The Eglinton Crosstown Line will redefine our relationship with transit in Toronto. The Crosstown is an act of City building; it will expand the City’s rapid transit network, deliver fast, reliable transit across the heart of Toronto and transform the image of the City through new public and private investment.
1.1
THE CROSSTOWN DESIGN FRAMEWORK

The purpose of the Crosstown Design Framework is to define a set of common and variable design elements to help achieve a unique image and identity for the Crosstown, and to ensure a positive transit experience for its users. The intent is to achieve a certain design consistency that will be recognized and appreciated by transit riders and the City as a whole, and not to dominate the design process.

The Framework is a design strategy for Crosstown stations, stops and facilities, defining how certain architectural elements will unify the appearance of the Crosstown line while others will promote individuality and make the transit experience unique. In some instances, recommendations should be strictly applied with little room for variation. In others, a degree of design freedom is permitted, such as with the scale or location of a particular element.
Stations, stops and ancillary structures will, to varying degrees, be designed by different architects, who will have the flexibility to incorporate their own architectural style. However, each of these elements, particularly stations, must be designed with a standard of excellence that will be mirrored by all new transit buildings along the corridor. They will each act as “civic moments” for both the neighborhoods themselves and the City as whole.
1.2
THE EGLINTON CROSSTOWN LRT

The Eglinton Crosstown line is a once in a generation act of city building, an opportunity to put in place a multi-billion dollar investment in rapid transit with the ability to transform the image and characteristic of one of Toronto’s most prominent streets. The line will pass through the geographic centre of the city, linking several neighbourhoods and connecting with bus, subway and regional rail lines. Once constructed, it will not only improve transit service for a large portion of the city but will deliver a multitude of social, economic and environmental benefits.

The underground portion of the Crosstown will stretch over 11km, from Keele Street in the west to Don Mills Road in the east, containing approximately a dozen stations and passing through a number of distinct neighbourhoods. The remainder of the line, west of Keele to Jane and east of Don Mills to Kennedy, will run for a total of approximately 8 kilometres at grade and include over ten stops.

The design of the LRT, its stations, at-grade stops and ancillary structures, is an opportunity to provide the City with a new transit experience, which simultaneously attracts new riders and enhances the perception of public transit as a positive transportation choice. For first time riders or daily users, well-designed stations that are distinctive, attractive, recognizable and easy to use are critical to evolving the delivery of transit service and helping to establish a new image of public transit for the City.

The urban design and architecture of the stations and stops will need to set the tone for the corridor’s transformation, establishing a precedent for high quality design and creating a distinct identity and transit experience.
The introduction of LRT stations and stops into established neighbourhoods must be carefully implemented in order to: increase accessibility for people of all ages and abilities throughout the corridor; respond to existing conditions and catalyze new investment; strengthen local businesses; and, create an enhanced “sense of place” via new public realm and open space improvements.

Although Eglinton today is one of Toronto’s most well-known streets, its prominence derives more from its length and its role as a major arterial road than from the land uses and sites that abut the corridor. Eglinton is one of the few streets in Toronto that crosses the City uninterrupted and was the only street that crossed each of the former municipalities of Metro Toronto: the Cities of Toronto, North York, Etobicoke, Scarborough and York and the Borough of East York.

Due to its length and location, Eglinton is an avenue with many personalities. It has new and historic buildings, neighbourhoods and ‘main street’ communities. The central portion of Eglinton, which intersects Yonge Street, is a significant hub, one of approximately 25 ‘Centres’ in the Greater Golden Horseshoe. Other sections of Eglinton, however, are either suburban in scale or remain overlooked.

The construction of the Crosstown LRT will provide benefit to all of Eglinton’s neighbourhoods, open spaces and employment areas. Institutions and ‘Main Street’ communities will be more accessible. Underdeveloped land parcels will be more likely to intensify due to increased connectivity and accessibility. And, the profile of economically challenged neighbourhoods will be elevated, leading to increased employment opportunities, service delivery and quality of life by way of improved daily mobility.

Transformation along the Eglinton corridor will not, however, be homogeneous. Some areas will evolve quickly while others may remain unchanged for years or decades. Over time, and in certain locations, adjacent development may significantly exceed the scale of a Crosstown station. Ultimately, station designs need to contribute to the character of the street over the long term; they need to stand the test of time yet be flexible to permit integration with future development.
1.4 URBAN DESIGN PRINCIPLES

Several design principles were developed as part of the June 2011 Eglinton Crosstown Functional Analysis and Conceptual Station Designs report. These were specifically targeted towards city building, instilling a sense of civic pride and creating a sense of place along the corridor. They are repeated here as an equally relevant foundation for the directions and recommendations contained in the Crosstown Design Framework.

Respond to and integrate with the neighbourhood
Although there are similar station types, the design of each station should not be a “one size fits all” solution but should be approached on a location specific basis. The location, organization and design of station elements should help to sensitively integrate the LRT into its surrounding, minimizing impacts on existing uses and residents, while enhancing access for transit users.

Promote a safe and enjoyable user experience
A safe and enjoyable transit experience extends beyond riding the LRT. Stations should help to support an enjoyable user experience by ensuring that facilities and spaces are safe and comfortable to use by the full range of transit riders and are designed to enhance enjoyment through high quality design, the integration of public art and the incorporation of a range of rider amenities.

Preserve opportunities for future development
The introduction of LRT is a significant investment with the potential to catalyze a whole range of new investments along the corridor. The location and design of stations and related infrastructure should help to facilitate new investment by preserving for the intensification and redevelopment of station areas over time.

Facilitate access by a full range of transit users
Stations should be accessible by a full range of transit users including but is not limited to the elderly and disabled, those in wheelchairs or other mobility assistance devices, young children and their caregivers, those with language barriers and transit users with heavy/bulky baggage and bicycles. Accessibility should be supported through a design strategy that supports intuitive way finding and identification of facilities.

Design for the long-term sustainability of the system
Stations should include features to reduce their environmental impacts and promote energy efficiency, while balancing the need for long-term maintenance and operations. High quality materials, plantings and finishes that require less maintenance and features that can minimize water runoff or “heat island” impacts of roofs should be explored as opportunities for both short and long term sustainability.

Reinforce and enhance the local “sense of place”
The stations will become significant public spaces and focal points of activity in the local neighbourhood. The design of station entrances, related infrastructure and open spaces should help to reinforce a unique sense of place within each station area while contributing to the overall branding and positive image of the line.
1.5 DESIGN MATTERS: LESSONS & DESIGN DIRECTIONS

Many transit systems around the world are iconic and recognized for their scale, design, efficiency or beauty. Systems differ significantly, each reflecting the character of the surrounding City or era of development rather than strict adherence to transit design directives. However, a survey of networks, from both within and beyond Toronto, reveals a number of design and functional elements that could be considered fundamental to successful station and stop design. A summary is presented below and a more thorough review of individual systems is included in Appendices 3.2 and 3.3:

- Station and stop designs should reflect their civic role through high quality architecture and urban design
- Logos, station names and signage should be used boldly and consistently to reinforce station identity
- Signage and wayfinding should be highly standardized
- The variation of surface treatments used to differentiate stations should not be subtle
- Stations can embrace the local context through design or art installations while maintaining a palette of consistent elements that tie the station together
- The Public Realm should be used as an opportunity to enhance user experience and integrate stations into their surroundings

Ultimately, a carefully selected mix of common and varied elements can be used to establish a sense of unity while still allowing for unique station identities.

The Design Framework contains a set of Design Directions, derived from research, discussions, workshops and prior Crosstown studies, that are applicable to the entire Crosstown Line and seek to build LRT recognition throughout the City and establish a sense of place at entrance locations along Eglinton.
1 civic
Stations and stops are civic structures that foster a sense of belonging and set the tone for the highest quality of design.

2 family
The crosstown line is a family of stations and stops with memorable architectural moments along Eglinton.

3 simplicity
Stations should have a simple palette and a cohesive design language that is emphasized from station plaza to platform.

4 holistic
Urban design, architecture and landscape should be inseparable.

5 brand
Selective common elements across stations will help to identify station entrances and brand the crosstown line.

6 variation
Variation between station designs will help to establish unique station identities.

7 local
Distinct station area opportunities along the line may be used in the design of the individual stations and stops or the adjacent public realm.

8 punctuation
Certain stations should be designed with an emphasis on their greater profile within the system.

The aim of the Framework is to create an identity for the Crosstown line and to inspire compelling place-making at each station and stop. It is not about dictating architecture but about coordinating and unifying certain design and functional accents to establish a recognized brand for the LRT. The LRT is not an end destination in itself, but it should provide a memorable experience that riders will rely on as they travel to work, return home or explore the City.
2.1 FRAMEWORK OVERVIEW

The design framework contains a series of recommendations for Crosstown Stations, At-grade Stops and Ancillary Structures. The Framework separates the fundamental directions for the design of Stations into Design Approach, Recommendations for Design Elements and Station Specific Opportunities. The high level Design Approach encourages a common design language for all areas of a station and distinct design treatments based on entrance prominence. Targeted Recommendations for ten station elements promote uniformity for certain entrance features and design excellence for characteristics that should vary between stations, such as plazas or wall treatments. Station Specific Opportunities, included in Appendix 3.1, are unique or well-known attributes of a neighbourhood, such as its culture, history or built heritage, that could contribute design inspiration to certain aspects of an individual station.

