

***FACADIST TORONTO
HERITAGE AT FACE VALUE***

by
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AUTHOR'S DECLARATION

I hereby declare that I am the sole author of this thesis.
This is a true copy of the thesis, including any required
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I understand that my thesis may be made electronically
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ABSTRACT

Facadism is the practice of retaining only the outward layer of a building, usually of heritage significance, while the interiors are demolished to make way for new construction. In Toronto, this has become standard practice, and the number of projects continues to escalate. This thesis questions what facadism attempts to preserve and the motivations behind the movement in two parts.

Part one establishes a theoretical background for the phenomenon and argues that facadism is not conservation but instead a deliberate act of demolition as a result of development, perpetuated by modern ideals and policies. Heritage is habitually thought of as imagery rather than for its human contributions. Instead, this thesis argues the understanding of heritage needs to redefine itself to include its social significance, holding histories, a sense of spirit, character, and community. Part two investigates the City of Toronto through a catalogue of facadist projects and a collection of case studies. These stories will situate the phenomenon to the city, recognize nuances of the real world, provide evidence of this practice, and analyze the effects of these projects on the fabric of the city. This thesis aims to contribute to furthering the much-needed discussion and understanding of facadism. Facadism reveals our current approach to heritage and architecture fails to consider its cultural and community impacts, the characteristics that create vibrant human spaces.

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To my partner, who always believed in me. You make everything better.

I acknowledge that the University of Waterloo School of Architecture is located on the traditional territory of the Neutral, Anishinaabeg and Haudenosaunee peoples. The University is situated on the Haldimand Tract, the land promised to the Six Nations that includes 10 kilometres on each side of the Grand River.

I acknowledge the topic of my thesis and my place of residence, the City of Toronto, is located on the traditional territory of the Wendat, the Haudenosaunee Confederacy, and the Anishinaabeg, including the Chippewas and the Mississaugas of the Credit. Toronto is within the territory of the Dish with One Spoon Treaty which requires responsibility of those who use the land to share it peaceably and care for it.

I acknowledge my thesis which explores heritage in Toronto contributes to the colonial historical narrative. Much of what's considered 'heritage' is determined by colonial idealization without regard to what indigenous heritage is. For example, heritage architecture is Eurocentric in both style (Beaux-arts, Victorian, etc) and cultural association (architects or important peoples of European descent). Colonialism is a current ongoing process and it is important to be mindful of our participation.

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Photograph by John Bauld. Retrieved from <https://www.flickr.com/photos/themollusk/50002686391>

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INTRODUCTION



fig. 1.1 FIVE Condos

Above is a photo of the FIVE Condos at 5 St. Joseph Street in Toronto. FIVE Condos retained its heritage main street buildings by keeping the outer shell of the buildings: three sides plus the roof. Interiors were demolished and rebuilt as a means to connect with the proposed tower behind. The tower's podium is wrapped by the facades of the original warehouses. Retaining just the walls of a building, usually one of heritage significance, while a new building (often of disparate size and scale) is built behind, around, or on top of it, is often referred to as "facadism". Is a building still a building when it's been reduced to three-wythe brick? Is this even viable architecture? The project is celebrated as a well-executed example of conservation, creating a precedent for many more projects to follow. Despite this, it has been criticized for "killing Yonge Street" and executing "urban taxidermy".¹ FIVE Condos highlights the contentious nature of this technique and raises the questions: why and how it occurs; what will happen to the city if it continues; is facadism an effective method of conservation; what does it reveal about Toronto's placement of value? The perpetuation of facadism, according to this thesis, communicates that contemporary architecture falls short of providing human-scale design related to the public and community, resulting in a collective turn to heritage. However, heritage policies fall short of protecting culture and

1 Robert Allsopp, "Are We Killing Yonge Street," *NOW Magazine*, 2016.

community, the characteristics of architecture that create vibrant human spaces. Heritage is the cultural legacy of the past that is kept in the present to be passed on to the future. It includes the tangible and intangible attributes contributing to society and helps define identity, creating a sense of individual and collective belonging. Architecture is unique in its ability to hold stories and transcend generations because its built form can last over a lifetime. It plays a crucial role in placemaking and cultural enrichment while maintaining a sense of character, and atmosphere. This is why conservation is important: “the aim of heritage is not aesthetic, but human”²; heritage must be valued for its social significance rather than just its beauty as historical documents. Facadism demonstrates that this significant distinction is lost when all that’s left of the building is the outward face. This thesis questions what facadism is attempting to preserve, if at all. During a conference in Paris in 1999, Dinu Bumbaru, policy director of Heritage Montreal, put it succinctly:

“...the struggle against facadism is one that brings us back to the question: is conservation a style, a matter of appearance? Conservation is not a style but rather an ethic of appropriate development of our cities and landscapes. This ethic rests on the value of accumulated memory and identity. It lies with us to ensure that this is not kept only as a veneer, not as a heritage without substance or soul”.³

The dangers and long-term effects on the fabric of the city are yet to be felt completely. According to Gian Giuseppe Simeone, a Brussels-based historian: “on an urban level, facadism tends to transform the old districts of the city into a vast network of non-places – devoid of architectural consistency.... where historical depth is reduced to the deary flattening of two-dimensionality”.⁴ The city is museumified, firstly, preventing architectural styles from evolving (stagnant and objectified), and secondly, portraying an inauthentic expression of the city identity. Facadism may as well be disguised as another blight of modernism, inexorably driving out residents of specific districts in order to profit from operations that progressively tertiarize them.⁵ Heritage should be approached anthropologically - architecture should be thought of as a complex group of phenomena; it concerns not only housing, but the organization of space, ways of life, forms of economic, social and political organization, and symbolic and religious systems.⁶ Reducing architecture to its fine arts is a narcissistic concept.

2 Francois Loyer and Christiane Schmuckle-Mollard, eds., “Facadisme et Identite Urbaine,” in *Proceedings of the Colloquium Facadisme et Identite Urbaine* (Centre des Monuments Nationaux, 1999), 365.

3 Loyer and Schmuckle-Mollard, 280.

4 Loyer and Schmuckle-Mollard, 241.

5 Loyer and Schmuckle-Mollard, 362.

6 Loyer and Schmuckle-Mollard, 271.



fig. 1.2 48 Leicester Square under construction, London, 2015

ORIGIN AND DEFINITIONS

Facadism, as it is known today, is a relatively new technique used in redevelopment that stops just short of total demolition. Preserving just the skin of the existing building leaves little of the original fabric. However, it can be argued that facadist ideology spans back centuries and can be divided into three loosely connected time periods:

- A. The 17th to 18th-century European movement based on the desire to beautify cities. There has always been a fascination with façade reimagining: John Soane’s Bank of England, Buckingham Palace, Place Vendome, and Georgian architecture like the Royal Crescent exemplify a gravitation toward face value and the theatricality of public space. Even Palladio’s Basilica from the 15th century exhibited the idea of building a skin around another building.
- B. The operations as part of post-war reconstruction efforts in Europe around the 1950s as seen in Warsaw or Berlin. For example, architectural details from the demolished buildings were placed on reconstructed facades in Warsaw.⁷ Facades were kept as ruins, for museum purposes or reconstructed from rubble.

⁷ Daryl Mersom, “Story of Cities #28: How Postwar Warsaw Was Rebuilt Using 18th Century Paintings,” *The Guardian*, April 22, 2016, sec. Cities, <https://www.theguardian.com/cities/2016/apr/22/story-cities-warsaw-rebuilt-18th-century-paintings>.

- C. Finally, the facadism we see today which largely evolved from the 1970s onward in Europe and North America, then expanded across the world. This is a completely different phenomenon based on different causes than the others mentioned above, and the one that this thesis will investigate.

Facadism today is differentiated by its frequency and intent. It has evolved under the pressure of speculative real estate thrust and has thus transformed the city into a market product. The commodification of the city creates an increase in the price of land and a tendency to densify the city. Facadism is a compromising solution – a “get out of jail card” for developers. It is regarded as a result of economic pragmatism and is wrought with tension among conservationists, architects, city planners, and developers. The conservationist perspective argues that facadism is a poor excuse for conservation since the integrity of the original building is no longer existing. From development’s perspective, moving forward is necessary; the city must grow, and facadism provides a compromise. Additionally, since the 1980s, technology has evolved not only in terms of the buildable height of new buildings but has also created the ability to retain facades using structural separation. This results in, first, a significant incompatibility between the scale of the new building and the retained old building, and second, an unprecedented number of such retentions. Furthermore, building materials have shifted from load-bearing stone and brick construction to thin-frame steel and concrete. These changes in building construction make “façade retention a unique phase in the history of architecture. It can be applied only to traditionally constructed buildings with load-bearing external envelopes and will not, therefore, be possible with the thin-walled, framed buildings of today...”⁸

8 David Highfield, *The Construction of New Buildings Behind Historic Facades* (London: E & FN Spon, 1991).



fig. 1.3 Place Vendome, Paris, France

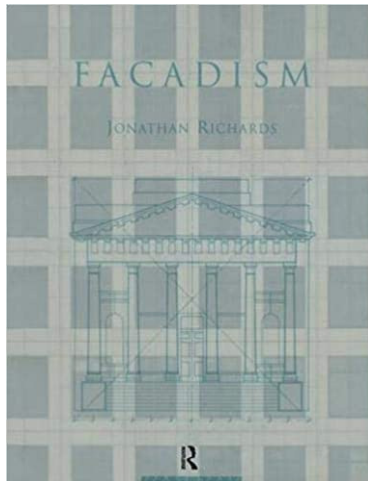


fig. 1.4 Facadism, Jonathan Richards, 1994

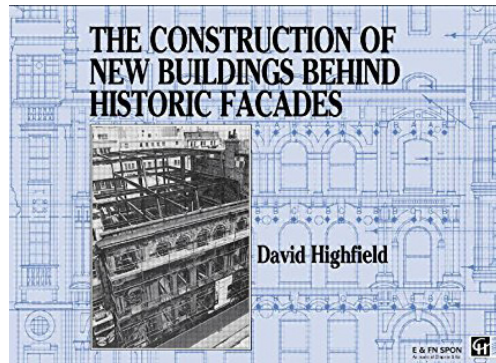


fig. 1.5 The Construction of New Buildings Behind Historic Facades, David Highfield, 1991

Since at least three eras of facadist ideology can be identified, it is difficult to find a consistent definition for the term “facadism”. Although largely understood as the retention of the façade of a building for the purposes of entirely new construction behind, the specifics and constraints of that definition are blurry. In literature, Johnathan Richards, an urban planner who wrote *the* book titled *Facadism* in 1994, differentiates the construction of new buildings behind as “façade retention” while “facadism” occurs when there is an emphasis placed on the design of façade such as in Baroque architecture. David Highfield, who wrote the first authoritative guide to this technique in 1991, refers to this phenomenon as “façade retention” and not “facadism”. In the 1999 conference proceedings, *Facadisme et Identite Urbaine*, Barre refers to the preservation of the original façade, a faithful reconstruction, and dismantling and reconstruction elsewhere all as “facadism”.⁹ In addition, the public impression of the term depends on what’s easily accessible, usually through news media. These critical articles usually highlight particularly controversial projects of a certain typology and do not explore the extent of the definition. The lack of discussion in general paints an incomplete picture of what facadism is or is not. The authors of *Facadisme et Identite Urbaine* define facadism as “an intervention on the historic building which retains only the facades in defiance of the interior space, completely demolished to make way for a new construction meeting the requirements of the contemporary architectural program”.¹⁰ The Conseil Du Patrimoine de Montreal published a report which defined facadism as “a façade project consist[ing] of the demolition

9 Kerensa S Wood, “Architecture of Compromise: A History and Analysis of Facadism in Washington D.C.” (Columbia University, 2012).

10 Loyer and Schmuckle-Mollard, “Facadisme et Identite Urbaine.”

of a heritage building, with the exception of its façade, in order to allow the development of the site. The façade is integrated into a new construction in which it becomes a reminder.”¹¹ Within this thesis set in the City of Toronto, I define facadism similarly to the above two definitions; facadism is the retention of original façade materials that are retained in situ or reconstructed (with or without new materials) for the purposes of new development where demolition of the original fabric is involved. This was developed through a taxonomy of five types: face, face as podium, shell, sticker, and building-in-building. These will be explored further in Part 2.

OUTLINE OF THESIS

This thesis is split into two parts:

Part 1 includes two chapters which establish a theoretical background for the phenomenon and argues that facadism is not conservation but instead a deliberate act of demolition as a result of development and is perpetuated by modern ideals and policies. Chapter 1 begins by exploring early facadist examples in the western hemisphere. These early structures demonstrate how modernization powers influenced facadism. The chapter will continue to situate facadism within the context of existing policies, literature, and professional opinions. This will include a variety of reasons why facadism is or is not considered. Practical reasonings such as building restrictions, codes, economic viability, real estate value, and compromise are considered against the unarchitecturalness of planar restoration, which reduces buildings to images. Older buildings must be revalued for more than their aesthetic contribution but also for their ability to house identities and foster new ideas. This chapter will conclude with a comparison to Canada's *Standards and Guidelines*, a critical piece of literature for Canadian conservation professionals that demonstrates that facadism is not conservation but a result of development speculation. Facadism is used to serve the new development with little to no regard for the original building; it does not serve the purpose of conservation which is to leave a lasting impression of the past for the future. Chapter 2 dives deeper into the history of modernism and the shortcomings of its ideology. Facadism reveals that modernism has changed the perception of buildings to faces and bodies, further facilitated by new structural systems. Furthermore, modernism's functionalism and discarding of ornament oversimplify architecture and fails to incorporate the human condition. Skyscrapers, popularised by the International Style and sought after by the global creative economy, leave cities bland, monolithic, and corporate. Modern conservation thus arrives in response; The 1950s and 60s saw a great rise in heritage activism as a post-modern reaction to the doing away of history. As a result of this general consensus on heritage, an industry

11 Julie St-Onge, "Les Defis Du Facadisme" (Conseil du Patrimoine de Montreal, November 2021).

has been created that consumes historical imagery. Historical aesthetics become fetishized, heritage is commodified, and the inherent value of conservation is lost. Heritage policies created to preserve the city's cultural identity fail to include a multidimensional understanding, instead focusing on aesthetic and historical imagery codified and itemized in skin-deep preservation. This chapter will apply Toronto's planning and policy practises (such as the Official Plan, and the Ontario Heritage Act) to reflect the arguments. Facadism will reveal that its faultiness extends beyond heritage or land value to how society creates architecture today.

Part 2 includes an investigation of the City of Toronto through a catalogue and case studies. By situating this phenomenon within the city, we can also gain an understanding of the nuances of the real world. These stories provide evidence of this practice and detail parts of stories not often known, such as development negotiations, the strategy of construction, and critical analyses of how these projects are affecting the fabric of the city. The catalogue includes 100 projects of facadism in Toronto categorized as existing, in construction, and proposed. The aim is not to collect every project but to prove this phenomenon is not a one-time occurrence and is escalating. A taxonomy to describe the various types of facadism was created in the process. Drawing from each typology presented in the catalogue, a few selected case studies will be investigated further. The studies will include information such as the history of the site, how the Ontario Heritage Act (OHA) denotes its value, initial developer intentions, the scope of work involved, including the retention strategy, how the heritage building is incorporated into the new building, finally concluding on a general reception of the project. Each type is then analyzed for its effectiveness and its lasting contribution to the city. The aim is not to present judgements on the projects but to understand shortcomings and successes to inform further discussion. This thesis provides an opportunity to consolidate existing knowledge on facadism and provide a deeper understanding, particularly within the City of Toronto, where discussion is insufficient. As architects who shape the city fabric, it is important to understand the issues and forces behind major cultural and typological evolutions. It is important to remember that architecture is for humans to inhabit, not just to look at.

01

WHAT IS FACADISM?

EARLY FACADISM

The practice of facadism had its beginnings in Europe, where conservation legislation was particularly strong starting in the 1930s. The continued strengthening of conservation legislation and its emphasis on streetscape preservation, as well as the rise in land value speculation, would prompt more facadist projects. It accelerates in the late 1970s when construction technology allowed it readily. Facadism could then be seen across the globe such as in North America and Asia.

BRUSSELS

Brusselization is a unique term referring to a modernization fever during the 1950s–1970s in Brussels, Belgium, that had a significant impact on the urban fabric and identity of the city. Many Western European cities turned to modernist practices as war-torn and bombed-out cities made way for modernism’s tabula rasa approach. Cities like Brussels turned to America’s metropolises, such as New York City, as prime examples of architectural modernism, growing freely and in great abundance. Following Manhattan’s example, large swaths of residential and ‘old’ neighbourhoods were demolished to make way for modern skyscrapers. As a result of lost identity, facadist interventions occurred.¹

In Brussels, the Town and Country Planning Act of 1962, Expo58, and the Marshall Plan set the stage for an intense political modernization force. The Expo58 established Brussels as “Europe’s political centre of gravity”.² The Marshall Plan brought US funds and materials to Brussels following the destruction of World War Two. These two played a vital role in strengthening Brussels’ economy. The Town and Country Planning Act of 62 provided for accelerated transformation of the urban fabric. It was largely recognized as a

1 Bjarne van der Drift, “Interpretations on the Production of Space” (TU Delft, 2020).
2 van der Drift.



fig. 2.1 Brussels, 1980

regulation made by developers for developers.³ By placing the needs of businesses over the needs of citizens, existing urban spaces were destroyed. Brusselization destroyed the urban fabric of some districts and “replaced [it with] office buildings without any architectural connection to the existing urban tissue”.⁴ For example, a 50-hectare area near the North Railway that included one million square meters was commissioned to develop offices, residential, commercial, and public utilities. It was nicknamed the ‘Manhattanplan’ as a reference to the much-loved New York borough of Manhattan. The project revealed numerous errors and would be subjected to extensive research. These include unjustified land speculation on behalf of real estate, the expulsion of inhabitants without replacement dwellings, the sidestepping of public participation, etc.⁵

Brussels exemplifies what happens when “blind optimism” becomes the driving force of city planning. In response to these modernism sweeps, the city used facadism to preserve its historic identity. The city turned to older buildings and reconstructions of older styles to re-establish the traditional city. A policy was put in place to protect heritage, but it only protected the facades of the buildings. Little was done to establish the appropriate structures in the policy, such as cultural value surveys. “With the immediate post-war euphoria and its faith in the

3 Katarzyna M Romanczyk, “Transforming Brussels into an International City - Reflections on ‘Brusselization,’” *Cities* 29, no. 2 (2012): 126–32.

4 Romanczyk.

5 Evert Lagrou, “Brussels: Five Capitals in Search of a Place. The Citizens, the Planners and the Functions,” *GeoJournal* 51, no. 1 (2001): 99–112.

American model, the city lost the very notion of the historical and cultural value of its heritage”.⁶ The continued demolitions and destruction of its fabric could be felt strongly by the population; Brussels became “the city with one hundred local committees”. However, the city continued practising facadism based on the principle that what is behind the face of the building does not concern the public. It continued based on developer greed: “not a single property developer has ever chosen facadism intentionally: the property is purchased with the intention of pulling it down completely... Facadism occurs when the public authorities reject the project under the pressure of the public opinion... this is the middle ground aimed at avoiding a public outcry.”⁷

NEW YORK CITY

On the other side of the ocean in New York City, economic power played a large role in the Manhattanization of the skyline with super skyscrapers. Amid the city’s search for higher ambition, money, and power, older forgotten buildings were neglected: “old was not valuable, it was just old”.⁸ New York’s economy turned the sky into land, and the skyscraper would place America “in the forefront of architecture”.⁹

After just 53 years, Pennsylvania Station was demolished in the early 1960s. The building covered eight acres in midtown Manhattan, inspired by the Roman Baths of Caracalla, it proved an impressive entry into the city. As social attitudes changed, however, the station was deteriorating, dirty, and losing money. The station sold its air rights, which then prompted its demolition in 1963. It was replaced by Pennsylvania Plaza, a glass-clad 57-storey office, entertainment, and hotel complex, with a new station operating underground. The demolition of Penn Station spurred the modern preservation movement in America. In 1965, the New York City Landmarks Preservation Commission was formed and in 1966, the National Historic Preservation Act was enacted. A few years later, the Grand Central Terminal, just a few blocks away, was confronted with the same threat of demolition but this time, the city was prepared to take action, ultimately saving the station. Skyscraper additions in the style of facadism were proposed for the Grand Central Terminal renovation. I.M. Pei proposed an 80-storey, five million-square-foot tower that would succeed the Empire State Building as the world’s tallest. Fellheimer & Wagner proposed a 55-storey building with

6 Francois Loyer and Christiane Schmuckle-Mollard, eds., “Facadisme et Identite Urbaine,” in *Proceedings of the Colloquium Facadisme et Identite Urbaine* (Centre des Monuments Nationaux, 1999), 324.

7 Loyer and Schmuckle-Mollard, 324.

8 William Lodge, “Historical Preservation,” *The Histories* 6, no. 1 (2019), https://digitalcommons.lasalle.edu/the_histories/vol6/iss1/5.

9 Robert A.M. Stern as quoted in Benjamin Flowers, *Skyscraper: The Politics and Power of Building New York City in the Twentieth Century* (University of Pennsylvania Press, 2009).

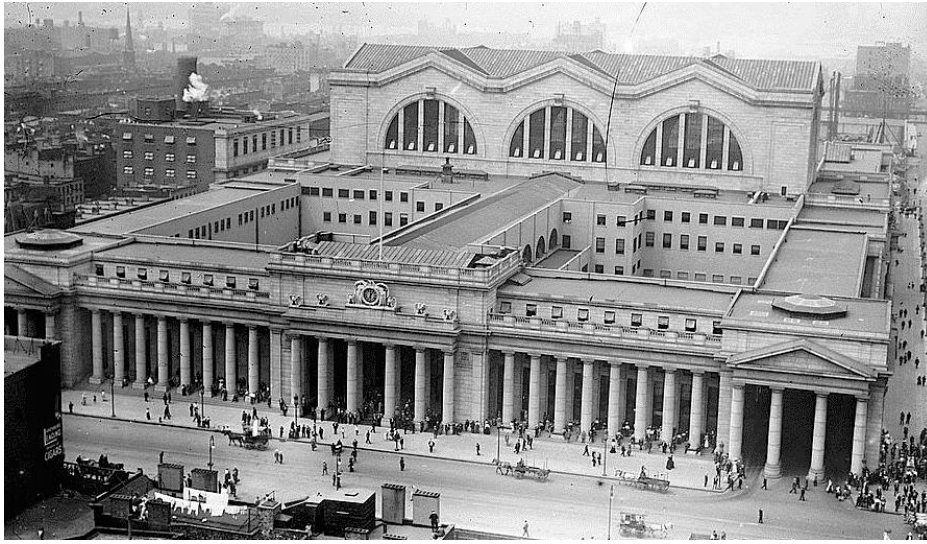


fig. 2.2 Penn Station



fig. 2.3 Grand Central proposal by Marcel Breuer and Herbert Beckhart

What is Facadism?

four to six million square feet. Both proposals to save the terminal were met with urgency by American architects and the general public. Although Grand Central ultimately won its battle to stay, it came very close to being lost. The story of Penn Station demonstrates how easily buildings can be sold out for profit.

Postwar redevelopment and preservation efforts can be seen multiplied across North America in cities such as San Francisco, Washington DC, Montreal, and Toronto. Facadism spread across the continent as a result of technological advances and the continued rise in real estate values. Each project tells its own unique story, but their motivations are similar. When cultural heritage is relegated in favour of a competitive global modernization effort, the city loses something it's hard-pressed to find again.



fig. 2.4 Hearst Tower, New York City, 2003



fig. 2.6 Army Navy Club, Washington DC, 1987



fig. 2.5 Centre de Commerce Mondial, Montreal, 1992



fig. 2.7 Saint-Jacque Church, Montreal, 1973 (only the tower remains)

WHY RETENTION?

HERITAGE LEGISLATION AND COMPROMISE

Heritage legislation, as well as public and professional opposition, are the main factors driving facadism because it appears as a compromising solution. Facadism provides an in-between option between total demolition and total conservation. Heritage professionals are placed in a precarious position when faced with multiple redevelopment proposals. The reputation of conservationists is at stake in the industry and the public eye when battling against many external pressures such as real estate speculation, economic growth, and the demands of densification. On the other hand, developers also put their reputation at stake when faced with critical pushback from local communities, committees, and the city. On a job-by-job basis, facadism may be the solution that seems most manageable, but when several projects are employing the same strategy, defaulting to this non-solution can be problematic.

Since there are no conservation “purists” within the practice who vehemently oppose facadism, its acceptability can be justified by two ideas. The first is that facadism allows these buildings to contribute to the city again, where they would otherwise decay without occupancy and use. Older buildings may be abandoned due to obsolete use, improper care, or outdated amenities in favour of larger, newer buildings. Heritage professionals believe that with proper restoration and care, facadism can contribute to the public realm again, albeit in fragments. Since the construction quality has improved, the restoration will more likely be maintained in the near to distant future. Facadism as an evolution of a typology creates room for innovation as well. In this perspective, facadism is seen as a drastic example of adaptive reuse in which difficult decisions can present opportunities for innovation. The second justification, building off the idea of fragmentary conservation, stems from the development of heritage professionalization, where it is believed that preserving structures in whatever form is more desirable than complete demolition. Firstly, it provides employment to heritage professionals. Secondly, because of professionalization, there is a narrowing of focus on the technical aspects, such as quality of restoration and compliance with legislative standards. In this case, once a building has been deemed of significance, it must be protected at all costs.¹⁰

Legislation is the most solid support historic buildings have to fall back on and is often the only thing in the way of brazen demolition. Despite this, it is often unable to protect whole buildings. The first reason is its focus on recognizing historical, aesthetic, and scientific value to quantify heritage (this will be

10 Randall Mason, “Fixing Historic Preservation: A Constructive Critique of ‘Significance,’” *Places* 16, no. 1 (2003), <http://escholarship.org/uc/item/74q0j4j2>.

discussed further in chapter 2). Protecting heritage meant preventing decay and demolition of the “physical elements that were believed to embody [historic value]”.¹¹ In many instances and styles of architecture, this would fall on the exterior presentation. Features like materials, craftsmanship, architectural style, and association to historic people were emphasized rather than the intangible measurement of its contribution to its community, context, and culture. Secondly, the interior is not able to be protected in the same way as the exterior. This may be due to disrepair or lack of maintenance which ultimately results from the inability of legislation to recognize interior spaces as valuable. This is due to the fact that they are less visible in the public domain. Dinu Bumbaru points out: “like improvements made for reasons of construction efficiency, mitigation or as a public relations strategy, facadism results in fragmented conservation limited to components of most obvious value. Architectural facadism parallels certain forest industry regulations. Responding to public concern, the norm in Quebec, for example, is to preserve a 20-metre strip of forest beside bodies of water and roads to maintain areas of natural habitat and a pleasant view”.¹² Interiors are considered private property, particularly when dealing with commercial building types. Therefore, legislation to protect interiors is difficult to implement. The high turnover rate and specificity required of commercial spaces also mean valuable heritage features have long since been covered over or destroyed, especially during the plight of urban renewal.

CONTRIBUTION TO STREETSCAPE

Heritage does a good job mediating past and present, the scale of new construction, and helping new buildings "meet the street". This can be referred to as "streetscape" or "townscape". The popularisation of the term "townscape" could be seen in the 1960s with the publication of Gordon Cullen's *The Concise Townscape*, although its emergence had begun in the early 1900s. Cullen defined urban design as "the art of relationships," emphasizing the importance of townscape in creating picturesque aesthetic qualities. The ideology reflects ideas similar to those found in traditional pre-war architecture, such as the importance of a cohesive urban fabric over monumental architecture. Cullen's theories on the kinesthetic experience of the street would influence a whole generation of urban planners. Well-known personalities, such as Jane Jacobs, Robert Venturi, and Colin Rowe, who shared similar sentiments, also provided their contributions to literature and practice at this time.

Townscape denotes that there is a difference between "object" and "fabric". "Object" refers to the building as a whole, and "fabric" refers to a cohesive city

11 Marta de la Torre, "Values and Heritage Conservation," *Heritage and Society* 60, no. 2 (2013): 155–66.

12 Loyer and Schmuckle-Mollard, "Facadisme et Identite Urbaine," 278.

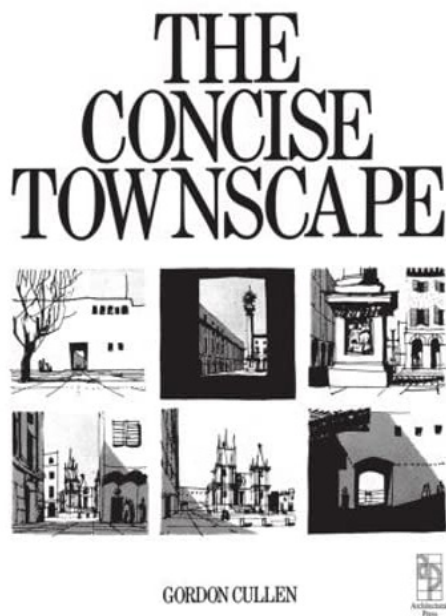


fig. 2.8 Gordon Cullen's *The Concise Townscape*

scene strewn together by individual buildings where only their fronts contribute. Highfield so much as separates the interior from the exterior, stating each has entirely different functions; “inside rooms” need not be related to “outside rooms”.¹³ The façade is not designed for the building itself but rather to frame the public realm. In this way, architecture fulfils a larger purpose in public space and the architect must ask how buildings interact with the ground and with the greater whole.

Urban design and planning policies influenced by townscape focus on retaining and enhancing the character or appearance of areas of special architectural or historic interest. This is reflected in legislation such as the Heritage Conservation Districts in Toronto and the Conservation Areas in the UK. Urban design is therefore not concerned with the interior of the building but with its outward contribution. Facadism can thus meet the requirements of this legislation, contributing to the town and streetscape of a city. It allows for the preservation of the façade's context in situations where the façade is part of a larger, unified fabric. Townscape, however, does not encompass other aspects of heritage, instead narrowing its focus only on outward appearance. It also fails to recognize the disproportionality of scale in many of today's projects which renders the supposed conservation of townscape fake and ineffective.

13 David Highfield, *The Construction of New Buildings Behind Historic Facades* (London: E & FN Spon, 1991).

ECONOMIC REALITIES

As mentioned previously, many external pressures make facadism the most viable option. One of the most significant is real estate pressures which force densification on existing sites. Every few years, land value in Toronto and many other metropolitan cities are re-evaluated using a direct comparison approach. This means that the value of a property is determined by the sale of neighbouring properties: its highest and best use.¹⁴ Therefore, a property is assessed by what it could be rather than what it is today. As large office and condo developments sprout up, the pressure on existing small-scale, two to three-storey businesses grows. This is particularly acute in the downtown areas where old building stock exists and the demands for densification are higher. Existing property owners cannot handle the skyrocketing bills and are therefore forced to sell to developers looking to capitalize on that potential value. Facadism can allow heritage properties to withstand such densification. Facadism increases both “quantity and quality of accommodation and goes farthest in fulfilling the developers’ principal motive of profitability”.¹⁵ It allows room for increasing the leasable floor area by plate size and by height. It also offers the chance to create an internal layout that is more satisfactory to new clients where existing internal layouts may be outdated or would require extensive alterations to reconfigure. In addition, there is also a market for prestigious buildings in which organizations prefer to operate from distinguished buildings with a unique history so a historic façade with new accommodations offers value to these clients. Thus, heritage is commodified by developers to attract such tenants. Historic aesthetics are objectified in order to be sold and appraised for their monetary contributions rather than their contributions to society. In today's real estate market, where development delays such as heritage studies, construction upcharges associated with heritage, and area limitations of older buildings reduce profit margins, heritage is increasingly neglected.

In addition to real estate pressures, several logistical obstacles increase costs and viability. When the interiors of buildings have been dilapidated due to neglect, vandalism, fire, or when the structural systems are incapable or insufficient, facadism can allow the preservation of a façade deemed of value. Many reasons may be involved in the dilapidation of interiors. For example, urban renewal in the 1950s-60s painted the idea that ‘old’ buildings were unnecessary or outdated simply due to their age. Therefore, many buildings were neglected from regular maintenance and restoration work. These interiors may be deemed structurally dangerous or obsolete, and valuable features may have already been destroyed. In addition, the demands of today’s densification often render the structural systems of previous smaller buildings inadequate to support the desires of large

14 Claire Nelischer, “Taxed Out.”

15 Highfield, *The Construction of New Buildings Behind Historic Facades*.

towers. In this case, facadism offers an opportunity to excavate, upgrade the structural system, and accommodate newer larger amenities with ease. Often, the need to excavate for large towers makes the conservation of the entire heritage property unviable because it would necessitate excessive support or movement to accommodate. Finally, the buildings are subject to compliance with new codes and regulations such as new floor-to-ceiling heights, or fire regulations which makes restoration more difficult and a clean start easier. In addition, HVAC, mechanical, electrical, and computer technology demands of today's buildings are just a few more considerations.

WHY NOT RETENTION?

LOSS OF INTEGRITY AND COMPATIBILITY

Facadism often leads to a loss of integrity, authenticity, and compatibility of scale between the historic structure and the new; it is not used as a conservation strategy but as a development strategy to satisfy conservation policies. It seeks to demolish the original building for the sake of the new building; only a small fraction of the original is actually preserved. There is little respect for the original building and the integrity of the building is lost because the building does not exist any longer; the relationships between its context and community are also lost during the procedure. Its authenticity is questioned as the city's history is reduced to skin.

Buildings should be thought of as three-dimensional in form, structure, use, and material. Policymaker Robert Bargery argued that the reason why facadism is difficult to digest is because the interior and exterior are divorced.¹⁶ Some say this idea is not localized to the 20th century as many examples across the history of architecture prioritized outward appearances over its rationality to the interior. For example, the facades of the Royal Crescent were constructed before the houses were filled out in the back. However, as previously stated, facadism today does not stem from the same causes; furthermore, it unreasonably instils this philosophy on all heritage buildings, regardless of their original design intention or cultural evolution. Facadism is unarchitectural because it principally perceives buildings as planar. It reduces the heritage building to two dimensions, monumentalizing it as an image rather than a building. Kyriazi argues that facadism destroys "the parts of the building that could otherwise narrate its history, the way of living, and the quality of life of its previous owners...".¹⁷ The original building has become a facsimile of itself, treated like a monument

16 Robert Bargery, "The Ethics of Facadism: Pragmatism versus Idealism" (The Building Conservation Directory, 2005), <https://www.buildingconservation.com/articles/facadism/facadism.htm>.

17 Evangelia Kyriazi, "Façadism, Building Renovation and the Boundaries of Authenticity IN Aesthetic Investigations, Special Issue -Restoration," 2019, <https://doi.org/10.5281/zenodo.4073206>.

“transforming cities into... open-air museums with the buildings themselves serving as exhibitions”.¹⁸ This museumification of heritage buildings “reduces the building to mere elevations or self-parodies” and “prevents new architectural styles from evolving”.¹⁹ As the heritage building no longer functions as itself, it remains stagnant as a mere image rather than contributing to the evolution of the city and its community. In addition, the use of another building’s façade for a new building can appear confusing and deceiving. It adds to the idea of architectural style stagnation by relying on old designs for new buildings. In *The Manual for Maintenance and Rehabilitation*, the practice is regarded as “artificial, is two-dimensional and lacking in three-dimensional understanding, which makes the façade appear like a mask”.²⁰ The city's fabric is in danger of becoming Disneyfied, a diorama of itself.

In addition to their uncanniness as two-dimensional imitations, today’s facadist projects display a lack of sympathy for the heritage building because it is more common than not that large towers swallow the small facades. In 1994, Richards stated that “facadism may be used as a mechanism for ensuring that the scale of new development is in context with the surrounding townscape”.²¹ This is assuming that the new additions are built in sympathy with the old. He reflects that in the traditional ethos, scale reflected a hierarchy of importance; churches and town halls were larger than their neighbours and this visual character retains the townscape: “It is a somewhat bizarre concept to preserve facades of historic buildings, which were constructed within the framework of an established ethos, and then to dwarf the facades with buildings that clearly have nothing to do with such tradition”²², “the authenticity of the resulting townscape can be questioned”.²³ Richards optimistically believed that facadism could ensure scale preservation; this sentiment was echoed by others of that era such as Highfield or Smith.²⁴ In the 30 or so years since, facadism evolved out of their imaginings; their initial ideas have since been proven false and become a focal point of many facadist policies moving forward.

18 Kyriazi.

19 Alan Dobby, *Conservation and Planning* (London: Hutchinson Educational, 1978) as cited in Jonathan Richards, *Facadism* (London: Routledge, 1994), 2.

