

TORONTO TRANSIT COMMISSION REPORT NO.

MEETING DATE: May 21, 2008

SUBJECT: SUBWAY ENTRANCE IDENTIFICATION

ACTION ITEM: x **INFORMATION ITEM:**

RECOMMENDATION

It is recommended that the Commission:

- (a) Receive the final Summary Report on the TTC charrette produced by the Design Exchange;
- (b) Approve the revised standard pylon sign concept based on the outcome of the charrette, for trial installation, evaluation purposes and soliciting customer feedback; and
- (c) Endorse the use of a red accent to direct passengers to station entrances.

FUNDING

Funds for design standards, development of an enhanced silhouetted pylon sign and the TTC "red" accent for station entrances as well as customer research are available in the 2008 TTC Operating Budget.

BACKGROUND

At its meeting of February 27, 2007, the Commission requested staff to report on opportunities for beautifying the concrete above-ground subway entrances and improving the design of the station entrance signs. This report responds to that request.

DISCUSSION

On September 26, 2007, the Toronto Transit Commission, in partnership with the Design Exchange, hosted a design charrette to develop concepts related to subway station visibility. The charrette fostered community-based collaborative thinking in order to generate new concepts and ideas which would reinforce the TTC's image and presence within the City. Participants invited to the event were stakeholders in the Toronto design community and included designers, architects, special interest groups, representatives of the City of Toronto and the Toronto Transit Commission.

The charrette was divided into three components. Initially a keynote address was given on design and identity by Dr. Alex Bitterman from the Rochester Institute of Technology. Secondly a historic overview was presented by TTC staff describing existing TTC practices, focusing on a recognizable, visible and maintainable transit system. In the third portion, participants were asked to work in teams to develop site specific solutions addressing issues of identity, street presence and the role of the TTC pylon sign in distinguishing TTC stations. All participants were asked to identify the best ideas presented by each team. These ideas are documented in the final report submitted by the Design Exchange (refer to attachment).

All teams suggested that the pylon sign should be granted greater importance at street level. The general consensus was that the pylon should be more three dimensional and consist of a simple silhouette of the TTC logo to be used as a marker and identifier in the urban context. The silhouette was deemed to be attractive and fresh while maintaining a distinct connection to the history of the TTC. The silhouette should be scalable to reflect the range of site conditions from urban to suburban locations resulting in increasing visibility from greater distances acting as a beacon for entrances. Finally, textual information and general way finding should be separate from the silhouette of the TTC logo.

It is proposed that a pylon sign, which is consistent with the outcome of the design charrette, be developed and prototyped. (Refer to attachments). The new pylon will consist of the silhouetted shape of the TTC insignia; it will be double sided, and scaled according to its location. Illumination with LED lights will be investigated. Once the prototype is constructed it will be installed at a station entrance for evaluation and testing and obtaining customer feedback.

All teams unanimously agreed that the TTC "red" should be applied more consistently to station entrance finishes and that this colour should be used as much as possible to identify a unique and easily visible system entrance connection. This could include applying colour accent to railings or canopies in high density locations and to architectural structures and street furnishings in suburban contexts.

Guidelines for the consistent application of the TTC "red" accent in station entrances will be fully developed for use by designers that will assist in identifying entrances to the subway system. The section of the TTC design manual dealing with standard elements for stations will be updated. This section on materials, building components and fixtures integral to stations will be revised to include the red accent as an information device directing patrons to station entrances. This standard will state that the TTC red colour shall be integrated into the principal entrance and all secondary entrances of stations. The integration of the TTC red can consist of, but is not limited to, such elements as: the application of a red stripe or accent to building envelope fascia and cladding elements; applying colour to railings and exterior canopies, architectural structures and furnishings, etc.

Other issues explored by the charrette dealing with lighting, maintainability and uniqueness of design are currently addressed by TTC design standards and the existing TTC design philosophy. The new standards, when fully developed, tested and approved can be incorporated into future TTC projects.

JUSTIFICATION

A stronger TTC presence at street level will improve the system visibility, station identity, and will facilitate way finding. An enhanced silhouetted pylon sign and the incorporation of the TTC "red" will contribute to TTC's entrance identification and significantly enhance the urban design environment of the city.

April 28, 2008
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Attachments:

1. Summary Report of TTC Corporate Image Charrette
2. Photo-montage of Proposed Insignia Pylon
3. Proposed and Existing Pylon Signs



SUMMARY REPORT OF TTC CORPORATE IMAGE CHARRETTE

Produced by Design Exchange

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Submitted to Toronto Transit Commission

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EXECUTIVE SUMMARY

The Design Exchange in partnership with the Toronto Transit Commission hosted a design charrette on September 26th, 2007, focusing on the TTC's corporate identity and issues related to subway station entrance visibility. The charrette was intended to foster community-based collaborative thinking, in order to generate new concepts and ideas to reshape the TTC's overall presence within our city, becoming a recognizable international symbol.

This charrette was divided into three components with the following objectives:

1. An overview of contemporary place branding, with a focus on the relationship between a city brand and a transit brand

- To illustrate the relationship between place branding and transit branding
- To illustrate the effectiveness of transit vehicles as distributors of a city brand
- To identify case studies of contemporary place branding that use transit vehicle brands, which:
 1. Address the relationship to operational costs
 2. Address the relationship to advertising
 3. Address the relationship to ridership

2. TTC branding history

- To illustrate the evolution of the TTC brand, and to identify its strengths and weaknesses

3. TTC branding exercise

- To brainstorm ideas for more effective transit branding for TTC, with a focus on six subway entrances in the City

Branding and design expert Dr. Alex Bitterman gave a keynote presentation from the Rochester Institute of Technology (Appendix C). The charrette included an overview by Ian Trites and Brian O'Neill, of the TTC's project history and plan, followed by an overview of TTC objectives, which include a recognizable, visible, and maintainable transit system. Within a 1.5-hour timeframe led by Samantha Sannella, President and CEO of Design Exchange, participating community design teams developed site-specific scenarios. Invited participants in this event were stakeholders in the Toronto design community, such as designers, architects, special interest groups, representatives from the City of Toronto and the Toronto Transit Commission. Teams were asked to sketch solutions for the unique site conditions and identify a set of design criteria and principles from the exercise.

The final part of the session was led by team presentations and discussion. The Design Exchange asked all participants to identify the best ideas presented by the teams with stickers. The top ten design ideas selected by participants are identified in this report. These ideas refer back to the summaries of each team's priorities in sketch and text form, and include the list of team members. In conclusion, this report provides a short list of recommendations for TTC's corporate identity and issues related to subway station entrance visibility.

AN OVERVIEW OF CONTEMPORARY PLACE BRANDING, WITH A FOCUS ON THE RELATIONSHIP BETWEEN A CITY BRAND AND A TRANSIT BRAND

SUMMARY OF PRESENTATION BY ALEX BITTERMAN

Alex Bitterman, Professor at the School of Design at the Rochester Institute of Technology, gave an insightful presentation about contemporary place branding with a particular focus on transit branding, which set the tone for the Charrette. The following is a summary of his talk¹.

Bitterman explained that brand equity could be garnered not only through the things we buy, but may also be applied to services, systems, and places. Branding is a term that reflects activities carried out for centuries, such as advertising, neighborhood naming, civic pride, corporate citizenship and public policy. Contemporary branding is becoming less about conveying quality and status and more about conveying uniqueness, viability and consistency.

