Chasing Spadina

by

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A thesis
presented to the University Of Waterloo
in fulfilment of the
thesis requirement for the degree of
Master of Architecture

Waterloo, Ontario, Canada, 2018

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Authors Declaration

I hereby declare that I am the sole author of this thesis. This is a true copy of the thesis, including any required final revisions, as accepted by my examiners.

I understand my thesis may be made electronically available to the public.

ABSTRACT

Toronto is a city that operates at the scale of automobiles and subways. Its environments are many and varied—layers of infrastructure, geography, and history create a heterogeneous mix of urban fabric. The Spadina Subway Line is one of the primary routes of navigating this mix. It extends from the heart of downtown northwest to the edge of Toronto and into the neighbouring City of Vaughan. With no single street to follow the Spadina Line winds through a fragmentary collage. On the surface the pieces have little relation to each other—a collection of urban fabrics forcibly connected by the subway.

This thesis is a performance. It performs a walk, a transect, along the above ground line of the subway. This walk builds off the previous generations of theoretical walkers—the *saunterers* of Henry Thoreau, the *flâneurs* of Charles Baudelaire, the *surrealists* of André Breton, the *Situationists* of Guy Debord—and Lee Freidlander's eye for the cluttered city to synthesize the perspective of the transient observer. A solitary figure that seeks out urban forms and artifacts to discover the layers of intentionality, the coincidences and contradictions that coalesce into the messy city—a city that is fragmentary, haphazard, uncurated.

Documentation of the walk is done through mapping and photography. Mapping describe the lands of the Spadina Line holistically and create a picture of how the Line interacts with the wider city. Photographs describe the experience of the walk itself. This is an exploration of the present, of singular moments—the moments of encounter between a transient observer and a new urban form—that implies both history and future. Through act of walking and documentation—the moments and the maps—a narrative is found within the fragments of the Spadina Subway Line. It is a narrative of competing visions and failed ideal cities—a narrative of a great urban laboratory with decades of experiments in urbanity.

Acknowledgements

Thank you to all who have given their time, effort, and encouragement to make this thesis a reality.

To my advisor, Rick Haldenby, who was ever enthousiastic about both my journey and my writing—and remained steadfast in keeping my thesis contained and manageable. To my committee, Val Rynnimeri, who even before joining my committe stepped in when neccesary and indulged me in my first aimless footsteps. Thank you both for telling me your own stories about the places I walked.

Thanks to my friends and peers for their interest, encouragement, and overnight rooms. Thank you to my family for their patience and support—especially to my mom who joined me for one of my walks.

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INTRODUCTION
THE LINE

The City of Toronto's Spadina Subway Line—for which the purposes of this thesis refers both to the subway itself and the lands within its vicinity—has recently been extended to the City of Vaughan on Toronto's northern periphery. It cuts across the city—a string of urban landscapes, a citywide cross section tied together only by a subway line largely invisible from the surface. It is the first subway line to cross the city boundary, becoming a subway that crosses the threshold between regional and local transit—providing both more stations than the Go Train and greater capacity and permanence than a bus route. Coupled with property changing hands and development indicative of the growth of Toronto, this stretch of city will soon change—is in fact already changing—dramatically in the near future.

This thesis is a walk, a transect aimed towards rediscovering the city from the view of the personal actor. The act of walking across Toronto bridges the immediate and the citywide—a parallel to how the Spadina Subway now bridges the local and regional. In passing through the many neighbourhoods the walker assembles them into a single cohesive model of the city. This thesis is thus a reassertion of Baudelaire's *flaneur*, Debord's *drifter*, and Thoreau's *saunterer* as a model to gain the truest sense of the city. It posits that such exploration can occur at the scale of the city—that the walker's ability to find home anywhere they walk connects them to the city as a whole. Beneath it all, it is a call to adventure; an assertion that one does not need to venture into the wilderness or fly to foreign nations to find strange lands and new experiences.

The Spadina Line is not green infrastructure. Its winding route does not follow a city beautiful, a megastructure, or even a curated urban avenue. Instead, it twists its way through a mess of many pieces and influences that extends from the heart of Toronto's downtown to the periphery—each piece dangling on the narrow line of the subway. While the line is often overshadowed by the Yonge and Bloor subways, its districts hold key elements of Toronto, even Canadian, history—from the Spadina Expressway debacle to the Avro Arrow development at Downsview Airport, from the establishment of York University to the height of provincial politics at Queen's Park. These many historical episodes are distinct and often unrelated, but are all connected by this underground line. A study of the Spadina Subway Line is a study of how a city is constructed on the multitude of parallel plans and narratives—history collapsed onto the subway thread as it is spun.

In short the line is a mess—one that both reflects and informs on all of Toronto.

WALKING

The Aboriginals of Australia believe that for a land to exist it must be continuously sung into existence as one walks the path described in song. These paths are known as the 'Songlines'—stories of creation intertwined with ancient routes crisscrossing Australia. The act of singing and walking is an event—for it is as much the path being walked as it is the song being sung—that they call a 'dreaming'. All this was taught to Bruce Chatwin on his own journey across Australia as he sought to understand these 'songlines'. The aboriginal story of ongoing struggle and colonial history were woven to him in a mix of conversation and travel.

Satellite imagery today ostensibly refutes the need for constant maintenance by song, but this belief sheds light on how our presence in a space affects our conception of the world. Unless we have been somewhere our knowledge of a place is abstract—it is an impression of stories and images without the solidity of physical reality. By being physically present, and by walking, we measure a space by the metric most familiar to us—our own bodies—and with the fullest detail from all our senses. Every view discovered and every landmark reached is another piece added to our intellectual model of the paths we travel. The environs on our paths are experienced as a continuous space that is extended with each step—even without the use of song. Each succesive step is the frame of a movie, each district a scene, built up into a narrative unique to the perspective of the walker.

The kind of person who uses walking to explore and be present at a place has been described and reinterpreted many times.

Henry Thoreau described the *saunterer* as primarily a wanderer of the countryside. Walking was a way to be free of the confines of the house, social obligations, and one's occupation. The outside and the countryside was a source of knowledge and inspired contemplation. Charles Baudelaire pictured the *flâneur* as a connoisseur of social spectacle. The *flâneur* walks in search of the energy of every day life—a voyeur of society. Situationists coined the *drifter* as a successor to the *flâneur*. A *drifter* wanders the urban periphery and the ghetto. They seek to overturn the impressions distinguishing good parts of a city from bad, celebrating the poor and the marginalized as a source of diversity and excitement. Each incarnation of the *walker* focused on a different environment, socially and spatially. The *saunterer* is reflective, the *flâneur* a connoisseur, the *drifter* political.

This thesis is not derived from this lineage of walking theories, but it is certainly influenced by them. They provide clarification—the kind gained only by an alternate perspective—on phenomena I discovered in the walking experience. To that end this thesis agrees and disagrees, aligns and diverges from the walking forebears as a practice so widespread and personal would.

Like Thoreau's *saunterer* this thesis is a meditative act. Thoreau describes the *saunterer* as being at home everywhere because they have no home—a sentiment Baudelaire agrees on when describing a *flâneur*. Constant movement alienates the *walker* from any one particular location, even as the *walker's* exploration grants them familiarity with whatever space they travel through. In contrast maps only alienate, bringing the viewer out from the milieu of a place into an omniscient view to gain the greatest clarity at the expense of detail. This paradox, of familiarity in isolation, engenders reflection on oneself, one's environment, and the relation between the two. However, Thoreau was a champion of the countryside, and his *saunterer* seeks alienation from civilization and its obligations, but clarity on themselves through nature. The *walker* is alienated from all places. While this thesis takes place in Toronto its fabric contains both the natural and the urban. Walking is unbiased—there is no distinction between the beautiful and the ugly, the calm and the frantic—every piece is used to constellate an image of the city.

Even though unbiased, walking is not devoid of judgement. This is not a judgement of quality but of descriptiveness. To uncover a narrative, urban artifacts need to be differentiated from the mass, symbols need to be found, views need to be sought. This suggests an element of taste inherited from Baudelaire's *flâneur*. His titular *Painter of Modern Life*, Monsieur G, is a connoisseur of crowds—he seeks scenes of crowds in the city, the energetic interactions of urbanites living their everyday lives. For the *walker*, scenes of life are implied in the still artifacts and environment of the city—not just of past and potential events within these spaces, but of the careers and actions of people that assembled them.

On top of the *flâneur's* taste comes the *surrealist's* interpretive view of found objects, applied to urban artifacts. André Breton describes in *Mad Love* his morphing perspective on the artifacts he discovers on his pursuit of the elusive figure of his desire. Objects both mundane and sculptural are coated in his state of mind, their natures morphing to the circumstances that led to their discovery. While the

walker may not see a spire in the landscape as anything but a transmission tower, the circumstances of its discovery—the alienating quality of the walk, the assembly of prior spaces, the wandering mind—elevates this artifact to a sculpture. It becomes a symbol of the ongoing past, a symptom of hidden networks. More importantly the surrealist perspective incites at times the collaging of multiple artifacts into a tableau. A mundane traffic pole is suddenly a dismissal to the statue it stands in front.

For the *walker*, the play between alienation and familiarization, the taste of the *walker* in seeking urban artifacts and still spectacle, the free ranging interpretation of artifacts in the urban collage serve to elevate the off-putting and unspectacular. It is an apolitical rendition of the Situationists' overturning. Conditions considered mundane or undesirable are exactly those capable of providing unique insight into the nature of a city and our relationship to it. If nothing else, projects like the Spadina Expressway are teaching tools—their continued existence provides undeniable proof of their follies. The experience of walking them are exciting in the same way I presume climbing Mount Everest is, where each step is a triumph against an apathetic world, and the views are worth carving into memory. This willingness to relish the strange, experience the uncomfortable, and revel in the hostile are integral to plumbing the full assembly of urban landscapes for what they can reveal about our cities.

It is through these layered phenomena of walking that the collision of person and place becomes a tour of the city museum. This tour serves one purpose, to reveal the messiness of the city—the haphazard layering of elements and intentions, the elision of loosely related networks. It engenders an understanding of the layered intentionality that builds our environment through its manifestations—as infrastructure and architecture, sculpture and signage, landscape and views.

I eschew the practice of suggestive synonyms that have labelled *walkers* of the past. What I seek is not a heightened existence but a heightened understanding. I am looking for a simple truth, the nature of the path I travel. I call my act *walking*—and those who do it *walkers*—because it is a simple and grounded act, just in the service of greater insight. It is meant to be repeated by anyone willing to invest the time. Walking is not about the polemics that may arise, but the act of revealing that which is self-evident but ignored—taken for granted, but strange.

TRANSECT

Toronto is a city built by synthesis, the result of growth by agglomeration and its struggles with post-war urban planning. Wooded ravines cut through swaths of industrial land, post-war suburbs, pre-war suburbs, planned developments, apartment blocks and condominium developments alike, and infrastructural megaprojects dot the cityscape. The Spadina Subway Line—built in 1978 and recently expanded in 2017—extends over 25 kilometres from Toronto's Union Station railway hub north and slightly west to Vaughan Metropolitan Centre. This path brings the Spadina Subway Line through a range of Toronto's various urban fabrics, a tasting tray of the city in one cross-section.

A transect is a practice stemming from ecological study, meaning literally 'to cut through'. It is a method of ecological sampling that takes a cut across a landscape along which observations are made and measurements taken. By applying the practice of taking a transect to the Spadina Line I am sampling the myriad fragments of urbanism that have developed on this invisible path.

This transect has been divided into eight segments: University Avenue, Queen's Park and Bloor, Spadina, Cedarvale, Allen Road, Downsview, York University, and Vaughan. These segments are areas of similar urban quality. The transect will be documented in photographs and notes, presenting both place and the object to express the nature of the space and the experience of the walk.

Alongside the actual walking of the transect mapping will be done to analyze the Spadina Subway Line and delaminate the physical environment as presented by the photographs. The maps will investigate the spatial and the experiential alike to tie the individual moments of the transect to a holistic understanding of the subway line.

As a suburbanite from Markham, my understanding of Toronto growing up was of fragmented images floating in a sea of asphalt and trees. The CN Tower, the Eaton Centre, the Air Canada Centre, the Prince Edward Viaduct, the lake shore, formed my image of the city without awareness of their relative locations or context. In a similar vein, the literature on urban planning, architecture, and history in Toronto is simultaneously broad and narrow. The city is either rendered into overarching patterns of growth and a collection of typologies; or as distinct neighbourhoods and isolated buildings. It was not until I began walking all over the city that I began to understand both the overarching fabric of Toronto and how the pieces I knew fit within it. Certainly, zooming in and out of Google Maps helps navigate these two scales—but walking provides three-dimensional awareness, a sensitivity to human activity, and greater level of detail than low resolution street view images.

THESIS

The truest understanding of the city requires the fusion of these two scales—holistic and particular. The city is assembled at a gradient of scales, not just a polarity—not just building by building and street by street, but across neighbourhoods, between multiple lines of transit, and straddling boroughs. This understanding is a model of the city at full scale and all its layers within one's memory—no abstractions, no edited data. All elements, from an individual object to an entire subway line are understood in context with each other and the urban plane. Walking provides this information first hand, and more importantly, it does so from the perspective in which a city is actually experienced—that of the individual on the ground.

This thesis arises from the position that walking is no less viable or important a method of investigating Toronto even as it connects beyond its borders to the Greater Toronto Area. Sheer scale does not reduce the importance of the individual viewpoint in the narrative of the city. It is an affirmation that the act of walking measures and samples the city in a way that presents information and perspectives impossible by mapping alone. Through photographs I document my experience of the Spadina Line as a personal actor, taking a piece of infrastructure that crosses the entire city and representing it at the scale of the human experience. Through maps I document the underlying structure of the lands around the subway line, presenting the city at the scale of the city. The maps clarify the urban conditions presented by the photographs and provide a counterpoint—a different method against which the walking of the transect can be evaluated. With these two methods I aim to overturn—to

borrow from the Situationists—the image of the lands of Spadina Subway Line as primarily the route of the subway, which privileges the points of each station, and reveal the complicated and messy reality of this stretch of city in its entirety.

I employ walking to strip away the glamour of master plans, to remove the veil of nostalgia, to fill in the gaps between cleanly edited maps—even my own. I do it to collage the many fabrics of Toronto into a single entity that clarifies its individual parts. I do it to appreciate how Toronto is assembled from the incidental and the accidental, how both successes and failures blend together in the urban landscape.

The Spadina Subway Line is fragmented yet connected, peripheral to the spine of Yonge Street yet central to city infrastructure. This thesis shows how contradiction and accident are the linchpins rather than the refuse of city building. The lands of the subway line, and Toronto at large, are chaotic and messy. This is the truth that I confront by being present in the space, the clarity that is provided by walking.

MAPPING

The act of mapping serves to analyze and clarify, whether it maps a situation, an organization, or a place. Analytical maps—especially as it is practiced by landscape urbanists like James Corner and Kongjian Yu—are drawn in layers, delaminating their designs to express the complex relationships of their landscapes in a clear and concise manner.

Guy Debord and the Situationist International used mapping as an aide to their experiences of drifting through Paris. They eschewed geography to experiment with interpretive freedom. Among the most well known are Debord's psychogeographic maps of Paris, including *The Naked City*. These maps chart the movements of the Situationist *drifter*, highlighting how each neighbourhood influences the movement of people from one district to another.

Kevin Lynch also experimented with mapping experiences in his *View from the Road,* which described his and Donald Appleyard's drives down highways. These maps were built off of the same framework of city forms that he described in *The Image of the City,* and attempted to describe the effects of passing by a landmark or through districts and nodes. The result was a complicated score of very specific notation, but one that was able to form in abstract terms a kind of cinematic storyboard of his journeys.

My transect of the Spadina Subway Line is a directed and linear walk, and so contains little of the free movement that Debord mapped in *The Naked City.* What it does share is the recognition that the city is divided and subdivided into noticeably distinct areas. For a transect as large as the Spadina Line, immediate areas can be grouped into larger regions which ultimately come together to form the whole transect—a series of nested 'fields'. These fields are characterized by the elements and urban fabric visible from the pedestrian perspective that give each field their distinct character. The following maps outline these fields and describe the wider city networks that intersect with the transect to shape the urban fabric and place these characterizing elements in view of the walker.

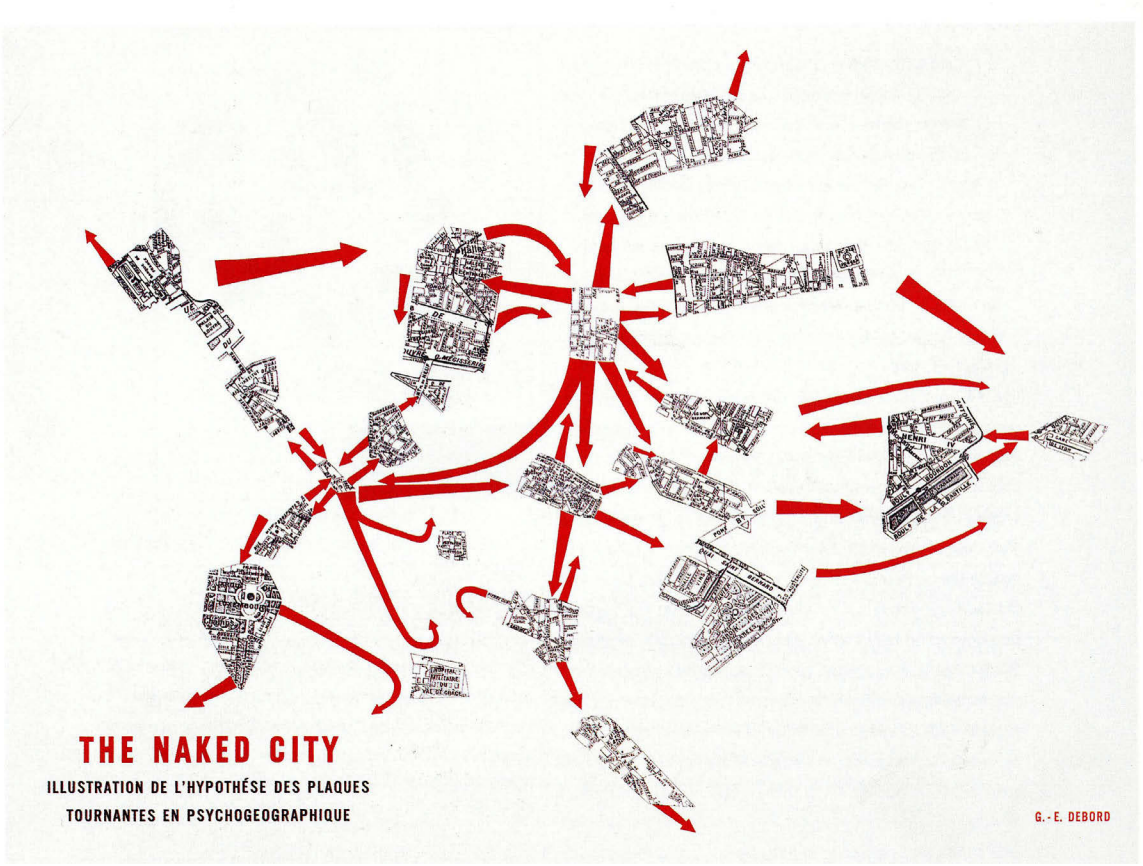


Fig 2.1.
Guy Debord's 'Naked City' featuring various movements while 'drifting' through the central neighbourhoods of Paris.

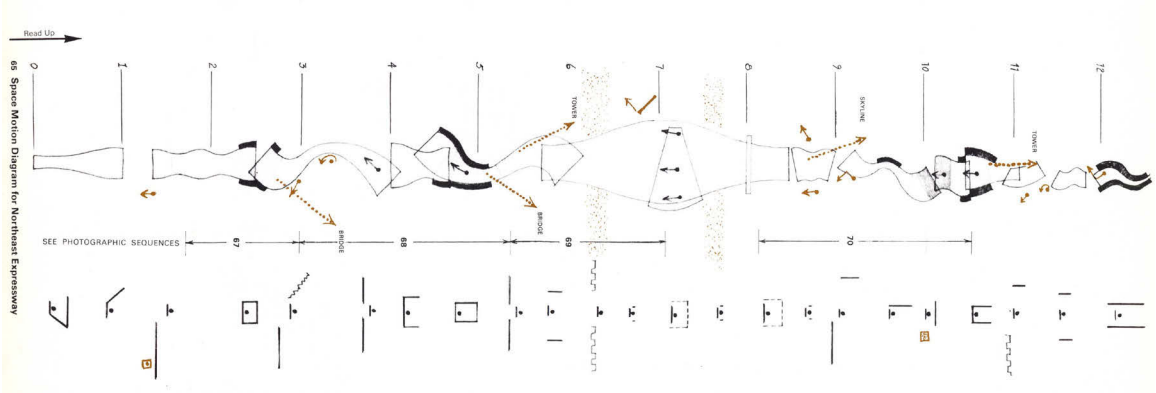
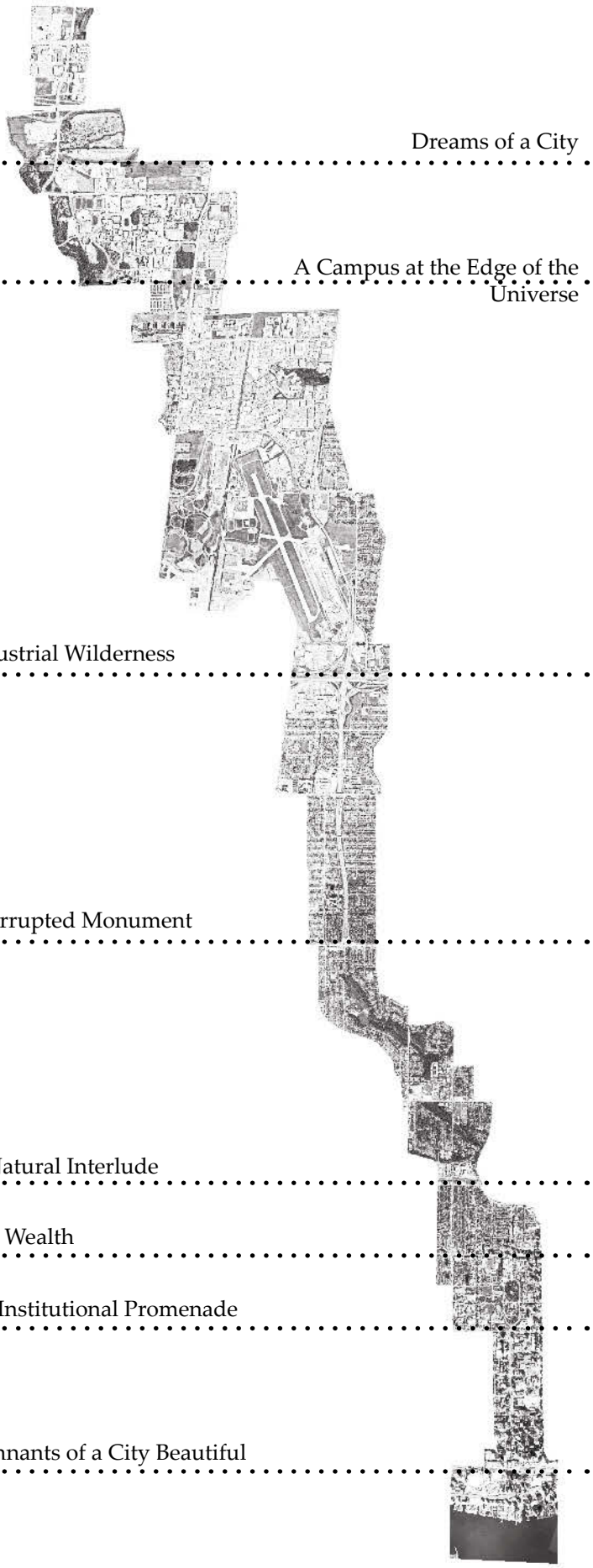


Fig 2.2.
A map describing the scenery experienced when driving along an expressway, one of several variations developed by Kevin Lynch and Donald Appleyard in their book "A View From the Road".

Fig 2.3.
Right: A map of the urban context of the transect.
Above: The location of the transect within Toronto and Vaughan.

TRANSECT



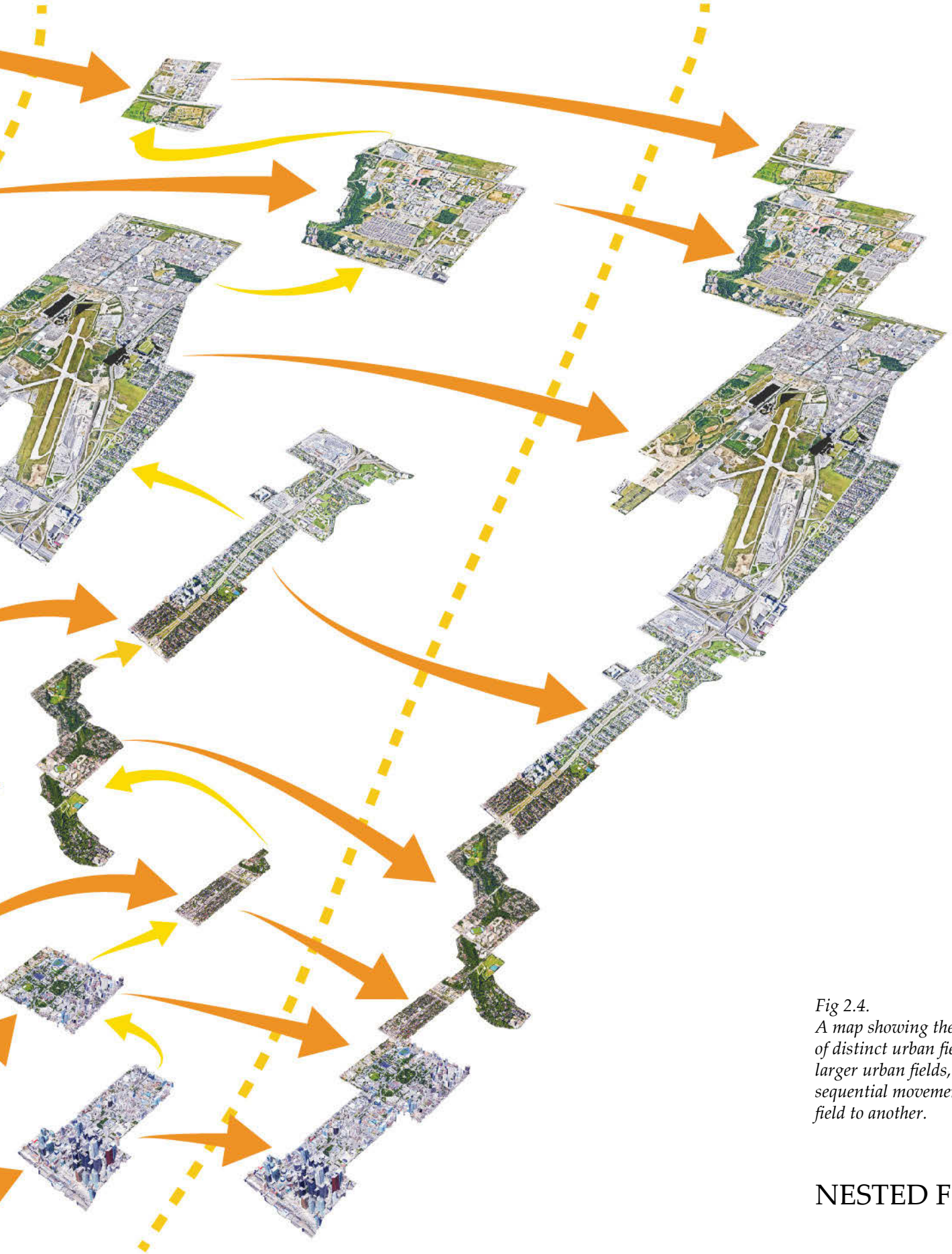


Fig 2.4.
A map showing the nesting of distinct urban fields within larger urban fields, and the sequential movement from one field to another.