The Design Approach for at-grade stops proposed broad directions that supplement established stop design, to elevate their presence along the line. Although at grade stops will have a more uniform design than stations, a series of Recommendations for common and variable elements seek to: further tie stops together; reference certain aspects of the below grade stations; enhance the design accents of platforms and shelters; and identify certain characteristics that could vary from stop to stop, fostering a degree of individuality.

Ancillary structures will occur both at and between stations. Rarely accessible by the public, they will integrate with, rather than stand out from, adjacent buildings and context. The Design Approach presents a different treatment for structures with and without public uses. While high quality design is essential and a subtle architectural statement may be appropriate in certain instances, the structures should ultimately be restrained and should not be used to shape the identity of the Eglinton Crosstown line.
Public art is a meaningful and memorable part of the transit experience. It enhances the system’s appeal to its users by making each station and stop unique and contributes to the creation of a distinct sense of place and identity. All public art should be durable and low maintenance so that its impact and appearance do not diminish with time.

Each Crosstown station and at-grade stop will feature public art. Generally, artwork should be integrated with architectural finishes (wall, floor and ceiling) or elements of the stations, transit plazas, at-grade stops and ancillary structures. Free standing public art is discouraged but could be considered within a plaza.

Within stations, public art should be highly visible and primarily installed within the transit plaza, station entrance and platform level. At at-grade stops it should be designed as part of the railings, platforms or shelter panels. On ancillary structures, it should be used as a ground level treatment to add interest to an otherwise understated building.

Public art should be an integral and inseparable part of LRT architecture and design. It will follow an agreed TTC and Metrolinx process and will either be commissioned through a formal RFP or selected through an artist’s involvement with a community. There may also be opportunities to display curated public art when agreements can be secured with local galleries and museums.
The Crosstown Line will contain approximately a dozen below grade stations, from Keele to Don Mills. Stations should become community focal points: they must be well-designed to reflect their civic role, they must be easy to locate within a bustling streetscape and they must be readily identifiable as LRT entrances.
DESIGN APPROACH

Plaza to Platform

Stations are public buildings, which extend from the street all the way to the transit platform. The user should experience this journey as an interior expression of the public realm. As such, a cohesive language throughout each station, from the station plaza to the train platform, will foster a strong station identity and provide a unified transit experience.

The design emphasis should be at both the station entrance and the platform area where riders tend to wait; the beginning and the end. The concourse should act as a thread, linking the plaza and platform with a unified design, but one which is understated as station users spend little time in this segment of the station.
Some entrances may warrant a design treatment that elevates their profile within the station area. These are referred as Profile Entrances. All other entrances should help to support the existing rhythm and scale of the street. These are referred as Fabric Entrances.

**PROFILE ENTRANCES:** Profile entrances warrant a design treatment that elevates their prominence within a station area. Higher profile stations in particular will act as landmarks for a local station area and as unique points of interest that will enliven the corridor. Design considerations should include:

- Elevated or unique roof line
- Unique building shape or profile
- Unique materials and lighting
- Positioned to anchors important views

Profile entrances at each station are identified in Appendix 3.1.

**FABRIC ENTRANCES:** The majority of station entrances will be fabric type entrances and these station buildings should support the scale of development and reinforce the main street character of the corridor. Design considerations include:

- Similar alignment, shape and form to existing or anticipated adjacent development
- Architectural features that echo the established pattern and rhythm of the street
- Transparent façades at grade
- Active uses at grade, were possible

Fabric entrances at each station are identified in Appendix 3.1.
10 Station Elements are recommended to achieve a unified transit experience and distinctive identity for the Crosstown line. The elements are as follows, and are explained in the following pages.

1. Consistent Streetscape
2. A Landscaped Plaza
3. BIA Involvement
4. A Crosstown Beacon
5. The Station Name
6. A System Logo
7. Entrance Glazing
8. Entrance Canopy
9. Entrance Lighting
10. Platform Wall Treatment
Reconstruction of Eglinton Avenue creates an opportunity to establish a high quality public realm that will attract users to the LRT. The City of Toronto streetscape and street furniture standards, and street tree planting detail should be applied near all station entrances to provide a cohesive image for the public realm, encourage movement along the street and towards the station entrance and increase comfort and amenities for pedestrians.

Focused Actions

- City of Toronto to promote pedestrian sidewalk width increase by reducing lane width within construction zone.
- Apply the City or BIA streetscape standard, street furniture standard, and street tree planting detail outside of station plaza areas within the construction zone
- Include pedestrian scale lighting
- Increase the provision of cycling amenities such as rings and posts
- Increase the number of pedestrian amenities such as seating, wayfinding and waste receptacles
- Discourage the installation of info - pillar within the station area (construction zone).
- Coordinate with the City of Toronto when integrating the streetscape directly adjacent to the station plaza, in order to ensure that the design is both complementary and seamless.
At some stations there may be additional space for the creation of a station related plaza or open space. It should enrich ambiance by framing the station entrance, and, if well designed, should enhance the station image by creating a unique sense of place. It should be softened with a compatible landscape treatment.

Focused Actions

- The landscape treatment should a complementary design extension of the station.
- Extend the station design treatment into the plaza, where applicable
- Incorporate hard and soft landscaping, trees and a waiting area to heighten user comfort
- Work with the local BIA to identify opportunities for the integration of local art into the plaza.
The level of pedestrian traffic at station entrances provides a significant audience for the promotion and celebration of the adjacent community. Space should be allocated within the plaza for contributions by the BIA. Small structures or wall installations can be used to facilitate wayfinding, commemorate historic events or persons, denote landmarks or publicize neighbourhood programming.

Focused Actions

- Integrate a street furniture element which can incorporate a BIA street map highlighting local announcements and businesses’ names and locations
- Design the element as an integral part of the station plaza or entrance, with TTC, BIA and/or Community Input. This could also include a storefront display on an ancillary structure, where appropriate
- Ensure that the furniture or display is easily accessed so the BIA can provide ongoing maintenance

39. Beacon Bulletin Board, NYC
40. Preston Street Kiosk, UK
41. Central Park signage, NYC
42 IDS Centre, Minnesota
Given the variation in architecture, a consistent beacon within the streetscape or station plaza should be used to clearly denote station entrances, provide immediate recognition of the LRT and enhance wayfinding.

Focused Actions

• Design the beacon to be approximately 4 metres high and at least 40 centimetres wide
• Locate the beacon within the street furniture zone or station plaza area to facilitate identification of station entrances from a distance
• Incorporate the station name and transit logo into the beacon design to further cement recognition
• Use lighting within the beacon to ensure it is identifiable at night
• Include a simplified wayfinding map to provide directions to key destinations
Station names should be located above entrances/doors, using a consistent font type and size, to further build an LRT identity and ensure specific stations are immediately recognized.

Focused Actions

- Include a 30 to 40 centimetre high band atop the station entrance containing the station name
- Use a consistent font size across all stations
- Ensure the band colour complements station architecture, although the colour may vary between stations
- Ensure the station name colour is in high contrast to the band colour
Much like the station name, a consistently sized system logo should be installed above public entrances to cultivate both the LRT and the transit brand and enhance identification with respect to pedestrian entrances and wayfinding.

Focused Actions

- A coloured logo should be integrated with the station architecture, located on the face of the station at entrance points.
- Design the logo to be between 1.0 and 1.5 metres in width depending upon the design and location of the station.
- Illuminate the logo so that it is highly visible at night.
A fully glazed façade and a common glass type should be used for the station frontage to permit natural lighting into the station entrance and to increase safety by providing views to both the interior and exterior of the station from the other side.

Focused Actions

- Install floor to ceiling glazing excluding a kick-guard
- Use low reflection glass to enhance views
- Utilize a discrete framing system to maximize sight lines into and out of the entrance
A canopy, integrated with the architectural language of the station, should be incorporated into each entrance to provide weather protection, enhance visual identification and increase the civic nature of the stations.

Secondary entrance canopies should provide weather protection and station identification, but should be noticeably less prominent than main entrance canopies.

Focused Actions: General
- Canopies should extend a minimum of 1 - 1.5 metres beyond the door width
- Cooperate with the City to permit encroachment over the City ROW when appropriate
- Ensure canopies are an integral part of the architecture of the station.

Focused Actions: Main Entrances
- Design canopies to reflect the prominence of the main station entrance, using size, height, lighting and materials
- Ensure canopies are more prominent and noticeably higher than secondary entrance canopies at the same station
- Design canopies to be about 3 metres deep and, where feasible, noticeably deeper than secondary entrance canopies at the same station

Focused Actions: Secondary Entrances
- Ensure that canopies are appropriately dimensioned (height, width, length) to provide shelter from the elements
- Design the canopy to be approximately 3 metres deep, using a combination of ground floor recess and canopy projection, if appropriate
High quality lighting, that accents entrance locations and plazas at night, should be incorporated into stations to improve visibility, facilitate orientation and contribute to feelings of safety and comfort.

