

Character Analysis

Historical and Contextual Analysis

The majority of the built form within the study area is associated with a period of intense development between 1860-1930. There are several factors that have influenced development along Yonge Street during this period. Two key factors are: Yonge Street's use as a main transportation route into and out of Toronto, and the rapid growth of Toronto's population.

Initial Survey

Yonge Street was initially surveyed and cleared by the Queen's Rangers under orders from Lieutenant Governor John Graves Simcoe who recognized the military and commercial need for an overland route into the interior of the province. From its initial survey in the early 1800s until 1833, Yonge Street served as a rudimentary connection. One observer called it a "bush road" between the Town of York and farmlands and trading outposts to the north (Miles 1878:X). In 1833, the government of Upper Canada made funds available to undertake the macadamization—an early form of asphalt paving—of Yonge Street (Statutes of Upper Canada, 3 William IV c. 37; 6 William IV c. 30; 7 William IV c. 76; 3 Victoria c. 53 sub. 57; Scadding 1873:388). Yonge Street was one of the first roads within Toronto to receive any kind of government-funded improvement. 1833 thus marks the first of a series of government-funded initiatives to improve Yonge Street and facilitate its use as a key north-south transportation route into and out of the city, as well as within it.

As one of the main routes from Toronto to the interior of the province, Yonge Street quickly developed the character of a main street. For traders and travelers coming into the city from the North, Yonge Street was the main entry point into Toronto and their first impression of the city. Yonge Street's importance as a transportation route was established with early, and ongoing, investments in public transportation; its role as Toronto's main street was established by commercial uses locating along it and by the planned and spontaneous cultural celebrations and demonstrations that took place along the corridor.



Figure 1. 1924 photograph of the Yonge and Bloor intersection, looking south. Notice the Police Officer in the foreground controlling traffic. In 1925 this intersection would be the first in Toronto to be installed with automated traffic signals (Cotter 2004, 20).

Major Development Trends

Prior to 1860, most of the study area was sparsely developed. There were a few buildings between Bloor Street and College Street along Yonge Street, but most of this land was still privately held in large estates, and had not yet been subdivided. In the late 1850s and early 1860s subdivision and development of these estates began in earnest. North of Bloor Street, in the area known as Yorkville, Sheriff William Botsford Jarvis and Joseph Bloor began subdividing and selling portions of their estates in the 1830s and 1840s. By 1852 the population of this new subdivision had grown to the point where its residents decided to incorporate. The first elected councillors of the new Village of Yorkville met in January of 1853.

The estates that were now being subdivided in Toronto were called Park Lots. These had been granted to members of the Family Compact, and other important individuals in Upper Canada, who were sympathetic to the government. They received this land as compensation for their estates in Newark; the value of which depreciated once the seat of government was moved from Newark (now Niagara-on-the-Lake) to the Township of York. The study area south of Bloor comprised several large estates.

Yonge Street is the dividing line between Park Lot 8, on the east side of Yonge Street, which was patented by George Playter on August 24, 1796, and Park Lot 9, on the west side of Yonge Street, which was patented by Dr. James Macaulay on September

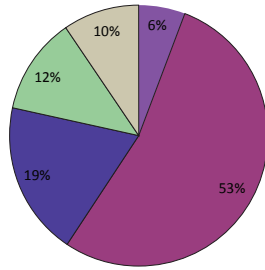
1, 1797. Park Lot 10, adjacent to the western edge of Park Lot 9, was granted to Chief Justice John Elmsley. In 1799, Chief Justice Elmsley and Dr. Macaulay entered into an exchange of lands, whereby they divided their Park Lots in the centre along an east-west axis (Scadding 1873: 392). This exchange gave both men some frontage along Yonge Street.

The differing rates at which the east and west side of Yonge Street developed is owed partly to the pattern in which these Park Lots were subdivided and sold off. The west side of Yonge Street, in general, developed more quickly than the east side. By 1900, Yonge Street, and its surrounding neighbourhoods, were developed. Some private estates on Park Lot 8 held by Alexander Wood and Donald Mackay at the time, on the east side of Yonge, had only recently been subdivided and still contained some vacant lots.

The earliest extant buildings in the study area date from the early 1860s and the majority of them are clustered on the west side of Yonge Street. During the 1870s-1890s, the study area transitioned from being the city periphery to a fully-fledged part of its urban core. Mixed-use development in the study area took off, and, save for a few undeveloped sites, fully lined Yonge Street on the east and west sides. Similar to today, the businesses along Yonge Street provided services to the surrounding community. Archival research indicates that the businesses included grocers, tailors, hat makers, confectioners, butchers, bakers, cabinet

Figure 2. Key Development Periods analysis

- 1850 - 1870: Estate lots and early development
- 1871 - 1900: Subdivision of estate lots and development
- 1901 - 1930: Redevelopment and intensification
- 1931 - 1970: Subway development and modernism
- 1971 - Present day: Contemporary development and intensification



makers, and other tradespeople. Some business owners lived in the residential quarters above their shop, and some owned the building where their shop was located. By the 1890s, the residential neighbourhoods to the east and west of Yonge Street were also well developed, providing customers and workers for the many businesses along Yonge Street.

The buildings in the residential areas differ from those along Yonge in that they were historically designed for only residential uses, and the front of buildings are set back from the sidewalk. However, they are similar in their use of brick and stone masonry, architectural detailing, and high quality design and construction. They are also historically and functionally linked as mutually supportive uses—the mixed-use buildings provide services, amenities, and employment opportunities for residential areas, and the residential areas provide the customer base to make retail along Yonge Street viable.

