

# **Assembly**

**A Revaluation of Public Space in Toronto**

by

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

Waterloo, Ontario, Canada, 2005  
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## **Author's 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 that my thesis may be made electronically available to the public.

# Assembly

## A Revaluation of Public Space in Toronto

### ABSTRACT

This thesis focuses on the problem of defining and designing public space in contemporary mass society. "Assembly" reevaluates a cultural understanding of public space as the space of regulation, consumption and leisure, and works to find spaces of freedom, agency and action. Three iconic sites located in Toronto from three successive generations are examined: Nathan Phillips Square, the Eaton Centre and the new Dundas Square. These three sites form the primary division of the work and are respectively paired with extended critiques from three thinkers: Hannah Arendt, Jean Baudrillard, and Guy Debord. The pairings centre on Arendt's account of the "rise of the social", on Baudrillard's analysis of consumption and on Debord's dissection of the spectacle. The argument is presented in the form of an assemblage. Although the nature of this method invites each reader to construct their own meaning, this thesis grounds itself on a defined polemic. It considers public space to be marked by 1) the erosion of a clear distinction between our public and private realms, and their subsequent dissolution into the realm of the social, 2) the ideology of consumption overtaking the realm of the social, and 3) the world of the commodity replacing reality with the world of the spectacle. "Assembly" first consists of three main sections corresponding to the three sites. Each of these parts is assembled from three distinct strands: factual, theoretical and visual. The factual strand forms the main "field" of each section and is made up of selected quotations from mass media – newspapers, public documents and websites. The theoretical strand, consisting of pointed quotations from the relevant social theorist, is threaded through the field of mass media. The visual strand comprises two elements: a postcard that marks the beginning of the section and a series of authored photographs that follows and complements the text-based assemblage.

Inevitably, the relationship between general social values and those of individuals is fraught. Consequently, and perhaps also inevitably, architectural design tends to reduce the manifoldness of the public realm into a homogenous and singular public space: the "whole". This thesis pursues the question of how to conciliate individual agency with collective public experience. The process and form of "Assembly" deliberately celebrates this uncertainty of design, and takes "heterogeneity" as a necessary condition of public space. That it cannot offer a comprehensive solution is, perhaps, inherent to the question.

# Acknowledgements

I would like to express my most sincere gratitude to everybody who has made this work possible and allowed it to happen. First of all to Philip Beesley, supervisor and friend, whose energy and commitment throughout the last year and a half have been invaluable. To my advisory committee, Robert Wiljer, Robert Jan Van Pelt and Rick Andrighetti, for their precious insight and support. To my external reader, George Baird, for accepting to play a part in the closing stage of this project.

I would also like to thank the faculty members and staff of the school for their assistance, guidance and dedication throughout the last seven years.

Thank you to my family, who has supported me unconditionally during my nine years in Ontario, and to my friends, who were always there to brighten up the long ride.

And finally, to Jelena, for her dedication, love and unbelievable patience.



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The author would like to thank the Toronto Eaton Centre for the permission to shoot and publish the photographs on pages 119 to 130.

## ABBREVIATIONS\*

The Human Condition	THC
The Consumer Society	TCS
La société de consommation	LSDC
Selected Writings	SW
The Society of the Spectacle	SS
Commentary on the Society of the Spectacle	CSS
Preliminaries Toward Defining a Unitary Revolutionary Program	PTDURP
The Globe and Mail	TG&M
The Toronto Star	TTS

\*For complete reference, see bibliography.



À Toronto et l'Ontario, et notre étrange relation  
durant les neuf dernières années...



**assembly** *n.*

**I.** The action or fact of assembling, the state of being assembled: 1. (a) Gathering together, meeting; the state of being collected or gathered. (b) The assembling of troops. (c) The action or method of assembling a machine or composite article; the parts so assembled. (d) The assembling of parts of a film or sound recording. 2. The coming together of two persons or things; meeting, conjunction, union. 3. Hostile meeting, onslaught, attack.

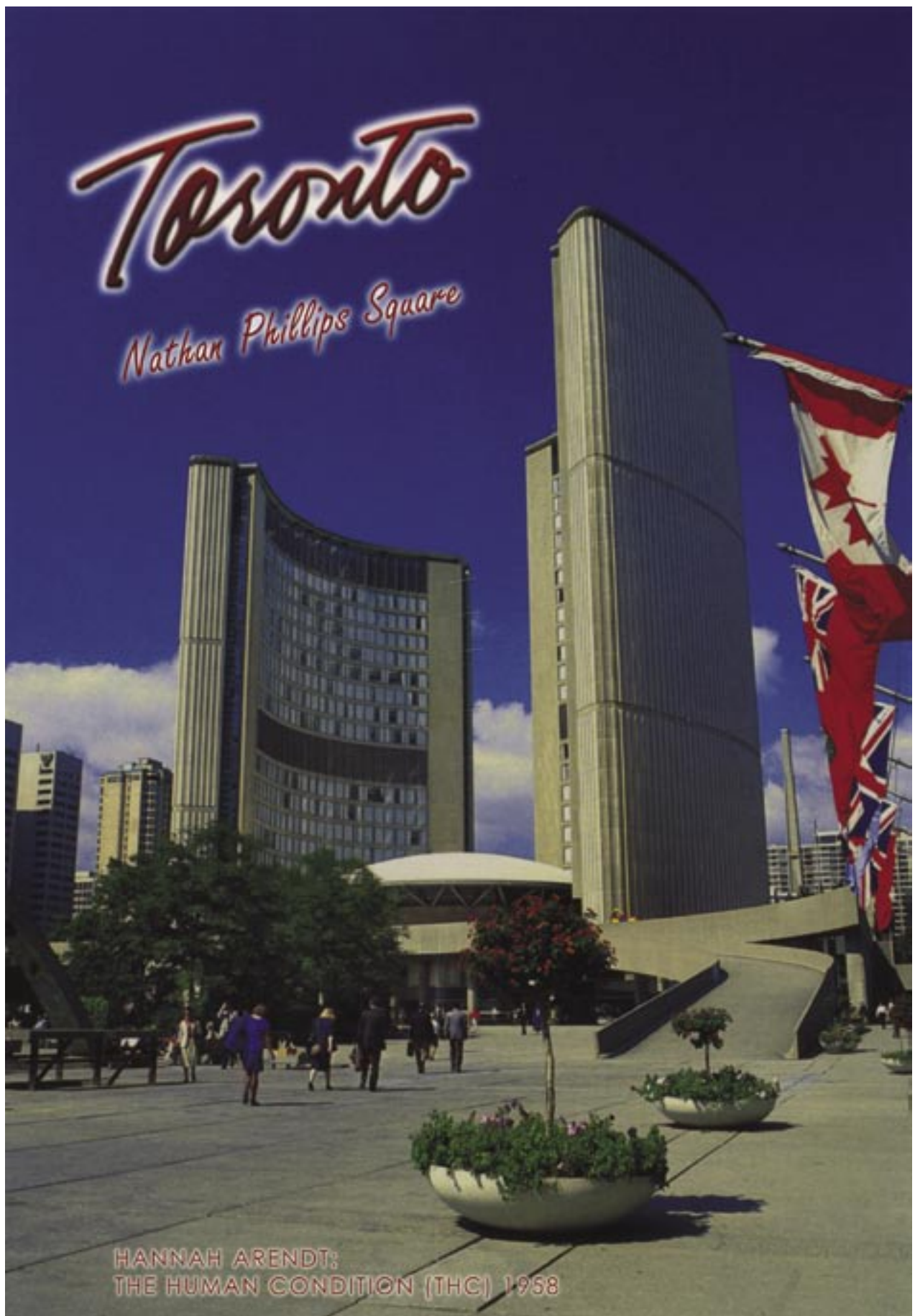
**II.** The company assembled: 4. A gathering of persons; a number of people met together; a concourse, throng. 5. A gathering of persons for the purpose of deliberation and decision; a deliberative body, a legislative council. 6. (a) A gathering of persons for religious worship; a congregation. (b) In schools, a general gathering of staff and pupils (usu. before lessons begin) for worship or other purposes. 7. A gathering of persons for purposes of social entertainment. 8. A collection of things.

**III.** A military call by drum or bugle.



# Toronto

Nathan Phillips Square



HANNAH ARENDT:  
THE HUMAN CONDITION (THC) 1958

# Competition

The *vita activa*, human life in so far as it is actively engaged in doing something, is always rooted in a world of men and manmade things which it never leaves or altogether transcends. Things and men form the environment for each of man's activities, which would be pointless without such location. THC, p.22.

2 It is an old, familiar sight when a man hoists a child on his shoulders: a royal procession, a variety show, a funeral or a baseball game. But yesterday, when the winning design for the new City Hall and Civic Square competition was unveiled in the foyer of Eaton's College Street, a small boy was lifted high in the crowd by a parent so that he might be one of the very first to have a view. Whatever else made architectural history in this international competition, Toronto's interest did. -Pearl McCarthy, *TG&M*, "Design has beauty, zestful verve", 27 September 1958.

3 Commencing Saturday, September 27th, Eaton's College Street proudly exhibits the prize-winning models and drawings of the Toronto "City Hall and Square" Competition. -Ad, *TG&M*, 26 September 1958.

All human activities are conditioned by the fact that men live together, but it is action that cannot even be imagined outside the society of men. THC, p.22.

5 By a majority vote of 3-2, the architects judging the competition favored the monumental creation of Finnish designer Viljo Revell. It is formed by two crescent-shaped skyscrapers enclosing an inverted bowl and will rise to a height of 356 feet. 56 feet higher than the present City Hall tower. -Stanley

Westall, *TG&M*, "City Hall cost seen \$30,000,000", 27 September 1958.

**6** Toronto unveiled its new City Hall yesterday like a man taking his first swim of the season. There was a splash, a moment of shock, and then a practically unanimous reaction: "It's fine!" —Stanley Westall, *TG&M*, "City Hall cost seen \$30,000,000", 27 September 1958.

Action alone is the exclusive prerogative of man; neither a beast nor a god is capable of it, and only action is entirely dependent upon the constant presence of others. THC, p.23.

**8** The judges's choice of a design for Toronto's new City Hall appears to be a popular one, not only with the public at large, but with the City fathers. —Editorial, *TG&M*, 29 September 1958.

**9** The winning design is beautiful, to the eye of this layman commentator, having the zestful verve people hope for in modern design. No repetitious example of the clean slab but curves of dignity here plus a sense of airy contemporaneity. —Pearl McCarthy, *TG&M*, "Design has beauty zestful verve", 27 September 1958.

The distinction between a public and a private sphere of life corresponds to the household and the political realms, which have existed as distinct, separate entities at least since the rise of the ancient city-state; but the emergence of the social realm which is neither public nor private, strictly speaking, is a relatively new phenomenon whose origin coincided with the emergence of the modern age and which found its political form in the nation-state. THC, p.28.

**11** "It is a most imaginative and original concept," said the judges. But two of them felt so strongly about the design's limitation that they sat up until 5 a.m. preparing a minority report. —Stanley Westall, *TG&M*, "City Hall cost seen \$30,000,000", 27 September 1958.

**12** Apart from the basic job of choosing good design, the six judges have had another goal constantly in mind: To choose a building which will inspire other buildings of good design in the shabby Bay and Queen area, but a building which will always dominate that area, as a City Hall should. And the building must be immediately identifiable as a seat of government. —Ronald Haggart, *TG&M*, "Six thoughtful men hold secret of the City Hall Competition", 25 September 1958.

**13** City council yesterday approved plans for the international competition to design Toronto's civic square, after aldermen had wrangled for hours over last minute proposals to increase the size of the new city hall by 100,000 square feet and to include a staff cafeteria. -*TG&M*, "Council passes plan for world contest on city hall design", 25 July 1957.

What concerns us in this context is the extraordinary difficulty with which we [...] understand the decisive division between the public and private realms, between the sphere of the polis and the sphere of the household and family, and finally, between activities related to a common world and those related to the maintenance of life [...]. *THC*, p.28.

**15** European architects may find themselves more at home than Canadians with some aspects of the competition, if I read the conditions aright. -*Lotta Dempsey*, *TG&M*, "Person to Person", 10 October 1957.

**16** Will Toronto's new city hall be designed by a Mexican? A South African? A Hawaiian? New Zealander? Dutchman? Frenchman? Portuguese? Czech? [...] From all these lands, letters have been pouring in to the neat little office in City Hall, and marked City Hall and Square Competition. -*Lotta Dempsey*, *TG&M*, "Person to Person", 10 October 1957.

**17** Twenty Russian architects who wanted to enter the international competition to design Toronto's new city hall and civic square have been disqualified because they failed to register in time. They also lost their \$5 deposits. -*TG&M*, "City Hall Contest", 5 April 1958.

In our understanding, the dividing line is entirely blurred, because we see the body of peoples and political communities in the image of a family whose everyday affairs have to be taken care of by gigantic, nation-wide administration of housekeeping. *THC*, p.28.

**19** It appeared likely that this will be the biggest international design competition ever held. The record so far is 400 entries for designing the League of Nations headquarters at Geneva. [...] The five eminent judges were engaged originally for five days at a flat fee of \$1,500 each. So many entries are expected that they have been asked to stay an additional three days at \$150 per day. -*TG&M*, "City Hall Contest", 5 April 1958.

**20** The winning architect in the Toronto City Hall Competition could be a woman. A survey of the 500 names of



entrants in the biggest international contest of its kind ever, reveals 19 signatures known to be female. -Lotta Dempsey, *TG&M*, "Person to Person", 23 April 1958.

**21** Four entries from Canada and the United States, one from Finland and one from an Australian at Harvard University are among the top eight finalists chosen from more than 500 competitors in the international competition to design Toronto's new city hall and civic square. -*TG&M*, "Name Eight Finalists", 30 April 1958.

**22** City Hall Design Contest Finalists: I. M. Pei, New York; Viljo Revell, Helsinki; Frank Mikutowski, St Paul, Minn.; David E. Horne, Toronto; James D. Northrop, New York; William B. Hayward, Philadelphia; John Andrews, Australia; Jorn Nielsen and Walldor Gunnlogsson, Copenhagen. -Photos of finalists, *TG&M*, 26 September 1958.

The collective of families economically organized into the facsimile of one super-human family is what we call "society," and its political form of organization is called "nation." THC, p.29.

**24** The competition, which attracted 530 entries from 42 countries, is the largest international architectural contest ever held. Globe and mail, Set to choose city hall design, 24 September 1958.

**25** [The competition] has the opportunity to direct modern architecture toward a distinctive and meaningful style for governmental construction, still modern architecture's one great blind spot. -Ronald Haggart, *TG&M*, "Six thoughtful men hold secret of the City Hall Competition", 25 September 1958.

**26** This week they have been pacing the lonely loft of the 19th Century Romanesque building at Bay and Queen which has served its time as the City Hall of Toronto. The six judges have been guarded only by an omnipresent girl secretary, but it has been sufficient. Not even the politicians who will build the building know the look of the eight final entries in the competition. -Ronald Haggart, *TG&M*, "Six thoughtful men hold secret of the City Hall Competition", 25 September 1958.

[With] the rise of society, that is, the rise of the "household" or of economic activities to the public realm, housekeeping and all matters pertaining formerly to the private sphere of the family have become a "collective" concern. THC, p.33.

**28** Sometime today [...] Toronto will know, after years of waiting, the shape, the size, the look of its new City Hall.

-Ronald Haggart, *TG&M*, "Six thoughtful men hold secret of the City Hall Competition", 25 September 1958.

**29** The result of the contest justifies those critics -this newspaper was among them- who opposed the drab filing cabinet of a building first proposed for the square in 1955 and rejected by the electors. -Editorial, *TG&M*, "The New City Hall", 27 September 1958.

**30** It might be a healthy thing for the Community if the building does provoke a controversy (as indeed it did among the judges, two of whom opposed its choice in favor of a more conventional entry). The general public in the past has taken too little interest in architecture; this disinterest has permitted too much to grow up in our environment which is the essence of the mediocre and the shoddy. If a controversy gets more people talking about good and bad architecture, and thereby elevates the standards of public taste, that alone will be worth the cost of the new City Hall. Architecture, after all, is an art; it should lift our spirits and stimulate our imagination, as a great painting does. But it can do that only if architects are encouraged by their patrons to create, and not just copy. -Editorial, *TG&M*, "The New City Hall", 27 September 1958.

**31** Toronto now has the plans for a City Hall which will be dramatic and stimulating. With a show of the same courage that resulted in the international competition, it can have the building itself. Let there be no delay in getting it started. -Editorial, *TG&M*, "The New City Hall", 27 September 1958.

**32** Its shape, the jury said, is distinctive and dramatic, setting it apart from other structures in Toronto and from administrative and office buildings everywhere. In a final comment, they commended the City of Toronto and their chairman and professional advisor, Professor Eric Arthur, on "an extremely well run professional international competition." -Stanley Westall, *TG&M*, "City Hall cost seen \$30,000,000", 27 September 1958.

The distinctive trait of the household sphere was that in it men lived together because they were driven by their wants and needs. [...] Natural community in the household therefore was born of necessity, and necessity ruled over all activities performed in it. THC, p.30.

**34** It was apparent yesterday that City Council will offer nothing more than minor objections to the building. Mayor Phillips said it was "monumental, breathtaking. I favor it

whole-heartedly." -Stanley Westall, *TG&M*, "City Hall cost seen \$30,000,000", 27 September 1958.

**35** "It's handsome," said Controller Jean Newman; "Distinctive, interesting and outstanding," said controller Brand. An earlier opponent of the competition, Controller Allen, admitted second thoughts about its value and Controller Cornish said it would take him some time to get used to the plan, which was unusual and startling. -Stanley Westall, *TG&M*, "City Hall cost seen \$30,000,000", 27 September 1958.

**36** In Zurich yesterday, Viljo Revell said he will fly to Toronto immediately. He hoped that Toronto people would be content with his design -"the most important work of my life." -Stanley Westall, *TG&M*, "City Hall cost seen \$30,000,000", 27 September 1958.

**37** It is the public nature of this competition that gives weight to its meaning. In spite of all the professional critics and esthetic theorists, art, in the final analysis, must be judged by the people themselves. -Dorothy Cameron Moes, *TG&M*, "Readers' views of the new City Hall", 3 October 1958.

The polis was distinguished from the household in that it knew only "equals," whereas the household was the center of the strictest inequality. To be free meant both not to be subject to the necessity of life or to the command of another and not to be in command oneself. It meant neither to rule nor to be ruled. THC, p.32.

**39** We taxpayers have paid out good money for this City Hall competition. Let's not see it all thrown away because of a few people who can't see beyond their noses. Maybe the chosen design is ahead of the times -here- but this building is expected to represent our City for generations to come. Therefore, it is better to have something ahead, rather than behind the times. -W.A. McCoy, *TG&M*, "The new City Hall" (reader's comment), 4 October 1958.

**40** The reason I remember that morning was that it was the first time in my life that I felt like citizen Strong talking to citizen breadman and citizen serviceman. It is not often that a cross section of Toronto find themselves with a common interest. The first few days of life with Revell's Vision was one of those times. -Morning Coffee Club, *TG&M*, "New City Hall conversation boon", 16 October 1958.

**41** If it's done nothing else, the winning scheme has turned Torontonians into conversationalists. -Morning Coffee Club, *TG&M*, "New City Hall conversation boon", 16 October 1958.

In the modern world, the two realms (political and social) constantly flow into each other like waves in the never-resting stream of the life process itself. THC, p.33.

**43** The winning design in the international competition for a new City Hall is esthetically exciting yet sensibly functional. There is no question that when constructed it will become an international conversation piece, a proper symbol of a progressive, civilized people. It will have meaning, and the power to communicate that meaning. -Editorial, *TG&M*, "The New City Hall", 27 September 1958.

**44** Newspapers, in Toronto, have given space to the Competition that they normally reserve for declarations of war or peace. From what we have seen, we cannot possibly exaggerate when we say that, at no time, and in no place, in the world has the attention of two million people been drawn so vividly to the place of the architect and the importance of his services to society. -Editorial, *RAIC Journal*, October 1958.

# Project

**45** The citizens of Toronto have decided that a new City Hall will be built on the Civic Square at the heart of downtown Toronto. The City Hall and Square will be a most important element in the life of the city, a symbol of Toronto, a source of pride and pleasure to its citizens, to be used and enjoyed by them. -*City Hall and Square Conditions of Competition*, 1957.

**46** In the eighteenth century, the cathedral and the town hall frequently dominated the urban scene both physically and spiritually. The City Hall in Toronto is largely overshadowed physically, but it still dominates by its presence. The City Hall in Toronto differs, in that respect, from those centres of civic administration in North America where the "Hall" is just another office building hardly differentiated from the commercial structures which surround it. -*City Hall and Square Conditions of Competition*, 1957.

**47** One of the reasons for this competition is to find a building that will proudly express its function as the centre of civic government. How to achieve an atmosphere about a building that suggests government, continuity of certain democratic traditions and service to the community are problems for the designer of the modern city hall. These were qualities that the architects of other ages endeavoured to embody in the town halls of their times. -*City Hall and Square Conditions of Competition*, 1957.

[Public] means, first, that everything that appears in public can be seen and heard by everybody and has the widest possible publicity. For us, appearance-something that is being seen and heard by others as well as by ourselves-constitutes reality. Compared with

the reality which comes from being seen and heard, even the greatest forces of intimate life-the passions of the heart, the thoughts of the mind, the delights of the senses-lead an uncertain, shadowy kind of existence unless and until they are transformed, deprivatized and deindividualized, as it were, into a shape to fit them for public appearance. THC, p.50.

**49** Mrs. Donald Rockwell and Mrs. Audrey Layton, sisters, both from Kentville, N.S., admire Toronto's new City Hall as it appears in floral form. -Caption, *TG&M*, 17 November 1958.

**50** Toronto's long awaited civic square was given the green light yesterday when voters approved construction of a new \$18,000,000 city hall. -*TG&M*, "Voters want new city hall", 4 December 1956.

**51** The \$4,500,000 balance will be made up from the sale of the existing city hall to Metro, which will use it for police headquarters and courthouse. -*TG&M*, "Voters want new city hall", 4 December 1956.

**52** The most likely target for attack will be the building cost. Already, wild estimates are being made that it will far exceed the ceiling of \$18,000,000, which was approved by the voters in the last civic election. -Editorial, *TG&M*, "The New City Hall", 27 September 1958.

The term public [also] signifies the world itself, in so far as it is common to all of us and distinguished from our privately owned place in it. This world [...] is related to the human artifact, the fabrication of human hands, as well as to affairs which go on among those who inhabit the man-made world together. To live together in the world means essentially that a world of things is between those who have it in common as a table is located between those who sit around it; the world, like every in-between, relates and separates men at the same time. THC, p.52.

**54** Toronto will have to wait at least six months before a decision is made on whether to build the new City Hall. And then the whole project may be the subject of another plebiscite. These two facts emerged yesterday from a long and confused debate during which members showed alarm at soaring cost estimates for the new hall. -*TG&M*, "Plebiscite is likely on new City Hall", 30 September 1958.

**55** With no increase in the capital allowance for Metro, likely this will mean that if the civic square program

is to go through, the city will have to cut its four-year plan to spend \$8,500,000 on parks acquisition; \$12,500,000 on road works; \$4,250,000 on housing and \$3,000,000 on sewers. -*TG&M*, "An election issue", 1 October 1958.

**56** What kind of parents are these City Fathers who would spend \$18,000,000-plus for a home for themselves, while they still have one which is still in the category of respectability, and while thousands of their children dwell in slums? It is no more to be commended than parents getting drunk in beer parlors with hungry and neglected children at home. -H. Brennan, *TG&M*, "Reader's views of the new City Hall", 3 October 1958.

**57** In true Toronto fashion, the City Council is having "misgivings" about proceeding with the new City Hall. [...] Perhaps it was too much to hope that the Council would just go ahead and build the City Hall. Perhaps it was too much to hope that Toronto could, just for once, do something big and exciting; that it could, just for once, do anything at all without fussing, shillyshallying and backtracking. But we, and a lot of other people who live in Toronto, were hoping just the same. -Editorial, *TG&M*, "Don't argue act", 1 October 1958.

Under the conditions of a common world, reality is not guaranteed primarily by the "common nature" of all men who constitute it, but rather by the fact that, differences of position and the resulting variety of perspectives notwithstanding, everybody is always concerned with the same object. If the sameness of the object can no longer be discerned, no common nature of men, least of all the unnatural conformism of a mass society, can prevent the destruction of the common world, which is usually preceded by the destruction of the many aspects in which it presents itself to human plurality. THC, pp.57-58.

**59** Toronto is already strewn with the wreckage of great plans and visions; it has had enough of subways and expressways that go nowhere, of fine Avenues that end in railroad tracks; it is fed up with the grey mediocrity which results from too much politicking and too little action on the part of its elected representatives. This city has never before come so close to actually creating something which will give pride and inspiration to its citizens and draw friends and admiration from the rest of the world, as it now comes with Mr. Viljo Revell's design for its new City Hall. This time -for the first time and not the last time- let's go all the way. -Editorial, *TG&M*, "Don't argue act", 1 October 1958.

**60** Each time you collect sample of public opinion the majority of letters seem to come from a small group of readers

who are vitally interested in preserving the status quo and in blocking any progress and in fighting any new idea. It became very much apparent, once again, in the present discussion of the new City Hall issue. [...] These forces of reaction and backwardness are only a small minority in this town, but they address themselves through loudspeakers, and your paper is one of them. You could easily cut them to their proper size, if you wanted to. —Kurt Spelsinger, *TG&M*, "Reader's views of the new City Hall", 7 October 1958.

**61** I lived for seven months just down the road from the [Matisse] Chapel and I think of the many stories I was told of the unhappiness the gift had caused. Yet now each day in the Place Publique the bus unloads its quota of tourists from every part of the world who have come to visit the Matisse Chapel. I firmly believe the same thing will happen in Toronto, that much of the cost will be written off by tourists visiting Canada, who will come to Toronto to see our new City Hall and Civic Square. —Mrs. May Birchard, *TG&M*, "Reader's views of the new City Hall", 10 October 1958.

Since the rise of society, since the admission of household and housekeeping activities to the public realm, an irresistible tendency to grow, to devour the older realms of the political and private as well as the more recently established sphere of intimacy, has been one of the outstanding characteristics of the new realm. THC, p.45.

**63** These tremendous improvements, [the City Hall and Civic Square], that I vigorously sponsored must be efficiently directed to completion. They will facilitate administration services and provide a fitting civic centre of which citizens can be justly proud. Re-elect Phillips. Mayor for all the people. —Ad, *TG&M*, 28 November 1958.

**64** Today, the City Hall complex, with its imposing twin towers of glass and steel, marble and concrete, its distinctive domed Council Chamber, the space, greenery and fountains of its impressive Square, truly make it, as the late Viljo Revell conceived it, an "eye of government." —Advertising Report, *TG&M*, "A New Era Begins For Toronto", 10 September 1965.

**65** After seven years of civic wrangling, procrastination, political road-blocking and downright mismanagement, Toronto has finally got its new \$31 million City Hall. —Editorial, *TG&M*, "Now we need a setting worthy of this fine jewel", 13 September 1965.

**66** The plain fact is that the City of Toronto has bought itself a stunning piece of architecture, despite all



of the criticism, carping and controversy. -Editorial, *TG&M*, "Now we need a setting worthy of this fine jewel", 13 September 1965.

Perhaps the clearest indication that society constitutes the public organization of the life process itself may be found in the fact that in a relatively short time the new social realm transformed all modern communities into societies of laborers and jobholders; in other words, they became at once centered around the one activity necessary to sustain life. THC, p.46.

**68** There is a time in the life of a great city when its citizens must have something beyond expressways, sewers and sidewalks. They must have something that symbolizes their pride in their city. -Editorial, *TG&M*, "Now we need a setting worthy of this fine jewel", 13 September 1965.

**69** As professor Gordon Stephenson said: "When a picture of Old City Hall is flashed on television, everybody knows what it is; it is a symbol of Toronto." The new building must, in time, be able to inherit that quality. -Ronald Haggart, *TG&M*, "Six thoughtful men hold secret of the City Hall Competition", 25 September 1958.

**70** A practical reaction came from alderman Frank Clifton. "This is going to get Toronto talked about and visited," he said. "It'll be worth thousands of dollars in advertising." -Stanley Westall, *TG&M*, "City Hall cost seen \$30,000,000", 27 September 1958.

As we know from the most social form of government, that is, bureaucracy, the rule by nobody is not necessarily no-rule; it may indeed, under certain circumstances, even turn out to be one of its cruelest and most tyrannical versions. THC, p.40.

**72** Toronto architects, designers and artists are, as nearly as I can judge, unanimous in their approval of this magnificent and monumental design. Promotionalists foresee that what it will bring to Toronto in financial returns far exceeds whatever may be the cost. Esthetically and inspirationally what it will return is limitless. -Eric Aldwinckle, *TG&M*, "Reader's views of the new City Hall", 7 October 1958.

**73** Since seeing the design for our proposed new City Hall, like many of your readers I have been puzzled as to what can be done to relieve the "grain elevator" appearance of the outer walls. [...] A brilliant idea struck me. Advertising space! Just think of the millions a year the city could earn

by "decorating" the space with gigantic neon signs proclaiming the desirability of having X's pickles in your home or the importance of owning a new Y convertible. This I see as a way to offset the extra millions which the building will cost the poor citizenry of the metropolis. Who knows, in time it might even be a paying proposition and the ecstatic City Fathers, with their faces turned southward, need never think of the ugly things written behind their backs. -Tim Healy, *TG&M*, "Reader's views of the new City Hall", 8 October 1958.

**74** The bill, which now goes to Legislature, gives the city the right to use, sell or lease property for commercial or administrative purposes in the new City Hall and Nathan Phillips Square. -*TG&M*, "Liquor Sale In City Hall Is Approved", 24 February 1965.

The obvious contradiction in this modern concept of government, where the only thing people have in common is their private interests, need no longer bother us as it still bothered Marx, since we know that the contradiction between private and public, typical of the initial stages of the modern age, has been a temporary phenomenon which introduced the utter extinction of the very difference between the private and the public realms, the submersion of both in the sphere of the social. THC, p.69.

**76** The board also recommended opening the main lobby of the new City Hall at night for carol singers and citizen groups. "We want the new City Hall to be not only an administrative centre but a town hall as well," Mayor Philip Givens said. "We want to give the citizens a feeling of participation." -*TG&M*, "Plan polka dot stalls for City Hall square", 17 December 1965.

**77** On any given Monday-through-Saturday afternoon (especially Fridays and Saturdays), the chapel hosts a virtual United Nations array of wedding parties, booked back-to-back at half-hour intervals, invariably followed by picture-taking in Nathan Phillips Square. For city hall staffers, the occasional glimpse of a beaming bride decked out in full regalia or a flower girl scampering through the lobby with a fistful of wilting roses is one of the perks of working in one of Toronto's most famous landmarks. -Rebecca Bragg, *TTS*, "City Hall's chapel of love", 17 August 1999.

# Square

**78** It had been more than a century since any city in the world had devoted so much urban land to a public plaza. It was considered to be Toronto's new heart, a civic focal point where gatherings could be held, public affairs aired, voices expressed. -Jim Coyle, *TTS*, "Eve finds last refuge", 8 April 2003.

**79** The Civic Square, comprising the southern half of the site, is an integral part of the original design concept, dramatizing the dignity of the City Hall's towering grace. -Advertising Report, *TG&M*, "A New Era Begins For Toronto", 10 September 1965.

**80** Nathan Phillips Square, named in honour of the former Toronto Mayor who advanced and fought for the project, helps dramatically to overcome the dehumanization which is one of the problems in downtown areas of large cities. The Square makes the central city a more attractive and human place, particularly impressive during the day when it is alive with hurrying pedestrian traffic. -Advertising Report, *TG&M*, "A New Era Begins For Toronto", 10 September 1965.

The decisive historical fact is that modern privacy in its most relevant function, to shelter the intimate, was discovered as the opposite not of the political sphere but of the social, to which it is therefore more closely and authentically related. THC, p.38.

**82** Various city hall events require open space for public assemblies -space which is quite different from a park in which to relax- for example, to receive the hockey team when they win. Broadening the scope of activities for the square, sponsored by the city, like a painting exhibition or folk

dancing, would be terrific if they caught on. -Irving Grossman, *RAIC Journal*, "Panel Discussion on the Civic Design Aspects of the City Hall", September 1965.

**83** Today belongs to the new City Hall, to the men responsible for creating it, to the celebrations in their honor. Tomorrow, however, will belong to the Nathan Phillips Square and to the far seeing men who will be determined to have it too reflect the city's greatness. -Editorial, *TG&M*, "Now we need a setting worthy of this fine jewel", 13 September 1965.

**84** Nathan Phillips Square is "the real triumph," according to author Robert Fulford, who describes the creation of New City Hall and its square as the turning point in Toronto's evolution from provincial outpost to confident metropolis. -John Barber, *TG&M*, "A cheer for old New City Hall", 1 May 1998.

**85** We are delighted that the new City Council has so quickly grasped the lively possibilities of Nathan Phillips Square, as already demonstrated by the skaters who never seem to vacate the place. Sunday art exhibits, as proposed by Mayor Philip Givens, seem already a certainty. Square dances, hootenannies and Shakespeare programs are also under consideration by subcommittees of the Parks and Recreation Committee. This is splendid. Let us have them all, plus a hot-dog stand, flower barrows, chestnut wagons and someday, -not too far away- a sidewalk café. -Editorial, *TG&M*, "Not a square square", 9 January 1965.

We no longer think primarily of deprivation when we use the word "privacy," and this is partly due to the enormous enrichment of the private sphere through modern individualism. THC, p.38.

**87** The civic square project is one of the most important that this city has ever undertaken. It will stand for generations as testimony to the wisdom or folly of the present administration. As has apparently been demonstrated so early in its planning, it could easily become the costliest catastrophe in Toronto's history. -Editorial, *TG&M*, "Co-ordination Needed", 7 March 1957.

**88** Surely the success of winter skating a la Rockefeller Center indicates the drawing power of outdoor recreation which can be enjoyed by office workers in their lunch-hour as well as after-hours and on weekends. Could not our planners tell us if tennis courts, a clock-golf course, as well as outdoor wading-pools (supervised) for children are included in their plans? -Ellen Wilson Buzek, *TG&M*, 7 May 1965.

**89** Despite opposition by Controller William Dennison, the Committee on Parks and Recreation yesterday recommended erecting two windscreens on Nathan Phillips Square to protect skaters using the artificial rink. [...] Committee members said the north wind was bitter cold on the square in the winter. —*TG&M*, "Windscreens for Square Will Protect Skaters", 29 October 1965.

**90** The Committee has asked for a report on the possibility of placing vending machines near the rink to provide skaters and spectators with hot chocolate and coffee. If and when the Committee decides to go ahead with the plan, Controller Dennison will likely have something to say about the color the machines should be painted. Dull grey, no doubt. —Editorial, *TG&M*, "Square for squares", 30 October 1965.

**91** Board of Control yesterday asked for cost estimates on polka-dot refreshment booths for Nathan Phillips Square. [...] The refreshment booths for the square were suggested by the parks and recreation committee. A sketch showed a dome-shaped booth painted pink with white polka dots. —*TG&M*, "Plan polka dot stalls for City Hall square", 17 December 1965.

We call private today a sphere of intimacy whose beginnings we may be able to trace back to late Roman, though hardly to any period of Greek antiquity, but whose peculiar manifoldness and variety were certainly unknown to any period prior to the modern age. THC, p.38.

**93** Do you know what particularly captured the imagination of a group of us? Something one of the judges said —about the reflecting pool in front of the building. "In the winter," he said, "we hope it will be used for ice skating." —Morning Coffee Club, *TG&M*, "New City Hall conversation boon", 16 October 1958.

**94** Council argued yesterday over whether there should be skating on Nathan Phillips Square this winter. [...] Controller William Archer said skating would cast a bright light on a downtown area that "suffers from drabness, dullness, darkness and deadness." Mr. [George] Bell says the idea behind the skating rink on the square was "to give people something to look at." Alderman George Ben called the ice rink a frill. —*TG&M*, "Idea of City Hall rink slides before council", 14 October 1964.

**95** I have been sitting here all afternoon deep in cogitation on one of the most vital issues facing the nation at this moment: Should we, or should we not, have ice skating on Nathan Phillips Square this winter? —Scott Young, *TG&M*, "Meanwhile at the...", 15 October 1964.