**Focused Actions**

- Emphasize the station entrance locations and canopy with exterior up and/or down lighting
- Integrate lighting within adjacent station plazas, where applicable
- Use a consistent tint or colour that can become associated with stations along the line
- Support CPTED principles of increasing safety
- Main entrances and Profile stations should incorporate uplighting.

57. Beacon Hill Station, Seattle

58. Sherman Hospital in Elgin, Illinois
A recognizable wall treatment at the platform level, referenced in various degrees throughout the station should be incorporated into the identity of a station. This will assist in shaping the LRT experience by forming a part of the cognitive mapping of stations by system riders.

**Focused Actions**

- Consider a wall to wall and floor to ceiling design treatment
- Distinguish the treatment from other stations as similar patterns and colours can confuse riders
- Use of colours, patterns and materials to establish a distinctive character
- Incorporate the station name at eye level using standard font type and size
- Ensure the integration of advertising does not overpower the wall treatment
- Consider incorporating public art into the platform wall treatment
Demonstrating the Elements

1. Toronto Streetscape Standard
2. Landscaped Plaza
3. BIA Involvement
4. Crosstown Beacon
5. Entrance Canopy
6. The Station Name
7. The System Logo
8. Entrance Glazing
9. Entrance Lighting
10. Platform Wall Treatment
There are a number of at-grade boarding and alighting points planned for the Crosstown LRT, with approximately 2 stops located west of Keele and 5 sited east of Don Mills. These at-grade stops will be primarily comprised of standardized elements, with few features varying from the typical design. Stops will be located in the centre of the road, with design intervention generally from curb to curb. They will be prominent and recognizable, and contribute to setting the stage for change.
2.4
THE STOPS (AT-GRADE SEGMENT)

DESIGN APPROACH

Stop design should complement the common elements and strategies of the stations. While stops will be highly standardized, with little variation from stop to stop, small modifications to an otherwise consistent design should be encouraged to provide subtle differentiation, such as the integration of public art into the shelter or platform. Riders should recognize what stop they are at while at the same time knowing they are riding the Eglinton Crosstown line. The physical appearance of the surrounding urban context will help to clearly distinguish the individual stops, while lighting should be used to elevate the profile of the stops and increase their presence at night.

PLATFORM TYPES

There are two platform types: combined and split, with the majority being split.

Combined platform

Split platform
6 Design Elements are recommended for the at-grade stops in order to achieve a unified transit experience and distinctive Crosstown identity. The elements are as follows, and are explained in the following pages.

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<thead>
<tr>
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<th>Design Element</th>
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<tbody>
<tr>
<td>1</td>
<td>The Crosstown Beacon</td>
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<tr>
<td>2</td>
<td>A Coordinated Colour Scheme</td>
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<tr>
<td>3</td>
<td>Integrated Public Art</td>
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<td>4</td>
<td>The Stop Name</td>
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<tr>
<td>5</td>
<td>Stop Lighting</td>
</tr>
<tr>
<td>6</td>
<td>A Patterned Platform</td>
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</tbody>
</table>
The Crosstown Beacon

A consistent beacon, identical to the station beacon, located at the intersection next to stop access points to provide immediate recognition of the LRT and create a lasting impression of stop locations.

Focused Actions

• Locate the beacon on street corners, within the street furniture zone and adjacent to the crosswalk leading to the platform
• Include a minimum of 2 and a maximum of 4 beacons, depending on whether it is a combined platform or split platform
• Add a bench in proximity to the beacons for pedestrian comfort
A dark finish should be applied to the platform shelter to present a distinct image for the Crosstown line.

Focused Actions

- Choose a dark shelter colour to differentiate the Crosstown LRT from other LRT routes and the St. Clair streetcar route, and from other standard City of Toronto streetscape furnishings
- Coordinate the colour of stop railings and furnishings with the shelter
Low maintenance public art should be integrated into the stops, through a range of elements such as ground treatment, the railings and shelter panels in order to create a subtle, yet distinctive, treatment for each stop, referencing neighbourhood history, culture or key destinations.

Focused Actions

• Consider metal-work and detailing as opportunities for public art. The metal-work colour should be coordinated with the shelter colour.
• Metal-work can be integrated into the wind break and railings along the sides of the stop
• Shelter glass can incorporate patterning or text that would be an opportunity for public art
• Consider local area characteristics in the public art treatment
Stop names should be located across the top of the shelter wall, using a consistent font type and size, to further build an LRT identity and ensure specific stops are immediately recognized.

Focused Actions

- Locate stop names in a band across the top of the shelter beneath the canopy
- Install stop names to face both the interior and exterior of the stop
- Design the font size and type to be consistent with the station entrance signage
- Select band colours that are consistent with the range of colours used for the stations
- Ensure the stop name colour is in high contrast to the band colour
- Incorporate the station name on the shelter’s Leaning Rail, which will be mounted approximately 80cm to 100cm above the platform, and provide a surface for passengers to rest against.
Stop Lighting

Consistent and high quality lighting should be used to make the stops appear as a string of “lanterns” along the Eglinton Corridor, accent the platform at night and contribute to feelings of safety and comfort.

Focused Area

- Use special coloured lighting to highlight the roof structure of the stops. Selected colour should consider the lighting used at station entrances, contribute to a distinctive identity and consistently applied to every stop. A hue in the colour-range of blue-indigo is recommended.

- Use additional down-lighting to highlight the platform area and enhance safety.

- Use a consistent colour of platform lighting to create a distinct platform character within the street.

- Consider ambient lighting rather than directional lighting to highlight the entire platform area as opposed to specific features.
A consistent use of pavers on the platform should be used to soften the waiting area, heighten the design of the stops and provide an opportunity for the incorporation of a distinctive treatment at each stop.

Focused Actions

- Install pavers on a sand bed surrounded by concrete edges
- Use a simple material, pallet and pattern
- Permit a slight pattern variation from stop to stop and consider extending the public art into the paving treatment
Demonstrating the Elements

1. The Crosstown Beacon
2. Coordinated Colour Scheme
3. Integrated Public Art
4. The Stop Name
5. Stop Lighting (See opposite)
6. A Patterned Platform
*Locations shown are for illustration purposes only.
Several types of ancillary structures will be located along the Crosstown Line: Emergency Exit Buildings (EEBs), Transformer Power Sub Stations (TPSSs) and Tunnel Ventilation Structures (TVSs). EEBs are required for the underground portion of the line where the distance between stations exceeds 762m. TPSSs will be located intermittently along the entire LRT line, with an average spacing of approximately 1.5 kilometres for at grade portions and 2.0 kilometres for below grade portions. A substation will also be located at each end of the transit line. TVSs support the below grade sections of the LRT and will be sited at every station. Although they may be stand alone, they will often be incorporated into entrances at certain stations.
Ancillary structures are low profile facilities that will be located at and between stations and stops along the length of the Crosstown, either integrated as part of a station or as stand-alone elements. They will not generally be accessible to the public, apart from structures that have integrated bicycle parking or EEB’s, and those only under exceptional circumstances. Good design of such facilities is often overlooked, and Framework recommendations promote positive impacts upon the public realm through attractive, but generally subtle, design responses.

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<thead>
<tr>
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<th>Ancillary Structures</th>
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<tbody>
<tr>
<td>1</td>
<td>Integrated ancillary structure</td>
</tr>
<tr>
<td>2</td>
<td>Stand-alone, with public uses</td>
</tr>
<tr>
<td>3</td>
<td>Large stand-alone, without public uses</td>
</tr>
<tr>
<td>4</td>
<td>Small stand-alone, without public uses</td>
</tr>
</tbody>
</table>
Ancillary buildings can be either integrated as part of a station or stand-alone elements. When part of an entrance, they should seamlessly integrate with the architecture of the station without becoming the focal point or used to shape the identity of the Eglinton Crosstown line. While efforts will be made to integrate ancillary buildings within the streetscape, they for the most part will be static structures which are inaccessible to members of the public.
Ancillary buildings that contain uses or functions that are accessible to the public should be treated as civic structures, reflecting the design language of the nearby station. They should:

- receive a similar treatment to fabric entrances
- Complement abutting development
- echo the rhythm of the street
- include transparent façades, where possible
3. LARGE ANCILLARY WITHOUT PUBLIC USES

Ancillary buildings that are located within a ‘Main Street’ setting but do not contain uses or functions that are accessible to the public, should be designed to integrate with their surroundings. They should:

• reflect the design language & rhythm of adjacent structures
• have a ground level that is differentiated from upper levels, due to their size
• explore opportunities to integrate a display space for Public Art or a BIA installation along the façade
• consider integrating a mural or other form of integrated public art
4. **SMALL ANCILLARY WITHOUT PUBLIC USES**

Small stand-alone ancillary buildings that are not generally accessible, such as EEB’s, will be located in parks or at breaks in the streetscape, and should not be a point of interest. They should:

- be well designed and treated as an attractive background structure
- reflect the style of nearby development, although they cannot generally integrate with their surroundings
- be sited to minimize impact on future development

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76. Emergency Exit, gastehaus Station.  
82. Ancillary Structure, Leslie Street  
83. Grauer Substation, Vancouver
TTC and Metrolinx will be the administrators of the Design Framework and will be responsible for ensuring it is used to direct the designs for their own facilities, particularly the stations, stops and ancillary structures. The document should be made available to consultants, such as station architects, industrial designers or artists, early in the design process so that they understand the overall vision for the Crosstown LRT and imbed the specific design parameters in their thinking as they commence their work.