Place branding is the application of a manufactured name to a place or setting. It emerged in the 1990s and is a term attributed to Simon Anholt. Place branding has changed over the last 25 years. Previously, place was defined by climate, landscape and indigenous plants. Place was also defined by civic identities (signs for neighbourhoods and important places), and these signs created a unique composite. **Place brands, unlike corporate brands, are broad, more democratic, divergent sometimes, and typically more inclusive. They include, to some degree, everyone at some level. The meaning changes over time, and in theory, afford everyone a voice.**

Place brands are complex constructs that derive meaning from an existing system that impacts the perception of place. Vehicles, traffic, roadways, public art, vernacular architecture and signature architecture, monuments, cityscapes, skylines all define place. And the introduction of corporate-branding prompts into the urban environment can be used to help define place. Corporate brands are communicated through logotype, colour, and signature type.

Regardless of the brand (place or corporate), we can also find a point in the lifecycle of the brand where, no matter how much we spend, the brand will start to lose recognition and market share. Corporate brands require a great deal of care and feeding. Most corporations can absorb such costs within their business plan. Since place branding is more organic, collective, inclusive, and often a function of perception, the return on investment is harder to define and quantify.

How do we measure a market share and the relationship to an overall expenditure for contemporary place branding?

Is it possible that place brands change slowly over time? Can we capitalize on the power of corporate-style brands and combine the two ideas together? A positive place brand may increase the number of residents to an area; add tourism and community participation, including “citizen buy-in.” It stabilizes property values and improves the perception of the place, and the quality of life it offers. It creates regional commonality. On the other hand, place brands may suggest a waste of time and money, resources in an already-cash-strapped economy, and have the appearance of being

¹ Notes by charrette participants Mike Olivier, Joe Clark and Catherine Molnar have supported the development of this report.

control-oriented and inherently undemocratic. Place brands suggest the corporatization of public space.

Contemporary place branding is a merging of place branding and corporate branding that typically has a logotype, colour and tagline. It comes closer to a corporate brand, as for example, Toronto Unlimited. We do know that taking advantage of existing urban systems and infrastructure and promoting them independently may feed into an organic place brand that will provide a return on investment – for example, branding public transit, which has been proven to be the most effective way to bolster a place brand. It also helps foster positive attitudes about public transit and encourages environmentally responsible citizenry.

Some very successful examples of transit branding include:

- Santa Monica California saw a 400% increase in transit ridership by rebranding its bus system as the Big Blue Bus. Very easy to recognize, with minimal advertising to detract from the brand, resulted in an increase in ridership.
- Los Angeles’ Metropolitan Transit Agency has expanded its Metro Rapid express bus system ridership over 4000% over 4 years. This service has separate stops, which makes it seem like a choice. By selecting from a menu of transit services (including regular bus service), the ridership experience is similar to a club membership. There are no ads employed for this service, and the bus stops and urban objects are painted in the Rapid Red brand. Even directional ground graphics have used the Rapid Red brand. Metro Rapid is so successful, local bus lines have been rebranded as Rapid Orange Metro Local lines. The benefit to the LA region has been \$1.6 million per year, quickly making up for the lost ad revenue.
- York Region’s new Viva express buses have been branded using unique Belgian buses painted blue, with minimal vehicle advertising, and intelligent passenger shelters.

Such transit branding has the following hypothetical costs and benefits model:

First Year

\$100 000	initial outlay
\$500 000	lost advertising revenue,
\$600 000	increased passenger revenue
<hr/>	
\$0	Break-even

Subsequent Years

\$600 000	increased passenger revenue
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SUMMARY OF TTC PRESENTATION BY BRIAN O'NEIL AND IAN TRITES

Prior to the initiation of the first subway system over 50 years ago, the transit system consisted of a collection of street level systems comprised of buses, streetcars and trolley cars. To deal with the gridlock developing with the city expansion, the commission initiated a subway system, starting with the Yonge line and developing through various implementations to the system we have today with some 69 stations and 62k of subway service line. This changed what was originally a highly visible street level service in the city, to a service, which was essentially hidden and visible only through the portals that were created for accessing that system.

The visibility of the new subway system was provided for by pylon signs which used the TTC logo as the primary identifier. This station identification evolved over the years in response to various changes in ability to deal with the technical maintenance and fabrication of these signs. Likewise the pylon signs have suffered through the impacts of budget constraints and technical change, to a point where station ID is inconsistent and often inadequate, if not missing altogether.

In the downtown core, the visible entrance portals have often disappeared all together due to being absorbed into adjacent developments. Updates using the modern version of the pylon sign are generally restricted to Capital project updates for elevators or development connections. The result is an inconsistent representation of the subway at street level.

The challenge today is to investigate the issue of system identification; we should look at station entrance facilities and the sense of place they create. How do we enhance these facility entrance portals to represent transit?

We must also review the current and previous versions of the pylon sign for appropriateness and effectiveness. Developing a strong identity for the system is critical to the issue of reduced carbon footprint for the City and the success of the Transit system.

This presentation also deals with the historical context of station design and image and the TTC Design philosophies/standards as they relate to station entrances.

The first portion of the presentation discusses the early design of the first subway stations. A number of early renderings were shown that gave an indication of what designers were thinking at the time. Corporate colors of the buses were transferred to the trains as well as the finishes of the stations. There was no indication of signage or way finding. The stations were simple, direct and functional.

The influence on the urban fabric of early Toronto was discussed and how the first subway spurred intense new apartment and office construction around major intersections both downtown, and midtown from Bloor Street to Eglinton Avenue. The subway, in effect, shaped modern Toronto.

The construction of the early subways was discussed and the approach to station finishes examined at a number of location. The Stations were austere and highly functional. Finishes were durable and easy to clean and consisted of terrazzo, glass tiles and stainless steel. Vitrolite, the sleek glass tile that epitomized the ultramodern look was used as a wall finish. The unique TTC font was consistent and recognizable and was employed throughout the early stations.

The Subway expansion from 1963 to 1966 used a similar architectural design approach as the original Yonge Subway Line. There continued to be a limited pallet of materials. Architecturally, the above ground station fared better than the below grade stations as is evident in the Old Mill station. Here a modernist approach was adopted which was simple and elegant and met the durability and maintainability criterion. Evidence of the red banding is consistent throughout the Bloor Danforth Line.

Current architectural design philosophies for transit stations were discussed. This was to provide a context for the charrette and provide direction the participants. The approach adopted by the TTC is a “Standard Elements” approach. It offers cost effective management control, while at the same time allowing the opportunity for design freedom to create visually attractive design solutions. This approach provides a strict definition of consistent standard elements such as signage, lighting, station furniture, elevators and escalators, all of which are cost effective to build and maintain, and allows for a unique architectural expression that responds to the local context and community without compromising safety, security and comfort of patrons and staff.

The integration of station art was used to highlight how artists have effectively worked within the TTC standards and guidelines to enrich station design, provide an opportunity for community expression and enhance the transit system’s overall public image.

The station pylon sign was discussed at some length including the historical evolution of the sign and the progression from a sculptural, silhouetted relief to a flatter profile. The current pylon sign is a priority at all station entrances.

