

The York University Magazine

Winter 2019

Metropolitan Life

New views on urban living

PLUS

**Urban Music
Citizen Critter
City Strollers**





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The York University Magazine

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THE PRESIDENT



RHONDA L. LENTON
PRESIDENT AND VICE-CHANCELLOR

FOR MUCH OF CANADA'S HISTORY, our cities were like islands in a vast wilderness. They rose suddenly out of the prairies, emerged from forests, or clung to the land at the edge of great lakes or oceans. Most Canadians lived in rural areas and had very little experience of life in a big city. In the 1861 census, the last conducted before Confederation, 84 per cent of the Canadian population was rural.

Today, the opposite is true. In 2017, nearly 82 per cent of Canadians called a city home. Our major urban centres are no longer islands in the wilderness, but rather form the heart of huge regional economies. The tech and innovation sector in the Toronto-Waterloo corridor alone already accounts for 17 per cent of Canada's gross domestic product, and is set to grow even more.

When York opened its Keele Campus in 1965, it too felt very much like an island, literally standing alone in a sea of farmers' fields. But over the past five decades, Toronto has grown around the University. In December 2017, York was finally connected to Toronto's subway system, further embedding the institution into the geography of the city.

Physical connections, however, are only one part of the story. The bigger question is what role universities should play in building the cities and regions that surround them. It is clear our cities will continue to grow. What is less certain is whether cities will grow in a way that benefits everyone – what I refer to as “inclusive growth.” I believe York and universities like it have a central role in creating the kind of urban development we need while ensuring that everyone – urban and rural – benefits from that growth.

Above all, it is important to realize that city building cannot be done in the absence of community building. That means we need to provide infrastructure and resources that allow people to connect and learn from one another, sharing and collaborating on innovative ideas that improve the well-being of all members of society. Universities are ideally positioned to facilitate these crucial connections. An example is the collaboration between York University Professor Isabella Bakker and the City of Toronto's Equity, Diversity & Human Rights Division to introduce a gender-based budgeting process to help address gender inequality in the city.

Or consider Osgoode Hall Law School's Poverty Law Intensive at Parkdale Community Legal Services (PCLS) in downtown Toronto. In 1971, Osgoode students were instrumental in establishing PCLS, the first community-based legal clinic in Ontario. Today, Osgoode students continue to be an integral part of the clinic's work, benefiting from an invaluable experiential learning opportunity. At the same time, they provide one of Toronto's most diverse neighbourhoods with legal resources and collaborate with residents on strategies to overcome the challenges in their community.

Just as Canadian cities are no longer islands unto themselves, universities cannot be islands within the communities they inhabit. They are key players in building and sustaining vibrant, livable and economically robust urban centres. While there remains much work to do, I am proud that York has already shown leadership in building an inclusive future. As an institution, we are committed to driving this vision forward in Toronto, in Canada and around the world.

PHOTOGRAPHY BY MIKE FORD

City to City

CITIES. They are where more than half the global population lives, where sprawl is not just a verb but a way of life and where structures and pathways obscure the green to become an urban virtue. Our cities define us.

They also shape our planet, bringing vast numbers of people and ideas together and mobilizing them for the purposes of industry, commerce and creative enterprises.

Archetypal cities like Athens, London, Paris and Rome have taken on mythical status, looming large in the imagination as world centres of innovation, beauty and power.

A comparatively new metropolis like Toronto, on the other hand, typically inspires ideas about the future, being filled with shiny new architecture with a diverse population composed of newcomers from around the globe.

But whether young or old, cities all share one thing in common: they are constantly changing and adapting to meet the needs of their citizens.

How they evolve and remain relevant is the focus of this

themed issue, a look at the city in all its multifaceted glory. Inside, you'll find articles on Brampton, an Ontario suburb in transition, and on how researchers at York are advancing the argument that wild animals in the city are citizens, not pests, and need to be regarded as such by urban planners.

Also look for stories on urban music, the importance of infrastructure and why city walking strengthens the imagination. Cities. They are more than steel and glass. They are hearts that beat in concrete.

– DEIRDRE KELLY

EDITOR'S NOTES



The York University Magazine

THE ALUMNI MAGAZINE OF YORK UNIVERSITY



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ON THE COVER



Toronto's intersection of Yonge and Bloor photographed by Mike Ford



View

OUTLOOK & IDEAS

URBAN AFFAIRS

WRITING ABOUT CITIES is complicated. There's no one character, no simple plot. Each city is dramatically different, some vibrant, attractive and well-managed, and others less so. Even when you narrow the focus, as we have done here by zooming in on Toronto, York University's home town, the nuance can be spectacular. Cities are multidimensional human creations. They are economic engines, social connectors, arts incubators and so much more. You can't pin down the protean urban experience into just one story. So here are several. Read them as you would a map. And savour the journey. ●

Every building on Yonge Street's west side between Wellesley and Bloor, January 2019



PHOTOGRAPHY BY MIKE FORD

Place of Refuge

How Toronto gives shelter to those in need

PHOTOGRAPHY BY CHRIS ROBINSON

NEARLY ONE MILLION immigrants are expected to settle in Canada by 2020 as a result of the Liberal government's new multi-year immigration strategy, an estimated 170,000 of them in Toronto. With its lack of affordable housing, job scarcity and high cost of living, can Canada's most populous city readily accommodate such a surge of newcomers?

Susan McGrath thinks yes.

A professor emerita in York University's School of Social Work and a former director of York's Centre for Refugee Studies, McGrath views Toronto's official status as a "sanctuary city" as evidence that the municipality can and will be able to provide adequate support to migrants over the next two years.

"Toronto has a long history of providing social services to newcomers, dating back to the settlement houses established in 1910," says McGrath, whose leadership of the Toronto-based, globally influential Refugee Research Network (RRN) earned her a 2014 Order of Canada award in recognition of her contributions to refugee rights research and policy. "We are a city of refuge. Toronto doesn't ask people about their status before providing services, which is important for immigrants who are often fearful."

It's official policy like this that is making "Toronto the Good" a destination of choice for most immigrants to Canada. From 2011 to 2016, nearly 30 per cent of all immigrants – roughly 357,000 people – relocated to Toronto, almost double the number who went to Montreal, according to the most recent census figures from Statistics Canada.

The city is already home to 36 per cent of the 7.5 million immigrants in Canada. Most are from China, India and the Philippines, origin countries identified from the data collected in 2016. Refugees, and last year Canada admitted 43,000 – 3,000 more than in 2017 – have come mostly from Syria, followed by Iraq, Afghanistan, the Republic of Congo

and Eritrea, reports Immigration, Refugees & Citizenship Canada.

But how do they fare as immigrants to Canada? A York-led study of the group resettlement program launched by the federal government in 2006 is hoping to provide some answers.

Specifically, the project, for which McGrath served as academic leader, looks at a relatively small number of resettled Burmese Karens (approximately 3,900) and the significant role local Canadian communities play in helping newcomers secure housing, doctors, education and language programs to ensure success in a new country.

Another study in which McGrath is involved examines Syrian refugees – a more recent group that has relocated in larger numbers. Over 58,000 have arrived in Canada since Justin Trudeau's Liberals came to power, McGrath says, 11,800 of them to Toronto. Through a Canadian Institutes of Health Research longitudinal study led by colleague Michaela Hynie (a professor in York's Faculty of Health), McGrath is helping to track the settlement experiences and health outcomes of 1,921 Syrian refugees in British Columbia, Ontario and Quebec. "We are doing presentations, publishing journal articles and sharing infographics of our findings with the participants and broader community."

Later this year, McGrath will publish a book on the global RRN and the efforts of researchers to generate knowledge useful for assisting refugees. Cities like Toronto will figure prominently as hubs of humanitarianism freely giving services to the people who need them the most.

"If you are new here," says McGrath, "dropped in from a dangerous situation, and you don't know the language and have no place to live, you really rely on the settlement agencies which a city has to offer. The City of Toronto puts funding into that. It has newcomer staff. It's a whole piece of support that Toronto can call its own." ●



RAP UP

How street music grooved out of the 'hood and into the classroom

RON WESTRAY wears sunglasses and his signature newsboy cap indoors even on a cloudy day. It's not the only thing marking him as different. An associate professor in the Department of Music, the former lead trombonist for the Wynton Marsalis-directed Jazz at Lincoln Center Orchestra is a popular teacher who says he doesn't teach.

"I firmly believe you cannot teach a person anything, you can only show people," says the 48-year-old South Carolina native who came to York University in 2009 to inaugurate the Oscar Peterson Chair in Jazz Performance. "I can shine the light on a subject. I can explain the situation. But I can't force-feed knowledge. We all learn in our own way."

Westray himself is classically trained, with both a BA and MA in music. But as a jazz trombonist and composer, he is mostly self-taught. "Students, these days, attend university jazz programs. That wasn't as popular in my day," he says. "You learned how to play your instrument classically first, and then figured out other musical styles after that."

It helped that music was in his home, and in his blood. His grandfather is Joe Westray, a Pittsburgh jazz legend whose self-named orchestra launched the careers of vocalist Dakota Staton and musician-composer Nelson Harrison, among others. But even though he was blessed with good jazz genes, Westray the younger still had to learn the hard way, through hours upon hours of practice.

