

HERITAGE VAUGHAN COMMITTEE JUNE 19, 2013

1. 1 CLADDAMOUR PLACE – PROPOSED NEW CONSTRUCTION – WARD 2

Recommendation

Cultural Services recommends:

1. That the Heritage Vaughan Committee considers the Background and Analysis sections of this report; and,
2. That a recommendation on the proposal will be provided at the meeting.

Contribution to Sustainability

This report is consistent with the priorities previously set by Council in the Green Directions, Vaughan, Community Sustainability Environmental Master Plan, Goal 4, and Objective 4.1:

- To foster a city with strong social cohesion, an engaging arts scene, and a clear sense of its culture and heritage.

Economic Impact

N/A

Communications Plan

All agenda items and minutes relating to Heritage Vaughan committee meetings are circulated to relevant City departments, applicants and their representatives.

Purpose

To consider the background and analysis portion of this report in order to review the proposal for a new single family home, new construction at the subject property.

Background - Analysis and Options

Background

Heritage Status of the property is that it is Designated Part V, as part of Woodbridge Heritage Conservation District.

The subject property is the result of a severance application from the original lot identified as 250 Clarence Street, and included in the Woodbridge Heritage Conservation District. 250 Clarence was subdivided into two lots in 2010, the other lot is now known as 5 Claddamour Place. A new contemporary structure on this adjacent lot was approved by the Heritage Vaughan in 2011, and is now complete.

The property is situated in the south west corner of Mounsey Street and Clarence Street, at the northern most end of the Clarence *Street Character Area* as identified within the Woodbridge Heritage Conservation District.

Mounsey Street continued in the south western direction across a hanging bridge over the Humber to Meeting House Road. This branch of the Humber was re-routed northbound after Hurricane Hazel, sometime in the 1960's, creating the conditions surrounding the subject property today, including ending Mounsey street at the west end of the property, and introducing the Humber River as a western limit.

In May 2013, Cultural Services staff was contacted by the current owners of the subject lot and initiated a pre-consultation process providing preliminary comment on the proposed design.

In response to feedback requested by staff, the owner, who is also the designer of the proposed building, provided the rationale and material found in the attachment portions of this report explaining the rationale of the design.

Analysis of Design

In summary, the Woodbridge Heritage Conservation District Guidelines state that for New Buildings, Additions, and Alterations (Section 6.3) in summary, there are two approaches to new design:

1. Replica/Reconstruction: appropriate on a few sites, where good documentary evidence exists; or,
2. Contemporary Design: must be “Contributing” and respect:
 - Attributes of subject character area, requirements in scale, height, setbacks, angular plane, among others
 - Material palette drawn from historical precedents in a new composition together with sensitive use of other modern materials
 - Proportion of Parts that relate to immediate contributing built context
 - Solidity vs. transparency
 - Detailing that relates in scale, repetition, lines and levels (extrapolation of lines/ beam and column solid and transparent that relates to contributing context
 - Adjacent contributing buildings
 - New work should not be “aggressively idiosyncratic” but it should fit the village context while at the same time represent current design philosophy

Adjacency is defined in section 6.5 as follows:

“For the purpose of this Plan, the term “adjacent” includes properties that a) touch; b) form part of a cluster; c) form part of a continuous street wall; and d) are visible from each other.”

Due to the timing of the submittal, Staff has not had the opportunity to fully analyze the material submitted and provide a recommendation. A more detailed analysis and recommendation, however, will be provided at the meeting. Below is a summary of the rationalization provided by the applicant – please also refer to the attachments.

Summary of Proponent's Rationalization of Proposed Design

Please also refer to the attachments in this report.

The **form** is a direct response to the shape of the buildable area in the lot, resulting from allowable setbacks. The form is generated from an analysis in plan resulting in a “collision of two geometric cubes conforming to the shape of the land boundaries. The two cubes are fused together by a 3rd cube... connecting the interior space both horizontally via passage ways and vertically to lower and upper levels... The building is connected to Claddamour Place by the gentle slope of a ramp from the front door to the road. This ramp also slopes down towards Clarence Street to a gathering space. This is an attempt to associate and connect the formal entry from Claddamour to the Clarence Street side” (Page one of attachments by proponent).

The **materials** are drawn from a traditional palette interpreted in contemporary products including, brick with faint glaze, natural stone veneer, Wood veneer paneling, stucco. “The dark brick is used to anchor the building to the landscape” (Page four of attachments by proponent).

Relationship to Vaughan Vision 2020/Strategic Plan

In consideration of the strategic priorities related to Vaughan Vision 2020, the report will provide:

- STRATEGIC GOAL:

Service Excellence - Providing service excellence to citizens.

- **STRATEGIC OBJECTIVES:**
Preserve our heritage and support diversity, arts and culture.

This report is consistent with the priorities previously set by Council; however the necessary resources have not been allocated and approved.

Regional Implications

N/A

Conclusion

Please refer to the recommendation section of the report and Addenda.

Attachments

1. Location Map, 1 Claddamour Place
2 to 6. Submission 1: Architectural Drawings
7 to 12. Submission 2: Proponent's rationale of the design
13 to 16. Submission 2: Photos of Model
17 to 21. Photos of site visit, June 11, 2013.

Report prepared by:

