

TORONTO TRANSIT COMMISSION REPORT NO.

MEETING DATE: December 17, 2008

SUBJECT: STATUS REPORT
ARTS ON TRACK
UNIVERSITY SUBWAY RENAISSANCE PROGRAM

INFORMATION ITEM

RECOMMENDATION

It is recommended that the Commission receive this report for information.

FUNDING

No impact on approved funding.

BACKGROUND

The "Arts on Track" project was conceived by the Toronto Community Foundation (TCF) in response to the Mayor's 2003 "Clean and Beautiful City" initiative. TCF explored the "Arts on Track" concept bringing together a diverse group of donors, stakeholders and community leaders to create a "Public Philanthropic Partnership" with TTC.

At its meeting of November 28, 2005, the Commission received TCF's concept for implementation of their "Arts on Track" initiative at Museum, Osgoode and St. Patrick stations on the University line. Subsequent meetings between TTC and TCF resulted in a Memorandum of Understanding (MOU) being executed on July 4, 2006 outlining the cost sharing arrangement for the Museum station between TTC (25%) and TCF (75%).

DISCUSSION

Museum Station

At its meeting on June 21, 2006, the Commission approved of the Museum station design concept in principle. It was also approved that the detailed design assignment be awarded to Diamond + Schmitt Architects Inc. on the basis that they worked with TCF on the concept development.

Throughout the detailed design phase, TTC managed the design development process in close cooperation with TCF to jointly develop a design that was appealing, reflected TCF's concept vision and met TTC's various requirements.

The design concept was based on a repeating group of five columns designs inspired by exhibits from the ROM, including Wuikinuxv First Nation House Post from Canada, the Osiris Pilaster from Ancient Egypt, the Toltec Warrior from Mexico's Toltec Culture, Columns from the Chinese Forbidden City, and Doric Columns from Ancient Greece (further detail of the design derivation is included in Appendix 1 attached). Replication was achieved by working with the curators at the museum and the final forms were cast using a glass reinforced cement with integral colouration. The final product was sealed with an anti-graffiti finish.

The design also included large graphics of the station name on the trainway walls using the outline of the TTC font, with hieroglyphic infill that was carefully selected with the curator of the Egyptian exhibits.

An initial tender resulted in higher than anticipated costs. The design was subsequently modified and re-tendered. Construction started on July 3, 2007 and was essentially completed by April 2008. The total cost is within the overall project budget of \$5M.

A public unveiling ceremony was held on April 8, 2008 with dignitaries from the Provincial Government, City of Toronto, TCF and TTC in attendance (see Appendix 1 attached). The unveiling of the Museum station was well received by the public with high expectations for the next projects on the line at St. Patrick and Osgoode stations.

Appendix 2 (attached) reflects before and after photos of the enhanced platform.

St. Patrick Station

TCF have expressed their preference to undertake St. Patrick station as the next "Arts on Track" station enhancement project with the general theme for the station being tied to the Art Gallery of Ontario.

TTC staff is currently working with TCF to develop artist and designer RFP's with a MOU to follow. The MOU is anticipated to be similar to that prepared for the Museum station and will include: design guidelines; funding provisions including cost sharing arrangements; implementation methodology; and publicity and communication guidelines. Funds have been allocated in the Capital Program to undertake the finishes enhancement work at St. Patrick station for a budget similar to Museum station. Design is tentatively scheduled to take place in early 2009 with construction commencing in 2010.

Osgoode Station

Osgoode station is planned for "Arts on Track" finish enhancements after St. Patrick station. The anticipated cultural theme for this station will be linked to the Four Seasons Centre for the Performing Arts (Opera House). It is anticipated that the design for this station will take place in 2010 with construction taking place in 2011.

JUSTIFICATION

This report summarizes the current and future planned activities for the "Arts on Track" project.

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Attachment – Appendix 1 –TCF Announcement of Museum station opening
and Information on column designs
Appendix 2 – Before and after photos of Museum station



TORONTO COMMUNITY FOUNDATION
For immediate release
April 8, 2008

Renewed Museum Subway Station an Inspiring Step Forward for Toronto

(Toronto) — 11 a.m., Tuesday April 8th marks the official opening of the dramatically redesigned Museum Subway Station on the Toronto Transit Commission's Yonge-University-Spadina subway line. The highlight of the opening will be the unwrapping of the spectacular columns designed to reflect the historical treasures of the recently reinvigorated Royal Ontario Museum and the Gardiner Museum which stand above the station.