"Nobody ever had to tell me that," he says, adjusting his shades for emphasis. "I had been listening to the jazz masters from a young age, trying to imitate them – Duke Ellington, Count Basie, Coleman Hawkins – and by trying to imitate them I quickly came to realize I couldn't play, which is what made me work harder until I could."

Jazz wasn't the only music Westray listened to growing up

in a middle-class Black neighbourhood where his mother worked as a school teacher and his father as an EMS paramedic by day and a funkster by night. Originally wanting to be a rapper, Westray early on mainlined hip hop, especially Run DMC, the Notorious B.I.G. and Tupac Shakur, artists of the genre he most admires.

In his youth, he also absorbed the smooth sounds coming out of Motown, along with soul and funk, styles which shaped him both as a player and as a professor. "I am a jazz guy, but I have never lost my connection to urban music. I am 80 per cent self-taught, and 20 per cent influenced," says Westray, who has played with everyone from Ray Charles to Stevie Wonder. "I come from all these things."

At York University, Westray pays homage to his artistic influences with an undergraduate course created for non-music specialists from his own playlist as a working musician. A perennial favourite at York's Keele Campus, Contemporary Black Urban Music weekly attracts 400 students – mostly business majors taking it as an elective – who come to hear Westray speak about his personal interactions with the material. It's the equivalent of learning the history of modern painting from Picasso, say, or how to code from Bill Gates – a course whose core content comes straight from the source.

"I don't teach from a textbook," Westray explains. "I basically teach what I have lived. All the eras of music I present in this course correlate with my own development." And that includes his ongoing involvement with rap music, which Westray performs and records under the pseudonym Tray Deuce. Westray's alter ego, as he calls him, "is pretty wild" – his associated hashtags are #monsta, #dirtysouth and #oldschool – and, perhaps not surprisingly, students love him.

"Tray Deuce demonstrates a lot of the styles the students are hearing about in the classroom," says Westray, giving a wink to his doppelgänger. "He makes the music come alive." ●



PHOTOGRAPHY BY
MCKENZIE JAMES



Hot Property

Planning to invest in Toronto real estate? Buy dirt not bricks

WANT TO KNOW the value of your home? Of course you do. Everyone in Toronto does. Where you live, what you own, what you do. It's how Torontonians size each other up.

But Professor James McKellar would go a step further. He'd ask about your lot size and location, to him the true marker of soaring real estate prices in the city.

"It's not the house people are buying," McKellar says assuredly. "It's the land and where it is."

As the former director of the Brookfield Centre in Real Estate & Infrastructure at York University's Schulich School of Business, he should know.

An urban expert with graduate degrees in both city planning and architecture, on top of professional experience as a home builder and consultant in Canada, Japan, Poland and Russia, McKellar has spent a lifetime ruminating on cities – how they function, flourish and even frustrate.

His experience is vast, nurtured first in the hallowed halls of academe and then sharpened on the streets in cities around the world. His mentors include Louis Kahn, the so-called poet of modernist urban design whose architectural drawings are housed in the Museum of Modern Art in New York City. McKellar also studied with Edmund Bacon, the celebrated urban planner known as "the Father of Modern Philadelphia" (and patriarch of a famous Hollywood actor son).

Both teachers inspired McKellar to become an academic himself.

After founding the first real estate program at the Massachusetts Institute of Technology (MIT) in Boston in 1984, McKellar caught the attention of Schulich Dean Dezső J. Horváth who recruited him for York University in 1991.

"People asked me, why would I leave MIT for a university that many of my colleagues at the time had never heard of," McKellar says. "But I saw opportunity."

One of the first things he did at York was establish an MBA specialization in real estate, and then infrastructure, to which recently was added a 12-month full-time Master of Real Estate & Infrastructure program, the first graduate degree program in Canada offering a combination of courses in both real estate and infrastructure.

"City building is really the combination of two things: infrastructure and development. In other words, you can't have real estate without infrastructure. Those are the two essential building blocks," McKellar explains. "We write and talk a lot about real estate, but I don't think we know a lot about infrastructure. People think of sewers and pipes and all of that. But that's not my interest."

His area of study more concerns a select group of cities that he identifies as being the engines for economic growth in North America – Toronto, Boston, Chicago, Atlanta. They are all different, McKellar observes. But what they have in common is that they have done very well for themselves despite the absence of any kind of professional guidance.

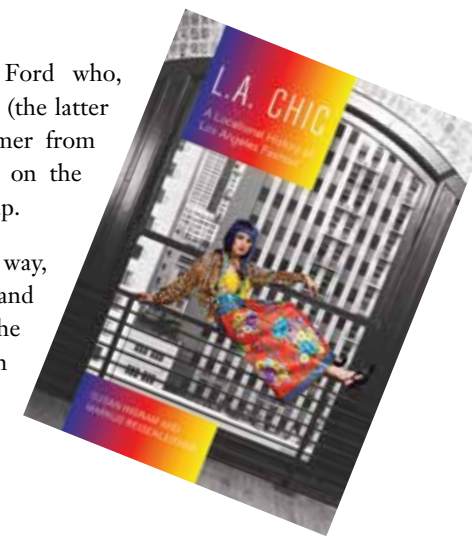
"They are doing well not because of good planning. They are doing well not because of good zoning. They are doing well not because of good transportation or good social housing policies. They've managed to do well in a much more organic way, which is fascinating because you have all these city planners, with their regulations and processes, but all you have to do is look at what the cost of a square foot of land is. That'll tell you everything. Because land is a fixed commodity. We don't make land. And so, for every square foot of land, everyone's competing for it. And that is a telling fact of today's cities." ●



PHOTOGRAPHY BY SOFIE KIRK

Ooh La La Land

Los Angeles is a city of style, confirms a new book in a series on global glamour



MARKUS REISENLEITNER name-checks Giorgio Armani and Tom Ford in *L.A. Chic*, a new book examining how fashion shapes a city's identity.

"The book is part of a series that looks at cities as cultural phenomena that have a particular relationship with style," says Reisenleitner, who co-wrote the book with fellow York humanities Professor (and life partner) Susan Ingram, the series editor.

Previously, the academic couple collaborated on *Wiener Chic: A Locational History of Vienna Fashion*, published in 2013. Other titles in the series include Berlin and Montreal. Toronto is a possible future study.

"We're not necessarily interested in what's current," says Reisenleitner, a Viennese-born cultural studies expert and historian who came to York 12 years ago after teaching in Hong Kong and at the University of Alberta.

"We're interested in how certain historical developments and lineages have given a city a particular identity or a particular character, what we try to figure out by looking at its fashion, style and design."

A multipronged inquiry, *L.A. Chic* examines urban institutions like factories, design studios, museums and retail businesses as well as the obvious fashion players who populate and make the fashion industry work, among them designers, manufacturers, trade unionists, buyers, sellers and distributors.

It also looks at Latino culture, surfing, couture and the movies and how these motley influences have fanned the city's air of cool.

"It's not a West Coast style; it's not something you'd see in Seattle or Vancouver," observes Reisenleitner. "It's a style that's unique to L.A."

That style is now known around the world thanks to design-

ers like Armani and Ford who, while not native to L.A. (the latter is from Texas; the former from Italy), helped put L.A. on the international fashion map.

Each did it in his own way, Armani departing from and Ford more exploiting the city's connection with Hollywood bare-shoulder glamour to create a pop-culture style movement.

The Milan-based Armani pushed L.A. towards a new sartorial direction when his unstructured and understated suits – earning him the sobriquet "Il Signor Beige" – took a starring role in *American Gigolo*, the 1980 Richard Gere film that presented a new image of fluid masculinity to a formerly buttoned-up world.

A decade later, Ford likewise turned to the movies for his fashion goals, using them as inspiration for the eroticized aesthetic he introduced to Gucci after becoming creative director in 1994.

The deluxe fashions of Armani, Ford and others have had a trickle-down effect on the city's more quotidian reality, *L.A. Chic* points out.

Mayor Eric Garcetti (subject of a 2017 *Vogue* profile) has announced plans to remake the city of freeways into "a walkable, pedestrian friendly, ecologically healthy, and global urban hotspot of fashion and style."

"That's precisely what interests us," Reisenleitner says, "this very interesting dialogue between high fashion and the street." ●

Editor Jane Farrow

QUEER SPACE

A city comes out

PHOTOGRAPHY BY MCKENZIE JAMES

TORONTO IS ONE of the most open cities for queer communities on the planet, a status only recently comprehensively acknowledged with the publication of *Any Other Way: How Toronto Got Queer*, a collection of essays co-edited by Jane Farrow, who sits on the board of the City Institute at York University.

Published by Coach House Books, *Any Other Way* had one of its several launches in the Health, Nursing & Environmental Studies Building on York's Keele Campus in the fall.

Participants included urban studies lecturer Teresa Abbruzzese, who this year included the book as part of her curriculum.

Convening a panel to discuss some of the book's most pressing issues, Abbruzzese invited contributors, including York alums, to share their own (and varied) experiences of Toronto as a queer city.

"Listening to stories and people's experiences provides an alternative to the macro approaches to studying the global

city and urbanization," Abbruzzese said at the book launch event. "Storytelling is just as important to academic knowledge as any science."

Kurt Munghal, who graduated from York's Professional Writing program in 2008, read his short piece accompanying Alejandro Santiago's photographs of ball culture – an underground LGBTQI+ phenomenon where drag queens compete on a catwalk of fabulousness – that showed how this highly stylized, highly stylish scene opened a door to those who, for racial and gendered reasons, were excluded from the progress that had been made in the previous decade.

