Toronto began to see a few isolated examples of the “scapegoat” ful advertisement strategy of condo developers. In a highrise building. Likewise, potential buyers faced two challenges: While developers needed to be introduced to the idea of this form of living form: billboards went up on potential sites; stylish websites were launched; glossy brochures were distributed; themed offices were erected; the openings were celebrated as hip events with long lines (sometimes lasting hours, or even several days) and TV and radio commercials drew the attention of the public to this new way of living. One of the most controversial ads was a video clip, showing a couple living up the front of a club. When they finally reach the front of the line the bouncer asks them, “are you on the list?” We then see them stepping aside from it. When, in the early 2000s, the first massive billboard appeared in the downtown core, an advertising language was developed for condo marketing which was significantly different from suburban, which normally draws on images of family, nature, and harmony. In contrast, the visuals in the downtown core showed fashionable, young, active, and predominantly female residents enjoying life in their new condominiums. Condo ad campaigns comprised a crucial part of an intensive effort to transform former industrial areas into places with a particular lifestyle—a lifestyle that first needed to be created. One common strategy played with the imagination of potential buyers by making references to other cities. As if Toronto were not hip enough to sell itself on the world. Seven years back the niche market for downtown condo development of private residential real estate both north and south overlooking was evident at the Esplanade development, which presented itself with the slogan, “Club London. If you live here, you are a member.” In a variation on the Manhattan tradition of advertising strategies used to sell the condo lifestyle. A club with a fitness centre is a staple of almost every condo in town, but more and more condos are also geared toward the high-end market, incorporating exquisite materials and design elements, individual advertising strategies, as service personnel such as concierges and butlers. Another strategy that is conceptually absurd but sadly is the reference to “Owning the sky.”

Welcome to your personal world of the sky.

Stunning, unmatched panoramic views both to the north and south overlooking historically protected properties.

Revel in breathtaking, unobstructed waterfront and city views.

All these slogans are complemented by a generation of development that keeps the female body in the visual presentation of these fantasies, some advertisements use Toronto’s ethnic diversity to sell a form of cosmopolitanism and exoticism. What follows is a building frenzy of people who wrote lists of names on billboards, and the ad was quickly pulled before the controversy could grow any bigger. Immediately adjacent to this project was the Bohemian Embassy, and the developers there did not lose any time in suing a local artist, Michael Tolle, after he had used the visual strategies and development and turned them into a critique by calling it “Bohe- man Embarrassment.” As intellectuals in the early years of the new millennium, what followed was a building frenzy of non-material images. As intellectuals in the mid-twentieth century, people seemed to buy into the combination of glamour and seduction. As intellectuals in the mid-twentieth century, people seemed to buy into the combination of possession, while in a post-industrial society the objective is to “appear.”

The spectacle that surrounds condo dwelling has created its own ephemeral, though only in very sparse forms. The “are you on the list” video clip sparked an online petition against it by some people who write lists of names on billboards, and the ad was quickly pulled before the controversy could grow any bigger. Immediately adjacent to this project was the Bohemian Embassy, and the developers there did not lose any time in suing a local artist, Michael Tolle, after he had used the visual strategies and development and turned them into a critique by calling it “Bohe- man Embarrassment.” As intellectuals in the early years of the new millennium, what followed was a building frenzy of non-material images. As intellectuals in the mid-twentieth century, people seemed to buy into the combination of possession, while in a post-industrial society the objective is to “appear.”

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