

By Victoria Foing



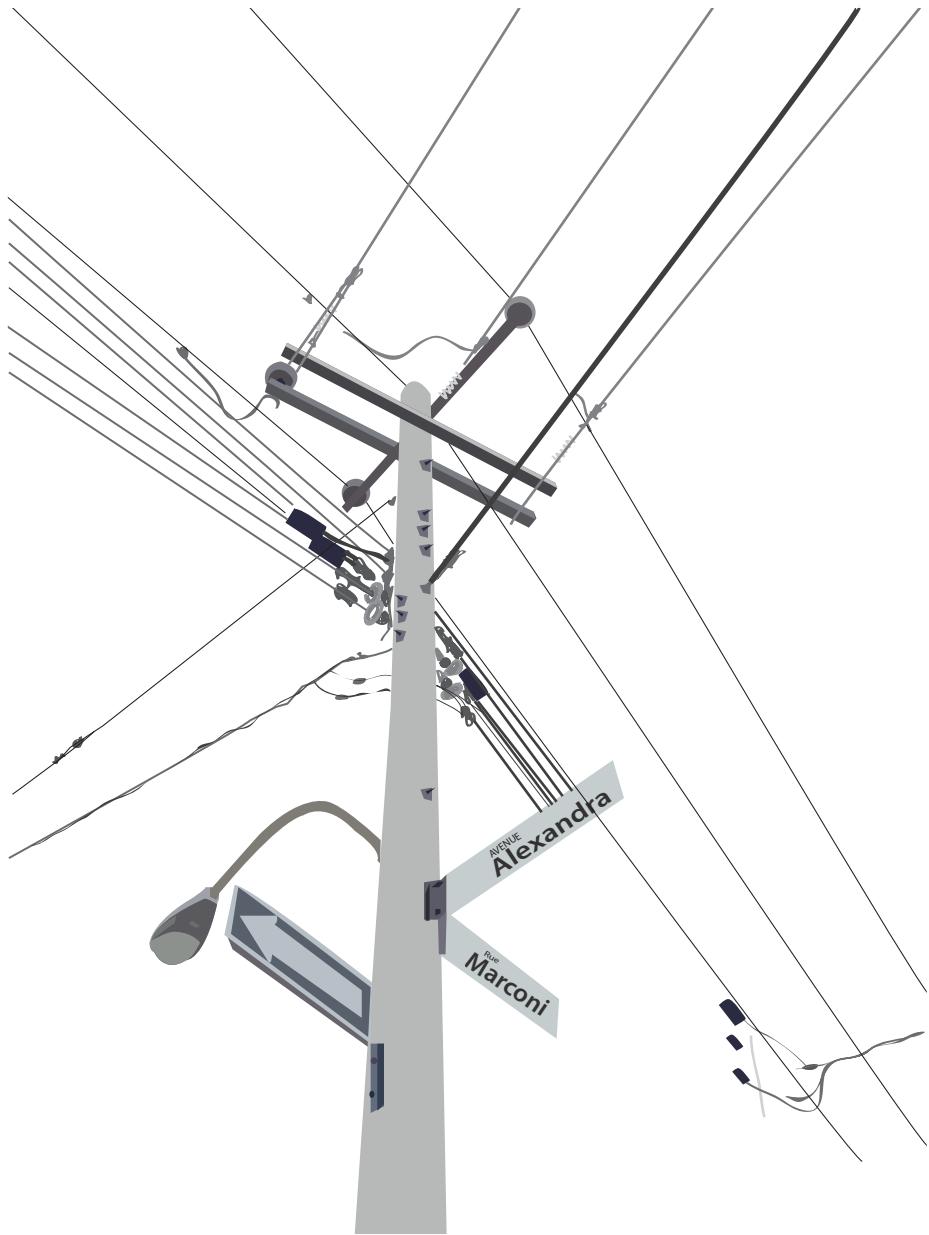
TABLE OF CONTENTS

<i>FOREWORD</i>	<i>1</i>
<i>CONTEXT</i>	<i>3</i>
<i>i. A non-linear neighbourhood</i>	<i>5</i>
<i>ii. Creative industries</i>	<i>7</i>
<i>iii. Everyday architecture</i>	<i>9</i>
<i>FORM</i>	<i>10</i>
<i>i.. Floor plans</i>	<i>12</i>
<i>ii. Form</i>	<i>13</i>
<i>iii. Details</i>	<i>17</i>
<i>USE</i>	<i>24</i>
<i>i. Art gallery</i>	<i>26</i>
<i>ii. Cultural events</i>	<i>29</i>
<i>iii. Musical performances</i>	<i>32</i>
<i>AFTERWORD</i>	<i>38</i>
<i>IMAGE REFERENCES</i>	<i>39</i>
<i>TEXT REFERENCES</i>	<i>41</i>

FOREWORD

820Plaza is a pop-up magazine and record store that doubles as an artistic and cultural centre. It is located within an old concrete garage of Marconi-Alexandra (or “Mile-Ex”), an up-and-coming neighbourhood in between Mile-End and Parc-Extension in which an emerging wave of gentrification is transforming abandoned industrial buildings into large-scale condominiums and small-scale creative enterprises. In the spring of 2015, five young artists (Ben, Eli, Colin, Madeleine, Josh) were given the opportunity to turn the garage into a bar, a concept pioneered by the neighbouring beer hall Alexandraplatz. Instead, they curated a cultural landscape that could be used for art galleries, live performances, and the distribution of niche records and books. Via word-of-mouth advertising, the artists opened 820Plaza to the public in the summer of 2015, instantly drawing a loyal, respectful, and enthusiastic crowd. Since its formation, 820Plaza

has hosted a range of social events to sustain rent and repurpose the space as a community centre. Unfortunately the lifespan of 820Plaza will be cut short as the garage is slated for demolition in 2017. Until its demolition date, the space stands as an embodiment of the innovative ideas that are revitalizing the neighbourhood. In this book, I seek to commemorate the fleeting memory of 820Plaza by dissecting three parts of its identity: context, form, and use. I begin by recounting my exploration of Mile-Ex, touching on the neighbourhood’s industrial past, contemporary influences, and key activity nodes. I continue by giving a tour of the garage from various vantage points, beginning with the general floorplans and moving onto finer details such as the concrete slabs, ethereal lighting, and curated merchandise. I conclude by documenting how the community consumes the landscape and ascribes meaning to it.