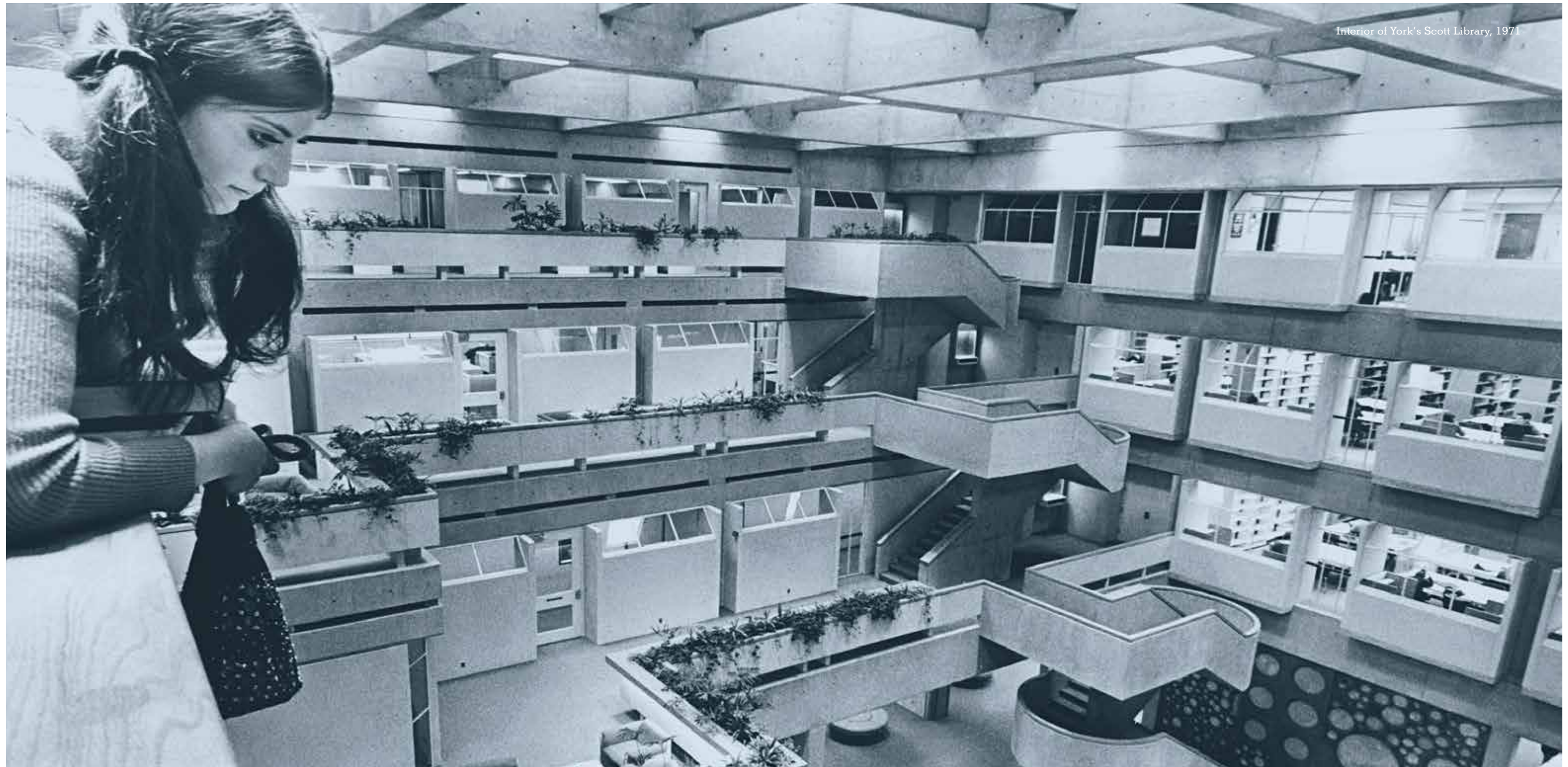
Some of the balls were staged at York University, produced by LGBTQI+ campus organizations.

In addition to short works of writing by Faith Nolan, Elaine Gaber-Katz and Michèle Pearson Clarke, Munghal's piece includes colour and cultural difference in the construction of Toronto's queer history and current queer geography. ●

*Brutalist city architecture is cool again,
and York has it in spades*

BY SHAWN MICALLEF

Brute**Force**



Interior of York's Scott Library, 1971



Ross Building, 1970

THERE IS A PICTURE of Murray G. Ross, York University's first president, sitting at a desk in 1962. The photo originally ran in the *Toronto Telegram* alongside an article entitled "I'm here... now where is my university?" Such a predictably corporate image would be at home in any mid-century institutional building. But, in this instance, Ross and his desk are in the middle of a farmer's field. In the dead of winter.

It's unclear in which direction the photographer's camera is facing, but it is quite possible that what we are seeing in the far distance is the Niagara Escarpment peaking hazily just beyond Ross' perfectly centred head. Now knowing the kind of austere, monumental architecture that would soon materialize in these fields, it's almost as if Ross were evoking – willing even – a new concrete escarpment to rise out of the surrounding stubble and earth.

Indeed, creating a new university campus from scratch may have been as herculean an effort as the glacial forces that created the Niagara Escarpment itself. Cast in stark concrete and brick, York's original brutalist architecture is probably as close as humans can come to creating a rough-hewn, rock-solid topography of their own.

An economically efficient style of city building, brutalism's obdurate presence at York is not surprising. Rising from the ashes of the Second World War, brutalism's global footprint owes much to Swiss-French architect Le Corbusier, whose *béton brut* (raw concrete) buildings, among them the modernist residential complex Unité d'Habitation in Marseille, France, influenced architects around the world in such bombed-out cities as Belgrade, London and Tokyo, making them fashionable in the 1950s and 1960s.

New York City also embraced the new urban renewal aesthetic – the United Nations building and its brutalist

elements being noteworthy examples – as did Toronto, whose raw concrete City Hall and Nathan Phillips Square are at once a curvaceous and angular iteration of brutalism (though purists will here quibble over what is and isn't truly brutalism).

York University signalled its commitment to all things new and innovative by carpeting the fledgling Keele Campus with mid-century modern buildings that furthered brutalism's hold on Toronto's urban landscape. Ross was clearly a devotee. The centrepiece of York's original brutalism is the Ross Building with its multilayered, labyrinthine layout, interior courtyards and even a sunken student lounge area evocative of the swinging '60s era.

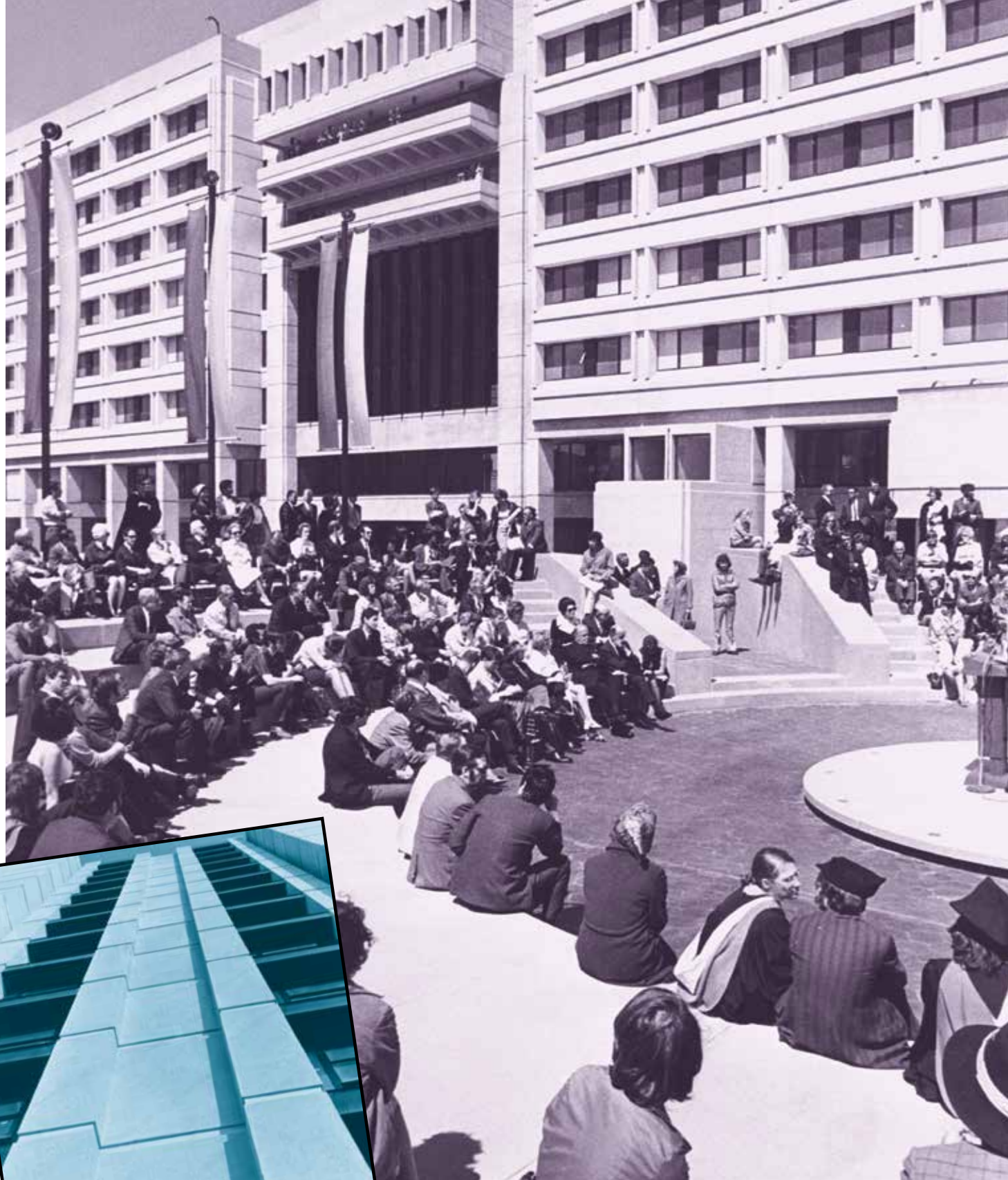
Like a constellation of concrete, the original campus buildings grew around it in the mid to late 1960s, 14 of which are listed in the City of Toronto's heritage inventory. They

include McLaughlin College, the Curtis Lecture Halls, the Scott Library, Winters College and Vanier College.

