

# A New Life

# for Old

# City Hall



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Old City Hall



In 2015, City of Toronto staff embarked on a study to determine future uses for Old City Hall, a beloved landmark in the heart of Canada's largest city. The study will focus on accommodating a city museum and designing a public space that contributes to Toronto's cultural identity and civic life.<sup>1</sup> As part of this process, the City will consult with stakeholders and the public to gather input and ideas on Old City Hall's future programming.

This report, *A New Life for Old City Hall*, does not put forth recommendations, but intends to spark creative thinking and inspire a public discussion around future uses for Old City Hall by presenting inspiring case studies, found locally and across the globe.



Old City Hall Courthouse

# A New Life for Old City Hall

1899

Date of  
completion

E.J Lennox  
Architect

406,492 sq. ft.  
Total building  
area

13,200 sq. ft.  
Total courtyard  
area

Ontario Court  
of Justice and  
City of Toronto  
Court Services  
Current build-  
ing tenants<sup>2</sup>



Downtown Toronto







**Two challenges for Old City Hall:** The City of Toronto must consider how to repurpose a historic and iconic building for a variety of potential public, private, and civic uses. In addition, the City must also consider how a city museum could be incorporated into the space.

This report examines two sets of case studies:

1. **A museum for the city:** Examples of creatively programmed city museums that illuminate a city's past and engage with its present.
2. **New ideas for old buildings:** Iconic buildings that have been repurposed to accommodate exciting new uses, but continue to respect and pay homage to their historic design and function.

Not all repurposed buildings featured here are adapted to accommodate a museum, and not all city museums are housed in iconic buildings. But Toronto's Old City Hall ambitiously aims to achieve both.

Part One

A

Museum

for the

City

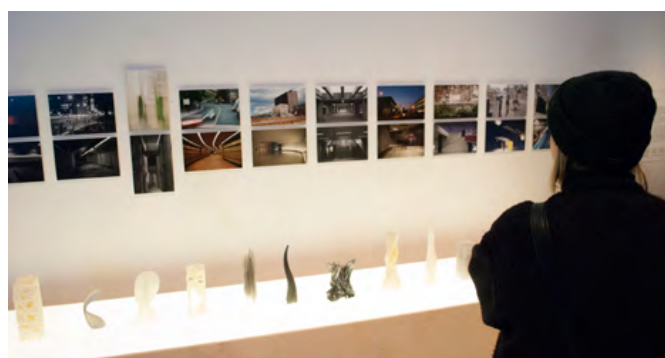


Berlin Senate Department for Urban Development and the Environment



An exciting, interactive, and community-focused city museum would allow Torontonians to celebrate our shared history and participate in conversations about our future. It would serve as a living, breathing entity that reflects ongoing histories made in the city each day.

Toronto remains one of the few major urban centres without a dedicated city museum.<sup>3</sup> Old City Hall's strategic location and historical significance make it an exciting site for a city museum and would position it as part of the civic commons, inviting the public back inside. But how can a Toronto museum located in Old City Hall move beyond a static collection of artifacts and provide a dynamic platform for public life and participation?



Canadian Centre for Architecture

## Local and Global Examples:

Museum of the City of New York

Canadian Centre for Architecture, Montreal

Berlin Senate Department for Urban Development and the Environment

Design Exchange, Toronto

## Case Studies

A city museum can take many forms — some are repositories of archival materials, while others bring present-day issues of civic importance to life. Some invite visitors to look, listen, and learn, while others engage residents in a dynamic dialogue while allowing for active participation and interpretation.

The following case studies focus on city museums that

engage in a range of programming, rather than simply archiving historical artifacts. By highlighting the programs, events, and exhibits that bring these city museums to life, these case studies demonstrate how organizations can connect with their audiences and with the city itself. How do these museums stay relevant to diverse visitors? What lessons can we learn and apply to a city museum for Toronto?



Design Exchange

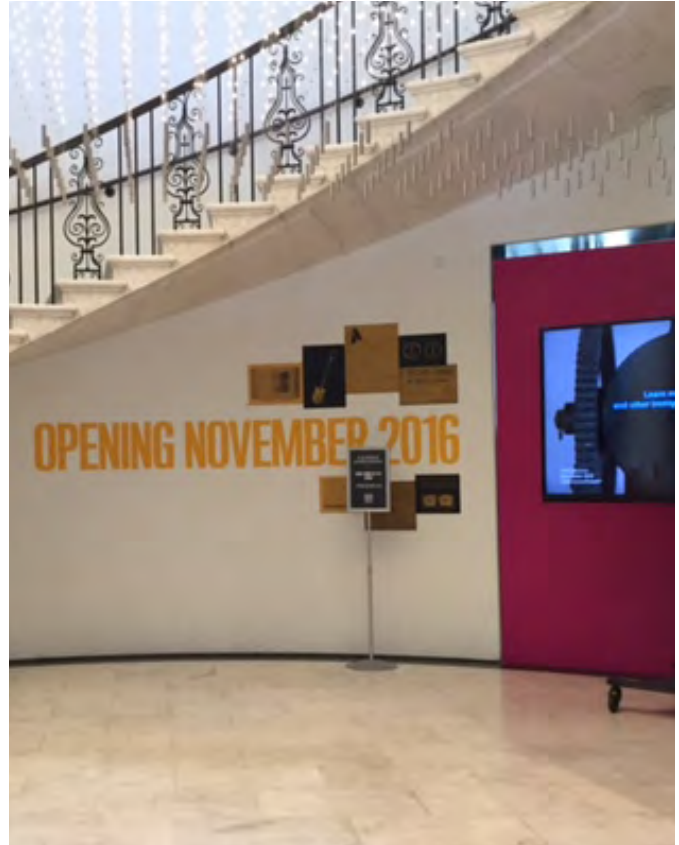


Berlin Senate Department for Urban Development and the Environment

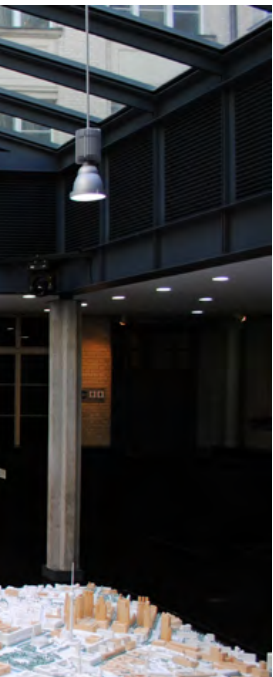




Canadian Centre for Architecture



Museum of the City of New York



### Programming Legend

Throughout the report, the following symbols identify specific types of programming for each case study:



Cafe/Restaurant/Retail



Exhibits/Research



Public Programs/Special Events



Public Space



Venue/Event Space

# Museum of the City of New York

The Museum of the City of New York showcases the dynamic past, present, and future of New York City and its people.

**1923**

MCNY founded by Henry Collins Brown

**1932**

MCNY moves into current building on 5<sup>th</sup> Avenue

**\$96 million**

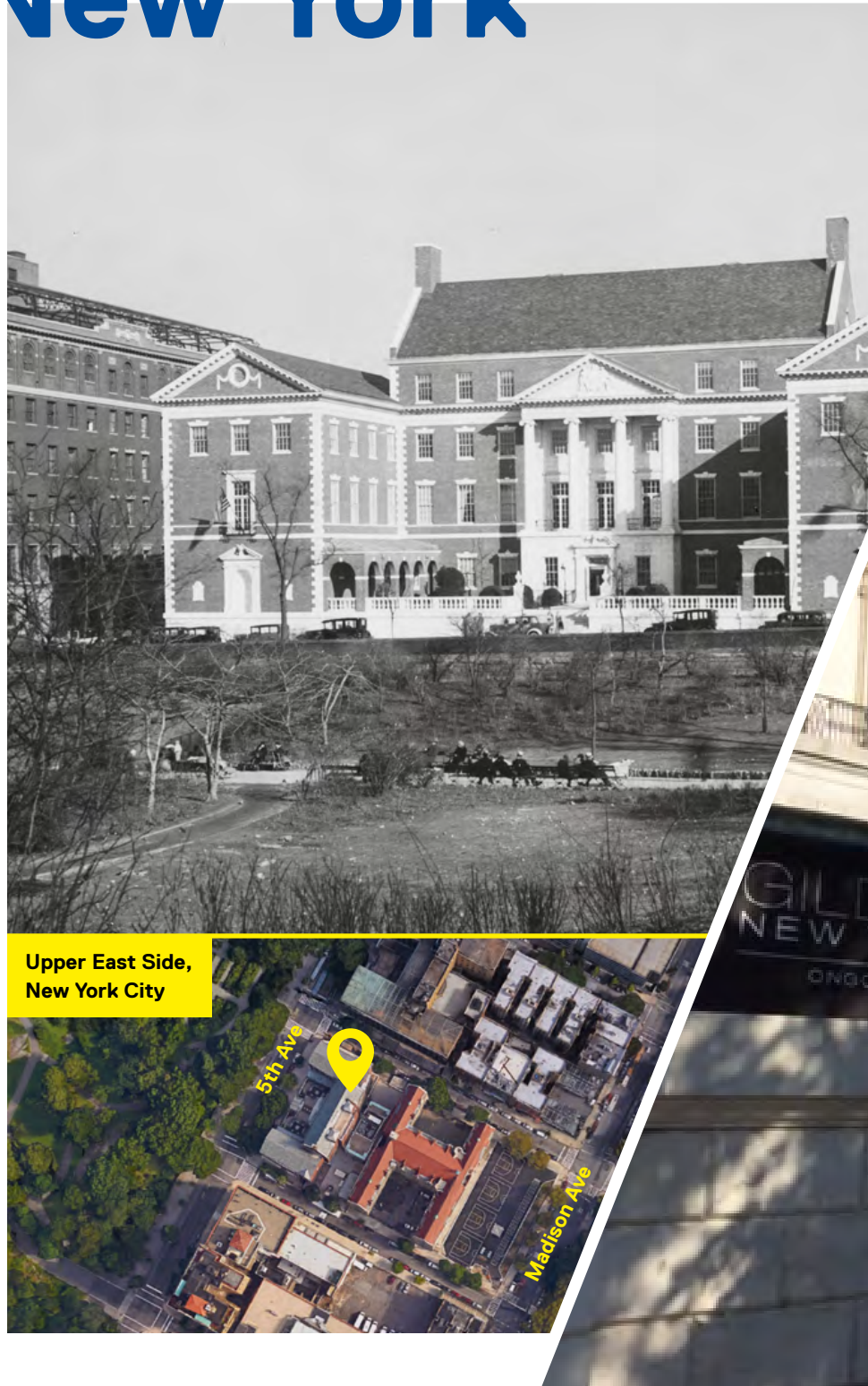
Invested in Modernization and Expansion Project