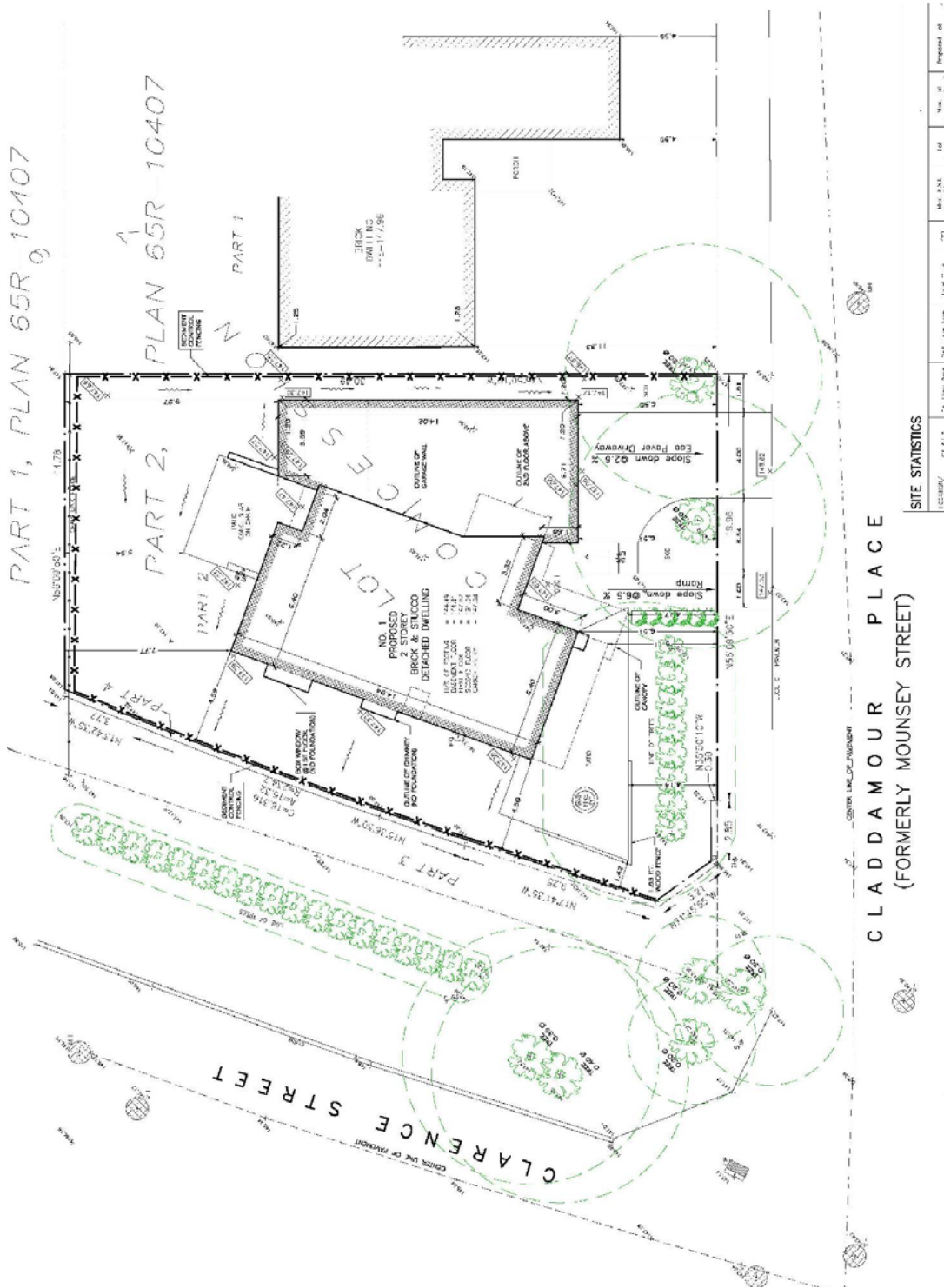
Cecilia Nin Hernandez
Cultural Heritage Coordinator, Ext. 8115
Recreation and Culture Department

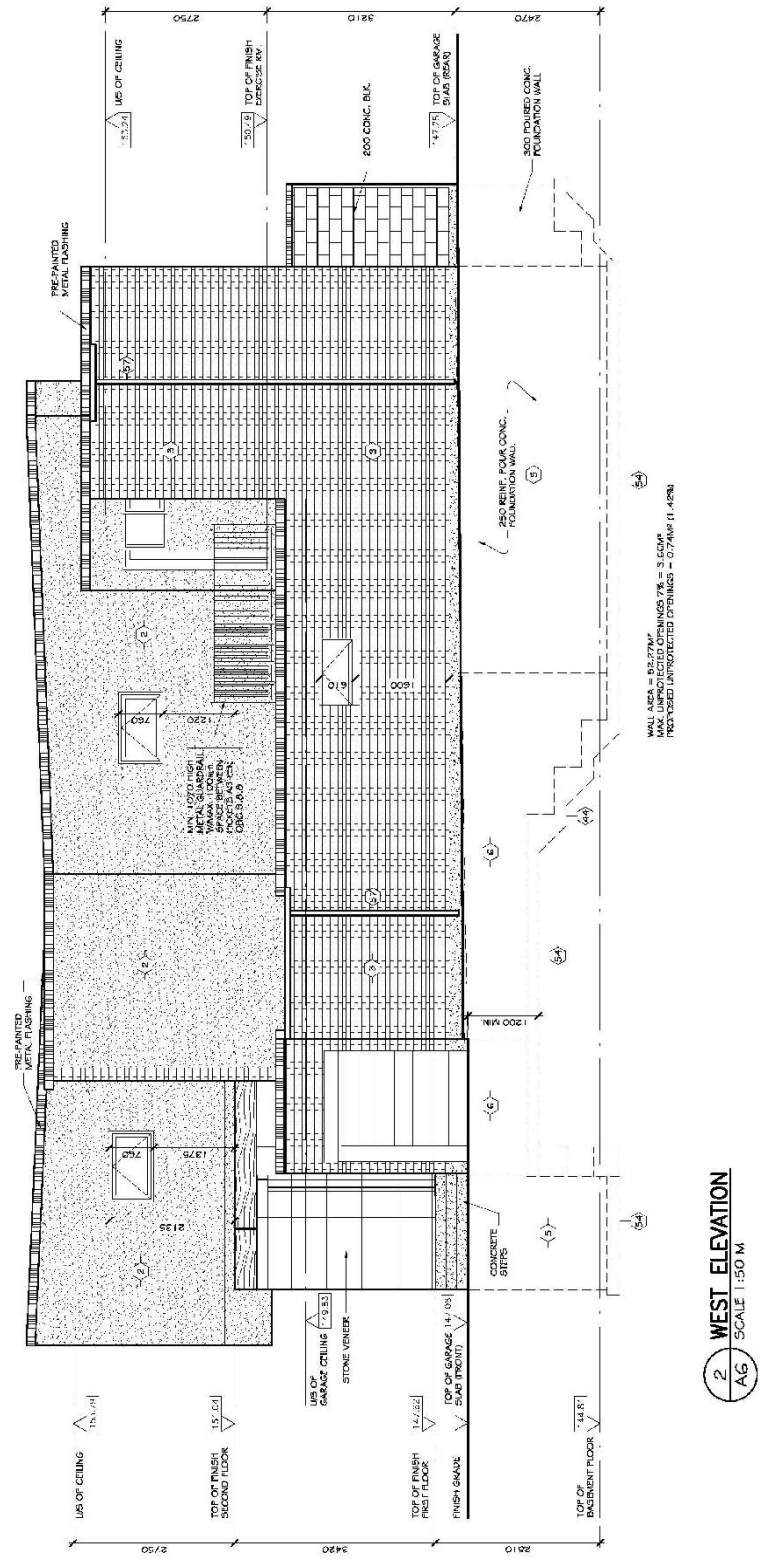
Angela Palermo
Manager of Cultural Services, Ext. 8139
Recreation and Culture Department

