

On Yonge Street

by
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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.

ABSTRACT

Yonge Street is a unique urban resource for the City of Toronto. It acts as the central nervous system uniting local, suburban and out-of-town populations with both surface and underground networks. It has transformed to adapt to fluctuating cultural, social climates and urban development projects. Many fragments can be found both within this major thoroughfare's physical streetscape and in the hearts of many Torontonians. The largely generic street fabric found in the stretch between Queen and Bloor may lack in architectural integrity, but offers a spectrum of establishments that exhibit the diversity found in Toronto. The tension between these assorted venues is what gives the street both value and complexity despite their individual architectural modesty. It is a casual place in the city that speaks to the everyday citizen. It's eclectic and sometimes tawdry charm raises mixed reviews by locals and often confuses city bureaucrats. Many development strategies have been initiated in order to give the street a homogenized image and a public face. However, it is in its informal candidness where its value rests. This thesis claims that Yonge Street is a democratic urban platform built upon complex layers. The diverse, overlapping and kinetic happenings felt on the street are both its strength and weakness. The rich experience is difficult to articulate using traditional urban design analysis. This thesis offers a new version of portraiture that seeks to illustrate the spirit of Yonge Street. Using unconventional mapping methods and visualisations, it will render qualities often difficult to express. Five portraits of Yonge Street are presented, inspired by five buildings: the Yonge-Bloor Subway Station, Sam the Record Man, Zanzibar Tavern, the Yonge Street Mission and Yonge-Dundas Square. Each describes one of Yonge Street's many faces using a collection of subjective mapping exercises to portray a different character present on the street. Urban developments that add to Yonge Street, or allow it to evolve as an eclectic social condenser can only be created when the existing phenomena embedded in its fabric is understood. In order to provoke a new interpretation of Yonge Street, the thesis synthesizes the findings of these mappings into a collection of street art proposals. The interventions presented act as agents directed towards a new engagement and understanding of Yonge Street, framing it as an irreplaceable resource for the citizens Toronto.

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for my grandparents

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INTRODUCTION



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Fig. 1.4 (bottom)
Big Slice Pizza, found at 385 Yonge Street, just south of Gerrard Street. The pizza joint is a local favourite whose pizza has often been compared to New York style pizza.



I once lived off Yonge Street. Despite my apartment's mid-town location, the atmosphere of the downtown Yonge Street Strip resonated in the surrounding streetscape. I bought my first foreign record that year, at Sam the Record Man. It was an Edith Piaff compilation disc, and I used to listen to it on my Discman walking home from downtown. I spent many cold evenings on the street waiting in line for the release of Nirvana, newly remastered Beatles or whatever notable albums had come out. I was always curious of the raunchy adult video store just north of Sam's. Sandwiched between a 19th Century building and the flashy Zanzibar facade, was a quirky and neglected two storey building with a short flight of stairs leading to the sidewalk. At the top were a set of glass doors always plastered with different magazine clippings of naked women. Just up the street you could smell the pizza from The Big Slice. After a night of drinking with friends, nothing tasted better than Big Slice pepperoni pizza. I remember my first outing to a strip club was to 2087 Yonge St. – Cheaters Tavern – which stood around the corner from my apartment. Its large worn down black doors bordered a small nail shop that my roommate would frequent; she had befriended the Vietnamese ladies who ran the place. . .The experimental freedom I remember from that year often runs parallel to my first memories of Yonge Street. The nights I spent in Toronto, walking up and down the city's downtown strip, enamored with its eclectic and accidental charm, form the foundation of this thesis. Yonge Street collected and registered such a broad range of social groups in a surprisingly honest way.

Yonge Street began as a portage trail. It was officially constructed in 1798 as the City of York's first military road. Today, it is a thoroughfare uniting a diverse population of over two million people. Both its surface and underground networks collect its downtown, suburban and out-of-town residents, making the street central nervous system for the Greater Toronto Area.

It has transformed and adapted to fluctuating cultural, social and economic climates. Yonge Street emerged as a commercial street in the mid 1800s. In 1860 Timothy

Eaton purchased the land at the north-west corner of Yonge and Queen Streets for the Eaton Store, which grew to be the country's first department store. Over a decade later, in 1872, Robert Simpson opened his first dry goods store, on the south-west corner of Queen and Yonge Street, and rivalled Eaton's business. Both stores developed into national franchises whose headquarters became Yonge Street architectural landmarks.



In the 1920s many theatre companies arrived on Yonge Street; two of the largest being the Pantages Theatre and the combined Yonge Street Loews/ Upper Winter Garden Theatre. Bars and restaurant business boomed; Yonge Street developed into Toronto's main entertainment district. The 1928 economic decline and emergence of motion pictures forced business owners to sell or convert their properties to cinemas or burlesque houses. Both the Pantages Theatre and the Yonge Street Loews/Upper Winter Garden Theatre were purchased by the Famous Players Company. The Pantages Theatre reopened as the Imperial Six cinema. Similarly, the lower Yonge Street Loews theatre was converted into a cinema, which by the 1970s played mainly B-List movies and soft core pornography, and the Upper Winter Garden closed.

While the theatre district adapted to a rising popularity of motion picture cinema, the Toronto music scene was thriving. By the 1970s most of the properties on the Yonge Street Strip, between Gerrard and Queen Streets were taverns, live music venues and record stores. Yonge Street was the centre of Canadian music and culture. The street's success led to a project for the city centre in 1977: the Eaton Centre. The demolition of Eaton's 18th Century flagship store, made way for a new sleek downtown interior pedestrian mall that spoke to a different generation, one interested in commercial name-brands. The street changed; partially due to

Fig. 1.5 (left)
A 1901 rendering of the Eaton Store at Yonge and Queen. The company soon later expanded to have another branch at Yonge and College Street; the current site of College Park.

Fig. 1.6 (below)
A 1929 image of the Yonge Street Loews/ Upper Winter Garden Theatre. The picture also shows the street-car initial transit found on Yonge Street that was removed with the implementation of the underground subway system.



Fig. 1.7 (top)
A 1954 caricature drawing of Toronto, specifically Yonge Street, drawn by cartoonist Duncan Macpherson.

shifting social attitudes and economies, and of course, the implications of the Eaton Centre development. Shop owners left Yonge Street due to bankruptcy and fear of expropriation; properties became less attractive and less valuable. Many lamented the loss of venues like Sam the Record Man, an iconic family-owned record shop belonging to an age where music and culture were less commercial. The rising global climate had endangered many independent businesses rendering them obsolete.



Fig. 1.8 (top)
A 1977 image of then sex worker Valerie Scott outside of a Yonge Street erotic massage parlour. Scot is now an activist for sex trader worker rights.



Fig 1.9 (right)
A 1971 Yonge Street postcard showing the downtown strip. The photo was taken at Yonge and Edward Street just north of Dundas, and shows the streetscape prior to Eaton Centre development.

During its decline, in the late 1980s, the street was home to many tawdry venues: adult cinemas, erotic massage parlors, homeless, drug dealers and the like. Both city bureaucrats and the public found this unsettling. These occupations, however, were not foreign to Yonge Street. In the early 1970s the sex industry helped keep the street afloat, taking advantage of less-popular clientele. Zanzibar Tavern, had provided visitors with adult entertainment since the 1950s and was the 'it' place by the mid-1970s. It was still thriving; its blinking neon façade was and remains a Yonge Street icon. The Yonge Street Mission had an address on the strip for almost a century, and was one of the first shelters for the City of Toronto. It had since transformed into a hub for street involved youth, in hopes of providing them with the tools and resources to transform their lives. However, the domination of these seedy venues over the street gave it an undesirable public face.

Soon after the opening of the Eaton Centre in 1977, the murder of a 12-year-old boy in a Yonge Street massage parlour shocked Torontonians. It highlighted the tension between the new development and older gritty parts of the street. The crime caused locals to question the street's safety. City bureaucrats were convinced Toronto's main street was in 'need of surgery'. By 1994, the Yonge Street Residence and Business Association formed, setting in motion a new vision for the downtown strip. By 2001, the newly formed Downtown Yonge Street Business Improvement Association (DYBIA) set out to re-invent the image of Yonge Street, bringing new life to the downtown strip. The result was an expropriation of properties to corporate developers and a

new branding strategy for the strip. Some would argue the construction of Yonge-Dundas Square is the culmination of a decade-long redevelopment plan. When initialized, the plan showed promise; locals were both skeptical and excited. Since its construction, Yonge-Dundas Square has received mixed reviews. A common criticism is that it reeks of corporatisation; the transformation was simply from low-end shopping to middlebrow shopping². “Unlike the windswept plain of Yonge-Dundas Square or the tank-like façade of neighbouring Toronto Life Square,” says Brent Ledger of the Toronto Star, “old Yonge St. was built for people, not advertising³”

Gentrification of deteriorated city districts is a common urban development approach. The recession of the 1990s caused many cities to look to corporate funding to help their wavering city centres. Manhattan’s once thriving entertainment district found it hard to pick up its heels after the 1929 economic crash. Similar to Yonge Street, a number of theatre owners turned their stages into burlesque houses and movie theatres. By the 1980s 42nd Street and Broadway was home to many adult book stores, pornographic cinemas, squeegee kids, homeless and drug dealers. After a 1987 redevelopment plan was put in place many adult and bawdy venues were boarded up and evicted. A decade later, the city hoped to make the intersection more desirable to investors. In a 1997 *TIME* magazine article, journalists Daniel Levy and Bruce Handy voiced hopes for a less-corporatized Times Square, sensitive to its original urban condition. They use The Grand Luncheonette, one of the only remaining original establishments, as an example,

One hopes [the new development] will include at least a little room for organic, non-corporate funk. ‘I would like them to leave a little of New York for the old-timers, for New Yorkers,’ says Fred Hakim, who owns [The Grand Luncheonette] and has been working in the area for 56 years. He is still waiting to find out if he will be able to continue operating in his space⁴.

In 1993, Disney’s purchase of the New Amsterdam Theatre started the creation of Times Square’s corporate and digital landmark status. Fred Hakim’s Grand Luncheonette sold its final greasy lunch in January of 2009. The final remnants of a Times Square representative of a gritty New York City disappeared, and Hakim’s diner joined the corporate spectacle.

A concern often raised towards corporatized city developments is their insensitivity to the true character of a place. The developments are often criticized for compromising authenticity in lieu of financial return. But what characterizes a place as authentic when the term is heavily rooted in personal experience? In his article, *The Longest Mall*, Don Gilmore discusses that what is seemingly authentic to Yonge Street, may change over time,

Fig. 1.10
Manhattan’s 42nd Street in the 1980s. At the time, the street was filled with illegal activities which were shut down after a series of late-night raids by the New York police. This was part of a plan to clean up the city’s seedy parts.

Fig. 1.11
The Grand Luncheonette was one of the few surviving elements of ‘old new york’ in Manhattan’s entertainment district in the early 2000s. A 2005 film Peter Sillen documents the final days of Times Square’s most favoured lunch diner.



Is the World's Biggest Jean Store more authentic than Future Shop? Is Noah's Natural Foods more authentic than Discount Adult Video? And if so, why? Are any of them as authentic as Nick's Central Surplus, a store whose musty smell and stock transports me back to my 13-year-old self revelling in the deadly looking affordable knives and piles of uniforms? Authenticity can be the result of a personal connection; we grew up with it, therefore it is real. Perhaps the most heroically authentic Yonge Street business was Sam the Record Man. And its authenticity...is partly what killed it, done in by the sleek efficiency of neighbouring HMV, which in time will itself be strangled by iTunes and Lime Wire. The Internet is often trotted out as the chief competitor for almost everything (advertising dollars, TV, film, music—essentially, our attention), and Yonge-Dundas Square is a physical embodiment of virtual characteristics⁵.

Fig. 1.12 (top-right)
Yonge and Dundas Street looking east towards the current site of Yonge-Dundas Square.

Fig. 1.13 (bottom-right)
Yonge-Dundas Square today, looking west towards the Eaton Centre.



One could argue that Yonge-Dundas Square is not entirely a by-product of city planning, but also the manifestation of current cultural preoccupations. In 1997 city councillor Kyle Rae explained that the changes to Yonge Street needed to be radical, “We have scalpel in hand, and we also have the plastic heart⁶.” Yonge-Dundas Square *might* be that plastic heart. Although unfortunate, the expropriation of these ‘authentic’ properties, could speak of the current consumer climate we experience today.

In 2000, Canadian author Naomi Klein sought to understand the growing phenomena of corporate infiltration on the public sector. In her book *No Logo*, she outlines how corporate sponsorship has affected our culture. She argues that corporations have

infiltrated the urban and public landscapes in order to have our daily lives endorse brands. This is a tactic known as brand building:

Branding's current state of cultural expansion is about much more than traditional corporate sponsorship; the classic arrangement in which a company donates money to an event in exchange for seeing its logo on a banner or in a program...advanced branding is to nudge the hosting culture into the background and make the brand the star. It is not to sponsor culture but to be the culture. And why shouldn't it be? If brands are not products but ideas, attitudes, values and experiences, why can't they be culture too?

According to Klein we no longer just consume goods, but rather, participate in branded culture. The effect of corporate branding on our urban landscapes does raise concern. The culprit for the current state of consumer culture is both arguable and, in a way, insignificant. However unfortunate it may be rendered, you cannot dispute the mammoth billboards raised over Yonge-Dundas Square do speak to a generation. The development may not seem authentic, compared to those reminiscent of a time where independent music and retail venues thrived, but perhaps in a generation it will⁸.



Fig. 1.14
Celebration at Yonge and Dundas Street following the winning of the 2010 Men's Olympic Gold Medal for Hockey.

Fig. 1.15
The gay pride parade filing Yonge Street. The route begins one block east, at Church Street, but continues on Yonge from Bloor and Gerrard Street. The parade is often held in the first weekend of July culminating a week of Gay Pride festivities.



Some memories are still embedded in the urban fabric, and some are lost to corporate clients but linger in the hearts of its users. Although many of these unique locations have been sold, the street, however remains the centre for the City of Toronto, both to locals and the nation. Yonge Street hosts Toronto's Annual Gay Parade, where thousands of Torontonians and tourists come to celebrate diversity. It is a major part of the city's Santa Claus Parade and Caribana Festival. More recently, it was the destination of thousands celebrating a national victory when Sidney Crosby scored the winning goal for the 2010 Men's Olympic Gold Medal Hockey Game against the United States. People flooded the street and forced traffic cops to shut down major intersections

Interestingly enough, the Yonge-Dundas Square plaza did not play a *major* role in the celebration. Although people congregated at the Yonge-Dundas intersection, they only dispersed onto the public square created by city developers. It would be unfair to say that Yonge-Dundas Square does not bring people to the downtown and speak to a changing global-digital age, but it is not the crux of the street's value. Various DYBIA branding strategies that attempt to give Yonge Street an image, and programmed public spaces like Yonge-Dundas Square, are, possibly, inconsequential to the street's inherent value.

In his essay, *The Stranger's Path*, landscape designer and professor J. B. Jackson argues for the importance of main streets. Jackson describes them as the place visitors first come to upon their arrival to the city. *The Path*, as he describes it, is often loud, tawdry and full of dives, money exchange marts, bars, pool halls, burlesque houses and businesses that cater to every imaginable pocketbook. Mostly, he explains it as a place of exchange,

It would be foolish to maintain that the Path is everywhere identical; somewhere between its extremes, one of squalor, the other of opulence, it achieves its most characteristic and vigorous aspect, and it is in the middle region of the Path that the town seems to display all that it has to offer the outsider, in crude form. The City as Place of Exchange; such a definition in the residential section even in the section devoted to public institutions, would seem incongruous, but here you learn its validity⁹.

Exchange is taking place everywhere on *The Path*. It is the place where people exchange money for goods and services. It is a place where visitors come to understand what the city has to offer. But what is most interesting about Jackson's argument is he "[wants] to show people of the city that...there is something about the downtown section (something very valuable in its way) that they have never recognized¹⁰." These Paths, as Jackson describes them, are the hearts of cities; they are its showcase.

For all its jumble, dowdiness or disputed adaptations to a changing city, Yonge Street has proven to be resilient. Many might call it rough-and-tumble, "People who don't go downtown much probably think of Yonge St. as just the place where pervs seek porn and people get shot¹¹." To some, Yonge Street is just a commercial space. I recall a conversation I had with a friend of mine. I argued how important Yonge Street is to Toronto because and how it exhibits the city quite accurately. My friend rebutted this, saying there is nothing on the street of architectural significance, using the words 'forgettable' to describe the streetscape. Therein lays the problem. Because Yonge Street is not a place of architectural landmarks, "There isn't an architecturally grand or mystical moment to be found¹²" says Andrew Levitt in his book *The Inner Studio*:

*The Yonge Street that matters most to Toronto is a small-town, honky-tonk strip that has changed less than any other part of the downtown...It is a stubborn place of bars, dollar stores, sex shops, ethnic restaurants, and used book stores that gives us a clear snapshot of what the city has on its mind when we leave it alone...*¹³

It is in this eclectic candidness that the street's value lies. In the stretch between Queen and Bloor Streets lies a rich spectrum of locations that expose the diversity found in Toronto. The tension between these assorted venues is what gives the street both value and complexity, despite their individual architectural triviality. It is a casual place in the city that speaks to the everyday citizen.

In the book, *Everyday Urbanism*, Margaret Crawford debates the richness of the everyday public landscape, explaining that, "it is the connective tissue that binds the city together"¹⁴. Everyday spaces are often described as generic, not telling of its inhabitants. Everyday space can be spirited, spontaneous, vital, and inclusive; all too often it is neglected by its inhabitants, ignored by city planners, and disregarded by critics¹⁴. As Crawford argues however, "once you closely observe the people who inhabit it and the activities that take place there, it becomes highly specific"¹⁶. The urban design theory she describes as *Everyday Urbanism* appreciates the arguably trivial aspects of public spaces and marries them with existing principles to offer urban developments that are informed by the lifestyles of its inhabitants.

The everyday qualities of the shops found on Yonge are both its urban strength and weakness. This is perhaps why many have had difficulty articulating why the street is universally accepted as an important part of Toronto,

*Other cities with famous streets – people know how prominent locals feel and think about them. Art has been made about them, or people have talked. But I don't know what any prominent locals have thought of Yonge Street, or what their associations might be...no one has said anything about Yonge Street that has claimed it or remade it. It reeks of no one's experience or imagination except – when you're the one travelling on it – your own*¹⁷

The experience of Yonge Street as a place of human agency and social condensing is where this thesis finds direction. From its beginnings as one of Toronto's first streets, to its present-day mix of everything from honky-tonk shops to corporate landscapes; Yonge Street has registered an evolving city. It has survived economic crashes, adapted to changing cultures and social attitudes while remaining an integral part to the city. It is a street in constant transformation, but where you'll

Fig. 1.16
West facing elevation of Yonge Street just south of
Gerrard Street.



always find the *true* Toronto. City bureaucrats want to believe in Yonge Street, although their branding and development strategies can be seen as misguided. The problem is Yonge Street is misunderstood. The position of this thesis is that Yonge Street is a democratic urban collector built upon the layered happenings of its citizens. It is not one story, but many.

Yonge Street is a place of experience. The diverse, overlapping and kinetic happenings felt on the street are difficult to articulate using conventional urban design analysis. In her article *Narrative-Myth and Urban Design*, Professor Iris Aravot argues that current urban design analysis fails to identify the spirit of places, which results in development projects that are insensitive to the authentic experience of a city¹⁸. “Although it is commonly accepted that conventional analysis has its advantages in terms of quantity, objectivity, and systematization, something of the liveliness of the city as a singular entity is lost¹⁹.” Normalized maps of Yonge Street would only partially (or perhaps fail to) represent its deeper value. To demonstrate the eclectic and complex layers imprinted onto the street a radical form of mapping is required. In this book are five portraits of Yonge Street inspired by five buildings: the Yonge-Bloor Subway Station, Sam the Record Man, Zanzibar Tavern, the Yonge Street Mission and Yonge-Dundas Square. Each portrait describes one of the street’s many faces and is arranged in a chronological sequence to tell the story of Yonge Street’s evolution. Each portrait is a collection of quantitative mapping exercises that express a different character present on Yonge Street. The visualisations will map both prominent and subtle aspects equally. Both together and independently, the five portraits explain that it is the sum of Yonge Street’s parts that is greater than its whole.

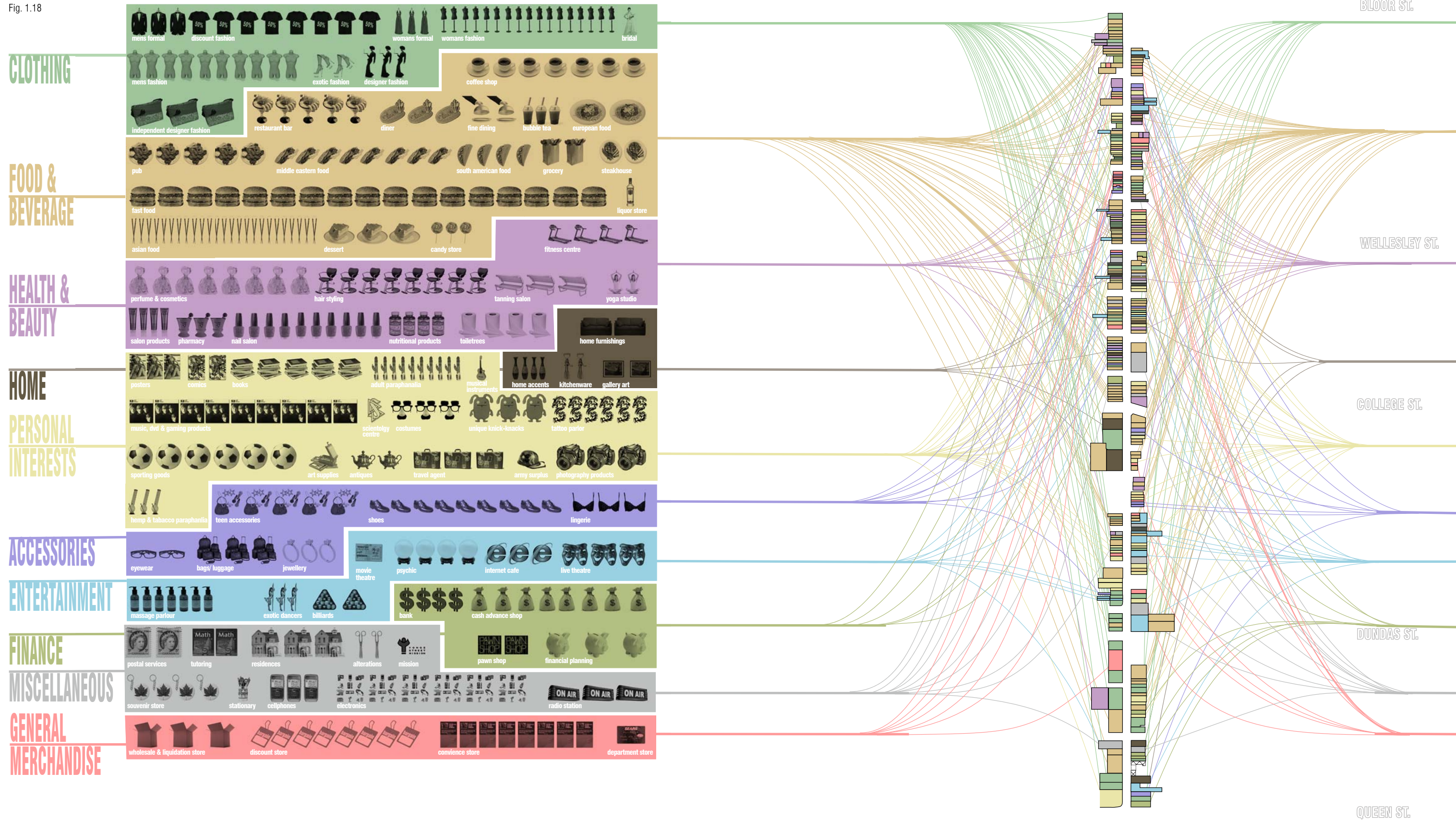
The mappings are an urban and architectural version of portraiture that seek to illustrate the spirit of Yonge Street, and offer a method of illustrating its qualities that are often difficult to articulate. In order to offer urban developments that add to, or allow, Yonge Street to evolve as an eclectic social condenser, it is important to understand the existing phenomena embedded in its fabric. Assessing the value of Yonge Street by a Greater Toronto population often ends in disputed and mixed opinions. This thesis explores ways in which the street can be re-interpreted. The final chapter synthesizes the findings of these mappings into a collection of ten street art proposals. The intention of these pieces is to provoke the users of Yonge Street. The street art proposals act as agents in a new engagement and understanding of Yonge Street, demonstrating that it as an irreplaceable asset for the City of Toronto.

Fig. 1.17
East facing elevation of Yonge Street, just south of
Gerrard Street.



The adjacent map provides a general understanding of the diverse activities found on Yonge Street. It visualises the street based on the variety of merchandise and services available to its users; each icon representing one business. The goods and services available cater to a broad spectrum of user groups, but were organized into general categories, that were then located onto a scaled street map. The combined image shows the informal distribution of the variety of businesses found on the street.

Fig. 1.18



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1. Don Gilmor. "The Longest Mall." Toronto Life, <http://www.torontolife.com/features/longest-mall/?pageno=1>
 2. IBID
 3. Brent Ledger. "The street with soul." Toronto Star, April 6, 2008, <http://www.thestar.com/columnists/article/417121--the-street-with-soul>
 4. Bruce Handy and Daniel S. Levy, "Miracle on 42nd Street" TIME Magazine, April 7, 1997, <http://www.time.com/time/magazine/article/0,9171,986155,00.html>
 5. Don Gilmor. "The Longest Mall." Toronto Life, <http://www.torontolife.com/features/longest-mall/?pageno=1>
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 7. Naomi Klein. *No Logo : No Space, no Choice, no Jobs*. (New York: Picador : Distributed by Holtzbrinck Publishers, 2002), 29.
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 10. IBID, 101.
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 17. Sheila Heiti. "Yonge St., a seedy mystery in plain view." Toronto Star, August 23, 2008, <http://www.thestar.com/article/484029--yonge-st-a-seedy-mystery-in-plain-view>
 18. Iris Aravot, "Narrative-Myth and Urban Design," *Journal of Architectural Education* (1984-), Vol. 49, No. 2 (November., 1995): 79
 19. IBID

FIVE FACES

I had to leave my house at 5 am in order to be on the subway platform in time for rush hour. My tripod was all set up and I stood waiting for the subway car to come. The people across the two sets of tracks stared uncomfortably at me; a small girl with a bunch of camera equipment. No one likes their photo taken. In just a few minutes, the breeze from the tunnel gushed out onto the platform.

A subway car rushed into College Station and screeched to a halt. The doors opened and people spilled out onto the platform. The car's bell rang, Ding-Dong-Ding, and the doors closed. The bustle moved towards the exit as I maniacally hit the capture button my camera. So far so good. My plan for a long day was off to a good start.

I sat for a while until the next train pulled in. The breeze came gushing in again. I could see the light heading towards the platform as another subway car pulled into the station. I collapsed my tripod and hoisted it under my arm. The doors opened, more people spilled out, rushed to the exit, and I hopped onto one of the cars.

As the doors closed and I heard over the intercom, "Next stop, Wellesley station. . .Wellesley station" The train technician saw me get on just as he hung up his phone. He came out to greet me and said, "Are you taking photos?"

"Not right now, no."

"You do know you need a permit to take pictures right?"

"Oh really?"

"Yes, I suggest you get yourself to Davisville and get a permit."

"Oh ok, that's strange though why would I need a permit?"

"It's just policy; you're required to get a permit in order to take pictures."

"Alright then, Davisville?"

"Yeah just head right up stairs they'll help you out."

"Ok, thank you!" I said, thinking to myself how awkward the rest of this ride was going to be.

I tried to keep my cool. No big, deal right? There was no way I was the first to 'make that mistake.' I arrived at Davisville Station, thanked the driver again and made my way up to the head office. I headed through the lobby and into the customer service office. It felt like a drivers licence bureau. There were two men behind a counter enclosed by a glass wall with a small opening for the exchange of currency and such. I reached the counter,

"So apparently I can't take pictures on the subway." I remarked, "How would I go about getting a permit?"

The man smiled and looked at his colleague, "She's supposed to talk to Marianne for that? Or Joyce?"

"I don't remember," his friend said.

"Linda," calling to a woman behind her own glass office, "if she wants to take pictures on the subway she would talk with Joyce or Marianne right?"

"Yeah," Linda said.

"Ok you need to talk to Joyce or Marianne."

"Ok great, how do I go about doing that?"

"Well you'll have to call the switchboard and leave a message"

"The switchboard?"

"Yes, here's the number," he wrote down the number and handed it to me through the cut-out opening in the glass.

"You mean the switchboard for this building? The building I'm standing in?" I could hear the woman behind me chuckling.

"Yes, that's right."

"But I'm here?"

"Yes, but you need to call the switchboard, there are security issues."

"I see. Alright, well can I use you're phone?"

"No, sorry."

"Alright then, thank you."

I left the office and called the number on the paper using my cell phone from the lobby. No answer. I left a message and decided to grab some lunch and waited about an hour and a half with no call back. By then it was 2:00, so I decided to head home. It's a good thing I got up a 4:00am that morning.

I

UNDER YONGE



DATE 9.14.50
IN PROGRESS ON
NORTH OF GOULD

TORONTO TRANSPORTATION COMMISSION
YONGE STREET SUBWAY
CONTRACT 32
PITTS, JOHNSON, DRAKE & PERINI CONTR.

YONGE-BLOOR STATION

Yonge Street was constructed in

1798 initially as a military road extending from the City of York's harbour. As the city grew so did the street. By the middle of the 1800s it was a commercial destination for city dwellers. In 1860 Timothy Eaton opened what was to become Canada's first department store at the corner of Yonge & Queen Street. The department store prompted a changed attitude towards shopping. No longer was shopping a necessity. Window shopping made visiting commercial areas a leisure activity. The retail outlet, along with, Robert Simpson's rivalling store just south on Yonge Street, brought new life to the strip. As the city grew north, the downtown strip was prosperous, and still remained the same narrow, untidy, unplanned straggle of shops that had marked its commercial beginning¹. The strip was filled with bars, cafes, restaurants and theatre companies, such as the Pantages and Loews Yonge Street/Winter Garden Theatre; by the 1940's Yonge Street was the city's hot spot.



Fig 2.1 (left)
Yonge Street Subway construction, Yonge Street North of Gould Street.

Fig. 2.2 (top)
Key Map locating Yonge-Bloor Station on Yonge Street.

Fig. 2.3
Original 1954 Toronto Transit Commission subway map.

Fig. 2.4
A section of today's subway system map.

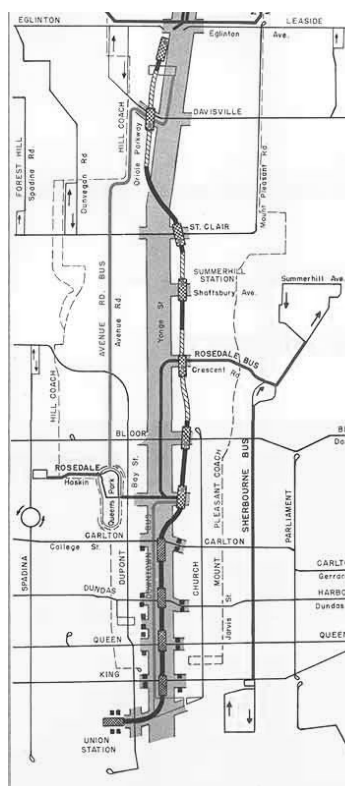


Fig 2.3



Fig 2.4

The northward sprawl of the then newly formed municipality of Metropolitan Toronto's gave rise to the country's first subway line. In 1954, Toronto Transit Commission (TTC) opened the *Yonge Line*, which stretched from Eglinton Avenue to Union Station. The single line evolved into a wide network of bus, street car and subway routes that still serves as a transit backbone to the Greater Toronto Area. The Yonge Line now connects to the University Line and extends up to through North York and ends at Finch Station; a transit connection to York Region, Brampton and GO Transit along with HWY 401 commuters.



Fig. 2.5 (left)
Artist rendering of Bloor-Yonge Station just prior to construction.

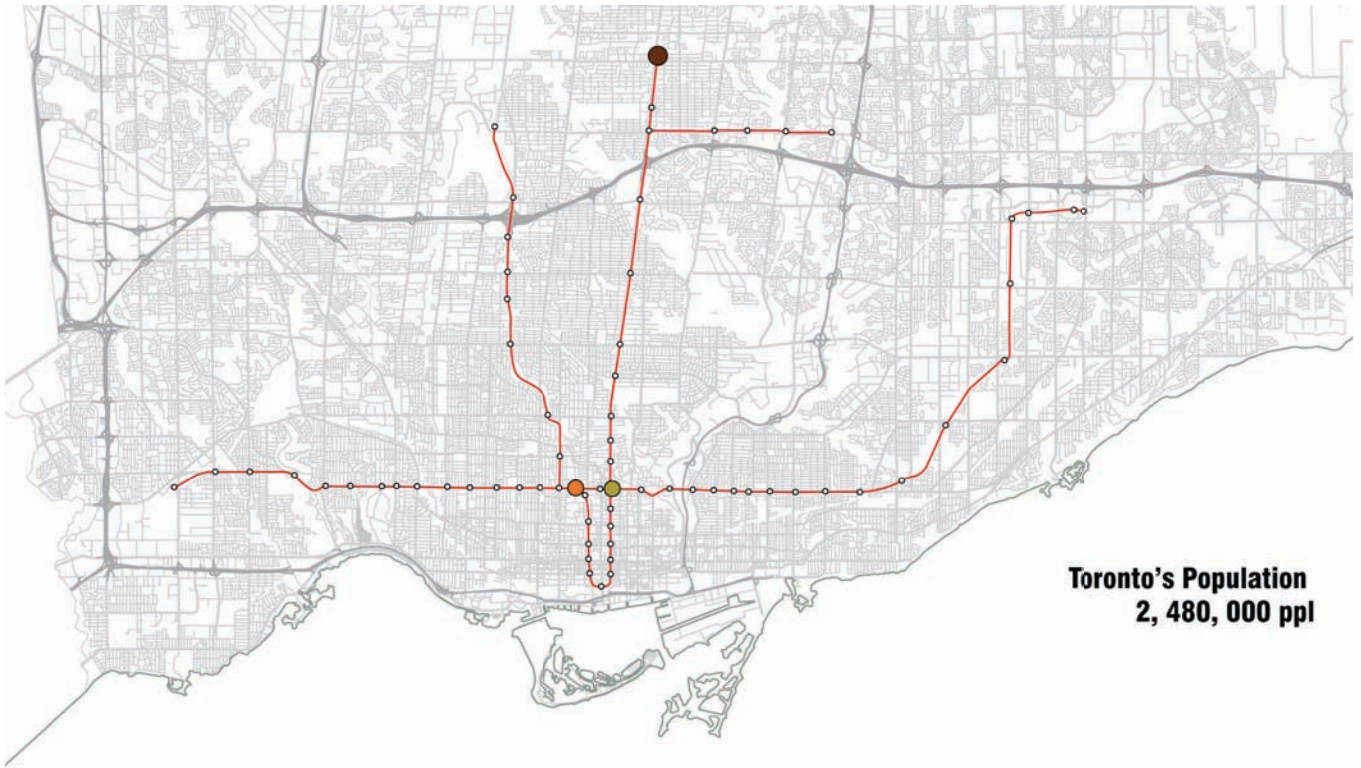
The busiest transit hub for the Toronto Transit Commission, however remains the Yonge-Bloor Station receiving approximately 368,635 daily passengers. Yonge-Bloor Station opened in 1954 and was originally named “Bloor.” It connected to a pair of enclosed platforms in the centre of Bloor Street to allow for the exchange of Bloor streetcar and Yonge subway passengers. By 1966, the station was shown on maps as the Yonge-Bloor with construction of the Bloor-Danforth line. The station originally featured a small retail concourse along the corridor leading from the entrance at the south side of Bloor Street. This concourse was closed and disappeared during the construction of the office building at 33 Bloor Street East in the late 1980s. As the city and subway system expanded, the underground system retail outlets arrived in the concourses catering to the hectic lives of its commuters. Today, the underground system holds over 100 assorted retail establishments.