**425,000+**

Visitors in 2014

**750,000**

Objects in the Museum's collection<sup>4</sup>





## History

Founded in 1923, the Museum of the City of New York (MCNY) is located in a grand Georgian Colonial Revival building on Manhattan's Upper East Side, overlooking Central Park.<sup>5</sup> The Museum maintains a populist and accessible approach to its programs and exhibits, and reflects the city's unique character by embodying the principles

of diversity, opportunity, and perpetual transformation.<sup>6</sup>

## Redesign

Originally located in Gracie Mansion (the home of New York City's Mayor), the MCNY quickly outgrew this space. Since 1932 it has operated out of its current purpose-built structure at 103<sup>rd</sup> Street and 5<sup>th</sup> Avenue.<sup>7</sup>

In 2006, the Museum contracted the Polshek Partnership (Ennead Architects) to design a \$28 million, 3,000 square-foot modern storage and display pavilion. This was the first phase in an ongoing series of renovations. The Museum's subsequent redesign phases included efforts to achieve a LEED silver designation and enhance its public spaces and visitor experience. As part of this work, the rotunda and staircase in the main lobby were fitted with a site-specific lighting installation titled *Starlight*.



## Operating Structure

The Museum of the City of New York is a private non-profit organization, governed by a board of trustees.

## Financial Structure

The Museum's funding stream comprises a combination of contributions and earnings, including contributed income

and services, special events, earned income through tickets and sales, and in-kind contributions. Space rentals for special events contribute significant earnings to the Museum. While general entrance fees are charged to visitors, the Museum grants free admission to educators,

some post-secondary students, City employees, and others.<sup>8</sup>

The majority of the Museum's annual expenses are related to programming and exhibits. Fundraising, general administration, and capital expenses account for a smaller portion of its annual expenditures.

### Temporary Exhibitions



MCNY's exhibits celebrate the diversity of ideas, events, and experiences that make and remake New York City, both in historic and contemporary moments. Recent exhibitions have included *City as Canvas: Graffiti Art from the Martin Wong Collection*, *From Farm to City: Staten Island, 1661–2012*, and *Designing Tomorrow: America's World's Fairs of the 1930s*.<sup>9</sup>



### Neighbourhood Programs



In a testament to its commitment to fostering community, the Museum offers free admission to neighbourhood residents through its "I'm a Neighbour" program. The Museum also hosts Uptown Bounce, a summer block party series that includes music and dancing, gallery talks and tours, and local food.<sup>10</sup>



### Public Programming



Programs often include walking tours, films, panel discussions, and live performances. The 2013 exhibition *Making Room: Models for Housing New Yorkers*, included a panel discussion, design competition, and immersive displays. The exhibit explored the challenges of providing New Yorkers with dignified micro-apartments in an increasingly constrained housing market.



### Frederick A.O. Schwarz Children's Center

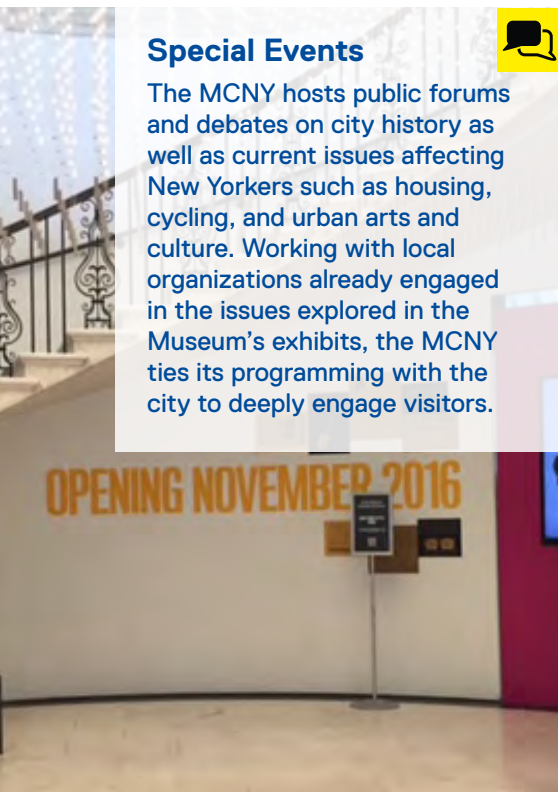


Serving nearly 50,000 students annually, the Children's Centre draws on the Museum's rich collections to create a learning experience that allows local youth to connect their personal experiences with the greater narrative of the city's evolution.

### Special Events



The MCNY hosts public forums and debates on city history as well as current issues affecting New Yorkers such as housing, cycling, and urban arts and culture. Working with local organizations already engaged in the issues explored in the Museum's exhibits, the MCNY ties its programming with the city to deeply engage visitors.



## LESSONS FOR OLD CITY HALL

The MCNY is unique among other civic museums for its ongoing community efforts and its engaging approach to programming that is integrated with the broader context of the city.

New Yorkers have sought to preserve and promote their collective identity through the MCNY since the late 1920s. While the Museum's artifacts and objects represent a physical legacy of shared history, its most significant impact today comes from its events and programming. The MCNY's public events and interactive programs bring the past to life and respond to present issues, building upon the archival collections, bridging the gaps between then and now, and stitching together the multitude of urban experiences.

The MCNY's phased approach to its building modernization efforts has allowed it to remain open and operational throughout its redesign. By implementing temporary iterations of elements that will be permanently included later in the process, the Museum allows visitors to engage with the actual process of its evolution, letting users get a feel for what is to come while creating a positive experience during the construction phase.

# Canadian Centre for Architecture

With research facilities, archives, museum galleries, and public programs, the Canadian Centre for Architecture improves public understanding of the role of architecture and urbanism in contemporary society.

**1979**

CCA founded by Phyllis Lambert

**1989**

CCA opens to the public

**130,000 sq. ft.**

Area of new building addition (approximate)

**1,500+**

Researchers and scholars hosted through Visiting Scholar and Support Grant programs

**400,000+**

Prints, drawings, photographs, and publications in the archive<sup>11</sup>



**Shaughnessy Village, Montreal**





## History

Founded in 1979 by Canadian architect and philanthropist Phyllis Lambert, the Canadian Centre for Architecture (CCA) invites visitors and scholars to explore and celebrate architecture. Through research, exhibitions, publications, and public programs, the CCA promotes awareness of architecture's role

in society and supports its study among researchers.<sup>12</sup>

The CCA was accredited as a public museum in 1984 and came to occupy its current building in Montreal's Ville Marie neighbourhood in 1989. The building accommodates public events and workshops, gallery exhibits, lectures and performances, and a bookstore. The CCA's modern archive houses an internationally acclaimed collection of photographs, plans, sketches and drawings, and original works.<sup>13</sup>

## Redesign

The Shaughnessy House, a restored 19<sup>th</sup> century mansion, was purchased as the CCA's first home. The historic building provides event and study space and is often open to the public for events and workshops. A modern 1989 addition designed by Phyllis Lambert, Peter Rose, and Erol Argun, wraps around three sides of the structure. The addition provides space for galleries, reading rooms, curatorial offices, archives, library, bookstore, lecture theatre, as well as an adjacent architectural sculpture garden. The juxtaposition of these elements provides a striking visual metaphor for the city as a whole: a historic place imbued with creativity and urban resilience.



## Operating Structure

The CCA is a non-profit organization governed by an independent board of directors.<sup>14</sup>

## Financial Structure

The CCA is financed by sponsorships from Hydro Quebec, the Bronfman Family, as well as other philanthropic donations from annual partners and donors.

