INTERSTICITY

A speculative re-mapping of Toronto's laneways.

by

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*"Alleys can be dirty, filled with garbage, and not well lit, but they also challenge your view of your city, force you to acknowledge the existence of a different part that may not always be displayed or sanctioned."*¹

- Jake Tobin Garrett, *Deconstructed City*

Fig. 01 | "InterstiCity",
Representational Image bringing "focus" to Toronto's laneways.

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PROLOGUE

The city of Toronto is familiar to me in a sense - it is a city that I frequented throughout my childhood and was ultimately the place that sparked my interest in architecture. However, my recent move into the downtown core revealed my exceptionally superficial understanding of the area I now call home. From Chicago to Melbourne, Paris, Montreal, and Toronto, there is something fascinating about the potential of getting to know a city through its back-alley conditions, including their various uses, community connections, spatial forms and nuanced histories. This thesis tracks my journey through the back lanes of Toronto and how they revealed themselves as a [*intersti*]city unto their own.

Fig. 02 | Narrative Mapping of the Toronto Laneway

Initial Research and Inquiries

SITUATING TORONTO AS A RHIZOMIC CITY

What is a rhizomic city? We can ask this question and immediately cross it out. Ironically, this question is contradictory to **rhizomic** thought itself and in order to understand the philosophical implications of a rhizome within an urban setting, we must first explore how to think in a rhizomic way.

RHIZOMIC

The term Rhizome describes the a philosophical theory defined by Gilles Deleuze and Felix Guattari. Set against Western Platonism rhizomic theory focuses on multiplicity, deconstruction and regeneration.¹

Fig. 03 | "Multi-tiered City" by Clément Masrr

*"The multiple must be made,
not by always adding a higher
dimension, but rather in the
simplest of ways, by dint of
sobriety, with the number of
dimensions one already has
available."*² - Deleuze and Guattari

In a physical sense the term rhizome describes a biological entity that exists within the earth comprised of roots, stems and offshoots.³ More recently, the term has been theoretically popularized by post-structuralist philosophers Gilles Deleuze and Felix Guattari in their work, *A Thousand Plateaus*. Here the term rhizome is used to recognize an alternate view of ontology; one that challenges western Platonism, and is characterized by continuity, *multiplicity* and connectivity.⁴ The Deleuzian rhizome is best understood as a process – or way of thinking – rather than an existing idea, and in order to accept the *rhizomic* method one must detach themselves from any preconceived notion of hierarchy or unity.

Where the above concepts prove to limit the development of new thought by forming a self-contained image of existing conditions, *rhizomic* ideology promotes alternative roots of thought which spur new ideas, new networks and new influences.⁵

*"Rats are rhizomes. Burrows are too, in all of their functions of shelter, supply, movement, evasion and breakout. The rhizome itself assumes very diverse forms."*⁶

- Deleuze and Guattari

As explored in the above passage, a rhizome spurs connection of every nature between many fields in a heterogeneous mass. In this way, plants become rhizomes with the wind, sun, and other living organisms in addition to their symbiotic connection with the earth. Likewise, the human brain forms psychological connections with other minds, ideas, sights and feelings alongside the physical relationships it makes within the human body. The rhizome soon makes clear that our impact in this world does not begin and end with self, it reaches and extends to all others we meet, the same that we see, experience and all to which those connections are made. So, how can we apply this philosophy to a city like Toronto? More specifically, can a *rhizomic* Toronto be revealed, inhabited and transformed?

This sketch visually communicates the philosophy of the rhizome as defined by Deleuze and Guattari in the context of a city. It shows people in connection to each other physically and virtually and verbally, proving the existence of multiplicity and continuity.

Fig. 04 | Methodical Interpretation of Rhizome,
"Introduction: Paragraph 6b" by Marc Ngui from *Thousand Plateaus Project*.

The **rhizomic city** begins as a collection. It does not contain a single origin, or central place where everything else connects; instead it is formed from a network of networks. In Toronto, infrastructural links, transit-ways, social relationships, geopolitical spaces and technological contacts connect simultaneously every day. Their connections branch off from one another, sometimes in parallel and sometimes in crossing, to operate and expand across a *multiplicity* of unique neighbourhoods. New connections are made day after day, some small like a fleeting encounter with a stranger, and others large, spanning many months as the newest high-rise tower is constructed against the cluttered skyline. Just as a biological rhizome carries its weight below the earth's surface, the city of Toronto also performs largely in the underground. Here transit networks run in a constant loop carrying people to and from different places, between work, play and secret operations. Infrastructural pipelines run alongside these paths and cross on occasion, weaving together underneath the hum of the city. In the air above, cables sway suspended as they run along Toronto's back lanes, mapping their **lines of flight** in open sky.

RHIZOMIC CITY

The application of Deleuze and Guattari's theory of the rhizome to urban typology. In this application, Toronto can be considered as a rhizomic city in the connection of its urban planning, social structures and geography to rhizomic themes of multiplicity, continuity and regeneration.ⁱⁱ

LINES OF FLIGHT

A term used in *A Thousand Plateaus*, which is used to define an abstract line of deconnectivity; a line which aborts physicality and ascends to the virtual.ⁱⁱⁱ

Fig. 05 | "Windmill Topography" Map by James Corner, 1994.

*"The rhizome is altogether different, a map and not a tracing. Make a map, not a tracing."*⁷

- Deleuze and Guattari

Toronto as a *rhizomic city* can be best understood through a **map** rather than tracing, as proposed by Deleuze and Guattari, where lines generated by a cartographer produce unique understandings of a particular environment.⁸ Unlike a tracing, a *map* of Toronto's urban conditions would not seek to fit a preconceived structure of what things are or are not, and would instead wonder what they could be. During a time when we are so accustomed to setting limits and working within a conventional structure, as in architecture and cities like Toronto, the notion of thought without boundary can invite an entirely new perspective to urban typology which deconstructs and re-scripts the dichotomies of reality. To further explore this point, Toronto can be recognized to exist between the limits of life and death, where it continually regenerates by making new connections and adapting to changing conditions. Over time and through these connections its fabric has extended into neighbouring municipalities which now make up the Greater Toronto Area. At this point, one is no longer able to pinpoint an exact beginning or end to the city as its geographic impact extends past its physical limits, effectively blurring the boundary between here, there, then and now.

MAP

Conventionally known to describe an object of way finding, a map can also be understood as a method of representation which conveys new information, sometimes unseen and fosters new relationships between spaces and objects. Here, a map is made distinct from a tracing which merely copies information already known.¹⁰

Fig. 06 | "Décalcomanie" representation of "here."

Fig. 07 | "Décalcomanie" representation of "there."

*"...for there is no dualism, no
ontological dualism between
here and there, no axiological
dualism between good and
bad..."*⁹

- Deleuze and Guattari

In this view we can interpret that the city of Toronto, like Deleuze and Guattari's rhizome, showcases the understanding that there isn't a choice between one or another. In truth, no two ideas – however distant – should relate as binaries. Instead they relate as **multiplicities** where they exist in parallel to each other.¹⁰ Perhaps some parallel ideas never come to meet as in the physical separation between pedestrian walkways and major roadways, but more interestingly they can become interrupted and merge together. Within these instances the prototypical rhizome breaks off into lines of flight just as Toronto's laneways break from the city's streets. They accommodate the pedestrian alongside the car, portraying the good amongst the bad, and in turn help to define the **true identity** of Toronto.

*"A city's laneways and alleyways provide the best and worst a city can offer – urban intimacies sans facade, in both heart-warming and bone-chilling modalities."*¹¹

- Gary Dault, *Inverse City*

MULTIPLICITY

The quality of being more than two things at once, being various or multiple.^v In this thesis this term is often used to describe multiple ideas, or ideas that simultaneously hold multiple meanings.

TRUE IDENTITY

A term to describe the culture, history and personal experience associated to a specific place.^{vi} In this thesis the term is used to unpack the essence of everyday life in Toronto, without falsified or exaggerated information.

INTRODUCING THE LANEWAY

Laneway, alleyway, back-street, byway; what's the difference? A Laneway can be defined as a narrow road, or pathway.¹² In Toronto, they can be seen cutting through municipal blocks to provide access and services to the surrounding pocket neighbourhoods, who interact on a daily basis around a shared garden, quiet street or laneway.¹³ Lanes have taken on many forms since their introduction in ancient cities and performed various roles within urban environments. Throughout human history cities have become recognizable for their unique urban forms. Venice is known for its narrow waterways and canals, just as New York features a famously rigid grid-iron plan. While Toronto is more identifiable to the latter, one distinct element separates them: Toronto's laneways.

LANEWAY

A narrow passage that cuts through urban fabric; intended for servicing the surrounding context.^{vi}

Fig. 08 | Toronto's Urban Typology,
Section drawing.

This diagram illustrates the configuration of a typical municipal block in Toronto. The laneway can be seen parallel to the city street, located in behind a private residence. While this image shows a residential example, the configuration can also be used in a mixed-use or commercial context where a laneway cuts through the centre of a block in behind a row of street-facing buildings.

Fig. 09 | Toronto's Urban Typology,
Axonometric drawing.

A BRIEF HISTORY OF LANES

Fig. 10 | Timeline of Laneway Forms.

Lanes have taken on many forms since their introduction in ancient cities and performed various roles within urban environments. In their youth, lanes acted as narrow passages that guided city dwellers to and from different locations in places like ancient Mohenjo-Daro and Beijing.¹⁴ Cork City, Ireland used lanes in their medieval township. As Irish settlers moved into Toronto – in the Corktown neighborhood – residents became familiar with the laneway typology. Parisian Arcades and London Mews show advanced forms of lanes that contribute to a city's *true character*. Here, lanes demonstrate transformation with the reconstruction of an existing fabric to suit the needs of industrializing cities.