Current design thought at TTC was discussed with examples from the Victoria Park redevelopment, Diamond Schmitt Architects – Station Beautification at Osgoode Station and Zeidler Partnership at Lawrence Station. Both station beautification designs respond to issues of protection from the elements, lighting, work within the existing confines of the entrance, have a tall canopy which acts as a marker and directs patrons downwards and use simple pallets of materials, including stainless steel, glass and concrete providing a contemporary image.

Six subway station entrances formed the basis for the charrette, with each team being assigned a location. The six locations represent a cross section of the various types of entrances, which are representative of different periods of construction. Each has unique problems and possibilities. Each individual team was provided with a number of photos and a site plan, which helped focus their group.

Objective of the Charrette:

- Create a consistent entrance standard that can be applied to future extensions and retrofitted to existing stations.
- The current review is to consider a number of issues in this respect and will focus on subway station entrances only.

Questions to be answered:

1. How should the subway system be identified as a presence on the street
 - a. Stand alone facilities and stations entered through development
 - b. Different teams will look at the challenges for each situation
2. Should the TTC reconsider the use of the logo as the system identifier
3. What consistent design theme would identify surface facilities as Transit
4. What information should be included:
 - a. In the pylon sign
 - b. At a development entrance
 - c. At a station facility entrance at grade
5. What unique features should be included in the general precinct to assist ID

Guiding Principles:

- Meets the needs of the community
- Can be constructed at a reasonable capital cost
- Have low maintenance costs
- Provide passenger safety and security
- Provide passenger comfort and convenience
- Fully accessible
- Modern and clean

Outcome:

- Develop standards that will deliver a strong Corporate facility identity
- Use these standards for future Station Modernization project.

TEAM CONSIDERATIONS

TEAM #1 - KING STATION



SUMMARY OF CONSIDERATIONS:

- Set Goals: Presence, Consistency, Ease of use of entrances
- Develop a stronger brand: “TTC-ness” linked in to a Toronto brand
- Station font is very strong and should be used more
- Reinforce safety, orientation to place and connectivity by creating an information kiosk
Introduce symbols to emphasize place and direction
- Consider poster billboards and other landmark elements to convey community information

TEAM:

Carla Basso, Richard Carmichael, Cathy Jonasson, David Lawson, Mike Olivier, Annie Spencer, Katie Weber



Top: Sketch of subway entrance suggesting a greater emphasis on Station name and larger font size. Introduction of directional signage. Bottom: Sketch of information kiosk, which provides direction, and station name, along with a place for neighborhood information.



Cathy Jonasson led the team presentation. She began with defining the problems with King Station²:

- Disorientation upon exiting the station at the surface, in the skyscraper landscape.
- Near invisibility of station entrances at surface level, due to the small two-dimensional signage lost in the visual landscape. This is even more significant at Dundas Station due to the very largescale advertising and screens. The TTC red on the pylon sign is completely overwhelmed by Shoppers Drug Mart on southeast corner.
- Unclear transfers to and from surface vehicles
- Very poor accessibility signage
- No identification with the local neighbourhood

This provided an opportunity to discuss more general TTC branding problems:

- The subway and RT stations signs, often on pylons, are two-dimensional signs and therefore not visible from all directions, a key failure. This was rectified in the proposed St George signage experiment, with a three-sided pylon also indicating which subway lines served and surface vehicle availability.
- The TTC shield logo does not view well at long distances, as the archaic font and overlapping of the letters “TTC” render it difficult to read.
- The original TTC shield sign has the profile of the logo and a good 360-degree recognition. However, signs for stations built from the 1960’s onwards are rectangular and 2 dimensional with the logo printed on each side, much less distinct and recognizable. Some such signs inconsistently print SUBWAY within or below the logo.
- The small metal unlit signs on the Bloor-Danforth line pointing to off-street station entrances are now almost invisible on the streetscape.
- The original Yonge subway ‘Station’ font is most well respected and liked by riders due to its clean and easy to read lines, but was not used in any extensions and new lines. TTC fonts change considerably across the system, lessening the brand.
- Passengers cannot use mobile devices underground, a significant reduction in passenger communication availability. If TTC truly wants to be The Better Way or The Way, it needs to be able to compete with drivers (and GO train riders) who do have such availability.

The team proposed the following solutions:

- Simplify and scale up the TTC shield logo, by using the original TTC station font in non-overlapping letters.
- Reintroduce the TTC shield logo 3 dimensional profile signs at a much larger scale.
- Distinguish the non-passenger facilities by removing the non-passenger facility TTC shield signs, and adding a symbol or design to specify LRT stations.
- The St George 1990’s signage experiment was an overall great success but was abandoned, it needs to be resurrected as a key part of the TTC’s brand.
- Create a large, street scale lit kiosk, with the TTC profile shield visible on top, omni-directionally, and a large TTC red stripe, and include neighbourhood maps, garbage and recycling, surface transit schedules and connection information. The design must be able to scale up well for suburban subway/RT stations.

² The following team notes were taken by Mike Olivier, attended on behalf of the Sierra Club of Canada, Ontario Transit Campaigner. PAGE 11 OF 42

- Include compass roses into the walls or floors of station entrances/exits to aid exit orientation. Add surface transfer information, plus neighbourhood maps and attractions if possible, in the walls and floors.
- Cover station sidewalk entrances/exits from the elements, and have shelters for all surface transit transfer locations.
- Add a very recognizable red stripe on the outside of station sidewalk entrances/exits to aid in identification.
- Coordinate with the City's street furniture initiative.