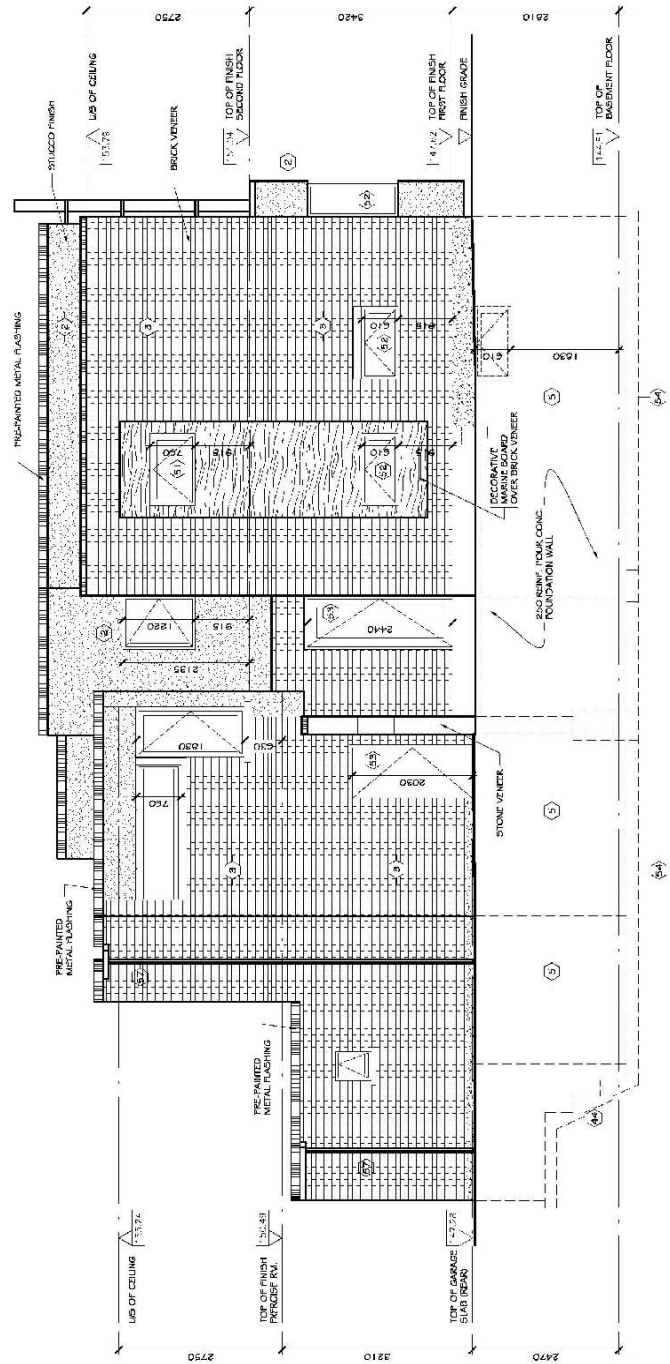
Attachment 1



Location Map
1 Claddamour Place



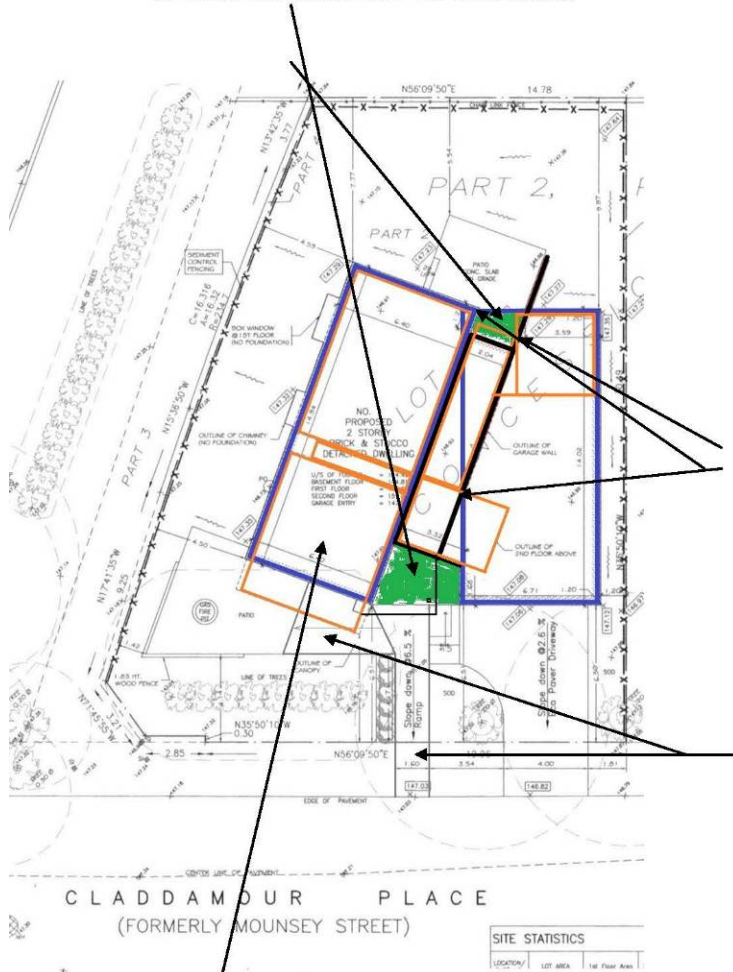




1 SOUTH ELEVATION
A7 SCALE 1:50 M

**1 CLADDAMOUR PLACE
BUILDING SHAPE AND FORM**

5. THE BALANCE OF THE SPACES CREATED BY THE
JUXTAPOSITION OF THESE 2 CUBES.....
CREATE THE ENTRY SPACE TO THE FRONT AND
A REAR CONNECTION TO THE BACK.



ORANGE ARE 2ND FL. CUBES SHOWING THEIR JUXTAPOSITION
WITH THE LOWER LEVEL.

1. THE PLAN IS A COLLISION OF 2
GEOMETRIC CUBES (BLUE)
CONFORMING TO THE SHAPE OF
THE LAND BOUNDARIES.
2. THE 2 CUBES ARE FUSED
TOGETHER BY A 3RD CUBE (BLK),
CONNECTING THE INTERIOR
SPACE BOTH HORIZONTALLY VIA
PASSAGE WAYS AND VERTICALLY
TO LOWER AND UPPER LEVELS.
3. POINTS OF PIVOT AND
ALIGNMENT.
4. THE BUILDING IS CONNECTED TO
CLADDAMOUR PL. BY THE
GENTLE SLOPE OF A RAMP FROM
THE FRONT DOOR TO THE ROAD.
THIS RAMP ALSO SLOPES DOWN
TOWARDS CLARENCE ST. TO A
GATHERING SPACE. THIS IS AN
ATTEMPT TO ASSOCIATE AND
CONNECT THE FORMAL ENTRY
FROM CLADDAMOUR TO THE
CLARENCE ST. SIDE.