There are also several commercial buildings in the study area, some of which were built on infill sites and on redevelopment sites. Some of these were warehouses, workshops for light manufacturing, or commercial show rooms for private automobiles. Whereas the typical building along Yonge would have a long floor plan with a narrow frontage and retail at grade with residential above, these buildings would have larger floor plates, and additional commercial space above grade instead of residential. These commercial buildings are consistent with

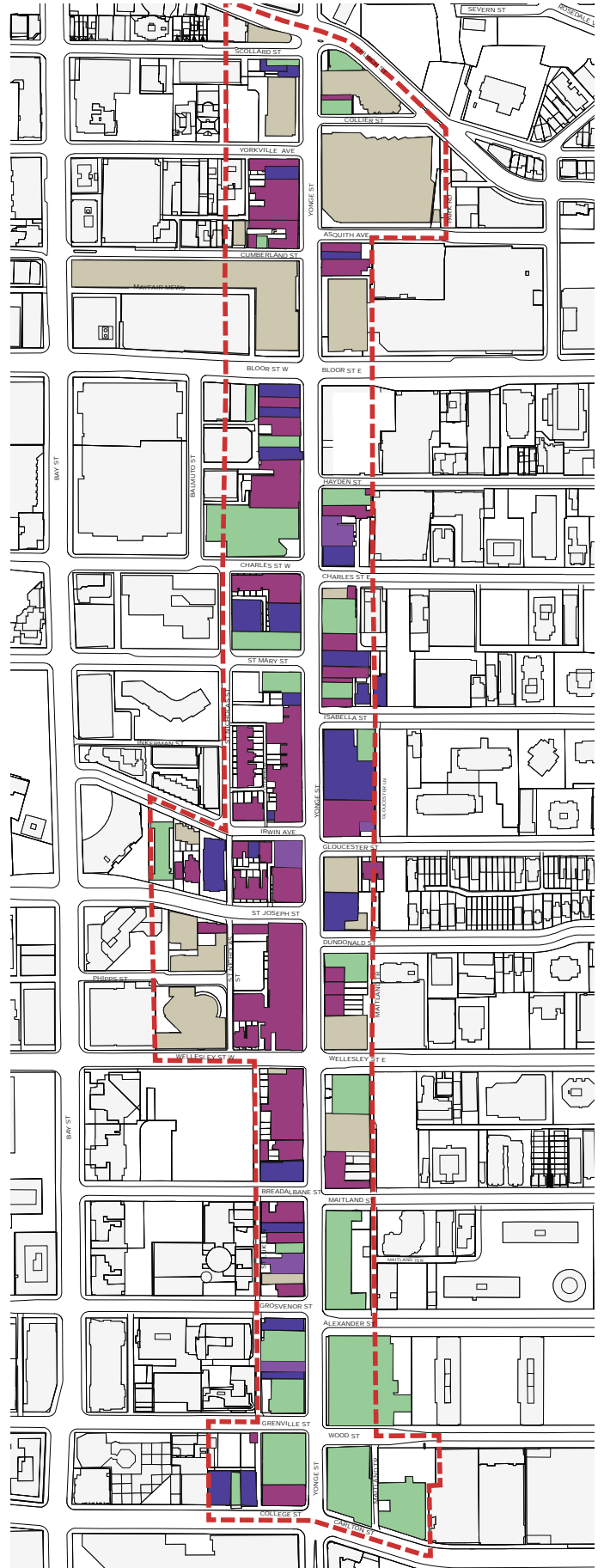




Figure 3. 1916 photograph of a demonstration during a prohibition parade. The fire hall clock tower is visible near the top of the photograph.



Figure 4. 1930 photograph of Santa Claus' float at the Eaton's Santa Claus Parade.

buildings in the study area in other respects, including: their use of brick and stone masonry, architectural detailing, high quality design and construction, and the location of retail at grade along Yonge Street.

As a centre of commercial activity and industry within Canada, Toronto was a natural destination for many of the immigrants that were driving population growth in Canada. Between 1865 and 1900, Toronto's population grew from approximately 65,000 to 238,000 people, an increase of over 366% (City of Toronto Archives, FAQ). The development of the study area, and Yonge Street more generally, is strongly associated with this population growth, because the rapid pace of development in the study area from 1870-1900 overlaps with the period when Toronto's population increased by 366%. By 1883, the city had developed towards its northern boundary of Bloor Street. Thus, in 1883 Yorkville was annexed and Rosedale followed in 1886. Seaton Village and Parkdale followed in 1888 and 1889 respectively.

Development in the study area slowed after 1930. After World War II, the scale and form of development in the study area also began to change. Consistent with other cities across North America, Toronto's urban core underwent a decline as many people opted to live in new homes and new neighbourhoods on the periphery of the city. At the same time, modernism, as a planning and architectural ideology, aimed to take advantage of innovations in building material and design. Buildings could now

be built larger and taller than before. In 1956, the first buildings over 10 storeys appeared in the study area. By 1973, two towers of 34 and 35 storeys had been constructed at the intersection of Yonge Street and Bloor Street. Buildings of this scale were built with a different lot plan than the long and narrow rectangular lots that typify early Yonge Street development. Of the 46 buildings built in the study area after World War II, 10 are over 9 storeys tall.

Public Transportation

Yonge Street boasts a strong connection to public transportation in Toronto—the first horse-drawn streetcars and electrified streetcars ran along Yonge Street. In 1949, construction began on Toronto's first subway line—it opened in 1954. The municipal government favoured using open ditch construction for the subway, which had a quite dramatic effect on the built form of a portion of the study area, and a portion of the landscape adjacent to the study area. Part of the subway line between Bloor Street and College Street, and east of Yonge Street was constructed using this method, which involved the expropriation and demolition of the existing buildings and houses on site. Evidence of this is the linear park system, which marks the location of the trench.

Yonge Street as Main Street

Numerous parades, spontaneous celebrations, and demonstrations indicate the prominent role that Yonge occupies in the minds of Torontonians and its role as a main street.



Figure 5. 1970s photograph of Yonge Street south of Bloor, Charles Street in the mid-ground. This shows the emerging, and contrasting scales of built form in the study area.

One of the first parades that was planned along Yonge Street was the Santa Claus Parade. Originally organized by the Eaton's Company, the Santa Claus Parade has the distinction of being the longest running children's parade in the world, and has been an annual, family event in Toronto for more than a century. It followed a route along Yonge Street for most of its history.

Other popular annual celebrations on Yonge Street include: the Gay Pride Parade, Dyke March, and Trans March which all follow a route along Yonge Street between Bloor Street and Dundas Street; the Orange Parade follows a route between Queen Street and College Street along Yonge Street.

Many communal celebrations have also erupted spontaneously along Yonge Street, including: the Armistice of 1918 ending World War I; V-E Day and V-J Day celebrations marking the end of World War II; 1992 and 1993 celebrations of the Blue Jays World Series victories; and 2002 and 2010 celebrations of gold medal victories in hockey during the Winter Olympics.

