

# Cultural Institutions in the Public Realm



CITY OF TORONTO

The Planning Partnership  
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# Contents

## EXECUTIVE SUMMARY

Bringing Life to Life .....	3
The Eleven Institutions .....	4
The Atmosphere of Creativity .....	5
The Priority Strategies	
A. Interpreting the Arts in the Public Realm .....	7
B. Coordinating the Arts in Public Realm .....	7
C. Maintaining and Improving the Public Realm .....	7
D. Programming the Public Realm .....	7

## PHASE ONE: ANALYSIS AND RESEARCH

Approach – Working at Three Scales .....	9
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### Looking at the City Scale

Toronto’s Arts and Cultural Facilities .....	10
Cultural Corridors .....	11

### Looking at the Institutions

Cluster Surrounding Gardiner Museum, The Royal Conservatory of Music, Royal Ontario Museum .....	12
Cluster Surrounding Art Gallery of Ontario, Ontario College of Art & Design .....	16
Cluster Surrounding Bell Lightbox, Roy Thomson Hall .....	19
Cluster Surrounding Four Seasons Centre for the Performing Arts .....	22
Cluster Surrounding St. Lawrence Centre for the Arts, Sony Centre for the Performing Arts .....	24
Cluster Surrounding Canada’s National Ballet School .....	26
Summary of Planning Framework and Initiatives .....	28
<b>Precedents</b> .....	30

## PHASE TWO: RECOMMENDATIONS

Achieving the Recommendations .....	35
City Scale .....	36
Cluster Surrounding Gardiner Museum, The Royal Conservatory of Music, Royal Ontario Museum .....	38
Cluster Surrounding Art Gallery of Ontario, Ontario College of Art & Design .....	40
Cluster Surrounding Bell Lightbox, Roy Thomson Hall .....	42
Cluster Surrounding Four Seasons Centre for the Performing Arts .....	44
Cluster Surrounding St. Lawrence Centre for the Arts, Sony Centre for the Performing Arts .....	46
Cluster Surrounding Canada’s National Ballet School .....	48

<b>CONCLUSION</b> .....	50
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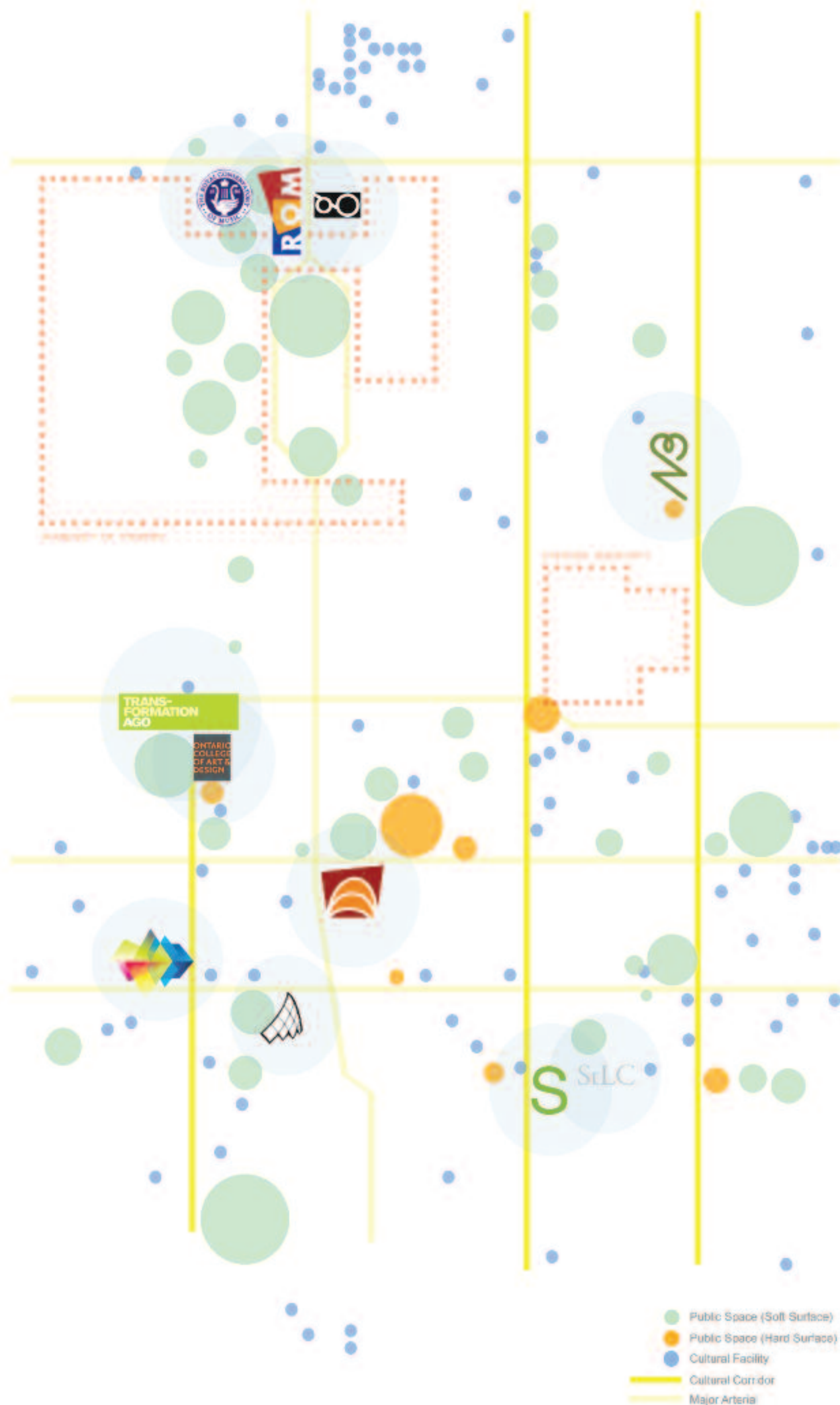
## Bringing Life to Life

*The great dilemma of our time is that having generated such incredible creative potential, we lack the broader social and economic system to fully harness it and put it to use. No one is going to do this for us. It's up to us – all of us – to complete the transformation to a society that taps and rewards our full creative potential.* — Dr Richard Florida

In the blur that life is for most of us, the awesome aggregate of the arts flourishing in this city – coming to life every day – being completed every year, can be overpowering at best, or just more blur at worst. Life, and the arts are like that. Each arts organization reaches out to its constituents; sometimes, but not always, they overlap, but seldom if ever do they speak as one.

The Art Gallery of Ontario, Bell Lightbox, Canada's National Ballet School, Four Seasons Centre for the Performing Arts, Gardiner Museum, Ontario College of Art & Design, The Royal Conservatory of Music, the Royal Ontario Museum, Roy Thomson Hall, the St Lawrence Centre for the Arts, the Sony Centre for the Performing Arts are an impressive list.

But as impressive as it is – and it truly is – the list is incomplete. Add to it the National Film Board, the Glenn Gould Theatre, the Princess of Wales and the Royal Alexandra Theatres, the Textile Museum, Massey Hall, the Bata Shoe Museum, Harbourfront Centre, the Walter Carsen Centre, the Young Centre for the Performing Arts, the Canadian Stage Berkeley Campus, and several other theatres, and theatre companies large and small, and dozens of commercial galleries, and the entire community of artists and artisans who work from studios... and when you've let that in, consider and delight in how wonderfully compressed this creative energy is in the downtown core of Toronto. And, since they never speak as one, we have the opportunity to be THE ONE who speaks for them, and in doing so, speak for the entire community because we are indeed bringing life, to life.



## The Eleven Institutions

*Toronto is one of the world's most exciting and creative cities. Our city is a magnet for artists from around the globe. Our arts, cultural, film and literary festivals attract hundreds of thousands of people. And our theatres, galleries and concert halls showcase new talent and historic masterpieces all year round. What's more important, though, is that culture and creativity are critical to Toronto's economy. Innovative businesses and knowledge workers alike flock to cities that know how to nourish and unleash creativity.*

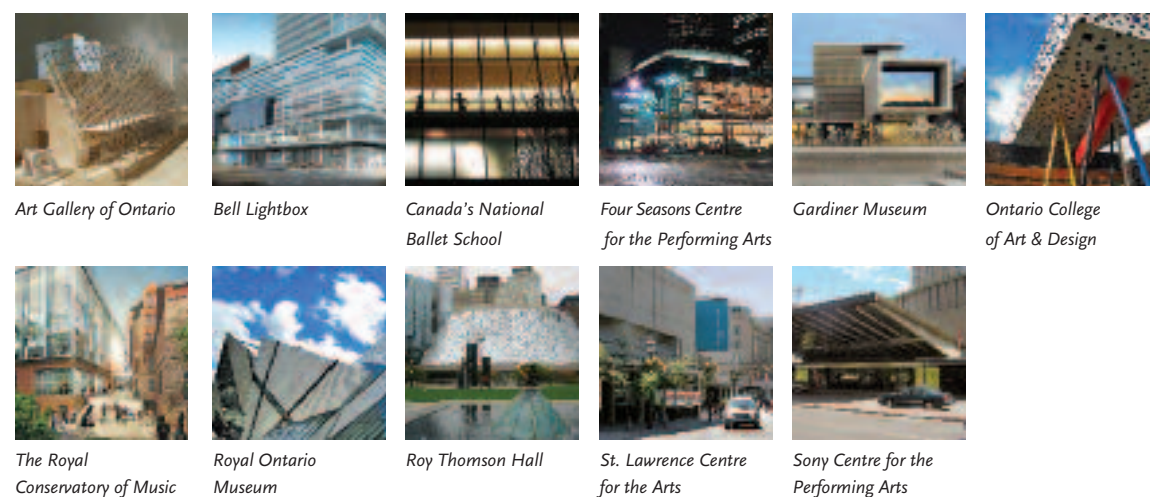
*To build on Toronto's creativity and make it even more creative, Mayor Miller will improve the public realm around Toronto's major cultural institutions.*

— quoted from *What Makes a City Great? Vision to 2010: a Creative City*

With the largest investment in arts infrastructure the city has ever seen, all that remains to realize our creative potential as citizens is to take pride in what we have created together.

Toronto's major cultural institutions are part of the public city – the city experienced by tourists, visiting business travelers and citizens alike. And it is these cultural places that help define Toronto's civic identity and project its image internationally.

Eleven key institutions are identified for the purposes of this study. Each one has recently undergone, is undergoing or will undergo renewal or transformative development. They are:



With the great work that these cultural institutions have done the next phase of our city-building effort should be to focus on strengthening and improving the public spaces that surround them. The Toronto Official Plan already advocates in its built environment policies (Chapter 3.1) the need to design and maintain high quality public spaces. Under the direction of Mayor Miller's "What Makes a City Great? Vision to 2010", the City of Toronto, as custodian of the public realm, will be taking steps to address the condition of public spaces surrounding these cultural landmarks. This study of Cultural Institutions in the Public Realm provides a framework to implement these policies and visions.

## The Atmosphere of Creativity

*'Destination points' (museums, monuments, galleries) are incidental to the real reason people go to Paris, London, New York, and assorted glamorous spots. People go to great cities to 'catch' the buzz, the electric feel incidentally ambered in galleries, institutions and archives. Vibrancy emanates from the heart of the city – better known as Montmartre than the Louvre, better known as Greenwich Village than the Metropolitan Opera, better known as Soho than the National Theatre. Showcase is the silhouette of cultural soul. Cities are loved, not for 'official' art, but because that art alludes to a treasure alchemized within the city's daily life. It is that electricity that the visitor hopes will 'rub off'. It is not a pilgrimage to official art that draws the pilgrim of art. It is an atmosphere of creativity surrounding it. This is central to a city that is both attractive and self-attracting.* — quoted from *What a Municipality*

Owes its Citizens in *Municipal Mind: Manifestos for a Creative City* by Pier Giorgio Di Cicco, Poet Laureate for the City of Toronto

This study is premised on a simple consideration – understanding the interface between the City's cultural institutions and the daily life of the urban fabric around them – and how this complex relationship can be complementary, vital and mutually supportive.

As Di Cicco points out, the real reason people come to cities is to mingle with the vibrancy found in public space. The public realm is in a sense a stable background, a stage-set for the life of the city. Major arts institutions are key landmarks on that public stage and they provide an excellent opportunity to understand how an urban sense of place is created not singly by landmarks nor by their context but by a careful interplay between the two.

These institutions connect to the city on more levels than that of destination points, or as landmarks. They are placed and operate within a much larger cultural framework of innumerable activities, networks and collaborations. They act as ignition systems that propel the visitor deeply into the cultural life of the city for an extended experience, one that occurs well beyond that of a specific place. These major institutions support a larger diverse field of culture that prompts the public realm to act as mediator.

# The Priority Strategies

For the approximately 70 million people who live within a day's drive of Toronto, creating a pathway to the arts in Toronto, one which is both bold and engaging, will have tremendous impact on all aspects of tourism, on the investment in the arts that we have enjoyed, and on the thousands of artists who call Toronto home.

Recognition of this atmosphere of creativity and support for this critical interface between the cultural institutions and the urban fabric that surrounds them requires a sensitive balancing and comprehension of complex municipal activities. The following Priority Strategies are proposed as an acknowledgement of the importance of this balance and the need to initiate a mutually supportive process benefiting the city at large.

There are four key priority strategies that provide an umbrella under which all of the proposed action items of this study can be accomplished. These priority strategies provide a civic response to the tremendous growth of the arts in the City.

## **A. INTERPRET THE ARTS IN THE PUBLIC REALM**

Recognize the rich accumulation of arts activity in the downtown core and provide a strong civic programme for place making, orientation, and way-finding. How to find out more, where to find it, and how to get connected, A programme which celebrates the arts institutions and their vibrant urban settings as "Arts in the Core".

Create a pathway to the arts. Design and implement an "Arts in the Core" branding strategy.

## **B. COORDINATE THE ARTS IN THE PUBLIC REALM**

Establish a Liaison at the City to provide a clear and direct link to facilitate cooperation between the arts institutions and all the many municipal divisions with which they must relate.

The Liaison will recognize the specific concerns and needs of the institutions and understand the values, both economic and cultural, that they deliver. The Liaison will also understand the complexity of City Hall and the need to bring together a coordinated approach to problem solving, monitoring and facilitating capital improvements (public and private), maintenance activities and programming strategies in the adjacent public realm.

Create a clear municipal process for cooperation with the arts.

## **C. MAINTAINING AND IMPROVING THE PUBLIC REALM**

"Great cities not only have great buildings – but the buildings work together to create great streets, plazas, parks, and public places. Great cities inspire and astonish." Toronto Official Plan (Chapter 3.1.1 The Public Realm)

Designate pedestrian routes and public spaces surrounding major cultural institutions as maintenance and improvement priorities. Ensure "state of good" repair is maintained in a timely manner. Enhance the public realm through design opportunities that will improve conditions, particularly for public gathering and pedestrian access, safety, comfort and amenity.

Maintain and improve the public space around the cultural institutions.

## **D. PROGRAMMING THE PUBLIC REALM**

"A great city offers and promotes a vibrant cultural life. It recognizes the contribution the arts make to the quality of life to its residents. For Toronto to become one of the great cities of the 21st century, we will need to nurture leading-edge imagination and build on the strength of our rich diversity of cultural expression." Toronto Official Plan (Chapter 3.5.2 Creating a Cultural Capital)

Program parks, public spaces and publicly accessible private spaces as art venues to support permanent and temporary uses, events and promotions related to neighbouring arts institutions. Build on and add to the clustering of the arts institutions.

Increase the opportunities for art by supporting programming opportunities for the arts within the public realm.

## Phase One: Analysis and Research

In the fall of 2007 and early 2008 a series of interviews were conducted with the eleven cultural institutions as well as with Harbourfront Centre and City of Toronto staff (refer to the end of this study for a summary of credits and consultation). The conversations revealed a range of issues and opportunities for public realm improvements associated with these cultural institutions and this information, when combined with an understanding of the evolution of the institutions, provided a snapshot in time of the influences and factors affecting the public realm. It also provided a strong basis for decision making to improve the condition and use of the public realm around these most valued places.

### Approach – Working at Three Scales

The analysis portion of this study is approached at three different urban scales: the institution, the cluster, and the city.

