



STAFF REPORT ACTION REQUIRED

Demolition of Four Designated Heritage Properties – 266, 276, 284 and 322 King Street West

Date:	October 22, 2013
To:	Toronto Preservation Board Toronto and East York Community Council
From:	Acting Director, Urban Design, City Planning Division
Wards:	Ward 20, Trinity-Spadina
Reference Number:	P:\2013\Cluster B\PLN\HPS\TEYCC\November 19 2013\teHPS40

SUMMARY

This report recommends that City Council refuse the proposed demolition of four designated heritage properties at 266, 276, 284 and 322 King Street West as part of Zoning By-law amendment application 12-276890 STE 20 OZ.

The development application, which has been appealed to the Ontario Municipal Board for non-decision within required timeframes, proposes to redevelop two separate parcels, municipally known as 266- 270 King Street West (east parcel) and 274-322 King Street West (west parcel) for the purpose of a mixed use development on each. A report from the Director, Community Planning will be considered at the November 19, 2013 meeting of Toronto and East York Community Council.

The East Parcel would be developed with an 82-storey mixed use building complete with a six storey base. The West Parcel would be developed with two tower elements having total heights of 84 and 86 storeys from John Street to Ed Mirvish Way respectively, including a six-storey base.

The proposed demolition of four designated buildings does not satisfy the requirements of the Planning Act, the associated Provincial Policy Statement and the City's Official Plan Heritage Policies. It also does not comply with the *Standards and Guidelines for the Conservation of Historic Place in Canada*, which was adopted by City Council.

RECOMMENDATIONS

The City Planning Division recommends that:

1. City Council refuse the proposed demolition of the designated heritage properties at 266, 276, 284 and 322 King Street West under Section 34 of the Ontario Heritage Act.
2. If the owner appeals City Council's decision to refuse the application for demolition under Section 34 of the Ontario Heritage Act, City Council authorize the City Solicitor and appropriate City staff to attend any hearing held by the Ontario Municipal Board in support of the Council position opposing such appeal.

Financial Impact

There are no financial implications resulting from adoption of this report

DECISION HISTORY

266, 276, 284 and 322 King Street West were all listed on the City's Inventory of Heritage Properties in 1984.

At its meeting in April 2010, the Toronto and East York Community Council passed a motion requesting a staff report to its June 2010 meeting regarding the potential for designation of the listed heritage properties at 212, 220, 266-70 and 274 King Street West. Following research and evaluation, staff recommend that City Council state its intention to designate all of the previously listed properties on the north side of King Street West between Simcoe Street and John Street, including the properties at 284 King Street West and 322 King Street West, which are part of the same group of surviving early 20th century buildings in this extended block.

266, 276, 284 and 322 King Street West were designated under Section 29 of the Ontario Heritage Act on August 25, 2010. The Council decision was not appealed by the owner and the associated designating by-laws were enacted on September 22, 2011. The staff report can be found at the following link:

<http://app.toronto.ca/tmmis/viewAgendaItemHistory.do?item=2010.TE36.29>

On February 26, 2013 Toronto and East York Community Council adopted the preliminary report for the re-zoning application with amendments. The staff report can be found at the following link:

<http://app.toronto.ca/tmmis/viewAgendaItemHistory.do?item=2013.TE22.41>

ISSUE BACKGROUND

Policy Framework

Ontario Heritage Act

The proposed demolition of each of these properties is subject to Section 34 of the Ontario Heritage Act. Section 34 sets out a process by which the demolition or removal of a Part IV designated building or structure can be considered by a municipality.

Demolition or removal of structure

34. (1) No owner of property designated under section 29 shall demolish or remove a building or structure on the property or permit the demolition or removal of a building or structure on the property unless the owner applies to the council of the municipality in which the property is situate and receives consent in writing to the demolition or removal. 2002, c.18, Sched. F, s. 2 (18); 2005, c. 6, s. 22 (1).

The related Zoning By-law Amendment contemplates demolition of the four designated buildings and redevelopment permissions are being sought.

Planning Act and Provincial Policy Statement

The Provincial Policy Statement (PPS) provides policy direction on matters of provincial interest related to land use planning and development. The PPS sets the policy foundation for regulating the development and use of land. The key objectives include: building strong communities; wise use and management of resources; and, protecting public health and safety. City Council's planning decisions are required to be consistent with the PPS.

The Planning Act and associated Provincial Policy Statement guide development in the Province and they include provincial interests regarding heritage resources as described in the Provincial Policy Statement issued under the authority of Section 3 of the Planning Act. The Planning Act requires that all decisions affecting land use planning matters "shall be consistent with" the Provincial Policy Statement. The Provincial Policy Statement (PPS) provides direction on matters of provincial interest related to land use planning and development, and promotes the provincial policy-led planning system.

Provincial Policy Statement 2.6.1 states that "Significant built heritage resources and cultural heritage landscapes shall be conserved". Properties designated under Part IV of the Act or included on the City's Inventory of Heritage Properties comprise "significant built heritage resources".

In the PPS 2005, "conserved" is defined as "the identification, protection, use and/or management of cultural heritage and archaeological resources in such a way that their

heritage values, attributes and integrity are retained. This may be addressed through a conservation plan or heritage impact assessment."

266, 276, 284 and 322 King Street West have all been identified through municipal listing and provincial designation and their accepted heritage values and attributes are contained in the Reasons for Designation adopted by City Council (see Attachment Nos. 3, 5, 7, & 9).

Growth Plan for the Greater Golden Horseshoe

The Growth Plan for the Greater Golden Horseshoe references in Part 4 "irreplaceable cultural heritage sites...that are essential for the long-term economic prosperity, quality of life....These valuable assets must be wisely protected and managed as part of planning for future growth...A balanced approach to the wise use and management of all resources... will be implemented."

Section 4.2.4 of the Growth Plan reads:

"Municipalities will develop and implement official plan policies and other strategies in support of the following conservation objectives:

...e) Cultural heritage conservation, including conservation of cultural heritage and archaeological resources where feasible, as *built-up* areas are intensified"

City Council's planning decisions are required to conform, or not conflict, with the Growth Plan for the Greater Golden Horseshoe.

Official Plan

Section 3.1.5 of the City of Toronto Official Plan states that significant heritage resources will be conserved by listing properties of architectural and/or historic interest on the City's Inventory of Heritage Properties; designating properties; entering into conservation agreements with owners of heritage properties; and designating areas with a concentration of heritage resources as heritage conservation districts. The Plan directs the adoption of guidelines to maintain and improve the character of such districts.

Policy 3.1.5.2 of the Official Plan states that "Heritage resources on properties listed on the City's Inventory of Heritage Properties will be conserved."The interpretation policies of the Plan provide that use of the term "will" is prescriptive, to be interpreted as equivalent to "shall".

Policy 2.5 of the King-Spadina Secondary Plan states that "Heritage buildings and other important buildings within the King-Spadina Area, will be retained, restored and re-used".

Policy 4.1 of the Secondary Plan states that "Heritage buildings in the King-Spadina Area are essential elements of the physical character. In this regard, the City will seek the

retention, conservation, rehabilitation, re-use and restoration of heritage buildings by one or more appropriate legal agreements."

Policy 4.2 of the Secondary Plan states that "The height of buildings or structures on a lot containing one or more heritage buildings, may be increased above the height limit otherwise specified in the Zoning By-law if the historic conservation, restoration and maintenance of such heritage buildings are secured through a satisfactory agreement between the owner and the City pursuant to Section 37 of the *Planning Act*."

Policy 4.3 says that new buildings should achieve a compatible relationship to the heritage buildings within their context through consideration of matters including height, massing, scale, setback, step-backs, roof line and profile, and architectural character and expression.

Recent planning history

In 2005, a review of the King-Spadina Secondary Plan was initiated at the request of City Council to evaluate specific matters related to entertainment uses in the area, community infrastructure, built form policies and the policies related to the public realm. In September 2006, City Council enacted amendments to the King-Spadina Secondary Plan and RA zoning to update the planning framework for the Plan area (Official Plan Amendment No. 2/By-law 921-2006 and Zoning Bylaw Amendment 922-2006). The amendments are currently under appeal to the Ontario Municipal Board by some area owners and developers. A series of pre-hearing conferences have resulted in many appeals being withdrawn or settled. The pre-hearing has been deferred with the consent of all parties. This deferral remains unchanged.

In 2006, when Council enacted amendments to the King-Spadina Secondary Plan and the Zoning By-law, Council also adopted urban design guidelines for the area. Also in 2006, Council adopted design criteria for the review of tall building proposals that implement the built form policies of the Official Plan. These apply throughout the City including King-Spadina. A study of the built form in the East Precinct of King-Spadina, within which the subject site is situated, that addressed area specific issues related to height, massing and built form context was considered by Council in 2009.

Standards and Guidelines for the Conservation of Historic Places in Canada

In 2008 Toronto City Council adopted the Parks Canada document *Standards and Guidelines for the Conservation of Historic Places in Canada* as the official document guiding planning, stewardship and conservation approach for all listed and designated heritage resources within the City of Toronto. *The Standards* include the following:

- Conserve the *heritage value* of a historic place. Do not remove, replace, or substantially alter its intact or repairable *character-defining elements*. Do not

move a part of a *historic place* if its current location is a *character-defining element*

- Conserve heritage value by adopting an approach calling for minimal intervention
- Find a use for an historic place that requires minimal or no change to its character-defining elements
- Evaluate the existing condition of character-defining elements to determine the appropriate intervention needed. Use the gentlest means possible for any intervention. Respect heritage value when undertaking an intervention
- Maintain *character-defining elements* on an ongoing basis. Repair *character-defining elements* by reinforcing their materials using recognized conservation methods. Replace in kind any extensively deteriorated or missing parts of *character-defining elements*, where there are surviving prototypes
- Make any intervention needed to preserve character-defining elements physically and visually compatible with the historic place and identifiable on close inspection. Document any intervention for future reference
- Repair rather than replace *character-defining elements*. Where character-defining elements are too severely deteriorated to repair, and where sufficient physical evidence exists, replace them with new elements that match the forms, materials and detailing of sound versions of the same elements

The *Standards and Guidelines* also include several key definitions.

Conservation: All actions or processes that are aimed at safeguarding the character-defining elements of an historic place so as to retain its heritage value and extend its physical life.

Historic Place: A structure, building, group of buildings, district, landscape, archaeological site or other place in Canada that has been formally recognized for its heritage value.

Heritage Value: the aesthetic, historic, scientific, cultural, social or spiritual importance or significance for past, present and future generations. The heritage value of a historic place is embodied in its character-defining materials, forms, location, spatial configurations, uses and cultural associations or meanings.

Character-defining Element: the materials, forms, location, spatial configurations, uses and cultural associations or meanings that contribute to the heritage value of a historic place, which must be retained to preserve its heritage value.

The primary treatments for conservation are:

Restoration: Action or process of accurately revealing, recovering or representing the state of a historic place or of an individual component, as it appeared at a particular period in its history, while protecting its heritage value.

Preservation: Action or process of protecting, maintaining, or/and stabilizing the existing materials, form, and integrity of a historic place or of an individual component, while protecting its heritage value.

Rehabilitation: Action or process of making possible a continuing or compatible contemporary use of a historic place, or an individual component, while protecting its heritage value.

Statements of Significance

The Reid Building

The property at 266 King Street West (with convenience addresses of 268 and 270 King Street West) is worthy of designation under Part IV, Section 29 of the Ontario Heritage Act for its cultural heritage value, and meets the criteria for municipal designation prescribed by the Province of Ontario under the three categories of design, associative and contextual value. The Reid Building is a complex of three buildings, with a five-storey warehouse (1904) at the northeast corner of King Street West and Ed Mirvish Way, a five-storey warehouse (1909) on the east side of Ed Mirvish Way, north of King Street West, and a five-storey warehouse on the north side of King Street West, east of Ed Mirvish Way (1913) (Attachment Nos. 2 and 3).

The Reid Building is significant as one of the first industrial complexes developed on the north side of King Street, west of Simcoe Street, on the former Upper Canada College campus at Russell Square. The warehouse designed for the Featherbone Novelty Manufacturing Company in 1904 was acquired by the company's manager, Alexander T. Reid, who financed the two adjoining buildings. The 1913 warehouse was associated with the Toronto publishing house of McClelland and Stewart, which was founded in 1906 as McClelland, Goodchild and Stewart and subsequently occupied quarters at 266 King Street West.

Historically, the property at 266 King Street West is also associated with Toronto businessman Edwin "Honest Ed" Mirvish (1914-2007), who revitalized King Street West with his restoration of the Royal Alexandra Theatre in the early 1960s. Over the following decades, Ed Mirvish Enterprises acquired many of the warehouses along the

street, including the Reid Building, which was one of the first to house restaurants that attracted theatre patrons.