Attachment 8

1 CLADDAMOUR PLACE CHANGES

WINDOW HT. DIM. CHANGED

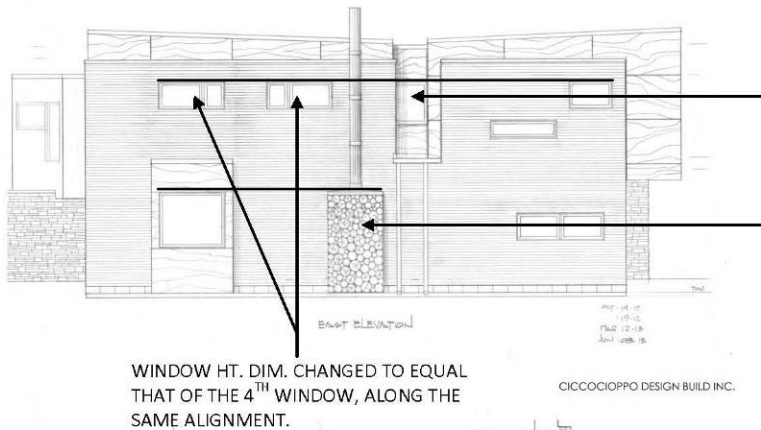
SILL PANELS ARE TILTED BACK TO
SIMULATE LARGER WINDOWS

BRICK CHANGED TO STUCCO

WINDOW HT. DIM. CHANGED AND
ALIGNED W/ ADJACENT WINDOWS
AND WOOD PANEL DIM.

ALL GLASS DOOR CHANGED TO
PAINTED WOOD DOOR. SEE PG.6

WINDOW HT. DIM. CHANGED TO MEET UNDERSIDE
OF CANTILEVER.

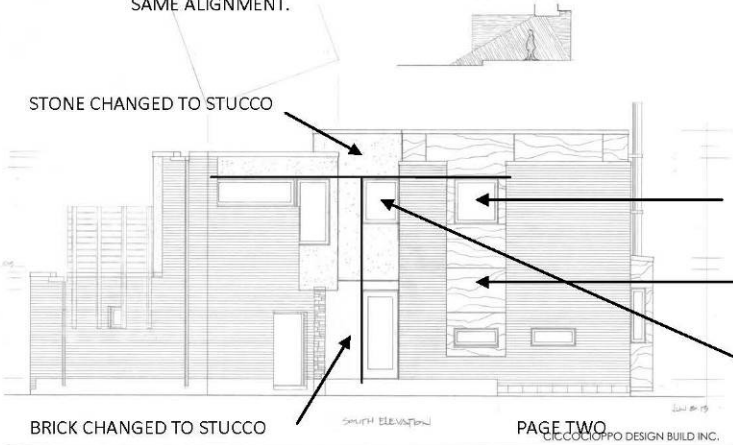


WINDOW HT. CHANGED TO ALIGN
HORIZONTALLY.

LOG PROJECTION ALIGNED
HORIZONTALLY W/ PROJECTION
WINDOW.

WINDOW HT. DIM. CHANGED TO EQUAL
THAT OF THE 4TH WINDOW, ALONG THE
SAME ALIGNMENT.

CICCOCIOPPO DESIGN BUILD INC.



WINDOW HT. DIM. CHANGED TO
ALIGN HORIZONTALLY.

WOOD PANEL PROJECTION WEDGE
DELETED TO MEET FLUSH W/ UPPER
PANEL.

WINDOW HT./WIDTH DIM. CHANGED
TO ALIGN BOTH HORIZONTALLY AND
VERTICALLY.

PAGE TWO

1 CLADDAMOUR

MATERIAL COMPOSITION STUDIES



THE WHT CANOPY OF OPTION 2. APPEARS TO DISAPPEAR, BECOME ONE WITH THE LINKING CUBE AND THE BEAM/POST HELPS TO ANCHOR/GROUND THIS ELEMENT.

THE DARK STUCCO AND WOOD GARAGE DOOR OF OPTION 1. SUPPORTS THIS CUBE AS HAVING ITS OWN IDENTITY AND CONNECTION TO THE LAND. THE INTRODUCTION OF A DIFFERENT PALLET AS IN OPTION 2., PROMOTES A RELATIONSHIP WITH THE 2 STOREY BUILDING...WEAKENING THE STRENGTH OF THE LINKING CUBE...BEING THE ENTRANCE.

1 CLADDAMOUR PLACE

MATERIAL COMPOSITON

SIMILAR TO THE EAST ELEVATION, DARK BRICK IS USED TO ANCHOR AND GROUND BOTH LOWER AND UPPER CUBES, AND ALLOWING THE WOOD AND STUCCO COMPOSITIONS TO STILL PRESENT AND DEFINE THEMSELVES.

THESE CUBES ARE STUCCOED (WEST FACE AS WELL) TO DEFINE THEMSELVES AS THE LINKING ELEMENT BETWEEN THE 2 BUILDINGS.

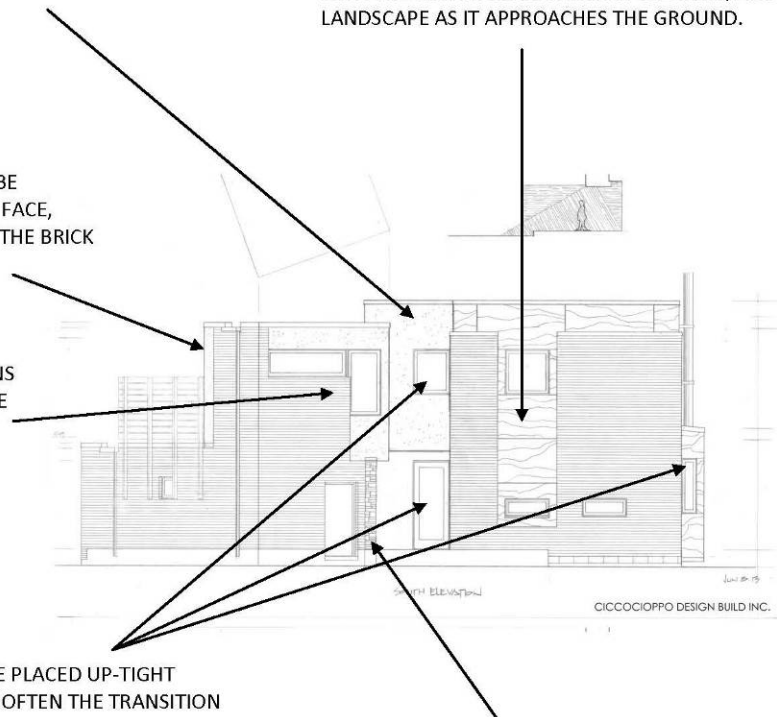
2ND FL. WOOD PANEL EXTENDS DOWN ANCHORING WITH THE LOWER LEVEL WINDOW ELEMENT, AND LANDSCAPE AS IT APPROACHES THE GROUND.