Laneways were not always seen as elements of an efficient city. The grid-iron plan developed in New York City famously evades the use of laneways in place of smaller municipal blocks which facilitate all access through the street face. As a result, Manhattan boasts utilitarian elements on street-fronting buildings and in many cases pushes its utility lines underground. In contrast, other North-American cities like Chicago and Toronto wholeheartedly embraced the laneway typology in the planning of their urban fabric as evident in their urban forms.

According to the City of Toronto, there are over 2500 laneways within its sprawling urban fabric.¹⁵ They were introduced into the city as a means to service the large urban blocks which had been repeatedly subdivided over time. The vast majority of Toronto's lanes reside within the limits of the Old City and many original structures can be found in Toronto's historic districts. The Old City of Toronto is bound by the Humber River at the west, Ontario Highway 401 at the north, Victoria Parkway at the east and by Lake Ontario at its south.

This map communicates the density of laneways within the boundaries of Old Toronto. With over 2500 laneways, the city can be seen to have a comparable density of streets to lanes, showing how vital they are as a form of infrastructure.

Fig. 11 | Map of Old Toronto,
Current laneway density.

HISTORY OF TORONTO'S LANEWAYS

Toronto's history is embedded in its laneways and their role within the city has evolved alongside changing societal conditions, progressing from their introduction through the present day as they enter a new era of revival. As stated by Lawrence Solomon in "Toronto Sprawls," Toronto is commonly referred to as a city of houses, reflective of its initial urban fabric consisting primarily of single-family homes set on long, slender lots.¹⁶ Laneways evidently became integral to the development of the city in their initial use as access-ways behind the large subdivided blocks of homes, which were lined with ice houses, stables and sheds for coal delivery. Beginning in 1903, as Toronto further developed as a city, lanes were transformed by converting the existing ice houses and stables into coach houses for workers of wealthy families living in newly constructed low-rise apartment buildings, like the St. George Mansions and Alexandria.¹⁷ Later on in the 1930s as the great depression hit Toronto, laneways were again transformed, only this time into urban slums. At this point, lanes continued to service the evolving demands of the city for worse or for better. Almost a decade after the great depression the economy grew more stable and the city of Toronto became increasingly dependent on the automobile as the preferred mode of transportation. With this new development, laneways adapted once again and began transforming into the city's largest parking lot, introducing the present typology of lanes lined by private garages.

As suburban sprawl took hold in North America in the decades after the Second World War, many people left Toronto in place of satellite neighbourhoods that would make up what is now the Greater Toronto Area (GTA). This shift in desired locale was in part the result of the popular “Garden City” movement in Europe, which was to some extent promoted by post-war housing initiatives located outside of the city and largely due to a series of Government issued incentives that spiked financial attention in the suburbs.¹⁸ In turn, many people were drawn away from the formerly coveted city lifestyle in place of what seemed to be a more affordable and attractive alternative during the 1950’s to 1970’s. The lanes that serviced the backs of Toronto’s residential neighbourhoods became frozen in time and remained mostly unchanged in their parking typology throughout the remainder of the twentieth century. With a decentralized urban core, the cost of real estate in the city plummeted which attracted a demographic of lower-income residents, some of whom could not afford costs to maintain their laneways.

Fig. 12 | Map of Urban Sprawl and Suburbanization
Toronto 1900-2000.

"Toronto is at the beginning of a laneway
renaissance... the city faces increasing pressure
to transform its laneways into vibrant shared
spaces."¹⁹

- The Laneway Project,
Turning Laneways into Public Places

According to the *Laneway Project*, laneways are entering a new era of revival. This not-for-profit local organization focuses on creating a platform for **laneway revitalization** initiatives. What is meant by the term *revitalization* here must be defined. In many cases the term *revitalization* alludes to **densification**, whereas in this instance we are using it to describe the process of injecting new life into a dilapidated space through strategies of aesthetic intervention. In comparison, the recent municipal legislation permitting coach housing and secondary suites – as spearheaded by Brigitte Shim in her book, *Site Unseen* – can be thought of as a separate form of urban design that focuses on *densification*.

LANEWAY REVITALIZATION

A term used to describe current design strategies aimed to re-instill a sense of lost vitality in urban environments, as demonstrated in Toronto's laneways through organizations such as the *Laneway Project*.^{viii}

DENSIFICATION

The increase of density within a specific boundary, typically seen in urban areas.^{ix}

With regards to the former, many attempts towards *laneway revitalization* – as showcased through the laneway project's initiatives – currently focus on their beautification, including painting, paving, greening and lighting.²⁰ These ideas strive to enhance the appearance of laneways and mask their undesirable elements with vibrant colours, bright lights and natural intervention. For example, "Light up the laneways" is a *revitalization* initiative that focuses on providing pedestrian friendly lighting to laneways with the use of overhead string lights.²¹ (Fig. 13) "Feel good lane" and "butterfly lane" are other Toronto-based initiatives that feature painted garage door murals.²² (Fig. 14) Comparably, the "Harbord Village Laneway Greening" project features green planters and hardy surface vegetation on Croft Street.²³ (Fig. 15) These initiatives all strive to regenerate dilapidated lanes that had remained in a frozen state since suburban sprawl took hold in order to propel them into a new era of renaissance.

Light up the Laneways is an initiative showcased in the Queen West neighbourhood behind Ossington Avenue. Lane lighting is seen illuminating the laneway and painted murals are featured along surrounding wall faces.

Fig. 13 | Lane behind Ossington Avenue.

Feel Good Lane is located in the Hillcrest Village neighbourhood just north of St. Clair Avenue next to Graham Park. It showcases many painted garage murals and graffiti art, providing vibrant artwork for residents and passers-by.

Fig. 14 | Lane behind St. Clair Avenue.

Croft Street is a laneway that has been elevated to the status of a street. This comes as a result of its larger-than-normal width and the number of laneway residences which line its sides. Greening initiatives have been added to the face of garages and in planters along the length of the lane.

Fig. 15 | Croft Street Lane.

This illustration shows the various elements of laneway revitalization as seen on Croft Street in Toronto's Harbord Village. Laneway greening is apparent in the lane's planters and surface vegetation, graffiti art and murals can be seen on many garage door surfaces and laneway housing is interspersed between garages. The drawing also notes some urban planning strategies that contribute to the hidden nature of laneways including their narrow width, lack of setbacks and deterrent signage.

Fig. 16 | Axonometric diagram of Croft Street Lane, Revitalization strategies and urban conditions.

As explored above, Toronto's lanes have gone through transformations more than once already. Compared to past transformations - which came about after widespread shifts in society fueled by large scale social, economic and technological events - the current stage of laneway *revitalization* emerges superficially. Many initiatives are undoubtedly well-intended; however, they show interventions which contribute more to the aesthetic characteristics of space over those of function. As a result, the surface level design strategies presented are confined to the edges of the laneway and are largely unsuccessful at their primary goal of injecting new life and new function into laneways across the city. Toronto's laneways are, in this sense, being forced into a new era of the *rhizomic city* and remain frequented by the same people as before this laneway *renaissance* took stage.

At this point we can begin to question the relevance of the term *revitalize* as used in *laneway revitalization* to describe the current condition of laneways in Toronto. Would another phrase be more effective at describing their present state and account for their existing vitality and role as a historic palimpsest? Taking into consideration the inherent connection of the city - and its various infrastructures including its laneway networks - to a biological organism such as the rhizome, the term **revelation** is introduced. This new term gives space for the discovery of new ideas, while maintaining a connection to previous or hidden truths.²⁵

REVELATION

The disclosure of something not previously apparent; the perception of something not previously seen or understood; a sudden realization; a striking discovery.*

REVELATIONS

This response does not intend to 'answer' the issues that *laneway revitalization* currently sets out. Instead it seeks to highlight the importance of informal urban spaces and speculate upon new realized forms for Toronto's laneways. The **re-mapping** of Toronto's laneways as *Intersti-city* ultimately aims to reveal what is at risk in their urban conditions, provide an awareness of what should be protected and a vision of how they can evolve in the future. With that said, it is important to first analyze present conditions, including the typical forms, spatial contradictions and connection of Toronto's laneways within the city. Here, intricate societal and political conditions can be exposed through visible and unseen narratives, ones which cannot be addressed exclusively through purely aesthetic design strategies.

RE-MAPPING

To work within an existing structure, while applying individual agency to re-think urban relationships.^{vi}

*"To comprehend the importance of the informal public life of our society is to become concerned for its future."*²⁶

- Ray Oldenburg, *The Great Good Place*

*"Development will certainly change the landscape of Toronto's laneways in the coming years and it would be a shame to forget the amazingly unique garages, workshops, and structures that have stood for over a century."*²⁷

- Matthew Blackett,
The Beautiful Mess of Toronto's Laneways

Context and Analysis

CONDITIONS (AND CONTRADICTIONS)

Toronto's laneways are typologically similar but each maintain particularities within their *pocket neighbourhoods*. What sort of field conditions produce this type of pattern that - without repeating exactly - results in similar conditions all around the city? Conversely, what is it about their simple fabric that results in localized forms? To provide a catalogue of Toronto's laneways would be a repetitive endeavor. However, the individual elements that are seen interspersed throughout their forms can be identified in order to establish an index of typical features. (Fig. 17) This index collects illustrations of laneway constructions derived from photographs sampled throughout the city. It can be used to study the typical formation of Toronto's laneways while also distinguishing between those found in commercial and residential areas. While laneways are characteristically analyzed and categorized for their varied widths or accesses, this indexical drawing shows rhizomic patterning and categorizes them in an alternate light, relating more to their day-to-day use. Here, laneways have been classified according to their typical elements, viewed in relation to the **city proper**, while maintaining independence as a form of spatial infrastructure. Ultimately this supports a more subjective analysis, projecting an autonomous view of laneways.