The Reid Building is linked to the practices of leading Toronto architectural firms of its era. The 1904 warehouse was designed by Toronto architect A. Frank Wickson, who was perhaps best known for his 1906 design (in association with Alfred A. Chapman) of the original Toronto Reference Library at College Street and St. George Street (more recently the Koffler Student Services Centre at the University of Toronto). The 1909 and 1913 additions to the Reid Building are associated with the architectural practice of Sproatt and Rolph. After gaining experience with many of Toronto's best-known firms, Henry Sproatt and Ernest Rolph formed a partnership in 1899 and, in the 35-year period that followed, designed numerous landmark buildings.

The Reid Buildings of 1904, 1909 and 1913 form a complex of warehouses that are united by their Edwardian Classical styling and high visibility at the northeast corner of King Street West and Ed Mirvish Way. Contextually, the property at 266 King Street West contributes to the historical character of the King-Spadina neighbourhood as it developed after the Great Fire of 1904 as the city's new manufacturing sector. The Reid Building (1904) was among the first of the warehouses completed along King Street, west of Simcoe Street, on Upper Canada College's original campus at Russell Square, as the area evolved from an institutional enclave to an industrial precinct.

Gillett Building

The property at 276 King Street West is worthy of designation under Part IV, Section 29 of the Ontario Heritage Act for its cultural heritage value, and meets the criteria for municipal designation prescribed by the Province of Ontario under the three categories of design, associative and contextual value. Located on the northwest corner of King Street West and Ed Mirvish Way, the Gillett Building comprises a four-storey warehouse (1901), which is adjoined on the west by a four-storey addition that was under construction in 1942 (Attachment Nos. 4 and 5).

The Gillett Building (1901) is notable as the first of the commercial warehouses completed on the former Upper Canada College grounds on King Street West between Simcoe Street and John Street. Commissioned by the Pure Gold Manufacturing Company, producers of baking powder and other food products, the site was acquired in 1904 by the E. W. Gillett Company, which also made baking ingredients and moved to this location after the Great Fire destroyed its previous factory. By World War I, the Russell Motor Car Company occupied the premises and, following the conflict, the Dominion Government's Custom House was located in the building. The complex was extended in 1942-43 with the completion of the west warehouse for the James Morrison Brass Manufacturing Company.

Historically, the property at 276 King Street West is also associated with Toronto businessman Edwin "Honest Ed" Mirvish (1914-2007), who revitalized King Street West with his restoration of the Royal Alexandra Theatre in the early 1960s. The original

Gillett Building (1901) was designed by Toronto architect A. Frank Wickson, during the decade he practiced alone before entering a partnership with A. H. Gregg. Prior to accepting the commission for this site, Wickson had gained experience in industrial design with his former partner, Norman B. Dick, when the pair prepared the plans for the series of warehouses for the Rawlinson Company on St. Joseph Street, west of Yonge Street.

The successor firm of Wickson and Gregg received a second project for the E. W. Gillett Company in 1906, a time when the firm was completing one of their best known works, the former Toronto Reference Library at College Street and St. George Street (in association with architect Alfred Chapman). Directly west of the 1901 edifice, the project for the west warehouse (1942) was awarded to Scottish-born architect, Murray Brown, who was reputed for his modern designs for bank branches, movie theatres and municipal buildings, including Postal Station K in North Toronto, which is a recognized heritage site.

While the Gillett Building (1901) is a representative example of an early 20th century warehouse with Edwardian Classical styling, it is distinguished architecturally by its classical styling and its distinctive fenestration, with tracery highlighting the round-arched window openings that crown the south facade. The west warehouse (1942) stands out on King Street with its unabashedly modern design, where the architect applied a grid-like pattern to incorporate the large-scale industrial windows. While the parts of the complex were designed in different periods, they complement one another with their shared scale.

Contextually, the Gillett Building contributes to the historical character of the King-Spadina neighbourhood, which emerged as the city's new manufacturing centre after the Great Fire of 1904. The Gillett Building was the first in the series of early 20th century warehouses built on Russell Square, the former campus of the Upper Canada College, as the area evolved from an institutional precinct to the industrial sector.

The Anderson Building

The property at 284 King Street West is worthy of designation under Part IV, Section 29 of the Ontario Heritage Act for its cultural heritage value, and meets the criteria for municipal designation prescribed by the Province of Ontario under the three categories of design, associative and contextual value. Located on the north side of King Street West between Ed Mirvish Way and John Street, the Anderson Building (1915) is a five-storey warehouse (Attachment Nos. 6 and 7).

The architectural significance of the Anderson Building comes from its application of terra cotta in combination with an exuberant Edwardian Classical design. The Anderson Building is a rare surviving example of a commercial warehouse with terra cotta cladding in Toronto where, because of the fragility of the material, relatively few examples remain, as documented in the book *Terra Cotta: artful deceivers* (1990, 94).

The design of the Anderson Building was executed by Scottish-born architect William Fraser, who gained attention in Glasgow when he won a competition in 1896 for a memorial commemorating the centenary of poet Robert Burns' death. In Canada, Fraser was invited to join the firm of George M. Miller and Company, a practice best known for its projects for the influential Massey family. Fraser assisted Miller with the commission for the highly visible Confederation Life Building on Richmond Street East before he was selected by the Canadian government as one of the practitioners overseeing the reconstruction of Halifax after the infamous explosion of 1917. While Fraser specialized in educational buildings after opening a solo practice in 1911, one of his most prominent commissions was for the Anderson-Macbeth Company.

Historically, the property at 284 King Street West is also associated with Toronto entrepreneur Edwin "Honest Ed" Mirvish (1914-2007), who revitalized King Street West with his restoration of the Royal Alexandra Theatre in the early 1960s. Over the following decades, Ed Mirvish Enterprises acquired many of the warehouses along the street, including the Anderson Building, converting them to commercial uses that attracted theatre patrons.

Contextually, the Anderson Building contributes to the historical character of the King-Spadina neighbourhood, which developed as the city's industrial sector following the destruction of the existing manufacturing district in the Great Fire of 1904. Commissioned by the Anderson-Macbeth Company, hat producers, the Anderson Building is part of the collection of surviving early 20th century warehouses that were built on Russell Square, which evolved from an institutional precinct housing the original Upper Canada College to an industrial enclave.

Eclipse Whitewear Building

The property at 322 King Street West is worthy of designation under Part IV, Section 29 of the Ontario Heritage Act for its cultural heritage value, and meets the criteria for municipal designation prescribed by the Province of Ontario under the three categories of design, associative and contextual value. Located on the northeast corner of King Street West and John Street, the Eclipse Whitewear Building is a four-storey factory (1903) (Attachment Nos. 8 and 9).

The Eclipse Whitewear Building is significant as one of the earliest warehouses constructed on the former Upper Canada College campus on Russell Square, where the company produced children's and ladies' underwear for over half a century. The property at 322 King Street West is connected historically with the architectural firms that designed and restored the building. The original plans were prepared by the Toronto architectural firm of Gregg and Gregg, headed by brothers William Rufus Gregg and Alfred Holden Gregg, who executed many well-known buildings both in partnership and working with other practitioners. In 1970, the Eclipse Whitewear Building was acquired by two internationally significant architects, South African-born A. J. (Jack) Diamond and American Barton Myers, who refurbished the warehouse for the firm's offices during their short-lived partnership.

Following the property's restoration by Diamond and Myers, it was acquired by Toronto entrepreneur Edwin "Honest Ed" Mirvish (1914-2007), who revitalized King Street West with his restoration of the Royal Alexandra Theatre in the early 1960s.

While the Eclipse Whitewear Building is characteristic of the early 20th century warehouses of its vintage, it stands out with its Edwardian Classical detailing and repetition of the round-arched motif in the south entrance and the arcade of window openings above it and along the John Street elevation.

COMMENTS

Proposal

The proposal would redevelop two separate parcels of land, municipally known as 266-270 King Street West (east parcel) and 274-322 King Street West (west parcel) for the purpose of a mixed use development on each. The parcels are separated by Ed Mirvish Way (Attachment No. 1).

The East Parcel is a designated heritage property, currently occupied by the Reid Building. The proposed development would result in the demolition of this building, making way for a stepped 82-storey building. The building base is proposed to be a six-storey stepped and articulated mixed-use element, which will be oriented to King Street West. The building base is proposed to include retail, office, residential and institutional (OCAD University) uses.

The tower element of the building would be residential and have an overall building height of 82-storeys (271.5 m), with floor plate areas ranging from 693 to 803 square metres. The development would have an approximate Floor Space Index of 41.7, which is approximately comprised of floor areas of 1,090 square metres for retail use, 1,020 square metres of commercial use, 2,070 square metres of institutional (OCAD) use, and 51,800 square metres of residential use. Access to the proposed 59 underground parking spaces and the servicing area is proposed off of Ed Mirvish Way, on the western limit of the parcel.

The West Parcel development would result in the demolition of the heritage properties and the Princess of Wales Theatre, which is not listed or designated on the City's heritage inventory. The proposed development consists of two tower elements atop a six-storey base. The base of the building would accommodate retail, office and residential uses, as well as a gallery space.

The tower element on the western portion of the parcel, near John Street, would have an overall height of 84 storeys (278.1 m), with floor plate areas ranging from 641 square metres to 1,041 square metres. The eastern tower element, near Ed Mirvish Way, would have an overall height of 86 storeys (284 m), with floor plate areas ranging from 1,055 square metres to 1,341 square metres. The development of the west parcel would have an approximate Floor Space Index of 24.8, which is comprised of an approximate floor area

of 9,370 square metres for retail use, 3,490 square metres of commercial use, 6,720 square metres of gallery and educational floor area, and 142,740 square metres of residential use. Vehicular access to the proposed 252 underground parking spaces and servicing is proposed via Pearl Street.

Heritage Impact Assessment

The applicant submitted a Heritage Impact Assessment (HIA) for the project titled 266-322 King St. West, dated August 14, 2013, by E.R.A. Architects. This HIA is a revised version of one first submitted October 1, 2012.

The document focuses largely on the project team's rationale for demolishing the four designated warehouses in favour of what the consultant's heritage report calls "an iconic landmark of international significance, enhancing downtown Toronto and its skyline".

The HIA shows of a series of options that were considered to incorporate the designated warehouses into the proposed development. The conclusion of the options exploration was that the warehouses could not be successfully integrated within the development without greatly compromising the functional and aesthetic design. In particular, it was found that the solidity of the warehouse walls and the raised level of their entrances were at odds with the proposed uses and public realm objectives for the project.

The recommended option clears the entire site then interprets the post-and-beam construction of historic warehouse architecture at the podium level, which the consultant says "reinforces and enhances the patterns of use that have emerged within the Entertainment District and along the John Street Cultural Corridor, and celebrates the legacy of 'Honest' Ed Mirvish and the Mirvish family." In doing so, it would build on the cultural heritage of its context, while greatly enhancing the public realm of King St. W. and the adjacent streets, and the cultural life of the city (Attachment Nos. 15 and 16).

While the enlarged post-and-beam design elements are intended to mitigate the loss of the four historic warehouses, the project team has proposed that a public interpretation strategy be developed and incorporated within the development.

The HIA concludes that based on the extensive options analysis that was undertaken by the project team, the recommended option should be supported because the future development retains the most important cultural heritage value of the subject site—in the opinion of the heritage consultant, the primary value of these buildings is found in their association with the Mirvish family—and makes significant contributions to the urban environment and culture of the city.

Project analysis

Conservation Strategy

In order to satisfy provincial and municipal policies and respond to internationally accepted conservation standards and principles, conserving the values and attributes of

heritage properties must be done in such a way that their integrity is maintained. In this regard, proposed developments within the City of Toronto are considered in relation to the Parks Canada *Standards and Guidelines for the Conservation of Historic Places in Canada*, within which "conservation" is defined as

"All actions or processes that are aimed at safeguarding the character-defining elements of an historic place so as to retain its heritage value and extend its physical life."

When assessing the degree to which a proposed development satisfies the Planning Act requirement that development is consistent with the Provincial Policy Statement (PPS) and addresses Official Plan policy direction to conserve significant heritage resources, a second definition of conservation is of particular relevance. In the PPS 2005, "conserved" is defined as

"...the identification, protection, use and/or management of cultural heritage and archaeological resources in such a way that their heritage values, attributes and integrity are retained. This may be addressed through a conservation plan or heritage impact assessment."

Thus, where a development application is received for lands designated under the *Ontario Heritage Act*, the applicant is requested to demonstrate (via a Heritage Impact Assessment) how the proposed development conserves the values and attributes of the heritage property or properties. Central to this is the development of a conservation strategy for the proposal.