Toronto's diverse population of approximately 2,480,000 people, relies heavily on its transit system. From its beginnings, the Yonge Line connected the Metropolitan Toronto to its city's core. Now, over 50 years later, the line still stands as a major transit artery for an expanding and diverse commuter city.

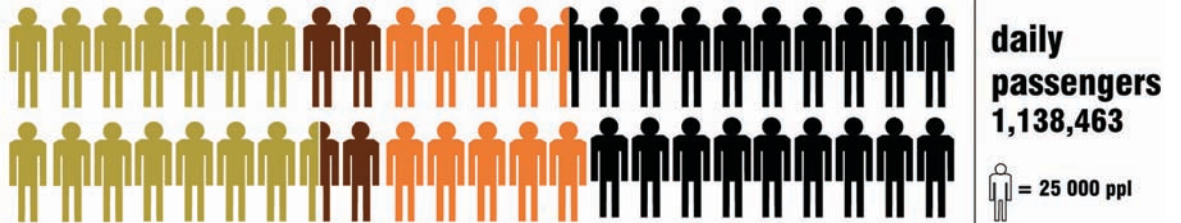
1. F.R. Berchem, *Opportunity Road : Yonge Street 1860-1939*. (Toronto: Natural Heritage/Natural History), 1996, 51.

COLLECTION

There are approximately 2.48 million people in the Greater Toronto Area. Of that 2.48 million, roughly 90% use public transit, 88% of which commute using the subway system. The TTC subway consists of two North South Lines, (the University & Yonge Lines), and two connecting East-West Lines, (Bloor-Danforth Line & the Scarborough LRT). A major connection for both north-south and east-west lines, Yonge-Bloor Station is the busiest station of the entire system. Coming in second is St. George station, the other north-south and east-west connection. In third, is Finch station, a major hub for North Toronto commuters, which is also on the Yonge line. The diagram on the right quantifies the traffic experienced by the Yonge-Bloor Station. According to daily passenger volume, the station is by far the most consequential intersection in the Toronto Transit system.



Toronto's Population
2, 480, 000 ppl



YONGE -BLOOR
approx. 358, 635
daily passengers

finch

st. george

remaining 64 stations



could fill **6.5** rogers centres



could attend **9** New Years Eve parties at Nathan Phillips Square



could work in **35** Bank of Montreal office towers

Fig. 2.6

POPULATION

The Yonge-Line severs the city East-West and crosses through a variety of neighbourhoods. The adjacent diagram graphs the population densities in the areas surrounding the Yonge Line. The map spans from Front Street, (or Union Station), up to Finch Station. The shape created by the population density was used to chart three demographic categories: citizenship, age and ethnicity. The map illustrates the diverse group of Yonge Line users, base purely on their proximity to the various Yonge Line stations exhibiting both the diversity found in Toronto and more specifically on Yonge Street.

Fig. 2.7



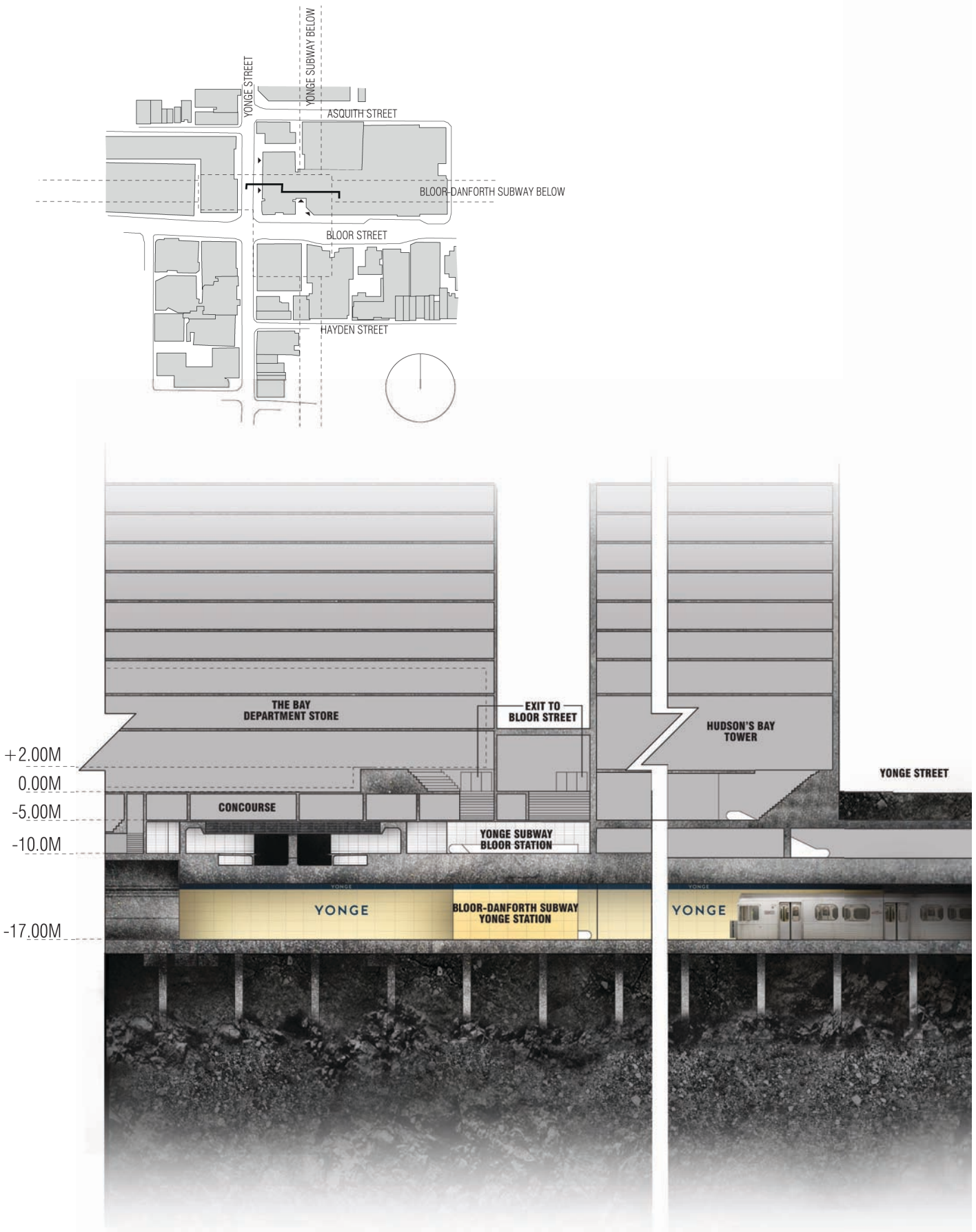


Fig. 2. East-West Section of the Yonge-Bloor Station crossing through the Yonge & Bloor-Danforth Subway platforms.

UNDERGROUND

Many people orient themselves on Yonge Street by familiar sights: the CIBC and Hudson Bay towers at Yonge and Bloor, the Dundas Square billboards, the late Sam the Record Man signs and so on. However, a commuter experience of Yonge Street is typically overlooked when describing the urban artery. UNDERGROUND is a photo essay that translates this experience. It orients the reader as a commuter who engages Yonge Street through its underground system. Taken over the course of a day riding the Yonge Subway Line, the essay showcases underground locations, passages and exits, as experienced by a commuter.



Plate 1.0
Finch Station

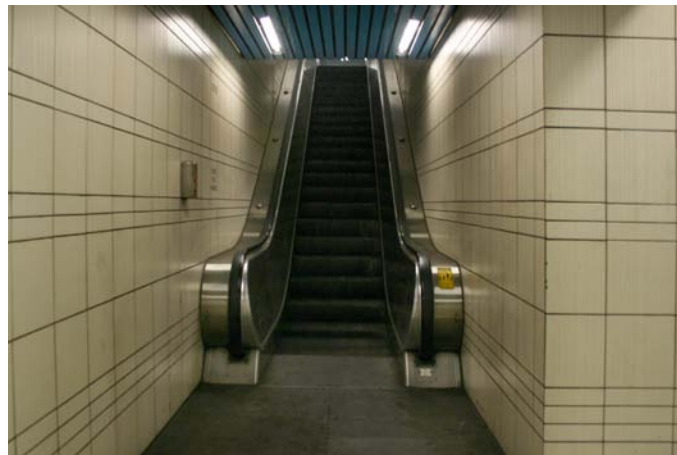


Plate 1.1
North York Centre Station

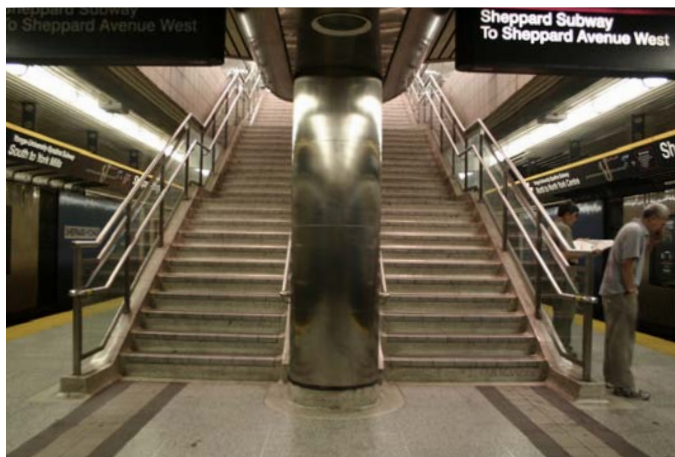


Plate 1.3
Sheppard Station



Plate 1.4
York Mills Station

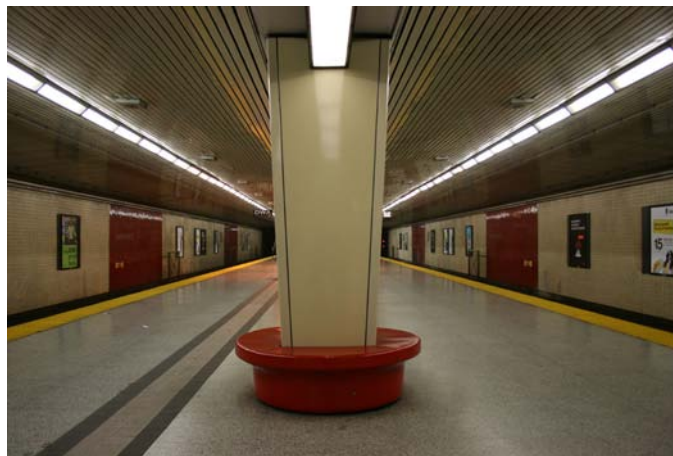
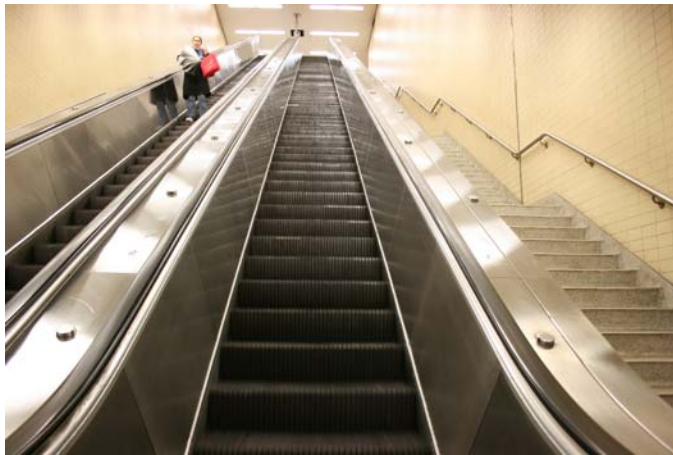


Plate 1.5
Lawrence Station

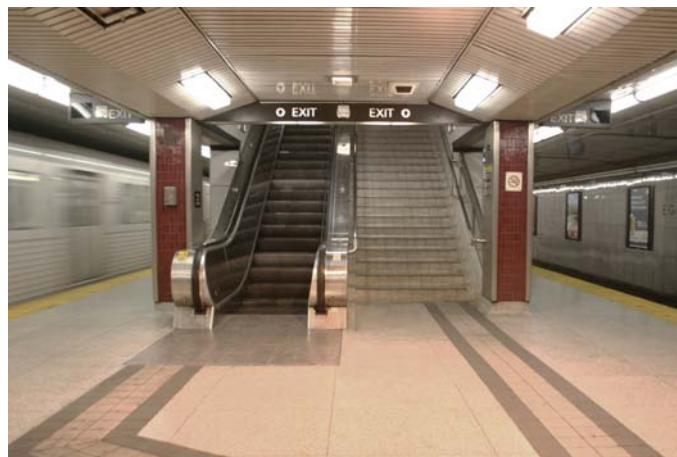


Plate 1.6
Eglinton Station



Plate 1.7
Davisville Station



Plate 1.8
St. Clair Station

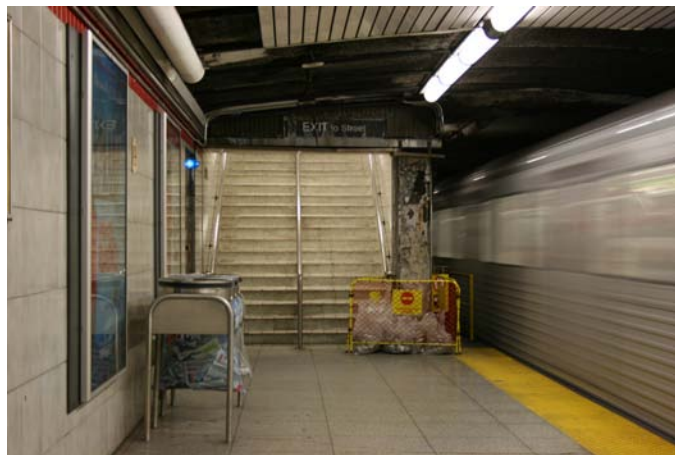


Plate 1.9
Summerhill Station



Plate 1.10
Rosedale Station

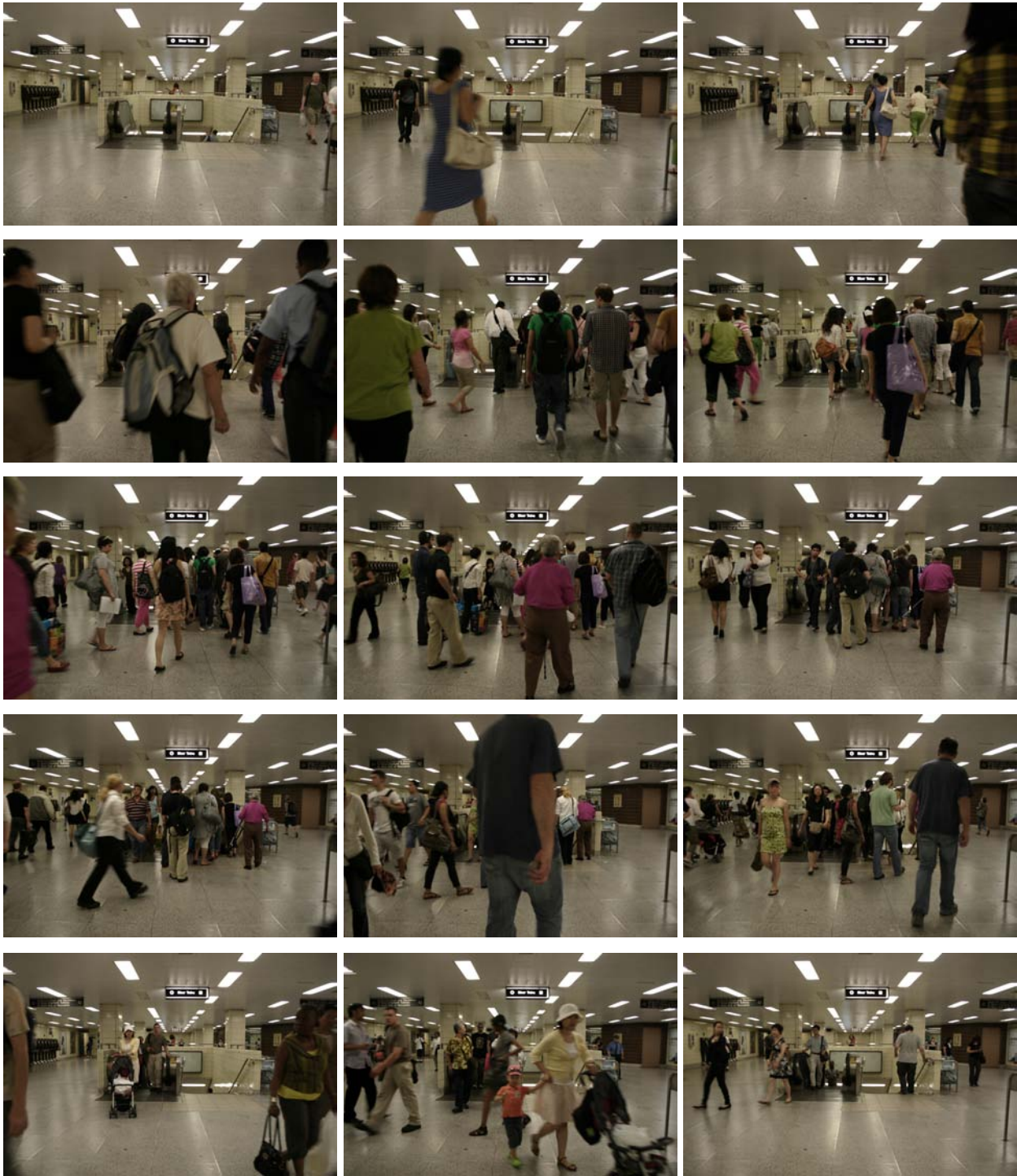


Plate 1.11
Yonge-Bloor Station transfer point, photos taken at a 2 second interval



Plate 1.12
Yonge-Bloor Station

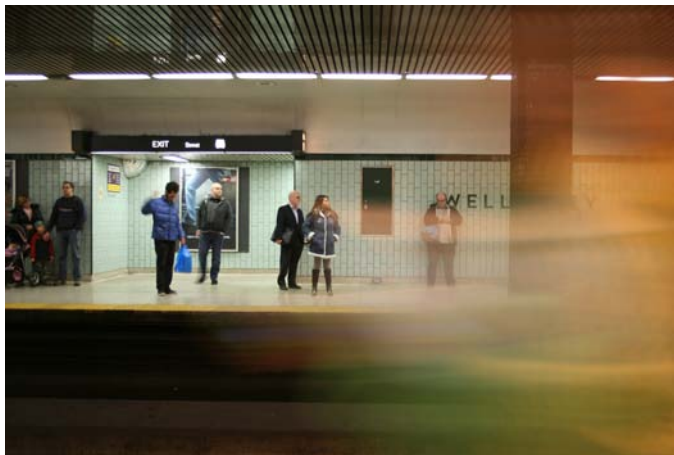
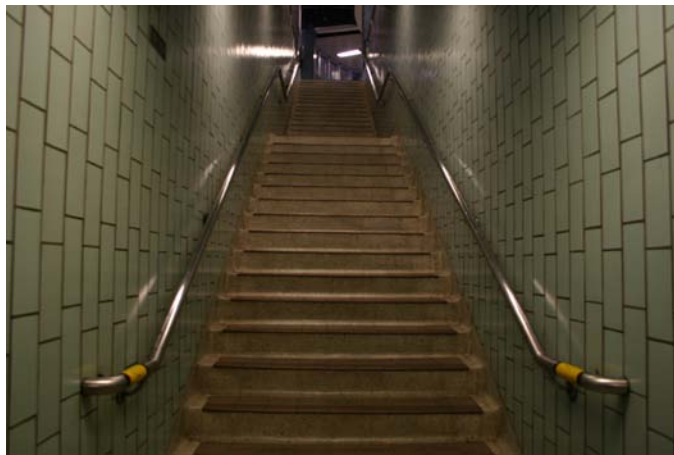


Plate 1.13
Wellesley Station

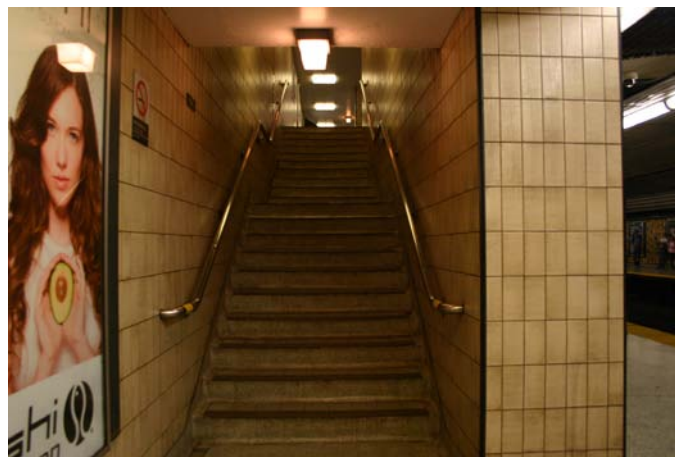


Plate 1.14
College Station



Plate 1.15
Dundas Station

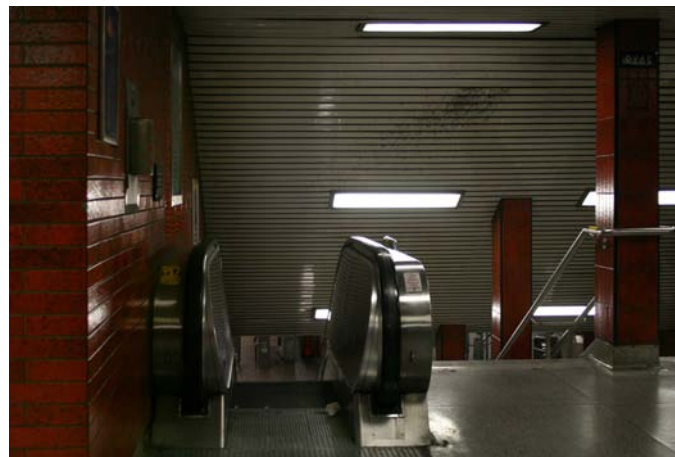


Plate 1.1
Queen Station



Plate 1.17
King Station



Plate 1.18
Toronto Transit Commission subway cars

The Yonge-Bloor Station showcases the collection of both suburban and downtown residences. Beneath its surface, Yonge Street holds a rapid system, that unites, collects and redistributes a diverse population along the street. Although the subterranean commute is mundane, it acts as the street's life-line, and is a major contributor to the socially dynamic character of the street.

There's a print shop located by my school, a small independent business. Always in disarray, computer parts, opened or closed packages, receipts, papers and other muddle are usually scattered in the makeshift workshop and store. The owner is a brute little man, often standoffish and curt. I always feel uncomfortable printing, but his prices are very competitive so I make due.

One day, I went to pick up some flyers that I had printed from the old taverns on Yonge Street. I stood by the counter as he rustled through some receipts to get my work. I took the pile of papers from his dragon tattooed hands, when he asked me, "Your works on Toronto?"

"Yeah, Yonge Street actually." I replied to the new interaction.

"Notice you had some pictures of the Colonial, used to go there all the time," he said.

"Oh really?"

"I used to work at the Gasworks," he said. "Toronto was different then. Music was good. Now it's awful."

"You know it's a dollarstore now eh?" I replied.

"Yeah," he muttered in disappointment. He then smirked and said, "You know how I got the job there? I could hold three pitchers in one hand. No lie."

I laughed, "That's pretty great. You must've spent a lot of time on Yonge Street then. Saw some pretty epic shows?"

"Yeah, I remember one time we were trying to scalp tickets to a Bob Dylan show at Maple Leaf Gardens. We couldn't, so me and my buddies went to the Nickelodeon for some drinks. We had some friends who worked there." I was speechless, not only was this man talking to me, but he was interesting to say the least. "We stayed there till close, and my buddy who worked there was friends with Ronnie Hawkins. You know from The Band?"

I nodded and smiled.

"Well, he ended up coming there later that night and you know with who?" He asked.

"Who?" I asked excitedly.

"Who walks in the door, but Bob Dylan. We stayed there 'till about 7 in the morning just drinking having a good time"

"Wow," I said, "that's amazing!"

"Yeah." He said and smiled.

I finished paying for my bill, and grabbed my stuff. I smiled at him as I was getting ready to leave, and said, "Hey maybe I could come by sometime and you could tell me some more stories, you may very well end up in my thesis"

He chuckled and smiled saying, "I've always wanted to be in someone's thesis."

I smiled and left the store, wishing I could have been there at the Nickelodeon with him that night. What a cool guy.

II

LOST YONGE





Fig. 3.1 (left)
Site of Sam the Record Man after demolition.

Fig. 3.2 (top)
Key Map locating Sam the Record Man on Yonge Street.

Fig. 3.3 (right)
A 1960s image of Yonge Street looking towards Sam the Record Man, rivaling store A&A Books Records and Steele's Tavern.

SAM THE RECORD MAN

In 1961, Sam Sniderman's, Sam the Record Man opened at 347 Yonge Street, bringing a new energy to the street. Being the country's largest music retailer, the store became a landmark for a new era. In its heyday the store had more than 100 stores across the country.



As the street filled with music stores, concert venues, taverns and the like, Yonge Street became the heart of the free-thinking Canadian music culture synonymous to the 1960s. The 1970's brought the radical emergence of Go-Go bars, striptease shows and 'erotic massage parlours'. The Yonge Street Strip, primarily between Queen and Gerrard Streets, had amalgamated into an eclectic hub which satisfied almost any appetite imaginable.

The street's success led to a novel proposal for the city centre; the first downtown interior pedestrian mall. As part of the initial 1966 Eaton Centre plan Old City Hall would be demolished, except for the clock tower and cenotaph, causing a public outrage. As a result the project went on hiatus. Six years later, a new plan preserving the Old City Hall was drafted by architects Zeidler Partnership and Bregman Hamann Architects. The new scheme, however, planned to demolish Trinity Church which caused another outcry. The church was saved, but with uncertainty in the air many shop owners left Yonge Street and properties were rented out to a parade of dodgy tenants¹. Many didn't even have a lease, paying month to month so owners would have flexibility when a potential developer came around to buy their property. But the developers didn't come around. The Eaton Centre took the few good tenants left and turned its back on the rest of the street. In February of 1977 the Eaton Centre finally opened spanning one full city block from Dundas down to Queen Street. The mall became a destination for both city dwellers and tourists. Pedestrian traffic that once energized the eclectic street had been internalised into a privately-owned mall

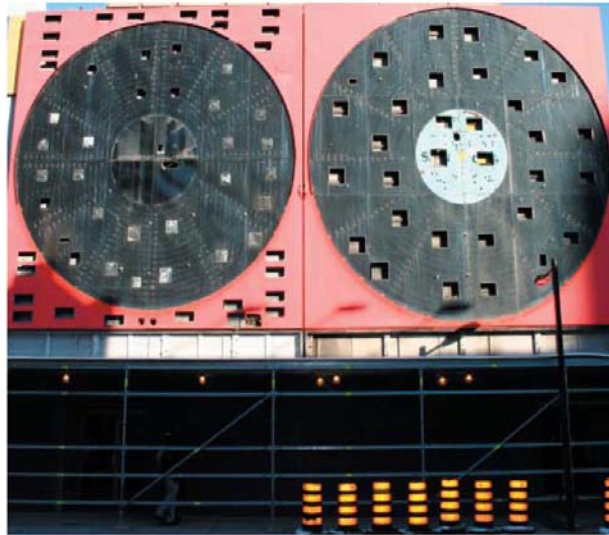


Fig. 3.4 (top)
Punk band *The Dead Boys* creating a scene Yonge Street in 1977.

catering to the demands of corporate businesses. The development changed the street life forever. The properties became less financially attractive, a spiral that led to little money going into maintenance or renovation, which led to the buildings becoming even less valuable. Yonge devolved into a seedy Mecca of dollar stores, porn outlets and drug dealers².

Fig. 3.5 (bottom-left)
Sam the Record Man prior to demolition.

Fig. 3.6 (bottom-right)
Sam the Record Man during demolition



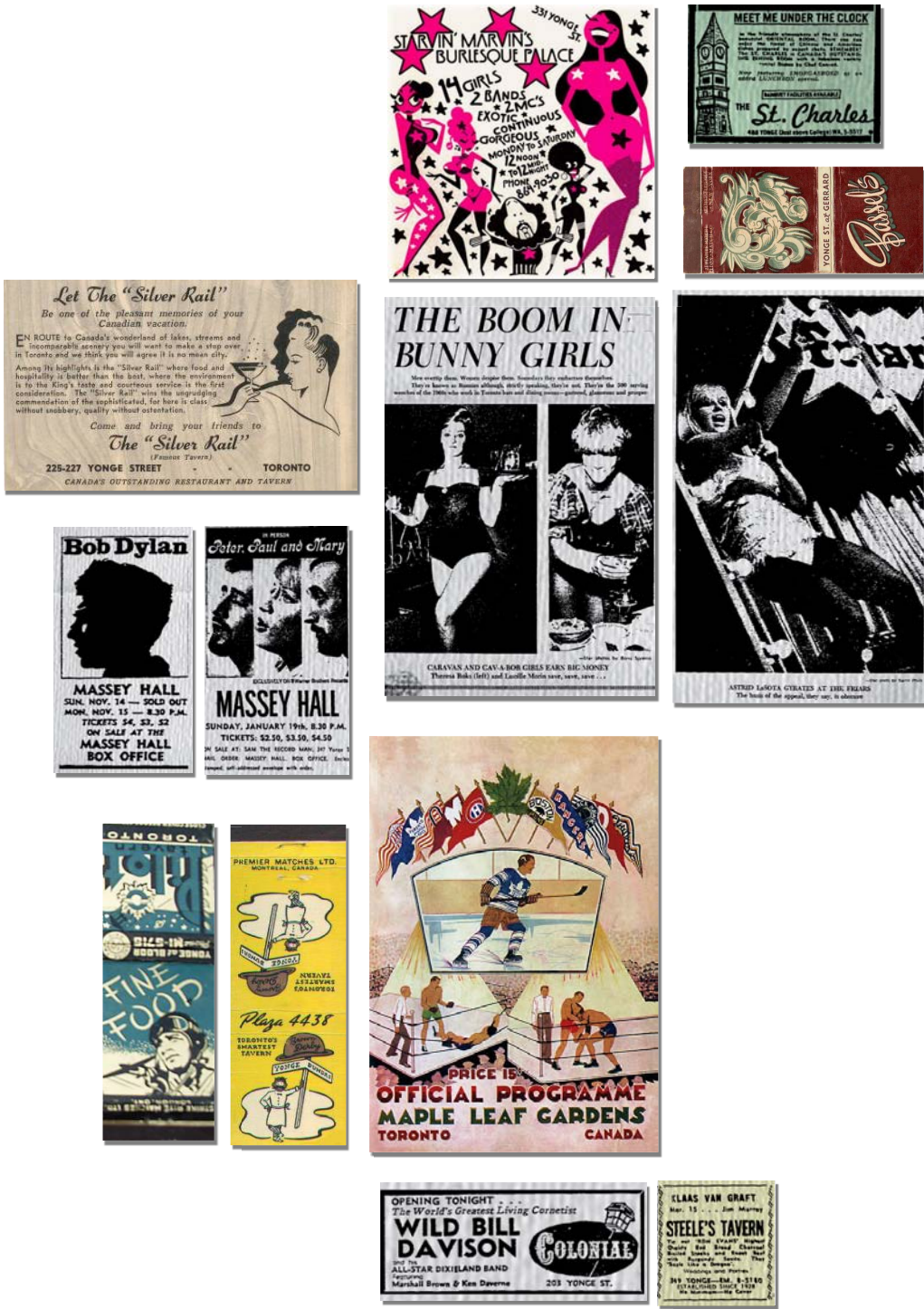
According to city bureaucrats the street was in need of clean up. Almost a decade after the first appropriations, in June 2007 the iconic Sam the Record Man had closed its doors after a good 70 year run. Although reluctant to sell, the Sniderman family, after Sam's 2007 final bankruptcy, sold the property to Ryerson University for it's new Student Learning Centre. They hoped to demolish the building and "put up something of architectural significance³." according to Ryerson University President, Sheldon Levy.

The demolition of Sam the Record Man marked the end of an era. "Perhaps the most heroically authentic Yonge Street business was Sam the Record Man," says Don Gilmore in his Toronto Life article, The Longest Mall, "Its rabbit warren of rooms and uneven floors and bins of unclassifiable records and twitchy staff that could tell you whether it was Coltrane or Lester Young who played sax with Monk at the Five Spot in '57⁴," was unsustainable next to the growing demand for corporate enterprises like HMV , which opened just doors away. However, the current trend of online media purchasing and downloading has suggested it is only a matter of time until these music stores will perhaps also falter.



Fig. 3.7 (top)
Note found on merchandise during one of Sam the Record Man's final sales.

-
1. Don Gilmor. "The Longest Mall." Toronto Life, <http://www.torontolife.com/features/longest-mall/?pageno=1>
 2. IBID
 3. IBID
 4. IBID



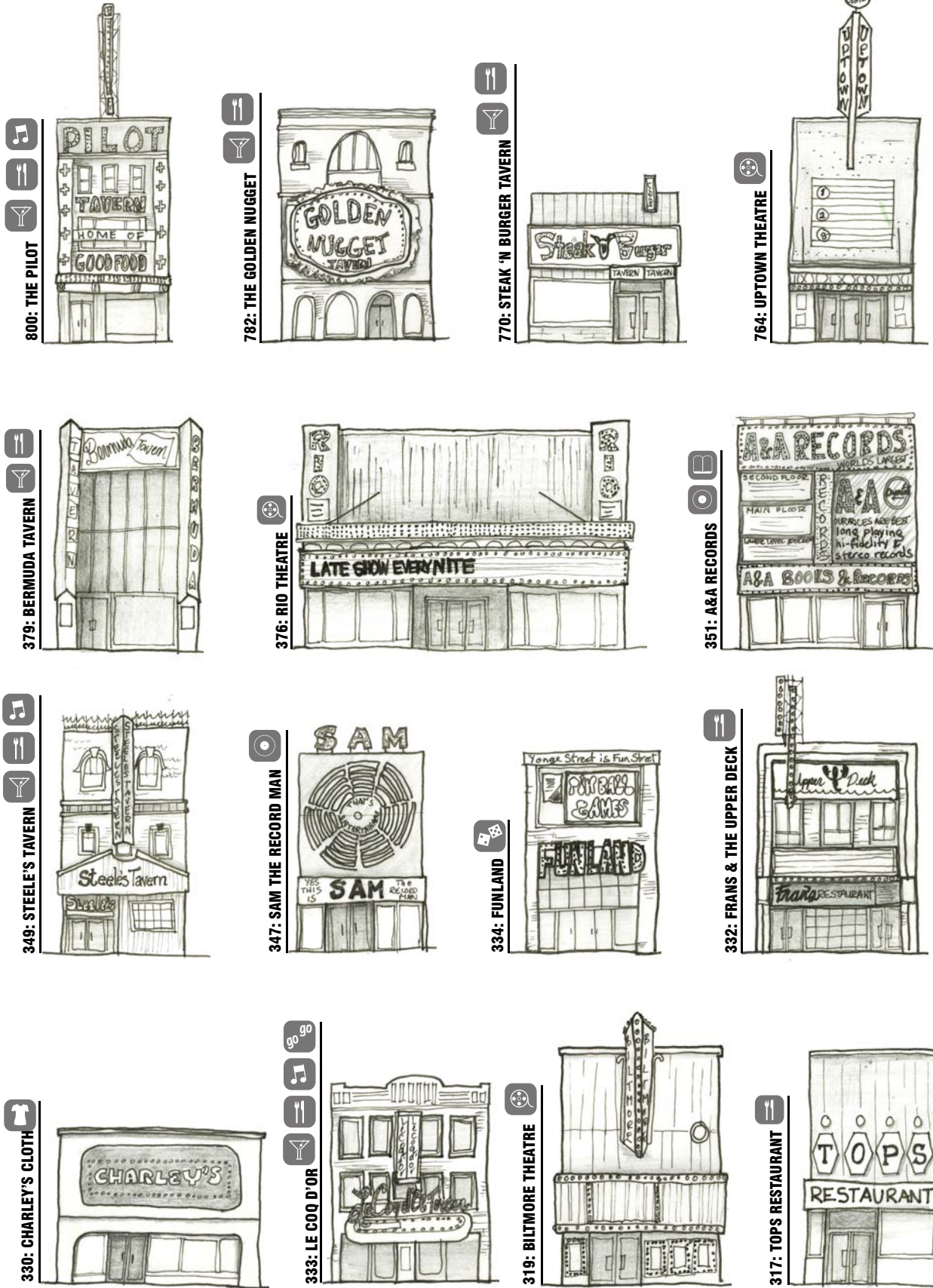
- a
- b
- c
- d
- e
- f
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- h
- i
- j
- k
- l
- m

Figs. 3.8

Above is a collection of artefacts from various entertainment venues found on Yonge Street during the 1960-70's; a: Starvin' Marvin's Burlesque Palace, b: The St. Charles Tavern, c: Bassel's Tavern, d: The Silver Rail, e: Photos of bunny girls at the Golden Nugget, f: News clipping about Go-Go Dancers at Friar's Tavern, g: Advertisement for Bob Dylan concert at Massey Hall, h: Advertisement for Peter, Paul & Mary Concert at Massey Hall, i: Matchbook from The Pilot Tavern, j: Matchbook from the Brown Derby tavern, k: Season Program for Maple Leaf Gardens, l: Advertisement for Bill Davidson show at the Colonial Tavern, m: Advertisement for Klaas Van Graft show at Steele's Tavern.