"This is a moment of excitement and pride for all of Toronto", said Rahul Bhardwaj, President and CEO of the Toronto Community Foundation, which launched the project three years ago. "As a philanthropic organization, we are very pleased to see this wonderful idea come to life as a gift to the people of our great city and its visitors."

Toronto Mayor David Miller spoke in celebration of the launch, calling the redesigned platform "a shining example of what our public spaces can be and what people dedicated to this city can accomplish."

Deputy Premier and Minister of Health and Long-Term Care George Smitherman declared, "This exciting expansion of our province's cultural sector into the subway is a tremendous example of the incorporation of art and culture into public spaces."

"Arts on Track is taking arts and culture to a new level," said Minister of Culture Aileen Carroll. "We are transforming Museum Station into a magnificent public space and

highlighting two of Ontario's vibrant cultural attractions. By expanding into the subway, the ROM and the Gardiner will entice many new visitors through their doors."

"On behalf of the TTC, I would like to thank the Toronto Community Foundation and the Province of Ontario for their contribution to revitalizing Museum Subway Station," said TTC Chair Adam Giambone. "The TTC plays a monumental role in the everyday lives of Toronto citizens and this visionary "Arts on Track" plan is a tremendous gift to all citizens."

The speakers' remarks were punctuated by the arrival and departure of the TTC's subway cars which carried on business as usual. Many riders were happy to join in the celebration.

The opening of the redesigned Museum Subway Station reflects the Toronto Community Foundation's commitment to connecting philanthropy to community needs. The impetus for the "Arts on Track" project came from the Mayor's "Clean and Beautiful City" initiative. The idea of beautifying and invigorating public spaces in the city appealed to a handful of Toronto Community Foundation donors who asked the Foundation to further explore the concept. Subsequent dialogues convened by the Toronto Community Foundation brought together a diverse group of donors, stakeholders and community leaders who worked together to complete this "Public Philanthropic Partnership". Partners included an inspirational \$1.0 million gift from the Budd Sugarman Foundation while an additional \$1.0 million was raised from a total of 14 donors affiliated with the Toronto Community Foundation. Public support came from the Toronto Transit Commission, which contributed \$1.25 million, and a further \$2 million in funding came from the Province of Ontario.

The design for the new station platform was created by celebrated Toronto architect, Jack Diamond of Diamond + Schmitt Architects. Working with ROM curators and other specialists, five evocative designs were chosen for Museum station columns; the column designs replicated throughout the station represent First Nations Canada ("The

Wuikinuxv First national House Post”), Ancient Egypt (“The Osiris Pilaster”), Mexico’s Toltec Culture which ruled Yucatan from 900 to 1200 AD (“The Toltec Warrior”), China’s traditional culture (“The Forbidden City Columns”) and The Parthenon of Ancient Greece (“The Doric Columns”). The new Museum Station is an inspiring sight for the thousands who pass through the station daily and an ongoing invitation for all citizens and visitors to enjoy the cultural treasures above.

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Arts on Track

This city building initiative originated from a dialogue begun by the Toronto Community Foundation about how to invigorate and enhance the public spaces of the city we all share. It was an idea whose time had come. With a major cultural renaissance taking place above-ground through the renovation and expansion of the Royal Ontario Museum and the George R. Gardiner Museum, a redesigned subway station reflects this new energy and spirit underground.

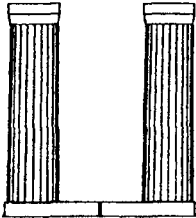
The Toronto Community Foundation is an independent, charitable foundation committed to improving the quality of life in Toronto by connecting philanthropy to community needs and opportunities. The Toronto Community Foundation supports people, programs and projects that

brighten our city and make it stronger. Arts on Track adds to the vitality of our city and is a gift to all.

The Toronto Community Foundation thanks its donors, the Government of Ontario and the Toronto Transit Commission for their dedication to Arts on Track.



