1993 BES (candidate), Waterloo University, Ontario

1996 D.L.Arch, minor in Business and Contract Law, Ryerson University, Ontario

2000 B.Arch (honours), Carleton University, Ontario

### **PROFESSIONAL MEMBERSHIPS**

CAHP – Canadian Association of Heritage Professionals

MRAIC – Royal Architecture Institute of Canada

OAA – Ontario Association of Architects (intern architect)

TSA – Toronto Society of Architects

CSLA – Canadian Society of Landscape Architects

BIFM and BOMA (UK)

ASHRAE (USA)

### **AWARDS AND AFFILIATIONS**

McOdrum Award for Academic Excellence, 2000

Canada Award for Academic Achievement, 1999

Lean Six Sigma - Yellow Belt

## PROJECT EXPERIENCE (reverse chronological)

Nick has contributed expertise in space planning, site analysis, functional programs, massing and building analysis, visitor circulation diagrams, exhibit concept, planning, construction detail design, off-site and on-site project management, and scheduling to a wide range of projects – the most relevant or notable of which includes:

### 2018 – PRESENT: Provincial and Municipal Government work + independent work

**Supervisor of Heritage Planning and Housing** at the **City Of Cambridge**: In this role, I oversee the City's Heritage Planning team and lead the implementation of cultural heritage initiatives, including heritage designations under the *Ontario Heritage Act*, policy development, and capital project delivery. I also coordinate the annual workplan of the Municipal Heritage Advisory Committee and provide strategic direction on matters relating to the conservation of cultural heritage resources. I provide expert planning advice to City staff, Council, and development proponents, and I lead community engagement strategies, supervise project managers, and support the Manager of Policy Planning as needed, including acting in their stead. Throughout all functions, I maintain a strong focus on legislative compliance and workplace health and safety. (2025-present)

**Senior Heritage Planner** at the **City Of Vaughan Cultural Heritage**: this custom-created role involves updating all City Heritage forms, applications, and workflow practices pertaining to Vaughan's 4 Heritage Conservation Districts; also responsible for updating the Heritage Inventory lists (Designated structures; Listed Structures of Heritage Significance; Heritage District properties) with new site photos and review of current conditions; spearheaded the RFP for a Feasibility Study to create a new Vaughan Heritage Centre to house the city's archives, collections, and showcase many relevant cultural or heritage activities (2019-2024)

**Heritage Project Manager** for the **Ontario Heritage Trust**: responsible for office and on-site drawings addressing restoration, renovation, and conservation details for approximately 160 government-owned heritage buildings across the province, as well as the exhibit design and detail drawings plus construction and on-site inspections for the Josiah Henson Museum of African-Canadian History (2017-2019)

**Torbay House and Museum** (Newfoundland): independent contract for a new museum being created within the renovated heritage house that belonged to the town's clergy for over 120yrs; role included site visit and review, architectural drawings of existing conditions, renovation drawings for proposed new use, exhibit design and detailing for all components to be installed on 2 floors, design of new kitchen, offices, and archives room.

**Lac Brome County Museum** (Quebec): independent contract for museum masterplan on a site consisting of 7 heritage buildings containing a wide variety of collections and artifacts; role included site visit and field measurements of all existing buildings, architectural drawings of existing conditions, and floor plans and masterplan showing proposed site improvements that also presented the proposal for a brand new purpose-designed building complex that enclosed one of the existing buildings within it as a preserved artifact log cabin.

**Moncton Museum** (New Brunswick): design and detail assembly drawings for new artistic installation on the main lawn of the Resurgo Place museum building to mask ventilation grills and also attract visual attention for the high-speed road adjacent to the site.

**Prince of Wales Northern Heritage Centre** (Northwest Territories): facility masterplan retrofit and spatial analysis work in collaboration with **Stantec**, including circulation diagrams, adjacencies and critical massing diagrams, and additional supporting drawings aimed at facility retrofit and upgrade to improve collection display, visitor access, and storage and restoration labs renovations.

### 2014 – 2018: as independent consultant on exclusive contract

**Atturaif Master Plan** development reports (Riyadh, KSA): reprising my previous role of facilities master planner (on 7mo contract) to assist in the composition of updated site growth and development reports, revisiting the site after 10yrs from the original work (with **Museum Planning Partners**)

**Rubber Discovery Centre** (Kuala Lumpur): concept and schematic design of all 5 galleries for the proposed Discovery Centre, a part of a large scale development including a university, a hotel, a mosque, and several restaurants (exclusive **Reich + Petch Architects** contract)

**Haliburton Children's Museum** (Bancroft ON): concept planning and layout for proposed building facility to be connected to an existing Community Centre building (with **Museum Planning Partners**)

**Etihad Union Museum** (Dubai): completion of the master plan and exhibition galleries detailing package (collaboration with **Wetherstone Bruer Architects** and **Moryiama + Teshima Architects**)

**Black Creek Pioneer Village**: commissioned as part of the winning design team, responsible for a critical analysis of the proposed visitor circulation and master plan (with **Museum Planning Partners**) and exhibit design for Flynn House (independent consultant)

**Bruce County Museum**: facility master plan reconfiguration study and preliminary Class D costing reports (with **Museum Planning Partners**)