CONTEXT

“The identity and location of Mile-Ex, and certainly its name, is a complicated investigation. For some, Mile-Ex may simply be a trendier nickname for the neighbourhood of Marconi-Alexandra. Others may see it as the no-man’s land portmanteau of two bordering neighbourhoods. Not quite the residential melting-pot of Parc-Ex, Yet not quite the hip Mile-End, Mile-Ex falls in between the two and brings its own particular qualities. It’s bordered by Jean-Talon on the north, south by Van Horne (or, disputably, the train tracks nearby), east by Clark and west by Parc.”

- Main MTL



I enter the neighbourhood through Clark street, after passing a loud group of Italian soccer fans at a sports bar in Little Italy. Aware that some of the older residents of Marconi-Alexandra consider it part of Little Italy, I am curious to see how this modest 1.5-square kilometer pocket distinguishes itself from the overpowering surrounding identities of Little Italy, Mile-End, Parc-Extension, and Outremont. As I walk, I spot three “Mile-Ex” logos. One is part of a large advertisement that is plastered on a high-story building, another is printed on the flag of a restaurant with the same name, and the third appears on a small sticker in a shop window. I take this as evidence that a distinct identity is forming, one that seeks to cast the neighbourhood as more than just a forgotten gradient.

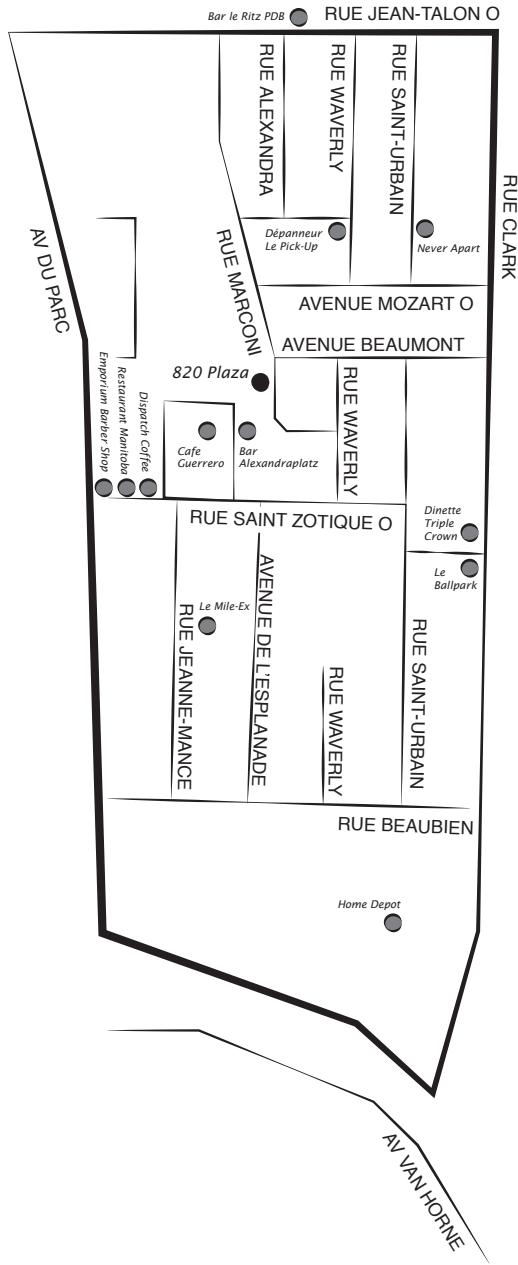


A non-linear neighborhood

“Within these boundaries, streets stop and start up again at will, interrupted by interactions and intersections, twisting and turning about. Building types seem to be strewn about haphazardly. Houses share backyards with factories, restaurants rub elbows with auto-body shops. The neighbourhood has an oddly-pleasant mixed smell of baked goods, cured meats and motor oil— an accurate representation of the neighbourhood’s character. While most neighbourhoods have distinct boundaries delineating their commercial, industrial and residential sectors, in Mile-Ex, everyone shares the same space.”

- Main MTL

After five minutes of investigation, I notice that the neighbourhood boasts a variety of building types: Modern high-rise buildings tower over quaint traditional houses, rusty auto shops stand on every street, and large food packing plants are interspersed between them. The eclectic jumble of buildings is a result of the area’s industrial past and the processes of gentrification that are shaping it today. Throughout the early 20th century, when Montreal was the major economic hub of Canada, Marconi-Alexandra was filled with spacious textile factories and food processing warehouses. Since many of these spaces are now old and abandoned, they are being demolished and replaced by condos, loft spaces, duplexes, and triplexes. Gentrification has turned Marconi-Alexandra into Mile-Ex, “a beacon for experimental contemporary architecture” (Vogue).



Creative industries

The councilor of the area wanted to preserve the heterogenous mix of buildings and implemented “zoning laws ... to prevent more industrial spaces from being converted into residential properties” (Montreal Gazette). Many architects, designers, and chefs from Mile-End have moved up to Mile-Ex and set up shop in these old and new spaces because the rent is considerably cheaper. “The neighbourhood is attracting cool ideas, and the cool people that come up with them” (Main MTL). The affordable rent is not the only factor drawing the creativity industry. “As a small neighbourhood, it has a tight-knit community where everybody seems to know everybody else” making it an ideal environment “for new small businesses to open their doors and begin their stories” (Montreal Gazette).

“Today within its abandoned textile factories, dating back to the turn of the century, you can find Montreal’s most interesting and unpretentious cafés, brew pubs, barber shops, restaurants, and art galleries.”

- Local Montreal Tours

Key activity nodes include...