NESTED FIELDS

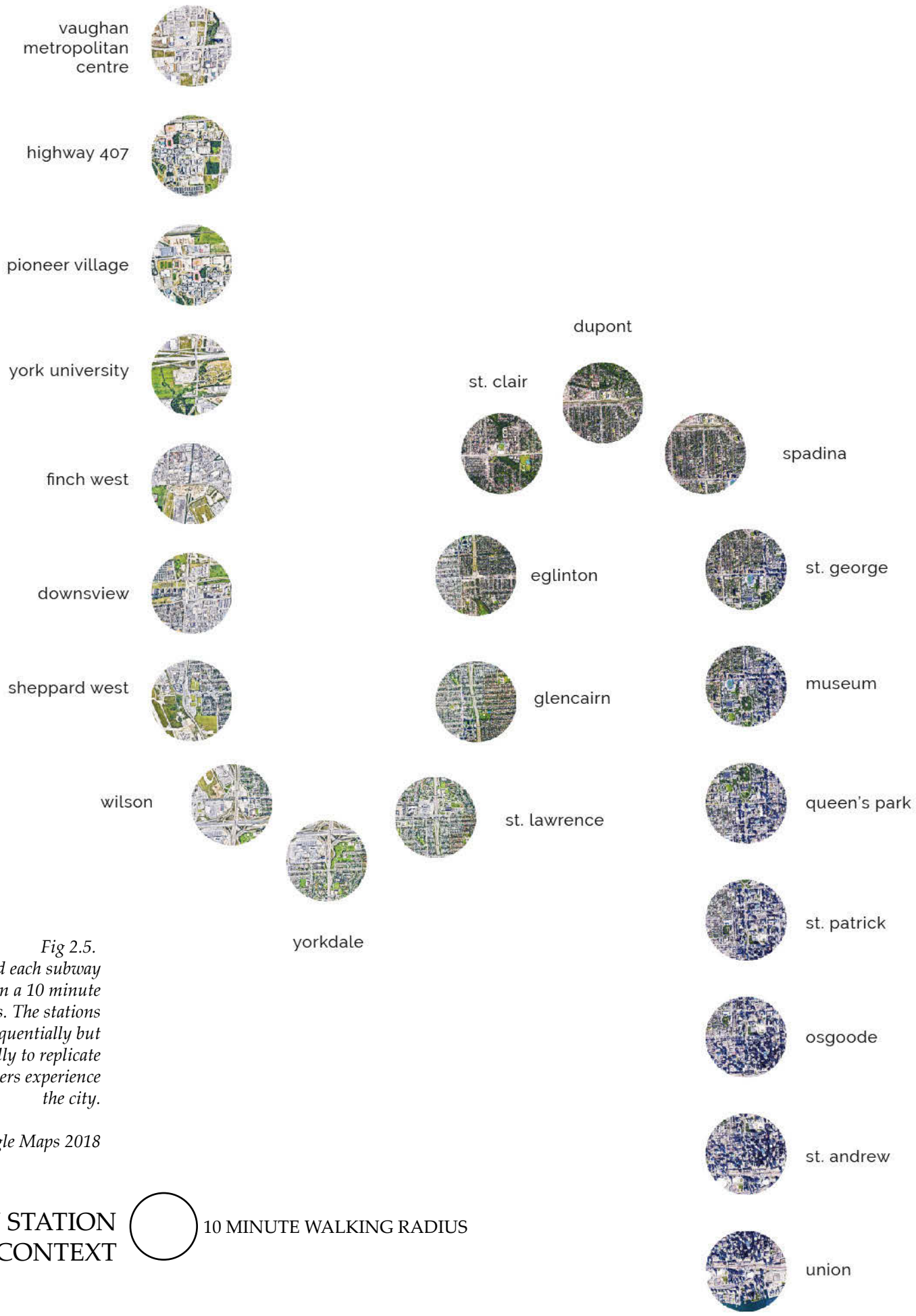


Fig 2.5.
The area around each subway station within a 10 minute walking radius. The stations are arranged sequentially but not geographically to replicate how subway riders experience the city.

source: Google Maps 2018

SUBWAY STATION CONTEXT

10 MINUTE WALKING RADIUS

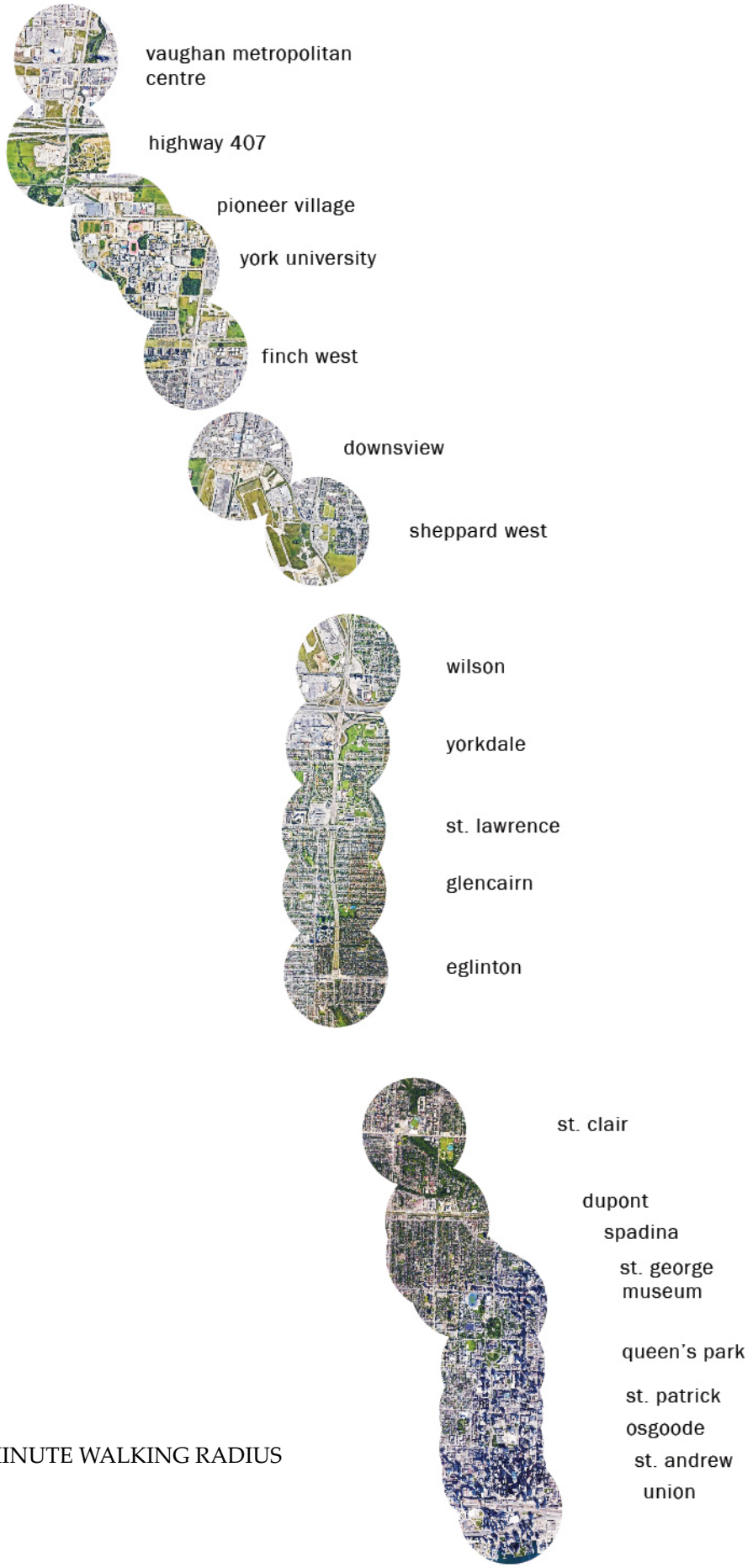


Fig 2.6.
Realigning the subway stations according to geography to highlight station density and overlapping walking radii.

source: Google Maps 2018

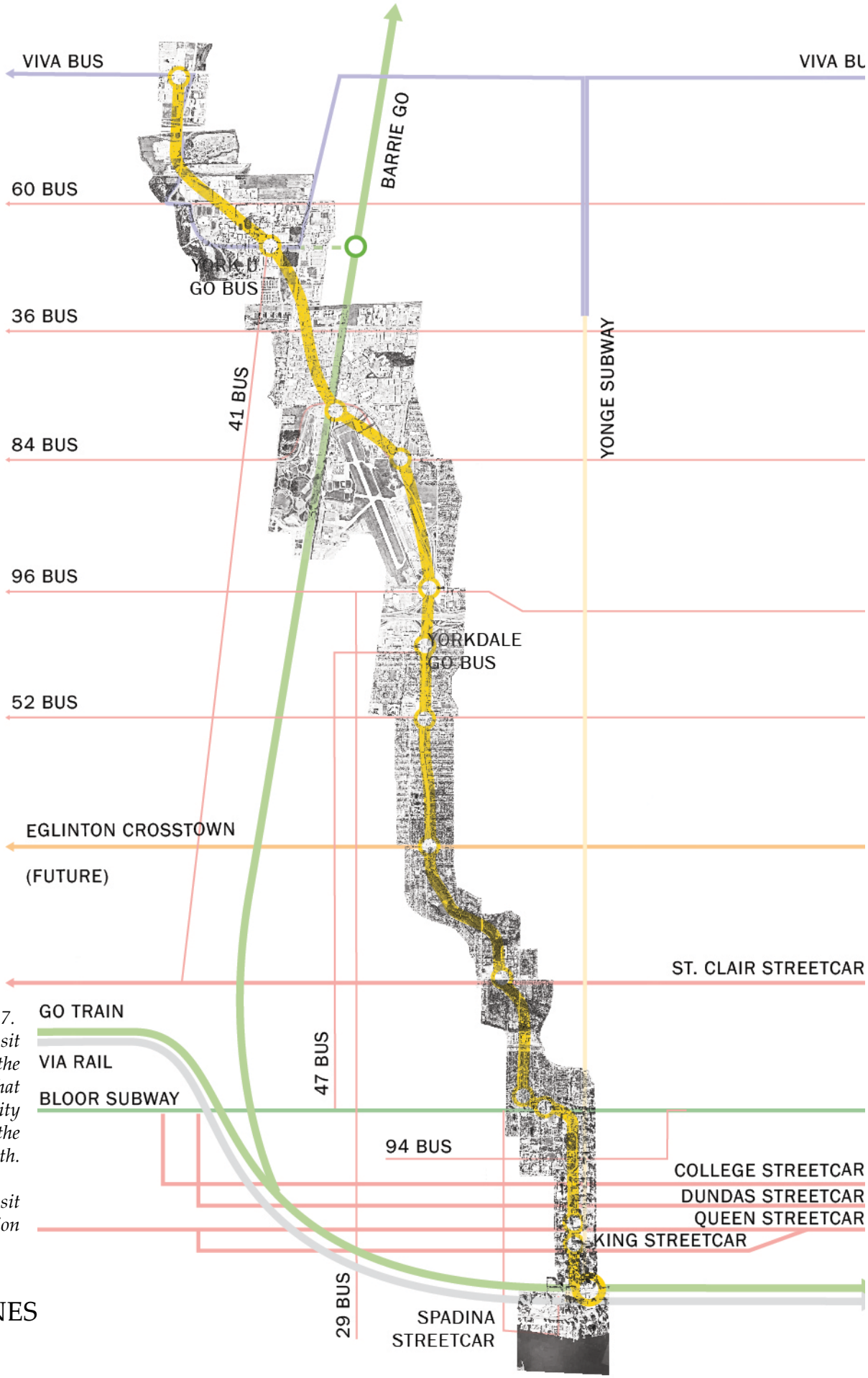


Fig 2.7.
The public and mass transit routes that intersect the transect, revealing a path that is well connected to the city and beyond largely by the merits of its length.

source: Toronto Transit Commission

TRANSIT LINES

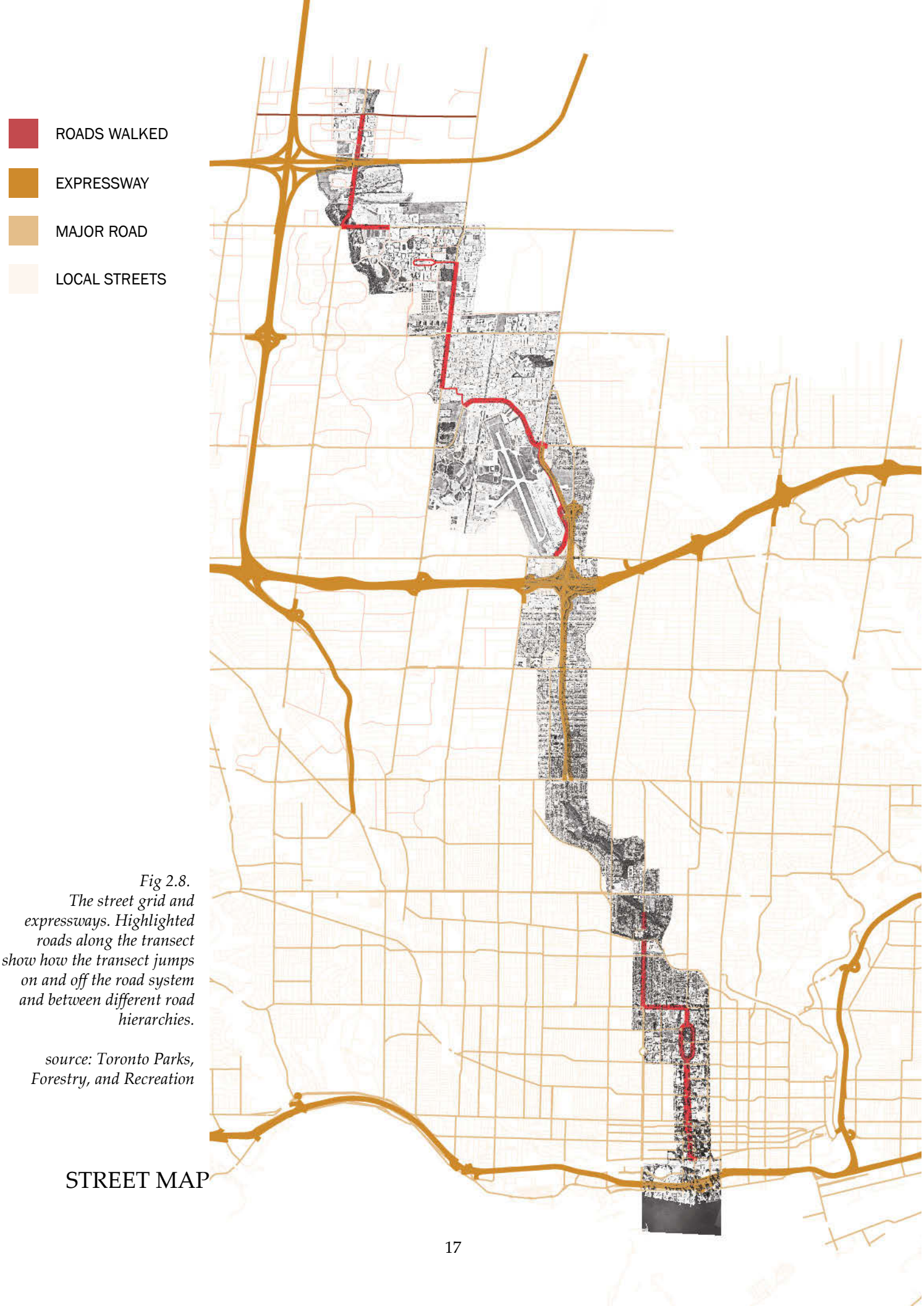


Fig 2.8.
The street grid and expressways. Highlighted roads along the transect show how the transect jumps on and off the road system and between different road hierarchies.

source: Toronto Parks, Forestry, and Recreation

STREET MAP

Fig 2.9.
An overlay of Toronto and Vaughan's zoning map. One can see how the transect crosses several commercial main streets and extends into industrial lands on Toronto's periphery.

source: Toronto Zoning By-law 569-2013

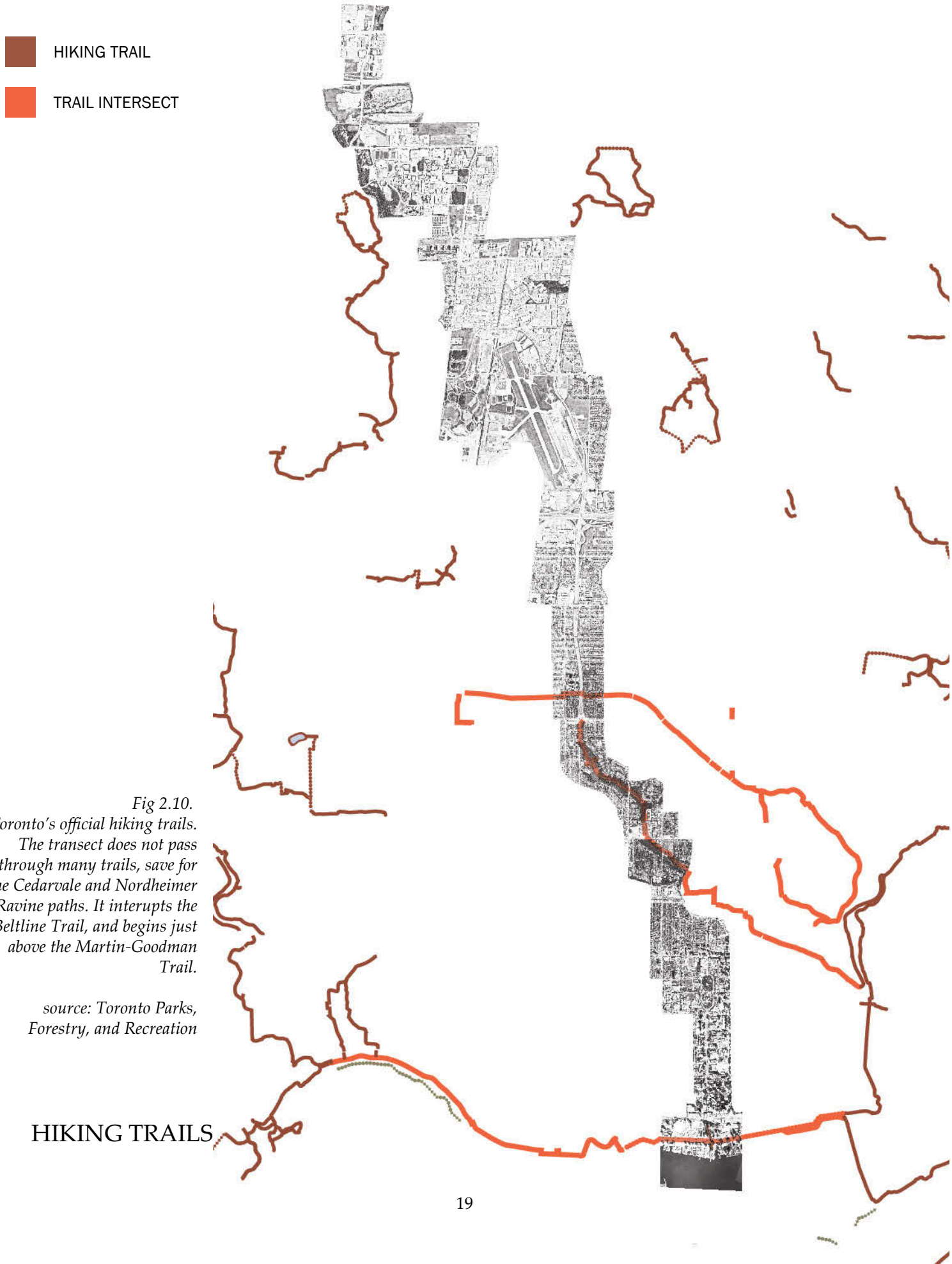


Fig 2.10.
Toronto's official hiking trails. The transect does not pass through many trails, save for the Cedarvale and Nordheimer Ravine paths. It interupts the Beltline Trail, and begins just above the Martin-Goodman Trail.

source: Toronto Parks, Forestry, and Recreation

HIKING TRAILS

Fig 2.11. Neighbourhoods according to the City of Toronto. The 17 Neighbourhoods that the transect cross through are labeled.

source: Wellbeing Toronto

NEIGHBOUR-HOODS

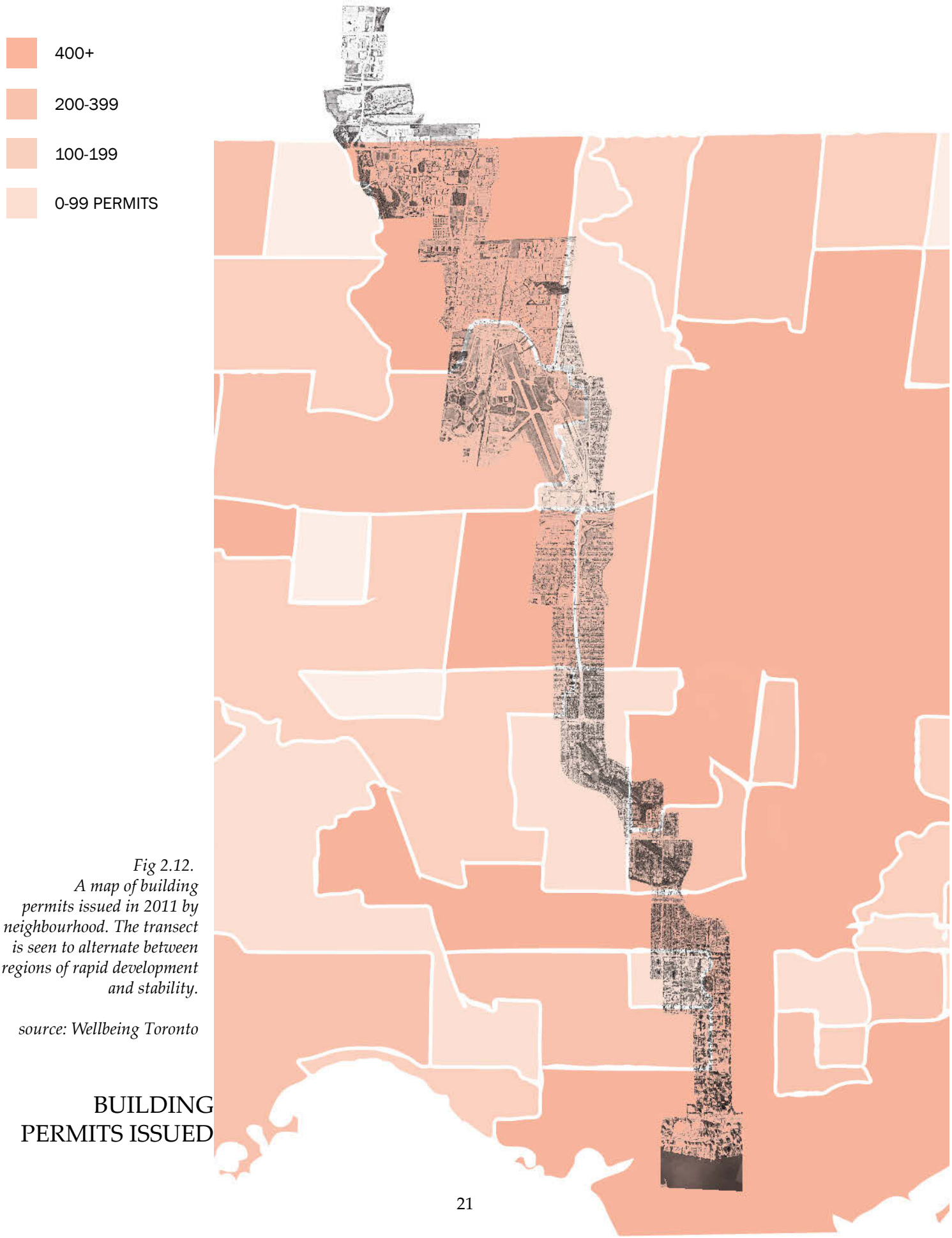


Fig 2.12.
A map of building permits issued in 2011 by neighbourhood. The transect is seen to alternate between regions of rapid development and stability.

source: Wellbeing Toronto

BUILDING PERMITS ISSUED

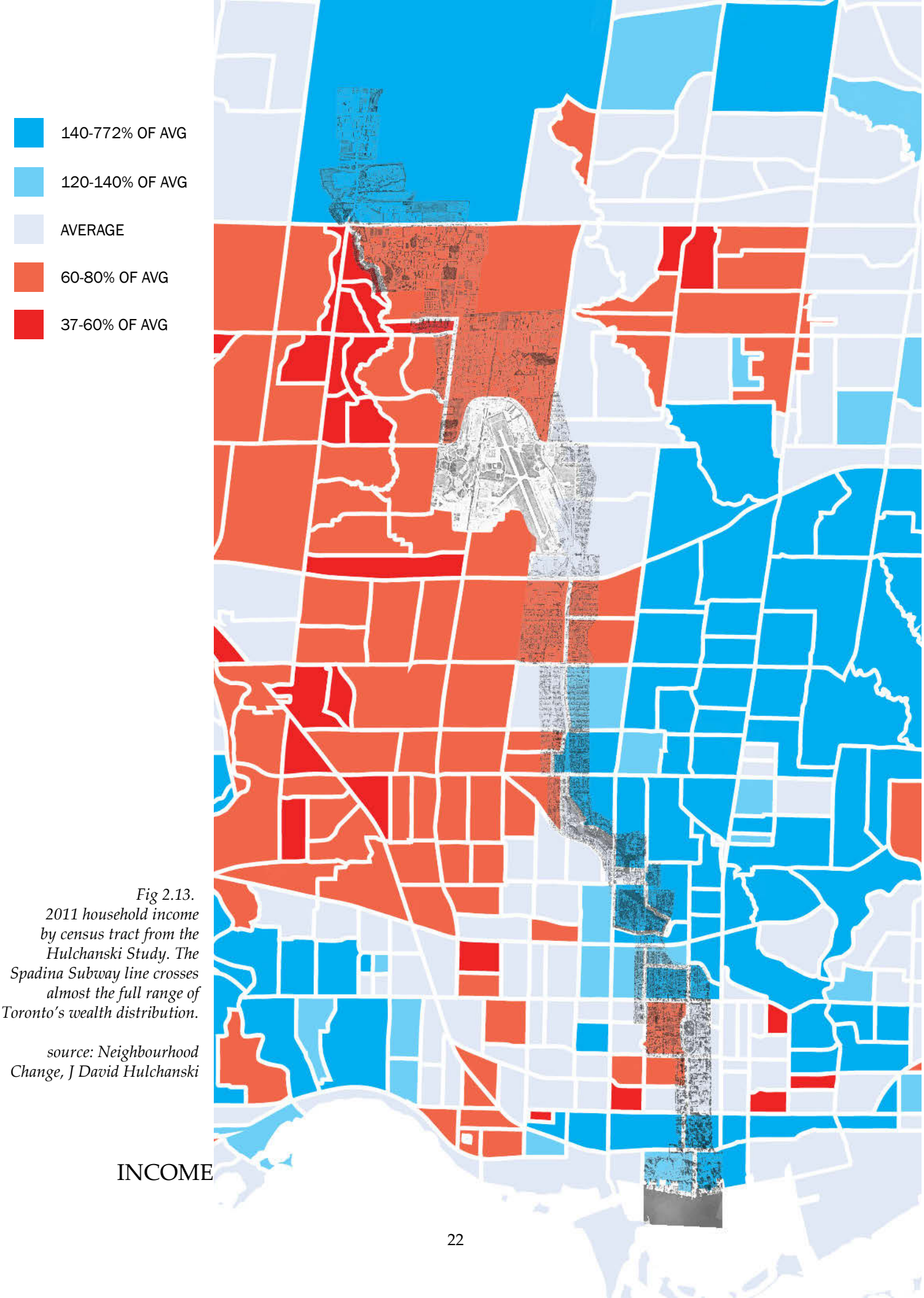


Fig 2.13.
2011 household income by census tract from the Hulchanski Study. The Spadina Subway line crosses almost the full range of Toronto's wealth distribution.