The Columns in Museum Station



Greek Doric Columns

The fluted white double columns are derived from the Doric columns used in ancient Greek temples. Historically, Doric columns are characterized by gradually tapered shafts that stand directly on the floor or foundation of the temple. The shaft is usually made from a series of stone drums placed one on top of the other with 20 vertical flutes carved around the shaft. The smooth capital at the top of the column flares out to meet the supported beam above.

From the time of its inception in ancient Greece through to mid 20th century, the Doric column has remained an important structural and decorative architectural component. They are used in a vast number of buildings in Europe and North America with the most prominent Toronto example being the columns lining the façade of Union Station.



Wuikinuxv First Nation House Post

This column is modeled after a house post from the Wuikinuxv Nation at Rivers Inlet in British Columbia. The original post supported one end of a home's massive roof beam. The roof and walls were constructed of cedar planks and the interior of the house was lined with cedar-bark mats to protect against drifting snow. The post was carved from a single cedar log and the marks covering the surface of the post were created by the carver's adze. The bear is a traditional family crest figure that identified the home's family and their status.

Acquired by the Royal Ontario Museum after the house had been abandoned and dismantled, the original artefact can be found in the Daphne Cockwell Gallery of Canada: First Peoples.



Osiris Pilaster

The royal monuments of ancient Egypt often featured colossal human figures as supporting columns. In temples dedicated to deceased kings, these rulers were often featured as columns in the form of Osiris, the god of the dead and eternity.

The upper half of the pilaster featuring the royal headdress, the crook and the flail, identifies a king. The wrapped lower half identifies the god Osiris who is typically depicted as a mummy in Egyptian mythology.

The hieroglyphic inscription on the back of the pillar is copied from a relief found in the Egyptian gallery at the Royal Ontario Museum and reads: (The king) offers the best fresh incense to Amun-Ra, Lord of the Thrones of the Two Lands, Lord of the Sky, so that he will give (the king) life, stability, dominion, health and joy like Ra, forever.

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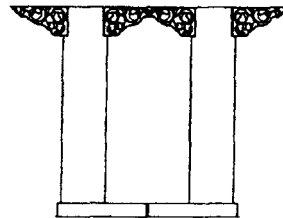
-Toronto Transit Commission



Toltec Warrior Column

This column is a replica of one of four warrior columns located atop a temple in the ancient Toltec capital of Tula, Central Mexico. The Toltecs dominated this area from around 900 to 1150 AD influencing the cultures of the Maya and Aztecs. The figure on the column is believed to represent the warrior-god Tlahuizcalpantecuhtli in the guise of the evening star, Venus, which is often associated with warfare in Mesoamerican cultures.

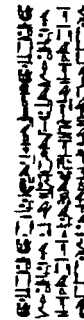
An example of a Toltec Warrior-like figurine can be found in the Gardiner Ceramic Museum's Ancient America's gallery, displayed with other works from the Maya Classic period. The Royal Ontario Museum also has a prestigious research history of Maya Culture in Mesoamerica, including Belize and the South American Andes.



Chinese Forbidden City Columns

The design of these columns is based on the columns surrounding the Hall of Perfect Harmony in the Forbidden City, the palace of the Chinese Emperors of the Ming and Qing dynasties (1368-1912). Like most Chinese imperial palace and temple buildings, the columns are painted red, a colour that traditionally represents happiness and good fortune to the Chinese people. The roof would be covered with ornamental tiles glazed yellow, a colour only the Emperor was allowed to use.

An example of this type of architecture can be seen in the Gallery of Chinese Architecture at the Royal Ontario Museum, which houses a full-scale reconstruction of a corner of a large palace hall in imperial style of the Qing dynasty.



Hieroglyphs in the Track Wall

The inscription contained within the letters on the track walls is from a limestone relief from the tomb of an ancient Egyptian nobleman by the name of Met-jet-jy, dating to approximately 2300 BC. The original artefact is housed in the Egyptian gallery at the Royal Ontario Museum.

The inscription reads:

I was loved by my father, honoured and praised by my mother. I gave them a proper burial - by royal decree because I was honoured by the king - so that they could praise the god forever. I was a good son from my childhood until their demise, never causing them anger. Moreover, my opinion was considered in every royal project.