As a research facility, the CCA has strong relationships with

other Montreal academic institutions and its archives and collections are an invaluable scholarly resource. While study rooms are free to students and archive access can be arranged by appointment, the CCA does charge a general fee for museum entrance. Access to special events and exhibit openings is often granted for a nominal charge, and students can access exhibits free of charge.

## Research and Archives



The CCA maintains an internationally acclaimed archival collection of original architectural works, sketches, and reports. Its Visiting Scholars Program allows students and academics to pursue research supported by the CCA's extensive collection of resources and materials.



## Vernissage



Public vernissage (pre-opening) events celebrate new exhibitions, installations, and project completions. By inviting the public to participate in lectures and discussion with artists, curators, and academics in a casual environment, these events allow for deeper engagement than conventional museum exhibits.



## Bookstore



Owned and operated by the CCA, the store includes in-house exhibition publications as well as books on contemporary architectural practice, history, theory, city planning, photography, museum studies, and design.



## Exhibitions and Publications



The CCA's exhibitions explore the diversity of ways our lives are shaped by architecture. *Rooms You May Have Missed* evaluated personal, intimate spaces, and the architectural significance of the private realm on our daily habits.







### The Architecture Garden and Museum Grounds

In addition to events, the lawns are open to the public and are frequently used by nearby residents.



## LESSONS FOR OLD CITY HALL

“We’re not a museum that puts things out and says, ‘This is architecture.’ We try to make people think.”  
–Phyllis Lambert

More than an archive, the CCA is an engaging and provocative space for discourse and conversation that inspires visitors to grapple with the issues of contemporary architecture and urbanism. The CCA combines over 130,000 square feet of museum space, a modern research facility, and an archive of over 100,000 architectural documents.<sup>15</sup> The CCA holds engaging monthly events that often incorporate audio/visual installations, public debates, wine tasting, and dancing. These events allow the archives to become a living, breathing celebration of the city, fuelling learning and dialogue by advancing ideas in a convivial setting.

The CCA has also been credited with helping to revive the surrounding neighbourhood.<sup>16</sup> In addition to drawing museum visitors to the area, the CCA’s programming and public spaces have been credited with enhancing public perception of the neighbourhood.

# Berlin Senate Department for Urban Development and the Environment

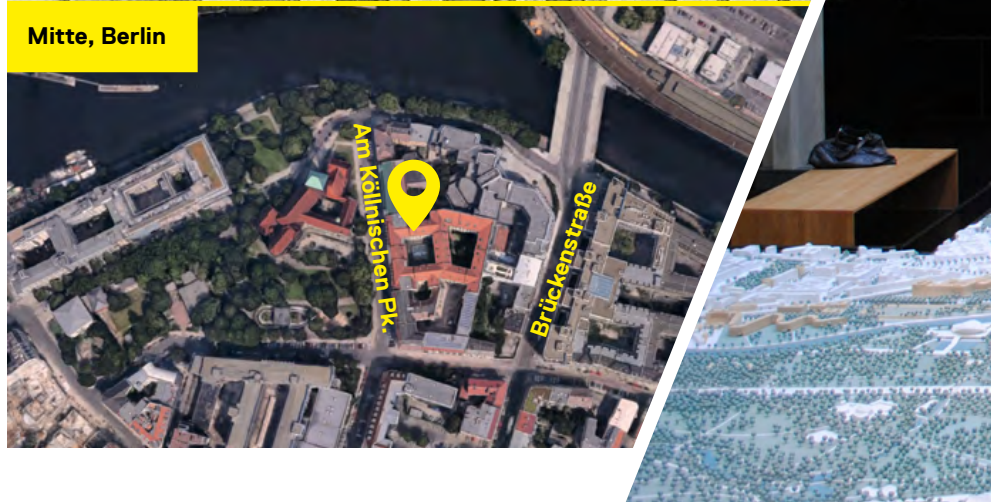
The space housing the City of Berlin's planning department also contains an exhibit of city models that invites the public into the urban development process.

## History

The Senate Department for Urban Development and the Environment is a government body that manages the planning and development of Berlin. The Department is responsible for functions such as city planning, housing, traffic, environmental protection, and historic preservation. In addition to its policy, planning, and administrative



Mitte, Berlin





functions, the Department coordinates a permanent exhibition of Berlin city models to educate the public on the city's historic and future development.<sup>17</sup>

Berlin's urban form is the result of top-down master planning and informal adaptations in the wake of post-WWII division and subsequent reunification.<sup>18</sup> Berlin's pre- and post-reunification periods of design and city building are particularly interesting, and are explored through the Department's models.

## Redesign

The ground-floor atrium of the Department's 1904 heritage office building in Berlin's Mitte neighbourhood is open daily to the public and features a large exhibition space as well as a smaller area for temporary displays.

The permanent exhibition, "Urban Development – Plans, Models, Projects", includes several large models depicting the urban landscape and built form of the city in different time periods and at different scales.<sup>19</sup> The models offer visitors insight into the history of Berlin's urban planning and development, as well as a unique understanding of the city's recent growth and evolution.

The Department also manages publicly accessible 2D and 3D digital models depicting the current built form as well as future plans. The data is made available for the public to download to allow for informed discussion of various planning scenarios.<sup>20</sup>



**1904**  
Building  
constructed

**4**  
City models  
in the exhibit

**150**  
Points of  
interest on  
the Talking  
City Model

**800**  
In depth  
development  
project profiles,  
accessible  
through the  
Digital Berlin  
Building Atlas  
for the "Historic  
Centre" City  
Model



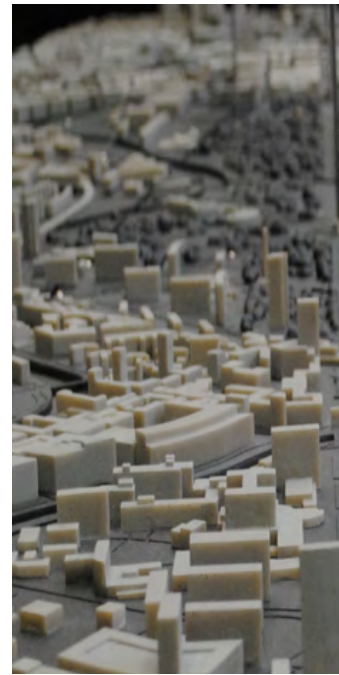
## Operating Structure

Berlin is the capital of Germany, a state in itself as well as the largest city in the country. The Senate Department for Urban Development and the Environment is a publicly-funded branch of the government of the city state of Berlin, and operates as part of the local municipal/state government. The Department contributes to many areas of the city's development, including

city planning and culture, housing, mobility, environment and climate, and heritage conservation.<sup>21</sup>

## Financial Structure

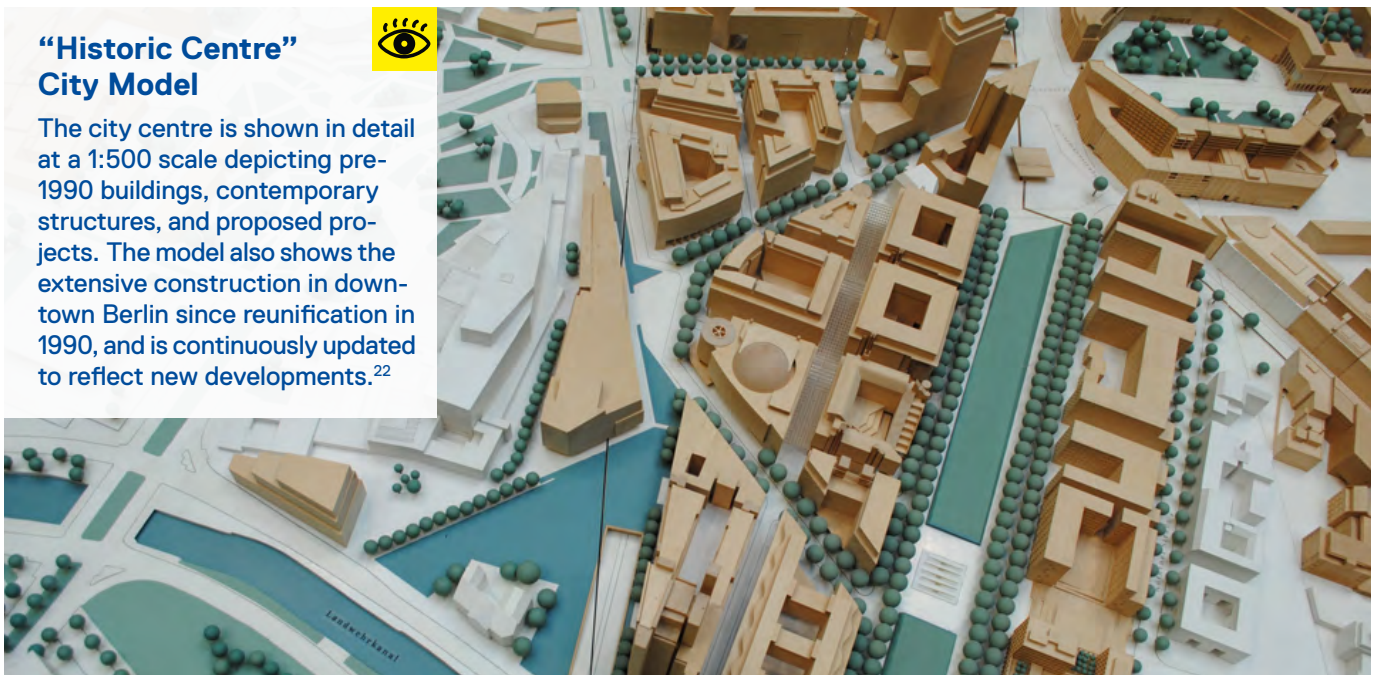
As the Senate Department for Urban Development and the Environment is a publicly-funded government branch, visitors are invited to explore the City Models of Berlin exhibition free of charge.