Yonge Street and 1960s Counterculture

Yonge Street in general has a strong association with the counterculture movements of the 1960s. Part of this is due to its close proximity to Yorkville, whose music venues and coffeehouses witnessed the rise of such important Canadian artists as Neil Young, Gordon Lightfoot, Joni Mitchell, and Ian and Sylvia Tyson (Henderson 2011). One of the important venues in

this youth driven movement was the Bohemian Embassy, which was founded by Don Cullen in 1960 in the study area at 7 St. Nicholas. It was one of Toronto's first major coffeehouses, and offered a venue for folk and jazz performances as well as literary readings. Margaret Atwood and Sylvia Tyson are among the better known individuals who appeared at the Bohemian Embassy.

Yonge Street and the GLBTQ Community

Yonge Street also has strong connections to the Gay-Lesbian-Bi-Transsexual-Queer (GLBTQ) community in Toronto, and the advent of more public and GLBTQ friendly spaces. Two of the spaces we know about are the St. Charles Tavern and Stages Nightclub.

The St. Charles Tavern was located at 484/488 Yonge Street, at the same location where the Fire Hall clock tower exists today. The building that housed the tavern has been altered and renovated several times: 1975, 1988, and 2001. But the clock tower above it, marking the location of the tavern as well as its connection to Toronto's early history, is still there. The St. Charles Tavern was known in its day for hosting a popular Drag Queen ball every Halloween (CLGA Archives).

Stages Nightclub was located on the upper floor of 530 Yonge Street. It was in operation from 1977 to 1984. By one account, it introduced a level of professionalism and organization to the gay bar scene that had not previously been enjoyed by patrons (Benson 2012). The owner went to some lengths to put in a high-



Figure 6. 2013 photograph of the Pride Parade, near Yonge Street and St. Joseph Street.



Figure 7. 1960s photograph of the St. Charles Tavern, also illustrates the scale of development on the west side of Yonge Street and beyond.

quality sound system, lighting system, and introduced a unique business concept for Toronto at the time. Stages served primarily as an after-hours club that catered to late night revellers—initially the club served only non-alcoholic beverages. Well-known Canadian DJ Chris Sheppard played regularly at Stages during the early 1980s.

During the 1970s, Yonge Street was the centre of gay social life in Toronto, and much of it was anchored around spaces like the St. Charles Tavern and Stages (Benson 2012).

After the bathhouse raids by Toronto police in 1981, Toronto's gay community and its supporters organized a major protest and demonstration at Yonge Street and Wellesley Street on the following day—some recognize this demonstration as the first formalized pride parade (Pride Toronto, History). Momentum to recognize gay rights continued to build, which led to sexual orientation being recognized in the Ontario Human Rights Code in 1987 and to Toronto City Council declaring the first Pride Day in 1991.

Yonge Street and Parades

Yonge Street is a favourite parade route of many of Toronto's diverse communities. One of the earliest formal parades along Yonge Street was the Santa Claus parade, organized by the Eaton's Company. Their sponsorship continued until 1982, but immediately after Eaton's withdrew their sponsorship 20 other

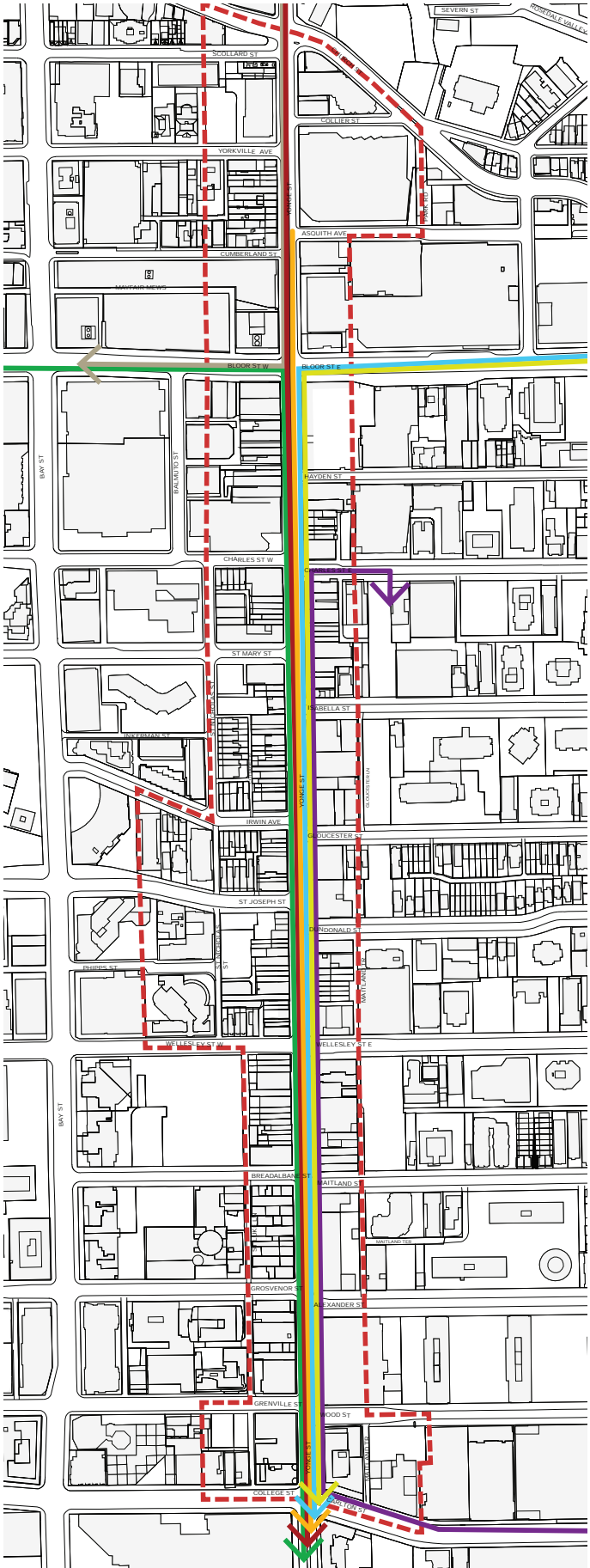
companies stepped in to ensure the parade would continue. The parade has followed a number of different routes in its history. It followed a route along Yonge Street until 1921, when it was forced to take an alternate route because the Transportation Commission (predecessor of the TTC) had taken control of Yonge Street for maintenance purposes.