20 William G Foulks, *Historic Building Facades: The Manual for Maintenance and Rehabilitation* (New York: Wiley, 1997).

21 Richards, *Facadism*, 64.

22 Richards, 65.

23 Ashworth as cited in Richards, 66.

24 See Peter F Smith, “Conservation Myths: ‘Facadism’ Used to Be Dirty Word,” *EMBO Reports* 1 (1975): 77–80.

For example, below lists Highfield's design criteria for façade-retention projects, published in 1991.

1. Any alterations to the retained façade must be kept to a minimum. A historic façade is kept due to its contributions as it stands.
2. *Conceal the new structure.* To what extent is a new structure/building discernible from all viewpoints?
3. The *scale* of the interior spaces behind the façade should be in keeping with the original building. In similar values, the floor levels should remain similar so existing openings are not conflicted.
4. Restoration of existing details should be as exact to the original as possible. The use of synthetic materials proven more durable or more economically viable is ok.
5. New frontages should be designed *in sympathy* with the rest of the elevation. New materials should also match the retained façade, taking into account existing materials' quality, texture, and colour.
6. *The scale, appearance, and position of extensions should not conflict and dominate the existing façade.*

These criteria exemplify a sense of respect, integrity, and compatibility with the heritage structure and the new build. More recent policy guidelines from San Francisco (2018), and Victoria (2000) attempt to address these issues as well.

A recent guideline developed by the San Francisco Planning Department titled *Façade Retention Policy Discussion* carries the same principles.

- A. The context surrounding the historic building must also be addressed so that its relationship to the adjacent building is not lost.
- B. The appropriate height of a vertical break and depth of the horizontal setback should be based on the size and scale of the addition of the character of the surrounding context.
- C. Sensitive transitions from the retained portion of the building into the larger development should be designed to maintain a sense of the building's historic context and use.²⁵

Heritage Victoria's *Guidelines for the assessment of Heritage Planning Applications* specify under 'Demolition of Part of a Building Including Facadism' that

“Facadism is generally not accepted as suitable conservation practice. Facadism is not in accord with the principles of the Burra Charter, which focuses on maintaining significance of a place by retaining and conserving



fig. 2.9 RCMi Residences in Toronto is an example of disproportionate scale

all elements that make up that significance. Facadism is seen as tokenism, as only presenting one side of a place's history. Buildings are conceived in three dimensions and so they should normally be retained in three dimensions".²⁶

The *Guidelines* will continue to note that building listings, especially those before 1990 emphasized the importance of façade but this is purely a reflection of the state of conservation thinking at the time and has since "broadened beyond this superficial assessment".²⁷ Guidelines for assessment include:

- The whole or a substantial part of the place should be conserved. Conservation of the whole should be put before conservation of the parts.
- The degree of intervention on significant fabric should be limited to an acceptable level by relating it back to the nature of the significance of the place as a whole.

26
27

"Guidelines for the Assessment of Heritage Planning Applications," 2000.
"Guidelines for the Assessment of Heritage Planning Applications."

- The relationship between the façade and the street should also be maintained to ensure good urban planning and design, in addition to conservation
- The sensitive re-use of places should be encouraged, which should result in the elimination of the need to keep only the façade of a heritage place.²⁸

Thus, theory is consistent in its argument: (1) facadism is not an acceptable method of conservation; (2) facadism is a last resort option; and (3) facadism should respect the original building's integrity.

A BUILDING'S VALUE IS MORE THAN AESTHETIC

A building's value is more than fabric; it is a reflection of the time and the people inhabiting it, all of which is lost in the reduction of a building to its skin.²⁹ Architecture is unique in its role of placemaking and cultural enrichment. It is critical to preserve valuable cultural spaces in order to establish a city's identity and pass them on to future generations. However, "facadism interventions rather strip historical centres of their dynamic character, restricting both the natural flow of cultural change and the city's evolution".³⁰ It prevents the palimpsest of the city from occurring as it deceives viewers rather than being true to the city's evolution. The apparent conservation of history is not authentic, and its inherent cultural value is lost when a large portion of the building is lost, and its uses have changed. Sherban Cantacuzino states: "by keeping only the façade, the appearance is maintained but the substance is destroyed. Identity, in the sense of individuality and personality, is closely related to people, their values and traditions, their lives and the use they make of their buildings. Identity can only reside in the whole building, never in the façade alone".³¹ It can be argued that facadism brings with it a new urban identity, derived from the development that takes place behind the facades. However, the eviction of the people who primarily live in and use these areas breaks the relationship between citizens, buildings, and functions: "the organization of human structure, economic and social, is broken, which is what gives personality to a space and creates the city's identity".³² If the functions and people change, "it is impossible to recapture identity".³³

Instead, what is happening is the ill-use of heritage's inherent cultural capacity in order to enable a narrative onto obsolescent architectures—architectures incapable of holding such capacity. New buildings rely on the designs of the

28 "Guidelines for the Assessment of Heritage Planning Applications."

29 Stevens, "Changing the Perspective of Facadism within San Francisco."

30 Kyriazi, "Façadism, Building Renovation and the Boundaries of Authenticity IN Aesthetic Investigations, Special Issue -Restoration."

31 Loyer and Schmuckle-Mollard, "Facadisme et Identite Urbaine," 248.

32 Loyer and Schmuckle-Mollard, 262.

33 Loyer and Schmuckle-Mollard, 262.

old to create meaning and history is reduced to images. New developments also tend to privatize architecture and its relation to the public realm. This change in usage impacts how the public interacts with the built environment - reducing foot traffic, and losing a sense of community, and place. Sometimes, facadist intervention is not always usable: once operable openings become blind windows or blocked doors.

CITIES NEED OLD BUILDINGS

Jane Jacobs argued that a city needs old buildings, not just recently rehabilitated, or facadized buildings but ordinary, plain, low-value old buildings. The costs of new construction automatically limit the types of tenants that can inhabit the space. High construction costs and rising land values usually dictate which businesses can enter: “well established, high-turnover, standardized or heavily subsidized: chain stores, chain restaurants, banks”.³⁴ This not only gentrifies the area, pushing away citizens who had inhabited the area but now cannot afford the costs of new construction, but it also strips the street of diversity, attraction, and liveliness which can only be inherited through time.

Jacobs also argued that “old ideas can sometimes use new buildings, new ideas must use old buildings”.³⁵ New buildings allow no room for the trial and error or experimentation that an old building can offer. Mom-and-pop shops, bookstores, antique dealers, and studios will have their beginnings in old buildings. This energy cannot be emulated when the space is turned over by development even if it attempts to mimic the original condition. Facadism comes hand in hand with redevelopment but in many cases, maintenance and preservation of existing conditions are necessary for the cultural growth of the city.

From a sustainability perspective, facadism hinders what is inherent to existing buildings: the ability to be reused. Carl Elefante, former president of the American Institute of Architects once said: “the greenest building is the one that is already built”.³⁶ However, facadism does not preserve the existing building in a way that allows it to be reused, instead investing more resources to build something new behind it. The culture of limitless affluence multiplied by wholesale demolition and redevelopment cannot meet the current challenges of sustainability in the built environment.³⁷

34 Jane Jacobs, *The Death and Life of Great American Cities* (New York: Random House, 1961).

35 Jacobs.

36 Natalie Bull and Vanessa Arseneau, “Landmarks, Not Landfill,” *National Trust for Canada* (blog), October 3, 2019, <https://nationaltrustcanada.ca/online-stories/making-landmarks-not-landfill>.

37 Loyer and Schmuckle-Mollard, “Facadisme et Identite Urbaine,” 249.



fig. 2.10 The redevelopment of FIVE Condos is an example of how redevelopment gentrified the retail units

CONVENIENCE FOR DEVELOPMENT

Facadism ultimately benefits the developer the most. Not only does it appease the greatest number of interest groups enabling more projects to follow, but it gives developers the ability to capitalize on valuable locations and distinguishable buildings. According to Anne Van Loo, the logic of facadism is that “...it strikes wherever speculation is possible. It does not matter whether the building is in a good or bad state or whether it has a particular significance or not: the plan invariably aims at just retaining the façade (sometimes at rebuilding it for reasons of cost) and at edifying behind it a building that meets industrial construction norms, without any relationship to its envelope. This strategy seems the least risky solution and the one that is the least contested by public opinion during huge rebuilding operations in old city centres”.³⁸

Facadism is the most practical option for developers because it appeases the public while achieving development goals. If the large tower is given priority, facadism is not just the last resort, it is the only resort in order to comply with the standards of the new construction. Further exploring other options that try to maintain more of the existing building requires extensive study, time, and money which delays projects and is not financially viable for the developer. Sometimes, going through city approval processes will also create facadism. There are

38 Loyer and Schmuckle-Mollard, 235.

examples where projects become facadist afterthoughts when cities review proposals. This is either due to subsequent designation of properties when it is being targeted for demolition, or when developers decide to appeal for demolition despite designation. The developer, however, who has already spent money developing a design, most likely will not start from scratch but will instead choose the easier way, a tried-and-true method by precedent, which is to keep only the face. Furthermore, each precedent that is approved enables more facadist projects to continue. For developers, one of the primary concerns is that the project is approved while meeting certain profit and density goals. Since precedents have been established, there is now a body of work that can be used to justify similar projects in the future, making it more difficult to argue against facadism as well as its high density. Facadism, therefore, is like a bad habit that is defaulted to because it's easy.

FACADISM IS NOT CONSERVATION

Previously, this thesis considered facadism against other policies in other cities. Toronto, on the other hand, has no policy regarding facadism. Instead, the *Standards and Guidelines* are used nationally as a reference for good practice. Three conservation treatments have been defined by the National Park Service in the *Standards and Guidelines for the Conservation of Historic Places*: preservation, rehabilitation, and restoration. This thesis also adds adaptive reuse and facadism to encompass the full range of treatments that historic places may face. These processes aim “to safeguard the character-defining elements of a historic place to retain its heritage value and extend its physical life”. Facadism thus fails to meet any of the criteria specified.

PRESERVATION

Building preservation is the least drastic redevelopment strategy and focuses on the “maintenance and repair of existing historic materials and the retention of a property’s form as it has evolved over time”.³⁹ The building is usually used as it was historically used or given a new use that does not require extensive work. The historic character including materials, features, finishes, examples of craftsmanship, spaces, and spatial relationships is retained, stabilized, or replaced to match if need be. Any changes to the property through its life, which have become significant in its own right will be retained. It exists as a “physical record of its time, place, and use”.⁴⁰

In Toronto, the examples of Osgoode Hall, Whitney Block, and Hart House

39 “Four Approaches to the Treatment of Historic Properties,” n.d., <https://www.nps.gov/tps/standards/four-treatments.htm#:~:text=There%20are%20Standards%20for%20four,rehabilitation%2C%20restoration%2C%20and%20reconstruction.>

40 “Four Approaches to the Treatment of Historic Properties.”

come to mind. Osgoode Hall was first completed in 1832 to house the regulatory body for lawyers in Ontario and its law school, the Osgoode Hall Law School. In 1844, an expansion was built and the Government of Ontario joined the Law Society to share the new facilities. The building was designated a National Historic Site of Canada in 1979 and an Ontario Heritage Site in 1990 under the Ontario Heritage Act. The building underwent fifteen years of restoration starting in 1995 to accommodate modern safety and security upgrades such as accessibility ramps, and surveillance equipment. Mechanical, electrical, and life safety systems were also incorporated into the existing walls and ceilings. The structure and stone were stabilized and the roofs were replaced with copper and slate. Historic plaster, stained glass, woodwork, mosaic tile, sculpture, and furnishings were rebuilt in a comprehensive conservation program.⁴¹ Today, it still functions for the Law Society and the Ontario Court.

REHABILITATION

Rehabilitation includes the addition or alteration of historic property to be revitalized and introduced back to the community. This acknowledges the need to change uses, add accessibility accommodations, or be upgraded to new codes and regulations for their continued use. These buildings are frequently abandoned due to outdated programs, but they still have historical significance for their character and their contributions to the community. The rehabilitation work may include the restoration of existing features and finishes, the reconfiguration of spaces for new uses, and the addition of elevator shafts or ramps to meet new code guidelines. The alterations or additions stay true to the historic character, are minimal in scope and appearance, and the new uses reflect similar needs of the community.

The Distillery District is a remarkable example of Victorian industrial property. The former Gooderham and Worts Distillery contains more than 40 heritage buildings and functioned as a whisky distiller established in 1832. Following deindustrialization, the site sat vacant for twenty-some years before revitalization work began in 2001. The district transformed into a pedestrian-oriented area offering boutiques, restaurants, and cafes and hosting events, notably the Christmas Market. Many of the buildings in the district have been restored to their original form and character and have been adapted for new uses.

41 “Osgoode Hall,” n.d., https://www.taylorhazell.com/mies_portfolio/osgoode-hall-2/.

What is Facadism?



fig. 2.11 Osgoode Hall



fig. 2.12 Distillery District

RESTORATION

Restoration involves the selective preservation of a particular period of time. It attempts to preserve a historic property at one point in its evolution, often removing evidence of other periods in the process. It may also involve the reconstruction of portions that didn't survive but contributed to its character at that time. The property will be used as it was historically or given a new use that interprets the use of the desired time period. Original materials would be urged to be stabilized and restored but new materials matching the original visual qualities would not be opposed. Any new additions, exterior alterations, or related new construction are compatible with the original massing, size, and scale. The new work is usually differentiated from the original to protect the historic integrity. The new work should not compromise the original integrity and form.⁴²

In 2021, Massey Hall reopened to the public after two years of renovations. Originally opened in 1894, the music hall was gifted to the city to share a love of music. After 10 years, its iconic zig-zag fire stairs were added to the façade to address fire safety concerns. In the new restoration, the stage has been completely rebuilt, stained glass windows have been restored after years of being covered up, and plaster ceilings that were deteriorating have been repaired. The characteristic zig-zag stairs were removed in favour of the clean façade it first debuted with. A glass corridor is added to the side to allow access to a newly built tower at the back of the hall. The seven-storey addition is clad in black and houses new bathrooms, a bar, elevators, a new performance venue and rehearsal spaces. The addition is distinct from the heritage building and does not compete for attention. Although taller than the music hall, its aim is to complement the hall, prioritizing its integrity.

ADAPTIVE REUSE

Adaptive reuse involves the transformation of obsolete buildings into totally different functions. This extensive alteration could include the reconfiguration of spaces, the addition of new materials, and more intense work to regenerate existing built forms. Adaptive reuse is celebrated for its sustainability and its role in the circular economy - a recycling of architectural spaces and forms.

The Don Valley Brickworks, also referred to as Evergreen Brickworks, is a former quarry and industrial site producing bricks for the city. Notable landmarks that used bricks produced here include Casa Loma, Osgoode Hall, and Massey Hall. By the 1980s, most of the usable clay and shale had been quarried and the city debated its next uses, first zoning it for housing, then leasing it as a retail outlet.

⁴² "Secretary's Standards for Rehabilitation," n.d., <https://www.nps.gov/tps/standards/rehabilitation.htm>.

What is Facadism?



fig. 2.13 Massey Hall



fig. 2.14 Evergreen Brickworks

In 1994, the restoration of the site began with the transformation of the quarry into ponds and landscaped greenery. Evergreen, a non-profit organization reused the buildings as a cultural centre with a focus on the environment. In 2010, construction work was completed and new programs such as the Young Welcome Centre, art exhibits, children's programming, garden centre, and office space were introduced into the centre. Work included new structural reinforcement, material replacement, updated plumbing, life safety, and mechanical systems. The process of adaptive reuse noticeably changes spaces and uses without eliminating the existing structure, opting instead to reuse the existing space.

FACADISM/DEMOLITION

Finally, facadism is a treatment just short of total demolition as only a few planes, sometimes just one, are preserved from the historic building. The original use intentions are not considered as original spaces are lost to make way for new uses. Original use cues such as entrances or windows are also lost or are no longer functional. Visually, the *Standards and Guidelines* state that new additions to historic places must be "compatible with, subordinate to, and distinguishable from the historic place"⁴³ Although facadism may be visually distinguishable, it often is not compatible or subordinate since the new intervention towers over. Facadism cannot even contribute to sustainability since its materials and spaces are gone. The commitment is to the new design rather than the integrity of the original; it cannot be meaningfully passed down to future generations, only as thin veneers. Therefore, facadism, by definition, is not heritage preservation.

43 "Standards and Guidelines for the Conservation of Historic Places in Canada" (Canada's Historic Places, 2010), 34.

What is Facadism?



fig. 2.15 Facadism (construction site of Concord Sky)

02

FACADES AND MODERNITY

While the previous chapter argued that facadism is not an effective conservation method and instead prioritizes development needs, this chapter questions why this is the case. Looking back towards the beginning of the 19th century, the forces of modernism paved the way for drastic differences felt in both how architecture is built and perceived. The inclination toward facadism reveals the shortcomings of modernist thinking and the policies designed to overcome them.

SKIN AND BONE

In the 19th century, structural systems profoundly shifted from the use of masonry load-bearing walls to the system of the skeleton frame. Skeleton frame construction consists of columns and beams that support the floors as opposed to load-bearing exterior walls or immovable interior walls. This not only enabled open floor layouts, but the lightness of the frame allowed for faster erection, less material, and higher buildings. The exterior envelope no longer has a structural role allowing the use of state-of-the-art materials such as glass or metal to be hung as cladding. Some of the first uses of the skeleton frame can be seen in North America's first skyscrapers. The Home Insurance Building (1884) in Chicago and the Flatiron Building (1902) in New York City. The skeleton frame marked a profound shift in architectural innovation: "...contemporary architecture is almost inconceivable in its absence".¹ This new structural system opened up many opportunities for modernist thinkers.

In 1932, Henry-Russell Hitchcock and Philip Johnson coined the term "International Style" at a Museum of Modern Art exhibition and accompanying book. Major figures of this type of style include Le Corbusier, Richard Neutra, and Mies van der Rohe. Hitchcock and Johnson defined three principles of the International Style:

¹ Colin Rowe, *The Mathematics of the Ideal Villa and Other Essays* (Cambridge, MA: MIT Press, 1982).

1. Architecture as volume – thin planes or surfaces create the building’s form, opposed to a solid mass
2. Regularity in the façade, as opposed to building symmetry
3. No applied ornament ²

In 1921, Mies’ Crystal Tower proposal for Friedrichstrasse was unprecedented. His idea was that a steel skeleton would free the exterior wall from its load-bearing function, allowing the surface to be more translucent than solid. Mies referred to this concept as an architecture of “skin and bones”.³ He would later successfully test this theory in his 1949 project, 860-880 Lake Shore Drive Apartments, which would form the basis of many of his future projects including the Seagram Building in New York City and the TD complex in Toronto.

Modernism is guided by rationality, functionalism, and the authenticity of interior-to-exterior expression. New industrial materials and the modern construction method were glorified. Thus, it emphasized the skeletal frame and rejected ornamentation while trivializing the façade, reducing it to thin transparencies. The two systems are not only separated structurally and conceptually but the façade is also reduced in importance.

These modernist ideas and their brainchild, the skyscraper, heavily inform today’s architectural ideology and are prevalent in city skylines. Skyscrapers are held as a “new architectural typology for the modern metropolis”⁴. “It became a global symbol of modernity where nations felt a keen desire to industrialize and compete politically and economically with traditional powers in Europe and North America”.⁵ Following the skin-and-bone approach, Miesian-influenced steel-and-glass buildings were replicated throughout the world. Widespread use of this separation of face and body has cultivated the perception that the two are separate entities. Le Corbusier’s *Maison Dom-ino* aptly summarizes this motif of contemporary architecture. Buildings become modular open system frames that can be completed, configured, and joined as needed. Everything in the architecture of the machine, including the façade, can be replaced. Facadism evolved out of these ideas; now it is not only physically possible to separate the face from the body using new structural innovations in the skeleton frame, but conceptually, it’s possible to remove one building’s face to use on another building.

2 “International Style,” n.d., <https://www.architecture.org/learn/resources/architecture-dictionary/entry/international-style/>.

3 *MoMA Highlights: 375 Works from the Museum of Modern Art* (New York: Museum of Modern art, 2019).

4 *MoMA Highlights: 375 Works from the Museum of Modern Art*.

5 “The International Style,” n.d., <https://www.theartstory.org/movement/international-style/>.



fig. 3.1 Home Insurance Building, Chicago, 1885



fig. 3.2 Mies' crystal tower proposal for Friedrichstrasse



fig. 3.3 Seagram Building, New York City, 1958



fig. 3.4 TD Complex, Toronto, 1964

OBsolescence in a Creative Economy

At the same time modernism swept across Europe and left congruous architectural precedents in North America, the American commercial and real estate industries were redefining the economics of architecture. Business in America set the pace for quick change in the built environment and obsolescence “emerged alongside depreciation as a financial risk management tool”.⁶ Before the 20th century, the idea of obsolescence was not apparent in architectural thought. “Buildings were expected to last for generations, along with the values and habits they embodied”.⁷ The materials used, such as brick and stone, were long-lasting. “Structures may wear out, but the process was slow, regular, and remediable. Rapid urban change might occur at one moment, but redevelopment would not be ceaseless”.⁸ Obsolescence, however, growing out of 19th-century accounting and business practice, sought to apply architecture with a quantifiable function and worth that would decrease over time. Simultaneously, land value became precious for its potential to generate wealth. “Obsolescence... came about as a result of changing technology, economic, and land use, in which the

6 Daniel M Abramson, *Obsolescence: An Architectural History* (Chicago: University of Chicago Press, 2016), 14.

7 Abramson, 16.

8 Abramson, 16.

new would inevitably outperform and devalue the old”.⁹ In the late 1800s Lower Manhattan, where obsolescence was epicentral, the new corporate American economy created big money with big demands and with it the expendability of older buildings. A shift in labour patterns from the Fordist economy to the Creative economy¹⁰ saw an influx of white-collar workers who drove demand for the latest building technologies and their fast-changing desires devalued much of the building stock no matter how recently built. “Replacement of old, obsolete buildings was made possible by the flood of money provided by [corporate investment]”.¹¹ In researching *The Effect of Obsolescence*, Shultz asserted, 28 years was “the useful and profitable life of an office building during which it is earning an adequate return on the investment.” Thereafter, “it is only a question of time when it will have to be torn down”.¹² The concept of obsolescence rationalized capitalist redevelopment and specifically targeted architectures from a seemingly different era.

TORONTO’S PUSH FOR TALL BUILDINGS

Since the 1970s and throughout the 1990s, downtown Toronto has undergone significant restructuring to accommodate a growing class of Creative workers. They are accompanied by increased consumption and consumer market expansion, as well as the construction of cultural projects (theatres, sports facilities, museums, etc.) and the displacement of existing residents to accommodate. Toronto was concerned it would risk falling into obsolescence within a competitive global economy without a vibrant and diverse Creative economy. Toronto turned to planning policies: “*TorontoPlan* (1999) and the early policy direction statements that preceded it appear to be based on an understanding of globalization as a competition between cities around the world. It is believed cities can choose to be winners or losers in this zero-sum game, and planning can be enlisted to help a city be a winner.¹³ In 1998, during the amalgamation of its six municipalities, the new Official Plan was designed to make downtown more open to investment and development: it removed density and height limits, simplified land uses, broadened definitions, and loosened zoning regulations. “Together these alterations eroded some of the most significant city-sanctioned development restrictions making density, height, and use restrictions dramatically more flexible in the years that follow[ed] and

9 Abramson, 3.

10 The Creative Economy is defined by creativity as the main source of value and transaction and is therefore proliferated by intellectual products and creative industries (design, research, publishing, TV, music, computer services, etc.).

11 Abramson, *Obsolescence: An Architectural History*, 17.

12 Abramson, 23.

13 Julie-Anne Boudreau, Roger Keil, and Douglas Young, *Changing Toronto: Governing Urban Neoliberalism* (University of Toronto Press, 2009), 103.

position[ed] the downtown core as a space free for the taking”.¹⁴ An upper limit no longer existed for height density and mixed-use zoning liberalized zoning constraints freeing the land for development. Private sector real estate investments in the inner city would also become an integral part of Toronto’s competitive repositioning.¹⁵ In 2000, the City of Toronto published the *Toronto Economic Development Strategy*. It aimed to use revitalization to reposition the newly amalgamated City of Toronto within a global space of accumulation. It used “development-ready sites as a catalyst to attract new investment in targeted revitalization areas [and to] work with private sector partners”.¹⁶ Intensification, and specifically private intensification, would be necessary to propel Toronto into the global Creative market. Thus, the city has become increasingly populated with modern, steel and glass, commercial and residential high-rises to appeal to the culturally aware and economically advantaged Creative Class. Toronto is well known for its unparalleled pace of condo growth; in fact, it is one of the top five condo markets in North America.¹⁷

Consequently, due to the demand for intensification, older buildings are put in jeopardy. The earliest facadist examples in Toronto largely involve commercial office buildings in the downtown area, particularly bank complexes: Scotia Plaza (1988), BCE Place (1992, further detailed later in the case studies), and the B+H Toronto Dominion Centre addition at the old Toronto Stock Exchange (1994). These big complexes often span a whole city block, dubbed “superblocks”, rose during the building boom of the late 1980s.¹⁸ Initially, all three complexes had proposed total demolition of its listed buildings but negotiations with the Toronto Preservation Board and tax incentives would save a few facades. The developers were especially eager to demolish the Wood Gundy Building because it was in an ideal location for Scotia Plaza’s main entrance on prominent King Street and the existing building was deemed not suitable for this significant frontage. Negotiations resulted in the dismantling and reconstruction of the façade at its current location on Adelaide Street where it fronts a smaller addition used for retail. Although the Preservation Board did note that demolition and re-erection are not considered conservation as intended by the Official Plan, it was considered a reasonable alternative to the loss of the historic façade.¹⁹ The Land

14 Nicole Rak, “Counterculture Plan for the Creative City” (University of Waterloo, 2021), 14.

15 Ute Lehrer, “Condominium Development and Gentrification: The Relationship Between Policies, Building Activities, and Socio-Economic Development in Toronto,” *Canadian Journal of Urban Research*, January 2009.

16 Lehrer.

17 Gillad Rosen, “Toronto’s Condo-Builders: Development Approaches and Spatial Preferences,” *Urban Geography* 38, no. 4 (2017): 606–25, <https://doi.org/10.1080/02723638.2016.1179426>.

18 The building boom was a world-wide phenomenon seen in USA, United Kingdom, Australia, and Japan. A major cause of the building boom was the drastic shift in technological advancement and the creation of the service (creative) sector. M Ball, “The 1980s Property Boom,” *Environment and Planning* 26 (August 12, 1993): 671–95.

19 “Land Use Committee Report No.14: Scotia Plaza and Waterpark Place,” June 28, 1984.

PROPERTIES INTEGRATED INTO THE SCOTIA PLAZA PROJECT:



fig. 3.5 Previously Dunfield Buildings



fig. 3.7 Previously Woody Gundy Buildings



fig. 3.6 National Club



fig. 3.8 Bank of Nova Scotia

Use Report published in 1984 recommending Scotia Plaza stated “high buildings at high densities are encouraged by the Official Plan and Zoning By-law to reinforce the visual and functional pattern [of Toronto’s interesting and unique skyline]”.²⁰ These towers would attract jobs, and new businesses from other cities, boosting the image of a world-class city.²¹ Hence, obsolescence subsequently shortens building life spans leading to the demolition and dilapidation of architecture. In doing so, it drives out previous communities and promotes mass destruction for tabula rasa development leaving the city fabric monotonous and lacking in character.

UNPACKING MODERNISM

In Toronto, several neo-classical bank buildings in the financial district were demolished to be replaced by modern counterparts. Many of these buildings were well constructed, with high-quality materials, and were considered historic and worthy of preservation. For example, the Bank of Toronto head office at Bay and King was designed by New York City architectural firm Carrere and Hastings who had just finished work on the New York Public Library. They were inspired by the Bourse de Paris (Paris Stock Exchange) and reflected the classical traditions of Rome and Athens in their ornamentation and interior and exterior spaces. Construction was completed in 1913 but by 1967, just 54 years later, the building was replaced by the Miesian TD complex. Salvaged hand-carved stone columns and details have been preserved on the grounds of the Guild Inn by Rosa and Spender Clark for public viewing. The Guild Park and Gardens hold remnants of over 60 buildings from Toronto and the surrounding areas, all collected during the late 1950s to 1960s when modern buildings were sweeping through the downtown area. This attempt to save aspects of traditionalism is also echoed by public and professional conscience. Following the numerous demolitions, the values of conservation were refocused, and the heritage conservation movement saw a massive upswing. Ideas of townscape, streetscape, public realm, and human-scale ornamentation were reinforced in activism efforts by notable figures like Jane Jacobs in Toronto. They came as a response to the austere plainness of modernism.

Architectural modernism rejected all principles of the past, “it rejected the classical orders, columns, architraves, and mouldings; it rejected the street as the primary public space and the façade as the public aspect of a building”.²² Modernism rejected this because it was a reactionary movement, intent on overthrowing the existing social order. Modernist thinkers criticized historical

20 “Land Use Committee Report No.14: Scotia Plaza and Waterpark Place.”

21 “Land Use Committee Report No.14: Scotia Plaza and Waterpark Place.”

22 Robert Scruton, “After Modernism,” *City Journal*, December 23, 2015, <https://www.city-journal.org/html/after-modernism-11801.html>.

styles, and growing disdain for these aristocratic styles was given credibility after the events of World War One, which was deemed a failure of the old-world order. Traditional classical styles became architectural symbols of a discredited, outdated social system and progressive thinkers were searching for a completely new architectural process.²³ Thus, modernism was a social project rather than an aesthetic movement. Traditional architectural styles were demonized, and their positions of influence and power needed to be swiftly removed. However, “modern architecture is often criticized for overlooking the primary issues... of the living needs of people – for the sake of playing an abstract intellectual game between single architects, planners, ideologies, even politicians”.²⁴ It degenerated into a style, copied and pasted, without social content or the human condition. It fails to understand historical continuity and the importance of organic growth.²⁵ Venturi criticized modernism for its “blatant simplification [leading to] bland architecture”, even playing on Mies’ iconic quote “Less is More”: “Less is a bore”.²⁶ Oversimplification of architecture means “all problems can never be solved... Indeed, it is a characteristic of the twentieth century that architects are highly selective in determining which problems they want to solve. Mies, for instance, makes wonderful buildings only because he ignores many aspects of a building”.²⁷ Modernism’s monumentality and individuality do not consider context or hierarchies of scale fearing it would compromise the purity of form. Historian Lewis Mumford stated, “modern buildings are spatialized abstractions, in utter isolation”.²⁸

Modernism cannot fulfill what older buildings do. These include an interest in place, specificity, and context; a disdain for large-scale master planning; the pursuit of historical continuity in architecture and urbanism; and humanization.²⁹ Ornamentation, shunned by modernists, imbues meaning and purpose into the large-scale building and the human scale is reflected in its complexity. The rise of facadism reveals that these aspects of pre-war architecture are important to people; that it helps to give architecture context and identity. That architecture is more than thin transparencies and volumes of disconnected spaces.

23 ashbren, “Skin & Bones, Mies Van Der Rohe,” accessed November 1, 2022, <https://issuu.com/ashbren/docs/artistbook>.

24 Svetia Popova, “Le Corbusier and the Critique of Modernism” (2003), <https://www.researchgate.net/publication/323523325>.

25 Benny Kuriakose, “Failures Of Modern Architecture,” bennykuriakose, February 12, 2022, <https://www.bennykuriakose.com/post/failures-of-modern-architecture>.

26 Robert Venturi, *Complexity and Contradiction in Architecture*, 2nd ed. (MoMA, 1977), 17.

27 Venturi, 16.

28 Lewis Mumford, “The Case Against ‘Modern Architecture,’” *Atlas of Places*, accessed February 3, 2023, <https://www.atlasofplaces.com/essays/the-case-against-modern-architecture/>.

29 Mathew Aitchison, “Townscape: Scope, Scale and Extent,” *The Journal of Architecture* 17, no. 5 (2012): 621–42.



fig. 3.9 Bank of Toronto

HISTORICAL AESTHETICS

Renewed interest in conservation intensified in the 1960s and solidified by the late 1970s with new laws and policies like the Ontario Heritage Act in 1975. However, conservation as it is understood today is a product of modernity. Firstly, because it came as a reaction to the threat caused by progressive modernity and the change (whether aesthetic or social) that this implies.³⁰ Secondly, conservationists are people of the modern age and their concepts of history and cultural value and their methods of pursuing their goals are intrinsically modern. This is evident in how conservation strategies are implemented: there is a stress on authenticity, a truth to structure and materials, and a belief that it must be functional and quantifiable.

Heritage policies attempt to codify architecture, arguing its value based on a list of contributions to the environment. Heritage must serve a purpose within the newly identified culture industry. Functionalizing conservation especially for policymaking reduces the complexity of the situation so that logical decisions can be made and defended. There are limits to this, however. Firstly, heritage values must be established and are therefore “constructed and situational, not inherent. The assessment of values depends to a great extent on who is assessing them”.³¹ Once a judgement has been made, its significance is largely fixed. Secondly, there

30 John Pendlebury, *Conservation in the Age of Consensus* (New York: Routledge, 2009), 21.

31 Pendlebury, *Conservation in the Age of Consensus*.

is an overemphasis on the fabric or the material side of heritage. Conservation planning and management guidance emphasize the importance of preserving cultural worth defined around the issues of fabric and aesthetics.³² The reason for this is clear when modern ideology is considered: “the scientific methods and objective standards used to treat fabric gave legitimacy”.³³ The result has been a “dominant preservationist mentality of fixing things, literally and metaphorically”.³⁴ As the profession of conservation has become legitimized over the 20th century and focused largely on the fixing of fabric and material, it has unduly objectified and scientificized the understanding of memory and historicity and this is reflected in the underlying assumption that culture can be treated as a static set of artifacts.³⁵ Overemphasis and fetishization of fabric have transformed the definition of heritage significance and resulted in the understanding that aesthetics is enough. The overemphasis on protecting the image of the public realm without understanding what contributes to its organic characterization has reduced heritage to an image role.

Meanwhile, widespread policing of heritage evolved from strife-torn development struggles during this era created an age of consensus. Generally, it is no longer a question of whether buildings should be conserved, but of how and to what extent intervention is permitted. The wider engagement with conservation brought forth arguments about the purpose and benefits of the historic environment, which encompassed many different agendas such as developers seeking profits, community advocacy, or heritage tourism attractions. This consensus has created a market for heritage, thus commodifying heritage aesthetics, particularly in post-industrial, capitalistic Creative economies. In the post-industrial cultural industry, heritage (intrinsically based in culture) offered a well-sought-after regeneration strategy. Heritage could play a strong role in “lending distinctiveness or character to area regeneration, to helping make ‘place’”.³⁶ Thus, more power is placed in the hands of cultural images in order to draw capital. *Toronto’s Culture Plan* shows how “culture, arts, heritage, as well as ethnic diversity, are being absorbed and commodified under neoliberal conditions, into a marketing strategy that strives to demonstrate Toronto’s uniqueness to the world...”.³⁷ Heritage is used to bolster real estate value and “culture is perceived as largely an advertising campaign to attract investment, development, and wealthy residents...”.³⁸ For example, in post-industrial cities such as Toronto or Boston, industry left behind vast

32 Pendlebury, 7.

33 Pendlebury, *Conservation in the Age of Consensus*.

34 Pendlebury.

35 Randall Mason, “Fixing Historic Preservation: A Constructive Critique of ‘Significance,’” *Places* 16, no. 1 (2003), <http://escholarship.org/uc/item/74q0j4j2>.

36 Pendlebury, *Conservation in the Age of Consensus*.

37 Lehrer, “Condominium Development and Gentrification: The Relationship Between Policies, Building Activities, and Socio-Economic Development in Toronto.”