source: Neighbourhood Change, J David Hulchanski

INCOME

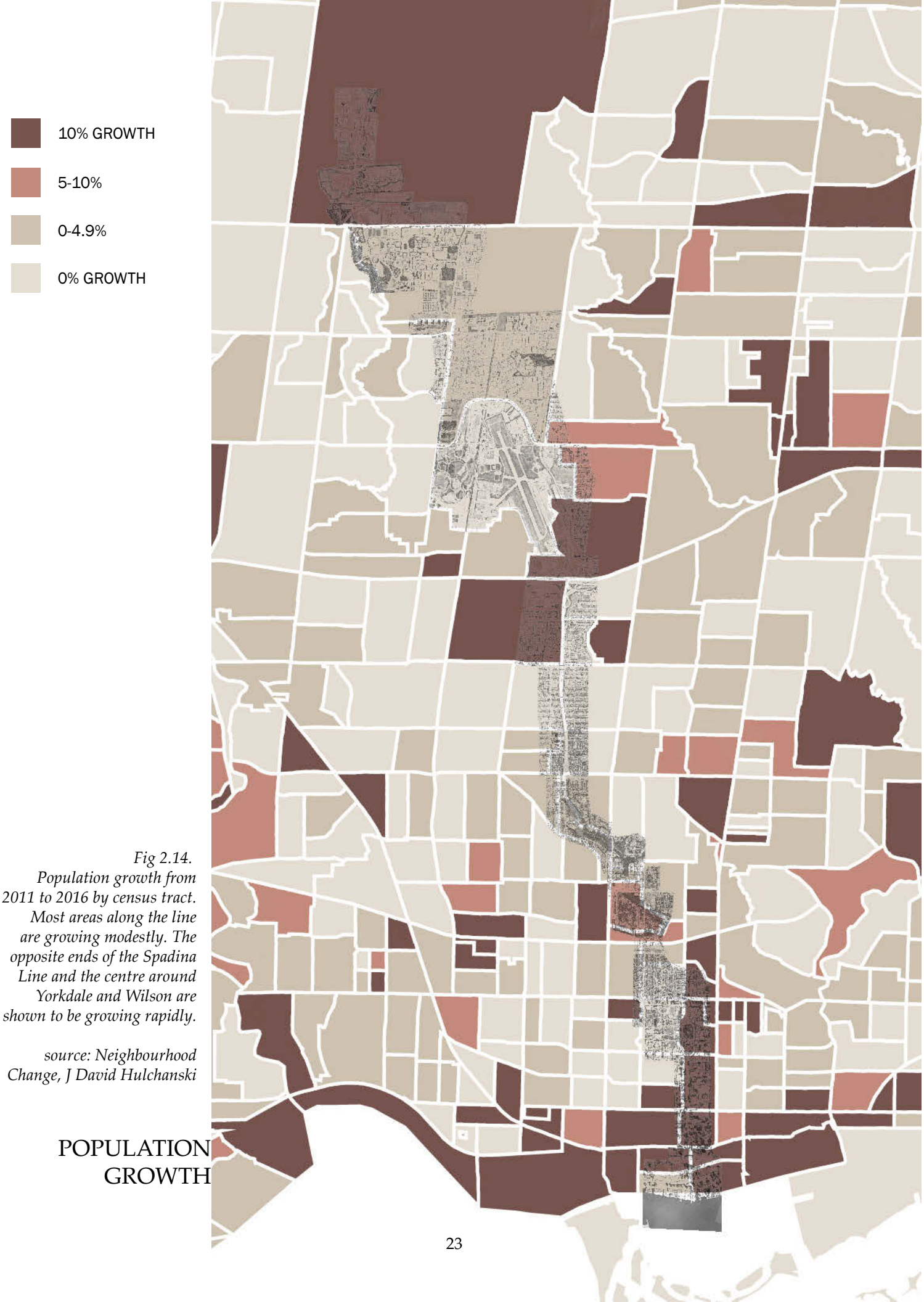


Fig 2.14.
Population growth from 2011 to 2016 by census tract. Most areas along the line are growing modestly. The opposite ends of the Spadina Line and the centre around Yorkdale and Wilson are shown to be growing rapidly.

source: Neighbourhood Change, J David Hulchanski

POPULATION GROWTH

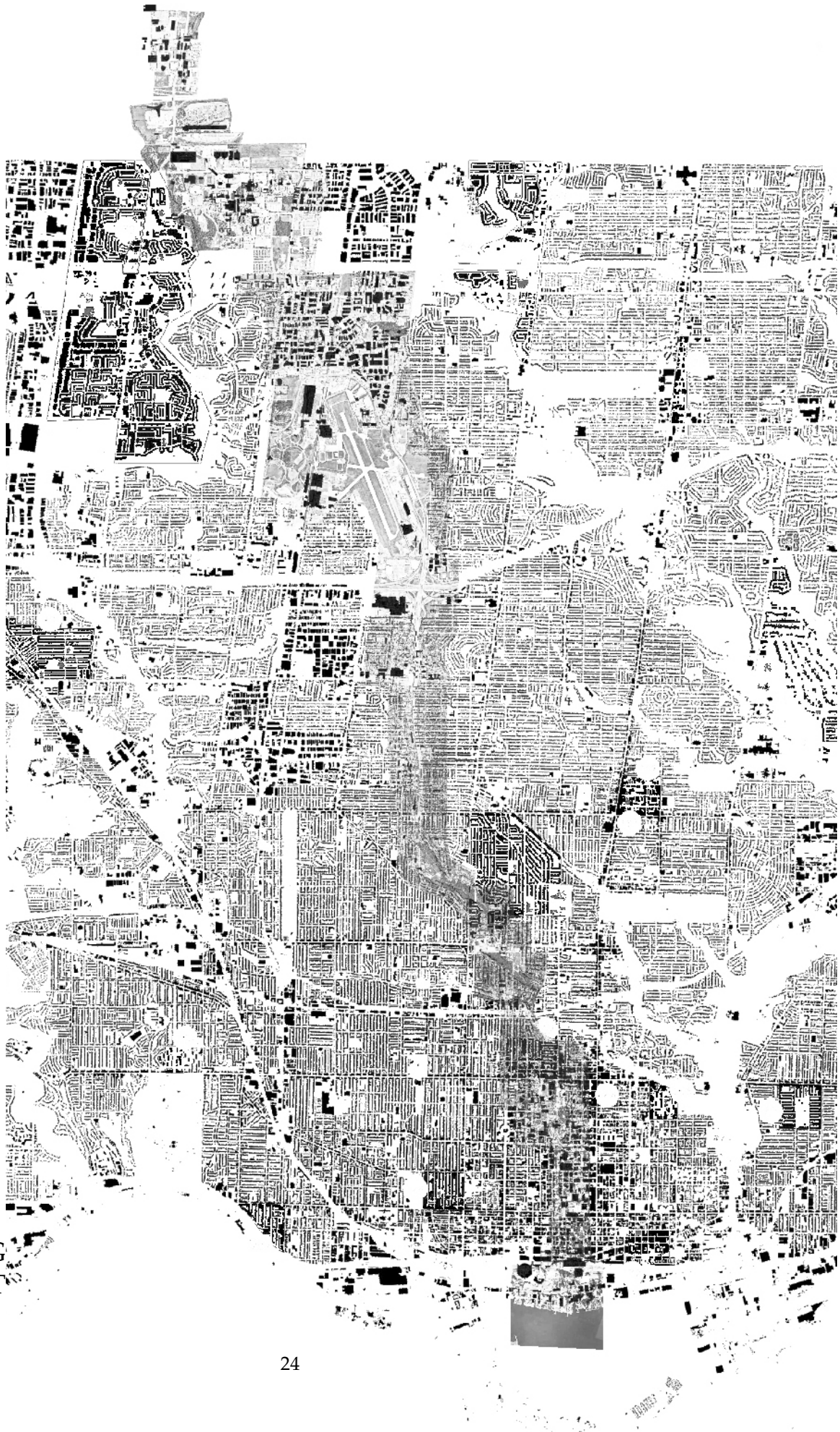


Fig 2.15.
A figure-ground map of Toronto's built footprint. Areas of fine grain correlate with residential suburbs. Both areas of higher density and industrial zones show a courser urban grain.

source: Toronto City Planning, Open Data Toronto

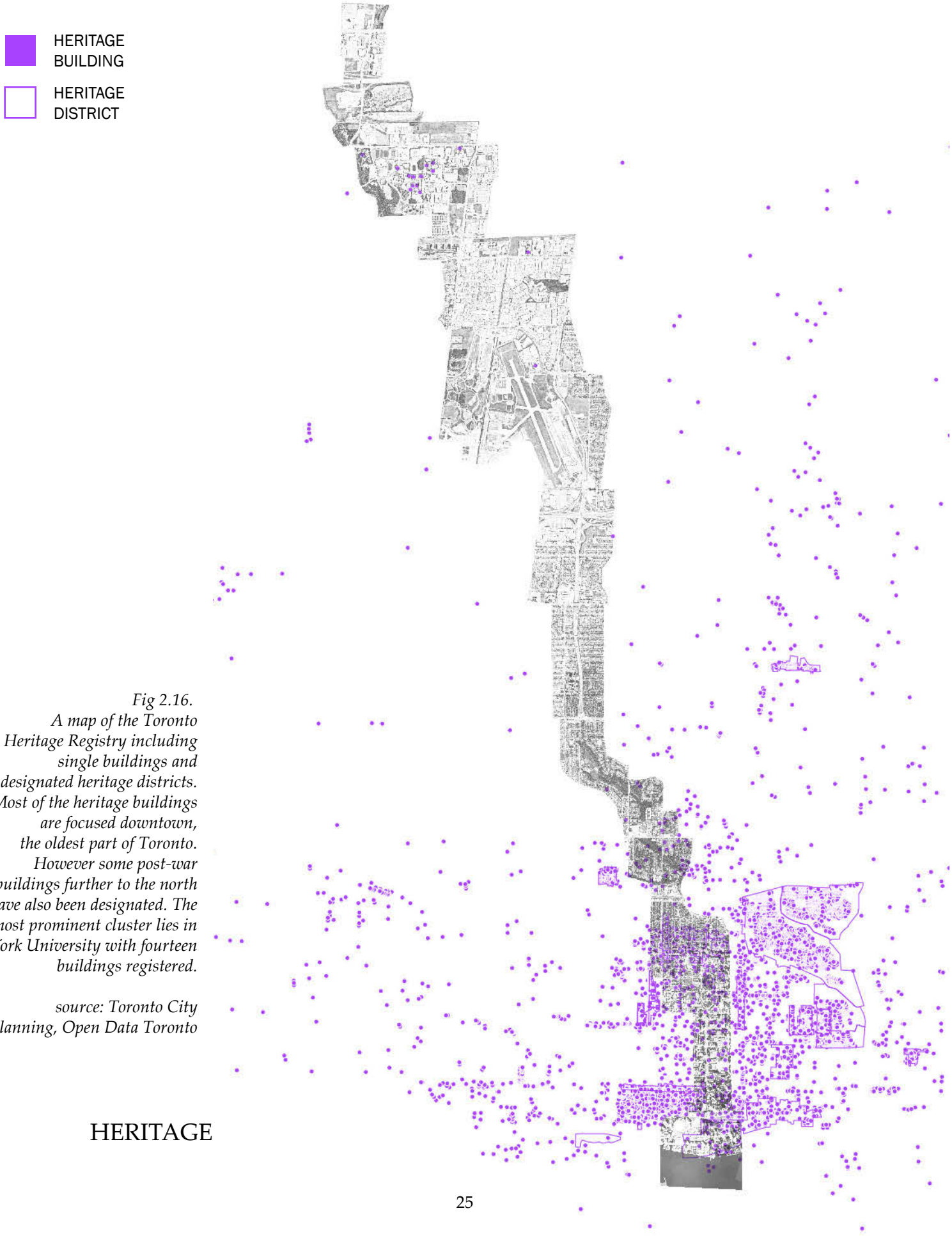


Fig 2.16.
A map of the Toronto Heritage Registry including single buildings and designated heritage districts. Most of the heritage buildings are focused downtown, the oldest part of Toronto. However some post-war buildings further to the north have also been designated. The most prominent cluster lies in York University with fourteen buildings registered.

source: Toronto City Planning, Open Data Toronto

Fig 2.17.
Green spaces both as formal parks and informal grassy fields.

The transect passes through many green pockets, the largest being Cedarvale Ravine, and the fields of Downsview. It also intersects the Dupont and Finch hydro corridors, the Beltline trail, and the open fields along Highway 407 tying it to a continuous network of green infrastructure both formal and not.

source: Toronto Parks, Forestry, and Recreation

GREEN SPACE

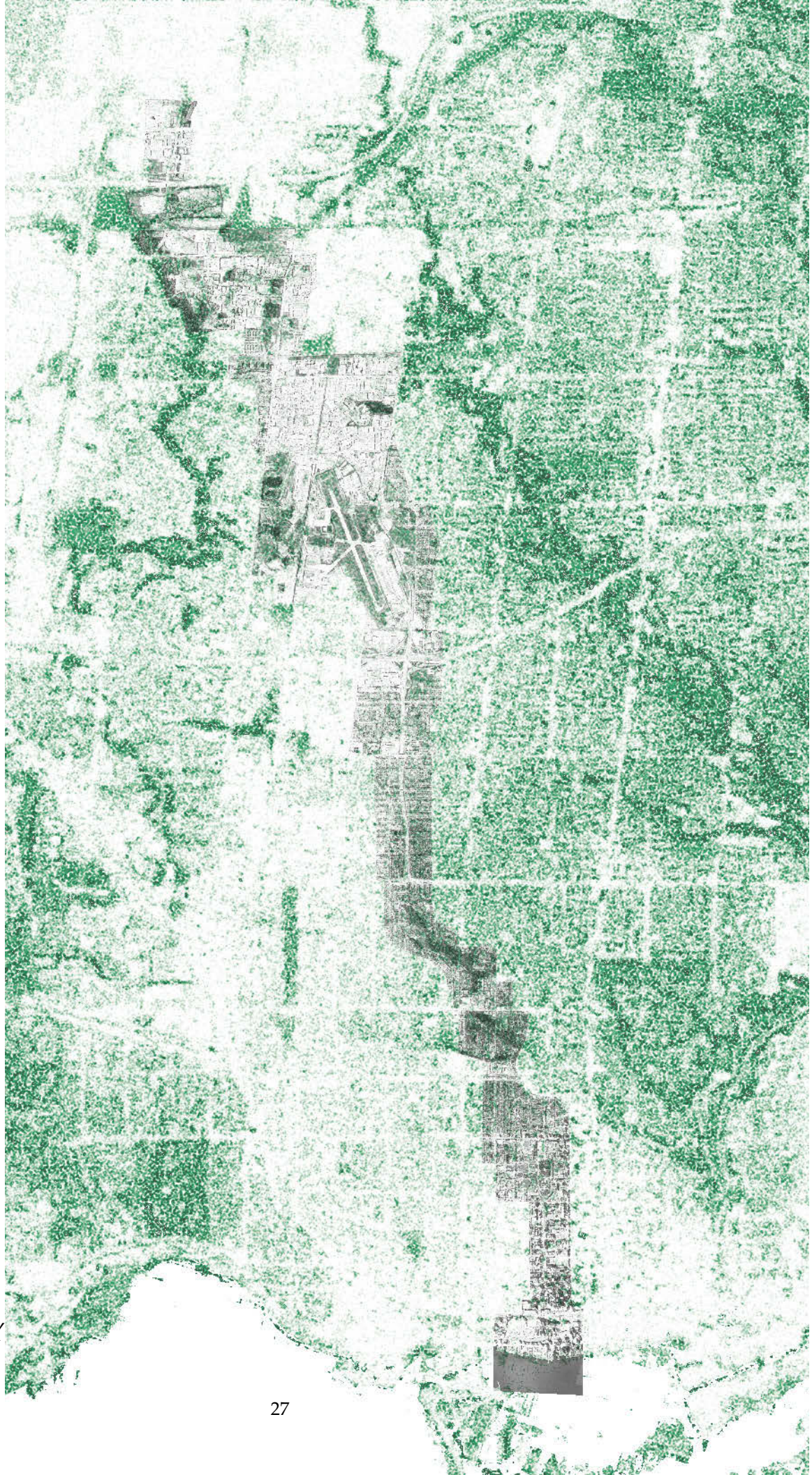


Fig 2.18.
The transect is seen to cross between the heavily canopied lands around the Don and Humber River Valleys.

source: National Oceanic and Atmospheric Administration, Google Maps 2018

TREE CANOPY

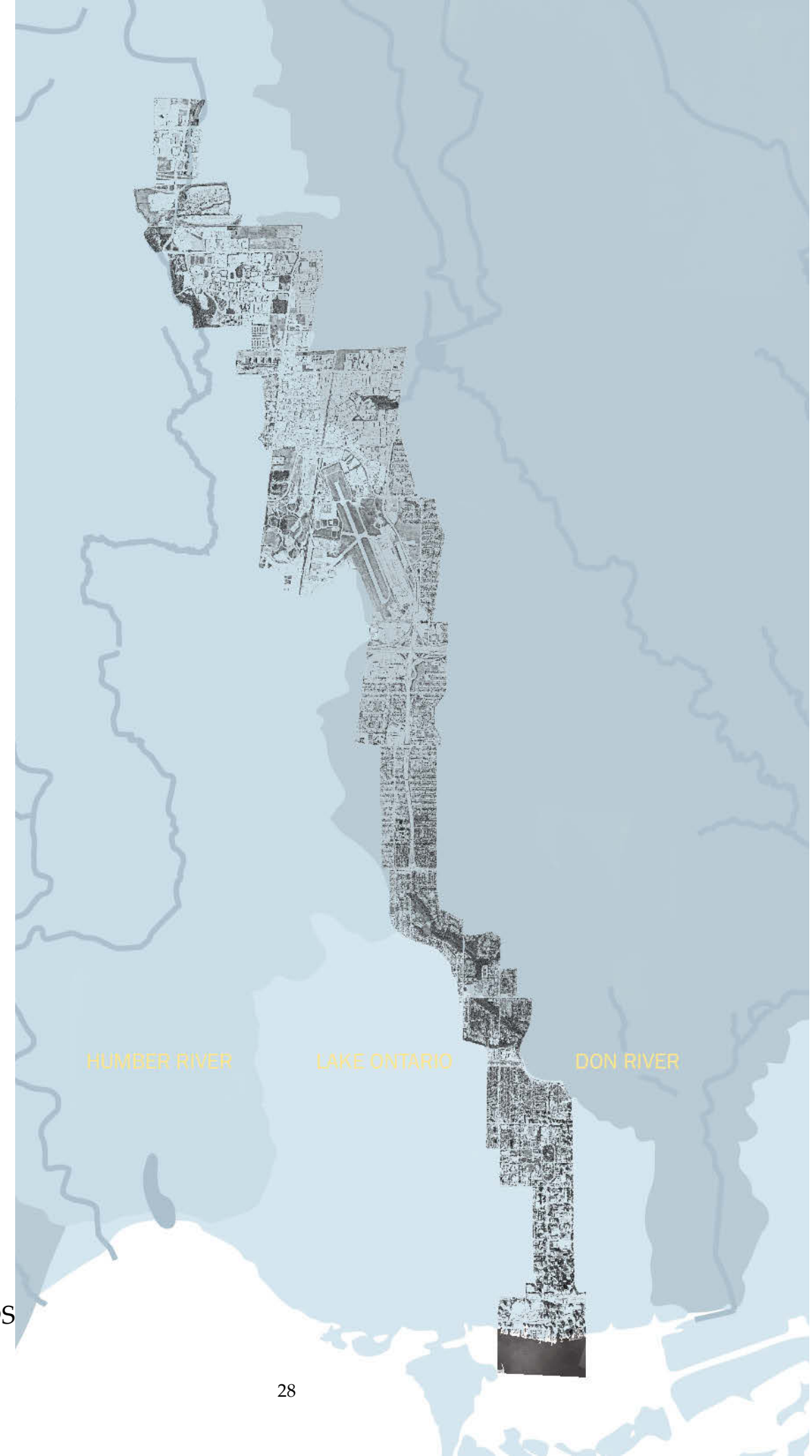


Fig 2.19.
The watershed map reinforces the tree canopy map, showing how the transect roughly aligns with the edge of the Humber and Don watersheds, the exception being the lowlands of Lake Ontario where the street grid asserts itself.

source: Toronto and Region Conservation Authority

WATERSHEDS

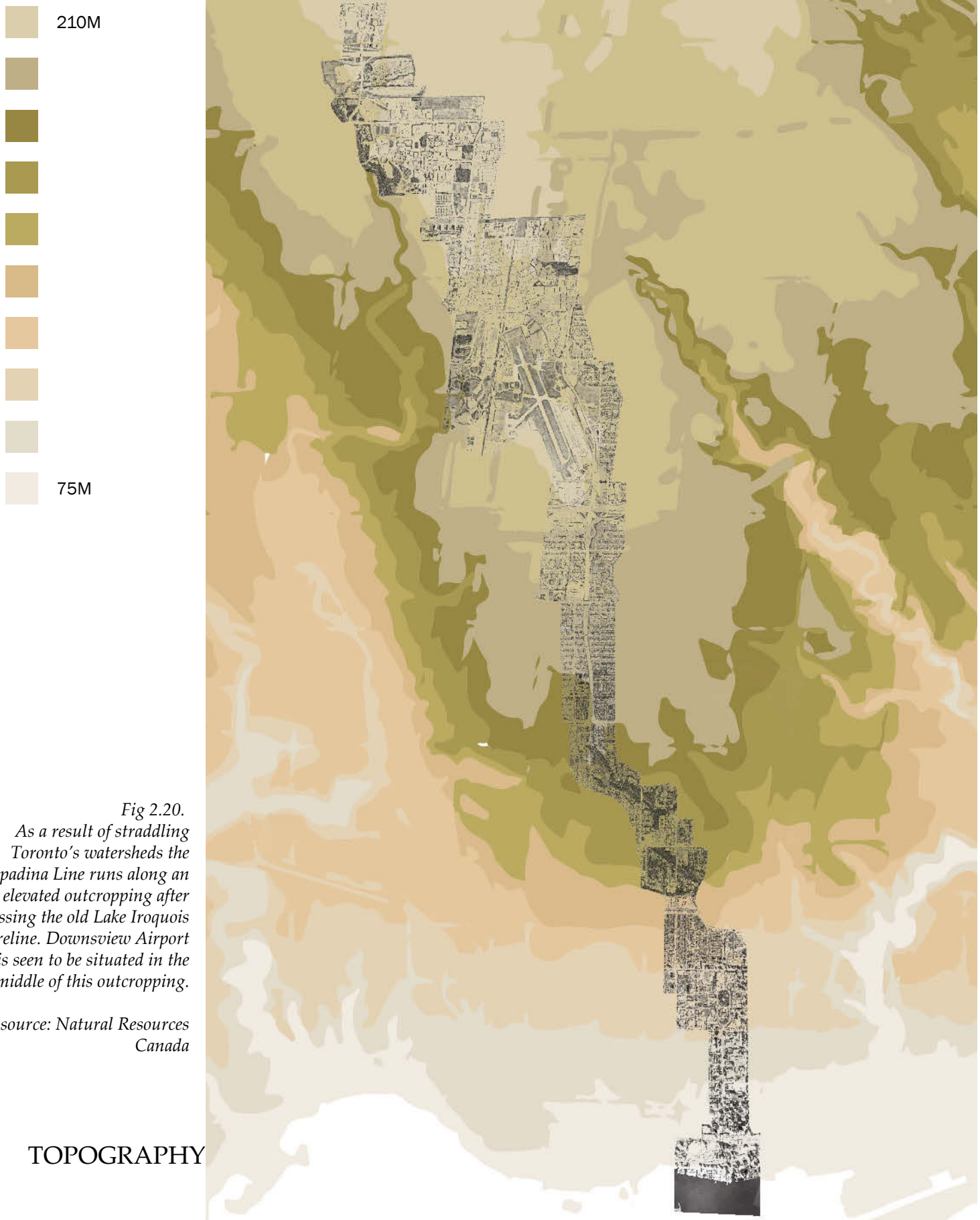


Fig 2.20.
As a result of straddling Toronto's watersheds the Spadina Line runs along an elevated outcropping after passing the old Lake Iroquois shoreline. Downsview Airport is seen to be situated in the middle of this outcropping.

source: Natural Resources Canada

TOPOGRAPHY

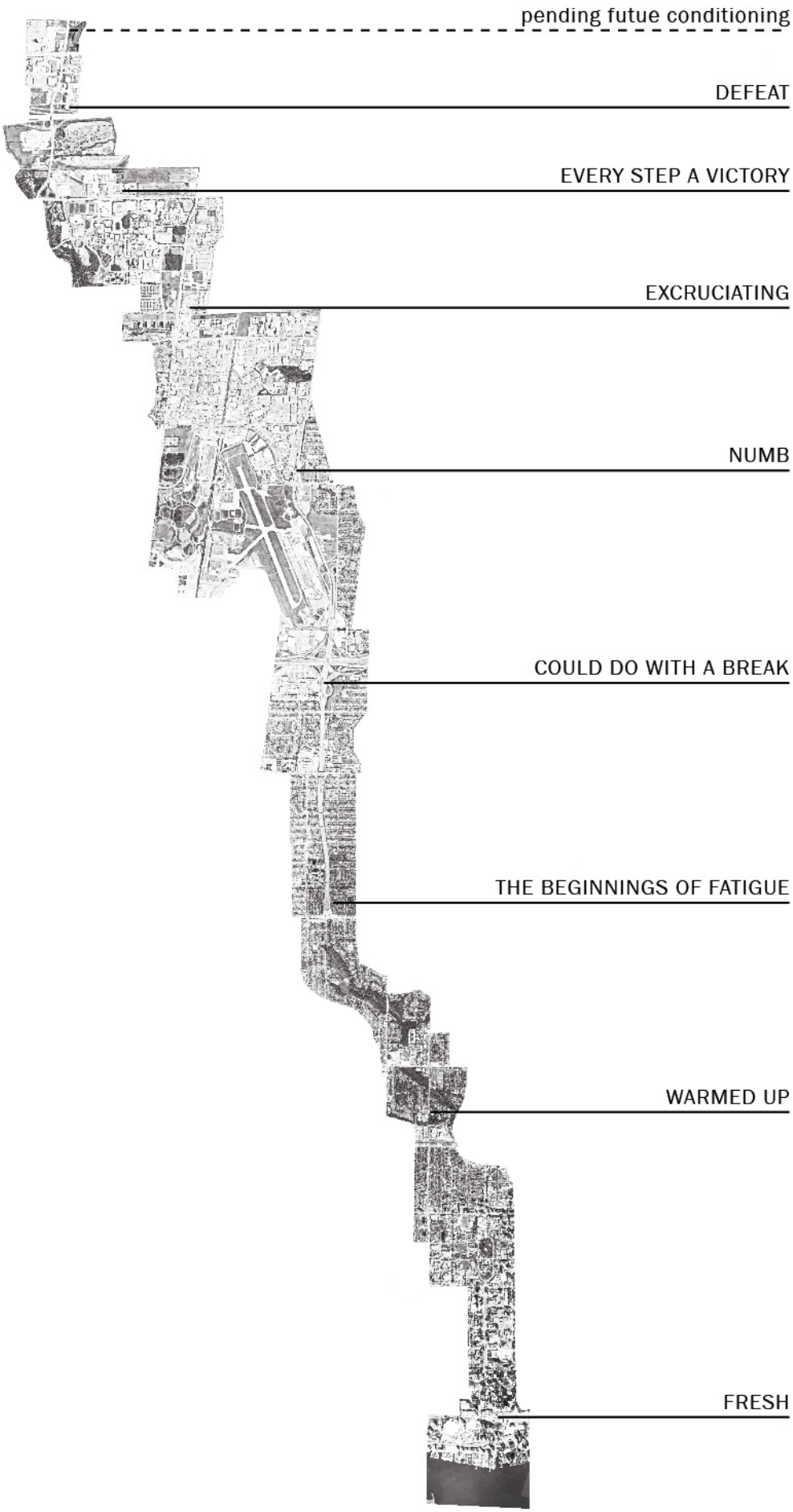


Fig 2.21.
Starting from bottom up, the condition of my feet along my first walk, measuring the length of the transect according to my fatigue.

Describing the transect in terms of how one feels, while vague and subjective,is an attempt at giving a stronger sense of how large Toronto is by describing it through the most familiar of measuring devices, one's own body.

The scale of the transect is shown in visceral experiential terms, highlighted by my inability to complete the transect in one walk.