### "Historic Centre" City Model



The city centre is shown in detail at a 1:500 scale depicting pre-1990 buildings, contemporary structures, and proposed projects. The model also shows the extensive construction in downtown Berlin since reunification in 1990, and is continuously updated to reflect new developments.<sup>22</sup>



### Former GDR-City Centre at 1:500 scale



A relic of Soviet-era city development, the GDR model is a detailed 1:500 scale plastic representation of pre-reunification East Berlin in 1989.<sup>23</sup>



### Talking City Model



In keeping with the city's commitment to accessibility and its motto, "Berlin — understandable for everyone", the tactile city model allows the visually impaired to understand Berlin's planning and development through touch and audio aids.<sup>24</sup>



### City Model



At a 1:1000 scale, this model depicts the city centre and its surrounding regions. Various strategic plans are displayed in beige with the existing urban fabric in white.<sup>25</sup>



## LESSONS FOR OLD CITY HALL

While the Department's space and exhibits don't fit the mold of a typical museum, the City Models demonstrate the possibilities of pairing government and casual opportunities for public engagement.

By integrating municipal government functions with interactive models and displays, this space encourages people to engage with the city's development from a fresh perspective and scale. For example, the new 3D printed city model is made to be touched, so visitors can gain a new understanding and appreciation of their city.

As a counterpoint to the conventional municipal bureaucracy, the city models offer an approachable opportunity to engage with the implications of land use planning and policy. Admission is free and visitors are welcome to come and see the exhibit Monday to Saturday from 10am–6pm. In addition to the grand exhibition hall, there is also a separate exhibit space for smaller temporary displays that explore other dimensions of development and the environment, such as housing, urban ecology, or transportation.

# Design Exchange

The Design Exchange is a cultural institution dedicated to design excellence and education with a special emphasis on Canada's design heritage.

1937

Toronto Stock Exchange building opens at 234 Bay Street

1994

Design Exchange opens in the former Toronto Stock Exchange building

450+

Industrial design objects in the collection

1000+

Paper archives in the collection

300+

Exhibitions mounted<sup>26</sup>

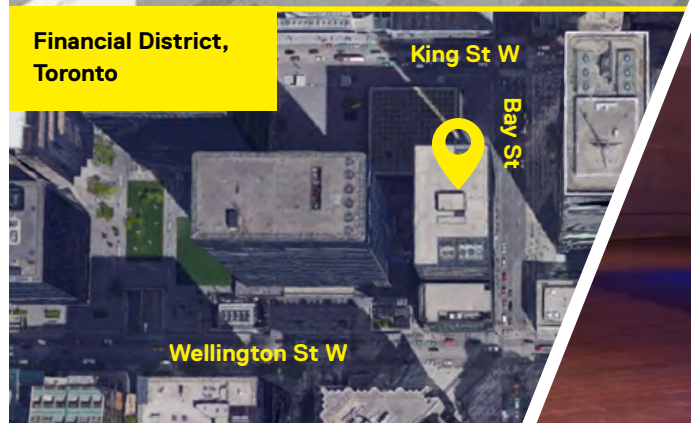
## History

The Design Exchange (DX) is Canada's only museum dedicated to design excellence and heritage. Founded in the 1980s out of concern over the lack of support for Canadian design, the DX has developed into a cultural design centre with a mandate to collect and preserve the best Canadian materials designed since 1945.<sup>27</sup>

The concept for the DX was shaped through years of community advocacy and support



Financial District,  
Toronto





from the design community, eventually transforming into a non-profit organization with a founding board of directors. With the purchase of the old Stock Exchange property by Cadillac Fairview in 1986, the Design Exchange was given operating rights to the historic building and officially opened to the public in 1994.<sup>28</sup>

## Redesign

The building that now houses the DX has gone through many iterations. First opened in 1937 as the home of the Toronto Stock Exchange, it features an art deco facade and a grand trading floor. In 1967, the building was enveloped and incorporated into Mies van der Rohe's modernist Toronto Dominion Centre Towers. In 1986, following the exit of the Stock Exchange and a Toronto City staff report recommending a Toronto design institution for the space, the building was sold to TD Centre developer Cadillac Fairview. The sale required that the heritage building be preserved and the design institution proposal be incorporated into any future project for the site. This founding agreement also secured \$500,000 annually for 25 years for operations of what would become the Design Exchange.<sup>29</sup>

In 1988, Kuwabara Payne McKenna Blumberg Architects (KPMB) renovated sections of the DX that weren't designated for historical preservation, transforming the space to include modern exhibition areas, offices, a resource centre, and meeting rooms. Since 1992, the City of Toronto has held a long-term lease for the space of the former Stock Exchange, and in turn, the DX has sub-leased the space until 2091.<sup>30</sup>



## Operating Structure

The DX constitutes a non-profit design museum, educational facility, and event space. It is governed by an independent board of directors that includes two Toronto City Councillors who serve as the City's representatives.

## Financial Structure

The Design Exchange is partially funded through grants and support programs from the City of Toronto and is also funded by revenue generated through events and external programs. The DX originally had a funding agreement with

developer Cadillac Fairview to receive \$500,000 annually for 25 years. But since the grant's expiration in 2013,<sup>31</sup> it has dedicated substantial resources to re-organizing their operational model in order to achieve financial sustainability. Part of this ongoing strategy has resulted in the Design Exchange's decision to increase the size of the onsite rental space, and focus on off-site public exhibitions through a satellite model.<sup>32</sup>

In April 2015, the City of Toronto's Economic

Development & Culture Division allocated \$200,000 to help the DX maintain operations since the end of the 25-year funding agreement with Cadillac Fairview. The City of Toronto is currently negotiating whether this \$200,000 allotment can remain an annual contribution. In the meantime, the DX is focused on sourcing the remaining \$300,000 from the private sector and other levels of government.<sup>33</sup>



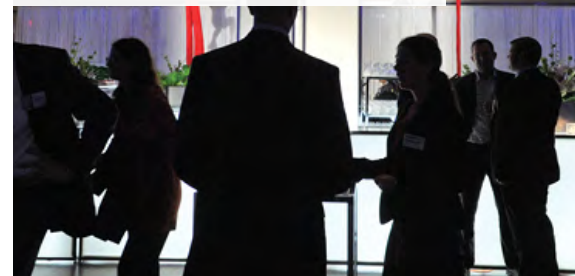
## Off-Site Events

In 2015 the DX launched a new program of off-site exhibitions in different Toronto neighbourhoods called DX Satellite. By partnering with other organizations and events, the DX has successfully shared its programs beyond its own walls, and engaged the public in unique venues.<sup>34</sup>



## Private Events

Private events such as weddings and conferences are a key element of the DX's operational structure. The DX provides a range of spaces as well as expertise and technical support to facilitate popular events.



## Exhibitions

Temporary exhibitions reflect contemporary culture while highlighting the importance of design in our daily lives. Recent exhibitions have included Pharrell Williams' *This Is Not A Toy* and Stefan Sagmeister's *The Happy Show*.





## Permanent Collection



The DX's permanent collection highlights the contributions of Canadian designers, innovators, and artisans to industrial design. The collection includes over 600 design objects such as furniture, housewares, textiles, and electronics.<sup>35</sup>



# LESSONS FOR OLD CITY HALL

The Design Exchange's balanced approach to programming, including both private and public events, makes it a unique cultural institution. Its mix of funding streams and opportunities for engagement shape a space and an organization that is relevant and accessible to a range of audiences.

As part of its ongoing strategic review, the DX is exploring different long-term funding opportunities. One potential approach is a satellite model, where the DX would continue to promote and host off-site events and exhibitions to specific Toronto audiences. This approach would allow the main DX facility to remain available for private functions.<sup>36</sup> Meanwhile, the permanent collection space has been expanded and its exhibits are publicly accessible from Tuesday to Sunday.<sup>37</sup>

The Design Exchange's broad scope incorporates several distinct disciplines, ranging from industrial and interior design to fashion and architecture. Design literacy, which transcends any of these discrete disciplines, is relevant to nuanced understandings of the city and civic experience.

# New Ideas for Old Buildings



Museum of the City of New York



Old City Hall's grandeur, historical significance, and central location offer incredible opportunities for renewal. But there are challenges. Its size and historical features are expensive to maintain, while load-bearing interior walls present obstacles to expanding or reconfiguring interior spaces.<sup>38</sup> While it's important to recognize the structure's unique architectural features, it's equally important to ensure it continues to evolve.