38 Rak, “Counterculture Plan for the Creative City,” 23.



fig. 3.10 Quincy Market, Boston

unusable areas of built fabric. Cities realized, however, that these were exploitable economic assets and thus transformed industrial sites into areas of consumption. The Distillery District in Toronto and the Quincy Market in Boston are just two examples of this market liberalization of historic environments. Heritage is continually instrumentalized as a commodified good, providing economic status, regeneration, and cultural production. “The popularity of things historic has inevitably meant that they become, in a consumer society, an opportunity for consumption. Often a historic image is sufficient for the market...”³⁹

HERITAGE IN TORONTO

In Toronto, the threat of demolition of the Old City Hall sparked the creation of the Ontario Heritage Act and the city's heritage movement. Old City Hall was deemed redundant after the modernist New City Hall was built. Thus, T. Eaton Company proposed plans to demolish the City Hall, leaving only the clock tower, to create something that could “exceed Rockefeller Centre in New York in size and scope”, and provide economic thrust for Toronto.⁴⁰ Activists like professor and architect Eric Arthur, Jane Jacobs, and many citizens and students organized and campaigned against its demolition advocating for the history of the city. The Ontario Heritage Act soon passed in 1975, giving municipalities the power to

39 Pendlebury, *Conservation in the Age of Consensus*, 183.

40 “Campaign to Save the Old City Hall, 1963-1974” (Metropolitan Toronto Library Board, 1992), app. A.

designate and protect properties of interest.⁴¹

Designation prompts an evaluation of the property resulting in written statements and descriptions. The designation both publicly recognizes and promotes awareness of the heritage process and protects the property from demolition and changes that will alter its heritage attributes. Notices of heritage designation are often used to delay demolition as the significance of the property is assessed. Conservation practitioners operate on a “values-based context” system that identifies and manages places according to values attributed through an evaluation process.⁴²

A Statement of Significance is developed to standardize evaluation and help accelerate the decision-making process:

1. *Description of Property*

Describes what will be designated so the property can be readily ascertained, including character, location, or principal forms.

2. *Statement of Cultural Heritage Value or Interest*

Describes why the property is being designated. This statement should reflect the designation criteria under Ontario Regulation 9/06.

3. *Description of Heritage Attributes*

Describes the key attributes or elements of the property that must be retained to conserve its cultural heritage value. These attributes can include materials, forms, style, massing, features related to function or design, historical association, interior spatial configuration, etc. This list is not an exhaustive account of the property’s heritage attributes but is a selective process. *Only principal features or characteristics should be included.*

The Ontario Regulation (O.REG) 9/06 under the Ontario Heritage Act was consolidated in 2006 and is titled *Criteria for Determining Cultural Heritage Value or Interest*. One or more of the following criteria must be met to determine cultural heritage value or interest:

41 The Ontario Heritage Act allows designation under Part IV as individual buildings, or under Part V as part of a Heritage Conservation District (HCD). The act also allows listing on the municipal register or provincial register. In this case, the property is deemed of interest and considered on a “watchlist” but has not been designated yet.

42 “Standards and Guidelines for the Conservation of Historic Places in Canada” (Canada’s Historic Places, 2010), viii.



fig. 3.11 Eaton proposal; note only the clock tower of old city hall remains

1. The property has design value or physical value because it,
 - a. Is a rare, unique, representative, or early example of a style, type, expression, material or construction method
 - b. Displays a high degree of craftsmanship or artistic merit, or
 - c. Demonstrates a high degree of technical or scientific achievement
2. The property has historical value or associative value because it,
 - a. Has direct associations with a theme, event, belief, person, activity, organization or institution that is significant to a community,
 - b. Yields, or has the potential to yield, information that contributes to an understanding of a community or culture or
 - c. Demonstrates or reflects the work or ideas of an architect, artist, builder, designer, or theorist who is significant to a community



fig. 3.12 Activists at old city hall, early 1970s

3. The property has contextual value because it
 - a. Is important in defining, maintaining or supporting the character of an area
 - b. Is physically, functionally, visually, or historically linked to its surroundings, or
 - c. Is a landmark.⁴³

The heritage evaluation may also involve studies such as the Heritage Impact Assessment or Conservation Plans. These documents must be prepared by qualified individuals, such as architectural or heritage consultants with knowledge of historical research, evaluation, and conservation methods. Within the city council, the Toronto Preservation Board advises on matters stipulated in the Ontario Heritage Act. The board consists of seven citizens appointed by the council. Within city staff, a Heritage Planning department oversees the Toronto Heritage Register, conservation districts and studies, and any proposals regarding heritage in the city.

Two gaps in the system can be identified. The first pertains to how value is defined as previously mentioned. Existing heritage policies, created at a time

43 "Criteria for Determining Cultural Heritage Value or Interest," Pub. L. No. O/REG 9/06 (2006).

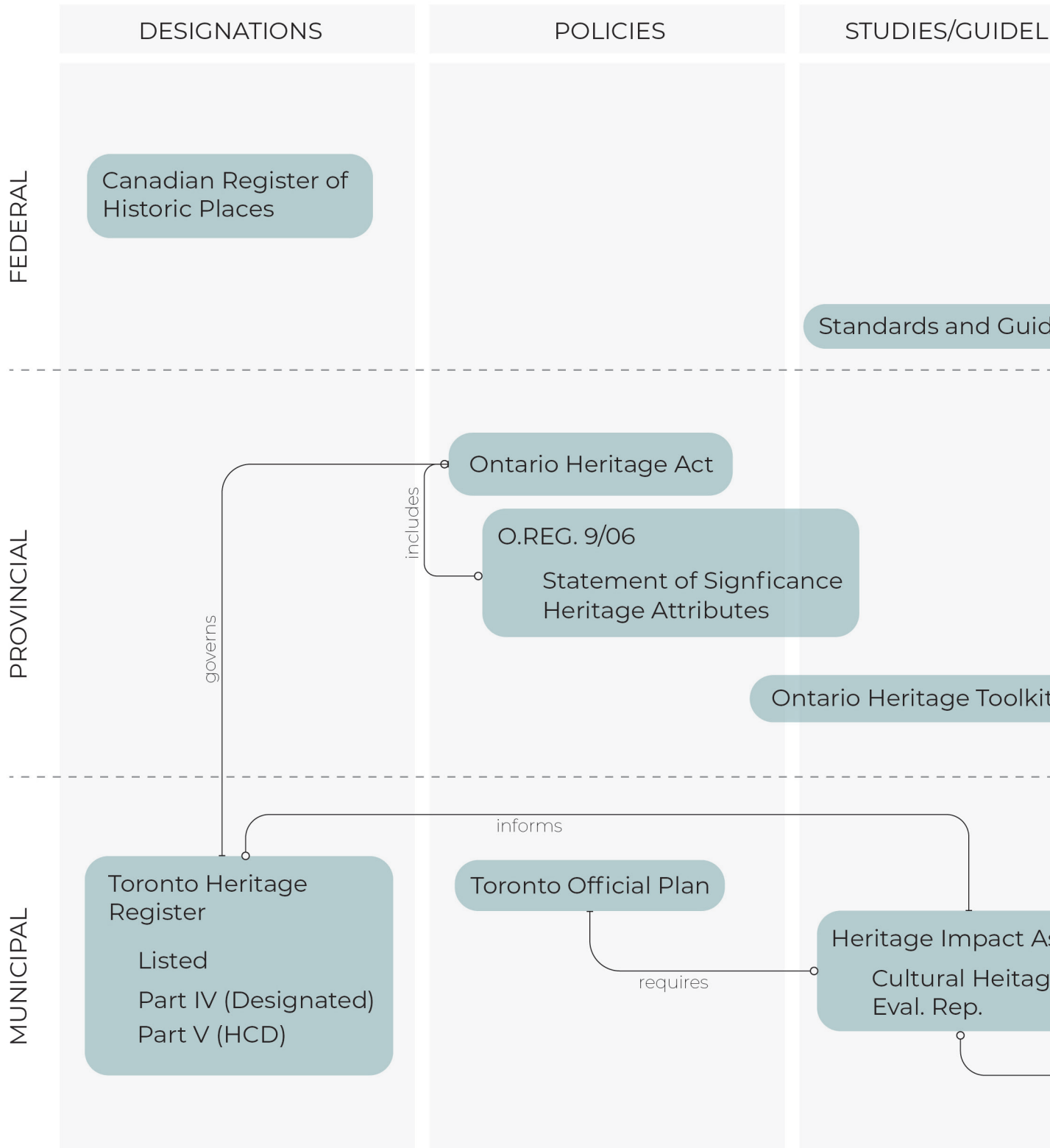
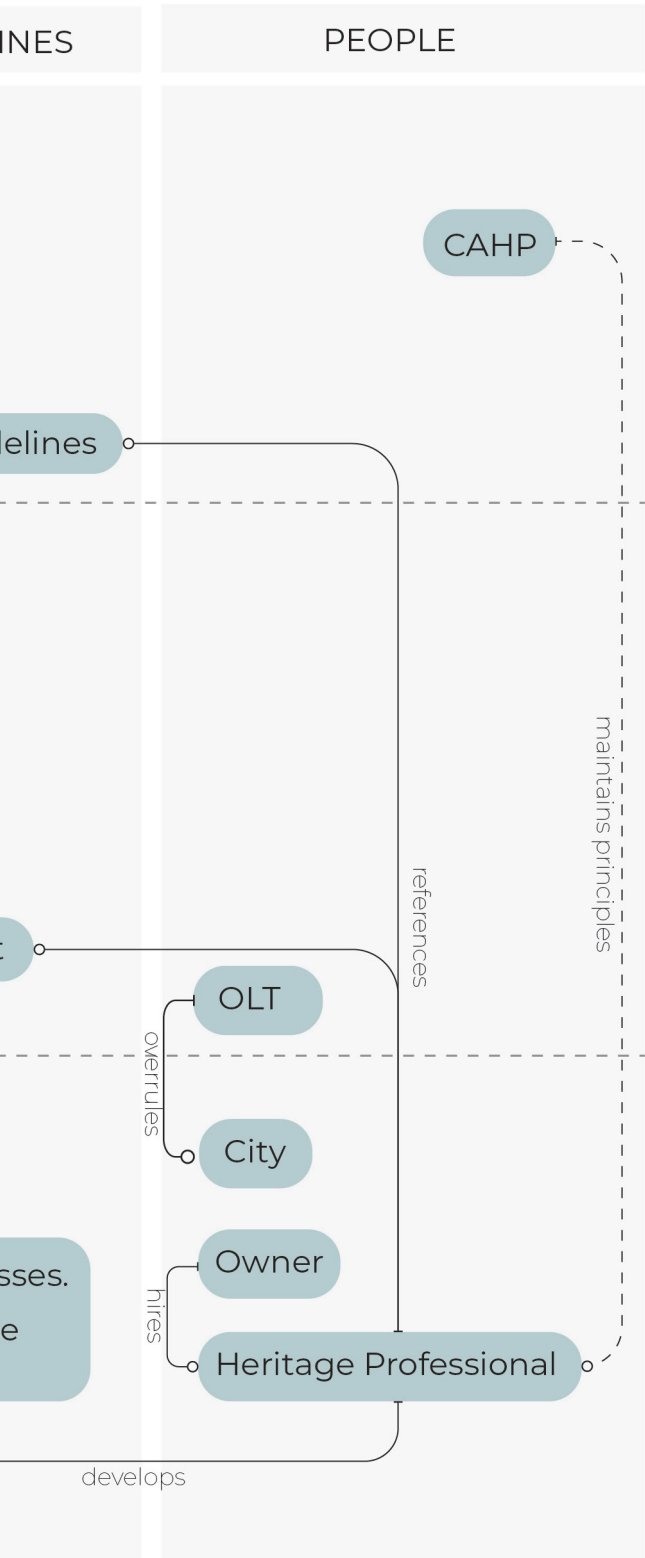


fig. 3.13 Diagram of Ontario's Heritage Policies



DEFINITIONS

STANDARDS AND GUIDELINES FOR THE CONSERVATION OF HISTORIC PLACES IN CANADA:

Parks Canada created a document to guide in heritage stewardship across the country. It provides guidance and insights on categories of historic places such as cultural landscapes, archeological sites, modern buildings, and engineering works.

ONTARIO HERITAGE TOOLKIT:

Published by the Ministry of Culture designed to help staff, planners, professionals etc, understand the heritage conservation process in Ontario. This includes identification and evaluation guidelines outlined in the Ontario Heritage Act requirements (section 27) and evaluation criteria as prescribed in Ontario Regulation 9/06.

HERITAGE IMPACT ASSESSMENT (HIA):

Impartial and objective study applying OHA evaluation criteria, Toronto Official Plan policies, and Parks Canada Standards and Guidelines. It informs decisions, analyzes impact of development on heritage value, and develops mitigation measures.

CULTURAL HERITAGE EVALUATION REPORT (CHER):

Standalone version of the first part of the HIA. Assists the city in determining a property's cultural heritage value. It is considered when recommending properties for designation. It includes primary and secondary research including inspection, photos, and statement of professional opinion.

CANADIAN ASSOCIATION OF HERITAGE PROFESSIONALS (CAHP):

Represents members who are professionally engaged with cultural and natural heritage, establishing and maintaining principles and standards of practise for heritage consultants.

when the practice of conservation emphasized fabric and the public streetscape, overstressed façade protection. A narrowing of focus on just the streetscape prioritizes only its image in context with its surroundings, thus the façade is enough to meet those value criteria. However, the policy's greatest shortfall is its reduction of heritage. The statement of significance (as required by O.REG 9/06 in 2006 as well as the *Standards and Guidelines* first published in 2003) is written to codify cultural value often to just a few sentences or jotted notes. Professor Randall Mason states that value in the conservation field is often treated in one of two ways: "(1) one kind of value predominates and blots out consideration of others; or (2) values are treated as a black box, with all aspects of heritage value collapsed into 'significance'."⁴⁴ Both are problematic in minimizing all other values except for the one type that's prioritized. This poses problems in effectively preserving heritage: firstly, because heritage is more than aesthetic: "heritage conservation is best understood as a sociocultural activity, not simply a technical practice; it encompasses many activities preceding and following any act of material intervention".⁴⁵ Secondly, heritage values are varied and they are frequently in conflict; they encompass contexts such as social, cultural, economic, and geographical in addition to the physicality of the site itself. Thus, the heritage policies in current planning practice focus on normative, art-historical, and archeological notions (often held by professionals) and cannot encompass all aspects of heritage in its organic form. It chooses to focus on aesthetic-based reasoning, centred on fabric, and itemizing buildings. In turn, this makes it easy to focus on preserving those attributes through skin-deep preservation.

Another gap of the Toronto heritage system is that it is insufficient for the city's Heritage Planning staff to succeed in their work. There are limited players in the game of conservation, with limited resources, overpowered by the rate of intensification.⁴⁶ Heritage professionals are limited; architects are not educated on heritage matters such as an understanding of existing buildings: how does one consider or work with them? Specialized training is available, but it is insufficient, particularly in the case of facadism. There is limited study to begin with and it is hidden behind controversy. In addition, Toronto does not have full jurisdiction over its buildings; applicants can appeal to the Ontario Land Tribunal (OLT) who are distanced from the community and often have little to no heritage education.⁴⁷ The OLT frequently sides with the development proposal. Heritage is constantly fighting and negotiating; heritage is seen as a constraint in the

44 Randall Mason, "Assessing Values in Conservation Planning: Methodological Issues and Choices" (The Getty Conservation Institute, 2002).

45 Mason.

46 Luca De Franco, "Headspace: Catherine Nasmith Discusses Heritage Preservation and the Mirvish-Gehry Proposal," *Spacing Toronto*, October 17, 2012, <http://spacing.ca/toronto/2012/10/17/catherine-nasmith-discusses-heritage-preservation-and-the-mirvish-gehry-proposal/>.

47 "Appointee Biographies - Public Appointments Secretariat," accessed February 26, 2023, <https://www.pas.gov.on.ca/Home/AgencyBios/660?appointmentId=11584>.

development process rather than a stimulant. Bumbaru stated, “facadism often results from the limits of the professional responsibility of the stakeholders, established according to the new construction”.⁴⁸ History is not given priority despite its critical role in protecting cultural identities. Heritage should be handed on “as a constituent part of the affirmation and enrichment of cultural identities, as a legacy belonging to all humankind, cultural heritage gives each particular place its recognizable features and is the storehouse of human experience”.⁴⁹

48 Dinu Bumbaru, “Le Facadisme: Le Decor a L’envers! Ou Less Is Decor!,” *ICOMOS Information* (Edizioni Scientifiche Italiane, 1989).

49 Kalman, *Heritage Planning Principles and Process*, 2nd ed. (Routledge, 2021), 11.

03

METHODOLOGY

The following details the processes, thoughts, and reasonings for the investigations I undertook in Toronto. These included developing a taxonomy, collecting a catalogue, and analyzing case studies.

TAXONOMY

As mentioned previously in the thesis, the definition of facadism is any retention of original façade materials that is retained in situ or reconstructed (with or without new materials) for the purposes of new development. This definition was concluded from my investigations developing a taxonomy; these strategies vary in the extent of demolition and appearance and sometimes push on the blurry definition of facadism. It is important to understand the full extent of this phenomenon and discuss its reasonings. Further discussion on these typologies will be apparent in the case studies.

1. Face

Face indicates the retention of one or more faces, usually two, of the original building to be incorporated onto a new façade. There is usually no intent to distinguish the original building and retain its massing, instead opting to decorate the new face. There is a minimal setback, and no indication of original massing. The building will not function as it had previously since its original space does not exist, instead being used by the newer larger building.

2. Face as Podium

Face as Podium derives from the Face typology but is differentiated in its attempts to keep the massing of the original building. There is a more significant setback and retention involves at least two to three original faces. They act as the podiums for large towers behind, thus its namesake. The podium will usually not function as its original purpose, instead serving the new building.

3. Shell

Shell indicates a large portion of the exterior is retained which may include two or three sides of the building, including some roof. The insides are usually cleaned out and reconfigured for new uses. Often, the back portions are demolished and extended into the new addition. Sometimes, several smaller properties that have been designated will be consolidated into one to serve the new building. In other cases, the building retains its original massing with one or more newly built faces.

4. Sticker

Sticker involves the disassembly of the façade, usually of only one face, to be moved and reconstructed elsewhere to suit the needs of the new building. The reconstruction may or may not include all or partial use of new materials. Sticker is differentiated from any other category by its movement to either a different part of the site or a new site altogether. Sticker is also defined as the rebuilding of facades with entirely new materials. It exemplifies no intention or respect of emulating its original purpose at its original site.

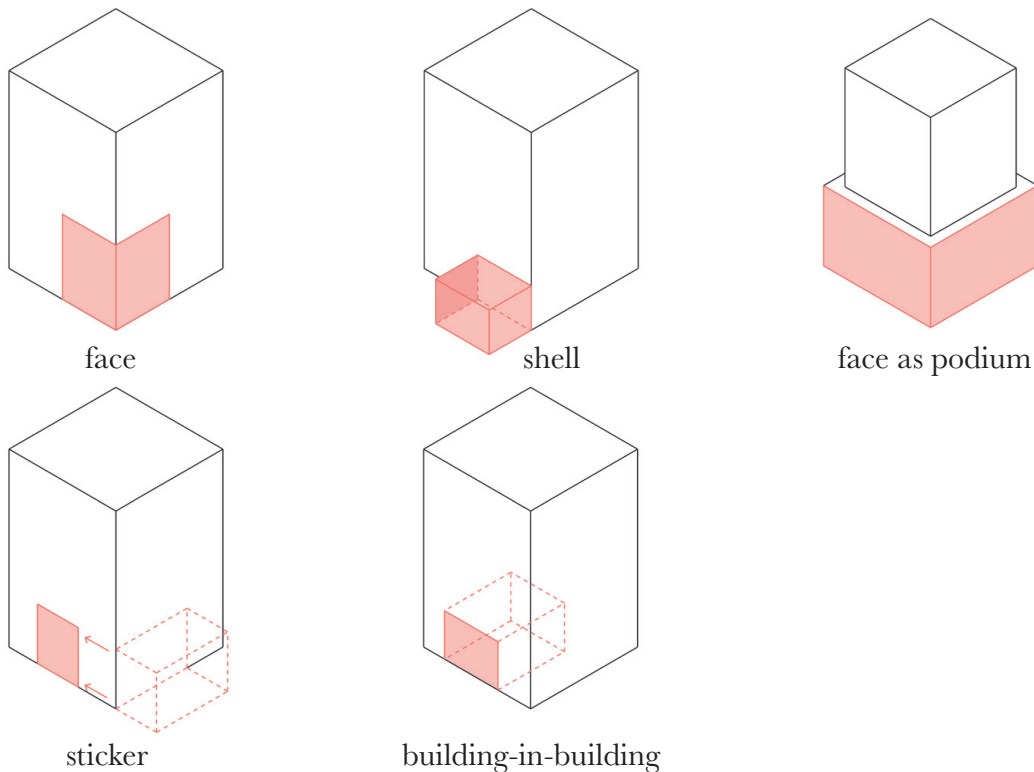


fig. 4.1 Facadism typologies

5. Building-in-Building

Building-in-building attempts to keep the original building intact while it is incorporated into the new building. This may involve the new building being built around it or on top of it. The interior is usually retrofitted to suit new needs, but it exhibits respect for the original uses and cues. The intention to conserve to the best of its ability is apparent from the start.

FACADIST CATALOGUE

The catalogue is a collection of 100 facadist projects in the city. It prioritizes existing facadist projects but also includes projects under construction and proposed. The aim is not to collect every single project but to start a database to prove this phenomenon is not a one-time occurrence and is escalating. When evaluating the criteria of inclusion in the catalogue, the following was considered:

1. Some examples were self-explanatory and apparent in their execution such as the face or sticker typology. I also referenced existing media such as critical articles, or lectures. Types such as shell or building-in-building arose out of these controversial discussions.
2. One of the biggest indicators for a facadist project was the construction method. For example, if an exterior structure was required to hold up the façade, and/or if most or all of the interior was demolished. Other indicators include the disassembly of materials or the discrepancy of scale.

The projects were collected in multiple ways:

a. Observation

Firstly, from my personal observations living in Toronto, I was able to uncover many facadist projects. Many projects were under construction before and during the completion of my thesis. They could be clearly distinguished by the large steel frames overtaking the sidewalk and lone walls standing on the edge of an open pit. Other completed projects could be distinguishable enough to be able to quickly search the information. The information came through archived newspapers, such as the Toronto Star or the Globe and Mail, as well as the online forum Urban Toronto, which provides investigative articles and public contributions. These contributions can include photos that reveal if the project is a retention project, such as by the distinct large steel frames or if the disassembly of original materials could be observed. In addition, the City of Toronto provides public access to meeting minutes and reports. Reports such as Statement of Cultural Heritage Value, Official Plan and Zoning Amendment Application, and Intention to Designate provide valuable information.

b. Existing compiled lists

Four compiled lists specific to facadism projects in Toronto were googled. All of them were compiled by Richard Longley for various organizations.

- NOW Toronto online newsletters¹
- ACO, TOBuilt Walking Tour²
- Jane's Walks, Facadism 1³
- Jane's Walks, Facadism 2⁴

c. Word of Mouth

A few examples were made known to me by professors, colleagues, and peers who knew of a project themselves either through observation or their own searches.

d. Database searches

Finally, databases such as Urban Toronto, Architectural Conservancy of Ontario (ACO), and the Heritage Register include more than enough information on the buildings relevant to my search. These searches involved extensive sifting of information often based on the photos or renderings provided on the website. These observations would then be cross-referenced in the same way as in collection method one above.

LIMITATIONS

A few limitations I encountered in my search include the following. These limitations may skew the data and therefore it cannot be read as a complete data set.

1. Unable to access information or photos that would help determine the strategy of conservation

This was commonly encountered with older buildings as information was not digitized and cameras were not as easily accessible. Their facadization may not be well known and searchable and therefore, did not fall under my radar. Sometimes, the lack of information could not confirm a facadist project and therefore was not included in the catalogue.

2. Distance from my location

I personally travelled to each site to document the projects with photos. Most of

1 <https://nowtoronto.com/the-good-the-bad-and-the-ugly>
2 https://www.acotoronto.ca/res_files/TOBuilt-Walking-Tour_Facadism.pdf
3 <https://www.janeswalkfestivalto.com/facadism-1-toronto>
4 <https://www.janeswalkfestivalto.com/bloor-yorkville-yonge-college>

them exist in the downtown core, but there may have been some examples farther away from the core that were left off the list simply due to their distance for easy travel.

CASE STUDIES

Based on the catalogue which provided generalized information on many projects, a few projects were chosen for more in-depth study. At least one of each typology was chosen to provide insight into each typology. The examples were chosen based on their impact on the city; such as their ability to generate intense debates and discussions as evident in news articles, or other disseminations like lectures, awards, or studies. They may also have been chosen due to their distinctiveness in design, providing precedents for others to follow.

The following areas of analysis are discussed which roughly follow the chronology of project development. These form a basis of principles to study the successes and limitations of this phenomenon against each other and individually. The intent is not to judge these projects for their “failure” to conserve or their “bad” design but to understand the nuances of reality and the spectrum of work that is being done. By understanding, we can begin to question the perpetuation of the phenomenon: what values are being prioritized; how buildings are being conceived; what does heritage conservation mean; and what questions should we be asking to determine success? Learning from these examples informs our future ideas of conservation practice.

1. History of Site

This section briefly describes the heritage building’s previous life and particularly what evaluations the city used to define its value against the Ontario Heritage Act. Why is this heritage building important and how did the OHA denote its values? In addition, intentions, developer goals, and city goals can be understood through initial development proposals, negotiations, and settlements.

2. Scope of Work

a. Elements Retained

A summary of the design is detailed which includes which parts of the heritage property were retained. The design of the facadism is evaluated against the new build design through three elements: scale, material, and ground condition. *Scale* looks at the percentage of preservation; what is actually conserved compared to new as well as how compatible is old and new as viewed in elevation. *Material* reviews the material selection in particular the relatability from old to new. Finally, the *Ground Condition* evaluates how the retained façade interacts with the street (i.e., is it functioning or purely aesthetic?).

b. Construction

Furthermore, the physical and technical aspects of this work are investigated. Was it dissembled and rebuilt; moved as a whole; reduced to skin and held up? What do these strategies imply about heritage values and can it be considered a building anymore?

3. Reception

The outcomes of the project are summarized. These may include public reception and concerns, or professional criticisms. Some of these projects heavily influence the future of the market and set precedents for new projects. They may influence the future of the urban fabric.

4. Summary

Finally, the typology is discussed and analyzed for its effectiveness. These conclusions can also be speculated for other projects in the same categorization. Factors contributing to the creation of that type of facadism are drawn based on policies and development patterns observed through the case studies.

LIMITATIONS

A few limitations encountered in the research included the inability to access the following types of information which could offer additional insight:

1. Attitudes held by other interest groups.
2. General surveys of the public or industry.
3. Conditions assessments, heritage surveys, construction details, industry insights, and other reports not available to the public.

04

FACADIST CATALOGUE

The following pages contain 100 examples of facadism in Toronto. Each is unique in its heritage significance, retention strategy, and path to development. The purpose of this catalogue is to compile evidence that facadism is happening in Toronto, and rather rapidly. It offers a chance to study precedents and form a basis for further conversation. Keep in mind this collection is not a complete list and inclusion on this catalogue does not condemn it as a “bad” project.

The catalogue is followed by a series of preliminary analysis of the collected data. This is by no means a comprehensive study of all the projects in Toronto but begins to glean some insight into the state of facadist projects in Toronto.

<<ADDRESS>>

Now: <<New>>

<<Developer>>, <<Architect>>

Completion: <<Year>>

of Storeys: <<# of Storeys>>

Formely: <<Formely>>

<<Architect>>, <<Year>>

Designation: <<Heritage
Designation>>

Type: <<Type>>

<<Text Blurb>>

Beside each entry is the following information. The sequence is arranged by the year the redevelopment was completed or is either in construction or proposed. For each entry, there is a photograph or rendering, and a small text description. This description is gathered from council negotiations, public feedback, or construction methods, etc.

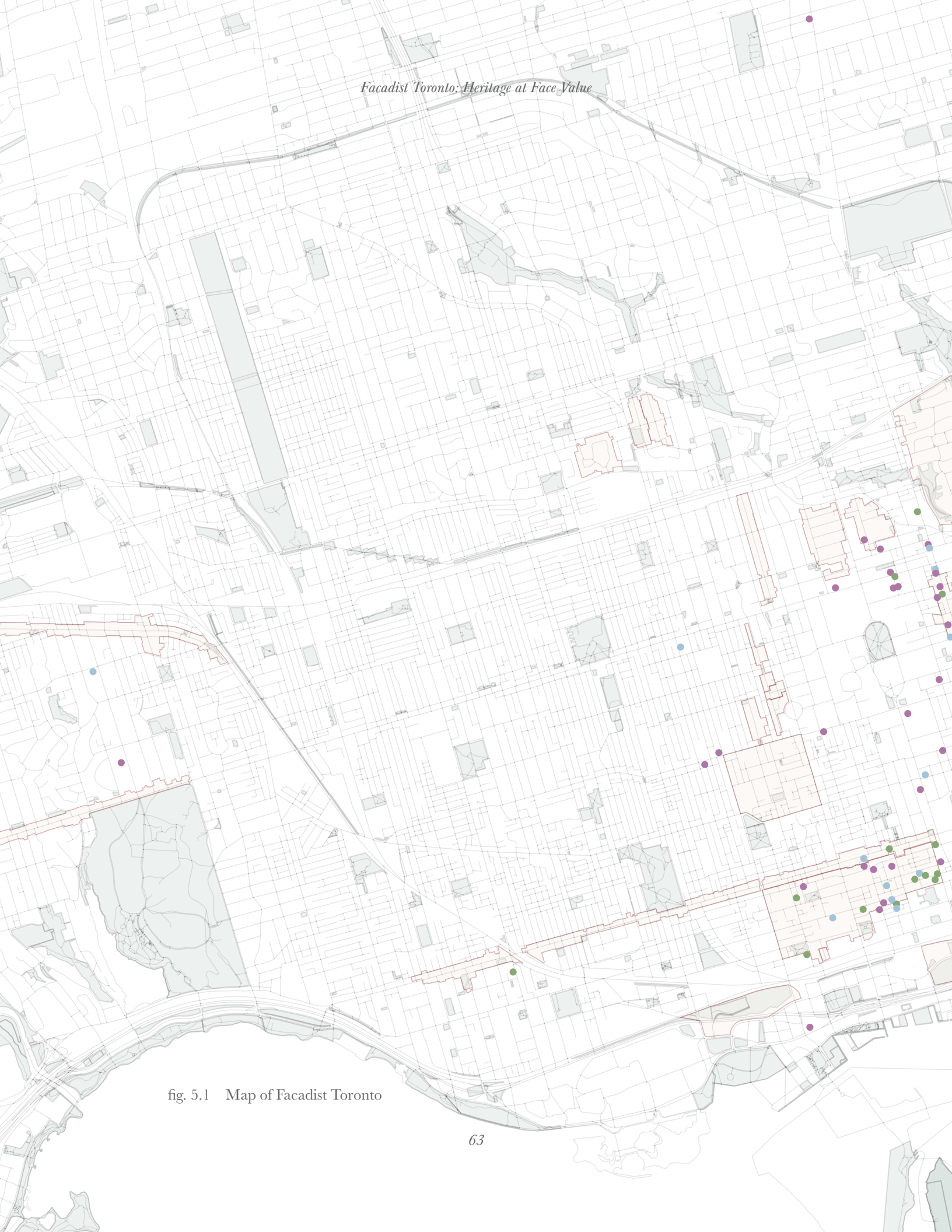


fig. 5.1 Map of Facadist Toronto



Facadism

● Completed

● Construction

● Proposed

— Roads

■ Heritage Conservation District

■ Green Space



0

1 km



001 104 YONGE ST

Now: Pizzaiolo, Scotia Plaza
 Gistex Ltd., Quadrangle
Completion: 1985
of Storeys: 3
Formely: Upper Canada Bible Tract
 Society
 Gordon & Helliwell Architects, 1886
Designation: Part IV

Type: Face

Identified as an “important surviving example of a late 19th century commercial building”¹ it is now incorporated into the larger Scotia Plaza complex as commercial retail. Details such as the bas-reliefs of a bible and scroll can be seen on the spandrels.



fig. 5.2 104 Yonge St, photograph

002 36 TORONTO ST

Now: 36 Toronto St
 Dream Unlimited, Strong Associates
 Architects
Completion: 1986
of Storeys: 13
Formely: Millichamps Building
 Smith & Gemmell, 1874
Designation: Part IV

Type: Building in Building

The Excelsior Building and the Millichamps Building were joined into one building with a glass atrium in 1986. Originally three storeys, the Millichamps Building “now boasts a nine-storey mirrored tower”.²



fig. 5.3 36 Toronto St, photograph

003 **11 ADELAIDE ST W**

Now: Winners, Scotia Plaza

Olympia & York, WZMH

Completion: 1988

of Storeys: 4

Formely: John Kay & Co Store

Samuel G Curry, 1898

Designation: Part IV

Type: Sticker

Originally the John Kay & Co store, “Canada’s largest retailers of linoleum, carpets, rugs, draperies, wallpaper and furniture” was originally located at 36-38 King Street before demolition for the Scotia Plaza.³ The façade was then reassembled one block north, also part of Scotia Plaza.



fig. 5.4 11 Adelaide St W, photograph

004 **100 YONGE ST**

Now: Moore’s Clothing for Men

Gistex Ltd, Quadrangle

Completion: 1989

of Storeys: 17

Formely: Robert Fairweather

CS Cobb Architects, 1919

Designation: Part IV

Type: Face

This modernist office building incorporated the façade of a 1919 retail store, then housing a Fairweather. The words “FAIR WEATHER” and “THE HOVSE OF QUALITY” can be read on the façade.



fig. 5.5 100 Yonge St, photograph

005 456 COLLEGE ST

Now: Channel Club Condo
 JSC Development, Smith and Gemmel
Completion: 1990
of Storeys: 8
Formely: College Street United Church
 Smith & Gemmel, 1885
Designation: Part IV

Type: Shell

When attendance to the College Street Presbyterian declined in 1980s, it was decided to demolish most of the church and build a condo. The building retains just the bell tower but the church still functions in the building and is funded by the condo.⁴



fig. 5.6 456 College St, photograph

006 70 YORK ST

Now: 70 York Street
 Royal Trustco Ltd, Page + Steele
Completion: 1990
of Storeys: 17
Formely: commercial buildings
 unknown, 1889
Designation: Part IV

Type: Face

This postmodern office building (also known as the HSBC Building) built 1990 incorporates the façade of 1889 commercial buildings formely known as 74 York St.⁵



fig. 5.7 70 York St, photograph

007 181 BAY ST

Now: BCE Place

Brookfield Properties, Santiago Calatrava

Completion: 1992

of Storeys: 47

Formely: Commercial Bank of the Midland District

William Thomas, 1845

Designation: Part IV

Type: Sticker

The bank, originally at 13-15 Wellington St West was dismantled and façade reassembled to front the Canadian Chamber of Commerce inside the Galleria of BCE place.⁶



fig. 5.8 181 Bay St, photograph

008 36 YONGE ST

Now: Shops, BCE Place

Brookfield Properties, B+H, KFA

Completion: 1992

of Storeys: 3

Formely: William Cawthra Building

William Thomas, 1845

Designation: Part IV

Type: Shell

The mid 19th century commercial buildings on Yonge St now form part of the BCE Place. The last tenant was the Marche Restaurant that occupied multiple storefronts which created “ghost entrances”.



fig. 5.9 36 Yonge St, photograph

009 **30 YONGE ST**

Now: Hockey Hall of Fame, BCE Place
Brookfield Properties, B+H, KFA

Completion: 1993

of Storeys: 3

Formely: Bank of Montreal
Darling & Curry, 1885

Designation: Part IV

Type: Face/Shell

One of the few buildings to survive Toronto's Great Fire of 1904, this building acted as Bank of Montreal until 1982 before incorporation into the BCE Place in 1993 as the Hockey Hall of Fame.⁷



fig. 5.10 30 Yonge St, photograph

010 **234 BAY ST**

Now: Toronto Design Exchange
Cadillac Fairview, B+H

Completion: 1994

of Storeys: 31

Formely: Toronto Stock Exchange
George and Moorehouse Architects,
1937

Designation: Part IV

Type: Building in Building

The original Art Deco façade of the Toronto Stock Exchange has been incorporated into the base of one of the Mies inspired TD Towers at the TD complex. The building is partially intact as it functions as the Design Exchange within the tower.



fig. 5.11 234 Bay St, photograph courtesy of Toronto Archives

011 126 JOHN ST

Now: Riocan Hall
RioCan, Michael Kirkland
Completion: 1999
of Storeys: 6
Formely: John Burns Carriage
Manufacturers
unknown, 1886
Designation: Part IV

Type: Face

Featuring classical detailing, this factory left its faces for a shopping and movie theatre complex. Currently, it is undergoing a new development for two 40 storey towers which will keep the facades in place.⁸



fig. 5.12 126 John St, photograph

012 40 BAY ST

Now: Scotiabank Arena
Maple Leaf Sports & Entertainment,
Brisbin Brook Beynon Architects
Completion: 1999
of Storeys:
Formely: Toronto Postal Delivery
Building
Charles B Dolphin, 1941
Designation: Part IV