**96** A square in Canada in winter is just dead. Other than skating, there's just nothing. But you can really enjoy it in the spring. —Richard Strong, *RAIC Journal*, "Panel Discussion on the Civic Design Aspects of the City Hall", September 1965.

**97** Although the rest of the \$30,000,000 civic square will not open until next summer, the rink was completed in a hurry so that it would be open before Toronto's elections on Dec.7. —*TG&M*, "Anchors Aweigh", 30 November 1964.

The intimacy of the heart, unlike the private household, has no objective tangible place in the world, nor can the society against which it protests and asserts itself be localized with the same certainty as the public space. [...] The modern individual and his endless conflicts, his inability either to be at home in society or to live outside it altogether, his ever-changing moods and the radical subjectivism of his emotional life, was born in this rebellion of the heart. *THC*, p.39.

**99** Several letters have come to City Council suggesting new names for the Square: Dominion Square, Queen Elizabeth Square, York Square, Churchill Square, Mackenzie Square, Upper Canada Square, and so on. It seems revolutionary to suggest it, but why not just call it Civic Square, which has the advantage of being descriptive and simple, and does not suffer from political connotation or built-in obsolescence? —Ronald Haggart, *TG&M*, "Six thoughtful men hold secret of the City Hall Competition", 25 September 1958.

**100** In choosing a name for Toronto's new City Hall site and/or grounds would it not seem fitting if (rather than honoring some member of Royalty, or perpetuating the name of some contemporary, or long forgotten political personality) the name be a "standout", a name heretofore unknown and therefore never to be confused with any similar location elsewhere? [...] We have come up with the name "Yorkonta Place". [...] And so here we have a name, new enough to be modern yet tied with the past, and paying tribute to the three nationalities all of whom played their part in the early history of "Yorkonta Place". —Garnet McPhillips, *TG&M*, "Name for civic square", 3 October 1958.

**101** A suggestion that comes to one's mind is that Toronto should have a lasting memorial to this wonderful man and to rename Nathan Phillips Square, Winston Churchill Square. We all appreciate the splendid service given our city by Nathan Phillips during his term of office, but this recognition seems so local and we cannot expect the thousands of visitors viewing

our new City Hall to refrain from asking, who was Nathan Phillips your square is named after? -William Cooke, *TG&M*, "Winston Churchill Square?", 8 February 1965.

**102** Quite aside from the extraordinary insult to Mr. Nathan Phillips implied in such a move, surely the very value of its naming in the first place was, one, to honor a local citizen for the service to his city, and secondly, just so that visitors to our City Hall might ask, Who was Nathan Phillips your square is named after? [...] It is precisely by keeping alive the names of lesser men who participate in the building of our country, that history is kept alive, and accounts in part for the reason most Canadians are so ignorant of their own past. -Mrs. I. Peterson, *TG&M*, 20 February 1965.

This enlargement of the private, the enchantment, as it were, of a whole people, does not make it public, does not constitute a public realm, but, on the contrary, means only that the public realm has almost completely receded, so that greatness has given way to charm everywhere; for while the public realm may be great, it cannot be charming precisely because it is unable to harbour the irrelevant. THC, p.52.

**104** When the Committee on Parks and Recreation decided this week to erect two windscreens on Nathan Phillips Square to protect skaters using the artificial rink, Controller Dennison protested: "Next thing you know they'll be selling hot dogs there." Windscreens, he complained, would spoil the esthetics of the new City Hall and give the square a carnival look. More liberal committee members shouted their reply: "What's wrong with that?" -Editorial, *TG&M*, "Square for squares", 30 October 1965.

**105** The square won't work as long as it is something people go to instead of through. You may have odd things like a skating rink, but the novelty will wear off. -John Andrews, *RAIC Journal*, "Panel Discussion on the Civic Design Aspects of the City Hall", September 1965.

**106** I definitely criticize the selection of the site because that open space is not the result of pressure in the city for an open space. It's the result of a bloody parking garage existing underneath, on top of which you couldn't build. Now that to me is an ass-backwards way of getting an open space. This is not a position where you need an open space. If you get an open space as the result of a parking garage, in order to make it viable in civic terms, it then begins, itself, to exert further pressures elsewhere. -John Andrews, *RAIC Journal*, "Panel Discussion on the Civic Design Aspects of the City Hall", September 1965.

**107** The problem of the square is that there is not a great deal of reason to go to it, which I think was a neglected condition in the program. But the idea of a square, I think, is good. The success of it is dependent upon what happens around, which we as yet don't know. I don't like the quality of the space as it is; I think it's hard, and trying to be something it isn't. A park would be much more successful. —Richard Strong, *RAIC Journal*, "Panel Discussion on the Civic Design Aspects of the City Hall", September 1965.

**108** The site is clogged with a number of unfortunate ad-hoc additions. The most obvious is a tent-enclosed stage that looks like it could be rented for a weekend wedding in Woodbridge. It may be necessary, but it couldn't be more inappropriate. Then there's the more-recent Peace Garden. Despite the goodness of its intentions, it looks like the backdrop for a Hallmark greeting card. On top of that, there are picnic tables so filthy that visitors use them at their own risk, lengths of chain-link fencing and planters that block the view. —Christopher Hume, *TTS*, "Bringing city's heart to the people", 3 October 1998.

Whatever [private man] does remains without significance and consequence to others, and what matters to him is without interest to other people. *THC*, p.58.

**110** The moment the first came into view on the Civic Square they were criticized in Board of Control; they were two square, white-glazed brick buildings which house elevators from the underground garage. Controller Ford Brand called them white-washed backhouses and the officials were told to choose another color. —Ronald Haggart, *TG&M*, "Six thoughtful men hold secret of the City Hall Competition", 25 September 1958.

**111** The square would benefit hugely just by being returned to its original, pristine emptiness. It is, after all, a stage, albeit a civic stage. Stages are designed, and they are filled with sets, but their main function is to provide space for the drama to unfold. There's so much stuff littered throughout Nathan Phillips Square now that the action is often in danger of being stopped before it has started. —Christopher Hume, *TTS*, "Bringing city's heart to the people", 3 October 1998.

**112** The Civic Square has been carefully shaped in its broad lines and is enhanced by the enclosing arcade which both helps give it definition and provides shelter to the pedestrian. The pool has been well placed on the axis of the present City Hall. —*RAIC Journal*, "Report of the Jury", October 1958.



**113** This morning, a guide showing us around the building, told us that people complained that they couldn't see the city hall from the street. They had to go under the 'fence'. It's a horizontal construction on stilts. I wish someone would either demolish it or really fence the city hall in so that you could go through the 'fence', and then discover the city hall. There would then be the element of surprise and discovery which is so important in our lives. The design is an esquisse, it is not worked out. -Jean-Louis Lalonde, *RAIC Journal*, "Panel Discussion on the Civic Design Aspects of the City Hall", September 1965.

**114** With most of the outstanding plazas and city places that so impress with their architectural merit, the secret is the 'wall', the enclosure. -Samuel Cullers, *RAIC Journal*, "Panel Discussion on the Civic Design Aspects of the City Hall", September 1965.

To live an entirely private life means above all to be deprived of things essential to a truly human life: to be deprived of the reality that comes from being seen and being heard by others, to be deprived of an "objective" relationship with them that comes from being related to and separated from them through the intermediary of a common world of things, to be deprived of the possibility of achieving something more permanent than life itself. THC, p.58.

**116** The more familiar civic squares have the advantage - or disadvantage - of instant context. When Viljo Revell designed Toronto City Hall, for instance, Nathan Phillips Square was an integral part of the project. The space is enveloped on one side by the double towers of City Hall and on the other three by a continuous raised walkway. In this manner, the space is held together and unified. -Christopher Hume, *TTS*, "A European space", 18 January 2003.

**117** I sit in the centre and, as usual, wonder what those ugly, perpetually closed-to-the-public raised walkways are for. A successful public place should be framed by life around it, not by slabs that discourage looking in and walking in from outside. -Hormoz Nabili, *Now Magazine*, "Empty Spaces", 17 June 2004.

**118** The concrete walkway that flanks the Square on three sides has the strikingly practical aesthetic purpose in reserving the moment when the viewer emerges into the Square for a striking impression of grandeur, unity and power. - Advertising Report, *TG&M*, "A New Era Begins For Toronto", 10 September 1965.

# Design

**119** The Ontario Association of Architects acknowledged the building's fundamental quality last week when it presented its 25 Year Award, reserved for special buildings that have stood the test of time, to New City Hall. —John Barber, *TG&M*, "A cheer for old New City Hall", 1 May 1998.

No activity can become excellent if the world does not provide a proper space for its exercise. Neither education nor ingenuity nor talent can replace the constituent elements of the public realm, which make it the proper place for human excellence. THC, p.49.

**121** Opening directly from the square, the basic four-story section contains all the offices which have direct public contact. —Stanley Westall, *TG&M*, "City Hall cost seen \$30,000,000", 27 September 1958.

**122** The winner not only achieves a handsome space but successfully emphasizes the present City Hall, a building which the whole Jury regards as a most handsome example of its period. —*RAIC Journal*, "Report of the Jury", October 1958.

**123** The winning design shuts out the city around it (East, North, West sides), presenting blank concrete walls to surrounding streets and buildings. This might have an adverse effect on the future redevelopment of these sectors. The City Square, which in our opinion should hope to attract citizens of all ages in a rich and varied way, still appears in the final stage of the competition as a somewhat stark design. It could be given greater landscape interest and amenity, and a more human scale. *RAIC Journal*, "Report of the Jury", October 1958.

**124** I have been wondering what instructions were given to the contestants -were they asked to provide a "modernistic", "arty" monstrosity? [...] Are we to erect for use as a City Hall a one-eyed nightmare such as the "experts" have chosen and so many who are impressed by mere novelty have approved? [...] I find hope in the fact that there is some sober second-thinking being done on this subject. -J.N.M. Brown, *TG&M*, "Reader's views of the new City Hall", 3 October 1958.

**125** Today, more than ever before, people are demanding quality. This is borne out vividly in Toronto's ultra-modern City Hall. Being functional is not enough. There must be beauty and quality; and architects Viljo Revell and John B. Parkin Associates are providing both. They have specified nickel stainless steel for the curtain walls, windows and entrances. -The International Nickel Company of Canada, Ltd., *TG&M*, 7 October 1963.

While we have become excellent in the laboring we perform in public, our capacity for action and speech has lost much of its former quality since the rise of the social realm banished these into the sphere of the intimate and the private. THC, p.49.

**127** If there is no other way of avoiding the acceptance of this costly architectural novelty, it would be cheap and an act of mercy to all concerned to present the unfortunate architect with the million-dollar fee and let him go. -Lewis Milligan, *TG&M*, "Reader's views of the new City Hall", 7 October 1958.

**128** The winning design for the Toronto City Hall is a far cry from a stately edifice which has long been the symbol of justice, strength of character and reliability. [...] It is one thing to be prepared to accept changes for the better and be up with the times, but can we afford to burden ourselves with the cost of constructing this joke? Perhaps all the con men and charlatans in the world will now flock to Toronto to sell us their wares. It would be easy from now on -we'll have the biggest poster in the world advertising our folly. -E.S. Walters, *TG&M*, "Reader's views of the new City Hall", 10 October 1958.

**129** All the vilifying of the plan of the proposed City Hall has been too much and too long -like the braying of donkeys in the night; and their inane objections are as darkness is to light when compared with the apperceptions voiced by those "for". [...] The experts are seldom wrong. -Mary E.R. Watson, *TG&M*, "Reader's views of the new City Hall", 13 October 1958.

**130** The picture in the Toronto newspapers of the prize-winning sketch of the proposed new City Hall looks to me like a couple of pieces of old broken sewer pipe set erect. —O. Phillippi, *TG&M*, "Reader's views of the new City Hall", 14 October 1958.

**131** Is Toronto to have the new City Hall as conceived by Mr. Viljo Revell or are the voices of timidity and procrastination to deprive us of this unique opportunity? In this inspired design we have been given an architectural symbol of great harmony and strength worthy of a vigorous and expanding community. —O.K. Schenk, *TG&M*, "Reader's views of the new City Hall", 17 October 1958.

**132** Mr. Revell's model, with its solid outer walls, would be, no doubt, suitable to his native Finland, which gets the cold arctic winds, but to us it appears inhospitable and austere, and out of character for Canadians. Could we not have a City Hall that would be not only modern, rather than eccentric, but beautiful and inviting, instead of merely "monumental and exciting"? We must remember that we're going to have to live with it —and pay for it. —Mrs. H. Robertson, *TG&M*, "Pygmies and Giants", 21 October 1958.

Excellence itself [...] has always been assigned to the public realm where one could excel, could distinguish oneself from all others. Every activity performed in public can attain an excellence never matched in privacy; for excellence, by definition, the presence of others is always required, and this presence needs the formality of the public, constituted by one's peers, it cannot be the casual, familiar presence of one's equals or inferiors. Not even the social realm [...] has been able altogether to annihilate the connection between public performance and excellence. THC, p.49.

**134** The idea of a city hall as a physical symbol is ridiculous. —John Andrews, *RAIC Journal*, "Panel Discussion on the Civic Design Aspects of the City Hall", September 1965.

**135** I think the contemporary concept of city hall as a symbol is not true. The mayor is a man whom you call by his first name. He's not a god in the cathedral. So this great symbol does not make sense anymore. City hall should now be part of the city itself. It could be a building anywhere. —Jean-Louis Lalonde, *RAIC Journal*, "Panel Discussion on the Civic Design Aspects of the City Hall", September 1965.

**136** I think the symbol is important, and I think it's been proven that it gives more status to the civic government

than anything that's happened in Toronto since heaven knows when. -Richard Strong, *RAIC Journal*, "Panel Discussion on the Civic Design Aspects of the City Hall", September 1965.

**137** A sketch satirizing architecture was revised with a new opening in which actors Eric House and Dave Broadfoot are looking at news photos of the City Hall model as the curtain opens. Mr. House: "It looks like an oyster." Mr. Broadfoot: "Yes, but what's that in the centre? It's pretty big for a bird bath." Mr. House: "I think it's a swimming pool for the Board of Control." -*TG&M*, "Skit satirizes new City Hall", 29 September 1958.

**138** And, while the wings might cut it off from the city in the view of some, [Viljo Revell] felt this was all to the good. "We have an old Finnish saying about protecting the pupil of the eye," he said. -*TG&M*, "A stern look to City Hall", 29 September 1958.

**139** Looking at modern buildings and modern automobiles these last few years, and seeing the pictures in last Friday's paper, I have come to the conclusion that the architects and body designers must have attended Lewis Carrol's university and passed with the highest honors on the Science of Uglification. -J.R. Coatts, *TG&M*, "Reader's views of the new City Hall", 1 October 1958.

Only the existence of a public realm and the world's subsequent transformation into a community of things which gathers men together and relates them to each other depends entirely on permanence. If the world is to contain a public space, it cannot be erected for one generation and planned for the living only; it must transcend the life-span of mortal men. THC, p.55.

**141** The published picture of the new City Hall would go well on the cover of a tenth-rate science fiction magazine. However, the blank walls of this man-made clamshell could be utilized as billboard space, thus netting a nice revenue for the City Treasury. Such posters, executed by the top craftsmen of the trade, would add a touch of beauty to the coming eyesore. -Bertram A. Chambers, *TG&M*, "Reader's views of the new City Hall", 1 October 1958.

**142** It is interesting to note the claim that the winning design for the Toronto City Hall symbolizes democracy. Without entering into a discussion of the general merits of the design, I must ask to be pardoned if it seems to symbolize totalitarianism (sic). How else can one interpret the enclosing of government and administration in a tight and towering circle, while presenting a blank wall to the populace? -Rev. William C.

Turney, *TG&M*, "Reader's views of the new City Hall", 1 October 1958.

**143** By no stretch of the imagination does [the new City Hall] symbolize the Divine Spirit of Co-operation -the two wings set apart, of different heights, without windows on one side. The lack of elementary principles of architecture is deplorable, devoid of pillars, bases, chapiters, arches, gabled and domed roofs, battlements, turrets, stairs, and tower. The foregoing should make Toronto citizens hang their heads in shame. -Percy W. Lambert, *TG&M*, "Reader's views of the new City Hall", 1 October 1958.

**144** There is some consolation for those who were disappointed because they never had an opportunity of seeing the great concrete wall of the dam at Cornwall before the waters, of what is now a beautiful lake, surged in. In the not far distant future they will be able to stand on Bay Street and gaze upward at a blank concrete wall, more than three times the height of the dam, and ponder on the solemn thought that its blankness will never disappear beneath the waters of a beautiful lake. -A. Murray Garden, *TG&M*, "Reader's views of the new City Hall", 1 October 1958.

**145** To me Viljo Revell's masterpiece is the greatest artistic achievement yet of modern architecture and a real milestone of art of this century. [...] From the base of almost cosmic coldness and impartiality and of death the artist has blown life and sufficient human warmth into the matter. [...] Some might feel the human element lacking. [Revell's] human element is raised to a level where the individuality and animal life and the spiritual "objective" life begins. For a city hall this is a correct approach. -John Andre, *TG&M*, "Reader's views of the new City Hall", 1 October 1958.

**146** The critics who look upon the design of our new City Hall as an "oyster", evidently have failed to perceive the pearls it reveals after close examination. The dark circle at the base of the design is intended to suggest the idea of the turntable of a modern talking machine (phonograph) to be used solely for playing high fidelity records. The two structures beside it are, of course, record cabinets. -George Cooper, *TG&M*, "Reader's views of the new City Hall", 6 October 1958.

There is perhaps no clearer testimony to the loss of the public realm in the modern age than the almost complete loss of authentic concern with immortality, a loss somewhat overshadowed by the simultaneous loss of the metaphysical concern with eternity. THC, p.55.

**148** Possibly the confusion on the part of the public arises because few have any conception that architecture is an art form, that it is indeed traditionally called the mother of the arts. And for this reason change and innovation and advantage are necessary to its existence. [...] Perhaps the most hilarious aspect of the whole controversy is the panic over the designs being "too modern". We must present a strange aspect indeed to the rest of the world. Modern indeed -Torontonians don't know what modern is. The City Hall design is by the standards of many other nations a quite conservative play on the skyscraper idea. What babes in the woods we are. -I. Temple, *TG&M*, "Reader's views of the new City Hall", 9 October 1958.

**149** I have been patiently waiting to have explained the purpose of building a City Hall in two sections. If there is some real practical reason to offset the grotesqueness of the structure, I might consider it an advantage over the old type of building. At present, being in the dark, I cannot see that there is one redeeming feature, except that it might give employment to a number of men. -Norman Somers, *TG&M*, "Reader's views of the new City Hall", 10 October 1958.

**150** Thank you, Mr. Revell! Thank you for giving my friends something to talk about other than their cockroach-ridden cottages and the merits of the new car. Your design for our City Hall came as an oasis in a desert of intellectual mediocrity. We are a conservative people, violently opposed to anything which does not conform, and you have given us something to raise our blood pressure several points. [...] You have made us all civil engineers, architects, town planners and financial wizards. It is for this, more than anything, that I thank you. I don't like your design, but I sincerely hope that when we need a new hospital, new city streets, or even a public telephone, we will call on you again. In that way we can save ourselves from sinking back into the mental stagnation which is so dear to the Torontonian. -T.A. Jones, *TG&M*, "Reader's views of the new City Hall", 13 October 1958.

**151** I think it is about time Toronto got a shock treatment which would open people's eyes. [...] I hope there will be no alterations and no quibbling over the project for years to come. -Mrs. Danuta Borner, *TG&M*, "Reader's views of the new City Hall", 14 October 1958.

**152** Perhaps you would rather have had the question framed this way: 'should we not have the thing itself and not its symbol?' -Jack Diamond, *RAIC Journal*, "Panel Discussion on the Civic Design Aspects of the City Hall", September 1965.

**153**           Someone said that there is science -the real thing, and there is science fiction, which isn't. Now there is architecture and architectural fiction. I think this building falls into the category of architectural fiction. -Joseph Baker, *RAIC Journal*, "Panel Discussion on the Civic Design Aspects of the City Hall", September 1965.

The point then is not that there is a lack of public admiration for poetry and philosophy in the modern world, but that such admiration does not constitute a space in which things are saved from destruction by time. The futility of public admiration, which daily is consumed in ever greater quantities, on the contrary, is such that monetary reward, one of the most futile things there is, can become more "objective" and more real. THC, p.57.

**155**           Urban design falls roughly into two categories: one, the business of manipulating exterior space and volume in the picturesque way that Camillo Sitte described; the other is the approach which recognizes the motor age, and the ways in which people move around rapidly. And it seems to me the real failure of this building is that it is a building of category two set in a situation of category one. It fails in category one because it cannot be approached. It is a building to look at, which might look fine on a site such as in open country adjacent to an expressway where the traffic sweeps around it and sees it at different perspectives. -Joseph Baker, *RAIC Journal*, "Panel Discussion on the Civic Design Aspects of the City Hall", September 1965.

**156**           In the words of an internationally famous author and design authority, Dr. Sigfried Giedion: "It is the first civic centre of the century worthy of the name. The monumental qualities are of high order ... it is a composition of great strength." -Advertising Report, *TG&M*, "A New Era Begins For Toronto", 10 September 1965.

**157**           From the rear, each of the two massive, marble-veneered towers present an accumulation of vastness and strength. -Advertising Report, *TG&M*, "A New Era Begins For Toronto", 10 September 1965.



## Area

**158** Toronto, today, is a city striving to meet the heavy demands of the modern age and where the inhabitants are aware of their responsibility to hand on to their successors a better place in which to live. This year may well be remembered as the year when Toronto completed the first major step in what promises to be a series of undertakings intended to revitalize the city. -Advertising Report, *TG&M*, "A New Era Begins For Toronto", 10 September 1965.

The presence of others who see what we see and hear what we hear assures of the reality of our world [...]. *THC*, p.50.

**160** The conception of Toronto's new City Hall and the square in which it stands represent an imaginative effort to restore life and warmth to the heart of the city. [...] This area should never become barren. With encouragement, such as the provision of free Sunday parking in the underground garage announced by Mayor Givens, and possibly later the addition of refreshment facilities, it could become a place of peace and enjoyment for the people to whom it belongs. -Editorial, *TG&M*, "Open to the Owners", 3 December 1964.

**161** The megacity came perilously close to scrapping the signature building with its clam-shell council chamber nestled between two delightfully impractical, curving office towers. The symbolism that meant so much to downtowners made little impression on the suburban newcomers who dominate the new council. In fact, the symbolism worked in reverse: In their eyes, the building that once stood for all that was modern, outward-looking and sophisticated about Toronto was tainted by its role as the long-standing home of the old, discredited and

now defeated downtown elite. —John Barber, *TG&M*, "A cheer for old New City Hall", 1 May 1998.

**162** Earlier this year, many councillors, including Mayor Mel Lastman, voted against retaining Revell's landmark as civic centre of the new megacity in favour of the totally banal Metro Centre. —Christopher Hume, *TTS*, "Bringing city's heart to the people", 3 October 1998.

**163** Rather than settling into the pedestrian but efficient Metro Hall on a more or less permanent basis, while nursing vague plans to renovate New City Hall some time in the unspecified future, city council decided to move posthaste. After a quick renovation, New City Hall once again will become the seat of local government in January, 1999. —John Barber, *TG&M*, "A cheer for old New City Hall", 1 May 1998.

Since our feeling for reality depends utterly upon appearance and therefore upon the existence of a public realm into which things can appear out of the darkness of sheltered existence, even the twilight which illuminates our private and intimate lives is ultimately derived from the much harsher light of the public realm. THC, p.51.

**165** Civic space is a precious commodity in Toronto, none more than Nathan Phillips Square. The symbolic heart of the city, it is a place set apart, designated public ground where the community alternately celebrates itself and vents its collective anger. —Christopher Hume, *TTS*, "Bringing city's heart to the people", 3 October 1998.

**166** People will use the south side of Queen Street if something happens there. They won't walk through the city hall square. —Jean-Louis Lalonde, *RAIC Journal*, "Panel Discussion on the Civic Design Aspects of the City Hall", September 1965.

**167** I think the only reason it's being used is that it is the only public open space downtown. Presumably, more of these will come, and they may come in more convenient places. When that happens, you'll find that Osgoode Hall, the old city hall, and the new city hall will not in themselves be strong enough magnets to draw people to the square. —John Andrews, *RAIC Journal*, "Panel Discussion on the Civic Design Aspects of the City Hall", September 1965.

**168** The only way I think it could spark off development would be if developers could use all of the surrounding land, putting up large buildings, very high buildings, if you like. The Square would then be used as the open space for these buildings. This is the only reason I can see for developers to go to the city hall area instead of somewhere else. —Jean-Louis

Lalonde, *RAIC Journal*, "Panel Discussion on the Civic Design Aspects of the City Hall", September 1965.

Being seen and being heard by others derive their significance from the fact that everybody sees and hears from a different position. This is the meaning of public life, compared to which even the richest and most satisfying family life can offer only the prolongation or multiplication of one's own position with its attending aspects and perspectives. THC, p.57.

**170** Open space destroys the continuity and density on which commercial development depends. -Jack Diamond, *RAIC Journal*, "Panel Discussion on the Civic Design Aspects of the City Hall", September 1965.

**171** I think it is stimulating growth, not necessarily from the commercial point of view, but just from the fact that Toronto has really taken this thing as a symbol, and said 'Now here it is, let's do something with it'. -Richard Strong, *RAIC Journal*, "Panel Discussion on the Civic Design Aspects of the City Hall", September 1965.

**172** This is the main reason why this building failed in the civic design context: it requires the city to provide such things as bonuses and controls in order to make it ultimately successful. -John Andrews, *RAIC Journal*, "Panel Discussion on the Civic Design Aspects of the City Hall", September 1965.

**173** Alderman Tom Wilson said anyone who wanted Toronto to develop character must deplore the box-like office buildings which had been springing up. "People must decide whether they want, and will pay for, beauty, or whether they want biscuit boxes," he said. The city hall design was futuristic, of course, but if it was to be contemporary during its lifetime of 70 to 80 years it had to be. It would induce better development around it. -*TG&M*, "Plebiscite is likely on new City Hall", 30 September 1958.

Only where things can be seen by many in a variety of aspects without changing their identity, so that those who are gathered around them know they see sameness in utter diversity, can worldly reality truly and reliably appear. THC, p.57.

**175** Viljo Revell had the inspired idea that the elevated pedestrian walkway around the Square be extended throughout the downtown area. This would fit in with Toronto's Planning Board's splendid conception of a system of elevated and street-level pedestrian routes bisecting major blocks, a conception that is only one part of the Board's fertile and imaginative

downtown plan. -Advertising Report, *TG&M*, "A New Era Begins For Toronto", 10 September 1965.

**176** "I must get to know Toronto well," [Viljo Revell] said. "But the exterior will be stern. Stern in materials and stern in design." -*TG&M*, "A stern look to City Hall", 29 September 1958.

**177** In Toronto it was felt that by creating a space in an appropriate way, it would make the properties around it more valuable, and this would generate the development we are discussing. It's really the public space that was stressed as being the generator the city hoped for. -Irving Grossman, *RAIC Journal*, "Panel Discussion on the Civic Design Aspects of the City Hall", September 1965.

**178** And then democracy came, and now we say, 'well, everyone has to be welcome in city hall'. By building a city hall, we think that this in itself will attract crowds. This is not true. You get crowds in shopping centres, you get crowds in entertainment areas. You might get crowds if you have other generating structures around a city hall. Probably Toronto's City Hall is located where it is because of the possibility of getting crowds from University Avenue and Yonge Street. It won't itself spark surrounding development, but development will give it use if development comes. But it can't spark it because it doesn't of itself attract people in large numbers. -Jean-Louis Lalonde, *RAIC Journal*, "Panel Discussion on the Civic Design Aspects of the City Hall", September 1965.

In [mass society], men have become entirely private, that is, they have been deprived of seeing and hearing others, of being seen and being heard by them. They are all imprisoned in the subjectivity of their own singular experience, which does not cease to be singular if the same experience is multiplied innumerable times. The end of the common world has come when it is seen only under one aspect and is permitted to present itself in only one perspective. THC, p.58.

**180** Bonuses and incentives to private enterprises are an integral part of our society, and every building in the development of our city is going to come out of this business of strong master planning, by receiving incentives and concessions. -Joseph Baker, *RAIC Journal*, "Panel Discussion on the Civic Design Aspects of the City Hall", September 1965.

**181** We all agree that public authority should have the power of intervention. What we disagree about is the form that intervention and control should take. Some say that the economic base is not the only criterion and that we ought to

consider public welfare, because they see these two things as being in conflict. Ought there not to be some kind of development where the intervention would be one which helps both private gain and public welfare? —Jack Diamond, *RAIC Journal*, "Panel Discussion on the Civic Design Aspects of the City Hall", September 1965.

**182** The fact is, we now have television and other forms of communication not known before. We very rarely get large crowds standing in front of an orator. So we have to define what the function of the city hall is in our society, and what is then the physical counterpart. Perhaps it is not a building at all, as we have known it. —Jack Diamond, *RAIC Journal*, "Panel Discussion on the Civic Design Aspects of the City Hall", September 1965.

**183** Is this monumentality consonant with the democratic idea that the citizen ought to be involved in the process of government? —Jack Diamond, *RAIC Journal*, "Panel Discussion on the Civic Design Aspects of the City Hall", September 1965.

What makes mass society so difficult to bear is not the number of people involved, or at least not primarily, but the fact that the world between them has lost its power to gather them together, to relate and to separate them. THC, p.53.

**185** I think there is more respect at the moment for the president of a commercial company and more decorum in the board room of the Sun Life Company than there is in city hall. —Jean-Louis Lalonde, *RAIC Journal*, "Panel Discussion on the Civic Design Aspects of the City Hall", September 1965.

**186** What we actually should have is a very elegant TV studio. —John Andrews, *RAIC Journal*, "Panel Discussion on the Civic Design Aspects of the City Hall", September 1965.

## Events

**187** About 15,000 persons -and dozens of dignitaries, including Prime Minister Lester Pearson and Premier John Robarts- watched as five CF-101 jets of the RCAF roared overhead in salute. Nathan Phillips, the man who got the new City Hall off the ground, was guest of honor. -Front Page, *TG&M*, "Pomp and Pageantry", 14 September 1965.

The rise of mass society [...] only indicates that the various social groups have suffered the absorption into one society that the family units had suffered earlier; with the emergence of mass society, the realm of the social has finally, after several centuries of development, reached the point where it embraces and controls all members of a given community equally and with equal strength. THC, p.41.

**189** The hour-long ceremony (Sep. 13) at which Governor-General George Vanier will open the \$25,000,000 structure on Nathan Phillips Square, will require precise timing. It would not do to have the Royal Canadian Air Force fly-past of CF-101 aircraft to come in the middle of introductions of platform guests by Mayor Philip Givens. -*TG&M*, "Timing Poses Problem In New City Hall Opening", 24 July 1965.

**190** Toronto's new City Hall made its debut yesterday against a panorama of pomp and pageantry. As Governor-General George Vanier, flanked by Mayor Philip Givens and Metro Chairman William Allen, officially declared the \$25,400,000 building open, the dull skies above Toronto were lit by a cloudburst of multi-colored fireworks. -Front Page, *TG&M*, "Pomp and Pageantry", 14 September 1965.

**191** With a stiff, chilling breeze sweeping across Nathan Phillips Square, the Governor-General wielded a pair of ceremonial scissors and snipped a blue ribbon held by Mayor Philip Givens and Metro Chairman William Allen to indicate opening of the building. -*TG&M*, "Vanier Snips the Ribbon", 14 September 1965.

**192** The first of three flypasts by five RCAF CF-101s punctuated the arrival of the Governor-General. -*TG&M*, "Vanier Snips the Ribbon", 14 September 1965.

Whether a nation consists of equals or non-equals is of no great importance in this respect, for society always demands that its members act as though they were members of one enormous family which has only one opinion and one interest. THC, p.39.

**194** The police department estimates that there were 30,000 in Nathan Phillips Square for the event. It looked like a lot more, and I hope it was. Everybody should have been there. -Ralph Hicklin, *TG&M*, "A Grand and Crowded Occasion at New City Hall", 15 September 1965.

**195** Nearly 60,000 persons, most of them teen-agers, jammed Nathan Phillips Square Saturday night as two noisy hours of Toronto A Go-Go brought to an end week-long celebration marking opening of new City Hall. In spite of efforts by 200 policemen to control crowd, Jon Lee, the last performer, had to be carried off, moaning in hysteria. -Caption, *TG&M*, "Hysteria Sweeps Teen-age Crowd", 20 September 1965.

**196** Appropriately, a week of festivities marks the opening of the new City Hall as the citizens of Toronto and Metro Toronto celebrate an event of far-reaching consequence to all. It is a symbol of a cosmopolitan community of bold, broad outlook, a vigorous and prosperous community, destined to become a showplace of the world. Today, Toronto moves forward with vision, courage and with a sense of purpose greater than at any time in its history. -Advertising Report, *TG&M*, "A New Era Begins For Toronto", 10 September 1965.

**197** A proposal for a series of free professional performances of original Canadian plays in Nathan Phillips Square and possibly other city parks received favorable consideration from Toronto's Parks and Recreation Committee yesterday. -*TG&M*, "Propose Free Plays For Phillips Square", 22 January 1965.

**198** Sunday afternoon art exhibitions on Nathan Phillips Square this summer were approved by City Parks and Recreation

Committee yesterday. -*TG&M*, "Sunday Exhibit At the Square Wins Approval", 2 April 1965.

Equality, [with respect to the public realm of the polis], far from being connected with justice, as in modern times, was the very essence of freedom: to be free meant to be free from the inequality present in rulership and to move in a sphere where neither rule nor being ruled existed. THC, p.33.

**200** The weather was hot but the fans were willing yesterday to say thanks to the Toronto Maple Leafs for a great season. About 3,000 fans gathered at Nathan Phillips Square. Only nine Leafs showed up. -Kerry Gillespie, *TTS*, "Big crowd hails the Leafs", 8 June 1999.

**201** Bankers and brokers will have a different type of ticker to observe today as the Toronto Argonauts Grey Cup victory parade heads right past their offices in the city's financial district. The ticker-tape procession begins at 11:30 a.m. at the corner of Bay and Front Sts., next to Union Station, and heads up Bay to Queen St. before turning west and entering Nathan Phillips Square. It winds up at 12:30 p.m. at a stage in front of City Hall, where Argos' players and coaches will present Mayor David Miller the trophy. -Geoff Baker, *TTS*, "All aboard good ship Argonaut", 23 November 2004.

**202** Alfred Polis, 42, of Woodward Avenue, Weston, and Frank Rubin, 53, of McGillivray Avenue, were the season's first skaters on the Nathan Phillips Square artificial ice rink. -*TG&M*, "2 Skaters Find Cold Delightful", 29 October 1965.

**203** Waving his arms, [Mayor Givens] told the crowd: "This is your City Hall, this is your courthouse, this is your Nathan Phillips Square and this is your skating rink." [...] After the ceremony, about 500 skaters joined Mr. Givens and Mr. Lamport swirling around the rink. -*TG&M*, "Anchors Aweigh", 30 November 1964.

But society equalizes under all circumstances, and the victory of equality in the modern world is only the political and legal recognition of the fact that society has conquered the public realm, and that distinction and difference have become the private matters of the individual. THC, p.41.

**205** Starting Saturday the rink will be open from 9 a.m. to 10:30 p.m. with music starting at 10 a.m. It got its first flooding Wednesday night and parks officials hope it stays cold to provide a good surface for the official opening. Last



year crowds of up to 2,000 skated on the rink during weekends.  
-TG&M, "2 Skaters Find Cold Delightful", 29 October 1965.

**206** Canadians should sabotage plants in this country that are making war materials for U.S. use in Vietnam, David Middleton told the demonstrators at the City Hall during the Toronto International Vietnam Day on Saturday. [...] The demonstrators picketed the new City Hall by parading along Queen Street and through the south side of the square before assembling for the speeches. There were 35 pickets when the march began; within 15 minutes there were more than 100. -TG&M, "Suggests Sabotage of Plants", 19 October 1965.

**207** More than 1,000 skaters crowded the Nathan Phillips Square rink in Toronto as New Year's Eve revellers converged on the downtown area. A 10-piece German band played until 2 a.m. and police reported there was no evidence of impaired skaters nor any rowdiness. -TG&M, "Revellers converge on downtown area for New Year's Eve", 1 January 1965.