CITY PROPER

In the context of this thesis the term is being used alongside the '*established city*' to describe the recognizable or apparent urban area contained within the limits of the City of Toronto.^{xii}

Fig. 17 | Laneway Index.

THE IMAGE OF TORONTO

In Toronto, laneways are inherently connected to the spaces which define them, but can they also be studied as independent entities? What sort of implications would the separation of laneways from their surrounding context have on their image and future identity in the city? Where design efforts currently focus on the periphery of laneways, the spatialization of their forms can offer alternate perceptions which address the space between things rather than the limits of space. By establishing a general reasoning behind viewing laneways autonomously, we must also include a more measured justification.

*"Environmental images are the result of a two-way process between the observer and [their] environment. The environment suggests distinctions and relations, and the observer – with great adaptability and in the light of [their] own purposes – selects, organizes, and endows with meaning what [they] see."*²⁸

- Kevin Lynch, *The Image of the City*

In light of the experiment executed by Kevin Lynch in *The Image of the City*, this thesis sought out a long-time resident of Toronto to create their own image of Toronto. This experiment discovers how one moves throughout the city on a weekly basis and how - or if - the laneway is a part of that experience. In this way, an image of Toronto can be effectively created through verbal imagery. (Fig. 18-20)

MONDAY.

Left home at Elm St. and St. Patrick St. walked south on Simcoe St to the Harbourfront Centre at Queens Quay. Stopped at the Power Plant Contemporary Art Gallery and walked back home the same way, passing by the Radisson Hotel.

TUESDAY.

Left home and walked up McCaul St. to College, then west to Markham St, passing the Kensington Market. Walked north to Bloor St. and east to Bathurst. Saw a movie at the Bloor Cinema, then went for a late lunch at Pauper's Pub. Walked home east on Bloor and then south through the U of T campus.

Fig. 18 | Verbal Account 01,
"Monday" and "Tuesday."

WEDNESDAY.

Went to the Eaton's Centre and walked up University Ave. south to Queen St. past Nathan Phillips Square to the Bay St. Pathway. Left the mall at Trinity Square and walked along Armory St. to University Avenue. and back home.

THURSDAY.

Left home and walked to Queens Park to take the Yonge-University line Subway. Rode subway to St. Clair West station at St. Clair and Bathurst. Took the streetcar west to Christie St. and went to exercise class. On way home shopped along St. Clair Ave. for Groceries, then took subway back home.

Fig. 19 | Verbal Account 02,
"Wednesday" and "Thursday."

FRIDAY.

left home in car on way to
Caledon. Took Dundas St to
Highway 427, then went North
to Caledon. Returned to City via
Albion Rd, past Black Creek Dr.
to Islington Ave, then down
Jane St south to Spadina and
east on College to University and
home to Elm St.

Fig. 20 | Verbal Account 03,
"Friday."

The resident has lived in Toronto for 60 years and regularly utilizes multiple forms of transportation to move around the city. Currently living in the Downtown Yonge neighbourhood, many of their movements can be seen to revolve around the central downtown area. In account of a typical week in Toronto the resident, not surprisingly, left laneways out of their verbal description, focusing instead on main roads, landmarks and classified spaces. Despite having knowledge of laneways, these were not consciously described in the impression of the surroundings. Though used, passed and sometimes seen in the periphery, laneways are not apparent in that they were not described overtly or presented sharply or intensely.²⁹ Here, lanes prove a subconscious and separate fabric that exists in between the city streets and can be justly recognized as a network in their own realm; one that is connected but distinct from the *established city*.

To further illustrate this point, the resident was asked to draw a map of their described week in the city. (Fig. 21) The map depicts paths through streetscapes, transit network paths and destinations. The representation of positive and negative space can be interpreted through the resident's use of line and node which signify paths of movement between places of sedentary gathering. These types of symbols are described by Lynch as the components which make up the image of the city, "... path, landmark, edge, node, and district."³⁰ Here in Toronto we are more interested in the elements of path, node and edge conditions as they relate to the form of laneway networks. Landmarks and districts are also important variables which make up the surrounding urban context, as identified earlier.

Fig. 21 | An Image of Toronto,
Resident's Movement

The resident's map clearly depicts the *proper* city of Toronto in structure, identity and meaning, and can simultaneously depict laneways by its inversion. An **anti-map** could then show the movement, identity and meaning of laneways with a formal distinction from the *city proper*, encouraging their unique identity and in turn, further establishing a sense of independence. This alternate reading of the city shows laneways in the forefront and focuses on movement paths throughout various networks of laneways. (Fig. 22) The creation of an *anti-map* reveals that although Toronto's laneways rely on the city, and that the city similarly relies on them, they also remain distinct in their own right. In the context of this thesis, Toronto's laneways can now be effectively viewed as a separate city between the *established city*, namely an *intersti-city*. Once established as an independent, yet relational entity existing in the liminal spaces of Toronto, this research can now be more accurately geared towards the nuanced - and *rhizomic* - structure of laneways.

ANTI-MAP

A mapping that shows the inverse of a conventional map. This type of drawing aims to reveal something formerly unseen, or hidden.^{xv}

"...when you least expect it, you see a crack

open and a different city appears."³¹

- Italo Calvino, *Invisible Cities*

Fig. 22 | Anti-Map,
Movement through Toronto's laneways 2019-2020.

DEFINING AMBIGUITY

*"...it is helpful to think of architectures as 'architectures', to treat each monument or building viewed in its surroundings and context, in the populated area and associated networks in which it is set down, as part of a particular production of space."*³²

- Henri Lefebvre, *The Production of Space*

Urbanization naturally shows the multiplication of fields, where assemblages join and form more complex collectives. Considering Toronto as a *rhizomic city*, the intersection of organic bodies, physical forms, technologies and networks combine in heterogeneous masses within the urban form. Here, space not only exists at the physical level of real objects but can also be understood virtually, as explored by Deleuze and Guattari, recognizing that nothing is one or another; it is always both.³³ As a way to broadly rationalize the complexities of the city, governments utilize policy and regulation to codify urban relations. Similar to many global cities, Toronto has set in place various zoning regulations and by-laws which categorize the city in a very general sense, producing social potentials only as diverse as the codes which define them.³⁴ These codes are often reductive and prove an injustice to the true complexity of the city, limiting the possibility of surprise encounter.³⁵ Potential lies, however, in the areas of the city which remain ambiguous in policy and open-source representation, as demonstrated in the conditions of Toronto's laneways.

"Field conditions are bottom-up phenomena,
defined not by overarching geometrical
schemas but by intricate local connections...
Form matters, but not so much the forms of
things as the forms between things."³⁶

- Stan Allen, *Field Conditions*

The intermediary nature of laneways becomes clearer when exploring their field conditions, which architect and theorist Stan Allen defines above as the connections formed between things, as opposed to the form of things.³⁷ The spatial notion of in-betweenness is immediately apparent as they cut between the city's municipal blocks. However, laneways can also be understood interstitially - in a figurative stance - as a hybrid condition between the authority of public and private space. The dichotomy of public space and private space within a city has been the subject of interest for many architectural discourses. While some examine the relationship and produce sub-categories of semi-private and semi-public space - as the City of Toronto does in classifying laneways under public jurisdiction yet leaving maintenance responsibilities to the private residents - others have introduced a third realm, establishing a trichotomy which names spaces ill-defined by the terms of public or private.³⁸ Picking up on this, Toronto's laneways will now be examined with the idea of **third place**, as expressed by urban sociologist Ray Oldenburg in *The Great Good Place*.

In his subtitle, "Cafes, Coffee Shops, Bookstores, Bars, Hair Salons and Other Hangouts at the Heart of a Community" Oldenburg hints at some of the places he deems as *third spaces* within a community. In the context of Toronto, could we propose that laneways reside under the category of the former, as places at the heart of the community? According to Oldenburg, *third places* can be defined by the spaces which they are not, more specifically first or second places. Where first places are recognized as spaces of

THIRD PLACE

As defined by Ray Oldenburg, the term *third place* refers to urban spaces that are in-between the realms deemed 'private' and 'public.' In this thesis the term is being applied to laneways to show their intermediary existence and cherished vitality within the many communities of the City of Toronto.³⁹

dwelling, or home, second places are seen as public areas of work.³⁹ While Toronto is commonly understood as a working city, second places are interspersed throughout the public realm and perhaps most noticeable along major streets. Conversely, first places reside on privately owned property and can be understood to make up the city's private realm. Toronto's laneways are amidst it all, residing in the category of third place between the public city and the private one, which they are equally connected to, but remain distinct from.

Third places are characterized by their ability to encourage social encounter between strangers. Toronto's laneways connect people who, though not complete strangers, are also not well-known. This type of familiar-but-not-so-familiar presence engenders a unique atmosphere where people can comfortably engage in a variety of activities with a variety of people – strange and recognizable – in largely homogeneous spaces across the city. Here, people can express themselves; and in doing so express what can be considered the essence, or *true character* of the city.

The above illustration is a representation of the Harbor Village neighbourhood in central Toronto. It shows a clear delineation of first and second places with third places taking form in their interstices. The illustration also alludes to the notion of crosshatching which is used to demonstrate the overlapping of space and regulation evident in lanescapes. While public and private realms are clearly demarcated as separate from one another, laneways prove to exist within both realms as a third 'topol ganger' city.

Fig. 23 | First, Second and *Third Place*.