Type: Face

Featuring a 13 part series of carvings by stone-carver Louis Temporal Sr, the structure functioned as the city's main postal terminal until the 1990s. The Toronto Raptors Basketball Club purchased to site demolishing everything but the east and south facades.⁹



fig. 5.13 40 Bay St, photograph

013 100 BLOOR ST W

Now: Retail
 Gentra, Tridel, Burka Architects
Completion: 2003
of Storeys:
Formely: University Theatre
 Eric W. Housom, 1946
Designation: Part IV

Type: Sticker

The University Theatre was once one of the finest theatres in Canada. After years of neglect, the original limestone and marble façade was recreated to front a condo and retail space.¹⁰



fig. 5.14 100 Bloor St W, photograph

014 2 QUEEN ST E

Now: 2 Queen E
 Brookfield Properties, WZMH
Completion: 2003
of Storeys: 20
Formely: Bank of Montreal
 Darling & Pearson, 1910
Designation: Part IV

Type: Face

The original bank was converted into an entrance to the Yonge St Subway with offices above at the beginning of the 21st century. Intricate plaster mouldings of the original banking hall were restored for the pedestrian walkway into the subway.¹¹



fig. 5.15 2 Queen St E, photograph

015 **764 YONGE ST**

Now: Rogers
unknown, unknown
Completion: 2003
of Storeys: 2
Formely: Loews Uptown Theatre
Thomas Lamb, 1920
Designation: Listed

Type: Face

One of 174 theatres by architect Thomas Lamb who also designed Pantages and Ed Mirvish in Toronto. The theatre was demolished in 2003 following a law-suit. The Yonge St entrance turned into a Rogers Communications showroom.¹²



fig. 5.16 764 Yonge St, photograph

016 **1 KING ST W**

Now: One King West Condo Hotel
Stinson Properties, Stanford Downey
Architect
Completion: 2005
of Storeys: 51
Formely: Dominion Bank
Darling & Pearson, 1914
Designation: Part IV

Type: Face as Podium

The original Beaux-Arts 13 storey skyscraper is now incorporated into a new 51 storey condo hotel. Some parts of the original bank were reused such as the Grand Banking Hall and the bank vault. The tower is nicknamed “the Sliver” for its slender height to width ratio.¹³



fig. 5.17 1 King St W, photograph

017 **230 KING ST E**

Now: Kings Court
 Emblem Developments, IBI Group
Completion: 2005
of Storeys: 17
Formely: Imperial Bank of Canada
 Darling & Pearson, 1908
Designation: Part IV

Type: Face

The Edwardian Classic bank façade of Imperial Bank of Canada was incorporated into a 17 storey condo tower. It's south and west street facing facades were restored along with the entrance rotunda. The facades are also valued for their contribution to the St Lawrence Neighbourhood HCD (buff brickwork with stone detailing).¹⁴



fig. 5.18 230 King St E, photograph

018 **70 HIGH PARK AVE**

Now: 70 High Park Condos
 Daniels Corp., Graziani + Corazza
Completion: 2005
of Storeys: 20
Formely: The Church of Christ
 Scientist
 Murray Brown, 1928
Designation: Part IV

Type: Face

The original structure, church front, and entrance hall were retained in this new 20 floor condo tower. The church still functions at the base. In addition, the building's octagonal lobby with plasterwork and terrazzo was retained.¹⁵



fig. 5.19 70 High Park Ave, photograph

019 **132 YONGE ST**

Now: Sud Forno, Bay Adelaide Centre
Brookfield Properties, KPMB

Completion: 2006

of Storeys: 3

Formely: Elgin Block
James L Havill, 1850

Designation: Listed

Type: Shell/Sticker

The 1910 façade was removed and moved 30 meters over to the corner of Temperance Street to accommodate the new Bay Adelaide Centre’s mechanical systems. A ghost wall was constructed at the original location designed to resemble the heritage façade but void of colour and with blind windows to acknowledge it is new.¹⁶



fig. 5.20 132 Yonge St, photograph

020 **192 ADELAIDE ST W**

Now: Soho House
Westbank Corp., Hariri Pontarini,
James K.M. Cheng Architects

Completion: 2007

of Storeys: 3

Formely: Bishop’s Block
unknown, 1829

Designation: Part IV

Type: Sticker/Shell

These upscale Georgian row houses were in poor condition and thus had to be disassembled to allow for construction of the 63 storey Shangri La Hotel. The two principal facades were reassembled as part of the hotel and now serves as SoHo House.¹⁷



fig. 5.21 192 Adelaide St W, photograph

021 100 YORKVILLE AVE

Now: 100 Yorkville Residences
 Invar Building Corp., Hariri Pontarini
Completion: 2009
of Storeys: 17
Formely: James Bridgeland House/
 Mount Sinai Hospital
 Young + Wright Architects, 1871/1914
Designation: Part IV

Type: Face

Originally the home of James Bridgeland, later Mt.Sinai Hospital, then a nurse’s residence and senior citizen’s home before development into a prestigious mixed-use residential condo. While foundations were being constructed, the stabilized facade was moved onto the sidewalk.¹⁸



fig. 5.22 100 Yorkville Ave, photograph

022 333 BAY ST

Now: Bay Adelaide Centre
 Brookfield Properties, WZMH
Completion: 2009
of Storeys: 51
Formely: National Building
 Chapman and Oxley, 1926
Designation: Part IV

Type: Sticker

One of the early Bay Street skyscrapers, the National Building, at 12 storeys, was dismantled for the construction of the 51 storey Bay Adelaide Centre West. Salt damage to the limestone on Bay Street required some of it to be replicated. Foundations were also re-dug and re-poured.¹⁹



fig. 5.23 333 Bay St, photograph

023 **1 BEDFORD RD**

Now: Bedford Condo
Lanterra Developments, KPMB
Completion: 2011
of Storeys: 32
Formely: John Lyle Studio
John M. Lyle, 1919
Designation: Part IV

Type: Sticker

Formely, the Lyle Studio, the studio of one of Canada’s pre-eminent architects, the front façade was disassembled and reassembled at a different location on the site of the new Bedford Condo. Previously submitted twice for approval, the report cited “serious planning issues related to height, massing, streetscaping, and traffic impact”.²⁰



fig. 5.24 1 Bedford Rd, photograph

024 **28 LINDEN ST**

Now: James Cooper Mansion
Tridel, Burka Architects
Completion: 2011
of Storeys: 33
Formely: James Cooper Mansion
Charles J Read, 1880
Designation: Part IV

Type: Shell

In 2008, this was considered the heaviest building ever moved in its entirety in Canadian history. It was moved two times to accommodate excavation. The former mansion and fundraising venue functions as an amenities centre for the new condo.²¹



fig. 5.25 28 Linden St, photograph

025 **50 CARLTON ST**

Now: Mattamy Athletic Centre/
Loblaws

Ryerson University, Loblaw
Companies, Turner Fleisher

Completion: 2012

of Storeys: 4

Formely: Maple Leaf Gardens
Ross & Macdonald, 1931

Designation: Part IV

Type: Shell

After the move to ACC, MLSE refused its development as a competing arena. It was sold to Loblaws with plans to become a superstore and parking. This received criticism leading to the partnership with Ryerson University as partial athletic centre.²²



fig. 5.26 50 Carlton St, photograph

026 **832 BAY ST**

Now: Burano on Bay
Lanterra Developments,
architectsAlliance

Completion: 2012

of Storeys: 50

Formely: RS McLaughlin Building
Hutton & Souter Architects, 1925

Designation: Part IV

Type: Face as Podium

Originally one of Canada's first automobile showrooms, it was dismantled and reconstructed for the construction of the 48-storey condo tower. The foundation was too poor for the deep excavation required to conserve in place.²³



fig. 5.27 832 Bay St, photograph

027 **87 ELM ST**

Now: YWCA Elm Centre
YWCA Toronto, SvN, Hilditch
Architect
Completion: 2012
of Storeys: 17
Formely: House of Industry, Laughlen
Lodge
William Thomas, 1848
Designation: Part IV

Type: Shell

The House of Industry provided desperate citizens with food, and accommodations. It eventually grew to occupy a large portion of land from Elizabeth and University Ave. Now YWCA occupies the plot of land and provides affordable housing. Only the brick frontage remains.²⁴



fig. 5.28 87 Elm St, photograph

028 **90 BROADVIEW AVE**

Now: Ninety Lofts
Harhay Developments, Carttera Private
Equities, Core Architects
Completion: 2012
of Storeys: 9
Formely: Coca Cola Plant
unknown, 1933
Designation: n/a

Type: Face

Originally a Coca Cola bottling plant, now incorporated into the modern but rustic look of the Ninety Lofts. The condo features high-end appliances and finishes at a prime location.



fig. 5.29 90 Broadview Ave, photograph

029 **101 COLLEGE ST**

Now: MaRS Discovery District
 Alexandria Real Estate Equities,
 Adamson Associates, +Ventin

Completion: 2013

of Storeys: 4

Formely: Toronto General Hospital
 Darling & Pearson, 1913

Designation: Part IV

Type: Face

The original 1911 Toronto General Hospital site now houses a Biosafety level 3 laboratory for the MaRS Discovery District and other office spaces. The heritage façade fronts one section of the complex which includes three other contemporary tower appendages.



fig. 5.30 101 College St, photograph

030 **2 BELLEFAIR AVE**

Now: Bellefair Kew Beach Residences
 Reserve Properties, RAW Design

Completion: 2014

of Storeys: 4

Formely: Bellefair United Church
 Fryer & Evans, 1922

Designation: n/a

Type: Face

The new residence and retail building is a boutique conversion of a church situated at a great location near the beach and Kew Gardens. Although not heritage designated, the developers believed it was important to maintain the “historic tie to the community”.²⁵



fig. 5.31 2 Bellefair Ave, photograph

031 36 HAZELTON AVE

Now: 36 Hazelton
Alterra, Zinc Developments, BDP
Quadrangle
Completion: 2014
of Storeys: 7
Formely: St. Basil's School
James M Cowan, 1928
Designation: Part V

Type: Face

This seven storey condo is home to “some of the most exclusive and luxurious condominium properties in the city of Toronto” at the heart of Yorkville.²⁶ Formely the St. Basil's school, it offers not only prime location in the Yorkville area, but distinction among other luxury properties.



fig. 5.32 36 Hazelton Ave, photograph

032 390 CHERRY ST

Now: Gooderham Condo
Cityscape, Dream Unlimited,
architectsAlliance
Completion: 2014
of Storeys: 36
Formely: Gooderham & Worts
Distillery Rack Houses
David Roberts, 1859
Designation: Part IV

Type: Face as Podium

Two of the Historic Distillery District's Rack Houses were retained to become the podium of a 35 storey residential tower. Three walls were retained in place while the remainder was disassembled for the construction of the tower then reconstructed after the tower went up.²⁷



fig. 5.33 390 Cherry St, photograph

033 **426 UNIVERSITY AVE**

Now: Residences at RCMI
Tribute Communities, Zeidler
Completion: 2014
of Storeys:
Formely: Royal Canadian Military
Institute
William Craven Vaux Chadwick
Architect, 1907
Designation: Listed

Type: Face

The 42 storey condo tower is built on the previous Royal Canadian Military Institute building on the prominent University Ave. The RCMI still operates a museum, library, restaurants, and event space at this location.



fig. 5.34 426 University Ave, photograph

034 **75 ST NICHOLAS ST**

Now: Nicholas Residences
Urban Capital Property Group, ALIT,
Core Architects
Completion: 2014
of Storeys: 35
Formely: Planning Mill Building
unknown, unknown
Designation: n/a

Type: Shell

The Planning Mills building, a warehouse, was demolished then rebuilt with reclaimed and new brick. The brick façade was used as a design element to “stay true to the street’s heritage”.²⁸



fig. 5.35 75 St. Nicholas St, photograph

035 **134 PETER ST**

Now: QRC West

Allied Properties, Sweeny & Co

Completion: 2015

of Storeys: 17

Formely: George Weston's Biscuit
Factory

unknown, 1910

Designation: Listed

Type: Building in Building

The QRC West building occupied multiple listed industrial properties which contributed to the King-Spadina Heritage Conservation District. Two of these buildings were retained (one preserved, the other facadized) and form part of the five storey atrium space below a 17 storey tower.



fig. 5.36 134 Peter St, photograph

036 **21 GRENVILLE ST**

Now: Karma Condo

Lifetime Developments, CentreCourt,
architectsAlliance

Completion: 2016

of Storeys: 52

Formely: John Irwin House

unknown, 1873

Designation: Part IV

Type: Shell

The residential building had to be moved to accommodate the construction of the new 50 storey condo before being supported five storeys in the air as the tower is built. The building was repurposed as commercial space.²⁹



fig. 5.37 21 Grenville St, photograph

037 **251 KING ST E**

Now: King + Condos

King Plus Developments, Tact

Completion: 2016

of Storeys: 17

Formely: Grand Central Hotel

Henry Simpson, 1868

Designation: Part IV

Type: Face as Podium

In 2009, the building owners wanted to replace the building with a new high rise despite its listed heritage status. This stirred controversy and spurred designation of the property later in the year. Compromise was ultimately settled with an appeal to the OMB which settled for a retention of the street facing facades.³⁰



fig. 5.38 251 King St E, photograph

038 **5 ST JOSEPH ST**

Now: FIVE Condo

Graywood Developments, MOD

Developments, Hariri Pontarini

Completion: 2016

of Storeys: 48

Formely: Rawlinson Cartage

Wickson & Gregg, 1905

Designation: Part IV

Type: Face as Podium

The FIVE Condos sits on what was formerly three of seven buildings in the Rawlinson Cartage complex. The Condos also incorporate a block of rowhouses facing Yonge St which were restored, recreated, and renovated for new retail units.



fig. 5.39 5 St. Joseph St, photograph

039 **100 ADELAIDE ST W**

Now: EY Tower
Oxford Properties, KPF
Completion: 2017
of Storeys: 42
Formely: Concourse Building
Baldwin & Greene, 1928
Designation: Part IV

Type: Face

The Concourse Building by architects Baldwin and Greene is one of few Art Deco buildings in Toronto. The restored face was altered to accommodate new ceiling heights and thus lost two ‘floors’.



fig. 5.40 100 Adelaide St W, photograph

040 **117 PETER ST**

Now: Tableau Condos
Urban Capital Property Group,
Wallman Architects
Completion: 2017
of Storeys: 36
Formely: industrial building
unknown, unknown
Designation: Part V

Type: Sticker

The new 36 storey mixed-use building retains an existing industrial building that contributes to the character of Heritage Conservation District King-Spadina. “Heritage preservation meets modern design” in this adaptation which had the building remade with black brick.³¹



fig. 5.41 117 Peter St, photograph

041 2 ST THOMAS ST

Now: 2 St Thomas
 KingSett Capital, BentallGreenOak,
 Hariri Pontarini
Completion: 2017
of Storeys: 26
Formely: Victora University
 Apartments
 unknown, 1927
Designation: Part IV

Type: Shell

This site of rental buildings near Bloor and University Ave had a history of development attempts. The 26 storey rental building has retained one of the rental buildings and must provide affordable units.³²



fig. 5.42 2 St. Thomas St, photograph

042 56 BLUE JAYS WAY

Now: Bisha Hotel and Residences
 Lifetime Developments, Wallman
 Architects
Completion: 2017
of Storeys: 44
Formely: George Crookshank House
 unknown, 1834
Designation: Part IV

Type: Face

A previous 2006 proposal had incorporated the entire building on the site but did not get built. The 2017 building retained the street facing façade, which had to be moved during construction before incorporating into the 44 storey residence and hotel.³³



fig. 5.43 56 Blue Jays Way, photograph

043 **7 ST THOMAS ST**

Now: 7 St Thomas
St Thomas Commercial Developments,
Hariri Pontarini
Completion: 2017
of Storeys: 9
Formely: Victorian houses
CR Rundle, 1887
Designation: Part IV

Type: Shell

7 St Thomas is a 9 storey commercial building designed to sit on top of a row of six Victorian townhomes that act like a 3 storey podium for the tower. A large portion of the back of these homes were demolished and the gabled roofs were reconstructed using steel frames.



fig. 5.44 7 St. Thomas St, photograph

044 **704 QUEEN ST E**

Now: Broadview Hotel
Streetcar Developments, Dream
Unlimited, ERA
Completion: 2017
of Storeys: 7
Formely: Shops for AW Dingman
GW Gouinlock Architect, 1891
Designation: Part IV

Type: Shell

A key neighbourhood landmark, the building was deemed unsafe due to inadequate structure which may pose dangers to the residents. Due to the state of disrepair, most of the interior was rebuilt with concrete structure and a new addition was added.



fig. 5.45 704 Queen St E, photograph

045 **197 YONGE ST**

Now: Massey Tower
 MOD Developments, Hariri Pontarini
Completion: 2018
of Storeys: 60
Formely: Canadian Bank of
 Commerce
 Darling & Pearson, 1905
Designation: Part IV

Type: Shell

The Canadian Bank of Commerce sat vacant since 1980 until this development which saved the façade and interior mouldings and mosaic floor. A portion of the site was donated to the Massey Hall concert venue. The project received four BILD awards.³⁴



fig. 5.46 197 Yonge St, photograph

046 **20 LOMBARD ST**

Now: Yonge + Rich (Residences on
 Lombard)
 Great Gulf, ERA
Completion: 2018
of Storeys: 46
Formely: RG Mclean Building
 unknown, 1890
Designation: Part IV

Type: Shell

The two four storey industrial buildings are incorporated into the site of the Yonge+Rich condos as luxury loft style apartments. Work included extensive interiors, an additional storey, and link bridge.³⁵



fig. 5.47 20 Lombard St, photograph

047 **40 SCOTT ST**

Now: 88 Scott
Concert Properties, Page + Steele, IBI Group
Completion: 2018
of Storeys: 58
Formely: office building
unknown, 1951
Designation: n/a

Type: Shell

The five storey limestone building was deconstructed and rebuilt to form the podium of a new glass clad condo. The new “vertical neighbourhood” features luxury finishes and amenities such as a resident’s lounge, bar and dining, steam and sauna rooms.³⁶



fig. 5.48 40 Scott St, photograph

048 **44 GERRARD ST E**

Now: Ryerson Centre for Urban Innovation
Ryerson University, Moriyama & Teshima
Completion: 2018
of Storeys: 5
Formely: Ontario College of Pharmacy
M. Sheard, 1885
Designation: Listed

Type: Face

Canada’s first school of pharmacy was redeveloped and expanded as an Urban Innovation Centre. In commitment to Ryerson’s sustainability priority, the building is designed to LEED Silver standards.³⁷



fig. 5.49 44 Gerrard St E, photograph

049 **491 COLLEGE ST**

Now: LCBO, office
RioCan, Allied Properties, Turner
Fleischer

Completion: 2018

of Storeys: 3

Formely: Latvian House
Edwards & Saunders, 1910

Designation: Listed

Type: Face

This Classic Revival building was redeveloped along with the parking lot beside it. This allowed the relocation of a LCBO that occupied another of the owner’s property (549 College St) to be cleared for development. The new building is retail at grade with two levels of office space.³⁸



fig. 5.50 491 College St, photograph

050 **2384 YONGE ST**

Now: Montgomery Square
Rockport Group, Woodbourne Canada
Management, RAW Design

Completion: 2019

of Storeys: 27

Formely: Postal Station K
Murray Brown, 1936

Designation: Part IV

Type: Shell

The site of Postal Station K housed the Montgomery Tavern, birthplace of William Lyon Mackenzie’s Upper Canada Rebellion. It was sold by Canada Post to a private developer in a controversial move in part due to financial losses. The base now holds a grocery store.³⁹



fig. 5.51 2384 Yonge St, photograph

051 **355 KING ST W**

Now: King Blue Condo
Greenland Group, Page + Steele
Completion: 2019
of Storeys: 48
Formely: Westinghouse Building
Bernard H Prack Architects, 1927
Designation: Part IV

Type: Face as Podium

The Westinghouse Building was a unique “commercial style” building which used “chicago style” experimentation with metal skeleton framing, cast iron, and terracotta.³⁸ Heritage Planning had refused the proposal but City Council continued with one of Canada’s “tallest brick facade restoration”.⁴⁰



fig. 5.52 355 King St W, photograph

052 **500 LAKE SHORE BLVD W**

Now: West Block
Choice Properties, Loblaw Companies, architectsAlliance, IBI, Page+Steele
Completion: 2019
of Storeys: 40
Formely: Loblaws Groceterias
Sparling, Mortin and Forbes, 1927
Designation: Part IV

Type: Face as Podium

Originally the Loblaws Groceterias building which manufactured and packaged groceries, it also housed employee perks such as bowling alleys and billard tables, and was redeveloped as condo, retail, and office and again houses a Loblaws. The retained faces were dismantled and reconstructed.⁴¹



fig. 5.53 500 Lake Shore Blvd W, photograph

053 **592 SHERBOURNE ST**

Now: The Selby
Tricon Residential, MOD
Developments, BKL Architecture,
Rafael + Bigauska
Completion: 2019
of Storeys: 50
Formely: Gooderham Mansion, Selby
Hotel
David Roberts, 1882
Designation: Part IV

Type: Shell

The retained structure was moved twice to accommodate work on site. Interior and exterior work restored heritage attributes with salvaged materials. A link connects the house to the tower. It now functions as a restaurant and amenities.⁴²



fig. 5.54 592 Sherbourne St, photograph

054 **728 YONGE ST**

Now: Shoppers Drug Mart
Shoppers Drug Mart, Brook McIlroy
Completion: 2019
of Storeys: 3
Formely: Robert Barron Building
GW Gouinlock Architect, 1899
Designation: Part IV

Type: Face

The existing building, once Robert Barron's grocery store, was demolished to accommodate an expansion in heavy timber construction. The north and east street facing facades of the three storey building were retained.



fig. 5.55 728 Yonge St, photograph

055 **231 COLLEGE ST**

Now: Design Haus
Shiu Pong, Kirkor Architects Planners
Completion: 2020
of Storeys: 19
Formely: John Davison Buildings
unknown, 1890
Designation: n/a

Type: Face

Design Haus Condos incorporates the original commercial block at its base to pay homage to the adjacent neighbourhood landscape. At 19 storeys, the building houses 116 luxury condominium suites.



fig. 5.56 231 College St, photograph

056 **95 BERKELEY ST**

Now: East United Condos
SigNature Communities, Berkshire Axis,
Andiel Homes, Giannone Petricone,
Giovanni A Tassone
Completion: 2020
of Storeys: 24
Formely: Christie, Brown & Co Stables
Sproatt & Rolph Architects, 1906
Designation: Part IV

Type: Shell

The stables which used to serve the Christie Cookie Factory was a well crafted example of Beaux Art Classicism. Only the west and south façade was retained as an “intact anchor” at the base of the building.⁴³



fig. 5.57 95 Berkeley St, photograph

057 **14 DEWHURST BLVD**

Now: Sunday School Lofts
 Grid Developments, COMN Architects
Completion: 2021
of Storeys: 4
Formely: Temple Baptist Church
 George Thomas Evans, 1925
Designation: Part IV

Type: Face

Originally the Temple Baptist Church, built in a Georgian Classic revival style, is rare for its style in Toronto churches. Its facade fronts a four storey building which houses 32 boutique condominium units. The average unit size in the building is over 1000 square feet.⁴⁴



fig. 5.58 14 Dewhurst Blvd, photograph

058 **1 YORKVILLE AVE**

Now: 1 Yorkville
 Bazis, Plaza, Rosario Varacalli
Completion: 2022
of Storeys: 58
Formely: commercial block, Frogley's Bakery
 unknown, 1870, 1887
Designation: Part IV

Type: Shell

A row of Yonge St commercial buildings was retained fronting the 58 storey condo tower. They act as amenities, service, and retail at the base facing Yonge St. Its neighbouring tower, 8 Cumberland, will also continue this commercial block.



fig. 5.59 1 Yorkville Ave, photograph

059 **505 RICHMOND ST W**

Now: Waterworks Condos
MOD Developments, Diamond Schmitt
Completion: 2022
of Storeys: 13
Formely: Water Works Building
JJ Woolnough, 1931
Designation: Part IV

Type: Face

A former Art Deco City Works facility, the Waterworks development transformed into a 13 storey mixed use condo including retail, food hall, and a YMCA. While much of the exterior was retained, some features were removed such as a small garage.⁴⁵



fig. 5.60 505 Richmond St W, photograph

060 **65 KING ST E**

Now: 65 King East
Carttera Equities, WZMH, IBI,
Page+Steele, Pellow+Associates
Completion: 2022
of Storeys: 18
Formely: Victoria Row, main st
commercial block
unknown, 1840s
Designation: Part IV

Type: Shell

Originally proposed as 47 storeys, several heritage buildings were retained in a row contributing to the main st character of King St. The restored heritage frontage will create 10,700 square feet of new retail space in the revised 18 storey tower.⁴⁶



fig. 5.61 64 King St E, photograph

061 **1 BLOOR ST W**

Now: The One
 Mizrahi Developments,
 Foster+Partners, Core Architects
Completion: construction
of Storeys: 85
Formerly: pair of shops
 unknown, 1885
Designation: Part IV

Type: Face

The developer was accused of hasty demolition of the Stollerys building at the corner of Bloor and Yonge where The One is expected to rise as one of the tallest buildings in Canada. Stollerys was not designated in time before demolition was granted. Instead a small pair of shops listed in 1974 will be integrated.



fig. 5.62 1 Bloor St W, rendering courtesy of Mizrahi Developments

062 **10 WELLESLEY ST W**

Now: 8 Wellesley
 CentreCourt, Bazis, IBI Group
Completion: construction
of Storeys: 55
Formerly: Thomas Bryce Row Houses
 Thomas Bryce, 1876
Designation: Part V

Type: Face

Originally built in Second Empire style, it's architectural features had been overclad but its original brick still remains beneath. Only the faces of these gabled row houses will remain for new retail units.



fig. 5.63 10 Wellesley St W, photograph during construction

063 **15 MERCER ST**

Now: Nobu Residences
Madison Group, Westdale Properties,
Teepel Architects
Completion: construction
of Storeys: 46
Formely: Pilkinton Offices
DB Dick, 1894
Designation: Part IV

Type: Face

The first Nobu branded high rise residences, also Canada's first Nobu Hotel and Nobu Restaurant, will feature the facade of the Pilkinton Glass Factory. To emulate three-dimensional depth, the upper floors of the warehouse will be "reconstructed with matching brick to a depth of 5 metres".⁴⁷



fig. 5.64 15 Mercer St, photograph during construction

064 **156 FRONT ST W**

Now: 160 Front West
Cadillac Fairview, AS+GG
Architecture, B+H
Completion: construction
of Storeys: 46
Formely: industrial building
unknown, 1905
Designation: Part V

Type: Face

The facade of an industrial building contributing to the Union Station Heritage Conservation District will be incorporated into the base of the 46 storey office tower. The top four storeys were panelized and removed for reinstatement later in construction while the bottom 11m was retained in-situ.



fig. 5.65 156 Front St W, rendering courtesy of Cadillac Fairview

065 **19 DUNCAN ST**

Now: 19 Duncan
 Westbank Corp., Allied Properties,
 Hariri Pontarini
Completion: construction
of Storeys: 58
Formerly: Southam Press Building
 Sproatt & Rolph Architects, 1908
Designation: Part IV

Type: Face

The retail, office, and condo tower would incorporate two of the five storey facades into its podium and add four new storeys directly atop. The Southam Press building is valued for its association to the company and the architects. Part of the intensification at the corner of Pearl and Duncan.⁴⁸



fig. 5.66 19 Duncan St, rendering courtesy of Allied Properties

066 **199 CHURCH ST**

Now: 199 Church
 CentreCourt, Parallax, IBI Group
Completion: construction
of Storeys: 39
Formerly: Cooper & Gillespie Terrace
 John Tully, 1850
Designation: Part IV

Type: Face

Following city comments and consultation, a revised application for the 39 storey condo tower expanded the heritage scope of the Georgian townhouses to include retention of cornice and roof detail and reconstruction of firewall and chimneys in addition to the retained facade.⁴⁹



fig. 5.67 199 Church St, photograph during construction

067 **2 QUEEN ST W**

Now: 2 Queen Street
Cadillac Fairview, Zeidler,
WilkinsonEyre

Completion: construction

of Storeys: 7

Formely: Jamieson Building
Curry, Baker & Co, 1895

Designation: Part IV

Type: Face

The restoration of the façade will also add three new floors above for offices and retail. It will be incorporated into the Eaton Centre. Originally proposed as a 69 storey condo tower but changed course after difficulties with city approval.⁵⁰



fig. 5.68 2 Queen St W, rendering courtesy of Cadillac Fairview

068 **25 ONTARIO ST**

Now: EQ Bank Tower
First Gulf, Sweeny&Co

Completion: construction

of Storeys: 23

Formely: Drug Trading Company
Administration Office
Margison Babcock Consulting
Engineers, 1940

Designation: Part IV

Type: Face as Podium

Previously proposed twice as a condo development by different developers, the new EQ Bank Tower capitalized on the demand for offices in the St.Lawrence neighbourhood. Rising 23 storeys above an Art Deco commercial building, it was met with warm invitation.⁵¹



fig. 5.69 25 Ontario St, rendering courtesy of First Gulf

069

260 HIGH PARK AVE

Now: 260 High Park
 Medallion Capital Group, Turner Fleisher, Finegold Alexander Architects
Completion: construction
of Storeys: 4
Formely: High Park - Alhambra United Church
 unknown, 1908
Designation: n/a

Type: Shell

The four storey boutique condo repurposes a former church helping fill the “missing middle”. A previous proposal to surround the church by curtainwall was not received well by the neighbourhood. It is now planned to be shelled to hold 15 units.⁵²



fig. 5.70 260 High Park Ave, rendering courtesy of Medallion Capital Group

070

30 WIDMER ST

Now: Theatre District Residence & Riu Plaza Hotel
 Plazacorp, BDP Quadrangle
Completion: construction
of Storeys: 48
Formely: rowhouses
 Willaim John & Joseph Grant, 1876
Designation: Part IV

Type: Shell

The six rowhouses are designated as the oldest surviving group of rowhouses in the King-Spadina area that are designed in the Toronto Bay & Gable style. They contextualize the area’s residential history prior to the industrialization of the King-Spadina area. The rear portions of these houses are removed and consolidated.⁵³



fig. 5.71 30 Widmer St, photograph during construction

071 **308 JARVIS ST**

Now: JAC Condos
Graywood Developments, Phantom
Developments, Turner Fleisher
Completion: construction
of Storeys: 34
Formely: Sheard Mansion
Matthew Sheard, 1865, 1901
Designation: Part IV

Type: Face

The house was damaged extensively by two fires. What's remaining will be retained and missing portions reconstructed. This follows a previous 50 storey application which was denied.⁵⁴



fig. 5.72 308 Jarvis St, photograph during construction

072 **33 SHERBOURNE ST**

Now: The Whitfield
Menkes, Giannone Petricone
Completion: construction
of Storeys: 37
Formely: The Whitfield Building
unknown, 1918
Designation: Part IV

Type: Face

The new condo replaces a gas station, the Pearlman & Goldman warehouse space, and a Tim Hortons which operated out of heritage designated Whitfield Building. The two properties were designated as it relates to the St. Lawrence Neighbourhood's manufacturing and industrial development.⁵⁵



fig. 5.73 33 Sherbourne St, rendering courtesy of Menkes Developments Ltd.

073 333 KING ST W

Now: Maverick
 Empire, IBI Group
Completion: construction
of Storeys: 49
Formely: Gardner Boyd Building + commercial
 unknown, 1886
Designation: Part IV

Type: Face

These three storey commercial buildings are historically linked to the evolution of King Street West from institutional/residential to commercial/industrial. Known locally as ‘Restaurant Row’, these buildings are an integral part of the Theatre District.⁵⁶



fig. 5.74 333 King St W, photograph during construction

074 381 QUEEN ST W

Now: QRC West Phase 2
 Allied Properties, Sweeny&Co
Completion: construction
of Storeys: 7
Formely: commercial low rise
 unknown, unknown
Designation: Part V

Type: Face

Phase 2 will extend the existing QRC building to Queen St. Due to the HCD, the corner unit at 375-379 Queen St W, deemed of little heritage value, although protected, will be demolished and a modern interpretation of the brick facade will take its place. The facade at 381 Queen West will be retained.⁵⁷



fig. 5.75 381 Queen St W, rendering courtesy of Allied Properties

075 **383 YONGE ST**

Now: Concord Sky
Concord Adex, architectsAlliance
Completion: construction
of Storeys: 85
Formely: Gerrard Building
Sproatt & Rolph Architects, 1924
Designation: Part IV

Type: Face as Podium

The development of this site involving the retention of multiple heritage faces including the Gerrard Building, has been delayed following city approval and the liquidation of the previous developer. Previously YSL Living, Concord Adex took over the abandoned site where the building faces had been sitting for two years.



fig. 5.76 383 Yonge St, photograph during construction

076 **480 YONGE ST**

Now: IMMIX
QuadReal Property Group,
architectsAlliance
Completion: construction
of Storeys: 38
Formely: Fire Hall #3
James Grand, 1871
Designation: Part IV

Type: Face

The clock tower of the original Fire Hall #3 is to be restored and incorporated into the base of the new 38 storey condo tower along with a neighbouring storefront contributing to the Yonge St HCD. There was little that remained of the original fire hall after its conversion to retail in the '50s.⁵⁸



fig. 5.77 480 Yonge St, rendering courtesy of architectsAlliance/ rendering by Norm Li

077 481 UNIVERSITY AVE

Now: United BLDG
 Davpart, B+H
Completion: construction
of Storeys: 52
Formely: Maclean-Hunter Publishing
 Sproatt & Rolph Architects, 1909
Designation: Part IV

Type: Face as Podium

Originally four buildings of Maclean-Hunter Publishing, only the grander two buildings will leave their facades in the development of a 52 storey condo and office tower. The building is being held up by 10 tonne trusses in order to dig a deeper foundation for the new tower.⁵⁹



fig. 5.78 481 University Ave, photograph during construction

078 489 KING ST W

Now: KING Toronto
 Westbank Corp., Allied Properties, BIG,
 Diamond Schmitt, Sweeny&Co
Completion: construction
of Storeys: 16
Formely: Hart Building and others
 unknown, 1918
Designation: Part IV

Type: Shell

Previously a 12 storey tower proposal, developed into a 16 storey ‘mountain’ envisioned by starchitect BIG. Seven heritage properties will be retained as a base holding retail and office below undulating glass units.



fig. 5.79 489 King St W, photograph of rendering on construction hoarding

079 **581 BLOOR ST W**

Now: Mirvish Village
Westbank Corp., Preston, Henriquez
Partners Architects, Diamond Schmitt
Completion: construction
of Storeys: 26
Formely: various commercial,
residential, institutional
unknown, c.1900s
Designation: Part IV

Type: Shell

The massive development occupies the land of what was Honest Ed's and the Mirvish Village artists haven. The process of redevelopment features multiple community consultations, and a heritage study which designated 27 properties. 24 of the 27 will be retained.



fig. 5.80 581 Bloor St W, photograph during construction

080 **8 CUMBERLAND ST**

Now: Eight Cumberland
Great Gulf, Phantom Developments,
architectsAlliance
Completion: construction
of Storeys: 51
Formely: shops
unknown, 1870s
Designation: Part IV

Type: Shell

Following in similar fashion to its neighbour 1 Yorkville, this condo tower retains the Yonge St heritage commercial shops. These commercial buildings are valued for their craftsmanship as commercial buildings and their contribution to the Yorkville character and Toronto's "main street" corridor.⁶⁰



fig. 5.81 8 Cumberland St, rendering, courtesy of Great Gulf.

081 **10 DAWES RD**

Now: The Dawes
Marlin Spring Developments,
Osmington, IBI Group
Completion: proposed
of Storeys: 41
Formely: grist and flour mill
unknown, 1890
Designation: Listed

Type: Shell

A rare surviving example of a grain elevator in a wooden-crib form, it will be incorporated into one corner of the double tower condo which features a pet wash station, games room, and art studio.⁶¹



fig. 5.82 10 Dawes Rd, rendering, courtesy of Marlin Springs Developments.