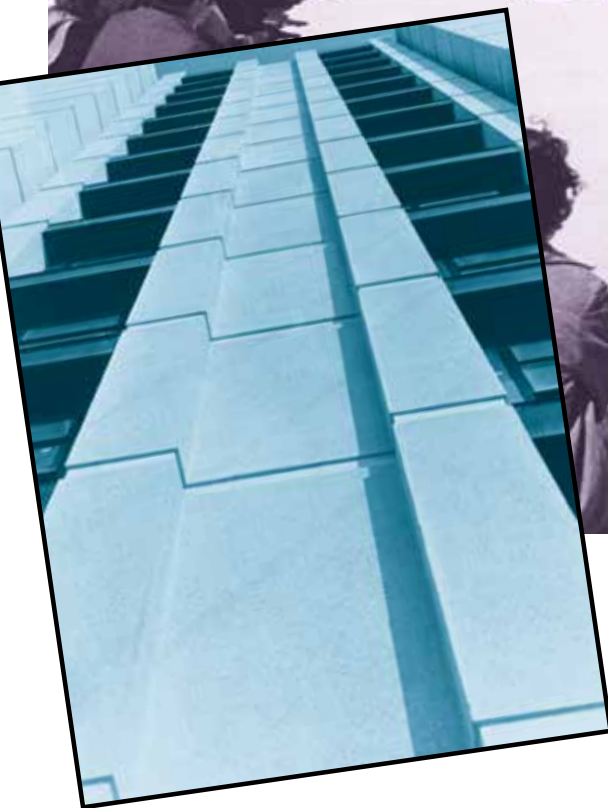
But these brutalist buildings fell out of favour in the 1980s and 1990s when a renewed taste for old-world ornamentation made huge swaths of unadorned concrete appear cold, ugly and uninviting. Unloved, they were allowed to deteriorate until only recently when brutalism, long neglected and underappreciated, suddenly inched back in style. The architecture is now considered an important part of the University's modern heritage.

Architecture is beholden to the whims of fashion, and fashion is fickle. Yet it seems that as architecture reaches half a century it suddenly becomes respectable again, often just as it's at risk of being torn down and replaced.

Brutalism is experiencing its own renaissance right now. There are Tumblr accounts that defiantly celebrate the style and coffee table books that explore the historic and heroic



ABOVE: Ross Building Amphitheatre opening on May 29, 1970
LEFT: Tatham Hall concrete detail



ABOVE LEFT: Ross Building
ABOVE RIGHT: Detail of McLaughlin College's Tatham Hall residence circa 1968

virtue of this kind of architecture. Design shops sell T-shirts, collectable plates and scale models of famous examples of brutalism. Toronto even has its very own “Concrete Toronto Map,” a slick guide to the city’s brutal gems that includes the aforementioned six buildings at the Keele Campus.

York is well positioned to be part of brutalism’s celebratory second wave. Like all period architecture, there are ways to improve it and adapt it to contemporary needs, but the apparent loathing around brutalism is often an unexamined one.

Often synonymous with bureaucracy, it’s not a coincidence that the style common among so many public buildings like courthouses, university buildings, libraries and city halls were brutalist designs, as were many corporate headquarters. It projects power and permanence.

Brutalism can be incredibly sculptural, too, as concrete does whatever architects and engineers want it to, including cheating gravity. A case in point is the Scott Library, a concrete modernist glory with an interior zigzag staircase mas-

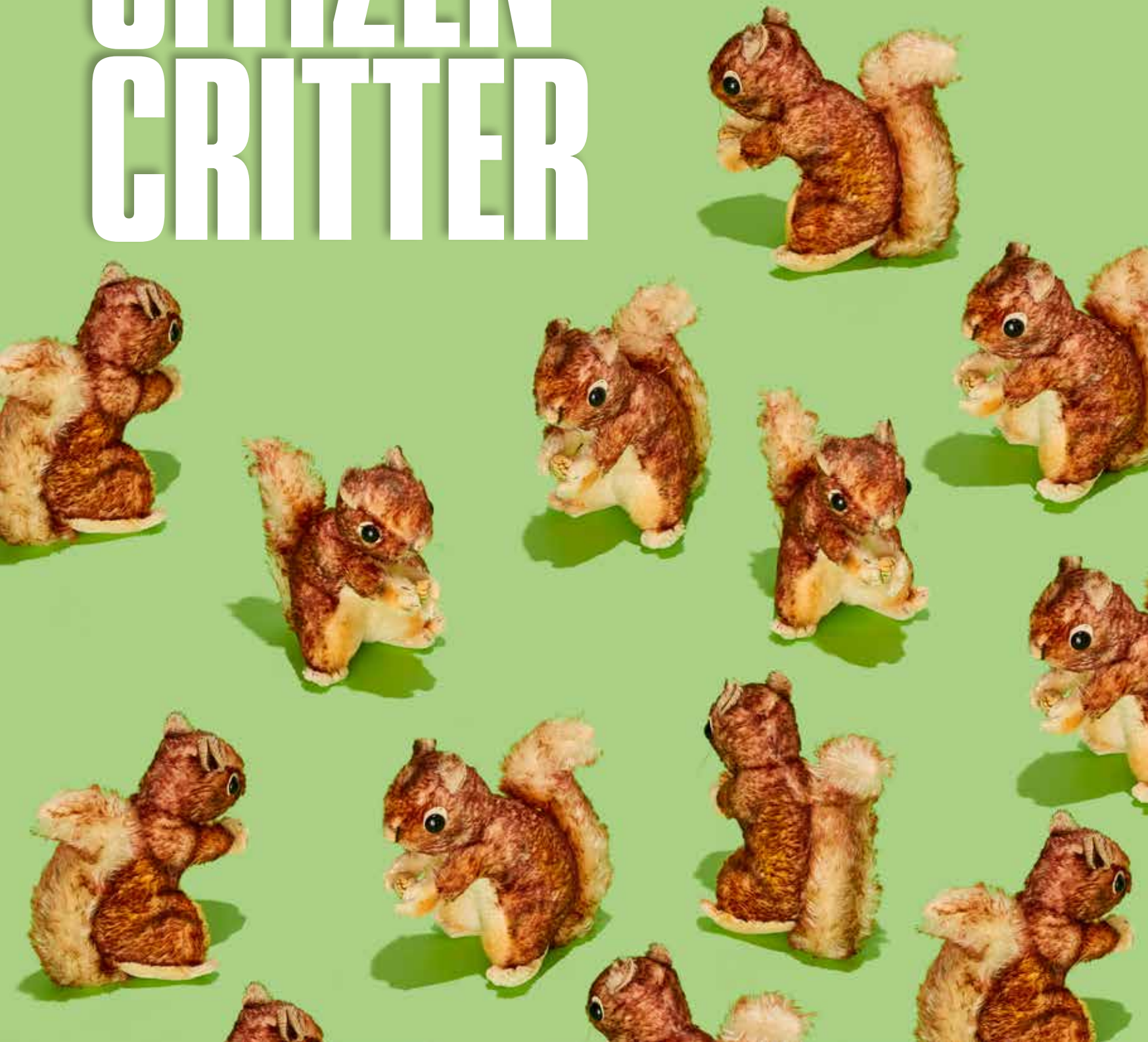
termined by University Planners, Architects & Consulting Engineers, the firm formed and commissioned in 1962 to create a master plan for York University.

This iconic piece of architecture prefigures some of the great concrete zigzag staircases in Toronto by local architectural legends Moriyama and Teshima, who put them in the Scarborough Civic Centre (1973), the Toronto Reference Library (1977) and the North York Central Library (1987). York, however, was the trendsetter.

York’s other brutal charms tend to be more subtle and tucked away. For instance, the inner courtyards of Vanier and Founders colleges, which provide escape from the hustle of campus with trees and grassy knolls, harken back to the rural landscape Ross first laid eyes on back in 1962.