FOOT CONDITION

FULL MEAL

LIGHT MEAL

SNACK

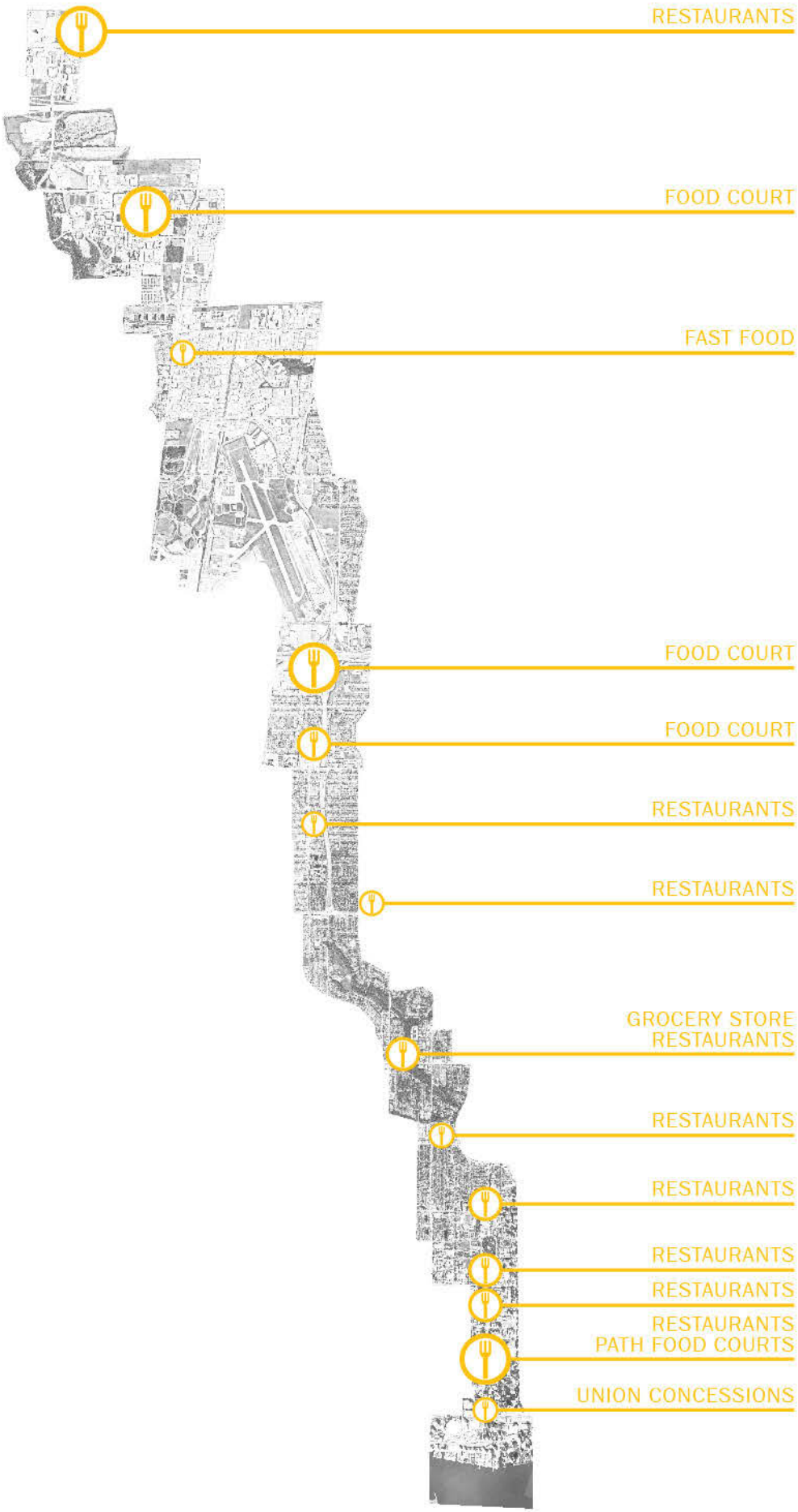


Fig 2.22.
Due to the time it takes to complete, this walk lines up with the timing of lunch breaks, and sometimes even dinner, with available restaurants becoming a pressing concern.

Yorkdale Mall is situated just past the mid-point of the transect, making it an ideal spot for a late lunch. A timely lunch would have been more expensive or at a place with less options.

LUNCH SPOTS

VAUGHAN CENTRE OFFICES

HYDRO TOWERS

DOWNSVIEW CONDOS

LAWRENCE OFFICES

ALLEN ROAD TOWER PARK

ST. CLAIR CONDOMIUMS

CASA LOMA

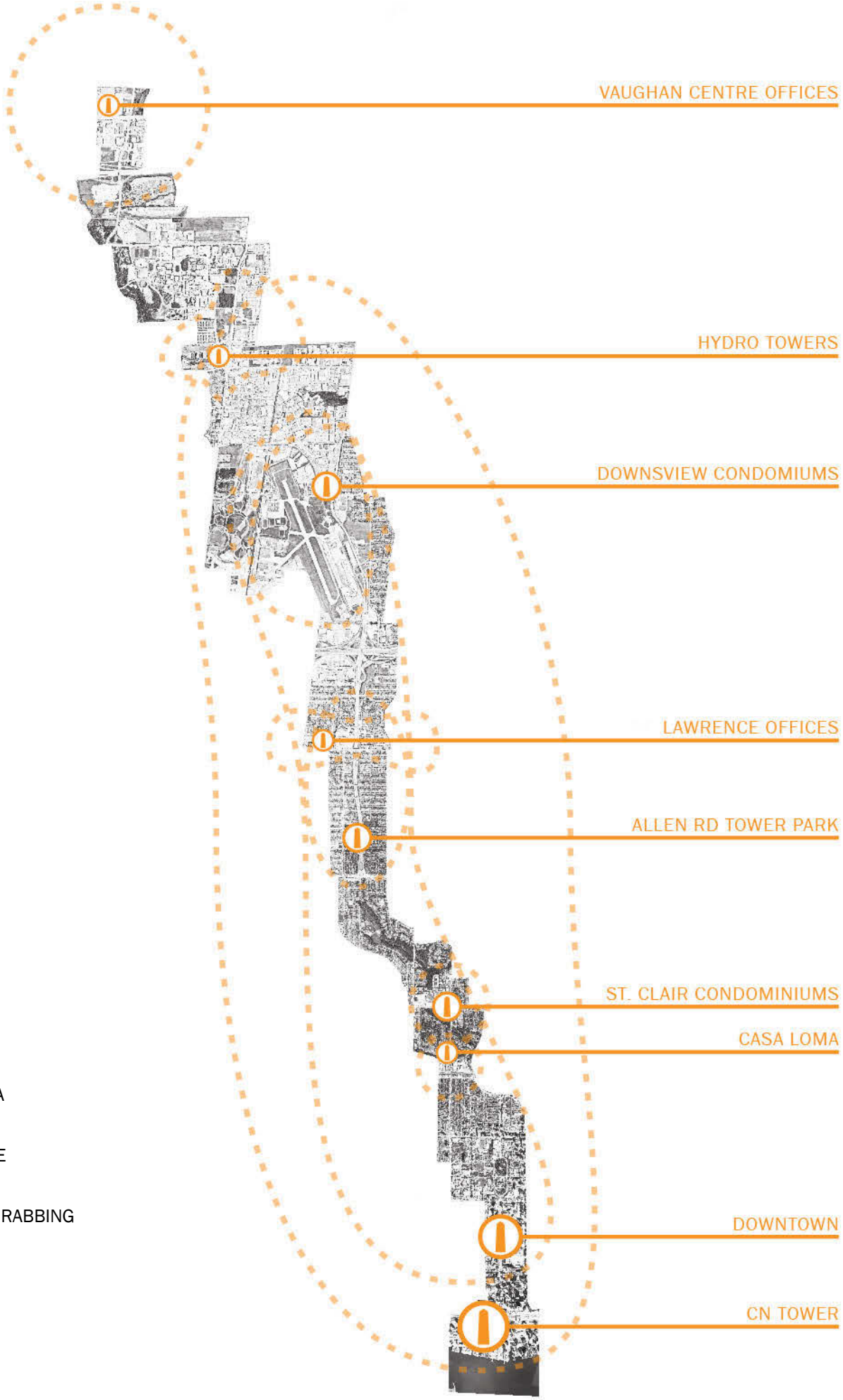
DOWNTOWN

CN TOWER

Fig 2.23.
The term 'spires' is used to specify a type of landmark that is not necessarily prominent for its history, or its civic and social function but for the simple fact that it is highly visible due to its height.

These are landmarks in the purist sense that they operate as markers across varying distances that give a sense of distance and can operate is short term goals along the transect simply by its visibility.

LANDMARKS - SPIRES


VAUGHAN CENTRE OFFICES
HYDRO TOWERS
DOWNSVIEW CONDOMIUMS
LAWRENCE OFFICES
ALLEN RD TOWER PARK
ST. CLAIR CONDOMINIUMS
CASA LOMA
DOWNTOWN
CN TOWER
VISIBLE AREA
INESCAPABLE
ATTENTION GRABBING
NOTABLE
VISIBLE

YORK UNIVERSITY

DOWNSVIEW AIRPORT

YORKDALE MALL

CASA LOMA

BATA SHOE MUSEUM

VARSITY CENTRE

GARDINER MUSEUM

QUEENS PARK

TORONTO COURTHOUSE

CAMPBELL HOUSE

UNION STATION

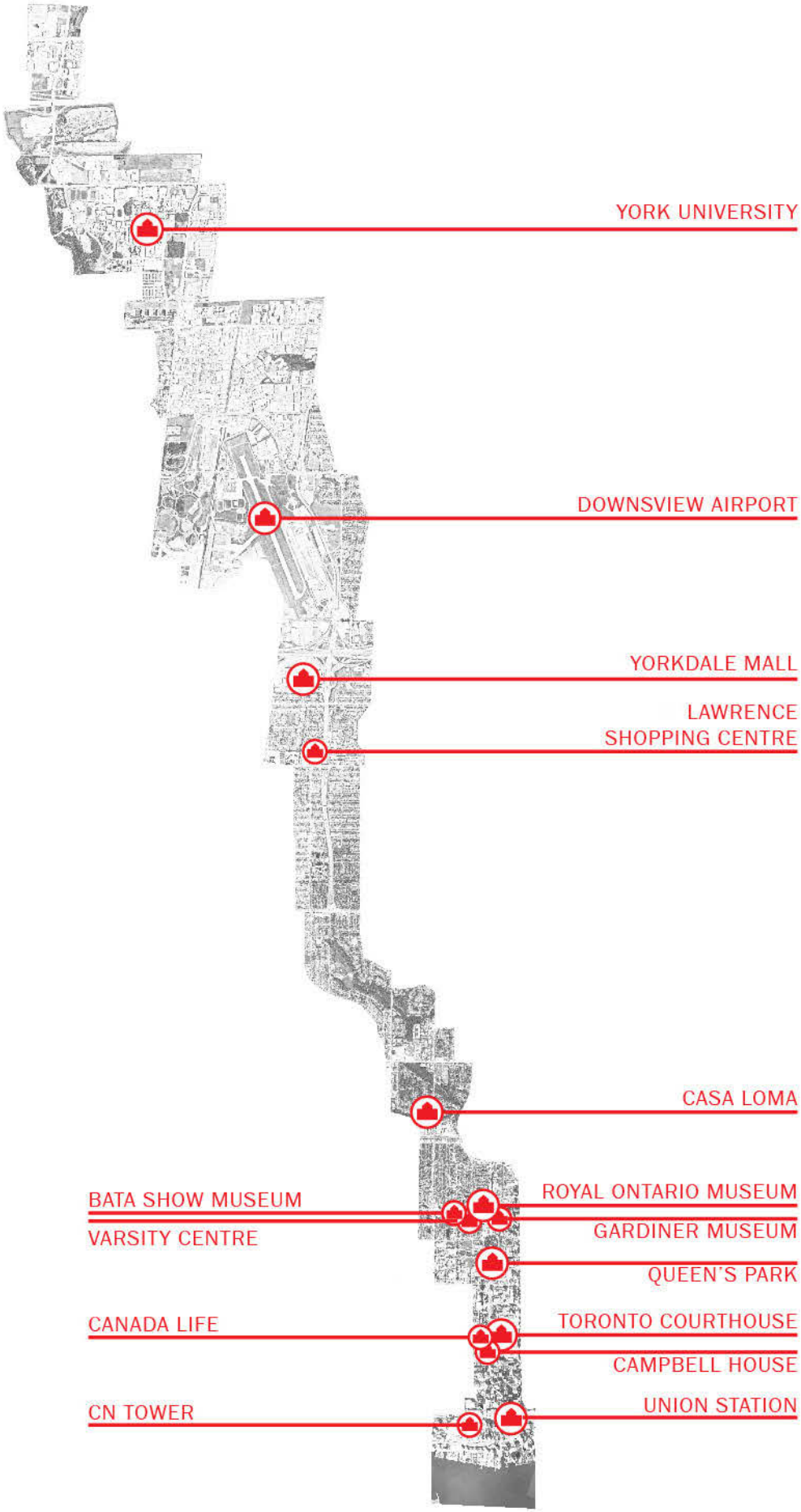
Fig 2.24.
Landmarks that are historically or civically and socially significant. These operate not so much as checkpoints along the transect as elements that define the character of the area around them.

LANDMARKS - SIGNIFICANT FEATURES

LAWRENCE SHOPPING CENTRE

ROYAL ONTARIO MUSEUM

CANADA LIFE



UNMISSABLE

MISSABLE

A CONCEPTUAL TOOLBOX

The maps in the first section of this thesis served to analyze these elements to clarify how a city operates, thus laying out the framework on which memories and urban experiences are built. In doing so the maps lay out a clear and concise image of the city experience—a conceptual toolbox. This toolbox—a term I credit to my professors—is so called because it is a body of knowledge I can quickly reference. By having this knowledge while walking I can see an individual element in front of me—a park here, a station there—and simultaneously see the citywide network it is a part of. These maps are what allow for the particular to be placed in the whole, each drawing a clear and concise tool to describe the systems that create the city framework.

The walking, however, is still necessary. Experiencing Toronto is not clear and concise. It is a city that like any other is made of layers interweaving systems. Mapping can isolate these layers but they coexist nonetheless. For that reason the strength of the toolbox lies equally in the box—the ability to be carried around on site, an application for every occasion. What a map can not express is how these layers actually come together in real space—the space that we as city occupants experience.

The city that we experience is Lee Friedlander's city. It is a city of poles, fences, trash, signs, doodads, cars, and then buildings. These layered systems rarely fit together or align. They collide, they slide past, they cover each other up or float around each other—related only by the merits of their proximity. This is the messy city, the chaotic city, the city of happenstance built on happenstance and the luck of the geographical draw across decades.

The following images are a rerun of my walk, taking memorable highlights and filtering them through the lens provided by the maps that form my conceptual toolbox. In this way it becomes apparent how the network is visible through the particular, how even the individual perspective can be a gateway to the city as a whole.

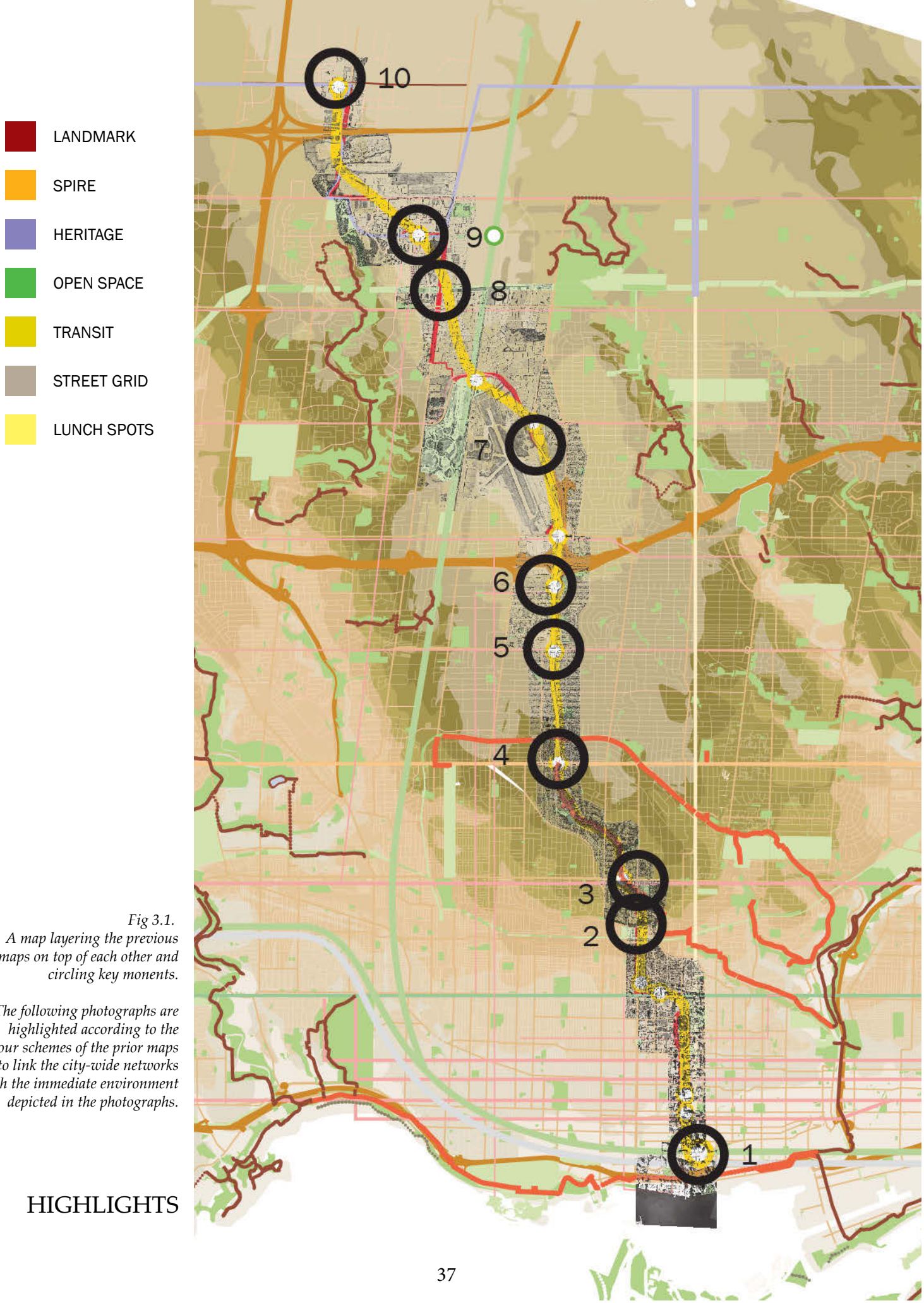


Fig 3.1.
A map layering the previous maps on top of each other and circling key monents.

The following photographs are highlighted according to the colour schemes of the prior maps to link the city-wide networks with the immediate environment depicted in the photographs.

HIGHLIGHTS

Fig 3.2. Exiting Union Station

Fig 3.3. Approaching Casa Loma and the Lake Iroquois Shoreline

Fig 3.4. Condos across the ravine.

Fig 3.5. Looking out from the bus loop at Eglinton West Station

Fig 3.6. Looking North from St. Lawrence to Yorkdale

Fig 3.7. Arrival at Yorkdale Mall

Fig 3.8.
A view of downtown across the fields of Downsview

Fig 3.9.
The Finch
Hydro Line

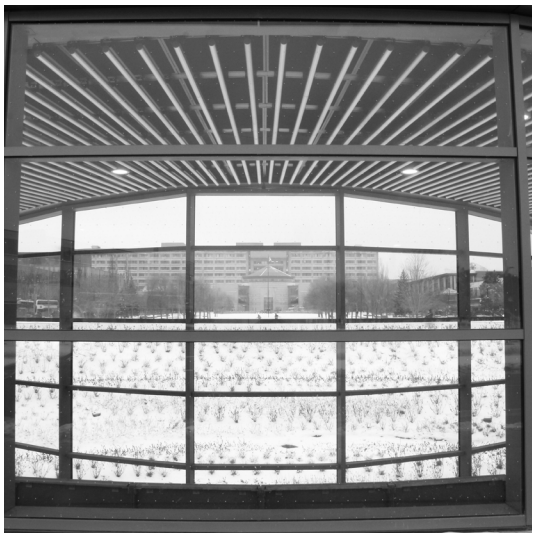


Fig 3.10. The main common at York University through the glass of the newly opened subway station.

Fig 3.11. A tower and a subway station as the beginnings of Vaughan Metropolitan Centre

THE RIDE

Fig 4.1.-4.3.
Union Station to the left marks the beginning of the initial University Subway Line, which later became the Spadina Subway Line. Current construction connects between the renovated subway platform to the historic main hall.

UNION STATION

The Spadina Subway Line began as the University Line in 1961—seven years after the Yonge Line—and extended from Union Station to College Station. It was proposed as part of the Bloor-Danforth subway to form a connecting spur to Union Station.[1] Union Subway Station itself was not fully integrated to the rail terminal. It sat off to the side underground and was connected through subsurface passages. Now it is part of the expansion and renovation of Union Station, and has received a contemporary face-lift.

UP
Express
DANGER
CONSTRUCTION

EXIT

Arrivals
Arrivées
SUBWAY
SUBWAY

Fig 4.4.-4.6.
St. Andrew Station apppears above ground as an innocuous staircase at the bend of University Avenue, just as the road begins to widen into a grand boulevard.

ST. ANDREW STATION

The entry to St. Andrew Station is lost amongst and easily missable amongst the skyscrapers of downtown, the widening University Ave, the traffic poles, light posts, and signs all around. The station itself is anassuming, and visibly aging with yellowed lighting, and missing ceiling panels. It is a pervasive condition throughout much of the University Line, made all the more apparent for the stark utilitarian aesthetic.

King St W
King St W
Canada Life
TATA CONSULTANCY SERVICES
CONNECT
40

Litter

To Fares Concourse, Subway
and PATH Connections
Elevator
EXIT

Fig 4.7.-4.9.
Osgoode Station north of Queen Street and a newspaper stand sit in front of the lawn of Osgoode Hall.

OSGOODE STATION

The namesake of Osgoode Station is the historic Osgoode Hall—the grand and vaguely Jeffersonian home of the Court of Appeal. The association of the station with the hall makes the rigid conformity of the University stations all the more apparent. The subway is suborned into the landscape of the downtown, a universal and unassuming access port for thousands of commuters. The showcase is above, and the servant's corridors hidden below—as if commuters were expected to contribute to the engine of the city economy and then disappear once the day is done.

Your City never sleeps.

SOUTHBOUND NORTHBOUND
OSGOODE
Litter

To Fares and Subway
EXIT
FREE
Recycle

Fig 4.10.-4.12.
St. Patrick sits along Dundas St, which I completely missed the first few times amidst the business of the intersection. Inside, the centre of the platform is filled in, revealing the bored tunnel excavation of the subway. A green tinge pervades the station, a minor differentiation to distract from what is otherwise more of the same.

ST. PATRICK STATION

The station appears cleaner due to the brighter colour, but is in an even greater state of disrepair. The top of the heavy steel tunnel reinforcements are exposed for no clear reason. More ceiling panels are missing than not at the ticket gates. They are seemingly ignored by both the TTC and its commuters—as long as traffic is not impeded all is tolerable.

Canada Life

EXIT
ST PATRICK

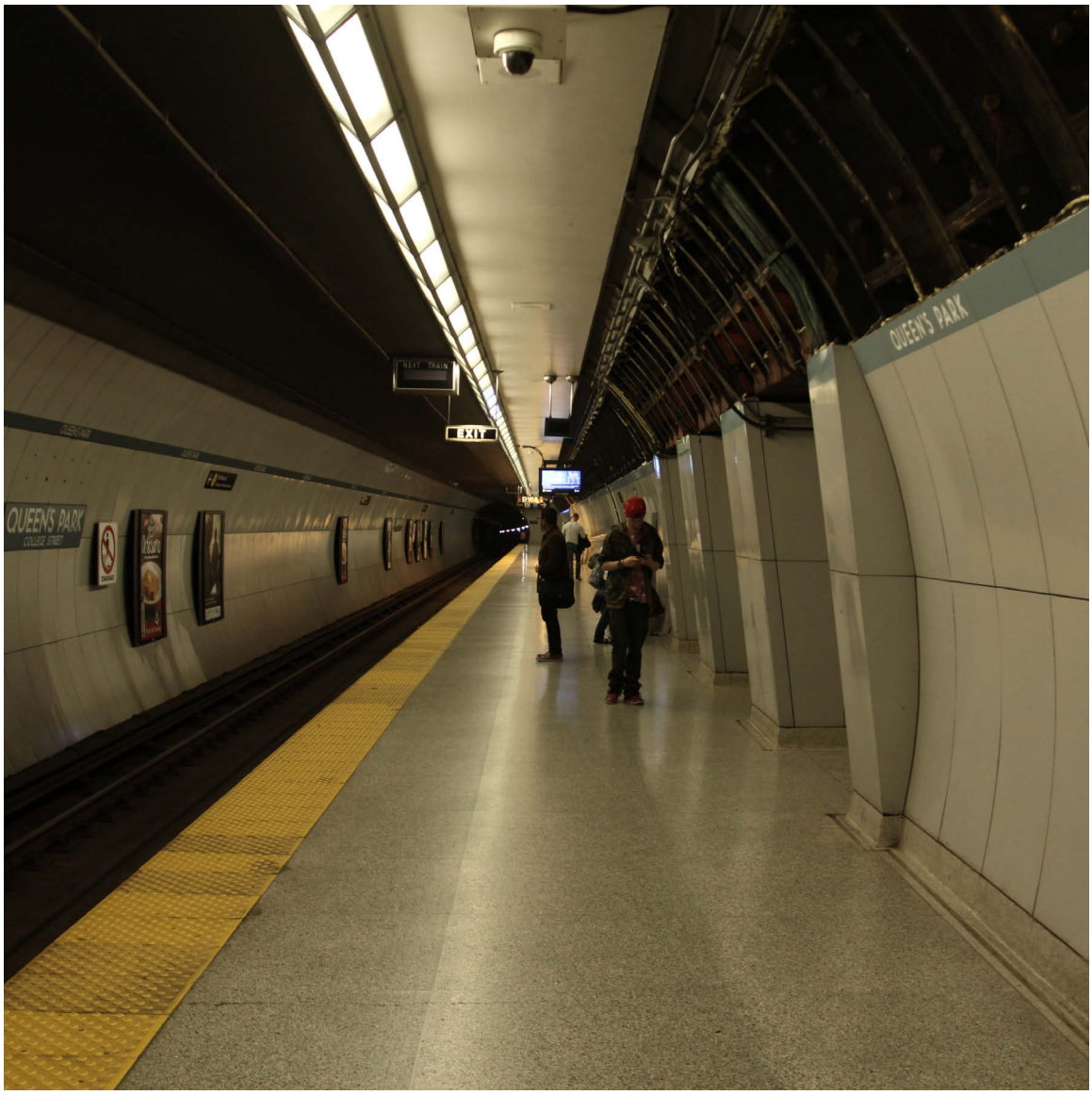
Purolator
EXIT
Passes
EXIT

Fig 4.13.-4.15.
Students cross from the exit of Queen's Park subway station at College Street.

QUEEN'S PARK STATION

Queen's Park Station is the only station along University to break from the minimal staircase entrance. A consequence of the open space around the intersection of University Ave and College St. A contemporary glass popout by the MaRS Discover District marks the southern exit, and the older copper arched hut seen in the photograph marks the north.

QUEEN'S PARK
Queen's Park


QUEEN'S PARK
QUEEN'S PARK
COLLEGE STREET
EXIT

EXIT

Fig 4.16.-4.18.
Museum Station near the intersection of Bloor and Avenue Road lies between the Gardiner Museum and the Royal Ontario Museum. The columns reflect the cultural exhibits within the ROM just in case the name was unclear.

MUSEUM STATION

Despite a return to the open staircase entrance, Museum Station is one of the most memorable stations for its rebellious display of local character within the TTC aesthetic.