For the scale of the city, the focus is to understand the character of the downtown core and to identify the strengths of the arts and cultural facilities that exist there and to understand the connectivity that exists between the arts institutions and the urban fabric that surrounds them.

The institutions can also be seen as contributing to groupings or clusters that, when analyzed present specific connections with near-by cultural institutions and with their environment of adjacent neighbourhoods and public spaces.

Each of the eleven cultural institutions can also be analyzed through their site and building history. At this scale, the analysis concentrates on each institution's direct connection to its adjacent streets and sidewalks. Physical elements, such as street furniture, public sidewalks and plantings are identified as key components of each institution's immediate public space.

These three scales of analysis present a list of diverse impressions. The items arising from this type of analysis and the interviews with the institutions' representatives recorded a set of issues that lead to the recommendations presented in Phase Two.



*Aerial photograph of downtown Toronto highlighting the location of the eleven institutions.*

## Looking at the City Scale



**Hub**  
Trinity-St. Paul's United Church



**Incubator**  
Distillery District



**Cultural Memory Site**  
Toronto Reference Library



**Showcase**  
Princess of Wales Theatre

### TORONTO'S ARTS AND CULTURAL FACILITIES

In 2003, the Culture Section of the Economic Development, Culture and Tourism Division, commissioned an analysis of the city's cultural facilities for the City of Toronto titled *A Map of Toronto's Cultural Facilities – A Cultural Facilities Analysis*. The mapping served as a 'snapshot' of the city's cultural infrastructure. It was to be used to develop ongoing 'snapshots' to measure Toronto's progress, assessing the ongoing state of cultural health and to evaluate the success of its municipal culture policies.

The data found that arts and cultural facilities were grouped in clusters and corridors and that they were not evenly dispersed across the city. In 2003, it was found that 67% of all the identified cultural facilities were located in the former City of Toronto, the current Toronto and East York District, and that 75% of those downtown facilities were privately owned. From this mapping it was apparent that facilities chose to locate in areas with high pedestrian traffic; near an abundance of public transportation; and that they wanted to be a part of a critical mass of similar facilities – and that all of this criteria was met in the downtown core of the city. This mapping underscored the strong relationship between arts facilities and a vibrant urban context and the mutual dependency that exists between the two.

Recognizing differences between cultural facilities, Toronto Culture's study organized the facilities into four "cultural categories". This helped to clarify that there were a wide range of institutions for both the arts and the larger context of cultural facilities and that they played remarkably difference roles in the city.

**Hubs:** Hubs provide support for cultural activity throughout all of the city's diverse communities. They tend to be community driven and nurture cultural activities at a local level.

**Incubators:** Incubators provide support for Toronto's artists. They tend to be artist-run facilities, heavily clustered in specific urban neighbourhoods.

**Cultural Memory Sites:** These sites provide support for culture as a heritage resource, and they include museums, archival collections, and historic buildings that are programmed for cultural uses.

**Showcases:** Showcases provide support for culture as part of the city's Economic Development and Tourism strategy. These facilities often have regional, national or international profile. They are directed to more than a local community and are key tourist destinations or attractions.

The eleven cultural institutions considered in the current study all fulfill multiple over-lapping functions in this typology but they can be clearly distinguished as Showcases – cultural facilities that draw people from near and far as economic engines for creative activity in the city.

### CULTURAL CORRIDORS

In 2001, Toronto Culture examined the cultural and heritage opportunities presented by the city's waterfront called *Canada's Urban Waterfront – Waterfront Culture and Heritage Plan*. The plan was developed to present a distinctive framework to visualize the cultural landscape of Toronto's central waterfront and integrate it with important cultural and heritage resources in the city core.

The Plan presented seven cultural corridors, identified to "create a framework to support the resources that comprise the cultural landscape of the central waterfront... (and)... create the cultural links between the city and the water's edge. It is a platform on which to structure plans, identify projects and manage implementation strategies based on cultural resources."

John Street, Yonge Street, Jarvis Street, and the city's original shoreline, identified as the Walks and Gardens, were all recognized as important cultural corridors connecting the downtown core to the waterfront and they remain key to this current study and to the context for the arts in the city.

In this study additional layerings of streets have been identified which can play a significant role in supporting the arts in the core. They are major commercial streets such as Bloor Street, Queen Street and King Street, and specific streets such as McCaul Street, Scott Street, or the southward extension of Simcoe, which share an immediate relationship to the eleven institutions, in addition to supporting a number of other arts spaces and establishments. Recognizing these significant streets alongside the previously identified cultural corridors establishes the arterial network for this study's analysis.



## Looking at the Institutions

### Cluster Surrounding Gardiner Museum, The Royal Conservatory of Music, Royal Ontario Museum

#### CHARACTERISTICS

The cluster of art institutions at the intersection of Queen's Park and Bloor Street West are close to both the shops and galleries of Yorkville and to the University of Toronto's arts and cultural venues and its public green spaces. The cluster is near the open space of Queen's Park and within a five minute walk of two subway stations. There is a high pedestrian volume on Bloor Street, however, the high vehicular volume on Avenue Road and Queen's Park makes crossing less desirable, creating a divide between the east and west sides of the Bloor-Queen's Park intersection.

#### ISSUES

- There is no consistent or special public realm treatment that differentiates the high profile nature of these institutions from other areas of the City.
- The treatment of the public realm is inconsistent on the north and south sides of Bloor Street.
- No one group at the City takes responsibility for all aspects of the public realm.
- There is a lack of designated public gathering spaces for cultural events.
- The wide road cross section of Queen's Park (street), between the Gardiner Museum and the ROM, creates a perceived physical barrier between the institutions on the east side of Queen's Park (street) and the west.
- There is a poor connection to Queen's Park (open space) from the institutions.
- There is no wayfinding system to orient visitors from Bloor Street and from the subway stations.
- The Gardiner Museum's forecourt is underutilized due to its proximity to intense vehicular traffic along Queen's Park (street).
- As a result of the intensity of vehicular traffic and an inhospitable pedestrian realm there is light pedestrian activity on Queen's Park (street).
- Long bus lay-by pinches the sidewalk and interrupts streetscape landscaping, whereas a curb side drop off similar to other cultural institutions is possible.

These issues were comprised from a number of sources including site analysis and consultation with the institutions.

#### ONGOING INITIATIVES

- Bloor Street Transformation Project
- Bloor Corridor Visioning Study
- Bloor-Yorkville BIA Streetscape Master Plan

For a complete summary of current initiatives and the planning framework for this cluster, refer to chart on page 28.



#### GARDINER MUSEUM

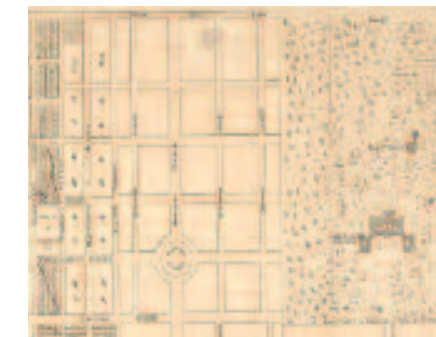
The Gardiner Museum was opened in 1984, housing the collections of philanthropists George and Helen Gardiner's Ancient American artifacts, European pottery and porcelain from the 15th to 19th centuries.

From 1987 to 1996 the Museum was temporarily managed by the Royal Ontario Museum. Between 1997 and 2003, attendance, membership and program participation more than doubled and the Museum became the pre-eminent centre for ceramics in North America and received the Lieutenant Governor's Award for its success in stimulating exceptional private sector and community support.

Originally designed by Keith Wagland in 1984 the Museum was closed in 2004 for a major expansion project designed by Kuwabara Payne McKenna Blumberg Architects. When it reopened in 2006, the Museum became a vital public institution with expanding collections, programs and audiences.

Located on Queen's Park, the original building's modest scale is slipped into its site, tucked well back from the street between the Lillian Massey building to the north and Annesley Hall to the south. The current expanded version maintains this siting, raising the building by a single storey and slightly extending it north.

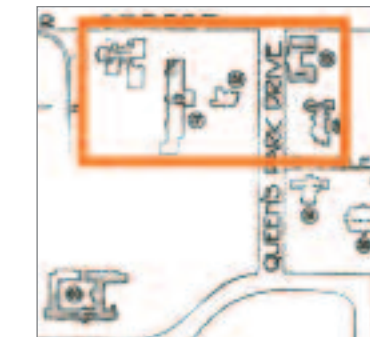
The redesign maintains the setback of the original entry plaza, and has reconfigured it as a tiered, landscaped gathering space extending to the sidewalk.



1854



1899



1926



1934



2006



1984





Proposed building addition under construction



Building prior to RCM occupancy

### THE ROYAL CONSERVATORY OF MUSIC

The Conservatory's history on the site dates from 1963 when the University of Toronto sold the Conservatory's College Street property to Toronto Hydro and relocated its premises to 273 Bloor Street West. Built in 1881 and designed by the architectural firm Langley, Langley & Burke, the building at 237 Bloor Street West originally housed the Toronto Baptist College and McMaster University.

The building's design is typical of the late Victorian era. Rich detailing on the exterior walls incorporate red brick, grey and red Credit Valley sandstone, granite and white Cleveland sandstone. Despite several major changes to the building, essential architectural elements have been retained. It was designated a building of historic significance in 1976 by the Ontario Heritage Foundation.

Once the Conservatory relocated to this location, they filled the building with music studios and classrooms. It gained its independence from the University of Toronto in 1991 and took over the full building and its programs.

The Royal Conservatory of Music is a unique institution in the city in that it incorporates both a Performance Program that will draw the public to concerts and events, as well as Professional, Academic and Conservatory School programs with a well established and respected history of developing musical talent.

The Conservatory is now undergoing a major capital campaign to restore the heritage building and build a new addition, the Telus Centre for Performance and Learning, designed by Kuwabara Payne McKenna Blumberg Architects. The new academic and performance spaces include a 1,140-seat concert hall, practice and teaching studios, classrooms, and a new-media centre, library and rehearsal hall. The renewed facility is scheduled to open in 2008.

Like the Royal Ontario Museum to the east, the new facility will have a prominent face along Bloor Street and its addition will be adjacent to Philosopher's Walk. The planned outdoor entrance courtyard on Bloor Street can be used as a venue for outdoor events.

The public connection presented on Bloor Street is extended to the Conservatory's new east face by a number of initiatives to animate the adjacent green space. At grade, the new student entrance on the east side of the building will have a paved courtyard and seating area. This area is designed to welcome arriving students and animate Philosopher's Walk.

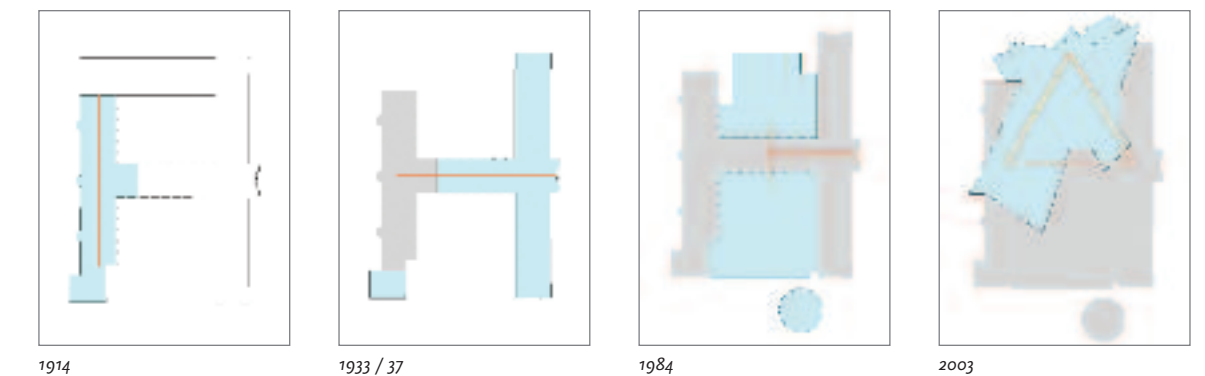
Teaching and practice studios at the lower levels have large, operable windows providing direct views from the Walk. The concert hall lobbies above are fully glazed and have an outdoor balcony space. The new addition's transparent qualities will extend views to the green space and to the city. From the exterior, views into the building will be directed into the most active spaces of the Conservatory.

### ROYAL ONTARIO MUSEUM

Located on the southwest corner of Queen's Park and Bloor Street West, the Royal Ontario Museum was founded in 1912 and evolved from a facility specializing in natural history and human civilization to the largest museum in the British Commonwealth outside of London, England. Its evolution is of interest as it has expanded alongside the University of Toronto and serves as a prominent fixture on the campus while remaining completely accessible to the larger public.

The notable architectural firm of Darling and Pearson designed the original building (West Wing, 1914), with architects Chapman and Oxley designing the Centre Block and East Wing (1933) as well as the Office Building at the south end of the West Wing (1933 and 1937). The third major expansion saw the H-shaped plan filled in, creating a square plan and filling in a garden fronting Bloor Street. Designed by architect Gene Kinoshita with Mathers and Haldenby, this version opened in 1984.

Recently completed and designed by Daniel Libeskind, the Museum's current expansion shifts its focus back to Bloor Street, reestablishing a relationship lost in the 1984 expansion. A lack of accessibility between the Museum and Philosopher's Walk has kept the west face disconnected from the university campus.



ca. 1914



2007

## Cluster Surrounding Art Gallery of Ontario, Ontario College of Art & Design



### CHARACTERISTICS

Both the AGO and OCAD buildings are Toronto tourist attractions that serve as icons for the City. The majority of visitors to the AGO use Dundas Street approaching from either University or Spadina Avenues. Dundas Street is also an important pedestrian connection between Dundas Square to the east and Chinatown to the west. Both institutions are within a short walk of the Queen Street West commercial strip and the Baldwin restaurant strip. The John Street cultural corridor terminates at the AGO and Grange Park, and both institutions face into the park. The AGO/OCAD cluster is located within a five minute walk of the St. Patrick subway station as well as multiple streetcar lines.

### ISSUES

- The AGO and OCAD are physically disconnected from Grange Park. There are no functioning entrances into the park and there are no programming opportunities.
- Both institutions are physically and visually disconnected from University Avenue and there is no wayfinding system in place to direct visitors.
- Dundas Street, west of University Avenue, has no special status, and is inhospitable and in a state of disrepair, despite being the front door address for the AGO.
- The original setback line for the south facade of the buildings on Dundas was conceived to give the AGO a visual connection to University. However, since later developments did not adhere to the setback, the visual connection was lost.
- The north side of Dundas Street between McCaul and Beverley now has heritage status.
- Like Dundas Street, McCaul Street has no special status despite being the front door address for the OCAD campus.
- 52 Division Plaza on Dundas Street West has empty planting beds and lacks pedestrian amenity.

These issues were comprised from a number of sources including site analysis and consultation with the institutions.

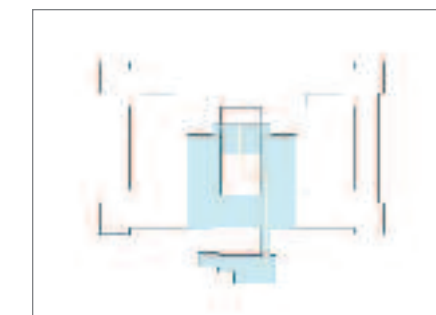
### ONGOING INITIATIVES

- Queen Street Heritage Conservation District Study
- Grange Park Revitalization Plan

For a complete summary of current initiatives and the planning framework for this cluster, refer to chart on page 28.



1910



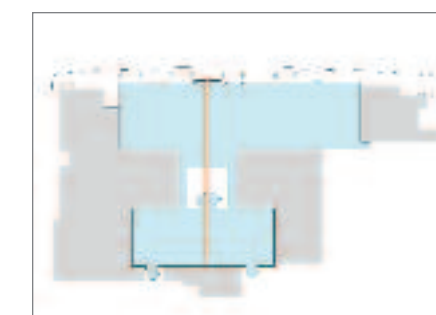
1918 / 1935



1968 - 1977



1987 / 1993



2004

### ART GALLERY OF ONTARIO

The Art Gallery of Ontario is one of Toronto's foremost institutions and buildings with a rich historical and architectural background. The Grange, the first home to the art gallery, was designated for architectural and historical value or interest in 1991.