**208** Freedom from Hunger Week began in Toronto yesterday "under the canopy of God and the banner of the United Nations", as Rev. Donald Amos put it. [...] A raw wind sweeping across the [Nathan Phillips] square set the 350 participants in the service shivering. "TG&M, Open Fund Campaign For Mysore Project", 25 October 1965.

**209** The band played Anchors Aweigh and Moon River, Mayor Philip Givens and Controller Allan Lamport attempted what looked like a dignified version of snap-the-whip, and camera shutters clicked. Then, with the sun shining down and not a little politics in the air, the Nathan Phillips Square artificial ice rink was opened before about 1,000 chilled spectators yesterday. -TG&M, "Anchors Aweigh", 30 November 1964.

The equality of the members of these [social] groups, far from being an equality among peers, resembles nothing so much as the equality of household members before the despotic of the household head, except that in society, where the natural strength of one common interest and one unanimous opinion is tremendously enforced by sheer number, actual rule exerted by one man, representing the common interest and the right opinion, could eventually be dispensed with. The phenomenon of conformism is characteristic of the last stage of this modern development. THC, p.40.

**211** Between 15,000 and 20,000 people are expected to gather in Nathan Phillips Square tomorrow for the 9th annual AIDS walk -while dozens of similar events take place simultaneously

across Canada. -Bruce DeMara, *TTS*, "Throngs lace up for AIDS walk", 26 September 1998.

**212** Toronto's Parks and Recreation Committee yesterday approved outdoor art exhibitions on Sunday afternoons at Nathan Phillips Square. The idea was proposed by Mayor Philip Givens who told the committee the exhibitions would encourage amateur artists and keep persons coming to the square after the artificial ice rink closes for the season. -*TG&M*, "Art Exhibit at Square Planned for Sundays", 8 January 1965.

**213** Mayor Givens with several board of control and council members stood on a red carpet platform in Nathan Phillips Square yesterday afternoon and declared the fifth annual outdoor art exhibition open. [...] Flags flapped briskly and the sun shone on leaping fountains as Mayor Givens declared that this and future art displays in the people's square would add interest and color to Toronto's way of life. -*TG&M*, "Mayor Givens Opens Phillips Square Art Exhibit", 19 June 1965.

**214** About 150 homeless people, community activists and a sprinkling of politicians joined Miller at Nathan Phillips Square during the lunch hour yesterday to speak out against homelessness. Beric German, a spokesperson for the Toronto Disaster Relief Committee, which organized the outdoor event, said it was necessary to give homeless people an opportunity to be heard. -Maureen Murray, *TTS*, "Street dwellers share stories of hardship", 26 March 1999.

It is decisive that society, on all its levels, excludes the possibility of action, which formerly was excluded from the household. Instead, society expects from each of its members a certain kind of behavior, imposing innumerable and various rules, all of which tend to "normalize" its members, to make them behave, to exclude spontaneous action or outstanding achievement. *THC*, p.40.

**216** Thousands of Chinese Canadians took to the streets yesterday to protest NATO's bombing of the Chinese embassy in Belgrade. They joined other demonstrators - many of whom were Serbian Canadian - who had moved to Nathan Phillips Square from University Ave. for the daily protest against NATO's action in Yugoslavia. -Jennifer Quinn, *TTS*, "Chinese Canadians protest in Toronto", 10 May 1999.

**217** In April, John Murray's little finger was amputated by a man wielding an axe while he slept on a park bench in Nathan Phillips Square outside City Hall at Queen and Bay streets. Mr. Murray, 40, also received severe head injuries.

-*TG&M*, "Homeless man found slain in sleeping bag", 7 September 2000.

**218** Yesterday's commemoration of the bombing of Hiroshima was meant as a reminder of the devastating effects of nuclear warfare. If anything, the small crowd that showed up at Nathan Phillips Square to remember the 140,000 people killed 54 years ago when the United States dropped an atomic bomb on Japan showed we are forgetting. While 50,000 gathered for a silent prayer in Hiroshima, in Toronto only about 75 people, including war veterans and anti-nuclear activists, were scattered among seating for 300. -Lily Nguyen, *TTS*, "Small crowd recalls A-bomb", 7 August 1999.

**219** Pan Fantasy's metal-formed melodies resounded in Nathan Phillips Square yesterday, causing many of the 800 spectators who showed up to mark the launch of Caribana '99 to instinctively shake their booty on the confetti-littered concrete. -Andrew Chung, *TTS*, "City starts moving to Caribana rhythm", 16 July 1999.

**220** Crowe and other organizers expected dozens to camp out in front of city hall overnight, joining homeless people who sleep in Nathan Phillips Square on a regular basis. -Hicham Safieddine, *TTS*, "Sleepout to help homeless", 22 November 2004.

Behavior has replaced action as the foremost mode of human relations. *THC*, p.41.

**222** Get out the woolen socks and earmuffs, you hardy Canadians. Because when New Year's Eve rolls around, you love to celebrate at outdoor parties, including the traditional alcohol-free bash at Toronto's Nathan Phillips Square. -Susanne Jones, *TG&M*, 19 December 1998.

**223** The indefatigable mayor will preside at a skating party Thursday in Nathan Phillips Square. The Miss Grey Cup contestants will be in attendance and there will be skating exhibitions by Petra Burka, Donald Knight, Valerie Jones and Jay Humphries. -*TG&M*, "Mayoral busses", 19 November 1965.

**224** Some 15,000 people strolled out of Nathan Phillips Square and turned on to Queen St. W. for the United Way's 16th annual walkathon. In High Park thousands more strutted their stuff for the Heart and Stroke Foundation of Ontario's annual Walk for Our Mothers and Daughters. -Tracy Huffman and Nicolaas van Rijn, *TTS*, "Thousands put heart and soles into charity walkathons", 14 September 1998.

**225** It was the middle class who marched 400-strong on behalf of the city's homeless from Nathan Phillips Square to Queen's Park yesterday morning. Neither Ontario Premier Mike Harris nor Toronto Mayor Mel Lastman took up the offer to speak, but Councillor Jack Layton (Don River) told the crowd at Nathan Phillips Square the new provincial landlord-tenant laws mean 5,000 people are being evicted in Toronto every month. "In our city we are throwing people into the streets faster than people like yourselves can bring them in," he said. -Catherine Dunphy, *TTS*, "400 march to Queen's Park for homeless", 18 April 1999.

**226** This weekend, the new Toronto got to join in the festivities as the annual winter carnival expanded to Nathan Phillips Square and a barricaded block of Yonge St. north of Eglinton Ave. with a big show of inflatable commercial logos, carnival rides, ice sculptures, free pancakes and activity tents. -Susan Walker, *TTS*, 14 February 1999.

Large numbers of people, crowded together, develop an almost irresistible inclination toward despotism, be this the despotism of a person or of majority rule. *THC*, p.43.

**228** "I don't usually do this because I thought it was useless to protest," said Matharu yesterday, as he walked up University Ave. along with an estimated 8,000 to 10,000 other protesters calling on the federal government to reject war against Iraq. Despite yesterday's cold, thousands marched from Nathan Phillips Square up University Ave. to Convocation Hall at the University of Toronto. -John Duncanson and Catherine Porter, *TTS*, "10,000 march in Toronto", 19 January 2003.

**229** The 16,000 participants at yesterday's 17th annual United Way walkathon were there to celebrate citizens helping others. Mayor Mel Lastman said he was impressed with the community's strong showing at Nathan Phillips Square and asked the crowd: "Who's done better than the United Way?" The audience instantly replied with Lastman's trademark catchword: "No-body!" -Nicholas Keung, *TTS*, "16,000 join United Way walk", 20 September 1999.

**230** Brian Poore, who has spent the past decade on the streets, said: "I sleep at City Hall. It's well lit and people stay in groups. -*TG&M*, "Homeless man found slain in sleeping bag", 7 September 2000.

**231** Later that day, another vigil at Nathan Phillips Square is addressed by speakers including Toronto city councillor Joe Mihevc, Imam Shabir Ally and Father Paul McGill. "I'm afraid of what is going to happen next week," Mihevc tells the crowd

of 200. "Will we accept 'collateral damage,' which means the killing of civilians?" [...] After a lengthy debate, it's agreed the rally will begin outside the U.S. Consulate but later move to Nathan Phillips Square. -Tom Lyons, *Now Magazine*, "Uneasy Peaceniks", 20 August 2001.

**232** The positively startling -for staid old Toronto-spectacle of more than 1,000 people skating some life into the Nathan Phillips Square New Year's Eve indicates that its citizens, given a chance, could put a lot of gaiety into this altogether too sombre metropolis. [...] Torontonians aren't dull; their civic administrations have just failed to provide them with the facilities to be festive. -Editorial, *TG&M*, "A square with life", 2 January 1965.

It is the same conformism, the assumption that men behave and do not act with respect to each other, that lies at the root of the modern science of economics, whose birth coincided with the rise of society and which, together with its chief technical tool, statistics, became the social science par excellence. THC, p.42.

**234** Brian Batt missed death by a millimetre when he was stabbed in the heart during City Hall celebrations in Nathan Phillips Square last Saturday night. -*TG&M*, "Missed death by a millimetre", 22 September 1965.

**235** And speaking of cops and robbers, what could be more fitting, in the final night of celebrating a grand new City Hall for a grand metropolis, than the stabbing that took place in Nathan Phillips Square Saturday night? Now, everybody is represented. -Scott Young, *TG&M*, "A loafer's diary", 21 September 1965.

**236** About 200 children were skating on the Nathan Phillips Square rink when the blackout came. A Department of Parks truck pulled up and turned its lights on so that the skaters could continue. -*TG&M*, "Darkness applies breaks", 10 November 1965.

If economics is the science of society in its early stages, when it could impose its rules of behavior only on sections of the population and on parts of their activities, the rise of the "behavioral sciences" indicates clearly the final stage of this development, when mass society has devoured all strata of the nation and "social behavior" has become the standard for all regions of life. THC, p.45.

**238** When the rave community took its message to Nathan Phillips Square last year, thousands strong and mad as hell at

councillors for banning the all-night dance-athons from city property, it was deemed a boldly political happening. Well, the event at Nathan Phillips Square is back this year on September 2, but this gathering of "Peace, Love, Unity and Respect," is now brought to you by Microsoft and the Toronto Star. -Kim Edwards, *Now Magazine*, "Sponsorship or Sellout?", 9 August 2001.

**239** Monday afternoon a man with a plume of white hair and horn-rimmed glasses will stand on the square that bears his name and look up at Viljo Revell's eye -the eye of the city. -David Carmichael, *TG&M*, "City Hall Ceremony Will Recall 10-Year Rivalries", 11 September 1965.

**240** Last Thursday, the 68-year-old died in the arms of his stepdaughter after more than 30 years on Toronto's streets. Yesterday, he and hundreds of other homeless people were remembered at a memorial at Nathan Phillips Square, their names written on a white sheet draped over a black wooden coffin. -Renata D'Aliesio, *TG&M*, "Homeless pay their respects to friends in memorial", 7 May 1999.

The unfortunate truth about behaviorism and the validity of its "laws" is that the more people there are, the more likely they are to behave and the less likely to tolerate non-behavior. [...] In reality, deeds will have less and less chance to stem the tide of behavior, and events will more and more lose their significance, that is, their capacity to illuminate historical time. Statistical uniformity is by no means a harmless scientific ideal; it is the no longer secret political ideal of a society which, entirely submerged in the routine of everyday living, is at peace with the scientific outlook inherent in its very existence. THC, p.43.

**242** In the flick *Resident Evil: Apocalypse*, opening September 10, the Queen Street towers serve both as high-tech corporate headquarters of an inept biotech org and future breeding ground of an army of murderous zombies. -Albert Nerenberg, *Now Magazine*, "The Incredible Exploding City Hall", 2 September 2004.

**243** Toronto has received a private firm's offer to present a sound and light pageant dealing with Toronto's past, present and future at Nathan Phillips Square. [...] The presentation would be free for the first year, but the firm proposed that for the succeeding five or six years it rope off a section of the square and charge admission. The city would receive a percentage of the gross receipts. [...] The firm has been asked to submit details of its plan to the Board of Control on Jan. 27. -*TG&M*, "Pageant Proposed for Square", 15 January 1965.

**244**           A newborn girl was found abandoned in Nathan Phillips Square last night about 10:15. Police would not say who found the girl, or how long they thought she had been on the stairs at the southeast corner of the skating rink. Last night's temperature in the city was -8; -14 with the windchill. -Jonathan Fowlie, *TG&M*, "Newborn abandoned in freezing square", 25 January 2003.

## By-law

**245** Toronto needs to draft a clear policy on flag raisings after a city councillor single-handedly backed a request to fly the flag of Taiwan at Nathan Phillips Square, Deputy Mayor Case Ootes says. The flag flew during the Thanksgiving weekend to mark Taiwan's National Day, an initiative that prompted an objection from the consulate of the People's Republic of China, Ootes said. —Paul Moloney, *TTS*, "Taiwan flag has City Hall in flap", 20 October 1998.

**246** The Board of Control yesterday refused the United Appeal to place a burning torch on Nathan Phillips Square in front of the new City Hall. —*TG&M*, "Refuse Torch For Civic Square", 16 September 1965.

**247** As if getting evicted weren't enough, now Greg Harrington's got to deal with an obstruct-police charge. And it seems the speakers' corner at Nathan Phillips Square isn't all it's cracked up to be, either. That's where Harrington and several others protested their recent eviction from their warehouse digs in Kensington Market. They started by bringing some of their household wares into the square to publicize their plight, before city hall security told them to move. But by then it was a little too late. The cops had arrived with their horses. When things had settled down, Harrington and five others were charged with trespassing and obstructing police. They also spent a couple of hours in the back of a paddy wagon in the hot sun for their trouble. —Enzo Di Matteo, *Now Magazine*, "Development stirs market mayhem", 7 August 1997.

Mass society not only destroys the public realm but the private as well, deprives men not only of their place in the world but of their private home, where they once felt sheltered



against the world and where, at any rate,  
even those excluded from the world could find  
a substitute in the warmth of the hearth and  
the limited reality of family life. THC, p.59.

**249** A proposed \$18.4-million strategy to combat Toronto's homelessness problem promises new outreach efforts, 1,000 new affordable-housing units a year and a controversial ban on sleeping in Nathan Phillips Square. It was unclear yesterday how rigorously the new rules on the square, which alter a bylaw's definition of camping to include sleeping, would be enforced. -Jeff Gray, *TG&M*, "Strategy proposed to help homeless", 15 January 2005.

**250** Councillor Olivia Chow said the strategy would see bylaw officers calling the police to force someone from Nathan Phillips Square only as a last resort. In other public spaces, bylaw officers and outreach workers would have someone forcibly removed to a shelter only if they posed a risk to "public security." -Jeff Gray, *TG&M*, "Strategy proposed to help homeless", 15 January 2005.

**251** Etobicoke Councillor Doug Holyday, who has called for a "registry" of homeless people and wants anyone sleeping outside to get a ticket, praised the report for toughening the city's stand on camping out in Nathan Phillips Square. But he said he doesn't think more money should be thrown at the problem. "I think they're just using this strategy as an excuse to increase the bureaucracy," he said. -Jeff Gray, *TG&M*, "Strategy proposed to help homeless", 15 January 2005.

The greatest threat here, however, is not the  
abolition of private ownership of wealth but the  
abolition of private property in the sense of a  
tangible, worldly place of one's own. THC, p.70.

**253** Early yesterday evening, there was just one homeless man near Nathan Phillips Square, standing on a ventilation grate to keep warm. In a weathered grey tuque, with a sleeping bag bundled at his feet, the man said he had no intention of coming in from the cold. But he wouldn't say why, refusing to look his questioner in the eye. -Jeff Gray, *TG&M*, "Cold Fails to Drive Homeless from Streets", 19 January 2005.

**254** The controversial change to a bylaw that would alter the definition of camping to include sleeping and is part of an \$18.4-million plan to hire outreach workers and build affordable housing, was approved yesterday by city council's policy and finance committee and will go before city council next month. -Jeff Gray, *TG&M*, "It isn't illegal to be poor", 20 January 2005.

**255** The mayor said the bylaw would not criminalize homelessness, as activists charge. "It isn't illegal to be poor. I would never support any law that made it illegal to be poor." —Jeff Gray, *TG&M*, "It isn't illegal to be poor", 20 January 2005.

**256** To applause from supporters, activist Gaetan Heroux of the protest group Ontario Coalition Against Poverty termed Mr. Holyday "a bigot" for calling on authorities to ticket the homeless for sleeping outside. [...] Later, Mr. Holyday, who had called for a ban on sleeping in the square, angrily rejected the bigot allegation: "I think I speak for the majority of Toronto residents and taxpayers who want this problem cleaned up." Jeff Gray, *TG&M*, 'It isn't illegal to be poor', 20 January 2005.

The distinction between the private and public realms, seen from the viewpoint of privacy rather than of the body politic, equals the distinction between things that should be shown and things that should be hidden. Arendt, p.72.

**258** No person shall, within the limits of the Square: Climb or be on any arch, tree, roof of a building or any part of a building, structure or fixture, except any portion which is a public walkway; Enter or be in the reflecting pool or throw or place objects in it; Stand on any receptacle or container for plants, shrubs or trees; Ride a bicycle; Wear any ice skates other than on the part of the Square that is physically laid out and intended for use by the public as an ice rink area; Drop or throw any object from a roof of a building or from the Colonnade; Light any fire; Ride or stand on any skateboard, roller skate or roller blade; Release or hand out helium-filled balloons; Light or carry any candle or torch, except a light stick. —City of Toronto, *Toronto Municipal Code*, 237-2 Prohibited Activities.

**259** No person shall, within the limits of the Square, except in accordance with terms and conditions of any permission granted by Council, including any related permit, or a permit issued by the Commissioner under ' 237-5: Solicit for or engage in any trade, occupation, business or calling, including producing, manufacturing, selling or offering for sale any goods, wares or merchandise, but this subsection does not apply to the sale of newspapers; Drive or park any motor vehicle; Use any apparatus, mechanism or device for the amplification of the human voice, music or other sound, or any sound-producing or noise-making instrument or device; Camp or erect or place a tent or temporary abode of any kind; Erect or place a booth or other structure of any kind; Affix any signage, flyer, fabric or other substance to any building, walkway, Colonnade, column,

arch or the Peace Garden. –City of Toronto, *Toronto Municipal Code*, 237-3A Activities requiring permission or permits.

**260** In addition to any penalty provided by this Article and subject to the provisions of this Article, the right of any person to enter or be upon the Square is conditional upon the person's refraining from carrying on, engaging in or doing any activity or thing that is prohibited under this Article. –City of Toronto, *Toronto Municipal Code*, 237-10 Right of entry.

**261** Persons or organizations seeking to hold events on Nathan Phillips Square shall sign a declaration stating that: In the services that are being provided to the public or by the person or organization seeking to hold the event, the person or organization complies in all respects with the Ontario Human Rights Code; Any event to be held on the Square shall be open to all persons interested in attending the event. –City of Toronto, *Toronto Municipal Code*, 237-8 Compliance with Human Rights Code.

# Transition

**262** There has been music, singing and dancing in Nathan Phillips Square these past few nights as the proud citizens of Toronto mark the opening of their new City Hall. Now they would appear to have something else to celebrate, with the announcement that the T. Eaton Co. Ltd. plans to spend \$260 million on a massive development to the east of the square. —Editorial, *TG&M*, "But there must still be room for people", 17 September 1965.

**263** The Eaton plan encompasses the site of the old City Hall and the latest announcement has triggered some of the familiar anxieties over the use of the site and the fear that commercial development might hem in the new City Hall so completely that its imposing appearance, and therefore its real value to the people who paid for it, would be seriously impaired. —Editorial, *TG&M*, "But there must still be room for people", 17 September 1965.

**264** The phrase "to open it to the public" suggests that there will be no undue crowding of Nathan Phillips Square, that the importance of the approaches to the new City Hall and uninterrupted views of its towers will not be ignored. —Editorial, *TG&M*, "But there must still be room for people", 17 September 1965.

**265** Eaton Centre Ltd. unveiled plans for its \$260,000,000 downtown Toronto redevelopment scheme yesterday and emphasized that the old City Hall would have to be demolished. Members of the Metropolitan Toronto and City Councils were enthusiastic about the project but will wait for reports from their officials before approving it. Eaton officials said they were ready to begin as soon as they can buy the old City Hall and get the

necessary municipal approval. -William Hanrahan, *TG&M*, "Unveil \$260 million Eaton Centre scheme", 2 March 1966.

The profound connection between private and public, manifest on its most elementary level in the question of private property, is likely to be misunderstood today because of the modern equation of property and wealth on one side and propertylessness and poverty on the other. This misunderstanding is all the more annoying as both, property as well as wealth, are historically of greater relevance to the public realm than any other private matter or concern and have played, at least formally, more or less the same role as the chief condition for admission to the public realm and full-fledged citizenship. Arendt, p.61.

**267** At ground level, about half the total area would be left as open public space with walkways, landscaped areas and sculptures. The old City Hall clock tower and the Cenotaph would be preserved. -William Hanrahan, *TG&M*, "Unveil \$260 million Eaton Centre scheme", 2 March 1966.

**268** The T. Eaton Co. Ltd. wants to buy the old City Hall and leave only its clock tower, placing a 57-storey office tower on the site. -*TG&M*, "Architects divided on Eaton's project", 4 March 1966.

**269** A poll of Metro councillors and Toronto aldermen last night indicated that the outlook for the Eaton Centre is good -but with the possibility of a few skirmishes ahead. Of 21 municipal politicians available, 13 said they are in favor of plans for the centre as they were revealed yesterday. Six said they are uncommitted and two are opposed. The boxscore: In favor -Mayor Philip Givens [...] Only Controller William Dennison and Reeve True Davidson of East York were opposed, because, they said, the plan calls for the removal of old City Hall. -*TG&M*, "Most municipal politicians favor development plans", 2 March 1966.

[...] Wealth and property, far from being the same, are of an entirely different nature. The present emergence everywhere of actually or potentially very wealthy societies which at the same time are essentially propertyless, because the wealth of any single individual consists of his share in the annual income of society as a whole, clearly shows how little these two things are connected. Arendt, p.61.

**271** City officials will probably insist on a large proportion of open space in the development, and retention of the clock tower may make demolition of the old City Hall

acceptable to Torontonians sentimentally attached to the 65-year-old building. -Front Page, *TG&M*, 16 September 1965.

**272** The public should effectively resist the demolition [of old City Hall], either in whole or in part. [...] Toronto needs the old City Hall and the open space north, east and south of it. -John Layng, *TG&M*, "Save the old City Hall", 7 December 1965.

**273** By preserving old City Hall, Toronto will show it has a soul. Sell it, and we are indeed Hogtown. -Anthony C. Smith, *TG&M*, "Save the old City Hall", 11 December 1965.

**274** Just who is the victim of the "steal" referred to by the Mayor in regard to the sale of the old City Hall[?] Mr. Givens shows some naivete in believing (if he really does believe) that a firm with a reputation for sharpness such as Eaton's could be "taken" so easily. No: The real losers will be the city and the citizens, not only materially but sentimentally. -Anthony C. Smith, *TG&M*, "Save the old City Hall", 11 December 1965.

Prior to the modern age, which began with the expropriation of the poor and then proceeded to emancipate the new propertyless classes, all civilizations have rested upon the sacredness of private property. Wealth, on the contrary, whether privately owned or publicly distributed, had never been sacred before. Arendt, p.61.

**276** Once described as a cockroach-infested firetrap with deplorable plumbing, the old City Hall became yesterday a symbol of Toronto's heritage to citizens who asked that it not be demolished. Members of the architectural profession and citizens crowded into a Metro Executive Committee meeting to warn Metro and city representatives not to rush into a decision to tear down the building so as to permit development of the \$260,000,000 T. Eaton Centre. -*TG&M*, "The Old City Hall", 11 December 1965.

**277** With the demolition of the old City Hall, there is a chance for the Council to redeem itself. There is enough space here for a small park, with lots of trees. It would complement the bareness of Nathan Phillips Square and provide an oasis in a desert of concrete. -Peter West, *TG&M*, 24 May 1965.

**278** "But as an old citizen of Toronto -I should say a former citizen- I must shed a tear for the old City Hall, which like the armory around the corner must become a sacrifice to progress. -Prime Minister Pearson, *TG&M*, "Vanier Snips the Ribbon", 14 September 1965.

**279** "This building is a national monument and to destroy it would be an act of vandalism," [Prof. James Acland] declared. "A grotesque eyeless hulk of a department store is a sorry substitute for the rugged walls of the old City Hall." -*TG&M*, "The Old City Hall", 11 December 1965.

Modern advocates of private property, at any rate, who unanimously understand it as privately owned wealth and nothing else, have little cause to appeal to a tradition according to which there could be no free public realm without a proper establishment and protection of privacy. For the enormous and still proceeding accumulation of wealth in modern society, which was started by expropriation [...] has never shown much consideration for private property but has sacrificed it whenever it came into conflict with the accumulation of wealth. THC, p.66.

**281** Preservation of Toronto's old City Hall won the support Saturday of the Ontario Association of Architects. [...] The architects's action was taken in support of a motion put by Professor James Acland of the University of Toronto School of Architecture, chairman of the Friends of the Old City Hall, and Mrs. Alice Alison, co-chairman. -*TG&M*, "Architect's association supports fight to preserve old City Hall", 21 February 1966.

**282** A few hours later at the Metro Executive Committee, Mr. Owen resubmitted Eaton's offer to buy the old City Hall for \$8,000,000. The committee will await reports from Metro property, planning, roads, works, traffic, legal and treasury departments before considering the offer. Metro Chairman William Allen said it would take about three weeks for the reports to be prepared. The committee than would hear presentations from groups interested in the project. This would include the Friends of the Old City Hall, a citizen's group that has been campaigning to preserve the 67-year-old building. -William Hanrahan, *TG&M*, "Unveil \$260 million Eaton Centre scheme", 2 March 1966.

**283** Professor James Murray and Vincent Ponte, planning consultants retained by Eaton's, both insisted that the old City Hall would have to be torn down. When the centre was completed the intersection of Bay and Queen Streets would be the busiest area in Toronto and the old City Hall would block the vital flow of pedestrian traffic the planners said. The old building would interfere with the underground tunnels that will eventually link Simpson's, Eaton's, the Civic Square the proposed development on the south side of Queen Street between Bay and York Streets. -William Hanrahan, *TG&M*, "Unveil \$260 million Eaton Centre scheme", 2 March 1966.

**284** Prof. Murray said if the old City Hall was not removed it would cramp plans for enlarging and completely rebuilding the present Eaton's department store. Every economic and planning consideration had been explored and Eaton's was satisfied that there was no way the old City Hall could be preserved, he said. -William Hanrahan, *TG&M*, "Unveil \$260 million Eaton Centre scheme", 2 March 1966.

Individual appropriation of wealth will in the long run respect private property no more than socialization of the accumulation process. It is not an invention of Karl Marx but actually in the very nature of this society itself that privacy in every sense can only hinder the development of social "productivity" and that considerations of private ownership therefore should be overruled in favor of the ever-increasing process of social wealth. THC, p.67.

**286** Most outspoken opponent was Reeve True Davidson of East York. "It's typical," she snapped, "of all that makes the rest of the country call us Hogtown." Her opposition, it developed, is chiefly architectural. She wants the old City Hall preserved. -*TG&M*, "Standing room only for first glimpse of complex", 2 March 1966.

**287** The Friends of the Old City Hall have only begun to fight, Professor J. H. Acland said yesterday. They are gathering ammunition for a submission to Metro Council, and each day more Torontonians -mostly professional people- are joining their ranks. "It's brutal what the Eaton Centre does to the new City Hall," Prof. Acland said, at the official presentation of the project. "And it's positively grotesque the way the clock tower and cenotaph have been treated." [...] He added that moral for the Friends of the Old City Hall has come from the United States. The American Institute of Architects is aghast at the proposed destruction of the building, he said. -*TG&M*, "Friends of Old City Hall gaining strength", 2 March 1966.

**288** Those clamoring for the hall's destruction (its sale to Eaton Centre Ltd. has already been approved by the Metro Executive Committee), should be mindful of the fact that no architect, brilliant as he may be, will ever be able to design that mysterious fourth dimension: time. -Hans Elte, *TG&M*, "The Eaton Centre: sense of nonsense?", 31 March 1966.

**289** This group (Eaton Centre Ltd.) is willing to pay the marginal sum of \$8,000,000 for one of the city's most valuable sites and it has made it clear what it intends to do with its acquisition. It proposes to exchange a historic building for a run-of-the-mill skyscraper, which, with its exorbitant height, will surely destroy the dominance of the new



City Hall and the majesty of its soaring lines. It is grotesque to admit that after having taken all possible precautions to prevent such incompatibility, our politicians have invited its destruction for a few pieces of silver. -Hans Elte, *TG&M*, "The Eaton Centre: sense of nonsense?", 31 March 1966.

Society, when it first entered the public realm, assumed the disguise of an organization of property-owners who, instead of claiming access to the public realm because of their wealth, demanded protection from it for the accumulation of more wealth. THC, p.68.

**291** All the ingredients for the liveliest political show of the year were mixed by the Metro Executive Committee yesterday in a decision to deal with the T. Eaton Centre Ltd. at joint meetings of the City and Metro administrations. "Let's rip the thing open and let's put all the cards on the table," Metro Chairman William Allen said as he proposed the meetings. -*TG&M*, "Two councils plan City Hall showdown", 4 June 1966.

**292** The basis for discussion will be a joint report by the Metro commissioners of planning and property and the Metro solicitor on the merits of leasing the old City Hall to Eaton Centre rather than selling it. -*TG&M*, "Two councils plan City Hall showdown", 4 June 1966.

**293** The Town Planning Institute of Canada and the Toronto Chapter of the Ontario Association of Architects have presented reasoned and measured briefs pointing out the weaknesses of the Eaton Centre design and have reiterated the need for the maintenance of the old building. -James Acland, *TG&M*, "The Eaton Centre plan: How an architect sees it", 16 June 1966.

When this common wealth, the result of activities formerly banished to the privacy of the households, was permitted to take over the public realm, private possessions -which are essentially much less permanent and much more vulnerable to the mortality of their owners than the common world, which always grows out of the past and is intended to last for future generations- began to undermine the durability of the world. THC, p.68.

**295** The idea of selling the old City Hall to a private developer naturally became quite a political issue, but Eaton's proposal turned out to be an attractive one to the city, and the Council agreed to lease the old building subject to further negotiation of terms, despite its character as a landmark. -*Architectural Record*, "Office Buildings at the 100% Corner", November 1966.

**296** When one reads that an architect involved in the new Eaton scheme has said that it will inaugurate a Golden Age in Toronto, one wonders whether his building will be as naively pretentious as his claim. Still it is possible to forgive him for his enthusiasm; it is harder to forgive the Mayor and corporation for pretending, almost unanimously, that the destruction of the old City Hall is essential for the redevelopment of the city centre. —D.J. Dooley, *TG&M*, "Save the old City Hall", 7 December 1965.

**297** Toronto has perhaps three or four buildings of international acclaim. The old City Hall is one of them. Its loss would be difficult to explain. —H. Allen Brooks (President of the Society of Architectural Historians), *TG&M*, "Save the old City Hall", 11 December 1965.

**298** We have little enough visible history in Toronto and, as Eric Arthur's book makes clear, the few remaining voices of the past are being slowly silenced. The sound of cash registers seems more important to those who seek to demolish the old City Hall. The Metro Council must hold the line here, in the heart of the city, or we might as well give carte blanche to the demolition experts for what remains. Is the battle of Toronto to be lost in the planning deal with Eaton's? —Peter Buitenhuis, *TG&M*, "Save the old City Hall", 7 December 1965.

The dissolution of this realm (private) into the social may most conveniently be watched in the progressing transformation of immobile into mobile property until eventually the distinction between property and wealth [...] loses all significance because every tangible, "fungible" thing has become an object of "consumption"; it lost its private use value which was determined by its location and acquired an exclusively social value determined through its ever-changing exchangeability whose fluctuation could itself be fixed only temporarily by relating it to the common denominator of money. THC, p.69.

**300** The Eaton project must not compete with the new City Hall, John David Eaton said. "We want our project not only to complement the design and atmosphere of the new City Hall, but also to open it to the public. There is a wonderful opportunity to do this, because the area links the new City Hall with Yonge Street [...]. This project will represent the finest in modern architecture, planning and technology. —Front Page, *TG&M*, 16 September 1965.

**301** Toronto architect George Banz thinks the total Eaton project [...] is "a monstrous thing —a huge collection of boxes." He thinks it so dwarfs the new City Hall that a Save-

the-New-City-Hall group should be organized. -*TG&M*, "Architects divided on Eaton's project", 4 March 1966.

**302** John C. Parkin, of the firm of John B. Parkin Associates which worked on the new City Hall design with the late Viljo Revell, sees no harm at all to the building from the Eaton Centre. "In ten years we are going to be bigger than Montreal," he said. "We can afford an office boom." [...] Mr. Parkin said the Eaton Centre plan competes with the new City Hall in no way. The U.S. architectural consultants, Skidmore, Owings and Merrill of New York, had "used admirable restraint in developing a backdrop for the City Hall." -*TG&M*, "Architects divided on Eaton's project", 4 March 1966.

**303** Even a casual glance at the model of the proposed development reveals a weird marriage of convenience between a group of giant office towers and the new City Hall, a centre marked with the essentials for enjoyment, yet with a calmness and detachment rarely found in bustling cities. [...] The dilemma of what matters, as distinct from stressing only what brings profit, is clearly evident here since one does not have to look too penetratingly to discern the ruinous effect this type of development is likely to have on the new City Hall, as well as on other valuable buildings of moderate height and volume in its proximity. -Hans Elte, *TG&M*, "The Eaton Centre: sense of nonsense?", 31 March 1966.

**304** The problem is certainly not of the architect's own making: the plan for Eaton Centre represents development at a scale which makes the greatest economic sense in an increasing number of situations, a point that was clearly not appreciated by the competition jury when they chose a tower scheme as the winning design for the City Hall. The whole history of the office building, at least in North America, is for one tall building to be overshadowed by another, taller building; and, in the absence of a design plan for the whole downtown area of Toronto, such a result was practically inevitable, and was in fact anticipated in the minority report of the competition jury. -*Architectural Record*, "Office Buildings at the 100% Corner", November 1966.

The distinguishing mark of modern political and economic theory, on the other hand, in so far as it regards private property as a crucial issue, has been its stress upon the private activities of property-owners and their need of government protection for the sake of accumulation of wealth at the expense of the tangible property itself. THC, pp.71-72.

**306** Negotiations for the leasing of the 68-year-old City Hall site to T. Eaton Centre Ltd. have stalled. This

information, the first [?] fact received in months by the Metropolitan Executive Committee, was disclosed to a stunned group of civic leaders by Metro Property Commissioner Frank Cavill yesterday. -Alden Baker, *TG&M*, "Talks stall on Hall site for Eaton's", 12 April 1967.

**307** A drastic redesign of the project has been in progress since last August. [...] Mr. Cavill said Eaton's has agreed to keep the Cenotaph area as public open space, but no deal has been made with respect to the total lease price or the value of the area occupied by the clock tower. -Alden Baker, *TG&M*, "Talks stall on Hall site for Eaton's", 12 April 1967.

**308** Historical societies took some heart from the Eaton Centre collapse. The Old City Hall, whose fate was the source of major debate surrounding the entire proposal, is safe for the time being. -*TG&M*, "Allen preparing last-ditch attempt to revive Eaton Centre project", 19 May 1967.