THE STRIP Yonge Street, although a throughway, has always been a destination. During the musical revolution of the 1960's and 70's, Yonge street was the centre of Canadian music and culture. The Yorkville village just north of Yonge and Bloor Streets was the breeding ground of world renowned folk singers such as Joni Mitchell, Neil Yonge and Gordon Lightfoot. The downtown strip flourished into a place frequented by independent artists, musicians and youth; it was the place to be. Anything you needed, you could find somewhere in the entrancing filigree of neon lights that coated the street façades. With each store front playing a contributing role to the street's dynamic atmosphere. Arranged on the strip was a unique collection of independently run businesses, each with an iconic street face. THE STRIP investigates this phenomenon by cataloguing, and arranging sequentially by address, a selection of street façades present in 1970s, that have since been built over.

Fig. 3.9



315: UNITED DE FOREST DRYCLEANERS



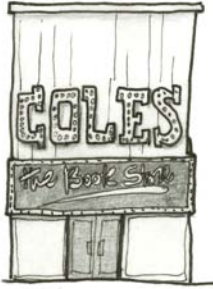
YONGE-DUNDAS: FRANKS & BROWN'S DERBY TAVERN



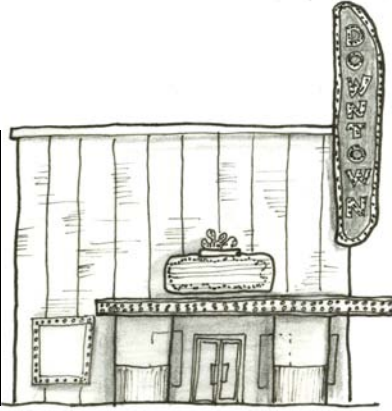
YONGE-DUNDAS: CONTINENTAL CLOTHERS



283: COLES BOOKSTORE



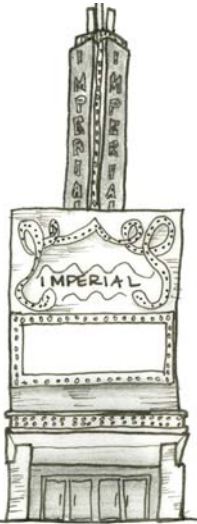
281: DOWNTOWN THEATRE



279: FRIAR'S TAVERN



261: IMPERIAL 6 THEATRE



255: SAXONY TAVERN



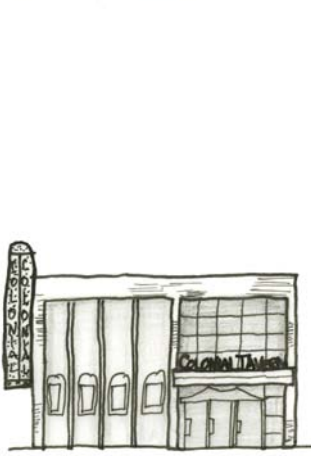
253: SUPERIOR RESTAURANT



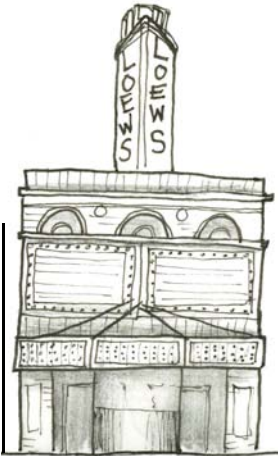
225-227: THE SILVER RAIL TAVERN













205: THE COLONIAL TAVERN



189: LOEWS CINEMA



LEGEND

-  TAVERN
-  FOOD SERVICE
-  MOVIE THEATRE
-  RECORD STORE
-  LIVE MUSIC
-  BOOKSTORE
-  GO-GO DANCERS
-  DRY CLEANERS
-  CLOTHING STORE
-  GAMES

CRUISING

The dominance of car culture in Toronto has made driving an important way of experiencing city streets. When Yonge Street was one of the city's major entertainment centres, the strip was the place to be and be seen. Cruising down Yonge Street became an activity for youth. Many would drive their cars up and down the strip as a way of interacting with the pedestrian public. CRUISING is a music video that renders this experience using both present day and found archival footage of the drive along the Yonge Street Strip.

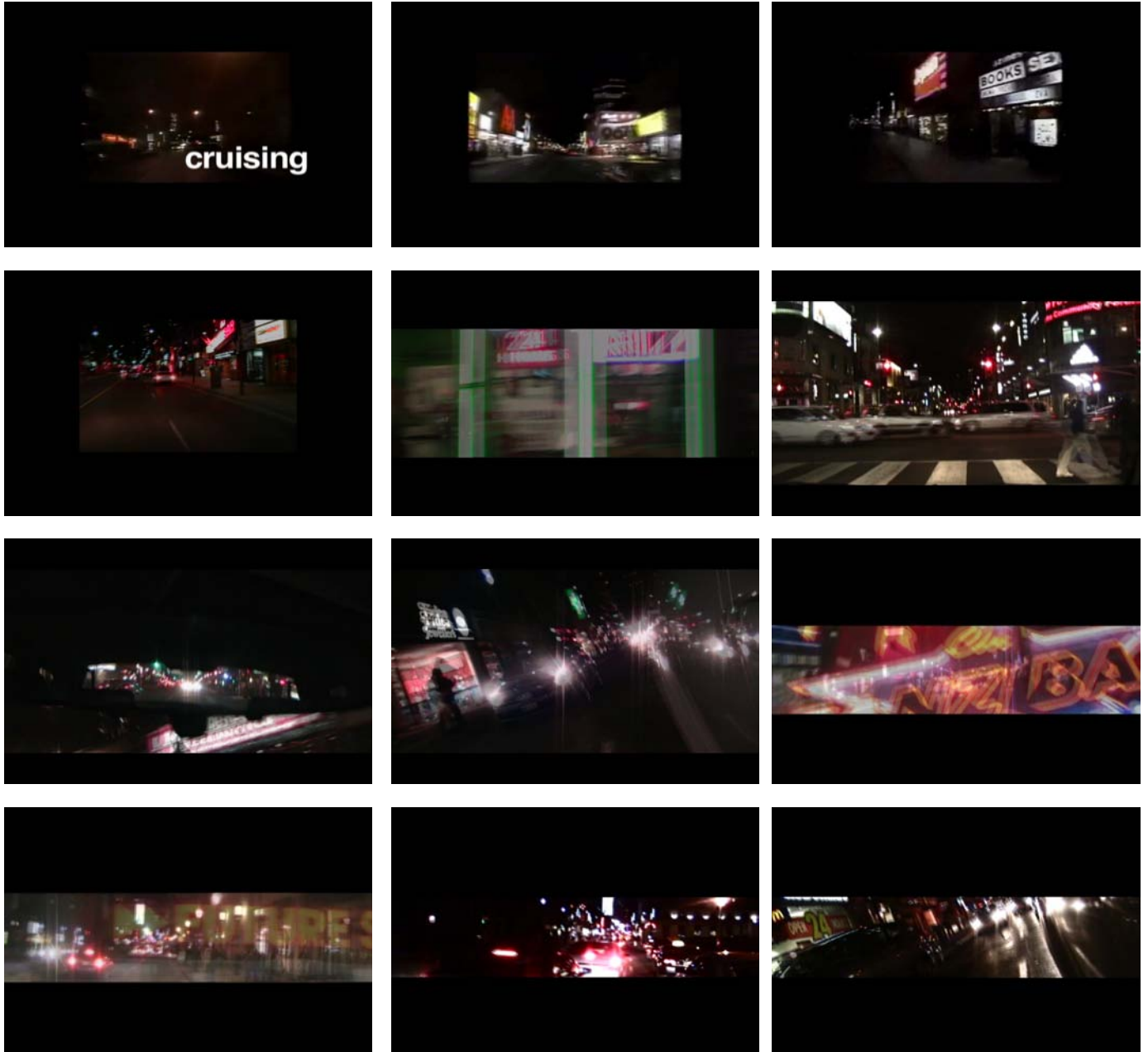


Fig. 3.10

THEN & NOW Found archival images were used to study the change in Yonge Street's urban fabric. The photographs were taken in the late 1970's by the City of Toronto photographer. THEN & NOW is an investigation that compares each archival image with a present day photograph taken in the same location of the original. The coupled images reveal Yonge Street's evolution, or de-evolution, demonstrating the transient qualities of Yonge Street business life.

Fig. 3.11

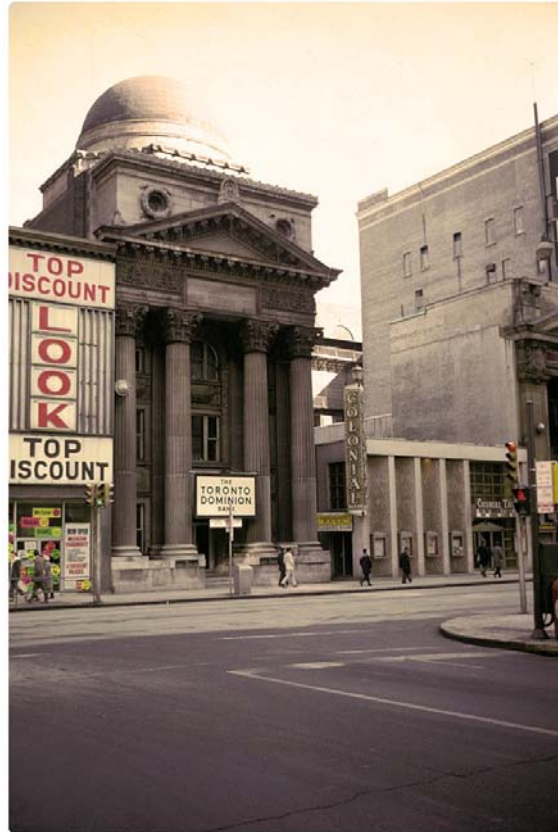
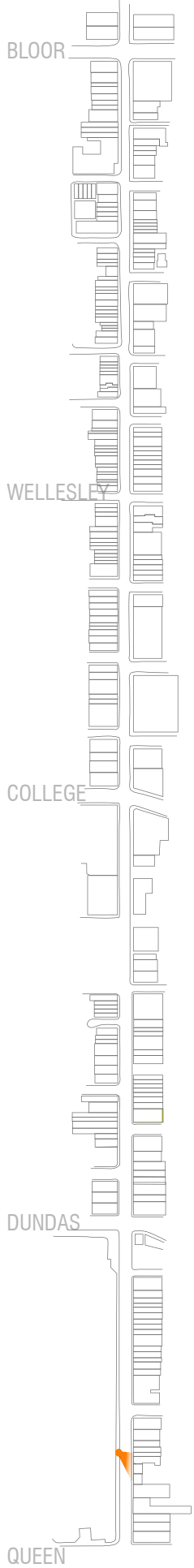


Fig. 3.12
205 Yonge St. circa 1966-1972



Fig. 3.13
205 Yonge St. circa 2010

Fig. 3.14

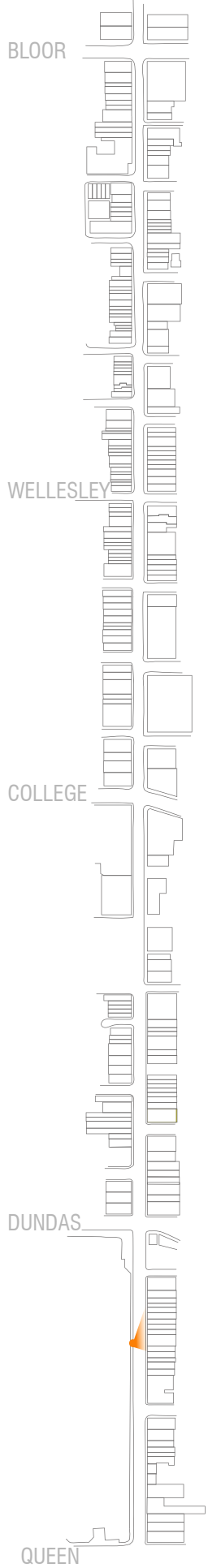


Fig. 3.15
263 Yonge St. circa 1972



Fig. 3.16
261 Yonge St. circa 2010

Fig. 3.17

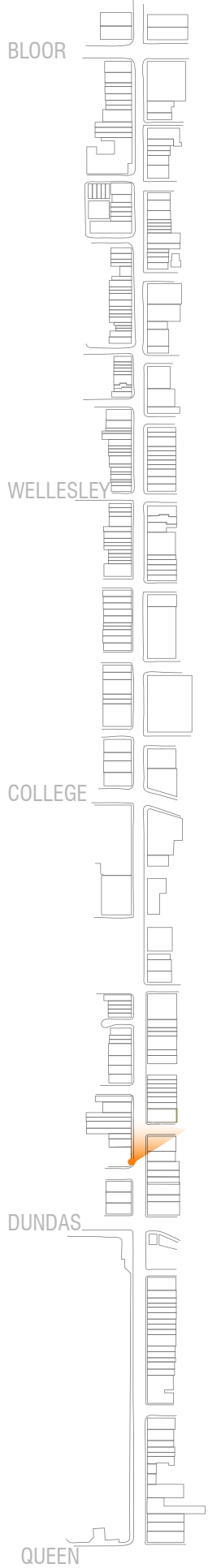


Fig. 3.18
Yonge & Gould St. circa 1977



Fig. 3.19
Yonge & Gould St. circa 2010

Fig. 3.20

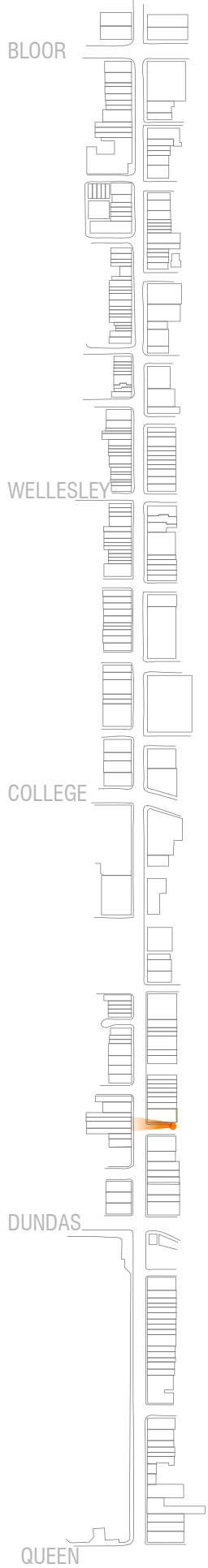


Fig. 3.21
347 Yonge St. circa 1977

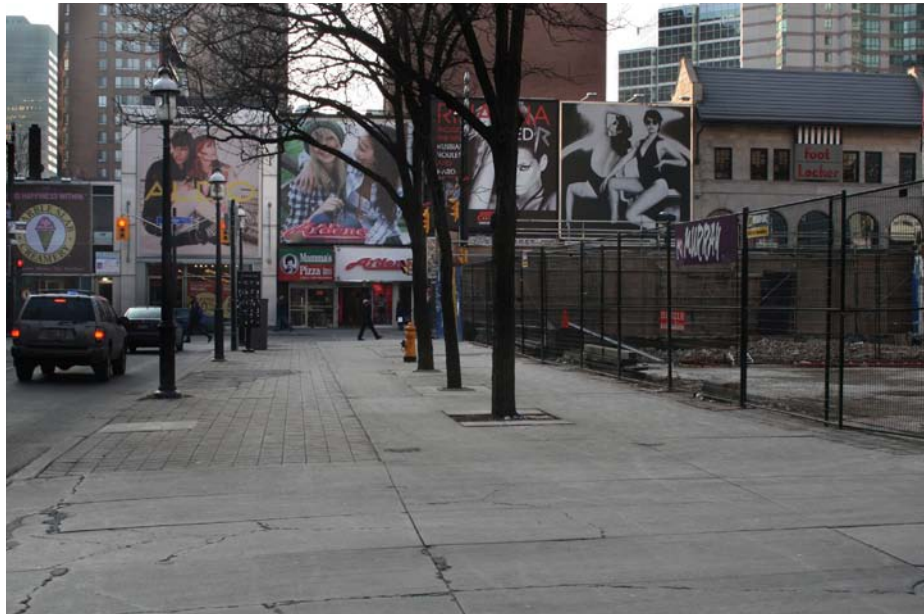


Fig. 3.22
347 Yonge St. circa 2010

Fig. 3.23

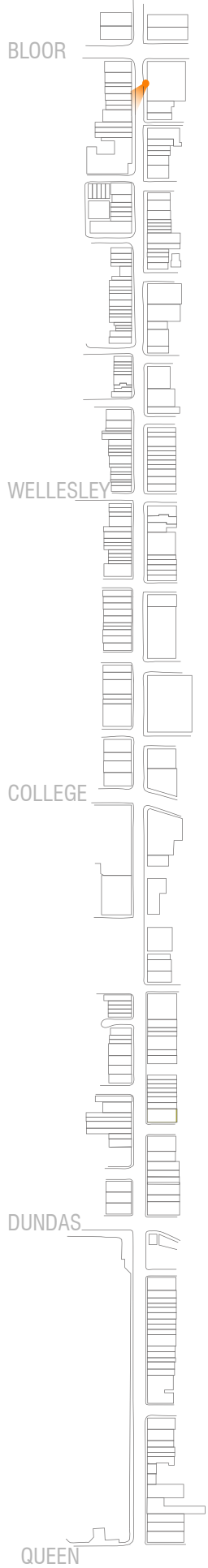


Fig. 3.24
764 Yonge St. circa 1966-1972



Fig. 3.25
764 Yonge St. circa 2010

Fig. 3.26

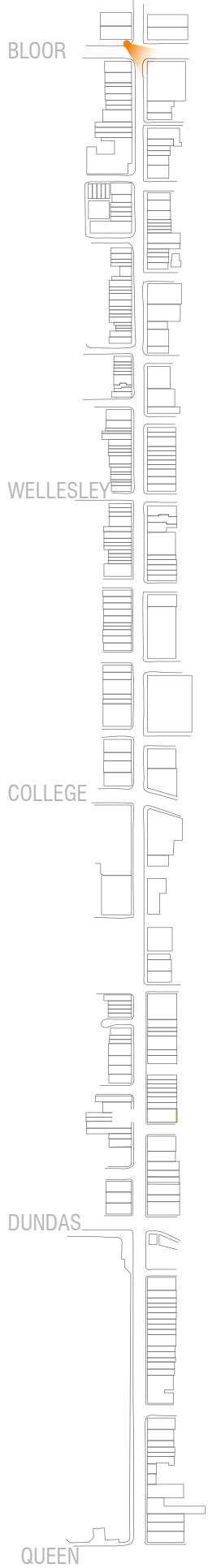


Fig. 3.27
Yonge & Bloor St. circa 2004



Fig. 3.28
Yonge & Bloor circa 2010



Fig. 3.29
Evolution of 334 Yonge St., after the closure of the Funland Arcade

DEMOLITION PLAN The opening of the Eaton's Centre in 1977 led to the death of an era on Yonge Street. By the 1980's the street's vacancy rate increased and retail spaces on Yonge Street have since experienced a high turn over rate. On the following pages are a set of speculative maps and diagrams quantifying the temporality of Yonge Street businesses. The investigation portrays both the rate of property conversion and the building facelifts over the last 40 years.

SPECULATED RENOVATIONS

YONGE STREET 1970s - PRESENT

Fig. 3.30

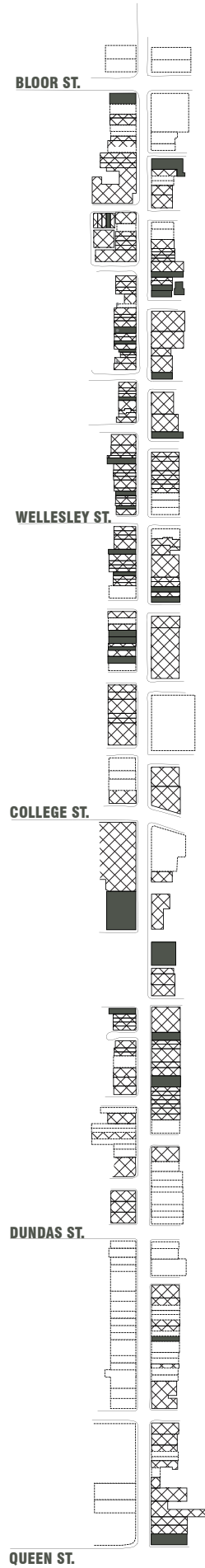
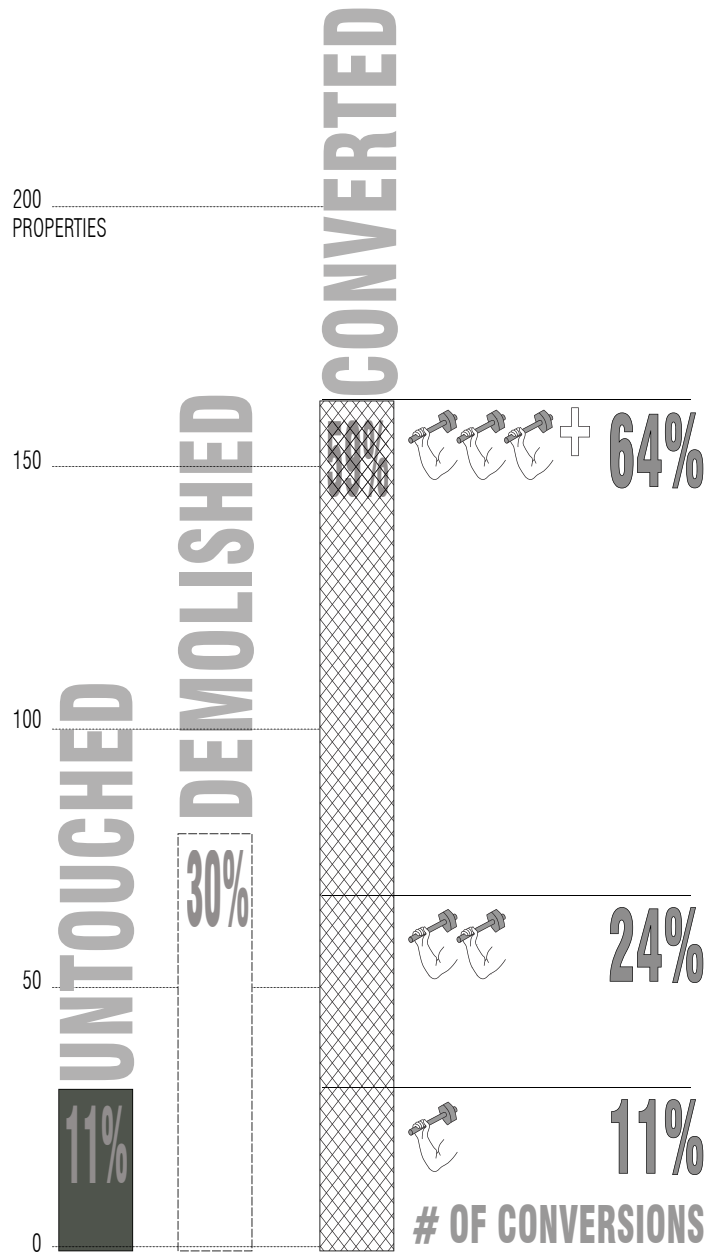
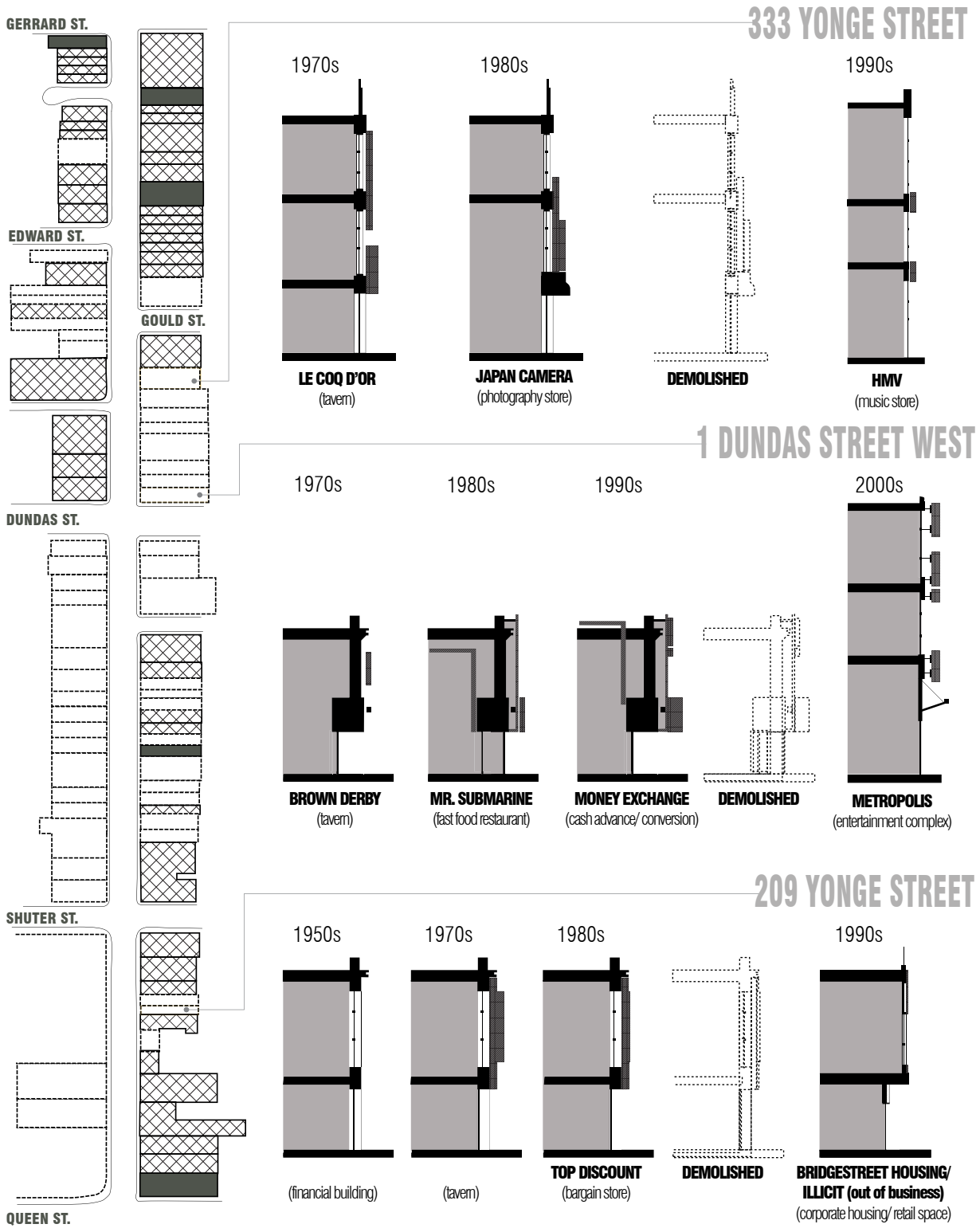


Fig. 3.31



BUILDING FACELIFTS



Plate 2.1
542 Yonge Street



Plate 2.2
621 Yonge Street



Plate 2.3
355 Yonge St.



Plate 2.4
374 Yonge St.



Plate 2.5
347 Yonge St.

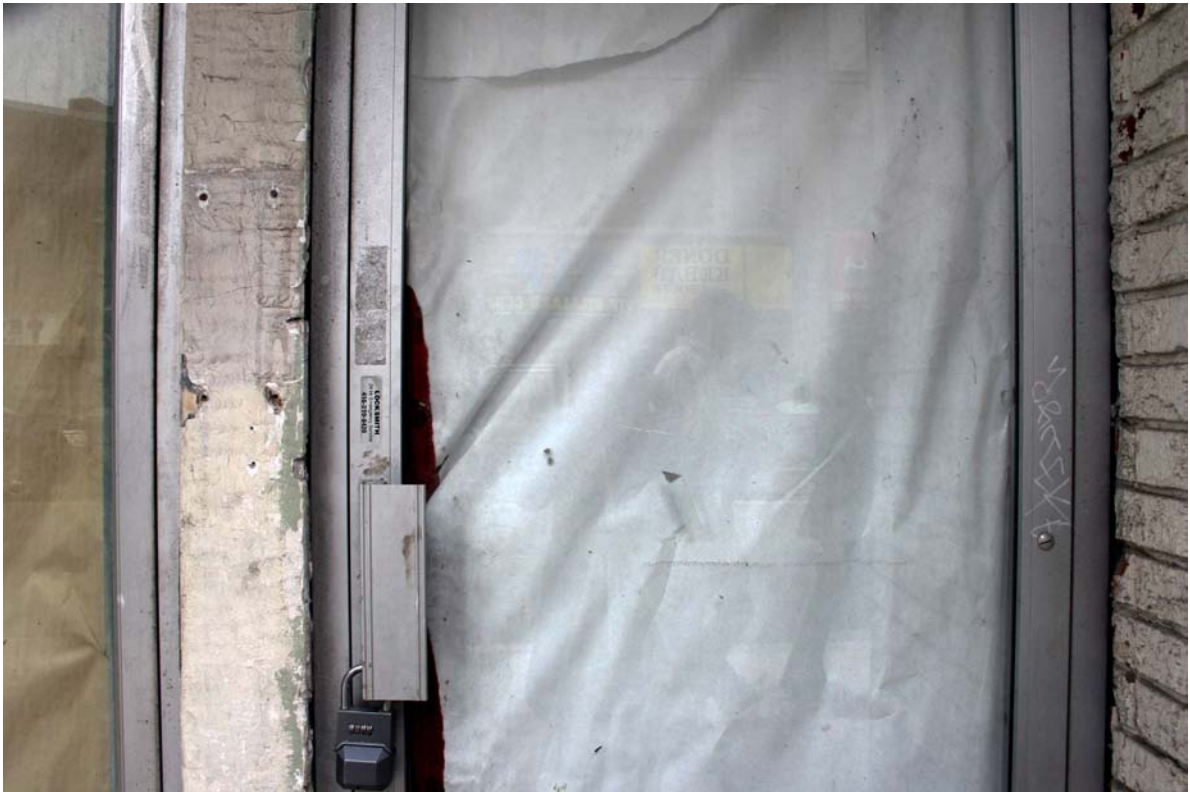


Plate 2.6
374 Yonge St.



Plate 2.7
245 Yonge St.



Plate2.8
374 Yonge St.



Plate 2.9
245 Yonge St.

Yonge Street has been home to many culturally significant venues, such as Sam the Record Man. The spirit and energy found on the downtown strip in the 1960s and 70s celebrates an inclusive social dynamic. Each, perhaps architecturally modest, independent business plays a contributing role in the streets character. The rate in which many of venues are converted indicates that Yonge Street is a place in constant transformation adapting to shifting socio-economic trends. Perhaps it is only with major developments, such as the Metropolis Complex at the corner of Yonge and Dundas and the Student Life Centre at the former site of Sam the Record Man, that we can see the street developing a more fixed character. However, although Yonge Street business life is transient, the remaining structures are often a reminder of changing memories experienced and shared on the street.

"You know you're dealing with a sleaze ball industry right?" said a friend of mine, "To them you're a commodity; they're not going to give you anything unless they can turn something over from you in return." This kept running through my head when I first walked into the gold plated and neon lit home to the 'girls [that] never stop.' . I thought since it was so hard to get a hold of the owner on the phone, that I'd pop into the club and try to make a face-to-face contact.

My first encounter with Zanzibar Tavern was one of scepticism. It had been a couple months of phone tag and pleading, to get a hold of the owner with no luck. I walked in, and wasn't standing in the opened door for more than seconds when a group of people hustled towards me yelling, 'SHUT THE DOOR!' I quickly shut the door behind me, turned around to a mesmerizing array of sparkling yellows, reds and blues everywhere. I was in awe. The place was amazing. It was just as I had imagined it, maybe even better. Dark, really dark, with millions of flecks of colours lighting paths. A woman was sitting at the bar, legs up on the counter chatting with a group of men around the cash register. By the door stood an older man in a tropical shirt. It was just the workers at this hour it seemed.

"Did you want to speak to the manager?" The strange old man asked me, irritated that I had let the door swing open for so long.

"Yes actually," I said. He gestured to the register, where the group of men gathered. The woman at the bar looked at me with curious eyes. "Hey are you the club owner?" I asked politely. He had long ponytail, a slick suit, and very muscular. "Yeah sure..." he said. I was sceptical of his response, but wasn't about to let my assumptions ruin what might be the only contact I had at this point. He seemed very doubtful as well, and very stern. "I've been trying to get a hold of you for ages!" I played along, it's sometimes best in these situations, "I'm a university student and I'm doing my thesis on Yonge Street. I'm trying to get some information on a bunch of different buildings, and I wanted to maybe talk to you about Zanzibar."

"Why Zanzibar?" still unconvinced and uninterested.

"Well, its about Yonge Street, and I think Zanzibar is really important to the street," I went on about how I thought it was a great building.

"Alright, he said."

Unfortunately I had to catch a bus back to school, and I was running late. I said to him, "Actually have to catch a bus out of town right now, do you think we could arrange a time to talk?"

"Why can't you talk now?" He seemed really peeved about this.

"Well, I'm a student and I have to get to class."

"Ok, here's my card, give me a call, but call the cell, not the business number, we'll keep this between us. We can go for a coffee and talk."

The name on the card didn't match the owner's. "So, do you think you'd be able to let me take some photos of this place inside? Maybe before business hours?"

"I'll think about it..."

"Ok, Thanks" I left the bar with the flashy business card. Is that really what I had to do to get into this place? Go for a coffee with this man? Maybe this was a lost cause.

III

RESTRICTED YONGE



ZANZIBAR

Club

75 SEXY DANCERS* VISIT ONE OF OUR 2 VIP ROOMS
COME HUNT FOR OUR BUNNIES HIDDEN EGGS

THE CITY NEVER S

PLAY DE REGGAE

TORONTO'S #1 DANCE MUSIC
357 YONGE ST. TOR. 586

WHERE THE DJ'S SHOP FOR G...
HOUSE POP/ DANCE HIP-HOP...
REGGAE CALYPSO LATIN...
VINYL 7.12' LP CD TAPES U.S & EU



Fig. 4.1 (left)
Night shot of Zanzibar Tavern.

Fig. 4.2 (top)
Key Map locating Zanzibar Tavern on Yonge Street.

Fig. 4.3 (bottom)
Advertisement for Friar's Tavern, once a Go-Go Bar and presently the Hard Rock Cafe.



Fig. 4.4
A 1966 image of a Bunny Girl serving a drink at the Golden Nugget Tavern.

Fig. 4.5
A 1975 photo of a man being approached by then Toronto Alderman, Reid Scott. The man was advertising nude body rubs at 21st Century Massage Parlour.