THE NORTH FACE OF THIS CUBE EXTENDS OVER TO THE WEST FACE, NESTLED AND ANCHORED BY THE BRICK OF THE LOWER CUBE.

THE BRICK HERE STRENGTHENS THE JUXTAPOSITION OF THESE 2 WINDOWS IN THE WAY IT NESTLES THIS STUCCOED CUBE.

TRANSPARENT ELEMENTS ARE PLACED UP-TIGHT AGAINST WALL SURFACE TO SOFTEN THE TRANSITION BETWEEN MATERIAL COMPOSITION.

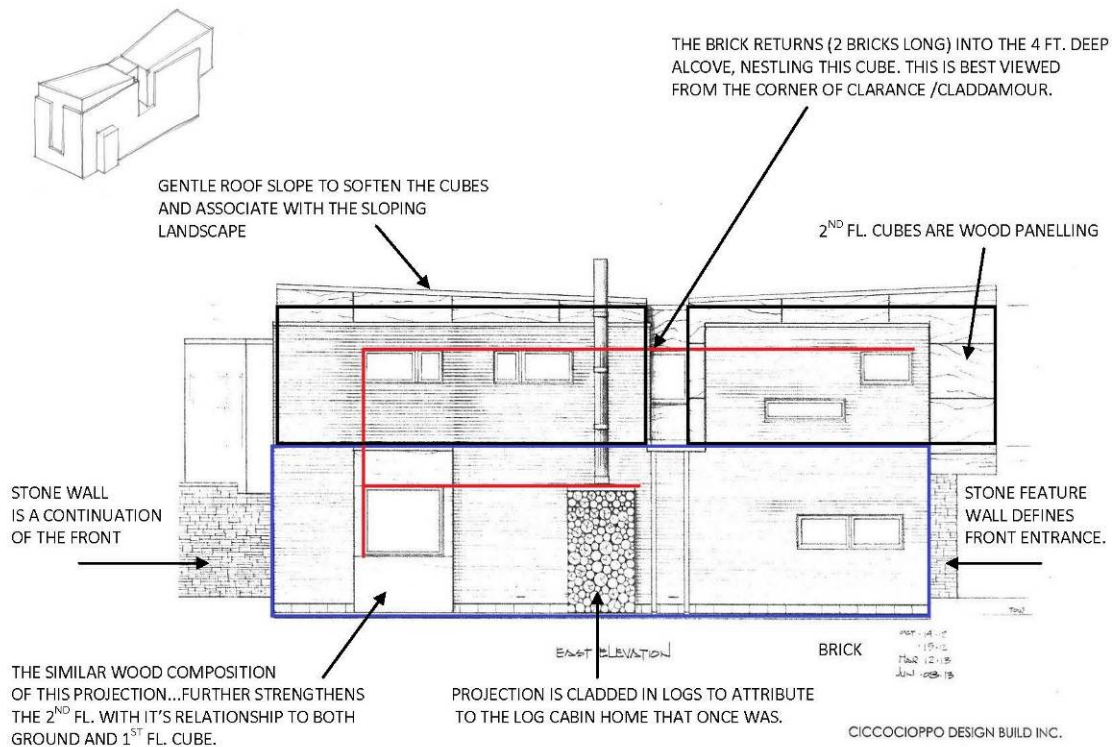
DARK NATURAL STONE WALL IS A CONTINUATION OF THE FRONT FEATURE WALL.



1 CLADDAMOUR PLACE

MATERIAL COMPOSITION

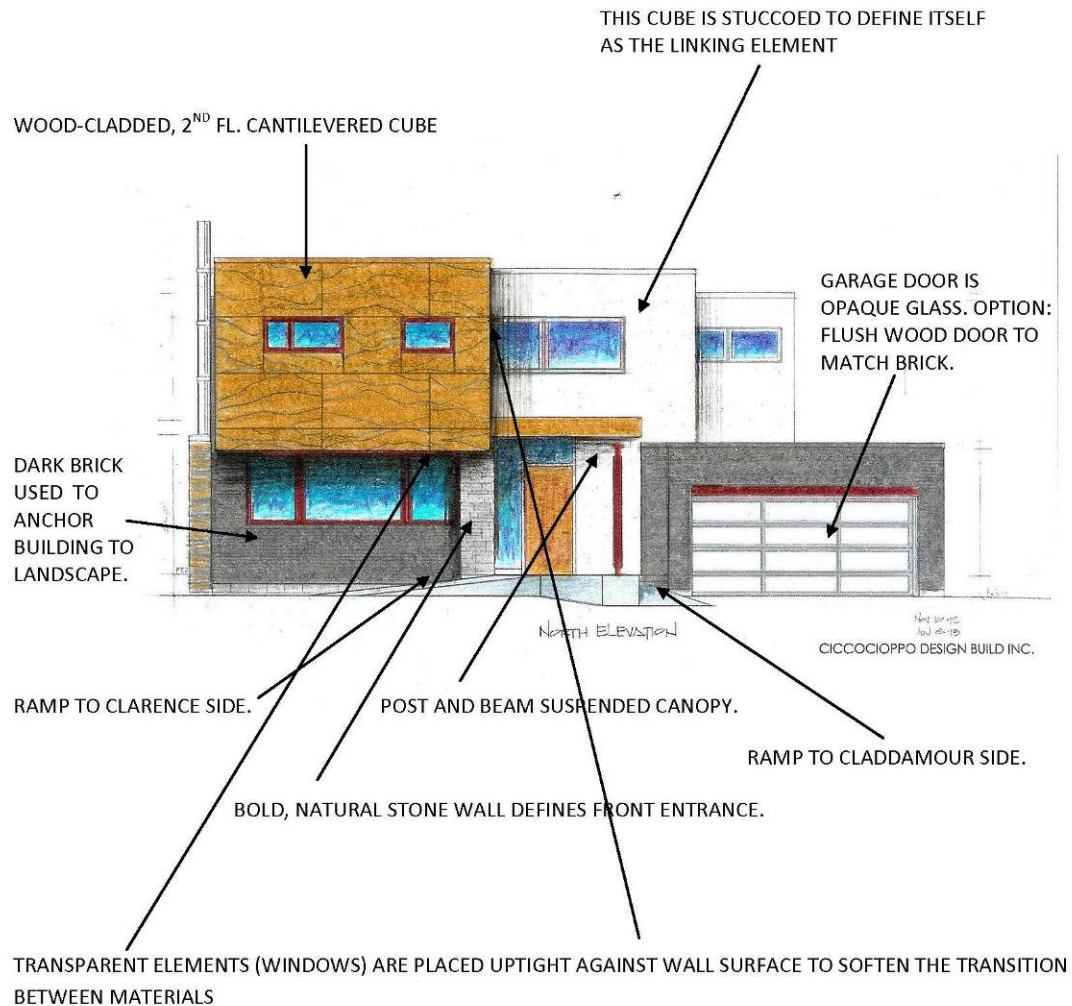
1. BRICK.....A MODULAR SIZE, THAT OF CHARACTERISTIC BUILDINGS.
2. NATURAL STONE VENEER.....A CONTRIBUTING CHARACTERISTIC TO BUILDINGS AND LANDSCAPE.
3. WOOD PANELLING.....SAME
4. STUCCO.....A CONTRIBUTING CHARACTERISTIC TO BUILDINGS.



