

*Peter Sealy:*¹ *Why does the Canadian Centre for Architecture do books?*

Phyllis Lambert:² Why the CCA does books is a little obvious. We do books because they are long-term references. An exhibition is a way of communicating a theme, but it's a temporary reference. We don't do catalogues. A catalogue has every object in it. We do books referencing the problematic that we're dealing with.

Mirko Zardini:³ The way the CCA does books is being shaped by new tools of communication, such as the web, as well as by the changing cultural landscape of which we are a part. For example, the number of architectural publications — especially monographs — has increased dramatically in the last twenty or thirty years. The paradox is that during this period, we have seen a decline in the status of the traditional architecture magazine.

PL: In the beginning, we published ourselves, and MIT Press handled most of the distribution. It wasn't until 2001 that we decided we were a much too small place to have somebody in-house who's in charge of putting the book together, somebody else in-house who was editor... From *Herzog & de Meuron* onwards we have always worked with outside publishers. You can trace the evolution of the CCA's focus from more art historical to contemporary issues by studying the subject and design of our books.

MZ: Now each time we prepare a book, we speak with two or three publishers; we discuss their ideas and their approach to the project and then make our choice. It's crucial to find a publisher who is interested in the project. Of course there are many economic considerations, but above all we must find somebody who is willing to work with us. There are obviously many challenges to these co-publications, especially since we want to keep our CCA standards through all the books. (continued on page 46)





Photography and Architecture: 1839-1939

Essays by Phyllis Lambert and Richard Pare

Just as the various graphic media, such as drawings and illustrated printed books, provide different levels of information about buildings, so photographs provide still other ways in which to know and study architecture. From the beginning, photographers, critics, historians, and architects recognized the two special attributes of the medium: rapidity of notation and accuracy of representation. Photography of architecture has been central to the development of photography itself, yielding a wealth of images in a period of little more than 150 years.

Photography and Architecture: 1839-1939, a historical survey of the first hundred years of architectural photography, presents 148 photographs selected from the CCA collection, arranged according to an understanding of the growth and development of photography. These works demonstrate the incredible richness of the subject, including the origins of the medium in Britain and France, the pioneering expeditions accompanied by photographers who recorded the great monuments of the world from the Mediterranean to the Far East, and the great surveys of the nineteenth century. Other images document the growth of American cities in the 1860s and 1870s as well as urban renewal during the Second Empire in France and in the 1880s in England and Scotland. Works from the American renaissance in photography of the 1920s and 1930s explore new aspects of the modern vertical city. The final section of the book is devoted to photographs that reflect the architectural ideas developed in Germany between the two world wars.

Photography and Architecture demonstrates national differences in attitude toward medium and subject, and the importance of photographs as a valuable source of knowledge about all architecture, both as documentation and representation. It also discusses the growth and development of the photography of architecture and suggests ways in which the image was affected by evolving photographic techniques important for both architectural historians and photographers. Yet the photographs shown here are more than a historical study. To the photographer, they present a hypothesis to be tested in investigating the possibilities of architectural photography and provide a framework for further discoveries and invention.

1982

284 pages

30 x 25 cm

Published in French: *Photographie et architecture: 1839-1939*

Book design: Eleanor Morris Caponigro
CCA

Hardcover

ISBN 0-935112-06-5

Softcover

ISBN 0-935112-07-3



Ernest Isbell Barott, Architect: An Introduction / Ernest Isbell Barott, architect: Une introduction

Susan Wagg

This publication offers an introductory look at the work of Ernest Isbell Barott, who apprenticed at McKim, Mead and White in New York before coming to Montréal. Barott designed two of the first skyscrapers in Montréal, the Bell Telephone Company Head Office on Beaver Hall Hill and the Aldred Building on Place d'Armes.

1985
52 pages
22 x 28 cm
English and French
Book design: François Dallegret
CCA

Softcover
ISBN 0-920785-00-X



Planned Assaults: The Nofamily House, Love/House, Texas Zero

Lars Lerup

Postscript by Peter Eisenman

The three houses Lars Lerup investigated establish a typology ordered in terms of structure (Texas Zero conflates three generic building types), use (Nofamily challenges the function of the North American single-family house), and perception (Love/House explores the house as the locus of psychological relationships).

1987
106 pages
19.5 x 24.5 cm
Published in Chinese by
Chuan Hsing Publishing
Book design:
Eleanor Morris Caponigro
CCA

Hardcover

ISBN 0-262-12123-9

Softcover

ISBN 0-262-62056-1



Canadian Centre for Architecture: The First Five Years, 1979–1984 / Centre Canadien d'Architecture: Les débuts, 1979–1984

In 1979, the Canadian Centre for Architecture was a new institutional type, both architectural study centre and museum. This publication documents the activities of the CCA's first five years, describing its mandate and objectives as well as the scope of the collection.

1988
135 pages
19 x 28 cm
English and French
Book design:
Eleanor Morris Caponigro
CCA

Softcover
ISBN 0-920785-02-6



Attributed to Victor Chevalier or to Claude-Félix-Abel Niépce de Saint-Victor, photographer
Claude Nicolas Ledoux, architect
Entrance portal of the Hôtel d'Uzès, Paris, France, ca. 1848
Collection Canadian Centre for Architecture, Montréal
PH1984:0155
From *The First Five Years*, p. 68





Canadian Centre for Architecture: Building and Gardens

Edited by Larry Richards

Essays by Melvin Charney, John Harris, Phyllis Lambert,
and Larry Richards

Interview with Peter Rose by George Baird
and Chantal Pontbriand

Photographs by Clara Gutsche, David Miller, Richard Pare,
Gabor Szilasi, and Laura Volkerding

The Canadian Centre for Architecture in Montréal is a museum and study centre that houses an extensive collection of architectural books, prints and drawings, photographs, and archives. This book documents the conception and creation of the building designed for the institution by Peter Rose with Phyllis Lambert, founder of the CCA. Together, the essays and illustrations reveal the potential of a museum of architecture as a statement about the nature of the works it collects and exhibits, about its role in the life of a culture or a city, and about architecture itself.