Le Mile-Ex, an eatery that reinterprets street food in a classy way

Manitoba, a nature-themed restaurant in an old warehouse

Le Ballpark, a meat ball eatery

Dinette Triple Crown, a dinette that serves Southern comfort food in picnic baskets

Dépanneur Le Pick-Up, a friendly and central corner store and diner

Dispatch, a roastery and coffee distributor in an industrial space

Café Guerrero, a humble sandwich spot in the lobby of a loft building

Emporium, a hip New York-inspired barber shop

Alexandraplatz, a Berlin-style beer garden in an old car garage

Bar le Ritz, a venue known for its cocktails, brews, and concerts

Never Apart, a cultural space that hosts vernissages, screenings, workshops, and pool parties



Everyday architecture

“Mile-Ex has its share of very unique experiences, ones you’ll hear about and go out of your way to find them. These places will rely more on their special talents to attract interest. Everything is subtle and unassuming. These are places you’d easily walk past and miss entirely (spoken from experience); places you know from notoriety or habit, rather than a chance encounter. Mile-Ex may not have the foot-traffic or coziness of places like Mile-End. Mile-Ex is raw and unprocessed. It doesn’t worry about frills and thrills. It is straight to the point.”

- Main MTL

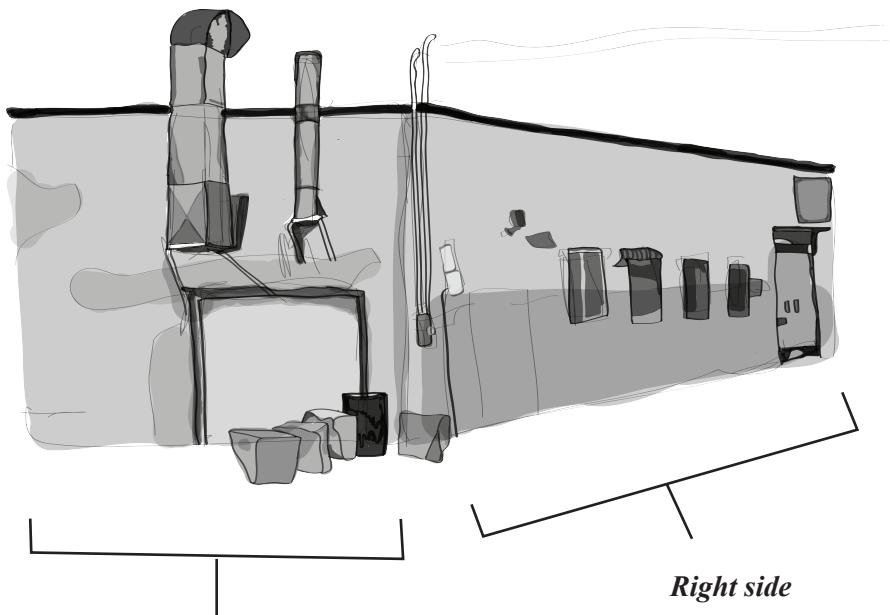
“Businesses that are marked use blink-and-you’ll miss them signs. You could walk by a garage and never know that behind it is Montreal’s grooviest bar. It’s a place that ask you to do a little hunting and foraging for its treasures”

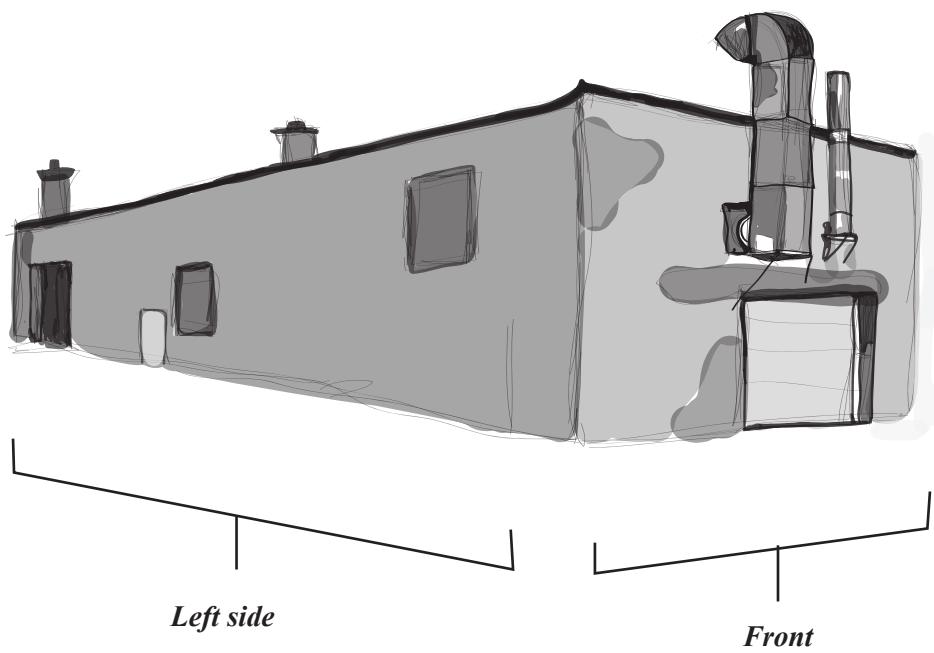
- Vogue

Though Alexandraplatz and Le Pick Up are popular ‘hot spots’, I did not stumble upon them right away. As I meandered through the sector, it occurred to me that many of these places were disguised by their everyday architecture. Debora Berke defines everyday architecture as “architecture that suppresses authorship, denies celebrity... flirts with invisibility” and that is often...

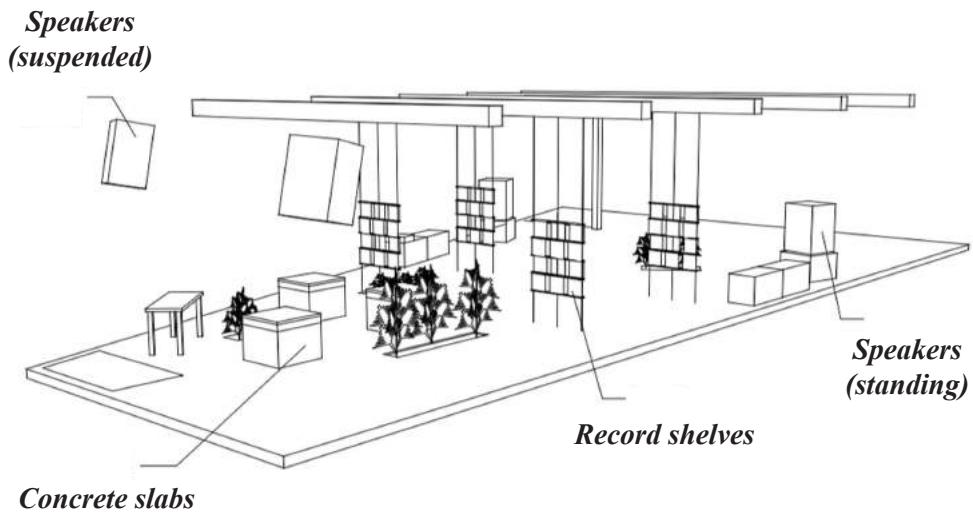
1. **Generic and anonymous**, “it can lurk, loiter, slip beneath the surface”
2. **Banal or common**, “it does not seek distinction by trying to be extraordinary”
3. **Ordinary**, “it is blunt, direct, and unselfconscious”
4. **Crude**, it is “rough and ready”
5. **Sensual**, “it provokes sight... touch, hearing, smell”
6. **Vulgar**, it “rejects good taste and the... obedience it demands”
7. **Domestic**, it “allows for personal rites but avoids prescribing rituals”
8. **Meaningful**, on a collective and symbolic level, but not monumental
9. **Functional**, such that “program contributes meaning”
10. **Changing**, as quickly as fashion
11. **Built**