The HIA submitted by the applicant does not provide a conservation strategy so much as it presents a rationale for why the public realm objectives of the proposed development are of greater significance than the existing designated buildings. In so-doing, the HIA concentrates on mitigation instead of conservation, project benefit instead of heritage impact and the value of the future development instead of the retention of heritage values.

Although the City's Terms of Reference for HIA reports requires a section that details a Conservation Strategy, the report does not satisfy this requirement. Section 5.2 – Mitigation Strategy is presumably meant to provide the necessary information, as it describes in general terms how the loss of select, generalized heritage values will be mitigated (despite the fact that each building is individually significant with specified and in some cases unique values outlined in the City Council adopted Reasons for Designation for each property) but it would be inappropriate to call this a conservation strategy since no conservation is being proposed.

Within the City's heritage planning framework, a conservation strategy should outline how the character-defining elements of a historic place will be safe-guarded, so as to retain its heritage value and extend its physical life.

Mitigation Strategy

In the mitigation strategy section of the consultant's HIA, the mitigation of design value impact is proposed as follows:

"The proposed exposed timber structure is evocative of the post and beam structure of the warehouses. The material vocabulary of the proposed building also responds to the Anderson Building's terracotta façade with the use of terracotta cladding.

The historic warehouses are being replaced with a world-class development by internationally acclaimed and locally significant architect, Frank Gehry. This project will be Gehry's largest and most significant development to date."

Historic/Associative values will be mitigated by

"...celebrating the Mirvish family legacy, in situ, by providing approximately 80,000 square feet of cultural institution space (including an art gallery and a new OCAD University campus location), the new development would remain strongly associated with the Mirvish family, their significant contribution to the arts in the city, and their role in establishing the Entertainment District.

The role of the site in the continued viability of the operations of the Royal Alexandra Theatre as a performing arts theatre is another element of this mitigation strategy."

Finally, the loss of the contextual values of the heritage properties will be offset by

"...providing a scale and built form that responds to the streetscape character of King St. W. The exposed timber frame maintains the vernacular of the post-and-beam warehouse, while the massing of the podium's upper levels responds to datum lines established by new development along the street, including the TIFF Bell Lightbox.

Public realm enhancements include the expansion of the sidewalk, significant park space, and soft landscaping."

Impact of Development

If one of the central tasks of the HIA is to describe a proposal's conservation strategy, its other key function is to assess the impact of the development on heritage resources. The E.R.A. HIA is also deficient in this regard in that it provides a single paragraph on the proposal's heritage impacts as follows:

"Since no survey of warehouse design in Toronto has been carried out to date, it is difficult to assess the relative significance of the subject buildings in relation to comparable examples elsewhere in the city. Many surviving examples of historic warehouses are extant throughout the neighbourhood. Warehouses define the streetscape character of the King-Spadina's west precinct, west of Spadina Avenue. There are two significant clusters of warehouses in the east precinct, north of King Street W, which is recognized as the Warehouse Precinct within the Entertainment District. The warehouses on the project site connect the warehouse character along Duncan Street to King Street West."

It is then suggested that "the history of redevelopment of the UCC [Upper Canada College] lands can continue to be told through the UCC Boarding Houses at 20 Duncan Street, which represent the evolution from institutional uses in the early 19th century to industrial uses in the late 19th century to current use as commercial/retail" and that "the proposed development would be a continuation of the block's historic association with the Mirvish family and their contribution to the cultural legacy of the city."

Firstly, the analysis of heritage impact is inappropriately focussed on comparatives and relative significance when the existing designations state that these structures are individually significant for a number of site specific reasons. While the block's association with the Mirvish family is an important associative value for all of the warehouses, given that the development of the Entertainment District owes its existence to the foresight that Ed Mirvish had to purchase and adaptively re-use these buildings for commercial, retail and arts functions that supported the Royal Alexandra Theatre, the City's heritage designations do not rate one value as being supreme to all others.

Instead of providing an objective assessment of the impact of the proposal on the designated heritage resources, the heritage consultant focuses almost exclusively on the non-conservation related public benefits of the proposal. E.R.A.'s HIA cautions "that the loss of the four warehouses, which has been concluded necessary for the successful execution of the development, should not be considered in isolation, but rather alongside the significant benefits it would make possible; amongst these the built form, open space and public realm enhancements, development of an iconic Frank Gehry landmark in Toronto, the introduction of high-calibre and varied cultural and entertainment uses including approximately 80,000 square feet of art gallery space and a new OCAD U campus location."

Regulatory Framework

The HIA does not comment on the prevailing policy context that guides the King-Spadina Area. The in force King-Spadina Secondary Plan states that "Heritage buildings and other important buildings within the King-Spadina Area, will be retained, restored and re-used" because "heritage buildings in the King-Spadina Area are essential elements of the physical character." Height allowances above prevailing zoning are to be considered where "if the historic conservation, restoration and maintenance of such

heritage buildings are secured through a satisfactory agreement between the owner and the City pursuant to Section 37 of the *Planning Act*." While the height regime in this part of this city has risen to unforeseen heights, projects on properties that contained significant heritage resources in the King-Spadina plan area have successfully integrated the heritage buildings into their development in whole or in part through various forms of conservation.

The proposal does not comply with the Secondary Plan requirement that new buildings achieve a compatible relationship to the heritage buildings within their context through consideration of matters including height, massing, scale, setback, step-backs, roof line and profile, and architectural character and expression.

One of the fundamental goals of the Official Plan and Secondary Plan for this area is to reinforce and maintain the special heritage character of Regeneration Areas in general, and the King-Spadina area in particular. The PPS policy 2.6.1 and Official Plan policies 3.1.5.1 and 3.5.1.2 require significant heritage resources to be conserved. In the PPS (2005) conserved means "the identification, protection, use and/or management of cultural heritage and archaeological resources in such a way that their heritage values, attributes and integrity are retained."

Applicable preservation standards and guidelines that address the treatment of historic properties, as adopted by Toronto City Council, provide that where a building's exterior form has been identified as a character-defining element, interventions should have minimal impact. At minimum, conservation must safeguard the character-defining elements of an historic place so as to retain its heritage value and extend its physical life, in addition to retaining the integrity of those values and attributes.

The exterior forms of these buildings are not limited to their façades, but include elements such as scale, massing, surroundings, spatial relationships with adjacent buildings and views.

The heritage properties, which have been identified and designated under Part IV of the Ontario Heritage Act, are proposed to be demolished. Through the designations, City Council identified multiple values and attributes for each individual heritage property and these values and attributes were not disputed by the owner through appeal to the Conservation Review Board. Within this proposal, the heritage values, attributes and integrity of the properties (which have been defined by the community and City Council through provincial designation) are not being retained or conserved. The City Planning Division has advised the applicant that an Official Plan Amendment will be required in this regard.

Despite its inherent intensification, this proposal does not conform to the Growth Plan for the Greater Golden Horseshoe in that the proposal does not conserve heritage values, even though conservation is feasible. The irreplaceable cultural heritage sites within the King-Spadina area, which are essential for the long-term economic prosperity and quality

of life, are valuable assets that must be wisely protected and managed as part of planning for future growth. The Growth Plan suggests that a balanced approach to the wise use and management of all resources should be implemented; this proposal has no sense of balance. That the exuberance is intentional is clear, the heritage impacts are equally so.

Considered Alternatives (Options 1-6)

The HIA illustrates six design options that were considered in order to conserve some material fabric within the development. As seen in attachment nos. 12-14, the new building was the base against which heritage retention was measured and not the other way around. For this reason none of the options presented represent either satisfactory conservation or successful design.

In the opinion of staff, if the project had grown organically out of the retention of all, some or part of the heritage properties, then an equally bold and extraordinary design vision might have emerged that also conserved the heritage value of designated buildings. For conservation to be meaningful, the existing heritage resources must be fully understood and valued as the starting point.

Third Party Evaluation

To assist in the project analysis and assessment of the conservation strategy, the city engaged the services of Phil Goldsmith, Architect. Mr. Goldsmith is a well known heritage architect and consultant who has designed some of the City's most notable examples of contemporary design that incorporate heritage conservation. City staff felt that it was important to request a third party evaluation of the proposal due to the scale of the project, the number of heritage properties proposed for demolition and the sensitivity of the King-Spadina heritage context. Staff also felt that the project review would benefit from the objective analysis of another conservation specialist.

Mr. Goldsmith was asked to review the HIA and associated analyses as an impartial third party. He submitted his review on October 16, 2013. The following is a summary of his initial observations.

General Content

The content of the HIA prepared by E.R.A generally follows the City's Terms of Reference. However there is no section on a Conservation Strategy and some of the topics are grouped differently.

Site Location and Description

Whereas Mr. Goldsmith agrees with the description of the area as quite mixed, he says that this is because it has always been on the cusp of historic institutional sites, residential neighbourhoods, a commercial "main street" and finally warehouses associated with the railway yards that developed to the south. Mr. Goldsmith points out that when describing the nature of the site location, E.R.A omits to identify the significant role played by the current subject designated four warehouse buildings, in

addition to those nearby to the north and south-west, in establishing a strong historic warehouse context in the immediate surroundings that is historically associated with these railway yards now completely vanished. Although not the earliest iteration of the built form of the area, Mr. Mr. Goldsmith contends that these warehouses are definitely part of the Toronto story that created the buildings which Honest Ed used to advantage in the creation of his warehouse restaurants.

Background Analysis and Research

Mr. Mr. Goldsmith observes that in the HIA E.R.A. undertakes a general history of the site and identifies former important institutional sites such as the House of Assembly, Government House and Upper Canada College (UCC) and how these sites went on to be redeveloped. What he feels is missing, however, is a specific history of the four subject warehouses their developer / owners and the architects responsible for their design and wonders if this omission may have resulted in an underestimation of the values of these four designated buildings proposed for demolition in this proposal.

Mr. Mr. Goldsmith notes that the remainder of the background research in the E.R.A report is related to the recent history of the area, including the impact that Honest Ed and the Mirvish family had on the area in purchasing, restoring and reviving the Royal Alexandra Theatre; purchasing nearby warehouses and adapting them for the purpose of restaurants and conversion to office space and working to revive the block as a destination. Mr. Mr. Goldsmith acknowledges that there is little doubt that the Mirvishes' work in this area was effective, visionary and heralded the change in the nature of this part of King Street generally, but he maintains that it is a part of a longer story.

In relation to Section 2.3, which encompasses a longer term planning rational for John Street as a cultural corridor that links it to the waterfront and Frank Gehry and includes a lengthy history of Mr. Gehry and his work, Mr. Mr. Goldsmith observes that whereas it is a fact that Mr. Gehry was born and grew up in downtown Toronto near the Grange is widely known and respected as a creative and visionary architect, linking Frank Gehry and his personal history to the history of this site via John Street is "interesting but perhaps not appropriate when considering the history of this site and these specific resources".

Status of Existing Heritage Buildings and Adjacencies

In this section Mr. Mr. Goldsmith reviews the heritage status of the buildings and concludes that through designation these buildings have been recognized as Significant Heritage Resources, and that the heritage attributes of these buildings have been identified in the designation bylaws for each of these buildings. He agrees that Identified Heritage Attributes can include both tangible (physical) and intangible (non physical) attributes but says that when considering impacts of any change to designated properties either minor or major, the impact of a proposal on all of the identified attributes, both physical and intangible, must be considered.

Mr. Mr. Goldsmith notes that the E.R.A. report summarizes the significance of the warehouse buildings and the adjacent Heritage Building, the Royal Alexandra Theatre based on the designation reports for these properties and observes that from the designation by-laws it is clear that the identified heritage attributes of the buildings protected by the OHA designation include all of the principal facades, their architectural elements, materials and form. That is to say "the principal exteriors and three-dimensionality of the buildings". Mr. Mr. Goldsmith points out that the attributes do not contain any interior features, hidden walls, or details of the rear elevations off main streets.

Mr. Mr. Goldsmith concurs with the assessment of these buildings as set out in the designation bylaws and would add that taken individually they are four of the finest examples of warehouse building design in the King-Spadina East area, but perhaps even more importantly together with the Royal Alexandra form most of what is two blocks of the historic King Street streetscape.

Regulatory Requirements

In this section Mr. Mr. Goldsmith provides an overview of the regulatory environment for work on or impacts to heritage resources and includes references to the Ontario Heritage Act (OHA) and its Regulations and the Ontario Planning Act (OPA) its Regulations and supplements such as the Provincial Policy Statement (PPS). In each case he notes that the conservation of Identified Heritage resources is an objective.