ZANZIBAR TAVERN

After the construction of the Eaton Centre Yonge Street vacancy rate escalated and rent had decreased. The street sprouted over one hundred taboo adult massage parlours and entertainment venues. However, the scandalous scene found in the early 1980s was not foreign to Yonge Street. The adult entertainment industry had its place from its beginnings. An 1882 Globe article noted that:

Young girls in their teens and out of them, who ought never to be seen on the streets of an evening without a protector, going about alone or with companions of their own kind, ogling the young fellows they meet, getting up flirtations with any whose attentions they can attract, and giggling like geese, instead of flushing with maidenly indignation at the jostlings and other familiarities of young fellows they have never met before.¹

Yonge Street had gone up and down since then. In 1959, Zanzibar Tavern opened as a lounge presenting female dancers. It was not until the 1960s and 70s that exotic and go-go dancers arrived to the tavern. The sex industry was part of what kept the street going in the early 1970's, taking advantage of an economic niche and real estate that other business didn't want. Body-rub parlors grew in tandem with the Yonge Street Mall, an annual festival held between 1971 and 1973 that pedestrianised the street between Gerrard and Queen Streets. By the mid-1980s, Zanzibar Tavern offered Yonge Street's finest adult entertainment. The once go-go bar staged full nude dancers to its audience². Today, it stands as one of the few strip clubs left on the street.



Fig. 4.4

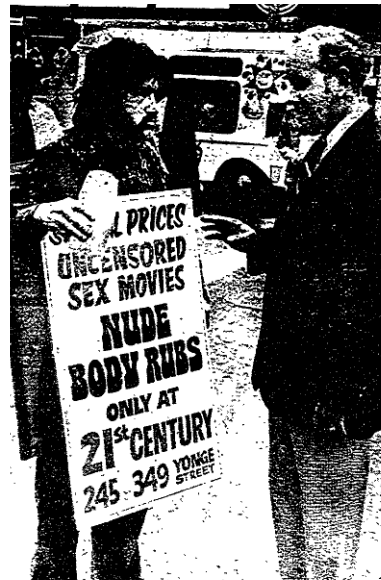


Fig. 4.5

Just after the opening of the Eaton Centre, in August 1977 an incident occurred that would change the street forever. Twelve year old shoeshine boy Emmanuel Jacques was lured into an apartment above the Charlie's Angels body-rub parlour, at 245 Yonge Street, with the promise of work. The property was directly from the Eaton Centre's east street entrance. Jacques was restrained and sexually assaulted

for over twelve hours before he was strangled and drowned in the kitchen sink. Saul David Betesh, Robert Wayne Kribs, Josef Woods and Werner Gruene were charged with the murder. The crime stunned and outraged Torontonians. It caused many to question city safety, and more specifically Yonge Street. The incident is often coined the crime that stripped Toronto of its innocence.

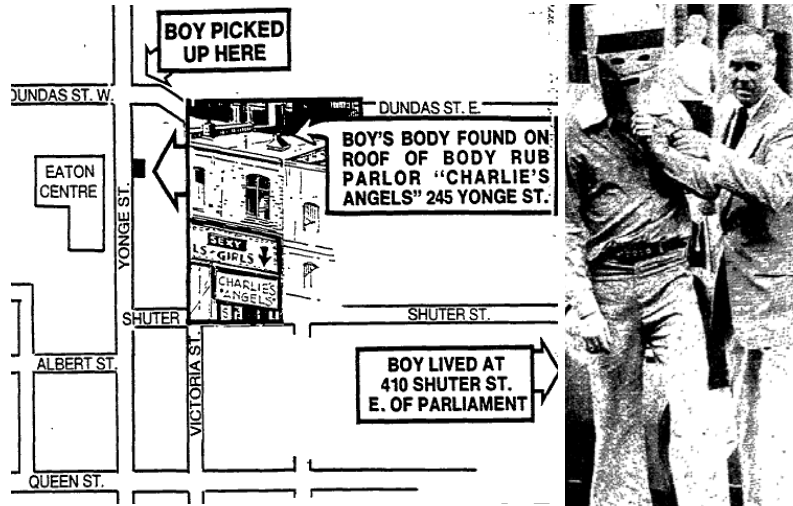


Fig. 4.6 (left)
A 1977 illustrated map from the *Toronto Star* locating the crime on Yonge Street.

Fig. 4.7 (right)
The hooded murder suspect being led by Sgt. Gerald Stevenson to the crime scene.



The crime set in motion what the City of Toronto called, the Yonge Street Redevelopment Project, a bill drafted just weeks after the crime was committed. Yonge Street's reputation had reached rock bottom, being labelled unsafe, trashy and distasteful. By the 1980s business owners were worried, pedestrian traffic was down, the Bay was suffering and the Eaton Centre owners were nervous. In 1994 owners of the Bay, Eaton Centre and the Delta Chelsea Hotel sought the help of city councillor Kyle Rae at a delegation which resulted in the formation of the Yonge Street Business and Residents Association, (YSBRA). The YSBRA's early clean up plans were unsuccessful, offering new litter bins and commercial façade improvements. Councillors were convinced the street "needed surgery³."

Allan Cooper, Zanzibar Tavern owner, was once vice-president of the downtown business council. Cooper felt the decline of the street began with the advent of the Eaton Centre in the late 1970s, "It vacuumed the people right off the street." Although unfortunate, he agreed that the expropriation of the downtown properties was necessary, "Yonge St. has had its ups and downs, right now it's barely holding its own...Nobody is really in favour of expropriating private property, but for the public good it was worthwhile⁴." In 2008 Zanzibar underwent a \$300,000 facelift in order to adhere to the Yonge Street Redevelopment project. The strip bar's newly gold plated and multicolour star covered façade still stands today blinking over the streetscape.

Fig. 4.8 (right)
Zanzibar Tavern owner Allan cooper with an exotic dancer.



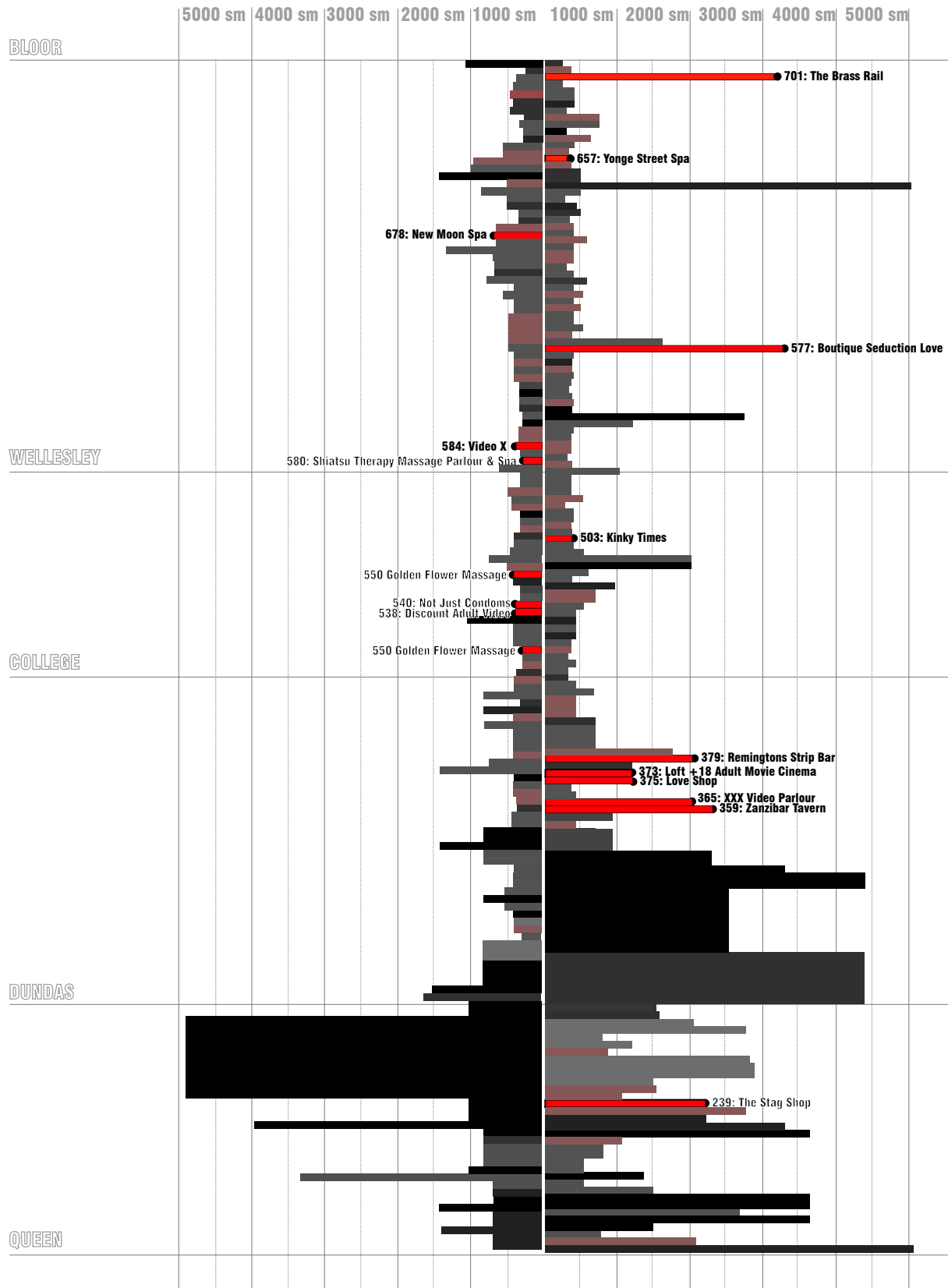
1. Rob Roberts. "On this strip of Yonge, they're fully naked now." National Post, <http://network.nationalpost.com/np/blogs/toronto/archive/2008/06/24/on-this-strip-of-yonge-they-re-fully-naked-now.aspx>
2. Tyler Harper. "The Rise and Fall of Yonge Street's Sex Industry." The Eyeopener, Wednesday September 17, 2008, Features, Pg. 31, <http://www.theeyeopener.com/uploads/issues/pages/31.pdf>
3. Don Gilmor. "The Longest Mall." Toronto Life, <http://www.torontolife.com/features/longest-mall/?pageno=1>
4. IBID



Plate 3.1

RED LIGHT DISTRICT In the early 1980s parts of the Yonge Street Strip could arguably be the closest Toronto came to having a red light district. After development plans were set in place to clean up Yonge Street, and many adult entertainment businesses closed. Today there are fragments of the sex industry still present in the street's landscape. Businesses ranging from exotic massage parlours, adult entertainment stores to strip bars stubbornly remain on Yonge Street. The following investigation surveys the venues on Yonge Street and places them in a range between adult entertainment and high-end/corporate venues. The venues are mapped based both on square meters of building footprint and hours of operation.

Yonge Street Businesses 2010 | Building Footprint in Square Meters

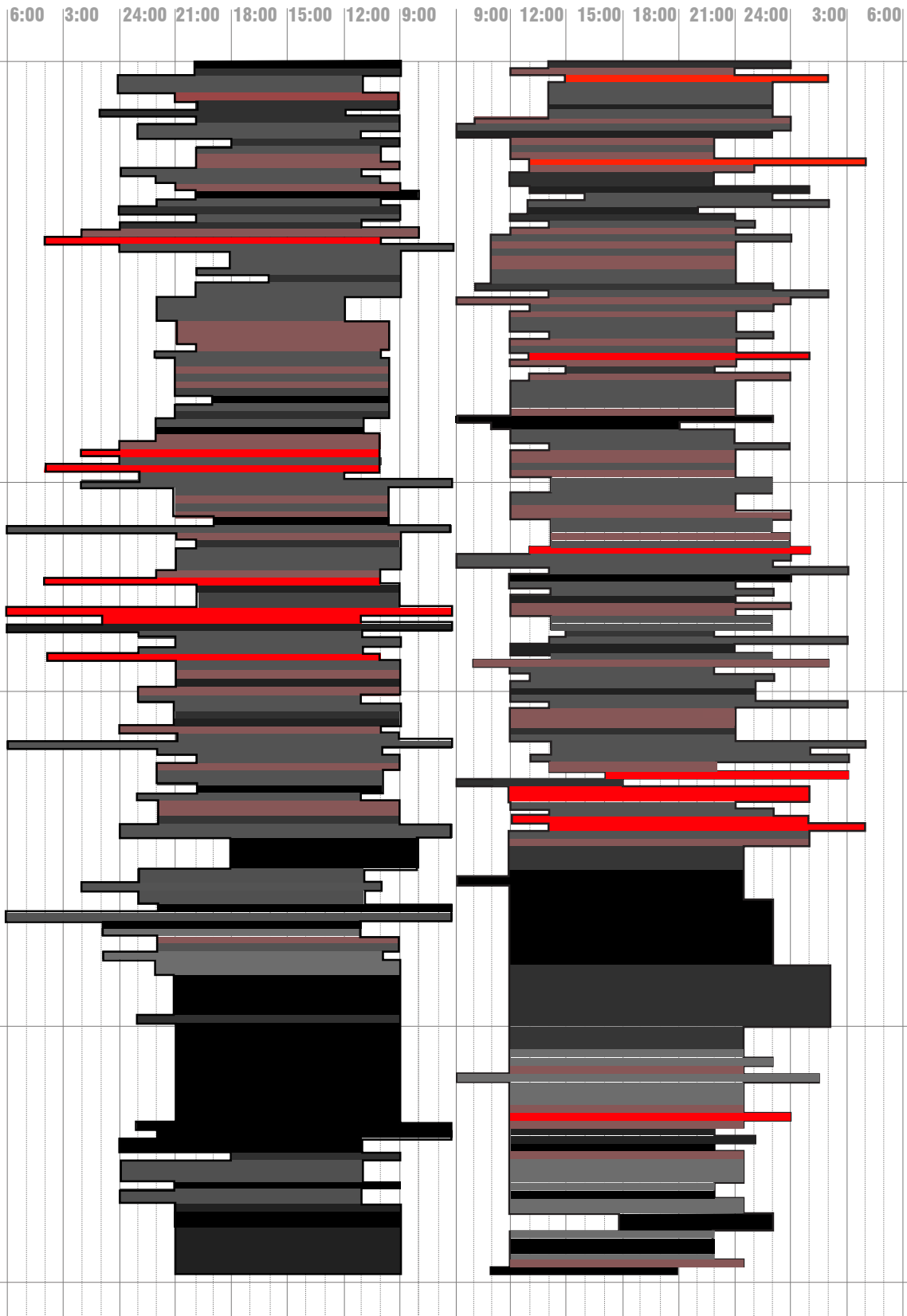


adult entertainment venues

Fig. 4.9
98

Yonge Street Businesses 2010 | Hours of Operation

III RESTRICTED YONGE



high end/ corporate venues

Fig. 4.10
99

THRESHOLDS The venues outlined in the proceeding analysis range in type. The larger venues, such as strip clubs and major adult entertainment retailers, are more widely accepted compared to perhaps more taboo to businesses such as, adult movie cinemas and exotic massage parlours. THRESHOLDS investigates the interface each typology has with the street and offers a reading of the users experience. The larger, more mainstream venues, have more prominent storefronts, and subsequently open threshold conditions. The more taboo elements of the street are often hidden; entry points denoted by marked paths. In both cases however, each building threshold is often sensitive to the discreetness commonly asked of by its users. The investigation documents a variety of storefronts using an orthographic drawings of building thresholds, accompanied by an entry sequence diagram. The drawings are paired with photographs taken with a point-and-shoot camera in a paparazzi style, in order to convey the inconspicuous nature favoured by business clientele.

ENTRY SEQUENCE KEY

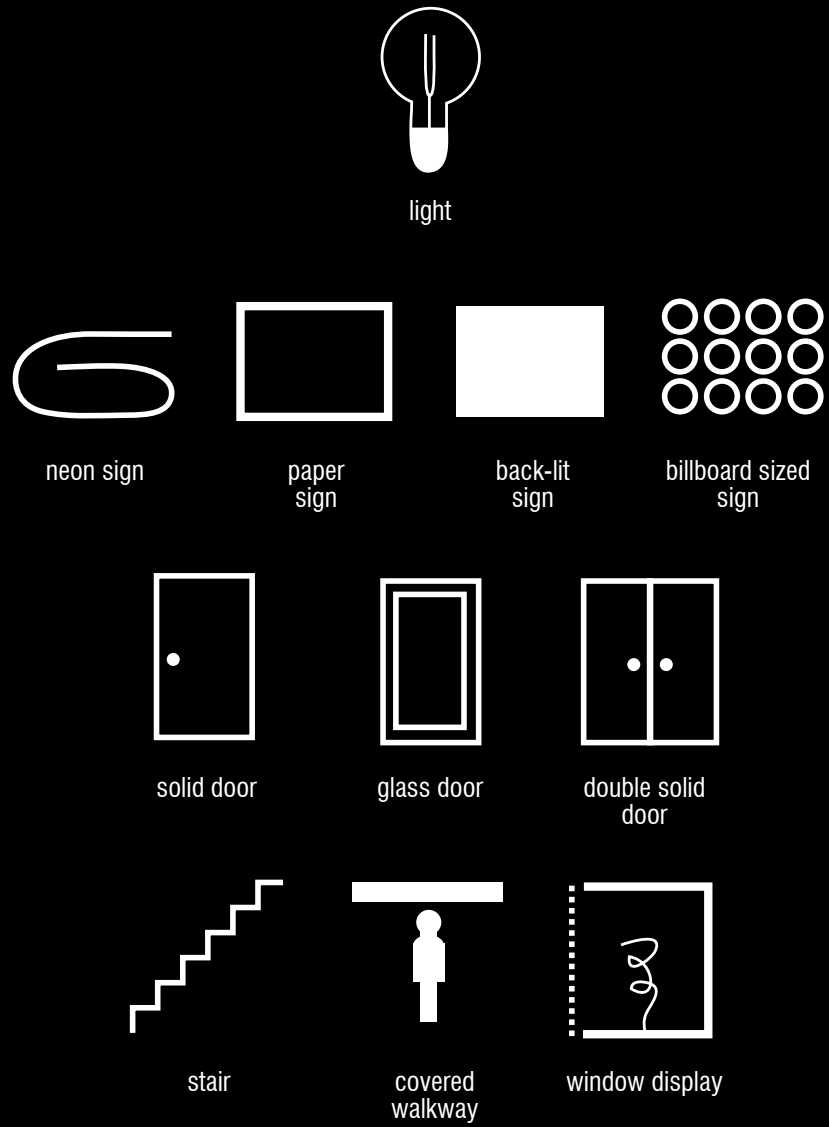


Fig. 4.11



Plate 3.2
379: Remingtons Strip Bar

open threshold

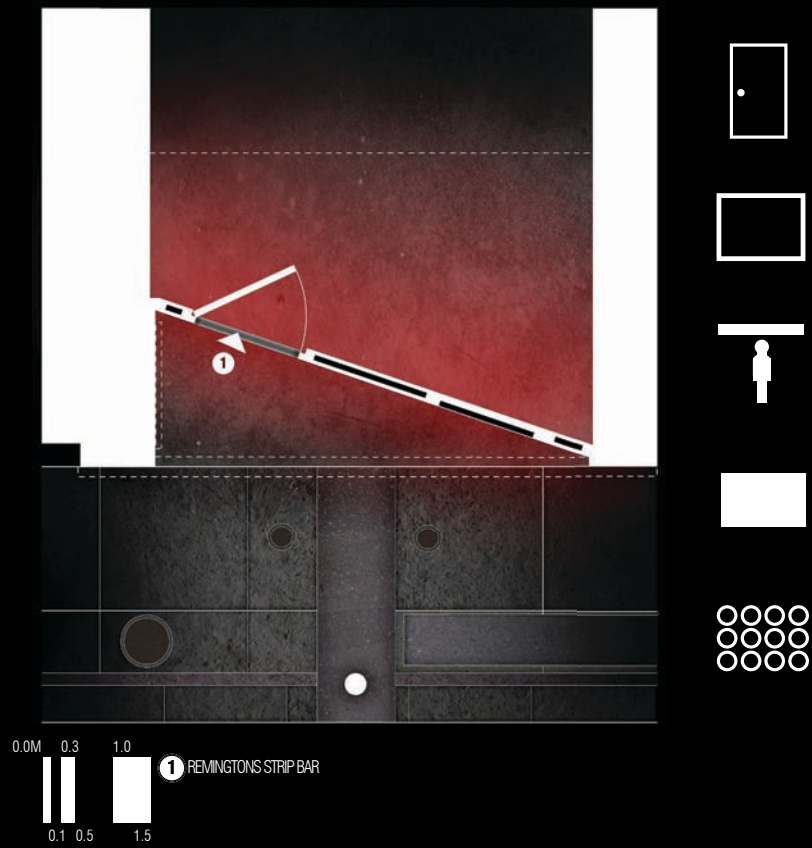


Fig. 4.12



Plate 3.3
575: Love Shop, Adult Entertainment Store

open threshold

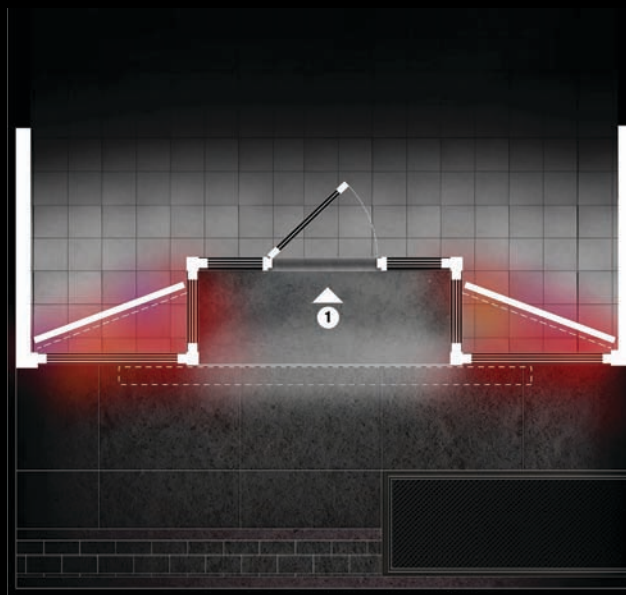


Fig. 4.13



Plate 3.4
550: Golden Flower Spa

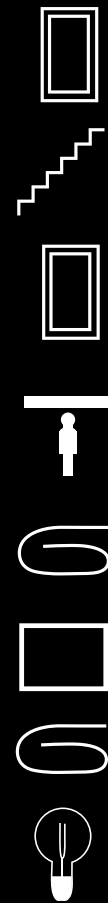
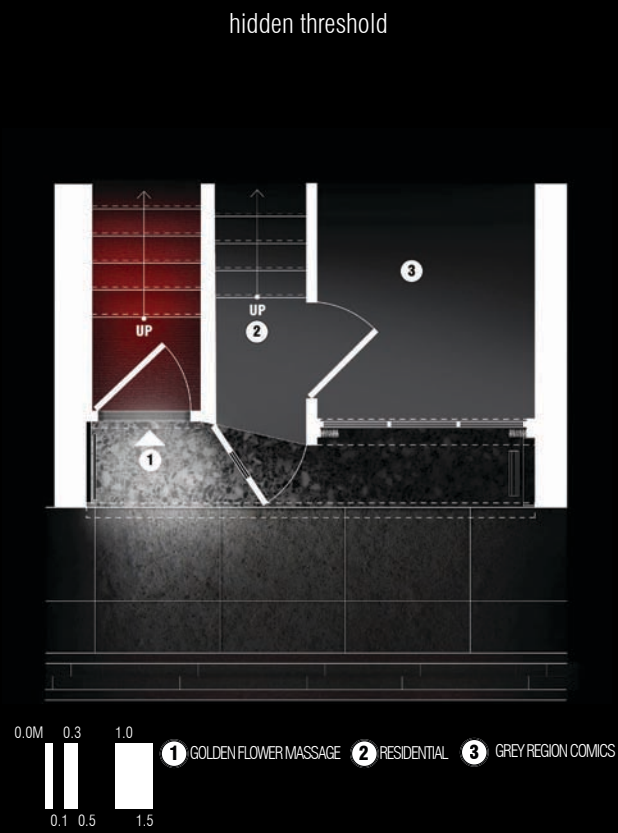


Fig. 4.14



Plate 3.5
678: New Moon Spa

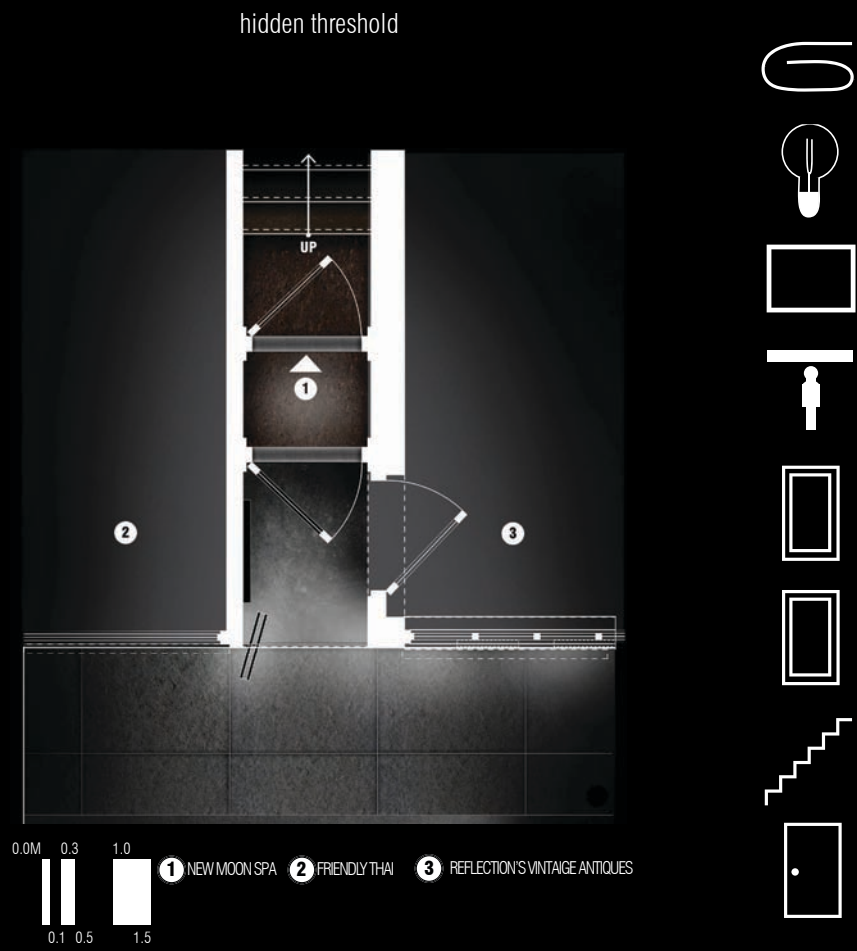


Fig. 4.15

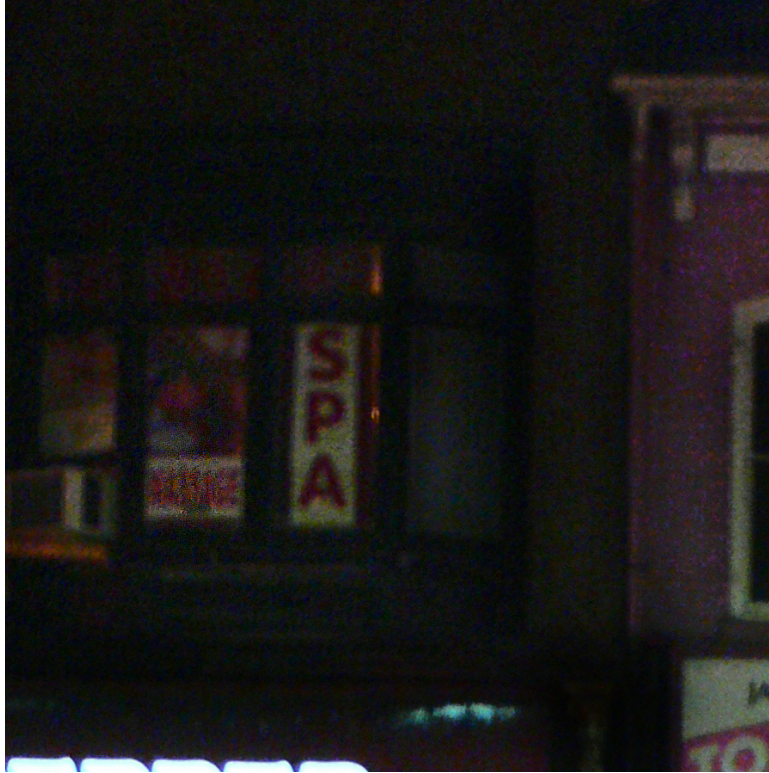


Plate 3.6
580 & 584: Shiatsu Therapy Spa & Video X

hidden threshold

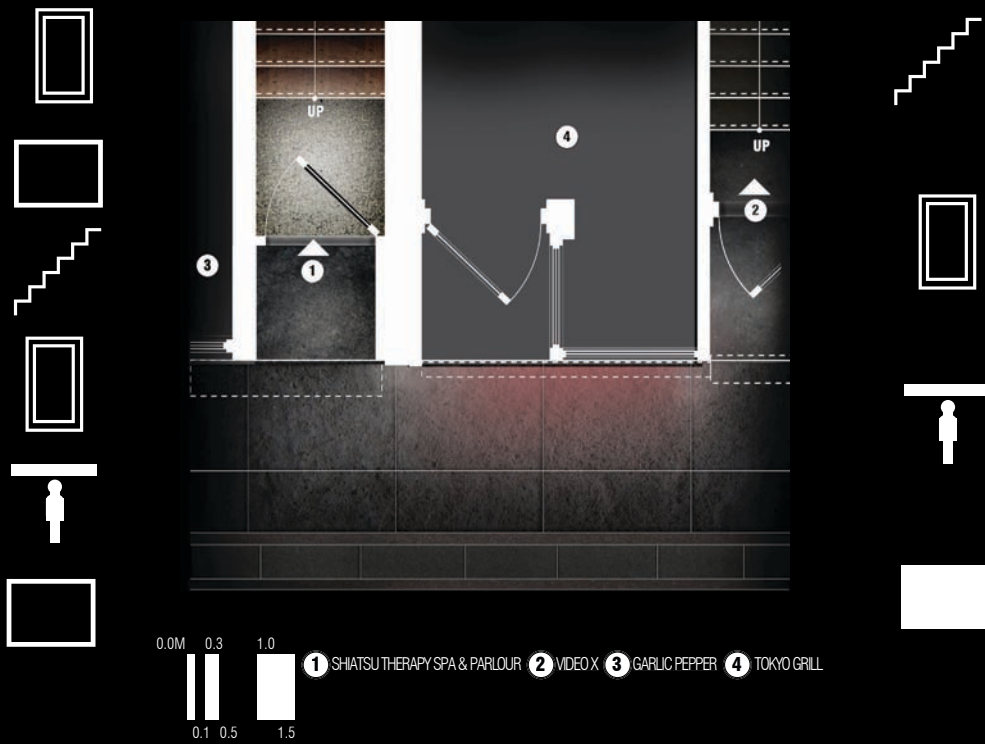


Fig. 4.16

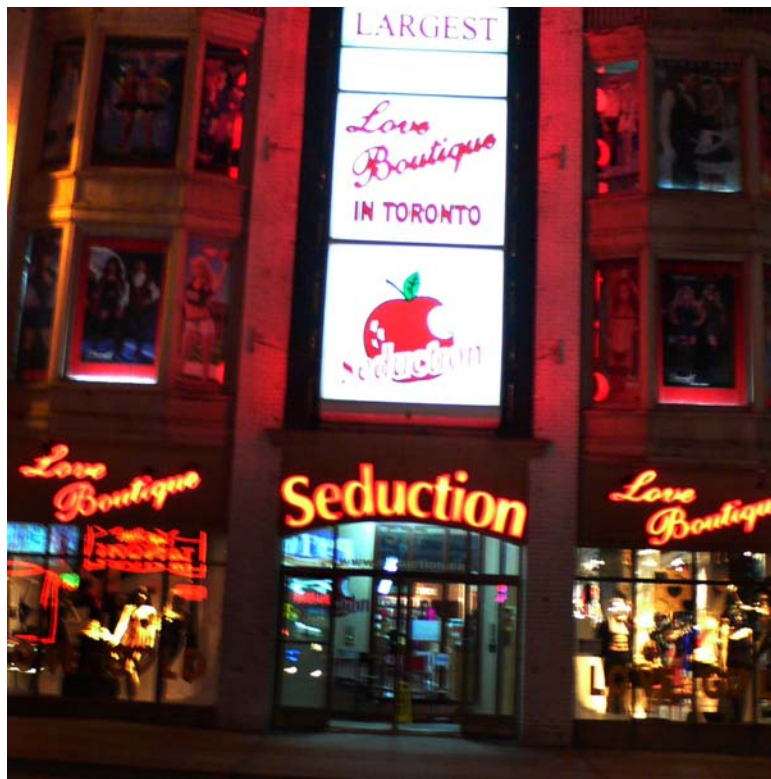


Plate 3.7
577: Love Boutique Seduction

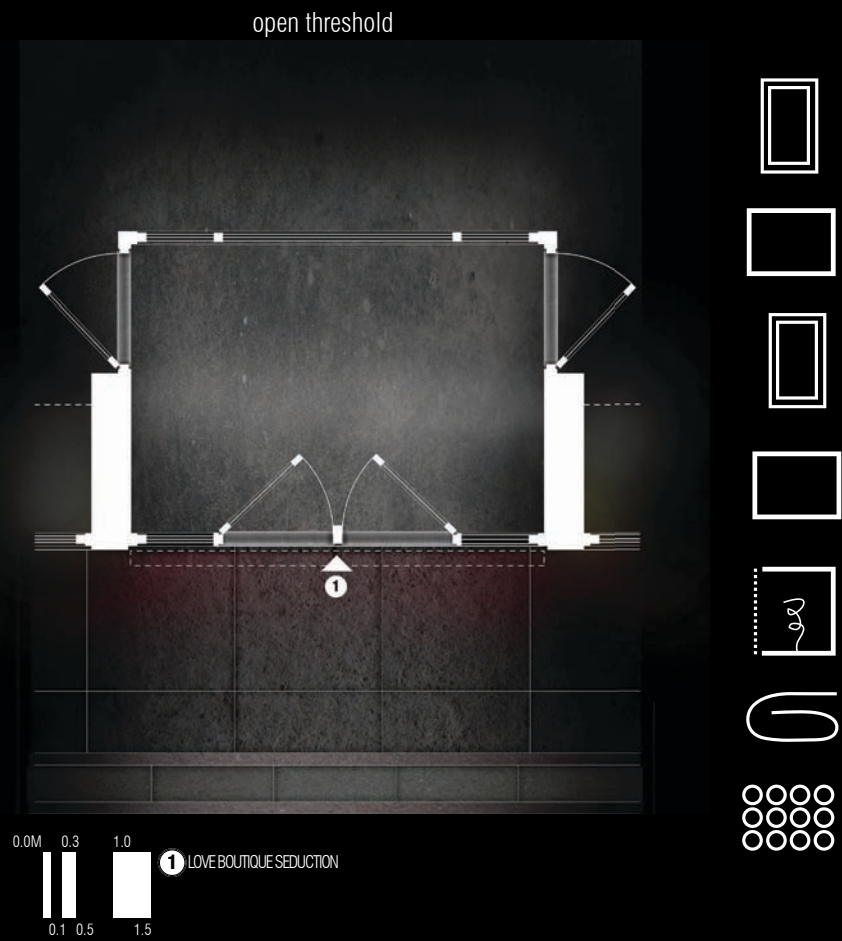


Fig. 4.17

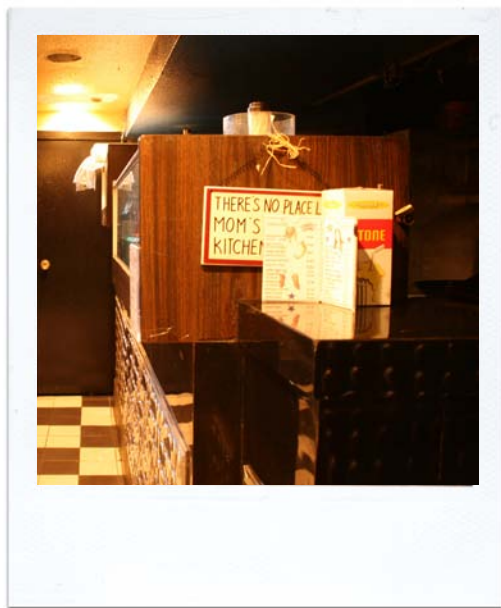


Plate 3.8

BEHIND CLOSED DOORS

These photographs were taken with a 600mm Polaroid Instamatic camera. They document the inside of Zanzibar Tavern, on a Sunday morning between the hours of 9:00 am and 11:00 am. The photographs offer a reading of the tavern through the perspective staff members, who on that early Sunday morning, were preparing for another regular day of business

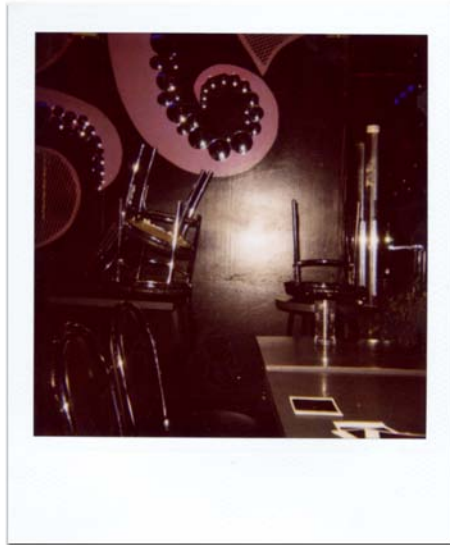


Plate 3.9



Plate 3.10



Plate 3.11



Plate 3.12

Despite its taboo reputation, the adult entertainment industry has played a vital role on Yonge Street for many years. Yonge Street was once thought of as a place of sin. The murder of Emmanuel Jacques, in 1977, further tainted the industry's reputation. However, objectively observing these venues one realizes that, although often described as sleazy, they function as any other retail business. This is perhaps how they are able to co-exist amongst a more socially acceptable commercial context. If these venues are still thriving, it is an indication that the market for them is available. Although they are unmentioned, and perhaps ignored, they make a significant contribution to both the street's economy and culture.