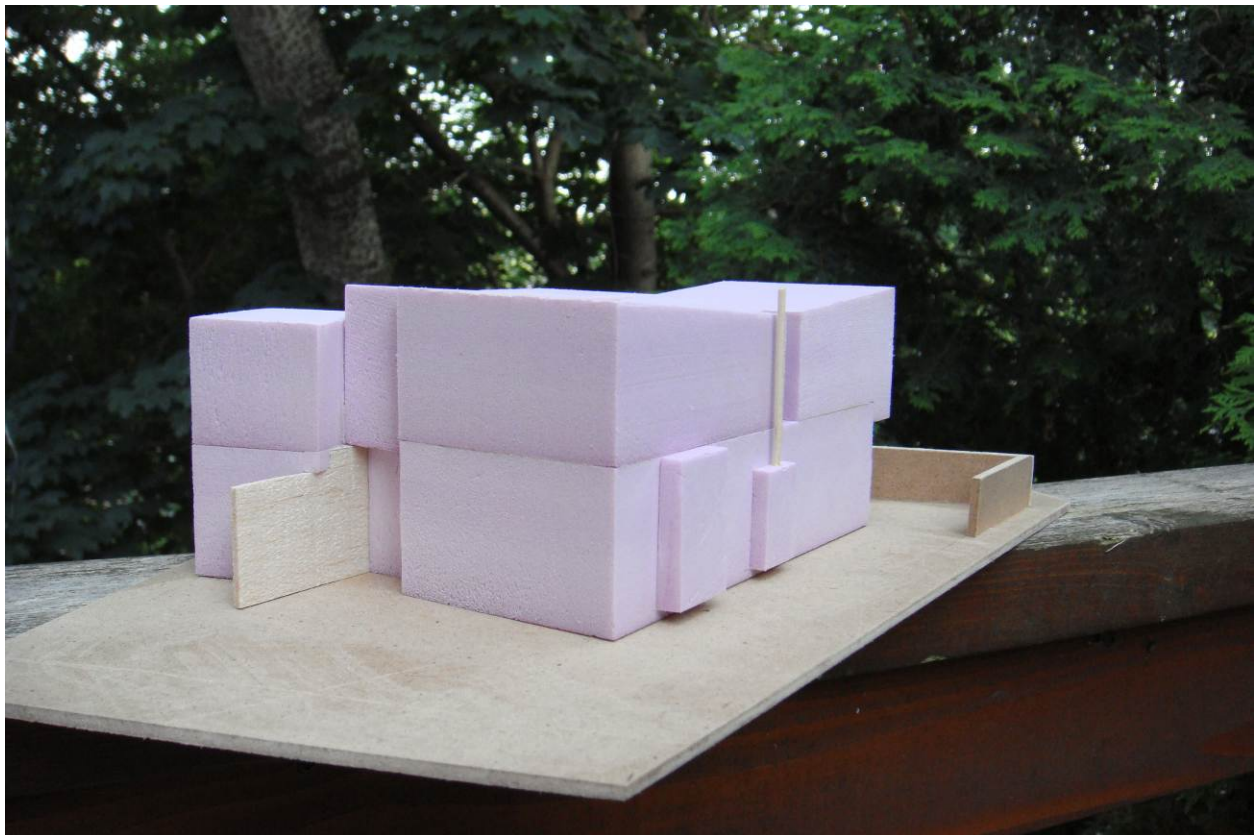
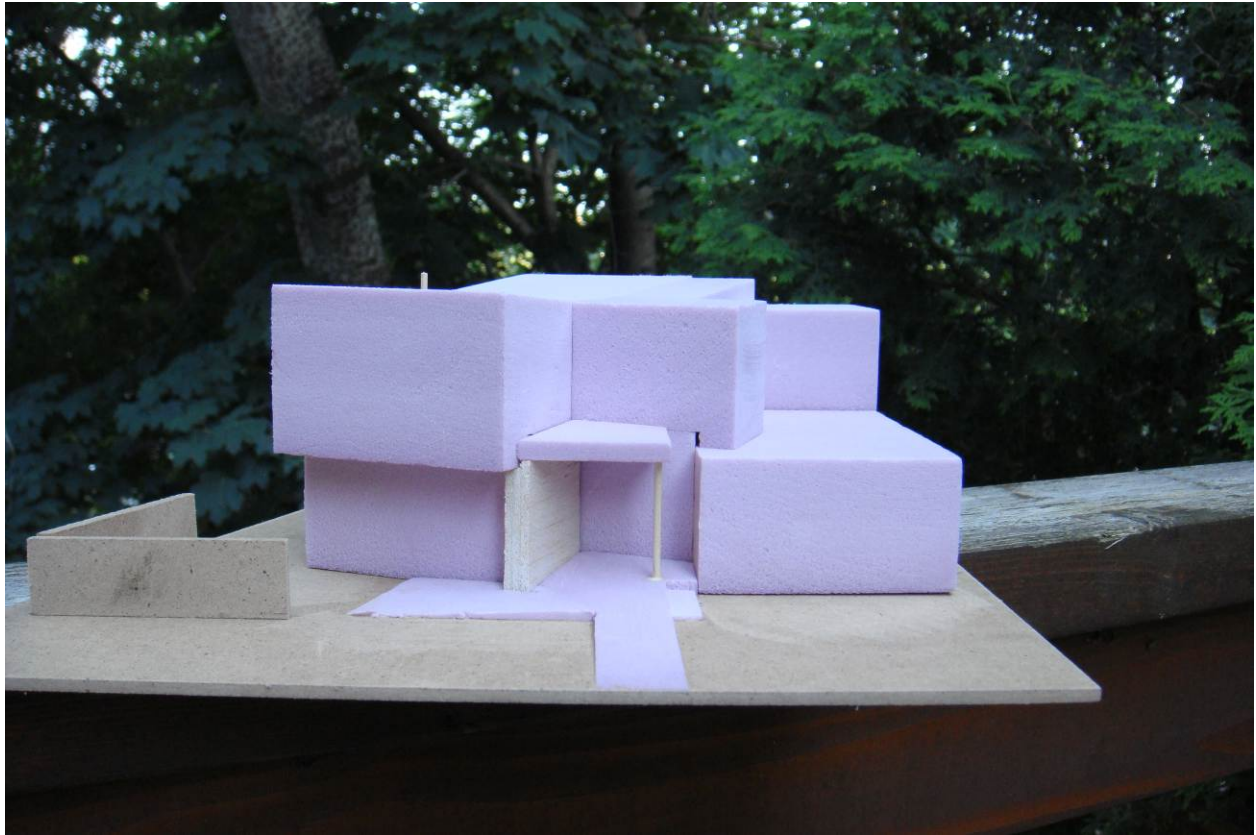
A DARK BRICK IS USED TO ANCHOR THE BUILDING TO THE LANDSCAPE. IT CONTINUES TO THE 2ND LEVEL NESTLING THE 2 WOOD CUBES. THIS HELPS TO ANCHOR THE 2ND FL. COMPOSITION TO BOTH THE LAND AND IT'S ASSOCIATION WITH THE LOWER LEVEL CUBE. THE BRICK ALLOWS THE 2ND FL. WOOD COMPOSITION TO STILL PRESENT AND DEFINE ITSELF, MOST EVIDENT WITH THE CANTILEVERED CUBE TO THE FRONT. THIS IS BEST INTERPRETED 3 DIMENSIONALLY, SEE SK.