TEAM #2 - COLLEGE STATION

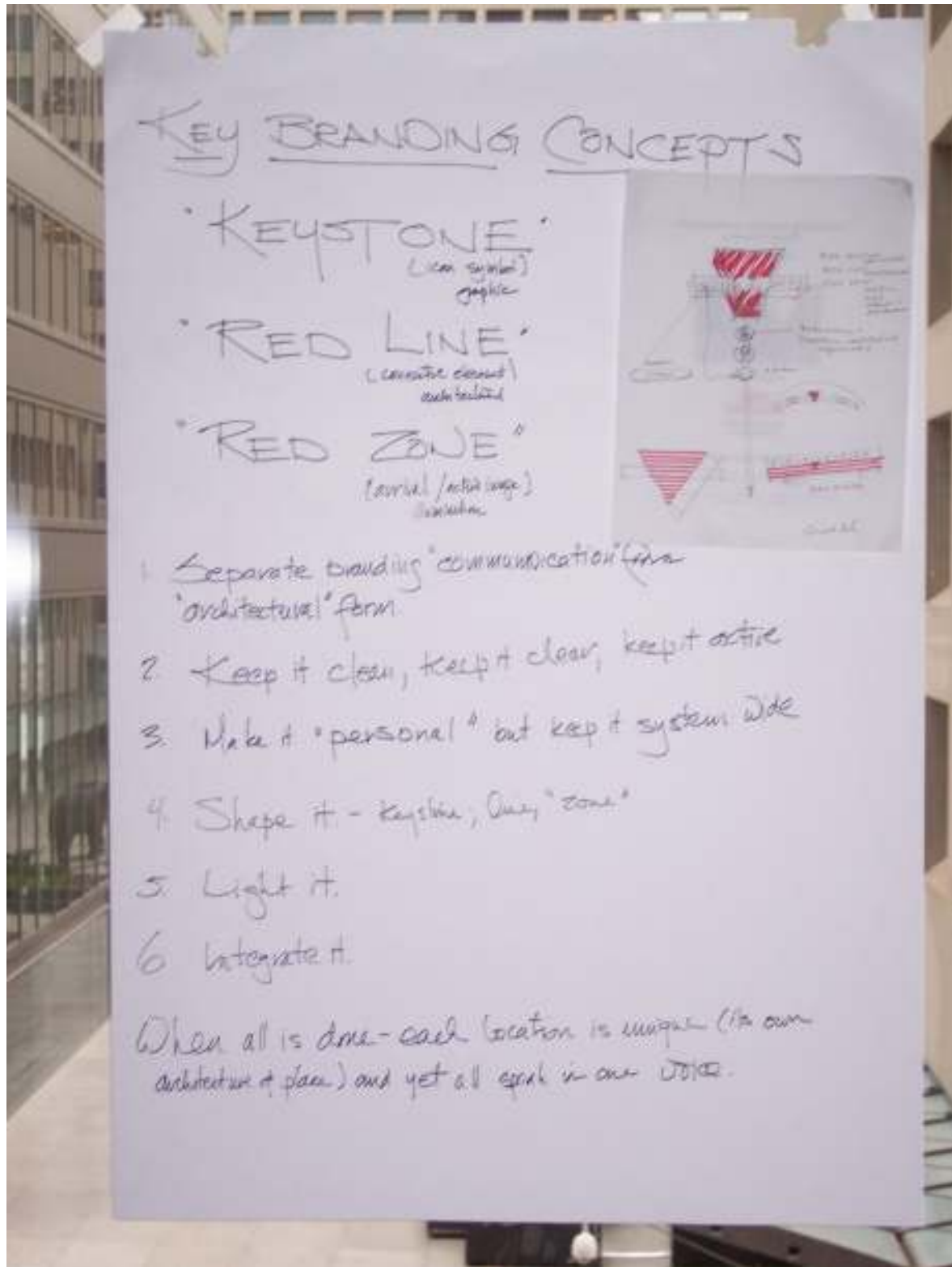


SUMMARY OF CONSIDERATIONS:

- Develop a key branding concept that engages users and will keep station entrances visually clean by creating a three pronged approach:
 - 1/ heritage connection – build an existing identity
 - 2/ “red keystone identifier” –3D icon with red line and name of station
 - 3/ red lines to lead people into the station
- Keystone should be consistent but architectural articulation can be flexible from station to station
- Use LED to lead people and flow pedestrian traffic downward into station
- Painted red line on sidewalk to direct people into station
- Red glow up from station by introducing a signature lighting
- Separate branding communication from architectural form
- Develop personalized station solutions with a system wide set of standards
- Integrate communication branding across the system (subway/bus/street cars) to help clarify the use of “TTC” as an umbrella term.

TEAM:

Stuart Ash, Virginia Dabrus, Carmen Paz, Marcella Miranda, Catherine Molnar, Alex Bitterman



Proposed guiding principles for the rebranding of the TTC



Top: Use colour as much as possible (Canopy, signs, ground and other street elements) to identify the station entrance, Bottom: integrate the keystone into the station entrance architecture





Top: paint the station's railing red and provide important information for the station on the keystone and entrance walls

Alex Bitterman led the team presentation. They concluded that the heritage of identity was strong. Use the keystone, but update and clean up the shield into a keystone that is three-dimensional. The existing red is strong and recognizable. The red line almost seems to be organically emerging – a connecting element getting us from Place A to Place B. Consider including a red line with the name of the station. Below the red keystone, icons for accessibility, services like bus transfers should be noted. The icon will become something you look for.

“Red zone”: An active image. Ridership is passive. Engage the rider. City, at a macro level, uses red zones; at a micro level, use it as a first step into the station. Use LEDs to lead people down to the red line. Paint a red line on the sidewalk.

The team suggests consistency with a standard keystone, but its articulation can change according to station needs, such as the proposed red banister at NE corner of this station.

Guidelines: Separate the brand as communication from the form it takes. Clean, clear, active. Personal but system-wide. Shape it with keystone. Light it. Integrate it: Delineate streetcar, bus, and subway; when people tell you to “take the TTC,” we want it to be less vague and confusing.

TEAM #3 - LAWRENCE STATION



CONSIDERATIONS:

- Emphasize three dimensional signage
- Preserve TTC logo identity
- Incorporate sound to reflect a kinetic experience
- Add curved forms and a range of materials to offset rigidity of architecture
- Provide unique sounds for each station – a symphony of sounds across the system
- TTC needs a dramatic personality

TEAM:

Cameron Barker, Joe Clark, Ron Dembo, Adam Kolodziej, Adrian Piccolo, Samantha Sannella, Farwah Tapal



Top: Emphasize the relationship between the underground and surface by creating structural elements that create a vertical and dynamic movement. Use sound elements to direct travel and create a sense of place for the station. Below two images: Provide a dynamic space and experience. The team used the metaphor of the underground system being a breathing monster that rises to the surface via the station entrances. They also suggested a TTC symphony could be created by designating a distinct sound chime at each station, and when connected, the series of audio tones would create music.





Joe Clark led the team presentation. They concluded that three-dimensional elements should be emphasized, deliberately moving away from the clutter of two-dimensional signage to create a unique experiential station space. They emphasized the use of sound to create a kinetic experience. They believe the station logo should be preserved, but the TTC needs more drama in its use of space. The team agreed that a material like copper for the sails developed in their sketches, might add a distinct look to the station.

The team arrived at four goals:

- Emphasize three dimensions, and if possible four dimensions, since taking the subway involves 3D space experienced in time.
- Absolutely preserve the unique TTC graphical identity. That includes the unique TTC typeface, the three-dimensional lozenge pylon sign, the maroon colours. At station level, preserve the existing appearance, including tiles and typography. All of those are features no other transit system has. They're what make the TTC the Toronto Transit Commission.
- Since the subway is a kinetic experience, incorporate sound into the site. One way is to use the air pressure caused by arriving trains to announce musical tones through a conch or a horn, which could be incorporated into the lozenge-style pylon sign.
- Tame the brutalism of the existing buildings through gestural forms like sails made of copper or brass, two durable materials that age well.

TEAM #4 - BAYVIEW STATION



SUMMARY OF CONSIDERATIONS:

- Implementing the red stripe will make a significant difference in helping to identify the station location, faced with several large arterial roads
- Modify logo so that it becomes the “crown” signage
- Pylons have to be bigger, scaled for suburban conditions
- Simplify information available on signs with kiosks
- Provide consistent visual cues and limit visual clutter
- Include real-time information about trains