SUBWAY
PEDESTRIANS
CROSSING
QUEENS PARK
USE
UNDERPASS
Museum
Subway

12:47
Vaughan
2 min
12:47
Finch via Union
Northbound
Trains
Litter
TTC

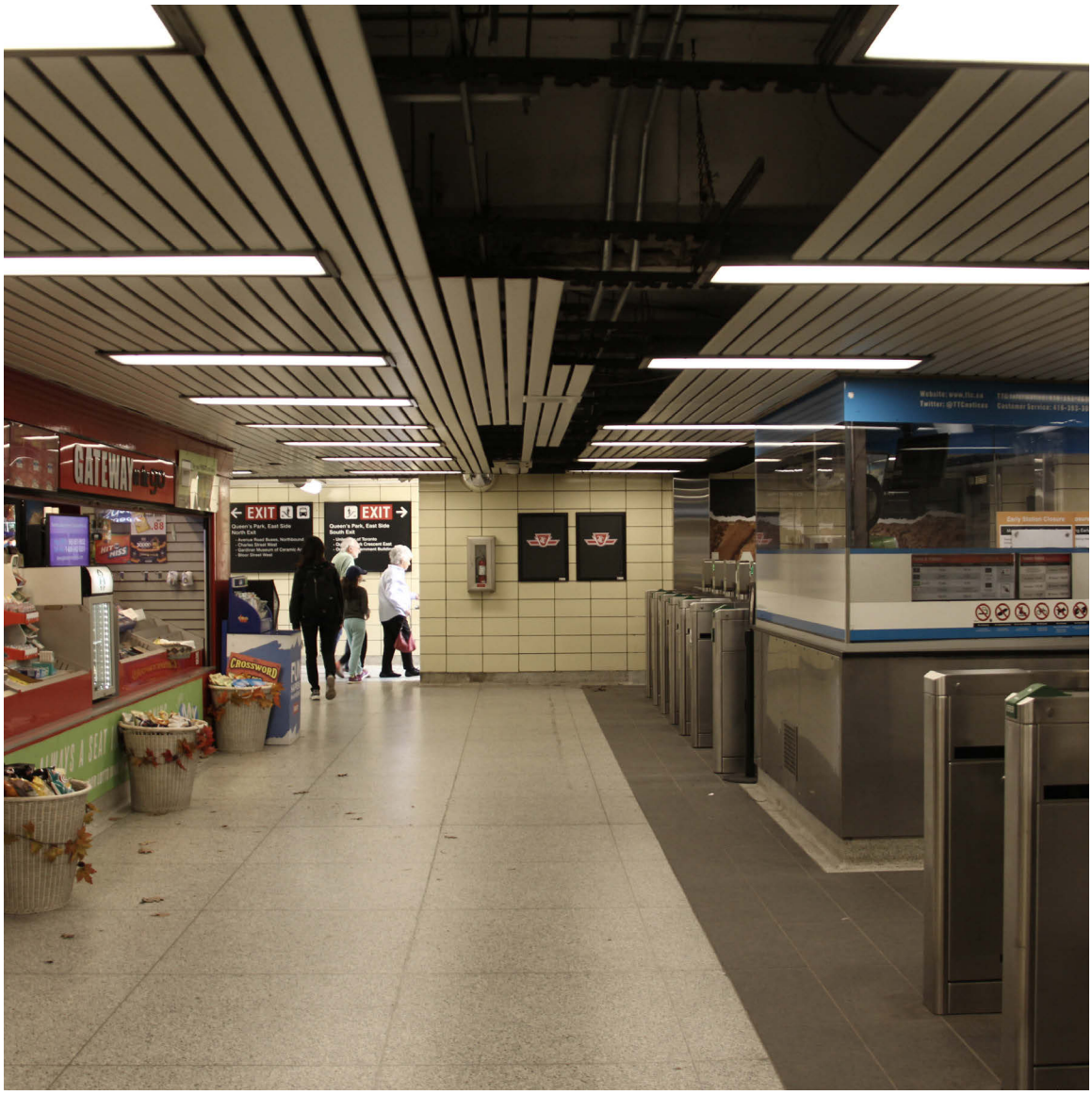

GATEWAY
EXIT
EXIT
CROSSWORD

Fig 4.19.-4.21.
St. George Station stands one building to the North of Bloor on St. George St. It is the most substantial above ground structure of the original line with a curved window wall facade, but inside is still the original TTC standard.

ST. GEORGE STATION

St. George is the last of the University Line stations. As a former terminus station it was given the special treatment of a surface level structure.

When the University Line was still part of the Bloor Danforth this station alongside Yorkville handled three interchanging routes—two lines that turned south down University, one from the east another west, and a third that continued along Bloor. A combination of multiple waiting platforms, confusing signage, and technical issues made the three line system a hassle. The University Line was eventually split from the Bloor-Danforth Line. St. George retained its function as a transfer station, but a simpler one between the Bloor-Danforth and the Spadina.[1]

Your City never sleeps.

2
Eastbound
Westbound
FEELING CURIOUS?
ST. GEORGE

FEELING
CURIOUS
FEELIN
Bloor Street West
University of Toronto
NEW EXHIBIT NOW OPEN
Enter Here

Fig 4.22.-4.24.
The subway station for Spadina Road is part way between Bloor and Dupont Street hidden in a historical red brick home typical for the Annex.

SPADINA STATION

In 1978 the University Subway was extended from Bloor Street up to Wilson Avenue to become the Spadina Subway. One of the stations of this line would exit onto land occupied by the Queen Anne house, built in 1899. Efforts of the Toronto Historical Board and a team of architects from Adamson Associates—including Rick Haldenby, then future and now former director of the University of Waterloo School of Architecture—designed the station to integrate with the existing house.[2] Despite initial ambitions to have commuters walk through preserved living rooms and kitchens, none of that preservation is visible from the interior, where TTC subway standards have stripped away any semblance of a house to make way for a clear exit path.

DWA
Designated Waiting Area
Spadina Rd. and Bloor St.

East Side

Fig 4.25.-4.27.
Dupont Station at Dupont Street just South of the rail is visible above ground as a glass vault surrounded by the periphernalia of road construction. Inside the Dunlop Farrow Aitkens designed station is a landscape of smooth orange tile and mosiac.

DUPONT STATION

The construction of the Spadina Line came in the face of Montréals much acclaimed subway system revealed during Expo '67. In response, Toronto invited three prominent local and national architects— Dunlop Farrow Aitkens, Adamson Associates, and Arthur Erikson to design the new subway. This extension—including Spadina Station just before—would consist of eight stations up to Wilson Avenue to showcase Toronto's newfound infrastructural and architectural prowess.

Fig 4.28.-4.30.
The entrance to St. Clair subway station integrated with a Loblaws. St. Clair is where Cedarvale Ravine continues out from Nordheimer Ravine.

ST. CLAIR WEST STATION

The TTC retained design control over St. Clair citing the technical complexity of the station with its integrated streetcar loop.[36] The streetcar level is almost cavernous in width, with service rooms newspaper stands and circulation floating freely within the the loop. It is the form of an underground piazza—an unexpectedly innovative result of streetcar loading and turning radii. It just needs a cafe and some buskers. The subway platform is back to the TTC standard with additional overhead bridges, though newly installed elevators come with some coloured walkways for a more updated look.

ST CLAIR WEST
FREE FREE FREE FREE
NOW
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THE EPOCH TIME
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call 1-888-269-8878

1
Northbound
Platform
EXIT

Subway
EXIT

Fig 4.31.-4.33.
Eglinton West Station designed by Arthur Erickson sits at the base of and overlooks the Allen Road expressway. It is surrounded by the construction of the Eglinton Crosstown LRT.

EGLINTON WEST STATION

I was told by Rick Haldenby that extensive black binders with TTC standard details were provided to each architect for them to adhere to—every architect except Arthur Erikson. Eglinton West Station was given the space and the location to be noticed. It forms a promontory at the south end of Allen Road, a platform jutting out into the sunken expressway. It is an oversized traffic island in the middle of Allen Road under the blue sky. The concrete waffle canopy is a stamp of Erikson's signature modernism. While the Spadina Line began at Spadina Station with well aclaimed interiors, Allen Road is where the stations being to truly display themselves to the surface world.

EGLINTON WEST
EGLINTON WEST
EGLINTON WEST
EGLINTON WEST
CROSSLINX
CONSTRUCTORS

EGLINTON WEST

Fig 4.34.-4.26.
Glencairn Station, designed by Adamson Associates, connects the bridges of Glencairn Avenue and Viewmount Road, rising up to latch onto each bridge.

GLENCAIRN STATION

Allen Road is host to subway stations by all three architects. Wedged in the middle of the expressway's four lanes, the subways were designed as if they were dug up from underground. The bridges could not be altered for whatever reason and so Glencairn station rises up to latch onto the narrow sidewalks on each side of the bridges.

EXIT
Glencairn Av.
Buses
Glencairn Av.
Buses
EXIT

Fig 4.37.-4.39.
Lawrence West Station by Dunlap Farrow Aitkens at Lawrence Avenue. Four lanes and ramps connect Lawrence Avenue to the expressway.

LAWRENCE WEST STATION

This is the busiest and most complicated intersection along Allen Road. The overhead structure is a bus loop that goes behind the station to deal with the lack of space for a bus drop-off on the road. Lawrence West is part of a growing trend—colourful mosaics and plentiful windows. A direct rebuke of the utilitarian style of the University Line. This station especially takes advantage of the expressway ditch to provide expansive views.

YORKDALE RD.
NEXT EXIT

LAWRENCE WEST
LAWRENCE WEST
2:08
Finch via Union
2 min
DWA
EXIT

EXIT Lawrence Av. South Side
EXIT

Fig 4.40.-4.42.
A pedestrian overpass connects Yorkdale Mall to Yorkdale Subway Station. The station itself is similarly vaulted in glass.

YORKDALE STATION

Arthur Erickson was given the opposite condition to Glencairn and Lawrence West for his second station. The platform is raised and exits onto an underpass below the rails. It is as straightforward a station as Spadina gets, literally. Aircraft windows, a glass ceiling, and glass to cap either end lets no one forget that they are in the skies as they wait for the subway.

RDSTROM
Yorkdale

DWA
Northbound

ALL-NEW 2018
TRAVERSE.

Fig 4.43.-4.45.
Surrounded by Downsview Airport, parking lots, and the tail end of Allen Road, Wilson Station—which the TTC designed themselves—feels like a station in the middle of nowhere.

WILSON STATION

The entry to Wilson Station is topped by a ceiling feature vaguely remniscent of a flat rotunda—a lobby feature that tries for an element of grandure—but the area beneath is divided unevenly by columns, fences, and gates. Seating on the platform is cloistered in circular enclosed booths, seemingly to dampen sound. It is a nice gesture to allow conversation while waiting, but there is no one to talk to.

WILSON
STATION

WILSON AV
EXIT
FARES
TARIFS
INVESTIGATE.
REPORT.
EFFECT
CHANGE.

Fig 4.46.-4.48.
Sheppard West Station, formerly Downsview, is separated from the intersection of Allen and Sheppard by fences, retaining walls, and distance. The station itself is a grand and airy winged atrium space. The concrete protrusion to the right is a skylight down to the platform.

SHEPPHARD WEST STATION (FORMERLY DOWNSVIEW)

In 1996 Adamson Associates Architects was rehired to extend the Spadina Line one station up to Sheppard Avenue. The new terminus—then named Downsview Station after the airport—stands alone in its corner of Allen and Sheppard. It's wide bus canopy, exoskeleton, and large multi-floor atrium made it one of the most glamorous stations in one of the most remote locations of the Spadina Line at the time. It has been supplanted on both counts since by the entire Spadina Extension.

1035
Sheppard Ave. West

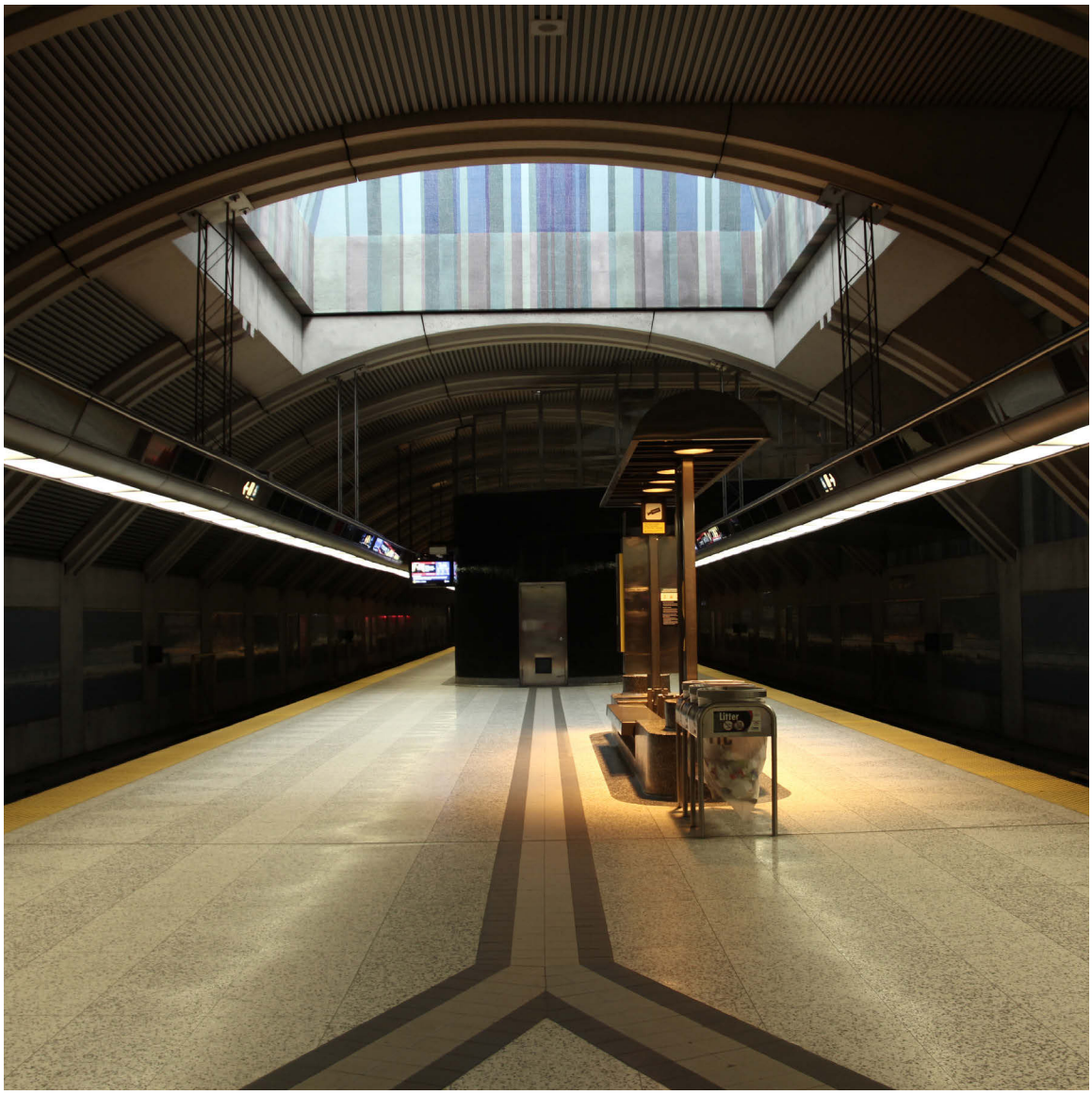
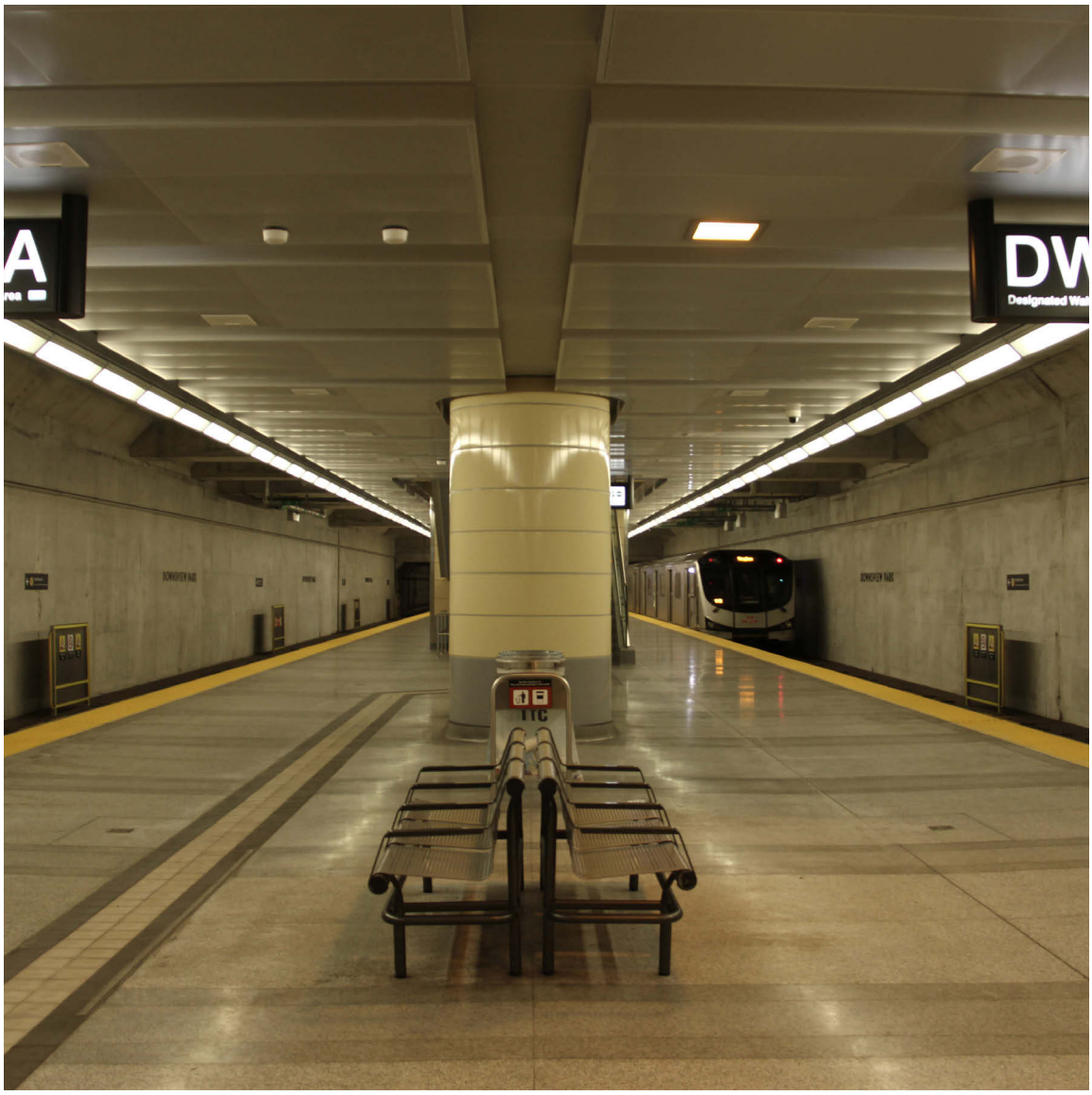

Litter

Fig 4.49.-4.51.
Downsview Park Station designed by Aedas crowns the peak of Sheppard Avenue's bend around Downsview Airport. It lies alone atop a hill, separated from the street by a winding path. The long, clear span ceiling and wide corridors make the emptiness of the station conspicuous. There is no activity to distract from the TTC mustard finishes.

DOWNSVIEW PARK STATION

The stations of the new extension to Vaughan are Toronto's attempt to one-up its own stations of the initial Spadina era. In doing so the TTC has eschewed Canadian architects in favour of architects from Britain, adding the names Grimshaw, Foster, Alsop and Aedas to the TTC roster.


A
DW
Designated
TTC

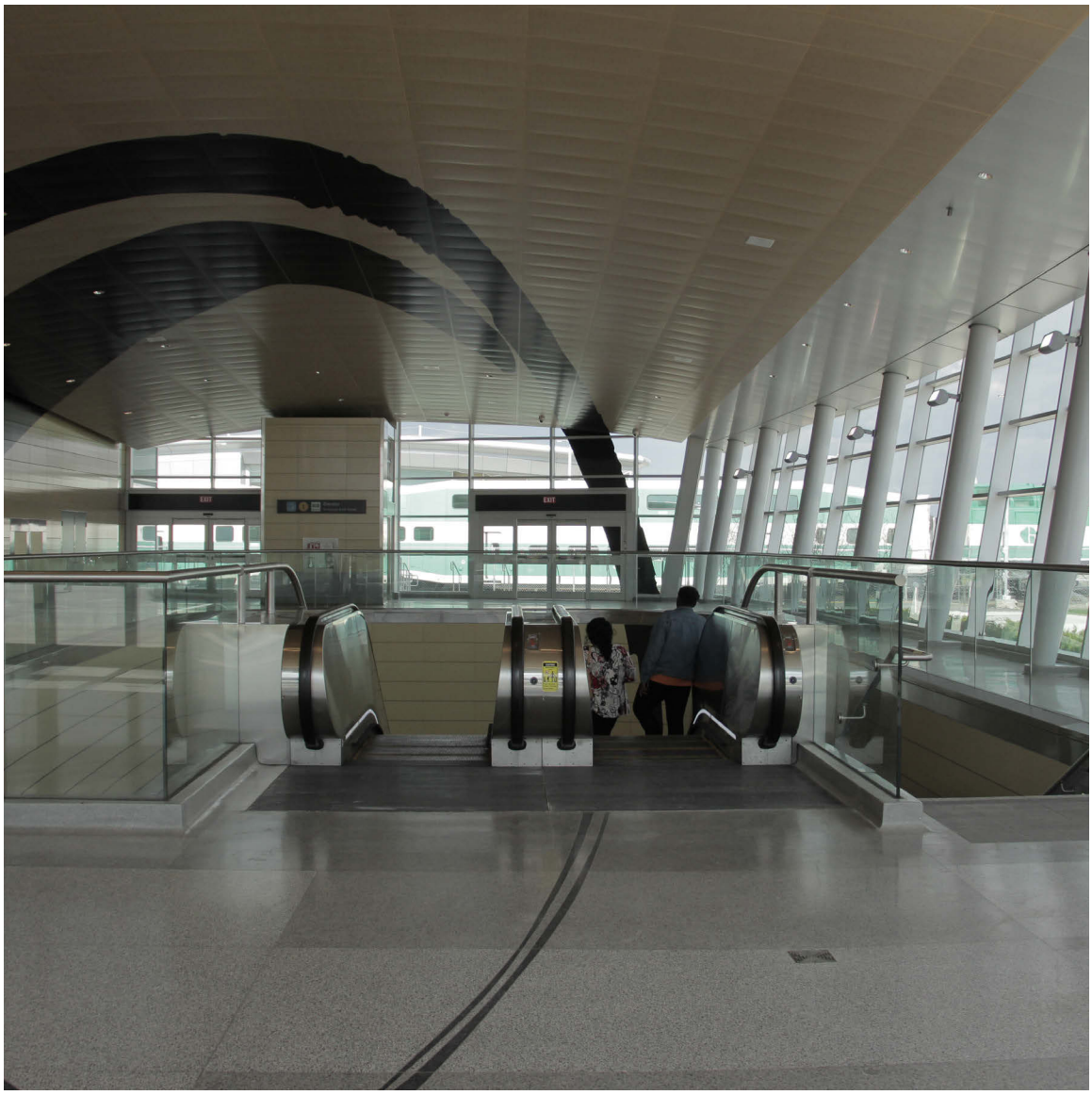


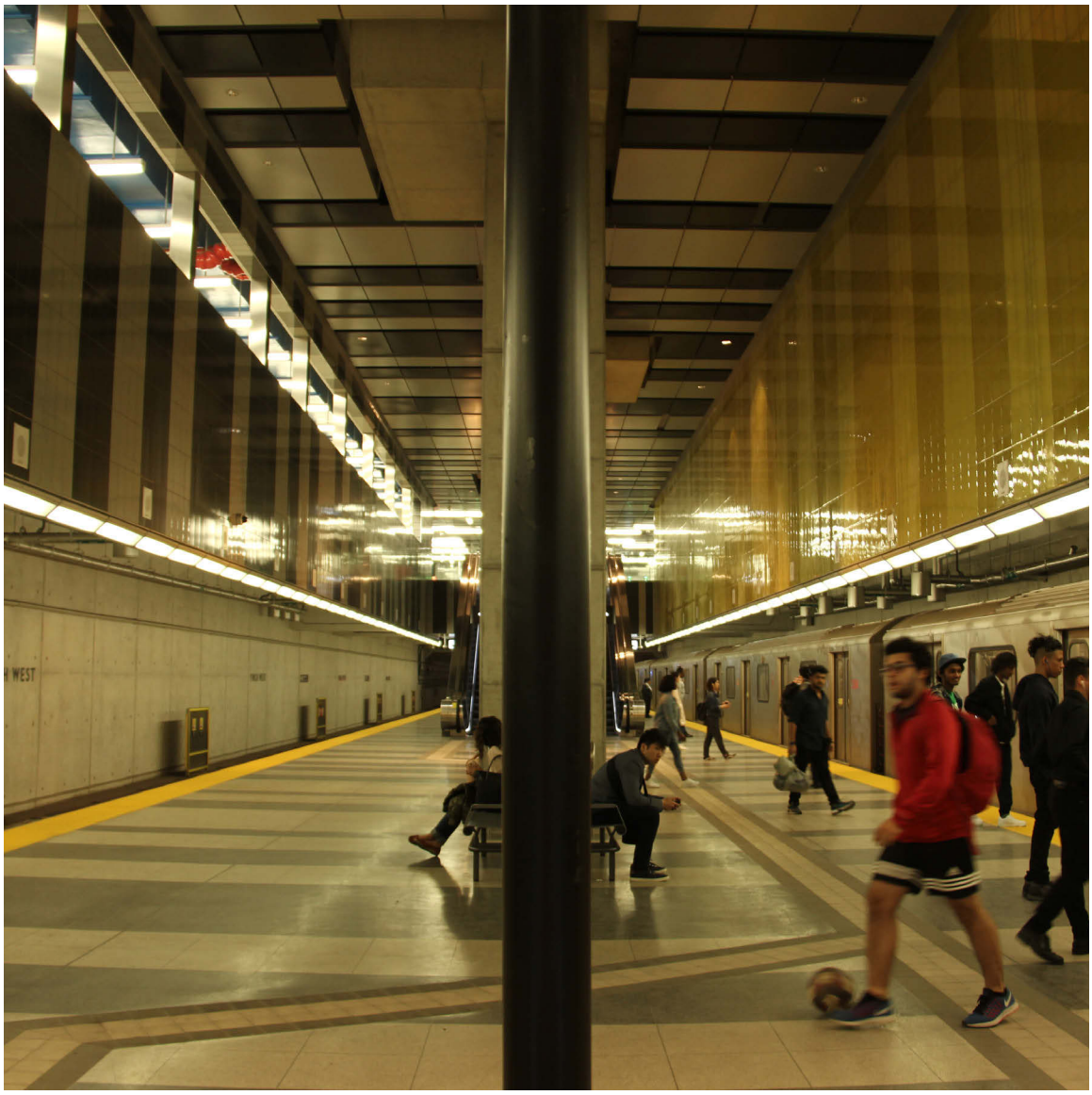
Fig 4.52.-4.54.
Finch West Station by Will Alsop sits in the parking lot of a plaza by Keele and Finch. In the summer the exhaust vent will be surrounded with a garden of shrubs, an island of vegetation amongst the asphalt.

FINCH WEST STATION

At Finch Station as I took out my camera and began to snap some pictures a TTC employee flagged me down. She asked me whether I was trying to take some good shots, before suggesting an exterior angle made popular by the architect's renders—though she said they were developer images—and offered to let me out and back in to the station without charge.

It was the first time anyone took notice of my photography, but it was no surprise that it occured in the context of the Spadina Extension. The excitement she had in working at a station worthy of being photographed—not just by me apparently—was evident. She even recommended Highway 407 station for its coloured glass.

The form is conventionally boxy but stands out for its colour amidst the industrial brown and grey—Alsop was also the designer for OCAD's pencil supported box—but even more so for being an isolated structure with asphalt around it and only trees in the background. It is easy to see how one can be excited and proud of such a station when seen in context. The station's compact form and location speak to a future urbanity—an injection of starchitectural adrenaline.