082 **10 ST MARY ST**

Now: 10 St Mary
JV Heritage Ltd., architectsAlliance
Completion: proposed
of Storeys: 50
Formely: commercial block
unknown, 1909
Designation: Part V

Type: Face

The heritage properties on this site include a 1957 Mathers & Haldenby office tower to be rehabilitated and retained facades of 81-85 St Nicholas and 710-718 Yonge St to be incorporated into the 50 storey mixed use tower. All heritage properties are considered to contribute to the Yonge St fig. 5.83

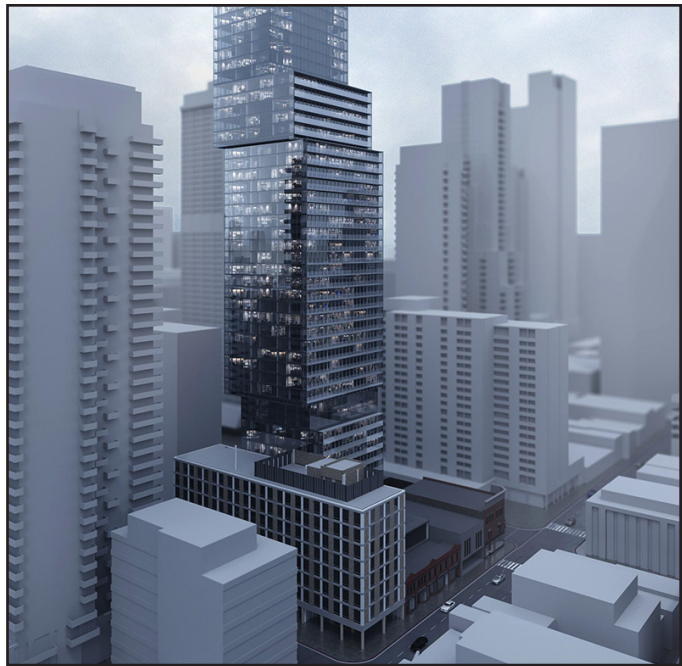


fig. 5.83 10 St Mary St, rendering courtesy of architects-Alliance

083 **100 SIMCOE ST**

Now: 100 Simcoe
BentallGreenOak, Hariri Pontarini
Completion: proposed
of Storeys: 62
Formely: Rolph and Clark Limited
Building
GW Gouinlock Architect, 1904
Designation: Listed

Type: Face

The existing building has been listed and identified as a contributing building in the King-Spadina HCD. However, heritage consultants deemed it of little heritage significance due to significant alterations over its life.⁶³



fig. 5.84 100 Simcoe St, rendering, courtesy of BentallGreenOak.

084 **14 DUNCAN ST**

Now: 14 Duncan
Greenwin, BDP Quadrangle
Completion: proposed
of Storeys: 48
Formely: Telfer Paper Box Building
unknown, 1902
Designation: Listed

Type: Face as Podium

Two faces of the former industrial building will be incorporated into the new condo tower. Part of the intensification at the corner of Pearl and Duncan.⁶⁴



fig. 5.85 14 Duncan St, rendering courtesy of BDP Quadrangle

PROPOSED

085 150 PEARL ST

Now: 150 Pearl Street
 Conservatory Group, Richmond Architects
Completion: proposed
of Storeys: 57
Formely: White Swan Mills Building
 Gregg and Gregg, 1903
Designation: Part IV

Type: Face

The White Swan Mills building in addition to adjoining Canada Printing Ink Building (15 Duncan) and Southam Press Building (19 Duncan St) are a surviving trio of early 20th century industrial buildings that anchor Duncan and Pearl streets. The former two are incorporated into one tower podium.⁶⁵



fig. 5.86 150 Pearl St, photograph before construction

086 160 JOHN ST

Now: 160 John St
 C Squared Properties, SvN
Completion: proposed
of Storeys: 11
Formely: warehouse building
 unknown, 1912
Designation: n/a

Type: Building in Building

The property is not listed and is outside but adjacent to the Queen Street HCD. A five storey addition is proposed on top of the six storey which retains all four faces.⁶⁶



fig. 5.87 160 John St, rendering courtesy of SvN Architects + Planners

087 **18 PORTLAND ST**

Now: 18 Portland
Density Group Limited, RAW Design
Completion: proposed
of Storeys: 23
Formely: Toronto Hydro Building
Albert E Salisbury, 1925
Designation: n/a

Type: Face

The single storey brick building built in Edwardian Classical architectural style was a hydro substation. The façade will be incorporated into the six storey podium of a 23 storey mixed-use building.⁶⁷



fig. 5.88 18 Portland St, rendering courtesy of RAW Design

088 **212 KING ST W**

Now: 212 King St W
Humbold Properties, SHoP Architects,
Adamson Associates
Completion: proposed
of Storeys: 80
Formely: Union Building/Canadian
General Electric
Darling & Pearson/Burke, Horwood &
White, 1907, 1917
Designation: Part IV

Type: Shell

At 80 storeys, it is one of the tallest proposed towers in Toronto. It is proposed to span over two heritage buildings, both previously Canadian General Electric. The Union Building is distinguished as a landmark along King Street West.⁶⁸



fig. 5.89 212 King St W, rendering courtesy of Humbold Properties and Dream Office REIT

089 **218 DUNDAS ST E**

Now: Elektra Condos
 Menkes, Giannone Petricone
Completion: proposed
of Storeys: 42
Formely: Filmores Building
 unknown, 1913
Designation: Part V

Type: Face as Podium

The flatiron-like Filmores Hotel will be retained in-situ to accommodate the new mixed-use condo tower near the bustling Yonge-Dundas area. Edits to the original proposal included reduced height, increased setback, and restoration of the original hotel entrance.⁶⁹



fig. 5.90 218 Dundas St E, rendering courtesy of Menkes Developments Ltd

090 **24 MERCER ST**

Now: Bungalow on Mercer
 Kalovida Canada Inc, Scott Shields Architects
Completion: proposed
of Storeys: 17
Formely: house
 John Tully, 1857
Designation: Part IV

Type: Face

The house is a rare surviving example of an urban town house in Toronto currently sandwiched between two towers. The proposal plans to add 15 storeys to the lone face. The project creates conflicting opinions on its need to conserve.⁷⁰



fig. 5.91 24 Mercer St, rendering courtesy of Kalovida Canada Inc.

091 **250 UNIVERSITY AVE**

Now: 250 University
Northam Realty Advisors, IBI Group
Completion: proposed
of Storeys: 47
Formely: Bank of Canada
Marani & Morris, 1958
Designation: Part IV

Type: Face as Podium

Although part of the Queen Street HCD, it is not considered a contributing property; instead the property is designated itself as a representative example of Neo-Georgian architecture. The new intensification will include direct access to TTC.⁷¹



fig. 5.92 250 University Ave, photograph before construction

092 **254 KING ST E**

Now: The Grainger & The Sanderson
Fitzrovia Real Estate Inc, Turner
Fleischer
Completion: proposed
of Storeys: 40
Formely: commercial block
unknown, 1847
Designation: Part IV

Type: Face

The fairly young developer specializes in rental properties in Toronto. The property will retain four heritage properties and includes a public park. The design of the new tower draws inspiration from the industrial buildings.⁷²



fig. 5.93 254 King St E, rendering courtesy of Fitzrovia Real Estate Inc.

093 340 DUFFERIN ST

Now: Radiator
 Hullmark, BentallGreenOak,
 Sweeny&co
Completion: proposed
of Storeys: 25
Formely: industrial factory complex
 unknown, 1896
Designation: n/a

Type: Face

The redevelopment of an industrial complex involves full demolition, façade retention, and full building alterations of several properties on the site. Street fronting faces are retained to be incorporated into the tower while full retention is featured in an interior courtyard.⁷³



094 399 YONGE ST

Now: 399 Yonge
 Capital Developments, Teeple
 Architects
Completion: proposed
of Storeys: 75
Formely: Joseph Bickerstaff Block
 unknown, 1873
Designation: Part IV

Type: Face

Another tall tower proposed at the Yonge and Gerrard intersection, will demolish all properties (including the old Coronet Theatre, since transformed into retail) except the facade of 401 Yonge which had been previously developed in 2014.



fig. 5.94 399 Yonge St, photograph before construction

095 **411 KING ST W**

Now: Four Eleven King Condos
Great Gulf, Terracap, KPMB, BDP
Quadrangle

Completion: proposed

of Storeys: 45

Formely: Warwick Bros & Rutter
Publishing

GW Gouinlock Architect, 1913

Designation: Listed

Type: Face

Situated at the King and Spadina corner, the 12 storey masonry clad base will incorporate the two heritage properties at four and six storeys facing King Street. The two properties contribute to the King-Spadina HCD.⁷⁴



fig. 5.95 411 King St W, rendering courtesy of Great Gulf

096 **415 BROADVIEW AVE**

Now: 415 Broadview
LCH Developments, deCartier
Development, Finegold Alexander
Architects

Completion: proposed

of Storeys: 10

Formely: St. John's Presbyterian
Church

Darling & Pearson, 1907

Designation: Listed

Type: Face/Shell

Another church property, a landmark close to the former Don Jail, is converted into condos. The 10 storey glass addition is fit into the body of the church with the church tower remaining in front.



fig. 5.96 415 Broadview Ave, rendering courtesy of LCH Developments

097 **60 QUEEN ST E**
Now: QueenChurch
 Tridel, Bazis, Rosario Varacalli
Completion: proposed
of Storeys: 57
Formely: house
 unknown, 1901
Designation: Part IV

Type: Face

A rare example of a corner building with a turret, the property is a prominent landmark anchoring the intersection. It was not designated until redevelopment proposal. Currently overclad, original brick will be restored as its face is retained.⁷⁵



fig. 5.97 60 Queen St E, rendering courtesy of Tridel

098 **8 ELM ST**
Now: 8 Elm
 Reserve Properties, Capital
 Developments, IBI Group
Completion: proposed
of Storeys: 69
Formely: James Fleming Building
 unknown, 1889
Designation: Part IV

Type: Face as Podium

After LPAT appeal, the 69 storey tower will incorporate facades of 8 Elm Street (of which only the facades are original), plus the rebuilding of 352 Yonge which was deemed structurally deficient.⁷⁶



fig. 5.98 8 Elm St, rendering courtesy of Reserve Properties

099 **906 YONGE ST**

Now: 906 Yonge
Gupta Group, IBI Group
Completion: proposed
of Storeys: 33
Formely: Ridpath's
Mackenzie Waters, 1928
Designation: Listed

Type: Shell

The property currently houses a partially vacant, 3-storey Tudor Revival heritage building. It will act as a base element for the 33-storey tower and house amenities.⁷⁷



fig. 5.99 906 Yonge St, photograph before construction

100 **95 BLOOR ST W**

Now: 95 Bloor West
Parallax Investment, IBI Group
Completion: proposed
of Storeys: 79
Formely: Georg Jensen Store
Rother, Bland, Trudeau, 1956
Designation: Listed

Type: Face

The 79 storey tower would replace several low-rise buildings in the Bloor-Yorkville area. Of the existing buildings, only one is heritage listed and therefore its façade is incorporated into the design. Georg Jensen's store was an early modernist commercial building that assisted with the revitalization of Bloor Street.⁷⁸



fig. 5.100 95 Bloor St West, photograph before construction

ANALYSIS

Below is a summary of the data collected for this thesis. This is no means a studied comparison but a visual representation of the data. This data starts revealing some trends and possible projections, such as the increase in number of projects, and the prevalence of the face typology.

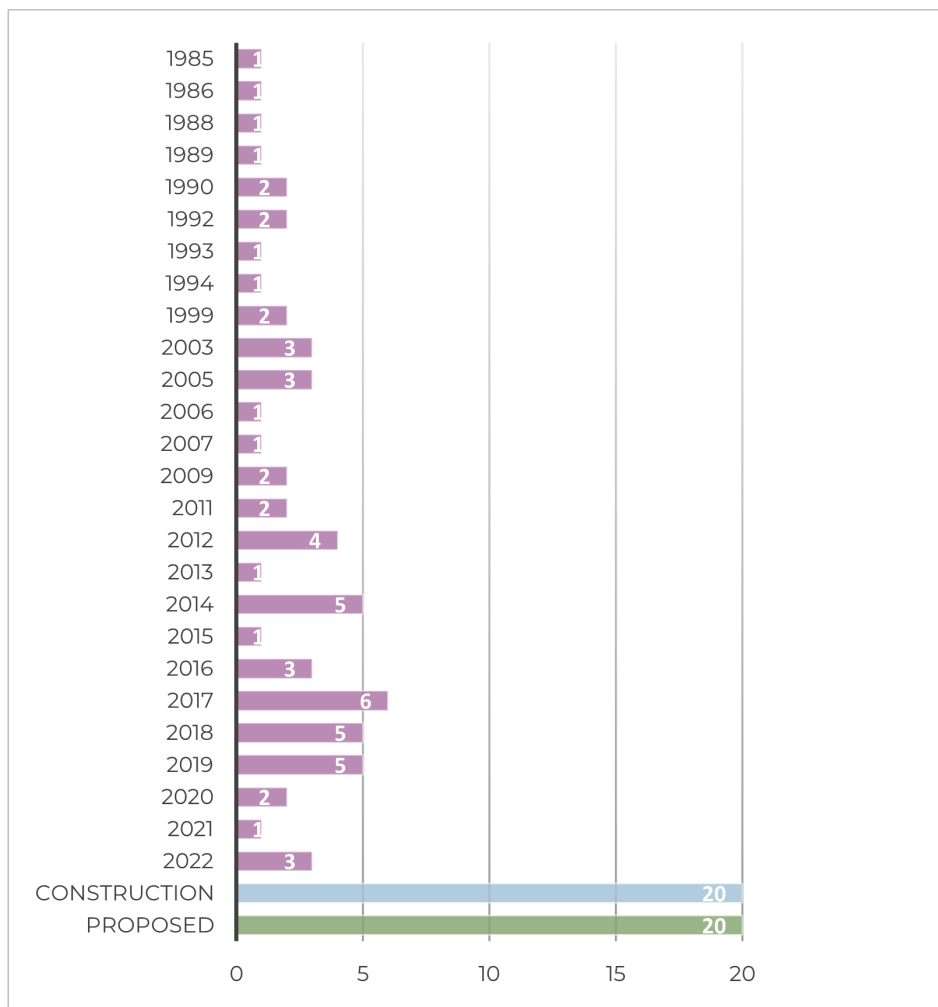


fig. 5.101 Distribution of Catalogue Entries by Year Completed

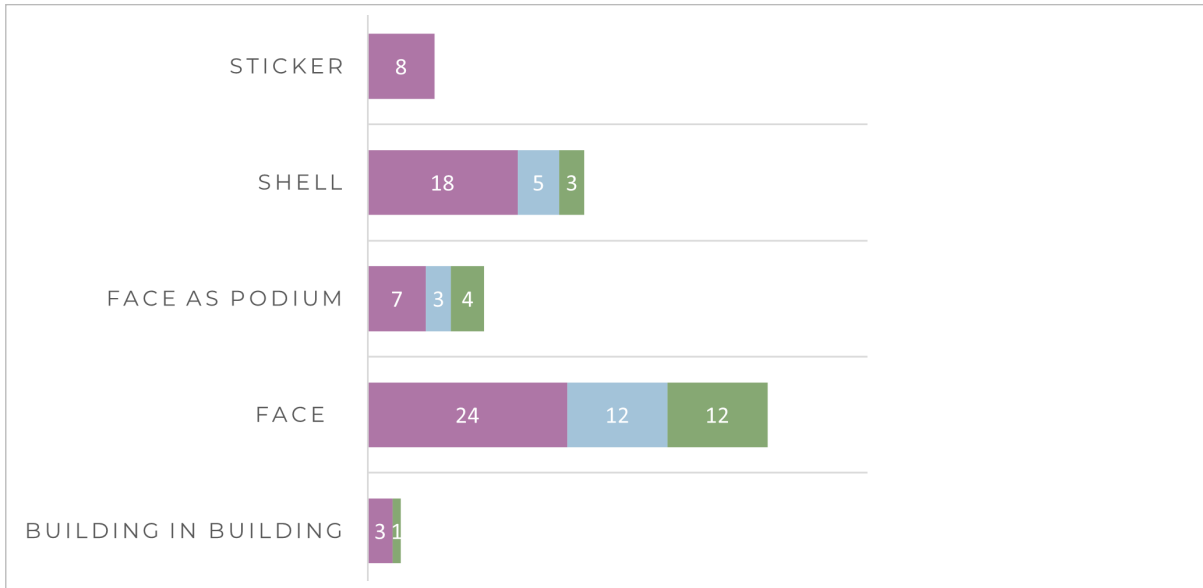


fig. 5.102 Distribution of Facadism Types

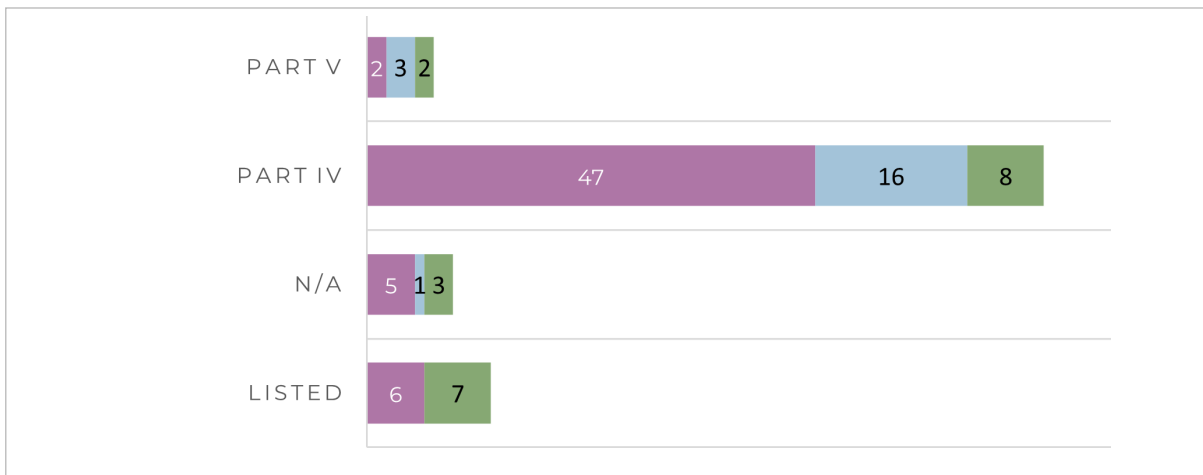


fig. 5.103 Distribution of Heritage Designation



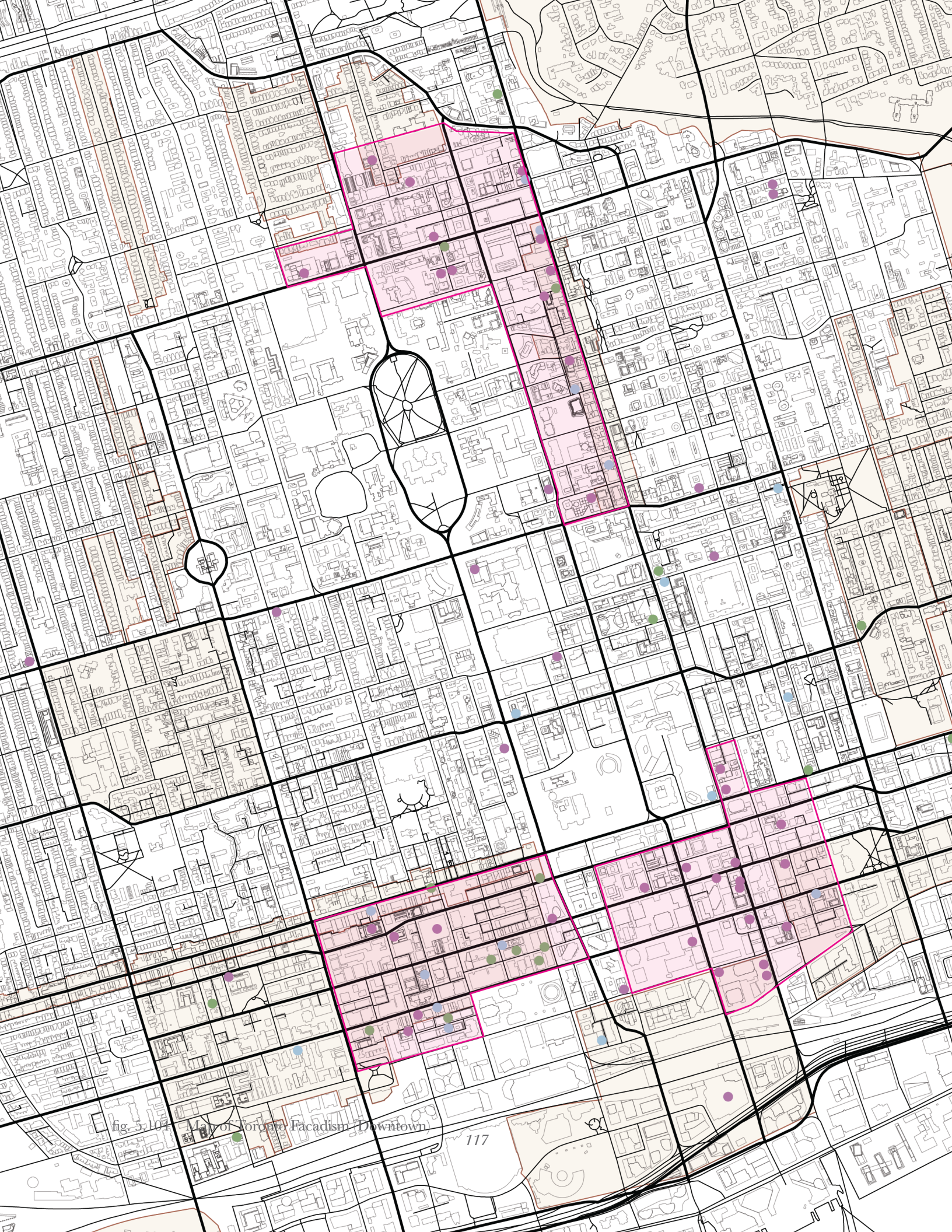


Fig. 5.107 Map of Toronto Facadism (Downtown)

Most of the projects are clustered in the downtown area bordered by Bloor, Don Valley, and Bathurst. This can be explained by the number of heritage properties in the core but also does not discount the rate of intensification in the core.

Additionally, within downtown, clusters of projects can be seen. It's not uncommon to see these projects occur a few steps or adjacent to one another. The Old Toronto area, in particular, has quite a few older facadist projects. This makes sense as the area was subject to intense growing pains. The area is connected via Yonge St to a cluster at Yonge and Bloor starting from College and Gerrard where larger condominium towers are rising. Then, a significant rate of intensification can be seen within the King-Spadina area. At least 5 are in construction at the moment of writing, each within blocks of one another. These include notable developers and clients such as Nobu Residence and Restaurant, King Blue Hotel, and Westbank with BIG Architects.



Facadism

- Completed
- Construction
- Proposed

— Roads

□ Buildings

□ Heritage Conservation District

□ 'Clusters'

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05

CASE STUDIES

SHELL

FIVE CONDO / RAWLINSON

HISTORY OF SITE

As previously mentioned in the Introduction, the FIVE Condos employed the shelling of a few Yonge Street rowhouses and the podiumizing of existing warehouses as its conservation strategy. The FIVE Condos occupy four of the seven buildings of the former Rawlinson Cartage complex plus a series of rowhouses fronting Yonge Street (606 - 618 Yonge St). Rawlinson Cartage was Toronto's first moving and storage company established in 1855. The street-fronting rowhouses were occupied by commercial businesses and were designated for their character as a main street typology.¹ These included 606 and 608 (Henderson Block), 610 and 612 (Rawlinson Cartage), the offices of the Rawlinson company; 614 (William Doherty Building); 616 (John Armstrong Building); and 618 (Henry Turner Building). They are typical of the late 19th century commercial structures that were prevalent at the time. These attributes include its scale, form, and massing as brick clad, two to three-storey buildings that share a setback, height, and alignment of floors with neighbouring properties.² Historically and contextually, they represent Yonge Street as it evolved from a military route into a commercial main street. These properties were listed in the City of Toronto Inventory of Heritage Properties in 1974 and then designated in 2010 following the project proposal. The project also lies within the boundaries of the Historic Yonge Street Heritage Conservation District which is currently under review. The rowhouses were home to several

1 "By-Law No. 597-2010," 2009.

2 City Planning Division Policy and Research, "606 - 618 Yonge Street, 5-9 St. Joseph Street and 15 - 25 St. Nicholas Street," *City of Toronto*, n.d.



fig. 6.1 Rawlinson Limited Storage, 1937

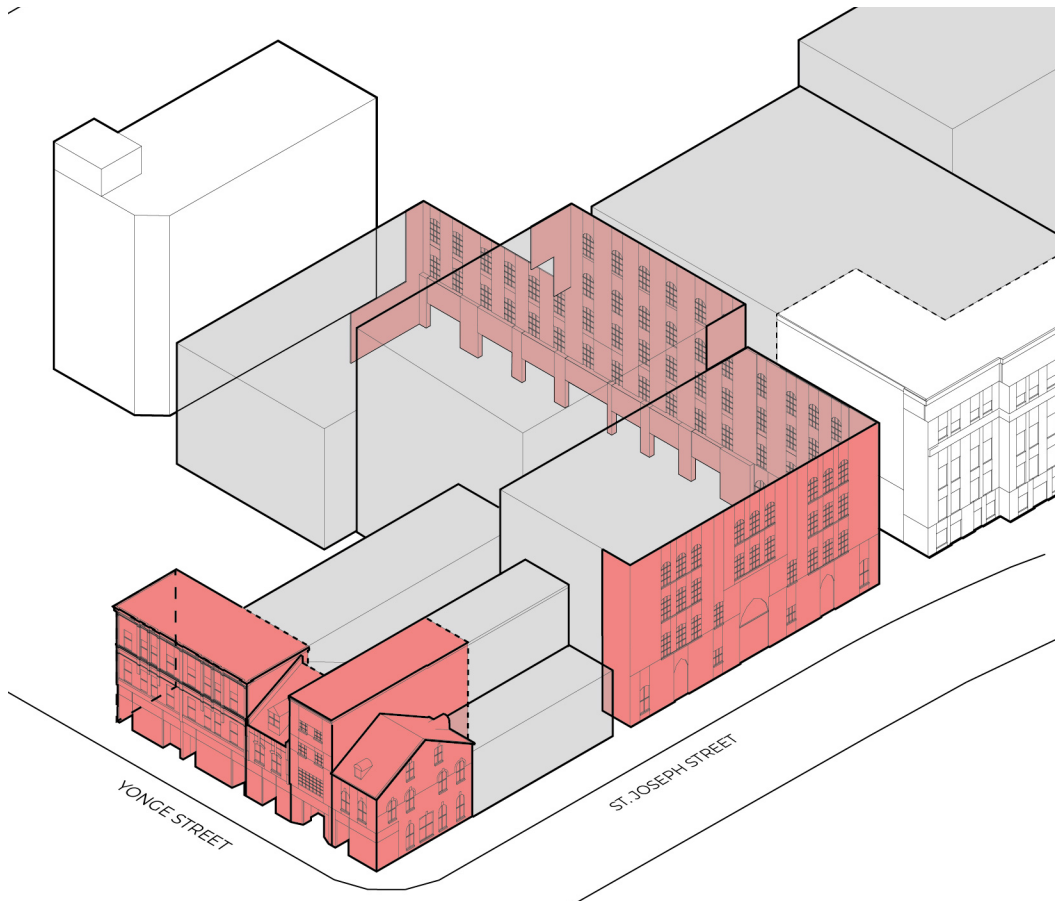


fig. 6.2 FIVE Condos axonometric showing before development; grey signifies demolition

small businesses that contributed to the vibrant street life of Yonge Street. The warehouses became home to a number of gay dance clubs in the 1970s due to their proximity to gay bars The Parkside Tavern and St. Charles Tavern. They then evolved into dance and fitness clubs before development started as MOD Development's first project around 2010.

SCOPE OF WORK

The 45-storey residential tower rises out of a three-storey podium in the form of the original warehouses. The north façade was retained in place to front the podium facing onto St. Joseph Street, the principal entrance. The west façade, which originally was three buildings, was dismantled and rebuilt with new and reclaimed brick to match the existing and now reads as one continuous face. Everything behind was demolished to make way for the tower and amenities. Because the tower has a large setback and a large portion of the original facades was retained, the tower podium reads quite independently from the new construction. The west facades, which were once three separate faces, may appear odd sometimes when window rhythms trip and the heights step unevenly. The façade was redesigned for the new program: the floor plates were aligned, more windows were installed, and the window types were consolidated. The ground floor hosts cafes, restaurants, and service. On St. Nicholas St, the dark alley has been repaved and lit.

To the east where the rowhouses sit facing Yonge Street, the backs of the rowhouses were demolished and the innards were cleaned out with some roof, floor, and façade reconstructions. They were then connected to the main tower and podium with new construction and houses amenities and services. In doing so, these rowhouses lost a portion of their usable area. Demising walls were demolished to join some of the units together to make up for that loss. The work was proposed to “revitalize the commercial frontage of Yonge Street with... reprogrammed contemporary retail requirements” that would animate the street further.³ However, currently, there are two retail tenants occupying the space where there were once six. It would be undistinguishable as facadism unless analyzed critically from the interior. The lack of a load-bearing brick wall in the café, for example, would suddenly become suspicious. No new additions could be distinguished from the Yonge Street view as they have been hidden or setback quite a distance. The forms of the rowhouses and the tower reads almost independently of each other by utilizing a change in material, as seen at the garage entrance on St. Joseph. Much of the original streetscape along Yonge, St. Joseph, and St. Nicholas remains as a large portion of those materials were retained.

3 Policy and Research.

RECEPTION

Construction finished in 2016 and the project is often regarded as an excellent example of heritage preservation with heritage architects believing it would set a new standard for development along Yonge Street.⁴ The developer MOD Development's CEO firmly believes in preserving heritage elements and using them as a selling point. The project has indeed left a lasting effect, receiving two BILD Awards in 2011: Project of the Year – High-Rise, and Best Building Design, before it even began construction. Its shell treatment can already be seen replicated just slightly north on Yonge Street at One Yorkville and 8 Cumberland.

However, architect Robert Allsopp criticizes the treatment of the buildings on Yonge St. calling it “urban taxidermy” and a “diorama”, and that it is “killing Yonge Street”, once a high energy main street full of varying small businesses,

4 Ryan Starr, “Heritage Elements a Market Stand-out at Five Condos,” *Toronto Star*, 2013.

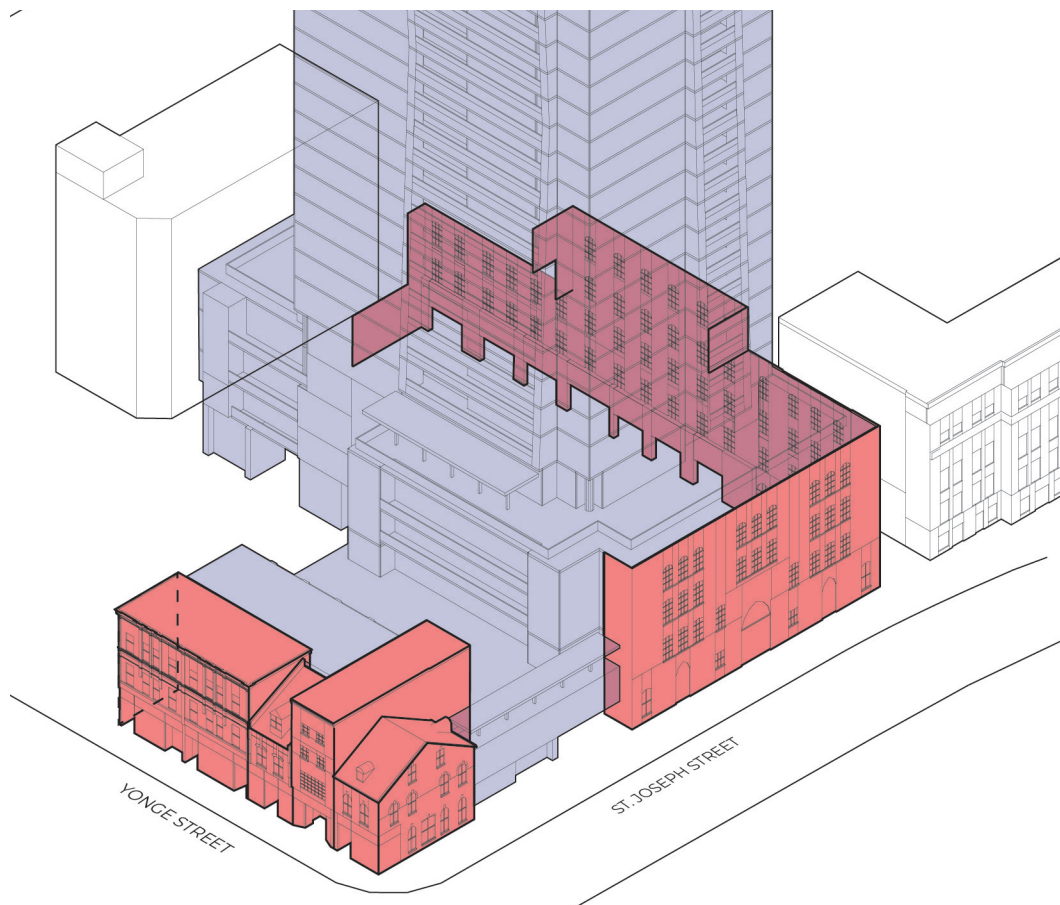


fig. 6.3 FIVE Condos axonometric showing after development; purple signifies new work.



fig. 6.4 Between the shelled yonge street rowhouses and the podium, the garage entrance utilizes modern materials to differentiate itself; it is all the same building

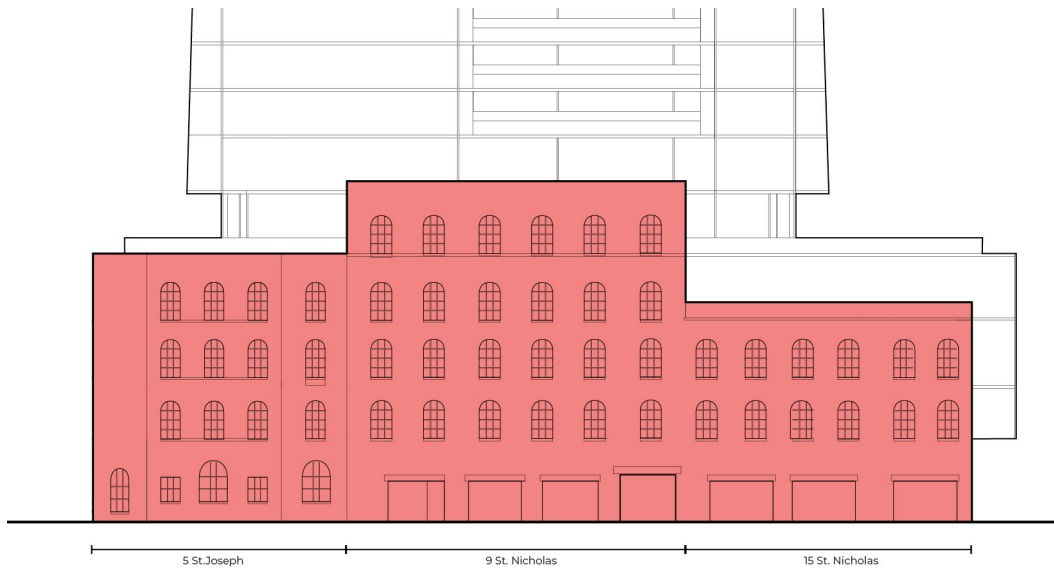


fig. 6.5 St. Nicholas elevation showing consolidation of three faces

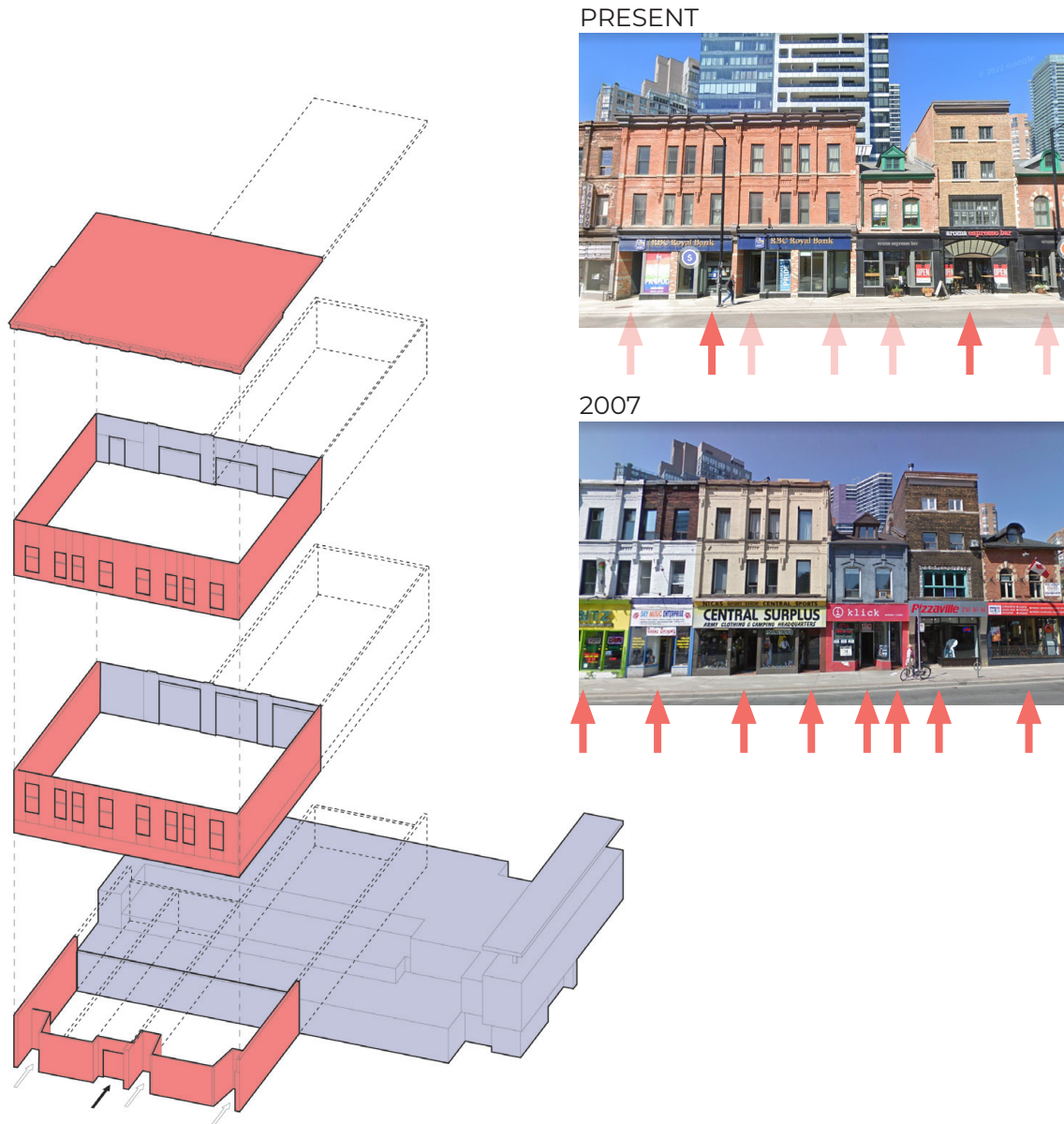


fig. 6.6 Yonge Street massing showing the intervention reduces retail area; elevation comparing pre-development 2007 (below) vs post-development (above) which significantly reduced the number of businesses, and creates several ghost entrances.

it is now being replaced by large chains instead.⁵ The main street typology is characterized by narrow street frontages that use their depth to increase square footage. This way the pedestrian experience on the street becomes lively with lots of variation of shops, restaurants, and cafes. All their entrances are on the sidewalk and the façade is articulated by these entrances in conversation with the street. When the building was redeveloped, it lost half that area to amenities, reducing the retail square footage. Therefore, one tenant now occupies a wider

5 Robert Allsopp, "Are We Killing Yonge Street," *NOW Magazine*, 2016.

portion of the street frontage, losing opportunities for more variation. This also creates ghost entrances where the original design had multiple entrances. As a result of the redevelopment, local businesses have been evicted and discouraged, and the space is now taken over by a chain coffee shop and a bank.