In his review of the current PPS 2005, Mr. Mr. Goldsmith notes that it includes requirements for the conservation of significant heritage resources ("significant built heritage resources... shall be conserved"). Mr. Mr. Goldsmith believes that it is important to consider the definitions of the Policy language in order to understand Provincial intent. The Provincial Policy Statement 2005 (PPS) contains sections and statements related to the conservation of heritage resources in the province. The Ontario Provincial Heritage Tool Kit (HTK) further addresses and interprets the PPS.

The PPS states in Part 4, section 1.2.1 Coordination, that a "coordinated, integrated and comprehensive approach should be used when dealing with planning matters in municipalities" ...including, "b) managing natural heritage, water, agricultural, mineral, and cultural heritage and archaeological resources." Part 4 Section 2 addresses the wise use and management of resources this includes cultural heritage and archaeological resources. Policy 2.6 states "significant built heritage resources and significant cultural heritage landscapes shall be conserved".

Of these matters, Mr. Mr. Goldsmith identifies the term "Significant" as an important concept. He sees it as the key to understanding the requirements of the PPS regarding heritage. The HTK explains the intent of the term significant is to recognize for protection, built heritage resources which have cultural value or interest or the contribution they make to our understanding of the history of a place, an event or a people. This identification is clear when a property is designated under Part IV or V of

the Ontario Heritage Act, however these resources may also be identified on an inventory of heritage properties that have been identified using the criteria prescribed in section 29 (1) (a) of the OHA.

He also notes that the City of Toronto has related policies for the conservation of heritage resources in their Official Plan.

In addition to the definition of conservation which forms part of the PPS, Mr. Mr. Goldsmith considers the meaning of the term more broadly, including with reference to the documents referred to in the HIA's Appendix. The following are the alternative definitions that Mr. Mr. Goldsmith collected in his consideration of meaning and he credits Francois LeBlanc, a Canadian Conservation Architect, for the compilation of these definitions from a variety of sources.

1. Conservation means all the processes of looking after a place so as to retain its cultural significance. (*Australia Burra Charter*).
2. All efforts designed to understand cultural heritage, know its history and meaning, ensure its material safeguard and, as required, its presentation, restoration and enhancement. Cultural heritage is understood to include monuments, groups of buildings and sites of cultural value as defined in article one of the World Heritage Convention. (*Nara Conference on Authenticity in Relation to the World Heritage Convention, held at Nara, Japan, from 1-6 November 1994*)
3. Concerned with the transmission of cultural heritage, with its significant values intact and accessible to the greatest degree possible. (*Recording, Documentation and Information Management for Historic Places - Guiding Principles; Getty Conservation Institute, 2008*).
4. The profession devoted to the preservation of cultural property for the future. Conservation activities include examination, documentation, treatment, and preventive care, supported by research and education. (*In AIC Definitions of conservation terminology - <http://aic.stanford.edu/geninfo/defin.html>*)
5. All activities involved in the protection and retention of heritage resources. This includes the study, protection, development, administration, maintenance and interpretation of heritage resources, whether they are objects, buildings or structures, or environments.

Often used interchangeably with preservation ("heritage conservation" in Canada is "historic preservation" in the U.S.). It is also used to refer to a highly specialized field of activity that normally deals with the protection of objects in museum collections: a CONSERVATOR is the person who is responsible for the care and treatment of objects. (*In Heritage BC - <http://www.heritagebc.ca/resources/guides-tips-1/terms-definitions>*)

6. All actions or processes that are aimed at safeguarding the character-defining elements of a cultural resource so as to retain its heritage value and extend its physical life. This may involve "Preservation", "Rehabilitation", "Restoration", or a combination of these actions or processes. Reconstruction or reconstitution of a disappeared cultural resource is not considered conservation (*In Parks Canada Standards and Guidelines for the Conservation of Historic Places in Canada* http://www.pc.gc.ca/docs/pc/guide/nldclpc-sgchpc/sec1/page1b_e.asp#tphp)
7. All measures and actions aimed at safeguarding tangible cultural heritage while ensuring its accessibility to present and future generations. Conservation embraces preventive conservation, remedial conservation and restoration. All measures and actions should respect the significance and the physical properties of the cultural heritage item. (*In ICOM-CC, 2008*)
8. Refers to the discipline involving treatment, preventive care, and research directed toward the long-term safekeeping of cultural and natural heritage. (*In Getty Research - Art & Architecture Thesaurus Online*)
9. Means all the processes of looking after a place so as to retain its *Natural, Indigenous and Cultural significance*. It includes protection, maintenance and monitoring. According to circumstance it may involve *preservation, restoration, reconstruction, reinstatement* or *adaptation* and will be commonly a combination of more than one of these. For Indigenous communities, it can include conserving relationships between people and place that embrace spiritual as well as historical values, and protecting Aboriginal Sites in order to protect their significance to people. (*In Australia Centennial Parklands Conservation Management Plan 2003*)
10. All actions aimed at the safeguarding of cultural property for the future. The purpose of conservation is to study, record, retain and restore the culturally significant qualities of the cultural property as embodied in its physical and chemical nature, with the least possible intervention. Conservation includes the following: examination, documentation, preventive conservation, preservation, treatment, restoration and reconstruction. (*In "Code of Ethics" - Canadian Association for Conservation of Cultural Property and the Canadian Association of Professional Conservators, 2000*)
11. Conservation implies keeping in safety or preserving the existing state of a heritage resource from destruction or change, i.e., the action taken to prevent decay and to prolong life (Feilden, 1982: 3). Another definition of conservation is broader. This is the Australia Burra Charter definition which is "all the processes of looking after a place so as to retain its cultural significance" (Article 1.4). The general concept of conservation implies various types of treatments aimed at safeguarding buildings, sites or historic towns; these include management, maintenance, repair, consolidation, reinforcement. Preventive Conservation

consists of indirect action to retard deterioration and prevent damage by creating optimal conservation conditions as far as is compatible with its social use. (*In: Conservation Management Planning: Putting Theory into Practice. The Case of Joya de Cerén, El Salvador – Getty Conservation Institute 2009*)

Mr. Mr. Goldsmith believes that while there are other definitions in other documents, the above list is a good survey of common sources. In almost all documents he points out that it is stated that the retention (preservation, safeguarding etc.) of the physical resource is a key concept of conservation. In addition he observes that the definitions state that other attributes, significant qualities of the cultural property, which could include the intangible, should also be retained.

In a final assessment of the existing Official Plan Policies of the City of Toronto, Mr. Mr. Goldsmith concludes that where the OP states “Heritage resources on properties listed on the City's Inventory of Heritage Properties will be conserved” he believes the use of the term "conservation" is meant to be in accordance with the generally accepted principle that means the retention (preservation, safeguarding etc.) of the physical resource which then permits restoration and reuse.

Condition Assessment

In his review of the condition assessments that were provided for the four buildings in the document, Mr. Mr. Goldsmith notes that the descriptions are based on visual observations of the condition of the four designated warehouse buildings and the adjacent theatre. Based on this information, Mr. Mr. Goldsmith observes that the buildings appear to be in generally good condition with issues related to use, age and weathering normal to many heritage buildings of the period. He concludes that it would appear the buildings have been generally well maintained and that there are no issues of condition so significant that would preclude any of the four subject designated heritage buildings from being reused in whole or in part in the proposed development.

Proposed Development

Mr. Mr. Goldsmith outlines that the HIA includes a general description of the proposed development and notes that in all of the options the Royal Alexandra Theatre (which is not included in the boundaries of the planning application) is present. When assessing the five rejected options, Mr. Mr. Goldsmith observes that the HIA identifies issues that lead to the conclusion that the existing heritage buildings could not be successfully conserved as components of the preferred proposal.

One issues of interest to Mr. Mr. Goldsmith was that the retention of the buildings would work against the need for universal accessibility. Taken at face value, he says, this may be so but this is an issue that has been creatively overcome in many projects with heritage buildings and he could imagine various scenarios of organization, such as setting back the interior floors so the historic buildings form in part a screen, or, combining basement, ground (1/2 up) floors to create an interesting at grade space, or using the open sites such

as the Princess of Wales frontage to set back and provide access up and down to adjacent heritage levels, or interesting combinations of these.

Mr. Mr. Goldsmith also notes that the HIA concludes that within the various options the heritage value of the buildings would be diminished and the new design would be compromised. Again, he says, "given the schemes as presented, one could claim this but perhaps other schemes that worked to avoid this conflict could be considered." Mr. Mr. Goldsmith suggests that a scheme is possible that "engaged the historic buildings in the complex as active participants in the architectural discussion and not as left over bits floating in a singular composition and therefore out of place".

Mr. Mr. Goldsmith points out that the HIA's third consideration is that the heritage buildings would hinder the new design's potential to re-animate the streetscape and improve the pedestrian experience. Mr. Mr. Goldsmith admits that the heritage buildings do occupy a traditional relationship to the street, but concludes that "retaining this is after all the point of heritage conservation". He points out that European streets in many loved European cities, for example, are often small, crowded and very animated; nonetheless they generally do not dispose of heritage buildings. In this case, with the removal of non-designated buildings on the site, he believes that there is ample opportunity to widen the sidewalk, create entrance courts, and locate sculpture and street furnishings to be nodes of pedestrian related interest.

In Options 4 and 5 he observes that only the Anderson facade is proposed for retention and that the surrounding new podium design in both options is different than that currently proposed, and in Option 4 dramatically so. It is noted that in the HIA the result of retaining this one façade "represented a lost opportunity for a dynamic new design." Out of a project of one and half city blocks, Mr. Mr. Goldsmith sees this as a great burden to place on one historic facade. He believes that further study could have resolved this issue as podium designs were developed.

Mr. Mr. Goldsmith grants that the removal of all four heritage buildings as described in the HIA, frees up the designers to explore an unencumbered approach to the design. He says that any design forward architect would love to have this opportunity but "that is not the reality of a mature City with a long history and significant heritage resources". The challenge, he says, is to find a creative approach that layers the history, creates a new-historic dialog, respects the architecture of prior generations and anchors the City in time.

Mr. Mr. Goldsmith observes that description of the proposal, Option 6, generally describes the approach to the site with a focus on its inspiration, artistry, gestures and uses. He points out that there are several subjects that are not addressed in detail such as height, except as a landmark, shadowing, materiality appropriateness, and relationship to context, except generally "scale massing and rhythm," beyond the Royal Alexandra Theatre. He felt that all could have been expanded upon to better describe the proposal. Mr. Mr. Goldsmith says that although the development is described as innovative, it does not expand upon how or why this particular form of innovation is appropriate and fits

with this historic site and context. He agrees that it is a “bold” design for the City of Toronto.

Impacts of Development on Heritage Resources

Mr. Mr. Goldsmith states that there is a long history of the development of standards and guidelines, legislation, regulations and by-laws pertaining to the conservation of our heritage resources including the conservation of built heritage as well as cultural landscapes and associated intangible resources. He says that this is the context of any analysis, both in terms of general principles and specific requirements.

He posits that any analysis of impacts should have regard to this context and be somewhat impartial as to the design quality of the re-development proposal except where it mitigates impact on the Heritage Resource. Although Mr. Mr. Goldsmith recognizes that good contemporary design is desirable at all times in the evolution of the physical attributes of our built environment, he points out that the purpose of an HIA is to illuminate the impact of a re-development proposal on all Identified Heritage Attributes including proposals for preservation, alteration, loss, and mitigating propositions. In addition to regulatory requirements, Mr. Mr. Goldsmith notes that good conservation practice is guided by the standards and guidelines adopted by the City of Toronto; Standards and Guidelines for the Conservation of Historic Places in Canada.

Mr. Goldsmith expresses that in his experience it is unprecedented that the total loss of the identified built heritage resource can be considered conservation. Mr. Goldsmith considers the implications of E.R.A.'s conclusion that there is no “survey of warehouse design in Toronto,” and it is therefore “difficult to assess the relative significance of the subject buildings”. Mr. Goldsmith says this statement could be true on many building types but feels it is the responsibility of an HIA to do just that, to identify the significance of the building. He says that the sections of an HIA are intended (through research) to be able to confirm this significance and therefore judge the impact on the resource. Mr. Goldsmith says that it is rare that this is done on a survey of similar buildings basis, but concludes that if the authors feel this is required, the HIA could touch on that by citing other examples in their research.

Mr. Goldsmith states that the significance of the buildings has been established within the designation reports prepared by the City of Toronto. He says that in E.R.A.'s consideration of warehouses they note the main concentration of warehouses is north and east of the site, and that area is identified as the warehouse district, that these warehouses link the district to that, and that this area of King Street, the King Street Precinct, is mixed, and further state that this area will continue to evolve. What Mr. Goldsmith believes is left unsaid is that this density of significant warehouse buildings is as high as any in the warehouse district, that their presence on King St. linking them to the history of the immediate area is important and that they are important contributors to the historic context as well as significant individual buildings. Perhaps, he says, E.R.A. feels that the buildings are not significant. To this possibility Mr. Goldsmith says he would have to

disagree. From a heritage perspective he believes that they are important resources and could be a part of the evolution of the precinct.