The Festival of India Parade has been an annual tradition in Toronto since July, 1972. The event celebrates "Ratha Yatra" or "Roth Jatra", a Hindu festival. The parade is generally marshaled at Yonge and Asquith and proceeds south along Yonge Street to Queen's Quay.

The St. Patrick's day parade has been an annual event in Toronto since 1987. It is organized by the St. Patrick's Day Parade Society of Toronto.

Figure 8. Parade Routes along Yonge Street

-  Pride Toronto Parade Route
(ends at Dundas Street)*
-  Trans March Parade Route
(ends at Dundas Street)*
-  Dyke March Parade Route
(ends at Dundas Street)*
-  Santa Claus Parade Route 1905-1914
(ends at Albert Street)
-  Santa Claus Parade Route 1914-1921
(continues south on Avenue)
-  Festival of India (Ratha Yatra) Parade
-  St. Patrick's Day Parade
*2014 Parade Route



Georgian

Named after a period that began during the reign of British Kings George I-IV. This period included the reign of King William IV ending in 1837, which overlaps with the development of early Ontario. This style is a simple and symmetrical arrangement of building elements in a well proportioned 1-1/2 or 2 storey facade with very limited ornamentation, usually located at the front door and limited to window shutters and moldings at the eaves and eave returns. Roofs are simple front to back sloped roofs with gable ends and expressive chimneys. Variants include, Loyalist, with a larger front door and decorative sidelights and transoms and Ontario Vernacular, with a small central gable over the front door and generally 1-1/2 stories.



Gothic Revival

This style emerged in the 1830s as interest grew for the inclusion of more decorative elements in building composition. Designers looked back to various periods of English Gothic for inspiration. This style includes Elizabethan or Tudor references such as pointed arches at windows and barge boards, window hood molds, stepped parapets, various trefoil moldings, curvilinear trim and barge boards. This decoration was often applied to underlying simple Ontario Vernacular building forms but also includes T and L plan forms with gable ended roofs.



Italianate

Mid 19th century interest continued to expand to other decorative styles. Italianate was not a revival style but did draw design form and details from the Italian villas of Tuscany and elsewhere. It is a highly decorative style generally indicated by large overhangs on hip roof structures or other secondary bay roofs and with roofs supported on large, decorative brackets. Walls are framed by expressive quoins in the same wall material, a contrasting colour or rusticated stone. Building forms are often symmetrical but not rigidly so, including projecting bay windows or offset elements in L plans. Decorative elements are generally inspired by classical styles for columns, entablatures, architraves, and so on. Detailing is highly expressive and varied with spindles, swags, iron cresting, panelling, and fretwork. Windows have expressed voussoir in plain arches or stone lintels, often with central keystones. A variant is Italian Villa style generally including a large tower element often associated with the front entrance.



Second Empire

In the 1850s during the French Second Empire of Napoleon III, Paris was significantly redesigned under the direction of George-Eugene Haussmann. The approved style for this work drew inspiration from French examples such as the 1850s addition to the Louvre and the Paris Ballet-Opera with mansard roof forms and highly ornate decoration. The style was named Second Empire in North America and became popular around 1860. The signature element of the style is a mansard roof with ornate surrounds and/or architraves at roof dormer windows and a facade with strong horizontal lines. Other decorative elements are similar to the Italianate style with projecting eaves on substantial brackets, expressed quoins at corners, bay windows, often an expressed central tower over doorways, shallow porches with cresting or decorative pickets at railings, and hood moldings at doors and windows with Keystones.



Queen Anne

Queen Anne is a late Victorian style that emerged around 1880. It is a very exuberant, eclectic style that maximized the interest in decorative arts that grew all through the 19th century. At the end of the 19th century, interest in the root of English architecture emerged, named after Queen Anne (1702-14). It is a style with Medieval roots, a tour de force of irregular plans, turrets, towers, large porches, grilles, moldings, round or horseshoe arches, cresting and extensive material palletes of shingles, wood siding, patterned brick, half timber, and polychromatic colour schemes. Proponents of English Arts and Crafts in the same period also encouraged medievalism but decried the indulgent randomness of Victorian eclectic design.



Art Deco

This style takes its name from the style that emerged from the 1925 Paris "Exposition des arts decoratifs" and was inspired by ancient Egypt, pre-Columbian America, Cubist and Fauve artists. Art Deco is a unique style with simple forms often with classical references and highly decorative elements framed by well proportioned simplified or plain walls with open fields and flattened pilaster columns. Bas relief carving is a signature of the style for column capitals and framed cartouche of symbolic design. Decoration often includes stepped relief in pilaster, z or fan shapes along with floral expressions.



Art Moderne

Art Moderne followed after Art Deco and is strongly associated with it. It draws inspiration with streamlining of forms in the 1930s from cars, trains and airplanes, and grew as an expression of the modern age seen in buildings at the world's fairs in Chicago in 1934 and New York in 1939. Its signature elements are curves; curved corners, balconies, canopies and parapets on a very plain background, often with horizontal expressions and flat roofs. Windows are generally grouped in horizontally oriented punched or corner window openings.



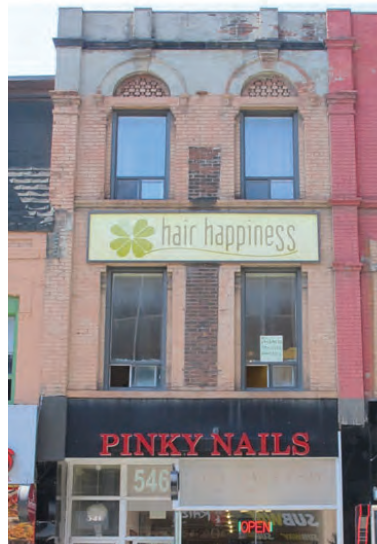
Renaissance Revival

Renaissance Revival, as the name implies, draws inspiration from buildings of the European Renaissance of the 16th century. This can include a range of designs, but, with some exceptions, it generally references building designs of the Italian Renaissance in Florence or Venice, which themselves drew inspiration from classical designs. This style became popular largely for commercial buildings around 1870 to just after the turn of the century. They are large and robust with high ceilings and vertically oriented windows. Horizontal lines divide the elevation in tiers and the base tier is often heavier with rusticated or striated stone or brickwork, large piers or pilasters, and arcades or colonnades that visibly support the upper building. Walls are gridded into a regular layout of windows with expressed architraves and often divided by pilasters or columns and sometimes with decorative polychromatic patterns. Roofs are generally flat with large entablatures, balustraded parapets, or, at a minimum, an expressed cornice.