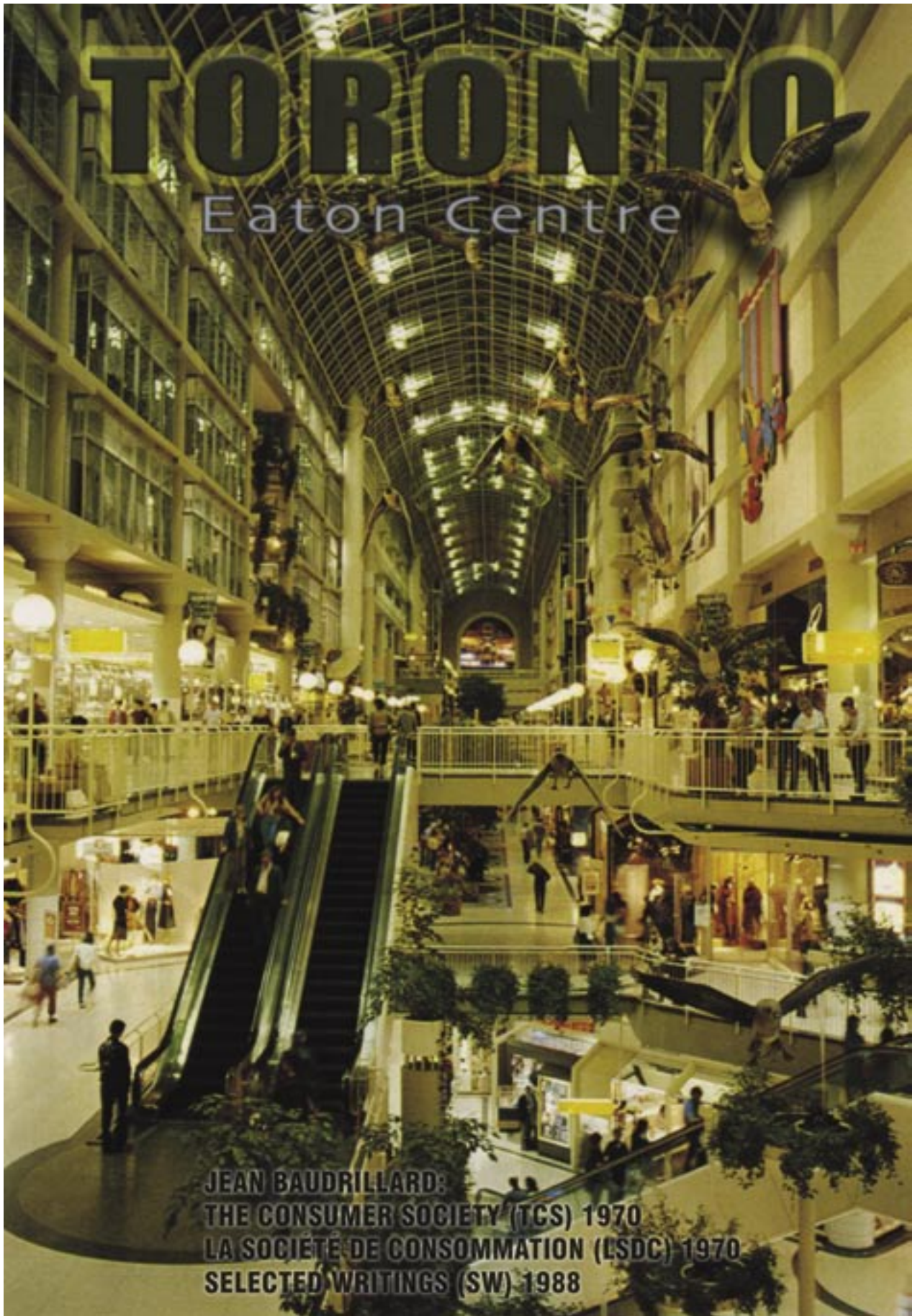












# Project

**309** The official unveiling of plans for Eaton Centre played to standing room only yesterday morning. There were more civic and mercantile dignitaries, press, radio and public relations representatives than there were chairs, ashtrays and cloakroom tickets. —*TG&M*, "Standing room only for first glimpse of complex", 2 March 1966.

Strictly speaking, the humans of the age of affluence are surrounded not so much by other human beings, as they were in all previous ages, but by objects. Their daily dealings are now not so much with their fellow men, but — on a rising statistical curve — with the reception and manipulation of goods and messages. TCS, p.25.

**311** Eaton Centre is a very large multi-use development that will eventually cover some 22 acres. —*Architectural Record*, "Office Buildings at the 100% Corner", November 1966.

**312** "We would be stupid to reject the first overtures of such a gigantic proposal," Mayor Philip Givens said. "I am certain any plan they present will exceed, if not rival, Rockefeller Centre." —Front Page, *TG&M*, 16 September 1965.

**313** In a closed meeting yesterday three executives of Eaton's outlined to Board of Control and the Metropolitan Toronto Executive Committee their concept of a 20-acre retail-office-apartment complex in the area bounded by Queen, Bay, Dundas and Yonge Streets. They made known their desire to negotiate for the acquisition of the old City Hall and Metro Executive later gave William Allen, Metro chairman, authority to continue talks. —Front Page, *TG&M*, 16 September 1965.



Consumption is a system which assures the regulation of signs and the integration of the group: it is simultaneously a morality (a system of ideological values) and a system of communication, a structure of exchange. LSDC, p.109.

**315** The T. Eaton Co. Ltd. plans to spend \$260,000,000 in a gigantic redevelopment on and around the old City Hall site, sending up three towers, one of them the tallest in the Commonwealth, and a hotel and commercial complex rivalling New York's Rockefeller Centre. The landmark clock tower at the head of Bay Street would be preserved. -Front Page, *TG&M*, 16 September 1965.

**316** The floor area of the gallery will be twice as large as the grand concourse of Union Station and there will be 110 feet between floor and ceiling. It will be topped by a roof garden. The department store, specialty shops, boutiques, restaurants, theatres and private art galleries would front on the gallery. -William Hanrahan, *TG&M*, "Unveil \$260 million Eaton Centre scheme", 2 March 1966.

**317** Reaction to the Eaton proposal was mixed. Mayor Philip Givens declared it was magnificent. "You're not very enthusiastic about this," suggested an irreverent reporter after the adjournment. "You never once said 'colossal'!" "You, the mayor said, "can quote me that it's colossal!" -*TG&M*, "Standing room only for first glimpse of complex", 2 March 1966.

We don't realize how much the current indoctrination into systematic and organized consumption is the equivalent and the extension, in the twentieth century, of the great indoctrination of rural populations into industrial labour, which occurred throughout the nineteenth century. The same process of rationalization of productive forces, which took place in the nineteenth century in the production sector, is accomplished, in the twentieth century, in the consumption sector. LSDC, p.115.

**319** The great mystery of who caused the collapse of the Eaton Centre project has been solved, Eaton's did. David Kinnear, vice-president of Eaton's, proved this yesterday when he phoned Mayor William Dennison, and said that the company would not meet the civic committee which wished to discuss the subject. "I just told him," Mr. Kinnear said later, "we are no longer interested in being a developer." Financing the project, it turned out, had just been too difficult. -Editorial, *TG&M*, "In Error", 20 May 1967.

**320** Metro Chairman William Allen said last night he is preparing a last-ditch attempt to prevent the collapse of the \$260-million T. Eaton Centre project. "I admit this is a desperate move, but the taxpayers of Toronto cannot afford to lose the project," he said. -*TG&M*, "Allen preparing last-ditch attempt to revive Eaton Centre project", 19 May 1967.

**321** An international developer has offered Toronto cash to expropriate the land that was to be used for the defunct T. Eaton Centre Ltd. project. William Zeckendorf, the power behind many major downtown redevelopment projects including Montreal's Place Ville Marie, says he is prepared to match the collapsed \$260-million Eaton proposal. -*TG&M*, "Zeckendorf would match Eaton's deal", 30 May 1967.

The truth about consumption is that it is not a function of enjoyment, but a function of production and, hence, like all material production, not an individual function, but an immediately and totally collective one. TCS, p.78.

**323** The T. Eaton Co. Ltd. will not involve itself as a developer in a New Yorker's proposal to redevelop the lands north of Queen Street between Yonge and Bay Streets, an Eaton's spokesman said yesterday. -Robert MacBain, *TG&M*, "Eaton's rejects Zeckendorf tie", 2 June 1967.

**324** A successor scheme to the 22-acre Eaton Centre plan for downtown Toronto is about to be launched with a new merchandising approach. The change in concept is the proposed construction of a new store for T. Eaton Co. Ltd. at the southwest corner of Yonge and Dundas Streets instead of the long-cherished site across Queen Street from Simpsons Ltd. -Kenneth B. Smith, *TG&M*, "New scheme by Eaton's would place store at Dundas and Yonge", 29 April 1970.

**325** In May more than a dozen Metro and city officials met privately to view sketches of a proposed \$300-million Eaton Centre for a site bounded by Queen, Bay, Dundas and Yonge Streets. -*TG&M*, "James Street closing hinted in mall project", 12 September 1970.

**326** Stay in politics long enough and you become a caricature of what you were. The ultimate caricature, almost, is Crombie in an Eaton's cartoon. The ultimate would have been if there had been a rendering in bronze of old Tim Eaton, with Crombie sitting in his lap. Could the mayor's office be more demeaned? -Dick Beddoes, *TG&M*, "Big touts little pride", 26 January 1977.

In the West, at least, the impassioned biographies of heroes of production are everywhere giving way to biographies of heroes of consumption. TCS, p.45.

**328** Mr. Murphy said it would be appropriate for Mr. Crombie to be included in the series because "he is the mayor and this is a Toronto occasion. It is more than a sort of commercial promo or ad. It's a goodbye-to-the-old-store sort of thing. David's been very involved in the new (Eaton) centre." [...] Mr. Crombie said he did not feel that he was promoting the sale of Eaton's products by allowing his caricature to appear in the ad. "I don't endorse products," he said. "This is an historic occasion. Eaton's is moving its location." -Oakland Ross, *TG&M*, "Crombie not asked about Eaton's ad", 25 January 1977.

**329** An association of Toronto architects says the \$200-million Eaton Centre is oriented to commercialism rather than people, and it urges City Council to use recommendations of the city's planning staff as guidelines in dealing with the development. -*TG&M*, "Eaton Centre not people-oriented, architects say", 7 June 1971.

**330** An officer of Fairview Corp. Ltd. said last night a start on the \$200-million Eaton Centre in downtown Toronto is possible by next summer. -*TG&M*, "Favorable vote expected on Church land", 8 September 1971.

**331** The complex, which would be owned 85 per cent by Fairview and the remaining 15 per cent by T. Eaton Co. Ltd., would include a new Eaton's store, considerable other retailing space, offices, apartments - "just about everything," Mr. Kolber says. -Harvey Sheppard, *TG&M*, "People places and profit aim of man behind Eaton Centre plans", 5 January 1972.

What marks our era under the sign of consumption, is precisely the generalized reorganization of this primary level in a system of signs which appears to be a particular mode of transition from nature to culture, perhaps the specific mode of our era. SW, p.47-48.

**333** In a surprise reversal, city executive committee yesterday voted unanimously to hold public hearings on the controversial \$200-million Eaton Centre development before giving preliminary approval to the project. -*TG&M*, "Executives reverse decision, votes to hold Eaton hearings", 28 June 1972.

**334** Toronto's executive committee last night approved complicated plans for the downtown Eaton Centre-Fairview

redevelopment - which could be under way by the new year if approved by City Council. -James MacKenzie, *TG&M*, "Toronto's executive aldermen approve plans for Eaton-Fairview downtown superblock", 4 August 1972.

**335** The overriding problem with Eaton Centre is that no one knows what it is. The development agreement doesn't tell us and Fairview refuses to let us know. The only thing we know for sure is that Fairview doesn't want to be bound by the model which it presented to Council as its plan for the area. -John Sewell, *TG&M*, "Eaton Centre agreement called too lax", 23 November 1972.

Just as the wolf-child becomes a wolf by living among them, so we are ourselves becoming functional objects. We are living the period of objects: that is, we live by their rhythm, according to their incessant succession. Today, it is we who are observing their birth, fulfillment and death; whereas in all previous civilizations, it was the object, instrument and perennial monument that survived the generations of men. LSDC, p.29.

**337** A small parcel of property, willed to the University of Toronto in 1922 on the condition that it never fall into the hands of the T. Eaton Co. Ltd., is putting a crimp in the plans for the Eaton Centre. [...] Even if it did come before them, legal authorities agree that the courts would seek a loophole in the will which would allow the sale. -*TG&M*, "U of T seeks way to void will", 18 September 1973.

**338** Is it fair to exempt Eaton Centre's unspecified plans, when other downtown developers must generally adhere to the council's 45-foot limit on building height or else apply for specific site-plan approval? This is a question of equity, of being consistent. -Loren Lid, *TG&M*, "City's heart is at stake in Eaton plan", 6 November 1973.

**339** What are the most desirable building and amenities for that plot of ground? This question isn't up for debate at the moment because control lies in private hands, within broad public limits. The issue is whether council will again try to push for amenities, and how insistent the developers will be on private gain. -Loren Lid, *TG&M*, "City's heart is at stake in Eaton plan", 6 November 1973.

There is a profound tendency within consumption for it to surpass itself, to transfigure itself in destruction. It is in destruction that it acquires its meaning. TCS, p.47.

**341** Alderman John Sewell hopes to use the province's new Planning Amendment Act to force the developer of Eaton Centre, Fairview Corp. to bring detailed plans before the Toronto City Council. Mr. Sewell will ask the buildings and development committee on Monday to agree to draw up a bylaw under Bill 264, permitting cities to review site plans for all developments. -*TG&M*, "Sewell seeks details of Eaton Centre plan", 1 February 1974.

**342** At this point, nobody but the developer, Fairview Corp. of Canada Ltd., the T. Eaton Co. Ltd., and a few insiders know how the first phase will look. -Loren Lid, *TG&M*, "City's heart is at stake in Eaton plan", 6 November 1973.

**343** Eaton Centre was given final approval last night by a 17-3 vote at City Council. A start on the \$250-million project east of City Hall is expected in spring. -James MacKenzie, *TG&M*, 24 November 1972.

All societies have always wasted, squandered, expended and consumed beyond what is strictly necessary for the simple reason that it is in the consumption of a surplus, of superfluity that the individual - and society - feel not merely that they exist, but that they are alive. TCS, p.43.

**345** The Toronto Eaton Centre. More than 250 of the most interesting shops in Toronto. Chic boutiques. Family value stores. Happily intermingled. And people. Throngs of people. Strolling. Shopping. And smiling because their city has new life in its heart. -Ad, *TG&M*, 9 June 1976.

**346** With a successful Christmas season under its belt, T. Eaton Co. Ltd. and its parent, Eaton's of Canada Ltd., Toronto, are preparing for their big moment. Toronto Eaton Centre, a \$250-million project in the heart of downtown Toronto, opens Feb. 10. When it does, it is bound to be a sensation in the retailing world. As John Craig Eaton, chairman of the board of Eaton's of Canada, told a press conference: "This store is not only the flagship for Eaton's, but the model for all department stores that will be built in the next 20 years." -Barbara Keddy, *TG&M*, "Eaton's banking on high productivity rate from new centre", 14 January 1977.

**347** Construction workers at the Eaton Centre project were served a musical treat for lunch yesterday. Six members of the Toronto Symphony donned hard hats to present a concert in the shopping mall section of the complex. -Ad, *TG&M*, "Classy touch at lunch time", 12 August 1976.

We are at the point where consumption is laying hold of the whole of life, where all activities are sequenced in the same combinatorial mode, where the course of satisfaction is outlined in advance, hour by hour, where the 'environment' is total - fully air-conditioned, organized, culturalized. TCS, p.29.

**349** Merchandise has been arranged in seven worlds, Mr. Butler said. They are: youth, men's and women's fashions, women's accessories, food, home furnishings and home entertainment products. -Barbara Keddy, *TG&M*, "Eaton's banking on high productivity rate from new centre", 14 January 1977.

**350** The Mall is not a public space in the traditional sense, but a privately-owned, publicly accessible one. This form of "semi-public" space is part of the proliferating array of such spaces which challenge the historical concepts of public space and private domain. -Henry Sears, *Canadian Architect*, "Toronto Eaton Centre", May 1977.

**351** With the expansion of Phase II, which officially opened in August, the extended shopping galleria now stretches nearly 274m (900 ft.), linking almost 23 226 sq.m. (250,000 sq.ft.) of retail space. Nearly 300 stores, service outlets and restaurants in the mall link Eaton's and the newly-renovated Simpson's by way of a skybridge and a below-grade walkway. -*Canadian Architect*, November 1979.

We can at the same time define the locus of consumption: daily life. This latter is not merely the sum of daily doings, the dimension of banality and repetition: it is a system of interpretation. Everydayness is the separation of a total praxis into a transcendent, autonomous and abstract sphere (of the political, the social, the cultural) and the immanent, closed, abstract sphere of the 'private'. TCS, pp.34-35.

**353** Eaton Centre opening hours: Mon-Fri 10:00 am - 9:00 pm; Sat 9:30 am - 7:00 pm; Sun 12:00 pm - 6:00 pm. -*Eaton Centre official web site*, 2004.

**354** The Toronto Eaton Centre currently has about 150,000 square metres (1.6 million square feet) of retail space featuring 290 shops restaurants and services. -Press Release, *Eaton Centre official web site*, 11 June 2004.

In the phenomenology of consumption, this general climatization of life, goods, objects, services, behaviours and social relations represents the perfected, 'consummated' stage of evolution which, through articulated networks

of objects, ascends from pure and simple abundance to complete conditioning of action and time and finally to the systematic organization of ambience, which is characteristic of the drugstores, the shopping malls, or the modern airports in our futuristic cities. LSDC, p.23-24.

**356** The Eaton Centre is Toronto's largest retail complex with 1.5 million square feet of space and over 50 million annual visits. -City of Toronto, 1997.

**357** The stores of the new Centre will be as varied as Toronto's shopping needs. Everything from a new Eaton's that is a bold departure from the traditional department store, to charming boutiques and little cafes. A world class shopping experience as exciting as London's Oxford Street, New York's Fifth Avenue and Paris' Champs Élysées. Combined. Early in 1977 it comes to life. Consider yourself invited. -Ad, *TG&M*, 28 June 1976.

Consumption, like the education system, is a class institution: not only is there inequality before objects in the economic sense - in short, not everyone has the same objects, just as not everyone has the same educational chances - but, more deeply, there is a radical discrimination in the sense that only some people achieve mastery of an autonomous, rational logic of the elements of the environment (functional use, aesthetic organization, cultural accomplishment). Such people do not really deal with objects and do not, strictly speaking, 'consume', whilst the others are condemned to a magical economy, to the valorization of objects as such, and of all other things as objects (ideas, leisure, knowledge, culture): this fetishistic logic is, strictly speaking, the ideology of consumption. TCS, p.59.

**359** Now, after more than a decade of false starts and, to quote Cadillac-Fairview president Neil Wood, "political problems, bylaws, opposition from established merchants and a church", Phase I of the ultimate 15-acre, \$250 million project is complete. - Jim Murray, *Canadian Architect*, "The Toronto Eaton Centre: Phase 1", May 1977.

# Design

**360** It took all the tracked-in slush, the jostling, gawking movement of people to make it plain that we are now being invited to adjust to something more human than a place to process consumers. The centre, it turns out, expresses in some of its parts the beginning of a new kind of architecture. —James Purdie, *TG&M*, “New ‘place for people’ probes into the future”, 12 February 1977.

**361** This space, like most commercial urban spaces of the last three decades, makes and controls its own weather. It is to be an enclosed, self-sustaining environment, a micro-world of changing vistas and population densities. [...] The result is a synthetic environment, to be sure, but one that doesn't require the destruction of cities and a return to the village-and-farm culture of the pioneers. It goes a long way toward restoring alternatives, choices, varieties of experience to the individual within the environment. —James Purdie, *TG&M*, “New ‘place for people’ probes into the future”, 12 February 1977.

You never consume the object in itself (in its use-value); you are always manipulating objects (in the broadest sense) as signs which distinguish you either by affiliating you to your own group taken as an ideal reference or by marking you off from your group by reference to a group of higher status. TCS, p.61.

**363** [The] Eaton Centre respects the continuing importance of Yonge Street even to the extent of providing stores facing only onto the historic shopping street and then proposes an exciting and vigorous multi-level cross-section and a bold and appropriately commercial external expression.



-Jim Murray, *Canadian Architect*, "The Toronto Eaton Centre: Phase I", May 1977.

**364** This "paralleling" of Yonge Street provides an alternative route for pedestrians and shoppers who might otherwise use Yonge Street. -Henry Sears, *Canadian Architect*, "Toronto Eaton Centre", May 1977.

**365** Its main entrance [at Yonge and Dundas] was set at a diagonal to the corner of a main intersection adjacent to the office tower and constructed of glass that steps down to the sidewalk. This creates an exciting entrance from the street, but is even more dramatic from the interior as a unique lightfilled rotunda. -*Architectural Record*, "Dramatic Skylighted Galleria Creates New Shopping Experience in Toronto", March 1978.

Every society produces differentiation, social discrimination, and that structural organization is based on the use and distribution of wealth (among other things). The fact that a society enters upon a phase of growth, as our industrial society has done, changes nothing in the process. [...] Growth itself is a function of inequality. TCS, p.53.

**367** The commercial viability of this project hinged on the ability of moving the Eaton's Department Store to the north and creating between the two Department Stores a new commercial area. This is a successful formula that has been proven many times in the suburban super shopping centre. -Eberhard Zeidler, *Notes on the design of the Eaton Centre*.

**368** There are three levels of shopping and the upper level is clearly the most attractive, benefiting from this "grand space" along its entire length. There is careful detailing of the "streetscape" and the individual stores are well designed and contribute significantly to the street character of this level. The middle level is much less successful with its relatively low ceilings and limited views into the major space. It is like any other mall, but the lower level with its glimpses above is somewhat more attractive. -Henry Sears, *Canadian Architect*, "Toronto Eaton Centre", May 1977.

**369** At each end of the space there is a major opening which unifies the three shopping levels visually. At Albert Street (the south end of the first stage) there is a geyser fountain which is a constant attraction for visitors who await its occasional jet spray high into the space. -Henry Sears, *Canadian Architect*, "Toronto Eaton Centre", May 1977.

Consumption no more homogenizes the social body than the educational system homogenizes cultural opportunities. It even highlights the disparities within it. TCS, p.58.

**371** The extensive use of glass will contribute to a bright and airy atmosphere at the Eaton Centre, under construction in downtown Toronto. -Ad, *TG&M*, "Shopping under glass", 4 March 1976.

**372** The one serious flaw in this very attractive interior is the parking garage wall. It seems odd conceptually that half of the "grand space" should be a garage wall, and in reality it becomes a visual liability. -Henry Sears, *Canadian Architect*, "Toronto Eaton Centre", May 1977.

**373** Unfortunately, this new kind of architecture may already be obsolete. One of the largest glass-vaulted galleries in the world, the centre places an enormous load on its heating and air conditioning plant in Toronto's climate. -Tom Markowitz, *TG&M*, "Letter to the editor", 24 February 1977.

Thus consumption becomes, not a function of 'harmonious' individual satisfaction (hence limited according to the ideal rules of 'nature'), but rather an infinite social activity. LSDC, p.102.

**375** The Galleria mall stretches 860 feet, varying from 28 to 56 feet in width and is 90 feet high, topped by an immense arched skylight. -*Architectural Record*, "Dramatic Skylighted Galleria Creates New Shopping Experience in Toronto", March 1978.

**376** Zeidler classified historic precedents for a covered mall as (a) the intimate space (b) the undefined space and (c) the grand space. The Galleria Milano is the best example of the latter class, but Zeidler reminds us that some lesser known examples -such as the Cleveland Mall- demonstrate how a successful urban space can grow from purely commercial needs. -*Canadian Architect*, "The Toronto Eaton Centre: Phase 1", May 1977.

**377** Zeidler's solutions are a mixture of innovation and proved suburban shopping centre technology. The scheme, as in suburban plazas, depends on a corridor of independent retail activities held together with major anchors -the department stores- at each end. -James Purdie, *TG&M*, "New 'place for people' probes into the future", 12 February 1977.

Consumption is, therefore, a powerful element of social control (by the atomization of consuming individuals), but by that very fact it brings with it a need for ever greater bureaucratic constraint on the processes of consumption - which will as a consequence be exalted more and more energetically as the realm of freedom. There is no escaping from this circle. TCS, p.84.

**379** In regard to the scale of the buildings, Toronto's Development Commissioner Walter Manthorpe thought they would be a shock -but a salutary shock- to the unsophisticated viewer. -*TG&M*, "Standing room only for first glimpse of complex", 2 March 1966.

**380** How do these towers fit into the envelope system of height restriction in the city's zoning code? Mr. Lawson [City Planning Commissioner] was asked. He said he really did not know. He assumed the plans are within the code, but he said he had not given the plan detailed study. -*TG&M*, "Standing room only for first glimpse of complex", 2 March 1966.

The consumer object produces distinction(s), produces status stratification. If, in this case, it no longer isolates, it differentiates. It collectively assigns consumers to a code, without, however, arousing any collective solidarity (in fact, it does the opposite). TCS, p.86.

**382** What can be established, on the evidence from the section now in use, is that the idea of the centre as an enclosed village is both innovative and socially responsible. -James Purdie, *TG&M*, "New 'place for people' probes into the future", 12 February 1977.

## Area

**383** "Wonderful," [A.J.B. Gray, Metro Assessment Commissioner] said. "It should be the start of Toronto's downtown rejuvenation. It should lead to the disappearance of all the old business buildings." And, though he did not make the point, their replacement with rich, tax-producing structures. —*TG&M*, "Standing room only for first glimpse of complex", 2 March 1966.

**384** The death of the 23-acre T. Eaton Centre means a \$14-million a year realty and business tax loss to Toronto, according to Metro Assessment Commissioner A.J.B. Gray. [...] Other civic officials and elected officials described the loss of the T. Eaton Centre project as a tragedy. "A severe blow to downtown redevelopment," was Development Commissioner Walter Manthorpe's description. —Alden Baker, *TG&M*, "\$14-million yearly taxes lost with Eaton Centre", Gray says, 19 May 1967.

Consumers have been glorified, flattered and eulogized as 'Public Opinion,' that mystical, providential and sovereign reality. Just as 'the People' is glorified by Democracy provided that it remains the people (and does not intervene on the political and social stage), so consumers are recognized as enjoying sovereignty so long as they do not attempt to exercise it on the social stage. The People are the workers, provided they are unorganized. The Public and Public Opinion are the consumers, provided they content themselves with consuming. TCS, p.86.

**386** The Toronto Eaton Centre is owned and managed by Cadillac Fairview, one of North America's largest investors, owners and managers of commercial real estate. Cadillac Fairview focuses on high quality retail centres and office

properties in Canada and the United States and also oversees equity investments in real estate companies and international investment funds. With a portfolio valued at over \$10 billion, Cadillac Fairview and its affiliates own and manage over 100 properties, including some of Canada's landmark developments such as the Toronto Eaton Centre, Sherway Gardens, Toronto-Dominion Centre, Le Carrefour Laval, and Pacific Centre. Cadillac Fairview is wholly-owned by the Ontario Teachers' Pension Plan Board, which invests to secure the retirement income of 300,000 active and retired teachers in Ontario. -*Toronto Eaton Centre official web site*, 2004.

**387** Cadillac Fairview Ownership of Ontarian Super Regional Shopping Centres (% effective ownership): Erin Mills Town Centre, Mississauga (50), Fairview Mall, Toronto (50), Fairview Mall, Kitchener (100), Georgian Mall, Barrie (100), Lime Ridge Mall, Hamilton (100), Markville Shopping Centre, Markham (100), Masonville Place, London (100), The Promenade Shopping Centre, Toronto (50), Rideau Centre, Ottawa (31), Sherway Gardens, Toronto (100), Toronto-Dominion Centre Retail, Toronto (100), Toronto Eaton Centre, Toronto (100). -*Cadillac Fairview official company web site*, 2004.

**388** The Toronto Eaton Centre shares the honour as one of the #1 most visited tourist attractions in Toronto! Millions of tourists from around the world visit this world-class shopping centre for its architecture, culture and urban atmosphere. -*Touristic information, Eaton Centre official web site*, 2004.

Consumption is not, as one might generally imagine, an indeterminate marginal sector where an individual, elsewhere constrained by social rules, would finally recover, in the "private" sphere, a margin of freedom and personal play when left on his own. Consumption is a collective and active behaviour, a constraint, a morality, and an institution. It is a complete system of values, with all that the term implies concerning group integration and social control. SW, p.49.

**390** The location of the complex is at the traditional 100 per cent corner, soon to be accessible from two subway lines. Parking levels for 2,700 cars are connected to an existing City Hall garage, and an underground concourse joins all elements of the site, so that it is not necessary to cross any streets. -*Architectural Record*, "Office Buildings at the 100% Corner", November 1966.

**391** My own observation is that the Centre has already had considerable impact. It is a place to visit, and not since the opening of the new City Hall has a building in downtown

Toronto created such a stir. -Henry Sears, *Canadian Architect*, "Toronto Eaton Centre", May 1977.

**392** Metro planning board withdrew its threat last night to block the \$200-million Eaton Centre redevelopment unless provision was made to widen Dundas Street to seven lanes. -*TG&M*, "Council has last word on Tuesday", 28 September 1972.

As consumer, the individual has become necessary and practically irreplaceable. In the process of the extension of the techno-bureaucratic structures we can predict a bright future and the eventual realization of the individualist system of values, whose centre of gravity will be displaced from the entrepreneur and the individual investor, figurehead of competitive capitalism, to the individual consumer, subsequently encompassing all individuals. SW, p.52.

**394** Any critical examination of the Centre must acknowledge the simple fact that it is a commercial enterprise and not a civic or a governmental gesture. Simply stated, if the Centre does not make money it is a failure in terms of those who decided to build it. A critical review, however, must examine the Centre from the viewpoint of public considerations which might be to some extent peripheral to those more basic motives. Stated in those terms, the Centre with its Mall, has created a dramatic new space in downtown Toronto. -Henry Sears, *Canadian Architect*, "Toronto Eaton Centre", May 1977.

**395** What is so baffling is that our elected representatives, who should be the watchdogs of public money, have bent over double to invite such devaluation instead of trying their utmost to avoid this menace by maintaining a sustained and constructive policy, reflecting the enlightened self-interest of the city. -Hans Elte, *TG&M*, "The Eaton Centre: sense of nonsense?", 31 March 1966.

**396** Eaton Centre in Toronto has attracted a certain measure of public controversy because its site adjoins that of Viljo Revell's City Hall, and the construction of the Centre means the destruction of the earlier, Victorian City Hall building. -*Architectural Record*, "Office Buildings at the 100% Corner", November 1966.

The 'fanatical egoism' of the consumer is also the subconscious rough sense of being, in spite of all the emotional rhetoric on affluence and well-being, the new exploited subject of modern times. The fact that this resistance and this 'egoism' lead the system into irresolvable contradictions to which it responds only by re-

inforced constraints merely confirms that consumption is a gigantic political field. TCS, p.84.

**398** When the two stores officially close Feb. 5, the Eaton family will be there to shake the hands of customers as they leave the main entrances of each store. -Barbara Keddy, *TG&M*, "Eaton's banking on high productivity rate from new centre", 14 January 1977.

**399** There is also little doubt that the Centre has instantly created a place for itself in a city which has many competing attractions. -Henry Sears, *Canadian Architect*, "Toronto Eaton Centre", May 1977.

**400** "Young people today," complains E. Leo Kolber (Fairview Corp. Ltd. Chairman), who is among other things one of the most important real estate development executives in Canada, "want to change everything that is old except the buildings." -Harvey Sheppard, *TG&M*, "People places and profit aim of man behind Eaton Centre plans", 5 January 1972.

Hence the deep contradiction between political and civil society in the 'consumer society': the system is forced to produce more and more consumer individualism, which it is at the same time forced to repress ever more harshly. [...] The paradox is as follows: one cannot simultaneously remind the individual that 'the level of consumption is the just measure of social merit' and expect of him or her a different type of social responsibility, since in the act of personal consumption the individual already fully assumes a social responsibility. TCS, p.84.

**402** I write as a small contemporary retail property owner, at least one of whose buildings nuzzle those of Eaton's in mutual obsolescence, to say that in my opinion there will be fewer people on the sidewalks and malls of lower Yonge Street and even in those tunnels, if that company is allowed to carry the slick expression of its millions all the way from the Cenotaph to Dundas Street and destroy the only building that is left which can bring that commercially valuable quality known only to the centres of great, cultured and prosperous cities -time. -Anthony Adamson, *TG&M*, "Save the old City Hall", 11 December 1965.

**403** The public misgivings are about the rights of commercial enterprises to continue appropriating and packaging downtown space for their own special needs and aggrandizement. -James Purdie, *TG&M*, "New 'place for people' probes into the future", 12 February 1977.

**404** In Toronto, whole generations have grown up believing that the Eaton Centre and the underground malls are public property. —Christopher Hume, *TTS*, "Dundas Square could set Yonge free", 12 September 1998.

Not only affluence, but nuisance too has been taken up into the social logic. The ascendancy of the urban and industrial milieu is producing new examples of shortage: shortages of space and time, fresh air, greenery, water, silence. Certain goods, which were once free and abundantly available, are becoming luxuries accessible only to the privileged, while manufactured goods or services are offered on a mass scale. *TCS*, p.57.

**406** The current proposal also encountered considerable resistance, particularly in relationship to the concerns raised about the impact it would have both upon the historic Holy Trinity Church and upon Yonge Street. —Henry Sears, *Canadian Architect*, "Toronto Eaton Centre", May 1977.

**407** The big obstacle at the moment is Holy Trinity Church, an attractive old church in about the middle of the development with a relatively small Anglican congregation that has a keen tradition of social consciousness. —Harvey Sheppard, *TG&M*, "People places and profit aim of man behind Eaton Centre plans", 5 January 1972.

**408** In his speech, the mayor also attacked Holy Trinity Church for holding up the Eaton Centre redevelopment project and said that radical groups that seek financing by taxpayers threaten the democratic system. —*TG&M*, "'Sick to death' of Davis over Spadina: mayor", 12 October 1972.

**409** City Council early this morning approved the giant \$200-million Eaton-Fairview redevelopment downtown, despite a threat that the Church of the Holy Trinity amid development area will oppose street closings needed for the project if its demands for better sunlight guarantees are not met. —*TG&M*, "Council approves Eaton Centre, though church threatens to block it", 10 August 1972.

One should not mistake for objective social progress (something being entered as a right in the table of the law) what is simply the advance of the capitalist system — i.e. the progressive transformation of all concrete and natural values into productive forms, i.e. into sources (1) of economic profit; (2) of social privilege. *TCS*, p.58.

**411** The congregation of Holy Trinity Anglican Church agreed to a compromise yesterday that will enable the Fairview



Corp. Ltd. to proceed with its plans for the \$200-million Eaton Centre proposal. -Thomas Coleman, *TG&M*, "Eaton Centre plan accepted by Trinity", 16 October 1972.

**412** Following its new image, the [Holy Trinity] church has already started playing canned music for curious noon-hour shoppers from Eaton Centre who drop in to take a look. -Aubrey Wice, *TG&M*, "Trinity to keep worship style", 19 February 1977.

**413** A statement issued later by John David Eaton, president of Eaton's, said the proposed T. Eaton Centre involves more than urban development. He described it as a coordinated downtown revitalization. -Front Page, *TG&M*, 16 September 1965.

There is no right to space until there no longer is space for everyone, and until space and silence are the privilege of some at the expense of others. Just as there was no 'right to property' until there was no longer land for everyone and there was no right to work until work became, within the framework of the division of labour, an exchangeable commodity, i.e. one which no longer belonged specifically to individuals. TCS, p.58.

**415** Toronto's newest center city development is also the city's most tremendous new shopping experience. -*Architectural Record*, "Dramatic Skylighted Galleria Creates New Shopping Experience in Toronto", March 1978.

**416** To me this is a recreation facility in the broadest and best sense. -Jack Klein, *Canadian Architect*, "The Toronto Eaton Centre: Phase I", May 1977.

**417** More recently, a rather seedy collection of massage parlours and shops purveying "adult" magazines, books and movies, have developed along the "strip", extending south into the area opposite the Eaton's Centre. -Henry Sears, *Canadian Architect*, "Toronto Eaton Centre", May 1977.

## Events

**418** Despite the Christmas Eve shooting at the Eaton Centre, businesses are expecting large crowds of Boxing Day shoppers today and over the weekend. "I hope that everybody comes down on Boxing Day and all of our merchants are getting ready. ...Everything will open," said Sam Bornstein, an Eaton Centre spokesperson. "Our procedures were in place and they worked, and no one got hurt in terms of our visitors at the centre." —Betsy Powell, *TTS*, "Man Shot in Eaton Centre Fight", 26 December 2003.

The synthesis of profusion and calculation is the drugstore. The drugstore (or the new shopping centre) achieves a synthesis of consumer activities, not the least which are shopping, flirting with objects, playful wandering and all the permutational possibilities of these. TCS, p.27.

**420** During the 1982 Christmas season, the Eaton Centre tied red ribbons around the necks of the geese and Snow went to court to have the ribbons removed. In court, Snow was "adamant in his belief that his naturalistic composition (had) been made to look ridiculous by the addition of the ribbons and suggest(ed) it is not unlike dangling earrings from the Venus de Milo." —*Marketing Magazine*, "Moral Right or Moral Slight", April 1999.