Mr. Goldsmith points out that the HIA notes that the area is vibrant with “several of the City's most important civic and cultural institutions and new high rise residential development” but the report fails to note that this vibrancy is significantly contributed to though the many uses, such as restaurants, in, and the presence of, a large number of nearby heritage buildings. He observes that the HIA report identifies a series of benefits to be weighed against the loss of the four designated heritage buildings. This, Mr. Goldsmith says, suggests that these benefits could not be achieved if the heritage buildings, or the parts of the buildings with significant heritage attributes, were saved. However upon review the only “benefit” that Mr. Goldsmith can see as a physical outcome, would be the consistent widening of the sidewalk. Nevertheless, he believes that the creative incorporation and conservation of existing built heritage attributes would not result in the loss of most of these benefits.

Mr. Goldsmith considers the mitigation strategies proposed for three types of heritage value present on the sites. In the section on Design value, he notes that replacing these good representative examples of known or significant Edwardian architects, is intended to be mitigated by the evocative use of timber, an artistic evocation of post and beam construction, terra cotta, a remembrance of the Anderson building, and that the work would be undertaken by an internationally acclaimed and locally significant Architect, Frank Gehry.

Mr. Goldsmith feels that this design “mitigation” has some value, and the work of Frank Gehry is well recognized for its creativity and high standing in architectural circles, but says that the use of contextual materials and great design does not necessarily preclude the conservation of significant heritage resources. He observes that there are many award-winning and internationally recognized projects in Toronto which combine heritage conservation with excellence in contemporary design. He says that in many parts of the world conservation mixed with new design is emerging as a credible way of layering history, retaining human scale, artistic, period works as well as celebrating important past occupants-owners as a contributing component to the creative composition of redevelopment projects. He observes that in Toronto we have struggled with this but he feels that we have made strides towards contributing an approach to the architectural lexicon that is valuable and should not be underestimated.

In the section on Historic / Associative Value, Mr. Goldsmith observes that the values have reductively been described as being associated with the evolution of King St. West and Upper Canada College lands and as being associated with the Mirvish family. While noting that this is true, he is concerned that the description neglects to consider values associated with the uses of the buildings, the original owner developers or the artistic work of the original design architects.

There is no doubt in Mr. Goldsmith's mind that association with the Mirvish family is significant in modern history and that the mitigation of loss in this section will come from the proposed cultural institution space, and that the site will remain strongly associated with the Mirvishes. While he sees this as valuable, he wonders how this mitigates the loss of [other] heritage values and if a similar result could be achieved in this substantial development which results in both, versus an either/or.

With respect to the section on mitigating Contextual Value, Mr. Goldsmith observes that the report notes the existing heritage buildings' contribution to the historic character of the King-Spadina neighbourhood. As a mitigation to the loss of this contribution by the historic buildings he notes that the HIA contends that the development continues a pattern of transformation of King St. W. and that the proposal provides a scale and built form that respond to the streetscape character of King St. W. through the use of timber, alignment with other datum lines such as the podium of the TIFF Bell Lightbox and the widening of the sidewalks.

In a final comment, Mr. Goldsmith states that it is hard to understand how "the large scale, significant height and dramatic use of modern materials of this development mitigate against the loss of fine details, human scale and heritage character". He states that the proposal is unabashedly new, design forward and large and that to compare it to other buildings that have altered the scale of the heritage context recently as a mitigation of loss of heritage context seems questionable.

To be sure, he says, the area is evolving and a judgement of the dramatic change needs to be considered against loss. Nevertheless, when considering impacts on identified significant heritage resources in an HIA, Mr. Goldsmith believes that it is important to make comparisons to the attributes of the historic resources and not new buildings. It is only when losses are fairly described we can best inform those adjudicating the values of a new design against the loss of heritage resources.

Phil Goldsmith's conclusions

Phil Goldsmith covers a variety of key issues as outlined above. He concludes that the current proposed project would appear to be, from the model images in the HIA, a dramatic, large scale, creatively artistic, architectural composition by a world renowned architect, that involves the loss of four significant heritage structures as it is claimed that it is not possible to achieve a successful design with the conservation of the heritage buildings.

Having reviewed the analysis of options presented, Mr. Goldsmith questions this conclusion, as there are other examples of award winning contemporary architecture in combination with conserved heritage buildings, both in Toronto and internationally, which have solved similar issues for which retention here is rejected. He says that based on his experience he would have to imagine that it is possible to find a creative design that does conserve Heritage Attributes.

He says that although the HIA offers ideas for how the loss of the four heritage buildings can be somewhat mitigated, it does not include any “Conservation” of these resources, but instead recognizes that the four buildings are to be demolished.

In considering the proposal from a regulatory perspective, he concludes that these four buildings are identified, significant, built heritage resources, designated under Part IV of the Ontario Heritage Act and that the requirements of the Planning Act, as supplemented by the Provincial Policy Statement, and the policies of the Toronto Official Plan are not met in the current scheme, as the above Acts and Policies all require conservation of significant heritage resources.

CONCLUSION

The heritage buildings on the development lands have been listed since 1984, with full designation approved by City Council in 2010. The owner had the opportunity to appeal the designations but did not do so. Designating by-laws were brought forward in 2011.

The demolition of the four designated warehouses within an area of the city valued for its existing heritage character represents an unacceptable loss of heritage value in the opinion of staff and does not comply with the King-Spadina Secondary Plan and other guiding conservation documents and regulations. As confirmed by architect and conservation specialist Phil Goldsmith, the heritage values of the properties are not being conserved.

The proposal does not satisfy the *Standards and Guidelines for the Conservation of Historic Places in Canada* in the following manner:

- It removes, replaces, and substantially alters intact or repairable *character-defining elements*
- It does not conserve heritage value by adopting an approach of minimal intervention
- It does not represent a use for the historic place that requires minimal or no change to its character-defining elements
- The existing condition of the character-defining elements have not been analyzed to determine the most appropriate intervention needed
- The gentlest means possible is not being proposed
- The integrity of an historic place(s) [are] being replaced by the new work

Over the past decade, the international heritage community (as expressed through organizations such as UNESCO and ICOMOS) have engaged in a thought-provoking dialogue about the challenges to heritage preservation posed by globalisation, urbanisation and climate change. The planning tools that are called for are expected to "indicate areas of heritage sensitivity that require careful attention," "protect the integrity, authenticity and attributes of urban areas," "adapt new uses and functions to existing heritage, rather than the reverse" and "give priority to restoring rather than demolishing

heritage." All of the studies within the King-Spadina area over the past decade have provided various frameworks to consider the character and attributes of this unique and vibrant part of the city.

The HIA prepared by E.R.A. suggests that recent international work on heritage conservation relegates built fabric to an archaic form of urban museology, but intervention criteria contained in the recent Valetta Principles for the Management of Historic Cities, Towns and Urban Areas (Paris, November 28, 2011) directs that all interventions in urban areas must respect and refer to their tangible and intangible cultural values and, while changes are inherent in urban growth, they "must be controlled and carefully managed to minimise physical and visual effects on the townscape and architectural fabric." While recognizing the dynamic nature of urban areas as living organisms and encouraging "discerning creativity," international best practises still advise that "priority must be given to continuity of composition that does not adversely affect the existing architecture."

The applicant's proposal for this site does not propose to provide conservation of the heritage sites within the current design. The heritage consultant for the applicant concludes that the development will provide a celebration of the history of the site instead. Due to the absence of conservation within the development proposal, and with regard to the significance of the heritage resources, City Planning staff cannot recommend that City Council consent to the demolition of the four designated heritage properties, despite the compelling vision that the project represents.

Should Council determine to consent to the demolitions and support the related Zoning By-Law amendment, the applicant will be required to seek a site-specific Official Plan Amendment.

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SIGNATURE

James Parakh
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City Planning Division

ATTACHMENTS

Attachment No. 1- Location Map

Attachment No. 2- Location Map and Photograph: 266 King Street West

Attachment No. 3- Reasons for Designation: 266 King Street West

Attachment No. 4- Location Map and Photograph: 276 King Street West

Attachment No. 5- Reasons for Designation: 276 King Street West

Attachment No. 6- Location Map and Photograph: 284 King Street West

Attachment No. 7- Reasons for Designation: 284 King Street West

Attachment No. 8- Location Map and Photograph: 322 King Street West

Attachment No. 9- Reasons for Designation: 322 King Street West

Attachment No. 10- Proposed Development: Site Plan

Attachment No. 11- Proposed Development: South Elevation

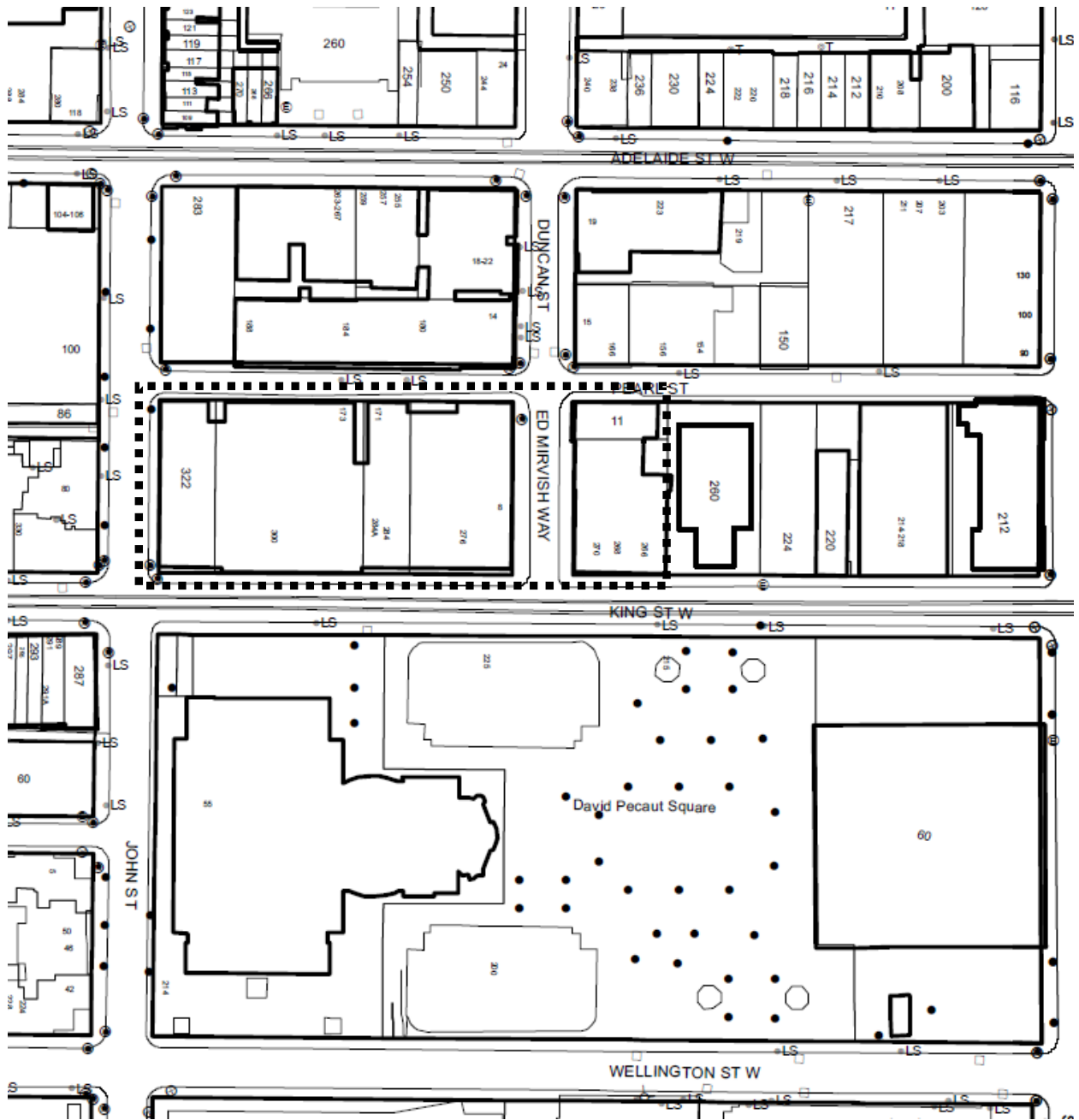
Attachment No. 12- Proposed Development: Option 1 (design exploration)

Attachment No. 13- Proposed Development: Option 2 (design exploration)

Attachment No. 14- Proposed Development: Option 3 (design exploration)

Attachment No. 15- Proposed Development: Existing and proposed (south elevation)