The AGO has undergone many significant additions and renovations since it first started exhibiting in the Grange in 1913. The first additions by Darling & Pearson occurred between 1918 and 1936. In 1968, the AGO engaged architect John C. Parkin to design a long-term plan of three building stages for the Gallery's future expansions.

The Stage I expansion was a modern structure that wrapped around the existing Darling & Pearson building. It included new galleries, theatres, a new restaurant, a library, classrooms, retail space and the new Henry Moore Centre. In 1977, the Stage II expansion added the Canadian historical and contemporary painting gallery collections. An architectural competition in 1986 for the Stage III addition was awarded to Barton Myers Architects Inc. in joint partnership with Kuwabara Payne McKenna Blumberg Architects. This expansion increased the gallery space by 50% and was completed in 1993.

In 2002, Mr. Kenneth Thomson donated 2,000 works from his art collection and a cash gift towards a capital expansion of the Gallery's facility. Architect Frank Gehry led the redesign and expansion that is currently under construction. This project will enlarge the Gallery by 97,000 square feet and will increase exhibition space by more than 40%. The re-opening of the expanded building is anticipated for late 2008.

Throughout the institution's evolution, the original master plan and the subsequent three-stage expansion, it has consistently maintained a strong public presence on Dundas Street West. Although physically linked to the Grange, these plans have not implemented direct connections or public engagement to Grange Park, a generous green public space to its immediate south.



Dundas Street Elevation



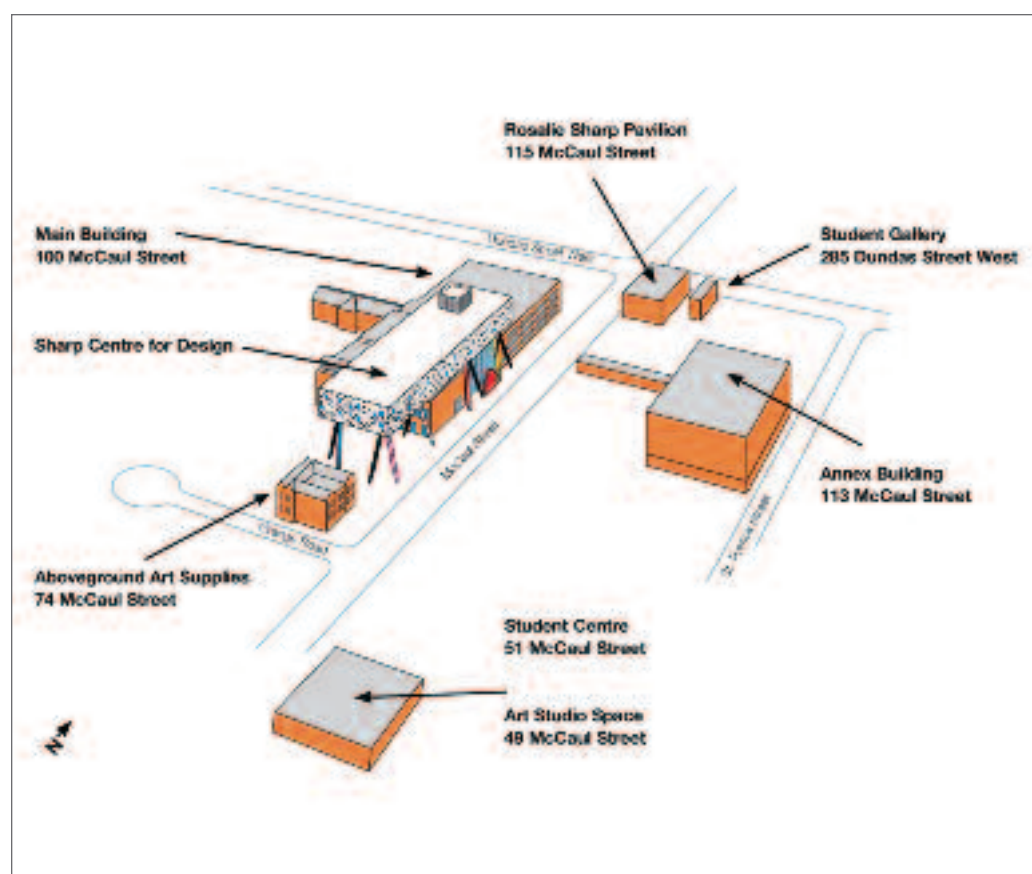
### ONTARIO COLLEGE OF ART & DESIGN

The Ontario College of Art & Design (OCAD) is the largest university of art and design in Canada. The Ontario Society of Artists established the university as the Ontario School of Art in 1876. It was incorporated as the Ontario College of Art in 1912, the only one of its kind in Canada, and was dedicated exclusively to the education of professional artists in fine and commercial art. In 1996, it was renamed the Ontario College of Art & Design. OCAD is the third largest of approximately 40 professional art and design universities in North America.

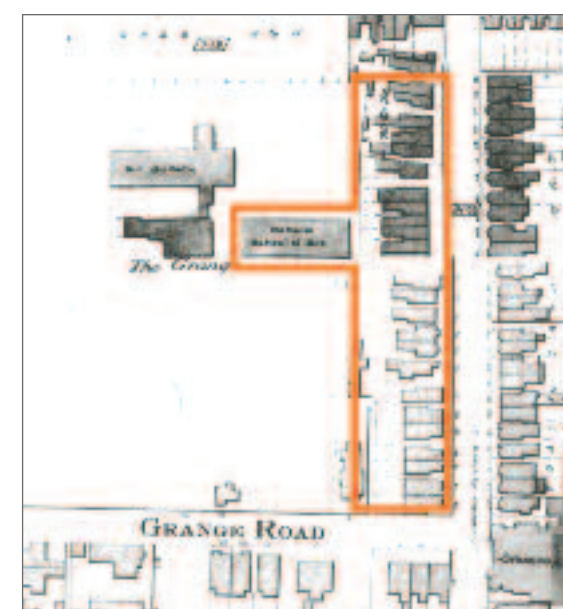
One of the College's early principals, celebrated painter George Reid, designed the College's first purpose built home on Grange Park in 1921, which remains part of the university campus. The opening of the main campus at 100 McCaul Street in 1957 consolidated its faculty and students into one building. This address extended to the original 1921 building. A major auditorium extension and atrium addition occurred in the 1960s. Recently, the College has undertaken another major expansion with the addition of the Sharp Centre, completed in 2004 and designed by British architect Will Alsop.

In addition to its main address, the College has acquired a number of existing buildings along McCaul Street throughout the years, including a seven-storey building at the corner of Richmond and Duncan in late 2007. The expansion along McCaul Street has similarities to the gradual development of Canada's National Ballet School along the Jarvis Street corridor.

In conjunction with the AGO, the Beaver Hall Artists' Co-op, and commercial spaces such as Prime Gallery, OCAD's current buildings and recent acquisition further cements McCaul Street as a significant cultural influence in the area and city.



2007



1923

## Cluster Surrounding Bell Lightbox, Roy Thomson Hall

### CHARACTERISTICS

Bell Lightbox (BLB) and Roy Thomson Hall (RTH) are within the Entertainment District, close to other arts venues and restaurants and in proximity to the Financial District. They are both located in high pedestrian traffic areas on King Street and are within a short walking distance of subway stations, streetcar stops and park space.

### ISSUES

- Despite being a landmark building RTH has a low profile on King Street and is physically separated by a sunken pool that doesn't contribute to the street life of King.
- Two of the other four sides of RTH are also sunken spaces that do little to contribute to the adjacent public realm, including Metro Square.
- Poor night lighting in the area restricts evening activities, especially during winter.
- Generally, the area surrounding both institutions has an excess of underutilized space.

These issues were comprised from a number of sources including site analysis and consultation with the institutions.

### ONGOING INITIATIVES

- Union Station District Plan
- King Street TTC Streetscape Improvement Study

For complete summary of current initiatives and the planning framework for this cluster, refer to chart on page 28.



### BELL LIGHTBOX

Currently under construction on the northwest corner of King Street West and John Street, the Bell Lightbox will become the permanent home for the Toronto International Film Festival Group. The new facility will include four year-round cinemas, a flexible screening space, library, education centre, a gallery and commercial space.

Designed by Kuwabara Payne McKenna Blumberg Architects, the facility is scheduled to open in 2009. The complex will serve a dual function, Bell Lightbox will act as the podium to the Festival Tower, a 42 storey residential building.

Similar to the adjacent block at the southeast corner of King and John, the site has evolved as a single large lot throughout the 20th century. It was used in the early 1900s by the Arlington Hotel, and in the middle of the century by a large automotive service station that included a car wash and gas station.

The area has developed into a performance venue hub beginning with the restoration of the Royal Alexandra Theatre in the 1960s, the insertion of Roy Thomson Hall in 1982 and the Princess of Wales Theatre in 1993.

The proximity of these prominent venues and others, notably the Diesel Playhouse and Second City, distinguish this area as the City's Entertainment District. Alongside these institutions and the adjacent supporting commercial establishments, Bell Lightbox will further reinforce and extend the cultural continuity for both the John Street corridor and the string of venues along King Street West.



1954



Proposal 2006



### ROY THOMSON HALL

The site bound by King Street West, Simcoe Street, Wellington Street and John Street has evolved as an intact plot since the mid 19th century. Adjacent sites during this period had similar characteristics. The block to the north housed Upper Canada College and the first Provincial Parliament buildings stood to the south. These blocks were eventually severed into smaller lot sizes.

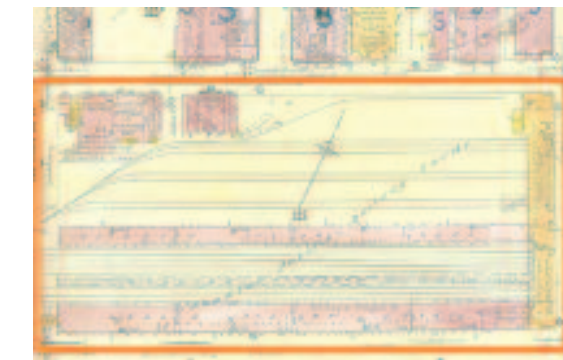
The site itself was the location for the Government House during the late 19th and into the early 20th century. In the 1920s, the Canadian Pacific Railways Yards accounted for a large portion of it, eventually assuming the majority by the 1950s.

A proposal by Marathon Realty in the 1970s envisioned a master plan for the entire site. The scheme was unrealized but the cultural component, Roy Thomson Hall, was built in 1982 at the corner of King and Simcoe Streets. Although the larger site scheme was never fully realized, the current site plan and layout of buildings subtly references the 1970s proposal.

The site's history has evidenced programs and proposals that have considered the site in its entirety. Its size and eventual resolution as a distinct single block have influenced the characteristics of its architecture. This distinction is evident in Roy Thomson Hall's siting, where the building sits independent of the surrounding public space and street activity. The north face is disconnected from King Street by a submerged water garden, and from the public space to the west by a sunken underutilized plaza.



1910



1954



1970s Proposal



1970s Proposal

## Cluster Surrounding Four Seasons Centre for the Performing Arts

### CHARACTERISTICS

The Four Seasons Centre is surrounded by hotels and offices and is a short distance to Queen Street restaurants, the Toronto Eaton Centre, City Hall and Nathan Phillips Square. Performances at The Four Seasons Centre are primarily attended by subscription holders, but the surrounding area is a major tourist destination. Most people access the Four Seasons Centre from Queen Street or from Osgoode subway station, which has a direct entrance inside the facility.

### ISSUES

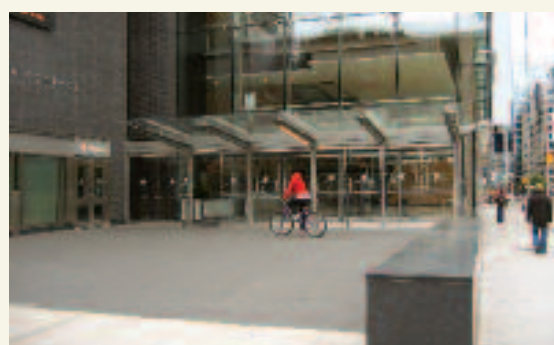
- There is limited public space around the Four Seasons Centre – 8ft. wide sidewalk.
- University Avenue creates a physical barrier between the Four Season Centre and the other cultural institutions to the west of the Avenue.
- There is no directly accessible, large public gathering space immediately adjacent to the building
- There are poor connections to restaurant areas for pre-show meals.
- The small public area at the entrance to the theatre does not have sufficient seating and lighting for people that are waiting outside.
- The Four Seasons is not physically well-connected to Nathan Phillips Square.
- Although recent improved landscaping along University Avenue median has noticeably increased pedestrian traffic, it is not integrated with the surrounding cultural institutions and is viewed more as a pass through instead of a refuge or destination.

These issues were comprised from a number of sources including site analysis and consultation with the institution.

### ONGOING INITIATIVES

- Nathan Phillips Square Revitalization

For complete summary of current initiatives and the planning framework for this cluster, refer to chart on page 29.



### FOUR SEASONS CENTRE FOR THE PERFORMING ARTS

Bounded by Queen Street West, York Street, Richmond Street West and University Avenue, the Four Seasons Centre for the Performing Arts is the permanent performance facility for the Canadian Opera Company. The National Ballet of Canada also uses the facility for performances. Unlike institutions like the AGO and ROM, the building for the COC did not stem from a gradual accumulation over an extensive period of time.

The need for permanent accommodations took on importance as the company's reputation had grown internationally by the 1990s. This recognition had to be met with a facility that could support the COC and provide permanent accommodations for its performances.

The process for locating the appropriate premises lasted over three decades involving numerous attempts. Richard Bradshaw's appointment as Artistic Director of the Canadian Opera Company in 1994 continued the search for a permanent location. While considering a number of options, discussions with the provincial government for the land opposite Osgoode Hall had begun. Tentative approval by the province prompted a competition to select an architect for the new house. In 1998, Diamond and Schmitt Architects was selected. The building opened in June 2007.

Although prominently positioned along the ceremonial University Avenue, the eastern edge of the Queen Street West retail strip and the nearby Nathan Phillips Square, its location is slightly isolated from other vibrant cultural and commercial hubs.



1910



2007



## Cluster Surrounding St. Lawrence Centre for the Arts, Sony Centre for the Performing Arts

### CHARACTERISTICS

The two theatres serve as gateways to the City and to the waterfront. Both theatres are located within a five minute walk of Union Station and are in proximity to the Financial District. The historic mixed use St. Lawrence area is a tourist destination and Berczy Park is across the street.

The Sony Centre's audiences come from all over the Greater Toronto Area and beyond, whereas the St. Lawrence Centre's audiences are more locally based.

### ISSUES

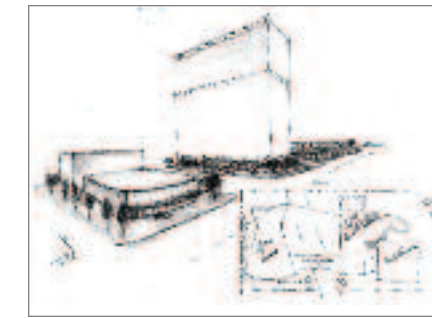
- The Front Street public realm treatment and scale do not reflect the street's cultural corridor status.
- There is no significant adjacent public space for the institutions to engage with and animate.
- The narrow sidewalk at the main entrance to St. Lawrence Centre gives no sense of arrival.
- The cluster never achieved its 'Lincoln Center-esque' public realm concept.
- There is no physical connection between the St. Lawrence and the Sony Centres.
- "The St. Lawrence Centre for the Arts" name is not well recognized and is continually confused with the Hall, Market and neighbourhood.
- The streetscape on The Esplanade is not in keeping with the character or quality of the streetscape on the easterly section of The Esplanade in the St. Lawrence Neighbourhood.
- No interpretation of the former shoreline and Walks and Gardens.
- There is a difficult physical connection between Berczy Park and the institutions.

These issues were comprised from a number of sources including site analysis and consultation with the institutions.