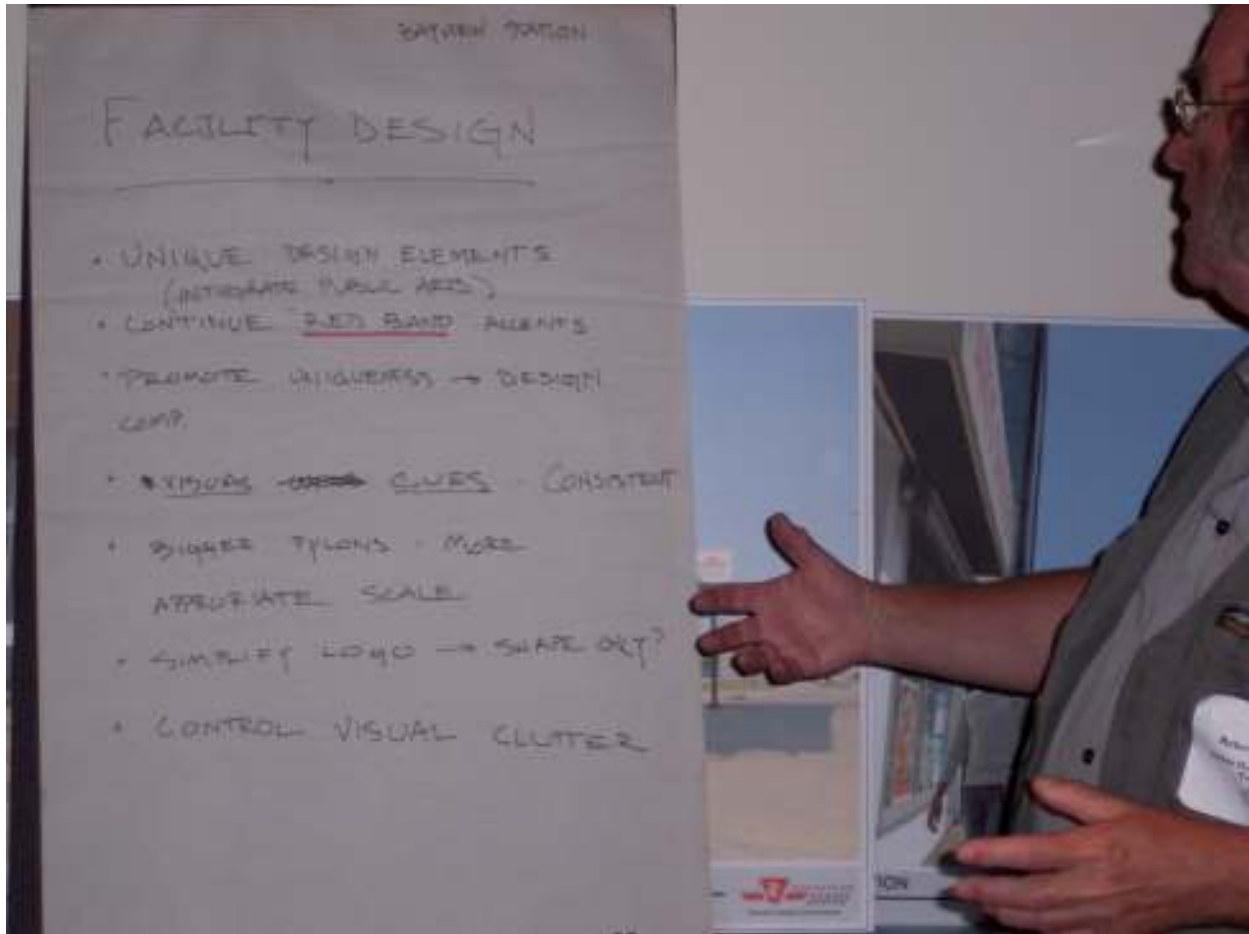
TEAM:

Kate Kusiak, Brian O’Neil, Mary Palsterer, Peter Rogers, Robert Stephens, Ed Drass, Starling Childs



Top and Bottom: Sketch illustrates strategies to emphasize the site location from a distance, scaling up elements to reflect the site's conditions (open and wide spaces, suburban). The team also suggested a simple outline of the logo, at a larger scale, to increase visibility from a greater distance, and make the logo distinct from other background signage.





Top: a proposed list of guiding principles for station branding

The team presented the following:

- Current pylon sign is too small and similar to other signs. It gets lost in the visual background. The sign should be “BIG” and unique.
- A red element should be integrated, different, and pop out, emphasizing the band’s branding capacity. There should be a design that does not blend in with the surroundings. The team emphasized using good design services or consultants through a competition process.
- Use a gas station type pylon with information at a lower level for pedestrians
- Place a pylon shape – the logo shape - with a cap higher than the roof of the facility for visibility
- Pylon pole should be red, fat, and different.
- Use solid shapes without text to emphasize visibility from greater distances.
- Use public art (stand alone) as a unique place element, cautioning against using an entire art budget inside the Station. In this Station, the team agreed the exterior was bland, quiet and apologetic.

TEAM #5 - ROSEDALE STATION



SUMMARY OF CONSIDERATIONS:

- Keep textual information to a minimum by employing universal symbols
- Use red stripe to accentuate way finding
- Utilize a unique shape for the logo not used in commercial environment, such as the circle
- Increase lighting for signage
- Modify scale of signage to reflect site conditions
- Use solar panels
- Establish appropriate distances between entrances and signage or landmarks

TEAM:

Kyp Perikleous, Paola Poletto, Filippo Salustri, Ian Trites



Top: sketches of possible pylon designs incorporating a solar panel to light and display information.

Filippo Salustri led the team presentation, concluding that a pylon solution has to scale from eye level to high up. It must fit into standard units with minimum and maximum height criteria. The team agreed that the red stripe is a fundamental branding element.

TEAM #6 - ELLESMERE STATION

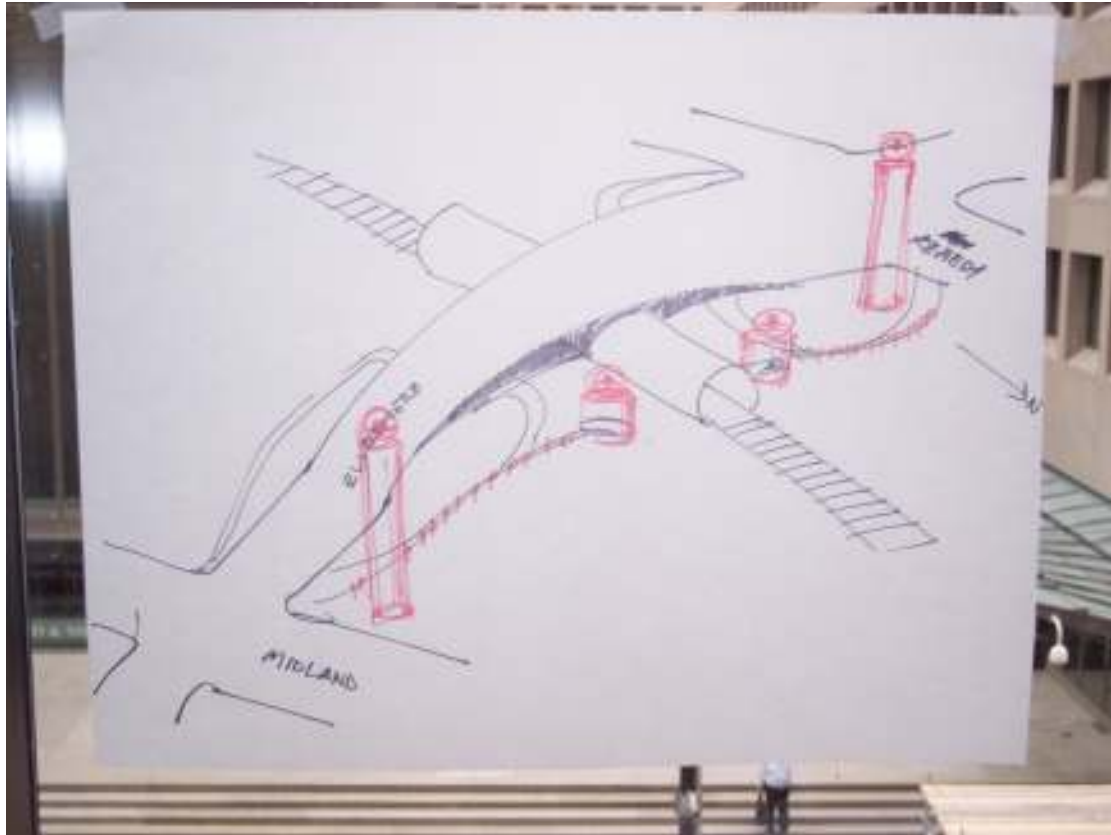


SUMMARY OF CONSIDERATIONS:

- Lack of community character, hard to find buses, no emphasized connection to GO
- Add bike racks
- Develop a walking environment
- Add lighting to improve site use as a destination and meeting place
- Provide benches

TEAM:

Debbie Bunze, Colin Burrows, Cindy Grenke, Scott Haskill, Andrew Jenkins, Laurence Lui, Andrew Siu



Top: proposed Station icons scaled very large to create a sense of Station presence and connectivity. The icons would become meeting points for people.