SUMMARY

Shell can be seen as a preservation attempt without fully establishing itself as facadism. Instead, it is viewed as an opportunity to revitalize the properties for new purposes. However, in doing so, the original functions and relationships are disrupted between the original building and its context. Shell is frequently used to front towers in historic main streets known for their fine-grained two to three-storey rowhouses. This strategy can also be observed where prominent houses once stood. As a way to keep the look of the small buildings intact, their backs are usually gutted and attached to the new building, like a tumour. The two separate existences in material, scale, and character can't get rid of one another. These heritage properties are then used as additional square footage, sometimes for a nice restaurant or unique residential units, and other times for garbage facilities, parking entrances, or storage. There's something unnatural about a building that has no back, or a series of small houses that now hold a large rooftop pool spanning across all properties. Despite an attempt to respect the original building, they are still just for face.

Shell can be a problem, especially when the frequency of it increases in certain areas. The shelling of these small properties displaces a series of inhabitants and businesses, and with them, the culture and community that defined the area. What it leaves behind is a disembodied diorama of its past self. For example, some of this can be seen happening at BCE/Brookfield Place (which will be detailed later in the thesis) and along Yonge Street. BCE Place consolidated a block of heritage properties where all the facades are incorporated into one complex leaving the space behind dislocated from the face in front. The anchor restaurant (previously Marche, now vacant) occupies several storefronts of varying styles, none of which are related to the restaurant behind. This not only limits the number of businesses that can operate, but it creates inauthentic expressions of the building and city streetscape. Continuing north on Yonge Street, a total of 21 facadist projects have been documented in the catalogue. The street has been characterized by its vibrant street life fostering many small businesses, restaurants, and cafes. People have flocked to Yonge Street for shopping and dining since the early settlement of Toronto, and it has become "a national magnet and hub of artistic and cultural activity".⁶ It's no surprise the city and developers want to cash in on this foot traffic. An HCD attempting to protect its unique main street

6 DIALOG, "Historic Yonge Street Heritage Conservation District Plan," 2016.

characteristic has been studied however, condo towers continue to flock in aided by the increase in property taxes that price out smaller businesses. Facadism continues to perpetuate, and as this continues, large swaths of the street will become reminiscent of stage sets pretending to be its past self. The variety of unique stores and their intense, vibrant nature will continue to be displaced by chain stores. FIVE Condos has detailed an example of how this happens. Just a few blocks further, two condo developments are already following in similar footsteps, turning a block of row houses into shells. It is not known what kinds of spaces it will foster but it likely will not be inviting its previous tenants back.



fig. 6.7 1 Yorkville nearly complete, 8 Cumberland can be seen neighbouring where the shelling continues

BUILDING-IN-BUILDING

QRC WEST / WESTON'S BISCUIT FACTORY

HISTORY OF SITE

QRC West (Queen Richmond Centre West) incorporates two historic buildings into its design: 134 Peter Street and 364 - 370 Richmond Street West. Neither of these properties was listed or designated at the time of development. 134 Peter was historically known as George Weston's Biscuit Factory. After the war, Weston expanded his business by diversifying and acquiring the Canadian grocery chain Loblaw's Groceries, as well as British and American companies. Retail brands controlled by Weston include President's Choice, No Name, Joe Fresh, and bakery brands Wonder, Country Harvest, D'Italiano.⁷ Following the 1970s and after the factory stopped operations, the four and five-storey brick buildings served as offices, an art gallery, and a nightclub before the QRC West redevelopment in 2010. Allied Properties acquired 134 Peter Street in 1988 and 364 Richmond Street in 2005.

7 Sasha Yusufali and Derrick Clements, "George Weston Limited," 2021, <https://www.thecanadianencyclopedia.ca/en/article/george-weston-limited>.



fig. 6.8 George Weston shipment to soldiers in France, 1915; Weston building behind.

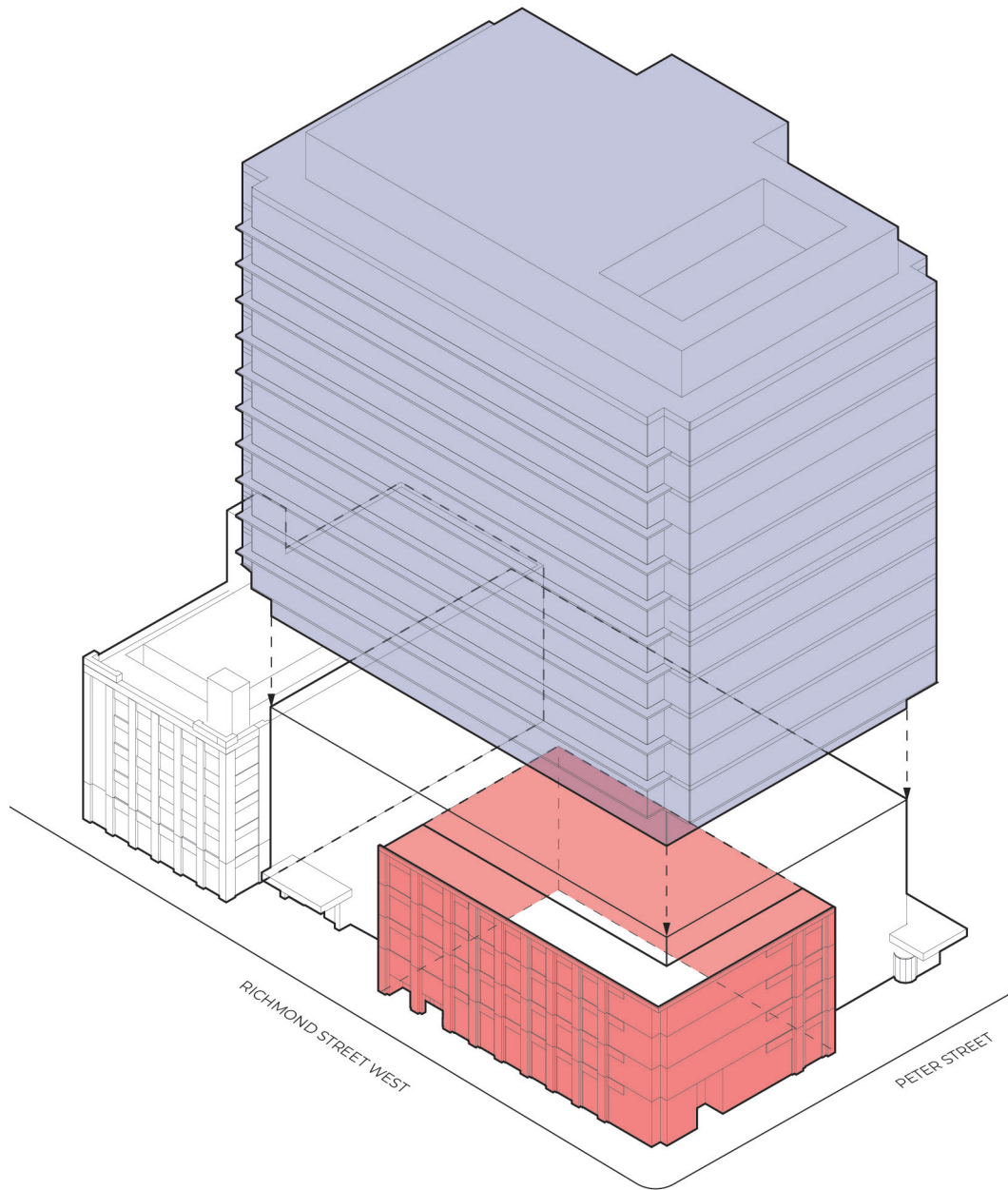


fig. 6.9 QRC West axonometric

In 2017, after the building was completed, the two properties were listed on the Heritage Register as contributing properties to the King-Spadina HCD. The two properties have “cultural heritage value for their design as detached commercial buildings associated with the second wave of development in the King-Spadina neighbourhood in the 20th century. The detached commercial building represents a key building typology in King-Spadina when the area was the city’s main industrial district and filled with large-scale warehouses, factories, and office buildings”.⁸ The 11-storey addition was not considered heritage attribution.

SCOPE OF WORK

In 2010, Allied Properties approached Sweeny&co about a landmark, adaptive reuse, infill project to introduce more office space into Toronto’s entertainment district. Allied Properties is a local developer known for its portfolio of historic office and commercial properties. Sweeny&co’s proposal included the retention of the heritage buildings and the demolition of the additions to 134 Peter that had extended the building west. That space has been transformed into the five-storey atrium event space where three steel delta frames hold up the additional 11 storeys of office space suspended above the heritage projects.

The massing of the glass office primarily sits over the 134 Peter heritage building closer to the intersection of Peter Street near Queen Street and just barely overlaps over the 364 Richmond property. The rooftop of 134 Peter has been converted into an enclosed lounge area for anchor tenant EOne, with terraces along the setback distance. The remediation work on the 134 Peter building is quite extensive compared to 364 Richmond; it was facadized while the other had less dramatic work. This is largely due to the work required to support the 11-storey tower over top. The envelope was rehabilitated with cavity insulation and air and vapour barriers while all interiors, including heavy timber beams, were removed and repurposed.⁹ In addition, eight concrete columns had to be inserted to support the 16-storey load running from old to new. Work on 364 Richmond Street was less involved and included some interior retrofitting. The ground floor of 134 Peter is a restaurant café which bleeds into the event space while the upper floors hold leasable office space. 364 Richmond Street also holds leasable retail and office spaces.

The four and five-story brick structures are distinct from the 11 additional storeys above. All four faces of the facadized 134 Peter Street building were retained with some walls rebuilt, while the glass addition is set back from the street and floats a storey above. The old red brick stands apart from the glass box as separate entities rather than fighting for space. The 11-storey addition is also not terribly

8 “Inclusion on Heritage Register - King-Spadina Properties,” 2017.

9 Felicia-Alexandra Morrison, “Materials & Methods: QRC West,” 2020, <https://medium.com/@famorrison/materials-methods-qrc-west-ea2fe75319b0>.



fig. 6.10 QRC West site plan



fig. 6.11 Queen St West street elevation

scale disproportionate and therefore not imposing. The ground-floor café/restaurant does create perplexing street conditions. For example, windows on the street elevation peer into back-of-house space and are therefore curtained or painted over. Or, the café's entrance is not particularly distinct, having three different entrances, two from inside the atrium. In general, however, it reads and functions as a separate component to the office tower and contributes valuable retail space.

In 2011, Allied Properties sought to extend QRC West to Queen Street as part of Phase 2. The initial proposal was refused by the city council due to the heritage properties at 375-381 Queen St W which are designated under Part V as part of the Queen Street West HCD. The new proposal redevelops the two-storey corner building, deemed of little significance by the applicants, into a seven-storey office with retail at grade. It was refused by the city in 2013 for ignoring aspects of the HCD that protect the scale, character, and massing of the HCD. The HCD does not support the “oversized, over-scaled glazed storefronts of large scale retail”.¹⁰ The case was then brought to the Ontario Municipal Board (OMB, now the OLT) in 2017 where it was subsequently granted approval. OMB noted that the project would be a high-quality design in conjunction with Phase 1 and conforms to all applicable policies including meeting the objectives of the HCD. The city referenced the Heritage Character Statement of the Queen Street West HCD and asserted that the proposal erroneously limits “a sense of visual coherence along the street, resulting in part from the continuous street wall, building scale, mass, height and proportion”.¹¹ The applicants argued that the “thoughtful design gives the appearance of a group of small buildings... [and] there would be no negative impact... because the upper mass would not read as part of the street façade”.¹² It was argued that height is not listed as an objective of the HCD Plan and these zoning standards have no heritage significance and little relationship to the historical neighbourhood. “The guidelines apply only to what can be viewed from the street and never to the interiors, which ... is a common situation in district plans because the principal concern is the public realm”.¹³

The project then worked out minor changes with the city before final Site Plan Approval in 2020 and construction began in 2021. The approved design includes the demolition of the two heritage properties, the elevation design of the corner unit to reflect similar two-storey brickwork, and the facadism of the neighbouring unit (381 Queen Street West). The tower above is set back and terraced toward Phase 1, including a pedestrian linkage between the two. The contemporary additions are in glass to match the tower of Phase 1.

10 “Construction of a Replacement Structure within the Queen Street West Heritage Conservation District - 375 - 381 Queen Street West” (City Planning Division, 2013).

11 Heritage Character Statement, as referenced in E Costello, “Application to Amend Zoning By-Law No. 438-86 - Refusal of Application by City of Toronto,” 2017.

12 Costello.

13 Costello.



fig. 6.12 QRC West phase 2 photo before construction.



fig. 6.13 QRC West Phase 2 rendering, courtesy of Allied Properties

RECEPTION

QRC West's Phase 1 is generally considered a great example of adaptive reuse and innovation in architecture in Toronto by the public and professionals alike. It has received numerous awards including the Architectural Conservatory of Ontario's Paul Oberman Award for Adaptive Re-Use, Toronto Urban Design Award's Private Buildings in Context (Tall), and the OAA's 2017 Design Excellence Award.¹⁴ The jury commented on its bold design as "an impressive and innovative example of heritage preservation, adaptive reuse and densification".¹⁵ The atrium space is not only versatile and well-used for hosting large events but also showcases innovative delta frames, an elegant solution through collaborative design.

SUMMARY

Building-in-building distinguishes itself from the other typologies as a genuine attempt to conserve when conditions are less than ideal. For example, the location may have benefited from intensification but technical aspects such as columns, envelope condition, or new program prevented full retention. The attempted preservation of the heritage property is planned from the beginning and effort is put in to respect the original structure. The concept of facadism is not fully established; rather, it is a result of the circumstances. Building-in-buildings might not always be obvious; for example, the old Toronto Stock Exchange appears as a face flush against the black tower on Bay Street. The actual work, however, did preserve much of the structure inside the new building and it functions as a separate entity in the building (The Toronto Design Exchange). There are still concerns about a sense of proportionate scale in some projects.

Building-in-building showcases the ability to intensify while respecting heritage. Although it is significantly more work for the team involved, it creates an opportunity for original design ideas, creative solutions, and interesting spaces. Building-in-building has the least number of projects (4% in the catalogue) which may attest to how difficult it may be or how unlikely it is to be prioritized.

14 "Queen Richmond Centre West," n.d., <https://www.sweenyandco.com/projects/queen-richmond-centre-west>.

15 "Queen Richmond Centre West, Toronto," 2017, <https://sabmagazine.com/queen-richmond-centre-west-toronto/>.



fig. 6.14 Concourse exterior, 1928



fig. 6.16 Concourse interior lobby, 1928



fig. 6.15 Concourse detailing, 1971

FACE

CONCOURSE BUILDING / EY TOWER

HISTORY OF SITE

The Concourse Building, built in 1928 by architects Baldwin and Greene, was one of only a few Art Deco buildings in Toronto's Financial District. Baldwin had been the first director of the Art Gallery of Ontario (formerly the Art Gallery of Toronto) and had pioneered the art-deco style in Toronto.¹⁶ The Concourse was a canvas for elegant details, each side was decorated differently. Notable mosaics in the building were created by Group of Seven artist J.E.H. MacDonald and his son Thoreau. The building "[was] considered to be a prime example of the use of colour in architecture in Toronto at the time of construction".¹⁷ It was highly visible in the downtown core and considered a landmark in the Financial District. The interior was also decorated in the Art Deco style including light fixtures, buff and green terrazzo floors incorporating starbursts and bronze stars, decorative ironwork, a painted coved cornice, and a decorated ceiling. The building was designated in 1973.

The 16-storey building faded into obscurity over its 85 years, dwarfed by Bay Street towers and losing its vibrant colours to dirt and age. Retrofits and renovations during the modern blight covered up many of MacDonald's murals and mosaics. It was only brought back to attention under the threat of demolition. Oxford Properties acquired the property in 1998 and was working on a plan to consolidate the surrounding buildings into a financial "superblock". The Concourse provided a coveted location for Oxford near the prominent Bay and Adelaide corner. Oxford applied for demolition and rezoning of the block in 1999 which sought to replace the building with a new 40-storey office tower.¹⁸ As this was before the 2005 amendment, the Toronto Preservation Board and Heritage Planning could only delay approval by two months.¹⁹ The board lobbied with the owner and City Council to explore other options including adaptive reuse of the entire building, saving a more substantial portion of the building including interior portions, or constructing the new tower further north where

16 Alex Bozиковic, "In a Downtown Toronto Office Tower, a Clash of Architectural Eras," *The Globe and Mail*, 2017, <https://www.theglobeandmail.com/news/toronto/in-a-downtown-toronto-office-tower-a-clash-of-architectural-eras/article35067008/>.

17 "Draft By-Laws - Official Plan Amendment and Rezoning - 100, 120 and 130 Adelaide Street West, 12 and 22 Sheppard Street and 85 and 111 Richmond Street West (Downtown)" (Toronto City Council, 2000), 120.

18 "Draft By-Laws - Official Plan Amendment and Rezoning - 100, 120 and 130 Adelaide Street West, 12 and 22 Sheppard Street and 85 and 111 Richmond Street West (Downtown)."

19 The Act was amended in 2005 to allow the Council to stop demolition approval of cultural properties completely; prior to 2005, Council could only delay by two months.

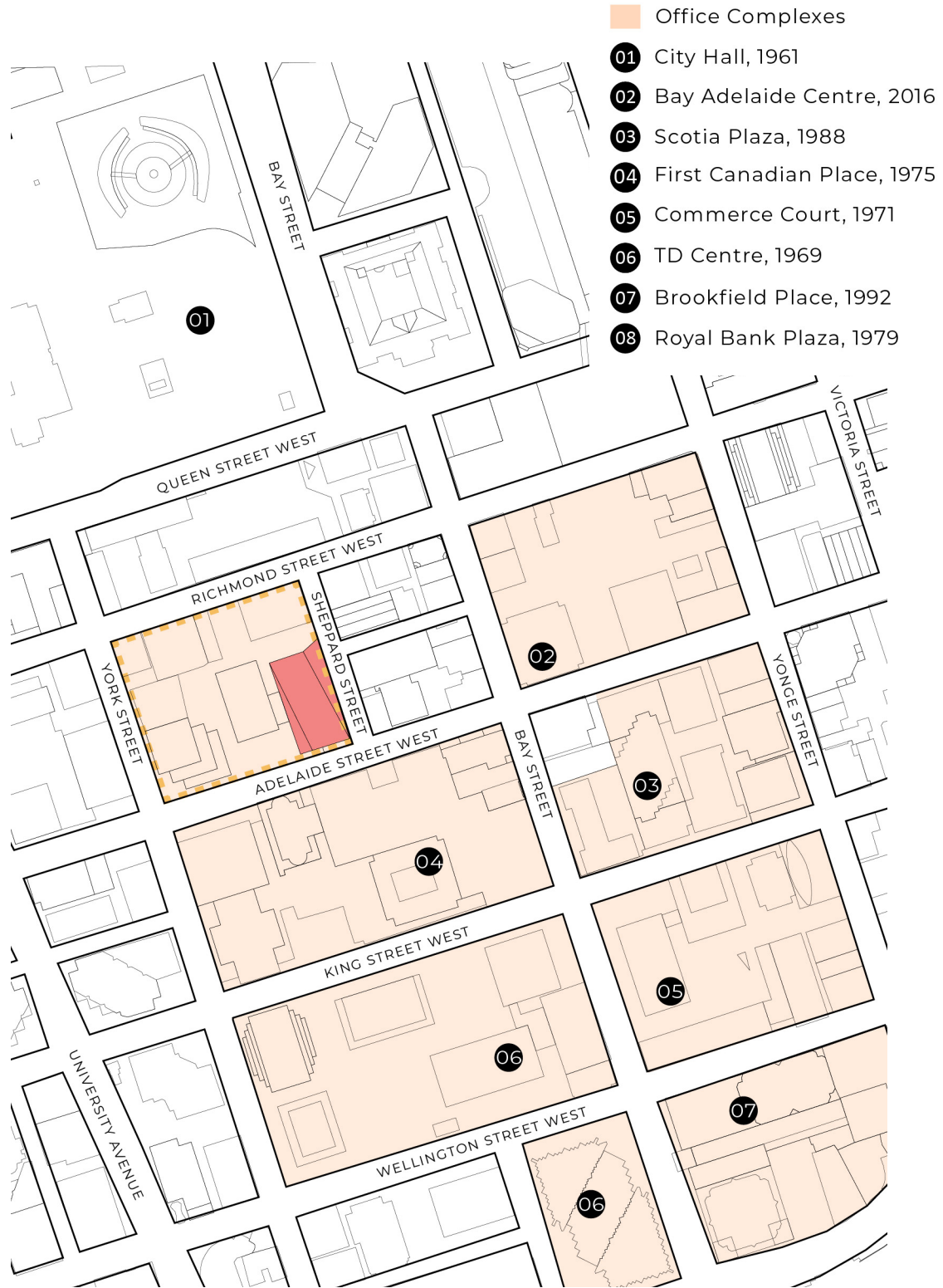


fig. 6.17 Toronto's Financial District showing bank "superblocks"

Oxford had proposed a tower in the early 1990s. However, Oxford maintained that there were several reasons for the inability to retain the existing building: the existing floor-to-ceiling heights and floor plates would not meet the demands of new tenants as they were too low and too small; the 1990 proposal lacked a major street address and proximity to a major intersection.²⁰

Oxford Properties offered the designation of two adjacent buildings 85 and 111 Richmond Street West but this was seen as a strategy to distribute the density of those buildings to the new tower for zoning purposes. The final conditions included: “

- [A building permit must be issued] prior to the issuance of a demolition permit... [to mitigate a recurring problem of empty demolition sites at the time]
- [Include public amenities such as] provide and maintain a non-profit workplace daycare facility...
- Provide and maintain works of public art ... [and] publicly accessible open space...
- Any new building ... will be designed to be similar to the existing façade²¹

SCOPE OF WORK

Construction began in 2014, more than a decade after city approval, and was led by New York firm KPF Architects, with heritage work by Toronto's GBCA. The design incorporated two faces of the Concourse with minimal offset, almost flush against the glass tower rising three times above. The two eras clash against each other with no apparent relatability in design or material. The prominent front entrance where MacDonald's Concourse mosaic resides above leads into a vast, minimalist lobby, disjointed from the art deco invitation. The façade was retained up to three stories during construction, with the majority demolished and rebuilt with new spandrel panels and windows. This was done to redistribute floor-to-ceiling heights to match the new building. In this way, the windows would be able to function according to the new design. The original main entrance was restored including its decorative elements such as the mosaic. The eagle mosaic originally at the top of the West elevation was moved to the north where it can be seen before entering the underground parking garage, and detailing at the top of the tower was restored and reinstalled. Interior elements such as the coved cornice uncovered during demolition were preserved and framed as museum pieces in the newly constructed lobby.

20 “Draft By-Laws - Official Plan Amendment and Rezoning - 100, 120 and 130 Adelaide Street West, 12 and 22 Sheppard Street and 85 and 111 Richmond Street West (Downtown).”

21 “Draft By-Laws - Official Plan Amendment and Rezoning - 100, 120 and 130 Adelaide Street West, 12 and 22 Sheppard Street and 85 and 111 Richmond Street West (Downtown).”

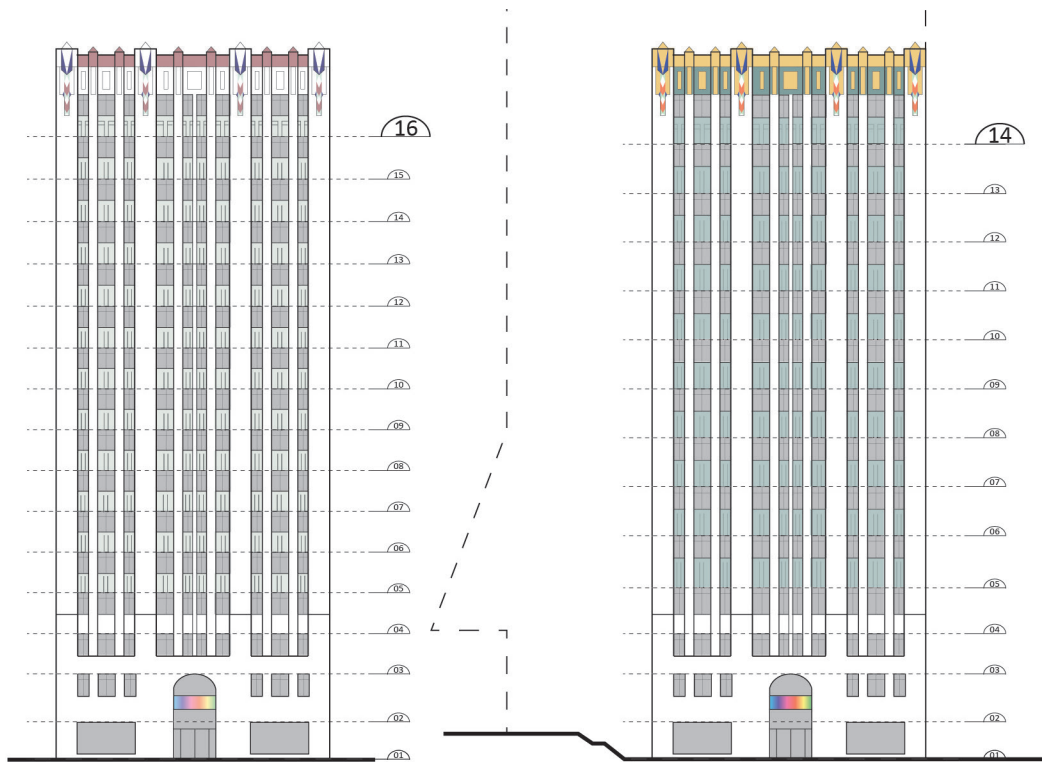


fig. 6.18 Concourse elevation before and after, notice the change in storeys.

RECEPTION

The reception to the demolition of the Concourse was intense and varied. Some believed the demolition of the Concourse was inevitable; “the building was obsolete”²²; it would not meet the demands of modern tenants that required ventilation depths, larger floor areas, elevator accommodations, and new and clean designs. It would be diminished amid its neighbouring towers; it was plain necessary as the city continued to grow.²³ Redevelopment has also allowed the restoration of some of the prized details on the Concourse which had been neglected over the years. Aside from heritage work, the proposal presented the opportunity of revitalizing an important downtown block where a parking lot sat;

²² Wallace Immen, “Stay or Tear down? Calculating the Redevelopment Potential of Buildings,” *The Globe and Mail*, 2021, <https://www.theglobeandmail.com/business/industry-news/property-report/article-stay-or-tear-down-calculating-the-redevelopment-potential-of-buildings/>.

²³ Natalie Southworth, “Go-Ahead given to Demolish Art Deco Site,” *The Globe and Mail*, 2000, <https://www.theglobeandmail.com/news/national/go-ahead-given-to-demolish-art-deco-site/article1039313/>.

it was better for the city. On the other hand, concerned citizens and the heritage community deemed it unnecessary. The building could have been easily moved elsewhere on the lands like in Oxford's 1990 proposal which was abandoned due to its obscure address. Toronto City Council was accused of being overly eager for a new tower and the opportunity for public art and daycare. Oxford was also accused of rushing the application; Margie Zeidler believed the developers fervently tried to demolish the Concourse as fast they could: "when it's down, who's going to argue about it?"²⁴ Oxford had jumped on the opportunity when the Concourse came on the market, desperate to compete with the six to seven financial superblocks already crowding over their space. There were also concerns over the precedent this project would set for new developments looking to imitate Oxford. The project revealed that heritage will always come second to convenience, profit, and promises of construction jobs and future tax revenues.²⁵ "We only occasionally show signs of respect for valuable old buildings that can give a city a sense of place and maybe even a feeling that time did not begin for Toronto in 1965".²⁶ When work began and the demolition commenced, more heated words were used to describe the 1928 tower: "replica"²⁷, "half-hearted rebuild"²⁸, and "victim of growth"²⁹.

SUMMARY

Face is the largest category of facadism in the catalogue at about half of all entries. This type is similar to Face as Podium but lacks the design intention of distinguishing the heritage building apart from the tower; there is no significant setback designed instead opting to paste the face where it fits. Face is chosen over Face as Podium for several reasons: to conserve usable square footage, there is no podium designed for the new building, is a response to city requests tacked on as an afterthought, or the heritage aspect is insignificant in size compared to the scheme of the design. 231 College is an example where the facadist element came about only after city approvals. The initial proposal chose to demolish the existing rental building since it had not been listed or designated. The city subsequently required the retention of the existing building. At the ONE, the competition for the tallest supertall skyscraper in Canada renders the small commercial building insignificant in the grand scheme of the project. In other projects like 18 Portland,

24 Southworth.

25 Robert Fulford, "The Concourse: Art Deco Worth Saving," *The National Post*, 2000, <http://www.robertfulford.com/Concourse.html>.

26 Fulford.

27 Stefan Novakovic, "EY Tower: An Inside Look at the Concourse Building Replica," 2016, <https://urbantoronto.ca/news/2016/07/ey-tower-inside-look-concourse-building-replica>.

28 Bozиковic, "In a Downtown Toronto Office Tower, a Clash of Architectural Eras."

29 Christopher Hume, "Celebrated Toronto Art Deco Tower Victim of Growth," *Toronto Star*, 2013, https://www.thestar.com/news/gta/2013/06/14/celebrated_toronto_art_deco_tower_victim_of_growth_hume.html.

24 Mercer, the RCMI tower, and 70 High Park Ave, the projects not only are disproportionate in scale but are also isolated in context. In other cases, it simply stands as a testament to how little effort was made to preserve the building. Either way, heritage preservation is not the primary concern of the design. New developments are typically much larger than the heritage building in question, and it succumbs to sentimentality, being used as purely aesthetic additions to meet a requirement. The primary goal is always to accommodate the new design rather than to preserve its heritage character.



fig. 6.19 231 College St. The facade had to be rebuilt.

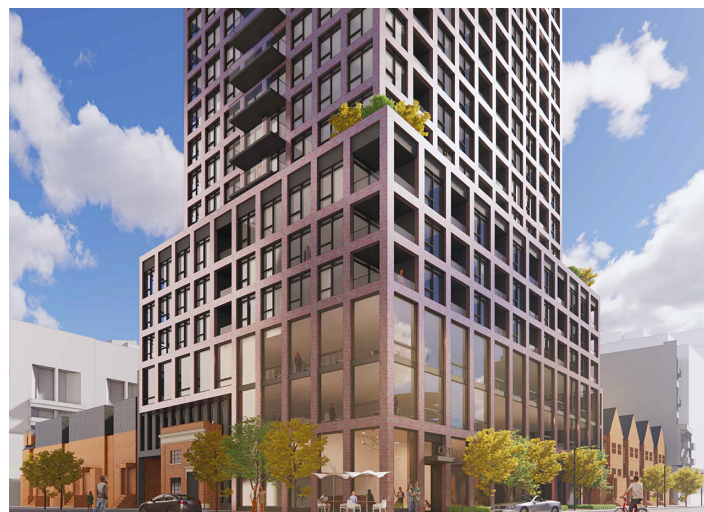


fig. 6.20 18 Portland St, rendering courtesy of RAW Design. Notice the small two-storey facade in proportion to the rest of the tower.