The Framework is structured with a clear set of recommendations for each type of LRT facility. The TTC, Metrolinx, the City or the Design Review Panel should ensure that the Framework is respected at many stages of design development. While the study was developed for the Eglinton Crosstown, the design guidance for the surface elements presented here may be equally applicable to other transit lines within the City.
The Station by Station Direction highlights the relative importance and distinctive character of each area and proposes relevant urban design considerations to which station architecture should respond or reference.

Considerations for each station include the classification or differentiation between the architectural design emphases for individual structures, such as which buildings should have a profile vs. fabric entrance, and opportunities to create new or enhance the existing public realm.

These represent a "first cut" at providing directions and, as the individual station program, technical requirements and designs evolve, additional considerations will further influence each station area.
KEELE STATION

STATION AREA CHARACTERISTICS

Built Form
• A combination of institutional built-form and traditional main street fabric, comprised of small scale, 2-3 storey buildings; broader neighbourhood is primarily comprised of low-rise homes

Notable Land Uses
• York Memorial SS; TDSB Education Centre, the York Civic Centre, Centennial Recreation Centre and the York Museum

Future Development Potential
• The greater station area is envisioned to become a future node after the implementation of the ECLRT

Business Improvement Association (BIA)
• Eglinton Hill BIA
Main Entrance
- Type: a "profile" entrance with a strong design response to the corner
- Public Realm: Possible transit plaza which should strongly frame both sides of the northeast corner and the new public space

Secondary Entrance (Northwest)
- Type: a "fabric" entrance that is anticipated to be heavily used due to the adjacent high school and other civic uses
- Ensure that there is sufficient space between Tretheway Drive and the entrance to ensure pedestrian safety and proper landscaping

Secondary Entrance (Southeast)
- Type: a “fabric” entrance
- This entrance has the opportunity to be integrated into future development
- Public Realm: Possible transit plaza area at corner

Bus Station
- Ensure proper landscape and massing buffering the bus station from the residential neighbourhood to the north and east

TVS Building
- The Tunnel Ventilation System building (TVS) should be a fabric building that reflects the scale of adjacent buildings

Public Realm: Should integrate the City streetscape standard and street tree planting details.

Other Considerations
- Station designers should collaborate with the Eglinton Hill BIA
- Possible collaboration with the York Museum to celebrate the former City of York through a dedicated display of curated artifacts
- Possible commemoration of those who have been killed in military conflicts (similar to York Memorial C.I.)
CALEDONIA STATION

STATION AREA CHARACTERISTICS

Built Form
• Large format suburban shopping centre dominates the station area, with low-rise residential homes and a small number of apartments comprising the remainder of the station area
• Caledonia Station is highly visible due to a jog along Eglinton Ave West and has the potential to create a significant visual impact along the corridor.

Notable Land Uses
• Castlefield Caledonia Design & Décor District to the northeast of the station area, Prospect Cemetery to the east and The Westside Mall to the immediate north of the station

Future Development Potential
• The greater station area is one of the station areas with the highest development potential and is envisioned to become a future node after the implementation of the ECLRT
Main Entrance/Bridge & Bus Loop Entrance (East portion of the Main Entrance)
- Type: a “profile” entrance that should have a prominent design due to the visual significance of the site along Eglinton West
- The entrance will act as a pavilion within the new plaza/park

Plaza/Park
- Plaza/park will serve as the new frontage of a major development parcel and as a significant public space along the Eglinton corridor & should be of high quality.

Secondary Entrance (West)
- Type: a “profile” entrance that should have a prominent design due to the visual significance of the site along Eglinton West

Public Realm
- Transit park/plaza will act as a significant neighbourhood/city park and should have a mix of hard and soft surface treatment. It should have a strong planted edge along its edges.

Other Considerations
- Consider a rotating display of Toronto’s best design, which ties into the close proximity of the Castlefield Caledonia Design and Décor District

STATION AREA DESIGN OPPORTUNITIES

**Main Entrance/Bridge & Bus Loop Entrance (East portion of the Main Entrance)**
- Type: a “profile” entrance that should have a prominent design due to the visual significance of the site along Eglinton West
- The entrance will act as a pavilion within the new plaza/park

**Plaza/Park**
- Plaza/park will serve as the new frontage of a major development parcel and as a significant public space along the Eglinton corridor & should be of high quality.

**Secondary Entrance (West)**
- Type: a “profile” entrance that should have a prominent design due to the visual significance of the site along Eglinton West

**Public Realm**
- Transit park/plaza will act as a significant neighbourhood/city park and should have a mix of hard and soft surface treatment. It should have a strong planted edge along its edges.

**Other Considerations**
- Consider a rotating display of Toronto’s best design, which ties into the close proximity of the Castlefield Caledonia Design and Décor District

**Key Frontage**

**Station Entrance Type:** Profile

**Station Entrance Type:** Fabric

**Ancillary Building**

**0**

**100 m**

**Transit Plaza/ Open Space area**

**Crossing**

**BIA Boundary**

**Mobility Enhancement Area**

**TTC Public Realm Improvement Area**

**Possible Public Art location**

**Main Station**

**Possible Beacon Location**

**Key Pedestrian Connection**

**City Of Toronto Street Furniture and Streetscape Standards Zone**

**City Of Toronto Street Furniture**

**and Streetscape Standards Zone**

**Key Vista**

**Key Frontage**
DUFFERIN STATION

STATION AREA CHARACTERISTICS

Built Form
- Reflects a traditional main street and is comprised of small scale, 2-3 storey buildings; broader neighbourhood is primarily comprised of low-rise homes and a few high-rise buildings

Notable Land Uses
- Fairbank Memorial Park to the south of the station area, along with St. Hilda’s Anglican Church (south), the British Methodist Episcopal Church (northeast) and the Universal Church (further north)

Future Development Potential
- The greater station area is envisioned to become a future node after the implementation of the ECLRT

Business Improvement Association (BIA)
- The “Fairbank” BIA to the west of Dufferin and the “York-Eglinton” BIA to the east

Other Considerations
- In the mid to late 1800’s the former Fairbank Farm occupied the northwest quadrant of the station area
- Demographically, the area is comprised primarily of persons with West Indian, Italian or Portuguese heritage
- It has arguably the largest concentration of West Indian shops in Toronto and the area is often referred to as “Little Jamaica”
- The Little Jamaica neighbourhood and the “International Street Market Festival” contribute to the vibrancy of the area
Main Entrance
- Type: a “profile” entrance which should have a strong response to the corner and frame the adjacent plaza

Public Transit Plaza
- Improve and enlarge public plaza at the southeast corner by combining the station plaza with St. Hilda’s parkette, the walkway from Vaughan Road and the main entrance to the Lewis Gainsworthy Seniors building
- Strongly frame the new public space and the frontage along Eglinton Ave
- Public plaza should be designed to accommodate activities related to the International Street Market Festival and other BIA related activities
- Seamlessly integrate servicing requirements with the plaza of the Lewis Gainsworthy Seniors building

Secondary Entrance
- Type: a “fabric” entrance
- Public Realm: respond to the view corridor from Vaughan Road and from Dufferin St. north of the station area
- Ensure that there is sufficient pedestrian and landscaping space between Dufferin St. and the secondary entrance

TVS Building
- The Tunnel Ventilation System building (TVS) should be a fabric building that reflects the scale of adjacent buildings

Bus Stops
- Consider the integration of a bus stop at the main entrance and the secondary entrance plazas, with particular attention on the journey from the bus stop to the LRT entrance

Other Considerations
- Collaborate with the Fairbank and York-Eglinton BIAs
OAKWOOD STATION

STATION AREA CHARACTERISTICS

Built Form
• Reflects a traditional main street and is comprised of small scale, 2-3 storey buildings; broader neighbourhood is primarily comprised of low-rise homes

Notable Land Uses
• The main street is home to arguably the largest concentration of Caribbean shops, restaurants and services in Toronto

Future Development Potential
• The greater station area will likely remain relatively stable after the introduction of the ECLRT
• There is an approved development application for an 18-storey residential building with a 9-storey podium at 1603 Eglinton Ave West (southwest corner of the station area)

Business Improvement Association (BIA)
• “York-Eglinton” BIA

6. York-Eglinton Internation Street Festival
7. Eglinton Ave. near Oakwood
Main Entrance
- Type: a “fabric” entrance that maintains the scale of adjacent buildings
- Strongly address both the northern and western facade of the entrance

Secondary Entrance (north)
- Type: a “fabric” entrance that maintains the streetwall and reflects the scale of adjacent buildings

Secondary Entrance (southwest)
- Type: a “fabric” entrance that maintains the streetwall and reflects the scale of adjacent buildings
- This entrance has the opportunity to be integrated into future development

Bus Stops
- Consider the integration of a bus stop within the public realm near the main entrance and the secondary entrance (north), with particular attention on the journey from the bus stop to the LRT entrance

Other Considerations
- Demographically, the area is comprised primarily of persons with West Indian, Italian or Portuguese heritage
- It has arguably the largest concentration of West Indian shops in Toronto and the area is often referred to as “Little Jamaica”
- The Little Jamaica neighbourhood and the “International Street Market Festival” contribute to the vibrancy of the area
- Collaborate with the York-Eglinton BIA
STATION AREA CHARACTERISTICS

Built Form

- Immediately surrounding the station area are hard and soft open spaces associated with the Allen Road Expressway, surface parking lots, a parking lot for the police station and Ben Nobleman Park.