As York continues to grow and fill in with new buildings that knit the campus together, remember those original brutal buildings: they rose out of empty fields and are the solid anchors to which the University is moored. ●

CITIZEN CRITTER



Redefining citizenship to include wild animals

BY ALANNA MITCHELL
PHOTOGRAPHY BY CHRIS ROBINSON

WHEN TRACY TIMMINS looks at the carpet-like lawns and tidily spaced trees near York University's busy subway stop, she sees what few others do: potential prime real estate for wildlife. Yes, it's flat and empty, custom-made for a human gathering spot. But it's also great habitat for the likes of squirrels, sparrows and Canada geese.

"It can support lots of animals," Timmins says, pointing to the Harry W. Arthurs Common as she takes me on a wildlife tour of the Keele Campus. "We've created habitat they really like."

Timmins, a doctoral candidate in York's Faculty of Environmental Studies, is part of a new and growing scientific discipline of studying urban wildlife and its interactions with humans. And not just in gardens or parks, but throughout cities. Her specialty: the eastern grey squirrel, *Sciurus carolinensis*.

That also means she is part of a new global movement promoting the idea that wild animals have just as much right to be in urban spaces as people. Citizens, if you will, rather than interlopers.

"If people paid attention, they could learn to negotiate the use of the space with animals," she says.

One of the movement's high priests is Tim Beatley, the Teresa Heinz Professor of Sustainable Communities in the School of Architecture at the University of Virginia. He founded Biophilic Cities, a global network of cities, in 2013. It already has 16 members, including Singapore, Milwaukee, Phoenix, Portland, Ore., and Wellington in New Zealand. Edmonton is the only Canadian city on the list so far, although both Montreal and Toronto have explored the idea.

Beatley expects that 50 cities will be designated by 2020. The larger goal is to help cities deliberately make room for wildlife through innovative urban planning and building practices, whether they're members or not.

And then there's the online service Building for Birds, based at the University of Florida. Landscape architects can plug the details of various plans into the program and see which ones are best suited for birds, explains Mark Hostetler, a professor of urban ecology who helped design the program along with some graduate students. It saves them the time of ploughing through scientific literature and assessing each design.

In the past half-year since it's been running, more than 100 emails have come in asking for help, including some from Vancouver, Hostetler says.

Why is the movement growing now? Beatley says urban planners have started to realize that humans need nature, even in their cities. That was the idea behind the movement's de facto bible *Biophilia: The Human Bond with Other Species*, published in 1984 by the fabled Harvard University bug scientist and evolutionary biologist E.O. Wilson. Wilson defines biophilia as our innate affinity and longing for other living creatures. Nature, he wrote, is not optional.

Researchers have discovered that we're healthier when we have contact with nature. For example,

The overall trend is that urban people are valuing animals of all kinds a lot more

some hospitals in the United Kingdom play bird songs to calm patients, Beatley says.

Urban planners have started to take note. Cities were once envisioned as refuges from wildlife. Environment happened elsewhere.

Now, some city designers are reimagining urban landscapes as friendly to both people and animals.

“It’s less about building a sea wall and more about thinking about a living shoreline,” Beatley says.

TIMMINS HAS taken me east from the subway stop to the Danby and Boynton woodlots, two large wooded areas straddling York Boulevard at the campus’ main gates off Keele Street. Sure, there’s the big road dividing the forested landscape in two, and cars and buses are zipping past. That roadway, and the others that surround this patch of urban forest, are hazardous for wildlife because animals are exposed not just to vehicles and pollution, but also to their predators.

But on either side of the boulevard, Timmins points to rich habitat for non-human life.

There’s a lot more plant cover than near the subway. More volume and more species. And it’s more natural and by default messier. Instead of the flat, tidy expanses of lawns in the centre of campus, plants here take up more vertical space. The mown grassy areas lead into untended, longer grasses and shrubs and then to the interconnected tree canopy of the forest. In the world of animals, messy means complex, which means more places to hide and nest, more insects, more food. And that means a better chance for survival.

By leaving the forest alone, instead of manicuring it, the

Keele Campus also fosters great habitat for animal life. Insects and small mammals thrive in the rotting leaf cover. Timmins has spotted loads of different caterpillars here. Birds love the bugs and birds of prey – such as red-tailed

hawks – like smaller, warm-blooded creatures. Raccoons hang out here and so do coyotes and probably deer.

But mixing cities and wildlife can be a complicated enterprise. The people who share spaces with animals often have conflicting feelings about creatures, Timmins has noticed.

On one hand, they admire wild animals, seeing them as naughty, rebellious, enviably free. They will spend large amounts of money for the pleasure of attracting birds and butterflies to their gardens.



And people take pains to save urban species at risk. Public concern over the loss of bees and other pollinators is driving re-examinations of the science of neonicotinoid pesticides in Europe and Canada. Programs across North America to plant milkweed for dwindling populations of monarch butterflies have been robustly successful, Beatley says. The Fatal Light Awareness Program sends volunteers into Toronto’s streets to rescue birds that have flown into windows and injured themselves.

But the more that people and animals inhabit the same urban space, the greater the potential for conflict, Timmins notes. And some animals, such as coyotes, can represent danger to urban dwellers or their pets. Raccoons and squirrels are notorious for the damage they can make in garages and attics.

Finding solutions to these problems is one of the research topics in this emerging field of urban wildlife studies.

The human benefit? We just get to contribute to keeping the planet whole

“We’re trying to understand conflicts between people and wildlife in terms of things we can do with urban design and planning,” says Justin Podur, Timmins’ academic supervisor at York.

Despite some misgivings, though, people are now more and more apt to welcome wild creatures into cities.

“The overall trend is that urban people are valuing animals of all kinds a lot more,” Timmins says. “It goes with the recognition that so many species are headed for extinction.”

IT’S FITTING that we’re taking this wildlife tour here at York. The movement to integrate nature and cities was practically invented here, although it was slow to take root. It emerged in 1995 in the seminal book *Cities and Natural Process* by Michael Hough. Before his death in 2013, Hough was a leading landscape architect (Ontario Place is one of his designs) and an adjunct professor in York’s Faculty of Environmental Studies. The book, now in its second edition, remains influential.

Beatley calls it a “classic.” Podur concurs, adding that Hough, who died just as the Biophilic Cities network was being born, helped establish the idea among architects that the city itself is an ecosystem.

But when it came out, Hough’s book was revolutionary. He took aim at the idea that, beginning after the Second World War, horticultural science, not ecological science, determined how a city’s open spaces looked. It meant cities all over the world had parks that were “ornamental and biologically sterile,” he wrote. They looked uniform, even pedigreed, and were expensive to maintain. Few featured native plants. Wild spaces were suppressed, disdained.

It was all wrong, he wrote. Instead, urban planners needed to remember that human beings are biological creatures who are in vital ecological relationships with other life forms. The goal: bring urban and natural process together. The watchword: coexistence.

“Plants and other organisms will come if you let them,” Timmins says. “The human benefit? We just get to contribute to keeping the planet whole.”

By now we are on the other side of campus, at the edge of

Stong Pond near Black Creek. While a city highway runs north-south through the creek bed, the landscape here on its east side on campus is lush and largely untouched. It’s a wildlife wonderland. There are waterfowl, turtles, amphibians, swallows and

butterflies. The pond glistens in the late-autumn sunshine, hinting at the riot of life in its depths.

This relatively untouched wilderness is rare in most cities. But in Edmonton, Canada’s only biophilic city, it is becoming more common. In 2009, the city put together a \$20-million fund to buy wetlands and forests, says Grant Pearsell, the city’s director of urban analysis.

“We see ourselves as stewards,” he says, adding that Edmontonians are behind the project all the way. They cherish the time they can spend in urban wild spaces, he says. “People tell us they really need that.”

Consequently, the city is now trying to connect wild patches so that animals can move more easily among them. So far, Edmonton has designed or constructed 32 such connectors, including the building of wildlife underpasses and more wildlife-friendly curbs. That’s in addition to the river and ravine that run through the city, mainly planted with native vegetation.

Edmonton continues to map out places that could yet be linked together for animals to freely roam.

Vancouver is another city that’s conscious of and willing to accommodate wildlife. Beatley points to the program in Stanley Park to make sure coyotes and humans can coexist. Toronto is not far behind. The city’s strategy to protect and restore its many ravines puts it among the leaders, Beatley says.

But while wandering the open spaces at York, Timmins thinks that there’s still a long way to go before wild animals are accepted as belonging to cities, too. It starts with remembering that humans are dependent on the trillions of other non-human creatures on the planet. In an age of looming extinction, it’s in our own interest to support that biological diversity.

“So far, we’ve been managing,” she says. “But how long can we keep going like this?” ●

A new study looks at how leisurely walking
leads to creative engagement with a city

Boulevards of Dreams

BY DEIRDRE KELLY ● PHOTOGRAPHY BY MIKE FORD

“Not to find one’s way around a city
does not mean much.

But to lose one’s way in a city,
as one loses one’s way in a forest,
requires some schooling.”

– Walter Benjamin

THE FRENCH VERB *FLÂNER*, when rendered into English, means to stroll without a fixed destination. But *flâneur*, the word describing the person doing the aimless wandering, is much more difficult to translate.

“He is an urban walker, a documentary journalist, a dandy poet,” says York University PhD candidate Jason Wang (BA ’12), who is writing his dissertation on the politics of aesthetics in urban literature and culture with a focus on *flânerie*, the French noun meaning to cruise through a city as a browsing spectator of the theatre of modern urban life.