**421** A man who opened fire in the midst of throngs of last-minute shoppers at the Eaton Centre on Christmas Eve — shooting a man three times — was still at large yesterday, police said. Police corrected earlier reports that the gunman was in custody and said that his victim was in hospital in good condition with shots to the leg and groin. The incident took place just before 6 p.m. as the mall was closing. Police said the victim likely had no connection with the gunman. The gun,

dropped by the suspect as he ran away, was found. News reports said the victim was a 23-year-old man. Just after the shooting, police made several arrests when a fight broke out as officers were escorting shoppers outside. –Nicholas Kohler, *TG&M*, "Eaton Centre shooter still at large", 26 December 2003.

The drugstore writ large in the form of the shopping centre, the city of the future, is the sublimate of all real life, of all objective social life, in which not only work and money disappear, but also the seasons, those distant vestiges of a cycle which has at last been homogenized! TCS, p.29.

**423** The shooting happened Wednesday, in the final minutes before the 6 p.m. closing when the mall was filled with last-minute Christmas shoppers. It appears to have stemmed from an altercation that began on the lower concourse of the mall near The Body Shop and Tie Rack. Witness Walter McCrudden said about six people chased a young man into Tie Rack and started beating him. "They knocked the clothing racks all over the place," said McCrudden, 55, who had walked into Tie Rack after buying a lottery ticket. "I was standing 10 feet from them, thinking something's going to happen. "Then, I hear boom, a shot goes off. And then, maybe 10 seconds later there was another shot ... like a big balloon going off." –Betsy Powell, *TTS*, "Man Shot in Eaton Centre Fight", 26 December 2003.

**424** The defendant attached ribbons to the necks of the geese in connection with a Christmas display without the knowledge or consent of the artist. Snow raised an application for an injunction before the Ontario High Court of Justice in Canada to enjoin the distortion of his moral rights in the sculpture. [...] The court was satisfied that the ribbons did distort the plaintiff's work and that his concern that this treatment would be prejudicial to his honour or reputation was reasonable under the circumstances. The injunction was granted and the defendants were ordered to have the ribbons removed from the necks of the geese. –*Snow v The Eaton Centre Limited* (1988), 70 CPR (2d) 105.

The display window, the advertisement, the manufacturer and the brand name here play an essential role in imposing a coherent and collective vision, of an almost inseparable totality. LSDC, p.20.

**426** Beginning November 20th, The Toronto Eaton Centre welcomes you to join in on the many festivities of the Holiday Season. There is so much to see and do, from Christmas carols, to the extravagant Holiday decorations, to Santa's Parade - you will not want to leave! –*Eaton Centre official web site*, 2004.

**427** Body Shop store manager Jane Gillard heard the shots. "We just herded all of our customers into our back room and shut the doors." Betsy Powell, *TTS*, Man Shot in Eaton Centre Fight, 26 December 2003.

[The drugstore] lumps signs together indiscriminately, lumps together all the categories of commodities, which are regarded as partial fields of a sign-consuming totality. In the drugstore, the cultural center becomes part of the shopping centre. This is not to say that culture is here 'prostituted'; that is too simple. It is culturalized. *TCS*, p.27.

**429** We've found yet another way of brightening up the Holiday Season! Come see concert pianist, Brian Wray, perform Holiday classics and other beautiful melodies that will surely melt your heart! -*Eaton Centre official web site*, 2004.

**430** Witnesses said people started running in different directions. Emergency crews arrived quickly and found a man in his 20s shot at least twice. Police marked off the area extending to the central fountain with yellow tape and the escalator was shut down. Hundreds of people lined behind the railings of each level looking down to where the man lay bleeding. Others just carried on oblivious or uninterested in what was going on. Some talked on cell phones, a few snapped photos. Santa had left his stall but the mall's for-hire gift wrappers continued to work frantically tying their final bows. -Betsy Powell, *TTS*, "Man Shot in Eaton Centre Fight", 26 December 2003.

A drugstore can become a whole city. *SW*, p.32.

**432** Deck the Mall with Sounds of the Holidays! During the Holidays, various youth choirs from around the city will be singing beautiful Christmas carols in Trinity Way, Level 3. Come enjoy the sounds of the Holidays while you shop! -*Eaton Centre official web site*, 2004.

**433** Eaton Centre holiday hours: Starting Monday, November 29th, Mon-Sat 9:30 am - 9:30pm, Sun 11:00 am - 7:00 pm; December 24th 9:30 am - 6:00pm; December 25th CLOSED; December 26th 8:00 am - 7:00 pm; December 27th 10:00 am - 9:00 pm; December 28th 10:00 am - 9:00 pm; December 29th 10:00 am - 9:00 pm; December 30th 10:00 am - 9:00 pm; December 31st 10:00 am - 6:00 pm; January 1st 12:00 pm - 5:00 pm. -*Eaton Centre official web site*, 2004.

**434** 'Tis the Season of Giving! In the spirit of holiday tradition, we are proud to bring Toy Mountain back to The Toronto Eaton Centre. You can make a world of a difference for a

less fortunate child this Holiday by donating a new, unwrapped toy to the Toy Mountain. Date: November 12th - December 25th. -*Eaton Centre official web site, 2004.*

[The drugstore] is generalized neo-culture, where there is no longer any difference between a delicatessen and an art gallery, between Play-boy and a treatise on paleontology. TCS, p.28.

**436** Santa Claus is coming to... The Toronto Eaton Centre! To welcome in the Holiday Season, Santa and his friends will be parading through the mall in Holiday Cheer. Come see the marching band, the elves, and other exciting characters and festivities. Don't miss out! -*Eaton Centre official web site, 2004.*

**437** "Shopping is such a personal experience and fashion is certainly a way of showcasing your individual personality. At a time when Toronto is focused on fashion and local design talent, the Eaton Centre's shopping survey aims to identify exactly what makes the men and women of this city tick when it comes to fashion and shopping," comments Andrea Tushingham, Marketing Director, the Toronto Eaton Centre. -*Press Release, Eaton Centre official web site, 23 March 2004.*

**438** Sarah Jessica, Uma, Demi, Madonna, Catharine Zeta-Jones... The Invasion of the Celebrity Yummy Mummies might be the next blockbuster movie starring these leading ladies. As high profile moms take over the entertainment scene, the term Yummy Mummy is quickly gaining momentum as a way of describing a healthy, stylish and well-rounded approach to motherhood. Gone are the days when style, exuberance and sexiness were thrown out the window at child birth, now modern moms embrace motherhood with just as much stylishness and passion for life as their celebrity counterparts. To help the 1.3 million Toronto moms bring out their inner Yummy Mummy, the Toronto Eaton Centre is celebrating Mother's Day with the Essential Yummy Mummy Gift List. -*Press Release, Eaton Centre official web site, 3 May 2004.*

The substance of life, unified in this universal digest, can no longer have any meaning: that which produced the dream work, the poetic work, the work of meaning, that is to say the grand schemas of displacement and condensation, the great figures of metaphor and contradiction, which are founded on the lived articulation of homogeneous elements alone remains. There is no longer a symbolic function, but an eternal combinatory of 'ambivalence' in a perpetual springtime. TCS, p.30.

**440** The Toronto Eaton Centre hosts numerous community and charity events throughout the year. Our customer service staff can provide you with up-to-date information on what events are going on and what future events are scheduled to take place. Get connected at the Info Desk on Level 2! –Centre Event Information, *Eaton Centre official web site*, 2004.

**441** The Salvation Army is known for helping humankind by transforming influence in the communities of our world. Please show your support this Holiday Season by visiting one of the Salvation Army Kettles conveniently located on all levels. –*Eaton Centre official web site*, 2004.

**442** Mr. Owen said the centre would be the greatest retail shopping complex in the world. The project was three times as large as the Place Ville Marie in Montreal and 3½ times as large as the original Rockefeller Centre in New York. “It is a bold and imaginative undertaking that will influence the development of Toronto for generations to come,” he said. –William Hanrahan, *TG&M*, “Unveil \$260 million Eaton Centre scheme”, 2 March 1966.

The whole of the discourse on needs is based on a naïve anthropology: that of the natural propensity to happiness. Happiness, written in letters of fire behind the least little advert for bathsalts or the Canary Islands, is the absolute reference of the consumer society: it is the strict equivalent of salvation. TCS, p.49.

**444** The ballyhoo about the opening of the new Eaton Centre disturbs me. Wednesday’s *Globe* described the Centre as “cathedral-like”, “ready for a pilgrimage of shoppers”. Thursday’s *Globe* carried a *Simpson’s* advertisement announcing “The Miracle on Queen’s Street”, “a miracle of merchandising rivalry that has kept us both on our toes, to the delight of the shopping public”. This mock-religious tone reveals all too clearly the central place of materialism in our society. Rather than go to church on Sunday to pray, go to Eaton Centre on Saturday to shop, and find a real miracle. –Lois Kuebler, *TG&M*, 21 February 1977.

**445** It was supposed to be the busiest shopping day of the year yesterday – but many people at the Eaton Centre seemed unfazed by what they thought were smaller-than-expected crowds. According to Visa Canada projections, 8.1 million Canadians across the country were expected to shop today, 14 per cent more than last year, spending an estimated \$1.7-billion. –Jeff Gray, *TG&M*, “Last-minute shoppers out in force”, 24 December 2003.

**446** Rick Pyves, senior vice-president of marketing with Visa Canada, said that on Dec. 23, 2002, Canadians put \$718-million on their Visa cards – almost a half-billion dollars more than on a normal shopping day. –Jeff Gray, *TG&M*, “Last-minute shoppers out in force”, 24 December 2003.

‘Affluence’ is, in effect, merely the accumulation of the signs of happiness. TCS, p.31.

**448** Visa Canada Association is predicting that after all the sales receipts are tallied, Canadians will have pumped \$16-billion into retail outlets this holiday period. –TTS, “Boxing day mobs fail to lift slower holiday sales”, 27 December 2000.

**449** Sears Canada – one of the Eaton Centre’s main tenants – said that December sales were predicted to come in below expectations, after a slow October and November. Christine Hudson, a Sears spokeswoman, said the company could not comment on sales. –Jeff Gray, *TG&M*, “Last-minute shoppers out in force”, 24 December 2003.

**450** “Our grandparents fought the war. We fought Boxing Day.” –Shopper Stephanie Phillips. –TTS, “Boxing day crowds jam stores”, 27 December 1999.

All the political and sociological virulence with which [the myth of equality] has been charged since the industrial revolution and the revolutions of the nineteenth century has been transferred to Happiness. TCS, p.49.

**452** “But once I made it indoors it was wall-to-wall people, so that turned out to be a battle as well. But it was all worth it in the end,” she exulted as she stood outside the Eaton Centre and brandished a new coat and a bag filled with other odds and ends, including drinking glasses and place settings of cutlery. “I paid less than half of what I usually hand over for this stuff,” Colangelo laughed. “So I guess it was all worth it in the end.” –TTS, “Boxing day crowds jam stores”, 27 December 1999.

**453** Many merchants – who enjoyed one of the best Christmas-shopping seasons in recent memory – were delighted. “We do 10 times the business on Boxing Day than we do on a normal day,” said Rob Sanderson, floor manager for a downtown music retailer. “So far, sales have been terrific.” –TTS, “Boxing day crowds jam stores”, 27 December 1999.

**454** Retail consultant Richard Talbot said the Boxing Day buying spree this year followed an unusually vibrant Christmas for retailers, who have managed to streamline stock-

keeping with just-in-time deliveries. "I think it's been the best Christmas in 10 years," he noted. —TTS, "Boxing day crowds jam stores", 27 December 1999.

The democratic principle is then transferred from a real equality of capacities, of responsibilities, of social chances and of happiness (in the full sense of the term) to an equality before the Object and other manifest signs of social success and happiness. This is the democracy of social standing. [...] The implicit argument is as follows: all men are equal before need and before the principle of satisfaction, since all men are equal before the use-value of objects and goods. TCS, p.50.

**456** If there were any long faces, they were to be found on shoppers who shopped until they almost dropped and still couldn't find the deep markdowns they've come to expect on one of retailing's busiest days. "We had to dig through stuff, and there wasn't as much markdown as I would have thought," Sue Kenny of Guelph complained after she and her friend Peggy Pembleton got an early start in the stores. —TTS, "Boxing day crowds jam stores", 27 December 1999.

**457** Pedestrian traffic flowed steadily along Yonge Street and through the Eaton Centre but it was more a river than a sea. "It's solid but not as busy as we were expecting," said John Huculiak, a sales associate at Smithbooks, a bookstore in the Eaton Centre. "Last year people were just everywhere." —Sean Fine, *TG&M*, "Boxing day frenzy 'absolutely insane'", 27 December 1999.

**458** "The place has a certain sense of energy today," said Travis Reynolds, the mall's marketing manager. More than 250,000 shoppers turned up. —Sean Fine, *TG&M*, "Boxing day frenzy 'absolutely insane'", 27 December 1999.

"Try Jesus!" says an American slogan. Everything must be tried: since man as consumer is haunted by the fear of "missing" something, any kind of pleasure. One never knows if such and such a contact, or experience (Christmas in the Canaries, eel in whisky, the Prado, LSD, love Japanese style) will not elicit a "sensation." SW, p.48-49.

**460** "I think it's the whole end-of-the-millennium thing," said marketing director John Fillion. "I think most people are in a really good mood about spending money. They're rewarding themselves for reaching the year 2000." —Sean Fine, *TG&M*, "Boxing day frenzy 'absolutely insane'", 27 December 1999.



**461** At 4:30 p.m. at the Eaton Centre, Foot Locker manager Brain Tarleton had a film of sweat forming on his brow. He couldn't relax for 10 seconds without someone asking a question or jamming a shoe in his face. Behind him, a few jackets hung limply on the rack, with one shopper perusing the slim pickings. "Plain and simply, it has been unbelievable," Tarleton said, leaning on a display of heavily discounted shoes. "We've refilled those racks three times today." Asked what sales were like, he would only say "pretty good" with a smile and a nod toward the crowd behind him. "It's been like this all day." -Martin Patriquin, *TTS*, "Hungry for bargains", 27 December 2000.

**462** Bridget Skubola and friend Aimee Burton wouldn't even venture into a store, choosing instead to stand and survey the madness from an upper level of the Eaton Centre. "I don't want to go into any stores. People are rude, pushing," Burton said. -Martin Patriquin, *TTS*, "Hungry for bargains", 27 December 2000.

Thus the complementary myths of well-being and needs have a powerful ideological function of reducing, of eliminating the objective, social and historical, determinations of inequality. The whole political game of the welfare state and consumer society consists in surmounting their contradictions by increasing the volume of goods, with the prospect of an automatic equalization by quantity and a level of final equilibrium, which would be that of total well-being for all. TCS, p.50.

**464** Janine Robb was one of 25 people waiting in line to enter the Club Monaco store in the Eaton Centre in downtown Toronto yesterday, trying to find a good deal on trendy clothes. "I'm shocked with the amount of people," Ms. Robb said, adding that she generally doesn't shop on Boxing Day because of the crowds. "But what surprised me the most was the roar of noise I heard when I left the parking garage [and entered] the mall." -*TTS*, "Boxing day mobs fail to lift slower holiday sales", 27 December 2000.

**465** Nevertheless, around the Eaton Centre yesterday, not too many consumers appeared to be carrying shopping bags. This, despite the fact that almost every store had a "sale" sign at the entrance to entice shoppers. Toronto resident Bob Pooley was checking out prices of electronics at the Sony Store. "I think you have to be careful because some places don't have any bargains whatsoever," he said. "The prices are exactly the same like they were before Boxing Day. "If you know what you're getting and you know what the regular price is, then you can tell whether or not you're getting a bargain." -*TTS*, "Retailers slash prices to lure shoppers", 27 December 2001.

**466** Visa expected 2.3 million transactions in Canada during the breathless Boxing Day spending spree. Those transactions, valued at \$280 million in sales, work out to about \$300 per bargain hound. The credit card company traditionally accounts for about 40 per cent of all credit and debit card purchases, so when you factor in cash and other cards, it could add up to a blockbuster Boxing Day. —Christian Cotroneo, *TTS*, "Frenzied Shoppers Report Big Savings", 27 December 2003.

Production and Consumption are one and the same grand logical process in the expanded reproduction of the productive forces and of their control. This imperative, which belongs to the system, enters in an inverted form into mentality, ethics, and everyday ideology, and that is its ultimate cunning: in the form of the liberation of needs, of individual fulfillment, of pleasure, and of affluence, etc. SW, p.50.

**468** Inside the Eaton Centre, there were lineups to get into several stores, including Fairweather, Foot Locker and the Disney Store, which was holding its first Boxing Day sale. "We fought for it," said Disney Store manager Harold St. George as he slowly let customers in. "It's an American company and they really didn't understand the concept. But it's been great. Our DVDs, regular \$27.99, are going for \$19.99. By day's end, we're going to double (sales) last year." —Christian Cotroneo, *TTS*, "Frenzied Shoppers Report Big Savings", 27 December 2003.

**469** "Despite all the reports that sales are up ... I think the sales are down over all," said Aleksandar Daskalovic, sales manager at Compucentre in the Eaton Centre. "[People] found themselves a little bit short [of cash this year] and they're playing safe with the money they do have." Mr. Daskalovic estimated that his store's Christmas sales were between 10 per cent and 15 per cent lower this year than last, and blamed media reports predicting chaotic shops for deterring shoppers. —*TTS*, "Boxing day mobs fail to lift slower holiday sales", 27 December 2000.

**470** While hordes of Boxing Day shoppers wandered through the malls, not too many seemed impressed with the discounts. "I have to say I'm a bit disappointed because the prices are not that low," Ghionul Ibram said while walking through the Eaton Centre in downtown Toronto. "I got better deals before Christmas than now." —*TTS*, "Retailers slash prices to lure shoppers", 27 December 2001.

The best evidence that pleasure is now the basis or the objective of consumption is that nowadays pleasure is constrained and institutionalized, not as a right or enjoyment, but as the citizen's duty. SW, p.48.

**472** Inside Esprit, where all clothing was 50 per cent off, there was a long lineup for the fitting rooms. "You're allowed five items and you've got five minutes to try them on," an attendant instructed the shoppers. -Christian Cotroneo, *TTS*, "Frenzied Shoppers Report Big Savings", 27 December 2003.

**473** Crowds were steady and growing in the Eaton Centre yesterday afternoon, packing escalators tight and lining up for wrapping paper, bank machines and to sit on Santa's knee. -Jeff Gray, *TG&M*, "Last-minute shoppers out in force", 24 December 2003.

**474** Many retailers, anticipating a poor sales season, had already discounted much of their merchandise before Christmas in order to shore up sales. Consumer spending has slowed down in the wake of a deteriorating economy, massive job cuts and the fallout from the Sept. 11 terrorist attacks. -*TTS*, "Retailers slash prices to lure shoppers", 27 December 2001.

Modern man spends less and less of life in production, and more and more in the continuous production and creation of personal needs and of personal well-being. He must constantly be ready to actualize all of his potential, all of his capacity for consumption. If he forgets, he will be gently and instantly reminded that he has no right not to be happy. He is therefore not passive: he is engaged, and must be engaged, in continuous activity. Otherwise he runs the risk of being satisfied with what he has and of becoming asocial. SW, p.48.

**476** On February 10, 1977, the Toronto Eaton Centre opened amid something approaching religious fervour. For generations of Torontonians, the old Eaton store (located opposite its friendly rival, R. Simpsons Ltd.) had become part of childhood and adult memories. -*Canadian Architect*, "The Toronto Eaton Centre: Phase 1", May 1977.

**477** Pedestrian traffic was similarly clotted in the Centre, where escalators were not wide enough to accommodate thousands of gawking shoppers. One gawker noticed that Yonge streetwalkers, accustomed to soliciting for commercial sex outside on the Strip, have moved inside Eaton's glasshouse. -Dick Beddoes, *TG&M*, "Of cats and traffic jams", 14 February 1977.

**478** "I think we should have a cup of tea," the pink-hatted lady said to the blue-hatted lady. "That would be nice, but I don't know where to find it," her companion responded. And that's the way it felt yesterday morning when the glassy new Toronto Eaton Centre opened its doors; the biggest game in town on a still unknown game board, one of your last free surviving entertainment -shopping. -Joyce Carter, *TG&M*, "Eaton Centre opening: It was the biggest game in town", 11 February 1977.

Instead of equalizing opportunities and reducing social competition (economic and status competition), the consumption process makes competition more violent and more acute in all its forms. Only in the consumer age are we at last in a society of generalized, totalitarian competition, which operates at all levels - the economy, knowledge, desire, the body, signs and drives. These are all things which are now produced as exchange-value in an endless process of differentiation and super-differentiation. TCS, p.182.

**480** At 9:10 a.m. the Dundas Street subway platforms were jammed past the point of danger. Passengers got close to hysteria as they were dumped out into dense crowds that couldn't get through the single open exit fast enough. -Joyce Carter, *TG&M*, "Eaton Centre opening: It was the biggest game in town", 11 February 1977.

**481** Once through the lines (cheating the barriers as much as guards would allow), you find another crowd on the street, gawking at the new store. Fight your way through that, track the back lanes to the east-west corridor that intersects the big complex, talk your way past another set of guards, and you were into the glass-ceilinged arcade where the ribbon-cutting was to take place. Thousands ringed the space and they gave mighty cheers as the pipers came down the stilled elevators. -Joyce Carter, *TG&M*, "Eaton Centre opening: It was the biggest game in town", 11 February 1977.

**482** Then it was 10 o'clock. Somebody yelled, "OK, let 'em in," and seas of people, hot from being crammed together in their winter coats, surged through the doorways. -Joyce Carter, *TG&M*, "Eaton Centre opening: It was the biggest game in town", 11 February 1977.

Modern (capitalist, productivist, post-industrial) social systems do not, to any great extent, base their social control, the ideological regulation of the economic and political contradictions by which they are driven, on the great egalitarian and democratic principles. [...] The system can count much more effectively on an unconscious mechanism of integration and regulation. And

this, unlike equality, consists precisely in involving individuals in a system of 'consumption' in the deepest sense of the term. What is politically effective is the creation not of a situation in which contradiction is replaced by equality and equilibrium, but of one in which contradiction is replaced by difference. TCS, p.94.

**484** The band kept belting out Ontari-ari-ario, Canada and Life in the City. The customers didn't seem to be paying much attention. -Joyce Carter, *TG&M*, "Eaton Centre opening: It was the biggest game in town", 11 February 1977.

**485** "Scarves are on the main floor," Mrs. Parton confided to her friend, who had come to the city the night before in order not to miss anything. "I wanted to be here in good time. I've been shopping at Eaton's for 64 years: my mother brought me when I was a baby." -Joyce Carter, *TG&M*, "Eaton Centre opening: It was the biggest game in town", 11 February 1977.

All men are equal before objects as use-value, but they are by no means equal before objects as signs and differences, which are profoundly hierarchical. TCS, p.90.

**487** Lieutenant-Governor Pauline McGibbon came gracefully down one immobilized staircase. John Craig Eaton came down the one at her side, and the crowd cheered in time to the pipes. People made speeches about how wonderful it all was and then all the platform guests were introduced. -Joyce Carter, *TG&M*, "Eaton Centre opening: It was the biggest game in town", 11 February 1977.

# Transition

**488** While the Toronto Eaton Centre immediately across the street from the site of the square has proven to be a major attraction, the public realm and private buildings in and around the Yonge Dundas Area have been in various states of disrepair for many years. —City of Toronto, *Dundas Square Design Competition Brief*, September 1998.

For millions of people without histories, and happy to be so, passivity has to be rendered guiltless. And this is where spectacular dramatization by the mass media comes in [...]: in order for this contradiction between puritanical and hedonistic morality to be resolved, this tranquility of the private sphere has to appear as a value preserved only with great difficulty, constantly under threat and beset by the dangers of a catastrophic destiny. TCS, p.35.

**490** Built in the late '70s, largely without windows, the Eaton Centre "internalized the street," as University of Toronto urban geography professor Gunter Gad puts it. The Centre's presence, combined with the lure of suburban and underground shopping malls, left the east side of Yonge a mass of cheap stores. —Nate Hendley, *Eye*, "Yonge Love", January 2001.

**491** In my opinion the most attractive space is the Dundas Mall —the northerly entrance from the Dundas subway at the corner of Dundas and Yonge. —Henry Sears, *Canadian Architect*, "Toronto Eaton Centre", May 1977.

**492** The Toronto Eaton Centre is embarking on a \$40 million, 18 month redevelopment project that will give it a new, exciting and modern face on the southwest corner of Yonge

and Dundas. The redevelopment includes the Canadian flagship store for one of the planet's hottest fashion retailers; a grand, new gateway into the Toronto Eaton Centre at ground level; and a 17-storey high media tower that will serve as a multimedia beacon in the heart of Canada's economic engine. -Press Release, *Eaton Centre official web site*, 11 June 2004.

What characterizes consumer society is the universality of the news item [le fait divers] in mass communication. All political, historical and cultural information is received in the same - at once anodyne and miraculous - form of the news item. It is entirely actualized - i.e. dramatized in the spectacular mode - and entirely deactualized - i.e. distanced by the communication medium and reduced to signs. The news item is thus not one category among others, but the cardinal category of our magical thinking, of our mythology. TCS, pp.33-34.

**494** The major components of the redevelopment are: Significant changes to three levels of the shopping centre; Exciting new stores, including another major anchor store with the establishment of the Canadian flagship store for H&M, on three levels; A 53 metre (178 feet) media tower featuring billboards and an LED component that can broadcast programming and advertising to the intersection and square below. -Press Release, *Eaton Centre official web site*, 11 June 2004.

**495** Cadillac Fairview recently announced the completion of North America's most advanced multi-media tower. The 18-storey tower is located in front of the Toronto Eaton Centre, Canada's best-known retail shopping destination. The new tower's high-resolution screens, light, sound and live video capabilities, were "powered up" on November 3rd for the first time, showcased through a real-time broadcast of Canada AM with Shania Twain direct from Yonge Dundas Square. -Press Release, *Cadillac Fairview official web site*, 5 November 2004.

**496** "This tower signifies not only a stunning visual complement to the Toronto Eaton Centre, but is a major contribution to the Yonge and Dundas revitalization effort." said John Sullivan, Senior Vice President of Development, Cadillac Fairview. "Cadillac Fairview is committed to pursuing excellence in all its portfolio properties and the impressive stature of Toronto Eaton Centre is now enhanced with an equally prestigious and exciting addition to Toronto's skyline." -Press Release, *Cadillac Fairview official web site*, 5 November 2004.

It is the truer than true which counts or, in other words, the fact of being there without being there. Or, to put it yet another way, the fantasy. TCS, p.34.

**498** The official media tower launch represents the availability of a previously non-existent opportunity for major advertisers in Canada. Major sponsorships have been signed with Bell Canada, L'Oréal Canada and Sony Canada. The tower's synchronization technology allows lead sponsors to totally dominate all aspects of the tower for 12 minutes of every hour making it the only tower of its kind in North America to offer this level of flexibility and exposure. -Press Release, *Cadillac Fairview official web site*, 5 November 2004.

**499** One of Canada's busiest intersections is undergoing a major makeover, said Peter Sharpe, CEO of The Cadillac Fairview Corporation, owner of the Toronto Eaton Centre. We were determined to complement the already completed and planned developments at that corner by doing something fresh, exciting and unique, befitting the stature of the Toronto Eaton Centre as Canada's pre-eminent shopping destination. -Press Release, *Eaton Centre official web site*, 11 June 2004.

**500** "Pedestrian traffic has increased since the square opened," reports Eaton Centre general manager, Carol Hyams. "It has generated a lot of positive energy in the area. It attracts many Torontonians, as well as people from out of town." -Christopher Hume, *TTS*, "Eaton Centre's Unfolding Rebirth", 26 August 2003.

We may, admittedly, say that it is, then, our fantasies which come to be signified in the image and consumed in it. But this psychological aspect interests us less than what comes into the image to be both consumed in it and repressed: the real world, the event, history. TCS, p.33.

**502** According to John Sullivan, senior vice-president of Eaton Centre, "The challenge for us was to come up with a concept that complements Yonge-Dundas Square. Before the square, this was in essence a rundown corner. We want to open the mall to become a part of Yonge Street, not just on Yonge Street." And as Sullivan makes clear, "Even without Yonge-Dundas Square, something would have happened to the north end of the centre, but it wouldn't have looked like this." So it's hardly surprising that the five huge screens that will form the media tower all face east onto the square, which will be appropriated as the mall's front yard. -Christopher Hume, *TTS*, "Eaton Centre's Unfolding Rebirth", 26 August 2003.

**503** What the new scheme underlines is that the Eaton Centre has accepted and embraced its role as the western edge of Yonge-Dundas Square. The addition will extend to the property line, which means narrower sidewalks, but also a closer relationship with the street. H&M will occupy a large glass



structure designed to blur the distinction between indoors and out. –Christopher Hume, *TTS*, “Eaton Centre’s Unfolding Rebirth”, 26 August 2003.

**504** The renovation is part of an ongoing campaign to create a greater sense of connection between the 26-year-old Eaton Centre and the city. First, the south end of the Yonge façade was rebuilt in the late 1980s as a series of storefronts, each with direct access to the street. More recently, in 1998-’99, Albert’s Way, an extension of Albert St., was added to the west side of the mall. But the next round of changes will be the most visible. Though the corner of Yonge and Dundas is said to be the busiest in Canada, it has never lived up to expectations. In its next incarnation, it may. –Christopher Hume, *TTS*, “Eaton Centre’s Unfolding Rebirth”, 26 August 2003.

Consumption is a myth. That is to say, it is a statement of contemporary society about itself, the way our society speaks itself. And, in a sense, the only objective reality of consumption is the idea of consumption; it is this reflexive, discursive configuration, endlessly repeated in everyday speech and intellectual discourse, which has acquired the force of common sense. TCS, p.193.

**506** Cutting a void into the commercial strip at Dundas and Yonge has been imagined for decades. By the mid-1990s, the Yonge Street Business and Resident Association had organized to reclaim some of the vitality that had existed along the street before the opening of the Eaton Centre – the consumer machine that sucked people off Yonge Street straight into its vortex. –Lisa Rochon, *TG&M*, “There’s no there there”, 22 May 2003.

**507** Before, public space at Yonge and Dundas amounted to this: A curled stretch of over-wide sidewalk wrapping the northwest entrance to the Eaton Centre. It was here that, on a warm day, people clustered while musicians busked and hawkers pushed their various products, all of them crammed onto the tiny shelf of concrete – safe, though barely, from the ongoing rush of Yonge St. traffic. It has always seemed, really, as something of an insincere apology from the Eaton Centre to the street it gutted, a guilty token granted by the gargantuan mall that, on its completion in early 1977, siphoned all of Yonge St.’s eclectic urban vitality into a giant commercial terrarium. –Murray White, *TTS*, “Sit look and marvel at new public space”, 29 May 2003.

**508** “The Eaton Centre is right in the heart of the city, and it’s a busy, busy mall. Walking through it is like walking through a sports event,” High explains. “But five years ago, the area of the city where the mall was located was not the

most desirable neighborhood. There were a lot of low-end retail shops nearby and many panhandlers standing outside the mall's doors." To combat these problems, CF and Ellman representatives approached city leaders with an innovative idea: They wished to develop the area around the mall (Yonge and Dundas Streets) into a tourist mecca by courting high-end retailers, creating a three-acre park and installing large, vibrant, Times Square-esque signage. —Jennifer Flinchpaugh, *Clear Channel official web site*, "Extra Extra LG".

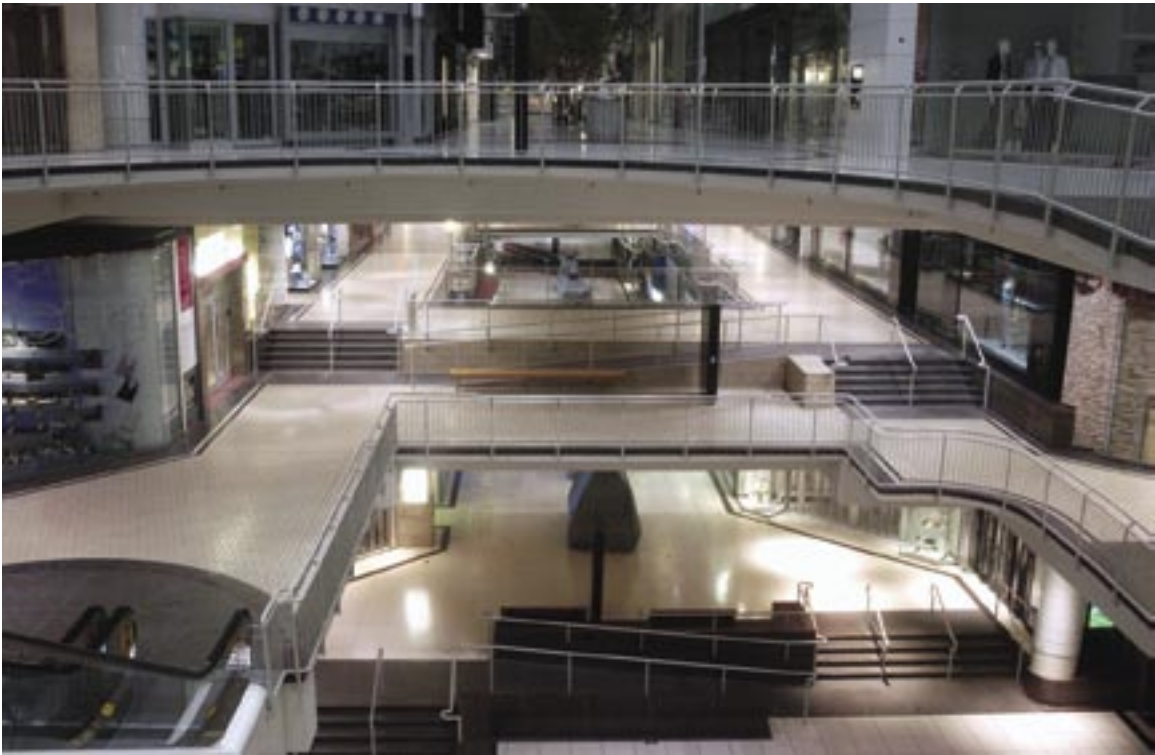
So we live, sheltered by signs, in the denial of the real. A miraculous security: when we look at the images of the world, who can distinguish this brief irruption of reality from the profound pleasure of not being there? The image, the sign, the message – all these things we 'consume' – represent our tranquillity consecrated by distance from the world, a distance more comforted by the allusion to the real (even where the allusion is violent) than compromised by it. [...] The consumer's relation to the real world, to politics, to history, to culture is not a relation of interest, investment or committed responsibility – nor is it one of total indifference: it is a relation of curiosity. TCS, p.34.

**510** Looking west, I see the north end of the Eaton Centre being extended, taking over the open space in front of the entrance. That little space in front of Eaton Centre was, strangely enough, a great public space. From teenagers waiting for a rendezvous to street musicians to fiery missionaries trying to convert you to their religion, that impressive little corner always held a whirlpool of activity. That sense of excitement is nowhere to be seen – nor likely to spring up – on the newer, blander space of Dundas Square, where security guards oust so-called "undesirables." —Hormoz Nabili, *Now Magazine*, "Empty Spaces", 17 June 2004.