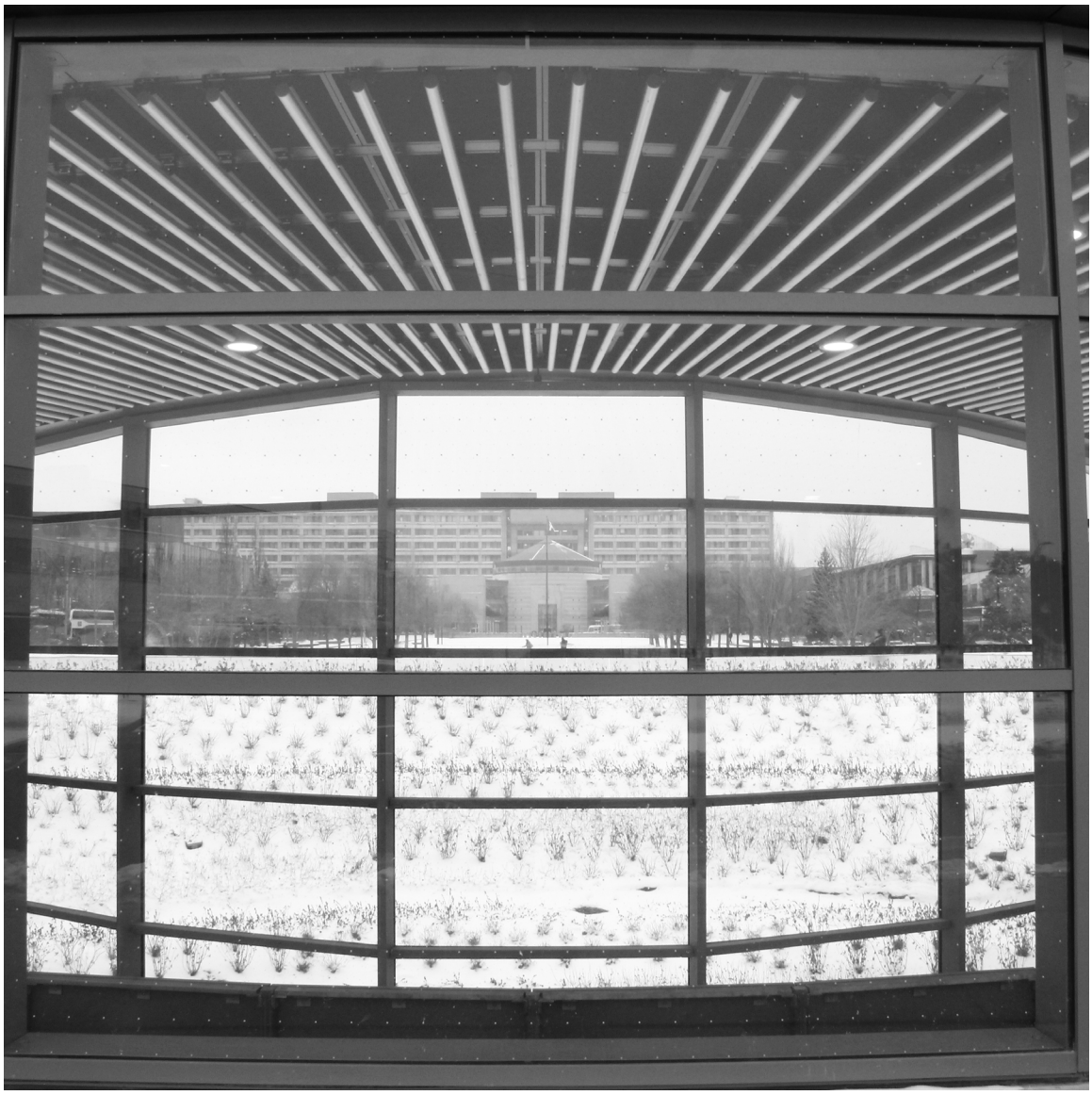


EXIT Keele Street,
West Side

Fig 4.55.-4.57.
This Foster designed station sits at the east end of York University's central common. At the far end of the lawn stand the Ross Building and Vari Hall, icons of the university.

YORK UNIVERSITY STATION

York University Station is a boomerang, a futurist swoop to close off the end of the common—but the curve is only the most visible part. The rest is an angular expanse of steely grey. It was a weekend when I travelled the subway, and so the crowds of students I expected were absent. With polished floors and gleaming metal, the silence made the newness of the station—five months since opening—profound.



Elevator
To York University
YORK UNIVERSITY
YORK UNIVERSITY

EXIT
York University
Information

Fig 4.58.-4.60.
Alsop's other station, Pioneer Village, rests between York University's major sports fields along Steeles Avenue—the northern border of Toronto. Black Creek Pioneer Village, the namesake of the station, is still a few minutes walk to the west.

PIONEER VILLAGE STATION

This may very well be one of the last buildings Alsop completed in his lifetime. Pioneer Village Station is a long and straight bus station followed by a long and straught subway platform that crosses under Steeles Ave. Even within the campus it stands alone in its own block, surrounded by parking lots. The curving pavilions on either side of Steeles is vaguely in keeping to York University's new contemporary look. The cortense steel exterior makes it unique amongst the silver gloss of the other new stations, but the glossy interiors much less so. An installation of digital lights extend down to the platform—meant to allow the input of messages by the public—lies dormant. It was disabled for fear of people posting hate messages and obscenities.[12]

1
Subway
Buses
EXIT
FARES
TARIFS

Fig 4.61.-4.63.
Highway 407 Station, designed by Grimshaw Architects, lies at the side of Highway 407 and the Jane Street overpass. It is separated from the street by a creek, and surrounded by nothing but grassy fields and asphalt. A large oval window pokes out from the bank of the creek, coloured to decorate an otherwise steel and stone grey station.

HIGHWAY 407 STATION

This station, more than any others save Downsview Park, epitomizes Hans Hollein's aircraft carrier in a landscape if for no other reason than its placement in an open field. It either preempts the kind of highway side development seen at Sheppard by the 404, or it serves as parking for commuters who drive in by highway but are reluctant to drive downtown. It may be both, but the distance from the major street—a common theme amongst the stations past Yorkdale—resists the idea of urbanism, future or no.

DO NOT
ENTER
BUSES
EXCEPTED

HIGHWAY 407

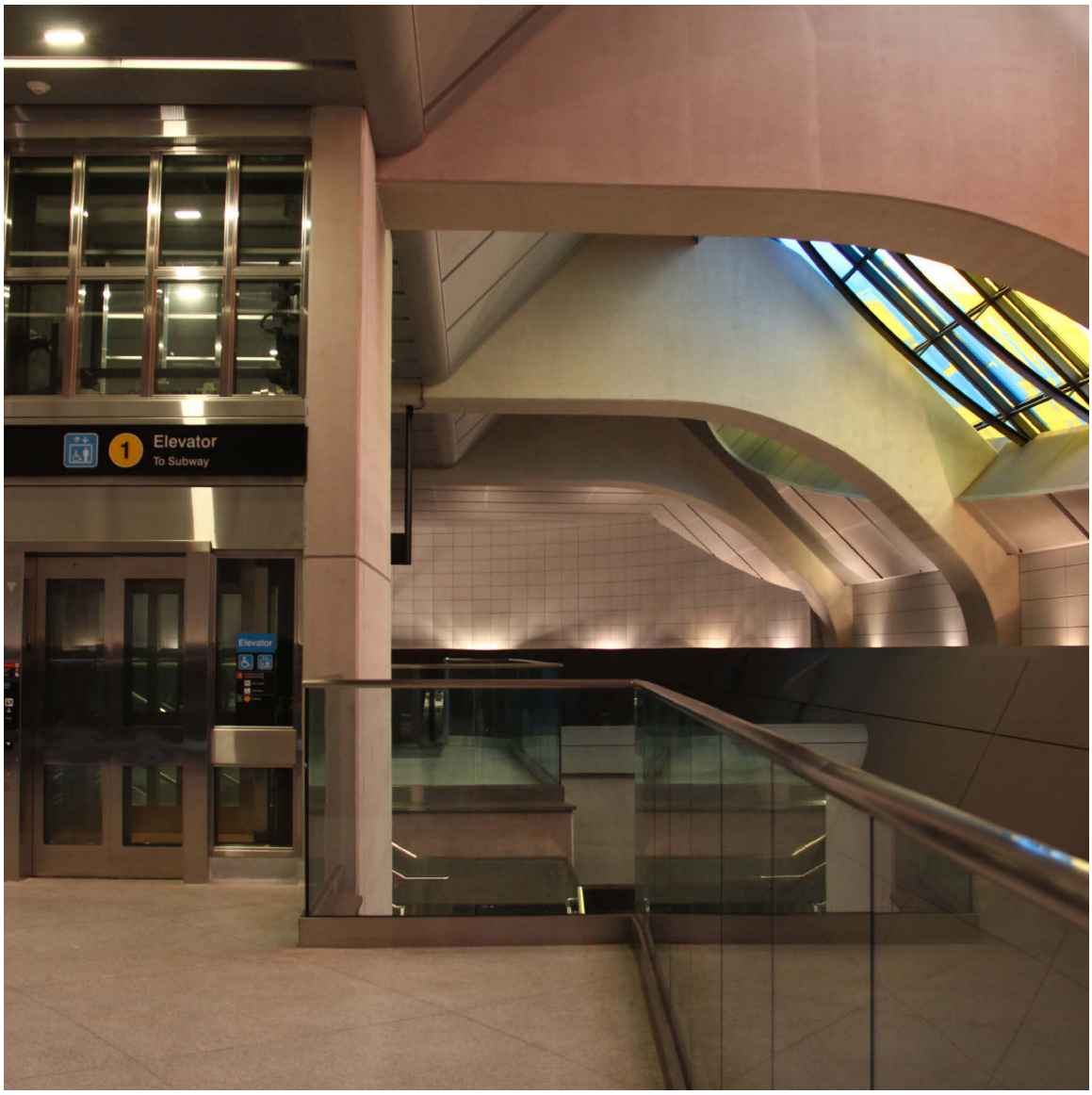

1
Elevator
To Subway
Elevator

Fig 4.64.-4.66.
The shiny shell of Grimshaw Architects' Vaughan Metropolitan Station takes up the entirety of a prominent corner in the construction of Vaughan's soon-to-be downtown.

VAUGHAN METROPOLITAN STATION

The irony of the Spadina Extension, and the Spadina Line as a whole, is that as the city becomes less prominent—as skyscrapers become suburban homes become employment lands, parking lots, and grassy fields—the subway stations become ever more prominent, and iconic. Vaughan Station is surrounded by the construction of a new downtown but even then the curved shell and reflective ceiling stand apart in its own plaza.

WAY
3150

EXIT
EXIT

NOTES

1. Jamie Bradburn, "Happy 50th Anniversary, University Line!," Torontoist. https://torontoist.com/2013/03/happy-anniversary-university-line/ (Accessed March 25, 2018).

2. Jack Batten, *The Annex: The Story of a Toronto Neighbourhood* (Erin, Ontario: Boston Mills Press, 2004), 128-129.

3. Robert Moffat, "Mod Toronto: Art and architecture on the Spadina subway," Spacing Toronto. http://spacing.ca/toronto/2013/07/03/mod-toronto-art-and-architecture-on-the-spadina-subway/ (Accessed March 25, 2018).

4. CBC Radio, "$500K Toronto subway digital art installation kept offline over hate speech fears" CBC.ca. http://www.cbc.ca/radio/asithappens/as-it-happens-wednesday-edition-1.4465289/500k-toronto-subway-digital-art-installation-kept-offline-over-hate-speech-fears-1.4465290 (Accessed May 28, 2018).

THE WALK

REMNANTS OF A CITY BEAUTIFUL

University Avenue

Fig 5.1.
The first view of Toronto in the gap between Union Station and the Royal York Hotel.

REMNANTS OF A CITY BEAUTIFUL

Union Station is the gateway to Toronto. The terminus of commuter railways across the region is a beaux-arts building of beige stone with columns several people wide. The central hall could fit a house under its coffered ceiling, but not a subway station. Transferring to the subway from the rail requires a passage underground past gutted ceilings, unfinished walls, and plywood ramps as renovation—years now in the making—continues. A quick step outside bridges the yet-to-be-covered moat between the rail station and the subway station, and then one enters into a packed floor of glass walls, beeping gates, and escalators leading down to a central platform of sleek white walls engraved with art and the word 'UNION'. The journey from there is one of dark tunnels, isolated stops, and one instance of above ground travel in an expressway ditch.

Instead I step out the doors at ground level, past the colonnade, and turn left. The first view of Toronto is one of stone, brick, steel, glass, and above it all an oblong sphere in the sky pierced with a concrete spire. The CN Tower—perhaps the most recognizable of Toronto landmarks—stands as irrefutable proof of where I am, the downtown of Toronto. It will remain in view for much of my journey, its shrinking size proof of the distances I travel.

UP
Express
DANGER
CONSTRUCTION

Fig 5.2.
Walking out from Union, by Citigroup Place, the twisting silver spires of Ted Bieler's 'Triad' (1984)[1] stand across from some electrical boxes at the south side of a the five-way intersection between the curving end of University to the right, Front Street coming from the back, and the little alley of York Street becoming not so little as it crosses the front of the picture. It is a very complicated intersection.

REMNANTS OF A CITY BEAUTIFUL

The first stretch of the Spadina Subway lies underneath University Avenue—a grand boulevard with six lanes of traffic separated by a median of gardens and statues that leads to the provincial legislature. University narrows and curves to join Front Street, creating an enclosed and complicated intersection that belies the straight and open avenue to the north.

University
York

REMNANTS OF A CITY BEAUTIFUL

Fig 5.3.
An unlabelled wooden pump trolley sits at the end of the traffic island at the end of University. Behind is the entrance to one of the few underground public parking structures downtown.

Entrance
EACH HALF HOUR
$3.50

Fig 5.4.
Robin Clarke's 'Architectural Sculpture' (1970) and Sorel Etrog's 'The Hand' (1972)[1] sit above one of the entrances to the underground PATH system.

REMNANTS OF A CITY BEAUTIFUL

The PATH—which began as a tunnel joining Eaton Company properties—grew rapidly in 1970. This was same time many of the University sculptures were commissioned. Both followed the rapid development of offices in downtown Toronto. Each were accompanied by their own piece of the PATH underground, while beautifying their street presence with sculptures above. Today ownership of the path is split between 35 corporate landowners over their respective segments of PATH, though overall management was adopted by City Council in 1987.[2]

145KING

Fig 5.5.
St. Andrew Station 15 minutes from Union.

University Avenue as it is seen from King Street. The Canada Life Building—one of the few buildings constructed out of a plan for a unified facade, like the boulevards of Paris, along University—stands tall in the background amidst the contemporary skyline.

REMNANTS OF A CITY BEAUTIFUL

In 1893 Chicago's World Fair birthed the City Beautiful movement. By the turn of the century plans were being sprung to build Toronto into an idealized composition. Toronto's first forays into city planning coincided with the clamouring of architecture and planning journals for a focus on city aesthetics.

The following decades saw several proposals for downtown Toronto—an avenue from Union Station straight north to Queen, a roundabout along University just south of Queen Street, an extension and expansion of University Avenue, mandated Beaux-arts façades for buildings along the same road. Few proposals were built. What remains of this era is the expanded University Avenue with its memorial filled median and two buildings, Union Station and the Canada Life building.[3]

King St W
King St W
Canada Life
TATA CONSULTANCY SERVICES
CONNECT
40

REMNANTS OF A CITY BEAUTIFUL

Fig 5.6.
Sunlife Financial tries to liven up this corner outside St. Andrew Station with another Etrog Piece—"Sunlife" (1984).[1]

Fig 5.7.
The fountain behind the Adam Beck (1934) memorial is closed for the winter. It is also closed for the Summer, Spring, and Fall.

REMNANTS OF A CITY BEAUTIFUL

Adam Beck is honoured above all for one thing: forging the power network of the Hydro-Electric Power Commission of Ontario. As chairman he lobbied municipalities and provincial governments aggressively, kept tight control of electrical rates, and used all of his authority to defeat private rivals. Toronto Hydro expanded into the dominant power supplier in the province, connecting to rural regions as well as urban centres. On his death in 1925 Ontario's electricity was turned off in his honour.[4, 5]

Over a hundred years later—under the constant gaze of his statue—the Ontario Government sold its majority stake in one of HEPCO's successor companies, Hydro One.

Fig 5.8.
The South African War Memorial (1910) by Walter Allward[1] with fountains closed for the winter, and a couple unsympathetic traffic poles placed in front.

REMNANTS OF A CITY BEAUTIFUL

The South African—or Second Boer War—was the first time Canada went to war in foreign lands. For the supporters of the war—who were predominately English-Canadaians—it was a point of national and imperial pride. It was an opportunity for Canada to exert itself on the world stage, and be a meaningful contributor to the Empire.

Over 7000 volunteers were sent, a compromise between english supporters and French and recent non-english immigrant opposition. John McCrae—who went on to write 'In Flander's Fields' in WW1—was one of them. In the face of Boer geurilla tactics British leadership ordered the burning of Boer homes and farms and sent thousands of civilians to internment camps. An estimated 28 000 prisoners died of disease in these camps. 267 Canadians were killed in the fighting. Upon return Canadian soldiers were herald as heroes who brought Canada onto the world stage. Memorials, including this one in the heart of Toronto the Good—named in part for its unflinching English Protestant loyalties—were erected.[6, 7]

CONSULTANCY
SERVICES

Fig 5.9.
Osgoode Station 30 minutes from Union.

REMNANTS OF A CITY BEAUTIFUL

Before the City Beautiful Movement, University Avenue used to be a narrow street lined with large old trees, giving it an almost rural appearance. The expansion of the avenue has come at the cost of this tree line save for a few odd patches—replaced by the comparitively miniscule smattering of trees along the median, accompanied by shrubs, flower boxes, and various patterns of stone. The lawn outside Osgoode hall and the area around the Canada Life Building immediately across holds most of the few mature trees left along University.

Your City never sleeps.

Fig 5.10.

"Therefore, I am recommending that Chair Andy Pringle, on behalf of the Toronto Police Services Board, write to the Hon. Marie-France Lalonde, advising that:

1. The Toronto Police Services Board will be requesting special constables under the Police Services Act, to be authorized to direct traffic under the Highway Traffic Act and

2. The Toronto Police Services Board requests a letter from the Province confirming that special constables appointed by the TPSB will be approved by the Minister of Community Safety & Correctional Services."

Mayor John Tory to the Toronto Police Services Board, September 21, 2017.

A member of the Toronto Police stops a driver under the municipal flag.

TORONTO
POLICE
ATFH 374
5284

Fig 5.11.
St. Patrick Station 45 minutes from Union.

REMNANTS OF A CITY BEAUTIFUL

There is a hint of Chinatown at University and Dundas, seen in the chinese signage of TD Bank at the corner. Oscar Newman's 'Per ardua ad astra'[1] tries to rise above the chaos of the intersection, but instead adds to it. Construction fills the intersection, not the least of which is the reskinning and extension of 488 University. I profess to missing the former concrete mullions. Now it is a glass tower like any other.

Canada Life

Fig 5.12.
"She was the most well-known personality of any person in the world."

Buddy Rogers (The Leader-Post, May 18,1983).

Mary Pickford's birthplace is marked with a plaque and 1982 bust by Eino commissioned by the Mary Pickford Foundation. The site is now the SickKids Hospital

REMNANTS OF A CITY BEAUTIFUL

Born Gladys Marie Smith, Mary Pickford was a film icon in a career that spanned 52 feature films. Counting amongst the top of film titans at the time, she was a powerful and influential contributor to early Hollywood, both in acting and business. She soon began to produce her own movies, and fought for the authority to oversee all aspects of the filmmaking process. She, Douglas Fairbanks, Charlie Chaplin, and D. W. Griffith would eventually form the United Artists studio to counter the control studios had over artists and filmmakers. United Artists would begin the practice of a sole distribution company that would partner up with independant filmmakers to produce movies.[8]

Before she died she requested a restoration of her Canadian citizenship, purportedly so she could 'die as a Canadian'. The ceremony to unveil her memorial drew many local dignitaries to watch as then Mayor Art Eggleton declared May 16th as Mary Pickford Day.[9]

MARY PICKFORD
Born in 1893 in a house which stood near this site, Gladys Marie Smith appeared on stage in Toronto at the age of five. Her theatrical career took her to Broadway in 1907 where she adopted the name Mary Pickford. The actress's earliest film, "Her First Biscuits", was released by the Biograph Company in 1909 and she soon established herself as the international cinema's first great star. Her golden curls and children's roles endeared her to millions as "America's Sweetheart". She was instrumental in founding and directing a major film production company and starred in over fifty feature-length films including "Hearts Adrift", "Pollyanna" and "Coquette". For the last-named film, she received the 1929 Academy Award as the year's best actress.
Erected by the Archaeological and Historic Sites Board, Province of Ontario

REMNANTS OF A CITY BEAUTIFUL

Fig 5.13.
A reminder that the G7 world leaders once came to Toronto in 1988. This was the time of Brian Mulroney, and the ideological alliance of Margaret Thatcher and Ronald Reagan.

SOMMET—TORONTO—SUMMIT

REMNANTS OF A CITY BEAUTIFUL

Fig 5.14.
Queen's Park Station 1 hour from Union.

QUEEN'S PARK
Queen's Park

Fig 5.15.
The Ontario Provincial Legislature at the head of University Avenue. A plaque commemorates the printer's strike of 1872.

REMNANTS OF A CITY BEAUTIFUL

Developers, realty corporations, the courts, the hospitals, the municipal government, historical foundations, the actors themselves—the range of actors on the University Avenue stage is represented in this urban gallery. These sculptures dot the avenue, piecemeal attempts to contribute to the old dream of Toronto's City Beautiful. The numerous contributors grow the avenue's sculptural gallery as they build the avenue's skyline. This is not unique—sculptures are scattered across many of Toronto's major streets—but when tied to the University Avenue they attach themselves to the old ideal of the grand avenue. They become apparent as scattered attempts at recalling the City Beautiful.

THE PRINTERS' STRIKE OF 1872

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AN INSTITUTIONAL PROMENADE

The Discovery District

Fig 5.16.
A dance circle open to public participation is held by members of the First Nations on the steps of the Ontario provincial legislature.

AN INSTITUTIONAL PROMENADE

The line of the Spadina Subway extends past University Avenue underneath Queen's Park. The park is the geographic centre of a block known as the Discovery District—an area dense with some of Toronto's most prominent education and cultural institutions old and new. The subway then turns onto Bloor Street at the northern edge of the district, running past some of Toronto's most prestigious educational and cultural institutions.

The Ontario Legislature stands in front of me, at the centre of Queen's Park. Wide lawns separate it from the bustle of College Street where I stand. The stern facade does its best to project a sense of determination and timelessness, despite the tumultuous politics that happens within. It is a condition shared by the museums and schools I find behind it.

Fig 5.17.
Queen's Park, after which the provincial legislature is colloquially named.

AN INSTITUTIONAL PROMENADE

The obelisk at the northern end is a war memorial. The names of wars and battles that Canada has taken part in up to Afghanistan is carved into its sides.

Fig 5.18.
To the north of Queen's Park, University Ave becomes Avenue Rd.

AN INSTITUTIONAL PROMENADE

At the far end of Avenue Road sits the Upper Canada College—a private boarding school modeled after Britain's Eton College as a feeder for the University of Toronto, then King's College. It is a school that has long associated with the elites of Toronto, if not Canada. The alumni of this school—who include the likes of Ted Rogers, Michael Ignatieff, and Robertson Davies; Conrad Black attended but dropped out—are affectionately called 'Old Boys'. In its nearly 200 year lifespan the school garnered great prestige, and great criticism. It has suffered scandals and existential crises. In that time the UCC has set up satellite campuses and twice moved its main location—from its origin at King and Simcoe to Deer Park and then to its current location in Forest Hill.[10, 11]

Today the clock-tower lines up with the centre of Avenue Road, directly behind Queen's Park. The Romanesque castle—hearkening to Toronto's 19th century past—was built in 1960.

HYATT
VIKINGS

Fig 5.19.
The Jackman Law Building of the University of Toronto, which occupies the western block around Queen's Park.

AN INSTITUTIONAL PROMENADE

The Jackman Law Building and attached Bora Laskin Library is one of four buildings comprising of the University of Toronto's law school. It was designed by Hariri Pontarini and opened in 2016, making it the law school's only contemporary piece of architecture.[13]

PEDESTRIANS
DO NOT START

AN INSTITUTIONAL PROMENADE

Fig 5.20.
Museum Station at 1 hour 10 minutes from Union.

SUBWAY
PEDESTRIANS
CROSSING
QUEENS PARK
USE
UNDERPASS
Museum
Subway

Fig 5.21.
The Gardiner Museum sits across the street from the ROM.

AN INSTITUTIONAL PROMENADE

The Gardiner Museum—named after founders George and Helen Gardiner—is a specialty museum about ceramics. It was originally founded in 1984 to house the Gardiner's personal ceramic collection.[11] The building seen from the street is an expansion built alongside expansions to the Royal Conservatory of Music and the ROM to revive Avenue Road and Bloor as a cultural corridor of Toronto.[14]

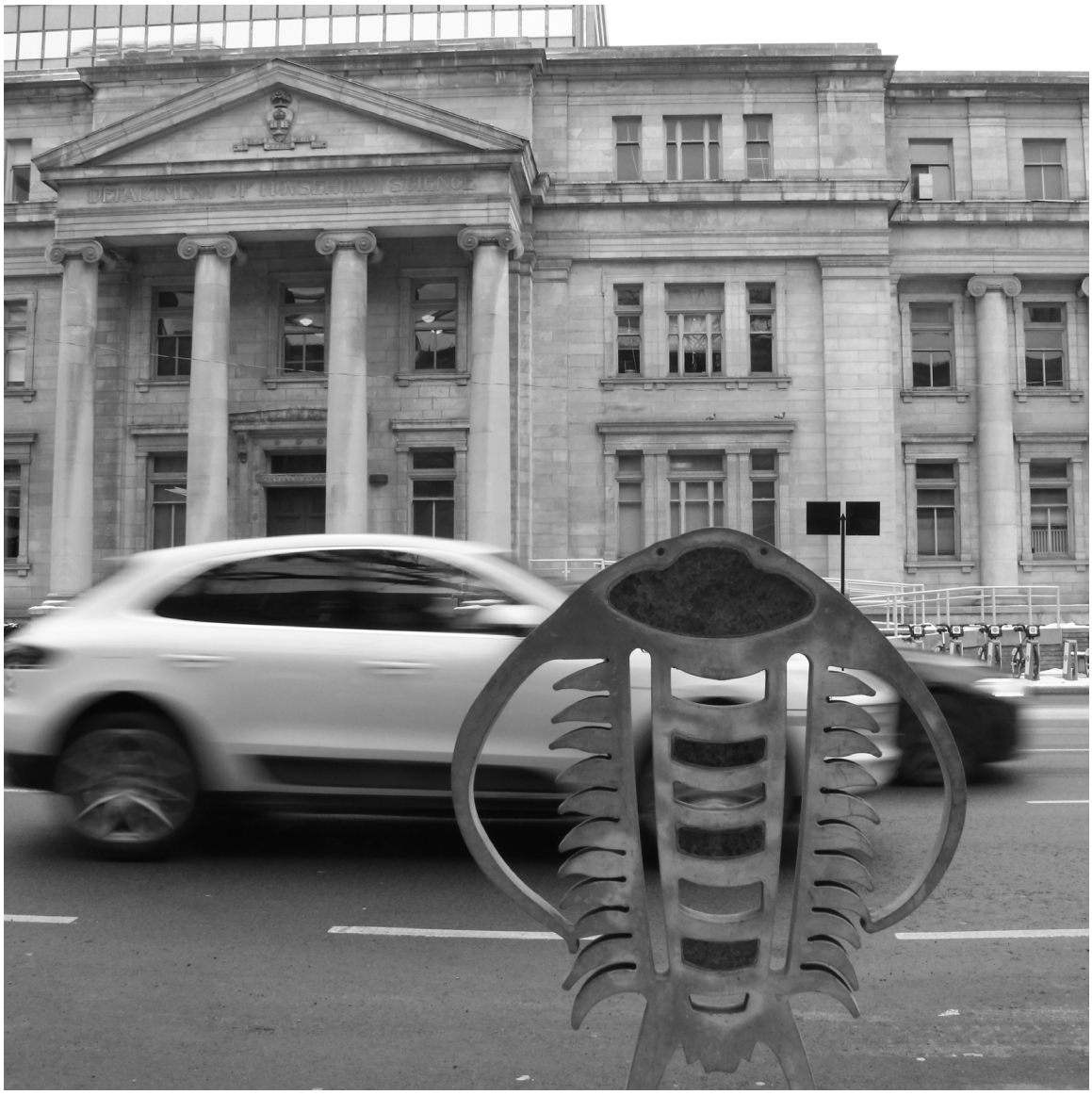
Gardiner Museum

Fig 5.22.
One of the ROM's themed bike racks set to the backdrop of the Lilian Massey Department of Household Science.

AN INSTITUTIONAL PROMENADE

The idea of the Department of Household Science was proposed to the University of Toronto by Lilian Massey—for whom the department is named. She provided much of the funding to construct the neoclassical building in 1908. The Massey family was a prominent benefactor of the university. The Hart House, the main student activity centre, was named after Lilian Massey's father. It was closed to women.