With the anticipated departure of the courts in 2021, Old City Hall is now ready for reinvention.<sup>39</sup> With the City's criteria that the building maintain public access, incorporate mixed uses, and ensure financial sustainability, Toronto has an unprecedented opportunity to reimagine and redesign this space.<sup>40</sup>



The Theatre Centre

## Local and Global Examples:

One Spadina  
Crescent,  
Toronto

The Theatre  
Centre, Toronto

MoMA PS1,  
New York City

The Royal  
Conservatory  
of Music,  
Toronto

## Case Studies

In Toronto and beyond, architects, heritage professionals, planners, and urban designers are employing creative strategies to repurpose old buildings for new uses. The benefits include heritage preservation, of course, but also environmental sustainability, financial savings, and contributions to a sense of place and local culture.<sup>41</sup>

The following case studies highlight historical structures

that have been thoughtfully adapted for 21<sup>st</sup> century uses. Cases have been selected for what the buildings were — iconic, in the heart of the city, and publicly owned — as well as what they have become — dynamic hubs of private and public activity, imbued with a strong identity. How can design strategies creatively incorporate a range of private and civic functions within the building, while inviting the public back in?



One Spadina Crescent





MoMA PS1



The Theatre Centre



The Royal Conservatory of Music



# One Spadina Crescent

An iconic address on the roundabout of one of Toronto's main north-south arterials, One Spadina Crescent will soon be home to the John H. Daniels Faculty of Architecture, Landscape and Design.

**1875**

Original building completed

**\$72 million**

Total project cost

**2016**

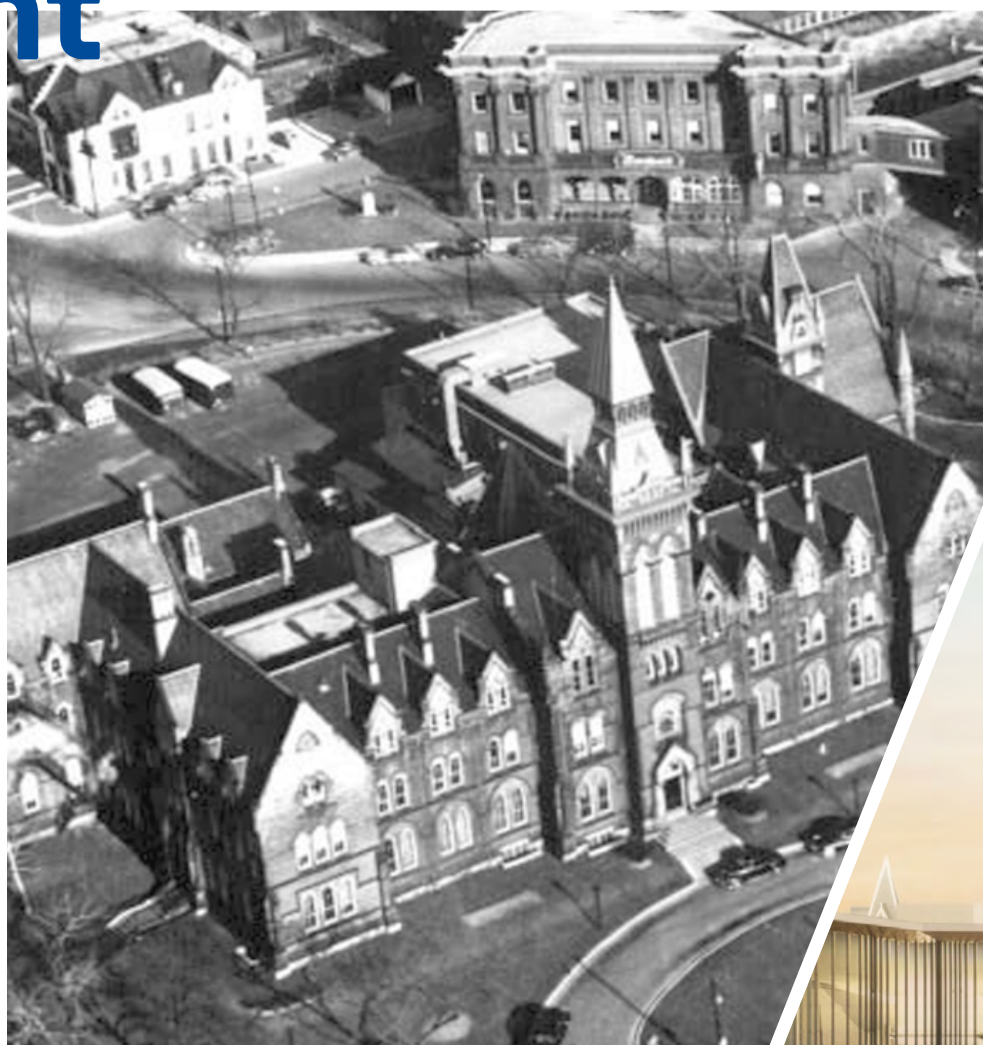
Construction at One Spadina set to complete

**\$24 million**

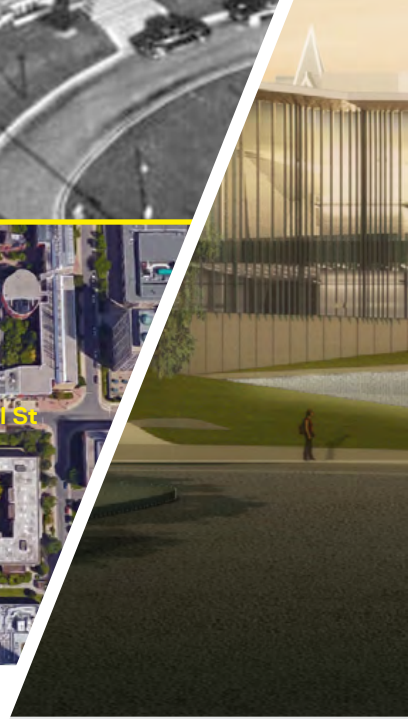
Major donation from John H. and Myrna Daniels<sup>42</sup>

**100,000 sq. ft**

Area of building once renovations are complete



University of Toronto, Toronto





## History

One Spadina Crescent is an iconic address on one of the city's key corridors. Originally built in 1875 as a Presbyterian theological college in the Gothic Revival style, One Spadina was converted into barracks and a military hospital during war times, and a medical research centre after WWII.<sup>43</sup>

In the 1960s the building was almost lost to the Spadina Expressway plan, but was preserved and eventually purchased by the University of Toronto in 1974. The University has had longstanding plans to renovate the building, but in 2008 the project took on a much greater scope, thanks to a \$24 million donation from John and Myrna Daniels.

## Redesign

One Spadina is currently undergoing renovations and is set to open for the 2016/2017 academic year.<sup>44</sup> Led by the firm NADAAA, the redesign restores the historic southern facade and creates a large modern addition to the north. The renovation will increase the building's capacity while expanding opportunities for dynamic programming. The redesign also features a central hall that provides flexible studio and classroom space and a public event venue. In addition, the site will also include a public walkway, allowing pedestrians to enter the U of T campus from Harbord Village. This will transform the building from a terminus to a threshold, providing an inviting gateway from campus to the surrounding communities.<sup>45</sup>



## Operating Structure

While the Faculty of Architecture will bear the name of the Daniels Family, thanks to their generous donation, the University of Toronto will remain the property owner and operator.

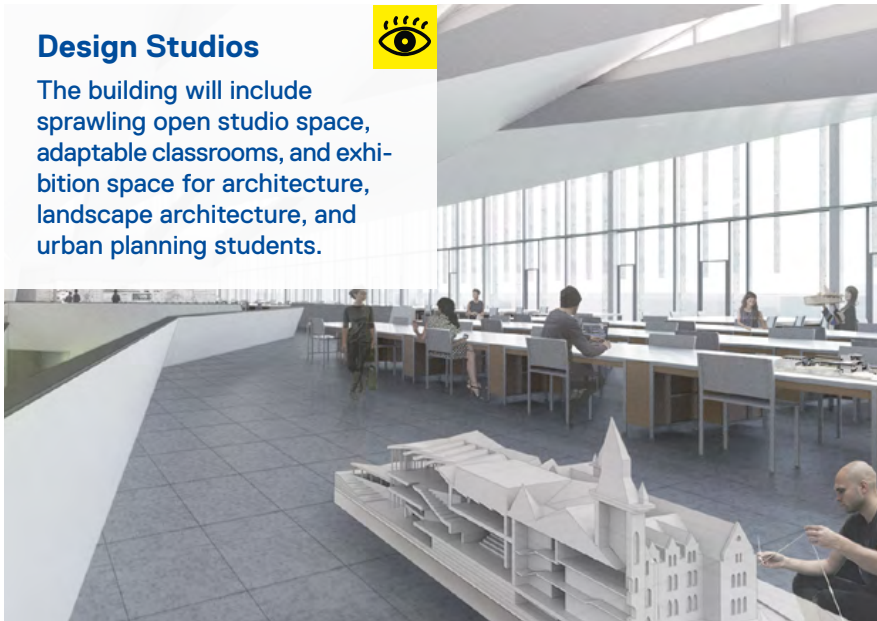
## Financing Structure

For the redevelopment, \$24 million of the total \$72 million cost was contributed by developer and philanthropist John H.