It was dusk as I snuck out onto Yonge St. from the Cloud Gardens on Richmond Street. I walked towards the lake after a long day walking through Yonge's back corridor. It wasn't quite winter yet, but it was pretty frigid out. I took a bite of the granola bar I was nibbling on all day. My feet were sore, face was cold and eyes were running, as usual. I passed the Hockey Hall of Fame and crossed Front Street. As I approached the large financial building on the South West corner I heard music. A familiar French accordion song was being played by a busker on the corner.

He was an older husky man with a jovial disposition. He reminded me of this man who used to busk at Queen Station on Wednesday mornings, when I lived in Toronto some years ago. I remember having to transfer there on my commute to work and taking off my headphones in order to hear his French accordion.

I sat on the concrete ledge next to him, resting my feet and tripod after a long day. He smiled at me and I said "Hello, how's your day going?"

"Good, about to close up."

"Been here all day?"

"Yep, I work here," he said with a broken smile. He was missing a few teeth, and he had a charm about him. We talked for a few minutes. He told me about his travels busking and how he migrated to different cities around the country as the weather changed. He told me how he was planning to go out to the west coast in a few weeks because the winter was coming.

He asked me, "What are you doing with that camera?"

"Oh, well I'm working on a research paper about Yonge Street. Would you mind if I took your picture?"

His eyes lit up, "Of course!" He took a proud pose with his accordion in hand, smiling from ear to ear. I took a couple shots and then started to pack up my equipment, as did he.

I got up to leave and said to him, "Have a safe trip out west, it was really nice to meet you!"

"Thank you," he said, "Bless you. Good luck with your school work."

"Thanks."

My feet, after the few minute rest, were relaxed. I picked up my gear I headed up towards Union Station. Night was falling and I had a long commute home.

IV

MARGINS OF YONGE

EVERGREEN 381





Fig. 5.2 (left)
Rear entry of 381 Yonge Street, Evergreen Mission

Fig. 5.3 (top)
Key Map showing the location of the Yonge Street Mission on Yonge Street.

Fig. 5.4 (right)
Image of the food line Yonge Street Mission during the Great Depression of the 1930s

YONGE STREET MISSION

The Yonge Street Mission (YSM) was founded in 1846 by John Coolidge “Hallelujah” Davis and has reached out to people living in poverty in Toronto for almost two centuries. In its humble beginnings the mission was a ‘Gospel Wagon’ that handed out food and provisions, but in 1904 progressed into a rented storefront at 381 Yonge Street.

The mission provided adequate and affordable housing. The Great Depression of the 1930s caused many working families to move into small houses with extremely poor conditions. The YSM expanded to a Regent Park location, in 1948 to help replace old Cabbagetown houses, the neighbourhood to this day still has Toronto’s highest poverty rate.



In 1961, the Mission purchased an office building on Victoria Street that was linked to the main building. The combined property served as the city’s first community health centre focusing on street-involved youth and the YSM had since branched off to many other locations in the City of Toronto. The property was however expropriated in 1966 by Ryerson Polytechnic Institute, (now Ryerson University).

The revitalisation projects of the 1980s and 1990s changed Yonge Street’s character. Once a place where homeless demographics could exist without fear of disturbance, Yonge Street policing made it difficult to loiter without being approached. In 1998 the Salvation Army Headquarters, found at 20 Albert Street was also expropriated, partially motivated by complaints made by business owners, and a new renovation plan for the Eaton Centre. In 2002, with the construction of Yonge-Dundas Square, Yonge Street became an official tourist district. In 2007, the

City of Toronto banned all panhandling in the city's tourist districts. The by-law allowed officials to fine anyone panhandling in specific areas, including downtown Yonge Street.

A 2008 study conducted by the Yonge Street Mission and World Vision, explained that while 30 per cent of "street-involved" youth still hung out in the downtown core, but the demographics felt they have been forced to abandon Yonge Street. In a 2009 interview with the Toronto Star, homeless youth Nate Bowick stated that, "In the Yonge and Gerrard Sts. area, homeless people are chased out¹." Youth in focus groups said the opening of Dundas Square in 2002 changed Yonge St. into a tourist area where they were hassled for loitering and that downtown-west was "a somewhat safer and a more accommodating setting²." Jacob Thomas, a 20 year-old who had been homeless since the age of 14, said that people might be more inclined to go west because there are "less rules...but that's just a guess³."

Despite the migration of homeless youth into other parts of the city's downtown, the Yonge Street Mission, Evergreen branch still remains at the 381 Yonge Street address. The community health centre is committed to promoting change in the community. It offers programs, services and a support network that assist street-involved youth in improving their lives.

1. Kaite Daubs. "Homeless youth abandon Yonge St., Study finds runaway teens, punks and youth drifting west of Spadina." Toronto Star, December 15, 2009, <http://www.thestar.com/news/gta/article/738800--homeless-youth-abandon-yonge-st>

2. IBID

3. IBID



Fig. 5.5
The original Salvation Army Headquarters, design by John B. Parkin, prior to its 1998 demolition.



Plate 4.1
Rear of 646 Yonge Street; Gloucester Lane

OFF YONGE

The common experience of Yonge Street is primarily bound within a corridor of mixed facades. What happens behind the building fronts falls secondary to enjoying the promenade. OFF YONGE is a photo essay which narrates an experience exclusive to the back of houses and alleyways off Yonge Street. Taken over the course of two days spent walking the back streets running from Bloor Street to the Waterfront, the photos trace both the texture palette and threshold conditions into Yonge Street's rear corridor.



Plate 4.2
Rear of 638 Yonge Street off Gloucester St.



Plate 4.3
South Side Entry Yonge Street off Charles St.



Plate 4.4
North Side Entry at Yonge and Elm Street



Plate 4.5
South Side Entry at Yonge and Dundonald Street



Plate 4.6
Rear of 650 Yonge Street; Gloucester Lane



Plate 4.7
Rear of 342 Yonge Street; O'keefe Lane



Plate 4.8
Cloud Gardens at Yonge and Richmond Street



Plate 4.9
Rear of 454 Yonge Street



Plate 4.10
Rear of 350 Yonge Street, O'Keefe Lane



Plate 4.11
Rear of 204 Yonge Street; St. Enoch's Square



Plate 4.12
Rear of 576 Yonge Street



Plate 4.13
Rear of Massy Hall; St. Enoch's Square



Plate 4.14
Rear of 542 Yonge Street

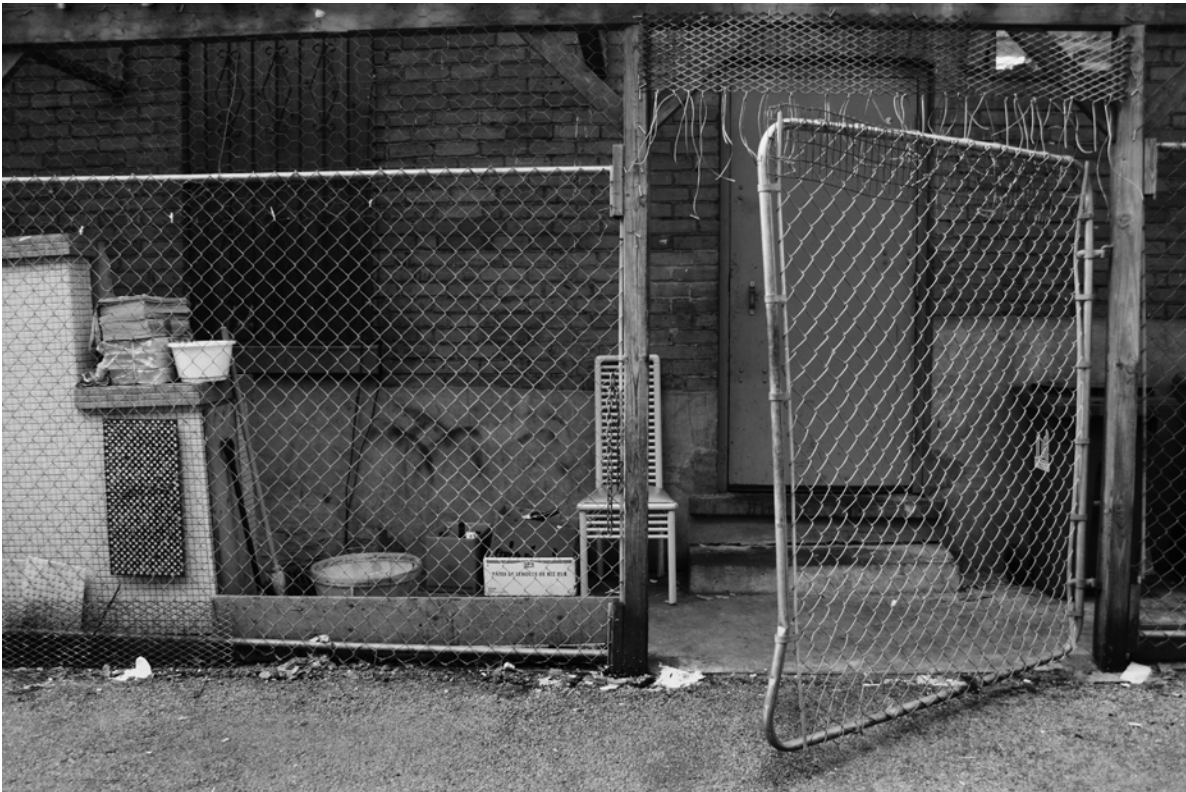


Plate 4.15
Rear of 573 Yonge Street



Plate 4.16
South Side Entry at Yonge and Dundonald Street



Plate 4.17
West Side Entry at Yonge and St. Enoch's Square



Plate 4.18
Yonge and Adelaide St.

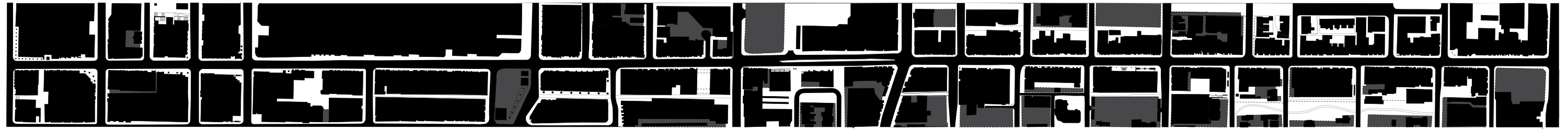


Plate 4.19
St Enoch's Square looking out towards Yonge Street

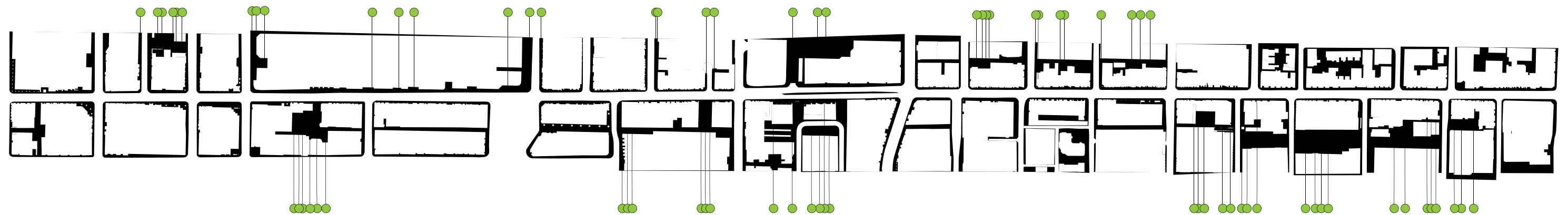
PUBLICLY PRIVATE SPACE A three part mapping exercise found to the right, outlines the public spaces of Yonge Street that can be occupied as private zones by street-involved demographics. Over the course of one week, personal artefacts left behind were catalogued in order to quantify which zones could more appropriately be identified as highly trafficked private locations.

Fig. 5.6

OCCUPIABLE PUBLIC SPACE



● FOUND ARTEFACTS DENOTING PRIVATE OCCUPATION



PRIVATE LOCATIONS

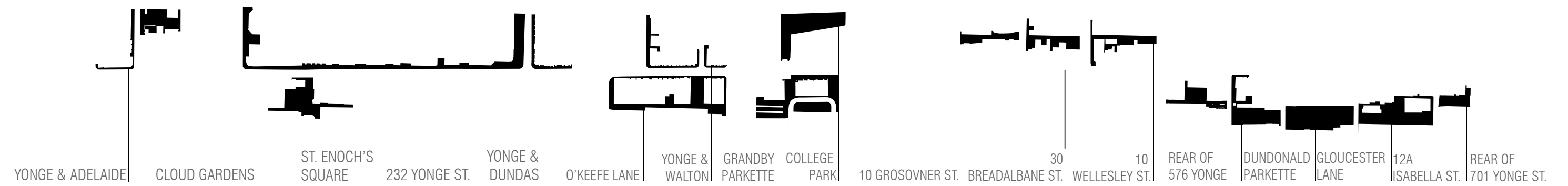


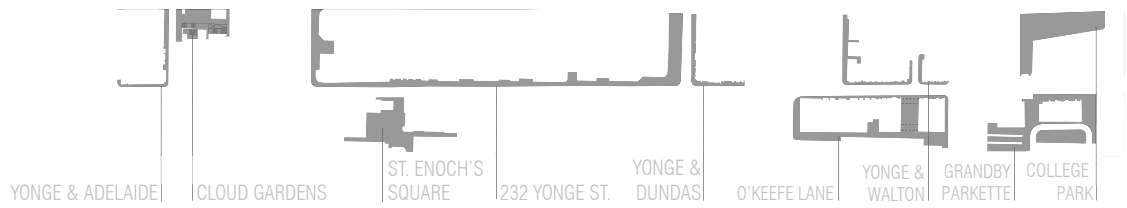
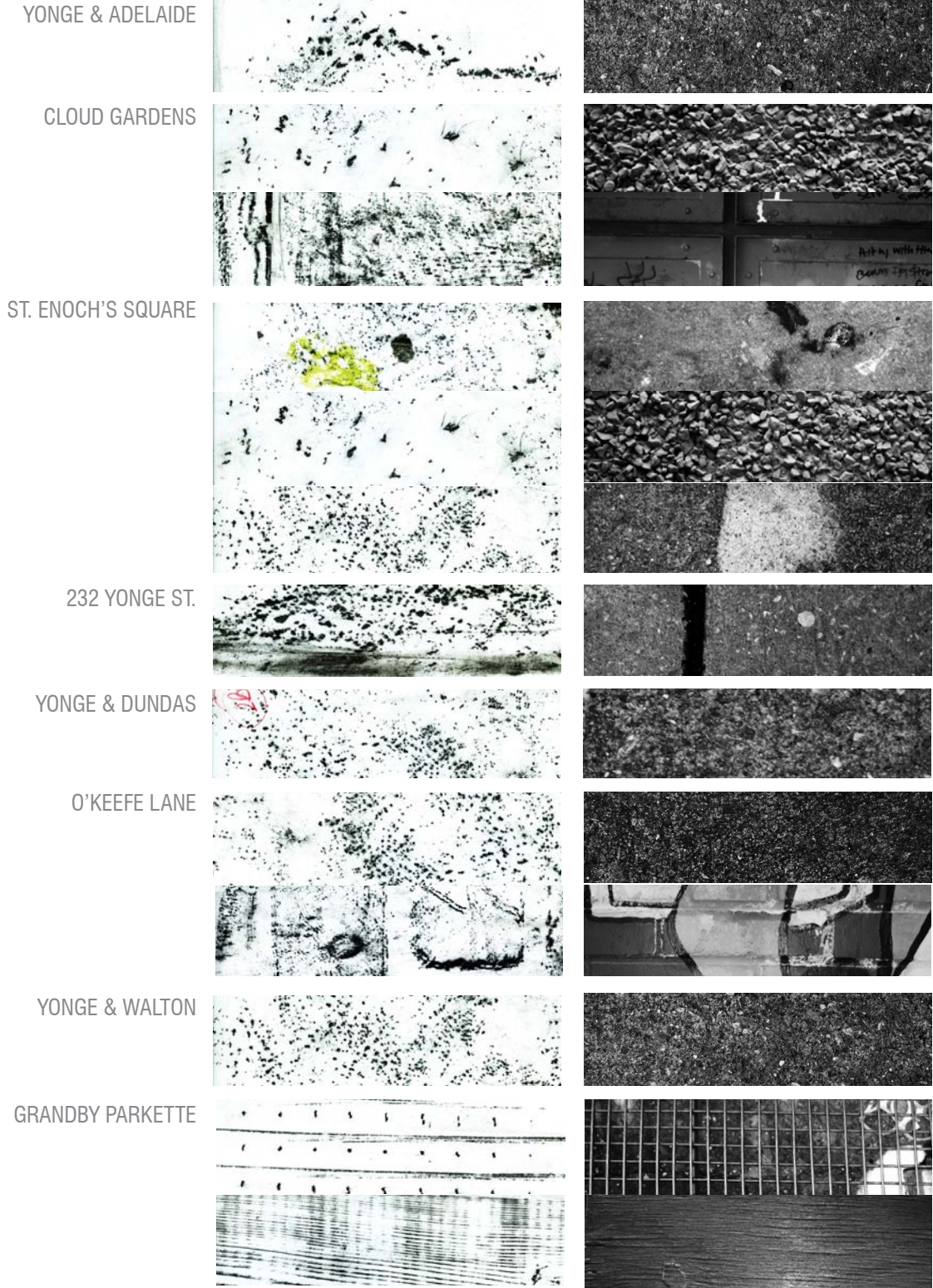


Plate 4.20

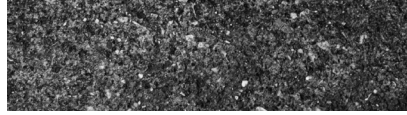
OCCUPIED TEXTURES

For the sake of offering a qualitative analysis of the occupation described in the previous visualization, the following investigation samples the variety of textures found in Yonge Street's rear corridor. The samples were taken from the specific private locations outlined in the previous mapping exercise. OCCUPIED TEXTURES conveys a tactile analysis of the street and building fabric within these zones. Photographic texture details accompanied by relief samples, taken using trace paper and a 6B graphite stick, were collected and catalogued in order to render a more personalized and tactile understanding of Yonge Street, as experienced by user groups that inhabit these areas.

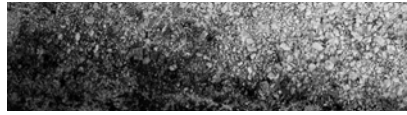
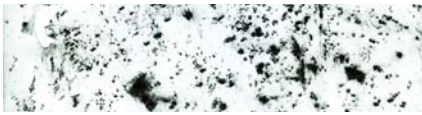
Fig. 5.7 YONGE & ADELAIDE



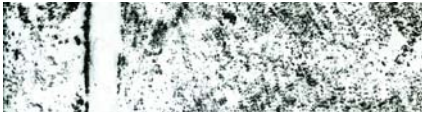
COLLEGE PARK



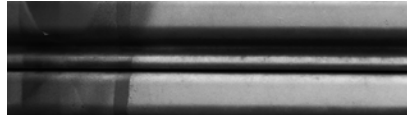
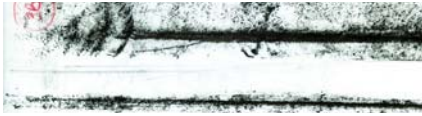
10 GROSOVNER ST.



30 BREADALBANE ST.



10 WELLESLEY ST.



REAR OF 576 YONGE ST.



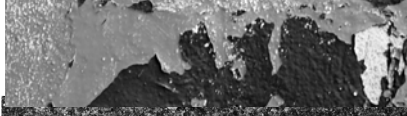
DUNDONALD PARKETTE



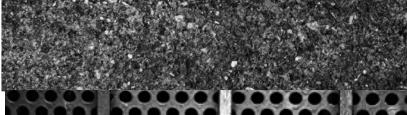
DUNDONALD PARKETTE



GLOUCESTER LANE



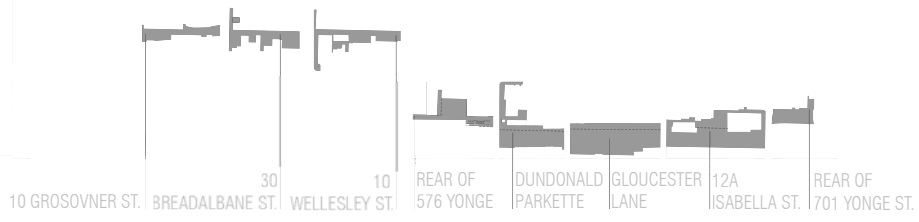
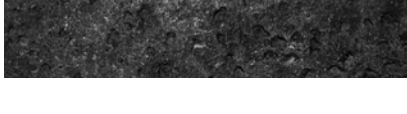
12A ISABELLA



REAR OF 701 YONGE STREET



REAR OF 701 YONGE STREET



The Yonge Street Mission has had an address on Yonge Street for over a century. This indicates that homelessness has and still plays a role in Yonge Street's character. These demographics often leave some businesses and locals to feel unsafe. However, occupying Yonge Street as their private space, has given these demographics a raw understanding of the street, which is a valuable perspective. Hence, it would be unfair to ignore their contribution to street culture



It was a Tuesday, around noon when I left the Starbucks at the Metropolis Complex at Yonge & Dundas. Coffee in hand, tripod under one arm and headphones on, I headed out to Yonge-Dundas Square. I passed the square, where a few people were sitting in the scattered patio furniture and approached the Hard Rock Café. When I reached the corner a group of rappers, in their early twenties, were loitering outside of the entrance. They had a video camera. I looked curiously, and one of them shouted out to me, "Hey girl you taking photos?" I took off my headphones.

"Yeah," I said.

"Wanna take ours?" He shouted out to me.

"Sure," I said. Why not, I thought to myself.

I walked over to the group of them, and they were all very excited. They were a band; their logo was printed on one of their jackets, the 'Certified Cash Corporation.'

They all joked around with me a little bit, and after a few minutes of talking I found out they were shooting a music video for their song called T.O. "So you're song is about Toronto?" I asked.

"Yeah!" They all yelled excitedly.

"You guys are from Toronto then?"

"Well yeah, we live in Scarborough, we came downtown to shoot the video," said a man who I assumed was a lead singer in the band, as the rest of them fooled around in front of their video camera.

"How come you're on Yonge Street?" I asked out of curiosity.

"It's Yonge Street! Yonge Street is Toronto!" another more outspoken band member interrupted proudly. I laughed and started taking their photos.

I took a few shots, and then started to close up my tripod. As they all hustled around me wanting to see their pictures, the band leader approached me,

"Hey what's your name? You should add our band profile to your Facebook account; I'd like to get those pics from you."

"Sure," I said. I gave him my information and packed up.

I said goodbye. As I was leaving I could hear them getting riled up for their next clip. I looked back and could see them setting up at the corner Yonge-Dundas Square as a backdrop. I smiled, took a sip of my latte and headed down towards Queen Street.

Fig. 6.1

V

OFFICIAL YONGE



32439

MATTHEW WILLIAMSON FOR **H&M**

A large billboard featuring a woman in a vibrant, multi-colored patterned dress. The text "MATTHEW WILLIAMSON FOR H&M" is visible at the bottom of the billboard.

MATTHEW WILLIAMSON FOR **H&M**

A pink billboard with white text, partially visible, advertising Matthew Williamson for H&M.

BREAK OUT OF THE CITY
FALLSVIEW CASINO
NIAGARA FALLS

A white billboard with red and black text advertising Fallsview Casino.

NEED A BAILOUT?
Get paid with
PayCheck
virgin mobile

A circular black billboard with white and red text advertising PayCheck and Virgin Mobile.

chic-onomics
NO FRILLS...
WITH A BISTON BUDGET

A red billboard with white text advertising chic-onomics.

relax open

A red billboard with white text advertising relax open.

YONGE-DUNDAS SQUARE

In 2001, the city granted the Yonge Street Business Residence Association \$150,000 (in addition to the \$100,000 YSBRA had raised on its own) to hire a consultant, former city planner Ron Soskolne¹. His advice was to revive a concept proposed two decades prior, where the city would develop a plaza at the present site of Yonge-Dundas Square. The plan asked for an entertainment complex at the north-east corner. The project was undertaken by city developer PenEquity, and was, as then Mayor Mel Lastman said to be 'Bigger and better than Time Square².'

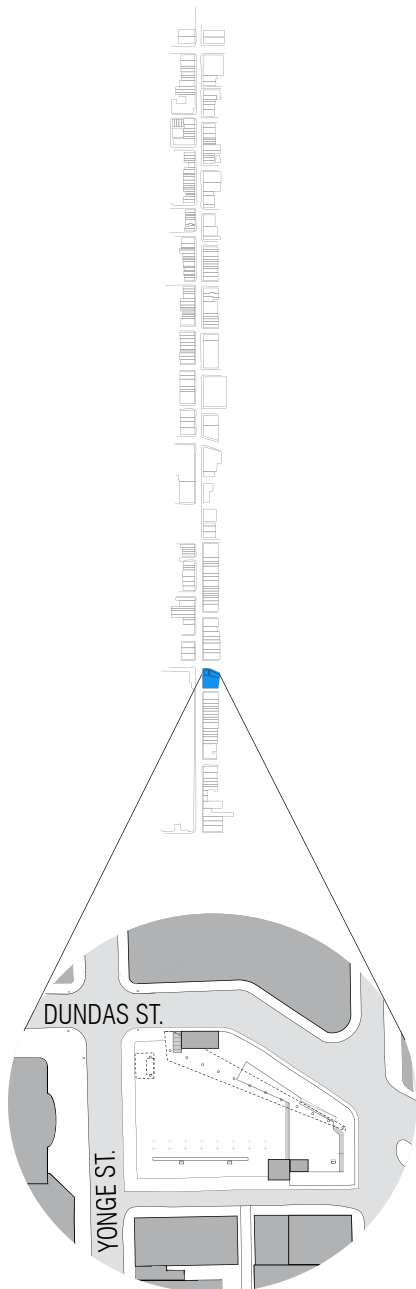


Fig. 6.2 (left)
Photograph taken looking up at signage outside of the Hard Rock Cafe, at the corner of Yonge Street and Yonge-Dundas Square

Fig. 6.3 (top)
Key Map & plan showing the location Yonge-Dundas Square on Yonge Street.

Fig. 6.4 (top-right)
A 1990s image looking south-west towards Yonge and Dundas Sts. prior to demolition.

Fig. 6.5 (bottom-right)
A 2009 image looking north-west over Yonge-Dundas Square.



In order to justify the plan to uproot the businesses found at the site of the future development, the city raised a moral case. Issues of crime and fear were raised by the city and the YSBRA, as a means of expropriating the land for the plaza. Because the amassed parcels were worth more than individual properties, the city made a profit when it sold to PenEquity. This arguably unethical act presented a good cause because as a result the street would be safer, cleaner and more profitable.³

With plans in place for a revitalisation project that showed promise, a new partnership

was made that intended to bring new life to the city's wavering downtown strip. In 2001, the Downtown Yonge Street Business Improvement Association was formed by a collection of business associates. The partnership's plan was to re-invent and bring new life to Yonge Street that resulted in the following strategies:

To communicate essential messages about the new Yonge Street to key audiences: local and international retailers, entertainment and restaurant users; the greater Toronto area general public; and national and international tourists.

To help all stakeholders become aware of positive initiatives...a significant rebranding program.

A new name, positioning, messaging strategy and imagery consistently applied throughout the area [that] would contribute to the marketing objectives by helping to attract retailers, corporate investment, and increased revenue for merchants ...⁴

A collection of branded street furniture and the expropriation of more land which was sold to corporate clients, policing, short-lived surveillance systems resulted, all in hopes of cleaning up the streetscape, and rendering it more attractive to potential investors.

In November 2002, Yonge-Dundas Square opened as the first public square in Canada to be owned and operated by a private-public partnership. The square promised to improve public urban occupancy, and breathe new life to Yonge Street. It is often criticised as being a space owned by the private sector merely for the purpose of maximizing advertisement exposure. Another concern is that the regulations, enforced by the square's partial private ownership, restrict the square from any true informal or public use. In March 2003, the regulations were challenged by Mike Smyth, a 24 year old Ryerson Student who wanted to voice his concerns on the political situation in Iraq at the time. Smyth built a peace sign out of the last few patches of snow to express his support to the Iraqi people overseas. Less than pleased by this political statement, a security guard eventually approached Smyth and destroyed the peace sign. In an effort to reprint the symbol, a few days later, fellow classmate Adam Tiessen attempted to draw another peace sign in chalk on the concrete plaza. He was fined for public mischief and received a one year ban from the public square which the guards labelled "private property." This privatisation of Yonge-Dundas Square is the most criticised aspect of the development which arguably is the culmination of a decade long Yonge Street redevelopment project that was initialized in 1995 in hopes of cleaning up Toronto's tawdry main street.

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1. Don Gilmor. "The Longest Mall." Toronto Life, <http://www.torontolife.com/features/longest-mall/?pageno=1>
 2. IBID
 3. IBID
 4. Downtown Yonge B.I.A.. "Downtown Yonge B.I.A. Streetscape Guidelines" Downtown Yonge B.I.A.. <http://www.downtownyonge.com/about>



SIGNAGE VS. SPACE

Being a commercial thoroughfare, signage has always played an integral role in the fabric of Yonge Street. The relationship between signage and the architecture it supported evolved as the climate changed and grew to be more consumer-focused.

The following investigation is a four part series. To the right is a map which records all the signage found presently on Yonge Street, and arranges it based on address and relative size. Sections were taken at moments that expressed best the variety of signage found on Yonge Street. From here, elevations were drawn and extrapolated in order to find the various signage and architectural components. The resulting mappings found on the following pages arrange these facades chronologically based on date of construction, and chart the ratio of signage to architectural components for each building. The exercise illustrates the relationship signage has to the commercial public artery.

Fig. 6.7

BUILDING SECTIONS & ELEVATIONS



Fig. 6.8

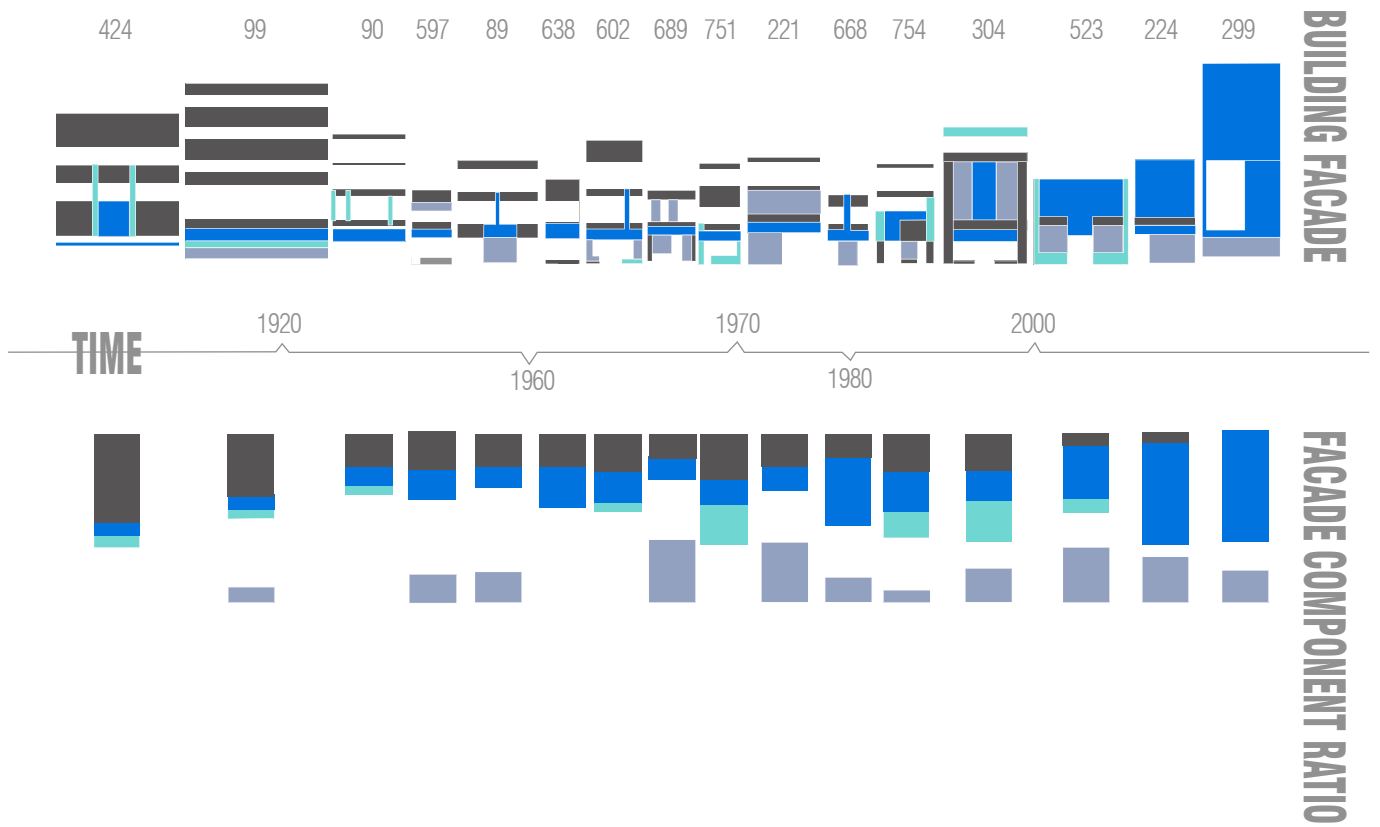
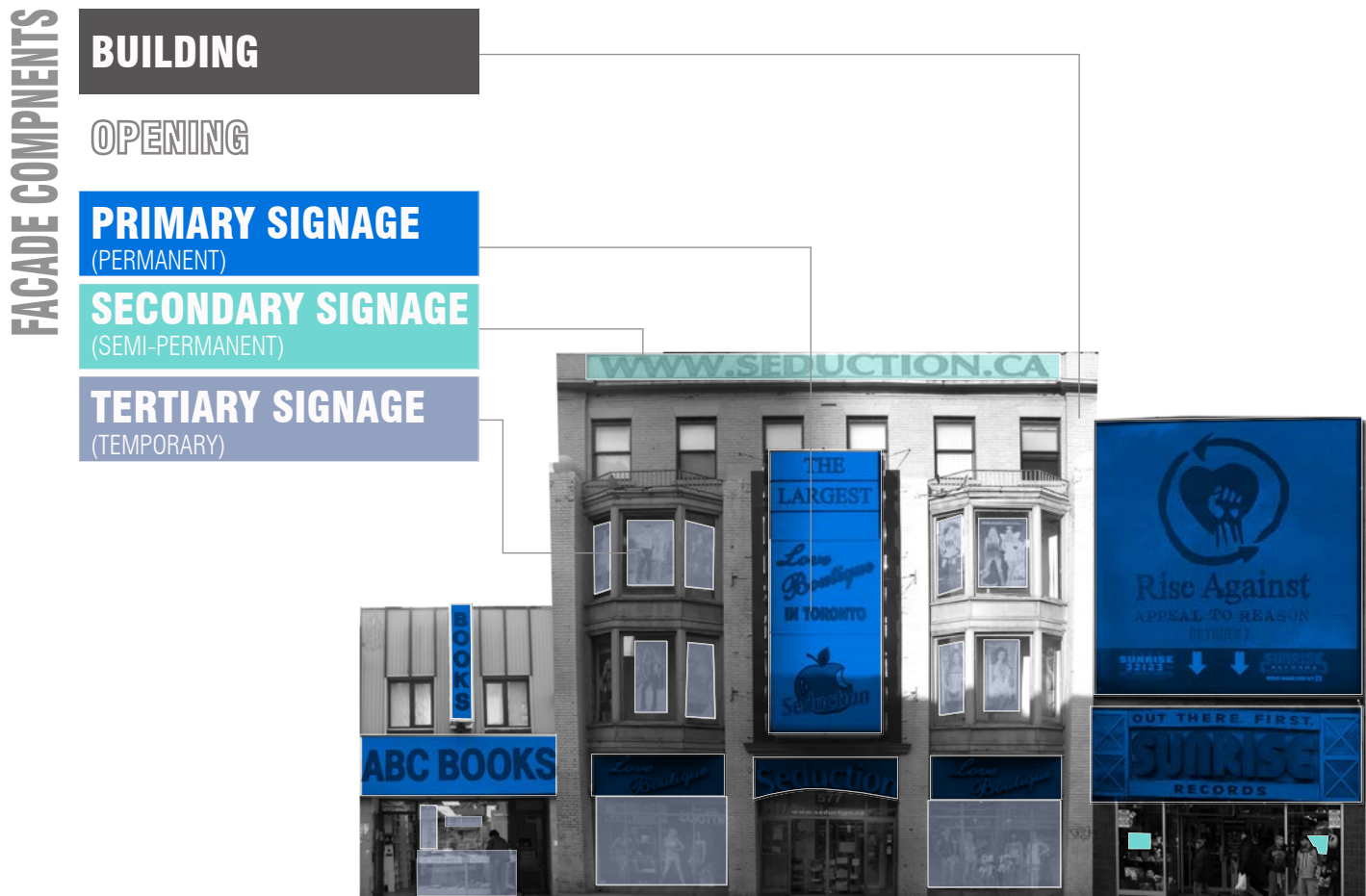


Fig. 6.9



A HEADLINE STORY

Media held varied attitudes towards Yonge Street over the years. Often correlating, and perhaps provoking, the many redevelopments of the commercial strip; chronicling these attitudes unveils how the street evolved to its present day condition. A HEADLINE STORY is a piece which chronicles *Toronto Star* headlines relating to Yonge Street, dating back to 1960. The *Toronto Star* newspaper was chosen for two reasons. For one, it is fair to say that *The Toronto Star* could be coined as the 'people's paper' and would have a more democratic standpoint. Secondly, in relation to other Toronto newspapers, having an address on Yonge Street gives *The Toronto Star* a more personal affiliation with the subject matter. By cataloguing the relevant headlines, the exercise paints a picture of the streets evolution by expressing media coverage of the pinnacle moments that led to its economic rise, fall and revitalization.