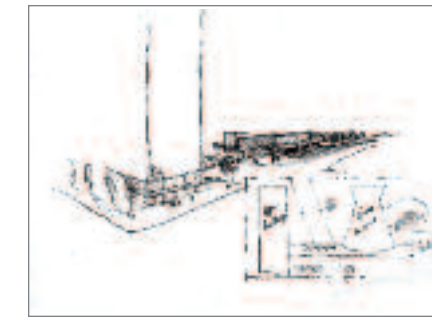
### ONGOING INITIATIVES

- Union Station District Plan

For complete summary of current initiatives and the planning framework for this cluster, refer to chart on page 29.



1950 Master Plan (option 1)



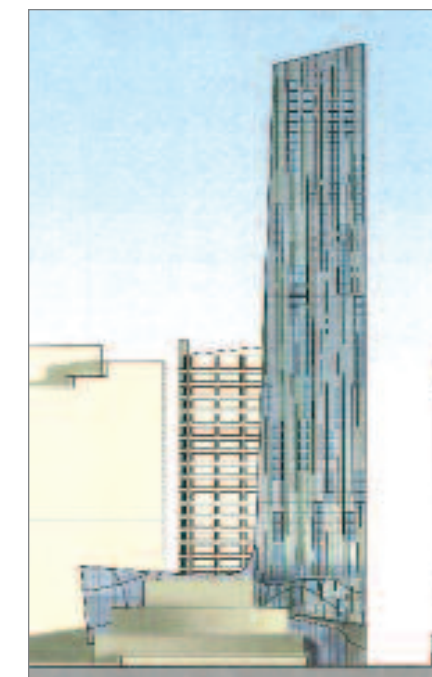
1950 Master Plan (option 2)



1960



1956



2009

### ST. LAWRENCE CENTRE FOR THE ARTS AND SONY CENTRE FOR THE PERFORMING ARTS

Backed by Mayor Nathan Phillips in the 1950s, the City donated land at the corner of Yonge and Front Street for the construction of a flexible, modern performance space that would serve as an architectural and cultural jewel for the city. A grand scheme was envisioned for the site that spanned two city blocks and included a 3,000 seat auditorium, a smaller 800 seat theatre, a restaurant, convention facilities, exhibit space, underground parking, and an office tower connected by a pedestrian overpass.

The intent of these original plans were comparable with other cultural projects of the time such as New York's famous Lincoln Center, the Queen Elizabeth Theatre in Vancouver, and Place des Arts in Montreal. Each of these projects was comprised of a series of structures that contribute to a campus of venues for the arts. Due to budgetary concerns the program was dramatically reduced and eventually came down to a single extra large theatre seating 3,250. It remains the largest performance hall in Canada.

Although constructed in 1970 outside the bounds of the original 1950s master plan, the modern design and siting of the St. Lawrence Centre for the Arts resonate with Page & Steele's original plans for a cultural campus. Recent plans to construct a residential tower on the west side of the site present a massing similar to the proposed office building of the original master plan.



2007 - St. Lawrence Centre



2007 - Sony Centre

## Cluster Surrounding Canada's National Ballet School

### CHARACTERISTICS

The National Ballet School (NBS) is located in a dense residential neighbourhood. NBS is in proximity to Allan Gardens where there is potential space for public outdoor performances. The NBS building itself is an architectural attraction that brings visitors to the area. The pedestrian traffic on Jarvis Street is light due to the high vehicular traffic volumes and lack of pedestrian amenities including restaurants and shops.

### ISSUES

- NBS is isolated from the other major cultural institutions but in the vicinity of other dance and performance venues in Cabbagetown.
- There is an ongoing problem with adjacencies (including an abandoned building) and the evolving neighborhood condition.
- The highly architecturally acclaimed building has little City profile.
- Pedestrians cross between the NBS performance venue and parking across Jarvis Street, creating an unsafe condition.
- There is a long approvals turnaround at the City for simple items like donor recognition on heritage buildings (11 months).
- Reversible lane is confusing to pedestrians and drivers.
- Narrow sidewalks on Jarvis Street and Mutual Street.

These issues were comprised from a number of sources including site analysis and consultation with the institution.

### ONGOING INITIATIVES

- Jarvis Street Streetscape Improvement Class Environmental Assessment

For complete summary of current initiatives and the planning framework for this cluster, refer to chart on page 29.



### CANADA'S NATIONAL BALLET SCHOOL

Through decades of property accumulation, the National Ballet School of Canada has extended its operations through a sensitive mixture of heritage and contemporary buildings, resulting in a substantial contribution to the Jarvis Street cultural corridor.

The School was originally located at 111 Maitland Street where it began its operations in 1959. In the 1960s, it purchased a number of properties containing existing buildings along Jarvis Street, Maitland Street and Alexander Place. These buildings housed studios, classrooms, dormitories and administrative space.

In the 1970s, a purchase on Maitland Street completed the consolidation of property along this strip. New studios and a residence building were constructed at the rear of these buildings. With several disparate site pieces, additions and extensions of new spaces onto these sites, as well as the remodeling of a number of these existing buildings, the beginnings of the current, more cohesive layout were formed.

Additional properties purchased in the late 1970s along Jarvis Street accumulated into the design and construction of the Betty Oliphant Theatre in 1988. This addition on Jarvis Street was the beginning of what would become a prominent presence for the School along this corridor.

The School's recent expansion at 400 Jarvis Street has occurred just south of the theatre building. Previously owned by CBC, the boundaries of this large site originated from the lot sizes of the mid 19th to early 20th century, when upper Jarvis Street contained the sites of some of the city's grandest homes.

This expansion includes the adaptive reuse of the Northfield house, built in 1856. Sir Oliver Mowat, Father of Confederation, longtime Ontario Premier and lieutenant governor first owned this Georgian style house. Its siting and characteristics were influential in the development of upper Jarvis Street.

In 1861, it was sold to E.H Rutherford, president of Consumers' Gas. Rutherford and his family occupied the Northfield house for 52 years.

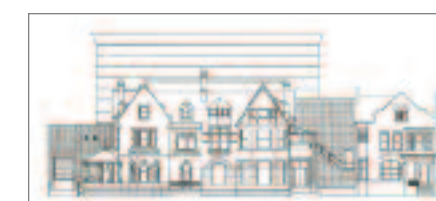
This accommodating lot found the Ballet School sharing the site with a private residential development, and has accounted for its largest expansion to date.



1910



1960 Maitland Elevation



1980 Jarvis Street Elevation



2007 View above Jarvis Street

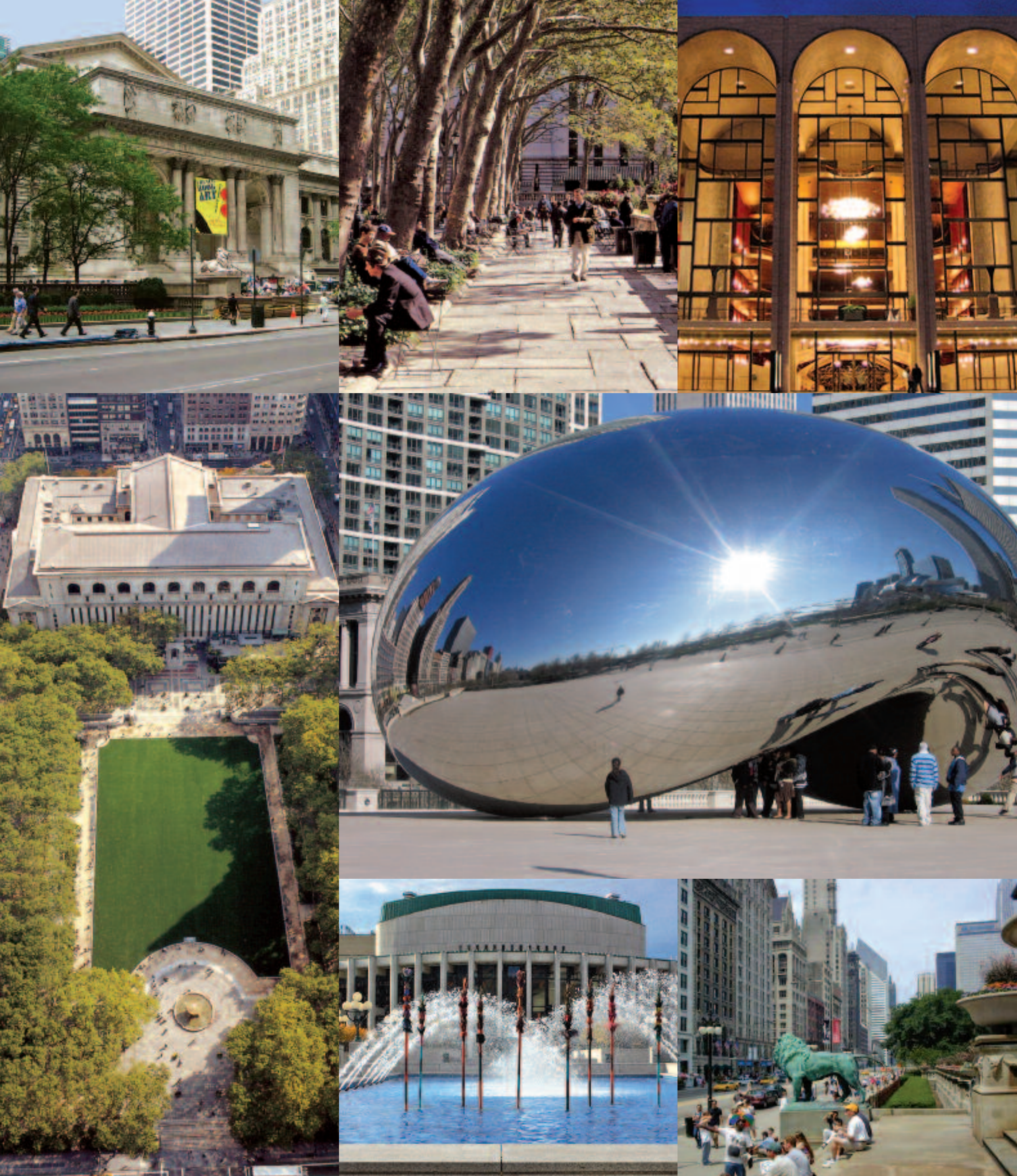
## Summary of Planning Framework and Initiatives

The following is a summary of the current planning framework, initiatives and studies within the vicinity of each cluster, which may assist with the implementation of the Recommendations proposed in Phase Two.

<b>CLUSTER</b>	<ul style="list-style-type: none"> <li>The Gardiner Museum</li> <li>The Royal Conservatory of Music</li> <li>Royal Ontario Museum</li> </ul>	<ul style="list-style-type: none"> <li>Art Gallery of Ontario</li> <li>Ontario College of Art &amp; Design</li> </ul>	<ul style="list-style-type: none"> <li>Bell Lightbox</li> <li>Roy Thomson Hall</li> </ul>
<b>CULTURAL CORRIDOR</b>	<ul style="list-style-type: none"> <li>N/A</li> </ul>	<ul style="list-style-type: none"> <li>John Street</li> </ul>	<ul style="list-style-type: none"> <li>John Street</li> </ul>
<b>SECONDARY PLAN</b>	<ul style="list-style-type: none"> <li>University of Toronto</li> </ul>	<ul style="list-style-type: none"> <li>N/A</li> </ul>	<ul style="list-style-type: none"> <li>King – Spadina</li> </ul>
<b>BUSINESS IMPROVEMENT AREA</b>	<ul style="list-style-type: none"> <li>Bloor – Yorkville</li> <li>Bloor Street</li> </ul>	<ul style="list-style-type: none"> <li>N/A</li> </ul>	<ul style="list-style-type: none"> <li>Toronto Entertainment District</li> </ul>
<b>COMMUNITY IMPROVEMENT PLAN</b>	<ul style="list-style-type: none"> <li>Bloor – Yorkville</li> </ul>	<ul style="list-style-type: none"> <li>College Street – University Avenue</li> </ul>	<ul style="list-style-type: none"> <li>King – Spadina</li> </ul>
<b>URBAN DESIGN GUIDELINES</b>	<ul style="list-style-type: none"> <li>Bloor – Yorkville</li> <li>North Midtown</li> <li>University of Toronto (Main Campus)</li> </ul>	<ul style="list-style-type: none"> <li>Queen Street West, Baldwin &amp; The Grange</li> </ul>	<ul style="list-style-type: none"> <li>King – Spadina</li> <li>PATH</li> </ul>
<b>STREETSCAPE PLAN</b>	<ul style="list-style-type: none"> <li>Bloor Street Transformation</li> <li>Bloor Corridor Visioning Study</li> <li>Bloor – Yorkville BIA Streetscape Master Plan</li> <li>Urban Design Streetscape Manual</li> </ul>	<ul style="list-style-type: none"> <li>Urban Design Streetscape Manual</li> </ul>	<ul style="list-style-type: none"> <li>Simcoe Street Pedestrian Promenade</li> <li>Urban Design Streetscape Manual</li> </ul>
<b>OTHER</b>	<ul style="list-style-type: none"> <li>U of T Master Landscape Plan</li> <li>Queen's Park Study (PFR)</li> </ul>	<ul style="list-style-type: none"> <li>Grange Park Revitalization Plan</li> <li>Queen Street Heritage Conservation District Study</li> </ul>	<ul style="list-style-type: none"> <li>Canada's Walk of Fame</li> <li>Metro Square Park Improvements</li> <li>Simcoe Street Bicycle Lanes (2008)</li> <li>Union Station District Plan</li> <li>King Street TTC Streetscape Improvement Study</li> </ul>

<ul style="list-style-type: none"> <li>Four Seasons Centre for the Performing Arts</li> </ul>	<ul style="list-style-type: none"> <li>St. Lawrence Centre for the Arts</li> <li>Sony Centre for the Performing Arts</li> </ul>	<ul style="list-style-type: none"> <li>Canada's National Ballet School</li> </ul>	<b>CLUSTER</b>
<ul style="list-style-type: none"> <li>N/A</li> <li>Front Street</li> </ul>	<ul style="list-style-type: none"> <li>Yonge Street</li> </ul>	<ul style="list-style-type: none"> <li>Jarvis Street</li> </ul>	<b>CULTURAL CORRIDOR</b>
<ul style="list-style-type: none"> <li>N/A</li> </ul>	<ul style="list-style-type: none"> <li>N/A</li> </ul>	<ul style="list-style-type: none"> <li>N/A</li> </ul>	<b>SECONDARY PLAN</b>
<ul style="list-style-type: none"> <li>N/A</li> </ul>	<ul style="list-style-type: none"> <li>St. Lawrence Market Neighbourhood</li> </ul>	<ul style="list-style-type: none"> <li>N/A</li> </ul>	<b>BUSINESS IMPROVEMENT AREA</b>
<ul style="list-style-type: none"> <li>N/A</li> </ul>	<ul style="list-style-type: none"> <li>St. Lawrence</li> </ul>	<ul style="list-style-type: none"> <li>N/A</li> </ul>	<b>COMMUNITY IMPROVEMENT PLAN</b>
<ul style="list-style-type: none"> <li>Queen – University/Canada Life</li> <li>PATH</li> </ul>	<ul style="list-style-type: none"> <li>St. Lawrence Neighbourhood Focused Area</li> <li>PATH</li> </ul>	<ul style="list-style-type: none"> <li>N/A</li> </ul>	<b>URBAN DESIGN GUIDELINES</b>
<ul style="list-style-type: none"> <li>Urban Design Streetscape Manual</li> </ul>	<ul style="list-style-type: none"> <li>Lower Yonge Street Pedestrian Promenade Plan</li> <li>Urban Design Streetscape Manual</li> </ul>	<ul style="list-style-type: none"> <li>Urban Design Streetscape Manual</li> </ul>	<b>STREETSCAPE PLAN</b>
<ul style="list-style-type: none"> <li>Nathan Phillips Square Revitalization</li> <li>Simcoe Street Bicycle Lanes (2008)</li> </ul>	<ul style="list-style-type: none"> <li>Walks and Gardens Trust</li> <li>Shoreline Interpretation</li> <li>Old Town Heritage Building Lighting Plan</li> <li>Yonge Street Bicycle Lanes</li> <li>Union Station District Plan</li> <li>St. Lawrence Heritage Conservation District Study</li> </ul>	<ul style="list-style-type: none"> <li>Jarvis Street Streetscape Improvement Class</li> <li>Environmental Assessment</li> <li>Wellesley Street Bicycle Lanes (2008)</li> </ul>	<b>OTHER</b>





## Precedents

Other cities can offer lessons in defining a strategy for the treatment of the public realm around Toronto's major cultural institutions. Five different cities are examined more closely – Chicago, London, Montreal, New York and Philadelphia – to explore the varying ways in which differing contexts address their cultural institutions. While each provided unique ideas and strategies, several common themes resonate as potentially applicable to the Toronto context.