- The traditional main street character of Eglinton West is the dominant land use form just to the west and east of the station area; broader neighbourhood is primarily comprised of low-rise homes.

- Eglinton West Station was designed by Canadian architect Arthur Erikson and has significant architectural merit.

Notable Land Uses

- Ben Nobleman Park, Cedarvale Park and the Beltline Trail, Toronto Police 13th Division station, and Beth Sholom Synagogue.

Future Development Potential

- The greater station area is envisioned to become a future node after the introduction of the ECLRT.

Business Improvement Association (BIA)

- Upper Village BIA is located along the western portion of the station area.

**Main Entrance**
- Eglinton West subway station entrance will continue to act as the main entrance.
- Improve the current plaza through design and programming.
- Improve the pedestrian crossing across the Allen Road Expressway along the north side of Eglinton Avenue West and across Eglinton Avenue itself.

**Secondary Entrance (west)**
- Type: a “fabric” entrance
- This entrance has the opportunity to be integrated into future development.
- Design should be carefully studied and should respect existing station architecture.

**Secondary Entrance (east)**
- Type: a “fabric” entrance
- This entrance has the opportunity to be integrated into future development.

**Secondary Entrance (south)**
- Type: a “fabric” entrance
- This entrance has the opportunity to be integrated into future development.

**Public Realm**
- The north side of Eglinton requires significant public realm improvements and should be of high quality (both soft and hard landscaping).
- The plaza fronting the existing station should include programming to create public destinations.
- Design should respect the existing station architecture.

**Other Considerations**
- Acknowledgment of the stopping of the Spadina Expressway and the role of citizen activism (including Jane Jacobs) as an important civic moment in Toronto’s history with a curated exhibit.
- Enhancing the relationship between the station entrances and Ben Nobleman Park.
- Creating connections to The Beltline Trail and Cedervale Park’s bike/pedestrian routes (which can reach Lake Ontario).
- Significantly enhance current pedestrian crossings and explore opportunities for additional crossings (particularly north-south).
- Collaborate with the Upper Village BIA.
BATHURST STATION

STATION AREA CHARACTERISTICS

Built Form
- Reflects a traditional main street and is comprised of small scale, 2-3 storey buildings to the west of the station area; to the east are a series of mid-rise, walk up apartment buildings.

Notable Land Uses
- Established Jewish community centred around the Beth Tzedec Synagogue and Holy Blossom Temple to the south of the station area; the main street along Eglinton Ave West to the west of the station area.

Future Development Potential
- The greater station area will likely remain relatively stable after the introduction of the ECLRT.

Business Improvement Association (BIA)
- Upper Village BIA is located along the eastern portion of the station area.

10. Holly Blossom Temple, Toronto
11. Beth Tzedec Synagogue, Toronto
STATION AREA DESIGN OPPORTUNITIES

**Main Entrance**
- Type: a “profile” entrance which should have a strong response to the corner and the adjacent plaza
- Strongly address both the southern and west facade of the entrance

**Secondary Entrance (northwest)**
- Type: a “fabric” entrance that maintains the streetwall and reflects the scale of adjacent buildings

**Secondary Entrance (southwest)**
- Type: a “fabric” entrance
- This entrance has the opportunity to be integrated into future development

**Bus Stop**
- Consider the integration of a bus stop at the plaza of the main entrance, with particular attention on the journey from the bus stop to the LRT entrance

**Public Realm**
- Consider the integration of a transit plaza at the main entrance

**Other Considerations**
- Acknowledgment of the history of the Jewish community. Collaborate with the museum at the Beth Tzedec Synagogue through a dedicated exhibit of curated artifacts (the exhibit could change throughout the year and respond to specific Jewish holidays/events)
- Collaborate with the Upper Village BIA
CHAPLIN STATION

STATION AREA CHARACTERISTICS

Built Form
- Reflects a traditional main street and is comprised of small scale, 2-3 storey buildings to the east of the station area; to the west are a series of mid-rise, walk up apartments.

Notable Land Uses
- The Beltline Trail, the historic Historic Toronto Fire Station #135

Future Development Potential
- The greater station area will likely remain relatively stable after the introduction of the ECLRT

Business Improvement Association (BIA)
- The Eglinton Way BIA
**Main Entrance**
- Type: a “profile” entrance that is designed to be viewed from the west, south and east
- Strongly address the Chaplin parkette, particularly the west side of the main entrance and the Eglinton frontage
- Minimize that entrance’s size, footprint and impact on the park

**Secondary Entrance (northeast)**
- Type: a “fabric” entrance
- This entrance has the opportunity to be integrated into future development

**Secondary Entrance (southeast)**
- Type: a “fabric” entrance that maintains the streetwall and reflects the scale of adjacent buildings
- Design the entrance to complement the nearby historic fire station

**Bus Stops**
- Consider the integration of a bus stop at the main entrance, and place particular attention on the journey from the bus stop to the LRT entrance

**Other Considerations**
- Acknowledging former local resident and world renowned artist Robert Bateman for his artistic accomplishments and environmental activism (particularly his role in preserving the Beltline Trail)
- Acknowledging the history of the Beltline Trail as a former inner city commuter rail line
- Improve connections to the Beltline Trail
- Collaborate with the Eglinton Way BIA
AVENUE STATION

STATION AREA CHARACTERISTICS

Built Form
- Reflects a traditional main street and is comprised of small scale, 2-3 storey buildings to the east of the station area; broader neighbourhood is primarily comprised of low-rise homes and a some mid-rise buildings

Notable Land Uses
- Eglinton Grand (to the west of the station)
- The main street along Eglinton Avenue West
- Eglinton Park to the east of the station
- North Toronto Community Memorial Centre is located in the park and is a significant recreational facility to the east of the station

Future Development Potential
- The greater station area will likely remain relatively stable after the introduction of the ECLRT

Business Improvement Association (BIA)
- The Eglinton Way BIA
STATION AREA DESIGN OPPORTUNITIES

Main Entrance
- Type: a “fabric” entrance
- Strongly frame both the south and east sides of the corner and the potential new transit plaza

Secondary Entrance (northeast)
- Type: a “fabric” entrance that maintains the streetwall and reflects the scale of adjacent buildings.

Secondary Entrance (southeast)
- Type: a “fabric” entrance that maintains the streetwall and reflects the scale of adjacent buildings
- Strong frame both the north and west sides of the corner and the new public plaza

- Could potentially be integrated into future development.

TVS Building
- The Tunnel Ventilation Building (TVS) should be a fabric building that reflects the scale of adjacent buildings

Other Considerations
- Possible reference to the Eglinton Theatre’s (now known as the Eglinton Grand) “marquee”, as it is a major landmark and a significant piece of architecture
- Collaborate with the Eglinton Way BIA

LEGEND
- Station Entrance Type: Profile
- Station Entrance Type: Fabric
- Ancillary Building
- Possible Beacon Location
- Key Vista
- Main Station
- Key Pedestrian Connection
- Possible Public Art location
- Key Frontage
- City Of Toronto Street Furniture and Streetscape Standards Zone
- Transit Plaza/ Open Space area
- Crossing
- Mobility Enhancement Area
- BIA Boundary
- TTC Public Realm Improvement Area
- Possible Public Art location
- Mobility Enhancement Area
- BIA Boundary
- TTC Public Realm Improvement Area

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EGLINTON STATION

STATION AREA CHARACTERISTICS

Built Form
- High-density, mixed-use area surrounding the station; main street character north of the station area along Yonge Street

Notable Land Uses
- Yonge and Eglinton has been defined as an Urban Growth Centre in Ontario’s Growth Plan, and will likely experience significant growth in the future.
- The shopping, entertainment and business uses along Yonge Street and along Eglinton Ave
- Yonge Subway line (Eglinton Station)

Future Development Potential
- The greater station area is already considered a node, though relatively large parcels of land are available for development
- Plans for development on the north-west and north-east corners of Yonge and Eglinton are currently underway.

Business Improvement Association (BIA)
- The Eglinton Way BIA
**ENTRANCES**

- The entrances to the LRT will be integrated with the current entrances to the Eglinton Subway Station.
- Improve the TTC’s presence with entrance design & signage.
- Improve wayfinding and signage at-grade, within the underground pedestrian network and within the station to clearly direct transit users to either the LRT or the subway platforms.