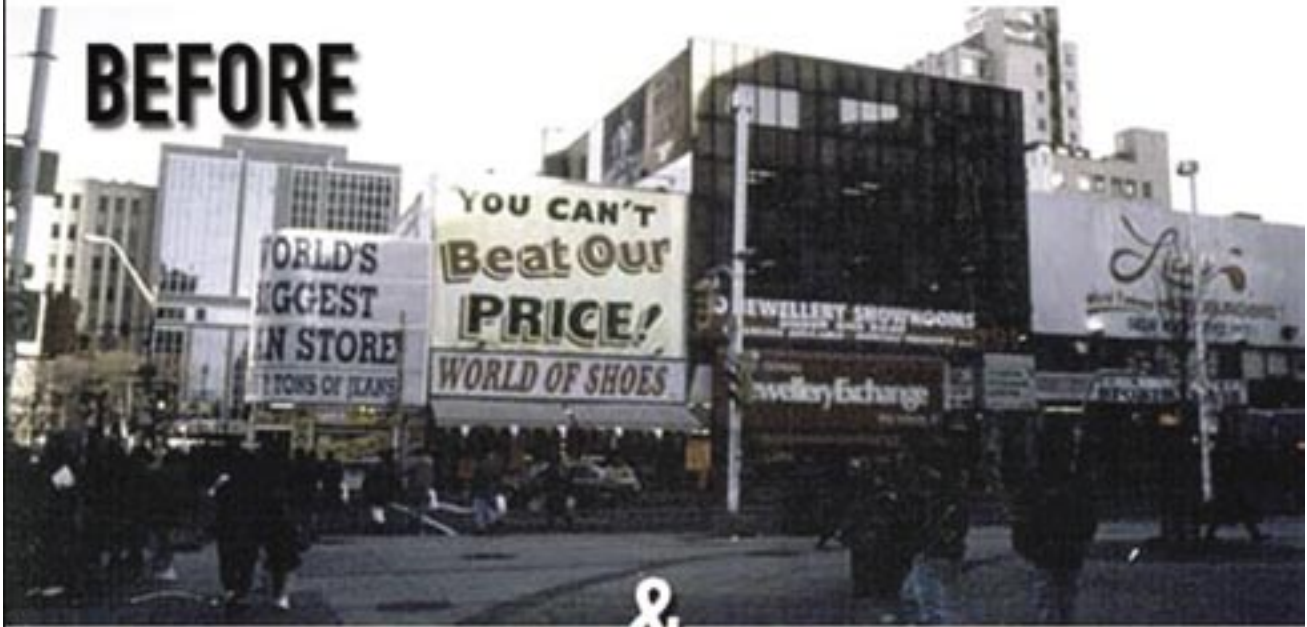




# TORONTO

## DUNDAS SQUARE

**BEFORE**



&



**AFTER**

**GUY DEBORD:**

**THE SOCIETY OF THE SPECTACLE (SS) 1967**

**COMMENTARY ON THE SOCIETY OF THE SPECTACLE (CSS) 1988**

**PRELIMINARIES TOWARD DEFINING A UNITARY REVOLUTIONARY PROGRAM (PTDURP) 1960**

# Competition

**511** "This is going to be the first public space created in the new city and it's vitally important that we get it right," says Robert Glover, Toronto's new director of urban design. "It will set the standard for all public space in the future." —Christopher Hume, *TTS*, "Dundas Square could set Yonge free", 12 September 1998.

**512** The City of Toronto is pleased to announce a nationally advertised, two-stage competition for the design of Dundas Square. Dundas Square is to be a new public open space located in the heart of Toronto, an animated urban square to serve as the centrepiece of the revitalization of downtown Yonge Street. —City of Toronto, *Dundas Square Design Competition Brief*, 1998.

**513** The Yonge-Dundas Redevelopment Project got a green light from the joint board of the Ontario Municipal Board and the Board of Inquiry on plans to develop an "urban entertainment centre" on the east side of Yonge Street and the north and south sides of Dundas Street. —*TG&M*, "Downtown centre gets nod", 8 June 1998.

In societies where modern conditions of production prevail, all of life presents itself as an immense accumulation of spectacles. Everything that was directly lived has moved away into a representation. SS, Thesis 1.

**515** The City of Toronto is committed to design excellence and has chosen a design competition as the vehicle to achieve such excellence and award a design contract. —City of Toronto, *Dundas Square Design Competition Brief*, 1998.



**516** More than 65 groups of architects, landscape planners and artists have entered a competition to design Dundas Square, which city planners envision as Toronto's answer to Times Square in New York or Piccadilly Circus in London. -Wallace Immen, *TG&M*, "Dundas Square", 6 October 1998.

**517** The winner of a competition to remake Toronto's busiest intersection was announced last night by Mayor Mel Lastman. [...] The winning scheme, a model of restraint and good urban manners, will be built on a one-acre site on the southeast corner of Dundas and Yonge. Hoarding (sic) will go up in January and demolition will begin three months later. -Christopher Hume, *TTS*, "'Big urban room' a winner", 2 December 1998.

**518** A simple design won out yesterday in the competition to build what is being billed as "the new heart of Toronto." -Wallace Immen, *TG&M*, 2 December 1998.

The spectacle is the moment when the commodity has attained the total occupation of social life. Not only is the relation to the commodity visible but it is all one sees: the world one sees is its world. SS, Thesis 42.

**520** The international panel chose the design by Toronto architects James Brown and Kim Storey to receive the \$2.5-million contract to build the park on triangular-shaped Dundas Square, the block south of Dundas Street and east of Yonge Street. Their plan calls for granite paving stones to cover most of the 3,500-square-metre park, which will have a raised stage on its southeast corner. -Wallace Immen, *TG&M*, 2 December 1998.

**521** "The jurors chose this entry because they saw it as the most simple, most beautiful one," said jury consultant Joe Berridge. "It relates to the high energy of the world around it, without increasing that energy." -Pamela Young, *TG&M*, "Architects devise calm eye in urban storm", 2 January 1999.

**522** "It could have been just a concrete slab with a piano in the middle to meet the design requirements," said Joe Berridge of Urban Strategies, Inc., which organized the competition. -Wallace Immen, *TG&M*, 2 December 1998.

# Design

**523** Architects devise calm eye in urban storm to offset Times Square-style redevelopment in Toronto, a public space that's simple and flexible, but not neutral. —Pamela Young, *TG&M*, "Architects devise calm eye in urban storm", 2 January 1999.

A product acquires prestige when it is placed at the center of social life as the revealed mystery of the ultimate goal of production. SS, Thesis 69.

**525** The most obvious change is the openness; where before there was a row of (quickly forgotten) buildings, now there is open space. The whole intersection suddenly seems larger - its dimensions more spacious. A large wing-shaped canopy reaches along Dundas, which curves south as it runs east from Yonge. Across from that, a stage is being finished. It will undoubtedly be the site of many concerts and events that will attract thousands. When not in use for performances, it will become a seating area from which one can view the square and beyond. The black granite surface has also been extended out across Dundas Square St. as a way of connecting it more strongly to the square and setting up the possibility that it can be appropriated when required. —Christopher Hume, *TTS*, "City can see clearly now that Dundas has opened up", 1 July 2002.

**526** In an age of cars, computers and commuting, the desire for such a meeting place may well be more emotional than practical. Which brings us back to Brown and Storey, who have attempted to adapt the traditional city square to contemporary life. That means it is a place apart from, but not disconnected from, the urban environment. —Christopher Hume, *TTS*, "A European Space", 18 January 2003.

**527** But this isn't a place for people. Its first priority is to privilege the car. Like a highway, it provokes efficient crossings of people who seem intent on getting from one side to the other rather than risk being marooned on a granite island. —Lisa Rochon, *TG&M*, "There's no there there", 22 May 2003.

Under the shimmering diversions of the spectacle, banalization dominates modern society the world over and at every point where the developed consumption of commodities has seemingly multiplied the roles and objects to choose from. SS, Thesis 59.

**529** The square must complement and contribute to the activity generated by surrounding developments, which both in design and use patterns will greatly affect the life of the square. To the extent possible, such activities should flow easily into the square. —City of Toronto, *Dundas Square Design Competition Brief*, 1998.

**530** A 276-car underground parking garage will be built on the south side of Dundas, along with a new entrance to the Dundas subway station. On the surface will be the 3,250-square-metre public space. —Wallace Immen, *TG&M*, "Dundas Square", 6 October 1998.

**531** There will also be a stage for public performances. It will actually form part of the roof of a three-floor underground parking garage that will be constructed beneath the square. —Christopher Hume, *TTS*, "'Big urban room' a winner", 2 December 1998.

The world of consumption is in reality the world of the mutual spectacularization of everyone, the world of everyone's separation, estrangement and nonparticipation. PTDURP, 1.6.

**533** "We don't think of it as a gentle curve but as a taut line that has a lot of energy and volume to it," Storey said. It offers practical advantages, such as helping to achieve clearance for the parking garage entrance. But it is also intended to make the experience of walking across the square more pleasurable. —Pamela Young, *TG&M*, "Architects devise calm eye in urban storm", 2 January 1999.

**534** Although at first glance the square seems rather spartan, perhaps even harsh, closer study reveals a bounty of ideas offering rich sensory experiences. —Jury comment (Chomik), *Canadian Architect*, December 1999.

**535** Artist Dyan Marie has designed light sources that will be embedded in the lattice and shine up through coloured lenses. –Pamela Young, *TG&M*, "Architects devise calm eye in urban storm", 2 January 1999.

**536** To Brown, it is "a very minimal stage set," a space flexible enough to handle everything from large crowds to skateboarders to people who want a place to read. "You don't prescribe space; you propose a series of supports that allow a lot of different choices to happen," Storey said. [...] Her husband sighed. "It isn't easy to be simple and straightforward." –Pamela Young, *TG&M*, "Architects devise calm eye in urban storm", 2 January 1999.

The real consumer becomes a consumer of illusions. The commodity is this factually real illusion, and the spectacle is its general manifestation. SS, Thesis 47.

**538** I think this is a dynamic way of dealing with urban space and creating a new form or type of urban space with great presence. This is something to be encouraged. –Jury comment (Koshalek), *Architecture*, April 2000.

**539** The design of Dundas Square employs an elementarist strategy that is carefully calibrated and elegantly spare, making much out of relatively little. –Jury comment (Sampson), *Canadian Architect*, December 1999.

**540** "It's sanitized and militarized," Blackett said. "It's a public space, apparently, but it's a mirror, really, to the mall." –Murray White, *TTS*, "A call to arms on T.O.'s public spaces", 3 December 2003.

**541** Next month, the 273-space underground parking garage on the south side of Dundas will be the first part of the redevelopment completed on those blocks. –Wallace Immen, *TG&M*, "Toronto News", 21 May 2001.

**542** The square, which will be paved with granite and will feature a new entrance to the Dundas subway station, is designed to be a focal point for pedestrians. –Wallace Immen, *TG&M*, "Toronto News", 7 August 2001.

Different star-commodities simultaneously support contradictory projects for provisioning society. [...] Therefore the already problematic satisfaction which is supposed to come from the consumption of the whole, is falsified immediately since the actual consumer can directly touch only a succession of fragments of this commodity happiness, fragments in which

the quality attributed to the whole is obviously missing every time. SS, Thesis 65.

**544** "The idea," explains architect James Brown, who won the competition to design Dundas Square in 1998, "is to create a space where people can meet and where events can happen. The tricky part is to mark the space of the square without over-controlling it. We're trying to find the balance between temporary and permanent." And as Brown points out, "Dundas Square is not a park; it's actually a building. This is the roof of an underground parking garage." —Christopher Hume, *TTS*, "City can see clearly now that Dundas has opened up", 1 July 2002.

**545** "I think Torontonians are just crabby and impatient," Rae says. "There are still light standards to go in, a canopy to go over the stage, and the fountains can't operate in winter. Those people who think the square is barren? Wait until they see it with the fountains going." —Don Wanagas, *Now Magazine*, "Developer's Dream", February 2003.

**546** The most striking feature is what the designers call an armature, but many might mistake it for a launching pad. The angled canopy will be held up by a series of legs that run along Dundas Street. It is intended to act as protection against rain and sun. The design also includes what the designers call a linear fountain: a walkway between a series of fountains. A depression at the lower end of the armature, called the aperture, will act as the entrance to the Dundas subway. —Wallace Immen, *TG&M*, 2 December 1998.

**547** They'll need patience to learn how the square will work, [Councillor Rae] added. "Torontonians seem to want to be entertained. They expect squares to be places for them to go and be on a Ferris wheel and, I'm sorry, this is informed by a European sensibility of creating open space, of creating a place. And you know what? It's not going to happen overnight." —Mary Gordon, *TTS*, "A break from all the bustle", 29 May 2003.

The spectator's consciousness, imprisoned in a flattened universe, bound by the screen of the spectacle behind which his life has been deported, knows only the fictional speakers who unilaterally surround him with their commodities and the politics of their commodities. SS, Thesis 218.

**549** A jury of architects decided the corner of Yonge and Dundas streets has so many distractions already that the square itself should be serene and usable for large and small public events, said Eric Haldenby, director of the University

of Waterloo architecture school and chair of the selection committee. -Wallace Immen, *TG&M*, 2 December 1998.

**550** Architect Kim Storey -- one of the square's designers -- said Toronto needs to get its head around the idea of a European public square. "There's an immediate sort of distrust of things that are new, things that are different," Ms. Storey said. "It's a new type of public space... We don't have a tradition of public squares," she said, listing Nathan Phillips Square as an exception. -Jeff Gray, *TG&M*, "Square to open with flair", 30 May 2003.

**551** The architect intends to precipitate a revival of downtown street life by enhancing a new public space with such amenities as shelters, landscaping, and seating. [...] An inclined stone plinth raised above the entrance to the garage can be used as a stage for impromptu performances. -*Architecture*, April 2000.

**552** For Torontonians, it will be a stage set, a place for the individual as well as the crowd, not so much an oasis as a vantage point from which to see the city as well as ourselves. -Christopher Hume, *TTS*, "A European Space", 18 January 2003.

Emancipation from the material bases of inverted truth, this is what the self-emancipation of our epoch consists of. SS, Thesis 221.

**554** Some people laugh at the new Dundas Square, as designed by Toronto architects James Brown and Kim Storey, because, they say, there's nothing there. All that work, all those years, all that money, and what do we get? An empty space. -John Barber, *TG&M*, "Square's beauty lies in public life it will inspire", 31 May 2003.

# Project

**555** Dundas Square marks the largest creation of open, hard space in Toronto since the opening of nearby Nathan Phillips Square in 1965. –Lisa Rochon, *TG&M*, “There’s no there there”, 22 May 2003.

The spectacle grasped in its totality is both the result and the project of the existing mode of production. It is not a supplement to the real world, an additional decoration. It is the heart of the unrealism of the real society. In all its specific forms, as information or propaganda, as advertisement or direct entertainment consumption, the spectacle is the present model of socially dominant life. It is the omnipresent affirmation of the choice already made in production and its corollary consumption. SS, Thesis 6.

**557** The vast new Dundas Square at the downtown intersection of Dundas and Yonge has been allocated a mere \$2.5-million for its construction budget. –Lisa Rochon, *TG&M*, “Big City Smalltown Ambitions”, 19 June 2000.

**558** The city’s setting up a board of management for the day-to-day running of the square that will include, among others, four members of the BIA (Bob Sniderman, Arron Barberian, Eaton Centre general manager Clive Baxter and Ron Soskolne of Soskolne Associates), one city councillor (Kyle Rae) and one member each from the Toronto East Downtown Neighbourhood Association, Ryerson University, the Toronto Parking Authority, Yonge Street Mission and the Toronto Theatre Alliance. –Scott Anderson, *Now Magazine*, “No Walk in the Park”, December 2001.

**559** The Board’s 2002 business plan projects that additional revenues will be achieved through, among other

things: a percentage of gross sales of goods and services sold on the Square; fees for the management of event services; rental revenue from vendors, buskers, kiosks, admittance/concession/franchise fees, sale of goods/items; film shoots; and signage/advertising. -Joe Halstead, City of Toronto, *City of Toronto Staff Report*, 4 October 2002.

The spectacle presents itself simultaneously as all of society, as part of society, and as instrument of unification. As a part of society it is specifically the sector which concentrates all gazing and all consciousness. Due to the very fact that this sector is separate, it is the common ground of the deceived gaze and of false consciousness, and the unification it achieves is nothing but an official language of generalized separation. SS, Thesis 3.

**561** An amendment to the Toronto Municipal Code adopted by Council to establish the Yonge-Dundas Square Board of Management allows for the maintenance, operation and control of the Square to be exercised by the Board and sets out the Board's powers and duties regarding the operation and fiscal management of the Square. The by-law establishes the Board's goal of achieving financial self-sufficiency for the Square by 2005 and allows the Board to establish booking policies for the Square, retain staff and consultants, issue permits for activities on the Square, and to enter into contracts for services as may be required in connection with its role of managing the Square. -Joe Halstead, City of Toronto, *City of Toronto Staff Report*, 4 October 2002.

**562** When it finally opens - if it finally opens - sometime in November, Dundas Square will be a new kind of space, economically and civically. The much-delayed piazza is the first such public facility in this city that will also be required to make it as a private enterprise. The truth is that Toronto is destitute and can no longer afford to take care of its assets, so instead it looks to sell them. In the case of Dundas Square, this will mean an aggressive marketing program to rent the space for everything from product launches to concerts and corporate events. The bottom line is an operating budget that's expected to be between \$300,000 and \$400,000 annually. -Christopher Hume, *TTS*, "Resisting a sell-out at Dundas Square", 12 September 2002.

**563** It is recommended that Council authorize the Yonge-Dundas Square Board of Management to undertake requests for proposals, or solicit expressions of interest, for revenue sources for the Square including, but not limited to, third party outdoor advertising. -Joe Halstead, City of Toronto, *City of Toronto Staff Report*, 4 October 2002.



**564** "The city has told us that the objective is for the square to be entirely self-financing within three years," explains the chair of the Dundas Square management board, Ron Soskolne. "We've developed a business plan and we'll see how far we can go down that road without compromising the civic quality of the square. The board has taken the position that as a matter of principle, the square will be an oasis within a district that is otherwise entirely commercial." —Christopher Hume, *TTS*, "Resisting a sell-out at Dundas Square", 12 September 2002.

In the spectacle, which is the image of the ruling economy, the goal is nothing, development everything. The spectacle aims at nothing other than itself. SS, Thesis 14.

**566** It is recommended that Council authorize the Yonge-Dundas Square Board of Management to consider the sale of naming rights to the Square for the purposes of raising revenue to support its on-going operation and maintenance. —Joe Halstead, City of Toronto, *City of Toronto Staff Report*, 4 October 2002.

**567** When completed, the square and the garage should both make money for the city through parking and rental fees. In the new economy of Canada's crumbling cities, even elements of the public realm must be able to turn a profit. —Christopher Hume, *TTS*, "City can see clearly now that Dundas has opened up", 1 July 2002.

**568** A recent report from the city's chief administrative officer to council's policy and finance committee notes that "unlike public squares attached to city-owned buildings, where programming is geared toward community events, the Yonge-Dundas Square was intended to be used largely for commercial events for which a fee would be charged. Once fully operational, it is expected that the operation of Yonge-Dundas Square will be self-financing." —Scott Anderson, *Now Magazine*, "No Walk in the Park", December 2001.

**569** Since the Board's establishment by Council, several initiatives have been undertaken, including the adoption of Yonge-Dundas Square trademark, logo and letterhead. —Joe Halstead, City of Toronto, *City of Toronto Staff Report*, 4 October 2002.

**570** The board, which plans to hire a general manager by the end of the year, has identified just two "sponsorship opportunities." [...] By contrast, a proposal prepared by Mississauga-based AvailableMedia lists 15 such opportunities

ranging from "water geyser sponsor" to "washroom sponsor." Biggest of all would be naming rights. In AvailableMedia's scheme, these rights alone would be worth about \$1 million yearly. —Christopher Hume, *TTS*, "Resisting a sell-out at Dundas Square", 12 September 2002.

The spectacle is ideology par excellence, because it exposes and manifests in its fullness the essence of all ideological systems: the impoverishment, servitude and negation of real life. The spectacle is materially "the expression of the separation and estrangement between man and man." SS, Thesis 215.

**572** "So there's that part of it, the entertainment side, and Yonge Street is all about entertainment. Another part of it, from a business point of view, allows the local businesses to have a venue of a more commercial nature -- for example, for having product launches and fashion shows." —James Robinson, BIA Executive Director, ref. by Scott Anderson, *Now Magazine*, "No Walk in the Park", December 2001.

**573** [Councillor Kyle] Rae says the square will serve as both a commercial and a public space but admits it will be "used heavily for commercial events." —Scott Anderson, *Now Magazine*, "No Walk in the Park", December 2001.

**574** "This is a joint venture project that has a real chance of happening," said Mr. Rae, its leading proponent. He added that prospective developers are so keen to get involved they're already fighting each other for a piece of the action. —John Barber, *TG&M*, "Every few blocks you get a different Toronto", 11 December 1996.

**575** Now as we see all the attractions rising around it, the emptiness of the square makes more sense: It's a crossroads, a place to take a breath between shopping and dining and movie-going and ersatz bobsledding. A respite from all the flash. —Peter Kuitenbrouwer, *National Post*, "Dundas Square finally makes sense to me", 4 June 2004.

The contemplative side of the old materialism which conceives the world as representation and not as activity -and which ultimately idealizes matter- is fulfilled in the spectacle, where concrete things are automatically the masters of social life. SS, Thesis 216.

**577** It is recommended that Council approve the new Square rental rate structure and authorize the Yonge-Dundas Square Board of Management to adjust, through negotiations with customers, rental rates for the Square and related equipment,

facilities and services. —Joe Halstead, City of Toronto, *City of Toronto Staff Report*, 4 October 2002.

**578** Downtown councillor Kyle Rae worries that Dundas Square's problems won't come from private interests so much as municipal interference. "I expect there will be problems," Rae makes clear. "City staff is so used to running these things, it doesn't know any better. If we're to allow Dundas Square to become an effective public gathering place, it has to have the flexibility to operate arm's-length from the city. Far too often, city staff can't think beyond their own departments." According to Rae, "The city has become a derelict dad; it's not prepared to feed its own children. Dundas Square should be kept as far away as possible from the city." —Christopher Hume, *TTS*, "Resisting a sell-out at Dundas Square", 12 September 2002.

**579** [Dundas Square Board general manager Carol] Jolly says the city originally wanted to set the rental fees even higher, but she managed to talk them down to a mere \$3,000 for an afternoon booking. "The city expects it to be financially self-sufficient in three years, and it's not even finished yet," says Jolly. "We're in a hard place." —Mike Smith, *Now Magazine*, "By Permit Only", 15 May 2003.

**580** Enjoy the solitude while you can. Events are planned starting in April, when Dundas Square will officially open. Already buskers have been auditioned and concerts are being arranged. —Christopher Hume, *TTS*, "A European Space", 18 January 2003.

**581** But the square's success lies not in the planned, highly staged events destined for the space but in its simple, day-to-day uses: Reading. A pause for thought. A gathering place. A space outside the city but still in it, set back from the traffic snarls. A retreat. But more than anything, a place open to any and all. —Murray White, *TTS*, "Sit look and marvel at new public space", 29 May 2003.

**582** The square, with its granite paving, fountains, lights and a new entrance to the subway station, will be a focal point for shoppers. —Wallace Immen, *TG&M*, "Toronto News", 21 May 2001.

In a society where no one can any longer be recognized by others, every individual becomes unable to recognize his own reality. Ideology is at home; separation has built its world. SS, Thesis 217.

**584** "Dundas Square is the latest step in the rapid erosion and privatization of public spaces in Toronto," says

Matt Blackett, founding member of the Toronto Public Space Committee. –Wiley Norvell, *Eye*, "Bare Square Dares", 12 June 2003.

**585** "You can imagine things there. You can see into it as a citizen. It makes everyone viewer and viewed," [architect James Brown] offers. "What really makes a square is what people imagine into it. What it provokes." –Mike Smith, *Now Magazine*, "By Permit Only", 15 May 2003.

**586** Public spaces are meaningless unless we take advantage of them. As the potential model for other ventures between the public and private sector in Toronto, it would be regrettable if we let Dundas Square's weaknesses as a public square go unchallenged. After all, pushing boundaries is the essence of public space. –Wiley Norvell, *Eye*, "Bare Square Dares", 12 June 2003.

**587** The point is not what the squares themselves look like, which changes constantly over time, but what happens inside them. That is a story of people -- a people, in the case of a square at the very heart of a city -- not planters. –John Barber, *TG&M*, "Square's beauty lies in public life it will inspire", 31 May 2003.

**588** The brilliance of Yonge-Dundas will soon come clear. The fact that this is the first project of its kind has also confused many; Toronto has traditionally preferred parks, green spaces and fully programmed public squares. The idea of creating a civic facility as a backdrop for users, a place where ordinary people are invited simply to be may be familiar in Europe, but it's new to Toronto. –Christopher Hume, *TTS*, "Toronto gets hip to new square", 30 May 2003.

**589** Toronto has never been much good at creating public spaces by diktat. This is not a city of fountains and piazzas and attractive monuments, although it does nooks and crannies fairly well, embraceable spaces of a human scale, arising naturally and seamlessly within a community. Dundas Square is cold and empty, as cold as the granite slabs on which it rests and as empty as the vast space it occupies. –Rosie DiManno, *TTS*, "Evolving city may be losing its soul", 13 September 2003.

The spectacle has spread itself to the point where it now permeates all reality. It was easy to predict in theory what has been quickly and universally demonstrated by practical experience of economic reason's relentless accomplishments: that the globalisation of the false was also the falsification of the globe. [...] There remains nothing, in culture or in nature, which has not

been transformed, and polluted, according to the means and interests of modern industry. CSS, IV.

**591** "It's a city space, the city expropriated it, the city owns it, it's city-owned property. But it's not public property like on the right-of-way on the street. It's like a city building only there's no building there." -Nick McCabe-Lokos, *TTS*, "Councillor Kyle Rae force behind project", 29 May 2003.

**592** What I've noticed over the past several months is that people, by day or by night, are reluctant to gather there - if there are 10 people spread out in various locations on the Square, there are five, even 10 times that number positioned in front of the Eaton Centre. -Lisa Rochon, *TG&M*, "There's no there there", 22 May 2003.

**593** A year after its not-so-grand opening, Dundas Square, sitting plunk in the commercial capital of the country, is a lonely, lonely place. -*Now Magazine*, "The Lowdown on Dundas", 17 June 2004.

**594** Brown's partner and wife, Kim Storey, points out: "The context isn't all there yet; much of what the square has revealed so far isn't very pretty. We're not trying to create a miniature world complete unto itself, but to expose the city." -Christopher Hume, *TTS*, "A European Space", 18 January 2003.

**595** The apparent barrenness that so many observers now deplore will quickly disappear as the lifeblood of the city floods the new square's beautiful granite paving stones. They will become fabled over centuries as citizens we can never know etch stories we cannot conceive of into their faces. -John Barber, *TG&M*, "Square's beauty lies in public life it will inspire", 31 May 2003.

Feuerbach's judgment on the fact that his time preferred "the sign to the thing signified, the copy to the original, fancy to reality," has been thoroughly vindicated by the century of the spectacle, and in several spheres where the nineteenth century preferred to keep its distance from what was already its fundamental nature: industrial capitalism. [...] Everything will be more beautiful than before, for the tourists' cameras. CSS, XVII.

**597** The most optimistic among us will hope that it represents a philosophical shift at the planning level that will draw on that city's best notions of urban life. After all, it's this sort of detail that gives a city its texture, an urban landscape as seemingly organic and varied as anything

naturally occurring. —Murray White, *TTS*, "Sit look and marvel at new public space", 29 May 2003.

**598** The meaning of Dundas Square lies less in what it looks like (spectacular, to my eyes) than the fact that it exists. And best of all -- the miracle that is so difficult to perceive in an ever-changing city on opening day, with the bands playing and the bunting flying and the square still unfinished, marooned inside what seems to be a permanent construction site -- it's permanent. —John Barber, *TG&M*, "Square's beauty lies in public life it will inspire", 31 May 2003.

**599** If you want solitude this New Year's Eve, try Toronto's new version of Times Square. —Wallace Immen, *TG&M*, "Toronto News", 28 December 2002.

**600** "Once it's open, once the snow is off it, go and entertain yourselves," Rae exhorts no one in particular. "It's not my responsibility to give you a TV set and a sofa to go sit and feel comfortable." —Don Wanagas, *Now Magazine*, "Developer's Dream", February 2003.

In all that has happened in the last twenty years, the most important change lies in the very continuity of the spectacle. This has nothing to do with the perfecting of its media instruments, which had already reached a highly advanced stage of development; it means quite simply that the spectacle's domination has succeeded in raising a whole generation molded to its laws. CSS, III.

**602** Though it's still waiting for a few elements, the new civic space is essentially finished. It opened quietly last November and all indications so far point to success; it now seems certain that Toronto's newest public square will live up to expectations. —Christopher Hume, *TTS*, "Yonge-Dundas a corner short of done", 24 February 2003.

## Area

**603** Of all the corners in Toronto, few matter more than Dundas and Yonge. Situated in the heart of downtown, this is the intersection we look to see how the city's doing. —Christopher Hume, *TTS*, "Yonge-Dundas a corner short of done", 24 February 2003.

**604** The corner, once best known for its seedy discount stores and pawn shops, is one of the busiest pedestrian intersections in Canada. —Wallace Immen, *TG&M*, "Toronto News", 7 August 2001.

**605** It's the intersection Mayor Mel was most likely thinking of when he once referred to downtown Toronto as a "flea market." —Scott Anderson, *Now Magazine*, "No Walk in the Park", December 2001.

At the moment of economic abundance, the concentrated result of social labor becomes visible and subjugates all reality to appearance, which is now its product. SS, Thesis 50.

**607** Councillor Kyle Rae, whose downtown ward includes the site, was acknowledged by Lastman as the driving force behind the square. "This is the right thing to do," Rae argued. "The heart of the city was suffering. This was desperately needed." —Christopher Hume, *TTS*, "'Big urban room' a winner", 2 December 1998.

**608** For Yonge St., which is still Toronto's major thoroughfare, the square couldn't come at a better time. If successful, it could provide the push the street needs to break free of the downward spiral it has traveled for decades.

—Christopher Hume, *TTS*, "Dundas Square could set Yonge free", 12 September 1998.

**609** The principal objective of Yonge-Dundas Square is to create an active, vibrant focal point. It is to be an economic catalyst that, in concert with the on-going achievements of the Downtown Yonge BIA, will help generate renewed shopping, entertainment, tourism and development interest in the area. It is also intended to be a place of beauty and high quality design that reinforces the image of downtown. —Joe Halstead, City of Toronto, *City of Toronto Staff Report*, 4 October 2002.

**610** "The chief quality of that space is that it is a space," says Storey. "Yonge and Dundas Square has asserted itself already as the centre of the city. It is a popular centre to the city, as opposed to the institutional centre... it makes absolute sense that that should be a public space." —Wiley Norvell, *Eye*, "Bare Square Dares", 12 June 2003.

**611** On March 4, 1996, Toronto City Council adopted Downtown Yonge: A program to Promote the Regeneration of Toronto's Main Street. The Regeneration Program, as it is now known, is a public-private collaborative initiative between the City of Toronto and the Yonge Street Business and Resident Association Inc (YSBRA). The program is co-funded by the City and the private sector and is overseen by a Steering Committee made up of Ward 6 Councillor Kyle Rae, representatives of the YSBRA and City of Toronto officials. —City of Toronto, *Yonge Street Regeneration Program*, 1997.

**612** The redevelopment, which starts in January, will replace a block of discount stores and fast-food restaurants. "Instead of an eyesore, the corner of Yonge and Dundas will become a jewel of the city," Mayor Mel Lastman said. "It will be safe, it will be lively, it will be well-lit," he promised. —Wallace Immen, *TG&M*, 2 December 1998.

The first phase of the domination of the economy over social life brought into the definition of all human realization the obvious degradation of being into having. The present phase of total occupation of social life by the accumulated results of the economy leads to a generalized sliding of having into appearing, from which all actual "having" must draw its immediate prestige and its ultimate function. SS, Thesis 17.

**614** Mr. Rae said three Divisional Court judges dismissed an appeal by property owners against a decision by the Ontario Municipal Board upholding the city's right to expropriate buildings on Yonge Street. He said the unanimous decision by the judges makes it unlikely that the owners fighting the plan



can get leave for a hearing by the Ontario Court of Appeal. –Wallace Immen, *TG&M*, "Dundas Square", 6 October 1998.

**615** The city tried to take that building as well, but according to Rockwell, "God stopped them." Upstairs there's a mosque with a congregation of 2,000. Apparently, no politician wants to be known for expropriating a house of worship to build a commercial development. –Jeremy Tompkins, *Now Magazine*, "Square to Nowhere", 24 April 2003.

**616** The first phase will be to demolish 10 retail buildings, which now include a pinball arcade, a jeans shop, a discount shoe store and a number of fast-food shops. –Wallace Immen, *TG&M*, "Dundas Square", 6 October 1998.

**617** To willfully cut an urban void in the unremarkable commercial strip of Yonge Street was brave and deliberate. A public space, charged like the 21st century, carried great promise. And recasting the city was on everybody's minds. –Lisa Rochon, *TG&M*, "There's no there there", 22 May 2003.

Considered in its own terms, the spectacle is affirmation of appearance and affirmation of all human life, namely social life, as mere appearance. SS, Thesis 10.

**619** The new space, the most elegant to appear in the city in decades, will bring a new level of sophistication and urbanity to a community that has been dominated by suburban interests since amalgamation rendered us municipally impotent six years ago. –Christopher Hume, *TTS*, "Toronto gets hip to new square", 30 May 2003.

**620** "In a couple of years there will be an almost total rejuvenation of the area." Mr. Sniderman said a major change in the area has been the formation of a new Yonge-Dundas business improvement association, with 1,700 members and a budget of \$1-million a year for maintenance and upgrading of the streetscape and improving security. "What we're trying to do is make this the real heart of the city again." –Wallace Immen, *TG&M*, "Toronto News", 21 May 2001.

**621** "Drug dealers will not want the profile they'll have there," insists councillor [Kyle] Rae. "It'll be too public for them." –Nate Hendley, *Eye*, "Yonge Love", January 2001.

**622** The project centres on a new public square at the corner of Yonge and Dundas that will be created by the demolition of a handful of ratty buildings. Around the plaza there will be new stores, cinemas and a skyscraper combining

condominiums with a hotel. —John Barber, *TG&M*, "Every few blocks you get a different Toronto", 11 December 1996.

**623** Shabby is out and flashy is on its way in at Toronto's hectic Yonge-and-Dundas intersection. The immense Eaton Centre shopping mall is jazzing up its Yonge Street facade by adding outward-facing and restaurants -- and one massive, Times Square-style advertising wall. To the north, there soon will be more signage for the likes of Pepsi and Nike. Lots more of it. Goodbye to the bargain stores and frowzy fast-food joints; hello to a 30-cinema entertainment complex, a big, shiny communications tower and other assorted megadevelopments. —Pamela Young, *TG&M*, "Architects devise calm eye in urban storm", 2 January 1999.

**624** Yonge Street regenerators state that once new stores and theatres go up, illicit activity at Yonge and Dundas -- where cops made over 1,000 arrests in 1998 -- will decrease. —Nate Hendley, *Eye*, "Yonge Love", January 2001.

The images detached from every aspect of life fuse in a common stream in which the unity of this life can no longer be re-established. Reality considered partially unfolds, in its own general unity, as a pseudo-world apart, an object of mere contemplation. SS, Thesis 2.

**626** This Thursday, the hip U.S. retailer Urban Outfitters will open its first Canadian outlet on the ground floor of the Ryrie Building. That's the kind of thing that's supposed to be happening on Yonge Street -- not pawn shops. Which way is the street going? That's the big question on Yonge, on Bloor and in the city as a whole today. —John Barber, *TG&M*, "Every few blocks you get a different Toronto", 11 December 1996.

**627** In other words, Yonge-Dundas Square will be defined not so much by the buildings around it as the advertising. To a large extent, this comes with the territory. Here is one of the city's main intersections - developers like to call it the Times Square of Toronto - so it's not surprising the landscape should be so commercialized. —TTS, "Watching the billboards watching you", 2 August 2004.

**628** We still profess faith in the miraculous powers of the marketplace. But its invisible hand remains unseen. And at the very moment of capitalism's global triumph, it has started to unravel. Which is why Toronto's decision to build Dundas Square is as significant psychologically as it is physically. The site, at the southeast corner of Yonge and Dundas, is one of the most important in the city - sitting right at the heart of the downtown core on the busiest street in town. The square will occupy space now filled with cheap clothing shops, dollar stores and general tackiness. The city had to expropriate

the land before it could proceed with the square, which is considered heresy to a religion whose prophets worship profits and private property in all its forms. –Christopher Hume, *TTS*, "Dundas Square could set Yonge free", 12 September 1998.

**629** [Rockwell Jeans owner Steve] Rockwell agrees the city plan was a good one and thinks the public square is beautiful. But he says the city botched the plan when it failed to open up the "best piece of real estate in the country to bidding." –Jeremy Tompkins, *Now Magazine*, "Square to Nowhere", 24 April 2003.

**630** Apart from the massive Eaton Centre at the southwest corner, the intersection of Yonge and Dundas Streets in downtown Toronto has until recently been characterized by fairly degraded, almost honky-tonk small-scale retail stores and fast food outlets. –*Canadian Architect*, December 1999.