FORM





Floor plans

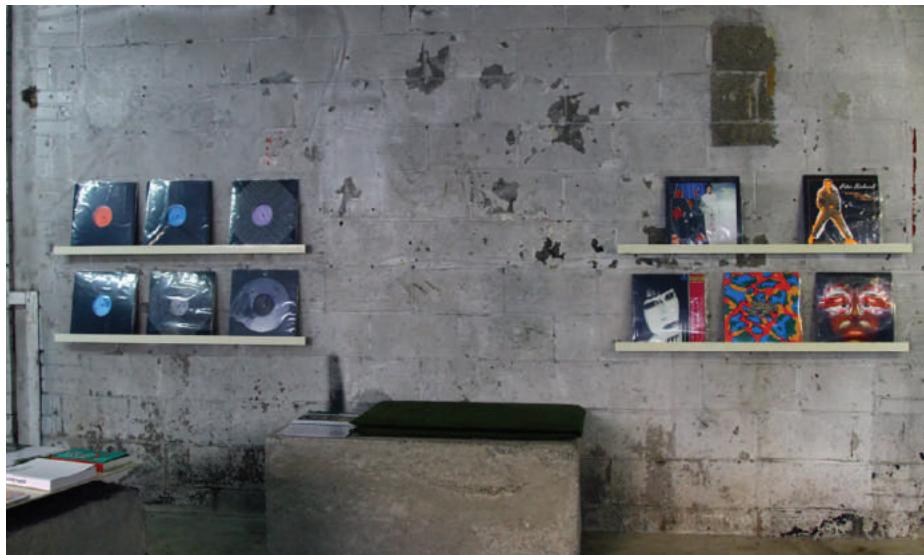


Design

I have visited 820Plaza on three separate occasions and witnessed a new look with each visit. Despite its evolving appearance, I was able to discern a foundational architecture. Ben, an urban planning and design student from Texas, was responsible for devising the geometric layout. He chose to incorporate rectangular concrete slabs as furniture after learning that they could be purchased at an inexpensive price. These slabs are common around the neighbourhood because many auto-body garages use them to lift cars for mechanical work. The front, right, and left walls of the structure all have wide garage doors. As you enter through the front garage door, you confront a large rectangular room composed of concrete bricks. Four square windows on the right wall allow light to pour in, while the left wall bears only two; barred and leaking little light. Three steel-capped concrete squares are scattered near the entrance, dividing the seemingly vast open space. To the left of the blocks is a concrete surface, used for selling products and drinks. Additionally, in the back

center of the room, a concrete table stands to hold the DJ console. Both functional pieces don orange elements and are illuminated by thin, elongated lightbulbs which suspend from wires in the ceiling. More concrete slabs line the walls, posing either as make-shift benches, or as supports for the sound system. Two massive white speakers dangle in the front corners of the garage while the other two black speakers are lifted by slabs in the back corners, relative to the entrance. All speakers are directed towards the center of the room. Across the floor, there are several geometric cut outs; Ben fills these holes with animate elements (e.g. trickling ponds, fish, and plants) “to keep the place from looking dead”. These fixtures are removed in the winter as they do not agree with the cold. Four grid-like wire structures stretch from floor to the ceiling, used to showcase records. Many aspects of the design reflect the identity of the neighbourhood: the use of industrial space for commercial and creative purposes and the acceptance of raw, minimalist, everyday architecture.