### PEDESTRIAN-ORIENTED

In all cases, there is recognition of the primacy of the pedestrian in how downtown areas are navigated and cultural institutions typically accessed. Wayfinding strategies direct visitors to key destinations and cultural attractions within a given district. This demonstrates the link made between the walkability of a place and its cultural and economic vibrancy.

'Walk! Philadelphia' is the largest wayfinding pedestrian sign system in North America providing easily recognizable directional and interpretive signage organized according to the five key districts that comprise the Downtown. Within each district, key cultural institutions are clearly identified and directions provided to pedestrians. It was designed to guide visitors in the city centre as part of the streetscape improvement process. The system is organized into diskmaps and directionals. Diskmaps are diagrammatic maps that orient visitors in the City. Directionals are signs that point to six to ten nearby destinations.

In addition to extensive public realm improvements, London is in the process of implementing a comprehensive wayfinding strategy - 'Legible London' – that builds on districts, tube stops, key destinations and identifiable landmarks to navigate pedestrians. With over 1 million people making some part of their journey through central London by foot during the morning peak hours, a significant effort is now being placed on initiatives to enhance the comfort, safety, convenience and visual appeal to the pedestrian experience.

'Legible London' was initiated to improve pedestrians' 'mental mapping' of the city and provide better information for people to plan and navigate their routes throughout London. The project proposes to change the existing fragmented signage and information into a consolidated and coherent system.

Opposite clockwise:  
 New York Public Library, New York City  
 Bryant Park, New York City  
 Lincoln Center, New York City  
 Cloud Gate in Millennium Park, Chicago  
 The Art Institute of Chicago, Chicago  
 Covent Garden, London, England  
 Bryant Park, New York City  
 Place des Arts, Montreal

Below left to right:  
 Legible London, London, England  
 Millennium Bridge, London, England  
 'Walk! Philadelphia' sign, Philadelphia



### ANCHORS WITHIN URBAN DISTRICTS

Cultural institutions are an integral, not exclusive, aspect of the urban context in which they are located. As with Downtown Toronto, cultural institutions may cluster in areas but are generally located throughout the central districts. As reflected in the wayfinding strategies and public realm initiatives, they are understood to be inextricably linked to and supported by an array of other uses and amenities such as shopping areas and public open spaces. In turn, public realm improvements that extend from cultural institutions can serve as catalysts for consolidating and revitalizing the surrounding district as demonstrated in Montreal's 'Quartier des Spectacles'.

Synergies between public open spaces such as parks are instrumental in supporting a vibrant and cohesive cluster of institutions. The public plaza at Covent Garden in downtown London, a public space exclusive to pedestrians, is adjacent to the Royal Opera House and the Royal Ballet School. In addition to the entrances off Bow Street, there is an additional direct public entrance off the plaza into the Opera House, providing an immediate mixing of performance attendees with activities occurring within the space.

### PUBLIC REALM INTEGRATION

Cultural institutions form part of or extend from a larger public realm vision, framework and program. Efforts tend to be made that reinforce the prominence of the institution within an interconnected, multi-purposed, coherent and seamless public realm context at the local, district and/or city scale. Furthermore, the magnitude and prominence of the public realm treatments tend to correspond to that of the cultural institution that they serve.

Within the framework of 'Legible London' is the role of the Millennium Bridge. The bridge is the only pedestrian footbridge in London that spans across the River Thames, providing a compelling and symbolic visual and physical link to St. Paul's Cathedral and Tate Modern Gallery. It is also an orienting architectural landmark that has become a destination in its own right.

Philadelphia's 'Independence Historic Area' is a large complex of national historic sites and major cultural institutions within a parks and gardens setting. This extensive area within the downtown is distinctly defined and woven together with consistent treatment of streetscaping, paving, lighting and signage.

Encompassing an entire city block, Millennium Park in Chicago is supported by the Art Institute of Chicago to the south and, running parallel to the city's waterfront, Grant Park to the east. A pedestrian bridge spans from the Millennium Park connecting it to Daley Bicentennial Plaza, located within Grant Park. The Park's Exelon Pavilions anchor the site and provide markers for pedestrian entry. The south Pavilions will complement the Art Institute's future expansion.

Bryant Park in Manhattan is anchored on the east end by the New York Public Library. Although they are not programmatically fused, the Park and the Library provide a reciprocated 'neighbourliness' and support of each other's activities.

### DAY + NIGHT, EBBS + FLOWS

Complementary public plazas that function as event spaces and spill-out activities; complementary adjacent commercial uses and concessions; public art and street performers; and, up-lighting and projections are all examples of how cultural institutions play an integral role in the public realm and contribute to their urban setting at all times of the day and in all seasons.

The Quartier des Spectacles in Montreal is a network of neighbourhoods that uses cultural assets as lever for development. Numerous art galleries, studios, performance spaces and exhibition centres are located within this area. It hosts various international festivals and outdoor shows at Place des Arts, a city block clustered with cultural institutions and venues that are mediated by its public space, the Esplanade.

In keeping with the area's festive vibe and night life, the public realm strategy is equally animated by utilizing lighting and projection technology. As a result of the frequent street closing, the plaza treatment extends onto St. Catherines Street and bollards that operate on hydraulics are integrated into the street for easy transformation when events take place.

The Lincoln Center Complex in Manhattan contains a clustering of 12 independently operated cultural institutions that hold performances in 22 venues across the campus. The public space that forms part of the campus acts as exterior performance venues for the institutions. The ability for these institutions to benefit from the immediacy of the public spaces reinforces the Center's distinction within the city.

Clockwise:  
Place des Arts, Montreal  
Lincoln Center Complex, New York City  
Quartier des Spectacles, Montreal



## Phase Two: Recommendations

Achieving the Priority Strategies: Following extensive consultation with City staff and representatives from the cultural institutions, a series of recommendations are proposed which aim to implement the four priority strategies. To achieve these recommendations we advise that the Mayor's Office and the Office of the City Manager be requested to institute a corporate-wide response for these initiatives – allowing each division in the City structure to work together collaboratively.

An interdivisional City staff working group should be established to assist with the implementation of the recommendations. Each recommendation should be assigned to a lead, coordinating division, which will vary depending on the scope and subject of the proposed actions and deliverables.

Key divisions will include City Planning; Economic Development, Culture and Tourism; Municipal Licensing and Standards; Parks, Forestry and Recreation; Strategic and Corporate Policy; Technical Services; and Transportation Services. Other City divisions, as well as the City's Agencies, Boards and Commissions (e.g. TTC), the cultural institutions, and other community stakeholders, may also be involved in the implementation of specific recommendations.

### Achieving the Recommendations

The Recommendations fall under the umbrella of the Priority Strategies and set forth specific proposals at the scale of the city, cluster and institution. Each recommendation is listed in the charts and diagrams that follow and indicates a proposed deliverable, the applicable Priority Strategy, its priority, the duration it would take to complete, and its estimated budget.

For each Recommendation there is often a need for several municipal divisions to work together to ensure a comprehensive and consistent approach addressing the unique conditions presented by these cultural institutions and the complexity of the proposed intervention in the public realm.

Priority Strategies can be achieved through various funding sources. An appropriate funding model, including the identification of project team leads, consultation with stakeholders and formulation of legal agreements, will be necessary for each proposed improvement or programming action. The following is a list of potential funding sources: Municipal Capital and Operating Budgets (including Agencies, Boards and Commissions); Cultural Institutions; Business Improvement Areas and Economic Development Areas; other levels of Government (Provincial/ Federal); Development Approvals Process, Section 37 and Section 45 Funds for capital projects/improvements; Coordinated Street Furniture Program (Furnishings and Revenues); Advertising or Corporate Sponsorship; Fundraising or Private Donations.

# City Scale

	DELIVERABLE										PRIORITY STRATEGIES	PRIORITY	DURATION (YEARS)	BUDGET							
	Streetscape improvement	Design Proposal	Study	Event Coordination	Other	A – Interpret	B – Coordinate	C – Maintain/Improve	D – Program	High					Medium	Low	< 3	3-5	5+	Ongoing	< \$150,000
1	<p><b>RECOMMENDATION:</b> Recognize cultural clusters beyond the scope of this study (e.g. Harbourfront Centre, Distillery District) and incorporate into a branding and marketing initiative for cultural institutions in the downtown core (e.g. "Arts in the Core").</p> <p><b>ACTION:</b> Develop a <b>branding and marketing strategy</b> for cultural institutions in the downtown core: scope, design, implementation.</p>																				
2	<p><b>RECOMMENDATION:</b> Establish a signage and event finding strategy for both visitors and residents. This system should consider key intersections, routes, and access points to, from and between institutions and other prominent focal points in the core. At street level, there should be a natural connection with this proposed system and the upcoming implementation of the coordinated street furniture program, especially the InfoPillars. Below grade, integrate a unified event and wayfinding program into the subway and PATH systems.</p> <p><b>ACTION:</b> Design and implement citywide <b>signage and event finding system</b>. Integrate with "InfoPillar" mapping, interactive screens and message boards. Incorporate directional signage from highways, major arterial roads, and wayfinding at gateway arrival points.</p>																				
3	<p><b>RECOMMENDATION:</b> The streets surrounding and linking the Institutions are prominent cultural corridors. Recognize these streets as pedestrian priority routes, to be maintained in a state of good repair and marked as priorities for improvement. Improvements should follow the design standards identified in the Urban Design Streetscape Manual, as well as include the installation of specialized elements, such as pedestrian lighting, banners, signage, public art, wayfinding markers, weather-protected bicycle parking, decorative pavement, etc. Sidewalk widenings, and other enhancements to the pedestrian environment, should occur where feasible and appropriate.</p> <p><b>ACTION:</b> <b>Streetscape improvement plan and implementation strategy</b> for identified Cultural Corridors, including audit of existing conditions and detailed design proposals for implementation.</p>																				
4	<p><b>RECOMMENDATION:</b> Instigate a streetscape audit and de-cluttering process that will record, remove, underground and/or consolidate superfluous elements such as duplicate poles, signage, wires, utility pedestals, and other street furnishings excluded from the coordinated street furniture program. Identify areas of poor maintenance and elements in disrepair.</p> <p><b>ACTION:</b> Conduct an <b>audit of existing conditions</b> and prepare a <b>streetscape de-cluttering and repair proposal</b> for each cultural cluster. Prioritize high volume pedestrian routes, public gathering spaces and areas adjacent to building entrances. Look for opportunities to integrate with elements in the coordinated street furniture program.</p>																				
5	<p><b>RECOMMENDATION:</b> In addition to streets, recognize the subway and PATH systems as key pedestrian connectors and generators for travel to, from and between institutions. Redesign key subway entrances (e.g. Museum, St. Patrick, Osgoode, St. Andrew, Union, etc.), responding to distinct cluster characteristics, but also unifying with specialized branding, event and wayfinding elements.</p> <p><b>ACTION:</b> Incorporate specialized elements, event and wayfinding systems into the <b>PATH and subway</b>. Incorporate weather protection features over TTC stairways at grade. Provide a coordinated appearance between station/stairway designs and other street furniture elements. Include wayfinding.</p>																				
6	<p><b>RECOMMENDATION:</b> Strengthen the connection between the major cultural institutions and the Downtown Toronto Discovery Walk (signage and communications).</p> <p><b>ACTION:</b> Revise and update <b>Downtown Toronto Discovery Walk</b> with improved connection to major cultural institutions.</p>																				

	DELIVERABLE										PRIORITY STRATEGIES	PRIORITY	DURATION (YEARS)	BUDGET							
	Streetscape improvement	Design Proposal	Study	Event Coordination	Other	A – Interpret	B – Coordinate	C – Maintain/Improve	D – Program	High					Medium	Low	< 3	3-5	5+	Ongoing	< \$150,000
7	<p><b>RECOMMENDATION:</b> Consider the initiation of new cultural programming or relocation of existing programming in the public realm and/or publicly accessible private spaces, to engage citizens and visitors and to further the breadth and reach of each institution's programming. Ensure collaboration and partnerships for all new and existing events between owners, stakeholders and the City. The community and appropriate stakeholders should be consulted in any park revitalization plans or cultural programming intervention.</p> <p><b>ACTION:</b> Programming, planning and coordination of <b>new and existing cultural events</b>. Investigate opportunities to relocate existing cultural programs and events to new locations in the public realm.</p>																				
8	<p><b>RECOMMENDATION:</b> Expand and intensify cultural clusters by encouraging compatible institutions and supporting businesses to locate in proximity to each other. Identified action items such as, branding strategies, specialized streetscaping, event programming and cross-promotions may foster concentration. Formal designation as an economic development area may also be appropriate.</p> <p><b>ACTION:</b> Develop and implement strategies to <b>expand and intensify cultural clusters</b>. Consider formal designations such as economic development areas/Community Improvement Plan area.</p>																				
9	<p><b>RECOMMENDATION:</b> Support cultural institutions through future development activity. Build high-quality streetscapes and pedestrian routes. Explore opportunities to dedicate temporary or permanent spaces for cultural activities (e.g. ground floor of new building as gallery space, new public open space as performance stage, etc.). Consider relocating other cultural institutions to support the cluster.</p> <p><b>ACTION:</b> Monitor development activity within cultural clusters. Study and identify opportunities to support cultural institutions through <b>building space dedication and public realm design</b>.</p>																				
10	<p><b>RECOMMENDATION:</b> Encourage the utilization of publicly accessible spaces (exterior and interior) of public and private buildings in prominent locations to promote and/or host programs and events of neighbouring institutions.</p> <p><b>ACTION:</b> Study and identify opportunities and procedures to initiate <b>programming and cross-promotion</b> between institutions and prominent neighbouring buildings.</p>																				
11	<p><b>RECOMMENDATION:</b> Support local businesses and animate streets and open spaces (particularly in off-peak and evening hours), with cross-promotions between the cultural institutions and proximate retail and commercial uses (e.g. "dinner and a show" promotion).</p> <p><b>ACTION:</b> Study and identify <b>promotion and marketing opportunities</b> to support local businesses, street-life and pedestrian activity in the immediate vicinity of institutions.</p>																				
12	<p><b>RECOMMENDATION:</b> Strengthen and interconnect existing pedestrian routes in the vicinity of institutions, including the sidewalks on adjacent streets, as well as mid-block pedestrian paths (e.g. Philosopher's Walk and Walks and Gardens).</p> <p><b>ACTION:</b> <b>Improve streetscapes</b>. Narrow roadway pavement and widen sidewalks, create pedestrian promenades with double rows of trees, incorporate way-finding signage, lighting and decorative surface treatments, promote outdoor cafes and places of repose.</p>																				