The team noted that this is the most bleak and depressing station in the system, largely underused. They noted the only pedestrian connection is up some stairs to the base of a bridge, with a 250m walk. They concluded that since people often don't know where to go to catch the bus, a large beacon of light or a water fixture, and/or a cylindrical Station pylon would create a sense of station orientation and place. Seating, along with a greater use of pathway lighting and distinctive sidewalk paving to give directional cues, would flank the pylon.

TOP 10 DESIGN IDEAS IDENTIFIED BY PARTICIPANTS

Individuals were asked to identify the best idea from the charrette by placing a sticker on an image or statement found within the sketches presented by the six teams. The top ideas are indicated here.

- 1) Design a **system** with **consistent visual cues**.
- 2) Design a system that is **scalable**.
- 3) **Design Key Branding Concepts:**
 - Keystone** (icon symbol or graphic)
 - Red Line** (connective element to architecture)
 - Red Zone** (arrival / active image and illumination)
- 4) **Separate** branding “communication” from “architectural” form.
- 5) Keep it **clean**. Keep it **clear**. Keep it **active**.
- 6) **Light** entrances. **Integrate** entrances.
- 7) When all is done, **each location is unique**, with its own architecture and voice. Yet all brand communication should **speak in one voice**.
- 8) Use **red stripe** to guide flow and direction.
- 9) Create a station pylon with hierarchy of information, such as TTC logo at top, followed by station name, followed by accessible entrance indicator, followed by community posters and information, with an integrated seating system. It also serves as a site locator in suburban contexts.
- 10) Retrofit existing signage to include directional indicators, such as arrows pointing down for subway entrances.

CONCLUSION AND RECOMMENDATIONS

The TTC was created in 1921 to take over 9 different private transportation systems operating within the City. The first subway line from Union to Eglinton was opened for revenue service in March 1954, followed by 7 other section openings, culminating with the Sheppard line, which was opened for revenue service in 2002. The current subway system has a total of 65 kilometers of service with 69 stations. Throughout its long history, the Toronto Transit Commission has adopted several different modes of transportation. Similarly, the architectural design philosophies, which supported the physical infrastructure of these various modes, have changed considerably over the years. The result has been a mixture of different styles, from different time periods, often within the same facility.

An assessment is needed to create a consistent standard that can be applied to future extensions and retrofitted to existing stations. The current review is to consider a number of issues in this respect, and this charrette was intended to focus on subway station entrances:

1. How should the subway system be identified as a presence on the street?

Teams identified the importance of adding drama and presence to the Station Branding. While all agree that the station interiors benefit from the “Standard Elements” approach, with the art program that conveys station uniqueness and the historical TTC graphics to convey an overall look and feel across the system, a greater emphasis and connectivity to the interior needs to be applied to the exteriors of the Stations.

Teams unanimously agree that the red stripe should be applied more generously to station entrances. This includes applying colour to railings or existing canopies in high-density locations, and to architectural structures and street furnishings in suburban contexts.

Teams unanimously propose that every Station pylon should be embedded with greater importance in a street context. It should be scalable to reflect the range of site considerations (urban to suburban); it should be a larger three-dimensional icon, possibly a red silhouette of the current TTC logo. The post may take a cylindrical shape and offer a survey of site-specific information and transit qualities (accessibility, direction, times). It should add drama to a station and make the street entrance a destination point for passengers.

2. Should the TTC reconsider the use of the logo as the system identifier?

Teams unanimously agree that the logo is a distinct positive brand. The silhouette is attractive and fresh while maintaining a distinct connection to the history of the TTC. The silhouette in red may be used to scale up or down in size to reflect site considerations. This clean approach will increase visibility from greater distances. The TTC textual information within the logo is perceived as secondary information in a street context, which may be used nonetheless for an overall TTC brand.

3. What consistent design theme would identify surface facilities as Transit?

Teams agree that a consistent design theme will be achieved by separating architectural branding from communication branding. Specifically, this means the ability to apply Station font, colour, and pylon consistently across the system. Designs must be scalable and adaptable to reflect any one station’s needs.

4. What information should be included?

a. In the pylon sign

Teams suggest the pylon sign should include the name of the station, directional signage, times, and local community information. It should be a place marker and encourage a sense of beauty and destination

b. At a development entrance

Teams suggest the colour red should be used as much as possible to identify a unique and easily visible and accessible entrance way. Stronger relationships to street furnishings (benches, pylons, ground surfaces) and development architecture (canopy, door, finishings) should be made.

c. At a station facility entrance at grade

Teams encourage a stronger, larger, cleaner silhouette logo to act as a beacon for entrances at grade. Such entrances should be retrofitted to become areas of destination in and of them, by adding benches, lighting, and community information. They should encourage neighbourhood connectivity, pride and beauty.

5. What unique features should be included in the general precinct to assist ID?

Teams agree that the TTC is a guiding brand for the City. It has the potential to become a contemporary place brand giving Toronto uniqueness on par with its cultural Renaissance witnessed in a number of exemplary new buildings across the City.

Through much of their work in this half-day charrette, participants offered solutions that require a retrofitting of station identification that would include City of Toronto street planning initiatives (street furniture, beautification, etc) as well as new and existing development schemes (design review board, etc).

Together with the City's beautification initiatives, a clear and simple set of guiding principles set out by the TTC, focused on the colour red, the TTC logo silhouette, and an enhanced pylon presence, TTC will increase its status as a unique, world renown, place brand.

LIST OF PARTICIPANTS

Stuart Ash	Design Consultant
Cameron Barker	Urban Planner
Carla Basso	Marketing & Public Affairs, TTC
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Colin Burrows	Urban Strategies, Inc.
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Starling Childs	Urban Strategies Inc.
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Ron Dembo	ZeroFootPrint
Ed Drass	Metro Paper
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Kyp Perikleous	Transportation, City of Toronto
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Peter Rogers	Graphic Designer
Filippo Salustri	Ryerson University
Samantha Sannella	Architect/President, Design Exchange
Andrew Siu	Engineering, TTC

Alice Smith	Marketing & Public Affairs, TTC
Annie Spencer	Beal Institute for Strategic Creativity
Robert Stephens	Urban Designer, City of Toronto
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Toronto Transit Commission Design Charrette

Date: Wednesday, September 26, 2007
12:00 pm – 5:00 pm (Lunch included)

Place: Design Exchange
234 Bay Street (South of King St)

Registration is free, but seating is very limited. Reserve your spot early by using the form below.