I STRONGLY BELIEVE THAT THIS CONTINUATION OF THE BRICK TO THE 2ND LEVEL IS OF IMPORTANCE vs. ISOLATING THE 2ND FL. COMPOSITION TO ALL WOOD. IN AN EXERCISE OF AN ALL WOOD 2ND FL., THE MASS HAD ISOLATED ITSELF FROM IT'S RELATIONSHIP WITH THE LOWER CUBE, DOMINATING IT'S PRESENCE, AND NOT SUFFICIENTLY ANCHORED TO THE LANDSCAPE.

1 CLADDAMOUR PLACE
MATERIAL COMPOSITION

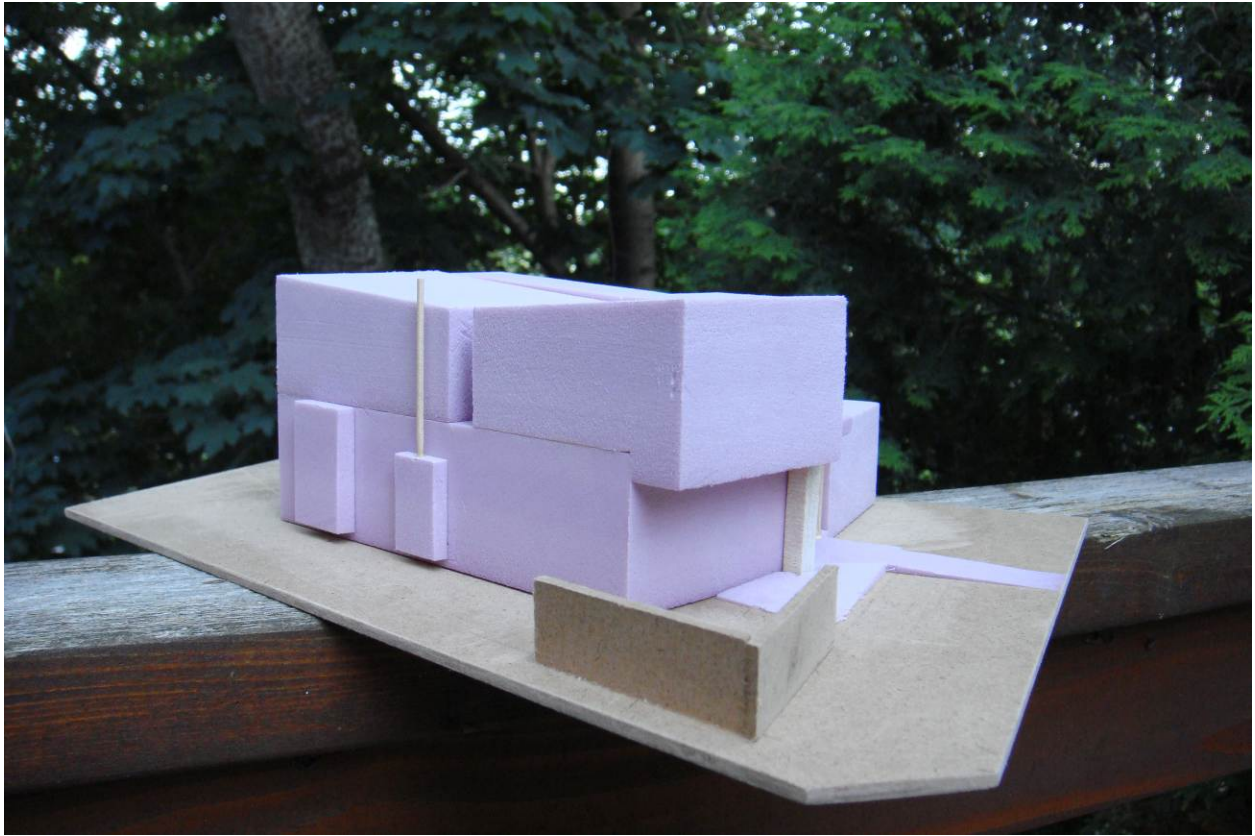


Attachment 13



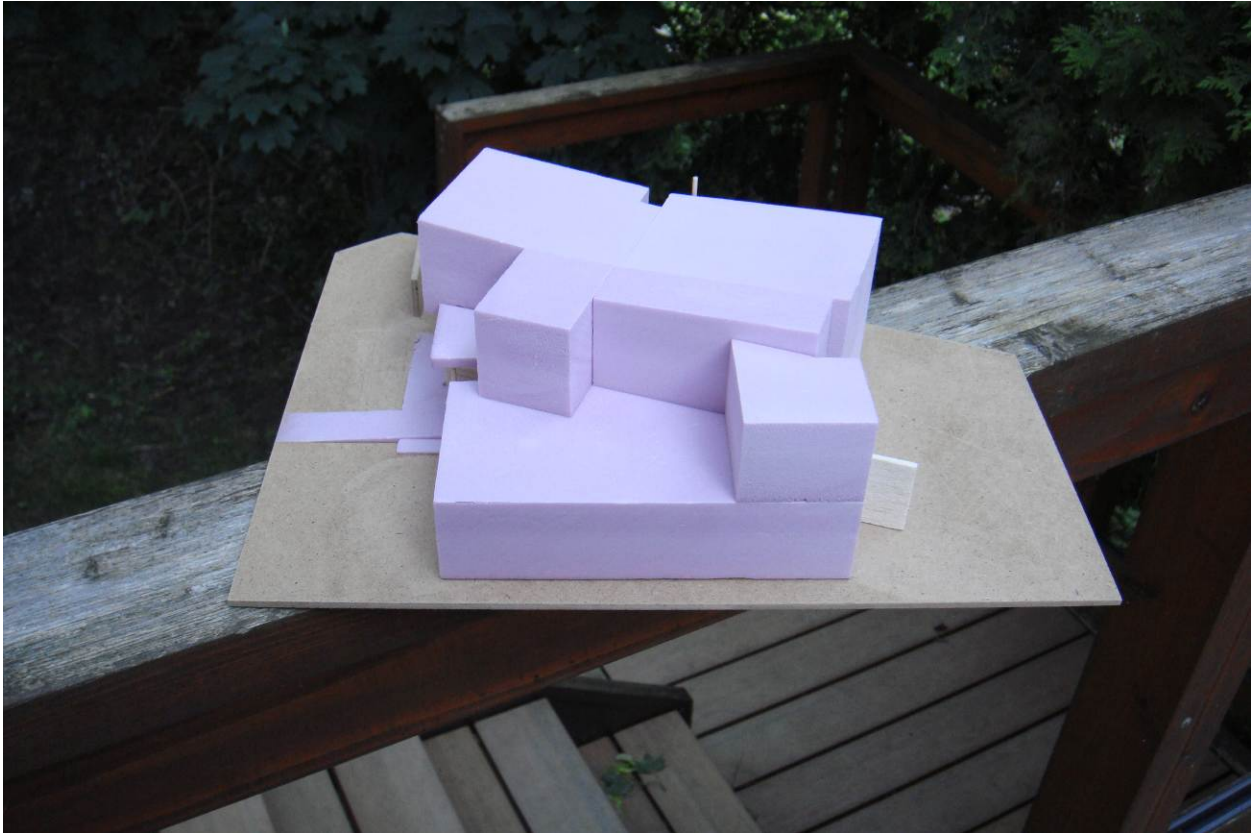