LEGEND

Representation of 1st

Representation of 2nd

Representation of 3rd

GREY AS A MEDIATOR OF *THIRD PLACE*

Graffiti is a form of expression that can be seen lining many – if not all – of Toronto's laneways; there is even one dedicated entirely to the urban art form named *Graffiti Alley*, in the Queen Street West neighbourhood. The urban artwork ranges from painted murals, local tags and political propaganda. Photographs taken in black and white are unable to effectively portray the aesthetic vibrancy of laneways in Toronto. However, viewing lanes in shades of black and white can bring forth different dimensions of the public-private dichotomy. In colour theory, the shade of grey represents a spectrum within the limits of black and white. While white can be understood as representing the absence of all colour, black is comparatively recognized as being comprised of every colour at once. The simple contrast of black and white is made evident in many forms of architectural representation, perhaps most notably in the Nolli map as depicted by architect and surveyor Giambattista Nolli and in present day by the figure ground diagram, popularized by architectural theorist Colin Rowe.

Fig. 24 | "Graffiti Alley,"
Spray paint mural "Graffiti Alley."

The Nolli Map illustrates Ancient Rome in its distinction between public space and privatized space using the colour black to show areas of restriction, and white to show what is accessible by all. The areas indicated as public sometimes include interior spaces as well, as in the case of churches and cathedrals alongside courtyards and forums.

Fig. 25 | 1748 Map of Rome,
drawn by Giambattista Nolli.

In comparison to the Nolli Map, the figure ground diagram uses block forms to demonstrate built form against open space, which can – again – be assumed to represent the polarization of public and private places.

Fig. 26 | Figure Ground Diagram drawn by Colin Rowe.

In his essay *Field Conditions*, Stan Allen also explores these ideas in a series of abstracted black and white diagrams which illustrate various comparative conditions within a given landscape.

Fig. 27 | "Field Conditions" diagrams drawn by Stan Allen.

Notably, each of these representations trace the relationship between first and second places as represented through public and private realms, maintaining various interpretations of two-dimensional space. In response to this point, what could happen to these drawings with the addition of a third dimension, a grey area? The colour grey traditionally represents the gradient between the extremes of black and white, however the term has also been applied to urban philosophy by urban studies professor Oren Yiftachel in his critical theory of **grey space** which analyzes informal or transient conditions within a city.⁴⁰ Here, *grey spaces* are typically present within cities that demonstrate extreme and fragmented legalities or social conditions. This can also be applied to Toronto in the quotidian informality of its laneways. Toronto's laneways undoubtedly fall within this category when looking into their continual evolution towards states of life and death, and their respective transitions between the threshold of lightness and darkness.

GREY SPACE

As defined by Oren Yiftachel, the notion of grey space refers to urban spaces in states of conflict, often placed between states of extreme ideals and legality.⁴⁰ These spaces are typically unclear in policy and show unconventional methods of existence. Here, the term is being applied to the city of Toronto and the ambiguous nature of its laneways, both in municipal policy and in the informality of their physical forms.

*"In the city, grey is the colour of concrete, of the sidewalk, of curbs, of railings and parking lots. These neutral grounds – the ones between buildings punctuating development – are places often appropriated by skateboarders, who take these undefined places and make them their own..."*⁴¹

- Rhiannon Vogl, *Greyarea*

In her essay *Greyarea*, Rhiannon Vogl also explores the perception of the colour grey in relation to the city. Here, the binary logic of black and white is extrapolated into a *multiplicity* of meanings rather than streamlined into a single shade; in this way aligning with *rhizomic* theory and avoiding over-simplification. Can the colour grey then be used to understand laneway conditions in Toronto in relation to architectural representation and the notion of a gradient?

LEGEND

Representation of White

Representation of Black

Representation of Grey

The above illustration shows laneways in the Harbord Village neighbourhood of Toronto depicted using various shades of grey. Here, images taken of graffiti in the surrounding context are manipulated and abstracted to create a sense of obscurity, effectively allowing the viewer to use their own imagination of what can be represented in that space. The grey area tends to bleed past the formal extents of the lanes and into surrounding context where privatized barriers are non-existent.

Fig. 28 | Black, White and Grey Space.

*"...architects fail to see, let alone analyze or capitalize upon, the informal aspects of urban life because they lack a professional vocabulary for describing them."*⁴²

- Nishat Awan, *Spatial Agency*

Ill-defined in architectural image and theory, lanes are often forgotten in the fundamental dichotomy of black and white. Urban grey areas are introduced interstitially between two counterparts - laneways between public and private space, and the shade of grey between black and white; neither are total in either sense, but somehow maintain characteristics of both.⁴³ In this sense, Toronto's lanes are continually suspended between the states of presence and absence but maintain potential to be whatever they are needed to be. They historically show the ability to transition over large spans of time and over the short period of a single day. Rather than thinking of laneways as being akin to neither black nor white, they can be viewed in multiple shades of grey.

By juxtaposing the public and private realms of Toronto with the colours black and white as used in architectural illustration, and in turn revealing the colour grey as an effective way to represent the laneway, we can further analyze the notion of *third place* in a more philosophical sense by comparing one's sense of self and sense of other within the community. In this perspective, the spatial **agency** of designers, planners and residents alike can be investigated to reveal the drivers behind social interactions within laneways.

AGENCY

The ability of an individual to act independently of the constraining structure of society, or social norms, describes one's agency. More specifically in architecture this relates to a designer's position on a certain subject, and their decided ability to engage with certain issues.^{xvii}

FAMILIARITY IN *THIRD PLACES*

Laneways are where Toronto performs its living, where neighbours can meet, children play and where the city expresses itself. They offer informal public life within the overtly planned city. In connecting the notions of *third place* and *grey space* in the poetic metaphor of self against other, we can effectively paint a more symbolic image of the laneway within the context of Toronto. The term “other” typically describes a strange person – someone out of the norm, or alternative to what we imagine as our own self. The term “self” is supplementary to the latter and one cannot be defined without the other. These characterizations can be examined in the public and private realms where strangers occupy public places and familiarity is primarily obtained through private residency. The laneway being a space defined by both realms at once can be thought of in terms of a **familiar other**. These characters are people who share commonalities but are also not overtly recognizable to one another. As an example, throughout these explorations of Toronto’s back lanes it was not uncommon to share a polite smile or friendly wave with a fellow lane-goer. These exchanges took place simply because of a shared decision to take the back-route. In speaking with several residents who live along laneways, many Torontonians similarly converse more frequently with their backyard neighbours than with those in their front yards. As shown in these examples, laneways allow Torontonians to comfortably recognize one another within a shared space.

FAMILIAR OTHER

A person not as overtly familiar as a friend or family member, but is also not presented as a complete stranger.^{xviii} This term shows various implications towards one’s sense of personal comfort and safety.

The *agency* of urban designers comes into question here if they can be viewed as 'others' within *third places*, such as in Toronto's lanescapes. Outside designers are in this sense implementing ideas, changes and designs into spaces more akin to democratic appropriation. Much of the beauty found in Toronto's laneways is accepted along with their inherent informality. By imposing a specifically regulated and overtly planned scheme onto them can then restrict the sort of informal activity that makes them so beloved to the people who occupy them. This is not to say that designers have bad intentions, however it may question the ubiquity or relevance of a designer's scheme in these types of informal, self-governing and self-maintaining areas around the city. With that, giving *agency* to non-designers – that is to those who live along Toronto's lanes – can be seen as beneficial and supportive of informal urban development.

The above-mentioned explorations of *third place* and *grey space*, along with the forthcoming image which depicts the notion of a *familiar other*, can be further related to many other ontological dualisms that position Toronto's laneways between the poles of positivity and negativity. In architecture and urban planning, positive places are spaces of activity that naturally attract people to stay and engage within. At the opposite end, negative spaces are used to facilitate movement. Toronto's infrastructural transit-ways are typically categorized in opposition to this, as negative space within the city. However, since laneways present themselves amidst other urban contradictions, might the laneway be thought of to exist neutrally in between the positive and the negative, facilitating movement and static interaction? The *flâneur* can be mentioned alongside this development, as they wander through the back lanes to find artistic inspiration that provides further chances to linger.

FLÂNEUR

A French character introduced by Walter Benjamin in the 19th century as a product of renaissance life and the industrial revolution. Stemming from the French verb *flâner*, which means to stroll, they parallel a modern tourist and are characterized by their tendency to wander and linger.^{xix}

This illustration shows the distinction between one's sense of self and sense of otherness within the Harbord Village neighbourhood, and the spatial metaphor for disorder found within its lanes. "Waldo", or "Wally" is used to represent a familiar other for his ambiguous associations. He is conventionally unseen, or hidden within chaotic drawings, which can then be translated to describe the secretive social conditions of laneways.

Fig. 29 | Self, Other and *Familiar Other*.

LEGEND

Image of Self

Image of Other

Image of Familiar Other

THE FAMILIAR FLÂNEUR

Now that the term *familiar other* has been established between the personae of “self” and “other” in relation to laneway environments, we can begin to explore examples of who these characters might be. Typically, a *familiar other* has underlying intentions behind their exploration of laneways, where they have developed some sort of exceptional interest. Much like the depiction of Walter Benjamin’s *Flâneur*, who strolled the Parisian Arcades to seek refuge from the modern city, Toronto’s laneway wanderers gravitate towards the back lanes, often showing interests related to the arts, photography, or film.⁴⁴

This is not present the “first” exploration of Toronto’s laneways in an artistic manner. In fact, laneways have been the subject of many local artists, photographers, and other craftspeople in the past as a result of their informal and quotidian character. Many modern Torontonians *flâneurs* have been known to wander the city’s back lanes as an escape from the hustle of the streets, regressing to the quiet calm and authenticity of life in the lanes. Matthew Blackett from “spacingTORONTO” is one of those individuals who frequently speaks of his interest in Toronto’s laneways – most recently publishing a photographic collection of his explorations titled, *The Beautiful Mess of Toronto’s Laneways*.