Attachment No. 16- Proposed Development: Existing and proposed (south elevation)

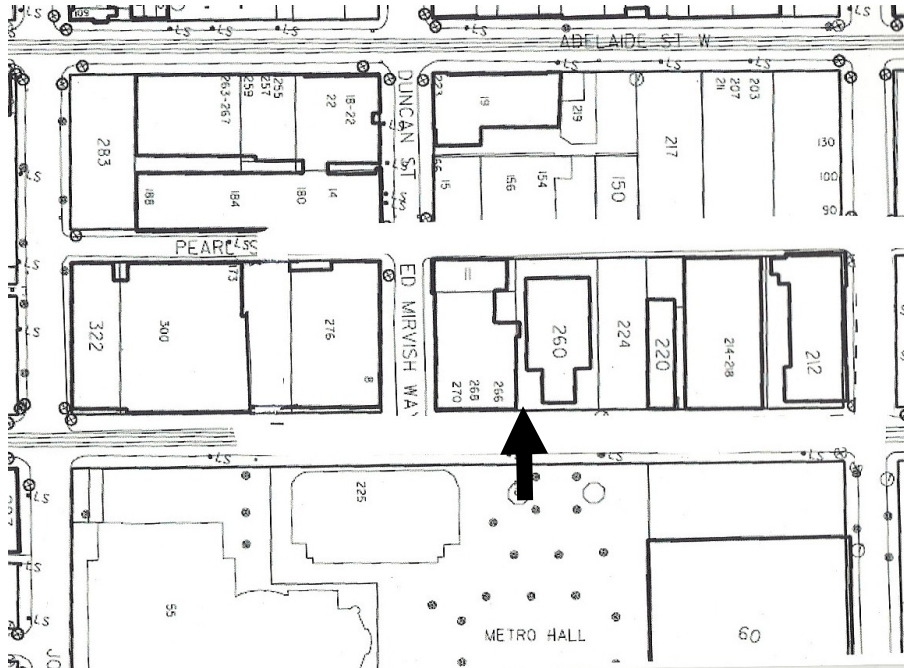


This location map is for information purposes only;
the exact location of the property is not shown.

The **hashed** marks the location of the site.

LOCATION MAP AND PHOTOGRAPH:
266 KING STREET WEST

ATTACHMENT NO. 2



The **arrow** marks the location of the property at 266 King Street West (with the convenience addresses of 268 and 270 King)



Action Report – Demolition of Four Designated Heritage Properties – 266, 276, 284 and 322 King Street West

Reasons for Designation (Statement of Significance): 266 (268, 270) King Street West

Reid Building

Description

The property at 266 King Street West (with convenience addresses of 268 and 270 King Street West) is worthy of designation under Part IV, Section 29 of the Ontario Heritage Act for its cultural heritage value, and meets the criteria for municipal designation prescribed by the Province of Ontario under the three categories of design, associative and contextual value. The Reid Building is a complex of three buildings, with a five-storey warehouse (1904) at the northeast corner of King Street West and Ed Mirvish Way, a five-storey warehouse (1909) on the east side of Ed Mirvish Way, north of King Street West, and a five-storey warehouse on the north side of King Street West, east of Ed Mirvish Way (1913). The property was listed on the City of Toronto Inventory of Heritage Properties in 1984.

Statement of Cultural Heritage Value

The Reid Building is significant as one of the first industrial complexes developed on the north side of King Street, west of Simcoe Street, on the former Upper Canada College campus at Russell Square. The warehouse designed for the Featherbone Novelty Manufacturing Company in 1904 was acquired by the company's manager, Alexander T. Reid, who financed the two adjoining buildings. The 1913 warehouse was associated with the Toronto publishing house of McClelland and Stewart, which was founded in 1906 as McClelland, Goodchild and Stewart and subsequently occupied quarters at #266 King.

Historically, the property at 266 King Street West is also associated with Toronto businessman Edwin "Honest Ed" Mirvish (1914-2007), who revitalized King Street West with his restoration of the Royal Alexandra Theatre in the early 1960s. Over the following decades, Ed Mirvish Enterprises acquired many of the warehouses along the street, including the Reid Building, which was one of the first to house restaurants that attracted theatre patrons. After the revitalization of the Royal Alexandra and the conversion of the adjoining buildings, Roy Thomson Hall (1982) and the Princess of Wales Theatre (1993) opened on King Street West. Duncan Street between King Street West and Pearl Street was renamed Ed Mirvish Way to honour the entrepreneur's contributions to the cultural life of the neighbourhood.

The Reid Building is linked to the practices of leading Toronto architectural firms of its era. The 1904 warehouse was designed by Toronto architect A. Frank Wickson, who was perhaps best known for his 1906 design (in association with Alfred A. Chapman) of the original Toronto Reference Library at College Street and St. George Street (more recently the Koffler Student Services Centre at the University of Toronto). While Wickson accepted commissions for all types of buildings, he was chosen to design the original Reid Building following the completion of the Gillett Building (originally occupied by the Pure Gold Manufacturing Company, 1901) at #276 King, opposite the subject property.

The 1909 and 1913 additions to the Reid Building are associated with the architectural practice of Sproatt and Rolph. After gaining experience with many of Toronto's best-known firms, Henry Sproatt and Ernest Rolph formed a partnership in 1899 and, in the 35-year period that followed, designed numerous landmark buildings. Sproatt and Rolph were noted, in particular, for their designs on the University of Toronto campus, including Hart House and edifices for Victoria College (now Victoria University). Their extensive industrial portfolio involved projects for the T. Eaton Company, Christie, Brown and Company, and Neilson Chocolate Limited.

The Reid Buildings of 1904, 1909 and 1913 form a complex of warehouses that are united by their Edwardian Classical styling and high visibility at the northeast corner of King Street West and Ed Mirvish Way. While the adjoining warehouses on King Street West share a similar height, each structure is distinguished by its distinctive architectural detailing. The 1909 (north) addition on Ed Mirvish Way complements the original structure with its scale, brick cladding and detailing, and the pattern of the fenestration.

Contextually, the property at 266 King Street West contributes to the historical character of the King-Spadina neighbourhood as it developed after the Great Fire of 1904 as the city's new manufacturing sector. The Reid Building (1904) was among the first of the warehouses completed along King Street, west of Simcoe Street, on Upper Canada College's original campus at Russell Square, as the area evolved from an institutional enclave to an industrial precinct. With the gradual departure of manufacturing interests from King-Spadina in the decades after World War II, the Reid Building was one of the complexes converted to commercial uses as this section of King Street West became the centre of the city's Entertainment District.

The Reid Building is historically, functionally, physically and visually linked to its setting on the north side of King Street West where it forms part of the collection of early 20th century warehouses between Simcoe Street and John Street. Anchoring the northeast corner of King Street West and Ed Mirvish Way, the Reid Building complements the neighbouring warehouses in historical vintage, scale and classical styling. On the east, the Reid Building (1913) overlooks the Royal Alexandra Theatre, which is a local landmark as well as a National Historic Site.

Heritage Attributes

Action Report – Demolition of Four Designated Heritage Properties – 266, 276, 284 and 322 King Street West

The heritage attributes of the property at 266 King Street West are:

1904 warehouse (northeast corner of King Street West and Ed Mirvish Way)

- The warehouse that rise five stories above a raised base with window openings
- The scale, form and massing of the long rectangular plan with a flat roofline
- The brick cladding (now painted), and the brick, stone and wood detailing
- The division of the principal (south) facade into three bays by monumental piers that organize the door and window openings
- The pairs of flat-headed window openings in the first through the third floors, which are taller in the first storey, with corbelled detailing on the window surrounds
- In the fourth and fifth floors, the segmental-arched openings that contain three-part windows
- The raised entrance in the centre bay, which is placed in a stone surround, flanked by narrow window openings, and surmounted by an entablature
- On the west elevation facing Ed Mirvish Way, the symmetrical organization of the fenestration, where segmental-arched window openings are reduced in height in the upper stories

1909 warehouse (east side of Ed Mirvish Way, north of King Street West)

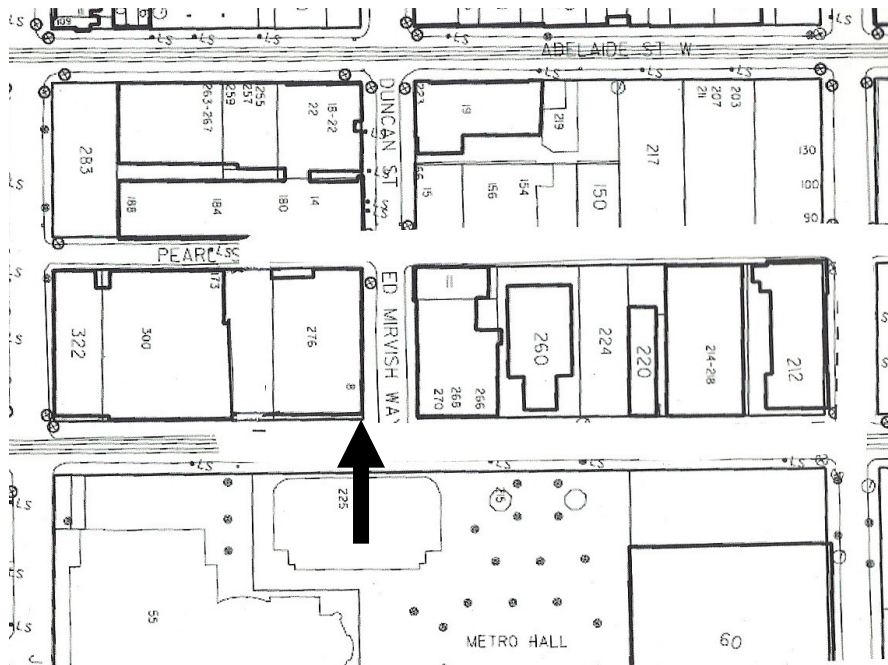
- The warehouse that rise five stories above a raised base with window openings
- The scale, form and massing of the long rectangular plan with a flat roofline
- The brick cladding (now painted), and the brick, stone and wood detailing
- On the west elevation facing Ed Mirvish Way, the symmetrical organization of the fenestration

1913 warehouse (north side of King Street West, east of Ed Mirvish Way)

- The warehouse, which is attached to the east wall of the 1909 Reid Building, and extends five stories over a raised base with window openings
- The scale, form and massing of the long rectangular plan beneath a flat roofline
- The brick cladding (now painted), with brick, stone and wood detailing
- The three-bay south façade, which is flanked by piers and contains an entrance and round-arched window openings with voussoirs and keystones in the first floor, and flat-headed window openings with flat arches and keystones in the upper stories
- On the east elevation, the symmetrical placement of the segmental-arched window openings

LOCATION MAP AND PHOTOGRAPH:
276 KING STREET WEST

ATTACHMENT NO. 4



The **arrow** marks the location of the property at 276 King Street West



Action Report – Demolition of Four Designated Heritage Properties – 266, 276, 284 and 322 King Street West

Reasons for Designation (Statement of Significance): 276 King Street West

Gillett Building

Description

The property at 276 King Street West is worthy of designation under Part IV, Section 29 of the Ontario Heritage Act for its cultural heritage value, and meets the criteria for municipal designation prescribed by the Province of Ontario under the three categories of design, associative and contextual value. Located on the northwest corner of King Street West and Ed Mirvish Way, the Gillett Building comprises a four-storey warehouse (1901), which is adjoined on the west by a four-storey addition that was under construction in 1942. The site was listed on the City of Toronto Inventory of Heritage Properties in 1984.

Statement of Cultural Heritage Value

The Gillett Building (1901) is notable as the first of the commercial warehouses completed on the former Upper Canada College grounds on King Street West between Simcoe Street and John Street. Commissioned by the Pure Gold Manufacturing Company, producers of baking powder and other food products, the site was acquired in 1904 by the E. W. Gillett Company, which also made baking ingredients and moved to this location after the Great Fire destroyed its previous factory. By World War I, the Russell Motor Car Company occupied the premises and, following the conflict, the Dominion Government's Custom House was located in the building. The complex was extended in 1942-43 with the completion of the west warehouse for the James Morrison Brass Manufacturing Company.

Historically, the property at 276 King Street West is also associated with Toronto businessman Edwin "Honest Ed" Mirvish (1914-2007), who revitalized King Street West with his restoration of the Royal Alexandra Theatre in the early 1960s. Over the following decades, Ed Mirvish Enterprises acquired many of the warehouses along the street, including the Gillett Building, converting most to restaurants that attracted theatre patrons. Following the revitalization of the Royal Alexandra and the conversion of the adjacent buildings, Roy Thomson Hall (1982) opened on the south side of King Street, and Ed Mirvish Enterprises commissioned the Princess of Wales Theatre (1993) at 300 King Street West. Duncan Street between King Street West and Pearl Street was renamed Ed Mirvish Way in recognition of the entrepreneur's contribution to the cultural life of the neighbourhood.