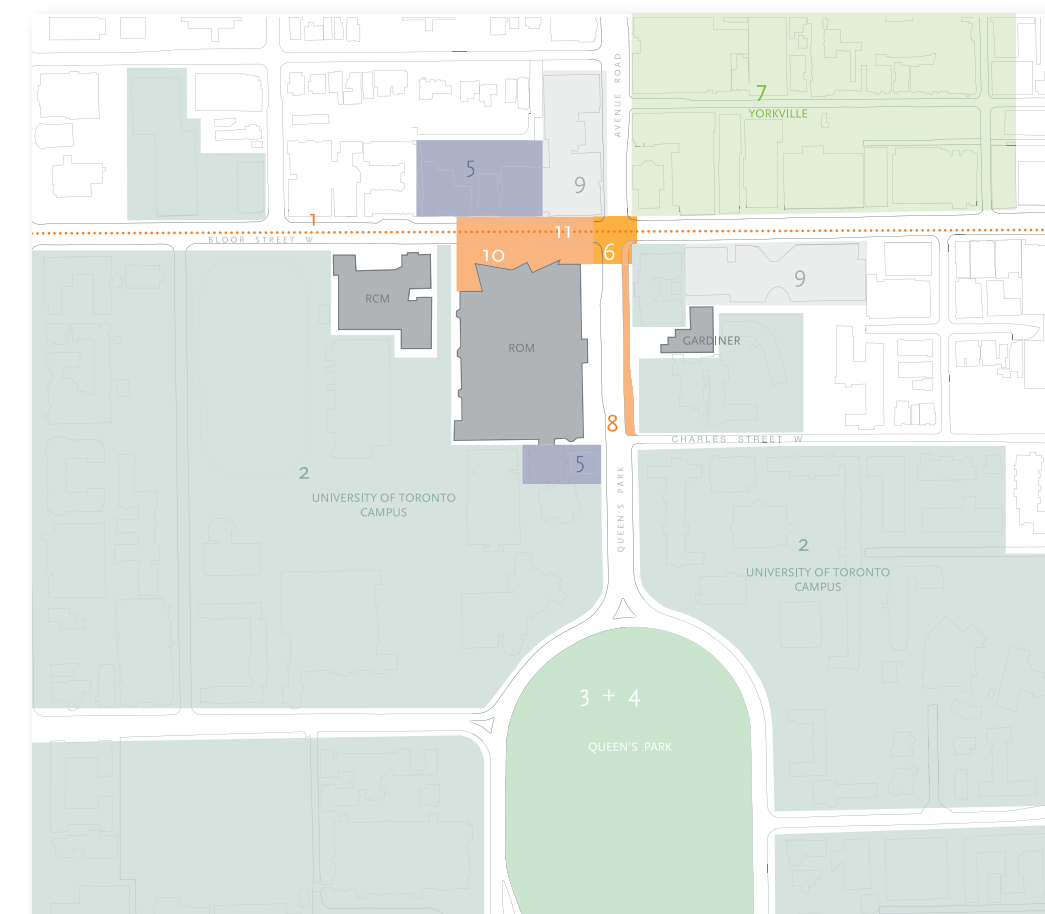
# Clusters and Institutions

## GARDINER MUSEUM + THE ROYAL CONSERVATORY OF MUSIC + ROYAL ONTARIO MUSEUM

	DELIVERABLE	PRIORITY STRATEGIES	PRIORITY	DURATION (YEARS)	BUDGET
	Streetscape Improvement Design Proposal Study Event Coordination Other	A – Interpret B – Coordinate C – Maintain/Improve D – Program	High Medium Low	<3 3-5 >5 Ongoing	<\$50,000 \$50,000 – \$100,000 \$100,000 – \$1 million \$1 million – \$5 million > \$5 million
1	<b>RECOMMENDATION:</b> Recognize Bloor Street West as a pedestrian priority route, to be maintained in a state of good repair and marked as priority for improvements. Refer to the Toronto Urban Design Streetscape Manual as applicable. <b>ACTION:</b> Develop a <b>streetscape improvement plan</b> , including an audit of existing conditions and detailed design proposal for implementation, for Bloor Street West (Avenue Road to Spadina Avenue). Complement the “Bloor Street Transformation Project” taking place east from Avenue Road. Use streetscape improvements to reinforce connections to other institutions (e.g. Bata Shoe Museum).	■	■	■	■
2	<b>RECOMMENDATION:</b> The University of Toronto is a place of culture. Acknowledge this institution as an important partner in conceiving and contributing to the design and use of public and private open space within the cluster. University lands contain numerous valuable open spaces (e.g. Philosopher’s Walk, Queen’s Park, etc.) with the potential for cultural programming and enhanced pedestrian connections. <b>ACTION:</b> Study and identify opportunities for <b>joint cultural initiatives and enhanced pedestrian connections</b> between the University of Toronto and surrounding institutions.	■	■	■	■
3	<b>RECOMMENDATION:</b> Consider transforming Queen’s Park from a passive park to an active public space, generating a destination space for the cultural cluster and the city. The community and appropriate stakeholders should be consulted in any park revitalization plans or cultural programming intervention. <b>ACTION:</b> Develop a <b>master plan</b> for Queen’s Park and incorporate activity generators, such as cultural programming, vendors, new and updated focal points (e.g. water fountain, seating, public art), direct access to Museum subway station, etc.	■	■	■	■
4	<b>RECOMMENDATION:</b> Support existing events and initiate new cultural events in the cluster to engage citizens and visitors and to further the breadth and reach of each institution’s programming. Consider temporary street closures and event programming for open spaces such as Queen’s Park. Ensure collaboration and partnerships for all events between owners, stakeholders and the City. <b>ACTION:</b> Program, plan and coordinate <b>new and existing cultural events</b> in Queen’s Park and other public open spaces in the cluster.	■	■	■	■
5	<b>RECOMMENDATION:</b> Support cluster through future development activity (e.g. Planetarium, Bloor Street W. properties, etc.). Build high-quality streetscapes, open spaces and pedestrian routes. Explore opportunities to dedicate temporary or permanent spaces for cultural activities (e.g. ground floor of new building as gallery space, new public open space as performance stage, etc.). Consider relocating other institutions that are currently in secluded locations, like the Textile Museum, to support this cluster. <b>ACTION:</b> Monitor development activity within cultural clusters. Study and identify opportunities to support cultural institutions through <b>building space dedication, public realm design and institution relocation</b> .	■	■	■	■
6	<b>RECOMMENDATION:</b> Recognize the Bloor Street and Queen’s Park intersection as a pedestrian priority area. <b>ACTION:</b> Study the feasibility of a <b>pedestrian scramble</b> or other pedestrian priority measures at the Bloor and Queen’s Park intersection.	■	■	■	■
7	<b>RECOMMENDATION:</b> Support local businesses and animate streets and open spaces (particularly in off-peak and evening hours), with cross-promotions between institutions and proximate retail and commercial areas such as Yorkville. <b>ACTION:</b> Study and identify <b>promotion and marketing opportunities</b> to support local businesses, street-life and pedestrian activity in the cluster.	■	■	■	■

- RECOMMENDATION:** Enhance the pedestrian realm along the Gardiner Museum frontage by increasing the sidewalk width and decreasing roadway crossing distance along Queen’s Park. Unite the sidewalk and the Gardiner Museum’s terraced landscaped platforms.  
**ACTION:** Develop a **streetscape improvement plan** for Queen’s Park, including an audit of existing conditions, a feasibility assessment for a vehicular lane closure and sidewalk widening, installation of traffic signals at Charles Street West and Queen’s Park, and a detailed design proposal for implementation.
- RECOMMENDATION:** Encourage the utilization of publicly accessible spaces (exterior and interior) of public and private buildings in prominent locations, such as the Park Hyatt Hotel and The Colonnade, to promote and/or host programs and events.  
**ACTION:** Study and identify opportunities and procedures to initiate **programming and cross-promotion** between institutions and prominent neighbouring buildings.
- RECOMMENDATION:** The public plaza north of the ROM is a custom designed space with distinct exterior furniture and unique, high quality surface treatments. The quality of this public realm requires special consideration when maintaining the sidewalk area in a state of good repair.  
**ACTION:** Establish a **maintenance protocol** for specialized streetscape treatments. Coordinate a higher standard for utility repairs and other street right-of-way maintenance activities.
- RECOMMENDATION:** Consider installing customized street benches, matching those outside the ROM, on the north side of Bloor Street and around the Bloor – Queen’s Park intersection.  
**ACTION:** Assess the feasibility of extending **special street furniture** into the public realm within the immediate vicinity of the ROM. Consider the Coordinated Street Furniture Program and Yorkville BIA.

DELIVERABLE	PRIORITY STRATEGIES	PRIORITY	DURATION (YEARS)	BUDGET
Streetscape Improvement Design Proposal Study Event Coordination Other	A – Interpret B – Coordinate C – Maintain/Improve D – Program	High Medium Low	<3 3-5 >5 Ongoing	<\$50,000 \$50,000 – \$100,000 \$100,000 – \$1 million \$1 million – \$5 million > \$5 million
■	■	■	■	■
■	■	■	■	■
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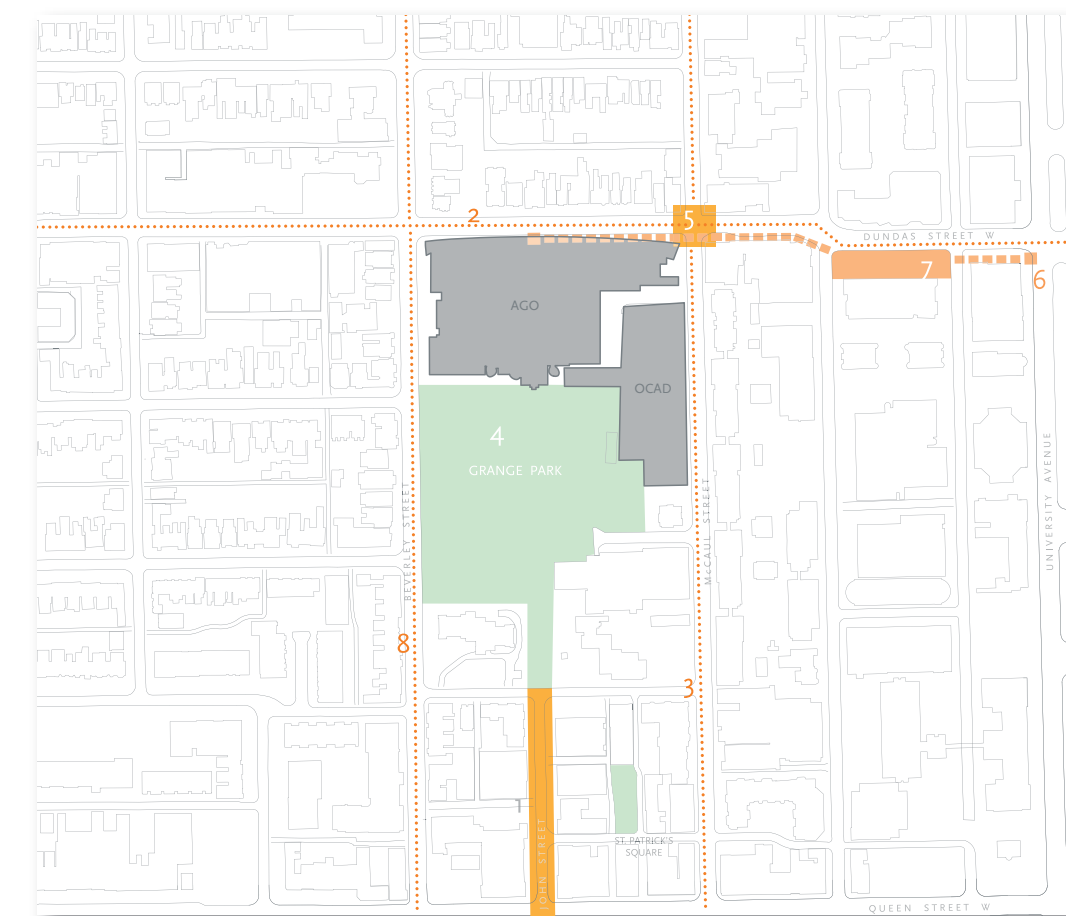


# Clusters and Institutions

## ART GALLERY OF ONTARIO + ONTARIO COLLEGE OF ART & DESIGN

	DELIVERABLE	PRIORITY STRATEGIES	PRIORITY	DURATION (YEARS)	BUDGET
	Streetscape Improvement Design Proposal Study Event Coordination Other	A – Interpret B – Coordinate C – Maintain/Improve D – Program	High Medium Low	<3 3-5 >5 Ongoing	<\$50,000 \$50,000 – \$500,000 \$500,000 – 1 million \$1 million – \$5 million > \$5 million
1	<b>RECOMMENDATION:</b> John Street is a cultural corridor connecting to the waterfront. Recognize this street as a pedestrian priority route, to be maintained in a state of good repair and marked as priority for improvements. Refer to the Toronto Urban Design Streetscape Manual as applicable. <b>ACTION:</b> Develop a <b>streetscape improvement plan</b> for John Street, including an audit of existing conditions and detailed design proposal for implementation. Enhance the pedestrian realm along John Street with a unique streetscape character illustrating the route's cultural significance. Increase sidewalk width and narrow the roadway whenever possible to create a more comfortable pedestrian promenade.				
2	<b>RECOMMENDATION:</b> Recognize Dundas Street West, between University Avenue and Beverley Street, as a pedestrian priority route, to be maintained in a state of good repair and marked as priority for improvements. Refer to the Toronto Urban Design Streetscape Manual as applicable. <b>ACTION:</b> Develop a <b>streetscape improvement plan</b> for Dundas Street West (University to Spadina), including an audit of existing conditions, a de-cluttering proposal and a detailed design proposal for implementation.				
3	<b>RECOMMENDATION:</b> Recognize McCaul Street, between College Street West and Queen Street West, as a pedestrian priority route, to be maintained in a state of good repair and marked as priority for improvements. Refer to the Toronto Urban Design Streetscape Manual as applicable. <b>ACTION:</b> Develop a <b>streetscape improvement plan</b> for McCaul Street, including an audit of existing conditions and detailed design proposals for implementation. Consider implementing a crosswalk at the McCaul - Grange Road intersection to improve pedestrian access. Focus to be placed on the route north of Dundas Street West to College Street, that provides a link to Baldwin Street and University of Toronto, St. George Campus.				
4	<b>RECOMMENDATION:</b> Consider the initiation of new cultural programming or relocation of existing programming in Grange Park to engage citizens and visitors and to further the breadth and reach of the AGO and OCAD cultural activities into the surrounding public realm. Ensure collaboration and partnerships for all proposed programs or installations between the institutions, community stakeholders, local residents and the City. <b>ACTION:</b> Program, plan and coordinate <b>new and existing cultural events or installations</b> for Grange Park (Note: the feasibility and appropriateness of any intervention is to be assessed in conjunction with the current community consultation and park study in progress). Any cultural programming opportunities for Grange Park would need to be sensitive to the historical context of the park and overall character of this park space.				
5	<b>RECOMMENDATION:</b> Recognize the Dundas Street – McCaul Street intersection as a pedestrian priority area. <b>ACTION:</b> Study the feasibility of a <b>pedestrian scramble</b> or other pedestrian priority measures at the Dundas and McCaul intersection.				
6	<b>RECOMMENDATION:</b> Enhance the pedestrian route along Dundas Street West by providing a strong linkage between the St. Patrick subway station at University Avenue and the front entrances of the AGO and OCAD. <b>ACTION:</b> Within the streetscape improvement plan proposed to be developed for Dundas Street West, incorporate elements such as wayfinding markers, pedestrian lights, banners wider, de-cluttered sidewalks, and other unique <b>pedestrian enhancements</b> focused on making an interesting, comfortable and obvious path to the AGO and OCAD.				