**TVS BUILDING**

- Design the Tunnel Ventilation Building (TVS) should be a fabric building.
- Collaborate with the redevelopment of the northwest and northeast corners to ensure that new entrances to Eglinton station are well designed, properly integrated and easily accessible.
MT. PLEASANT STATION

STATION AREA CHARACTERISTICS

Built Form
• High-density, mixed-use area surrounding the station to the north, west and south; mid-rise residential primarily to the east

Notable Land Uses
• Mount Pleasant road is the eastern boundary of the Yonge and Eglinton Urban Growth Centre (UGC) and will likely experience significant growth in the future.
• The shopping, entertainment and businesses along Eglinton Ave East, to the west of the station area

Future Development Potential
• The greater station area is already considered a node, though parcels of land are available for development

Business Improvement Association (BIA)
• Mount Pleasant Village
Main Entrance
• Type: a “fabric” entrance within the heritage building

Secondary Entrance
• Type: a “fabric” entrance that maintains the setback and streetwall of the building to the west

Other Considerations
• Complementing the design for Eglinton, identifying the area as part of the Yonge-Eglinton Centre (Midtown)
• Collaborate with the Mount Pleasant BIA
BAYVIEW STATION

STATION AREA CHARACTERISTICS

Built Form
• Low to medium residential density immediately surrounding the station area with a concentration of commercial activities; traditional main street condition to the south.

Notable Land Uses
• The Health care cluster to the north of the station, including:
  - Sunnybrook Hospital;
  - The Canadian National Institute for the Blind (CNIB);
  - Holland Blooview Kids Rehabilitation Centre;
  - Rehabilitation Institute; and
  - Centre for Addiction and Mental Health
  - Howard Talbot Park

Future Development Potential
• The greater station area is envisioned to become a future node after the implementation of the ECLRT
Main Entrance
- Type: a “profile” entrance with a strong response to the corner
- Strongly frame both the eastern and southern facade and possible transit plaza
- Respond to the view corridor looking north from Bayview Avenue

Secondary Entrance (northeast)
- Type: a “fabric” entrance that addresses the frontage along Eglinton Ave East
- This entrance has the opportunity to be integrated into future development

Secondary Entrance (southeast)
- Type: a “fabric” entrance that addresses the frontage along Eglinton Ave East
- Incorporate a pedestrian connection to Howard Talbot Park to the south
- Design to maintain and encourage access to the park

TVS Building
- The Tunnel Ventilation System building (TVS) should be a fabric building that reflects the scale of adjacent buildings and integrate its context
- Consolidate the TVS buildings with the secondary entrances

Other Considerations
- Highlighting the health care cluster located to the north of the station through rotating exhibits of curated medical breakthroughs and uplifting stories of recovery
LAIRD STATION

STATION AREA CHARACTERISTICS

Built Form

- Low to medium residential density immediately surrounding the station area with a concentration of large-format commercial activities to the southeast; broader neighbourhood consists of low-rise residential homes and walk-up apartment buildings

Notable Land Uses

- Big Box shopping to the east and south of the station
- Sunnybrook Park to the northeast of the station

Future Development Potential

- The greater station area is envisioned to become a future node after the implementation of the ECLRT
STATION AREA DESIGN OPPORTUNITIES

**Main Entrance**
- Type: a “profile” entrance that strongly responds to the corner
- Strongly address the northern and eastern facade of the entrance

**Secondary Entrance (northwest)**
- Type: a “fabric” entrance that maintains the streetwall and reflects the scale of adjacent buildings

**Secondary Entrance (southeast)**
- Type: a “fabric” entrance that addresses the frontage along Eglinton Ave East

- This entrance has the opportunity to be integrated into future development

**Other Considerations**
- Celebrating the area’s industrial/transportation history:
  - Introduction of rail (1870s);
  - Lincoln Electric – electric motor manufacturing (1914);
  - First delivery of airmail in Canada (1918);
  - Durant Motor Company – car manufacturing (1920s)
DON MILLS STATION

STATION AREA CHARACTERISTICS

Built Form
• Low to medium density employment uses immediately surrounding the station area with large-format commercial activities to the northeast.
• Numerous institutional buildings nearby

Notable Land Uses
• The Ontario Science Centre to the south of the station
• The Aga Khan Ismaili Museum to the northeast of the station
• A sizable cluster of office buildings lie to the south-east of the intersection
• Celestica corporate headquarters and manufacturing centre to the west and northwest of the station

Future Development Potential
• The greater station area is envisioned to become a future node after the implementation of the ECLRT
Main Entrance
- a “profile” entrance that strongly responds to the corner
- Strongly address the western and southern facade of the entrance and the new public space

Secondary Entrance (southwest)
- a “fabric” entrance

Secondary Entrance (southeast)
- a “fabric” entrance
- Entrance could potentially be integrated within a future development

Other Considerations
- Reflecting the local cultural significance of the Aga Khan Museum and the Ontario Science Centre with rotating, curated exhibitions throughout the year that are connected with the current show taking place at each respective institution
- Encouraging attractive and well-signed pedestrian connections to adjacent business and attractions
APPENDIX 2

WHAT THE TTC AND GO TRANSIT SYSTEMS LOOK LIKE
The TTC is Toronto’s public transit system and began operating in 1921. In 2011, the TTC had 500,219,000 passenger trips throughout the whole system, which includes 141 bus routes, 11 streetcar routes, 3 subway routes and 1 RT line. The system also includes 69 subway/RT stations.

The subway system is known for both its utilitarian design in its early stations and for its later attempts to significantly incorporate art into the interior of newer stations, while pushing for bolder architecture on the exterior. As such, the system provides a varied experience when traveling from line to line.
Several elements regularly appear throughout the Toronto subway system, and assist in establishing a degree of visual unity and an intuitive wayfinding experience.

**TTC Entrance Sign**
The TTC entrance sign demarks the entrance of various subway stations across the system. The sign functions as a beacon of wayfinding, and is perhaps the most visibly consistent element at station entrances. The sign has been implemented in different ways over the years, sometimes internally lit, and other times not. (7)

**Station Names**
Virtually every station entrance consistently employs a solid band above the door (most commonly in black or red), with the station name written in Helvetica, Univers or the custom TTC type font. The sign often includes a subway icon. Occasionally, a strip of colour above the station name indicates the line associated with the station. (i.e. yellow for Yonge/University-Spadina, Green for Bloor-Danforth, Purple for Sheppard, etc.) (10)

**Wayfinding System**
The wayfinding system is likely the most consistent element throughout the entire TTC. The system includes consistent platform signage, direction indicators, exit markers, information displays, transit mapping, interchange information, Designated Waiting Area (DWA) signage, and more. A new wayfinding study will soon be underway that will establish a common strategy for the entire system. (9)

**Tile Application**
Although tile colours vary significantly throughout the subway system, many stations maintain a consistent tile colour throughout, including the station entrance, the concourse level, down to platform. This creates a subtle degree of unity throughout each station. (10)

**Glazing with Coloured Spandrel Panels**
Numerous station entrances incorporate a material palette of clear glazing, extruded aluminum window mullions, and a continuous band of coloured spandrel panels. The glazing provides visually connectivity and transparency with the street, and the coloured spandrel paneling assists in visually ‘branding’ the station entrance. The spandrel colour is most commonly ‘TTC’ red, but occasionally appears in other colours around the system. (8)
7. TTC subway sign 8. Spadina Station 9. TTC wayfinding 10. Chester Station
Since the inception of the Toronto subway system, the platform walls have been used to establish a unified aesthetic between the stations, while providing a subtle degree of variation and individuality.

Platform walls typically employ a simple background tile in a subdued ‘neutral’ colour. This is accented with a strip of banding using a contrasting trim colour. The station names are engraved into the background tile, and painted with the trim colour.

**Original Yonge Line (1954)**
The original stations of the Yonge-University line employed a combination of one of three background colours which were accented with one of four potential trim colours. Twelve unique colour combinations would result. (12,17)

**University Line (1963)**
The University line employed a more simplistic approach, which consisted of three potential background colours each associated with a specific trim colour.

**Bloor-Danforth Line (1966-1968)**
The Bloor-Danforth Line employed a system of five potential background colours, which were combined with four potential accent trim colours. Twenty possible combinations were applied to the various stations of the Line. (13,18,19,20)

More recent stations incorporate a larger variety of tile shapes, texture, colour and combination.

Occasionally the platform walls treatments would included an added element or treatment which would help to characterize the station, such as Spadina Station. This has been employed in the more recent stations. (13)
The TTC has attempted to create unity on particular subway lines, in order to create brand the line as unique within the greater system. Although this has not been done to a great degree on the TTC system, some of the lines do exhibit a degree of thematic unity throughout their stations.

**Bloor-Danforth Line**
Although not entirely unique to the Bloor-Danforth Line, it employs a recognizable station entrance consisting of clear-glazed entrances with coloured spandrel panels. (23,24,30,31,32)

**Spadina Line (1978)**
The Spadina Line was the first line in the TTC system to actively incorporate art into its station design. Although each art piece is entirely unique, the regular appearance of sizable public art-works has become a recognizable feature of the Spadina subway line. (25,26,33,34,35,36)

**Sheppard Line**
As the most recently constructed line within the Toronto Subway system, the Sheppard Line exhibits the most amount of unity and consistency throughout its line.