Fig. 6.10

FEBRUARY 1960
FRONT PAGE

**THE GOLDEN CORE
OF THE CITY
WHAT THE
'VEEPS'
CONTROL**

SEPTEMBER 1965
GEORGE BRYANT

**MALLS, TOWERS
AND SPACES IN
EATON'S
DOWNTOWN
PLAN**

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 - JOHN DAVID EATON

FEBRUARY 1966
FRONT PAGE

**EATON'S
UNVEIL
\$260 MILLION
PLAN FOR
DOWNTOWN AREA
MARCH 1**

FEBRUARY 1966
FRONT PAGE

**BAGPIPERS JOIN
THE BATTLE
TO SAVE
OUR
OLD CITY HALL**

MARCH 1966
FRONT PAGE

**VOTE 4-3
TO PUT
WRECKING
BALL
IN OLD CITY HALL**

OCTOBER 1966

**REVISED
EATON
PLAN
FAILS TO WIN
CONTROLLERS**

CHANGE OF THE GIANT EATON CENTRE GETTING OFF THE GROUND REMAIN IN DOUBT TODAY.

MAY 1971
FRONT PAGE

**EATON DEVELOPER'S
CHANGES
BY CITY COULD
CANCEL
PROJECT**

JANUARY 1973

**BLUE-MOVIE
HOUSE
ON YONGE ST.
'SIN STRIP'
RAIDED BY
POLICE**

FEBRUARY 1973

**MERCHANTS
SEEK
CURB
ON NOISE,
PANHANDLERS**

FEBRUARY 1973
FRONT PAGE

**OTTAWA TO
TELL WORLD
ABOUT
YONGE
STREET MALL**

FEBRUARY 1975
JIM HANNEY

**DEVELOPER SAYS NEW
EATON
CENTRE
WILL BE
'PEOPLEPLACE'
DOWNTOWN**

JUNE 1975
FRONT PAGE

**TORONTO PLANS
TOUGH LAWS
TO CLEAN UP
YONGE ST.**

CITY PLANS BY-LAWS TO TAME DOWNTOWN YONGE STREET STRIP

FEBRUARY 1977
FRONT PAGE

**EATON
CENTRE
OPENS**

AUGUST 1977
HELEN BULLOCK, PAUL DALBY & DAVE NORRIS

**WARNING
TO PARENTS:
EMMANUEL'S
TRUST LED TO
HIS DEATH**

SHOESHINE BOY DROWNED IN SINK OF MASSAGE PARLOR

AUGUST 1977
JENNIFER GRASS

**'CLOSE THE
TRASH'
ON YONGE STRIP
WOMAN, 74,
URGES**

AUGUST 1977
HELEN BULLOCK, PAUL DALBY & DAVE NORRIS

**BOY'S
MURDER
TO TRIGGER
A
CRACKDOWN
STRIP FEARS**

AUGUST 1977
HENRY MIETKIEWICZ

**PROVINCE
DRAFTS BILL
TO CLEAN UP
YONGE STRIP**

JUNE 1985
JIM BYERS

**PEDESTRIANS
UNEASY ON
YONGE ST.
SURVEY SAYS**

SEPTEMBER 1985
SUSAN PIGG

**YONGE ST VENDORS
MAY BE
MOVED TO
SIDESTREET
KIOSK,
ALDERMAN SAYS**

VENDING IS PROHIBITED ON YONGE

MAY 1986
DAVID LEWIS STEIN

**YONGE ST
MALL A
VICTIM OF
GENERATIONAL
WAR**

APRIL 1987
GREG GUIL

**CINEPLEX
TO REOPEN
HALF OF THE
IMPERIAL**

MAY 1987
ROBERT CREW

**HELLO
WINTER
GARDEN**

AUGUST 1988
PAT BRENNAN

**THE BAT AT
BLOOR-YONGE
TO GET
\$100 MILLION
FACELIFT**

MAY 1989
GARY LAUTENS

**SOMETHING IS
ROTTEN
AT TORONTO'S
CORE**

YONGE ST. A RIBBON OF FAST FOOD OUTLETS, STRIP JOINTS, DISCOUNT SHOPS, VIDEO PARLORS & 'ADULT' BOOKSTORES

JUNE 1989
GARY OAKES

**DRUG DEALERS
ON YONGE ST.
DESTROYING
CITY,
JUDGE SAYS**

JUNE 1989
FRANCES KELLY

**DRUGS
DARKEN
YONGE ST.
STRIP**

RUNAWAYS ARE EASY PREY FOR DEALERS AND PIMPS

OCTOBER 1989
CHRISTOPHER HUME

**ELGIN/WITNER
GARDEN
RISING
FROM THE
DUST**

SEPTEMBER 1991
STAN JOSEY

**DOWNTOWN
DEALS
IN WORKS
CITY PUT
PRESSURE ON
DEVELOPER**

MARCH 1992
EDMUND P. FOWLER

**SENSE OF CITY
DIES
WITHOUT
ACTIVE
STREET LIFE**

YOUTH FROM THE SUBURBS HAVE GROWN UP IN NEIGHBOURHOODS WITH A FEEBLE STREET LIFE

MAY 1992
MICHAEL TENSCZEN

**TORONTO'S
HONKY-TONK
HEART GOES
HEAVY METAL
IN RIOT WAKE**

YONGE ST. USED TO BE CALLED 'FUN STREET' NOW FEAR STREET, SAY WORRIED SHOPKEEPERS

MARCH 1994
BOB BRENT

MORE POLICE PLANNED FOR YONGE ST.

AUGUST 1994
LYNDA HURST

THE HE TROUBLE WITH YONGE ST

TORONTO HAS FRETTE AND FLUMED OVER ITS TACKY DOWNTOWNSPINE. NOW THERE'S A NEW PUSH ON TO FIX IT.

AUGUST 1994
JANE ARMSTRONG & CAROLINE MALLAN

YONGE ST. VENDORS FACE OUSTER

TORONTO TARGETS 'TACK, TAWDRY' STRIP

AUGUST 1994
LETTER TO THE EDITOR

DON'T CHANGE YONGE STREET

JULY 1995
CHRISTOPHER HUME

TACKY TACKY YONGE STREET

IF THEY CAN CLEAN UP THE DON, WHY CAN'T THEY DO THE SAME FOR YONGE?

JULY 1995
MAUREEN MURRAY

THE YONGE AND THE RESTLESS HIGH-ENERGY DUNDAS CORNER DRAWS COLOURFUL CAST OF CHARACTERS

JULY 1996
CHRISTOPHER HUME

STREET OF SHAME

THE MERCHANTS OF YONGE HAVE TURNED IT INTO A TACKY ROAD TO NOWHERE

MARCH 1996
BY SLINGER

HOW YONGE ST. BECAME A BACK ALLEY

SEPTEMBER 1996
CHRISTOPHER HUME

FACE LIFT HAS BEGUN WITH A PLAN THAT DOESN'T RULE OUT EXPROPRIATION OF MERCHANTS' LAND

DECEMBER 1996
PAUL MOLONEY

YONGE & DUNDAS COULD BECOME OUR TIMES SQ. GIVING THE CITY A HEART IN A \$150 MILLION PROJECT

DECEMBER 1996
TONY WONG

SQUARE DEALINGS ON YONGE CITY

POLITICIANS ARE ENTHUSIASTIC OVER PLANS TO CREATE A PART AT YONGE & DUNDAS, BUT NOT THE RETAILERS WHO WOULD BE EXPROPRIATED

OCTOBER 1997
ANNONYMOUS

YONGE ST. VENDORS WELCOME JACOBS INSPIRED FACELIFT PLAN

MAY 1998
NATALIE JAMES

BUSINESS COMPLAINTS SHUT DOWN SLAVATION ARMY'S 50-BED HOSTEL

DECEMBER 1998
ENTERTAINMENT

DUNDAS SQUARE COULD SET YONGE FREE

DECEMBER 1998
CHRISTOPHER HUME

'BIG URBAN ROOM' A WINNER

A MODEL OF RESTRAINT AND GOOD URBAN MANNERS ON THE SOUTH-EAST CORNER OF DUNDAS AND YONGE

JULY 1999
JACK LAKEY

DOWNTOWN BUSINESS GROUP HIRES SECURITY PATROLS

TORONTO POLICE AREN'T DOING ENOUGH, MERCHANTS SAY

OCTOBER 1999
ENTERTAINMENT

THE TOWER OF BABLE RISES OVER TORONTO

MEDIA WALL APPEARED ON YONGE ST. JUST NORTH OF DUNDAS

DECEMBER 2006
BETSY POWELL

CAMERAS TO MONITOR YONGE ST.

POLICE, BUSINESS WORK TOGETHER TO FORESTALL VIOLENCE BY ADDING LIGHTING, VIDEOTAPES, PATROLS

DECEMBER 2006
NICK KYONKA

CCTV COMING TO YONGE ST.

JANUARY 2007
TRACY TYLER

SQUEEGEE-KID BAN UPHELD

JUDGES SAY CRACKDOWN ON ROAD PANHANDLING VIOLATES CHARTER BUT UPHOLDS LAW BECAUSE IT REDUCES DANGER ON THE STREET

MAY 2007
ANNONYMOUS

SAM THE RECORD MAN TO SHUT ITS YONGE ST. DOORS

JANUARY 2008
ANNONYMOUS

ONTARIO HANDS \$45M TO RYERSON

FEBRUARY 2008
ALLY KASSAM

YONGE ST. VITAL TO CITY'S ECONOMIC GROWTH

FEBRUARY 2008
CHRISTOPHER HUME

ICONIC YONGE-DUNDAS SQUARE A MAJOR CITY ASSET

SEPTEMBER 2008
MARC SALTZMAN

HUNDREDS OF ARCADE GAMES FOR SALE AFTER FUNLAND SHUTS DOWN

AUGUST 2008
JACK LAKEY

DARK STRETCH OF YONGE ST. DIMS SAFETY

OCTOBER 2009
CHRISTOPHER HUME

HUME: FOR TELEVISION STATIONS, ITS HIP TO BE ON THE SQUARE

TORONTO'S NEWEST PUBLIC SPACE HAS BECOME A VIRTUAL SPACE

OCTOBER 2009
DONOVAN VINCENT

DESPITE OBJECTIONS, YONGE-BLOOR AREA CONDO GETS GREEN LIGHT

DECEMBER 2009
DENISE BALKSON

FILM BUFFS BID FAREWELL TO THE CARLTON THEATRE

DECEMBER 2009
KATIE DAUBS

HOMELESS YOUTH ABANDON YONGE ST

STUDY FIND RUNAWAY TEENS, PUNKS AND YOUTH DRIFTING WEST OF SPADINA

CENSORSHIP

In 1994, when the Downtown Yonge Street Business Improvement Association was formed, they implemented a new branding strategy for the downtown strip. Catalogues, maps and guides for 'Downtown Yonge' can be found at all tourist centres and online for those who wish. In these documents you will find a brief history of Yonge Street. On the adjacent page is a time line for Yonge Street. The plain text is the published original historical moments highlighted by the Downtown Yonge Street B.I.A. The black highlighted text, is significant events that shaped Yonge Street to its present day condition, which were omitted from the original Yonge Street B.I.A. publications.

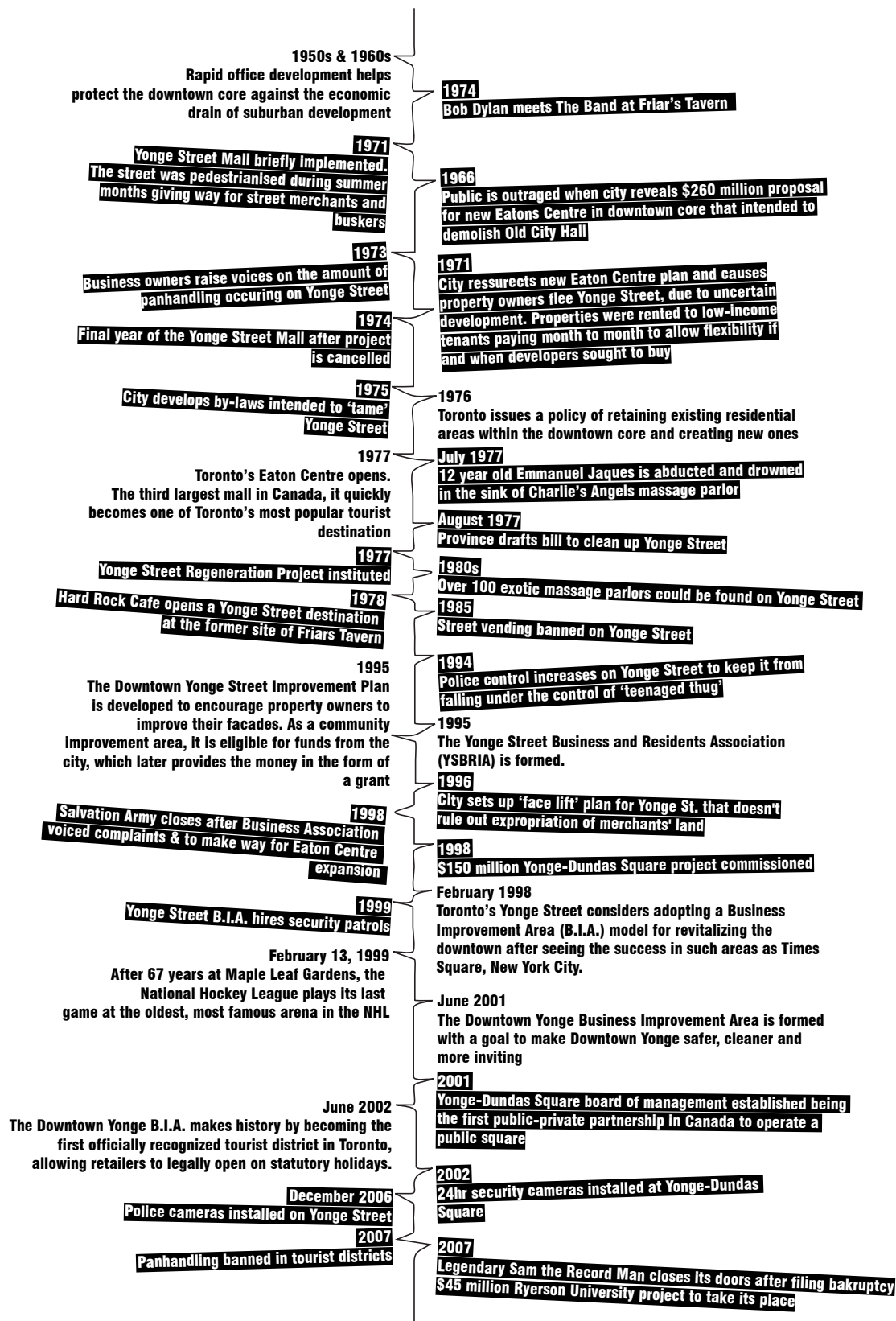
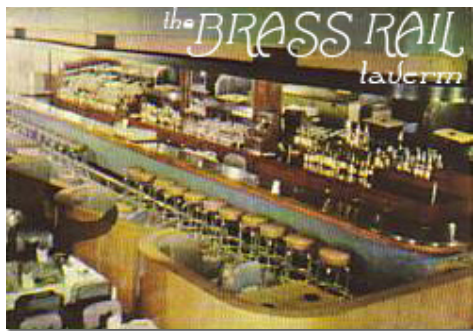


Fig. 6.11

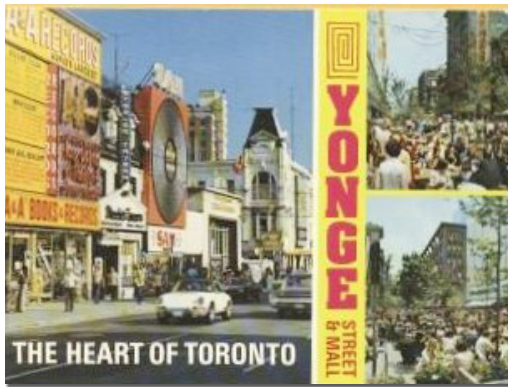


a	b
c	d
e	f

Fig. 6.12
 Postcards of landmarks on and around Yonge Street. a: The Silver Rail, b: The World's
 Biggest Bookstore, c: Maple Leaf Gardens, d: Massey Hall, e: The Brass Rail Tavern,
 f: original Eaton's Department Store

LANDMARK

Yonge Street was once home to many cultural iconic venues. By both locals and tourists Yonge Street was considered a tourist destination. When socio-economic factors caused the street to devolve into a mecca of seedy establishments, the street's reputation changed. Locals and city bureaucrats believed that Yonge Street was no longer a strip to be proud of, but rather a 'place of sin' that needed to be wiped clean. To some, Yonge Street was a tourist landmark that had shamefully degenerated. In an attempt to revitalise, city officials underwent a series of developments, which they hoped would reinstate its landmark status. Here you will find a series of postcards that record Yonge Street's role as a landmark for Toronto. The series presented is a combination of gathered archival postcards dating back to the 1940's, along with ones found and purchased in and around Yonge Street today. What is interesting to note is that postcards specifically showcasing Yonge Street prior to the 1980s existed. Presently, found postcards relating to Yonge Street showcase only architectural developments such as the Eaton Centre and Yonge-Dundas Square.



a	b
c	d
e	f

Fig. 6.13
Yonge Street Postcards
(1940 -1980)

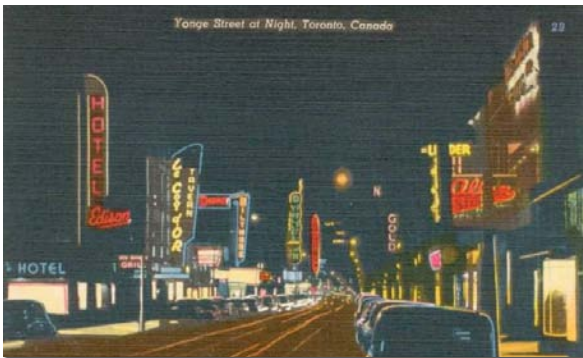
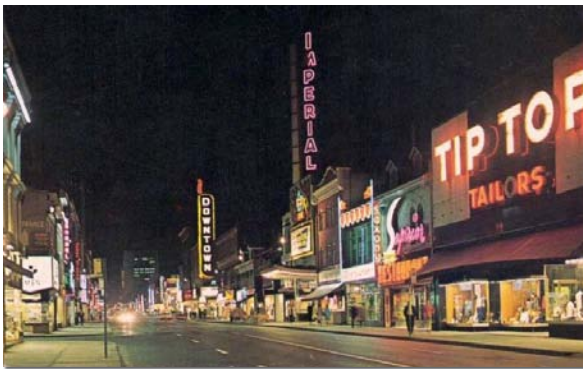
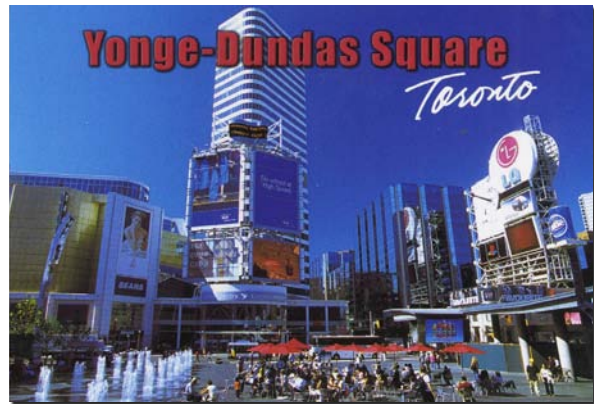
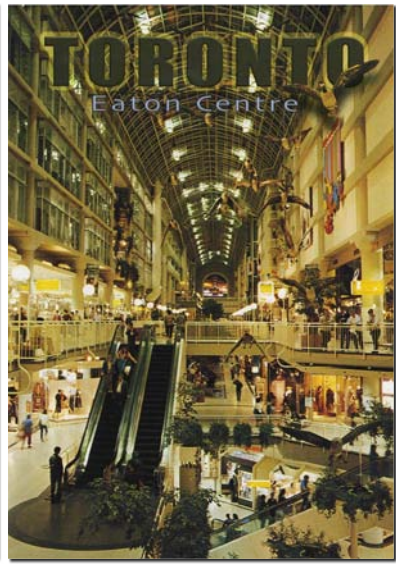
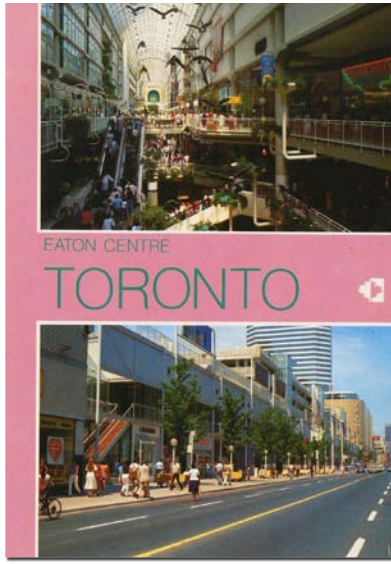
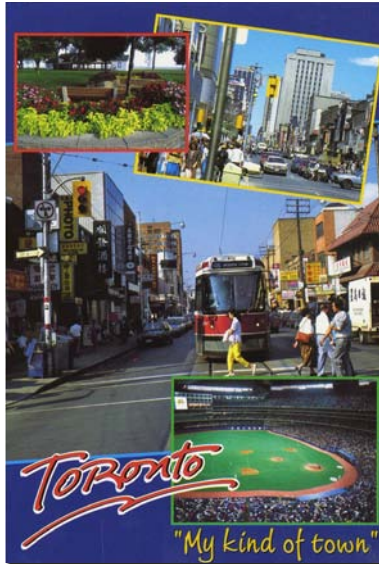


Fig. 6.14
Yonge Street Postcards
(1940 -1980)

a	b
c	d
e	f



a	b	c
d	e	

Fig. 6.15
Yonge Street Postcards
(1980- Present Day)

PUBLIC INFRASTRUCTURE In their initial Branding Case Study, the DYBIA mentioned that Yonge Street was on a downward spiral and was not relatable to Torontonians prior to the proposed revitalizations. They intended to position Yonge Street as the vibrant and diverse heart of Toronto, a reputation they believed the area deserved. A proposal for a new branding strategy for the street was created; one that would depict the desired image.

The Branding Strategy began with market research focusing on user groups between 20-somethings and 30-somethings. The participants were shown branded material and were questioned on whether or not it believably represented the area in an exciting way. The material was well received, and it was mentioned that the participants initially had negative impressions of the area.

The branded “Downtown Yonge” proposal aimed to reflect the diverse and vibrant characteristics of Yonge Street, and combined them with a ‘safer and clear’ image; a reputation asked of by many consumers and Torontonians.

On the following page is a catalogue of existing public infrastructure prior to the Downtown Yonge revitalization project and DYBIA’s proposed branded public infrastructure.

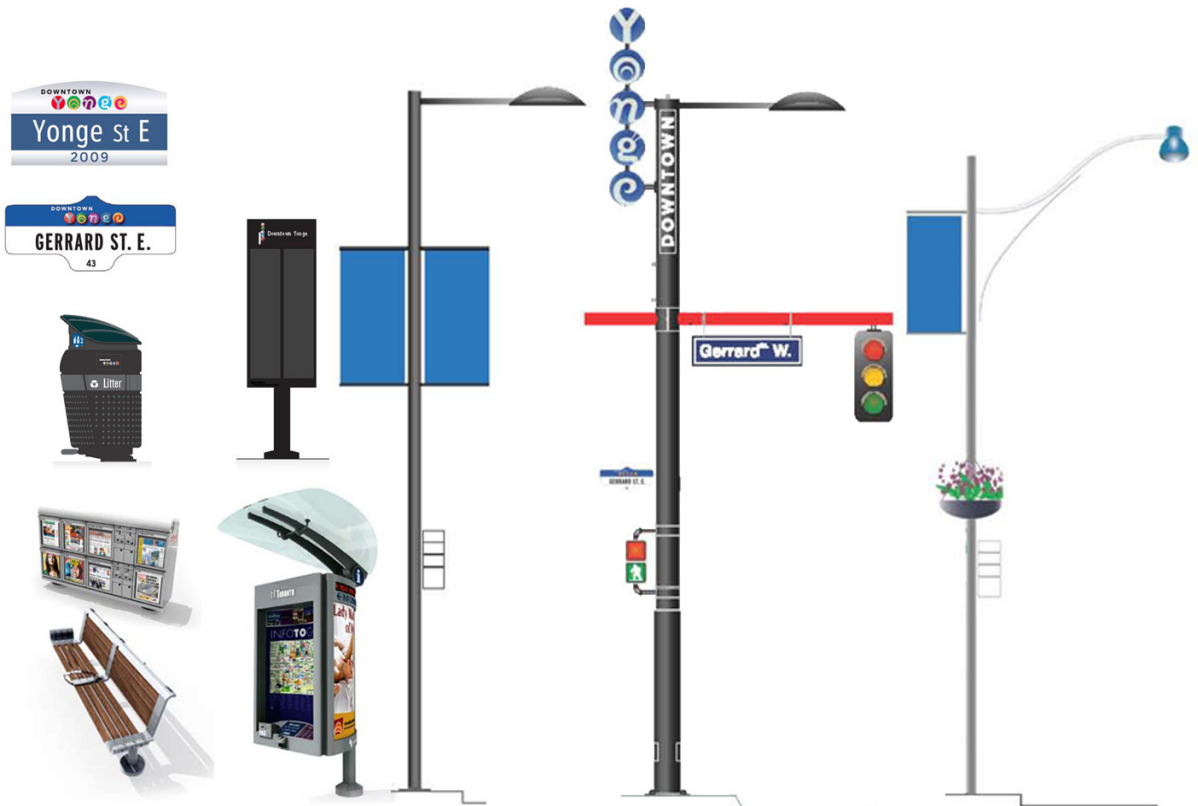
Fig. 6.16

EXISTING PUBLIC INFRASTRUCTURE



Fig. 6.17

DYBIA PROPOSED PUBLIC INFRASTRUCTURE



The downtown Yonge Street revitalization projects proposed by the official City of Toronto, and more specifically by the Downtown Yonge Business Improvement Association, are admirable. They value the city's main street. However, whether or not the developments accurately showcase the street's value is arguable. The projects are driven by public opinion and economic factors and must respond to the demands of both the population and potential investors. Projects like the Eaton Centre and Yonge-Dundas Square have been criticized for sanitizing the streetscape and selling out to corporate investment, and said to have 'killed Yonge Street.' Although many want to point fingers at the bureaucrats responsible for the developments, the market does ask for an identity that paints Yonge Street as a safe, clean and vibrant destination. Hence, both city officials and the general public contribute to how Yonge Street is developed and recognized.

[RE]ENGAGING YONGE

Yonge Street's reputation to Torontonians changes over time and from person to person. What is perhaps unfortunate is that Yonge Street's urban fabric, as it stands, is not regarded as a viable city landmark. Some people find Yonge Street too commercial; others believe it needs a facelift. The reviews of the street are mixed. City bureaucrats have turned to privatised urban public spaces and branded street furnishings in order to give Yonge Street a marketable image.

A common impulse, both by city developers and citizens, is to generalise a city or district into a homogenized image. This takes away from the nuances that are often most telling of genuine city life. In order to begin to develop any part of Yonge Street, it is important to understand its character. The mapping exercises found in this book explain that it is the relationship between the layered happenings, both past and present, which have given the street its value. It is the sum of individual parts that shape Yonge Street. The portraits offer a new way of understanding and articulating the unclear qualities which give value to the street.

Although the methods explored in this thesis offer a new way of representing Yonge Street, the problem is not only in urban analysis, but also how people interpret and engage the street. At its core, Yonge Street is a place made by and for the people, who perhaps only passively understand it. The focus of the projects presented in this chapter is towards the users of Yonge Street. The ten street art proposals allow users to re-engage the street. They are human scaled interventions that reveal stories found within the urban fabric. Informed by the analysis conducted in the preceding five portraits, the proposals offer a window into the factors that have contributed to creating Yonge Street's spirit.

Fig. 7.1 (below)
Madonna and Child, London, 2004. Brad Downe's work focuses on making people aware of street signs, crossings and objects that infiltrate the public landscape.

Fig. 7.2 (right)
 Caracas & Berlin, 2005. ON_LY is a street artist by the name of Carla Ly. her work is primarily different sized plastic bandages that are plastered onto damaged pieces that are a results of urban violence.



Contemporary Street Art intervenes with public landscape, exaggerates, distorts and humanizes it. In her book, *Street Renegades*, Francesca Gavin explains the significance of Street Art stating that, "The reason why this work is so important culturally is because it forces the public to become aware of and interact with the world around them¹." The works, although minimal, disrupt the fast paced society, forcing people to stop, take notice and re-imagine the world around them. It has no

universal motivation other than attempting to disrupt the passive system of thought often experienced by today's consumer society. The works provoke a reinterpretation of the urban landscape. In his book, *Street Art, The Graffiti Revolution*, Cedar Lewisohn explains that street art, "does not exist to instruct us in any particular way. Of course, much street art is morally instructive, but the propositions are conceptual. They say 'Think About This' as apposed to 'Do this².'"

Fig. 7.3 (bottom-left)
From Mark Jenkins' *Embed* series in Washington D.C., 2005. The work was a collection of casted figures that were dressed and seemed to dissolve into buildings and streetscapes.



Taking cues from contemporary Street Artists the proposals intend to provoke thought. The street art proposals presented in this chapter act as agents in beginning to re-interpret Yonge Street both by its users and a broader population. They are there to re-engage users with the street in a way that appreciates and celebrates its diverse and transient qualities.

Fig. 7.4 (top-right)
The work of Leopold Kessler is concerned with blurring the boundaries of public and private space in his 2008 *Secured* piece he attached a lock onto a London public phone box so people could make phone calls privately.

Fig. 7.5
Hard Rain, 2005. Robin Rhode is a street artist that films his installations that combine performance and graffiti. Works like *Hard Rain* are evolving pieces that focus on the processes and final visual aspects equally.

-
1. Gavin, Francesca. *Street Renegades : New Underground Art*. (London: Laurence King, 2007), 7.
 2. Lewisohn, Cedar. *Street Art : The Graffiti Revolution*. (New York, NY: Abrams, 2008), 93.

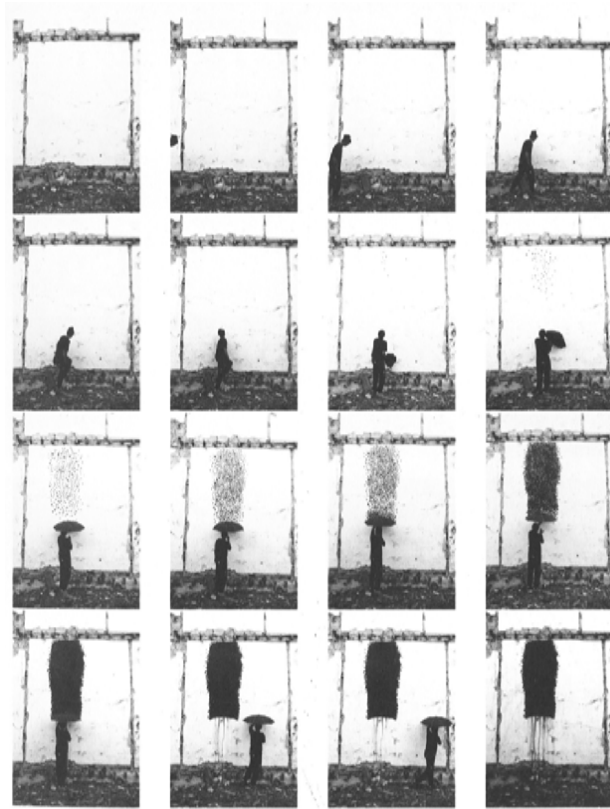


Fig. 7.5

I footprints



A large piece of tarp painted with black chalkboard paint is installed on the floor of Yonge-Bloor Station transfer, entry and exit points. The piece is covered with a layer of white chalk. Over time it will register the footprints of passengers, revealing the volume of people passing through the station; each passenger leaving a personal imprint.