Romanesque

This style dates to the 9th century when interest in Roman architecture of massive walls and simple arches was adopted in the time of the Holy Roman Empire. Interest in this style returned, like Gothic Revival, in the mid 19th century romantic period, being popular from the 1850s to around the turn of the century. A signature feature of this style is a play of pure arch forms, often grouped, in robust masonry walls of rusticated stonework with large stone arches or with arches strongly expressed in stone or patterned brick in brick walls. These building feel substantial and heavy. The form can be complex with features such as turrets, towers, pavilions, or projecting bays added to the background enclosure. Roof forms include pitched, hipped and flat roof forms, gable ended or with architraves on projecting bays.



Richardsonian Romanesque

This is a variant of the Romanesque style developed by an American Architect, H.H. Richardson at the end of the 19th century and was popular in the 1880-1910 period. Having studied at the Ecole des Beaux-Arts in Paris he was influenced by historic French and Spanish examples of the style. This variant is reflected in his use of proportion, robust rusticated masonry, a mix of brick and stone, a preference for deep red brick and red sandstone materials, and a preference for a Chateaux approach to form. E.J. Lennox, a well known Toronto Architect was deeply influenced by Richardson's work and produced many buildings in this style including Toronto's Old City Hall.



Château

As the name suggests this is a style that, like Gothic Revival and Romanesque, grew out of 19th century romanticism. Buildings in this style reference the historic Chateaux of the Loire Valley in France combined with Gothic interest and was popular in the 1880-1940 period. Later examples were often more sparse in detail and included Art Deco influences. Like the French precedents, these buildings include fanciful designs with towers, turrets, peaked and hipped roofs with dormers, projecting balconies, chimneys cresting and finials of various size. There is an extensive use of rusticated stone singly or in combination with plain stone or brick. Building forms are castle-like, often of simple form with expressed pavilions and with machicolation at a tower, attic, or top floor.



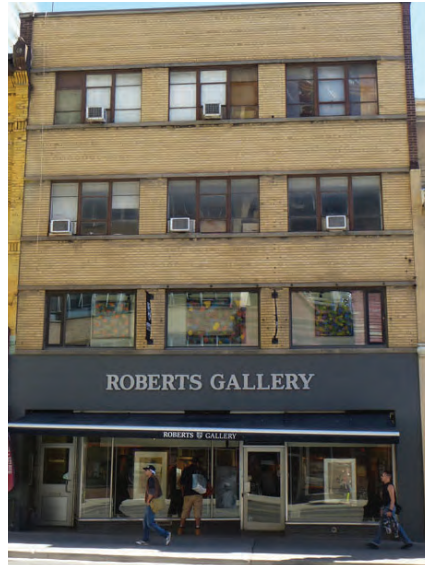
Edwardian Classicism

In the early years of the 20th century, there began explorations of simplification in reaction to the explosive detail at the end of the Victorian period. It is named after the British King Edward who came to the throne in 1901. This style includes a simple base form, not necessarily of Greco-Roman origin, with classical ornamentation. In domestic architecture, the base is often a 4 square plan with cubic proportions with a hipped roof and projecting bays. Ornamentation includes somewhat simplified and abstracted classic porches, columns, lintels, architraves, entablatures or simply cornices. Commercial architecture is similar but generally with cubic proportions and flat roofs and ornamentation may be more extensive and Neo-Classic in nature.



Mid-Century Modern

By mid-century, tastes had progressed to the simplification of architecture following Art Deco and Art Moderne styles which had preceded it. Mid-Century Modern (roughly 1930-1960) is closely related to, and a reflection of, the International Style and the work of the Bauhaus. A variant is Modern Classicism. In commercial buildings, this style has the simple form of the international style with some features of Art Moderne in materiality: brick, stucco, vitrolite, and light steel and glass windows often grouped into panels or ribbon windows with horizontal proportions. In residential buildings there is often a futuristic flair to simple folded plane forms, expressive roofs, large windows often grouped into large panels, and the use of traditional wood and brick materials.



Modern

Modern buildings of the 1950-present are a recognizable group, but of a basic style. Elements of the building derive from Mid-Century Modern, International, Brutalist, and Late Modern interest in a basic rectangular building whose interest is derived from the expression of internal uses grouped into repetitive, often stacked, assemblies of parts, which are delineated by brick walls, expressed floor slabs, balconies, and windows. These buildings often use traditional materials such as brick masonry, concrete, steel, and glass in metal frames.



Post-Modern

In a reaction to the sterile simplification of building styles immediately preceding it, Post-Modernism, in an anti-modern attitude, looked back to traditional architecture of earlier times. It was a style that emerged through explorations in the mid 1970s and faded out by the mid 1990s. Inspired by the form and detail of historic styles Post Modernism was not a revival style but played creatively with form and decoration in abstract compositions. In addition it sought to symbolize the vernacular and particular with respect to use. It took on a cartoon like character in part through the simplification of traditional motifs, over scaled geometry (cubes, triangles, prisms and cylinders) and also through the creative use of eclectic colours and patterns.



International

International Style was coined at the 1932 Museum of Modern Art's exhibition "the International Style: Architecture since 1922". This is a style that grew out of futuristic interests in the first quarter of the 20th century and was largely the result of work at the Bauhaus lead by Walter Gropius and Mies van der Rohe. It sought to simplify buildings to the most spare form with an emphasis on precise, industrial, processes, products and materials with little or no reference to any architectural style that preceded it. This style includes simple cubistic forms with elements and gridded materials in well proportioned compositions. Domestic buildings were intensely cubistic with flat roofs, horizontal planes grouped, often asymmetrical, windows and materials that included surfaces in brick, stucco, tile, metal panels, or glass. Commercial buildings have more predictable tall proportions, gridded surfaces, expressed mullions, large areas of glass, or in Miesian International, all glass curtain walls.