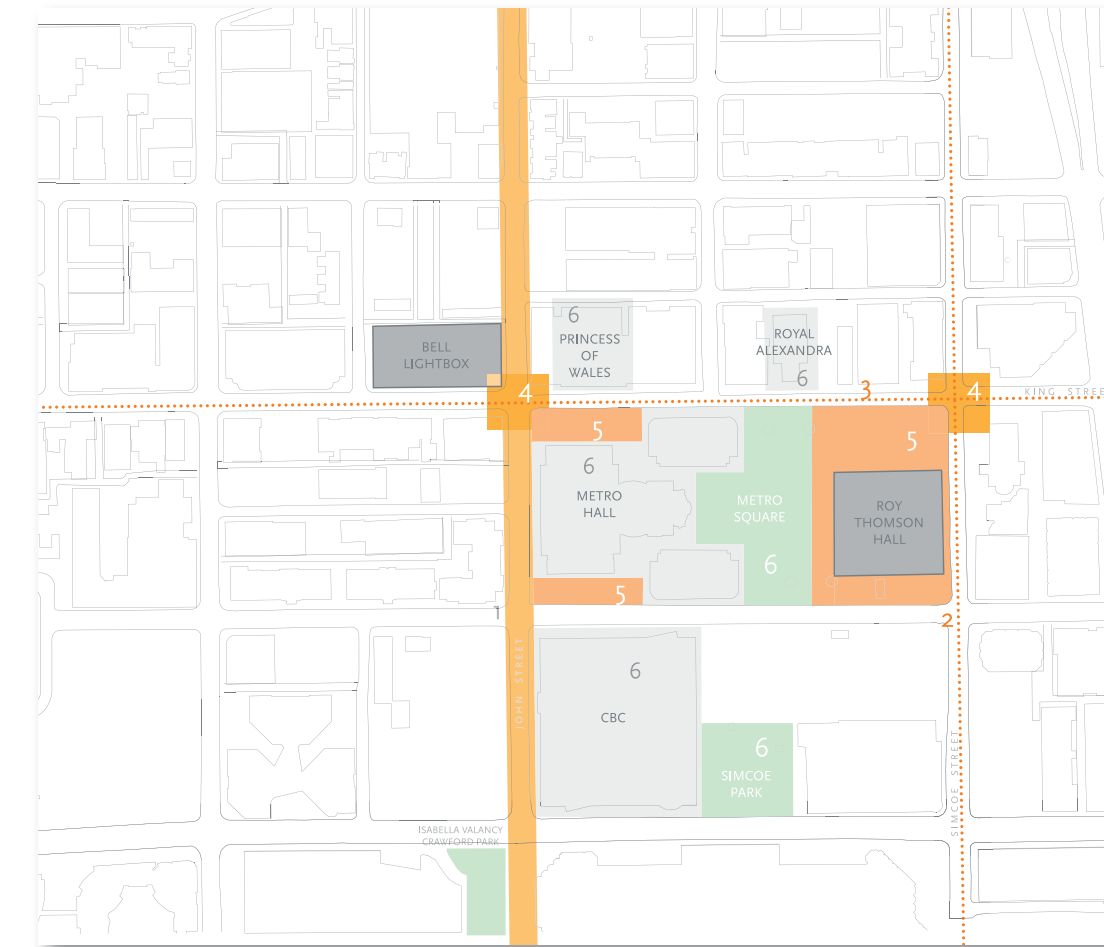
	DELIVERABLE	PRIORITY STRATEGIES	PRIORITY	DURATION (YEARS)	BUDGET
	Streetscape Improvement Design Proposal Study Event Coordination Other	A – Interpret B – Coordinate C – Maintain/Improve D – Program	High Medium Low	<3 3-5 >5 Ongoing	<\$50,000 \$50,000 – \$500,000 \$500,000 – 1 million \$1 million – \$5 million > \$5 million
7	<b>RECOMMENDATION:</b> Recognize the public square in front of 52 Division Police Station on Dundas Street West as a prominent public realm opportunity. Consider redesigning the square and initiating new cultural programming, to further the breadth and reach of OCAD's and AGO's community outreach activities, and to mediate the connection between University Avenue, the St. Patrick subway station, and these two institutions. Ensure collaboration and partnerships for all proposed programs or installations between the institutions, community stakeholders local residents and the City. <b>ACTION:</b> Develop a <b>design concept and implementation strategy</b> for the 52 Division public square in order to initiate programming of new cultural events or installations. Implementation to be in consultation with the surrounding cluster of institutions and community stakeholders.				
8	<b>RECOMMENDATION:</b> Recognize Beverley Street as a pedestrian priority route, to be maintained in a state of good repair and marked as priority for improvements. Refer to the Toronto Urban Design Streetscape Manual as applicable. <b>ACTION:</b> Develop a <b>streetscape improvement plan</b> for Beverley Street, including an audit of existing conditions and detailed design proposals for implementation.				
9	<b>RECOMMENDATION:</b> Expand and intensify this cluster by encouraging other institutions and supporting businesses to locate in proximity to each other. <b>ACTION:</b> Develop and implement strategies to <b>expand and intensify this cluster</b> . Consider the use of a formal designation for implementation.				
10	<b>RECOMMENDATION:</b> Consider initiating an art mural program with installations on building exteriors within the area to enhance cluster identity. <b>ACTION:</b> Study the feasibility of implementing an <b>art mural program</b> for this area.				



# Clusters and Institutions

## ROY THOMSON HALL + BELL LIGHTBOX

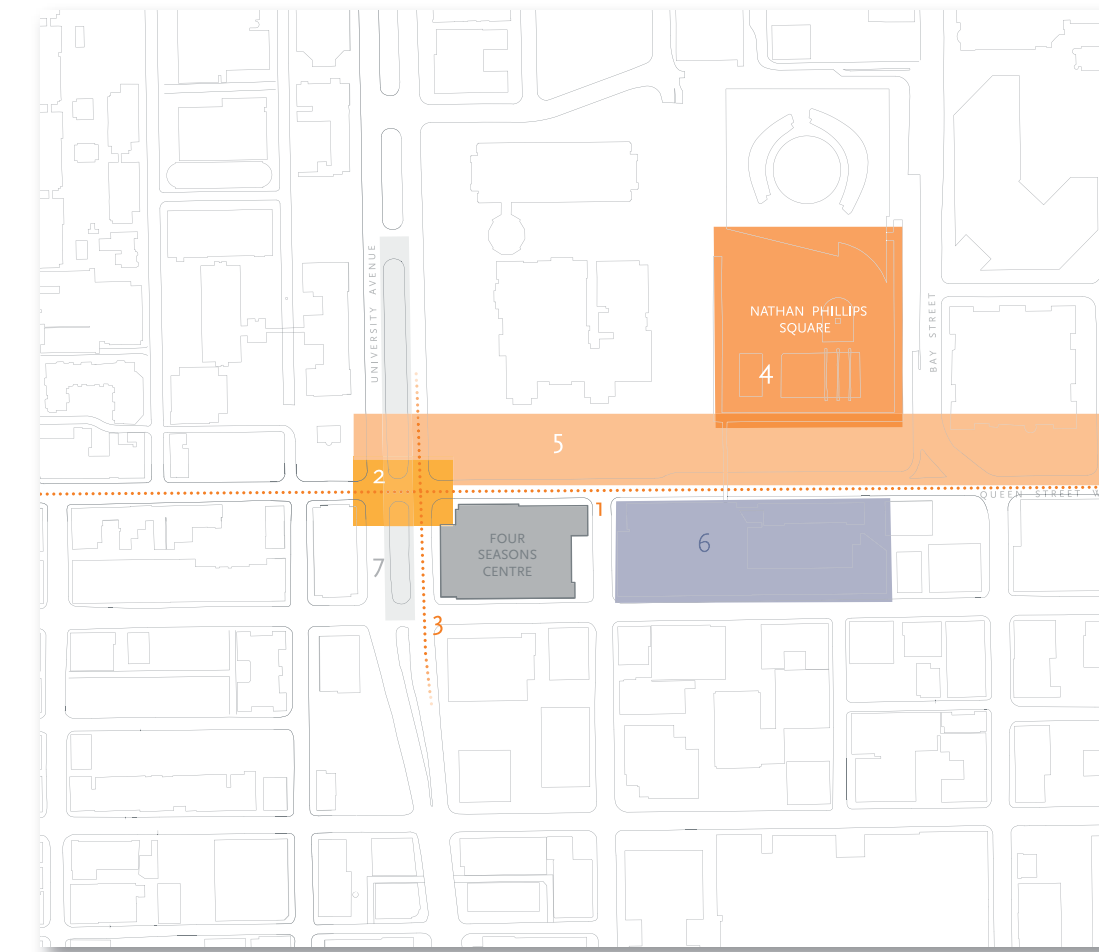
	DELIVERABLE	PRIORITY STRATEGIES	PRIORITY	DURATION (YEARS)	BUDGET
	Streetscape Improvement Design Proposal Study Event Coordination Other	A – Interpret B – Coordinate C – Maintain/Improve D – Program	High Medium Low	< 3 3 – 5 > 5 Ongoing	< \$50,000 \$50,000 – \$100,000 \$100,000 – \$1 million \$1 million – \$5 million > \$5 million
1	<p><b>RECOMMENDATION:</b> John Street is a cultural corridor connecting to the waterfront. Recognize this street as a pedestrian priority route, to be maintained in a state of good repair and marked as priority for improvements. Refer to the Toronto Urban Design Streetscape Manual as applicable.</p> <p><b>ACTION:</b> Develop a <b>streetscape improvement plan</b> for John Street, including an audit of existing conditions and detailed design proposal for implementation. Enhance the pedestrian realm along John Street with a unique streetscape character illustrating the route's cultural significance. Increase sidewalk width and narrow the roadway whenever possible to create a more comfortable pedestrian promenade.</p>	■	■	■	■
2	<p><b>RECOMMENDATION:</b> Recognize Simcoe Street as a pedestrian priority route and a significant link between the downtown and the waterfront, to be maintained in a state of good repair and marked as priority for improvements. Refer to the Toronto Urban Design Streetscape Manual as applicable.</p> <p><b>ACTION:</b> Develop a <b>streetscape improvement plan</b> for Simcoe Street, including an audit of existing conditions and detailed design proposals for implementation. Consider the role of the Walk of Fame, the neighbouring institutions and the waterfront in the streetscape design concept.</p>	■	■	■	■
3	<p><b>RECOMMENDATION:</b> Recognize King Street West, between University Avenue and Spadina Avenue, as a pedestrian priority route, to be maintained in a state of good repair and marked as priority for improvements. Refer to the Toronto Urban Design Streetscape Manual as applicable.</p> <p><b>ACTION:</b> Develop a <b>streetscape improvement plan</b> for King Street West (University to Spadina), including an audit of existing conditions and detailed design proposals for implementation. Consider the role of the Walk of Fame, the neighbouring institutions and surrounding PATH, subway and public transit connections in the streetscape design concept. Consider possible mid-block crossings to enhance pedestrian safety and movement between institutions, open spaces and supporting retail and commercial businesses.</p>	■	■	■	■
4	<p><b>RECOMMENDATION:</b> Recognize the John Street – King Street intersection and the Simcoe Street – King Street intersection as pedestrian priority areas.</p> <p><b>ACTION:</b> Study the feasibility of a <b>pedestrian scramble</b> or other pedestrian priority measures for both intersections.</p>	■	■	■	■
5	<p><b>RECOMMENDATION:</b> Explore opportunities to enhance the underutilized public space at-grade between the sidewalk, the public square and immediate spaces surrounding Roy Thomson Hall.</p> <p><b>ACTION:</b> Assess the feasibility of <b>redeveloping the service court</b> to the south, the pool to the north and the recessed area to the west of Roy Thomson Hall with grade-related structures and/or open spaces, including the creation of a direct connection between the west side of the building and Metro Square.</p>	■	■	■	■
6	<p><b>RECOMMENDATION:</b> Encourage the utilization of publicly accessible spaces (exterior and interior) of prominent neighbouring buildings, as possible promotion or venue spaces for programs and events for the cultural institutions. The community and appropriate stakeholders should be consulted in any park revitalization plans or cultural programming intervention.</p> <p><b>ACTION:</b> Study and identify opportunities and procedures to initiate <b>programming and cross-promotion</b> between the cultural institutions and prominent neighbouring public spaces and buildings, such as Metro Hall, Metro Square, CBC and adjacent office buildings and theatres.</p>	■	■	■	■



# Clusters and Institutions

## FOUR SEASONS CENTRE FOR THE PERFORMING ARTS

	DELIVERABLE	PRIORITY STRATEGIES	PRIORITY	DURATION (YEARS)	BUDGET
	Streetscape improvement Design Proposal Study Event Coordination Other	A – Interpret B – Coordinate C – Maintain/Improve D – Program	High Medium Low	< 3 3-5 > 5 Ongoing	< \$150,000 \$150,000 – 500,000 \$500,000 – 1 million \$1 million – \$5 million > \$5 million
1	<p><b>RECOMMENDATION:</b> Recognize Queen Street West, between Yonge Street and Spadina Avenue, as a pedestrian priority route, to be maintained in a state of good repair and marked as priority for improvements. Refer to the Toronto Urban Design Streetscape Manual as applicable.</p> <p><b>ACTION:</b> Develop a <b>streetscape improvement plan</b> for Queen Street West (Yonge to Spadina), including an audit of existing conditions, a de-cluttering proposal, and detailed design proposals for implementation. Consider elements such as wayfinding markers, subway entrance gateways, pedestrian lights, banners, and other unique pedestrian enhancements focused on making an interesting, comfortable and safe route for pedestrians between the Four Seasons Centre and surrounding destinations. Consider the installation of an at-grade, mid-block pedestrian crossing in front of Nathan Phillips Square to enhance movement to and from the Square, the Hotel and the Four Seasons Centre.</p>	■	■	■	■
2	<p><b>RECOMMENDATION:</b> Recognize the University Avenue – Queen Street intersection as a pedestrian priority area.</p> <p><b>ACTION:</b> Study the feasibility of a <b>pedestrian scramble</b> or other pedestrian priority measures, such as increased east-west crossing time, at the University and Queen intersection.</p>	■	■	■	■
3	<p><b>RECOMMENDATION:</b> Recognize the portion of University Avenue, adjacent to the Four Seasons Centre, as a pedestrian priority route, to be maintained in a state of good repair and marked as priority for improvements. Refer to the Toronto Urban Design Streetscape Manual as applicable.</p> <p><b>ACTION:</b> Develop a <b>streetscape improvement plan</b> for University Avenue, including an audit of existing conditions and detailed design proposals for implementation.</p>	■	■	■	■
4	<p><b>RECOMMENDATION:</b> Consider the initiation of new cultural programming or relocation of existing programming to Nathan Phillips Square to engage citizens and visitors and to further the breadth and reach of the Four Seasons Centre's programming. Ensure collaboration and partnerships for all events between owners, stakeholders and the City.</p> <p><b>ACTION:</b> Planning and coordination for Four Seasons Centre <b>event programming</b> in Nathan Phillips Square.</p>	■	■	■	■
5	<p><b>RECOMMENDATION:</b> Provide a strong linkage between City Hall and Four Seasons Centre</p> <p><b>ACTION:</b> Develop a <b>streetscape improvement plan</b> for this potential link, including an audit of existing conditions and detailed design proposals for implementation.</p>	■	■	■	■
6	<p><b>RECOMMENDATION:</b> Encourage the utilization of publicly accessible spaces (exterior and interior) of prominent neighbouring buildings, as possible promotion or venue spaces for programs and events for the cultural institution.</p> <p><b>ACTION:</b> Study and identify opportunities and procedures to initiate <b>programming and cross-promotion</b> between the cultural institution and prominent neighbouring buildings, such as The Sheraton Centre and adjacent buildings.</p>	■	■	■	■
7	<p><b>RECOMMENDATION:</b> Consider the initiation of new cultural programming, or relocation of existing programming, to the University Avenue median to engage citizens and visitors and to further the breadth and reach of the Four Seasons Centre's activities into the public realm.</p> <p><b>ACTION:</b> Program, plan and coordinate <b>new and existing cultural events or installations</b> for the University Avenue median.</p>	■	■	■	■
8	<p><b>RECOMMENDATION:</b> Support local businesses and animate streets and open spaces (particularly in off-peak and evening hours), with cross-promotions between the Four Seasons Centre and proximate retail and commercial uses.</p> <p><b>ACTION:</b> Study and identify <b>promotion and marketing opportunities</b> (e.g. “dinner and a show”) to support local businesses, street-life and pedestrian activity in the immediate vicinity of the Four Seasons Centre.</p>	■	■	■	■