The 19th-century French poet Charles Baudelaire launched the concept of the *flâneur* into global consciousness with the publication in 1857 of *Les Fleurs du mal*. In his celebrated book of modernist poetry, Baudelaire created an impressionistic



York PhD candidate Jason Wang

street walker who flitted through the labyrinthine streets of Paris, gathering sensations, emotions and memories along the way.

The *flâneur*'s free-form perambulations provided insights into the role of the modern city as a catalyst for both spatial and artistic discovery, prompting German philosopher and critic Walter Benjamin to make Baudelaire's *flâneur* a seminal figure in the study of urban modernism with the writing of his unfinished scholarly tome, *The Arcades Project*, in the late 1920s.

Since then, the *flâneur* has had many incarnations, including appearances in the canonical novels of James Joyce and Virginia Woolf, Susan Sontag's seminal 1977 essay collection *On Photography*, Woody Allen's 2011 film *Midnight in Paris*, among other artistic works. His physical wanderings cross the landscape of urban consumer culture, and, as Wang has discovered during five years of research on the topic, his identity is never fixed.

"Just as cities are not static, so too has the *flâneur* evolved," says the 29-year-old native of Hangzhou, China, who 10 years ago came to Canada to study at York. "Today, the *flâneur* can just as easily be a *flâneuse*, his female equivalent."

The *flâneuse* is not a new phenomenon. Scholars have been debating her existence for decades. In 2017, literary scholar Lauren Elkin published a critically acclaimed (and semi-autobiographical) book on the subject, *Flâneuse: Women Walk the City in Paris, New York, Tokyo, Venice, and London*, which looks at a group of female writers – Jean Rhys and George Sand among them – and how they engaged with their respective cities by walking aimlessly. But they are the exception rather than the rule.

As Wang and others point out, street walking, when practised by women, has historically invited harassment and other dangers, making it hard for female wanderers to lose themselves in a crowd, a prerequisite for an unmediated experience of modern city life.

"In both Baudelaire's and Benjamin's times," Wang says,

The *flâneuse* has never had it as easy as a *flâneur* precisely because she does not possess the same freedom as her male counterpart to stroll the streets at leisure

"it wasn't considered respectable for women to walk the streets alone. The *flâneuse* has never had it as easy as a *flâneur* precisely because she does not possess the same freedom as her male counterpart to stroll the streets at leisure."

But with the rise of feminism – and feminist scholarship – women have gained more autonomy over their bodies and the places where they wish to wander (with or without purpose). It's an idea that Wang, an executive

committee member at the Modern Literature & Culture Research Centre at Ryerson University, explores in more depth in an academic paper he has contributed to a book of cultural essays to be published by BookThug in Toronto later this year.

His subject – and that of the entire book – is a real-life person, not a literary myth: American painter and Jazz Age *salonnière* Florine Stettheimer, also the focus of a 2017 Art Gallery of Ontario retrospective. A so-called "rococo subversive" with ties to Marcel Duchamp, Alfred Stieglitz and other leading modernist artists of her day, Stettheimer documented the streets of New York City in her decidedly feminine paintings, offering an entry point to urban life and experience to her friends and patrons.

She died in 1944, but not before accumulating a body of Dadaist work consisting of poetry, oils and ballet set designs in addition to a nude self-portrait painted in defiance of social convention. In *Florine Stettheimer: New Directions in Multimodal Modernism*, editors Irene Gammel and Suzanne Zelazo examine her life, legacy and role as a female *flâneur* or the *flâneuse*, as Wang describes her in his book chapter "Miss Flutterby: Florine Stettheimer's Dispassionate *Flâneuse* and Subversive Urban Consumer."

"She helped reconfigure ideas about the modernist city and challenge the status quo of women's public presence and civic participation in the city," Wang summarizes. "She cast a dispassionate gaze on everything New York had to show her, helping to feminize contemporary urban experience and public life." ●

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Giving

FRIENDS & PHILANTHROPY



Career-Ready Curriculum

York and Shopify partner on an innovative work-integrated learning program

BY CHRISTINE WARD
PHOTOGRAPHY BY MIKE FORD

A YEAR AGO, Paarth Madan had one thing on his mind, and it was all-consuming.

“Our entire class was caught up in final grades and what university we were going to,” he remembers. “I was pulling all-nighters and exhausted. It was extremely taxing on my mental state and the way I was living.”

Somehow, though, he had determined that this is what it would take to succeed in life – and it’s what he assumed success would look like for him in the future.

He was wrong. And he couldn’t be happier about it.

Madan is part of the first cohort of 10 York University computer science students participating in a unique new program called Dev Degree. A partnership between York’s Lassonde School of Engineering and Canadian e-commerce company Shopify, the four-year Dev Degree combines 4,000 hours of York computer science education with 4,500 hours of paid work experience at Shopify’s downtown Toronto offices. Shopify also pays the students’ tuition for the full program.

The initiative is part of Lassonde’s Industry Partnership

Paarth Madan (far right) with fellow York Dev Degree students and Jane Goodyer (centre), dean of the Lassonde School of Engineering, at Shopify’s Toronto office

Giving

Stream, which blends program learning outcomes and experiential education. Students admitted to the stream complete both practicum credits and the course requirements leading to an honours bachelor of science degree in computer science.

“Shopify is one of Canada’s great success stories of innovative entrepreneurship combined with outstanding and visionary leadership, and we are honoured to be their first university partner in the GTA,” said York University President and Vice-Chancellor Rhonda L. Lenton at the partnership announcement last September.

The company launched Dev Degree in 2016 with Ottawa’s Carleton University to help bridge the gap between traditional post-secondary computer science programs and industry needs.

“It’s no surprise that K-12 software education is lacking and, as a result, students have a crash course in computer science when they start university,” explains Jean-Michel Lemieux, senior vice-president of engineering at Shopify. “Instead of a crash course, we wanted a work-integrated learning program that takes first-year university students and puts them on the fast track, not the crash track, to being impactful developers.”

An accredited degree plus technical skills

Midway through his first year in the program, Madan agrees the learning curve is a steep one.

Thanks to Lassonde’s professors and a team of technical instructors

at Shopify, he’s experiencing first-hand how the theory he learns in his on-campus lessons applies to real-life software development projects. A morning lecture in Boolean algebra, for example, came to life that same afternoon when Madan’s technical instructor explained the logic behind Shopify’s coding framework. Madan describes it as “a two-way connection”: “The things I learn at Shopify help me progress at school, and the things I learn in class provide context for my work.”

That’s music to the ears of Jane Goodyer, dean of York’s Lassonde School of Engineering. “The driving force behind Lassonde’s vision is an understanding that future students, alumni and working professionals are looking for accessible, flexible education tailored to their emerging needs and experiences. In Shopify, we’ve found an industry partner that wholeheartedly shares our vision.”

A commitment to personal growth

The benefits of Dev Degree aren’t just technical skills either. Each student is paired with a Life@Shopify mentor to help support their well-being and further their skills in communication, teamwork, and time and project management. Much like the company’s 3,000 employees, Dev Degree students are encouraged to reflect on their strengths and how they might continue to grow in the future.

Personal mentors support that journey and because the relationship isn’t tied to work performance or evalu-



Jonathan Barrie (centre), technical educator at Shopify, with York’s Dev Degree students

ations, students can share whatever they want, no strings attached.

For Madan, that’s as much about debating last night’s hockey game as it is about exploring his personal and career challenges and goals. No matter the subject, “having the ability to be real is empowering unto itself,” he says.

Making a contribution three times faster

Eight to 12 months after starting the program, Madan and his Dev Degree peers will be placed on the first of four

Shopify development teams, where they will begin to have a tangible impact on the company’s products and bottom line.

“We’re seeing students acquire development skills three times faster than in traditional education, which means they’re able to become productive team members two years earlier than

traditional graduates,” Lemieux says, citing the example of the Carleton program, now in its third year.

The goal, he adds, is for every student to become a full contributor before they graduate. While there’s no obligation, some will even be offered the opportunity to return to Shopify as full-time employees.



ABOVE LEFT (LEFT TO RIGHT): Dev Degree students Stephanie Baker, Maria Sitkovets, Wei (Jonathan) Gin, Rima Paul and Darshil Patel at Shopify, Toronto
ABOVE RIGHT (LEFT TO RIGHT): Dev Degree students Melinda Swart, Maas Lalani, Jerry Chen, Yanru (Lily) Wu and Paarth Madan at Shopify, Toronto

Big impacts come from taking big risks

If you had told him a year ago that this is what his first year of post-secondary study would look like, Madan wouldn't have believed it. In fact, he admits his application to Dev Degree was a bit of a flyer. He had already been accepted to Lassonde's Computer Science program, but the York-Shopify partnership had yet to be confirmed, and Dev Degree was only slated to accept 10 students in the first year.

"Fortunately, I like taking risks," he laughs.

He and his fellow candidates were asked to complete a technical thinking application and a video interview with Shopify's Talent Acquisition team, followed by a second round of in-person technical interviews with two of the company's software developers. While there was no expectation of prior programming experience, the students were assessed on a variety of factors, including their aptitude for computational thinking. Gender and ethnicity were never on the table; in fact, the initial applicant screening was blind, meaning Shopify didn't see the personal details of any of the candidates – a fact that makes Lemieux especially proud.