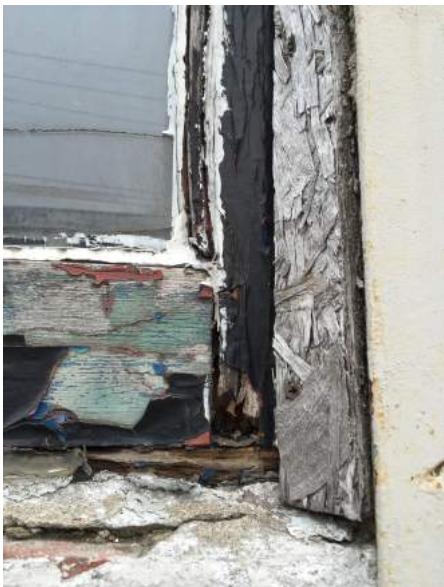


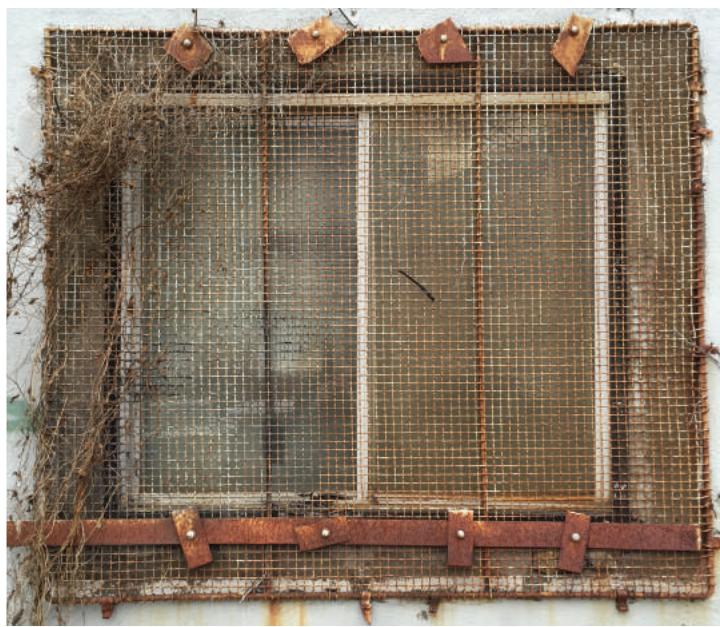


Details

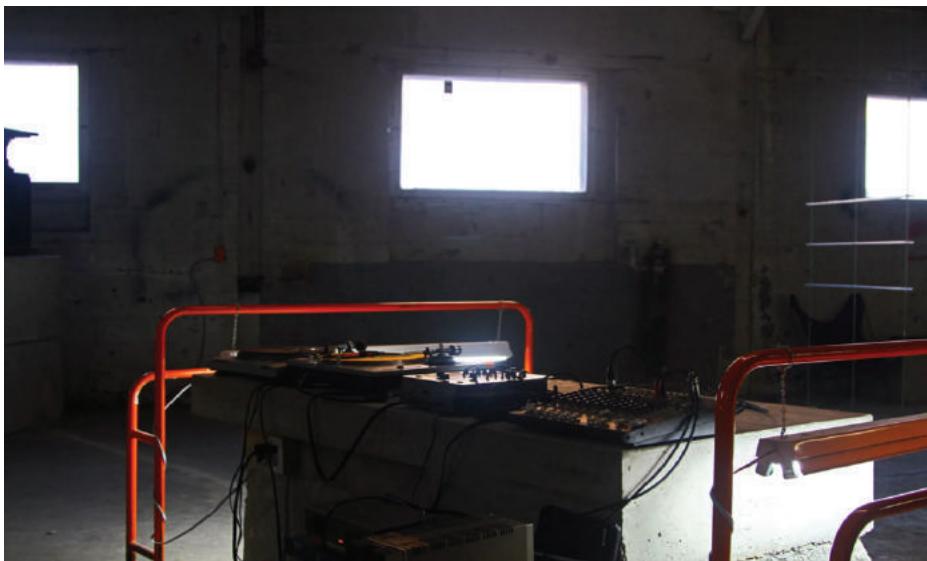
As I zoom into the materials with my camera, I see certain textures, patterns and colors emerge that contradict what I previously interpreted as simple grey concrete surfaces. One can tell that the space has been used. There are scratches in the walls, tags of graffiti, decaying wooden frames, bricks exposed under peeled paint, and scattered artifacts (e.g. cigarette butts, empty bottles, cardboard boxes, barrels, tires, cinder blocks), giving the space a subtle, rough character. As mentioned previously, the windows on the left appear to let in less light. Upon further examination, I learn that they are covered in rusty grids. 820Plaza stays true to its modest identity by avoiding flashy logos; the only instance of graphic design is a discrete streak of white paint on the left outer wall that has “820PLAZA” written on it vertically in block letters. There is also a 6820 on the door and the postal code box, but these were probably here before 820Plaza came to be.

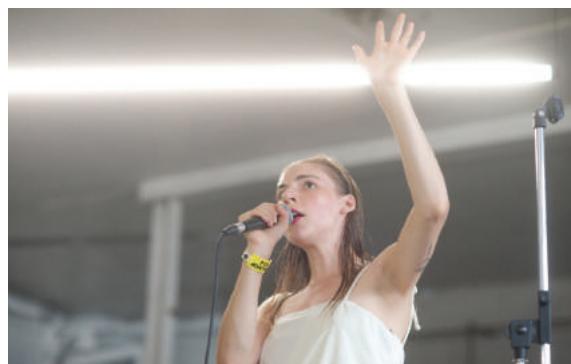
Inside, the performance table is decked out with sleek and high-quality gear, including: a PA system, a mixer, and a pair of vinyl turntables. The lights are made of “cannibalized” lightbulbs with 3D printed caps, and when painted red, create a darker atmosphere. Madeleine, an Art History student from Montreal, and Josh, an audiophile from Birmingham, curate the merchandise in the shop. Madeleine selects rare Art Theory books, exploring themes of architecture, design, photography, and urbanism. Madeline’s selections lay flat on the steel covers of the concrete slabs, and are perfectly spaced out from each other. Josh hand-picks records that span genres such as chicago, left field, and lo-fi house; as well as techno, disco, soul, and R&B. The vinyl leans against the wall on minimal shelves or sits in the air in wire structures that allow patrons to slide them in and out. These selections attract a narrow crowd from a broad demographic with a specified taste.