The Design Exchange in partnership with the Toronto Transit Commission is hosting a design charrette, focusing on the TTC's corporate identity and issues related to subway station entrance visibility. The charrette is intended to foster community-based collaborative thinking, which will generate new concepts and ideas to reshape the TTC's overall presence within our city, becoming a recognizable international symbol.

Invited participants in this event will be stakeholders in the Toronto design community, such as leading designers, special interest groups and representatives from the City of Toronto.

The charrette will include an overview of TTC objectives, which include a recognizable, visible, and maintainable transit system. A keynote presentation will be given by branding and design expert Dr Alex Bitterman from the Rochester Institute of Technology. Participating community design teams will develop site-specific scenarios over a four-hour session. The latter part of the session will be led by team presentations and discussion. A final report will be compiled by the Design Exchange to summarize the findings of the charrette.

Who Should Attend

This charrette will gather opinions from Urban Planners, Landscape Architects, Graphic Designers, Architects and Community stakeholders. The charrette will be held at Design Exchange. Your participation as a stakeholder in Toronto's design community will be very valuable and appreciated.

For further information and to reserve your place at the charrette, please complete the attached registration form.

Toronto Transit Commission Design Charrette

AGENDA

Wednesday, September 26, 2007

12:00 pm – 5:00 pm

Design Exchange – Exhibit Hall
234 Bay Street (South of King St)

- | | |
|----------------------|--|
| 12:00 – 12:30 | Registration (light lunch will be provided) |
| 12:30 – 12:40 | Introductions
Samantha Sannella, President and CEO, Design Exchange |
| 12:40 – 1:00 | Keynote Presentation
Alex Bitterman, Rochester Institute of Technology |
| 1:00 – 1:20 | Overview of TTC Objectives
TTC Representatives |
| 1:20 – 1:40 | Questions/Discussion |
| 1:40 – 2:00 | Presentation of ‘Team Design Challenge’ |
| 2:00 – 3:30 | Design Challenge |
| 3:30 – 4:45 | Team Presentations and Discussion |
| 4:45 – 5:00 | Next Steps and Closing |

Abstract by and Power Point Presentation (low resolution) by Alex Bitterman in separate attachments

APPENDIX D

TTC Branding History: Presentations by Brian O'Neil and Ian Trites

This presentation dealt with the historical context of station design and image and TTC Design philosophies/standards as they relate to station entrances.

“The present congestion of traffic on Toronto streets threatens the very economic life of our City. Its welfare varies with the ease and efficiency with which people and goods can move throughout the city. The Commission does not propose to stand idly by and allow this deterioration of its services and of the city itself to take place. There must be a gradual separation of public and private vehicles, both of which are now trying to operate on the narrow streets originally designed for horse-drawn traffic.”

("Statement of Policy," Rapid Transit for Toronto, Toronto Transportation Commission, 1945, City of Toronto Archives, TTC reference materials, Box 3).

The Early Design of the First Subway Stations

The early renderings are an indication of what designers were thinking at the time. Corporate colors of the buses were transferred to the trains as well as the finishes of the stations. There was no indication of signage or way finding. The stations were simple, direct and functional.

The first subway spurred intense new apartment and office construction around major intersections both downtown, and midtown from Bloor Street to Eglinton Avenue. The subway, in effect, shaped modern Toronto. At Eglinton station passengers could transfer between the subway and buses while protected from the weather. Buses served Toronto's growing suburbs west, east, and south of the older city core.

The depth of the stations was chosen so that passengers would not have to walk too far from street level to the subway train. As an added advantage, a shallow subway was cheaper to build than a deeper one. The King subway renderings proposed street access through an enclosed shelter on each side of King Street.

The architectural design of the stations was very much an engineered approach. The sequence of events during construction were as follows: excavation and driving of piles, installation of wood lagging and further excavation, suspension and relocation of utilities, cover over the excavation with wood planks, reinstall the temporary streetcar tracks, construct underground structures, remove temporary structures, cover and resurface the street. At Bloor Station, on top of the road right of way, a surface facility for transferring from Bloor Danforth streetcar to subway was constructed. This would be a basic shelter and waiting area. The material finishes consisted of concrete, steel and stainless steel. There was minimal signage.

All stations, apart from the terminal stations of Union and Eglinton were side platform station structures with 3.6 m wide by 152 m long passenger platforms. The centre platform station structures (Union and Eglinton) were 18.3 m wide and the centre platform was 4.7 m wide. The train way ceilings in all stations were designed with a parabolic arch. Originally, the centre wall in the side platform stations was going to be a structural wall (same as the centre wall described above). However, to create an air of spaciousness, the centre wall was replaced with steel columns. In stations south of Bloor, a mezzanine was created between street level and the roof of the subway

platform for purposes of fare collection and passenger movement control.

At platform level the station name was written about 2.1 m from the floor and the letters were 250 mm high, cut into the wall every 22 m and were painted the contrasting colour of the stripe. Within the stripe, the 100 mm high station name was cut in every 5.5 m and was painted a light colour. This made the station's identity obvious to the user, especially in fully loaded trains. The unique TTC Font was consistent and recognizable and was employed throughout the early stations.

The interior look of the 12 stations was based on glass faced masonry tiled walls with a two colour design: a solid background with a 150 mm trim stripe of darker contrasting colour at about 2.7 m from the floor. The initial concept was four wall colours combined with three trim colours. The wall colours were the same for consecutive three station groupings; that is, Union to Queen were yellow, Dundas to Wellesley were grey, Bloor to Summerhill were dark green, and St. Clair to Eglinton were pink. The Trim colours were red, blue and dark brown. This colour scheme was revised three times during design and construction submittals. Finally, a three wall / four trim combinations of colours were chosen.

The Stations were austere and highly functional. Finishes were durable and easy to clean and consisted of Terrazzo, glass tiles and stainless steel. Vitrolite, the sleek glass tile that epitomized the ultramodern look was used as a wall finish. A veneer of pigmented structural glass had the ability to define a building's architectural character as new and up-to-date.

At Rosedale station the surface facility consisted of a curved facade to facilitate the bus turning movements. Floor to ceiling glass was used to give maximum visibility to passengers leaving the station. A cantilevered roof canopy was used to protect passengers from the weather. The subway pylon sign marked the entrance.

The Subway expansion from 1963 to 1966 used a similar approach as the original subway employing a similar architectural design as for the Yonge Line. There continued to be a limited pallet of materials. Newer stations included the use of structural glazed tiles, porcelain-enameled steel or facing tiles.

The above ground station fared better than the below grade stations as is evident in the Old Mill station. Here a modernist approach was adopted which was simple and elegant and met the durability and maintainability criterion.

Evidence of the red banding consistent throughout the Bloor Danforth Line.

TTC Standards and the Incorporation of Art into Stations

Integrated art is the manipulation of surface finish materials, patterns, colours, textures, and functional objects, such as railings, screens and entrance canopies, normally found within a station. Art in the subway has been used to enrich station design, provide an opportunity for community expression and enhance the transit system's overall public image. Through art, communities are given a means to express their heritage, an opportunity to create images specific to local neighbourhood interests, and thereby develop a sense of ownership in the urban environment in which they live.