- **Station Entrances** - The entrances of the Sheppard Line consistently incorporate clear glazing with painted window mullions, and are capped by a protruding concrete canopy. (21,22)
- **Public Art (Concourse Level)** - The concourse level typically includes expansive wall treatments, murals or mosaics. Although highly unique and characterized on each station, they are unified by their expansive application throughout the concourse level. (27)
- **Public Art (Platform Level)** - The character of public art established at the concourse level is commonly carried through to the platform level, albeit in a more punctuated fashion. This is effective in carrying the artistic theme/character associated with the station on to multiple levels, and thereby being more memorable and associated with the station. (28)
- **Wayfinding System** - The Sheppard Line employs a continuous panel of wayfinding which is suspended above platform level, which is different from the wayfinding system used in the older lines. (29)
STATION ENTRANCES
Station entrances vary a great degree throughout the Toronto subway system.

Station Typology
Various station typologies exist throughout the transit system, including pavilion stations, wrapped stations, and stations that are integrated within larger buildings. Many station entrances simply consist of a concrete staircase in the sidewalk to the station below.

Style and Architectural Material Palette
Numerous architectural styles, languages, and material palettes appear throughout the system.
40. Don Mills Station   41. St. Clair West Station   42. Spadina Station   43. Don Mills Station   44. Victoria Park Station   45. Museum Station
Perhaps one of the most varying elements around the TTC subway system is public art. Public artworks have been incorporated in various capacities since the inception of the Spadina subway line, and have become an important part of all new station design.

The most common area for public art to appear is on the walls of the station, at street-level, concourse level, or platform level. It most commonly appears in the form of painted murals and tile mosaics, although sculptures and framed pieces also appear around the system.

The character of the artwork ranges greatly throughout the system, and is usually entirely unique to the station, and unrelated to other pieces throughout the system.

Quite often the public art is inspired by something in the station’s local context.
50. College Station  51. Museum Station  52. Sheppard West Station  53. Queen Station  54. Don Mills Station
GO

Eglinton Crosstown LRT

55
A division of Metrolinx, GO Transit is the regional public transit service for the Greater Toronto and Hamilton area. It has evolved from a single rail-line in 1967 to a network of commuter rail lines and associated inter-regional bus routes. Also referred to simply as GO, it serves a population of seven million in an 11,000-square-kilometre area, connecting with every municipal transit system in the Greater Toronto and Hamilton area.

GO Transit currently serves approximately 57 million riders a year and is an integral component of southern Ontario’s regional transit system.
GO Transit utilizes a number of relatively common elements to unify the system, including branding, logo colour, wayfinding, ancillary structures (such as bicycle shelters and beacons) and station designs. These common elements are key as GO Transit stations are often integrated with other transit systems, and GO Transit vehicles (particularly buses) often share the stations and stops with other transit systems. The common elements and cohesive branding help to distinguish GO amongst the other transit systems and bring instant recognizability anywhere in the Greater Toronto and Hamilton area.

Common Elements

- Extensive and creative use of the logo throughout the GO Transit system – on vehicles, signs, notices and structures. (60-69)
- Extensive use of the green and white colour scheme of the GO logo throughout the GO Transit system. (60-69)
- Frequent use of beacons and signs to identify GO Stations, though the design of the beacons and signs themselves is not consistent. (61,63,64)
- Nearly every GO station has a covered bicycle shelter, that also incorporates a unique merger of a bicycle and the GO Transit logo. This has become a notable element within the station. (66)
- Wayfinding signs are common throughout the system and are of a simple, consistent design that is repeated on their smartphone application. (68)
- Stations often employ a traditional train station aesthetic, which includes a cupola and low-pitch roofs. (65,67)
The GO Transit system includes an array of variation throughout the system, due to a number of factors such as each station’s respective suburban or urban context, the different transit systems that co-exist with GO at several stations (particularly VIA Rail) and the fact that the stations have been built over different eras in the last 45 years.

**Areas of Variation**

- Parking and paving dominate the station’s public realm, with little attention to plantings or distinctive landscape features.
- Although there is no common design, platform structures often relate to the main station building, and occasionally convey a traditional train station aesthetic.
70. Go station entrance/public realm
71. Shelter structure on platform
72. Go platform
73. Go bus terminal, Union station
SUMMARY

Although both transit systems approach to design differs in many ways, particularly due to the context and type that each respective system operates in, there are lessons with respect to common and varied elements that can be applied to the Eglinton Crosstown LRT.

Common Elements
Both transit systems utilize a number of common elements to help unify the system, but few are applied in with a consistent treatment throughout.

The TTC’s historical approach is generally subtle with the use of their common elements, and thus do not generate significant distinction between stations, often failing to satisfy their civic role as a result. However, more recent subway lines have attempted to establish line specific themes through the use of public art, materials and wayfinding. The iconic TTC Font and its treatment on the platform walls should continue to be utilized on the Eglinton Crosstown’s stations and stops.

Go Transit’s branding, particularly their use of the GO logo and the green and white colour scheme is strongly and consistently utilized throughout the system, giving it instant recognizability, though the application of the branding on physical elements varies significantly.

Areas of Variation
Both the TTC and the GO Transit systems consist of a series of stations built in groups during different time periods. As a result, large portions of the system vary significantly from one another and are representative of their eras. Neither system strongly utilizes the public realm, though this is an important opportunity for the Eglinton Crosstown.

The TTC’s station entrances vary a great degree throughout, as some of the stations are pavilions, wrapped or integrated within larger buildings. Station architectural styles and material palettes vary throughout, while public art is the most significant varying element throughout the system.

GO Transit’s station entrances and platform structures are quite varied by their architectural character, commonly referencing a traditional train station aesthetic. This may be in fact due to the shared facilities with VIA Rail however.
APPENDIX 3
WHAT OTHER TRANSIT SYSTEMS LOOK LIKE
LONDON
The Underground is the metropolitan transit system of London, England. It is the oldest operating underground railway in the world, having commenced service in 1863. Known colloquially as ‘The Tube’ it is the second largest metro system in the world, with over 400 kilometres of track and 270 stations on 11 different Lines.

The system is an integral part of London’s identity and an ever present component in popular culture. The ‘roundel’ logo and iconic tube map designed by Harry Beck are recognised globally and are symbolic of urban transit, city lifestyles and London culture.
COMMON ELEMENTS

As the oldest system in the world, the Underground has undergone numerous expansions and renovations, each implemented in a variety of architectural styles and standards reflective of the various period and location of the work. While there are relatively few elements which are consistent throughout the entirety of the system, there are several key common elements which contribute significantly to system branding and wayfinding.

Common Elements:

• The London Underground roundel is located prominently at all stations and can be found throughout the system. (7,8,9,10,11,12)

• Almost all station entrances are identified by a small blue canopy or band with the station name written in white text. (9,10,11)

• The system consistently applies the Johnston typeface font, designed for the Underground in 1916 and modified in 1979. (7,9)

• Wayfinding signage is applied frequently and consistently throughout the system (8,12)
RECURRENT ELEMENTS

Throughout the evolution of the Underground system, attempts have been made to unify the aesthetic of a specific line by implementing a consistent material palette, structural system or architectural style.

Recurrent Elements:
- The Docklands Light Railway (DLR), built in 1987, incorporates exposed structural steel ribbing as a recurrent theme. (13,14)
- Red tile cladding was used by architect Leslie Green to establish a consistent identity for 40 Underground stations of the Northern, Piccadilly and Bakerloo Lines. (15,16)
- The Jubilee line extension was constructed in the 1990’s, and incorporates a consistent material palette of frosted glass and steel, which unifies the otherwise completely different station designs. (17,18,19)
AREAS OF VARIABILITY

Underground stations vary significantly, allowing the system to respond to the unique locational, historical or cultural characteristics of each station area.

Areas of Variability:

- Interior wall-treatments range from standard subway tiles to large replaceable panels and painted concrete (20,21,22)
- Where present, public art responds to unique cultural and historic characteristics of each station area. (20,21,22)
- Architectural massing differs greatly and includes entrances that are integrated into the base of buildings and stand-alone iconic structures. (16,17,18,19,23,24)
- Building materials vary in response to the architectural concept employed. (23, 24)
The Paris Metropolitan System, or *Metro*, is one of the densest metro networks in the world, incorporating 301 stations over sixteen lines and 214 km’s of track.

The Metro was opened during the World Fair of 1900 and has since established itself as an emblem of the Parisian lifestyle. The Metro’s incorporation of Art Nouveau entrance features designed by Hector Guimard is exemplary of well integrated transit infrastructure and architectural design.
PARIS

COMMON ELEMENTS

The identity of the Paris Metro has been consistently reinforced by its regular use of intricately designed entrance features and signage.