The Department of Household Science was proposed to promote the formal education of women through 'scientific household management'. It became the first department in the University of Toronto to appoint female professors—Annie Laird and Clara Benson. Benson also became the first woman to receive a doctorate from the university. The department also houses a gymnasium and swimming pool, the only such facilities open to women at its inception.[15, 16]


DEPARTMENT OF HOUSEHOLD SCIENCE

AN INSTITUTIONAL PROMENADE

Fig 5.23.
"They were the first ever to tell me they liked the ROM, ever," Bell said with a laugh. "They had remarked to me what beautiful buildings they were and what a beautiful contrast that was.
"I was really surprised. Maybe the ROM is coming into its own."
He pauses a moment.
"But I still don't like it at all. At all."

Bruce Bell. Interview with Nick Patch. (Toronto Star, June 26, 2017.)

Daniel Liebeskind's 'Crystal' addition to the Royal Ontario Museum.

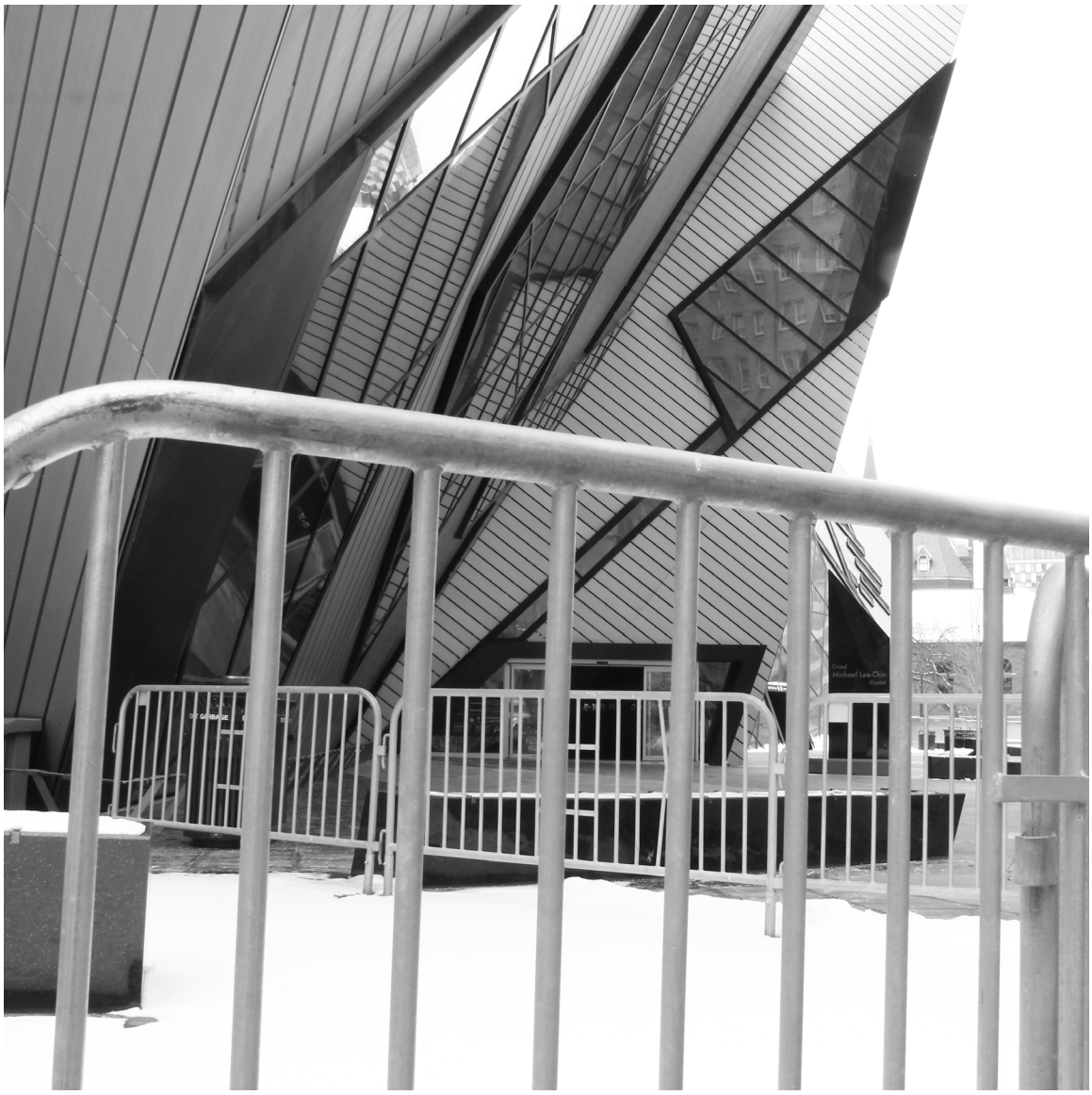


Fig 5.24.
The Royal Conservatory of Music, a leading institution of musical education in Canada independent of any university.

AN INSTITUTIONAL PROMENADE

Growing up amongst many east Asian classmates meant I was surrounded by friends who were sent to the Royal Conservatory to learn piano. While I was never a student myself, the numerous levels of piano exams, musical theory, and the ability to become certified teacher, was known to me long before I was aware of the Royal Conservatory itself. Counting pianist Glenn Gould amongst its alumni, it certifies musicians in many instruments and styles, licenses music teachers, and contains its own performance venues.[17] The performance venues are contained in the Telus Centre of Performing Arts—seen as the glass box in forefront—which was built as part of the same cultural corridor plan as the ROM crystal and the extension of the Gardiner Museum.

The Royal Conservatory
The finest instrument is the mind
MARCH BREAK CAMP!
March 12-16, 2018
Ages 4 to 10
rcmusic.com/camps
CHOOSE FROM:
Instrument Exploration (ages 4-5 and 6-7)
A Few Of Our Favourite Musicals (ages 8-10)
Camp en Français (ages 5-8)
sing
play
perform
273 Bloor Street West
The Royal Conservatory

AN INSTITUTIONAL PROMENADE

Fig 5.25.
The public entrance to Varsity Stadium—the University of Toronto's premier sports stadium.

VARSITY CENTRE
TORONTO
299 BLOOR STREET WEST
VARSITY REWARDS

Fig 5.26.
The CN Tower is clearly visible across from the corner of Varsity Stadium. A fallen sign of unknown purpose lies in the snow.

AN INSTITUTIONAL PROMENADE

Charles Baudelaire admired his Painter of Modern Life—Constantin Guys—for his honest passion towards the tangible world. He described him as a *flâneur*, a wandering spectator, who drew energy from what he called 'universal life'. To Baudelaire, a *flâneur* observed the scenes of city life, both crowds and urban landscapes. They were always a bit removed, but not dispassionate—the way an audience is encapsulated by a play, a movie, a show for how they portray the human condition.

Varsity Stadium is vacant, and the corner by Devonshire and Bloor—a bare ten minutes away from one of the most active intersections of Toronto—is quiet. It is a far cry from the energy of the crowds that must have inspired Guys in Paris, but even empty the stadium has its own energy. The size of the stadium, the many long rows of seating at the far side, all call up the expectation of roaring crowds and adrenaline filled athletes. One can imagine how at the height of college football season athletes from all over Canada would have their turn at this stadium. How the CN Tower would stand directly in their view, reminding them who holds home field advantage.

It is the same mentality one adopts when exploring ancient ruins. The form of places like these invoke the events and lives that at one point inhabited it, even without the direct presence of people. Baudelaire described how a *flâneur* is comfortable wherever they are, for their removed viewpoint of the activities and lives around them also allows them see the universality of these lives. It was in this fashion that the *flâneur* seeks the nature of their era, or as Baudelaire described it, the quality of their 'modernity'. This stadium exhibits qualities of Toronto's modernity, and so will many other structures and monuments along the Spadina Line irrespective of their age. Even in the absence of a crowd, the narrative of ambitions and lives lived are present, and it is the passion of the *flâneur* to seek them out and uncover them.[18]

AN INSTITUTIONAL PROMENADE

Fig 5.27.
St. George Station at 1 hour 30 minutes from Union.

Your City never sleeps.

Fig 5.28.
The side of the Bata Shoe museum, modelled vaguely after a shoe.

AN INSTITUTIONAL PROMENADE

The Bata Shoe Museum was, similar to the Gardiner Museum, established to house and display the personal shoe collection of its founder, Sonja Bata, whose marriage into the Bata family—of the worldwide Bata Shoe Company—led to her switch in career from architecture to shoe design.[19]

Despite being founded in Switzerland, Nazi occupation and the ensuing communist Iron Curtain led the Bata Company to relocate much of its development and production to Canada, with brief assistance from diplomat Vincent Massey, nephew to Lillian Massey. Despite being based in a small town outside of Trenton the Batas would become important figures in Toronto—Thomas Bata joined the board for the National Ballet, Sonja Bata served as director of the Art Gallery of Ontario.[20] Sonja Bata's relationship to the world of art, design, and architecture led to the creation of the Bata Shoe Museum in 1990, designed by Moriyama and Teshima. [21]

BATA SHOE MUSEUM
THE BATA SHOE MUSEUM

AN INSTITUTIONAL PROMENADE

Fig 5.29.
The entrance to the Spadina Station for the Bloor Subway which crosses the Spadina Subway at this point. An underground path connects this station to the Spadina Station as another transfer between the Bloor and Spadina Subway.

Fig 5.30.
The main entrance to University of Toronto Schools off of Bloor Street.

AN INSTITUTIONAL PROMENADE

The University of Toronto Schools was originally founded as a means to elevate the status of teaching and thus both the quality and pay of teachers. It was set up as laboratory high school for the University of Toronto proper—student teachers would be sent to teach at the school to gain practical experience. This status as a 'practice school' set high demands in both teachers and students, with a highly competitive barrier for entry, and a history of scholarships awarded to graduates. UTS quickly established itself as a top school.[22] However this close relationship has become uncertain in recent times. The agreement between the Unversity of Toronto and UTS is set to expire in 2021. A proposal in 2011 to redevelop the school—designed by Diamond Schmitt Architects, Schmitt being an alumnus of the school—was submitted in hopes of renewing the agreement. After years of uncertainty, the expansion of UTS is now going ahead, and a temporary location at 30 Humber was leased for the school to move to during construction.[23, 24]

The institutions within and nearby the Discovery District are dense with the interweaving histories of their founders and associates. They are hallmarks of ideologies, and products of relationships both professional and personal. These relationships, and the institutions themselves, are ever changing, adapting, redeveloping, moving or being replaced in a bid to stay relevant to the times. In many cases this change is visible in the architecture, in others existential crises are hidden except to those who pay attention.

UTS Open House

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OLD WEALTH

Spadina Road & Casa Loma

Fig 5.31.
An old duplex now renovated into small businesses.

OLD WEALTH

Spadina Road, and the subway beneath it, runs through the centre of the Annex, perhaps one of Toronto's most well known residential neighbourhoods. The road is straight, from the base of Spadina Road to Davenport Hill where Casa Loma looms. The sidewalk is uncomfortably narrow—both the old homes and the apartments look like they were built for much wider lawns.

MADISON
PUB
WELCOME FANS!
40
GLOBAL
GUEST HOUSE
TOURISTS WELCOME
923-4004

OLD WEALTH

Fig 5.32.
Spadina Station at 1 hour 40 minutes from Union.

OLD WEALTH

Fig 5.33.
One of several futurist concrete apartment buildings designed by Uno Prii, many of which are located in the Annex.[25]

Fig 5.34.
A bit of graffiti and the Alliance Français sign compete for attention. The CN Tower pokes up from behind old houses.

OLD WEALTH

When I walked down Spadina Road there was no construction, aside from road maintenance, anywhere on the street. Aside from the plentiful traffic the scenery was static, even people were minimal. Yet the collage of architectural styles spoke of the constantly morphing nature of the neighbourhood. Every individual building—the signage and the facades—when seen in its context is an image of destruction, creation, and preservation. André Breton described much the same feeling about the frozen image of a car sitting abandoned in the wilderness. To Breton the ability for the still object—though the architecture of the Annex is a bit larger than any of the objects he described—to embody both motion and constant renewal are qualities of what he called *convulsive beauty*.[26]

beat
beat
my
heart
Alliance Française
af
24

OLD WEALTH

Fig 5.35.
Dupont Station at 1 hour 50 minutes from Union.

Bradfield

Fig 5.36.
Casa Loma the mansion turned tourist attraction, looms over Dupont from the top of Davenport Hill. In front is the Dupont Rail and hydro corridor bridging over Spadina Road. The Dupont Rail—which is still used for freight—connects the rail lines that cross the Don and Humber Rivers, forming a bypass for Union Station. It is accompanied by a narrow hydro corridor.

OLD WEALTH

Casa Loma, also designed by E. J. Lennox, was the personal mansion of Henry Pellat, who gained his fortune by being an early provider of electric street lighting for Toronto. This would put him in direct opposition to Adam Beck and his Hydro-Electric Power Commission by the time he began construction of the $3 500 000 castle.[27] Eventually the cost of maintenance became too much even for Pellat, and he vacated the premises at the beginning of the Great Depression. The castle went through years of neglect as various plans for its use were made and failed.[28] There are even rumours it was used as a manufactury for British Intelligence in the Second World War.[29] In 1936 it was bought by the Kiwanis Club and turned into a tourist attraction, which it has remained ever since.[30]

HIDDEN
INTERSECTION
4.0 m
Men's
Hairstylist

OLD WEALTH

Fig 5.37.
The City of Toronto Archives are just north of the rail.

Spadina Rd
ARCHIVES

OLD WEALTH

Fig 5.38.
The Baldwin steps climb up the Davenport Hill overlooking Toronto. This hill marks the shoreline of the glacial Lake Iroquois, a prominent reminder of the era that defined much of Ontario's geography.

Casa
Loma
Spadina
Museum
Beck

Fig 5.39.
The view from the Baldwin steps back toward downtown. From this vantage point apartments and office buildings can be seen peppered amongst the low Romanesque houses along Spadina Road.

There was a third quality to Breton's *convulsive beauty*. On top of the embodiment of motion, destruction, and reformation *convulsive beauty* also described the discrepancies between an object imagined and its incarnation discovered in reality, or as he called it, the *object found*.[26]

OLD WEALTH

This discrepancy is not the comparison of an ideal form to a real one, but of how the moments that lead to the discovery of the *object found* change an object's meaning. Breton himself described a wooden spoon appearing like Cinderella's glass slipper after failing to receive a glass slipper he wanted made as an ash tray.[31] I myself had just spent the past hour taking pictures of sculptures dedicated decades apart, of institutions built up over the years. By the time I reached the Annex each home, old and new, was a showcase. The street was a gallery rather than a neighbourhood—a tour through some eccentric aficionado's back-room collection.

In this way the experiences from one part of the city merge into experiences elsewhere. The urban sensation, the motion and dynamism implied in each scene, is understood differently depending on the scenes passed to reach the present. It is a personal, sensational layer of experience added on top of the distant observations of a *flâneur*.

Fig 5.40.
A public water fountain set to the backdrop of Casa Loma.

OLD WEALTH

The Annex's past as a neighbourhood of the wealthy remains apparent in the Richardson Romanesque red stone houses of architect E. J. Lennox.[32] It's more recent past is apparent in the apartments ranging from modernist to contemporary in style. Renovation and replacement is the theme for Spadina Road, and even Casa Loma above it. There are Romanesque houses refitted for small businesses. There are Romanesque houses replaced by other Romanesque houses, Romanesque houses replaced by contemporary houses, Romanesque houses replaced by contemporary mid-rises, Romanesque houses replaced by modernist apartments, and Romanesque houses that have stayed the same. It is an amalgam of Toronto in the 20th century to now—a gallery of Toronto's varying attitudes to heritage.

HUMAN
XEROX
COPIES

NOTES

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A NATURAL INTERLUDE

Cedarvale Ravine

Fig 5.41.
Nordheimer Ravine forms a deep cut into the landscape behind Casa Loma. It is a strip of relative wilderness, dense with trees, that cuts through the centre of the city.

A NATURAL INTERLUDE

This is where the Spadina Subway Line fully decouples itself from the Yonge Line to the east. Nowhere does Yonge Street become a bridge or curve—the topography has been graded to accommodate the street instead. Nowhere does the Yonge Subway Line divorce itself entirely from the urban fabric, let alone the street the line is named for. It is the cardo maximus of Toronto, the north-south line from which the rest of the city is measured. The Spadina Subway does not have such a domineering presence. It is instead dictated by the geography and infrastructure it passes through—in this case Nordheimer Ravine.

Looking down into the ravine is like peering at untamed land even without a curtain of leaves. The many thin and narrow trees form a chaotic tangle of branches and twigs. The steep staircase is accompanied with a sign essentially divesting the city of responsibility for the safety of those who descend them.

TORONTO Municipal Code #608
Please have your dog on a leash.
Please pick up after your pet.
TORONTO
No winter maintenance of walkway and stairs.
Use at own risk

Fig 5.42.
The wilderness is a sham. In lieu of the CN Tower a steel transmission tower stands tall over the trees, and fencing blocks particularly dangerous slopes at the base of Winston Churchill Park, seen as the hill to the left.

A NATURAL INTERLUDE

Before heading to Walden Pond to live by his own means in nature Thoreau wrote about walking in nature. He extolled the virtues of the *saunterer* which he interpreted as a derivative of *sans terre*—landless. He wrote this around the same time as Baudelaire was writing about the *flâneur*, and both *saunterers* and *flâneurs* were able to find a universal sense of familiarity by ridding themselves of attachment to any particular place or home. What differs most between them is that Baudelaire spoke of a wanderer through Paris—the quintessential urban scene of the time—while Thoreau spoke of wandering through nature, where I somewhat found myself in this picture.

To Thoreau the great benefit of sauntering was to remove oneself from the pressures of domesticity, and urban life. No timetables, no deadline to return home or to work, no obligations to other people would tie down the *saunterer.* In this state of isolation the *saunterer* was alone with their thoughts. Their walking takes them into a space of reflection which nature provides by unbinding them from the trappings of civilization. Only the boundless wilderness could provide the *saunterer* with enough room to think freely and—like the camel—reflect on his own *sauntering.* Only from the vivacity of true wilderness could the *saunterer* draw enough energy to restore themself to the appropriate state of mind.[35]

Nordheimer ravine, and Cedarvale Park to the north, are no longer such untainted wildernesses—but in this aspect I will disagree with Thoreau. They do not need to be. Scattered objects like this transmission tower are isolated just like the *saunterer* is, and in this state they are *found objects* like Breton's car in the forest. While I suspect the spire before me is a transmission tower of some sort the exact purpose is opaque, and so is whether it is in use. After taking so many looks back to the CN Tower to gauge my progress, this tower seems to me a substitute—a reminder of the infrastructure that pervades our lives. In this state of mutual isolation the space is large enough, and my mind is free to spawn narratives and permutations of what this spire could be doing out here in the ravine.

A NATURAL INTERLUDE

Fig 5.43.
The emergency exit from St. Clair subway station is dug into the slope of the ravine. These isolated structures are how the subway reasserts itself on the landscape it otherwise hides beneath.

A NATURAL INTERLUDE

Fig 5.44.
Nordheimer Ravine is interrupted by St. Clair Avenue, where the St. Clair Subway Station is hidden inside a Loblaws grocery store.

CHECKOUTS OPEN
Enjoy the fast lane. Saturday and Sunday 10-6 pm

A NATURAL INTERLUDE

Fig 5.45.
The north entry of St. Claire West Station at 2 hours 15 minutes from Union.

ST CLAIR WEST
The Epoch Times
THE EPOCH TIMES
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To subscribe or advertise
call 1-888-269-8878
FREE FREE FREE FREE
NOW

Fig 5.46.
A mysterious concrete block to the side of what remains of the ravine stream filled in with snow.

A NATURAL INTERLUDE

I suspect that this block has something to do with the subway tunnel below, but any evidence eludes me. Maybe it is just a forgotten piece of rubble, or perhaps a closed off vent. Right then and there it appeared as a bench, which I used.

A NATURAL INTERLUDE

Fig 5.47.
Another concrete block is hidden behind a pile of stones.

A NATURAL INTERLUDE

Fig 5.48.
Glen Cedar Road, one of several roads that bridge over the ravine, is under maintenance.

A NATURAL INTERLUDE

Fig 5.49.
Dogs frolic in the fields of an off-leash area in the middle of Cedarvale Park.

TORONTO
Organic Waste
Green Bin is for organic waste ONLY including dog poop, food waste, soiled tissues and napkins.
toronto.ca/greenbin
Dogs must be leashed in all areas outside of leash free zones.

Fig 5.50.
Small memorials accompany the trees that line the path in Cedarvale Park.

A NATURAL INTERLUDE

In what may have once been an untamed wilderness, urban infrastructure, the subway, formal parks, trimmed paths, light posts, bridges, and even these memorials continue to remind *saunterers* of the city's presence all around. It is even more apparent in the winter, when behind the bare branches houses can be seen lining the top of the ravine slopes. While the natural elements of the ravine—the trees and reeds, shrubs and streams—are dominant, the city and the people find ways to reassert their presence. Isolated in the apparent wilderness, these objects become symbols of human presence, which I observed in a state of dislocation from the city behind the trees.

NOTES 37. Henry David Thoreau, “Walking,” The Atlantic (June, 1862).

AN INTERRUPTED MONUMENT

Allen Road

Fig 5.51.

"If we are building a transportation system to serve the automobile, the Spadina Expressway would be a good place to start. But if we are building a transportation system to serve people, the Spadina Expressway is a good place to stop."

Bill Davis (Sewell, The Shape of the City, 1993).

Eglinton West Station 3 hours from Union.

AN INTERRUPTED MONUMENT

Allen Road is the residue of one of the most contentious debates in Toronto's history. It is the only built portion of the Spadina Expressway, part of a planned grid of expressways inspired by the Robert Moses' regime in New York. The Spadina Expressway would have ran down the centre of Toronto, taking the same route as the current subway line down to Bloor and continuing down Spadina Avenue.

This path cut right through the middle of the Annex, and the residents there formed the core of the opposition to the expressway—helped in no small part by Jane Jacobs moving in to the neighbourhood. They would continue to fight the Spadina Expressway past the Ontario Municipal Board ruling up to the provincial government. It was finally the conservative Premier of the time, Bill Davis, who at last shut down the project with the famous words above.[37]

A portion of the expressway had been built before the cancellation, extending from Downsview Airport to Eglinton Avenue. It was renamed Allen Road and contains the only above-grade section of the Spadina Subway Line down its centre, pictured here.

Allen Road itself is inaccessible by foot. The path alongside it is a patchwork of shortcuts, parks, and local streets that run alongside the barrier to the expressway ditch.

EGLINTON WEST
EGLINTON WEST
EGLINTON WEST
EGLINTON WEST
CROSSLINX
CONSTRUCTORS
Ontario

AN INTERRUPTED MONUMENT

Fig 5.52.
A solid sound barrier divides the residential neighbourhood from Allen Road. The neighbourhood is a piece of Forest Hill cut off by the expressway—the age of the neighbourhood can be seen in the maturity of the tree canopy.

NO
EXIT

Fig 5.53.
A piece of land along the route of the former Belt Line rail, now a vacant, if regularly trimmed, patch of grass.

AN INTERRUPTED MONUMENT

The Belt Line was imagined as a commuter rail loop in 1892 that would circle the perimeter of Old Toronto of the time. A building boom was expected along the path of the Belt Line, with the rail connecting the new suburbs to the heart of the city. Bankruptcies and changing owners would repeatedly send the rail into disuse and bring it back into prominence, until the construction of Allen Road finally ended the operation of the rail for good.

Sections of the Belt Line were sold to the city, and a different loop would arise. The Belt Line Trails connect branches of the Humber River to the Don, enclosing much of Old Toronto and parts of York in a ring of green space.[38]

This ring, however, is not continuous. Allen Road splits the Belt Line in half with not even a bridge connecting across. Apartment buildings cut off a piece of the Belt Line as well, leaving an isolated and unused patch of grass along the pedestrian path.

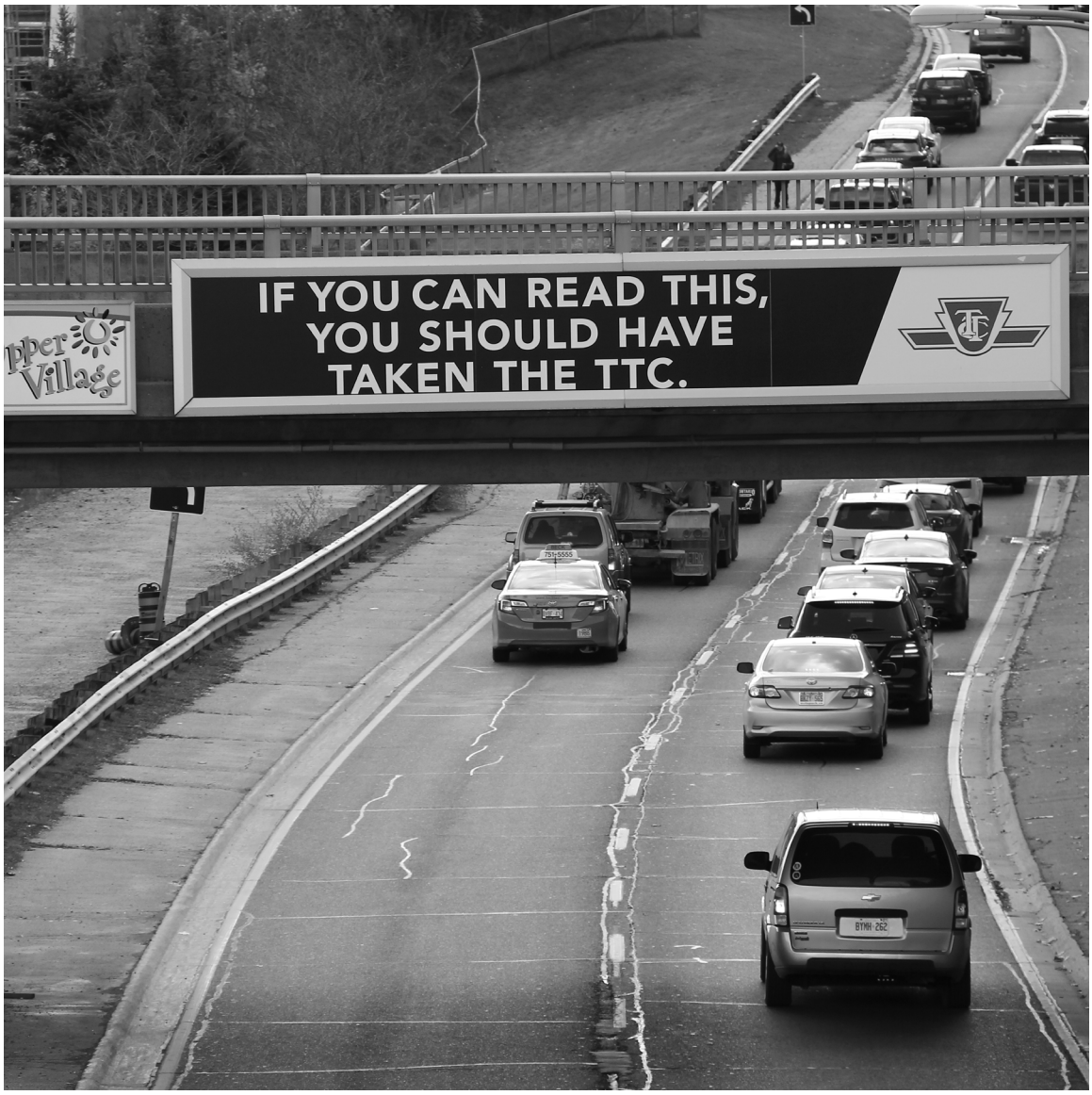
AN INTERRUPTED MONUMENT

Fig 5.54.
The inner courtyard of an apartment block built in advance of the Spadina Expressway. It appears in the distance as a solitary cluster of towers amidst the sea of suburbia.

NO

AN INTERRUPTED MONUMENT

Fig 5.55.
The TTC capitalizes on the frustration of the Eglinton and Allen intersection.


IF YOU CAN READ THIS,
YOU SHOULD HAVE
TAKEN THE TTC.
pper
Village

AN INTERRUPTED MONUMENT

Fig 5.56.
Glencairn Station 3 hours 40 minutes from Union.

Fig 5.57.
The sound barrier shifts to make room for a pedestrian shortcut.

AN INTERRUPTED MONUMENT

The pedestrian path along the Allen sound barrier is more of a patchwork of gaps between buildings on one side and fence on the other. Some patches are paved, others are the dirt paths of a park. Frequently private property blocks the way, and a detour across the bridge or to Marlee Avenue is the only legal way forward.

DO NOT
BLOCK
WALK WAY

AN INTERRUPTED MONUMENT

Fig 5.58.
Lawrence West Station 4 hours 10 minutes from Union.