The original Gillett Building (1901) was designed by Toronto architect A. Frank Wickson, during the decade he practiced alone before entering a partnership with A. H.

Gregg. Prior to accepting the commission for this site, Wickson had gained experience in industrial design with his former partner, Norman B. Dick, when the pair prepared the plans for the series of warehouses for the Rawlinson Company on St. Joseph Street, west of Yonge Street. The successor firm of Wickson and Gregg received a second project for the E. W. Gillett Company in 1906, a time when the firm was completing one of their best known works, the former Toronto Reference Library at College Street and St. George Street (in association with architect Alfred Chapman). Directly west of the 1901 edifice, the project for the west warehouse (1942) was awarded to Scottish-born architect, Murray Brown, who was reputed for his modern designs for bank branches, movie theatres and municipal buildings, including Postal Station K in North Toronto, which is a recognized heritage site.

While the Gillett Building (1901) is a representative example of an early 20th century warehouse with Edwardian Classical styling, it is distinguished architecturally by its classical styling and its distinctive fenestration, with tracery highlighting the round-arched window openings that crown the south facade. The west warehouse (1942) stands out on King Street with its unabashedly modern design, where the architect applied a grid-like pattern to incorporate the large-scale industrial windows. While the parts of the complex were designed in different periods, they complement one another with their shared scale.

Contextually, the Gillett Building contributes to the historical character of the King-Spadina neighbourhood, which emerged as the city's new manufacturing centre after the Great Fire of 1904. The Gillett Building was the first in the series of early 20th century warehouses built on Russell Square, the former campus of the Upper Canada College, as the area evolved from an institutional precinct to the industrial sector. Following the departure of manufacturing interests from King-Spadina in the decades after World War II, the Gillett Building was one of the warehouses converted to commercial uses as King Street, west of Simcoe, emerged as the heart of the city's Entertainment District.

The Gillett Building is linked visually, functionally, physically and historically to its setting on the northwest corner of King Street and Ed Mirvish Way, where it is part of the collection of surviving early 20th century warehouses in the extended block that share a complementary scale and appearance, many with Edwardian Classical styling. With the neighbouring warehouses, the Gillett Building provides a bookend to the Royal Alexandra Theatre, the National Historic Site at 260 King Street West.

Heritage Attributes

The heritage attributes of the property at 276 King Street West are:

1901 warehouse (northwest corner of King Street West and Ed Mirvish Way)

- The warehouse that rises four stories above a raised base with window openings
- The scale, form and massing of the long rectangular plan

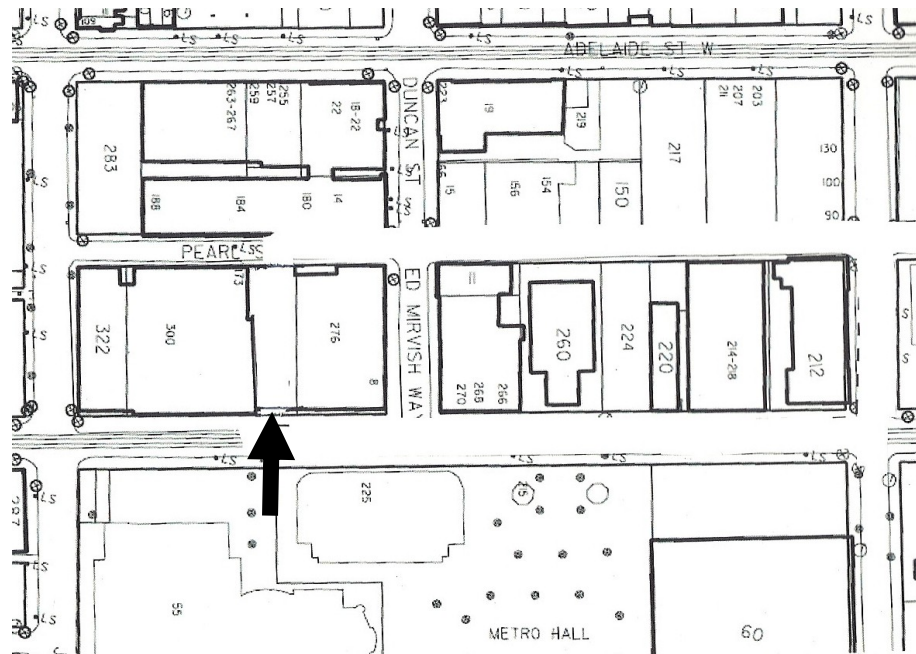
- The brick cladding (now painted), and the brick and stone detailing
- The cornices, with one marking the flat roofline and another dividing the attic storey
- The classical organization of the principal (south) façade with a base, shaft and attic
- The south façade, which is organized into three bays with a projecting centre section
- In the centre bay, the classical detailing of the lower storey where piers support the entablature that extends above the central door and the large segmental-arched window openings flanking it
- The main entrance, which is raised and recessed in a segmental-arched door surround with double doors and a transom
- Protecting the entry, the classically-detailed Tuscan portico with stone columns and an arched pediment
- Above the entry in the centre bay, the flat-headed window openings in the second and third floors, which are arranged individually and in pairs, and the round-arched window openings in the attic level that incorporate pairs of round-arched window openings and circular tracery
- In the outer bays, the placement of single segmental-arched windows in the lower floors, with round-arched openings in the attic storey
- On the long east elevation facing Ed Mirvish Way, the symmetrical placement of the fenestration, which combines flat-headed, segmental-arched and round-arched openings

1942 warehouse (north side of King Street West, west of Ed Mirvish Way)

- The warehouse extending four stories above a raised base with window openings to a flat roofline
- The scale, form and massing of the long rectangular plan
- The brick cladding and trim (now painted)
- The principal (south) façade, which projects slightly south of the 1901 warehouse to its east and features a grid-like organization of large-scale flat-headed window openings that are reduced in height from the first to the fourth stories
- The east elevation, where only the southernmost bay is exposed, which incorporates an entry at the basement level

LOCATION MAP AND PHOTOGRAPH:
284 KING STREET WEST

ATTACHMENT NO. 6



The **arrow** marks the location of the property at 284 King Street West



Action Report – Demolition of Four Designated Heritage Properties – 266, 276, 284 and 322 King Street West

Reasons for Designation (Statement of Significance): 284 King Street West

Anderson Building

Description

The property at 284 King Street West is worthy of designation under Part IV, Section 29 of the Ontario Heritage Act for its cultural heritage value, and meets the criteria for municipal designation prescribed by the Province of Ontario under the three categories of design, associative and contextual value. Located on the north side of King Street West between Ed Mirvish Way and John Street, the Anderson Building (1915) is a five-storey warehouse that was listed on the City of Toronto Inventory of Heritage Properties in 1984.

Statement of Cultural Heritage Value

The architectural significance of the Anderson Building comes from its application of terra cotta in combination with an exuberant Edwardian Classical design. The Anderson Building is a rare surviving example of a commercial warehouse with terra cotta cladding in Toronto where, because of the fragility of the material, relatively few examples remain, as documented in the book Terra Cotta: artful deceivers (1990, 94).

The design of the Anderson Building was executed by Scottish-born architect William Fraser, who gained attention in Glasgow when he won a competition in 1896 for a memorial commemorating the centenary of poet Robert Burns' death. In Canada, Fraser was invited to join the firm of George M. Miller and Company, a practice best known for its projects for the influential Massey family. Fraser assisted Miller with the commission for the highly visible Confederation Life Building on Richmond Street East before he was selected by the Canadian government as one of the practitioners overseeing the reconstruction of Halifax after the infamous explosion of 1917. While Fraser specialized in educational buildings after opening a solo practice in 1911, one of his most prominent commissions was for the Anderson-Macbeth Company.

Historically, the property at 284 King Street West is also associated with Toronto entrepreneur Edwin "Honest Ed" Mirvish (1914-2007), who revitalized King Street West with his restoration of the Royal Alexandra Theatre in the early 1960s. Over the following decades, Ed Mirvish Enterprises acquired many of the warehouses along the street, including the Anderson Building, converting them to commercial uses that attracted theatre patrons. Following the revitalization of the Royal Alexandra, Roy Thomson Hall (1982) opened on the south side of King Street, and Ed Mirvish Enterprises commissioned the Princess of Wales Theatre (1993) at 300 King Street West. Duncan Street between King Street West and Pearl Street was renamed Ed Mirvish Way

in recognition of the entrepreneur's contributions to the cultural life of the neighbourhood.

Contextually, the Anderson Building contributes to the historical character of the King-Spadina neighbourhood, which developed as the city's industrial sector following the destruction of the existing manufacturing district in the Great Fire of 1904.

Commissioned by the Anderson-Macbeth Company, hat producers, the Anderson Building is part of the collection of surviving early 20th century warehouses that were built on Russell Square, which evolved from an institutional precinct housing the original Upper Canada College to an industrial enclave. Following the departure of manufacturing interests from King-Spadina in the decades after World War II, the Anderson Building was one of the warehouses converted to commercial uses as King Street, west of Simcoe, evolved as the centre of the city's Entertainment District.

The Anderson Building is physically, functionally, visually and historically linked to its setting on King Street West, where it is an integral member of the surviving group of warehouses between Simcoe Street and John Street that share a complementary scale and appearance, with primarily Edwardian Classical styling. Together with the neighbouring warehouses, the Anderson Building provides a bookend for the Royal Alexandra Theatre at 260 King, which is recognized as a National Historic Site.

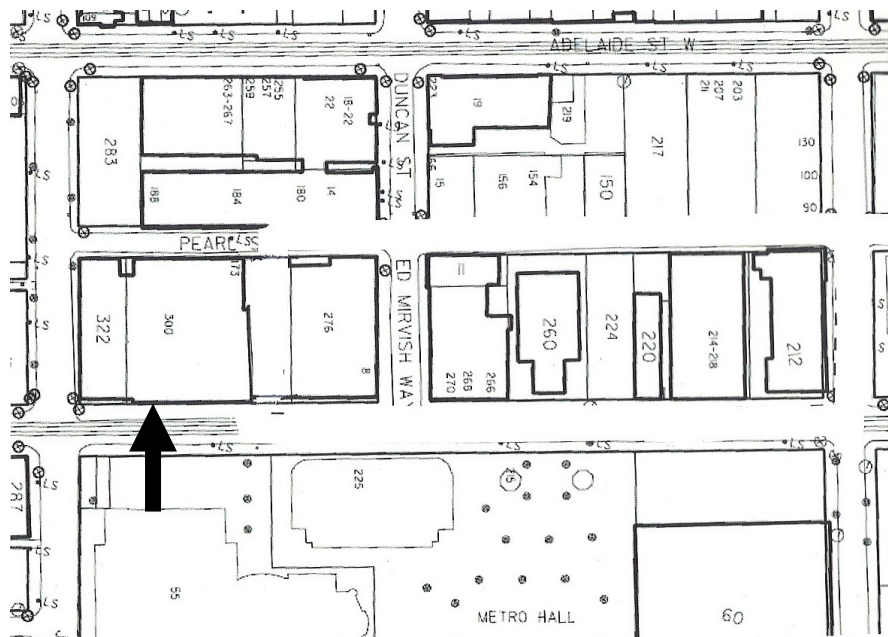
Heritage Attributes

The heritage attributes of the property at 284 King Street West are:

- The five-storey warehouse
- The scale, form and massing of the long rectangular plan
- The glazed terra cotta, which is applied for the cladding and trim on the south facade
- The organization of the principal (south) façade into three bays with corner pavilions that extend above the flat roofline
- The cornice with modillion blocks along part of the south roofline, as well as the dentilled cornice above the first floor
- In the first storey, the flat-headed openings, with three tall windows centered between entrances with classically detailed surrounds, with a name band incorporated above the east (right) entry
- The symmetrical placement of the fenestration in the second through the fifth floors, with flat-headed window openings, apart from a trio of round-arched openings in the centre of the fourth storey
- The decorative detailing, with the shaped spandrel panels, the keystones and imposts on the round-arched window openings, the colonnettes separating the attic windows and, on the corner pavilions, the triangular pediments and other classical embellishments

LOCATION MAP AND PHOTOGRAPH:
322 KING STREET WEST

ATTACHMENT NO. 8



The **arrow** marks the location of the property at 322 King Street West



Action Report – Demolition of Four Designated Heritage Properties – 266, 276, 284 and 322 King Street West

Reasons for Designation (Statement of Significance): 322 King Street West

Eclipse Whitewear Building

Description

The property at 322 King Street West is worthy of designation under Part IV, Section 29 of the Ontario Heritage Act for its cultural heritage value, and meets the criteria for municipal designation prescribed by the Province of Ontario under the three categories of design, associative and contextual value. Located on the northeast corner of King Street West and John Street, the Eclipse Whitewear Building is a four-storey factory (1903) that was listed on the City of Toronto Inventory of Heritage Properties in 1984.