Contemporary

We have used this term to describe recent buildings, generally constructed since 1995. Some building facade alterations also fall into this category. History will eventually recognize and name this period stylistically but for now it contains elements of International, Modern, Deconstructionist and Minimalist approaches with an emerging interest in creative, symbolic, sculptural forms.



Contemporary Retro-historic

We have used this term to describe a current domestic architecture that incorporates historic stylistic elements into a building with modern utilitarian elements. This approach to domestic design emerged in the late 1970s and paralleled interest in Post Modernism only it has relentlessly endured to present. These buildings are found in single house, row house and multiplex buildings. As a style it includes elements derived from a range of Victorian or Edwardian detailing generally more Gothic, Queen Ann, or Romanesque in nature but simplified and of industrial production.



Brutalist

This short lived style emerged in the late 1950s - mid 1970s as a reaction to the emotionless machine aesthetic of Miesian International Style buildings, and more in keeping with the theories of Le Corbusier. It is a style of massive fortress-like forms and a cubistic approach to composition with flat roofs, often in raw concrete or heavy brick with concrete features. It was a term used by architectural critics and derives from the French “beton-brut” a term for raw concrete although many of these buildings are also somewhat brutal in design. A signature element of the design is the patterned raw concrete exterior often board cast, finned, hammered, or patterned for interest. Windows are often deeply set, and grouped into panels or ribbons.



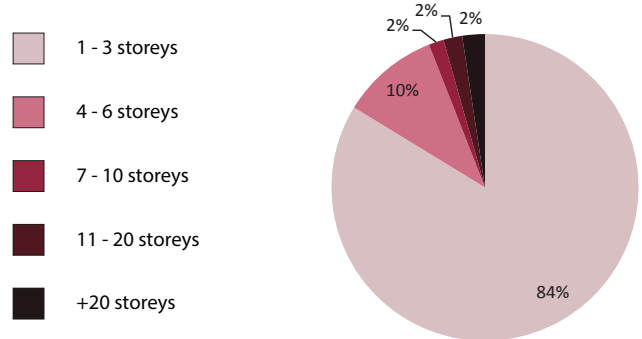
Late Modern

Late Modern buildings of the 1970-present are a subset of modern buildings and like them are influenced by the aesthetic of Mid-Century modern, International and Brutalist interest in a basic rectangular building whose interest is derived from the expression of internal uses. These buildings often use traditional materials such as brick masonry and concrete, steel and glass in metal frames in compositions of simple geometry with grouped elements and rhythmic patterns in elements such as windows and doors sometimes with exaggerated vertical or horizontal proportions for interest. Being late in the period there are fewer direct references to Mid-Century modern or International styles but the designs are often informed by them.





Figure 10. Building Heights analysis



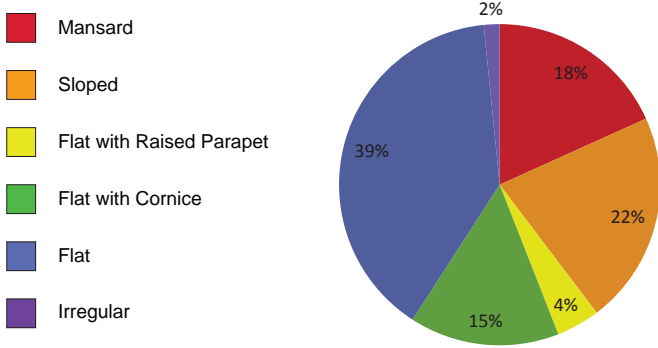
Built Form Analysis

Key elements of the built form were also analyzed in order to gain a fuller understanding of the physical characteristics of the resources in the study area. In all cases these characteristics can be cross referenced with the key development periods and dates of construction of buildings in the study area.

Building Heights

237 of the 255 buildings in the study area (93%) are under 6 storeys in height. The majority of these buildings were built before 1930. After World War 2 there is a general increase in the height of buildings in the study area. The most marked examples of this were built in 1972 (2 Bloor Street West) and 1973 (2 Bloor Street East). Along with the change in building form comes a corresponding change in architectural style; for example, those two buildings are well designed examples of International and Brutalist styles, respectively. Taller buildings also correspond to larger floor plates and lot plans, and it is after World War 2 that we begin to see the consolidation of narrow rectangular lots, which historically defined the built form of the area, into the large lots that are required for tall buildings. Compared to the surrounding area, it is also apparent how, despite these broad development trends, the study area has managed to retain much of this historic fabric of buildings of 1-6 storeys on narrow rectangular lots.

Figure 11. Roof Types analysis



Roof Types

39% of the buildings in the study area have flat roofs, including contemporary buildings and historic buildings. Some historic buildings also have unique roof characteristics and details. 18% of the buildings have mansard roofs, 15% of the buildings have flat roofs with added cornices, and a further 4% have flat roofs with raised parapets. These roof details are important characteristics of some historic buildings.

Roof types also correspond to the character of the streets the building fronts onto. For example, almost all of the buildings on Yonge Street have some variation of flat or mansard roof. Where there are sloped roofs they are sloped towards the street. In St. Nicholas Village, however, there is a distinct clustering of sloped roofs. Several of the buildings have prominent forward facing gables that introduce a range of roof slopes. The roof types corresponding to a residential typology can also still be seen on some other streets in the study area, along Charles Street West, Isabella Street, and Gloucester Street for example.