YORKDALE RD.
NEXT EXIT

AN INTERRUPTED MONUMENT

Fig 5.59.
Lawrence Square lies at the interchange between Allen Road and St. Lawrence Avenue. The multi-storied atrium and vaulted central skylight is a pale imitation of the Eaton Centre.

LAWRENCE SQUARE
SHOPPING CENTRE
PETSMART
Marshalls
HOMES
Marshalls
CANADIAN TIRE
FORTINOS
Tim Hortons
HOMESENSE
PETSMART
DOLLARAMA

AN INTERRUPTED MONUMENT

Fig 5.60.
The cathedral-esque profile of Erickson's Yorkdale Station is visible through the glass staircase of Lawrence Station. Newspaper stands crowd the front, though few people pass by let alone use them.

JOB
Classified.ca
PSW
FREE
resale
HOMES+CONDOS
PRESTIGIOUS THORNHILL
2017 TOYOTA
TUNDRA
Continuing Education
Training
HERZING
COLLEGE
TORONTO
FREE DAILY
www.metronews.ca
PULL
NOW

Fig 5.61.
The CN Tower is once again visible looking south from Lawrence Avenue, its height looks comparable to the apartment block at the base of Allen Road.

AN INTERRUPTED MONUMENT

Looking out over Allen Road one can understand why Guy Debord saw rationalist urban planning—which he saw as a consequence of capitalism—as deliberately isolating. He posited that the functionally divided automobile city served the duel purpose of isolating individuals and retaining individual isolation even when assembled—whether as employees at work or even a family setting. This was one of many aspects in how he found capitalism socially destructive.

His 'Psychogeographic Guide of Paris' was a counterpoint. It represented the mending of an organic city broken up by Hausmann and urban planning. 'Drifting'—the aimless version of walking—was the thread Debord proposed as a method of healing this destruction while simultaneously revealing rationalist planning—which in Debord's time was still the dominant philosophy—as the culprit. This was Debord's *dètournment*—at its most basic level, flipping the dominant thought on its head so that the desirable is seen as destructive and the undesirable as potential. It could be said that Jane Jacobs successfully overturned the prevailing view of the Spadina Expressway, and so at least when it comes to the automobile city the Situationists have had success.

Yet the same view also displays the dream of the automobile city. The expressway bends from the tower block towards the CN Tower like an extended arm—one that still reaches for the symbol of the city even after being amputated. It is as if Fred Gardiner stood where I stood, pointing towards downtown saying "There. That is why we're doing this." The drifter is no less capable of seeing this view—the view from the spirit of Fred Gardiner and Robert Moses—than any other.

Fig 5.62.
The park at the centre of Lawrence Heights Community is empty on weekdays. The presence of Allen Road manifests as a sound barrier blocking all view but the sky.

AN INTERRUPTED MONUMENT

Lawrence Heights Community is a social housing development constructed during a boom of social housing developments including St. Lawrence and Regents Park. It was constructed shortly before the Spadina Expressway. Rowhouses would sit in an open field, organized in small clusters surrounding a large central park. Half of that central park is visible here. The rest is on the other side of the Allen, like many things.

Fig 5.63.
A midrise apartment building rises behind the againg rowhouses of Lawrence Heights Community.

AN INTERRUPTED MONUMENT

The apartment under construction is the first phase of the redevelopment of Lawrence Heights Community. The new plan is set to replace the existing low rise housing-in-a-park with mid-rise housing-in-a-park.[39]

Fig 5.64.
Yorkdale Station 4 hours 25 minutes from Union.

AN INTERRUPTED MONUMENT

Yorkdale Mall is an expansive and bustling hub of retail, helped along by the proximity to expressways, the subway, and a Go Bus terminal. The construction of the Spadina Expressway was the primary factor in its location, argued to be a necessity to the success of the mall. Since the cancellation of the expressway Yorkdale has continued to expand even to this day. A nearby sign announces an ongoing proposal to build offices and condominiums on the parking lot surrounding the mall.

RDSTROM
Yorkdale

AN INTERRUPTED MONUMENT

Fig 5.65.
The interchange between Allen Road and Highway 401 presents an insurmountable barrier for pedestrians.

ROGUE

Fig 5.66.
The interior of Yorkdale Station. The subway is the only way across the highway interchange without a car.

AN INTERRUPTED MONUMENT

Toronto along the Spadina Subway Line is a city of different pieces, but Allen Road is even more fragmented. The 11 bridges and underpasses that cross the Allen divide the immediate neighbourhoods into almost as many parts. Each part is shaped by the presence of the Allen, either in how it spurred on development or how it divided preexisting neighbourhoods. Apartment blocks, social housing, and malls are the result of the former—broken parks, diverted streets and solid barriers the latter. Small gestures—intermittent pedestrian shortcuts wedged into gaps and sidewalks linked to park paths—try to tie these pieces together, to limited success. It is a living example to Toronto of the ideals of post-war urban planning and the realities of its implementation.

NOTES

38. Jack Batten, *The Annex: The Story of a Toronto Neighbourhood* (Erin, Ontario: Boston Mills Press, 2004), 43-55.

39. Joan C. Kinsella, *Historical Walking Tour of Deer Park* (Toronto: Toronto Public Library Board, 1996), 56-57.

40. Toronto Community Housing, *"Lawrence Heights."* https://www.torontohousing.ca/lawrence_heights#overview (accessed May 17, 2018).

INDUSTRIAL WILDERNESS

Downsview

Fig 5.67.
Wilson Station 4 hours 30 minutes from Union.

INDUSTRIAL WILDERNESS

Following the subway here requires leaving behind sidewalks and common sense. It requires traversing the rough and grassy empty fields beside the ground level section of Allen Road—or the shoulder of the expressway for the daring and sore of foot. In the summer unfiltered sun bears down on me, in the winter the snow freezes my tired feet.

Reaching the heart of the industrial lands—which I later found to be called the Duke Heights Business Improvement Area, or BIA—up north brings back solid footing and enclosed streets, but does nothing to the sense of isolation. Despite signs of active businesses there are no people. The architecture is generic. The twisting and noncontinuous streets block the view of any distinguishing landmarks. To be within Duke Heights is to be enveloped in a template of every other industrial area of every other town in Ontario.

Navigating this maze requires an innate sense of direction, a good GPS, or the sun. One day I forget to charge my phone. That day the weather was cloudy.

WILSON
STATION

Fig 5.68.
The north stretch of Allen Road travels through vacant fields surrounding Downsview Airport. A recent condo development acts like a marker for a return to civilization.

INDUSTRIAL WILDERNESS

The subway tracks run at grade level for a time. The highway, the rail, the snowy fields and shrubs make a good impression of a wintery wild west. Even though the suburbs are maybe five minutes walk to the East the emptiness of the fields and the solitude of being the only one on foot make civilization feel worlds away.

Except of course, for the condos looming at the end of the road—like a mirage in the desert. An optical illusion shows the future, which is soon revealed to not be an illusion at all.

Downsview Airport is up for sale.[38] The hints for what the future has in store lies ahead.

Toronto Transit
Commission
TYSSE YARD
1035 Sheppard Ave.
South Entrance

Fig 5.69.
The open fields of Downsview Airport—and its elevated location almost a hundred and forty metres higher than the lake shore—provides a clear view of Downtown Toronto almost fifteen kilometres away.

INDUSTRIAL WILDERNESS

I would like to return to Thoreau. He described absolute nature as an essential part of removing oneself from the entrapments and stresses of one's daily life. Even though the fields of Downsview are mostly untrimmed grasses it is undeniably a piece of infrastructure. The chain-link fence, the scattered utility buildings, the highway off to the side ensures that no one is fooled into thinking that they are in the wilderness. Nonetheless the physical distance between me and the surrounding buildings, and more importantly between me and other people, instill in me just as much a sense of isolation as a wooded hill. Perhaps not as much privacy, with the cars zooming by, but I am at once alone with my thoughts and inhabiting a seemingly boundless landscape where I can let my mind loose. Downtown Toronto—small and almost faded into the atmosphere—appears as an isolated object, a shining city in the fields. The distance between us provides a space to contemplate our relationship.

Or just admire the view.

INDUSTRIAL WILDERNESS

Fig 5.70.
Downsview Station 5 hours from Union.

1035
Sheppard Ave. West

Fig 5.71.
Downsview Park Station 5 hours 35 minutes from Union.

INDUSTRIAL WILDERNESS

Downsview Park lies along Sheppard Avenue West. Also along Sheppard is downtown North York over by Yonge Street—which is in many ways a variation on the stretch of Yonge at the heart of downtown, or midtown by Bloor, or even uptown at Eglinton. Downsview is not a variation of anything else along this walk. As the Spadina Line veers ever further away from the Yonge Line the discontinuity of one versus the continuity of the other becomes ever more apparent. All it takes is a realization that Sheppard here is an abandoned field and Shepphard there is a bustling city centre.

INDUSTRIAL WILDERNESS

Fig 5.72.
Stacks of tires reveal the prominent auto repair and resale industry in the employment lands north of Downsview. The area now advertises itself as the Duke Heights Business Improvement Area.

COLLINS
GFL

Fig 5.73.
The Imdadul Islamic Centre occupies an industrial lot in the middle of the BIA.

INDUSTRIAL WILDERNESS

The Duke Heights BIA is home to nine churches and three mosques. The Duke Heights BIA is an industrial area.

AUTO
PARTS

INDUSTRIAL WILDERNESS

Fig 5.74.
Boxes of material are stacked outside this warehouse. The lights are on but few people are visible.

INDUSTRIAL WILDERNESS

Fig 5.75.
A crossroads presents itself upon reaching Keele Street. Turning back into the industrial lands leads to the Redeemed Christian Church of God. Continuing forward leads to a Mr. Sub.

The Redeemed
Christian
Church of God
416.633.3288
66 Toro Road
NO
STANDING
MR SUB

INDUSTRIAL WILDERNESS

Fig 5.76.
Business signs line the side of Keele Street.

MR.SUB
LOCAL DELIVERY
416-638-6677
MR.SUB
ENTER
MR.SUB
EXIT
SHAWARMA
GRILL
SUBSTAN
VALUE
$7.29
MR.SUB

Fig 5.77.
Finch West Station 5 hours 50 minutes from Union.

INDUSTRIAL WILDERNESS

My experience of the employment lands of Downsview and the Duke Heights BIA are of the most desolate areas along Spadina, if not Toronto. I walked on weekdays, but there is a paucity of people, and the cars only drive by on select avenues—never stopping. I am as alone here as I would be hiking Toronto's ravines. Even so, evidence of an active economy lie everywhere. Raw materials, parts, signs, and equipment litter the area—the implications of movement, construction, and transaction. There is clearly an industrial ecology, but all action is either internal or occurs outside the narrow window that I experience.

NOTES

41. Ross Marowits, "Bombardier's Downsview Airport location put up for sale," Global News. https://globalnews.ca/news/3963169/toronto-bombardier-downsview-aerospace-facility-sale/ (accessed May 18, 2017).

A CAMPUS
AT THE EDGE OF THE UNIVERSE

York University

A CAMPUS AT THE EDGE OF THE UNIVERSE

Fig 5.78.
Electrical towers mark the Keele Street entry to York University Heights.

DANGER
KEELE

A CAMPUS AT THE EDGE OF THE UNIVERSE

Fig 5.79.
The Finch Hydro Corridor is accompanied by post-war apartment towers.

Fig 5.80.
Much of York University is still surrounded by wood lots and undeveloped land.

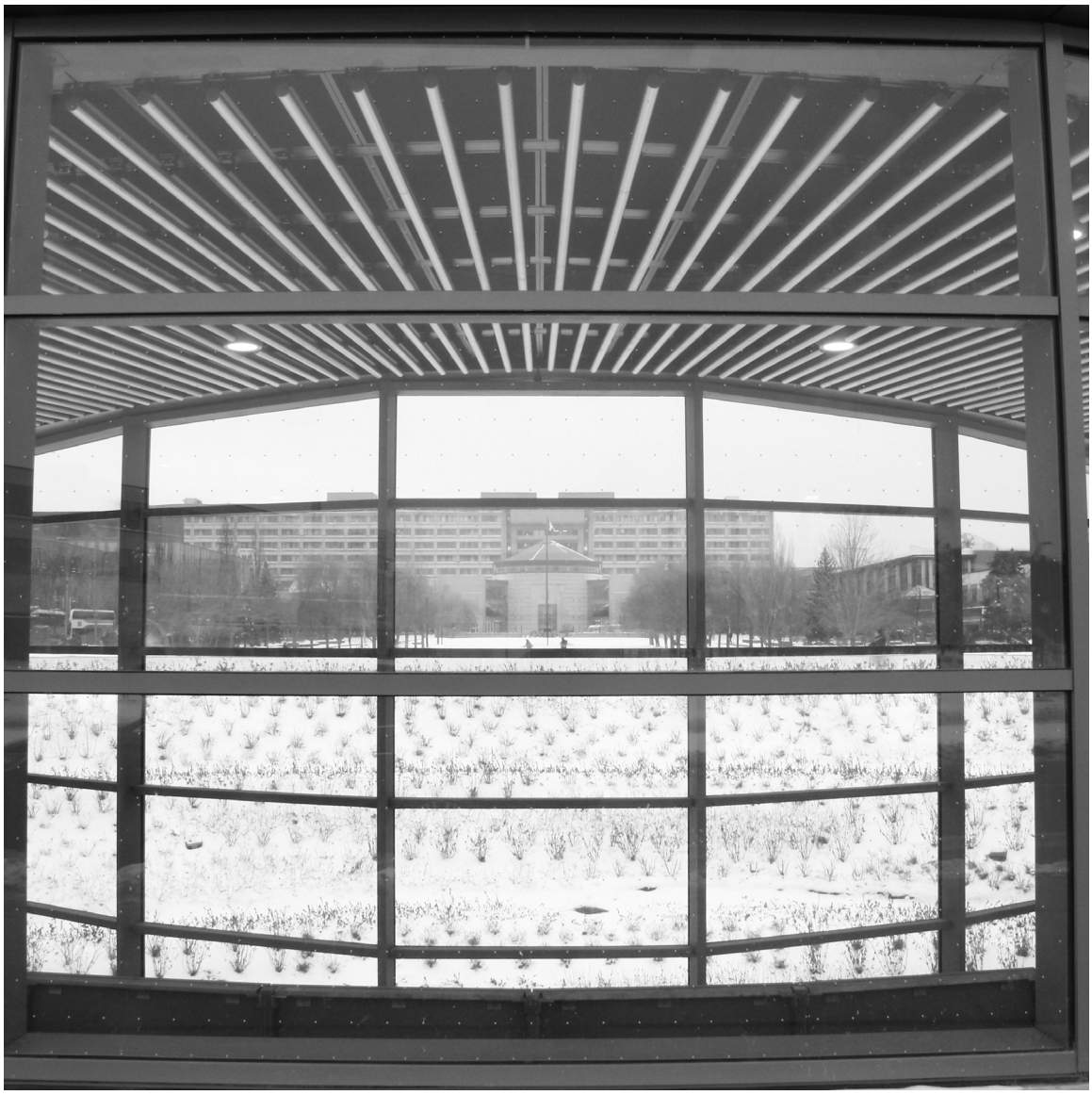
A CAMPUS AT THE EDGE OF THE UNIVERSE

York University was first established in 1959 within the University of Toronto campus. Three years later a master plan was cooked up by a collaboration called UPACE (University Planners, Architects and Consulting Engineers) to bring York U out of the nest and onto its own land at the edge of Metropolitan Toronto, as far away from urbanity they could within the city.[39] Even today some fields and woodland remain.

Fig 5.81.
York University Station 6 hours 15 minutes from Union.

A CAMPUS AT THE EDGE OF THE UNIVERSE

Vari Hall covers the gateway through the Ross Building—a summary of York University's course correction away from brutalism between its two first master plans.



A CAMPUS AT THE EDGE OF THE UNIVERSE

Fig 5.82.
The afternoon rush hour is seen at York University as lines of Go Buses that bring students all over the GTA. Within thirty minutes a palisade of students waiting to take the bus will surround the common.

STOP

Fig 5.83.
The Ross Building, named after the founder of the university, seen from the side. It sits on a concrete platform with a corner of the concrete lecture halls visible to the right.

A CAMPUS AT THE EDGE OF THE UNIVERSE

The Ross Building was the linchpin of the first master plan—a rural modernist town with no few brutalist monuments amongst winding wooded paths. This wall of concrete remains the most noticeable landmark on campus, even if it is no longer the tallest structure. It is the Unité of York University, and despite increasingly attention-grabbing architecture the University seems unwilling or unable to hide able their original vision of the future.

YORK
UNIVERSITÉ
UNIVERSITY

Fig 5.84.
The Bergeron Centre for Engineering Excellence by ZAS Architects sits behind the Scott Library and York Universities initial core.

A CAMPUS AT THE EDGE OF THE UNIVERSE

The 2016 opening of the Bergeron Centre coincided with a foray into the construction industry with new civil, mechanical, and electrical engineering programs.[40] It is York U's most architecturally ambitious building, and may even be considered the flagship of the university's newest master plan. Given the subject matter, this may hint at even greater ambitions.

Fig 5.85.
The astronomical observatories on the left and the Life Science Building to the right as seen from the platform of York Lions Stadium—York University's primary sports field for track and soccer.

A CAMPUS AT THE EDGE OF THE UNIVERSE

As a point of entry to the campus, York Lions Stadium is outfitted with a welcoming map to give clarity to the scene behind it—a mish mash of the original brutalist plan and the most recent contemporary plan, spanning across multiple levels and through several fences. The York Lions Stadium itself is part of the latter, built for the Pan Am Games in 2015.[41]

YORK
UNIVERSITÉ
UNIVERSITY
Keele Campus
Welcome to York University
YOU ARE HERE
CAMPUS DIRECTORY

A CAMPUS AT THE EDGE OF THE UNIVERSE

Fig 5.86.
Alumni Field, York University's main football field, sits in the open fields South of Steeles Avenue.

A CAMPUS AT THE EDGE OF THE UNIVERSE

Fig 5.87.
Pioneer Village Station 7 hours from Union.

Fig 5.88.
Lookin west on Steeles Avenue, the northern border of Toronto. On one side is the woodland around Black Creek, on the other shrubs and frozen grass.

A CAMPUS AT THE EDGE OF THE UNIVERSE

The Keele Campus of York University was built and conceived as a world in of itself. Built as far away from Toronto as a place could while still being in Toronto, it was an attempt at developing its own ideologies through architecture. The CN Tower is no longer visible, and so its distance from the heart of the city is experienced by the nature of the edge—the sporadically built and overgrown leftovers of land between the 407 and Steeles. In its isolation the university has instead become a highly prounounced representation of Toronto's changing architectural vogue, layering one style of architecture on another. York University is an island that consistently rethinks its future, but never so much that it escapes from its past.

NOTES

42. William MacIvor, "UPACE", ERA Architects. April 25, 2011. http://www.eraarch.ca/2011/upace/ (accessed May 11, 2018).

43. Sandra McLean, Janice Walls, "York U's Bergeron Centre for Engineering Excellence opens its doors to innovative learning ," York University Media Relations. April 8, 2016. http://news.yorku.ca/2016/04/08/york-us-bergeron-centre-for-engineering-excellence-opens-its-doors-to-innovative-learning/ (accessed May 21, 2018).

44. Lori Ewing, "Last piece of track laid at Pan Am Stadium," The Canadian Press. May 7, 2015. https://www.therecord.com/pan-am-games-story/5607692-last-piece-of-track-laid-at-pan-am-stadium/ (accessed May 20, 2018).

DREAMS OF A CITY

Vaughan Metropolitan Centre

Fig 5.89.
A railway bridge between Steeles and Highway 407 marks the entry to Vaughan from Jane Street.

DREAMS OF A CITY

This railway is CN's principle freight line in the GTA. To the East this rail leads to MacMillon railyard—the largest railway yards in the GTA, comparable to Downsview Airport if not larger in size.[40] The city of Vaughan has essentially grown around said railyard, and the rail-expressway corridor presents a significant border between York Region and Toronto—more so than the official border of Steeles Avenue.

To the west in Brampton is a long section shared with Go Transit. Renting this track is expensive for Metrolinx, but vital for CN. A proposal was made in 2015 to create a shortcut that diverts CN's line and bundles it with the CP line to the south. The proposal is titled 'the Missing Link' and serves a reminder that while commuter transit has taken the spotlight in civic debate, freight is still a major concern in the GTA.[41]

VAUGHAN
vaughan.ca
CN

Fig 5.90.
The CN rail, Highway 407, the hydro lines, and the fields between make up the combined infrastructure corridor separating Vaughan from Toronto.

Fig 5.91.
Highway 407 Station 7 hours 25 minutes from Union.

DO NOT
ENTER
BUSES
EXCEPTED

Fig 5.92.
Highway 407 from Jane Street.

Fig 5.93.
The first glimpse of the KPMG tower and Vaughan Metropolitan Centre amidst preexisting industrial land. The fallen sign reads "Evacuation Area".

Fig 5.94.
A sign advertizes the future of the central area of Vaughan Metropolitan Centre, sponsored by Smartcentres. Behind lies the aforementioned centre, where the subway station sits under the KPMG tower.

DREAMS OF A CITY

There is a SmartCentres development in Cambridge. It is a large and unattractive retail park, with more ashpalt than building. It has a bus stop in the centre for both local transit and Go Bus. Walking anywhere from that centre—or anywhere from anywhere else in the SmartCentres—is cumbersome.

SmartCentres in Vaughan is planned to be an urban transit hub.

pwc
KPMG
WELCOME TO
SMARTCENTRES® PLACE
TTC SUBWAY

Fig 5.95.
Vaughan Metropolitan Station 8 hours from Union.

DREAMS OF A CITY

Vaughan bucks the trend of an increasingly isolated and dis-urban city as one ventures further from Union Station. It is a sudden and deliberate bucking—a renovation of its industrial heartland to mirror the opposite end of the subway line at Union. It is part of a wider trend—both of developing suburban downtowns, and of redeveloping industrial land throughout the GTA. Whether these fully planned downtowns—as opposed to the organically grown downtown of Toronto—will succede is anyone's guess, but it has the advantage of the Spadina Subway Line. It is fitting that at the end of this subway line—covered in tumultuous history and a constantly reimagined landscape—is perhaps the most drastic reimagining of them all.

WAY
3150

NOTES

45. Canadian National Railway, "Toronto, MacMillan Yard," CN.ca. https://web.archive.org/web/20071015125052/http://www.cn.ca/about/safety/responsible_care/caer_news/en_CAERnews_TorontoYard.shtml (Accessed May 25, 2018).

46. Andrew Johnson, "The Missing Link: Shaping the Future of the GTHA Rail Network ," UrbanToronto.ca. http://urbantoronto.ca/news/2017/02/missing-link-shaping-future-gtha-rail-network (Accessed May 25, 2018).

CONCLUSION

The Spadina Subway Line, part University Line, once a spur of the Bloor Line, is a thread that ties together districts of a city that—on the surface—have nothing to do with one another. By spectating the silent scenes of the urban landscape, by contemplating distances travelled and figures found, a collage was pieced together out of the samples I collected through my pace and photography. Walking was the vehicle for weaving the thread into a narrative.

It would be easy to dismiss the Spadina Line as the inferior sibling of the Yonge Line. Yonge Street is the cardo of Toronto, the spine—by comparison the Spadina Line is peripheral. Yonge Street is a clear and imposing line on the landscape—the Spadina Line is suborned to the landscape through which it passes. Yonge Street forms a consistent rhythm of densely built clusters at each major intersection and commercial streetscapes in between—the Spadina Line is a patchwork assemblage of different urban fabrics.

The Spadina Subway Line is characterized by this patchwork above all else. Each segment of land is an entity unto itself, formed by competing visions of how Toronto should be built. Viewed separately, each piece exemplifies a promise of what Toronto could have been, and in the same breath how those promises have failed to materialize.

University Avenue is an import of the City Beautiful movement from Chicago. The Ontario Legislature sits visibly at the head of the boulevard—a clear association with political power—decorated with sculptures from both public and private commissions. The same sculptures are forced to coexist with a cacophony of beaten up traffic poles, street signs, and newspaper stands. The Canada Life Building stands as a lone Beaux-arts attempt at a Haussmanian uniform facade. The traffic median that holds the public sculptures is slowly sinking into disrepair.

Queen's Park—within which the legislature sits—and Bloor is Toronto's foremost cluster of institutions for culture and education. These institutions have built and continue to be built by a web of relationships between some of Toronto's most notable personae and esteemed organizations. This cultural corridor is centred around the ROM Crystal—Toronto's most hated extension.

The Annex is the poster child of Toronto's residential neighbourhoods, the centre of E. J. Lennox architecture. Its reputation is bolstered by its history of notable residents from the Eaton family to Jane Jacobs—and also the latter's

resistance against the Spadina Expressway. The spine of the Annex, Spadina Road, is a display of heritage being slowly chipped away by age and apartment buildings.

The ravines are emblematic of Toronto's embrace of nature within its bounds. The embracing is so complete it occurs even underground. The construction of the subway tunnel beneath the ravine has drained much of the stream and formed clean paths through the brush. Artifacts, of the city and subway, are scattered throughout. They are constant reminders of the ravines' urbanity.

Allen Road is a monument to the automobile city espoused by modernists and championed by Robert Moses. It aims towards the CN tower, evoking the sensation of sailing across asphalt to heart of the city. This sensation stops at a tangle of traffic at Eglinton Avenue, a reminder of its abrupt cancellation when it was still the Spadina Expressway. The segment that was constructed is a gash across the neighbourhood, leaving vestigial parks and dead-end streets.

Downsview Airport is the home of the Avro Arrow, Canada's statement of engineering prowess to the Cold War world. Its periphery forms the postwar image of modern industrial lands, complete with local religious assemblies taking advantage of cheap land. The airport is now nothing more than an empty tract of land waiting for redevelopment. The employment lands up north are deserted of life and filled instead with the detritus of industry.

York University is a model of modern academia. It was built from a tabula rasa on the periphery—far away from the historical precedent of the University of Toronto. The model was a Brutalist tableau. The plan has since been redone twice.

Vaughan is the future—a new urban core to herald the rise of the outer suburbs, and the metamorphosis to a polycentric metropolis. It is untested. The public spaces remain less popular than the Wal-Mart parking lot behind it.

The view of these lands from the subway—isolated scenes from each station—is that of many cities smashed together haphazardly. These many cities seem apathetic to the subway beneath it. What unifying effect this line may have is invisible from the brief scenes outside the stations. The stations themselves are either overshadowed by the congested city around it, or stand as lone symbols

of urbanity in fields of suburbs and empty land . The landscape decays in spite of or maybe because of constant development. From the perspective of the walker these isolated scenes come together in a play. The many cities are assembled into the single city, and the Spadina Line is not so much a unifying thread as an exploratory tour—a Darwinian safari of constantly evolving urban ecologies.

It becomes apparent that what seems to be decay is actually a state of constant experimentation. For each promise failed in one part of the line another is made and tested elsewhere. Even the subway itself is subjected to experimentation. Each subsequent section has seen a greater investment into its stations than the last. It has evolved from a utilitarian vessel to icons of their neighbourhoods. This can be interpreted as both tenacious and vain, but what the Spadina Subway Line and the lands above it have become is a citywide urban laboratory. The line is fragmented because it is made of attempts and cancellations, master plans and backup plans and revised plans, aging and renewed institutions. All of this is built from ambitions and opinions both civic and personal, layered throughout history. The act of walking, and photographing, collapses these layers into the present—revealing the fingerprints of past actors in the shape of the geography, the placement of every sign, the construction of every building and piece of infrastructure.

It is these interweaving layers of intentions that make the Spadina Subway Line so chaotic but so energized. Its roughness is an asset—the lack of preciousness provides a freedom to re-invent in a region connected to the city at large. The distinct characteristics built up over time prevent a single answer, such as inescapable destiny of ever increasing density as seen on the Yonge Line.

The Spadina Line is undergoing a new wave of change, but change is not new. Walking gives us the most honest perspective to put recent developments in context with the past—reaching beyond the sensationalism of old headlines, press releases, and development plans to see a line that is perhaps the best place for change to be tested and observed. At the same time it is a reminder that all actions build up to the present, and that it is impossible to ignore the artifacts of what came before. It is a line of contradictions and complications, and it is with eyes and feet on the ground that I have found coherence. The Spadina Subway Line is not the place to achieve perfection, but to debate on what perfection is.

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