Common Elements Include:

- The modernized Metro ‘M’ symbol is regularly incorporated at Metro entrances. (30)
- The Art Nouveau entrances originally designed by Hector Guimard have become iconic of the Paris Metro and have been replicated and incorporated in more recent designs. (31,32,33,34)
- Station names executed in large tile mosaics of blue and white earthenware tiles were used in stations constructed between 1910-1950. (36)
- The Andreu-Motte Style was a station aesthetic established by designers Joseph-André Motte and Paul Andreu which incorporated colourful seating, a coloured tile ledge at the base of the platform wall, and unified station signage. This style was applied to over 100 stations between 1974-1986. (37)
33. Metro station entrance, by Hector Guimard
34. Lighting fixtures
35. Seating
36. Station Tiling
37. Andreu-Motte style station platform
AREAS OF VARIABILITY

While there is a high level of regularity in the design of stations, the Paris Metro also has numerous examples of unique architectural elements and public art pieces, notably in the design of station entrances and wall-treatments.

Areas of Variability:
• Feature entrances occur in plazas or where there is enough room in and around the station entrance to create a more significant signature structure (38)
• A large landscape feature is incorporated into the Gare de Lyon station beneath the Metro’s headquarters (39)
• A display was incorporated into the Sevres Babylone station - the site of the City’s first department store (40)
• Decorative Wall Treatments, mosaics and murals can be found throughout the system (41 - 47)
• Monument features and memorials have been incorporated into some stations reflecting historical events or figures (43)
42. Palais Royale metro entrance  
43. Monument aux Morts  
44. Cluny la Sorbonne  
45. Tile artwork  
46. Bastille Station mural  
47. Concorde Station tilework
Established in 1904, the New York subway system's expansive network covers the City's five boroughs and serves over 420 stations on 24 lines and 337 km's of track.

It is the fourth busiest transit rail system in the world in annual ridership, with over 1.5 billion rides per year, averaging over 4 million rides per day.
COMMON ELEMENTS

With the exception of signage and wayfinding, the New York subway has relatively few common elements that are consistent throughout the system.

Common Elements:

- Station entrance signs are the most identifiable and consistent element within the system. The sign includes the Station name and corresponding transit lines written in white Helvetica font-type, and a series of coloured circular icons which indicate the available connections to adjacent lines. (48, 49, 53, 54)

- Globe lamps were once used to indicate if Subway entrances were closed, or reserved for exit-only. (53)

- In older stations, the station names were written in mosaic tiles across the wall. (55, 57)

- Way-finding signage is consistently designed and employed throughout the system. (56, 58)
55. Spring Street station name
56. 59th Street station platform
57. Canal Street station name
58. Subway platform
AREAS OF VARIABILITY

The system has significant variation from station to station ranging from the design of station entrances to the incorporation of public artwork.

Areas of Variability:
- Mosaics, murals and sculptures are employed throughout the system and vary in theme and application depending upon the characteristics of each station area. (59, 63, 65, 66)
- Station entrances vary significantly across the line, ranging from simple stair portals to pavilion structures and entrances integrated within larger buildings. (60, 61, 62, 64)
61. Union Square station entrance  
62. Times Square entrance  
63. Station artwork  
64. Pelham Parkway Entrance  
65-66. Wall Street station artwork
MONTREAL
The Montreal Metro opened in 1966 and has since expanded to 68 stations on 4 lines, spanning 69km’s of track. It carries 1.1 million passengers daily.

The system is renowned for its architectural diversity and unique station designs. Competitions were used to select a different Canadian architect to design each station.

Station designs are heavily influenced by Montreal’s winter conditions and entrances are typically small and completely enclosed. Thus, most of the design and artistic expression of the station design has occurred within the interior spaces.
COMMON ELEMENTS

The Montreal Metro is well-known for its variable design elements, however, there are several common elements which consistently appear throughout the system.

Common Elements:

• Wayfinding signage is consistent throughout the system. (70 - 73)
• The Montreal Metro symbol is prominently displayed at the entrance to each system. (73)
• Station names are commonly written on a black band at the top of the first storey along the station walls using a consistent white Univers type-font. (74 - 77)
• The use of a mainly concrete material palette, occasionally accented with moments of brights colour. (74-79)
AREAS OF VARIABILITY

The stations of the Montreal Metro vary significantly in their architecture and character.

Areas of Variability:

- The size, massing and materials of station entrances vary significantly across the system. (80, 81, 82)
- Wall-treatments are used to create unique station identities. Although they are all distinct, the regular use of strong patterns consistently applied throughout the station results in a degree of unity across the system. (83, 84, 85)
83. Metro sculpture, Monk
84. Sherbrooke Station wall mosaic
85. Various station wall treatments
WASHINGTON
The Washington Metro began operating in 1976, and has since grown to include 86 stations on 4 lines, covering over 170 km of track. It is the second busiest rapid transit system in the United States.

The system is known for its extremely regularized station designs, which were all designed by Chicago-based architect Harry Weese. As such, the architecture of the Washington Metro stations has become iconic for the greater system.
COMMON ELEMENTS

The Metro is known for its consistent architectural approach throughout the system. The result is a highly unified experience, and an architectural language that has become iconic of the greater Metro system. However, the repetitive station designs have also been criticized for their lack of individuality, which can confuse natural wayfinding.

Common Elements:
- The most notably recurring element is the coffered pre-cast concrete roof structure, designed by architect Harry Weese. (91, 92)
- The Metro ‘M’ symbol is located throughout the system. (87, 93)
- Black signage pillars which incorporate station names in white Helvetica type font and the Metro Symbol are often located at key entrances and on station platforms. (89, 93)
- Hexagonal floor tiles are incorporated on platforms throughout the system. (95)
- A prototype steel and glass entrance canopy designed by Richard Chenoweth has been installed at 28 stations above escalator runs in larger open areas. (96, 97)
AREAS OF VARIABILITY

The Washington Metro is not particularly well known for its areas of variability. Exceptions Include:

**Areas of Variability:**

- Station entrances are the main element of variability within the Washington Metro and vary according to the local context.
- Certain entrances are designed as portals with escalators leading into the ground (99, 100). Others have been treated as pavilions with vaulted glass and steel canopies (102) or have been designed to be integrated within buildings (98, 101).
98 - 102 Metro station entrances
MUNICH
The Munich U-Bahn first opened in 1971, and has since expanded to include over 100 stations, covering 6 lines and spanning 100 km’s of track. The system serves nearly 1 million riders per day.

Due to the young age of the Munich U-Bahn, it has had the advantage of learning from other systems around the world and implementing more efficient designs.

Station design is typically bold and memorable and is an excellent example of how completely unique stations can achieve individuality as well unity.
Despite the many variable elements that occur throughout the U-Bahn, a consistent system of signage and wayfinding ensures a unified and intuitive experience.

Common Elements:
- The Munich U-Bahn symbol consisting of blue and white iconography is a regularly recurring element. (109, 110)
- Seating is generally consistent throughout the system. (108, 111)
AREAS OF UNIFIED VARIABILITY

The U-Bahn has achieved a balance of unity and individuality within its stations by encouraging bold and unique designs, very from station to station.

Unified Variability

- Unique wall-treatments have become identifiable elements of station design, differing in their materials and colours, but brought together by a consistent type-font, similar patterns, and bold use of colours. (112 - 117)
AREAS OF VARIABILITY

The U-Bahn contains numerous architectural features and treatments that vary from station to station and in some cases respond to the distinct context of their surroundings.

Areas of Variability

• Many stations have significant entrances which are entirely unique within the greater system. (1118, 119, 120)
• Several U-Bahn stations are themed with intensely colourful wall treatments that extend throughout the station structure. (121, 122, 123)
• Custom accent lighting and light fixtures are applied throughout the system. (122, 123)
119. St. Quirin-Platz station entrance
120. Integrated public art
121. Marienplatz Station
122. Westfriedhof Station Lighting
Although each of these six transit systems is entirely unique in their age, history, size, cultural and geographic contexts; they have a degree of similarity in how common and varied elements have been incorporated into the greater system.

**Common Elements**
- Each of the six transit systems analyzed has a highly regularized application of station signage, entrance canopies and wayfinding systems.
- These contribute to a familiar and intuitive wayfinding experience, critical to the identity of the greater transit system.

**Areas Of Variability**
- Each system has varying elements, such as: overall architectural form, feature entrances, material palettes, station platform wall-treatments and the incorporation of place specific public art (murals/sculpture).
- These areas of variability often reflect the unique circumstances surrounding the station’s construction and the architectural interpretation of the station context.

**Unified Variability**
- Certain lines tie together unique or varying station elements with a consistent application.
- The frequently daring wall-treatments that occur throughout the Montreal Metro and Munich U-Bahn create a distinct identity for each station yet reinforce a unified transit experience.
MAIN DOCUMENT

APPENDIX 1 - STATION BY STATION DIRECTIONS
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<td>Leaside Industrial Factory</td>
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### APPENDIX 2 - WHAT THE TTC AND GO-TRANSIT SYSTEMS LOOK LIKE

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<td>TTC Platform</td>
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<td>TTC wayfinding</td>
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<td>23</td>
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### APPENDIX 3 - WHAT THE OTHER SYSTEMS LOOK LIKE

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<td>St. Paul's Station, London</td>
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