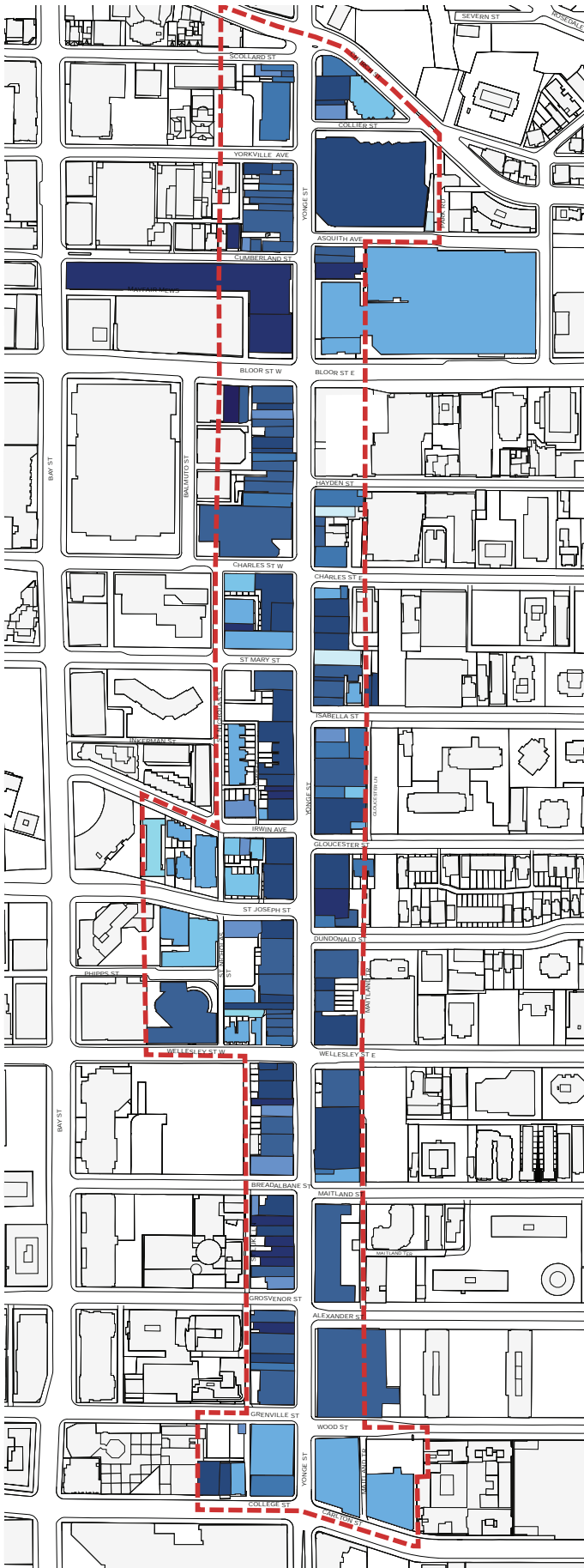
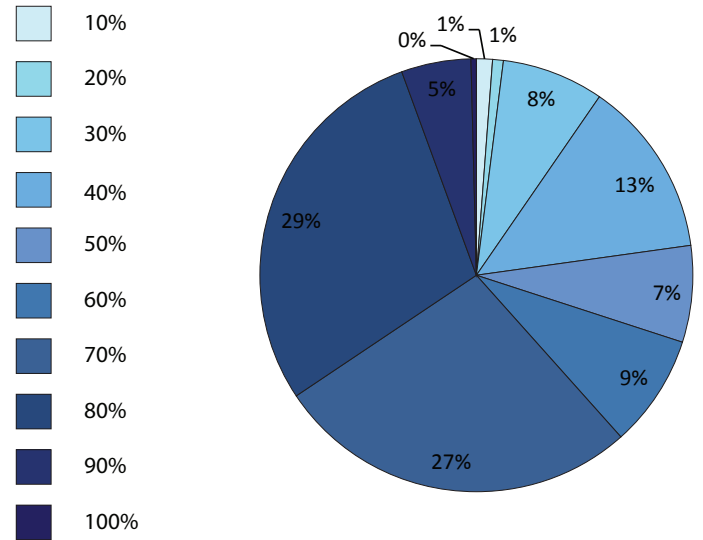


Figure 12. Ground Floor Glazing analysis



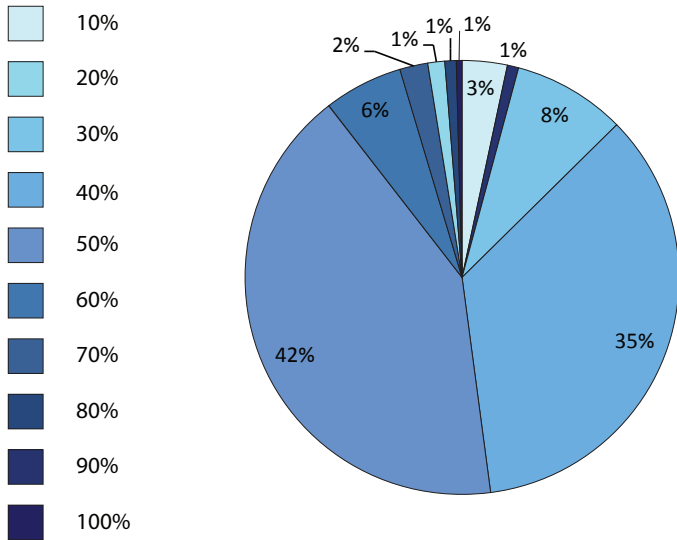
Percent of Glazing - Ground Floor

The ratio between the percent of a building facade that is devoted to glazing is an important design characteristic of buildings throughout the study area. This analysis also helps to reveal some of the interesting differences between building typologies in the study area. Historic mixed-use buildings along Yonge Street typically have a higher percentage of their ground floor facade devoted to glazing, whereas their upper floors have less glazing. On newer buildings along Yonge Street, particularly with contemporary condominium buildings, this ratio is nearly reversed. Often the entire tower of the building is a glass facade.

Low-rise residential buildings, particularly in St. Nicholas Village, display a more even glazing ratio between ground floor and upper floors. The percentage of their facades that is devoted to glazing tends to be consistent between floors.

The differences in glazing levels on mixed-use, residential, and commercial buildings helps to illustrate the different uses a building is devoted to. It allows a residential building to read as such, and a mixed-use building to read as including a storefront at ground level with alternate uses above.

Figure 13. Upper Floor Glazing analysis



Percent of Glazing - Upper Floors

The upper floors of mixed-use historic buildings in the study area tend to have less glazing than their ground floors. The percentage of their upper floor facade that is devoted to glazing tends to be similar to the percentage of a residential building’s facade that is devoted to glazing, generally around the 40-50% mark.

Newer high-rise condominium buildings tend to reverse the glazing ratio of historic mixed-use buildings. The tower portion is often almost entirely glass, while their facade at grade and for several floors above that may have non-transparent materials incorporated.