**Huronian Native Gallery** (Midland): review and redesign of gallery space involving the extended Native community tribe members to align the content and presentation of the Museum artifacts with the new vision and mission for a minimum 5yr plan (with **Point-of-View Exhibits**)

### 2010 – 2014: independent consultant as part of a larger team

**Mississauga People Gallery**: design and construction drawings for a new gallery showcasing native people's growth and development in the Scugog region (Ontario)

**Vedanta Society of Toronto**: facility master plan and proposed interior renovation of both levels for existing temple and administrative spaces

**Manitoulin Discovery Gallery**: design and construction drawings for a new gallery showcasing native people's involvement in the area's fishery and lumber industries for the past 200 years

3D interactive models for sanitary works on **the island of Trinidad**; separate contract for 3D flythrough and video presentation of a proposed recycling plant process in Ukraine

**Appleby College** (Oakville ON): 2D and 3D renderings for proposed athletics complex including basketball and squash courts, change rooms, and interior building retrofit for music and arts programs within existing structures (with **Josephine Young Architect**)

## **2007 – 2009: for Cultural Innovations UK**

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**Singapore National Art Gallery** (Singapore): team participation with **Studio Milou** (Paris) and client collaboration on-site for development of world-class art museum; facilities planning and strategic development; systems and standards; security and fire prevention systems coordination

**Grand Egyptian Museum** (Cairo, Egypt): project management master plan and staff allocation spreadsheets + database

**Massar Children's Museum** (Damascus, Syria): gallery and museum design, concept renderings (pen; 2D and 3D CAD; digital graphics), site visit and presentations

## **2000 – 2007: for LORD Cultural Resources**

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**Canadian Museum for Human Rights** (Winnipeg MB): assisted the design architect Antoine Predock with the development of the facility master plan, visitor and services circulation plans, and building systems & standards during the development stages of the design

**UNESCO Four Museums** (Tunisia): draft facility master plan for each World Heritage Site, to assess visitor experience possibilities at Kairouan, Djerba, Carthage, and Sousse

**Addiri'iyah Visitor Reception Center and Salwa Palace Museum** (Riyadh, Saudi Arabia): project management and on-site liaisons between the architect's office (Washington DC) and clients on site for development of the first (of 11) museum on the UNESCO Heritage Site

**Atturaif Site Master Plan** (Riyadh, Saudi Arabia): prepared, delivered, and presented the master plan to retrofit nearly 10,000 buildings including museum concepts for 11 separate museums on the UNESCO Heritage Site

**Museum of Islamic Art Visitor Center** (Doha, Qatar): prepared and present concept documentation for a proposed people mover transportation system and a further development of the museum site with additional buildings for amenities and exhibitions to complement the I.M.Pei initial museum complex

**BMW World HQ Museum** (Munich, Germany): comprehensive study providing expansion options for the museum collections, off-site storage, and restoration laboratories

**Dresden Castle + Zwinger** (Dresden, Germany): thorough retrofit of the existing galleries and back-of-house spaces into separate comprehensive new facility master plans geared at solving critical issues related to increased attendance as well as dealing with flooding issues

**National Discovery Museum** (Bangkok, Thailand): architectural facility plan for the retrofit and restoration of a historic multi-storey building and the conversion of the spaces into a new museum dedicated to the varied arts and crafts of Thailand

**World Trade Center** (New York City NY): assisted with the development of the initial draft concept master plan for the proposed museum and visitor services at Ground Zero

**Singapore Army Museum** (Singapore): assisted the local architect with the master plan, then design and detail complete exhibitry and prepare for production and installation

**LA County Museum of Art** (Los Angeles, CA): prepared the comprehensive master plan vision that led to the international competition initially won by **Rem Koolhaas** and now awarded to **Peter Zumthor**

**Virginia Key Beach Park Museum** (Miami FL): preparation of the competition brief, the competition requirements, and assisted with the grading of the submissions for an architectural competition aimed at the development of a new visitor complex on Virginia Key that explored issues of slavery and black lifestyle in Miami and Dade County over the past century

**Princeton University Art Museum** (Princeton NJ): amalgamation of exhibit halls and galleries into a comprehensive master plan to assist with expansion plans

**Denver Art Museum** (Denver CO): facilities master plan, circulation study, assist the **Daniel Libeskind Architects** team with additional CAD support

**Indianapolis Art Museum** (Indianapolis IA): facility planning sessions to assist architect-of-record with circulation and critical adjacencies issues within the proposed expanded museum complex plans

**Glenlea Farm Education Centre** (Winnipeg MB): prepared and delivered exhibition design drawings based on the interpretive plan for a university education centre focused on the lifecycle of the pig

**Western Reserve Historical Society** (Cleveland OH): development of facilities master plan to connect separate galleries and buildings into a unified campus plan that also brings in curatorial and laboratory components of the complex

**Markham Museum** (Markham ON): general comprehensive master plan vision involving the relocation and repositioning of a number of the historic buildings to create a more cohesive visitor experience; assist with deaccessioning process leading to the development of a new on-site visible storage building for large and small agricultural implements

**Balls Falls** (St. Catharines ON): developed the interpretive plan into a comprehensive set of exhibition spaces with interactive stations; prepare assembly drawing set and coordinate with installation

**Wine & Culinary Arts Center** (Canandaigua NY): development and presentation of concept drawings and architectural layouts for the proposed building