**631** Despite the opening in the late 1970s of the new galleria-style Eaton Centre, the Yonge and Dundas intersection languished, devolving slowly into a haven for more unsavory enterprises that tarnished the area's image. –Dave Eagleson, Forrec Ltd., *Urban Land*, "Regrowing Toronto's Retailing Roots", March 2000.

All individual reality has become social reality directly dependent on social power and shaped by it. It is allowed to appear only to the extent that it is not. SS, Thesis 17.

**633** "Before we started the regeneration process, there were 29 bargain shops between Queen and College. Now there are about seven. The neighbourhood has changed, but in the eyes of many it's still seen as seedy. Our objective is to raise the median age of the people who come to the area by five years or so. But already property values have started to climb." Ron Solskone, Dundas Square management board chair (2002). Christopher Hume, *TTS*, Resisting a sell-out at Dundas Square, 12 September 2002.

**634** "There were a lot of low-end retail shops nearby," lamented Alan High, "and many panhandlers standing outside the mall's doors." Alan High, Clear Channel, Mike Smith, *Now Magazine*, By Permit Only, 15 May 2003.

**635** Retailing is coming "back to the street" across North America. Reinvestment is underway in downtown locations in many large and medium-size U.S. cities including New York, Chicago, San Francisco and Denver. [...] This trend is based on demographics and social change which is increasing the demand for entertainment, culture and tourism as well as changes in

the retailing business itself. There is an increasing trend to the creation of "urban entertainment centres" which contain multi-screen cinemas, theme restaurants, family entertainment attractions and cross-marketing or "entertainment retailing" of sports, cultural products and consumer goods. -City of Toronto, *Yonge Street Regeneration Program*, 1997.

**636** Retail is the glue that ties the important functions of the downtown together: it enlivens the Street and symbolizes the health of the City. The well-being of Yonge Street is key to maintaining the economic and social health of the downtown, the City and the region. -City of Toronto, *Yonge Street Regeneration Program*, 1997.

What binds the spectators together is no more than an irreversible relation at the very center which maintains their isolation. The spectacle reunites the separate, but reunites it as separate. SS, Thesis 29.

**638** The public realm is among the main victims of development architecture. What passes for civic space these days is parking lots and plazas. -Christopher Hume, *TTS*, "Dundas Square could set Yonge free", 12 September 1998.

**639** Private property forms the bulk of a city, but the public realm defines it. And in recent years, the shared elements of the city - its streets, sidewalks, squares, parks - have been neglected and discounted. In Toronto, as in so many urban centres, it can be hard to tell what's public from what's private, what's ours from what's theirs. -Christopher Hume, *TTS*, "A European Space", 18 January 2003.

**640** The owners of the Hard Rock Cafe building, which faces Dundas Square, have already cleaned up their property. The marvellous terra cotta structure looks great as a result. On the other hand, the owners of the NHR building to the east have done absolutely nothing to refurbish their quite ratty-looking slab. This is exactly the sort of civic contempt that led to the decline of Yonge and Dundas and created the need for the square in the first place. It is exactly what the neighbourhood wants to get away from. -Christopher Humer, *TTS*, "City can see clearly now that Dundas has opened up", 1 July 2002.

**641** Despite the delay, this side of Yonge Street has good things happening. The Superior Restaurant and other businesses have renewed their facades, helped by \$500,000 in city grants. The Canon Theatre (the former Pantages), which has been mostly dark since Phantom closed, will be humming when The Producers opens. Local businesses contributed \$300,000

for granite sidewalks on Yonge Street. –Peter Kuitenbrouwer, *National Post*, “On Dundas Square”, 14 September 2002.

**642** Perhaps, because it has been under siege, intellectually and physically, we may be losing the memory of the public realm, forgetting how to approach it, inhabit and take full possession of it. But with the advent of Dundas Square, Torontonians have a chance to reacquaint themselves with the pleasures of civic space, even if that means sitting quietly in the middle of an empty square, especially if it means sitting quietly in the middle of an empty square. –Christopher Hume, *TTS*, “A European Space”, 18 January 2003.

The spectacle within society corresponds to a concrete manufacture of alienation. Economic expansion is mainly the expansion of this specific industrial production. What grows with the economy in motion for itself can only be the very alienation which was at its origin. SS, Thesis 32.

**644** At least the redevelopment has roused the threatening aura the area had in the 1990s, when the intersection was a refuge for rummies and late-night gunfire would erupt between rival drug dealers who made the corner their office. –Wallace Immen, *TG&M*, “Toronto News”, 28 December 2002.

**645** The theory behind this redevelopment is a process called “urban regeneration,” which is the flipside of an old concept called urban renewal. The latter involved razing slums and putting up new residential buildings. Urban regeneration, as practiced at Yonge and Dundas, seeks to revitalize areas by improving commercial, not residential, space. –Nate Hendley, *Eye*, “Yonge Love”, January 2001.

**646** Rae says the need for a public space there has been on record for more than 25 years in the city’s official plan. “You can take the antecedents of this back to 1976. But nobody did anything about it back then,” he said. –Nick McCabe-Lokos, *TTS*, “Councillor Kyle Rae force behind project”, 29 May 2003.

**647** “There are OP directives that I espouse very strongly, and one of them is intensification.” –Kyle Rae, City of Toronto, ref. by Don Wanagas, *Now Magazine*, “Developer’s Dream”, February 2003.

**648** The real story may very well be that of a city lacking the sophistication or the smarts to protect the public interest in one of the country’s most important intersections. –Jeremy Tompkins, *Now Magazine*, “Square to Nowhere”, 24 April 2003.

The alienation of the spectator to the profit of the contemplated object (which is the result of his own unconscious activity) is expressed in the following way: the more he contemplates the less he lives; the more he accepts recognizing himself in the dominant images of need, the less he understands his own existence and his own desires. The externality of the spectacle in relation to the active man appears in the fact that his own gestures are no longer his but those of another who represents them to him. This is why the spectator feels at home nowhere, because the spectacle is everywhere. SS, Thesis 30.

**650** Toronto will never be a must-see metropolis for world travelers. It's far, far from the centre of the universe. But it has been, throughout my lifetime, a fine place to call home. I just don't like what's happening to it in the name of progress. —Rosie DiManno, *TTS*, "Evolving city may be losing its soul", 13 September 2003.

**651** The ideal usually cited by pro-regenerators is New York's Times Square, where Disney stores have muscled out porn shops. The idea is that the power of commercial enterprise can overcome years of neglect, decay and overall scumminess. —Nate Hendley, *Eye*, "Yonge Love", January 2001.

**652** Rae also said his intent was to "create a sense of a living room. I'm trying to keep the square as clean as possible. What I'm trying to do is create the walls around it, which are animated, and keep the living room quiet. That was my vision of the square, that it was to be a place where you could go and be entertained." Right now, an argument about what constitutes legitimate entertainment is occurring. Eventually we'll pestle an ass groove into the living room couch — metaphorically speaking. —Toronto Public Space Committee, *Spacing* (Issue #1), "Baring the Square".

**653** "The square will hopefully be animated by the life around it and by the people and buzz and activity," says urban designer Ken Greenberg. "Whether it will have enough independent presence not to be just an appendage of the commercial activity but to feel really public -- we have to wait and see what materializes on the edges and what the square itself is like." —Scott Anderson, *Now Magazine*, "No Walk in the Park", December 2001.

**654** The design should reflect the metropolitan image, energy and excitement characteristic of such places in the great cities of the world. —City of Toronto, *Dundas Square Design Competition Brief*, 1998.

## Setting

**655** At the intersection's southeast corner, Dundas Square, an urban open space just under one acre in area perched atop a 270-car underground parking garage, proffers an oasis of calm within the multi-media cacophony that will surround it. —*Canadian Architect*, December 1999.

**656** So far, our leaders have asked only that screen owners comply with building codes; they're mute on the content those screens will one day display. "We can't regulate it," says Ted Tyndorf, who's with the city's urban development services. "I don't believe there's scope under the Municipal Act to allow us to require that kind of condition in granting a variance approval." —Christopher Hutsul, *TTS*, "A golden opportunity to enrich the city's life", 6 September 2003.

**657** To review and make recommendations for an application for a variance to permit an illuminated bottle shaped three dimensional third party advertising sign, that will travel up and down, to be attached to the Yonge Street face of the Atrium Media Tower at 306 Yonge Street. —Acting Commissioner of Urban Planning and Development Services, City of Toronto, 30 August 1999.

The spectacle presents itself as something enormously positive, indisputable and inaccessible. It says nothing more than "that which appears is good, that which is good appears. The attitude which it demands in principle is passive acceptance which in fact it already obtained by its manner of appearing without reply, by its monopoly of appearance. SS, Thesis 12.

**659** On the northwest corner of Dundas and Yonge, the Atrium on Bay will be transformed into a retail palace topped

off with a 50-metre-high communications tower. -Christopher Hume, *TTS*, "Dundas Square could set Yonge free", 12 September 1998.

**660** Later, a high-rise known as the Media Tower will be built at the northwest corner, which planners say should have neon signs and a large video screen reminiscent of the displays at Times Square in New York or Piccadilly Circus in London. Large neon signs are part of the traditional look of Yonge Street to the north of Dundas Street. -Wallace Immen, *TG&M*, 2 December 1998.

**661** The Atrium Media Tower soars 223 feet above Dundas Square in the heart of downtown Toronto [and] serves as a geographic and cultural Toronto landmark and a signature icon of the City of Toronto's Dundas Square redevelopment. -*Ellman Company official website*.

**662** That 'communications tower' turned out to be an overgrown video billboard, the beginning of the ascent of the ads that saturate ground level throughout Toronto's core. -Jeremy Tompkins, *Now Magazine*, "Square to Nowhere", 24 April 2003.

**663** Modeled after Times Square in New York and Piccadilly Circus in London, Yonge-Dundas Square is located in the heart of downtown Toronto at Yonge and Dundas Streets. The Square features spectacular signage that rivals landmark locations anywhere in the world. Clear Channel Outdoor is proud to be part of the most exciting outdoor advertising opportunity in Canada. Advertisers can choose from a range of spectacular signage opportunities including the Atrium Media Tower, Canada's first media tower - located on the NW corner, as well as the interior and exterior of the Toronto Eaton Centre, Canada's busiest shopping mall with over 52 million annual visitors. -*Clear Channel official web site*, "Yonge-Dundas Square", 2004.

Present culture as a whole can be characterized as alienated in the sense that every activity, every moment of life, every idea, every type of behavior, has a meaning only outside itself, in an "elsewhere" which, being no longer in heaven, is only the more maddening to try and locate: a utopia, in the literal sense of the word, dominates the life of the modern world. PTDURP, 1.5.

**665** LG signed a three-year contract with Clear Channel, with an additional two-year option. But because the LG sign has been so welcomed by Toronto, it may be in for a much longer stay. In fact, many residents are already referring to the AMT as the "LG Tower". -Jennifer Flinchpaugh, *Clear Channel official web site*, "Extra Extra LG".



**666** Despite the ugliness of what's there now, the site's potential is obvious. A gigantic entertainment/retail/academic complex will be built directly north of the square. It will house more than 30 movies screens, 18 of which will double as classrooms until 1 p.m. on weekdays. The side that looks onto the square will be an enormous kinetic facade of videos and other moving images, both commercial and artistic. The dialogue between it and the square will be a major part of the experience of this most urban of spaces. —Christopher Hume, *TTS*, "Dundas Square could set Yonge free", 12 September 1998.

**667** The exterior of the Metropolis development is to be highly animated with a high degree of transparency to allow for the interaction of internal and exterior activities. The high energy building façade itself will make use of large signage, bright lights and video displays, with extremely active street-related retail and entertainment around the development. —City of Toronto, *Dundas Square Design Competition Brief*, 1998.

**668** The design concept [for Metropolis] —by Toronto based design firm Forrec Ltd.— calls for a building that has the look of a highly stylized machine, blending 20th-century industrial and 21st-century multimedia design. Features include a glockenspiel-type clock, smokestacks, ornamental gargoyles, media billboards, and a series of large moving pieces that create an animated atmosphere. —Dave Eagleson, Forrec Ltd., *Urban Land*, "Regrowing Toronto's Retailing Roots", March 2000.

**669** From the roof of the Olympic Spirit building will soar a tower plastered with giant billboards, but when I asked whether Pepsi-Cola, for example, might have its logo there, the promoters almost choked. Certainly not! "We will serve Coke in our facility because Coke is a top Olympic sponsor," Ms. McBean said. The landlord, she notes, has agreed to sell ad space on the tower to only Olympic sponsors. —Peter Kuitenbrouwer, *National Post*, "Dundas Square finally makes sense to me", 4 June 2004.

There is no place left where people can discuss the realities which concern them, because they can never lastingly free themselves from the crushing presence of media discourse and of the various forces organized to relay it. CSS, VII.

**671** The giant media towers and billboards already turning Yonge-Dundas Square into a wall-to-wall advertising site are about to get a lot more competition. Outdoor Broadcast Network, North America's largest outdoor media outfit, is erecting an 18-storey, 100-foot-wide media tower directly in front of the Eaton Centre that will feature Canada's largest TriVision

panels, 50 choreographed scrollers and a 1,200-square-foot LED video screen. —*Now Magazine*, 29 January 2004.

**672** Animated billboards should never be permitted in locations where motorists can see them and be distracted by them, as is the case around Dundas Square. No advertising sign or floodlight should be allowed to spill light directly into the sky or into residential windows. —James Laframboise, *TTS*, 28 August 2003.

**673** What's coined by politicians and planners as "revitalization" has been, in essence, an invitation for advertisers to bombard passers-by with big, flashy commercials and billboards. Of course, developers can't just put up huge video screens at will. They must be approved by city hall, which apparently equates big screens on Yonge St. with big success. —Christopher Hutsul, *TTS*, "A golden opportunity to enrich the city's life", 6 September 2003.

**674** For many civic leaders in the United States, "sign" is a dirty four-letter word. These officials view signage as a necessary evil hampering their town's aesthetic appeal. Thus, they mandate small, nondescript signs -- traffic-safety legibility studies be damned. However, north of the border, in downtown Toronto, civic leaders hold quite a different opinion about the value of signs. Not only do they welcome on-premise signage, they encourage big, bright and bold billboards -- spectaculars that would feel at home in Las Vegas or Times Square. —Jennifer Flinchbaugh, *Clear Channel official web site*, "Extra Extra LG".

**675** Critics of Yonge-Dundas Square complain there's nothing to do at Toronto's newest civic space. Nothing could be further from the truth. Have they tried watching the ads? Already the square is surrounded by video commercials on almost every side, but when the construction projects surrounding the space are finally finished, Yonge-Dundas will be commercially animated in every direction. —*TTS*, "Watching the billboards watching you", 2 August 2004.

**676** Blackett, a popular comic artist whose strip, *M @ B*, appears in *eye Weekly*, invokes the prognostication of local author Jim Munroe in his novel *Everyone In Silico* with a shiver. "He encapsulated my worst fear -- that it'll cost you money not to see ads in the future," he said. "When you look at our skyline, it's cut off by billboards. That's where we're going." Blackett and crew feel there is a war going on, nothing less, for the city's remaining space -- they want public areas set aside where anyone and everyone can pass through, pause or linger, at their own whim. —Murray White, *TTS*, "A call to arms on T.O.'s public spaces", 3 December 2003.

Rather than talk of the spectacle, people often prefer to use the term 'media.' And by this they mean to describe a mere instrument, a kind of public service which with impartial 'professionalism' would facilitate the new wealth of mass communication through mass media -- a form of communication which has at last attained a unilateral purity, whereby decisions already taken are presented for passive admiration. CSS, III.

**678** Our new Dundas Square is an insult to the citizens of this city. Surrounded by the highest concentration of outdoor advertising in Canada, the new square should be called what it truly is, a private square. The visual environment of our new public square is available to the highest bidder. Massive video boards, playing rotating obnoxious ads, should not be the cornerstones of a public square. —Dave Meslin, Toronto Public Space Committee, *TTS*, "Nothing 'public' about new square", 3 January 2003.

**679** The square "is not public any more. It's a marketing opportunity," Blackett said. "They sell this place as something in the heart of the city that is uniquely Toronto. But nobody comes downtown to look at Gucci ads. You can do that anywhere. If you decide to turn those billboards into art by local artists, then it would be unique. It would be interesting. But those ads - they're not unique to Toronto in any way." —Murray White, *TTS*, "A call to arms on T.O.'s public spaces", 3 December 2003.

**680** Christopher Hume gives passing mention to the electronic billboards that surround Dundas Square as "inevitable." The flashing advertisements are walls that define the square and are obnoxious and distracting. None of the other squares with which Hume compares Dundas Square are subject to this barrage of ads. Nathan Phillips Square will always be a public square because of the focus on civic activities held there. Dundas Square is a commercial showplace. —*TTS*, "Electronic Signs Mar Public Space", 20 January 2003.

**681** With over 32,000 square feet of advertising looming over the place (the cheapest bit of which is one second of video for \$1,000), there's no chance that you'll be unable to think of anything to rush into the adjacent Eaton Centre to buy. —Mike Smith, *Now Magazine*, "By Permit Only", 15 May 2003.

**682** Atrium Media Tower LED Screen. Commercial Length: 10 seconds. Cost/Week Gross: \$2,400. Contracts less than 13 weeks subject to a 30% rate premium [\$3,120]. —*Clear Channel official web site*, "ColorVision 2003 Rates".

The spectacle is not a collection of images, but a social relationship between people, mediated by images. SS, Thesis 4.

**684** "When a piece of public art goes up in a neighbourhood, people react. Some love it, some hate it, but they have an emotional response to it," Blakett said. "But when a billboard goes up, no one reacts." –Murray White, *TTS*, "A call to arms on T.O.'s public spaces", 3 December 2003.

**685** It takes years of fierce lobbying and proposals to land a permit for a TV channel or radio frequency. But when somebody builds a massive outdoor screen at a busy intersection, they're potentially reaching a greater daily audience than some AM radio stations. –Christopher Hutsul, *TTS*, "A golden opportunity to enrich the city's life", 6 September 2003.

**686** However, the fact that the square is relatively small and so well served by media technology has interesting implications. Traditionally, we have gone to public places to see and be seen, but this could take on a whole new meaning in Toronto. In addition, a venue such as Yonge-Dundas then turns into an outdoor extension of the private residence. Either that or it becomes a huge outdoor sports bar. –*TTS*, "Watching the billboards watching you", 2 August 2004.

**687** A camera feeds images to the screens, all of which can be seen from the corner. When the camera shoots people watching the concert as well as the concert itself, the result is a happy confusion of roles in which audiences become performers. "Far from being dehumanizing, it plugs you in," says Toronto architect James Brown, who designed the facility with his partner, Kim Storey. "You turn from being a spectator into an entertainer. It's a fabulous reversal. And it attracts a diverse crowd of people that understand the environment there and enjoy it." –*TTS*, "Watching the billboards watching you", 2 August 2004.

The spectacle is the existing order's uninterrupted discourse about itself, its laudatory monologue. It is the self-portrait of power in the epoch of its totalitarian management of the conditions of existence. [...] But the spectacle is not the necessary product of technical development seen as a natural development. The society of the spectacle is on the contrary the form which chooses its own technical content. If the spectacle, taken in the limited sense of "mass media" which are its most glaring superficial manifestation, seems to invade society as mere equipment, this equipment is in no way neutral but is the very means suited to its total self-movement. SS, Thesis 24.

**689** Skye Media's newest outdoor advertising location is in the heart of Toronto's retail, financial and theater district, on the southeast corner of Yonge and Dundas streets. Overlooking the new Dundas Square project, which is modeled after New York's Times Square, it will be a prominent location within the city and will host year-round public relations and promotional events, adding to the redevelopment already underway. -*System Contractor News*, "Canadian Pride", 1 January 2003.

**690** The LG sign -- and other signage on the AMT -- have been so successful that additional towers are planned for the square over the next few years. Plus, spectaculars for the Hard Rock Café and Penn Equity are underway. "Dundas Square is interesting because it's a unique concept -- but it's been good for the city," High concludes. "It's attracting tenants, and it's attracting tourists." -Jennifer Flinchpaugh, *Clear Channel official web site*, "Extra Extra LG".

**691** [Sky Media's] web site crows that "the circulation count" in the intersection "is in excess of 100,000 viewers per day." -Mike Smith, *Now Magazine*, "By Permit Only", 15 May 2003.

**692** "We want to make this the place to be in Toronto. We want to make this a gathering place, like Times Square." -Video editor for Skye Media Paul Laufer, ref. by Christopher Hutsul, *TTS*, "A golden opportunity to enrich the city's life", 6 September 2003.

## Events

**693** Ladies and gentlemen, this is your square. —Mayor Mel Lastman, ref. by Neco Cockburn, *TTS*, “10,000 celebrate opening of square”, 31 May 2003.

**694** The city is betting that fireworks, high-wire acts and music from reggae vocalist Snow and rockers Treble Charger will help Torontonians warm to the new square at Yonge and Dundas Streets. —Jeff Gray, *TG&M*, “Square to open with flair”, 30 May 2003.

Capitalist society, in order to streamline its own functioning, must above all continually refine its mechanism of spectacularization. This is obviously a complex mechanism, for if its main role is to propagate the capitalist order, it nevertheless must not appear to the public as a mere capitalistic delirium; it must involve the public by incorporating elements of representation that correspond — in fragments — to social rationality. PTDURP, 1.7.

**696** I was there Friday night for the opening of Dundas Square. All I can say is that events like this must happen more often. Seeing everyone together made me forget about the horrors happening in this city. —Zachary Rivera, *TTS*, 2 June 2003.

**697** Thousands of people packed the corner of concrete and granite to hear official speeches and free performances by jazz musicians, a salsa band and pop stars Treble Charger and Snow. —Neco Cockburn, *TTS*, “10,000 celebrate opening of square”, 31 May 2003.

**698** As I was riding the subway down Yonge Street on my way to the opening of the Yonge-Dundas Square, I was expecting the event to be boring: Nothing but people going up on stage and talking about what a good thing the square was. But when I walked up from the subway, I found what was usually just an empty space jam-packed with every single thing you could imagine going on! Lively music was being played on stage while people danced. There was a fire-eating juggler, who was quite amazing, a man on something I would call moon shoes - springs on his feet - and a very tall man on a very tall unicycle juggling many juggling pins. -Duncan Jennings, *TTS*, "Hip to be square", 5 June 2003.

**699** I attended the opening celebration and have to say I was very impressed. The programming had something to suit all tastes, and there were some spectacular performances and pyrotechnics. The openness and two huge video screens also ensured that everyone had an excellent view and avoided the crowd crush usually associated with these kinds of huge free events. -Rubina Khan, *Now Magazine*, June 2003.

**700** As the promoters of Yonge-Dundas plaza like to say, it is our Times Square. Although the comparison is largely meaningless, the point is that this is the place where people are cued to gather when something - anything - happens. -Christopher Hume, *TTS*, "Eaton Centre's Unfolding Rebirth", 26 August 2003.

**701** Nickelback jams the square for ready-to-rock fans. -Jennifer Spence, *TTS*, "Concert blast", 25 September 2003.

Modern spectacle [...] expresses what society can do, but in this expression the permitted is absolutely opposed to the possible. The spectacle is the preservation of unconsciousness within the practical change of the conditions of existence. SS, Thesis 25.

**703** Those responsible for the management of the Yonge-Dundas Square seem to be confused about how to run a "public" square. For three days, the square had been taken over by a huge tent and six-foot perimeter fence for a private event put on by Cadillac Fairview, a retail/real estate developer. Dundas Square had the feel of a well-guarded, private function except that it was held in the middle of a taxpayer-funded commons. While the square often rents space, it should not exclude public use for private event rentals. Cadillac Fairview could have used any number of available nearby theatres. Hard-won public spaces such as Dundas Square must resist managing for economic gain and instead set "public" use as their success measure. -David McLachlan, *TTS*, 23 May 2004.

**704** The initial fee structure approved by City Council in December 2001 exempts City-planned and executed events held on the Square from paying fees and limits such City use of the Square to 20 percent of programmable days. —Joe Halstead, City of Toronto, *City of Toronto Staff Report*, 4 October 2002.

**705** The city decided to take ownership of 70 booking days, which it can grant to not-for-profits. So for a whopping 20 non-consecutive per cent of the year the square is technically public space. —Mike Smith, *Now Magazine*, "By Permit Only", 15 May 2003.

**706** Dundas Square opened quietly last November but it really became part of the city yesterday, when tens of thousands showed up to protest the looming war on Iraq. The peace rally was the first event held in Toronto's newest public square, which turns out to be an ideal venue for a mass demonstration such as yesterday's. At its height, the crowd spilled out over Yonge and Dundas streets, blocking traffic in all directions. —Christopher Hume, *TTS*, "Toronto march boosts Dundas Square", 16 February 2003.

**707** Following what seems to be a wave of opposition against a war on Iraq, university students across Canada today are joining what one activist is calling "the strongest peace movement since the Vietnam era." In Toronto, the call is out to high school students as well, to stage what protests they can at their schools before joining a massive student convergence on Dundas Square at 4 p.m. —Diana Zlomislic, *TTS*, "Students massing for rally today", 5 March 2003.

Never before has censorship been so perfect.  
Never before have those who are still led to believe, in a few countries, that they remain free citizens, been less entitled to make their opinions heard, wherever it is a matter of choices affecting their real lives. Never before has it been possible to lie to them so brazenly. The spectator is simply supposed to know nothing, and deserve nothing. CSS, VIII.

**709** "It's just thrilling that the first use of the square is [for war protest] rather than a commercial event, or a social event," said Toronto architect Kim Storey, anti-war demonstrator and co-designer of Dundas Square. "I think it's a fantastic way to inaugurate the place." —Christopher Hume, *TTS*, "Toronto march boosts Dundas Square", 16 February 2003.

**710** Dundas Square was awash in flags and posters as about 1,500 Iranian Canadians assembled yesterday to draw attention to Iranian military incursions into Iraq and the killing of at



least 28 Iraq-based mujahideen, or freedom fighters, opposed to the Iranian regime. -Harold Levy, *TTS*, 20 April 2003.

**711** Chants of "Ed-die, Ed-die," in honour of star goaltender Eddie Belfour, punctuated the air and some fans set fire to a Senators jersey in Dundas Square. Mounted Toronto police officers kept the teeming crowd away from the flames before an officer with a fire extinguisher put the blaze out. The assemblage booed the officer. -Curtis Rush and Henry Stancu, *TTS*, 21 April 2004.

**712** It was obvious yesterday that an event held at Dundas Square is one that encompasses its surroundings. No one could have passed by the area Saturday afternoon without being aware of what was going on, or even becoming part of it. -Christopher Hume, *TTS*, "Toronto march boosts Dundas Square", 16 February 2003.

**713** It's an exciting place - if you're a visitor to the neighbourhood. The problem? Dundas Square sits in the heart of a dense residential neighbourhood. Thousands of home owners and tenants inhabit the countless condo and apartment buildings in the neighbourhood of the square, and they have no way of blocking out the roar that is legally permitted on weekends by some detached city clerk who doesn't live there, but will be happy to go and listen for an hour or two before retreating home. -*TTS*, 31 May 2004.

Beyond what is strictly secret, spectacular discourse obviously silences anything it finds inconvenient. It isolates all it shows from its context, its past, its intentions and its consequences. It is thus completely illogical. CSS, X.

**715** A relative small fry in the world of frozen vegetables will be attempting to stir things up next week when it hosts the world's largest vegetable stir-fry in Toronto's Dundas Square. -Dana Flavelle, *TTS*, 16 October 2003.

**716** Shania Twain co-hosts CTV's Canada AM live from Dundas Square. -*Dundas Square official web site*, 3 November 2004.

**717** Style in Progress. Organized demonstration of graffiti writing. -*Dundas Square official web site*, 3 July 2004.

**718** Keep hope alive T.O. Gospel music performances, spiritual dances, prayer vigil and special guest speakers. Organized by KAMP Hope, Carnforth Christian Centre. -*Dundas Square official web site*, 17 April 2004.

**719** At the Yonge-Dundas Square, Toronto Olympic Spirit kicked off its celebrations, dubbed Spirit in the Square, which will offer free family events throughout the Games. More than 100 people watched a live broadcast of the opening ceremonies on a big screen set up in the square, and a loud cheer erupted when the Canadian team appeared on the screen. –Vivian Song and Camille Roy, *TTS*, "Sparse but with spirit", 14 August 2004.

**720** Bulls Eye Stampede BBQ. Taste testing and promotional event for the brand name barbecue sauce. Organized by strategic objective. –*Dundas Square official web site*, 4 May 2004.

**721** 7UP Product Launch. Promotional event for 7UP featuring Mark Tewksbury and other divers. The money raised goes to the Lifesaving Society of Canada. –*Dundas Square official web site*, 5 May 2004.

**722** Future Shop screens the Lord of the Rings to promote a new DVD release. Organized by Gencom. –*Dundas Square official web site*, 24 May 2004.

The primary cause of the decadence of contemporary thought evidently lies in the fact that spectacular discourse leaves no room for any reply; while logic was only socially constructed through dialogue. Furthermore, when respect for those who speak through the spectacle is so widespread, when they are held to be rich, important, prestigious, to be authority itself, the spectators tend to want to be just as illogical as the spectacle. CSS, X.

**724** The Board of Management for the Square may find itself in competition for event promoters and sponsors with the Special Events Group of the Economic Development, Culture and Tourism Department, who manage event programming for the City, including those events held on other public squares such as Nathan Phillips Square and Mel Lastman Square. It is critical that the efforts of both the Board and the City be co-ordinated so as not to create "sponsorship fatigue" issues. –Joe Halstead, City of Toronto, *City of Toronto Staff Report*, 4 October 2002.

**725** The business plan contains a revised square rental fee structure to replace the interim structure (\$5,750 per day) approved by Council in December 2001. The proposed new rates (\$5,700 per "peak" day; \$3,500 per "shoulder" day; and \$1,900 per "off-peak" day) are based upon further research undertaken by the Board since the November 2001 staff report. –Joe Halstead, City of Toronto, *City of Toronto Staff Report*, 4 October 2002.

**726**            "We would like to see many more spontaneous things happen here at Dundas Square. There has been one anti-war rally and we want more things like that." -Kyle Rae, City of Toronto, ref. by Duncan Jennings, *TTS*, "Hip to be square", 5 June 2003.

## By-law

**727** "A problem is now arising," writes Julian Fantino in a report to the September 18 meeting of the police services board, "where portions of the public believe that Dundas Square is a public space." The chief elaborates on the problem, reminding us that "anti-war demonstrators in the first quarter of 2003... utilized the square as a meeting point without proper authorization." -Mike Smith, *Now Magazine*, "Dancing in the Dark", 2 October 2003.

Once it attains the stage of the integrated spectacle, self-proclaimed democratic society seems to be generally accepted as the realization of a fragile perfection. So that it must no longer be exposed to attacks, being fragile; and indeed is no longer open to attack, being perfect as no other society before it. CSS, VIII.

**729** "It's the city getting used to the square, the square getting used to the city." That is, if the city will back off and let such a process happen. Asked if chalk-drawing offends his architectural sensibilities, [architect James Brown] says no with a chuckle. "It's people using the place. We're trying to help people enjoy themselves." -Mike Smith, *Now Magazine*, "By Permit Only", 15 May 2003.

**730** A group of activists has criticized the advertising billboards around the square, and the reluctance to allow chalk artists to draw on the square's granite. Matthew Blackett of the Toronto Public Space Committee said police arrested two people for drawing in the square. Mr. Rae said the square is city property, not public property, but he added the square's board was looking at the issue. -Jeff Gray, *TG&M*, "Square to open with flair", 30 May 2003.

**731** The Urban Development Services Department currently issues permits for sidewalk buskers and vendors. These permits may work against the Board's ability to animate the Square as desired, and to realize earned income from these activities. —Joe Halstead, City of Toronto, *City of Toronto Staff Report*, 4 October 2002.

**732** City Hall penned the bylaw explicitly prohibiting beauty pageants in the area, since "events on the Square should not exploit bodies... solely for the purpose of attracting attention." After all, that kind of thing's reserved for the enormous ads featuring women spreading their legs for money surrounding the square, not actually on the square. —Mike Smith, *Now Magazine*, "By Permit Only", 15 May 2003.

**733** What takes place on the public sidewalk surrounding the Square will impact on the Square's success in meeting its objective of becoming a vibrant, safe and active focal point and economic catalyst. The Board has expressed concern respecting the possible impacts of activities such as sidewalk busking and vending, postering and sidewalk maintenance, and with security issues such as panhandling. —Joe Halstead, City of Toronto, *City of Toronto Staff Report*, 4 October 2002.

We have dispensed with that disturbing conception, which was dominant for over two hundred years, in which a society was open to criticism or transformation, reform or revolution. Not thanks to any new arguments, but quite simply because all argument has become useless. From this result we can estimate not universal happiness, but the redoubtable strength of tyranny's tentacles. CSS, VIII.

**735** Events that draw overflow crowds to the new Dundas Square could cost the police force \$20,000 each and, presuming 70 such events a year, impose a burden of up to \$1.4 million a year on the budget, Chief Julian Fantino says. —TTS, 19 September 2003.

**736** In spite of Chief Julian Fantino's veiled threat to protesters, I joined with thousands of others in the rally for peace on Saturday. As we passed Dundas Square we were greeted by mounted officers with shields lining an eastern intersection. Officers with truncheons "guarding" the west side of the square were backed by officers in Darth Vader suits and gas masks. All the while a helicopter flew overhead. —Judith Hamilton, *TTS*, 24 March 2003.

**737** "We can't just have anyone doing whatever they want," says Carol Jolly. "It depends on what the event is." —Mike Smith, *Now Magazine*, "By Permit Only", 15 May 2003.

**738** The police turned off the music at 9:45 pm - noise curfew is 11 pm. They didn't see lawbreakers, they saw us ahead of them in the race to the heart of the square. "You're lucky we're letting you use public space this long," said one officer. -Mike Smith, *Now Magazine*, "Dancing in the Dark", 2 October 2003.

**739** "The way that I've been able to sell this to council is that we're able to create a square that is not only used by activists for social change issues, or charitable organizations doing runs, but also for the private sector to use it for a launching pad for new projects," said Rae. -Nick McCabe-Lokos, *TTS*, "Councillor Kyle Rae force behind project", 29 May 2003.

All crimes and offenses are effectively social.  
But of all social crimes, none must be seen  
as worse than the impertinent claim to still  
want to change something in a society which  
has so far been only too kind and patient, but  
has had enough of being blamed. CSS, IX.

**741** Critics such as Blackett believe that joint-business ventures between the city and the private sector are an inappropriate way to finance public spaces that can undermine inclusiveness by restricting use. -Wiley Norvell, *Eye*, "Bare Square Dares", 12 June 2003.

**742** Officially, Dundas Square is owned by the city, whereas other civic spaces are publicly owned (it's the same difference that exists between streets and sidewalks, which are public, and City Hall, which is city-owned). The distinction proscribes certain activities. The model, some say, is not entirely compatible with notions of public space. -Wiley Norvell, *Eye*, "Bare Square Dares", 12 June 2003.

**743** Mitchell Kosny, a professor at Ryerson's school of urban and regional planning, says the fate of the square depends on how freely it's used. "I don't think you can script everything that will happen there, and I hope we don't try," says Kosny. "If you do, you may as well put a roof over it or turnstiles." -Scott Anderson, *Now Magazine*, "No Walk in the Park", December 2001.

**744** But that doesn't mean you should get any crazy ideas about using it - until you've read up on which of your pastimes are illegal. Skateboards are not welcome. Desecration of any flags is out, as is holding a candle. You're not allowed to stand on any of the tree planters, and you actually need a city-issued permit before you can ride your bike across it. -Mike Smith, *Now Magazine*, "By Permit Only", 15 May 2003.

**745** Anyone trying to put up a Ferris wheel would have a hard time. Security guards watch for errant behaviour, such as graffiti-making (there doesn't appear to have been any), or inline skating (a young woman got two laps in before she was asked to roll on). They nab skateboarders quite a bit, much to Michael Nye's delight. [...] Every day the skateboarders climb the stage on the eastern side and scratch at the railings and the square's granite floor, Nye said. "They think it was built for them and their skateboards. But it wasn't built for them and their skateboards. It was built for them to sit down and watch the fountains. It's like this: Do you think your mother would let you skateboard down the banister at home? Well?" –Mary Gordon, *TTS*, "A break from all the bustle", 29 May 2003.

**746** The Square must also provide for the many small activities of city life, like people watching and coffee drinking, becoming a place for all kinds of citizens, seniors, youth and families with children, to enjoy the urban activity around them. –City of Toronto, *Dundas Square Design Competition Brief*, 1998.