820Plaza
6820 Marconi
Montréal, QC
info@820plaza.com

Fri 6-9

Sat/Sun 2-9

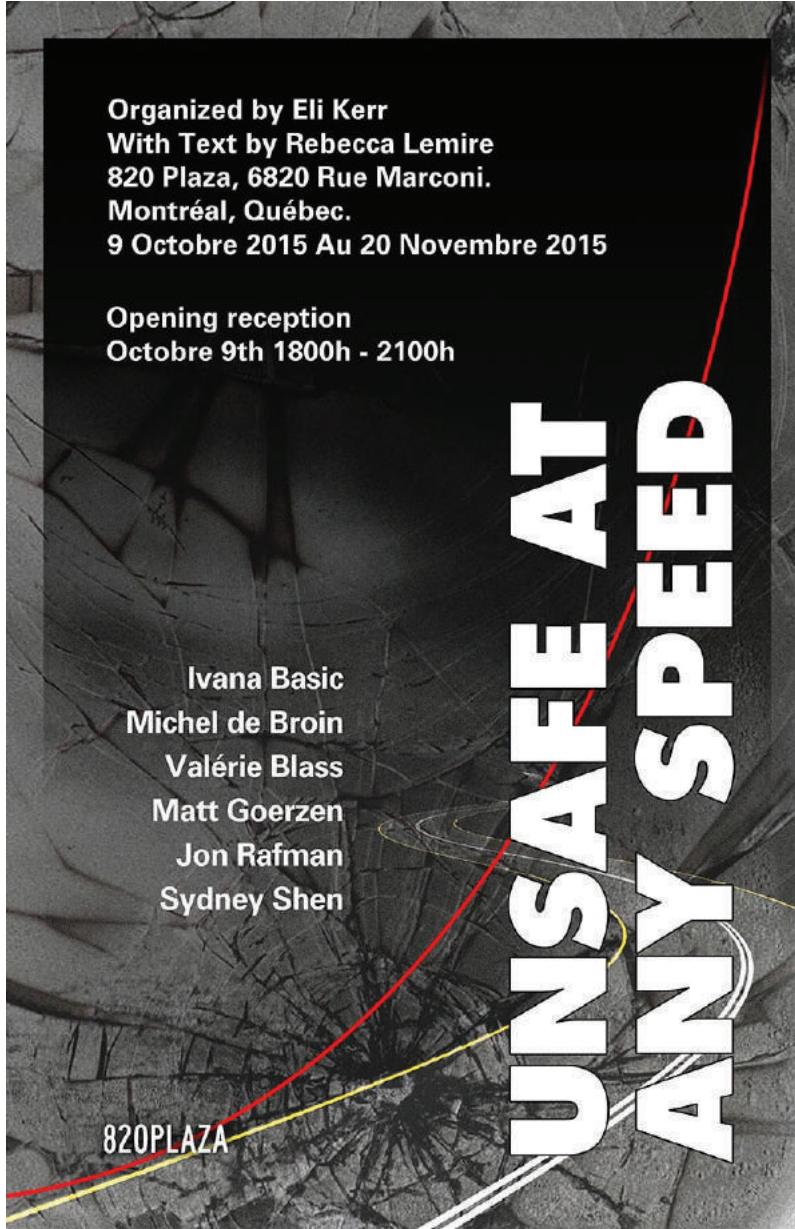
In July 2015, 820Plaza opened its garage doors to the public with a live performance by Antenes, an underground techno DJ hailing from Brooklyn, New York. Since then, it has maintained a low-key profile, relying only on a minimalist website and word-of-mouth advertising to draw visitors. In the warmer months, the shop is open on Friday evenings (from 6-8 pm) and during the weekends (from 2-9 pm). When the weather is no longer amenable, the store is accessible by appointment

only. Though the space was originally designed to function as a vinyl and book shop / art gallery / live performance venue, it has been ascribed new uses by the community. Many are keen to collaborate with the founders and have asked to rent out the garage for photo shoots, film productions, and launch parties. To get a sense of how this 'cultural landscape' is consumed and interpreted, I spoke to the founders, attended events, and studied the photographs and blurbs of visitors.

820PLAZA
6820MARCONI

DATCHA
98 LAURIER O.

ANTENES (L.I.E.S, NYC)
DJ TONY-C (BUTLER / ASL)
AMMEN BORDEN
DJ BOO-DEE (BUTLER)



**Organized by Eli Kerr
With Text by Rebecca Lemire
820 Plaza, 6820 Rue Marconi.
Montréal, Québec.
9 Octobre 2015 Au 20 Novembre 2015**

**Opening reception
Octobre 9th 1800h - 2100h**

Ivana Basic
Michel de Broin
Valérie Blass
Matt Goerzen
Jon Rafman
Sydney Shen

UNSAFE AT ANY SPEED

820PLAZA

Art gallery



One of the most significant events that 820Plaza hosted was a month-long art exhibition entitled “Unsafe At Any Speed” curated by Eli, an artist from Montreal. The exhibition featured pieces by six artists such as a damaged car, dismantled car seat, steering wheel, battery, and horn.

‘Unsafe at Any Speed’ borrows its title from Ralph Nader’s 1963 expose on the American Auto Industry. The work, which hallmarked a fundamental moment in the history of consumer activism, revealed that the industry designed automobiles for aesthetics, speed and performance while neglecting to implement vital safety features. By the turn of the 21st century the unit of personal computers sold per annum had far

surpassed that of automobiles. A black 2001 Ford Explorer was one of the last cars to be manufactured in the 20th century. Large, powerful and austere, the American SUV became emblematic of resilience in the early 2000’s, providing a perceived security and safety in a time plagued by anxieties of terror and existential risk. Deconstructed on site at 820Plaza, a former auto body garage, the Explorer has become a modern ruin and site to consider the ways in which contemporary forms of distress and uncertainty relate to technological environments, and how the legacies of these formations shape our bodies and the collective mental self.”

- Rebecca Lemire





Cultural events

There have also been several book and magazine launches. Colin, the site manager and “invisible hands”, released a workbook called “INTERESTING” through Modes Vu, a publishing network based in Berlin that collaborates with photographers and artists in Europe, the US, and China. The space has also hosted release parties for Interfold Magazine, a fine arts publication run by Concordia University, and Editorial Magazine, an independent arts and fashion publication in Montreal. Film nights are another occurrence at the garage. For Nuit Blanche, the Museum of Jewish Montreal screened films until sunrise by Arthur Lipsett, a director of short collage films who

was said to have inspired the idea of the Force in Star Wars. The team behind 820Plaza is passionate about cultivating art, gathering people who share similar curiosities and interests, and creating an environment where they can learn from each other. Currently, they are hosting a reading group.

“As a Plaza Project™, we begin this reading group not knowing what it will become. We are reminded of one of our unofficial mottos: Leave alone; arrive together. We welcome your insight, participation and tolerance”

- 820Plaza

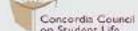
INTERESTING



**INTERFOLD MAGAZINE
ISSUE 9 LAUNCH PARTY!**

WED. NOV. 25TH
6:00 - 11:00 **@ 820 Plaza**
6820 rue Marconi

Vinyl set by Patrick Mocan + Phil Sparkz



Musical performances

Musical events make up the majority of organized affairs at 820Plaza. Josh is responsible for booking the performers. The vibe of the dance parties ranges drastically. When I went to a record release event in September, I experienced a casual, open air get-to-gether. The garage door was pulled up and soulful disco melodies and rhythms echoed throughout the neighbourhood, piqueing interest in inebriated individuals drinking at Alexandra-platz next-door. In the depths of winter, I attended an after-hours techno party. The garage door was sealed; transforming the space into something bunker-like. The interior was illuminated solely by long red light strips hanging from the ceiling, and people were dancing in their winter coats and breathing vapour; forgetting the misery of the harsh blizzard outside. Both of these experiences represent two extremes and it is important to note that 820Plaza has hosted a range of musical events in between these two poles. The space is versatile, but does not stray from its goal of bringing people together who appreciate a solid, booming PA

system, the underground DJs who share their musical selections and productions through them, and the enthusiasm of other sophisticated listeners. The founders of 820Plaza also support the surrounding community by hosting local musicians and collaborating with community based promotional organizations (i.e. Morning Fever, Never Apart, ASL). Local products such as beer tins from the Brasserie Vieux-Montreal around the corner are sold at these shows, as well as bottles of Prime Mate, a yerba mate soda brewed in Griffintown.