Daniels and his wife Myrna.<sup>46</sup> The University of Toronto is a public university that derives its funding from government support, student tuition, and private donations. Once renovations are complete, One Spadina will function as the home for U of T's Daniels Faculty of Architecture and will be operated, financed, and managed by the University.

## Design Studios

The building will include sprawling open studio space, adaptable classrooms, and exhibition space for architecture, landscape architecture, and urban planning students.



## Library

A new library space dedicated to architecture and urbanism will provide collaborative work spaces, teaching facilities, and a dedicated section for the University's rare book collection.



## Pedestrian Connections

The central corridor of One Spadina acts as an extension of Russell Street, and helps to connect the university campus with the surrounding neighbourhood.



## Innovation Labs and Research Facilities

A Digital Fabrication Lab, the Global Cities Institute, the Green Roof Testing Lab, and the Responsive Architecture Lab are among the multidisciplinary research facilities that will be housed in the new building.





## Principal Hall



A multi-purpose public hall with a capacity for 400, providing flexible exhibition space that can accommodate events ranging from public lectures and parties to high-tech multimedia presentations.<sup>47</sup>



# LESSONS FOR OLD CITY HALL

An informed public is an engaged public. By welcoming the community into the school of architecture, One Spadina rejects the notion of academia as exclusionary and separate from the everyday experience of the city.

The renovation of One Spadina is much more than a modern addition; it is a holistic reimagining of this landmark and its relationship to the rest of the U of T campus, the surrounding neighbourhoods, and the environment. The range and flexibility of the programmable space within the building will allow for a number of user groups and functions, while its exterior space will facilitate flows in and around the space.

The design also considers the building's social and ecological impact, and serves as a forward-thinking example of integrated architecture. In addition to its interior pedestrian path and public event venue, the building will also incorporate many energy efficient and environmentally conscious features like rainwater irrigation systems, sloping green roofs, and photovoltaic panels.

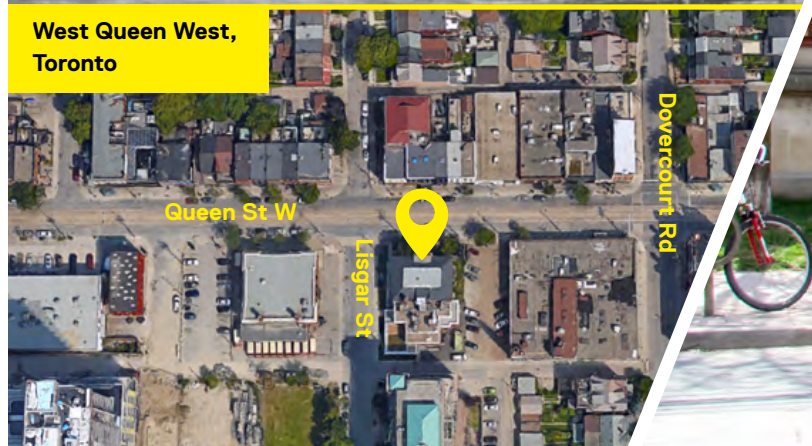
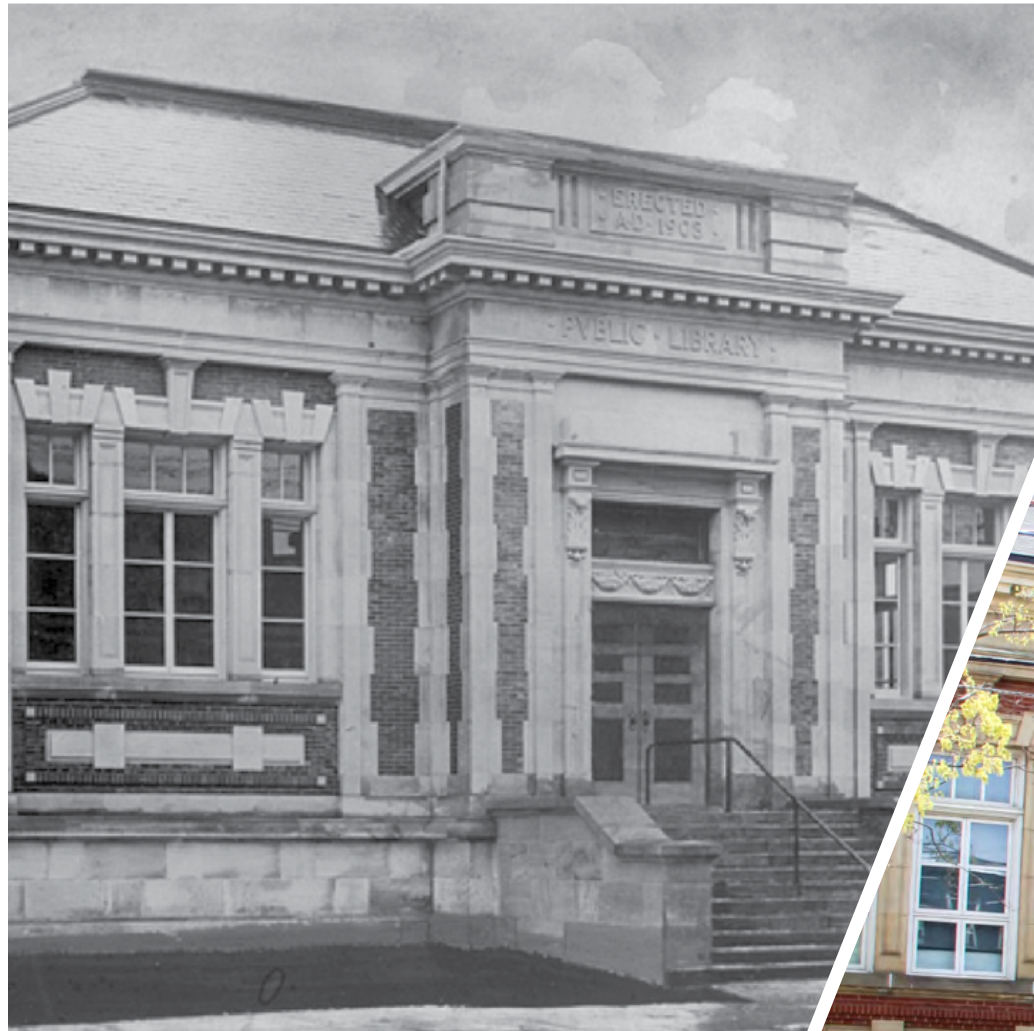
# The Theatre Centre

Since 1979, the Theatre Centre has been a live arts incubator. Currently housed in a historic Carnegie Library building, the Theatre Centre has become an important hub for Toronto's cultural sector.<sup>48</sup>

## History

Originally founded as a co-operative of five independent theatre companies, the Theatre Centre serves as a space to create, develop, rehearse, and present new theatrical performances. The Theatre Centre moved to various locations in Toronto for decades before finding its current home in a former Carnegie Library building on Queen Street West.<sup>49</sup>

Designed by architect Robert McCallum in 1908, the Edwardian heritage building





**1908**  
Original  
Carnegie Library  
building built

**1979**  
Theatre Centre  
founded

**2014**  
Theatre Centre  
opens in its  
new home

**200**  
Seats in  
the Theatre  
Centre's main  
performance  
space

**\$6.2 million**  
Cost of  
redevelopment  
project<sup>50</sup>

originally served as a public library until the mid-1960s when it contained public health offices. In 2012, the Theatre Centre embarked on a \$6.2 million adaptive reuse and restoration project and settled into its new permanent home in 2014.<sup>51</sup>

### Redesign

As part of a major privately-led redevelopment initiative, the historic Carnegie Library building was preserved and maintained for public and cultural use. With the City as a stakeholder in the redevelopment plan, and catalyzed by input from neighbouring organizations, the importance of a vibrant cultural community in this area was recognized. Contributions from developers were secured partially through Section 37 community benefits agreements to fund the renovation of the structure for use as a cultural facility.<sup>52</sup>

Preserving the public value and providing public access to the building were fundamental principles of its transformation. The facade was preserved by a modest modern addition at the west side of the structure, while the interior now accommodates a 200-seat performance venue, rehearsal spaces, galleries, event spaces, and a cafe.





## Operating Structure

The Theatre Centre is a non-profit and registered charitable organization.

## Financing Structure

Section 37 contributions provided early financial stability to offset the risks in getting this project off the ground.<sup>53</sup> Key funding partners for the capital cost of renovations included Provincial and Federal levels

of government, as well as a number of private donations from TD Bank, the Metcalf Foundation, and the developers Urbancorp and Streetcar.<sup>54</sup> In addition to continued support from government partners, the operating budget is supported by ticket sales, fees for private events, and revenue from the cafe.

## Temporary Installations



In keeping up with the Theatre Centre's open and accessible philosophy, the Cafe features floor-to-ceiling windows, which allow the space to display temporary hanging art installations under its "Side Streets" program.<sup>57</sup>



## Monthly Community Meals



Every month, the Cafe invites neighbours for a community dinner, hosted by the Theatre Centre's Director of Productions and Facilities.<sup>55</sup>



## Cinq a Sept Cocktail Nights



Every third Thursday, the Cafe hosts an after-work cocktail mixer. The event provides a platform for guest bartenders to show off their signature concoctions and gives attendees a chance to network with other creative professionals.