"Women account for more than 50 per cent of all Shopify Dev Degree students – significantly more than the 19 per cent graduating with a traditional computer science degree," he says. "Through Dev Degree, we're seeing a future in computer science that is more inclusive, accessible and impactful."

Exceeding every expectation

When his admission offer came last spring, Madan knew he had a big decision to make. Six months in, he wouldn't change a single thing.

"This entire experience has exceeded my expectations. Before, if I didn't get 100 on a math test, that would have been a bum day. Now I'm in a completely different mindset. I no longer feel like I'm in a rigid system with a rigid set of expectations. I can make my own choices in order to learn and grow as much as I can," he says.

"It's not just about becoming a better developer, but a better person." ●

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Alumni



PHOTOGRAPHY COURTESY OF TELEFILM CANADA

Screen Time

A prominent grad gets her close-up as the new head of Canada's national film agency

BY DEIRDRE KELLY

CHRISTA DICKENSON (MFA '93) has been appointed executive director of Telefilm Canada, the federally funded agency that distributes about \$100 million annually in support of the country's audiovisual industry.

The 47-year-old former documentary filmmaker started her five-year term in July after more than 20 years as a marketing executive in Canada's broadcast, technology and telecommunications sectors.

"This country has all the right ingredients for success – world-class talent, award-winning content and a mature industry ready to seize every opportunity," Dickenson says. "I am both delighted and honoured to lead an organization whose ambition is to see bigger. I have a front-row seat where I can watch our cinematic talent flourish. It's an incredible privilege and responsibility."

Dickenson has joined Telefilm at a decisive time.

The national organization is restructuring to focus on exports and emerging talent, specifically women and Indigenous filmmakers.

"Feature films are being more widely watched on platforms and less in the cinemas, and companies are being required to have a more entrepreneurial approach to marketing their projects," says Telefilm spokesperson Francesca Accinelli (BA '92). "Ms. Dickenson's expertise in digital content and related companies is a sign that the agency is moving forward."

Barbara Evans, an associate professor in York University's Department of Cinema & Media Arts, is confident Dickenson will successfully lead Telefilm through the changes. She recalls that Dickenson early on proved her mettle with *Kuwait In Flames*, an \$8,000 documentary created for her two-year master's thesis.

To make it, the then 22-year-old daughter of Canada's former ambassador to the Persian Gulf travelled to Kuwait in the aftermath of the Gulf War, shooting and bringing back more than 18 hours of raw footage exploring the human toll of the Iraqi occupation.

Dickenson first screened the completed project at York's Keele Campus in the spring of 1993 and soon after successfully secured global distribution, helping to advance the University's global reputation for outstanding achievement.

"Christa produced bold and original work while a student at York," Evans says. "It is exciting to see her now taking on such an important leadership role at Telefilm, which is bound to have a significant and dramatic impact on the Canadian film and media industry as a whole."

After York, Dickenson served on several industry-related boards and councils, including the Canadian Interactive Alliance, Interactive Ontario and the Pacific Telecommunications Council. She remains an engaged member of the Institute of Corporate Directors and the Canadian Marketing Association Insights Council in addition to her Telefilm duties. ●

Local Heroes

Two Schulich grads compete on “The Amazing Race Canada”

BY LINDSAY MACADAM
PHOTOGRAPHY BY MIKE FORD

HAVE YOU EVER FOUND YOURSELF watching a reality competition TV show from the comfort of your couch and thinking, *I could do that?* Schulich School of Business graduates Joseph Truong (BBA '17) and Akash Sidhu (BBA '17), best friends since high school and self-confessed superfans of “The Amazing Race” franchise, sure had. That is, until their bluff was called last spring when they nabbed one of 10 coveted spots on “The Amazing Race Canada: Heroes Edition,” the show’s sixth season that aired throughout the summer.

“At first, we didn’t know how to react, and as it sunk in we just couldn’t stop smiling,” remembers Sidhu of the day they received the happy phone call in the basement office of his Brampton, Ont., home.

A month later, their bags packed, the anxious 23-year-olds were off to the West Coast to meet their competitors – RCMP officers, football coaches, mentors, elite athletes, first responders, advocates, retired Air Force pilots and Navy sailors. On the line was a grand prize worth racing for: two new cars, a trip for two around the world and a C\$250,000 cheque.

What earned the young team their place on the show’s “heroes edition” wasn’t their day job, but their backstory. Truong, born and raised in Mississauga, Ont., of Vietnamese descent, and Sidhu, born in Winnipeg to Indian immigrant parents who later moved to the Greater Toronto Area, both shared a desire to make a difference in their communities from a young age. They became fast friends on their first day of high school in the most unlikely of high-school scenarios: while volunteering at a food bank.

The budding philanthropists both went on to enrol in Schulich’s Honours Bachelor of Business Administration program, where their end goal, too, defied the norm. “We wanted to pursue something with community impact,” Truong explains.

And they didn’t wait until graduation to begin their do-gooding. While at Schulich, the pair created a successful food drive of their own called Stuff-a-Bus, and nurtured their worldly curiosities through trade missions and study abroad programs. They also participated in business competitions like the Hult Prize, a launch pad for socially impactful student startups, to use their business savvy for global good.

All that good karma, however, wasn’t enough to secure Truong and Sidhu the win on “The Amazing Race Canada.” After travelling up north to Dawson City, Yukon, and all over British Columbia, a stress-inducing knot-tying challenge on the third episode of the show sealed their reality TV fate.

“Initially, it stung a lot,” admits Sidhu. “But despite all the adversity we faced during the race, we always supported one another. Looking back, I’m incredibly proud.” ●

Joseph Truong (left) and Akash Sidhu (right)

Drive, She Said

Ottawa beeps the horn of Agnes Di Leonardi for her contributions to Canada's automotive industry

BY DEIRDRE KELLY
PHOTOGRAPHY BY SOFIE KIRK



RECENTLY APPOINTED a member of the Order of Canada, Agnes Di Leonardi (BBA '82) made her mark as Mazda's legal leader after years working as in-house counsel at Ford and General Motors. Her drive into the upper echelons of the country's automotive industry took the serendipitous route.

"I had just graduated from law school in 1986 and was recruited by Borden & Elliot – today Borden Ladner Gervais – where General Motors (GM) was one of their major clients," says Di Leonardi, who lives in Toronto.

"I was sent there as an articling student for three months and exactly at the same time as GM was doing a heavy-duty joint venture with Volvo Trucks. It's how I got my first taste and feel for the automotive industry, and I ended up staying in it for more than 30 years."

Along the way, Di Leonardi was mentored by Bobbie Gaunt, the former president of Ford Motor Company of Canada Ltd., and Maureen Kempston Darkes, a Canadian lawyer and automotive executive who was the General Motors Group vice-president before becoming president of GM in Latin America,

Africa and the Middle East. She retired in 2009.

"I learned a lot from these pioneering women," says Di Leonardi, the daughter of Italian immigrants and the first one in her family to get a higher education. "They inspired me to want also to make a lasting impact."

At Mazda, Di Leonardi led the company's involvement in the Global Automakers of Canada, a national industry association – comprising 15 automotive companies operating in the country. In this role, she advocated for sound public policy to support a competitive and sustainable automotive market in Canada.

She also helped create a global non-profit organization that led to the founding of Emerging Leaders' Dialogues Canada Inc., a branch of the Duke of Edinburgh's Commonwealth Study Conferences devoted to leadership development by creating globally connected leaders.

"I'm most proud of having stretched myself to learn all aspects of the industry and make a difference," Di Leonardi says. "I like to think my efforts helped to create a level playing field for Canada." ●

Classes



NINA SPENCER (BA Psychology '79), identified by the *National Post* as “one of Canada’s leading motivational speakers,” started out in corporate human resources and organizational development before becoming a conference keynote speaker for businesses and professional associations. Author of two Canadian bestsellers (*Getting Passion Out of Your Profession* and *A Time to Creep, A Time to Soar*), Nina is also a speaker coach, voice-over professional, and frequent guest on TV and radio programs. In 2011, she reached the summit of Mount Kilimanjaro, the topic of her latest book.

1975

POSNER, HARRY
(BA Psychology)

A self-published poet, author, editor and poet laureate of Dufferin County, Ont., Harry organized and executed Orangeville’s first-ever Day of the Poets festival in May 2018. Over the past year, he also promoted poetry in schools and seniors’ clubs and at public events. His new book, *Malware*, came out in September.

1976



LANTZ, PAUL
(BA Computer Science, LLB Osgoode '80)
After 36 years in Moosonee, Ont., Paul will retire this year

as executive director of Keewaytinok Native Legal Services, a community clinic funded by Legal Aid Ontario. While he says working in the remote north of Ontario was challenging, Paul also found it greatly satisfying. He is looking forward to focusing on his passions of photography and computers once he relocates to southern Ontario.

1985

GOKHALE, VEENA
(MES)

Veena worked with a dynamic non-profit organization in Tanzania from 2005 to 2006. Soon after, she wrote her first novel, *Land for Fatimah* (Guernica

Editions), published in 2018. A passionate foodie, in 2015 Veena launched Slurrrp, a business offering cooking classes to people interested in preparing Indian vegetarian dishes.

MULLEN, CAROL
(BA English)

A two-time Fulbright Scholar (China in 2015 and Canada in 2017), Carol recently published *Creativity Under Duress in Education? Resistive Theories, Practices, and Actions*, a book providing contemporary perspectives on the role of creativity in education.