Statement of Cultural Heritage Value

The Eclipse Whitewear Building is significant as one of the earliest warehouses constructed on the former Upper Canada College campus on Russell Square, where the company produced children's and ladies' underwear for over half a century.

The property at 322 King Street West is connected historically with the architectural firms that designed and restored the building. The original plans were prepared by the Toronto architectural firm of Gregg and Gregg, headed by brothers William Rufus Gregg and Alfred Holden Gregg, who executed many well-known buildings both in partnership and working with other practitioners. In 1970, the Eclipse Whitewear Building was acquired by two internationally significant architects, South African-born A. J. (Jack) Diamond and American Barton Myers, who refurbished the warehouse for the firm's offices during their short-lived partnership.

Following the property's restoration by Diamond and Myers, it was acquired by Toronto entrepreneur Edwin "Honest Ed" Mirvish (1914-2007), who revitalized King Street West with his restoration of the Royal Alexandra Theatre in the early 1960s. Over the following decades, Ed Mirvish Enterprises acquired many of the warehouses along the street, including the Eclipse Whitewear Building, converting them to commercial uses that served the patrons of the Royal Alexandra Theatre. After the revitalization of the Royal Alexandra, Roy Thomson Hall (1982) opened on the south side of King Street, and Ed Mirvish Enterprises commissioned the Princess of Wales Theatre (1993) at 300 King Street West. Duncan Street between King Street West and Pearl Street was renamed Ed Mirvish Way in recognition of the entrepreneur's contributions to the cultural life of the neighbourhood.

While the Eclipse Whitewear Building is characteristic of the early 20th century warehouses of its vintage, it stands out with its Edwardian Classical detailing and

repetition of the round-arched motif in the south entrance and the arcade of window openings above it and along the John Street elevation.

Contextually, the Eclipse Whitewear Building contributes to the historical character of the King-Spadina neighbourhood, which developed as the city's new manufacturing sector after the Great Fire of 1904. By World War I, the former Upper Canada College campus at Russell Square on King Street, west of Simcoe Street, was transformed from an institutional precinct to an industrial enclave of warehouses, including the Eclipse Whitewear Building at the west end of the block. Following the departure of industries from King-Spadina in the decades after World War II, the Eclipse Whitewear Building was converted to commercial uses as this section of King Street West became the core of the city's Entertainment District.

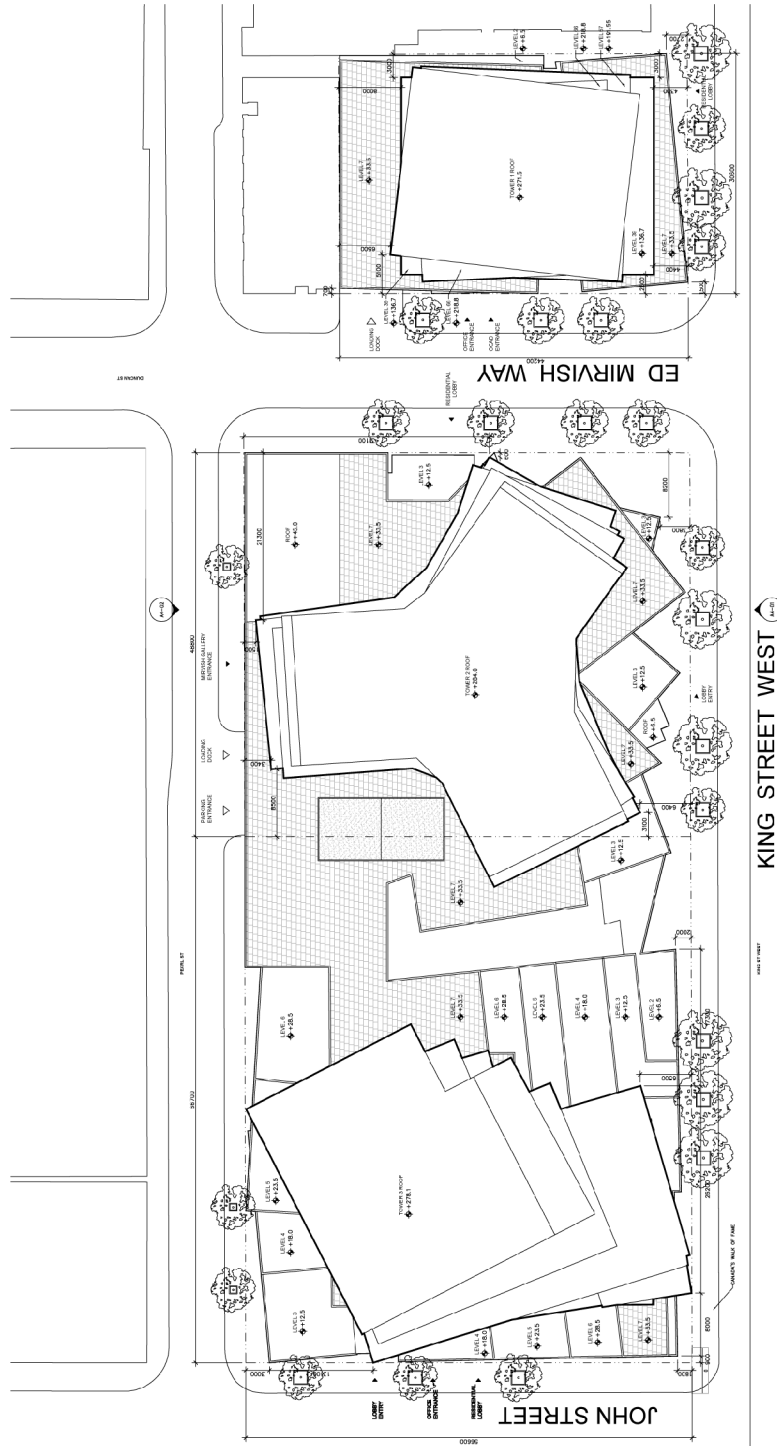
The Eclipse Whitewear Building is visually, functionally, historically and physically linked to its surroundings on King Street West where it anchors the northeast corner of John Street. As a collection of surviving early 20th century warehouses that share a complementary scale and styling, primarily with Edwardian Classical features, the Eclipse Whitewear Building and its neighbours bookend the Royal Alexandra Theatre, a National Historic Site at 260 King Street West.

Heritage Attributes

The heritage attributes of the property at 322 King Street West are:

- The four-storey warehouse with a raised base with segmental-arched window openings
- The scale, form and massing of the long rectangular plan
- The brick cladding (now painted), and the brick, stone and wood detailing
- The cornice dividing the lower storey from the upper floors, and the corbelled brickwork along the flat roofline
- The organization of the principal (south) façade into three bays, with the projecting centre section
- The main entrance, which is elevated in the centre of the first floor and protected by a classically-detailed round-arched hood supported on columns with a name band (restored) above
- The secondary entrance in the outer (east) bay, which is protected by a round-arched hood and surmounted by a transom window
- The fenestration in the centre section and outer bays, combining flat-headed openings in the first floor, segmental-arched openings in the second and third stories and, in the upper floor, round-arched openings with corbelled brick detailing
- The piers organizing the window openings in the upper stories
- On the west elevation on John Street, the symmetrical placement of the fenestration with segmental-arched openings

- The commemorative plaque for the original Toronto General Hospital (situated northwest of King Street West and John Street in the early 19th century), which is mounted at the west end of the south wall



Site Plan

Applicant's Submitted Drawing

Not to Scale
12/07/2012

File # 12 276890 02



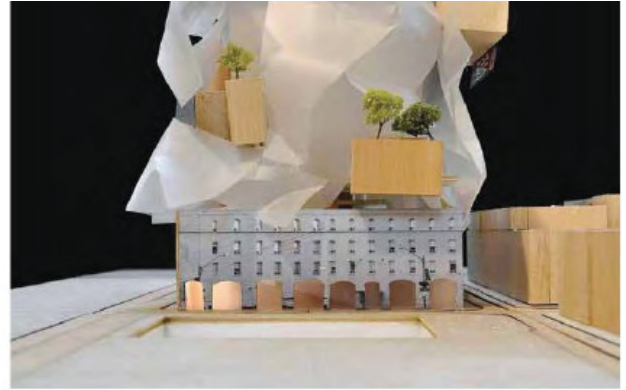
South Elevation

CONSERVATION OPTIONS: 1
266-322 KING STREET WEST

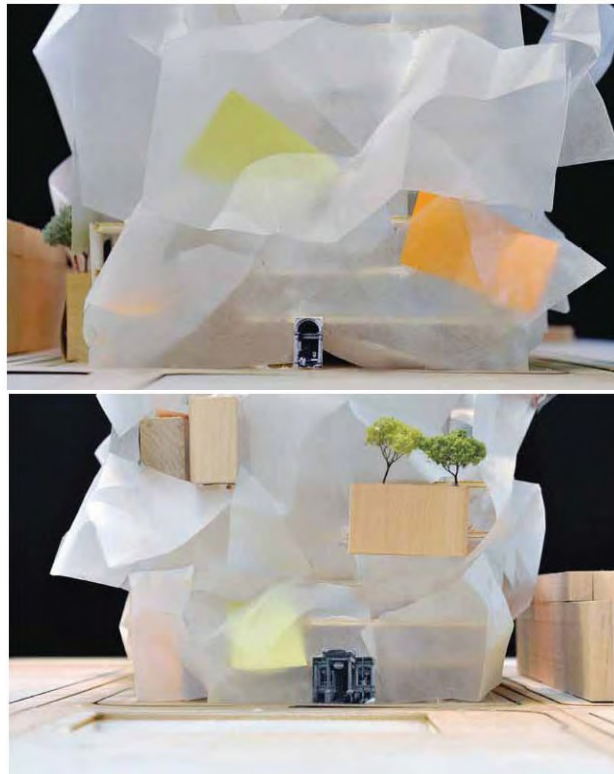
ATTACHMENT NO. 12



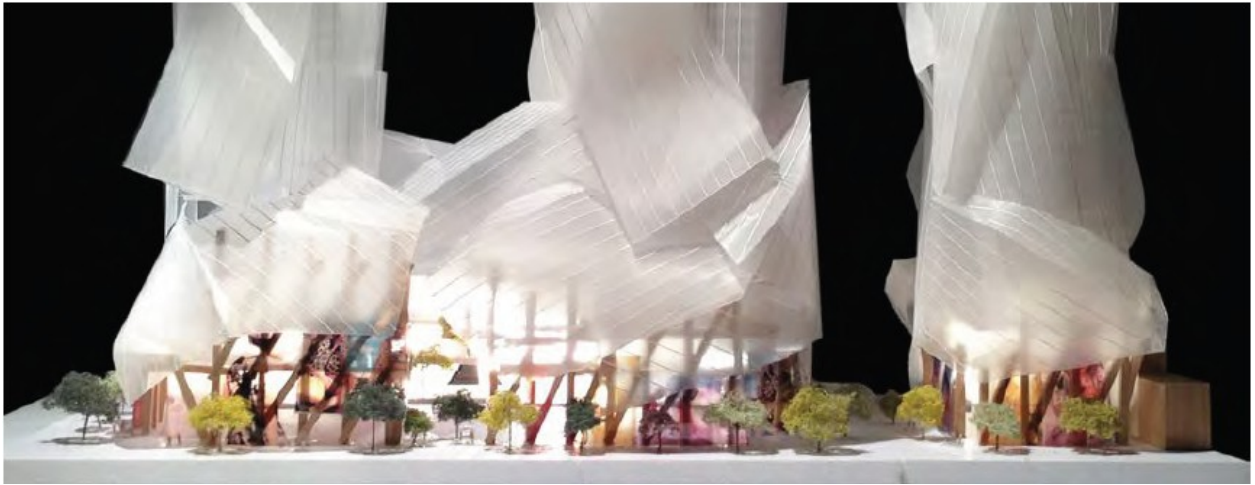
West (above) and south elevation displaying Option 1 - Bookend Strategy



West (above) and south elevation displaying Option 2 – Bookend Strategy with
Colonnades



South elevation displaying Option 3 – Anderson façade retention and Gillett and Eclipse
façade relocation



Proposed south elevation



Existing (above) and proposed south elevation

PROPOSED DEVELOPMENT:
266-322 KING STREET WEST

ATTACHMENT NO.16



Existing (left) and proposed south elevations