## Theatre Space



The Theatre Centre houses two full-sized theatre spaces that are used for performances, festivals, and special events year-round. In recognition of the Theatre Centre's past without a stable venue, the Centre offers its facilities to emerging theatre companies and performance groups.<sup>56</sup>







### Community Collaborations and Special Events

The Theatre Centre's flexible space makes it the ideal venue for special events, including the popular City of Craft holiday market.<sup>58</sup>



## LESSONS FOR OLD CITY HALL

One of the Theatre Centre's core objectives is to position the performing arts as an accessible medium, rather than culture for the elite. This focus on welcoming the public is reflected in its accessible arts programs and in the building's redesign.

As the primary reception area, the Cafe is a popular pre-performance gathering spot for theatre attendees. The space also invites the public to come in for an afternoon coffee, a monthly community dinner, or a cocktail hour. The Cafe also acts as a gallery space for the works of local visual artists, inviting another community into the space.

The programs presented by the Theatre Centre position the space as an accessible and publicly engaged community resource. By supporting experimentation for artists-in-residence, promoting public access to its rehearsal and performance spaces, and hosting special community events, the Theatre Centre has carved out an important cultural space as part of the West Queen West community.

# MoMA PS1

A true artistic laboratory located in an adapted New York City public school, MoMA PS1 is one of the largest American institutions devoted to exhibiting experimental contemporary art.<sup>59</sup>

## History

Founded in 1971, the Institute for Art and Urban Resources was devoted to featuring contemporary art in abandoned or underused sites throughout the city. The transformation from the Institute for Art and Urban Resources to MoMA PS1 began in 1976, when the Institute created its first installation in what eventually became its permanent home: a Romanesque Revival public school building in Queens, constructed in 1892.<sup>60</sup>





1971

Institute for Art and Urban Resources Inc. founded

1976

First major exhibition launched in former public school in Long Island City, Queens

2010

PS1 Contemporary Art Centre merges with MoMA

125,000 sq. ft.

Area of MoMA PS1 facility

2,000+

Artists whose work has been mounted at PS1<sup>61</sup>

At the turn of the millennium, PS1 officially became an affiliate of the Museum of Modern Art (MoMA). PS1's mandate is to promote adventurous new works of contemporary art. While the MoMA is internationally recognized as one of the world's great collecting institutions, PS1 is a dedicated exhibition space, geared towards displaying unique, site-specific works.<sup>62</sup>

### Redesign

In the mid-1970s, the Institute for Art and Urban Resources organized the inaugural *Rooms* exhibitions in the Queen's Public School No. 1 building. This transformative installation series laid the foundation for the next 30+ years of unorthodox use, ranging from studios to performance and exhibition spaces, all the while paying respect to the original architecture and form of the space.<sup>63</sup>

PS1 holds adaptation and evolution as its core values. In 1997 architect Fredrick Fisher led an \$8.5 million renovation, adding 40,000 square feet of programmable space, including a large outdoor gallery and two-storey indoor exhibition space. The outdoor courtyard is a fantastic example of a highly programmable space that attracts international visitors.<sup>64</sup>





## Operating Structure

While the building is still owned by the City of New York, as of 2010 the gallery space is an official affiliate of the Museum of Modern Art (MoMA) and operates as a non-profit organization, governed by an independent board of governors.

## Financial Structure

MoMA PS1's programs, activities, and exhibits rely on a variety of funding sources. These include revenues from tickets sales and memberships, small and large donations, grants, and sponsorships.<sup>65</sup> Some exhibitions receive additional support through

a combination of corporate and philanthropic donations. For example, the Annual Exhibition benefits from a partnership with Volkswagen while the museum's institutional archive is supported by funding through the Leon Levy Foundation.

### The Young Architects Program

This annual competition receives submissions for site-specific interventions to animate the space surrounding PS1, creating a platform to promote innovative installations from emerging architects. Successful applicants get to design a temporary urban landscape that provides shade, seating, and water for the Warm Up summer music series hosted in the PS1's courtyard.



### Warm Up

Every Saturday the MoMA PS1's courtyard transforms into a bumping outdoor dance party for hundreds of revelers. Now in its 18<sup>th</sup> year, Warm Up highlights the best experimental live acts, DJs, and performing artists from around the world, and has become a staple of New York's summer music scene.





# LESSONS FOR OLD CITY HALL

PS1's unique approach to its use of its historic home is evident in its inaugural 1976 exhibition, *Rooms*. The *Rooms* exhibition called on 72 artists to create site-specific works for many of the small, former classroom spaces. This set a precedent for the display of works in smaller gallery spaces.

Interesting parallels can be drawn to Toronto's Old City Hall, as one of the major constraints for its adaptive reuse is the load-bearing walls and relatively small existing courtroom and office spaces.<sup>66</sup> PS1's creative use of its smaller interior spaces highlights the opportunity to work with an existing layout, maintain the integrity of a historic interior, and create an engaging visitor experience.

Beyond its walls, PS1's Warm Up outdoor festival series presents an exciting example of what is possible for Old City Hall. Its existing courtyard space could bridge the gap between Trinity Square and Eaton Centre and City Hall and Nathan Phillips Square, positively expanding the area's broader public realm network.

## M. Wells Dinette Cafe



The M. Wells Dinette brings back memories of grade school lunches in its former elementary school setting, chalkboards included. The culinary offerings of the Dinette are as cutting edge and inspired as the artworks in the rest of the museum.



# The Royal Conservatory of Music

The elegant combination of heritage and contemporary architectural styles between The Telus Centre for Performance and Learning and The Royal Conservatory of Music create a standout contribution to the burgeoning Bloor Street cultural corridor.

**1881**

Toronto Baptist College building constructed near Bloor St. and University Ave.

**1886**

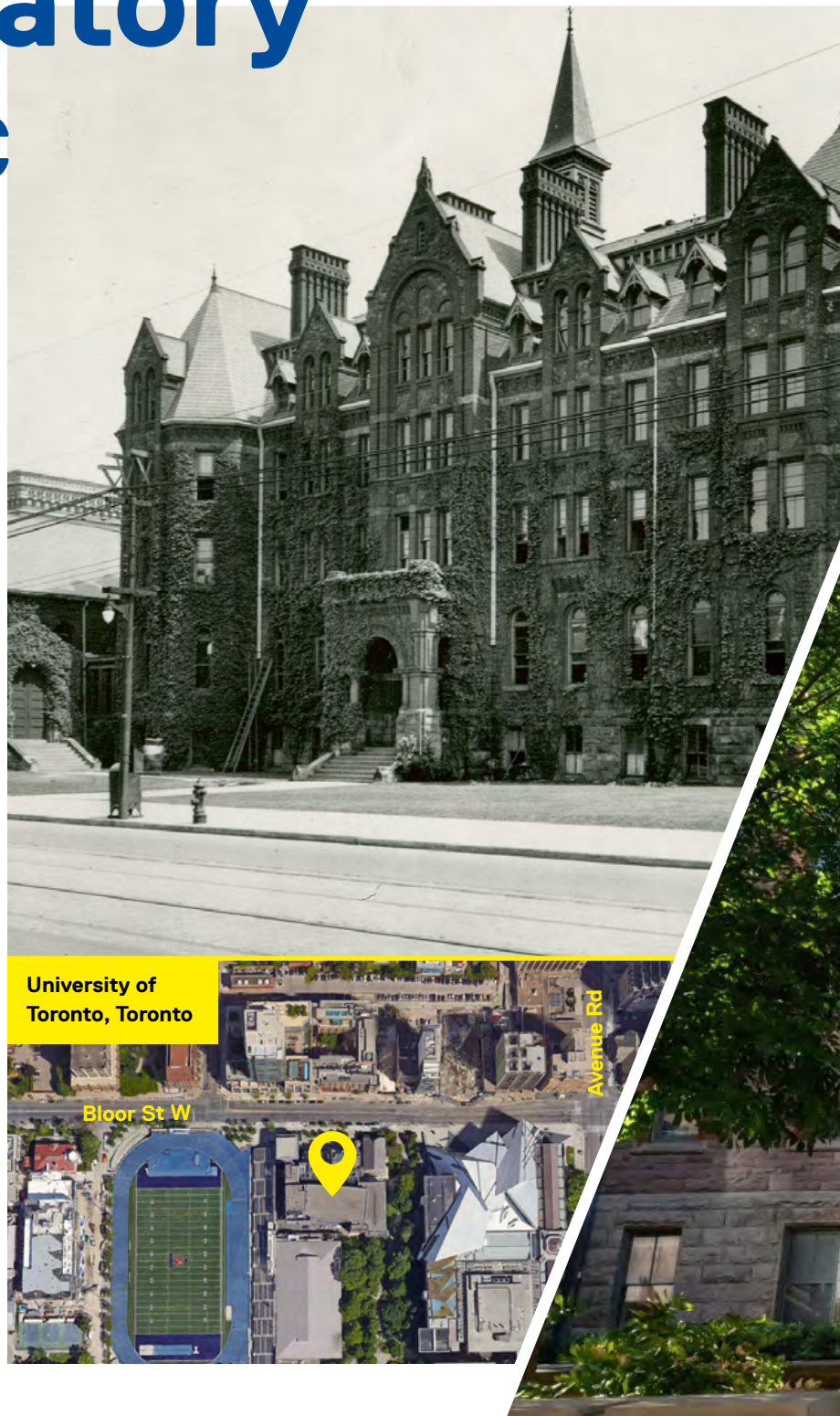
Toronto Conservatory of Music is founded

**1947**

The Conservatory of Music receives the Royal Charter from King George VI

**2009**

The Conservatory expansion and redevelopment is completed





1135

Seats in  
Koerner Hall

\$110 million  
Redevelop-  
ment project  
budget

## History

One of the premiere music education facilities and concert halls in North America, the Royal Conservatory of Music is located on Bloor Street, just west of University Avenue. The heart of the Conservatory is Ihnatowycz Hall, which was originally designed and constructed in 1881 as the Toronto Baptist College. (The college would later become McMaster University.)