*“There is no public space that holds my heart
quite like a laneway...laneways are one of the
catalysts that helped me discover my interest in
Toronto and urbanism...”*⁴⁵

- Matthew Blackett,
The Beautiful Mess of Toronto’s Laneways

In spite of this, Toronto's laneways were not always a subject of interest within the city, and their contribution within the developing city of Toronto was largely overlooked until the late twentieth century when Holland-born artist Albert Franck began documenting their unique urban forms. Franck immigrated to Canada in 1926 before settling in the City of Toronto in 1928.⁴⁶ Soon after, he found himself stuck in a largely affected city during the great depression and began working in the fine arts sector restoring paintings to offset his financial deficit. Franck was eventually laid off and began taking odd jobs to make ends meet, a common theme at the time. He later renewed his interest in painting after the Second World War when a local boy sought him out as his painting instructor. Beginning in the 1960's Franck once again began depicting scenes of his own; this time focusing on a different kind of still life that showcased his admiration of laneways.⁴⁷

*"Franck's love of old Toronto started with his first visit – an album of that period contains a photograph of back yards with washing and a typical leafless tree. He had a third eye, its vision focused on red brick, wood that knew the worm and trees standing cold in the snow."*⁴⁸

- Harold Town, *Keeper of the Lanes*

During a time when interest in the city was low, Franck was able to capture the raw identity of Toronto and bring to light a forgotten urban landscape. In his works he depicted the vernacular spectacularly, as praised by fellow painter Harold Town.⁴⁹ Franck was able to preserve moments of the past while providing an eye into the daily life of Toronto. Each painting seems to convey a sense of intimacy with Franck's focus on the dirt and grime that covers snow just as much as the snow itself covers the ground. His ability to realize the unseen truly brought Toronto's lanes back into the public eye of discovery.

This layered image shows an exploration of Albert Franck's work. His tendencies to focus on the private backyards abutting laneways rather than the laneway itself, attention to detail and incorporation of texture are all defining features of his work.

Fig. 30 | Flâneur Study 01,
Layered drawing of Albert Franck Painting.

Fig. 31 | "Back of Seaton Street"
Oil Painting by Albert Franck.

Fig. 32 | Case Study 01 Annotation Layer

Years later, during the height of suburbanization, freelance comic book illustrator Michael Cho began documenting lanes as a method of recording his daily life and improving his skills of landscape illustration from his home in Toronto. Inspired by a collection of images depicting Toronto in a calendar made by a local insurance salesman, he chose to depict recognizable city scenes rather than wilderness landscapes. The illustrations featured in Cho's book, titled *Back Alleys and Urban Landscapes*, demonstrate his view of the city, focusing on laneways around his home neighbourhood in Toronto's west-end. The drawings progress from simple pen and ink sketches to colourful illustrations depicting lanescapes in great detail. Here he directs attention towards elements that are often overlooked or hidden, like hanging power lines, recycling and garbage bins and rooftop satellite receptors. Setting the unfamiliar in a lens of familiarity, Michael Cho shows the hidden views of Toronto that one may not be aware of in day-to-day life and brings light to shadowed spaces.

*"When you know a city, you know its back
alleys. It's like a house: the dining room is in
the front to show to guests, while the real living
goes on in the kitchen in the back."*⁵⁰

- Michael Cho

This exploration is of Michael Cho's work. The pen and ink drawing accentuates the texture of Chinatown's lanes and uses one-point perspective to draw attention along the length of the laneways. Many of his drawings also focus on the nature that penetrates the urban landscape and communicates a particular time of year.

Fig. 33 | Flâneur Study 02,
Layered drawing of Michael Cho Drawing.

Fig. 34 | "Toronto Back-Alleys 2011"
Drawing by Michael Cho.

Fig. 35 | Case Study 02 Annotation Layer

City planner Owen McCabe moved to Toronto in 2012 and began exploring laneways to get to know his new home city on a more intimate level. To date, McCabe has photographed nearly two-hundred laneways and took to social media to broaden the scope of his endeavor.⁵¹ He now holds an Instagram account that displays images of laneways across the city of Toronto, including some from Montreal, Chicago and Hamilton as well. Through this, McCabe can display his work to a wide audience and bring attention to the often-overlooked spaces within the city, and in so doing encourage others to explore laneways for themselves. His project is now continued through the hashtag “#torontolaneways” which people include alongside their own images.⁵²

*“It was really just a way – when I was trying to
get to know the city a little better – to give me
a purpose, to get out there and see different
parts of it.”⁵³*

- Owen McCabe

McCabe often focuses his photographs in linear perspective along the length of any given laneway. This gives consistency to his work and allows viewers to both connect like images and distinguish particularities throughout the city. He has also succeeded in bringing greater attention towards Toronto’s hidden network with his social media presence and the broadcasting of images. As a sort of sub-series to his photographs McCabe began documenting the hidden qualities of laneways; where he depicted obscured entrances to laneways in addition to their ends which stop at Toronto’s streets. Here, McCabe captures a fast running streetcar juxtaposed by the still and calm of Toronto’s laneways; revealing their essential in-betweenness.⁵⁴

This figure communicates a layered interpretation of Owen McCabe's photography. His lens is often focused along the length of lanes and strives for symmetry in the x and y axis. He is able to capture the rugged atmosphere of laneways and highlights their natural grit.

Fig. 36 | Flâneur Study 03,
Layered drawing of Owen McCabe Photograph.

Fig. 37 | "Toronto Laneway no. 180"
Digital Photograph by Owen McCabe.

Fig. 38 | Case Study 03 Annotation Layer

PROJECTIONS

This thesis began by identifying laneways in Toronto and moved towards an eventual realization of these laneways as grounds for speculative critique. We first reconstructed a series of urban contradictions using the structural logic of the *rhizome* which introduces notions of renewal, parallelism and *multiplicity* to position the present form of Toronto's back-alleys as liminal spaces with diverse purposes. A study of past artistic representations and explorations then recognized a rich history and identity worth protecting. Together, the present urban conditions of Toronto's laneways along with their collective history established a basis for which this speculative critique could take place.

Architectural representation often describes an imagined reality which analyses urban conditions and responds through intervention, combining the tectonic with the imagined. Mirroring this thinking and appearing somewhere between factual reality and an imagined landscape, *InterstiCity* has used mapping as a method of exploration for Toronto's laneways and the act of drawing as realization. Where current *revitalization* initiatives take stage at the surface of laneways, this projected response will focus on revealing what lies beyond those superficial limits in hopes of remapping their role within the city of Toronto.

*"Laneways not only shed a light on those who used these spaces before us but reveal so much more about ourselves than our prim-and-proper front yards."*⁵⁵

- Matthew Blackett

Process and Method

DESIGN PROCESS

*"Probing, as we define it, is a non-linear operation, but it often involves three components: inquiry, the process of asking and enacting questions; insight, which is generated through that process; and impression, or the representation of those activities."*⁵⁶

- Karen Lutsky and Sean Burkholder,
Curious Methods

The design process begins with probing, as investigated above, and evolves from there to a projected realization. Probing often begins with a question, drawn from personal experience or from the landscape, offered with the intention to destabilize convention; to present something new.⁵⁷ To go further, a series of questions are explored. What is a **rhizomic drawing**, and how can Toronto's laneways be re-mapped as a *rhizome*? As we respond to their current conditions, how can we account for *collective memory* in architecture? We have provided this insight earlier showing influence of personal knowledge – of how one comes to know a specific condition through exploration – documentation and representation, alongside external research. In this way the methods of inquiry used were pluralistic and driven by experience.⁵⁸ The combination of personal insight with widely accepted research produces a foundation from which a response can arise. The emerging project – or speculative impression – can then be understood as a translation of truth, guided through inquiry and supported by context. Now, a new series of questions emerge in relation to the response.

RHIZOMIC DRAWING

A method of representation which aligns with the principles of rhizomic theory. This method is closely related to mapping in the sense that it aims to *reveal* something not previously known, or apparent.⁵⁹

DESIGN PROBES

How can the hidden and subtle traces of urban living be represented through architectural mapping? How can a *rhizomic* method of representation offer greater insight into the possibilities of laneway environments in Toronto compared perhaps to standard architectural drawing techniques?

MAP AS DESIGN

MAP AS METAPHOR

MAP AS CRITIQUE

MAP AS IMAGINATION

MAP AS LANEWAY

DESIGN METHOD

Drawings which maintain the ability to reveal a particular interpretation of space and successfully convey those findings as comprehensible knowledge can be more accurately defined as *maps*.⁵⁹ Relating the inherent connection of a map to a *rhizomic* structure as outlined by Deleuze and Guattari earlier, the projected response can be described as *rhizomic drawings*. This response views drawing as a regenerative construction; a process which evolves, grows, and at times, unravels. Its intentions lie in the potential to be continued and repeated rather than focusing on a finalized product. With that, the drawings are centered on five lanes within the Harbord Village neighbourhood, portraying a sample of Toronto's many laneways. The rhizomic drawing prefigures an urban form based on a multiplicity of influences and uses many techniques to expose the collective history and essence of Toronto's laneways, ultimately providing an alternate reading of the city. Stories of the laneway occupant are interwoven with a response to the existing site, specifically to the naming and history of the laneways, to produce a new narrative. This alternate reading is a reconciliation of those stories, a re-mapping of sorts, which is encoded with many layers of information and connections. With this in mind, before we begin to unpack these narratives and reveal the laneways for their *true character*, a process should be outlined.

*"It is the creative processing of a particular reality, "sensual site" of experience used to fictitiously convey the fragments of reality."*⁶⁰

- Karen Lutsky and Sean Burkholder

> Although a sense of diversity is proposed across the drawings as a collection, it should be noted that there were established methods followed and distinct techniques used to complete each composition. With that, the processes behind each rhizomic drawing should be outlined.