Fig. 7.6

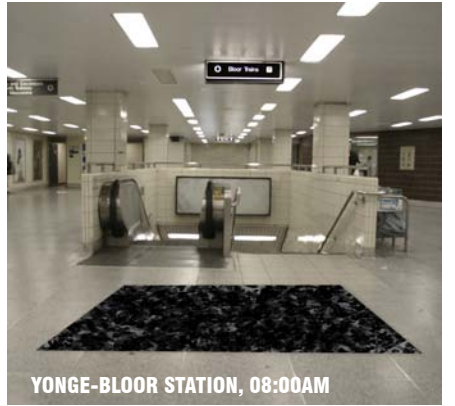
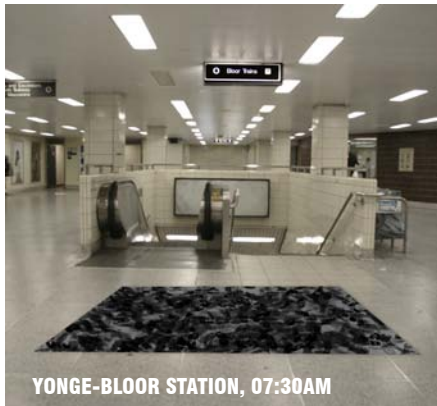
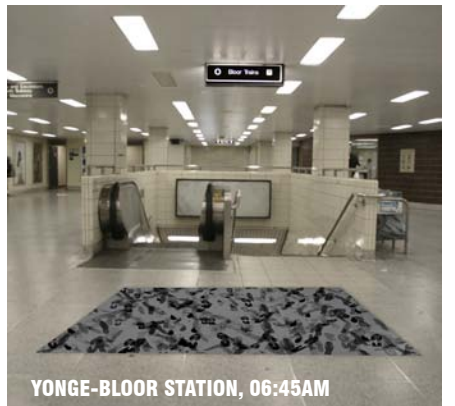
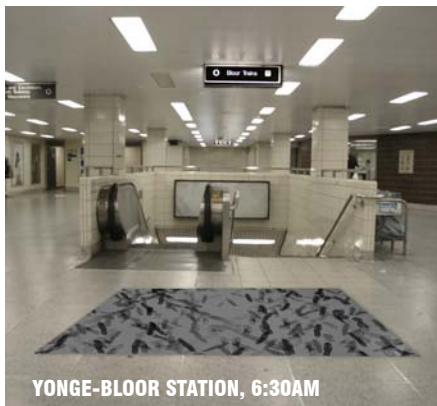
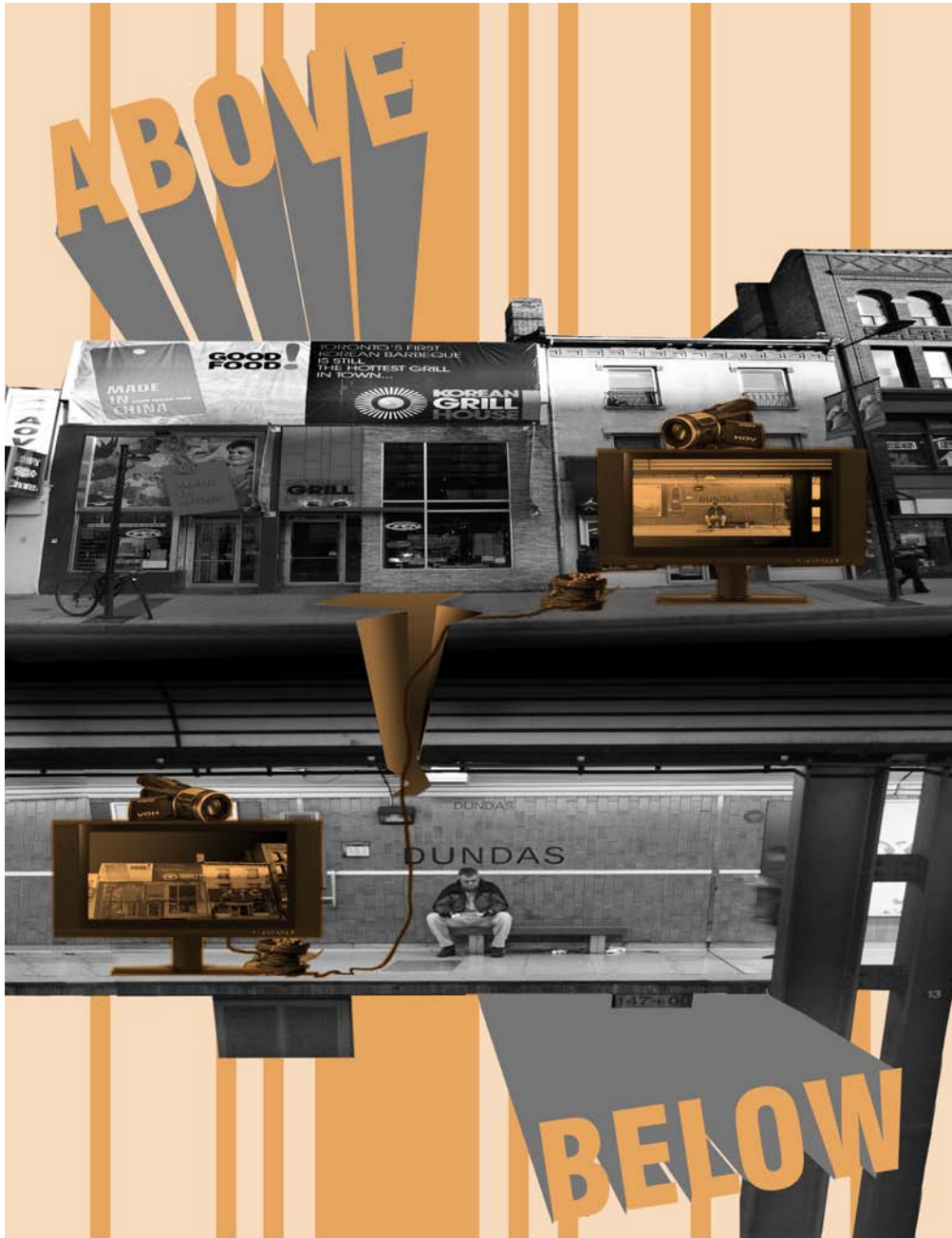


Fig. 7.7

II above & below



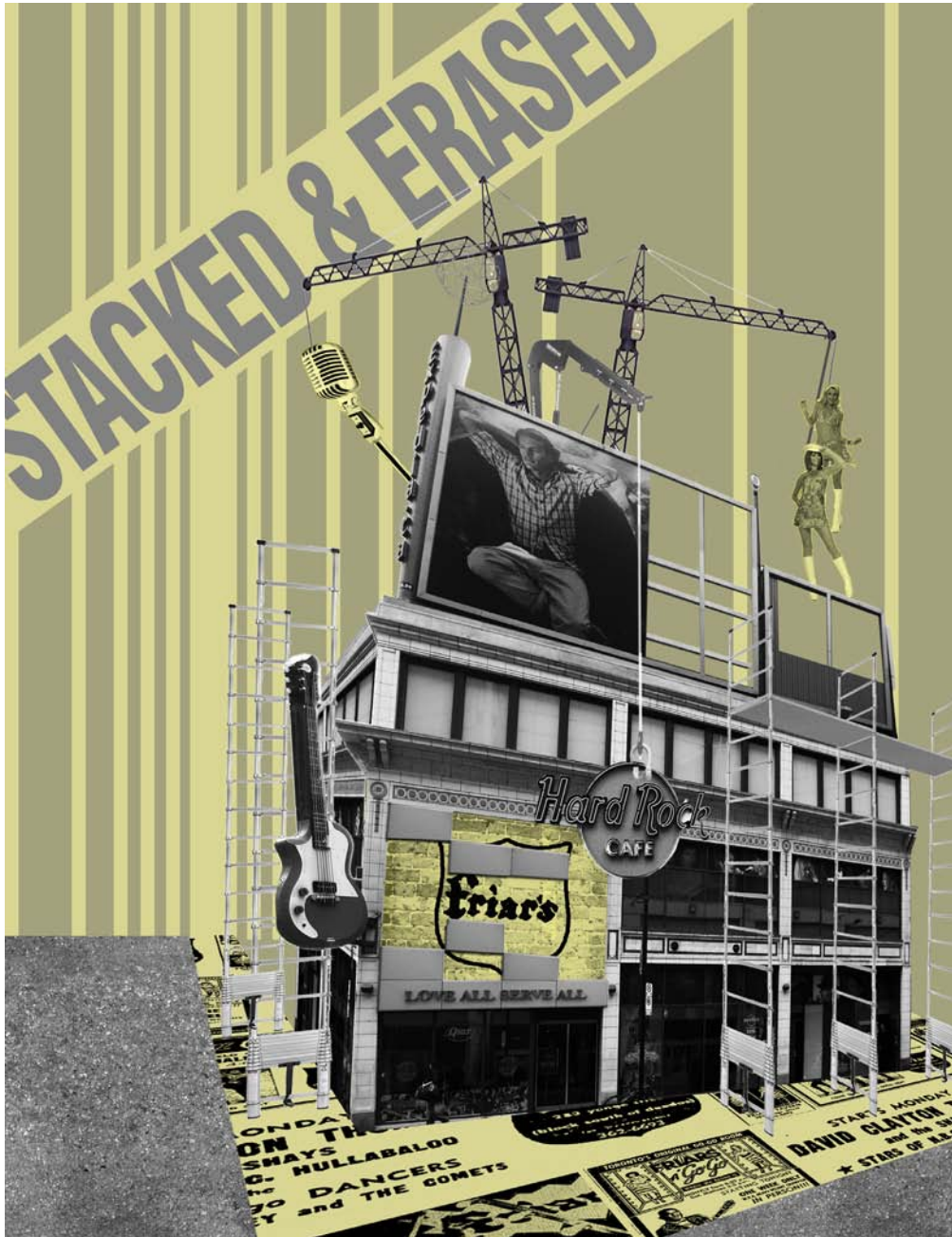
Above & Below uses cameras connected to television screens and video projectors installed at surface levels and subway platforms. The screens play live motion footage captured from the opposing level. The project severs the boundary between surface and below grade conditions and renders a combined experience to users.

Fig. 7.8



Fig. 7.9

III stacked & erased



Advertisements from a specific lost venue are collected and made into flyers. These are then stacked in front of the venue's original site. The stacks are left to be taken by street users, and over time disappear. The project is nostalgic and provokes appreciation of the transient qualities of past Yonge Street businesses.

Fig. 7.10

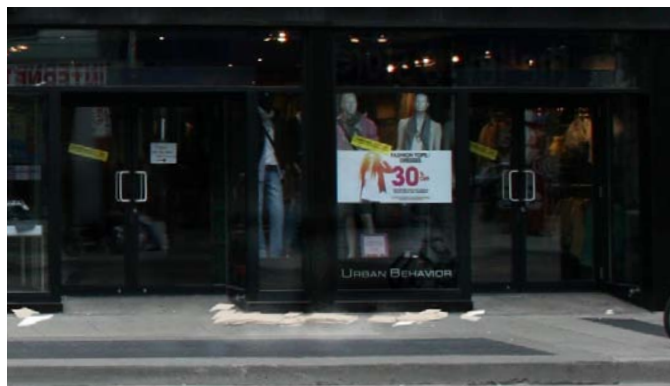


Fig. 7.11 (above)

Fig. 7.12, 7.13, 7.14, 7.15, 7.16, & 7.17 (following pages)
Examples of various flyers corresponding to past Yonge Street venues

Friars @ GO GO

DAVID CLAYTON THOMAS
and the SHAYS
STARS of N.B.C. HULLABALOO
CURRENTLY APPEARING at the CNE



FRIAR'S TAVERN
283 Yonge Street
362-6693

Friars @ GO GO

HELD OVER
The FEMALE BEATLES
and the **FRIARS A-GO-GO DANCERS**

JOAN ASTRID



No Cover — No Minimum

Friars
283 yonge street
(block south of dundas)
for Reservations
362-6693

COME EARLY FOR A GOOD SEAT

ENTERTAINMENT
DANCING — NO COVER CHARGE

FRIARS @ GO GO

CANADIAN CONSPIRACY
... it's a plot to entertain ...
June 17: BANANAS

283 YONGE
at Dundas Street
Reservations
362-6693



FRIARS @ GO GO

Where the Action is
NIGHTLY from 8:30 p.m.
Sat. Matinee 3-5 p.m.

STARTING TONIGHT
ONE WEEK ONLY
W.B.A. HEAVY WEIGHT CHAMPION
IN PERSON!!!
ERNIE TERRELL
and his HEAVYWEIGHTS

Chess Recording Stars—Latest Hit Record
"DEAR ABBIE"

No Cover No Minimum


FRIARS TAVERN - 283 YONGE ST. - 362-6693

STARTS MONDAY
DAVID CLAYTON THOMAS
and the SHAYS
★ STARS OF N.B.C. HULLABALOO
and the
FRIAR'S a go go DANCERS
FINAL DAY: BILL HALEY and THE COMETS

Friars
283 yonge street
(block south of dundas)
for Reservations
362-6693

Friars @ GO GO

DAVID CLAYTON THOMAS
and the SHAYS
STARS of N.B.C. HULLABALOO
CURRENTLY APPEARING at the CNE



FRIAR'S TAVERN
283 Yonge Street
362-6693

Friars @ GO GO

HELD OVER
The FEMALE BEATLES
and the **FRIARS A-GO-GO DANCERS**

JOAN ASTRID



COME EARLY FOR A GOOD SEAT

GO GO

OVER
The FEMALE BEATLES
and the **FRIARS A-GO-GO DANCERS**

ASTRID

No Cover — No Minimum

Friars
283 yonge street
(block south of dundas)
for Reservations
362-6693

ROCK BUSTER
ENTERTAINMENT
DANCING — NO COVER CHARGE

FRIARS @ GO GO

CANADIAN CONSPIRACY
... it's a plot to entertain ...
June 17: BANANAS

283 YONGE
at Dundas Street
Reservations
362-6693



TORONTO'S ORIGINAL GO-GO ROOM

FRIARS @ GO GO

Where the Action is
NIGHTLY from 8:30 p.m.
Sat. Matinee 3-5 p.m.

STARTING TONIGHT
ONE WEEK ONLY
W.B.A. HEAVY WEIGHT CHAMPION
IN PERSON!!!
ERNIE TERRELL
and his HEAVYWEIGHTS

Chess Recording Stars—Latest Hit Record
"DEAR ABBIE"

No Cover No Minimum

FRIARS TAVERN - 283 YONGE ST. - 362-6693


STARTS MONDAY
DAVID CLAYTON THOMAS
and the SHAYS
★ STARS OF N.B.C. HULLABALOO
and the
FRIAR'S a go go DANCERS
FINAL DAY: BILL HALEY and THE COMETS

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and the SHAYS
★ STARS OF N.B.C. HULLABALOO
and the
FRIAR'S a go go DANCERS
FINAL DAY: BILL HALEY and THE COMETS

Friars
283 yonge street
(block south of dundas)
for Reservations
362-6693

Friars @ GO GO

DAVID CLAYTON THOMAS
and the SHAYS
STARS of N.B.C. HULLABALOO
CURRENTLY APPEARING at the CNE



FRIAR'S TAVERN
283 Yonge Street
362-6693

Friars @ GO GO

HELD OVER
The FEMALE BEATLES
and the **FRIARS A-GO-GO DANCERS**

JOAN ASTRID



No Cover — No Minimum

Friars
283 yonge street
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362-6693

COME EARLY FOR A GOOD SEAT

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ENTERTAINMENT
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FINAL DAY: BILL HALEY and THE COMETS

Friars
283 yonge street
(block south of dundas)
for Reservations
362-6693

HELD OVER . . .
The Famous Blues Singer
JIMMY RUSHING
together with
TEDDY WILSON
QUARTET

Featuring ED THIGPEN on Drums



COLONIAL

203 YONGE ST.

NOW APPEARING
CHARLIE BYRD
JUNE 16 - 15
ESTHER PHILLIPS
DOWNSTAIRS
JOE MENDELSON



colonial

203 YONGE ST.

OPENING TONIGHT
EARL FATHA HINES
With
MARVA JOSIE, VOCALIST
DOWNSTAIRS
REICHTER TEN
COMING ATTRACTION
ROLAND KIRK




colonial

203 YONGE ST.

LAST 2 DAYS
BUCK GLAYTON
and the Count Basie All-Stars
with Buddy Tate

STARTING MONDAY
The SAINTS & SINNERS



colonial

203 YONGE ST.

DAYS
BUCK GLAYTON
Count Basie All-Stars
Buddy Tate

STARTING MONDAY
The SAINTS & SINNERS

SAT. MAT.
3-5 P.M.



COLONIAL

203 YONGE ST.

HELD OVER . . .
The Famous Blues Singer
JIMMY RUSHING
together with
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colonial

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colonial

203 YONGE ST.

ING
LIE
PHILIPS
ELSON

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QUARTET

Featuring ED THIGPEN on Drums



COLONIAL

203 YONGE ST.

LOEW'S
 TONGUE AT QUEEN - 364-0277 - OPENS 11:45 A.M.

THEY STUNNED THE WORLD WITH THEIR INCREDIBLE VICTORY! "CAST A GIANT SHADOW"

6th AND FINAL WEEK!

Starring **KIRK DOUGLAS** - **SENIA BERGER**
FRANK SINATRA
YUL BRYNNER as the General
JOHN WAYNE as the General

Color by DELUXE - PANAVISION

Mon. to Sat.: 12:30 3:25 6:30 9:35
 Sunday At: 1:30 4:00 6:45 9:30

ADULT ENTERTAINMENT

LOEW'S
 TONGUE AT QUEEN - 364-0277 - OPENS 11:45 A.M.

TOWERING ABOVE ALL ADVENTURES!

CHARLTON HESTON
RICHARD BOONE

The WAR LORD

Technicolor® Panavision®

At: 12:15 2:30 4:45 7:05 9:25
 Sunday: 2:10 4:30 6:55 9:25

ADULT ENTERTAINMENT

LOEW'S Cool
 TONGUE AT QUEEN - 364-0277 - OPENS 11:45 A.M.

NOW SHOWING THE UNBELIEVABLE STORY OF **ROBERT STROUD**

THE MAN WHO SPENT 43 YEARS IN SOLITARY CONFINEMENT!

HAROLD HECHT... **BURT LANCASTER**
BIRD MAN OF ALCATRAZ

KARL MALDEN / THELMA RITTER
NEVILLE BRAND / EDMOND O'BRIEN

PLUS: COLOR CARTOON, TRAVEL, MCM NEWS

Uptown Theatre Opening Soon - "THE SPIRAL ROAD"

LOEW'S
 TONGUE AT QUEEN - 364-0277 - OPENS 11:45 A.M.

ULTRA-MYSTERY! ULTRA-MOD! 2nd WEEK

GREGORY PECK / **SOPHIA LOREN**
ARABESQUE

TECHNICOLOR

At: 12:00 1:45 3:45 5:35 7:40 9:40

LOEW'S
 TONGUE AT QUEEN - 364-0277 - OPENS 11:45 A.M.

Mon. to Thur. 9:45 Fri. & Sat. 8:10 10:10 Sun. 7:35 9:00 Adult

LOEW'S Cool
 TONGUE AT QUEEN - 364-0277 - OPENS 11:45 A.M.

MADE IN PARIS

IN PANAVISION AND METROCOLOR

ANN-MARGRET
LOUIS JOURDAN
RICHARD CRENNA
EDIE ADAMS
CHAD EVERETT
JOHN McGIVER

Mon. to Thur. 12:00 1:50 3:45 5:40 7:40
 9:45 Fri. & Sat. 12:15 2:10 4:05 6:05
 8:10 10:10 Sunday At 1:45 3:35 5:30
 7:35 9:40 Adult Entertainment

LOEW'S
 TONGUE AT QUEEN - 364-0277 - OPENS 11:45 A.M.

AIR-CONDITIONED COMFORT

INGRID BERGMAN
REX HARRISON
SHIRLEY MACLAINE
GEORGE C. SCOTT

6th WEEK

EVERYTHING HAPPENS IN... **The Yellow Rolls Royce**

In Panavision and MetroCOLOR

Feature: 12:20 2:35 4:55 7:20 9:45
 Sunday: 1:55 4:20 6:45 9:25

ADULT ENTERTAINMENT

LOEW'S
 TONGUE AT QUEEN - 364-0277 - OPENS 11:45 A.M.

LEE MARVIN

There is more than one way to kill a man!

The Killers

At: 12:00 3:10 6:25 9:30 Sunday At 3:10 6:25 9:50

2nd AWARD BEST ACTOR

All color show

2nd ACADEMY AWARD STARS! BEST ACTOR - BEST ACTRESS

JULIE CHRISTIE

The FAST LADY

9 50 Daily At: 1 30 4 50 8 15

LOEW'S
 TONGUE AT QUEEN - 364-0277 - OPENS 11:45 A.M.

THEY STUNNED THE WORLD WITH THEIR INCREDIBLE VICTORY! "CAST A GIANT SHADOW"

6th AND FINAL WEEK!

Starring **KIRK DOUGLAS** - **SENIA BERGER**
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TOWERING ABOVE ALL ADVENTURES!

CHARLTON HESTON
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The WAR LORD

Technicolor® Panavision®

At: 12:15 2:30 4:45 7:05 9:25
 Sunday: 2:10 4:30 6:55 9:25

ADULT ENTERTAINMENT

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NOW SHOWING THE UNBELIEVABLE STORY OF **ROBERT STROUD**

HAROLD HECHT... **BURT LANCASTER**
BIRD MAN

KARL MALDEN / THELMA RITTER
NEVILLE BRAND / EDMOND O'BRIEN

PLUS: COLOR CARTOON, TRAVEL, MCM NEWS

Uptown Theatre Opening Soon - "THE SPIRAL ROAD"

LOEW'S Cool
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THE MAN WHO SPENT 43 YEARS IN SOLITARY CONFINEMENT!

BURT LANCASTER
BIRD MAN OF ALCATRAZ

KARL MALDEN / THELMA RITTER

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ULTRA-MYSTERY! ULTRA-MOD! 2nd WEEK

GREGORY PECK / **SOPHIA LOREN**
ARABESQUE

LOEW'S Cool
 TONGUE AT QUEEN - 364-0277 - OPENS 11:45 A.M.

MADE IN PARIS

IN PANAVISION AND METROCOLOR

ANN-MARGRET
LOUIS JOURDAN
RICHARD CRENNA
EDIE ADAMS
CHAD EVERETT

105

LOEW'S
 TONGUE AT QUEEN - 364-0277 - OPENS 11:45 A.M.

AIR-CONDITIONED COMFORT

INGRID BERGMAN
REX HARRISON
SHIRLEY MACLAINE
GEORGE C. SCOTT

6th WEEK

EVERYTHING HAPPENS IN... **The Yellow Rolls Royce**

LOEW'S
 TONGUE AT QUEEN - 364-0277 - OPENS 11:45 A.M.

There is more than one way to kill a man!

The Killers

TOTAL PSYCHEDELIC
GO GO GIRLS
OF THE
LE COQ D'OR
TAVERN

333 YONGE STREET just above DUNDAS EM. 6-4634

FEATURING
BILL & SAM
DECCA RECORDING ARTISTS
 featuring - their "SOUL SEARCHING SOUND"

STARTING TONIGHT
LE COQ D'OR
a Go Go

PRESENTS
 in Toronto's
 "AUTHENTIC" Go-Go LOUNGE


BO DIDDLEY
 "KING OF THE BEAT"

8 p.m. to 1 a.m.
 SAT. 3:30 to 11:30

VISIT THE SADDLE BAR
 OPEN FROM 12 NOON

NO COVER - NO MINIMUM
333 YONGE - EM. 6-4634

4 Go Go GIRLS
 IN ACTION




331 YONGE ST.

STARVIN' MARVIN'S
BURLESQUE PALACE

14 GIRLS
 2 BANDS
 * 2 MC'S
 EXOTIC
 CONTINUOUS
 GORGEOUS
 MONDAY TO SATURDAY
 12 NOON *
 TO 12 MIDNIGHT
 * 1012 MIDNIGHT
 PHONE 9030
 861





NOW APPEARING

THE
COUGARS
LECOQUOR

333 Yonge St. 366-4634

TOTAL PSYCHEDELIC
GO GO GIRLS
OF THE
LE COQ D'OR
TAVERN

333 YONGE STREET just above DUNDAS EM. 6-4634

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LECOQUOR

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TOTAL PSYCHEDELIC
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 12 NOON *
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 * 1012 MIDNIGHT
 PHONE 9030
 861





NOW APPEARING

THE
COUGARS
LECOQUOR

333 Yonge St. 366-4634

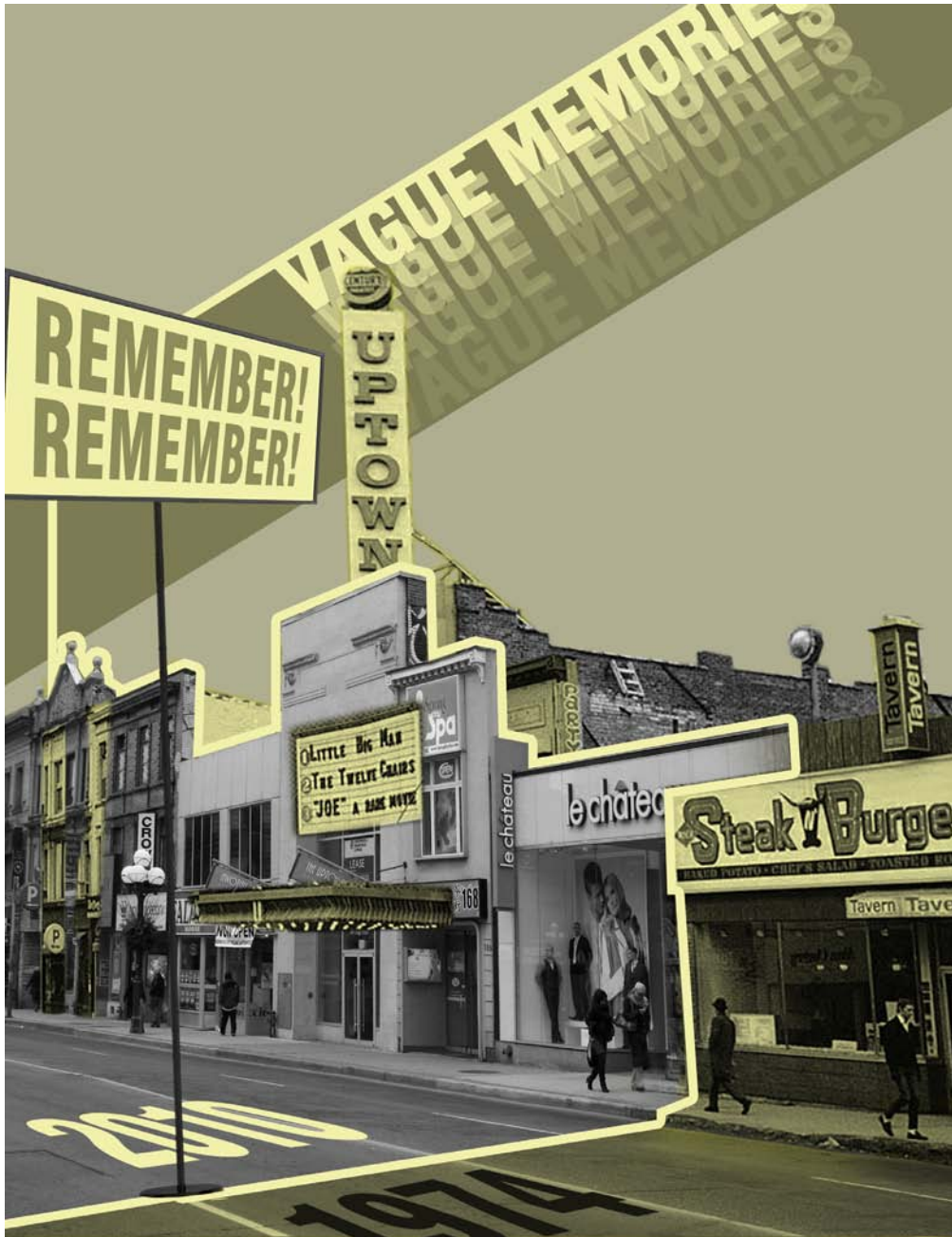
TOTAL PSYCHEDELIC
GO GO GIRLS
OF THE
LE COQ D'OR
TAVERN

333 YONGE STREET just above DUNDAS EM. 6-4634

FEATURING
BILL & SAM
DECCA RECORDING ARTISTS
 featuring - their "SOUL SEARCHING SOUND"

IV

vague memories



A framed archival photo, printed on a large transparency, is placed in the exact location it was originally taken. Street users are confronted with a transparent image that overlays a present day view of the street. The effect reveals the street's built upon layers and exposes to users forgotten or unknown aspects of Yonge Street's past.

Fig. 7.18

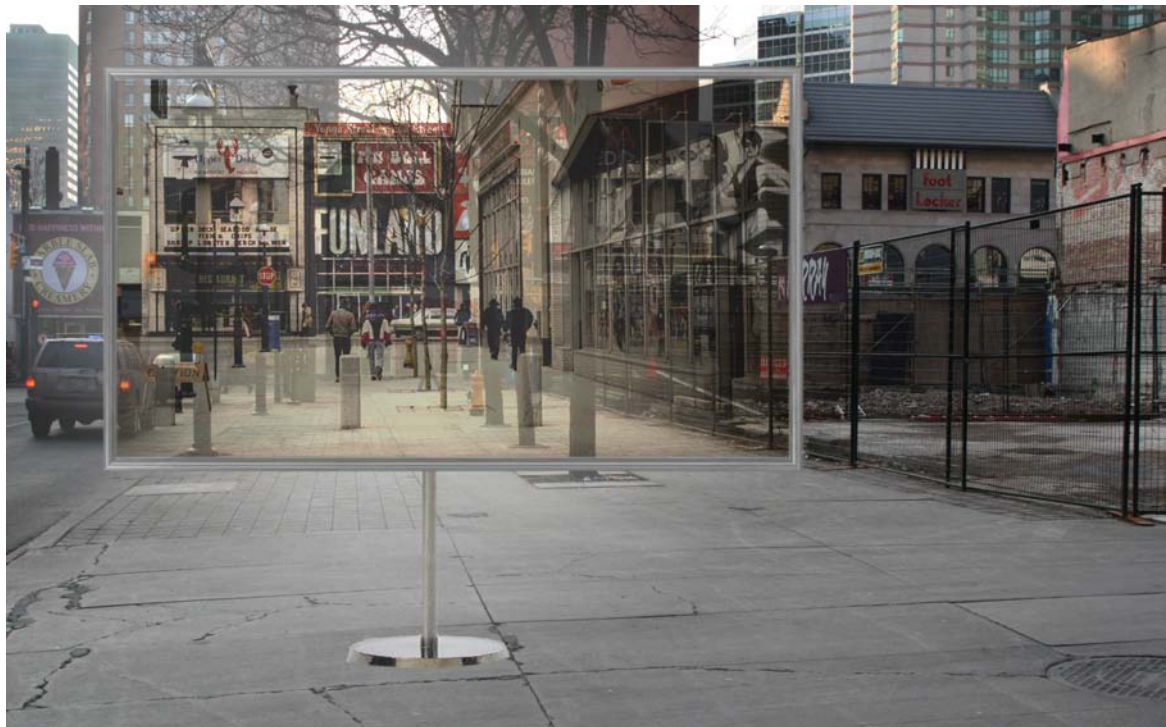


Fig. 7.19



Fig. 7.20

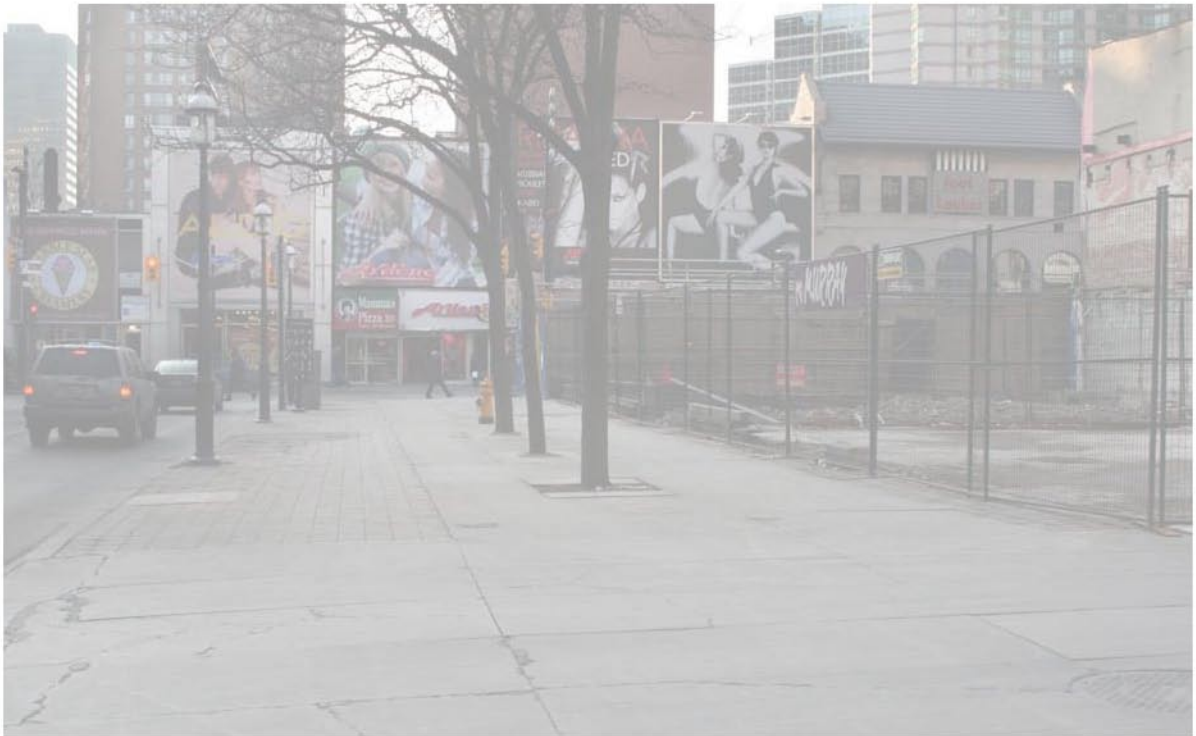


Fig. 7.21

V voyeur



Binoculars mounted to city poles are positioned to focus on windows and entrances of taboo locations, such as erotic massage parlours and adult cinemas. The project piques user curiosity and perhaps provokes uses to rethink the role of these hidden street elements.

Fig. 7.22



Fig. 7.23 & 7.24

VI

behind closed doors



Behind Closed Doors is a project that objectively photographs the interior of adult entertainment businesses using a 600mm Polaroid Camera. The photo documentation is done prior to, or after, regular business hours. The Polaroid are then pasted onto the front of the building, offering windows into the interior world of these restricted spaces.