The Toronto Conservatory of Music was also founded in the late 1800s and operated out of a purpose-built edifice at University and College for nearly its first century. In 1947, the Conservatory received the Royal Charter from King George VI<sup>67</sup> and in 1963, moved to its current location. The Royal Conservatory's Telus Centre for Performance and Learning — along with the Royal Ontario Museum, the Gardiner Museum, Alliance Française, and Hot Docs' Ted Rogers Cinema — is an integral part of Toronto's Bloor Street cultural corridor.

## Redesign

In 2002, the Royal Conservatory launched a campaign to update, renovate, and expand their facilities. The result is the Telus Centre for Performance and Learning and Koerner Hall. Completed in 2009, the new Telus Centre designed by KPMB architects,<sup>68</sup> has created an additional 190,000 square feet of classrooms, a library, rehearsal hall, performance space, and lobby. From Bloor Street, the two structures complement each other. However, read from Philosopher's Walk, the relationship becomes clear: a beautiful three-storey glass atrium connects the two buildings, transforming an exterior condition into a new interior and the rear into a new and inviting entrance.





## Operating Structure

The Royal Conservatory is a music education institution rather than a museum. It operates as a not-for-profit organization and develops research and curriculum related to arts-based education for all ages and skill levels. Among the RCM's more than five million alumni are Canadian music legends Glenn Gould, Oscar Peterson, and Sarah McLachlan.<sup>69</sup>

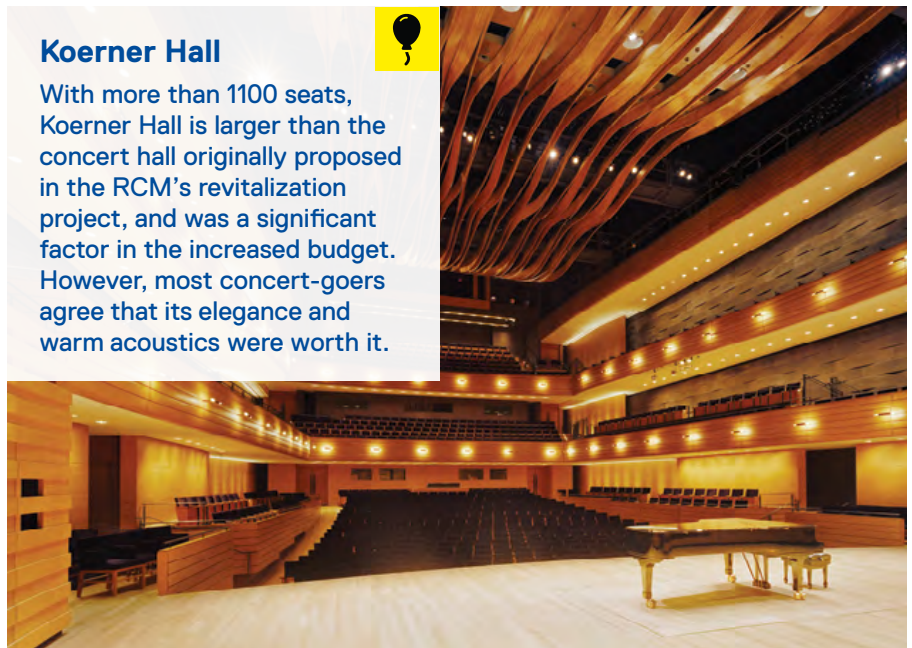
## Financial Structure

The RCM is largely funded by private donations, and revenue from concert tickets and music lessons. Unlike Toronto's other premier cultural institutions, such as the Art Gallery of Ontario or the Royal Ontario Museum, the RCM is not a government agency.<sup>70</sup> Telus was the lead sponsor for the RCM's recent \$110 million renovation and expansion.

The RCM also obtained a \$20 million loan from the joint federal and provincial SuperBuild Program to support the project.<sup>71</sup> With \$4.5 million in loan repayments in 2015, nearly 10 per cent of the RCM's annual budget, the organization is challenged to balance its financial obligations with its commitment to providing a world-class music education.

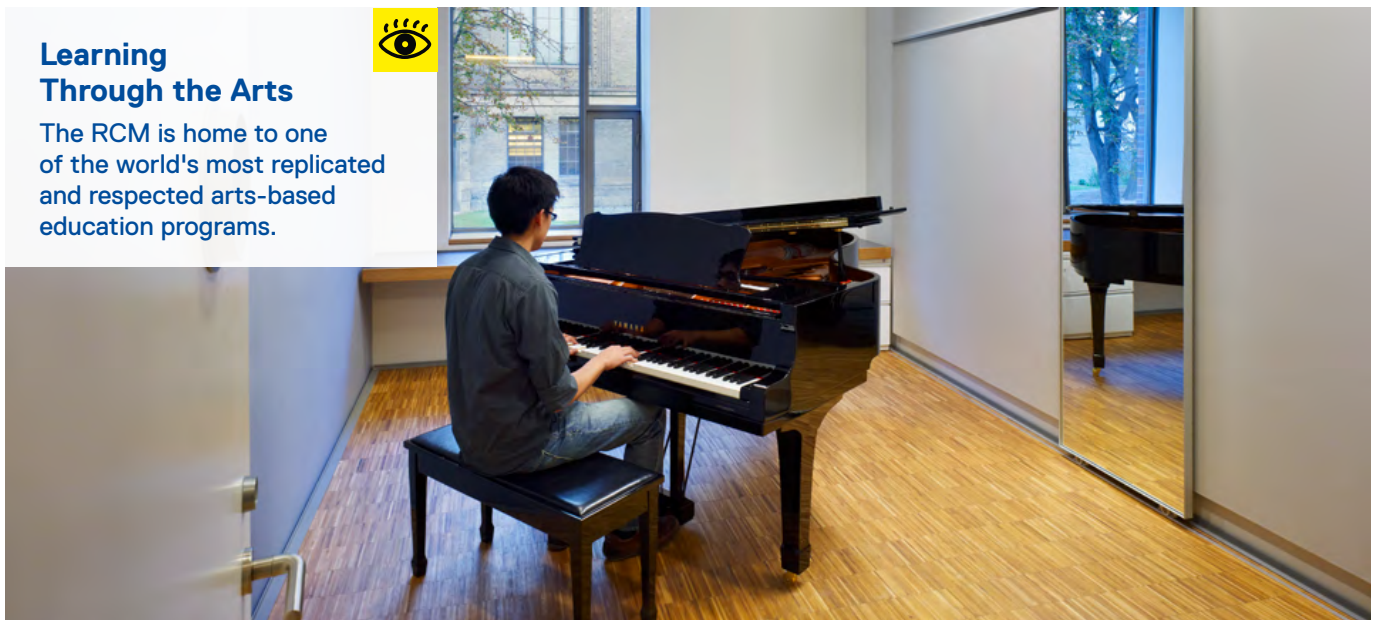
### Koerner Hall

With more than 1100 seats, Koerner Hall is larger than the concert hall originally proposed in the RCM's revitalization project, and was a significant factor in the increased budget. However, most concert-goers agree that its elegance and warm acoustics were worth it.



### Learning Through the Arts

The RCM is home to one of the world's most replicated and respected arts-based education programs.





### Private Events

The Royal Conservatory is also available as a private event venue. The conservatory theatre, atrium, Koerner Hall and Leslie and Anna Dan Galleries, are all available to accommodate various sizes and types of events, from cocktail parties and dinners to recitals, public debates, and lectures.



### Mazzoleni Concert Hall

For a more intimate atmosphere, the historic Mazzoleni Hall provides a classical concert hall that seats almost 250.



## LESSONS FOR OLD CITY HALL

Modern additions to historic buildings can be controversial, both functionally and aesthetically. The Telus Centre for Performance and Learning hit the mark on both counts.

On the inside, Koerner Hall's suspended wood ribbon ceiling is both aesthetically and acoustically phenomenal. From the outside, the way that the atrium links the new addition and heritage structures is equally beautiful. The integration of heritage and contemporary components creates a wonderful public face that responds to its context from both Bloor Street and Philosopher's Walk.

Old City Hall presents similar opportunities to create dynamic and inspiring thresholds to the surrounding public realm as well as interior spaces to match. There are three public faces to be activated: the historic grandeur of the main staircase and facade on Queen Street; the secondary frontages which face onto Bay, James and Albert Streets; as well as the internal courtyard which offers the chance to create an entirely new experience for Torontonians in the heart of Canada's largest city.

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