Submission 2: Photos of model

Attachment 14



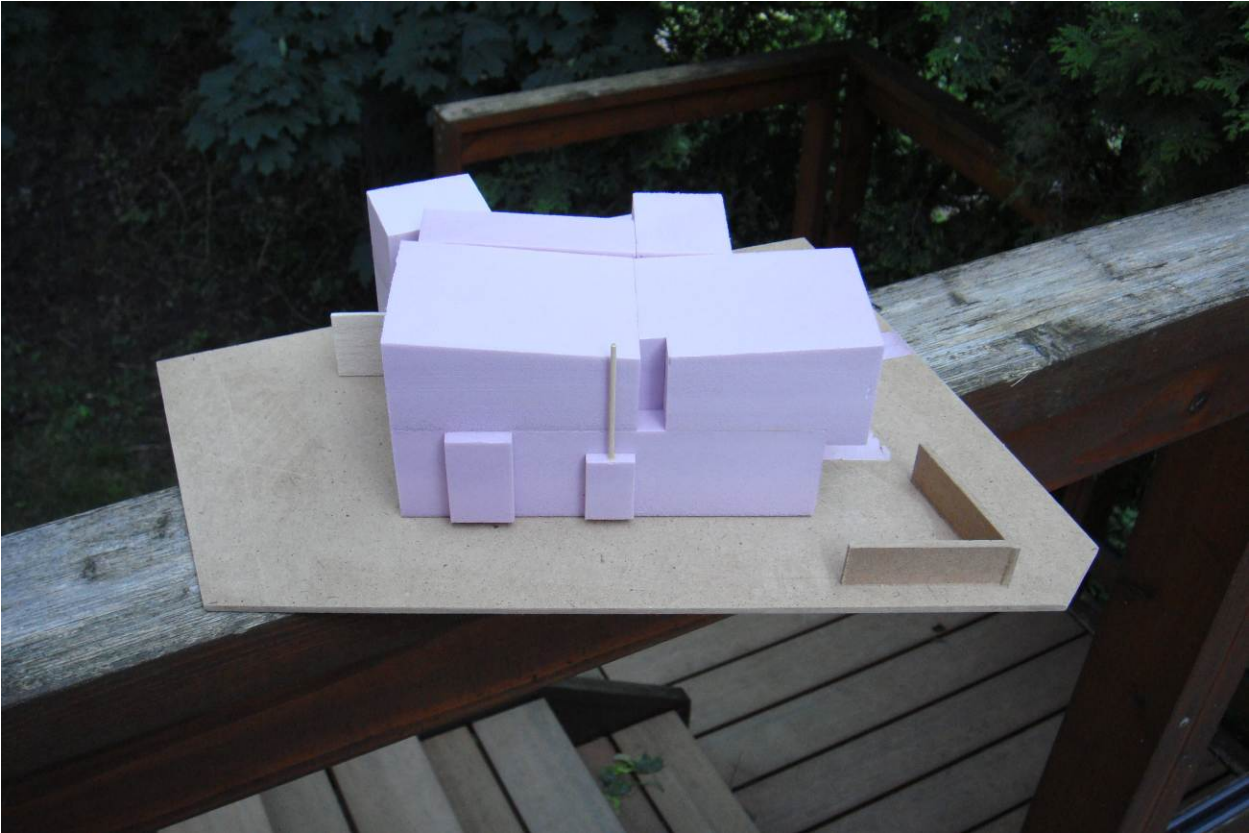
Submission 2: Photos of model

Attachment 15



Submission 2: Photos of model

Attachment 16



Submission 2: Photo of model



Photos of site visit, June 11, 2013.

Attachment 18



Photos of site visit, June 11, 2013



Photos of site visit, June 11, 2013



Photos of site visit, June 11, 2013

Attachment 21



Photos of site visit, June 11, 2013