In all cases the art serves to enhance the station environment resulting in a more pleasant and humane transit experience. Through RTEP, and the addition of all new stations, an art selection process is proposed which will endeavor to meet the following objectives:

- (1) Creating improved station environments without compromising safety, security and comfort of patrons and staff;
- (2) Involving the community in the development of the art, resulting in works that are consistent with the cultural, ethnic, historical and architectural settings of the neighbourhood;
- (3) Locating art where it has the greatest visual impact and promotes station identity;
- (4) Involving the artist working with the architect/engineer early in the design process to produce works which are integrated with the station's functional objects, finishes and materials;
- (5) Using materials and construction techniques which are consistent with approved standards to ensure the art is produced, installed and maintained at reasonable costs;

Arc En Ciel – Neon Lightwork by Michael Hayden

“The lightwork consists of repeated neon tubes which follow the arched structural ribbing of the glass vaulted subway station roof. Programmed in various sequential relationships with the movement of subway trains, this neon light work has the effect of a total color spectrum running the entire length of the station overhead”.

Hard to maintain – subsequently dismantled.

At Wilson station **“Canyons” by Ted Bierler** is an example of art that is more suitable to the transit environment.

Artist statement:

The structure of this relief relates to geological phenomena – the striations and layering of earth and rock revealed in underground excavations. It implies the timeless interplay of forces at work in the changing geology of our planet.

Architectural Design Philosophies:

- 1) “Individual” approach as seen in Paris, Montreal, Boston, Singapore and the Toronto-Spadina Line:
 - The Individual approach offers a wide variety of materials, structure, colours and appearance.
 - Exciting to the first time user
 - Higher maintenance costs
 - Difficult to control the design (lack of consistency for the user)
- 2) “System wide” approach as in Washington, Vienna, and Toronto’s Bloor-Danforth Line:
 - Cost effective (initial and long term)

- Consistent passenger circulation relationships
 - Monotone and predictable
- 3) Current TTC Architectural Design Philosophy is a “Standard Elements” approach, a blend of the “System wide” and “Individual” approach with a view to adopting the best from both. It offers cost effective management control, while at the same time allowing the opportunity for design freedom to create visually attractive design solutions.
- Meet the needs of the community
 - Can be constructed at a reasonable capital cost
 - Have low maintenance costs
 - Provide passenger safety and security
 - Provide passenger comfort and convenience
 - Are fully accessible
 - Are modern and clean

In addition to a strict definition of consistent standard elements such as signage, lighting, station furniture, elevators and escalators, all of which are cost effective to build and maintain, the RTEP philosophy calls for additional standards. These will improve passenger safety and comfort as well as enhance the system identity and passenger convenience.

Additional Standards

- 1) Increase ceiling height, by approximately 1 metre, to 4 metres at platform and mezzanine levels where possible
- Enhanced passenger comfort
 - Improved signage visibility
- 2) Single row of columns spaced greater than 6 meters apart
- Fewer columns provide increased comfort and security
 - Improved circulation
- 3) Participation by community interest groups in Station design
- To promote public involvement and a sense of public ownership
- 4) Design freedom to develop station entrances, spatial configuration, materials, finishes and art and architecture.
- Visually attractive design solutions consistent with overall design philosophy objectives

The proposed RTEP Art and Architecture for stations is located in areas that provide the most visual impact. The material is integrated with the architectural finishes and therefore must meet the criteria for maintenance.

Entry Pylon Signs

- Various Locations
- Pendant signs of different vintages

Progression from Sculptural, Silhouetted, Relief to a Flatter Silhouette

“For quite some time, the TTC had been looking for a new insignia to identify its new transit system. It was thought that with a standard symbol, the public could instantly recognize TTC equipment, property and employees. Toronto itself was forming its own new identity. With the passing of Bill 80 – The Municipality of Metropolitan Toronto Act – April 15, 1953, 13 separate municipalities were united into one Metro Toronto. When the TTC was placed under the jurisdiction of the Metro government, its area of responsibility grew from 35 square miles to 240 square miles. And so, on Jan. 1, 1954, a new era in transportation, and Toronto history, dawned. The Toronto Transportation Commission became the Toronto Transit Commission. The name change was slight, but the meaning was immense. The new TTC was responsible for the co-ordination and operation of all forms of local transportation within Metro.

The popularity of the existing TTC monogram resulted in its inclusion within the new crest. The keystone design with extended wings was probably influenced most by the logo and herald of the well-known Pennsylvania Railroad and the same symbol that was used by the state. The original keystone was a dark red and yellow. With the introduction of new corporate colours in 1980 (black, red, grey and white) the white replaced the yellow of the lettering and accents of the crest and the dark red was changed to bright red.”

Current entry pylon sign and station ID

Pylon sign is a priority at all station entrances. Consistent use of current standard is essential. Graphic shows update based on public opinion feedback. Station identification above all entrances is in standard graphic format. Station identification on external doors where entrances are within a development. Use of corporate red accent to coordinate with the surface fleet in terms of visual identity

Current thought at TTC: Victoria Park Redevelopment

- New station entrance
- Busses at grade
- Large canopy structure, projecting over sidewalk
- Creation of an urban plaza
- Opening up and brightening the interior
- Integration of public art
- Green initiatives such as green roof
- Incorporation of bicycle kiosk

Diamond Schmitt Architects – Station Beautification – Osgoode Station

- Responds to issues of protection from the elements and lighting

- Works within the existing confines of the entrance
- Station ID - Station name incorporated into the base and is framed by the canopy
- Contemporary image

Zeidler Partnership – Lawrence Station

- Similar approach to Diamond Schmitt
- Tall canopy which acts as a marker and directs you downwards
- Uses a simple pallet of materials Stainless Steel, Glass and concrete
- Uses the standard TTC Pylon Sign as a stand alone element

Presentation of ‘team design challenge’

The following 6 subway station entrances will form the basis for the charrette, with each team being assigned a location.

- King
- College
- Lawrence
- Bayview
- Rosedale
- Ellesmere

The six locations represent a cross section of the various types of entrances, which are representative of different periods of construction. Each has unique problems and possibilities. Individual teams will be provided with a number of photos and a site plan, which will help focus their group.

For example, College station has 3 different types of access points:

- 1) Direct from street – no covered canopy
- 2) Immediately adjacent to the street, integrated with development
- 3) Fully absorbed within the development at College Park

Objective of the Charrette:

- Create a consistent standard that can be applied to future extensions and retrofitted to existing stations.
- The current review is to consider a number of issues in this respect and will focus on subway station entrances

Questions to be answered:

1. How should the subway system be identified as a presence on the street
 - a. Stand alone facilities and stations entered through development
 - b. Different teams will look at the challenges for each situation
2. Should the TTC reconsider the use of the logo as the system identifier
3. What consistent design theme would identify surface facilities as Transit

4. What information should be included:
 - a. In the pylon sign
 - b. At a development entrance
 - c. At a station facility entrance at grade
5. What unique features should be included in the general precinct to assist ID

Guiding Principles:

- Meets the needs of the community
- Can be constructed at a reasonable capital cost
- Have low maintenance costs
- Provide passenger safety and security
- Provide passenger comfort and convenience
- Fully accessible
- Modern and clean

Outcome:

- Develop standards that will deliver a strong Corporate facility identity
- Use these standards for future Station Modernization project.



Existing Open Entrance



Proposed Open Entrance



Proposed Insignia Pylon, w/ Entry ID Sign



Existing Pylon Standard