The *rhizomic drawing* method began with the documentation of the projected site, Toronto's Harbord Village, which was carried out through digital photography focused along the continuous surface of the laneways. From there, the digital images were 'tattooed' onto a roll of drawing paper to give dimension and authentic texture to the drawing, and to act as a guide for the hand drawing process which followed. The development of hand drawing can be understood as an extension of the tattooing process, where an ink pen was used to illustrate an impression of the site, influenced both by the documentation images and experiential memory. Once the drawing process was completed the scroll-length drawing could be folded, adding depth and setting a framework for the project's foundational objective of *revelation*. The final stage of the drawing process involved the deconstruction of the drawing, employed through acts of cutting. This deliberate action of fragmentation effectively completed the aforementioned framework and set the stage for the final enactment of *revelation* within the drawing.

Documentation: The practice of documentation was exercised throughout the length of this thesis, first to record the exploration of laneway environments and towards the end – in the *rhizomic drawings* – as a way to capture and convey their unique conditions. The documentation featured in the latter are focused on the surfaces of lanes, showing both detailed and general forms. In relation to the drawings themselves, the documentation images were arranged digitally and printed onto drawing paper in the order which they were taken. The intent of this was twofold; firstly to add site specific context which expresses the existing texture of laneways and secondly to act as a spatial guide for the next stage of the drawing.

(See Appendix A for fieldwork documentation)

Impression: To record one's impression of a particular space is to intertwine a factual reality with an imagined reality. Impression then becomes just as much about the object of record, as it is about the person who is recording. For this reason, the technique of hand drawing is used alongside the previous stage of printed documentation to reflect these pluralistic motivations. After all, an important element of the *rhizomic drawings* are to combine the existing with the imagined, as well as the old and new. First, the digital documentation photographs were arranged in order that they were taken to most accurately reflect the experience and movement through the site. Ink pen was then used to draw, record and imagine the laneways as they stand presently in Harbord Village, adding a second dimension to the drawing. This unforgiving medium is able to convey the raw, sometimes flawed and temperamental nature of the laneways themselves. The drawn impression of the site intends not to be entirely factual, but to also account for sensory experience, temporal experience, and imagination. Rather than committing to an exact tracing of the space, the drawing process shows direct allegiance to rhizomic theory and allows the lines to be guided by the creator and fueled by imagination and experience.

Folding: The physical act of folding can be effective in communicating a particular depth within the drawing in addition to making a connection to the notion of **folding** as explored by Deleuze and Guattari. In this way, the action connects elements which are conventionally linearly related. For example, as the *rhizomic drawings* are physically folded, elements at the beginning and end of each laneway are compressed over space and time, creating newly formed connections between seemingly parallel elements. In a temporal sense, *folding* effectively distorts any sense of linearity, creating a timeline that at times accelerates, comes to a stop, and reverses. *Folding* also results in the distortion of space where shifts occur between linear elements and bring them into disorder. The folding action becomes a deliberate way to alter and spur new connections within the *rhizomic drawings*. In addition to what is explained above, the resulting three-dimensionality of the drawing's physically folded form can be used as a framework for the following stages of deconstruction and *revelation*.

"FOLDING"

A metaphysical interpretation of the world as a continuous body of folded elements, which are woven together, overlapped and compressed over the span of time and space.^{xv} Here, folding allows for an infinite number of connections between things, supporting Deleuze and Guattari's theory of the rhizome as a multiplicity.

Deconstruction: Again influenced by the *rhizome* - which continually regenerates from the past and into the present – this drawing effectively **detrterritorializes** from its original state, deconstructing to make way for new information and take on new meaning. Here, what was once fundamental quickly becomes sacrificial. The objective of deconstruction is executed primarily through removing select sections of the drawings with a cutting knife and re-applying that section to the opposite side of the fold. This way, the drawings become reconstructed as they are folded and deconstructed upon opening. Without being too prescriptive, this stage intends to act as a guiding idea rather than a set process; it is concerned with discovery rather than following a definite plan. This act of cutting also introduces the *rhizomic* notions of regeneration, continuity and *multiplicity* bringing an illusion of depth and layering to each drawing. By these means, this stage of drawing is non-conclusive and merely speculates upon deconstruction as a technique for revealing and reconstructing unseen historic narratives.

DETERRITORIALIZATION

According to Deleuze and Guattari, deterritorialization is the separation of fields from a specific territory. In other terms, it is also linked to the separation of an object from its subject.^{xvi}

Project

PROJECT SITE

The potential to expand this research in the future is brought forth by using the Harbord Village neighbourhood as an example – a neighbourhood set in the heart of downtown Toronto bound by Bloor Street, Spadina Avenue, College Street and Bathurst Street at the North, East, South and West. The choice of location was two-fold, firstly because prior research had been conducted here – as seen in the explorations of *thirdspace*, *greyspace* and the *familiar other* – and secondly because Harbord Village shows expansive resources towards community outreach initiatives and historic information.

The neighbourhood was originally developed in the late 1800s along with many other neighbouring communities. As immigration in Toronto grew throughout the 20th century Harbord Village became home to many Italian, Jewish and Portuguese residents. More recently, the neighbourhood has seen an influx of young professionals and students taking advantage of the proximity to Work and nearby educational facilities. Harbord Village has been transformed over the years yet maintains a primary fabric of single-family homes complimented by low-rise commercial properties along its major streets.⁶¹ It holds a unique localized identity that is connected to a rich history of immigrant families, the arts and coherent community.⁶² As a result of this it expresses a heightened sense of place to those who reside there as well as those who visit. Over the years, many people acknowledge this community in the quality of their livelihoods, recounting memories made amongst fellow community members in the places they now cherish.⁶³

The project drawings are set in Toronto's Harbord Village and focus on five laneways within the neighbourhood: Barbara Barrett Lane, Leah Cohen Lane, Alan Powell Lane, Louis Laki Lane and Douglas Campbell Lane. Every laneway within the boundaries of Harbord Village was named in honour of a past resident, reflecting the diversity of the neighbourhood in its past and present.⁶⁴ The naming of each lane narrates a story within the neighbourhood, allowing memories of the past to transcend time. This brings a treasured sense of place not only to those who have previously lived and who presently live in the neighbourhood, but to all who visit. Part of the vibrancy of the city comes with this acceptance of multiple narratives; from those from the past and present, and also between people from diverse backgrounds. Now, the history of a particular place involves those who lived there and those who passed by, weaving together multiple narratives within a larger story of the city.

The five aforementioned named laneways are each independently represented in a *rhizomic drawing*, which are then arranged as a collection, mimicking how they physically relate in actuality and depicting a sense of continuity. Supporting detail studies accompany each drawing, bringing a new perspective and scale to the notions of *revelation* and *interstice* as expressed throughout each laneway. Initial site context will be given to situate the project within the larger geography of Toronto, along with a site map that shows a more detailed view of the subject neighbourhood, acknowledging its *true character(s)*. (Fig. 40 and 41)

(See Appendix B for more information on the Harbord Village laneways).

HARBORD VILLAGE - TORONTO

Developed in 1870
Home to 26 Officially Named Laneways
Accepted borders at Bloor Street, Spadina Avenue, College Street and Bathurst Street [N-E-S-W]

Fig. 40 | Site context.
Situating Harbord Village within the boundaries of Old Toronto.

Fig. 41 | Site Analysis,
Proposed laneway network in Harbord Village.

RHIZOMIC DRAWINGS

Products of comprehensive inquiry dealing with a *multiplicity* of factors, the *rhizomic drawings* respond through exhaustive imagery of precise and imagined conditions within the lanes of Toronto's Harbord Village. The laneways' pasts are recounted through historic narratives which bring forth **collective memories** of the neighbourhood. In doing so, the past becomes connected with the present, creating a platform from which future speculation can take place. The artistic and graphic qualities rendered in the hand-drawn elevations combined with the digitally formatted elements embodies this temporal variation while offering influence from the drawings' author, allowing the viewer to then engage their own creative reading. Intended to mirror, reveal and imagine, the *rhizomic drawings* aim to portray the existence of a city set between the city of Toronto proper and one that expresses the qualities of everyday life in the laneways.

COLLECTIVE MEMORY

The recollection of a past event, time-period, or idea experienced by a large group of individuals who share a commonality.^{xxxii}

> It should be noted that these drawings are not meant to be prescriptive in how they are read, but rather explored and interpreted according to each viewer. With that said, a certain level of intention will be acknowledged through captions set below each image, setting a foundation from which imagination can take over.

A The Flip **B** The Accordion **C** The Alternative View **D** The Stretch **E** The Observer **F** The Tired Student

READING RHIZOMIC DRAWINGS - This instructional diagram illustrates a few of many ways to read the rhizomic drawings. The options are not limited to what is displayed here and creativity is encouraged.

Fig. 42 | Instructional diagram.

Fig. 43 | Photograph of outstretched Drawing 01.

BARBARA BARRETT LANE - This first drawing depicts the existing facades of Barbara Barrett Lane, along with *revealed* interior narratives which aim to narrate the history of Barbara Barrett within the Harbord Village neighbourhood. Barbara Barrett was an advocate of the arts and founder of the Toronto School of Art, an institution that remains to this day and classically instructs local aspiring artists.

Fig. 44 | Photograph of compressed Drawing 01.

Fig. 45 | Drawing 01, Spread 01.

Fig. 46 | Drawing 01, Spread 02.

Fig. 47 | Drawing 01, Spread 03.

Fig. 48 | Drawing 01, Spread 04.

Fig. 49 | Drawing 01, Spread 05.

Fig. 50 | Drawing 01, Spread 06.

Fig. 51 | Drawing 01, Interior Perspectives:

A Fine Art Classroom

B Photography Studio

C Institutional Lobby and Gallery

D Graphic Design Computer Lab

E Gallery and Presentation Space

F At Home Art Studio

Fig. 52 | Photograph of outstretched Drawing 02.