PODIUM

KING BLUE HOTEL / WESTINGHOUSE

HISTORY OF SITE

The Canadian Westinghouse Building was constructed in 1927 as a district sales office space in Toronto complimentary to their Hamilton location. The Canadian Westinghouse Company was established in 1897 in Hamilton, Ontario and was known for patenting over 400 inventions since its start such as vehicular air brakes, and a high-tension alternating-current system for electric power transmission. During the 1920s and 30s, their product lines expanded to include incandescent lamps, radio receiving sets, and household appliances. The property is within the King-Spadina HCD notable for its residential and industrial intensification from the 1860s to the 1940s. At the time, the proximity to Toronto's railways and waterfront invited many industrial operations to occupy the vacant lands. Many of these factories were designed by prominent architects, for example, the Canadian GE Building (Burke, Horwood & White), and American Watch Case Co. Building (Gouinlock).³⁰

30 City of Toronto et al., "King-Spadina Heritage Conservation District Plan," 2017.



fig. 6.21 Westinghouse Building, 1982

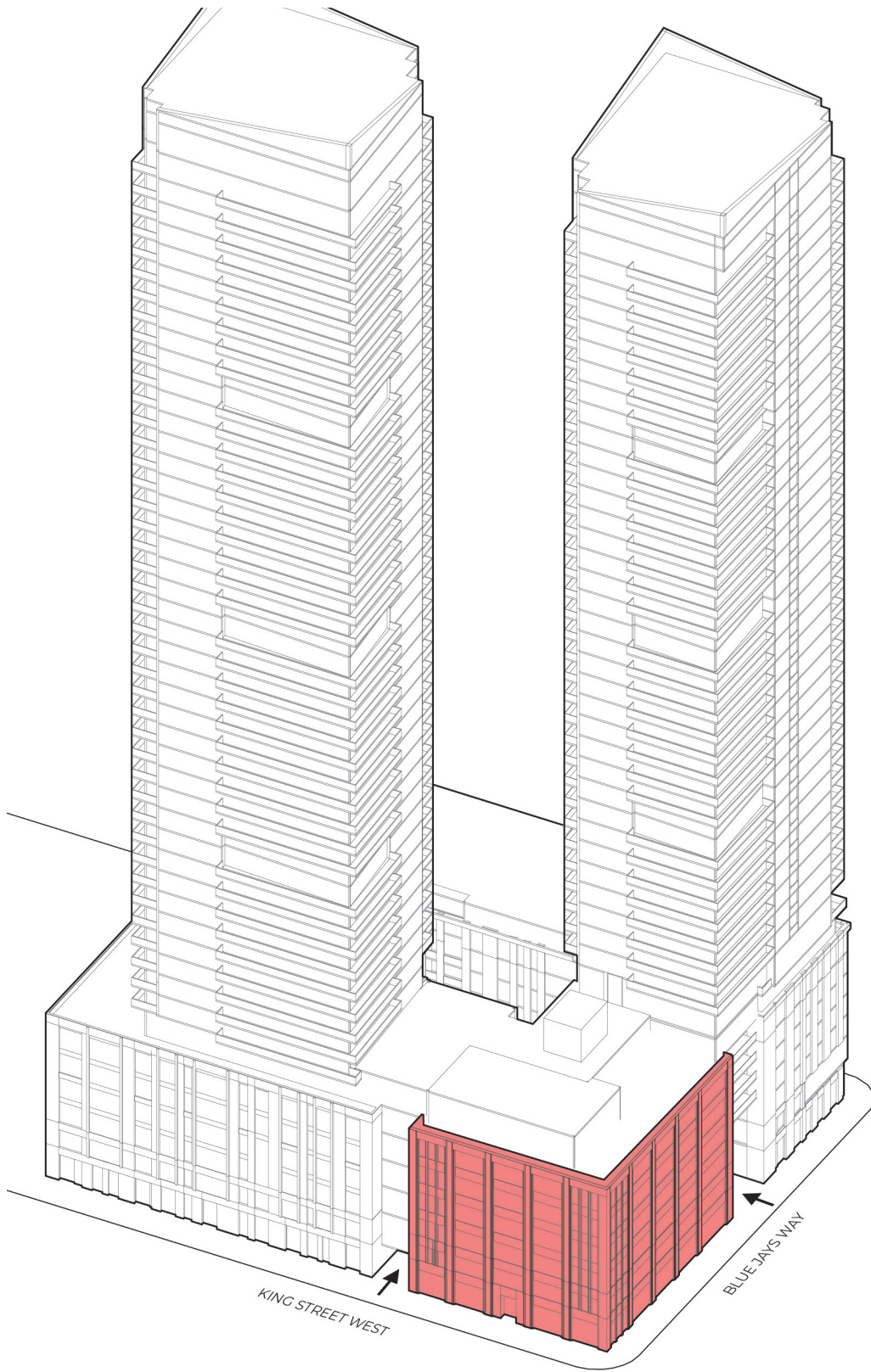


fig. 6.22 King Blue Hotel axonometric

The Westinghouse Building in Toronto was designed in two parts, the first three storeys were completed in 1927 and three more levels were added in 1935. It is significant for its “Commercial Style” architecture, also known as the “Chicago Style” or skeleton frame, which became popular in 1895-1930 after large fires devastated wooden construction.³¹ Exterior styles still featured decorative brick at the time using inspiration such as Classical, Gothic, Romanesque, or Art Deco. The Westinghouse Building is “distinguished by its two-part design, restrained Classical detailing and the application of terra cotta trim on brick, a [rare] combination...”.³² The unique architectural style denotes both the exterior architectural characteristics and internal structural components worthy of retention.³³ The Westinghouse Building was adopted on the Heritage Register in 1991.

SCOPE OF WORK

Remington and Easton’s Group developed the King Blue Condominiums in 2012 which featured two towers at 48 and 44-storeys erected on top of a large podium. The street fronting facades of the Westinghouse Building kept its 6-storey form to shape the podium which is extended with new construction using black brick cladding. In 2014, Easton’s Group and Remington Group sold the development to Greenland Holding Group Co., one of the largest development firms in mainland China. This building was their first development for the Canadian market. Greenland chose to continue with the plans prepared by the previous developer expressing that it was important for their “first Canadian project to contribute to the fabric of downtown Toronto”.³⁴ The towers introduced 800 new luxury residential units to the Entertainment district as well as retail spaces, a base camp for Theatre Museum Canada and 122 rooms for the Primus boutique hotel.

When the application was put forward around 2011, the city disapproved of retaining only two facades. Since the property’s heritage value denoted its internal structure of significance to the character of the building, adaptive reuse was encouraged.³⁵ Moreover, the structural system of the building, likely overbuilt at the time³⁶ proved a welcome opportunity for augmentation or retention. This decision, however, was overturned later in the year. At the time, this was the

31 “355 King Street West - Alteration of a Designated Heritage Property” (City of Toronto, City Planning Division, March 17, 2011), <https://www.toronto.ca/legdocs/mmis/2011/te/bgrd/backgroundfile-37172.pdf>.

32 “355 King Street West - Alteration of a Designated Heritage Property.”

33 “355 King Street West - Alteration of a Designated Heritage Property.”

34 Tracy Hanes, “Toronto’s Historic Westinghouse Building Steps into the Future at King Blue Condos,” *The Toronto Star*, 2020, <https://www.thestar.com/life/homes/2020/08/19/torontos-historic-westinghouse-building-steps-into-the-future-at-king-blue-condos.html>.

35 “355 King Street West - Alteration of a Designated Heritage Property.”

36 Hanes, “Toronto’s Historic Westinghouse Building Steps into the Future at King Blue Condos.”

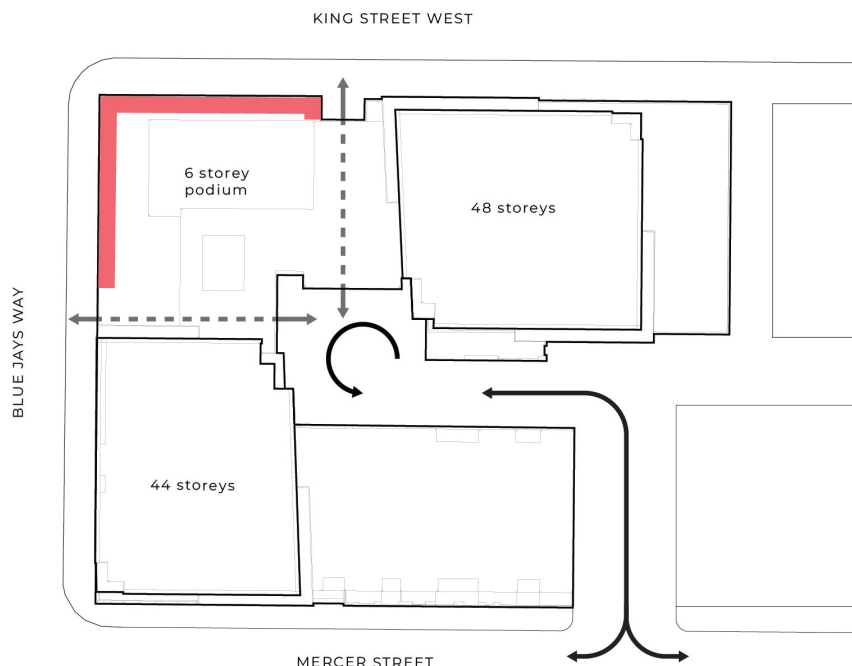


fig. 6.23 King Blue Hotel plan showing porte cochere.

tallest façade retention project in Canada.³⁷

Retention was supported using typical external frames that reside over the sidewalk. However, space limitations on busy King Street plus underground electrical and gas lines limited the space for foundations and shoring. A strategy of micro-piles was used in the limited 500 millimetre strip to hold the façade and act as soldier piles for the seven-storey excavation.³⁸ This is opposed to the usual soldier pile or caisson shoring wall which uses cantilevered brackets to support the weight of the façade. In addition, the façade was also dropped 500 millimetres so there would be level access from grade to the entrance for accessibility purposes. The contractor also reclaimed about 30,000 bricks from the dismantled portions of the building to be incorporated into the veneer of the new portion of the podium.³⁹ The updated steel windows were custom-fit to the original windows' historic profile.

The large podium which spans a large portion of the site is broken up at ground level by pedestrian and mixed-use pathways. They lead into a paved courtyard space, a porte cochere. Much of the ground floor program is retail and service,

37 Dan O'Reilly, "Masonry Preservation, Concrete Pours Critical to King Blue Condo Project," *Daily Commercial News*, 2020, <https://canada.constructconnect.com/dcn/news/projects/2020/07/masonry-preservation-concrete-pours-critical-to-king-blue-condo-project>.

38 Amanda Gordon, Michael Sousa, and Brian Isherwood, "Heritage Façade Support and Excavation Shoring - A Micropile Case History," n.d.

39 O'Reilly, "Masonry Preservation, Concrete Pours Critical to King Blue Condo Project."



fig. 6.24 Photograph of porte cochere



fig. 6.25 Looking at the street elevation of the podium; a pedestrian pathway cuts through where the heritage facade ends and the new podium material starts.

while occupying the heritage portion is a restaurant and the hotel lobby. The six-storey form of the original Westinghouse building reads almost independently when viewed from the King and Peter (Blue Jays Way) intersection. This is because the Westinghouse portion of the podium does not have a tower atop it but rather a functioning roof. The roof holds a terrace and lounge plus a roofed indoor pool setback from the street view. The old red brick and terracotta details of Westinghouse are reflected in the black brick and white concrete details on the new build. The pedestrian pathways create a somewhat clear separation where Westinghouse ends and the new addition begins.

RECEPTION

King Blue presented new precedents in Toronto including the porte cochere as new walkable spaces and technical feats using micropiles. Previously the site was occupied by two parking lots so the new addition is able to bring more retail and restaurant space. It also extended the street wall on King Street with its new additions but its black brick-clad interpretation does not reflect the same characteristics as the rest of the street. In addition, King Blue Condo and Hotel's (plus many other towers') increased density have put a strain on the existing businesses (including restaurants, bars, and nightclubs, nicknamed Restaurant Row) that inhabit this area. Many have been long-standing tenants and unique small businesses contributing to Toronto's history and culture. They can already be seen disappearing from the area. In addition, the strategy of facadism can be questioned. As there is no tower above the Westinghouse podium, could more have been done to save the entirety of the building?

CONCORD SKY

Concord Sky is a massive 200-metre tower taking the place of the former Gerrard Building, the Richard S. Williams Block, and the Yonge Street Mission, spanning six properties. The property had exchanged hands multiple times since its initial proposal in 2015 by Quadrangle and KingSett Capital. Cresford's 98-storey proposal in 2017 was competing for Toronto's first supertall tower with Mizrahi's The One, Pinnacle's Tower One, and Projectcore's Mirvish+Gehry.⁴⁰

At the time of proposal, two properties were listed: the Gerrard Building at 385-387 Yonge Street and the 1890 Richard S. Williams Block at 363-365 Yonge St. The Gerrard Building is significant as a rare modern Gothic-style commercial building designed by Sproatt & Rolph, as well as a prominent corner lot on

40 Julian Mirabelli, "Race For The Sky: The Quest For Toronto's First Supertall Tower," *Urban Toronto* (blog), 2017, <https://urbantoronto.ca/news/2017/07/race-sky-quest-torontos-first-supertall-tower>.

Case Studies

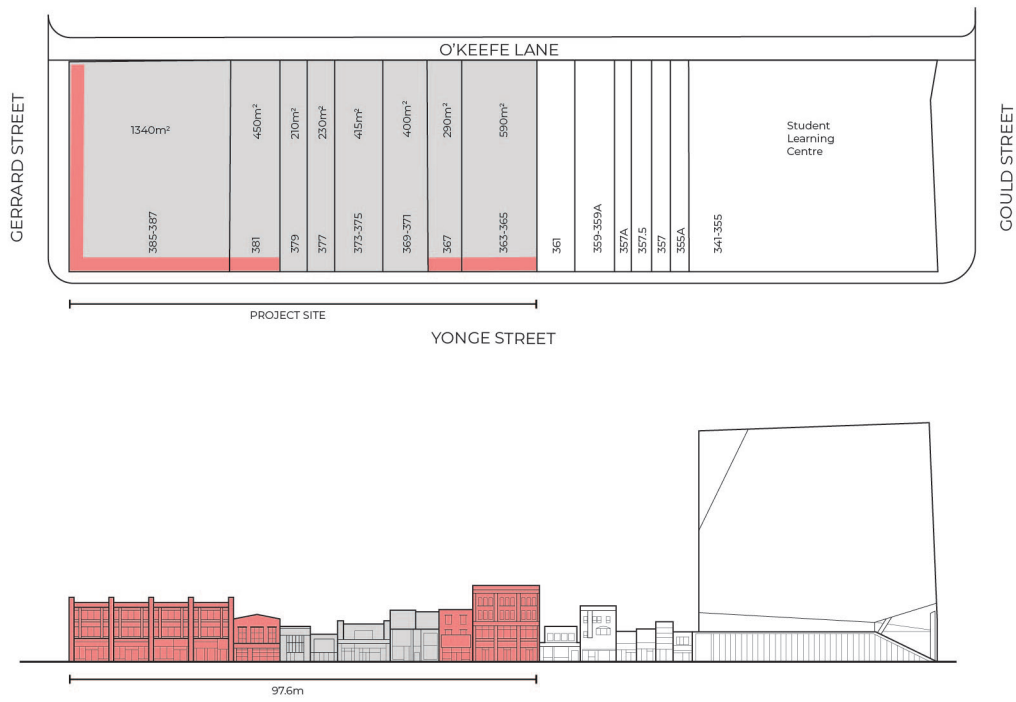


fig. 6.26 Proposed development plan and street elevation showing what is to be demolished and retained



fig. 6.27 Photograph of the Concord Sky construction site

downtown Yonge Street.⁴¹ The Richard S. Williams Block, designated in 1974, is valued as a rare late 19th-century Victorian commercial building blending Richardsonian Romanesque with Moorish Revival details; it has contextual value for its contribution to “maintaining the late 19th-century commercial building character that defines much of the historic built form of downtown Yonge Street as it developed as Toronto’s ‘main street’”.⁴² Further investigation revealed that neighbouring properties 367 and 381 Yonge Street met provincial criteria as representative examples contributing to the contextual low-rise commercial and residential character and were designated in 2019. These neighbouring properties help to maintain the scale of the street frontage as opposed to the tower lines.⁴³ The city worked with the architects and developers to preserve the three-dimensionality of the heritage properties with eight to ten-metre setbacks, and elimination of building overhangs.⁴⁴

Cresford and KPF’s design was met with good remarks as the proposed tower would “create rhythm in the skyline”, improve O’Keefe Lane between the building and the University through its porosity, and improve the public realm.⁴⁵ However, the city was reluctant considering the disproportionate scale and the pressure it would place on Yonge Street. Cresford then settled with the city following a hearing with the Local Planning Appeal Tribunal (LPAT, now the OLT). The revised design features a reduced height of 85 storeys, additional retention of the Yonge Street streetwall, rebuilt elements matching existing brick, and affordable housing units.⁴⁶ Demolition of the site commenced in 2019 however, following Cresford’s financial collapse in 2020, the site remained stagnant as the property changed hands once again. Thus, the facades of the four properties sat over a pit as large metal frames held them up for over two years. Concord Adex now takes over the renamed Concord Sky set to be completed in 2026 as one of the tallest buildings in the country.⁴⁷

41 Mary L MacDonald, “Alterations to a Heritage Property, Intention to Designate under Part IV, Section 29 of the Ontario Heritage Act, and Authority to Enter into a Heritage Easement Agreement - 363-365 Yonge Street, 367 Yonge Street, 381 Yonge Street and 385-391 Yonge Street,” 2019.

42 MacDonald.

43 Craig White, “Cresford’s YSL Appears Before Toronto’s Design Review Panel,” 2017, <https://urbantoronto.ca/news/2017/10/cresfords-ysl-appears-torontos-design-review-panel>.

44 White.

45 Craig White, “Updated Design Revealed for YSL Residences in Toronto,” *Urban Toronto* (blog), 2018, <https://urbantoronto.ca/news/2018/08/updated-design-revealed-ysl-residences-toronto>.

46 MacDonald, “Alterations to a Heritage Property, Intention to Designate under Part IV, Section 29 of the Ontario Heritage Act, and Authority to Enter into a Heritage Easement Agreement - 363-365 Yonge Street, 367 Yonge Street, 381 Yonge Street and 385-391 Yonge Street.”

47 Teana Graziani and Craig White, “Concord Adex Take Over a Cresford Development Site at Yonge and Gerrard,” *Urban Toronto* (blog), 2021, <https://urbantoronto.ca/news/2021/09/concord-adex-take-over-cresford-development-site-yonge-and-gerrard>.



fig. 6.28 832 Bay St, another podium example



fig. 6.29 General podium treatment on tall condo towers in Toronto

SUMMARY

The podium typology has become a best practice for tower design to avoid the “tower in the park” typology. In the *Toronto Tall Buildings Guideline*, the podium, or “base building” as it is named in the guide, is meant to facilitate the transition from the tower to the street, providing harmonious context to neighbouring buildings’ heights and to “respect the scale and proportion of adjacent spaces”.⁴⁸ The guideline emphasizes the avoidance of big boxy massings, as well as designing each façade to be visually appealing. Tall buildings should “fit within their context and minimize their local impacts”. This helps promote walkable cities, encouraging pedestrian activities, and bolstering city growth. To do so, heritage can be very useful; the guideline encourages heritage to be used to “inform the scale and contextual treatment of the new development”.⁴⁹ Thus, it feeds into this narrative that heritage generates value for tabula rasa development and is an ideal fit as a tower podium. Importantly, it questions if heritage is being used to cover up “lazy” design. Heritage can be seen as an easy way to meet the best intentions of façade design since it does this so well. Since heritage is being valued for its ability to create character and design at a pedestrian scale, have architects forgotten how to design in that way? Does it give architects an excuse to avoid designing interesting facades that cater to a pedestrian experience?

Although the Podium typology is distinguishable as an attempt to conserve three-dimensionality, it doesn’t preserve the building’s character or atmosphere in any sense. Old uses or cues are often not reused, instead fulfilling what’s necessary for the upcoming program. Instead, Podium helps developers check several boxes in one go: heritage, distinguishable selling points, and thoughtful pedestrian design.

48 City of Toronto, “Tall Building Design Guidelines” (City of Toronto, 2013), 14.

49 Toronto, 15.

STICKER

ONE BEDFORD / LYLE STUDIO

HISTORY OF SITE

John Lyle's studio building, previously at 230 Bloor Street West, was designated in 2007 due to its historical and associative value. The two-storey office/studio is associated with John Lyle, a prominent Canadian architect who designed many of Toronto's landmark buildings including the Royal Alexandra Theatre, Union Station, and multiple bank buildings. Lyle trained at Yale University and then the Ecole des Beaux-Arts in Paris where he honed the traditional designs of Europe such as Beaux-Arts, Georgian, and Tudor. Lyle designed his studio in Georgian Revival style in 1920 where he resided until his retirement. The building's heritage attributes include the "buff coloured brick cladding with red blue colouring and buff coloured brick quoins", "segmental-arched window openings", and the interior fireplace where he conducted many of his meetings.⁵⁰

In 2005, developers H&R Developments and Lanterra Developments proposed a two-tower project on the site of Lyle's studio that had been in the works since 2001. The initial proposal called for the demolition of the existing building as it

50 Ulli S Watkiss, "Notice of Intention to Designate" (Ontario Heritage Trust, 2007).



fig. 6.30 Lyle's Studio Building, 1982, courtesy of Toronto Star

had not been designated or listed. Negotiations for this project involved several meetings with the Toronto Preservation Board, Heritage Planning, the local community including the Annex Residents Association (ARA), and heritage activists. The concerned parties cited issues of height, intensification, and loss of heritage character. In exchange, the revised proposal reduced the development to a single 32-storey tower with eight and six-storey podiums. In addition, the façade of the studio would be retained as part of the project including the interior fireplace.

SCOPE OF WORK

The condo is designed in a ‘U’ shape that creates a courtyard facing Bedford Road just off Bloor Street. The large tower closer to Bloor steps down to the six-storey podium along Bedford Road. The original John Lyle Studio Building was built in the middle of this plot facing Bedford, behind a row of small shops along Bloor. All of these buildings were demolished, and the south façade of the Studio was disassembled and then recreated on the six-storey podium facing the courtyard. The south façade previously did not have a door, but a door was incorporated into it to match the original front door of the studio including steps and new railings. Details such as the fireplace were also moved and integrated into the restaurant design behind the façade. The space attempts to act like an informal museum for Lyle by incorporating plaques and informational posters



fig. 6.31 Lyle's studio facade today

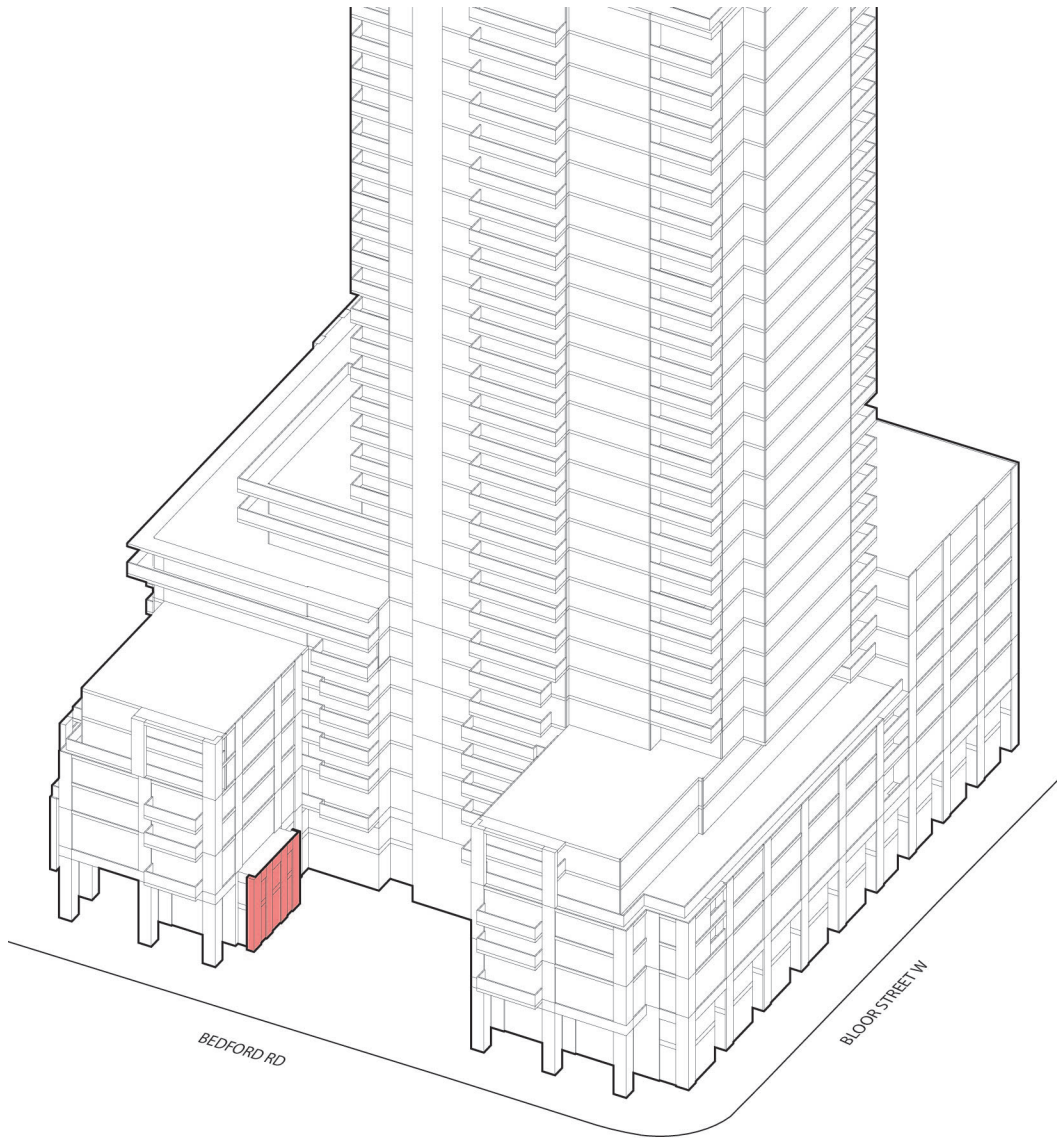


fig. 6.32 One Bedford axonometric

within the space. It now functions as a Starbucks.

The façade is not functional despite the redesigned door, in fact, the door does not line up with the floor height inside. The two-storey stone face is offset from the face of the condo tower by a sliver of glass. The materiality of the condo, uniformly designed with glass and concrete is starkly contrasted with the light-yellow buff brick of the façade. The tower and podium enslave the sliver of a once-respected atelier.

RECEPTION

One Bedford was met with mixed emotions in a highly controversial development. It's difficult to argue that the property was not treated as mere decoration. The developers revealed their thought process for this project was to "pick a piece and display it like you have a painting in your living room..."⁵¹ The general consensus is that this was not a preservation project and if it was, it was a bad one: "tacked-on afterthought"⁵², "imprisoned face"⁵³, "sentimental, perfunctory, pointless"⁵⁴, "vandalism that reduces the original building to a folly"⁵⁵. The heritage work was quite an afterthought after four years of development and seemed to just be used to appease the community of residents and heritage activists. This project brings to question whether the original facade still holds value when a large portion of it is destroyed and whether the new condo is somehow more valuable because it now holds those old bricks. Is it better to have let it go?

COMMERCIAL BANK OF THE MIDLAND DISTRICT (BCE PLACE)

The block defined by Yonge, Bay, Wellington and Front, the site of the BCE Place complex (now Brookfield Place), has significant association with Toronto's physical and commercial development. Initially, the site housed prominent figures' residences before becoming a significant centre for wholesale and banking. In 1904, the Great Fire of Toronto devastated over 30 acres of downtown Toronto, including half of this area. The eastern portion, which faces Yonge and Wellington, miraculously avoided destruction, and thus contains some of the Financial District's oldest structures. They form a unifying street wall, the only mid-nineteenth century example: "the group of heritage Georgian-style buildings, with the brick and stone detailing provide a contemporaneous context for both the famous Bank of Montreal... and the Commercial Bank Building".⁵⁶ The Commercial Bank of the Midland District, 13-15 Wellington Street West, was designated in 1975 for its association with the early development of Toronto

51 Dumitru Onceanu, "The Interview: Mark Mandelbaum and Barry Fenton of Lanterra Developments," *Urban Toronto* (blog), 2011, <https://urbantoronto.ca/news/2011/10/interview-mark-mandelbaum-and-barry-fenton-lanterra-developments>.

52 Dave Leblanc, "When Façadism Falls Flat: Heritage Faces Cowering under New Builds," *The Globe and Mail*, October 13, 2016, <https://www.theglobeandmail.com/real-estate/toronto/when-facadeism-falls-flat-heritage-faces-cowering-under-new-builds/article32258867/>.

53 Leblanc.

54 John Bentley Mays, "Heritage Preservation of the Worst Kind," *The Globe and Mail*, 2005, <https://www.theglobeandmail.com/real-estate/heritage-preservation-of-the-worst-kind/article18245424/>.

55 "The John Lyle Studio," *West Annex News*, 2010, <https://westannexnews.wordpress.com/2010/12/04/the-john-lyle-studio-230-bloor-street-west/>.

56 "Criteria for the Development of the Block Bounded by Yonge, Front, Bay and Wellington Streets (Ward 6)" (City of Toronto Planning and Development Department, 1983).

and Ontario. It is a fine example of Greek Revival architecture by notable architect William Thomas. Contextually, it was significant as a termination vista on Jordan Street, then a popular artery.⁵⁷ It has since been removed from that location and sits inside the atrium.

Development of the BCE Place complex started in 1986 with a proposal by joint owners Bell Canada Enterprises (BCE) and CIBC to increase the density eight to twelve times the 5.4-acre area of the lot.⁵⁸ Given the growth of nearby massive bank complexes, there was no doubt about the opportunity to capitalize on the land. The complex would include two towers of 53 and 49 storeys linked by a six-storey atrium designed by Santiago Calatrava (as a result of an international

57 Roy Henderson, "Notice of Intention to Designate" (Ontario Heritage Trust, 1975).

58 Robert E Millward, "Part II Official Plan Approach for Block Bounded by Front Street West, Bay Street, Wellington Street West and Yonge Street: Application No. 1986 - BCE Place (Ward 6)" (City of Toronto Planning and Development Department, 1987).



fig. 6.33 Commercial Bank of the Midland District

competition). The atrium also links to public amenities such as Heritage Square and Garden Court. These public spaces and heritage preservations contribute to density bonuses distributed by Section 37. At the time, the city also required developers to spend 1% of their construction budget on public art.⁵⁹

The complex integrates 11 heritage properties including the Bank of Montreal (now the Hockey Hall of Fame), a portion of the Yonge Street streetwall, and the Commercial Bank of the Midland District. The owners initially applied for the demolition of nine out of twelve historic buildings including ones already designated but were advised against it by the city. The integration of the heritage buildings, as part of the Heritage Square, involved portions to be rebuilt to align floor levels with the new construction plus the movement of 11 and 15 Wellington; 11 Wellington to be relocated to 3 Wellington to continue the street wall and 15 Wellington (Commercial bank) into the Galleria. The owners argued the original location conflicted with a “viable location for the second office tower”.⁶⁰ There was a discussion with the Preservation Board about larger retentions and no movement but ultimately, it conflicted with a “viable and attractive redevelopment of the entire block”.⁶¹ The infill developments in Heritage Square respect the low profile of the heritage properties and the new materials reflect stone detailing. In the Galleria, the Commercial Bank stands alone within the vast steel space. Although it is fronting some offices which can be seen behind the windows, the doors are not functional.

During the proposal, both the Toronto Preservation Board and the public expressed concern over the heritage work including minimal retention of the whole building and especially the move of the Commercial Bank. It was noted, however, that not much of the interior was deemed of significance anymore.⁶² In 2019, as mentioned above with the FIVE condos, Allsopp criticized the enervation of street life due to ghost entrances and lack of street-fronting retail. This is most evident in BCE Place with the Bank of Montreal, which has no street entrance, and at Yonge and Wellington with the restaurant, which has five street entrances but only one of them works.

59 “Modern Steel and Construction,” *AISC* 33, no. 8 (August 1993).

60 Robert E Millward, “Final Report on Part II Official Plan Amendment and Rezoning for the Yonge, Front, Bay and Wellington Lands: Application No. 1986 - BCE Place (Ward 6)” (City of Toronto Planning and Development Department, 1987).

61 Millward.

62 Millward.

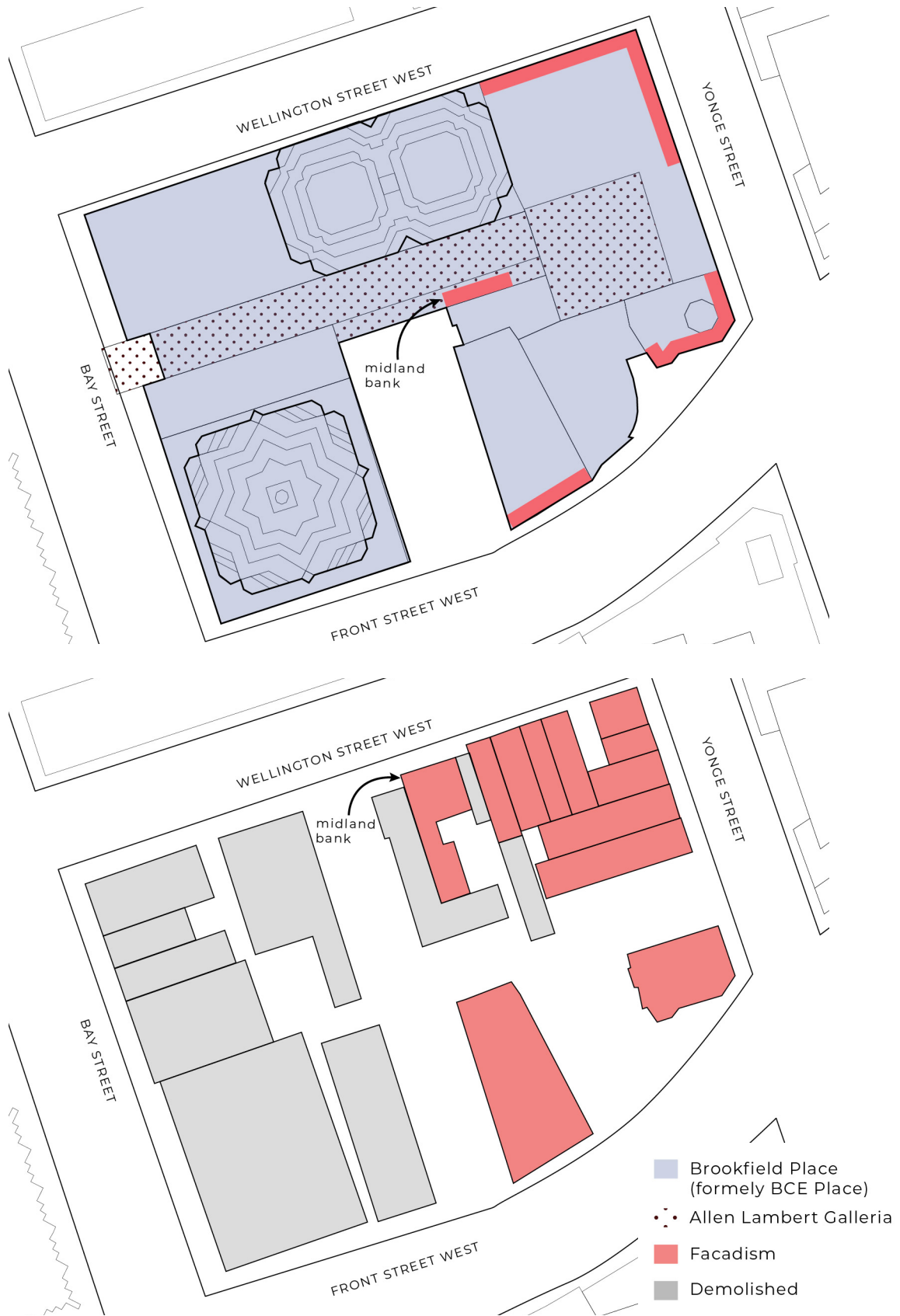


fig. 6.34 BCE Place site plan before (below) and after (above).

SUMMARY

In most cases, Sticker occurs purely for the sake of development. It is done because it is easier for the design of the proposed project to function, and heritage is therefore reduced to simple aesthetic décor. This may be because of the position of the original building (such as located in an awkward spot that takes up prime real estate), or construction constraints that require disassembly or complete recreation (usually due to construction neglect or unforeseen circumstances). Sticker is one of the least preservation-friendly facadism strategies. The mere idea of taking apart a building to reuse it somewhere else is disrespectful to the integrity of the original building. The use of it challenges the definition of preservation and a building. Sticker exposes that heritage buildings are sometimes simply valued for aesthetics since no attempt was made to reintroduce it as part of society and community. Should these buildings have just been demolished for the sake of the old and the new?

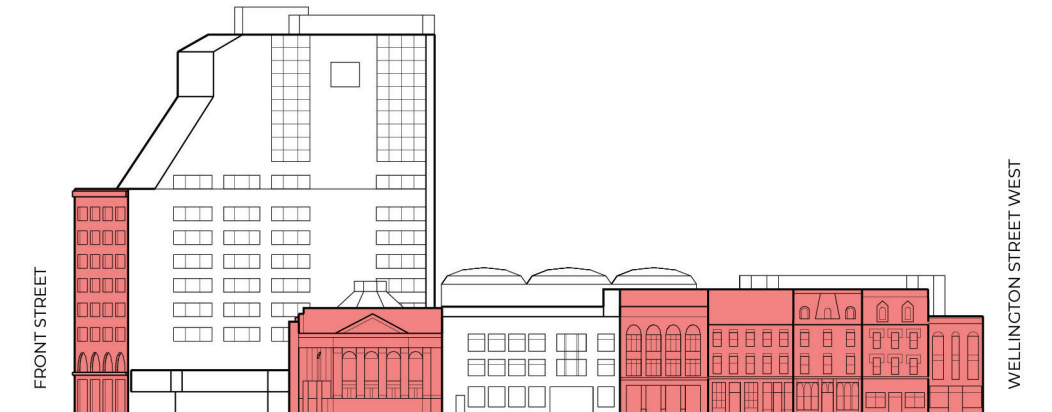


fig. 6.35 BCE Place street elevation looking from Yonge Street



fig. 6.36 Aerial of BCE Place (Brookfield Place), 2015. Notice how the space is consolidated behind the facades, which are only fronts.



fig. 6.37 No entrance doors at the Hall of Fame (left) and former Marche Restaurant (right).

NEIGHBOURHOODS

The following case studies do not fall under a specific typology mentioned above but they do not constitute their own category since the strategies used are of the ones previously mentioned. Instead, these are noteworthy developments distinguished by their size and scope that will have immense influence on the city.