VIEW OF PLATFORM - 2005



Toronto Transit
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MUSEUM STATION

Architects



VIEW OF PLATFORM - 2005

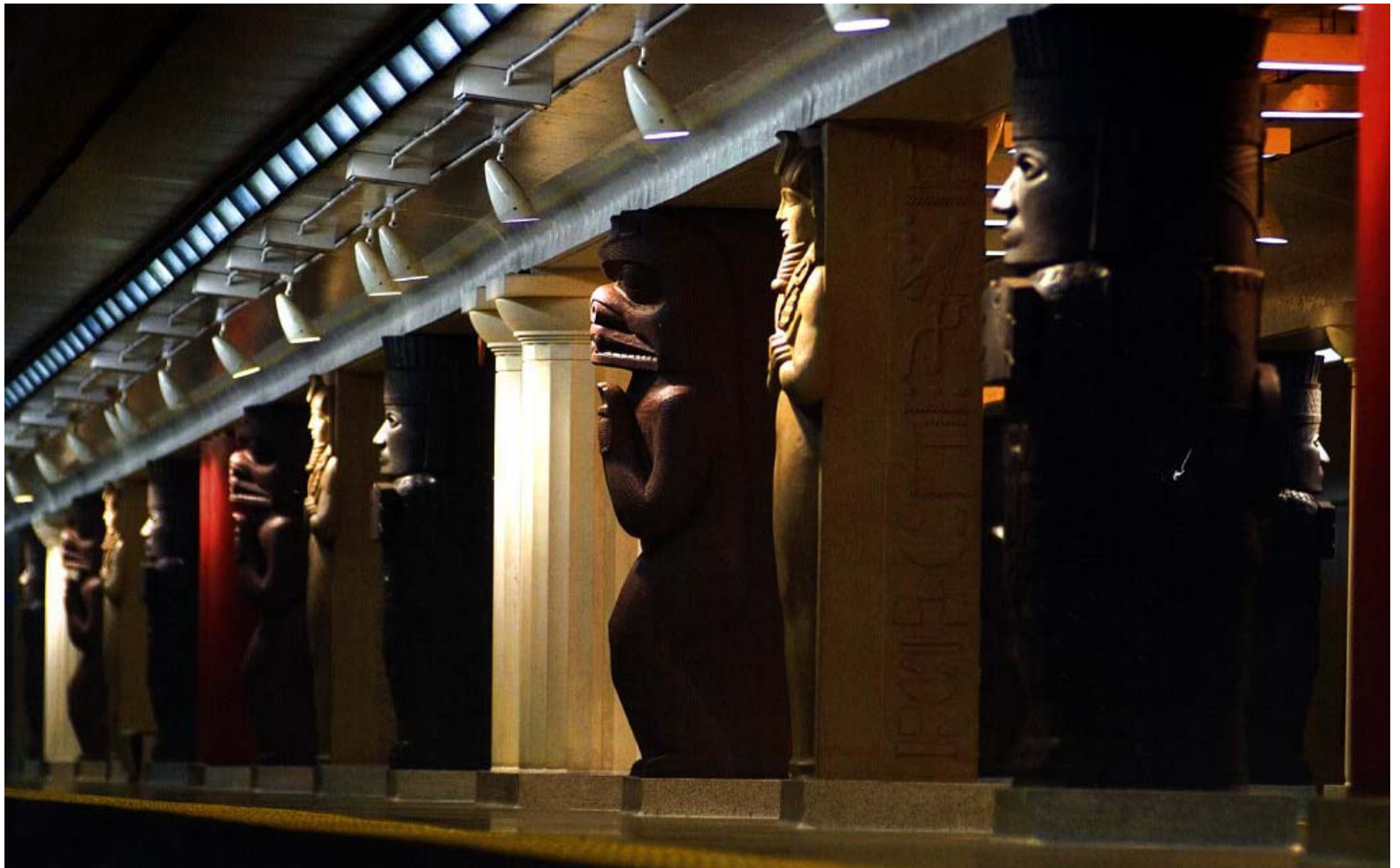


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MUSEUM STATION

Architects



VIEW FROM TRAINWAY - 2008



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MUSEUM STATION

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VIEW OF PLATFORM - 2008



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