LEAH COHEN LANE - This first drawing depicts the existing facades of Leah Cohen Lane, along with *revealed* interior narratives which aim to narrate the history of Leah Cohen within the Harbord Village neighbourhood. As one of Canada's first feminist writers, Leah Cohen was also an advocate for womens' rights and a supporter of multi-generational communities and socialization.

Fig. 53 | Photograph of compressed Drawing 02.

Fig. 54 | Drawing 02, Spread 01.

Fig. 55 | Drawing 02, Spread 02.

Fig. 56 | Drawing 02, Spread 03.

Fig. 57 | Drawing 02, Interior Perspectives:

A Intergenerational Living Space

B Community Women's Shelter

C At Home Writing Studio

Fig. 58 | Photograph of outstretched Drawing 03.

ALAN POWELL LANE - This third drawing depicts the existing Alan Powell Lane, along with *revealed* interior narratives which aim to narrate the history of Alan Powell within the Harbord Village neighbourhood. As a social activist and supporter of the arts in Canada, he worked alongside Jane Jacobs in the major Toronto protest to 'Stop Spadina,' an expressway planned to cut through the fabric of many downtown neighbourhoods.

Fig. 59 | Photograph of compressed Drawing 03.

Fig. 60 | Drawing 03, Spread 01.

Fig. 61 | Drawing 03, Spread 02.

Fig. 62 | Drawing 03, Spread 03.

Fig. 63 | Drawing 03, Spread 04.

Fig. 64 | Drawing 03, Spread 05.

Fig. 65 | Drawing 03, Spread 06.

Fig. 66 | Drawing 03, Spread 07.

Fig. 67 | Drawing 03, Interior Perspectives:

A Home Office

B Spadina Expressway

C Automobile Interior

C Protest Workspace

E Spadina Expressway

Fig. 68 | Drawing 03, Interior Perspectives:

F Artist's Home Studio **G** City Council Meeting **H** Spadina Expressway

Fig. 69 | Photograph of outstretched Drawing 04.

LOUIE LAKI LANE - This fourth drawing depicts the existing Louie Laki Lane, along with *revealed* interior narratives which aim to narrate his history within the Harbord Village neighbourhood. An Italian immigrant who moved to Canada in 1957, Louie Laki brought the tradition of Wine making with him to share with his community. A back-yard vineyard along with his basement wine making space resulted in community celebration.

Fig. 70 | Photograph of compressed Drawing 04.

Fig. 71 | Drawing 04, Spread 01.

Fig. 72 | Drawing 04, Spread 02.

Fig. 73 | Drawing 04, Spread 03.

Fig. 74 | Drawing 04, Spread 04.

Fig. 75 | Drawing 04, Spread 05.

Fig. 76 | Drawing 04, Spread 06.

Fig. 77 | Drawing 04, Spread 07.

Fig. 78 | Drawing 04, Spread 08.

Fig. 79 | Drawing 04, Spread 09.

Fig. 80 | Drawing 04, Interior Perspectives:

A Rooftop Trellis

B Wine Making Space

D Wine Barrel Storage

C Neighbourly Meeting

Fig. 81 | Drawing 04, Interior Perspectives:

A Backyard Vineyard

B Rooftop Terrace

C Backyard Vineyard

D Liquor Store

Fig. 82 | Drawing 04, Interior Perspectives:

A Family Dining Room

B Wine Cellar

Fig. 83 | Photograph of outstretched Drawing 05.

DOUGLAS CAMPBELL LANE - This fifth drawing depicts the existing Douglas Campbell Lane, along with *revealed* interior narratives which aim to narrate his history within the Harbord Village neighbourhood. A Canadian playwright who immigrated from Scotland, settling in Toronto's Harbord Village. Campbell founded the Stratford Festival in 1952, bringing attention towards the within Harbord Village and the greater Toronto area.

Fig. 84 | Photograph of compressed Drawing 05.

Fig. 85 | Drawing 05, Spread 01.

Fig. 86 | Drawing 05, Spread 02.

Fig. 87 | Drawing 05, Spread 03.

Fig. 88 | Drawing 05, Spread 04.

Fig. 89 | Drawing 05, Interior Perspectives:

A Grand Theatre
D Dressing Room

B Improv Stage
E Playwright Office

C Rehearsal Room

Fig. 90 | Drawing 05, Interior Perspectives:

A Grand Theatre Lobby

INTERSTITIAL DETAILS

Each *rhizomic drawing* has an accompanying detail which allows the viewer to contemplate the ever-present notion of **interstice** in unique variations. Many interstitial relations were explored in the second part of this thesis as the gradient or intersection of ideas and objects as seen in architectural representation, philosophy and experienced qualities in character. In a physical sense, *interstitial* elements are apparent in laneways in the form of back doors, walls, garage doors, roofs and windows. The speculation of interior spaces which narrate the history of a particular named laneway, as expressed in the *rhizomic drawings*, often occurred within an existing *interstitial* threshold. By providing a more detailed representation of this condition we can begin to understand the project's response within multiple scales.

INTERSTICE

This term describes a space *in-between*.^{xxiv} It can be used in many different contexts to describe ambiguity in philosophical ideas and as a transitory element between physical objects or other spaces. In this thesis, laneways are presented as interstices in the context of academia, urban planning and the ontological condition of everyday living.

The details show a folded format that mirrors the conceptual intentions behind the *rhizomic drawings*. The "front" portion of the detail showcases an elevation drawing that depicts the existing laneway facade. The "back" portion of the detail shows the speculative interior space layered on top of an abstracted copy of the elevation drawing. The "middle" portion of the detail shows a projected plan of the interior to better show its adjacencies. (Fig. 69-73)

Fig. 91 | Interstice Detail 01, Door Study.

Fig. 92 | Interstice Detail 02, Wall Study.

Fig. 93 | Interstice Detail 03, Garage Study.

Fig. 94 | Interstice Detail 04, Roof Study.

Fig. 95 | Interstice Detail 05, Window Study.

POSTSCRIPT

While this thesis wanders in various directions at times – like the *flâneur* – it both connects and fragments ideas together with research and supporting quotations, directly reflecting a *rhizomic* ideology and the conditions of laneways in Toronto. It brings together various ideas in a random, disordered and sometimes chaotic way, but that is precisely where the beauty of the laneway lies. After all, where else but in one of Toronto's laneways can you accommodate the very best and worst a city has to offer?

Responding to attention directed towards revitalizing laneways in Toronto, this project invites people to think about the past of Toronto's urban form when considering its future. In this way it explores how past identity and *collective memory* come together, giving laneways a treasured sense of place. While memory may be false, as the reconstruction of past memories relies greatly on the perception of an individual and therefore may not be entirely accurate, its use does allow us to paint a specific history of this city. As more and more attention geared towards *revitalization* takes place along Toronto's laneways, we must always question the *agency* of designers to complete this task, which this thesis has considered so far to be limiting and ineffective. Working within this realm, the *rhizomic drawings* aim to deconstruct the reinforced barriers set along laneways in order to *reveal* the secret identities that remain hidden behind untold stories of their past.

The following images show the process of creating the rhizomic drawings. Using the methods outlined in Part 3 – along with some additional modes of exploration – the evolution of the rhizomic drawings can be seen clearly from beginning to their current state. Keeping this in mind, potential lies in their future continuity which can be thought to mark future improvisation and transformations.

Fig. 96 | On-site documentation.

Fig. 97 | Experimental drawing.

Fig. 98 | Back-rolling paper.

Fig. 99 | "Tattooed" ink drawing.

Fig. 100 | Accordion folding.

Fig. 101 | Deconstructing the Drawing.

Fig. 102 | Reconstructing the Drawing.

Fig. 103 | Application of historic narratives.

Fig. 104 | Folded reveal.

This thesis does not mark an "end" to the exploration of Toronto's laneways, or to their state of transformation for that matter. Toronto's history is embedded in its laneways and their role within the city has evolved alongside changing societal conditions. The potential to make new folds, new subtractions and additions to the *rhizomic drawings* can signify the regenerative nature of lanes and allow for new contributors to partake. As more and more laneways are given their names, new patterns will be evidently be made, creating new rhythms and experiences. This thesis welcomes more city-goers to take note of the rich history and inherent vitality of Toronto's back lanes, and to engage the history of its past with their lives in the future.

GLOSSARY

Rhizomic

In the context of this thesis, Rhizome is a term that describes the Rhizome theory, as discovered by post-structuralist philosophers Gilles Deleuze and Felix Guattari. Rhizomic theory goes against Western Platonism and focuses on multiplicity, deconstruction and regeneration.

Rhizomic City

The application of Deleuze and Guattari's theory of the rhizome to an urban typology. In this application, Toronto can be considered as a rhizomic city in the connection of its urban planning, social structures and geography to themes of multiplicity, continuity and regeneration..

Lines of Flight

A term used in A Thousand Plateaus, which is used to define an abstract line of deconnectivity; a line which aborts physicality and ascends to the virtual.

Map

Conventionally known to describe an object of way finding, a map can also be understood as a method of representation which conveys new information, sometimes unseen and fosters new relationships between spaces and objects. Here, a map is made distinct from a tracing which merely copies information already known.

Multiplicity

The quality of being more than two things at once, being various or multiple. In this thesis this term is often used to describe multiple ideas, or ideas that simultaneously hold multiple meanings

True Identity

A term used to describe the culture, history and personal experience associated to a specific place. In this thesis the term is used to unpack the essence of everyday life in Toronto, without falsified or exaggerated information.

Laneway

A [narrow] passage that cuts through urban fabric; intended for servicing the surrounding context.

Laneway Revitalization

A term used to describe current design strategies aimed to re-instill a sense of lost vitality in urban environments, as demonstrated in Toronto's laneways through organizations such as the *Laneway Project*.

Densification

The increase of density within a specific boundary, typically seen in urban areas.

Revelation

The disclosure of something not previously apparent; the perception of something not previously seen or understood; a sudden realization; a striking discovery.