MIRVISH VILLAGE / HONEST ED'S

HISTORY OF SITE

Honest Ed's discount store opened in 1948 on the corner of Bloor and Bathurst. Over 60 years, Ed Mirvish annexed buildings to the east and south of his store including a series of residential buildings which formed Mirvish Village. The area became a haven for artists housing galleries, boutiques, and restaurants all at a reasonable rent. The Mirvish's welcomed people of all cultures and backgrounds, tailoring to the multiculturalism of Canada. The discount store was often where students and new immigrants bought their first set of kitchenware and other necessities. It was interesting, exciting, and vibrant allowing small businesses to flourish, artists to have creative freedom, and new ideas to sprout: Margaret Atwood wrote one of her early novels here; Contrast, where many black journalists and writers had their start, was founded here; The Beguiling Books & Art, who set a new standard for comic and graphic novel retail launching several artists, had its conception at Mirvish Village.

Westbank, in association with Peterson, bought the property (a whole city block) in 2014 following the Mirvish's deaths. With Vancouver-based Henriquez Partners Architects leading the design, a proposal was put forth in 2015. At the time, none of the properties were listed or designated under the OHA. However, Westbank expressed a sensitivity to preservation by engaging with the community early on, prioritizing full three-dimensional retention and preserving the unique identity of the area.⁶³ Their initial plan was to retain 15 properties. In 2015, the city listed 35 properties in the Bloor-Bathurst area, of which 27 were within the development scope. City Planning organized community consultation in several formats including large format meetings in drop-in style; a Planning Discussion Group consisting of residents, business owners, and local representatives to contribute and observe the City's review of proposals. Unaffiliated with the City, the local community also formed the Mirvish Village Task Group who wrote to City staff and met on multiple occasions; and materials and reports were updated

63 Julian Mirabelli, "Heritage, Community Driving Forces in Westbank's Mirvish Village," *Urban Toronto* (blog), 2015, <https://urbantoronto.ca/news/2015/11/heritage-community-driving-forces-westbanks-mirvish-village>.



fig. 6.38 Honest Ed's in the 1960s.



fig. 6.39 Mirvish Village Markham Street, 2016

on a project-specific webpage.⁶⁴

The Markham Street Heritage Houses were designated as representative examples of later 19th-century to early 20th-century styles such as Edwardian, Italianate, Victorian, and Queen Anne Revival, among others. Some of them have historical associations but are mainly known for their acquisition into “Mirvish Village” following 1959 and their significant contribution to the community from there. Contextually, the properties support the character of Mirvish Village which has made a mark as an artists’ enclave of unique shops and charm. Heritage attributes include their low-rise scale, form, massing, brick materiality, and ornate details.⁶⁵ The final proposal will retain and incorporate 24 of the 27 heritage properties into the upcoming development. 23 are being conserved and incorporated, one is to be moved to another location, and the remaining three are to be demolished.

SCOPE OF WORK

After about four years of development, construction on the massive community started in 2018. The project would include five towers varying in height from 13 to 26 storeys comprising 806 rental units, a new public park, a marketplace within the former Mirvish Village site, and public realm improvements. The development proposes a fine-grain detailed approach to design especially at ground level, and narrow towers expressing variation of design to mitigate monotony.

The towers are concentrated towards the northeast portion of the site closer to the main Bloor and Bathurst intersection while the heritage properties along Markham Street are located towards the southwest corner. The Markham Street district is proposed to become a pedestrianized marketplace hosting food, artisans, and live music. The three-dimensionality of the Markham Street properties is largely preserved using the shell strategy. On the west side of Markham Street, no parking garage is proposed, which means no excavation is needed allowing better, whole preservation. The proposed work involves an addition in glass which will house the daycare and provide barrier-free access, plus, the relocation of an entire structure. On the east side, a number of properties will have their backs demolished to be incorporated into a glass atrium. This will connect to the towers and the parking garage. On Bathurst Street where the corner is to be retained, only the east facade and a portion of the south façade are to be retained in situ. The new development is set back five to eight

64 “Honest Ed’s and Mirvish Village - 571 to 598 Bloor Street West, 738 to 782 Bathurst Street, 26 to 38 Lennox Street, 581 to 603 and 588 to 612 Markham Street - Official Plan Amendment, Zoning By-Law Amendment Applications - Final Report” (City of Toronto, Community Planning, 2017).

65 Harold Madi, “Inclusion on the City of Toronto’s Heritage Register - Bathurst-Bloor Properties Origin” (City of Toronto, City Planning Division, 2015).

metres from the street reducing the volume of the tower as viewed from street level. Work on the Bathurst properties includes new storefronts and openings. On Bloor Street, another corner is to remain; the north and east facades are to be retained with a contemporary midrise on top to be setback five to nine metres. The new developments complement the heritage building by maintaining narrow bay widths and reduced street wall heights but the materiality in metal and glass is stark and detached. The City had deemed it inadequate at the start of construction with hopes to refine.⁶⁶ Three listed properties are to be demolished for the purposes of providing an east-west laneway from Bathurst Street to Markham Street which was deemed necessary in its location in order to reduce vehicular traffic and increase foot traffic in the outdoor market area.⁶⁷

RECEPTION

This scale of project is the first of its kind in Toronto and the developers are commended for the time and effort placed into consulting the neighbourhood and community. However, there have been concerns over the height and density of the towers and the streetwall they would create, especially the proposed 29 storeys. The community also expressed concern over the retention of the heritage properties stating that the ‘spirit’ of the place must remain.⁶⁸ There was also a huge concern over the affordability of the units especially since the developer is corporate giant Westbank. The niche community of artists, some of whom spent their whole lives in this community, were afraid of being evicted and not being invited back. Artists like this community are forced out of the city and unable to contribute without affordable housing.⁶⁹ Through community and city negotiations and funding, 10% of units have been planned for affordability (Westbank received \$18.75 million to fund 85 out of 800). Professor Deborah Cowen of the University of Toronto stated that this was regarded as simply not enough to maintain affordability and accessibility in the city.⁷⁰ In addition to affordability, the Mirvish Village community, especially as a minority community, is worried about a sense of belonging following the development. For example, Mirvish Village is known to be a supportive place for the black

66 “Honest Ed’s and Mirvish Village - 571 to 598 Bloor Street West, 738 to 782 Bathurst Street, 26 to 38 Lennox Street, 581 to 603 and 588 to 612 Markham Street - Official Plan Amendment, Zoning By-Law Amendment Applications - Final Report.”

67 “Honest Ed’s and Mirvish Village - 571 to 598 Bloor Street West, 738 to 782 Bathurst Street, 26 to 38 Lennox Street, 581 to 603 and 588 to 612 Markham Street - Official Plan Amendment, Zoning By-Law Amendment Applications - Final Report.”

68 “Honest Ed’s and Mirvish Village - 571 to 598 Bloor Street West, 738 to 782 Bathurst Street, 26 to 38 Lennox Street, 581 to 603 and 588 to 612 Markham Street - Official Plan Amendment, Zoning By-Law Amendment Applications - Final Report.”

69 *There’s No Place Like This Place, Anyplace*, Documentary, 2020, <https://www.cbc.ca/cbcdocspov/episodes/theres-no-place-like-this-place-anyplace>.

70 *There’s No Place Like This Place, Anyplace*.



fig. 6.40 Site plan of Mirvish Village before work, grey signifying demolition (above) and proposed work (below)

community in Toronto. The neighbourhood built successful black businesses such as A Different Booklist, Mascoll's Beauty Supplies, etc. Itah Sadu, co-owner of A Different Booklist, expressed her concern about being uprooted and disregarded: "I just want to make sure, with all this planning, that there's something that maintains this history that we have".⁷¹ Ed Mirvish built a safe space for people of all backgrounds and the disconnection and uprooting of the community by the development can already be felt. This has prompted a series of community-led good-bye rituals. For example, In November 2016, an artist walked the perimeter of the site for 24 hours in a ritual circumambulation and in February 2017, artists transformed the former discount store with installations and performances during an event dubbed the Honest Farewell.⁷² Although the actual structure of Honest Ed's is deemed insignificant, its cultural significance is deeply ingrained. Only time will tell if Mirvish Village will breathe the same kind of life it once did, but it is certain that it will never be the same. As outlined previously by Jacobs, development drives up land value and it can no longer support small, experimental ideas in the same way old buildings can.

71 *There's No Place Like This Place, Anyplace.*

72 Alison Creba, "Demolition and Deconstruction Legacies: Toronto's Honest Ed's and Mirvish Village," *Journal of Cultural Heritage Management and Sustainable Development* 10, no. 1 (2020): 52–64, <https://doi.org/10.1108/JCHMSD-06-2019-0083>.



fig. 6.41 Photograph of heritage work during construction.



fig. 6.42 Photograph of rendering on construction hoarding.



fig. 6.43 Photograph of rendering on construction hoarding.

KING TORONTO

A Westbank and Allied joint venture with starchitect BIG envisions a monstrous 16-storey development mountain spanning 189 metres (630 feet) of frontage in downtown Toronto. This proposal replaces an earlier proposal from Allied and Sweeny&co for a 12-storey tower covering less of the site.⁷³ BIG instead imagines a mountain-shaped mixed-use development with a public plaza in the centre. Surrounding the plaza, King West “rises as a set of pixels, each pixel set at the size of a room; rotated 45 degrees ...to increase exposure to light and air”.⁷⁴ The project features a unique undulating façade as an alternative to the tower and podium typology while revisiting Safdie’s revolutionary ideas.

The site encompasses seven existing properties. Some of these were surface parking lots, two of which are designated heritage buildings (485, and row block 511, 519-529), with one under study to be designated (495). The heritage properties are each four or five storeys. Under the King-Spadina Heritage Conservation Plan, the properties mentioned above and 489 King Street West are considered contributing buildings. These buildings are recognized for their historic associations, and their character as warehouse typologies was important to the development of the King-Spadina neighbourhood.⁷⁵

The work is currently under construction at the time of writing. Demolition started in 2020 when heritage aspects were retained for incorporation. The four-storey heritage buildings at 489 and 511-529 King Street West form a streetwall facing King Street. Only two sides were retained and its courtyard face which completes the three-dimensional illusion is to be rebuilt with larger window walls. At 485 King Street West, standing by itself at the corner of the site, the three-storey factory building will be largely retained with major interior modifications and the eventual reconstruction of exterior elevations.⁷⁶ The floors are to be reconfigured to line up with the new building. The other lone-standing property behind (495 King Street West) will have all four sides retained. These all meet the ground and act as new retail and office spaces. Allied maintains that heritage buildings of importance are retained under their management as office or retail. The mountain that arises out of this heritage block had been redesigned multiple times according to height, massing, shadow, and setback negotiations. The final design was reduced in height with a peak of 57.5 metres (16 storeys) and the

73 Craig White, “Bjarke Ingels Group to Design Westbank-Allied Project on King West,” *Urban Toronto* (blog), 2015, <https://urbantoronto.ca/news/2015/08/bjarke-ingels-group-design-westbank-allied-project-king-west>.

74 Eric Baldwin, “BIG’s King Street West Condo Community Approved for Development in Toronto,” *ArchDaily*, 2018, <https://www.archdaily.com/902156/big-king-street-west-condo-community-approved-for-development-in-toronto>.

75 See more: TE34.31b

76 Jack Landau, “Construction Begins for Starchitect-Designed Landmark on King West,” 2020, <https://urbantoronto.ca/news/2020/06/construction-begins-starchitect-designed-landmark-king-west>.

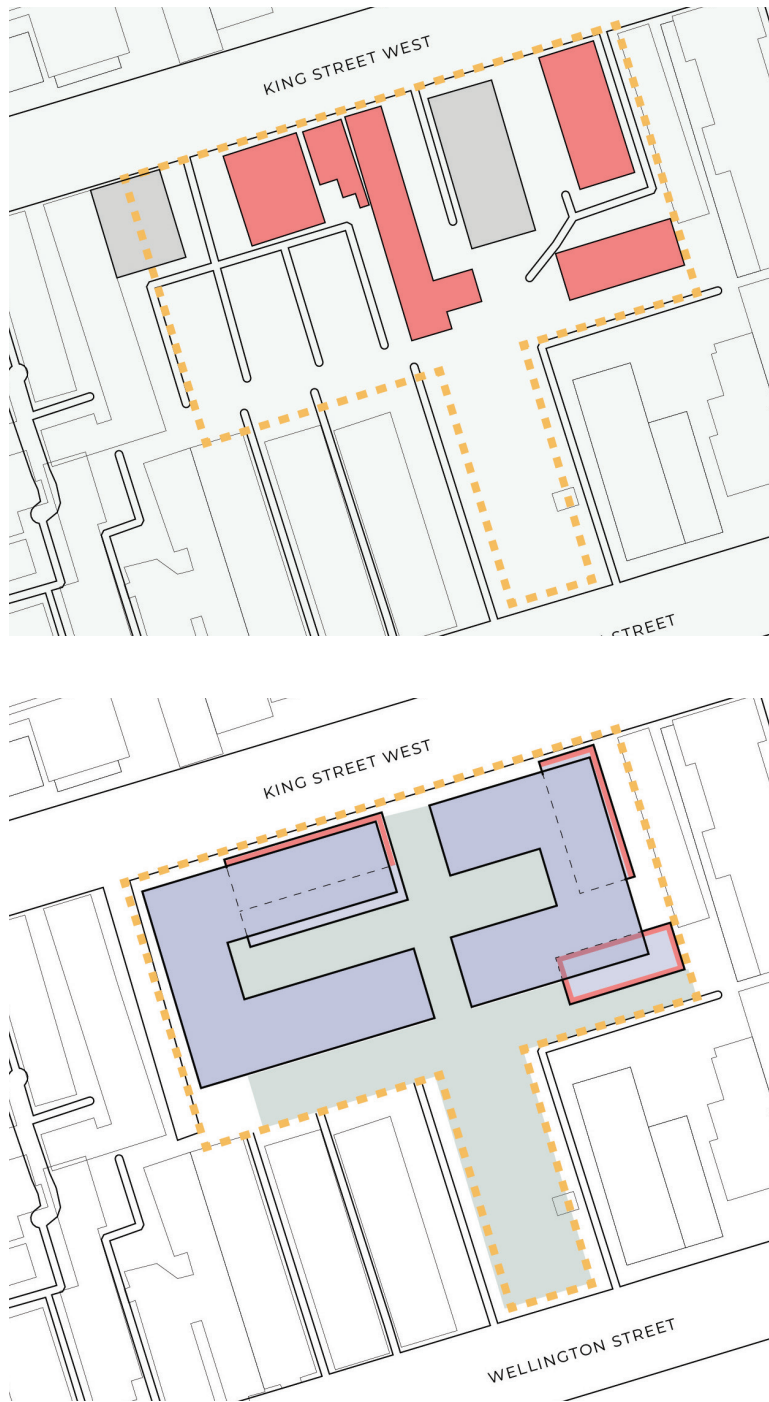


fig. 6.44 Site plan of KING Toronto before (above) and after (below) work

setback on the heritage properties were increased to allow for rooftop terrace spaces. A previous iteration had the mountain's undulating face flush against the brick façade almost as if mid-swallow. The heritage brick contrasts starkly with the project's revolutionary translucent glass block façade.

During public consultation meetings, the reception was fairly positive expressing excitement for this bold re-imagining of condo living. Planning, however, felt the towers were too imposing on the heritage street front and was concerned about the precedent it would set.⁷⁷

SUMMARY

These two large-scale projects are rare occurrences and are characterized by their scope, the number of heritage properties involved, and their efforts to create a type of neighbourhood or community space. These large developments bring a lot of money to the city, as well as jobs, new infrastructure, people, and public spaces. There must be a fine balance established, such as between gentrification and affordability (as seen in Mirvish Village) or heritage and innovation (as seen

77 Greg Lipinski, "UPDATE: BIG's King West 2.0 Impresses the Public, Planning Less," *Urban Toronto* (blog), 2017, <https://urbantoronto.ca/news/2017/05/update-bigs-king-west-20-impresses-public-planning-less>.



fig. 6.45 Photograph of construction site, 2022.

in KING Toronto). There are a few concerns and questions these projects raise. For example, are the heritage properties merely being used to relate the large development to the wider city context, such as by conserving the streetwall or emulating the atmosphere of the previous community? The large scope of the development also threatens larger portions of existing communities by uprooting them and displacing them without proper care. The scope and scale also present a high risk of Disneyfication.

CONCLUSION

After completing the case studies, catalogue, and reading through many articles and forums, a few conclusions can be drawn that reflect notions stated earlier in the thesis.

First, different definitions of facadism exist among developers, architects, and the general public. For example, the shell typology is rarely considered facadism; if the semblance of a volume is maintained, the definition becomes very blurry. This can also apply to the podium typology and the building-in-building typology. This thesis includes all these different types of facadism because it is a necessity to understand the full scope of the issue. It is important to remember facadism occurs because of the intention to create something new in its place, sometimes uprooting entire communities, disrupting organic cultural and city growth. No matter how much the building might resemble its past self, it no longer is and there can be unforeseen complications associated with that fracture. There is a need for more discussion, education, and a universal understanding on this matter to move forward.

Second, many of these projects are motivated by the enormous pressures of real estate. "Toronto's housing boom has eaten up most of the land that's easy to develop, turning investors' attention to parcels that include existing structures."⁷⁸ These old buildings exist in prime locations, with incredible real estate opportunities. In addition, developers have realized that new projects that incorporate elements of old tend to sell well. It sets itself apart from other projects. A developer stated in an interview: "I think the street-level presence of your home makes a significant difference in where you're living. The fact that we have a façade that's a historical element is important. I think it's playing a strong part in the [buying] decision".⁷⁹ Furthermore, the city must sometimes rely on development money to create better amenities for the city: "the city allowed a tall building on this site in exchange for major heritage renovation, restoration, and recreation on the site".⁸⁰ In addition, even when the city may be against a

78 Adam McDowell, "History Repeats Itself; Love and Legislation Call for Features from Older Structures to Be Integrated in New Construction. Do Buyers Approve?," *National Post*, January 12, 2013.

79 McDowell.

80 McDowell.

development project, developers can appeal to the OLT, where it is often moved forward. External pressures and other concerns frequently outweigh those from heritage, as can be evidenced by QRC West Phase 2.

Third, architects and heritage professionals are obliged to be flexible with change due to the pressure of external forces. Oftentimes, they will enter a project understanding that the whole building cannot be saved and parts have to be enough. Ownership is quite influential in determining the scope of conservation; facadism is more apparent in commercial properties and less so in government-funded or public stakeholder developments. Interiors in commercial typologies are not well protected and are subject to constant change. Facadism also occurs more frequently on main streets and in downtown areas. Again, market speculation and intensification play a large role but this alludes to other issues such as retail practices, or how banks finance projects, etc that cannot be explored fully in this thesis.

06

CONCLUSION & REFLECTIONS

There is a certain self-evident perversity in the practice of facadism. How is a building “preserved” by reducing it to two dimensions? A single aspect of its outward appearance survives, but its substance, individuality, and soul have been destroyed. These are critical characteristics which contribute to architectural and urban identity and can only be found in the whole building. Facadism is a strange non-solution to which the development industry, at least in Toronto, has been habituated to.

Inevitably, it is the developer who gains the most from this mode of architectural flattening: the increase in the scale and dimensions of the new building that normally overwhelms the preserved façade brings about a huge increase in land value and, of course, profit. As the catalogue in this thesis clearly demonstrates, the practice of facadism is becoming ubiquitous. In the meantime, the city’s past is reduced to a myth, a theatrical backdrop. Facadism speaks to the condition of architecture at the present time: 1) a lack of confidence in contemporary architectures, in particular, its ability to satisfactorily meet the grade, create entrances, and ennoble public space, 2) uneven development at the mercy of capitalistic gain and 3) the reduction of a building to an image relying on historical aesthetics. Everything is just good enough, backed into a corner, negotiated down to the thinnest of compromises. The continuation and acceleration of the practice reflect a lack of political and social commitment to the integrity of the city and its buildings.

Facadism now seems to be a matter of course, a first resort. At the current rate of project approvals, Toronto is in trouble; there is no end in sight. Future generations will suffer by the current generation’s obsession over short-term goals of density and profit. The problem is fundamentally about the placement of value and intention. In a system of zero-sum competition, to blindly trust that good things can come without purposeful intention is hopelessly optimistic. What will the city be when it is an empty shell for investor condos?

This thesis has made it clear that, in Toronto, there must be a change in the heritage policy that can tackle the demands of an ever-evolving cultural landscape. A more demanding preservation policy offers the most solid foundation on which heritage buildings might stand. Adjacent changes that come to mind include developing a framework or guideline that specifically addresses facadism, as many other cities have done. This can be beneficial in instilling a more profound and diligent approach to heritage in these types of projects. A new policy would place more emphasis on interiors as valuable heritage resources to encourage preservation of buildings as wholes, including the ongoing maintenance of those spaces. The regulation of what types of new programs can be used, and a broader heritage study which includes context, demographics, and the usage by not just previous inhabitants but current inhabitants and neighbours can deepen understanding and help protect whole buildings.

However, it is important to understand that the appreciation and protection of heritage architecture, especially in Toronto, has always come as a result from conflict and negotiation, a fight to exist. That even though there are policies created and small victories won, heritage is normally seen as a deterrent to development and growth, an admirable thing to have but never essential. Thus, a social restructuring is necessary.

Firstly, demolition for the sake of tabula rasa development should not be considered the default. Every building has value and should not be condemned just for being old. Catherine Nasmith has been arguing to end the “virtually unfettered right to demolition under the Ontario Building Code (OBC), coining the phrase “Abolish the RIGHT to Demolish””.¹ Demolition not only destroys potential heritage properties, but creates an even bigger environmental problem in the staggering amounts of material and energy waste involved in demolition and new-builds. Heritage and sustainability are indeed two sides of the same coin. Sustainability is defined as the ability to meet current needs without compromising the ability of future generations to meet their own needs. While notions of sustainability has prioritized net-zero energy and embodied carbon, it is also true that heritage preservation is based on a responsibility of maintaining history and culture for future generations. Unfettered demolition and development is unsustainable for the future. Demolition creates a staggering amount of waste accounting for 20-30% of municipal landfill.² In addition, demolition interrupts organic social and economic growth and evolution in the city, as seen in the Mirvish Village development, and articulated by Jane Jacobs’ philosophies (new ideas need old buildings). To tackle this environmental

1 Catherine Nasmith, “Demolition: Fix the Building Code Not the Heritage System!,” Heritage Resources Centre, April 30, 2021, <https://uwaterloo.ca/heritage-resources-centre/blog/post/demolition-fix-building-code-not-heritage-system>.

2 Nasmith.



fig. 6.1 Construction site of 481 University Ave.

problem, certain policies can be implemented that aims at educating and reflecting. An application for demolition should require the same depth of study and justification which has, in past been placed on those who support the preservation of heritage properties. This may include a period of public notice and time for consultation. If a building is to be demolished, a good reason must be given. In addition, guidelines for the transformation, conversion, and demolition of spaces can be established which will include options for material deconstruction. Building and occupancy codes could be adapted to accommodate historic buildings and their specific conditions. Zoning by-laws should avoid placing undue densification stress on older neighbourhoods with small-scale construction. Furthermore, we must move away from speculative real estate. How many units are sitting empty as investments rather than housing? How many underrepresented, minority populations are driven off land to be extorted?

Secondly, the understanding of heritage values must include the intangible qualities of anthropological, sociological, and cultural value that contribute to the meaning of a space. What are we actually trying to preserve? In “(Re-) Building Heritage: Integrating Tangible and Intangible”, authors Nic Craith and Kockel define intangible and tangible in three ways: one in which heritage can be understood as “dual trajectories” of intangible and tangible with two arrows in different directions and tangible being a bigger arrow (the better understood one) (see figure 6.2); the second, a symbiotic understanding of heritage in which



fig. 6.2 Heritage as “dual trajectories”

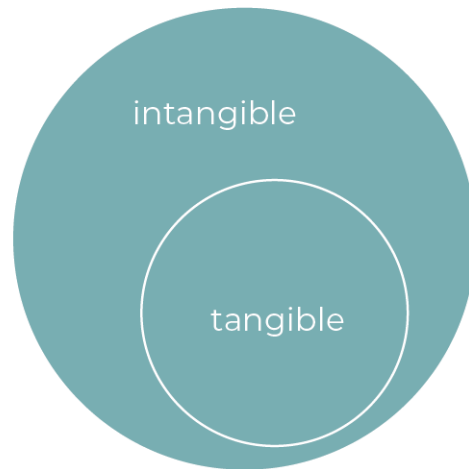


fig. 6.3 Heritage as a symbiotic concept

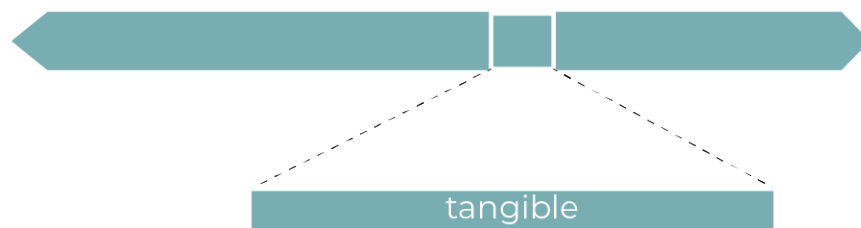


fig. 6.4 The environmental heritage spectrum with physical tangible understanding equated with the visible light spectrum

tangible heritage exists in the bigger picture of intangible heritage (see figure 6.3); and third, equating the environmental heritage spectrum to the electromagnetic spectrum in which the built tangible form is congruent with the visible light spectrum (see figure 6.4).³ The point of these diagrams is to illustrate how intangible heritage is barely understood but is something that is felt all around us. It is tied to the inhabitants and the cultures that they create; it is difficult to quantify and scarcely understood.

Facadism makes it apparent that a memory of the city in pure aesthetics simply creates a disneyfied version of itself. It is imperative to start thinking about architecture for people; that by treating people well, the city is rewarded in vibrancy and prosperity. Heritage and building policies should address the right of the current inhabitants to remain in place, as the practice of facadism is often an exercise in community devastation and erasure. Emphasis should be placed on allowing smaller businesses to thrive without the pressures of corporate giants. Heritage must evolve from purely streetscape-oriented understandings to include domains not generally understood as heritage such as, but not limited to, Modernist buildings, public spaces, and cultural enclaves.

Thirdly, heritage should be understood as a driver for innovation to promote creative and dynamic solutions. It must be more than a hindrance to development, but must become a stimulant for creative solutions, a source of pride and inspiration for communities, and an essential part of creating vibrant, equitable, and inclusive cities. There is a need for a change in the way professionals such as architects, engineers, urban designers, financial analysts, developers, and policymakers are trained to make decisions about the built environment.⁴ All of these professionals are given too little information and education on historic buildings to make intelligent and innovative decisions concerning them. Instead, they default to sites that they know well: blank canvases. It is imperative that our discussion be made accessible in order to make preservation a goal of city development policy, and educate owners, and the public, to find value in these places. Facadism is neither inevitable nor completely avoidable at this point. It seems Toronto has already made this typology its architectural trait. Care must be taken so that it does not further reduce the city. Can facadism be used to stimulate creativity? As early literature, and the typologies of Building-in-Building can attest, it's certainly possible. But the intention must move away from capitalistic gains and architects must be allowed the opportunity to explore. If Toronto's built heritage is actually worth saving, should it not be done with a commitment that is more than skin-deep?

3 Mairead Nic Craith and Ullrich Kockel, "(Re-) Building Heritage: Integrating Tangible and Intangible," in *A Companion to Heritage Studies* (Blackwell, n.d.).

4 Francois Loyer and Christiane Schmuckle-Mollard, eds., "Facadisme et Identite Urbaine," in *Proceedings of the Colloquium Facadisme et Identite Urbaine* (Centre des Monuments Nationaux, 1999), 292.



fig. 6.5 At the corner of the Osgoode Hall courtyard, Metrolinx is planning the construction of a subway entrance for the Ontario Line. Metrolinx began axing the trees without public consultation. Many community members were devastated by the loss of some of the oldest urban trees left in downtown Toronto.



fig. 6.6 Ontario Place is at risk of being redeveloped into a private water park, spa, and parking. The proposal came from the provincial government without any public or city consultation. Many are advocating to keep Ontario Place free and accessible to all residents and visitors.

The question of whether any of this could obtain the support of the provincial or municipal governments is yet to be seen. As Bill 23, the More Homes Built Faster Act of 2022 has implied, heritage is not the government's priority and is rather an obstacle that should be removed. Bill 23 proposed changes to the Ontario Heritage Act that make it "practically impossible to protect most of Ontario's identified heritage properties".⁵ A statement from the Architectural Conservancy of Ontario continues: "This can only be seen as a knee-jerk response to a vindictive attack by the development industry on our heritage system".⁶ The bill proposes that communities drop listed properties from their heritage registers if they are not designated within two years and increases the designation requirement to include two of the criteria listed in O/REG rather than one. This makes designation more challenging, especially for humble buildings and places associated with minority populations, such as Little Jamaica or Kensington Market. The bill imposes stricter criteria that make including all aspects of heritage nearly impossible, plus it adds even more intensification demands on already suffering properties. While the bill aims to make radical changes for the sake of affordable housing, there are no indications that it will do such a thing. In fact, it will reduce the supply of truly affordable housing by reducing the affordable housing requirement from 20% to 5% and the required period to maintain affordability is reduced from 99 to 25 years.⁷ The proposed bill is an inadequate solution to the issue of providing truly affordable housing, instead favouring profit from development and gentrification at the expense of preserving existing low-cost housing options.

Can we design intensification differently and can urban places be structured differently? What is the right use of heritage? A universal understanding, clear criteria, and a framework for design are necessary to clarify the way heritage value should be conceived and applied so that it does not fall victim to the wave of accelerating development. It is a moral obligation, an ethical responsibility of appropriate development, to ensure communication and enrichment of collective memory for the public and future generations.⁸ Facadism is a waste of the opportunities the historic city offers, reducing its architecture to the level of disposable consumer goods.⁹ How can today's and tomorrow's architecture push further beyond the constraints of development and consumption toward community and care?

5 Christiane Beya, "Architectural Conservancy Ontario Says Bill 23 Is a 'Bomb' Dropped into Ontario's Heritage System," *Canadian Architect* (blog), November 15, 2022, <https://www.canadianarchitect.com/architectural-conservancy-ontario-says-bill-23-is-a-bomb-dropped-into-ontarios-heritage-system/>.

6 Beya.

7 mta, "We Stand in Opposition of Bill 23," MoriYama & Teshima Architects, November 28, 2022, <https://mtarch.com/we-stand-in-opposition-of-bill-23/>.

8 Loyer and Schmuckle-Mollard, "Facadisme et Identite Urbaine," 280.

9 Loyer and Schmuckle-Mollard, 342.

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From: Mary [REDACTED]
Sent: August 16, 2022 12:32 PM
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I confirm that architects–Alliance is the author and copyright holder of this image.

We give permission for the image to be reproduced in your thesis, with appropriate academic citation.

Please let me know if you require any further assistance.

Good luck,
Mary [REDACTED]

From: Mary [REDACTED]
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To: Janet Li
Subject: Re: Copyright Permission Request

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Yes, please use the image but credit it to architects–Alliance / Rendering by Norm Li

From: Gibson [REDACTED]
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Hi Janet,

You have our permission to use these renderings, no further information needed!
Thanks for reaching out and good luck with your thesis.

Best,
Gibson

ALLIED

Gibson [REDACTED]
Coordinator, Development

Letters of Copyright Permission

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Cc: DL.Corp.CCM.Media
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Thanks Janet - no particular concerns with the use of the image as you've shown ...our sole concern is the use of the image in connection to anything w a negative connotation that lacks a balanced analysis.

We are always game for an honest critique, just not the kind that doesn't probe all perspectives equally.

Thanks for reaching out.

Rahim.

Rahim [REDACTED]
Principal, Global Head of Communications

From: CF News [REDACTED]
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To: Janet Li
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Hi Janet. Your request to use the renderings has been approved. Thanks.

From: David [REDACTED]
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Cc: Alex Heming
Subject: RE: Copyright Permission Request

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Hi Janet,

Please go ahead and use the renderings. I have copied Alex Heming our Director of Marketing in case you need anything else.

Thank you and good luck.

dc

FIRST GULF

David [REDACTED]
President




From: Lucia [REDACTED]
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Cc: [REDACTED]
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Hi Janet,

You have our permission to use this rendering. Please let us know if there is any information you require from us.

Best,



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[REDACTED]

Good morning,
Your request was forwarded on to me. This shouldn't be a problem, please credit Great Gulf and just ensure posts are not made to social media.

Thank you,
Ali




From: Taylor [REDACTED]
Sent: September 26, 2022 11:44 AM
To: Janet Li
Subject: RE: Copyright Permission Request

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Hi Janet,

You have Hullmark's permission.

Goodluck!



Taylor [REDACTED]
Executive Assistant

Letters of Copyright Permission

From: Joyce [REDACTED]
Sent: August 8, 2022 4:21 PM
To: Janet Li
Cc: [REDACTED]
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Hi Janet,

I'm reaching out on behalf of Humboldt and Dream to confirm that we have no issue with you using the rendering referenced. Please kindly ensure you include proper citations, but otherwise this is not a concern for us. All the best.

Thanks!
Joyce

From: Berta [REDACTED]
Sent: August 29, 2022 11:16 AM
To: Janet Li
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Hi Janet,

Thanks for the information. You can go ahead and use the renderings for 24 Mercer Street. However, I want to let you know that the building has not been built, and there's no indication of when it will happen. Not sure if this will make a difference in your application of the renderings.

Best,

Berta

Berta [REDACTED]
[Kalovida Canada](#)

From: LCH Developments [REDACTED]
Sent: August 8, 2022 8:31 AM
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Sent: August 7, 2022 4:18 PM
To: Janet Li
Subject: Re: Copyright Permission Request

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Hi Janet,
This would be acceptable. Thanks and best of luck.

Sincerely,
Rivki [REDACTED]

From: Carmen [REDACTED]
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To: Janet Li
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Good afternoon Janet,

Thank you for asking permission. I hope it's not to late to confirm with you that we approve your use of the attached rendering for your thesis.

Regards,

Carmen [REDACTED] **BComm, OLCM**
Sr. Sales Associate / Business Development Consultant – Medallion Capital Group


From: Jamie [REDACTED]
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To: Janet Li
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Hi Janet,

Thank you for your note. You have our permission to use these renderings for your thesis. Please attribute any materials to "Courtesy of Menkes Developments Ltd."

Thanks,
Jamie

Jamie [REDACTED]
Manager, Communications

Menkes Developments Ltd.

From: Sam [REDACTED]
Sent: August 6, 2022 1:30 PM
To: Janet Li
Cc: Amanda Brown
Subject: Re: Copyright Permission Request


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Permission Granted.

Best wishes in all your endeavours.

Sincerely,

Sam [REDACTED]
President





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Subject: FW: UofW Grad Student Asking for Permission to use 14 Duncan Renderings in Thesis

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My name is Charles and I work in the communications team at BDP Quadrangle. Yes, you have permission to use these images in your renderings. Please see the email chain below for details in regards to ownership and renderings.

Thank you, let me know if you have any further questions.

Cheers,

BDP Quadrangle
Charles [REDACTED]
Communication Specialist
[REDACTED]

From: Jenna [REDACTED]
Sent: September 26, 2022 11:11 AM
To: Janet Li
Subject: RE: Copyright Permission Request

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Hey – sorry for the delay, I was off with COVID. It is fine if you are just using that image.

Thanks,

Jenna

From: Shane [REDACTED]
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To: Janet Li
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From: Ian [REDACTED]
Sent: August 16, 2022 1:15 PM
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Cc: Lloyd Antunes
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Please use “Rendering courtesy of SvN Architects + Planners.”

And best of luck with your thesis!

With kind regards,
Ian.

Ian [REDACTED] MArch, MAUD, OAA, FRAIC

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From: Agata [REDACTED]
Sent: September 26, 2022 1:52 PM
To: Janet Li
Subject: RE: Copyright Permission Request

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That sounds very exciting. Wishing you best of luck! You are welcome to use the QC rendering.

Thank you,
Aga



Agata [REDACTED]
Marketing Manager
Sales & Marketing
[REDACTED]

Licensee: Zhen Li (Janet Li)



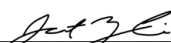
Material: Photo TSPA_0110158F: Studio building: In 1913 Lyle designed this building on Bloor St. W. as his office and it was here that he worked on his plans for Union Station and the hundreds of other fine buildings that made him one of Canada's most significant and successful architects. (Colin McConnell/Toronto Star)

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