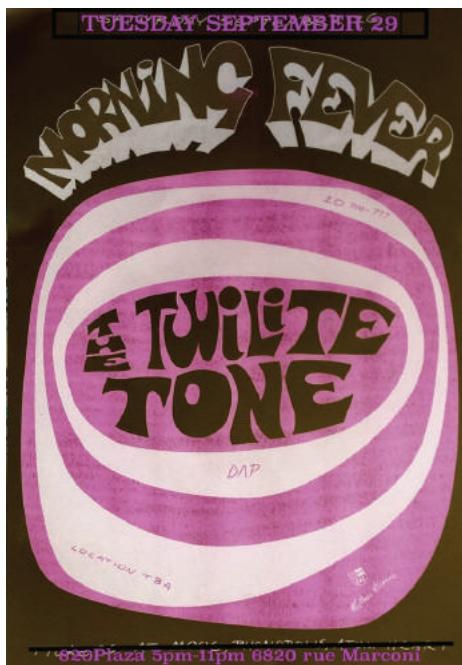
“A relaxed afternoon of drone out improve, synth noodling and aural cleansing.”

“spinning their way through disco, italo, dub and house records.”

“Eclectic vinyl sets dive into acid-laced techno, shimmering electro and beyond, with an ear for odd percussions and syncopation”

- 820Plaza





34

820 PLAZA



GREY PEOPLE
RIOHV
EXCALIBUR
DJ SPORTSWEAR

B20PLAZA
THE NAKED NOW

TEREKKE [LIVE]
MASSYL
DOLPHIN
SSURFACING



DEVOTION

Nick Klein

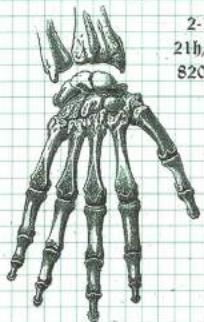
Stefan Jos

Violence De
Masse

Sexy
Pharmacist

The Crawl
DJs

Sound selections by / sélections
sonores par Marie Davidson



2-13-16
21h/9 p.m.
820 Plaza



BOOMA
TEMPLE
820PLAZA

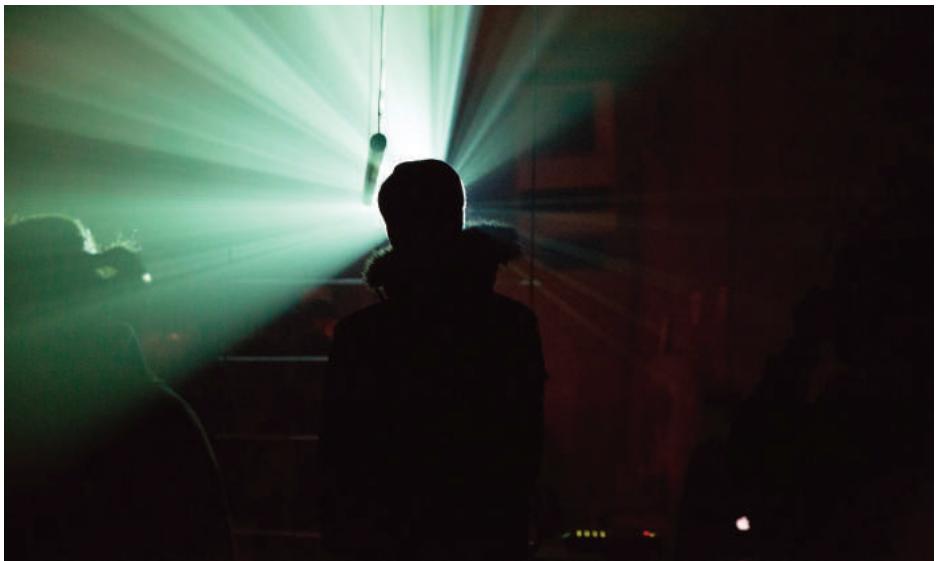


MONO JUNK [LIVE]

3/12/15

6820

RUE MARCONI





AFTERWORD

In early March, I catch the team in a spring-cleaning phase and witness as they throw back and forth ideas about how they should transform the space for their next phase. I realize that to them, no idea seems silly or ambitious. It's as if the looming demolition date has stripped away any inhibitions and bolstered a "why-not?" attitude. A quote on the webpage confirms this spontaneous attitude: "all guidelines are loose. All goals are fluid. All futures are possible." Though I have witnessed 820Plaza adapt and reinvent itself throughout multiple seasons, I am left wondering whether it will persist after the demolition date. Are the location and space what make 820Plaza special? Or is it a nomadic concept that could be set up elsewhere with the same people and ideas? After studying and connecting its context, form, and use, I conclude that the identity of 820Plaza is not strictly defined by its physical elements but cannot be entirely divorced from them either.

Many of the themes from the seminar and the readings surfaced during my landscape study. I tried to adopt a Sebaldian technique of "[oscillating] between bird's eye view... and minute detailed descriptions" by sketching a map of Mile-Ex and closely photographing the cracks in the materials (Patt, 2007). I also tried to balance seeing and thinking, as recommended by Groth, by combining photography, digital illustration, field notes, and information from interviews and archival sources. My close investigation of the garage reminded of the authentic beauty of everyday architecture. It is unfortunate that we often overlook these structures in favor of "avant-garde escapism, pretension, and heroism" (Harris, 1997). The project also showed me the value of studying cultural landscapes as a way to understand human nature and activity. Like many cultural landscapes, 820Plaza is as an "[archive] of social experiences", "a [crucible] of cultural meaning" and an "unwitting autobiography, reflecting our tastes, our values, our aspirations" (Groth, 1997).