Fig. 7.25

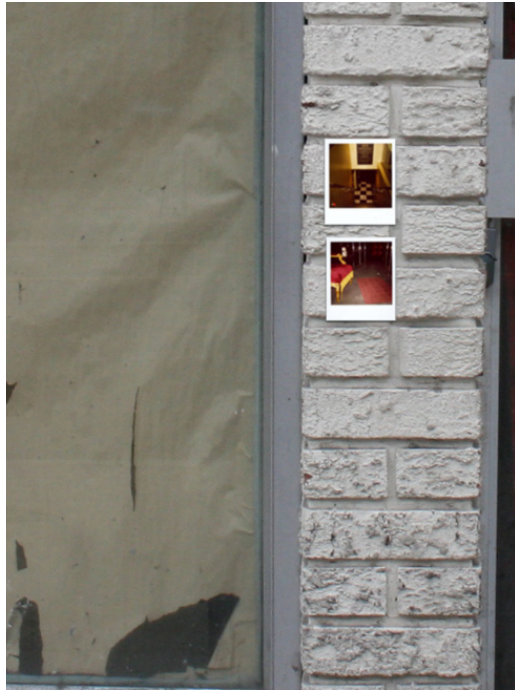
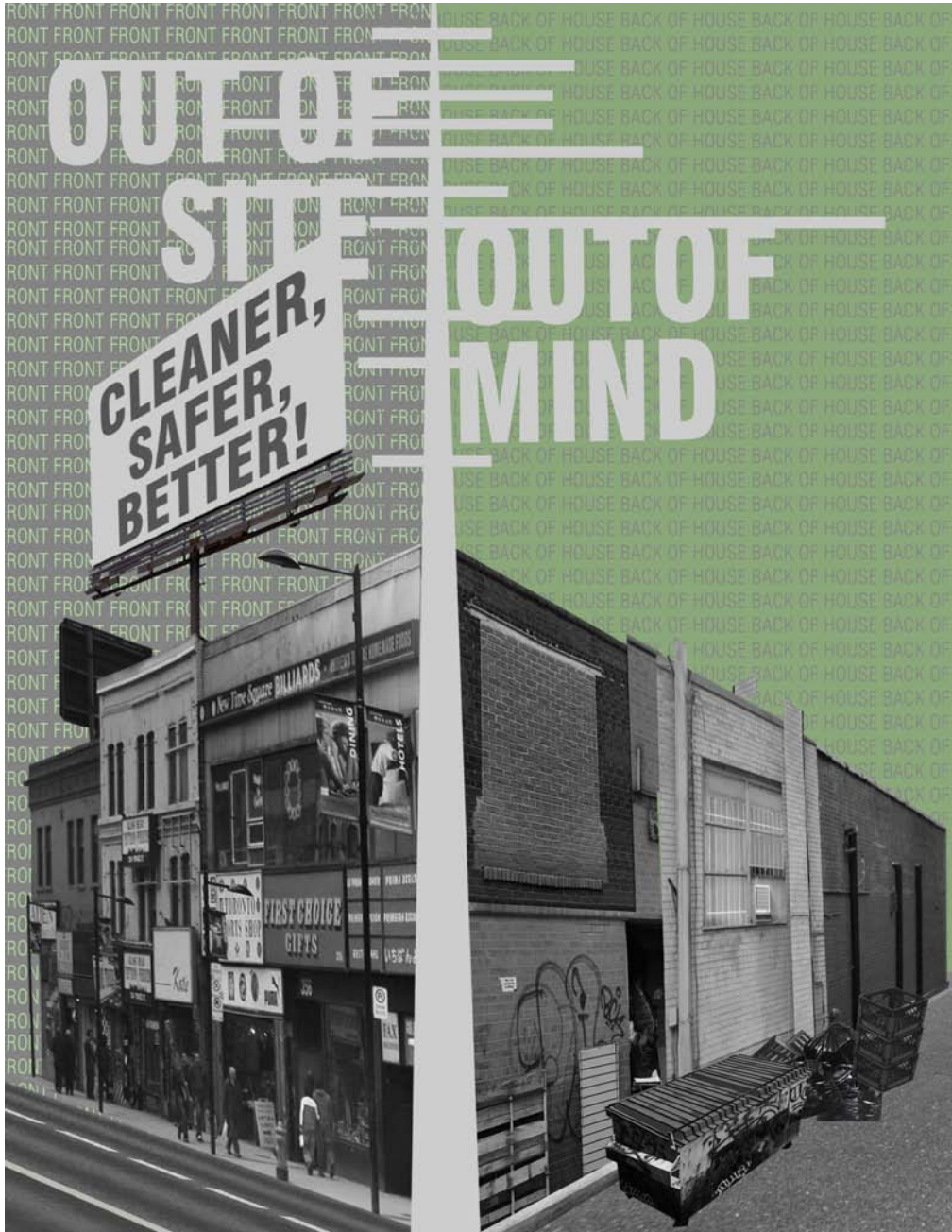


Fig. 7.26, 7.27 & 7.28

VII

b.o.h.



Enlarged 1:1 images of building rears are wheat-pasted onto their respective street fronts. The project reveals another dimension of the street, which is not intended to be seen, and often forgotten, by its users.

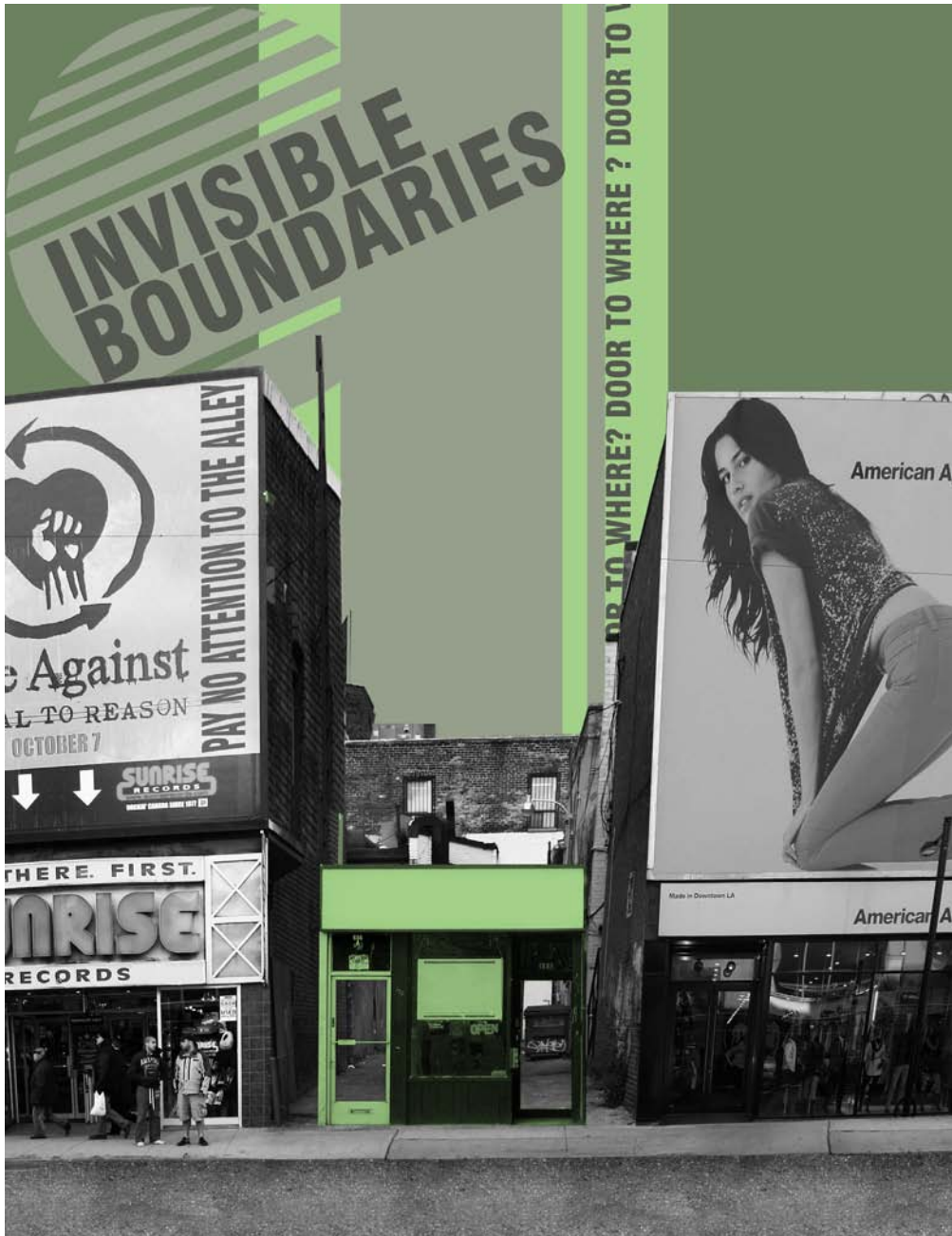
Fig. 7.29



Fig. 7.30 & 7.31

VIII

invisible boundaries



A 1:1 scaled image of a generic storefront is mounted onto a portable, free-standing, frame. The framed image is installed at boundaries into publicly-private spaces found on and around the street. The piece reveals otherwise ignored moments as potential thresholds into private spaces found within the streetscape.

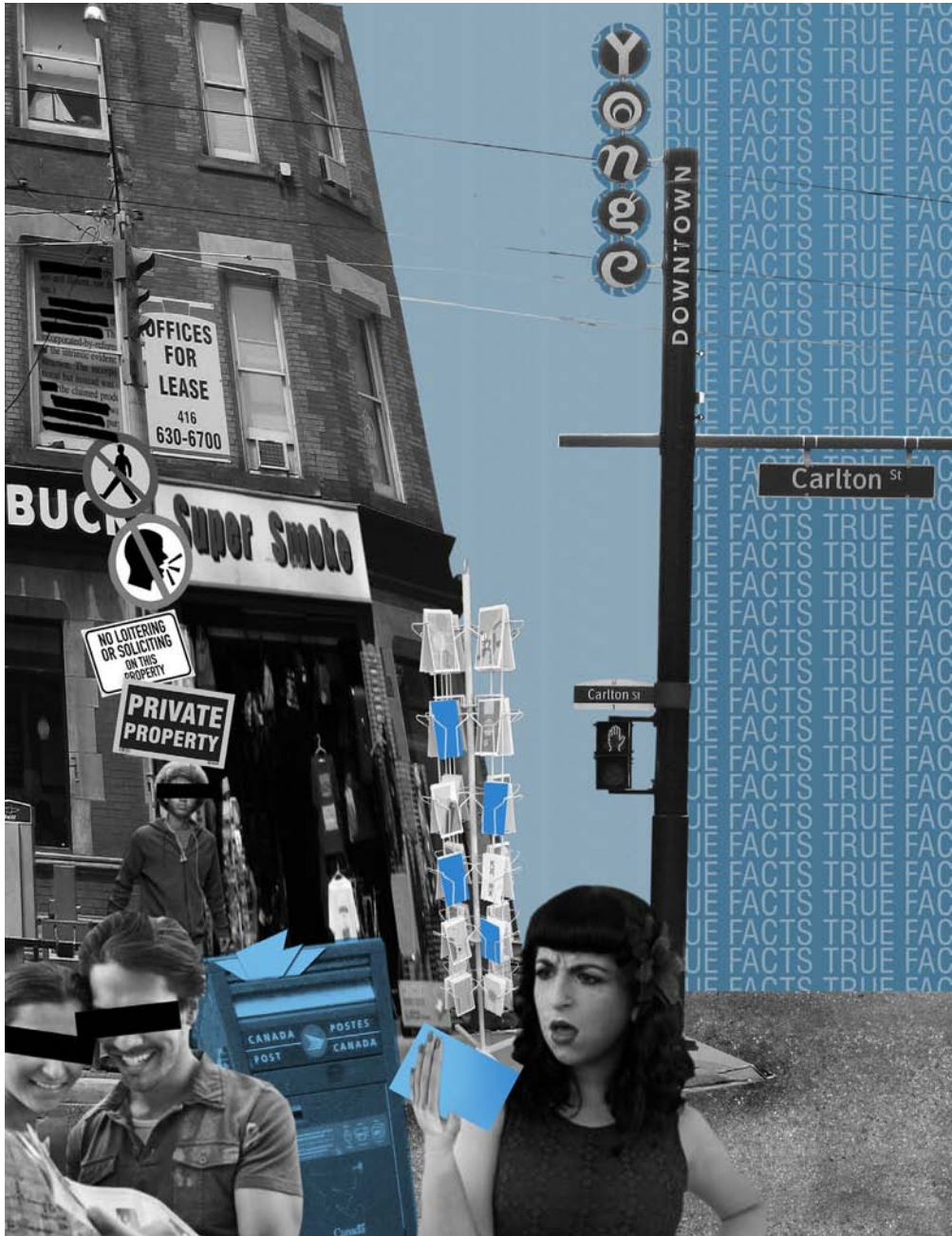
Fig. 7.32



Fig. 7.33, 7.34, 7.35 & 7.36

IX

project postcard



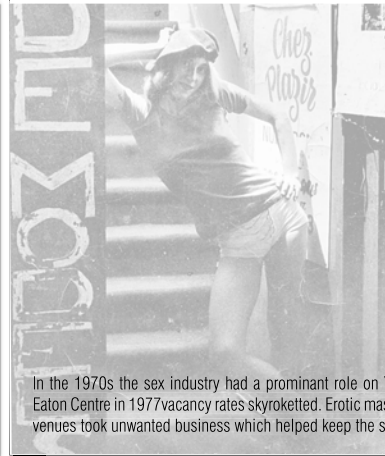
Facts relating to Yonge Street developments, both past and present, are printed onto postcards and are within existing commercial postcard racks found in various businesses. The stark cards intended to provoke thought by revealing potentially unknown, and perhaps controversial, facts concerning street developments.

Fig. 7.37



Fig. 7.38 & 7.39

YONGE STREET ONCE HAD OVER 100 EROTIC MESSAGE PARLORS



THIS POSTCARD WAS FREE
ON YONGE STREET

PLACE
STAMP
HERE

In the 1970s the sex industry had a prominent role on Yonge Street. After the construction of the Eaton Centre in 1977 vacancy rates skyrocketed. Erotic massage parlours and other adult entertainment venues took unwanted business which helped keep the street afloat.

PANHANDLING IS PROHIBITED ON YONGE STREET

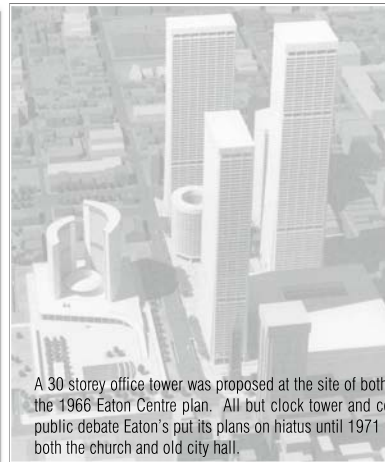


THIS POSTCARD WAS FREE
ON YONGE STREET

PLACE
STAMP
HERE

In 2007 the City of Toronto banned all panhandling in the city's tourist districts. The bylaw allows officials to fine anyone panhandling in certain areas, including downtown Yonge Street.

THE FIRST PLAN FOR THE EATON CENTRE WOULD HAVE DEMOLISHED OLD CITY HALL

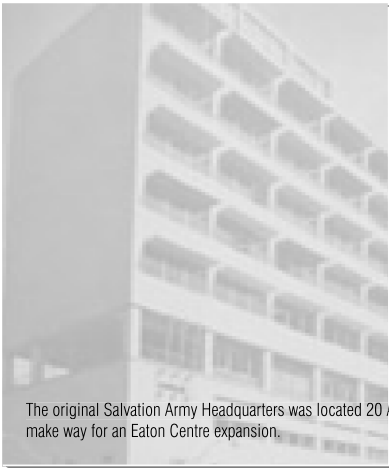


THIS POSTCARD WAS FREE
ON YONGE STREET

PLACE
STAMP
HERE

A 30 storey office tower was proposed at the site of both Old City Hall and Church of the Holy Trinity in the 1966 Eaton Centre plan. All but clock tower and cenotaph were to be demolished. After a fierce public debate Eaton's put its plans on hiatus until 1971 when a scheme was proposed which preserved both the church and old city hall.

Fig. 7.40
Examples of postcards to be placed in retail postcard racks
212




THIS POSTCARD WAS FREE
ON YONGE STREET

PLACE
STAMP
HERE

The original Salvation Army Headquarters was located 20 Albert Street and was demolished in 1998 to make way for an Eaton Centre expansion.

**SALVATION ARMY
CLOSED IN 1998
AFTER COMPLAINTS
BY LOCAL BUSINESSSES**



THIS POSTCARD WAS FREE
ON YONGE STREET

PLACE
STAMP
HERE

Weeks after the murder a bill was drafted in order to clean up Yonge Street. The crime took place at 245 Yonge Street. The building was directly across the street from the Eaton Centre's east entrance and has since been demolished for the development of a MAC cosmetics store.

**12YR OLD EMMANUEL
JACQUES WAS
DROWNED IN YONGE
STREET MASSAGE
PARLOUR IN 1997**

2008-12-03
Use of the Square

§ 636-11. Prohibited activities.

No person shall, within the limits of a square:

- A. Climb or be on any tree, roof of a building or any part of a building, structure or fixture, except any portion which is a public walkway.
- B. Set off fireworks except a theatrical special effects pyrotechnics under Class 7.2.3 of the Federal Explosives Regulations as authorized by permit.
- C. (Reserved)
- D. Stand on any receptacle or container for plants, shrubs or trees.
- E. Wear any ice skates other than on the part of a square that is physically laid out and intended for use by the public as an ice rink area.
- F. Drop or throw any object from a roof of a building.
- G. Throw or in any way propel any stone or other missile or projectile in a manner which may cause injury or damage to or endanger any other person or property or which interferes with the use and enjoyment of a square by any person.
- H. Light any fire.
- I. Ride or stand on any skateboard, roller skate or roller blade.
- J. Roll over or hand on helium-filled balloons.
- K. Light or carry any candle or torch, except a light stick.
- L. Camp or erect or place a tent or temporary abode of any kind. [Added 2008-07-21 by By-law No. 655-2008]

§ 636-12. Activities requiring permits.

No person shall, within the limits of a square, except in accordance with terms and conditions:

In 2001 the Yonge-Dundas Square Board of Management was formed as the first Private-Public Partnership in Canada to operate a public square. Certain activities were prohibited on the Square and some require a permit.

2008-12-03

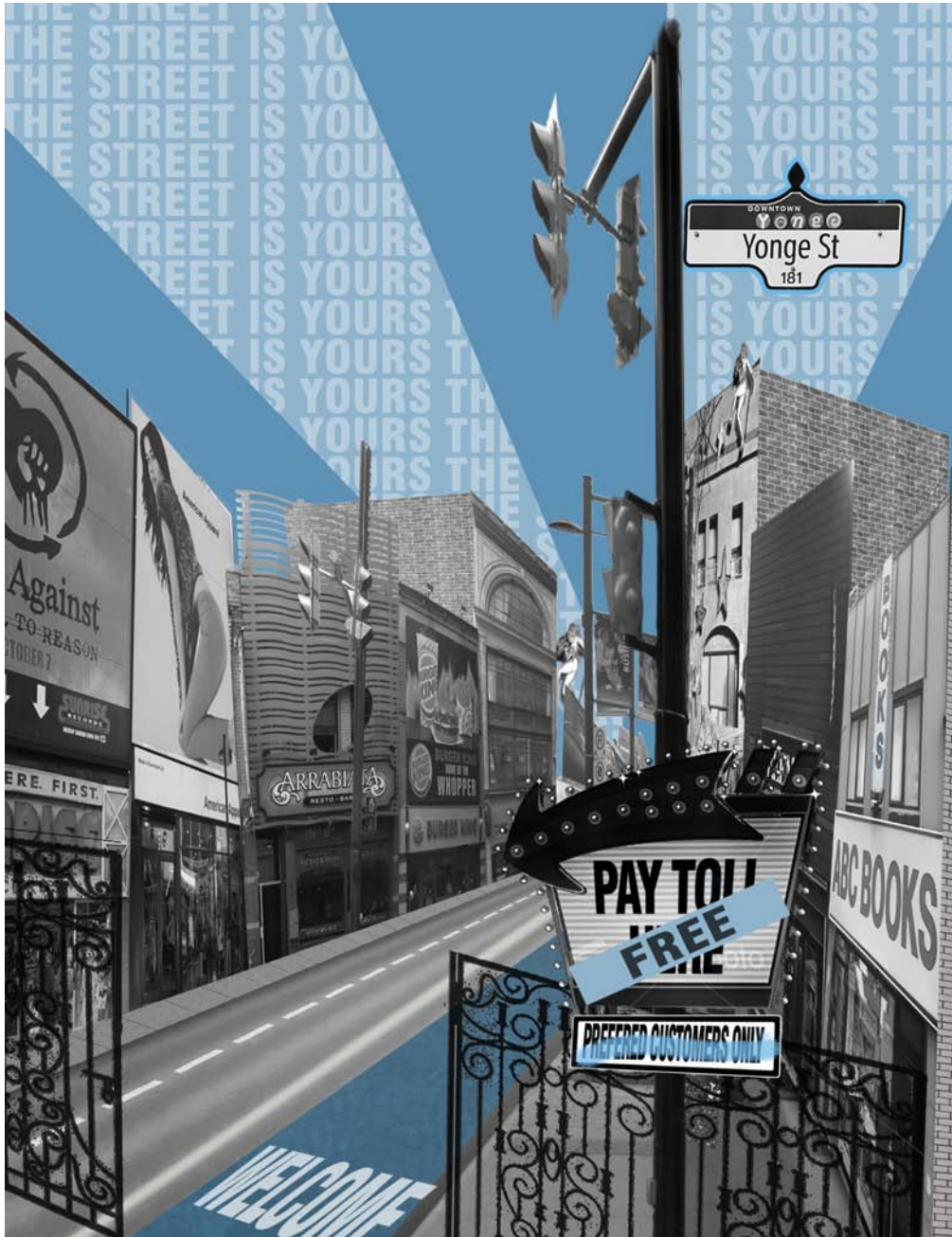
THIS POSTCARD WAS FREE
ON YONGE STREET

PLACE
STAMP
HERE

**RIDING A BICYCLE
ON DUNDAS
SQUARE REQUIRES
A PERMIT**

Fig. 7.41
Examples of postcards to be placed in retail postcard racks

X free



The silhouette of a Yonge Street sign is used to create a new sign. The word 'FREE' is printed onto it and the sign is mounted above existing Yonge Street signs. The installation provokes users to think of the street as a true public space open to everyone, and to perhaps contemplate the privatisation occurring in its new downtown developments

Fig. 7.42

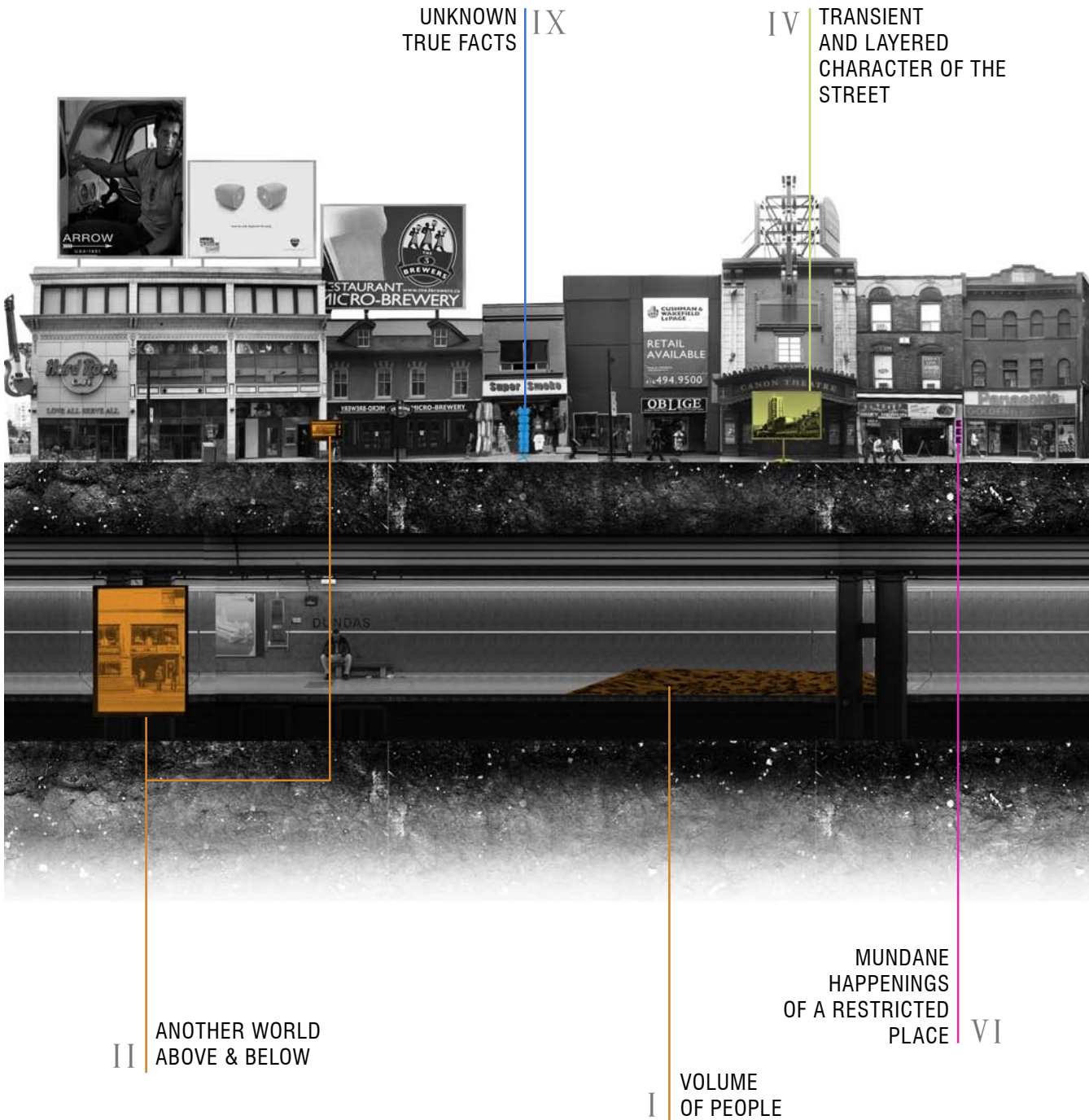


Fig. 7.43 & 7.44

Fig. 7.45

synthesis

An image depicting the street art proposals working simultaneously and the potential new interactions and interpretations each piece hopes to provoke.



ANOTHER
CORRIDOR AT
BACK OF HOUSE

VII

X THE STREET IS
FOR EVERYONE



PEAKING CURIOSITY
OF HIDDEN TABOO
VENUES

V

VIII INVISIBLE BOUNDARIES
INTO PUBLICLY PRIVATE
SPACES

FLEETING NATURE OF
STREET ICONS

III

On Yonge Street

by Gordon Lightfoot

From the album *A Painter Passing Through*

*See the people walkin' up and down
See the people movin' all around
On the streets of my hometown on yonge street
Longest street in the world they say
Summertime soon slips away
I hope I'll see you one fine day on yonge street
Everywhere you go in a city by the lake
Back there in the flow you may give a hand a shake
Everyone you pass seems to wanna say hello
Even late at night on the freshly fallen snow*

*See the children jumpin' all around
See the parents looking up and down
Upon the streets of my hometown on yonge street
It's a mean street if you choose
It's a lean street when you lose
An in-between street when you cruise on yonge street*

*Everywhere you go in a city by the lake
You'll be sure and find it's a case of give and take
Everyone you pass seems to want to say hello
Even late at night when the streets are all aglow*

*It's the longest street in the world
With the most feet in the world
Another street where boy meets girl on yonge street
See the people walkin' up and down
See the people movin' all around
Those are the streets of my hometown on yonge street*

*Everywhere you walk people almost say hello
Even late at night when the streets are all aglow*

*On yonge street
On yonge street*

CONCLUSION

This thesis began as a means to understand my own fascination with Yonge Street. My first instinct was to tackle a design proposal that spoke of the democratic social collection that had intrigued me. This was short-lived. I began to realise that recreating the accidental phenomena inherent to the street, was not only redundant, but a task that proved to be difficult without having a firm grasp on the contributing factors of the streets nondescript and ambiguous dynamic. Abandoning the idea of a design proposal, I set out to understand the street's essence. My attempts to grasp and quantify its eclectic qualities, and find a way to render their importance to a broader audience, proved challenging.

I began with five buildings I felt had the richest presence on the street. I wanted to understand how the street interacted with each. My experience differed from building to building. There were roadblocks at some and open doors at others; but each encounter was telling of the contributing role each building played in creating Yonge Street's inclusive atmosphere. I soon began to realise that Yonge Street was not about the collection of varied buildings, but rather a collection of complex experiences ingrained with memories, intimate interactions, personal histories, individual nuances and artefacts and these subtleties connected its participants to a greater collective.

The rich experience on the street could only be shown by mapping each layer objectively. I began to map the street a number of ways, examining specific elements and using methods that best represented each building. In order to render an accurate representation of the street's character, each map had to convey prominent, discreet and personal happenings on the street equally. The completed mappings illustrate a dynamic experience informed by a gradation of shifting occupations. The work evolved into a method that visualised and measured the spirit of Yonge Street and lead me to develop five distinct portraits that addressed different characters I felt exposed the street's true value.

Each portrait of Yonge Street offers a perspective influenced by many layers. The portrait of Yonge-Bloor Station tells us that Yonge Street's underground system allows it to act as a social collector of Metropolitan Toronto's sprawling diverse population. Not only does the street traverse the city, it splits it in half and unites it. Although the surface and underground experiences differ, their relationship is symbiotic, and both contribute to the street's character. Yonge Street properties which have held a variety of short-lived venues have left cultural, urban and personal imprints also adding to the street's layered complexity. This can be best understood by looking at the iconic Sam the Record Man whose rotating signs, although no longer reigning over the streetscape, are not forgotten. Many of these imprints are often ignored. We do not want to think about what goes on behind the doors of

the champagne room at Zanzibar Tavern or under the fire escape found in the alley behind the Yonge Street Mission. Yonge Street, however, collects and showcases these genuine and raw examples of city life.

Yonge-Dundas Square exemplifies how the inherent qualities of Yonge Street are often ignored both by city officials and its citizens. "This city is in love with the glitzy and the grandiose," says Brent Ledger of the Toronto Star, "But it's in places like seedy old Yonge St. that you'll find Toronto's soul!" As it stands, Yonge Street's urban fabric, when rendered using typical urban analysis methods, does not appear to be a landmark. Its generic and small town charm is built over with corporate landscapes and branded infrastructures that attempt to give the street a homogenized image. The urban redevelopments proposed and implemented by the Downtown Yonge Street Business Improvement Association and the City of Toronto for Yonge Street, lack the ability to showcase the street's inherent value.

What then, after mapping acutely each finite layer of the street's complex fabric can be said to contribute or create the democratic urban phenomena experienced on Yonge Street? The street's small town charm stems largely from the fact that Yonge Street is a human place. The stretch north of the new Yonge-Dundas Square spanning from Bloor to Gerrard Streets typically has smaller, human scaled, lot sizes and low rise buildings. The older part of the street offer a collection of buildings with more subtleties in their architecture; façades broken down into smaller components, window displays varying in size, assorted storefront conditions and a number of views into buildings which warrant a more dynamic engagement with the street fabric. The narrower sidewalks and roadway differ from a street such as University Avenue in that, although a major artery, it welcomes and is sensitive to pedestrian traffic. The ad-hoc jumble showcased on Yonge Street, as expressed by the various mappings found in this body of work, is what creates a humble and approachable interface with its users. This however, is only one aspect which gives the street its complexity.

It is often assumed that in commercial thoroughfares signage plays a major role in maintaining the street's character. Although it is obviously an integral part of the street's dynamic, the varied and human scaled businesses that the signage represents make it a vital component in the street's energy. Yonge Street's signage coats the corridor with an array of façades that display an assortment satisfying every imaginable appetite. It is a place that has something for anyone.

The explorations presented in this book demonstrate that Yonge Street's is an urban platform where opposing occupations co-exist without discrimination. Experiencing the rich dialogue between these parts is also where the streets value rests. It is through interdependency that places and people define themselves. In his essay, *Social Landscapes*, J.B. Jackson argues that, "the process of self-definition cannot

go on by itself; it calls for the presence of other... It is a dialogue not a monologue... Existence means shared existence²." The haphazard and juxtaposed placement of conflicting venues, from mainstream to taboo business, is a major contributor to Yonge Street's dynamic energy. There is something in its unregulated public commercial landscape for anyone, and we should not overrule the integral role of each business, specifically venues which provoke discomfort. Their existence within Yonge Street's urban fabric humanizes the street. These taboo occupations allow Yonge Street to stay vibrant on a twenty-four-hour time frame and make often overlooked activities accessible to the everyday citizen. As city planners, architects, and citizens, we do not think to include venues such as strip clubs or places specifically designed for homeless demographics when presenting a new development strategy for our cities. Yonge Street however demonstrates that this incongruence is what creates democratic and dynamic inner-city districts.

However, as our climate grows more and more consumer focused, the integration of corporate city developments, like Yonge-Dundas Square, which overshadow the more human aspects of our downtown commercial strips, is inevitable. It is bureaucratic processes and corporate influence on urban development which limit the potential of the street's inherent democratic and permissive qualities. However, individually each business owner and street user cannot compete with the powers of authority. Yonge Street requires a new informal development strategy; one not governed by bureaucratic and top-down hierarchies. The street art proposals presented in this thesis attempt to provoke this initiative by offering a new understanding of Yonge Street's indistinct qualities. Refocusing the importance of the personal contributions made by individuals onto the street propagates a renewed awareness for Yonge Street. The projects act then as catalysts towards a new interpretation of Yonge Street by assisting street users in understanding the existing phenomena, but form their own conclusions. They are instigators in a new optimistic vision for Yonge Street's future; a future that allows it to evolve as an eclectic social condenser.

The intimate experiences exposed in this body of work, focus on the non-prescribed influences made by individuals and businesses on the street. The role each of these impacts plays, although varying in scale, is significant. Each impact contributes to the street's developing character. To an outsider, perhaps the convenience store at the corner of Wellesley and Yonge Streets, or the Central Army Surplus store just north, may seem insignificant when viewed individually. This body of work has shown that although seemingly trivial, these components are part of a larger portrait and have shaped Yonge Street into a democratic space, making it an inclusive place where varied occupations can exist and spontaneously contribute to civic life. This aspect of the street has been overlooked by the developers and city bureaucrats behind the new Downtown Yonge developments. Rather than finding value in the existing lesser developed parts of the street, the developments homogenize its

image and build public spaces with rules, regulations and oversized corporate developments which ignore the potential of street's inherent characteristics.

It is difficult to convince city officials that developments such as the Eaton Centre and Yonge-Dundas Square should be removed from city planning strategies, as they do speak for our current global and consumer-driven climate. The city favours corporate developments because they are investments that insure financial return. These developments also assist the city in creating a global image. This thesis is nostalgic of a Yonge Street where people would come to connect with each other. However, the emergence of global culture has changed the contemporary city over the last forty years; public space is not what it used to be. We live with the world at our finger tips and social networks have evolved. As city planners and architects, we can use the global phenomena to our advantage and create a new type of city street; one that connects to a wireless and digital world. This is perhaps one way we can revive Yonge Street as a cultural node for the city. Although Yonge-Dundas Square attempts to do so, it disregards the inherent value found in Yonge Street's existing fabric.

These urban redevelopments have been said to take away from the authenticity found within the old fabric of Yonge Street. Having a personal connection to a place or thing is what provokes a feeling of authenticity. Although according to some critics they may seem authentic within a generation, something is still lost. This is perhaps why new developments have received such mixed reviews. Compared to the older, human scaled and unregulated parts of Yonge Street, new developments are not sensitive to the existing inclusive dynamic that permits any participant to feel connected to the street. Hence, the feeling of authenticity is lost.

Polished versions of Yonge Street only gloss over the accumulated, and varied, impacts made on the street – both past and present. The unmediated collision of conflicting agendas makes it a place where anything can happen, and this incongruence is perhaps what city bureaucrats, and some Torontonians, find unsettling. This thesis, however, celebrates this dynamic. It respects the essence of a street with an amalgamation of view points. Although it presents five unique portraits, it is biased. It comes from the personal value I have placed on Yonge Street's ad-hoc nature; and my perspective is just one. The fact that some believe it to be tacky; others too commercial, underwhelming or gritty is what triggered the initial instinct to somehow prove Yonge Street's importance. My hope is that representing the street in a way that showcases, what I believe to be, it's true value may provoke a new appreciation for Yonge Street. However, this work voices one image of Yonge Street, amongst a mix of varied and sometimes clashing perspectives. It is these conflicting versions which shape Yonge Street's inclusive dynamic. If the street's value rests in its democratic spirit, perhaps celebrating this very difference is what is important.

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 2. John Brinckerhoff Jackson and Ervin H. Zube E. "Social Landscapes" Landscapes; Selected Writings of J.B. Jackson. Edited by Ervin H. Zube. ((Amherst) University of Massachusetts Press: 1970, 1970), 147.

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