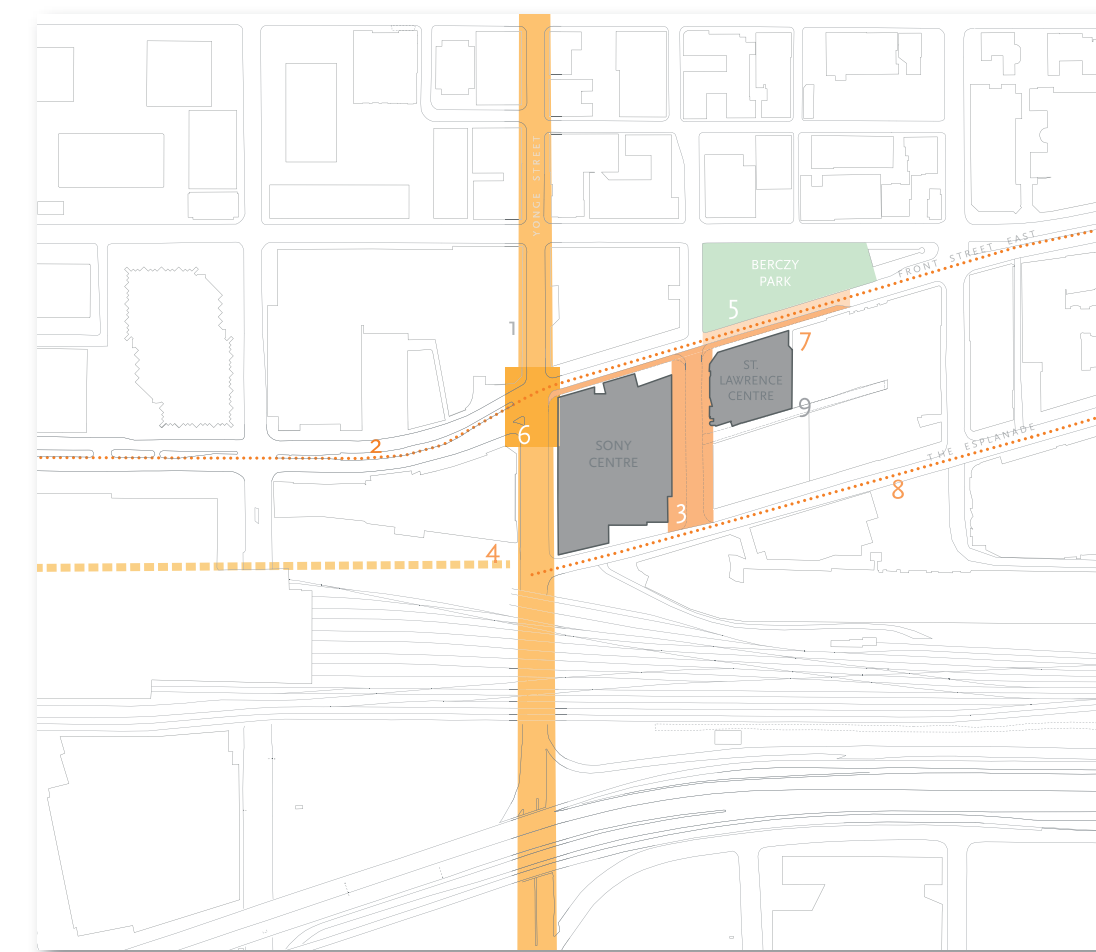


# Clusters and Institutions

## ST. LAWRENCE CENTRE FOR THE ARTS + SONY CENTRE FOR THE PERFORMING ARTS

	DELIVERABLE	PRIORITY STRATEGIES	PRIORITY	DURATION (YEARS)	BUDGET
	Streetscape Improvement Design Proposal Study Event Coordination Other	A – Interpret B – Coordinate C – Maintain/Improve D – Program	High Medium Low	< 3 3-5 > 5 Ongoing	< \$150,000 \$150,000 – 500,000 \$500,000 – 1 million \$1 million – \$5 million > \$5 million
1	RECOMMENDATION: Yonge Street is the most prominent north-south connector in the city and a prominent cultural corridor between the waterfront, the St. Lawrence neighbourhood, the Central Business District and beyond. Recognize this street as a pedestrian priority route, to be maintained in a state of good repair and marked as priority for improvements. Refer to the Toronto Urban Design Streetscape Manual as applicable. ACTION: Develop a <b>streetscape improvement plan</b> for Yonge Street, including an audit of existing conditions and detailed design proposals for implementation. Provide generous sidewalks, heritage and cultural features, and other unique pedestrian enhancements focused on the importance of Yonge Street to the cluster and the city.				
2	RECOMMENDATION: Recognize Front Street, between Union Station and the institutions, as a pedestrian priority route, to be maintained in a state of good repair and marked as priority for improvements. Refer to the Toronto Urban Design Streetscape Manual as applicable. ACTION: Develop a <b>streetscape improvement plan</b> for Front Street (from Union Station), including an audit of existing conditions, a feasibility assessment for vehicular lane closure(s), sidewalk widening and mid-block pedestrian crossings, and detailed design proposals for implementation. Coordinate design recommendations with current Union Station precinct planning process.				
3	RECOMMENDATION: Promote Scott Street as a major pedestrian arrival point for both the Sony Centre and the St. Lawrence Centre by creating a more deliberate, public connection and gathering space between the institutions. Consider pedestrianizing Scott Street south of Front and north of Scott Lane. Vehicular traffic should be limited but provided south of Scott Lane and north of The Esplanade, recognizing that Sony Centre's loading docks and the lane will continue to be used. ACTION: Develop a <b>streetscape and street closure plan</b> for a portion of Scott Street, including a feasibility/traffic impact assessment and detailed design proposal for implementation.				
4	RECOMMENDATION: In addition to streets, recognize the PATH system as a key pedestrian connector and generator for travel to, from and between this cluster of institutions. Extend the PATH system to future development and unify with the proposed branding, event and wayfinding strategies for "Arts in the Core". ACTION: Include <b>PATH system extension</b> in future development proposals where feasible and appropriate.				
5	RECOMMENDATION: Consider the initiation of new cultural programming or relocation of existing programming to Berczy Park to engage citizens and visitors and to further the breadth and reach of the surrounding institutions' programming. Ensure collaboration and partnerships for all events between owners, stakeholders and the City. The community and appropriate stakeholders should be consulted in any park revitalization plans or cultural programming intervention. ACTION: Program, plan and coordinate <b>new and existing cultural events</b> in Berczy Park.				

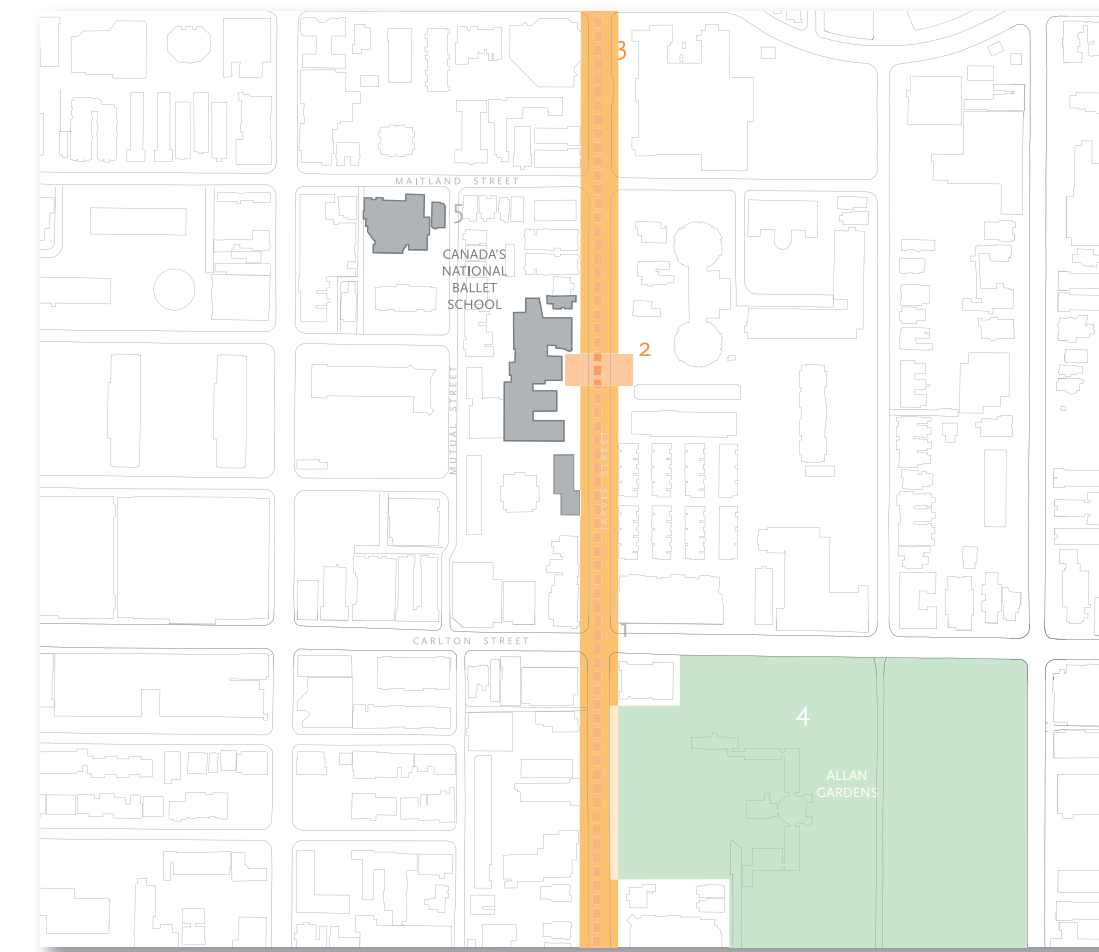
	DELIVERABLE	PRIORITY STRATEGIES	PRIORITY	DURATION (YEARS)	BUDGET
	Streetscape Improvement Design Proposal Study Event Coordination Other	A – Interpret B – Coordinate C – Maintain/Improve D – Program	High Medium Low	< 3 3-5 > 5 Ongoing	< \$150,000 \$150,000 – 500,000 \$500,000 – 1 million \$1 million – \$5 million > \$5 million
6	RECOMMENDATION: Recognize the Yonge Street – Front Street intersection as a pedestrian priority area. ACTION: Study the feasibility of a <b>pedestrian scramble</b> or other pedestrian priority measures at the Yonge and Front intersection.				
7	RECOMMENDATION: Provide public gathering space and enhance the pedestrian realm on Front Street in front of the cultural institutions by increasing the sidewalk width and installing a mid-block crossing to create an improved pedestrian connection to Berczy Park. ACTION: Develop a <b>streetscape improvement plan</b> for the institution frontages, including a feasibility assessment for the removal/ reduction in vehicular lanes, sidewalk widening, installation of traffic signals at Front Street East and Scott Street, and installation of a mid-block crosswalk along Front Street.				
8	RECOMMENDATION: Recognize The Esplanade as a pedestrian priority route, to be maintained in a state of good repair and marked as priority for improvements. Consider opportunities for pedestrian priority measures which may include walkway connections, signalized crossing and safety measures. Refer to the Toronto Urban Design Streetscape Manual as applicable. ACTION: Develop a <b>streetscape improvement plan</b> for The Esplanade, including an audit of existing conditions and detailed design proposals for implementation.				
9	RECOMMENDATION: Consider a change in name for the St. Lawrence Centre in order to provide greater clarity, distinction and higher profile within the cluster and the city. ACTION: In conjunction with a <b>branding and marketing campaign</b> , study options for a name change for this institution.				



# Clusters and Institutions

## CANADA'S NATIONAL BALLET SCHOOL

	Streetscape Improvement	Design Proposal	Study	Event Coordination	Other	A – Interpret	B – Coordinate	C – Maintain/Improve	D – Program	High	Medium	Low	< 3	3 – 5	> 5	Ongoing	< \$150,000	\$150,000 – 500,000	\$500,000 – 1 million	\$1 million – \$5 million	> \$5 million	
1	<p><b>RECOMMENDATION:</b> Recognize Jarvis Street, from Queen Street East to Bloor Street East, as a pedestrian priority route, to be maintained in a state of good repair and marked as priority for improvements. Refer to the Toronto Urban Design Streetscape Manual as applicable.</p> <p><b>ACTION:</b> Coordinate <b>streetscape improvements</b> related to this institutional cluster with the Jarvis Street Streetscape Improvement Class Environmental Assessment in progress. Enhance the pedestrian realm by increasing the sidewalk width and narrowing the roadway along Jarvis Street. Where feasible and appropriate, coordinate these alterations to provide safe crossings and connections to the National Ballet School.</p>																					
2	<p><b>RECOMMENDATION:</b> Where feasible, install a mid-block pedestrian crossing on Jarvis street between Maitland Street and Carlton Street to facilitate safe pedestrian access between parking garages and the National Ballet School.</p> <p><b>ACTION:</b> Design and install <b>new mid-block pedestrian crossing</b> on Jarvis Street between Maitland and Carlton (coordinate with current Jarvis Street Streetscape Improvement Class Environmental Assessment).</p>																					
3	<p><b>RECOMMENDATION:</b> Enhance public transportation connection with the National Ballet School.</p> <p><b>ACTION:</b> Feasibility assessment for implementation of <b>bus route</b> along Jarvis Street (Coordinate with current Jarvis Street Streetscape Improvement Class Environmental Assessment).</p>																					
4	<p><b>RECOMMENDATION:</b> Consider the initiation of new cultural programming or relocation of existing programming to Allan Gardens to engage citizens and visitors and to further the breadth and reach of neighbouring institutions' programming. Ensure collaboration and partnerships for all events between owners, stakeholders and City. The community and appropriate stakeholders should be consulted in any park revitalization plans or cultural programming intervention.</p> <p><b>ACTION:</b> Program, plan and coordinate <b>new and existing cultural events</b> in Allan Gardens.</p>																					
5	<p><b>RECOMMENDATION:</b> Consider establishing a pedestrian wayfinding signage strategy on Mutual Street and Maitland Street to connect the National Ballet School buildings.</p> <p><b>ACTION:</b> Design and implement a <b>wayfinding signage system</b> for the National Ballet School buildings.</p>																					
6	<p><b>RECOMMENDATION:</b> Expand and intensify this cluster by encouraging compatible institutions and supporting businesses to locate in proximity to each other. Identified action items such as, branding strategies, specialized streetscaping, event programming and cross-promotions may foster concentration. Formal designation as an economic development area may also be appropriate.</p> <p><b>ACTION:</b> Develop and implement strategies to <b>intensify this cultural cluster</b>. Consider formal designations as economic development areas.</p>																					



# Conclusion

Cultural institutions are inevitably about place. They are situated temporally and physically. Understanding the particular circumstances of their placement and their history is in many ways a key to understanding their nature as institutions.

In relation to the city – it is clear that cultural institutions immerse themselves in the city. The relationship is rich and multivalent. And it develops over years. A sense of place and a strong pedestrian environment encourages and sustains the growth of major cultural venues.

In relation to each other – a clustering of uses, a density of uses, and proximity provide the milieu for engagement, bringing people, tourists and citizens alike.

And the institutions themselves – their founding, their evolution, and their leadership are all unique aspects of each place. We can assist in their growth by observing what works and what doesn't work and we can learn by precedent, about how other cities work, about how other cultural centres function, and this can be inspirational in building an even more creative Toronto.

We can indeed, work together.

## CREDITS AND CONSULTATION

The study of Cultural Institutions in the Public Realm was produced by The Planning Partnership, E.R.A. Architects Inc., and Scott Thornley + Company, with assistance from City of Toronto staff and representatives from twelve major cultural institutions in the City of Toronto.

### Consultants

The Planning Partnership  
E.R.A. Architects Inc.  
Scott Thornley + Company

### City of Toronto Staff Advisory Group

City Planning – Urban Design, Civic Improvements  
Economic Development, Culture and Tourism – Culture, Arts & Heritage; Tourism, Development & Research

### City of Toronto Staff Consultation

City Planning – Community Planning; Policy and Research, Heritage Preservation Services; Transportation Planning; Urban Design, Civic Improvements  
Economic Development, Culture and Tourism – Economic Development, Small Business & Local Partnerships; Culture, Arts & Heritage; Tourism, Development & Research  
Facilities & Real Estate – Facilities, Strategic Policy & Projects  
Mayor's Office  
Municipal Licensing & Standards – Licensing Services  
Parks, Forestry & Recreation – Parks Development & Infrastructure Management; Urban Forestry  
Toronto Transit Commission  
Transportation Services – Clean and Beautiful City; Street Furniture Management; Right-of-Way Management; Transportation Infrastructure, Pedestrian & Cycling Infrastructure

### Cultural Institutions Consultation

Art Gallery of Ontario  
Bell Lightbox  
Canada's National Ballet School  
Four Seasons Centre for the Performing Arts  
Gardiner Museum  
Harbourfront Centre  
Ontario College of Art & Design  
Roy Thomson Hall  
Royal Ontario Museum  
Sony Centre for the Performing Arts  
St. Lawrence Centre for the Arts  
The Royal Conservatory of Music

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