IMAGE REFERENCES

Cover:

Illustration of door
(Victoria Foing)

Page 2:

Illustration of street signs
(Victoria Foing)

Page 3:

Illustration of Mile-Ex logos
(Victoria Foing)

Page 4:

Illustrations of mixed-use buildings
(Victoria Foing)

Page 6:

Map of Mile-Ex
(Victoria Foing)

Page 8:

Inside of Alexandraplatz
(*The Main MTL*)
Outside of Depanneur le Pick Up
(Victoria Foing)

Page 10:

Illustration of front and right side of 820Plaza
(Victoria Foing)

Page 11:

Illustration of front and left side of 820Plaza
(Victoria Foing)

Page 12:

Floorplans by 820 Plaza
(www.820plaza.com)

Page 14:

Entrance view; Concrete table for merchandise
(Both from www.maikorodrig.com/2651998-820plaza)

Page 15:

Records leaning against the wall
(www.onthegrid.city/montreal/mile-ex/820-plaza/)

Concrete slab DJ booth
(www.maikorodrig.com/2651998-820plaza)

Page 16:

View of 820Plaza from the behind DJ
(www.onthegrid.city/montreal/mile-ex/820-plaza/)
View of 820Plaza from back
(www.maikorodrig.com/2651998-820plaza)

Page 18:

Cracks in material; Wood; Tire and cinderblocks;
(Victoria Foing)

Page 19:

Windows
(Victoria Foing)

Page 20:

Door of 820Plaza; Mailbox with postal code
(Victoria Foing)

Page 21:

Grey speaker in the air; Black speaker on slab;
(www.maikorodrig.com/2651998-820plaza)
DJ equipment
(www.onthegrid.city/montreal/mile-ex/820-plaza)

Page 22:

White lighting
(www.flickr.com/photos/stevelouie/21683667465/in/photostream/)
Red lighting
(Adam Rutledge)
White lighting and singer
(www.flickr.com/photos/stevelouie/21497378309/in/photostream)

Page 23:

Books; Records;
(Both from www.onthegrid.city/montreal/mile-ex/820-plaza)

Page 24:

Antenes flyer
(www.facebook.com/photo.php?fbid=10155737759340542&set=gm.884834958256848&type=3&theater)

Page 25:

Unsafe at Any Speed Poster
(www.820plaza.com/exhibit/index.html)

Page 26:

Steering wheel, battery, and horn
(www.820plaza.com/exhibit/unsafe.html)

Page 27:

Installation view through door; Pillow inside car;
(Both from www.820plaza.com/exhibit/unsafe.html)

Page 28:

Plaster and cloth; Print with nylon webbing;
(Both from www.820plaza.com/exhibit/unsafe.html)

Page 30:

Interesting workbook
(shop.modesvu.com/product/interesting)
Interfold flyer
(www.facebook.com/InterfoldMagazine/photos/gm.145463932480838/924258377660355/?type=3&theater)

Page 31:

CK2 film short
(ck2gallery.com/video-n%CB%9A2-820plaza/)
Arthur Lipsett
(www.facebook.com/filmpopmtl/photos/gm.889079137879356/1726080544288268/?type=3&theater)
Nuit blanche film screening
(www.facebook.com/nuitblancheamontreal/photos/a.1135363499828147.1073741843.172234292807744/113536156494648/?type=3&theater)

Page 33:

Arbutus records party
(www.flickr.com/photos/stevelouie/21142505973/)
“I Wanna Believe” record sleeve
(www.facebook.com/djprojectpablo/photos/pb.432341616801235.--2207520000.1459901864./921136501255075/?type=3&theater)

Page 34:

No Exp. flyer 1

(www.facebook.com/photo.php?fbid=10153221295076417&set=gm.1505396443113544&type=3&theater)

Never Apart Adam X tickets

(www.facebook.com/neverapartmtl/photos/gm.196625570672470/427626094102514/?type=3&theater)

No Exp. flyer 2

(www.facebook.com/photo.php?fbid=10153188419116417&set=gm.752630551530778&type=3&theater)

Morning Fever poster

(www.facebook.com/morningfever/photos/gm.139327229751838/940430846013983/?type=3&theater)

Page 35:

Greypeople flyer

(www.facebook.com/photo.php?fbid=10153434014329001&set=gm.1746591165571823&type=3&theater)

Devotion flyer

(www.facebook.com/neuromodulating/photos/gm.487916464729547/1701097660139241/?type=3&theater)

The Naked Now flyer

(www.instagram.com/p/8HOI9jF4Ce/?taken-by=820plaza)

Poltergeist flyer

(www.instagram.com/p/9gkzA-l4Ad/?taken-by=820plaza)

Mono Junk flyer

(www.instagram.com/p/_alTTl4Di/?taken-by=820plaza)

Page 36:

Adam X photo with green lighting

(www.facebook.com/neverapartmtl/photos/a.429326663932457.1073741845.343918099139981/429326713932452/?type=3&theater)

Adam X photo with red lighting

(www.facebook.com/neverapartmtl/photos/a.429326663932457.1073741845.343918099139981/429326750599115/?type=3&theater)

Page 37:

820Plaza during spring cleaning; Prime Mate;
(Victoria Foing)

TEXT REFERENCES

Groth, Paul Erling., and Todd W. Bressi. Understanding Ordinary Landscapes. New Haven: Yale UP, 1997. Print.

Harris, Steven, and Deborah Berke. Architecture of the Everyday. New York, NY: Princeton Architectural, 1997. Print.

Patt, Lise, Christel Dillbohner, and W. G. Sebald. Searching for Sebald: Photography after W.G. Sebald. Los Angeles, CA: Institute of Cultural Inquiry, 2007. Print.

<http://www.themainmtl.com/2014/05/neighbourhood-rise-get-know-mile-ex/>

<http://www.vogue.com/13402582/mile-ex-montreal-new-neighborhood-travel-guide/>

<http://www.montrealgazette.com/Urban+Villages+Mile+multiple+personalities/9372469/story.html>

<http://localmontrealtours.com/mile-ex-montreal-reasons-why-you-should-go/>

<http://www.820plaza.com/>

<http://www.820plaza.com/exhibit/unsafe.html>

<http://www.820plaza.com/events.html>

<https://www.facebook.com/events/884790491594628/>