Re-mapping

To work within an existing structure, while applying individual agency to re-think urban relationships.

City Proper

In the context of this thesis the term is being used alongside the 'established city' to describe the recognizable or apparent urban area contained within the limits of the City of Toronto.

Anti-Map

A mapping that shows the inverse of a conventional map. This type of drawing aims to reveal something formerly unseen, or hidden.

Third Place

As defined by Ray Oldenburg, the term third place refers to urban spaces that are in-between the realms deemed 'private' and 'public.' In this thesis the term is being applied to laneways to show their intermediary existence and cherished vitality within the many communities of the City of Toronto.

Grey Space

As defined by Oren Yiftachel, the notion of grey space refers to urban spaces in states of conflict, often placed between states of extreme ideals and legality. These spaces are typically unclear in policy and show unconventional methods of existence. Here, the term is being applied to the city of Toronto and the ambiguous nature of its laneways, both in municipal policy and in the informality of their physical forms.

Agency

The ability of an individual to act independently of the constraining structure of society, or social norms, describes one's agency. More specifically in architecture this relates to a designer's position on a certain subject, and their decided ability to engage with certain issues.

Flâneur

A French character introduced by Walter Benjamin in the 19th century as a product of renaissance life and the industrial revolution. Stemming from the French verb *flâner*, which means to stroll, they parallel a modern tourist and are characterized by their tendency to wander and linger.

Familiar Other

A person not as overtly familiar as a friend or family member, but is also not presented as a complete stranger. This term shows various implications towards one's sense of personal comfort and safety.

Rhizomic Drawing

A method of representation which aligns with the principles of rhizomic theory. This method is closely related to mapping in the sense that it aims to reveal something not previously known, or apparent.

Folding

A metaphysical interpretation of the world as a continuous body of folded elements, which are woven together, overlapped and compressed over the span of time and space. Here, folding allows for an infinite number of connections between things, supporting Deleuze and Guattari's theory of the rhizome as multiplicity.

Deterritorialization

According to Deleuze and Guattari, deterritorialization is the separation of fields from a specific territory. In other terms, it is also linked to the separation of an object from its subject.

Re-territorialization

A progression of deterritorialization, this term describes an act of reconstruction.

Collective Memory

The recollection of a past event, time-period, or idea experienced by a large group of individuals who share a commonality.

Interstitial

This term describes a space in-between. It can be used in many different contexts to describe ambiguity in philosophical ideas and as a transitory element between physical objects or other spaces. In this thesis, laneways are presented as interstices in the context of academia, urban planning and the ontological condition of everyday living.

ENDNOTES

PART 1

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⁷ *Ibid.*, 12.

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²⁸ Kevin Lynch, *The Image of the City*, (Cambridge: The MIT Press, 1960), 6.

²⁹ Ibid, 8

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³¹ Italo Calvino, *Invisible Cities*, trans. William Weaver, (New York: Harcourt Inc., 1974), 136.

³² Henri Lefebvre, *The Production of Space*, (Cambridge, MA: Blackwell, 1991), 33.

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⁵⁵ Matthew Blackett, "The Beautiful Mess of Toronto's Laneways", back cover.

PART 3

⁵⁶ Karen Lutsky and Sean Burkholder, "Curious Methods," in *Places Journal* (2017): <https://doi.org/10.22269/170523>.

⁵⁷ Ibid.

⁵⁸ Ibid.

⁵⁹ Nadia Amoroso, "Map or Drawing?" *The Exposed City: Mapping the Urban Invisibles* (Abingdon: Routledge, 2010), 3.

⁶⁰ Karen Lutsky and Sean Burkholder, "Curious Methods."

PART 4

⁶¹ "About Harbord Village: Our Neighbourhood," HRVA Harbord Village Resident's Association, updated 2015, http://harbordvillagehistory.ca/hvhistory_hv.html

⁶² "About," HRVA Harbord Village Resident's Association, updated March, 2020, <https://harbordvillage.com>

As of January 8, 2020, The Harbord Village Resident's Association "About" page listed information on the history of the Harbord Village neighbourhood located in the heart of Downtown Toronto between College and Dundas Street, and Bathurst and Spadina Avenue at the North, South, East and West respectively. Their 'About' page lists the history of the Association within the neighbourhood and links to some additional resources which shed light on their impact within the community between their beginning in 2000 until the present day. This section benefits from the information provided throughout the entire HRVA website including photographs, maps, newsletters and events.

⁶³ Ibid.

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ⁱⁱ Ibid.

ⁱⁱⁱ Ibid, 204.

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^v Gilles Deleuze and Felix Guattari, *A Thousand Plateaus*, 3-25.

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^{viii} Shelagh McCartney, Courtney Kaupp and Michelle Senayah, *Turning Laneways into Public Places*, (Toronto: The Laneway Project).

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^{xviii} Walter Benjamin, *The Arcades Project*, trans. Howard Eiland and Kevin McLaughlin (Cambridge: The Belknap Press of Harvard University Press, 1999) 10.

^{xix} Gilles Deleuze and Felix Guattari, *A Thousand Plateaus*, 3-25.

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^{xxi} *Ibid.*

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Note: All other images included in this document are made by author.

APPENDIX A - FIELDWORK CATALOGUE

The following images illustrate a sample of Toronto's laneways separated into five sections. Each section demonstrates a journey through a network of laneways presented in a different neighbourhood in Toronto. Beginning in the Queen West neighbourhood, graffiti murals are apparent and the variation between commercial and residential lanes are seen. Following are images taken in the Liberty Village neighbourhood which show an industrial nuance. Thirdly, the Junction Triangle neighbourhood is shown for its primarily residential forms with many interesting back-yard conditions. The final two sections show documentation taken in the Harbord Village neighbourhood in Toronto's downtown core. These final images are featured in the rhizomic drawings as their printed documentation.

APPENDIX B - ABOUT HARBORD VILLAGE

The Harbord Village Resident's Association (HVRA) has established a resource for the neighbourhood that brings insight into the history of the community. Officially developed in 2000, the HVRA privately began in the 1960s in response to the Spadina Expressway initiative.¹ This group organized a counter initiative called "Stop Spadina" along with Jane Jacobs to protect the neighbourhood from being demolished in place of a North-South freeway.² Since then, the HVRA has built a strong relationship with the community and is currently involved in events, projects and public outreach.³ The organization brought stability and, a sense of community to Harbord Village during a time when neighbourhood development was at a high in Toronto – values which are maintained today.

"STOP SPADINA"

A slogan that represents an initiative to stop an expressway from cutting through the urban fabric of several Torontonians' neighbourhoods. This protest was supported by urbanist and activist Jane Jacobs advocated to preserve the existing fabric of Toronto.

Harbord Village began development in the 1870's and became more populated throughout the remainder of the 19th century as the city of Toronto densified.⁴ Most initial residents were of British descent and worked among other working class families in the surrounding area. As time progressed into the early 20th century some of the more affluent residents began moving to upper-class neighborhoods, leaving many residences open for immigrant families.⁵ Many Portuguese, Italian and Jewish immigrants moved into Harbord Village. Throughout the later half of the 20th century young professionals also began to make up a portion of the neighbourhood's residency, along with students attending the nearby University of Toronto.

¹ "About," HVRA Harbord Village Resident's Association, updated March, 2020, <https://harbordvillage.com>

² Ibid.

³ "Events," HVRA Harbord Village Resident's Association.

⁴ "About Harbord Village: Our Neighbourhood," HVRA Harbord Village Resident's Association, updated 2015, http://harbordvillagehistory.ca/hvhhistory_hv.html

⁵ Ibid.

Aerial Photograph of Harbord Village, "08902" by Norm Li.
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Graphic Timeline of Harbord Village.
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PROJECT NARRATIVES SET IN HARBORD VILLAGE

Barbara Barrett Lane

Honouring Barbara Barrett, who was the founder of the Toronto School of Art, which under her guidance classically instructed hundreds of students, as well as employed many now well-known artists as teachers. Barbara was a beloved community member who lived within the Harbord Village neighbourhood. The Toronto School of Art runs classes to this day.

Leah Cohen Lane

Leah Cohen was among the earlier generation of Canadian feminist writers, authoring two books: *The Secret Oppression: Sexual Harassment of Working and Small Expectations: Society's Betrayal of Older Women*. Because she was a self-employed writer and researcher, Leah worked at home, on Major Street, and was a regular presence in the cafes, shops and streets of the neighbourhood. She often wrote while overlooking the lane behind her house, believing that the laneways were the heart of a community.

Alan Powell Lane

Alan Powell lived at 200 Brunswick Avenue and his garage was situated on the East end of the named laneway. Alan was a University of Toronto professor, promoter of the arts in Canada and social activist. From 1969-1971, he worked with Jane Jacobs as Chairman of the Committee to "Stop Spadina" – an initiative proposing an expressway through the heart of Toronto which would have destroyed any remaining affordable artists' studios in the downtown core.

Louie Laki Lane

Louie Laki arrived in Toronto from Slovenia in 1957 and lived on Major Street from 1960 until his death in 2002. Well-known in the neighbourhood for his hospitable nature, Louis was known to make homemade wine in his back-yard along the lane and share his drink with his neighbours and fellow community members.

Douglas Campbell Lane

Douglas Campbell with Sir Tyrone Guthrie founded the Stratford Festival in 1952. He was a talented actor who lived for 30 years on Brunswick Avenue, raising several children there, including Tom Campbell (an important contemporary Canadian painter), Torquil Campbell (rock star and lead-man for The Stars), and Ben Campbell (also an actor and leading man at Stratford and Shaw).

Key Plan of Barbara Barrett Lane, Leah Cohen Lane and Alan Powell Lane

Key Plan of Louie Laki Lane and Douglas Campbell Lane.