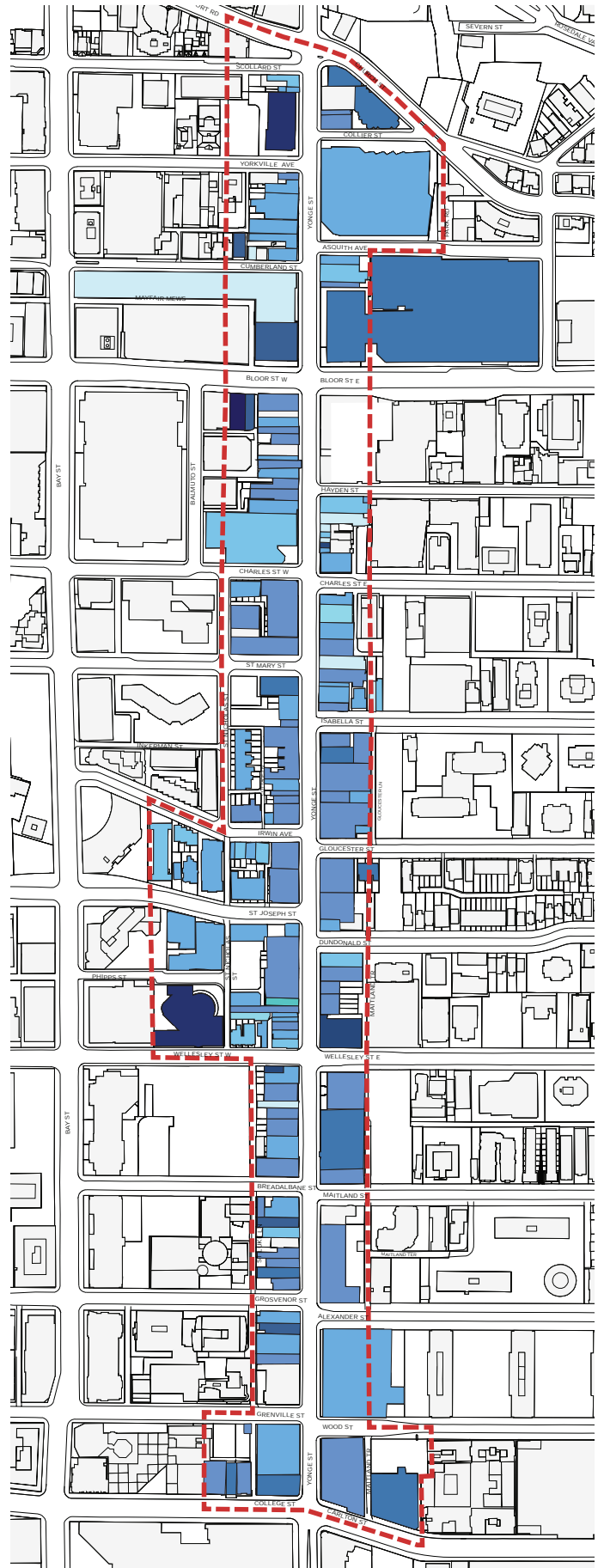
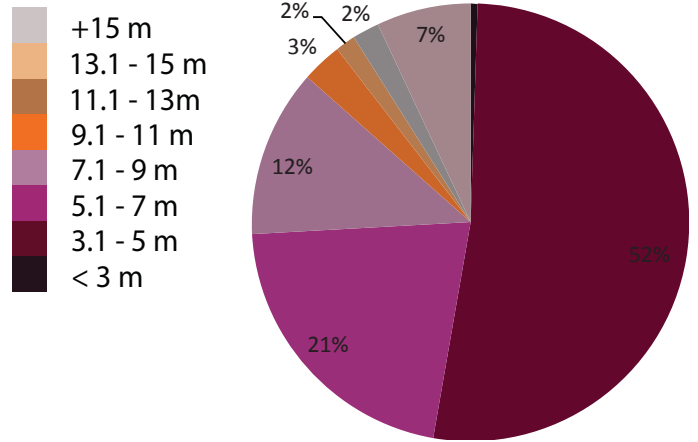




Figure 14. Storefront Widths analysis



Storefront Widths

The historic building fabric of the study area is characterized by generally rectangular lot plans with narrow frontages. This is true for historic mixed-use and residential buildings, although some historic commercial buildings have less narrow frontages and slightly more square lot plans. Evidence of this can be seen in the spatial analysis of storefront widths.

Most of the buildings in the study area have storefronts of less than 5 metres. New buildings from the late 20th century and early 21st century tend to have comparatively large storefronts of over 15 metres. Generally speaking, this corresponds to the larger floor plates required to support taller buildings.



Figure 15. Example of mixed-use and commercial landscape along Yonge Street, looking north towards Gloucester Street, photo taken in 2013.



Figure 16. Norman Jewison Park, adjacent to the study area, is a unique view corridor and contributes to the character of the study area.

Landscape Analysis

The various landscape elements of the study area make a strong contribution to its character. These elements include the spatial arrangement and layout of blocks, plantings, sidewalks, paths, laneways, views and vistas, and the tree canopy. Four landscape types are discussed below:

- Residential Landscape
- Mixed-Use and Commercial Landscape
- Parks and Urban Squares
- Views and Visual Terminus Sites

The detailed results of the landscape survey are contained in Appendix A.

The context and character of landscapes within the study area is in large part associated with the development and settlement pattern rather than natural features of the study area's landscape. The grid organization of blocks and streets, and the orientation of lots within the study area is defined by Yonge Street as a major commercial streetscape, complemented by a network of surrounding residential streets.

Residential Landscape

The residential landscape pattern is most evident within the St. Nicholas Village area (see section 6.8 for more detail), and along a number of the side streets that intersect with Yonge Street. In

some of these residential landscape areas, the commercial retail activity of Yonge Street has spilled over to, and occupies, some of the residential buildings. In these instances however those buildings still read as part of a residential landscape as indicated by the general design of the buildings and their setbacks from the sidewalk.

Key characteristics of this landscape include:

- Buildings that are set back from their front and side lot lines
- Low-rise historic residential buildings
- A consistent rhythm of narrow building frontages
- In some cases, private landscaping and plantings in the front-yard setback
- A spillover of retail and commercial uses from Yonge Street, but generally confined to the buildings closest to Yonge Street
- A network of laneways that provide alternative pedestrian routes to Yonge Street
- Less pedestrian, vehicular, and bicycle traffic as compared to Yonge Street and other primary circulation routes

Mixed-Use and Commercial Landscape

The mixed-use and commercial landscape pattern is generally concentrated along Yonge Street.