**747** "People don't seem to know what to do with the space," laments Carol Jolly, general manager of the Dundas Square board. –Mike Smith, *Now Magazine*, "By Permit Only", 15 May 2003.

It is indeed unfortunate that human society should encounter such burning problems just when it has become materially impossible to make heard the least objection to the language of the commodity, just when power -- quite rightly because it is shielded by the spectacle from any response to its piecemeal and delirious decisions and justifications -  
- believes that it no longer needs to think;  
and indeed can no longer think. CSS, XIII.

**749** "I don't think anyone in their right mind would limit the public use of the square," says Kim Storey. [...] "I don't think that's on anybody's agenda. Like everybody else, they [the board of management] are just working to understand how the square can work." –Wiley Norvell, *Eye*, "Bare Square Dares", 12 June 2003.

**750** The design of the square must project a sense of safety and security for its users, offer effective formal and informal surveillance and provide for barrier free access. –City of Toronto, *Dundas Square Design Competition Brief*, 1998.

**751** The open design was favoured by police because it offers more security than one that has places to hide. –Wallace Immen, *TG&M*, 2 December 1998.

**752** At the new Yonge-Dundas Square, the benches, which are carved out of granite, have sections that slant gently in one direction then the other. In this way, sleeping becomes very uncomfortable and skateboarding almost impossible. – Christopher Hume, *TTS*, "Benchmarks for a city", 27 July 2004.

**753** Much of the reluctance to kick back and stay a while has to do with the security guards tuned into the video monitors in the shelter next to Ticketmaster, who are paid to monitor behaviour. –Lisa Rochon, *TG&M*, "There's no there there", 22 May 2003.

**754** Though the square is governed by the same rules and regulations as other public spaces in Toronto, its legal distinction as city-owned allows for the use of private security personnel to enforce the by-laws on public squares (often ignored elsewhere) 24 hours a day. –Wiley Norvell, *Eye*, "Bare Square Dares", 12 June 2003.

**755** When he's asked if street kids will have a problem, councillor Rae says kids don't hang out at Yonge and Dundas. The ones who hang out a couple of blocks north, at Yonge and Gould, deal drugs. "If they want to take a chance being in the square, that's fine," he says. "But I think it will be heavily surveilled by the police and businesses." –Scott Anderson, *Now Magazine*, "No Walk in the Park", December 2001.

**756** Most important will be the efforts made to keep the area safe at night, as well as in daytime. Security cameras will be installed on the open square to deter the open drug dealing and aggressive panhandling that made the corner so seedy in the past. –Wallace Immen, *TG&M*, "Toronto News", 21 May 2001.

**757** A report prepared for the Toronto Police Services Board by a working group examining the use of closed circuit television said the city should be responsible for managing the use of cameras, and the community should be involved in the decision-making process. "A program involving monitoring activity in the public domain must be driven by the city, BIA, (and) community rather than the police to avoid 'Big Brother' sentiments," said the report, which was approved by the board. –Jennifer Quinn, *TTS*, "Police balk at surveillance cameras - Can't afford to pay officers to monitor Dundas Square", 28 March 2002.

**758** Should Fantino and the police authorize the use of publicly placed cameras in the Greater Toronto Area, and then seek to keep the information they record private, it should be expected that they will come under intense legal and



media pressure to provide their data to the public domain, as precedents in other cities in this evolving field have already shown. [...] Otherwise, if the images are kept private by law enforcement, the gathering of video pictures of people who have no established criminal connection will be widely, and rightly, seen as a major threat to the privacy and basic legal rights of us all. –Jim Sanderson, *TTS*, "Re: No Thanks Big Brother", 27 June 2001.

**759** Chief Julian Fantino isn't concerned that, earlier this month, the federal privacy commissioner said cameras monitoring a street corner in a B.C. municipality violated citizens' right to privacy. [...] "I don't agree with his decision at all. It doesn't reflect the reality of today," he said. –Jennifer Quinn, *TTS*, "Police push for cameras to monitor the public", 19 October 2001.

**760** Mayor Mel Lastman, who also sits on the civilian oversight board, agreed with Fantino, saying the cameras reflect the need for a more vigilant society. And he brushed aside any suggestion that the unblinking eye of the camera could violate people's civil rights. "What is there to be afraid of unless you're a criminal?" Lastman said. "If you're not a criminal, then who the hell cares?" "This is not to impede or otherwise interfere with or disenfranchise law-abiding citizens," said Fantino. "This is to deal with the criminal element who victimize decent law-abiding citizens." –Jennifer Quinn, *TTS*, "Police push for cameras to monitor the public", 19 October 2001.

**761** Not only does camera use increase the potential for racial profiling, Thomson said, "it simply displaces crime to where there are no cameras." Cameras are no replacement for police interacting with a neighbourhood, he said. [...] The coalition wants the board to require police to show that the program will comply with the federal Privacy Act and the privacy commissioner's guidelines. It also wants police to commit to using video surveillance only if conventional methods are unworkable, and only after public consultation with the neighbourhood. –Nicholas Keung, *TTS*, "Group fears misuse of cameras", 23 January 2002.

**762** But the members of the Downtown Yonge Street Business Improvement Area (BIA), which represents about 2,000 businesses from Richmond St. north to Grosvenor St., and from Bay St. to east of Yonge St., would like to see more cameras in more places than just the new development. "We're in support of what the police are recommending here: That this item go back to the City of Toronto, go through its committee process, and get larger community support," James Robinson, the executive director of the Downtown Yonge Street BIA, said yesterday. Robinson said a survey showed 83 per cent of the association's

businesses supported video surveillance. "We see it as a way to add to the revitalization of the downtown Yonge area - to make people feel safe, that kind of thing," he said. "Dundas Square is a logical place to start. There would be security cameras in the square, and what's logical is to expand those cameras to survey the area streets and sidewalks." -Jennifer Quinn, *TTS*, "Police balk at surveillance cameras - Can't afford to pay officers to monitor Dundas Square", 28 March 2002.

**763** Dundas Square has been widely touted by some as a salve to the irritations of big-city life. Councillor Kyle Rae, for one, has called it Toronto's "living room." But "Spacing" offers a different view. The magazine points out that surly security guards patrol the square at all times, aided by surveillance cameras. Any attempt at expression - busking, chalk drawings on the ground - is prohibited. -Murray White, *TTS*, "A call to arms on T.O.'s public spaces", 3 December 2003.

**764** I told Councillor Rae that I had a bad experience at the square a couple of months ago. Since it looked like a perfect skateboarding spot, two friends and I went to check it out. We were stopped almost right away by the security guards. We soon found out that if your name is on their "special list" (which means you tried to skateboard there before), you will have to pay a \$90 fine because it's supposedly illegal to skate there. Councillor Rae said, "There are some very strict security guards, but then there are others that are really laidback. We are trying to find somewhere in between." -Duncan Jennings, *TTS*, "Hip to be square", 5 June 2003.

**765** Given that context, which is elusive but should not be inconceivable to the amusement-starved masses, I doubt our 26th-century historian will spend much time on this week's opening ceremonies. He or she might well spare some paragraphs, however, for the story of Adam Tiesen and Brandy Kaye, two young people recently arrested for defacing the granite with chalk drawings -- and banned from entering the square for a year. Nothing could be more appropriate to the inauguration of a new downtown public square than this opening salvo in the inevitable war over its ownership. A public square, more than any building, is the embodiment of a people's rights, and a people with rights guards them keenly. The new square's elaborate security protocols and video surveillance system, installed at the insistence of police, assure us that Big Brother knew just what to expect. But the statutes he relies on to control antisocial or merely unattractive behaviour are mere wisps compared to the steady pressure, which will only grow over the centuries, of insistent citizens. Mr. Tiesen and Ms. Kaye have the honour of being pioneers in asserting public ownership; no matter what its outcome, the turf war they

initiated will last as long as Toronto. —John Barber, *TG&M*, "Square's beauty lies in public life it will inspire", 31 May 2003.

**766** In early March, Adam Tiesen was making a giant peace sign in the snow with his feet when a Dundas Square security guard (employed by subcontractor Intelligarde, the same outfit that protected the homeless from the Pope Squat) started wrecking the sign, telling Tiesen the war was justified before allegedly flicking a cigarette at him. Tiesen came back April 29 with some chalk and some friends. They proceeded to beautify the space with peace-themed temporary art, until the police were called. He was banned from the square for a year, and Brandy Kaye was arrested for "mischief." She was eventually released on the conditions that she would not go to Dundas Square and would never be in possession of chalk. "Not even for hopscotch?" she wondered aloud. —Mike Smith, *Now Magazine*, "By Permit Only", 15 May 2003.































# Bibliography

INTRODUCTION  
PUBLIC SPACE  
SOCIAL THEORY  
TORONTO  
THE ARCADES PROJECT  
ASSEMBLAGE  
PHENOMENA OF SPACE

## Introduction

The following bibliography has been arranged according to six general themes touched on during this thesis. The division of the bibliography is as follows: 1) Public Space, or general questions of public space ranging from definition, to design, to activism; 2) Social Theory, or critiques of contemporary society; 3) Toronto, or the locus of the thesis; 4) The Arcades Project, or the conceptual model; 5) Assemblage, or the process and form; and 6) Phenomena of Space, or the attempt to create something beyond words and images. There is a further division of each section into two columns. The main, central column presents annotated references to work that has been instrumental throughout the process. The margin contains books, films and web sites that have only been briefly consulted.

## Public Space

This section presents references specifically chosen to inform the problem of defining and designing public space.

When we use the expression “public space”, the word “public” can signify so many things that inconsistencies inevitably arise. This difficulty triggers uncertainty every time the well-being of public space is put into question. The discourse it generates can be seen under varying light depending on the reader’s conception of public space. In fact, both sides of an argument could have altogether completely different meanings if it is not made explicit what the word “public” is meant to signify. Throughout this thesis, public space has been defined as being the location of freedom, agency and action, the place where people exercise their fundamental right to assembly. This loose definition approaches an argument found in the following references which recognizes a public realm under the threat of our society’s lack of social consciousness (say either in the form of apathy or material greed) and that public space should be “publicly” appropriated and devoid of private interests. Another side of the argument declares that public space, rather than facing a decline, is undergoing a translation. Advocates of this opinion argue that types of public space have exploded within the last century and that we, as a society, have never been so concerned about building and allocating space for “public” use.

When it gives an appreciation of public space, our society usually tends to lionize the grandiose, the monumental, the calculated. It tends to overlook

for Public Space see also:

Augé, Marc. *Non-lieux*. Paris: Éditions du Seuil, 1992.

Baird, George. *The Space of Appearance*. Cambridge, MA: MIT Press, 1995.

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Lynch, Kevin. *Image of the City* (1960). Cambridge, MA: MIT Press, 1964.

the somewhat more organic manifestations of public space found in streets and alleyways, community gardens and squares, long-term appropriated space and spontaneous event space, or any other example of the unpredictable, the tangential, the marginal. The problem of design rests on the tension that exists between the calculated and the unpredictable, between what we are looking to allow and what we are willing to suppress. But it is this same problem that gives the act of designing for the public realm all its complexity and significance. Indeed, rather than simplifying the issue, an enlightened view of the public realm only reveals the tremendous complexity implied in the process of generating public space through expropriation, appropriation, displacement, intensification, destruction, construction, etc. At every instance of this process one is forced to measure up the values of the whole of society with those of individual agency.

Public Space continued:

*Reclaim the Streets*. <www.reclaimthestreets.net>.

Ritter, Roland, ed. *Spaces of Solitude*. Dokumente zur Architektur 9, 1997.

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Whyte, William H. Albert LaFarge, ed. *The Essential William H. Whyte*. New York, NY: Fordham University Press, 2000.

Carr, Stephen. *Public Space*. Cambridge, MA: Cambridge University Press, 1992.

*Stephen Carr, a colleague of the late Kevin Lynch, co-authored "Public Space" with Mark Francis, Leanne G. Rivlin and Andrew M. Stone. The book reveals "the ways people actually use and value public space." The authors posit their argument directly against Richard Sennett's book "The Fall of Public Man" (see below), and argue that public space, rather than being in danger of disappearing, has simply undergone a translation. The old values of public life are slowly decreasing in importance and significance while others are created that replace them (parks, festival squares, corporate plazas, malls, etc.). In support of their argument they offer a collection of pertinent case studies focusing on the recent resurgence in built public space projects.*

Klein, Naomi. *No Logo*. Toronto: Vintage Canada, 2000.

*"No Logo" is an account of how corporate branding has changed the face of society and deteriorated social conditions. The argument rests on a phenomenon appearing in the 1980s when corporations understood that, to be successful, they must primarily produce brands rather than products. While uncovering the pervasiveness of corporate business and the myth of abundance, Klein also "vividly tracks the mounting activist resistance to globalization." She shows the reality and the consequences to what are felt violations of the public realm and basic human rights.*

Sitte, Camillo. *The Art of Building Cities* (1889). Westport, CT: Hyperion Press, 1979.

*"The Art of Building Cities" is Camillo Sitte's reaction to modernism. His intention is to show that the "technician alone cannot design the city," he must be helped by the artist. The book is a formal study of public spaces in Europe (mostly from Italy and Germany) comprised of numerous case studies. Sitte gives his account of what he sees as strict rules governing the aesthetics of great public squares (proportions, orientation, building/space relations, etc.).*

*According to Sitte, these are design principles that stand the test of time and should always be used as guidelines. While the avant-garde of the beginning of the 20<sup>th</sup>-century rejected his views, they have enjoyed renewed popularity since the 1970s.*

Sorkin, Michael. *Wiggle*. New York, NY: Monacelli Press, 1998.

*In a speculative project for East New York, Brooklyn, Sorkin attempts to redefine the area, not by standard urban-renewal methods or "historical completion", but in a radical way: "Step One: Plant a tree in the middle of an intersection." The symbolic gesture is meant to embody the spirit of the project: green network, reduced automotive traffic, creation of place.*

Zucker, Paul. *Town and Square : From the Agora to the Village Green* (1959). New York: Columbia University Press, 1966.

*Zucker attempts to categorize squares according to rigid principles. A first division occurs between organically grown and planned squares. The next division separates squares into five categories: closed, dominated, nuclear, grouped and amorphous.*

## **Social Theory**

This section traces the evolution of our post-industrial society from its origins to its contemporary spectacular condition. This development, parallel to its physical manifestation in Toronto, is marked by references to the social realm, consumption and the spectacle.

Following the industrial revolution, the clear distinction between our public and private realms eroded. This was due in large part to the significant decline of living and working conditions under the new mode of production. Values that were traditionally attributed to the private realm, values of housekeeping and sustenance of life, began to infiltrate the public realm under the banner of labour rights and the rights to the accumulation of wealth. On the opposite, the private realm was now seen as the realm of freedom, something that had originally been found in the public realm. The private realm became the place of individuality, excellence, and of escape from the hardships of labour.

This crossing over of the two realms into each other not only blurs their distinction, but leads to their dissipation into the larger realm of the social. The new realm presents itself as all of society: as an enormous collective family where every aspect of private and public life operate under the same norms. Consequently, under these norms of collective "housekeeping", behaviour soon comes to be tacitly accepted as the predominant mode of human relation. Our collective concern focuses on behaviour that should be encouraged and actions that should be repressed. The rise of the modern sciences of economics and statistics coincides with the appearance of the new realm. As a collective family, society can only express itself through the results of polls, surveys and elections – data that soon becomes accepted as "public opinion". Asocial behaviour simply becomes divergence from the opinion of the majority, from statistical data accepted as norm.

for Social Theory see also:

Bakan, Joel. *The Corporation*. Toronto: Penguin Canada, 2004.

Baudrillard, Jean. Mark Poster, ed. *Selected Writings*. Stanford, CA: Stanford University Press, 1988.

*Bureau of Public Secrets*. Ken Knabb. <[www.bopsecrets.org](http://www.bopsecrets.org)>.

Charlton, John & Bircham, Emma, eds. *Anti-Capitalism: A Guide to the Movement*. London, UK: Bookmarks Publication, 2001.

Chomsky, Noam. *Media Control*. New York, NY: Seven Stories Press, 1991.

Chomsky, Noam. *Necessary Illusions*. Toronto: Anansi, 1989.

De Certeau, Michel. *Invention du quotidien*. France: 1018, 1980.

The development of consumption is closely linked to the rise of society. When private interests become public concerns, confusion not only arises between the two realms, but also between the concepts of property and wealth. In capitalist societies, the distinction between the two types of "wealth" is rather insignificant as the societal status of an individual or a nation is expressed in capital. This incredible shift of individual well-being from owning one's place in the world to the ever-increasing accumulation of monetary wealth is at the root of consumption. Consumption of a society's products not only becomes the new basis of class division, but the foremost manner in which individuals participate in society. If social behaviour had become our principal mode of relation after the industrial revolution, then the conformity of consumption has superseded it.

Our society's relationship to its objects whether through fetishism or the constant squandering of virtual abundance has turned consumption into an ideology. Consumption not only describes the society we live in, but it is its entire system of interaction and beliefs. This dramatic elevation of the object of consumption as "the" object of society has accelerated the decline of reality into representation. Indeed, consumer society inevitably leads to the society of the spectacle, in which the "objective reality" of having is replaced by that of appearing. We do not consume the object, but the image it represents; in our society, sign-value has achieved dominance over use-value.

The spectacle, like consumption, represents an ideological system. It is a complete system of social behaviour, communications and beliefs. Not only is it the language of society, but it is the language in which society speaks itself. With the perfection of the spectacle, the alienation of the individual to objective reality is complete. Humankind cannot entertain freedom until it emancipates itself from this material separation, from the "inverted-truth" that dominates all that is lived.

Arendt, Hannah. *The Human Condition*. Chicago, IL: The University of Chicago Press, 1958.

*"The Human Condition" is an inquiry into the condition of modern Man based on the predominance of the vita activa over the vita contemplativa in the modern world. The dominant activity of the modern world, Arendt argues, is labour; a phenomenon reflected in our modern inability for action and disregard for permanence ("the human artifice"). This preference greatly affects the public realm, where action is traditionally located and whose fabrication is the work of homo faber (the permanent common world). Labour, on the other hand, is an entirely private activity that could only become public under the conditions of a social realm. Arendt describes "the social" as being the defining aspect of the post-industrial world. She traces the evolution of our public and private realms from their origins to her time. "The rise of the social" points to the phenomenon by which society is created. She argues that society is created when private interests and needs become collective public concerns, subsequently dissipating both realms into the social. It is this phenomenon of society which is at the basis of modern economics and statistics, of the idea of consumption, of the prevalence of behaviour as the "foremost mode of human relations", and of the modern "victory of the animal laborans."*

Social Theory continued:

Debord, Guy and Canjuers, Pierre. *Preliminaries Towards Defining a Unitary Revolutionary Program* (1960). <www.bopsecrets.org>

Debord, Guy. Ken Knabb, ed. *Complete Cinematic Works*. Oakland: AK Press, 2003.

Duncombe, Stephen. *Cultural Resistance Reader*. New York, NY: Verso, 2002.

Internationale Situationiste. Ken Knabb, ed. *Situationist International Anthology*. Berkeley, CA: Bureau of Public Secrets, 1981.

Internationale Situationiste. Libero Andreotti & Xavier Costa, eds. *Theory of the Dérive and other situationist writings on the city*. Barcelona: MACBA, 1996.

Kellner, Douglas. *Jean Baudrillard*. Stanford, CA: Stanford University Press, 1989.

Leach, Neil, ed. *The Hieroglyphics of Space*. New York, NY: Routledge, 2002.

Lefebvre, Henri. *Key Writings*. New York, NY: Continuum, 2003.

McDonough, Tom. *Guy Debord and the Situationist International*. Cambridge, MA: MIT Press, 2002.

Piotte, Jean-Marc. *Les grands penseurs du monde occidental* (1997). Québec: Fides, 1999.

Schor, Juliet B. & Holt, Douglas B., eds. *The Consumer Society Reader*. New York: The New Press, 2000.

Baudrillard, Jean. *The Consumer Society, Myths and Structures* (1970). London, UK: SAGE Publications, 1998.

*Baudrillard describes a society where consumption has been elevated to the status of a morality. Consumption is what society produces at the same time as being how society interacts. But consumption is also a myth because it is a "reflection of society on itself." The myth of consumption is abundance (what it produces is waste, nothing else), and through this virtual abundance of objects and their fetishizing, society loses all "objective" reality.*

Baudrillard, Jean. *In the Shadow of the Silent Majorities or, the End of the Social*. New York, NY: Semiotext(e), 1983.

*Baudrillard argues that "the social" has imploded into "the masses". As a consequence of this, the "mass" has lost all specificity and cannot be represented or analysed. Every social reality of the mass is in fact a simulation; the mass is surveyed, tested and polled, its opinion a construct of statistics. The only reality left to the understanding is the silence of the majorities. For Baudrillard, only violence possesses enough power to disturb the prevailing system. The majorities, violent in their silence, force the system into hyperlogic and to its inevitable destruction.*

Debord, Guy. *The Society of the Spectacle* (1967). New York: Zone Books, 1994.

*Guy Debord is better known as a figurehead of the Internationale Situationiste, a radical political and cultural group active in the 1950s and 60s. The group is primarily known for its constant attacks on capitalism, materialism and bourgeois society in general. The group's culmination is its implication in the French May 1968 riots. "The Society of the Spectacle", Debord's manifesto, is a collection of 221 theses describing a society where "everything that was once lived directly has receded into a representation." The spectacle is more than a simple relationship between audience and representation, but the very medium by which and on which society functions and expresses itself. For Debord, society will not know emancipation until it frees itself from the material bounds of the spectacle.*

Debord, Guy. *Comments on the Society of the Spectacle* (1988). London, UK: Verso, 1990.

*In this text that follows the original "Society of the Spectacle" by just over 20 years, Debord recognises a society where the domination of the spectacle is total. The theory elaborated during the 60s is seen here in its actualisation.*

Social Theory continued:

Sennett, Richard. *Flesh and Stone*. New York, NY: W.W. Norton & Company, 1994.

Simmel, Georg. *The Metropolis and Mental Life*. 1903.

*The Corporation*. Abbott, Jennifer & Achbar Mark. DVD. Mongrel Media, 2003.

Viénet, René. *Enragés et Situationnistes dans le Mouvement des Occupations*. Paris: Gallimard, 1968.

Lefebvre, Henri. *The Urban Revolution* (1970). Minneapolis, MN: University of Minnesota Press, 2003.

*Lefebvre describes a society that has become completely urbanised. The city as phenomenon has been replaced by the urban. The "urban revolution" corresponds to the period of transformation of contemporary life ranging from questions of growth and industrialisation to true urban problems (when the urban question is predominant). The urban remains undefined (partly because of its complexity), and will remain so until all old forms of the pre-urban burst apart.*

Sennett, Richard. *The Fall of Public Man* (1974). New York, NY: Alfred A. Knopf, 1977.

*Sennett describes what he sees as the decline of public life. The book traces the change in value attributed to public life following the fall of the ancien régime and the industrial revolution: moving from public considerations (city, work, politics) to private ones (household, family, self). According to Sennett, a sign of this translation is our constant preoccupation with intimacy. Intimacy, for Sennett, is what we value most, to the point where our abandonment to it has turned into the "tyranny of intimacy". Modern man is constantly drawn inward. Indeed, at no other time in history was it deemed acceptable to "spend time by oneself" for its own sake and with no other intention.*

## **Toronto**

for Toronto see also:

Arthur, Eric. *Toronto No Mean City*. Toronto: University of Toronto, 1964.

*City of Toronto*. <[www.city.toronto.on.ca](http://www.city.toronto.on.ca)>

*Eaton Centre*. <[www.torontoeatoncentre.com](http://www.torontoeatoncentre.com)>

*Dundas Square*. <[www.ydsquare.ca](http://www.ydsquare.ca)>

The three sites in downtown Toronto this thesis explores were specifically chosen to physically represent the theoretical development describing our post-industrial society (see above). Their importance is also enhanced by their spatial and temporal proximity. Indeed, the three projects define a spatial sequence that does not exceed two city blocks and a temporal sequence that spans three successive generations: Toronto's City Hall and Nathan Phillips Square were completed in 1965, the first phase of the Eaton Centre opened in February 1977, and the opening of the new Dundas Square was officially celebrated in 2003.

It is quite significant that these projects be analysed when dealing with public space. These official grand projects not only reveal what the City is, but how the City sees itself (its own projection). Toronto may be more apt to reveal itself in small gestures, neighbourhood streets, community parks and squares, but the downtown large scale projects are what capture most of our attention, command the greatest efforts and involve the largest repercussions. They are, by nature, a better reflection of our society's condition.

The Toronto Public Space Committee. <[www.publicspace.ca](http://www.publicspace.ca)>

*The Toronto Public Space Committee is a non-profit organization of Toronto activists that "strives to democratise" public space in Toronto, they say, has become increasingly "dominated by private interest,*

automobiles and outdoor advertising." Their ongoing campaigns include guerilla gardening, fighting anti-postering bylaws, city beautification (colouring street artefacts), and many actions against pervasive advertisement appearing on sidewalks, in public squares and in public transportation. The TPSC publishes "Spacing", an intermittent magazine featuring the organization's campaigns in writing and images.

## The Arcades Project

This thesis reached a crisis when the complexity and depth of the question of public space came to overwhelm a possible design synthesis. The thesis became a vehicle that exposed the issue; its ultimate goal soon turning into an attempt to demystify our contemporary conception of "public space". Walter Benjamin's "Arcades Project" was brought in as a model that shared similar means and ends. In his work, Benjamin assembles fragments from mass culture in order to create "philosophical history." Perhaps Benjamin's project is most significant in that its foundations are political – an active reaction to mass culture – and that the emerging philosophical history aims at the demystification of the "wish-images" of modernity.

Benjamin, Walter. *The Arcades Project*. Cambridge, MA: Harvard University Press, 2003.

*The Arcades Project is an unfinished project that spans the last decade of Walter Benjamin's life. The first known sketches of the project date from the very beginning of the 1930s. Benjamin abandoned his work in Paris in 1940 as he attempted to flee from France to Spain (He took his own life at the border when the plan failed). "The Arcades Project" is an archaeological investigation of Paris in the 19<sup>th</sup>-century as seen from the 20<sup>th</sup>-century. What is left is a vast collection of historical fragments taken from "the refuse of modernity". There are no sketches of the finished product and its form can only be a case for speculation.*

Buck-Morss, Susan. *The Dialectics of Seeing : Walter Benjamin and the Arcades Project*. Cambridge, MA: MIT Press, 1989.

*"The Dialectics of Seeing" is Buck-Morss's analysis of Walter Benjamin's unfinished "Passengen-Werk". She gives form to his work by locating both the temporal and spatial origins of the project. Building on the extensive legacy left by Benjamin (published books and articles, drafts, correspondence), Buck-Morss demonstrates the inherent logic within the project. "The Arcades Project" is not a simple collection of historical fragments, but an archaeology of modernity, a political and philosophical endeavour whose concern was to wake society up from the 19<sup>th</sup>-century.*

for The Arcades Project see also:

Benjamin, Walter. *Illuminations*. New York, NY: Schocken Books, 1969.

Gilloch, Graeme. *Myth & Metropolis : Walter Benjamin and the City*. Cambridge, UK: Polity Press, 1996.

## Assemblage

for Assemblage see also:

Blau, Eve & Troy, Nancy J, eds. *Architecture and Cubism*. Montréal: CCA, 1997.

Bulchloh, Benjamin H. D. "From Detail to Fragment: Decollage Affichiste." *October*, vol. 56, Spring 1991: 98-110.

Assemblage continued:

Florman, Lisa. "The Flattening of 'Collage'." *October*, vol. 102, no. 1, 2002: 59-86.

Greensberg, Clement. "The Pasted-Paper Revolution." *Art News* 57, no. 5, 1958: 46.

Harrison, Charles & Wood, Paul, eds. *Art in Theory, 1900-2000*. Malden, MA: Blackwell, 2003.

*Le Chagrin et la Pitié*. Ophüls, Marcel. DVD. Milestone, 1969.

*Shoah*. Lanzmann, Claude. Videocassette. New Yorker Film, 1985.

The most common definition of "assemblage" refers to "a congregation of people" and "the fitting together of parts and pieces." Specifically, assemblage refers to a method deeply rooted in modernity, in the arts and technology, as it is in mass culture and production. The word was first used academically by William C. Seitz, then associate curator at the NYMOMA, in the title of the 1961 exhibition "The Art of Assemblage." By this he wished to describe "all forms of composite art and modes of juxtaposition." The main criticism toward the use of *assemblage* for what was traditionally referred to as *collage* or *papiers-collés*, was that people might automatically imagine a "congregation of people", instead of the aesthetic reference to composite. In this thesis, this possible "mistake" is embraced as the word is used in its widest sense.

Assemblage acquires its significance by being perhaps the most important method to come out of the industrial revolution. In fact, it can be said that the industrial revolution (not a point of origin, but a long revolutionary process that reaches back to Gutenberg) happened because of the new method. Assemblage creates, and is created by, the new technical advances. In the arts, it is often said that the two most important modern innovations are assemblage and abstraction. This is exemplified by the use of mass-produced materials by a range of twentieth century artists (including Picasso and Duchamp). In engineering and architecture, the possibility of rapidly producing identical parts that could later be assembled was a watershed that first manifested itself in Joseph Paxton's Crystal Palace and that is still manifest today in prefabrication methods. What is crucial to understand is how pervasive to the post-industrial world this technique was and still is today: manufacture, television, publicity, the mall, all these make use of assemblage either consciously or unconsciously.

Elderfield, John, ed. *Essays on Assemblage*. New York, NY: MOMA, 1992.

*This collection of essays is meant to accompany the exhibition catalogue "The Art of Assemblage" (see below). Its most compelling moment is a transcription of a symposium held for the exhibition between Lawrence Alloway, Marcel Duchamp, Richard Huelsenbeck (Charles R. Hullbeck), Robert Rauschenberg and Roger Shattuk, moderated by William C. Seitz. The preface and a short text on p.159 give a good description of the controversy surrounding the important use of the word "assemblage" instead of the traditional "collage" or "papiers-collés".*

Poggi, Christine. *In Defiance of Painting*. New Haven, CT: Yale University Press, 1992.

*"In Defiance of Painting" focuses on the revolution in art marked by the Cubist and Futurist movements use of collage in the early years of the 20<sup>th</sup>-century. The title refers to Aragon's "La peinture au défi" and suggests the revolutionary nature of the new method that was to shatter the preconceptions of painting.*



Seitz, William C. *The Art of Assemblage*. New York, NY: MOMA, 1961.

*Catalogue of the 1961 NYMOMA exhibition of the same name. This marks the first academic and official use of the word "assemblage" as describing "all forms of composite art and modes of juxtaposition." The exhibition shows art work ranging from Picasso's revolutionary "Still Life with Chair Caning" to photographs of the "Watts Towers" by Simon Rodia.*

Solà-Morales, Ignasi de. "The Work of Architecture in the Age of Mechanical Reproduction." *Differences* (1996). Cambridge, MA: MIT Press, 1999.

*Solà-Morales compares the role of the architect with that of the film director. It is during the act montage that the director takes on his role as orchestrator of separate elements for which he is "not directly responsible" (costumes, set design, make-up, etc.). Similarly for the architect, it is in the montage, the "skilled, painstaking and conflicting bringing together of all the elements" that he or she truly takes on the modern role of architect. Solà-Morales reassures us that this does not result in work that is "anonymous, banal and without signification." On the contrary, it is the very act of montage, as is exemplified in the work of Sergei Eisenstein, that allows all the intelligence of the work to shine through.*

## Phenomena of Space

This section references work that has been influential throughout the assembly process in creating something that reaches beyond words and images. The principles of "lingering resonance", explosion, "ecstatic flight", "images that reach beyond reality", and the "spume of days", all point to a phenomenon, whether in architecture, film, literature or poetry, through which a constructed piece is capable of exceeding its formal boundaries. Space, in that respect, is seen here not as an absolute, but as an extremely labile medium. The formal space of Piranesi's etchings may be the edge of the sheet, but the piece itself forces our imagination into infinite space, well beyond that edge. Similarly, the underlying structure and the juxtaposition of individual elements in this thesis have been deliberately conceived as to allow the "space" of the assemblage to reach beyond itself.

Bachelard, Gaston. *L'Eau et les rêves* (1942). Paris: LGF - Livre de Poche, 1993.

*In "L'eau et les rêves", Bachelard attempts to construct a phenomenology of the imagination. For him, imagination is not only the faculty of forming images, but the faculty of forming images that reach beyond reality; In fact, imagination is a superhuman faculty. Bachelard builds on the qualities of water: fluid, rigid, lugubrious, clear, maternal, and so on, to somehow allow the element to explode into all that is invisible, dream-like and poetic.*

for Phenomena of Space  
see also:

Bachelard, Gaston. *La Poétique de l'espace*. Paris: Presses Universitaires de France, 1957.

*By Brakhage : An Anthology*. Brakhage, Stan. DVD. Criterion, 2003.

Deleuze, Gilles. *Le Pli, Leibniz et le baroque*. Paris: Éditions de Minuit, 1998.

*Elephant*. Van Sant, Gus. DVD. Fine Line Features, 2003.

Freud, Sigmund. *Civilization, Society and Religion*. New York, NY: Penguin Books, 1991.

Jung, Carl G. Joseph Campbell, ed. *The Portable Jung*. New York, NY: The Viking Press, 1971.

Eisenstein, Sergei. "Piranesi or the Fluidity of Forms." *Oppositions*, v.11, 1977, p.83.

*Eisenstein defines his own theory of montage according to precedence found in the etchings of Piranesi. Starting from two of Piranesi's works, the earlier "Carcere Oscura" and the later "Carceri", he shows how the spaces are animated by the principle of "ecstatic flight" or "explosion". The static scenes of the etchings figuratively "come out of themselves" and exceed their spatial referents. For Eisenstein, the "moment of explosion" of the shot is the montage.*

Phenomena of Space  
continued:

*Mindwalk*. Capra, Bernt.  
Videocassette. Triton  
Pictures, 1990.

*Roma*. Fellini, Federico.  
DVD. MGM/UA, 1972.

*Russian Ark*. Sokurov,  
Alexandr. DVD. Wellspring  
Media, 2002.

*Stalker*. Tarkovsky, Andrei.  
Videocassette. Media  
Transactions, 1979.

Tafuri, Manfredo. *The  
Sphere and the Labyrinth*  
(1980). Cambridge, MA:  
The MIT Press, 1987.

Solà-Morales, Ignasi de. "Weak Architecture." *Differences* (1996). Cambridge, MA: MIT Press, 1999.

*Solà-Morales introduces the term weak architecture as a device to detect a constant that would "illuminate the present juncture" of modern architecture. If, as Nietzsche proclaimed, God is dead, then our world, as well as architecture, loses its "absolute reference." Solà-Morales grounds his critique on the idea of plurality and offers the monument, in opposition to the idea of permanence put forward by Rossi, as bound with the temporary "lingering resonance of poetry after it has been heard, with the recollection of architecture after it has been seen."*

Solà-Morales, Ignasi de. "Place: Permanence or Production." *Differences* (1996). Cambridge, MA: MIT Press, 1999.

*Solà-Morales gives an account of the historical evolution of the discourse on space and place within modern architecture before giving his own definition of place: "Place is a conjectural foundation, a ritual of and in time, capable of fixing a point of particular intensity in the universal chaos of our metropolitan civilization."*

Vian, Boris. *L'Écume des jours*. Paris: Jean-Jacques Pauvert, 1963.

*The French title of Boris Vian's novel "L'écume des jours" can be directly, although without being completely true, translated as "the spume of days". What is most memorable about the novel is Vian's lofty style. The author, apart from being a writer, was an active jazz player of the St-Germain scene in post-war Paris. The playfulness of jazz is constant throughout Vian's writing. The atmosphere depicted in the novel is constantly changing like a dream. Every object on which the author's attention falls comes alive. Kids have wings, mice talk, spaces breathe, expand and contract, eels run out of faucets and flowers grow on hearts. Spatial, temporal and social dimensions all intertwine into an uncanny feeling where the world is on the edge of tipping over to the unknown, the dreamlike and the sublime. The title brings*

*us back to this airiness, this loftiness, this transience of time and space that is so crucial to Vian's writing. It brings to mind poetic images of the "temps perdu". The concrete world rolls by like a fast river and its spume, the remains of our days, dances on the surface, drifting for a while before eroding into the air.*