1990

RICHARD, MARC

(BEd, MA Dance '09, PhD Education '13)
After completing his PhD in 2013, Marc began his current full-time role as co-ordinator of the Honours Bachelor of Music Theatre Performance program at Sheridan College. Earlier this year, Marc was named a 3M National Teaching Fellow by the Society for Teaching & Learning in Higher Education, Canada’s most prestigious recognition of excellence in educational leadership and teaching at the university and college level.

1994

MAZEROLLE, KELLY

(BA Spec. Hons. English, BEd Glendon)
For the past 10 years, Kelly has been teaching at Lakeland College, where she is head of the Early Learning & Child Care program. The author of several articles presented at national and international conferences, Kelly

published her first book, *The Mentors Among Us*, in August 2018. She has been happily married to **STEVE MAZEROLLE** (BA Hons. Math for Commerce '92 Glendon) for the past 24 years. They have two children, two dogs and three cats, and currently reside in Alberta.

2001

SELBY, ROWENA
(MES)

Rowena met **NICOLAS HOUDE** (MES '01), who would become her husband, while they were both completing their degrees at York University. Since graduation, they’ve moved to Montreal, where they have three children. Rowena currently works at Vanier College as the manager of international and continuing education, while Nicolas is a professor of political science at Université du Québec à Montréal.



ROWENA SELBY (MES '01)

2002



MARCHIOTTI, NANCY
(BA Hons. Psychology)
Nancy has spent most of her career in human

resources, specializing in learning and

development. Since 2018, Nancy has served as the learning and development manager at Toronto’s FreshBooks, a leader in cloud-based accounting software. She also sits on the Board of Directors of the Elizabeth Fry Society of Peel-Halton. Currently, Nancy is studying to obtain her Certified Training & Development Professional designation with the Institute for Performance & Learning.

2009

KLIBANOV, IGOR

(BA Spec. Hons. Kinesiology & Health Science)
Since graduating from York, Igor has published four books on fitness and nutrition, including *Stop Exercising! The Way You Are Doing It Now*, published in 2014. A personal trainer and health and wellness speaker, Igor has given



ANURADHA NAIMPALLY (MFA Dance '88) graduated, married and moved to Austin, Texas, where she raised her two children and continued her dance career. In 1989, she established Austin Dance India, an organization through which she conducts various creative projects. A sought-after speaker, performer and collaborator, Anuradha often tours as a solo Bharatanatyam dancer. She is a member of ART 2030, a group of global artists passionate about the United Nations Sustainable Development Goals. Last year, Anuradha was inducted into the Austin Arts Hall of Fame for her contributions to the field of dance.

Classes



talks at some of Canada's largest corporations, including RBC, Intact Insurance and IBM. In 2015 and 2016, he won two young entrepreneur awards from the City of Markham.

2011

RAMJOHN, NARESA
(BScN Hons.)

For the past seven years, Naresa has been working as a registered nurse in the neonatal intensive care unit at the Humber River Hospital. Recently accepted into the Saint James School of Medicine in Anguilla, she aspires to

become a neonatologist and return to Canada to open her own clinic.

2015



ELHAWASH, SARA
(BA Hons. Political Science)
After graduation, Sara landed an

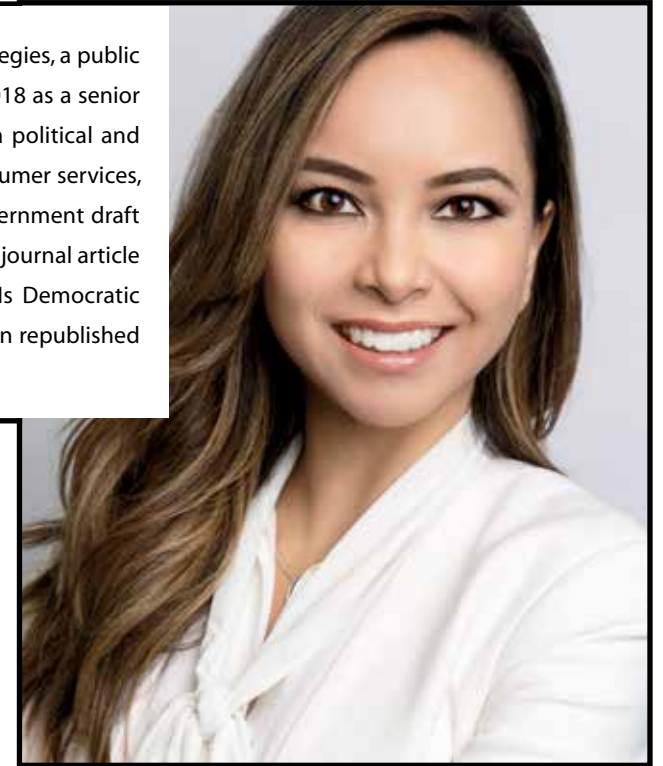
internship within the Ontario Ministry of Children, Community & Social Services as a summer student. Three

ROBERT CERJANEC (BA Political Science '12), chief of staff to Ana Bailão, deputy mayor of Toronto and the city's housing advocate, has played a key role in advancing housing policy in Toronto. During his time at York, Robert was a member of the York Federation of Students and the Student Centre Board of Directors, and one of three leads who negotiated the successful agreement to build the University's new Second Student Centre.



TANIS FRANCO (BA Creative Writing '08), an archivist at the University of Toronto, had their first book of poetry, *Quarry* (University of Calgary Press), published in January 2018. After graduating from York, Tanis obtained a master of library and information studies degree from McGill University as well as a master of arts in English and creative writing from Concordia University.

MAI NGUYEN (PhD Political Science '14) joined Maple Leaf Strategies, a public affairs, government relations and research consulting firm, in 2018 as a senior government relations consultant. Prior to that, she served as a political and policy adviser to the previous minister of government and consumer services, where she was instrumental in helping the former Ontario government draft and pass legislation protecting consumers in the marketplace. A journal article she published while studying at York – "Consulting No One: Is Democratic Administration the Answer for First Nations?" – has recently been republished as a chapter in *Leading-Edge Research in Public Sector Innovation*.



years later, she became a permanent, full-time employee with the ministry, working as an enforcement services officer. Beyond this role, Sara remains active in the community. She is currently the recruitment co-ordinator for Young Diplomats of Canada, helping select delegates to attend high-level geopolitical and global governance summits, including the World Bank and the International Monetary Fund, the World Trade Organization, and the Y7 and Y20 Summits.

ELLIS, JACK BARRY

Jack was a professor emeritus and former associate dean of environmental studies at York University. An avid traveller, voracious reader, consumer of current events and activist for causes he believed in, Jack passed away peacefully at home on Sept. 26, 2018.

HAUB, ERIVAN

A longtime supporter of York University and one of the original benefactors of the Schulich School of Business, Erivan was born in Wiesbaden, Germany, where he became a successful entrepreneur, building the Tengelmann Group into an international retail empire spanning Europe and North America, including the Great Atlantic &

Pacific Tea Company (A&P). He passed away on March 6, 2018, at age 85.

MEECH, CAROL CROCKETT

(MBA '85)
Carol received her MBA from York University at the ripe age of 56, fulfilling a lifelong dream. Born in Pueblo, Colo., in 1929, she had originally come to Toronto shortly after graduating from

Wellesley College as an economics major in 1951 to marry her (predeceased) Canadian husband, **RICHARD C. MEECH** (LLB Osgoode '50, QC), son of **RICHARD G. MEECH** (BARR Osgoode '22, QC), and raise their five children. One of the first docents at the Royal Ontario Museum, Carol educated tour groups for over 20 years in geology, paleontology and dinosaurs. She died on Sept. 12, 2018.

In Memorium

COX, ROBERT WARBURTON

A professor of political science at York University, Robert was appointed a member of the Order of Canada in 2014 for his contributions to the field of international political economy. Beloved by generations of students, he held visiting professorships at several international universities, including Yale and the Graduate Institute of International & Development Studies in Geneva. He died on Oct. 9, 2018.

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Flashback



THE STOP SPADINA Save Our City Coordinating Committee formed in the fall of 1969 as an advocacy group attempting to halt the extension of William R. Allen Road (better known as the Spadina Expressway) into Toronto's downtown core.

The group organized rallies and marches, petitioned politicians at the municipal and provincial levels, and distributed information materials encouraging the citizens of Toronto to protest the road project. It worked.

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In 1975, the provincial government, led by premier Bill Davis, effectively hobbled the extension of the Allen by ceding a strip of land at the north end to the City of Toronto.

Alan Powell had been Chair of Stop Spadina from the beginning and throughout the years of opposition he maintained a running file of reports and records, press releases, newspaper clippings and audio recordings of Stop Spadina interviews. His holdings also included *The Burning Would*, a documentary film made by two now-legendary Toronto residents, Marshall ("the media is the message") McLuhan and urban activist Jane Jacobs (pictured above).

Powell's cache of one-of-a-kind materials are preserved in the Clara Thomas Archives & Special Collections at York University, where they continue to serve as a vital source of information for city historians and others.

"We are the proud stewards of the Stop Spadina Committee, no one else has these papers," says York archivist Suzanne Dubeau. "These records continue to have enduring relevance for all interested in Toronto's history, urban development and citizen activism." ●

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