The building and its historical and physical context, including the garden designed by Montréal artist-architect Melvin Charney, are presented not only as a work of architecture but as an addition to the public landscape of one of North America's historic cities.

1989, 1992

164 pages

26 x 26 cm

Published in French: *Centre Canadien d'Architecture: Architecture et paysage*

Book design: Glenn Goluska

CCA

Softcover

ISBN 0-920785-12-3

ISBN 0-262-68058-0



Gabor Szilasi

**Exhibitions department workspace, Canadian
Centre for Architecture, Montréal, Québec, 1987**

Collection Canadian Centre for Architecture, Montréal

PH1989:0090

From *Building and Gardens*, p. 113

Le Panthéon, symbole des révolutions: De l'Église de la nation au temple des grands hommes

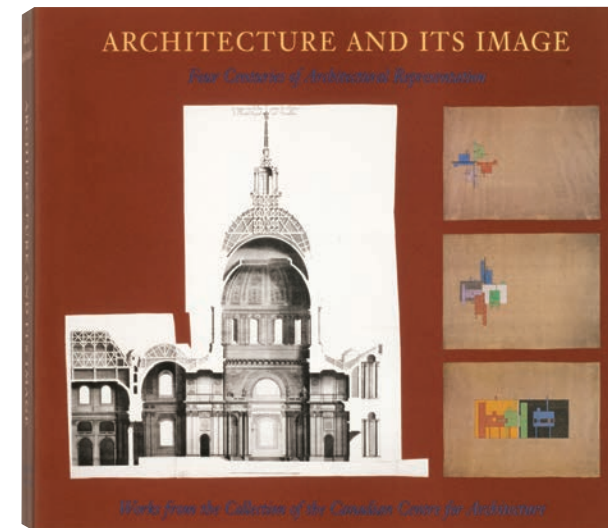
Essays by Gérard Auguier, Hervé Baptiste, Barry Bergdoll, Mark K. Deming, Jacques Guillerme, Valérie-Noëlle Jouffre, Isabelle Lemaistre, Anne Pinget, Daniel Rabreau, and Pierre Vaisse

Few buildings have remained so persistently at the heart of artistic, technical, and political debate as Jacques-Germain Soufflot's domed Panthéon. From Louis XV's laying of its cornerstone in 1764 to François Mitterrand's televised pilgrimage to the tombs of his socialist forefathers after the May 1981 elections — whether as the national church dedicated to St. Geneviève, Paris's patron saint, or as a secular temple — the building has remained a potent instrument of political and national self-definition in France. Soufflot's daring stylistic conception and equally daring technical innovations had already made this structure the focus of architectural debate in the closing years of the ancien régime.

Under the Revolution, the conversion of France's grandest eighteenth-century church to a civic "pantheon" dedicated to Great Men politicized the building once and for all and ensured it of a long career of conflict and alteration. The building remained in continual flux — in architecture and decor — for nearly a century. This perpetually unfinished enterprise would be a theatre for the countless postscripts to the unfinished political debates that characterized the rapid succession of governments in the nineteenth century. It would also serve as a barometer of attempts by regime after regime to impose differing ideals and visions of French history. In fact, at every turn of a political card, "de-pantheonizations" would follow "pantheonizations."

1989
342 pages
23 x 26 cm
Published in French only
Book design: Jean-Pierre Rosier, with
Guillaume Rosier
CCA / Caisse nationale des monuments
historiques et des sites / Picard éditeur

Softcover
ISBN 0-920785-18-2
ISBN 2-85822-084-0
ISBN 2-7084-0386-9



Architecture and Its Image: Four Centuries of Architectural Representation

Edited by Eve Blau and Edward Kaufman

Essays by Eve Blau, Robert Bruegmann, Robin Evans, Edward Kaufman, Hélène Lipstadt, and William Alexander McClung

Drawing on the collection of the Canadian Centre for Architecture, *Architecture and Its Image* takes as its point of departure the observation that architectural representations are not single images but groups of images, and that the interpretation and full significance of architectural imagery is most revealing within the serial context of the group.

The publication examines general principles of organization by which representations structure their subjects as well as the complex relationships between drawings, prints, photographs, models, and many other forms of architectural imagery, along with the buildings, landscapes, and cities they represent. In order to exemplify these principles, the book assembles images dating from the early sixteenth to the late twentieth century, including drawings, watercolours, prints, photographs, maps, books, journals, documents, models, films, videotapes, and computer graphics, all from the CCA collection.

1989
369 pages
29.8 x 24.7 cm
Published in French: *L'architecture et son image: Quatre siècles de représentation architecturale*
Book design: Eleanor Morris Caponigro
CCA

Hardcover
ISBN 0-920785-04-2
Softcover
ISBN 0-920785-06-9

Cities in Sequence

ANTONIO LAFRERI, publisher
Italy; Orgelet 1512–Rome 1577

Speculum Romanae Magnificentiae

THE SACK OF ROME drove many major painters and engravers out of the city and interrupted what had been an apogee in Italian engraving. When Roman print-publishing revived in the 1540s, the market had grown beyond artists and religious orders, who had hitherto been the main collectors, to include foreign visitors and pilgrims flocking to the city. Numerous publishing houses vied to meet the demand for views and mementos, duplicating subject matter and copying each other's designs, while many engravers achieved only the level of anonymous artisans. Nonetheless, the prints created during this mid-century period constitute an exceptional record of the condition of ancient monuments as well as of the modern city. One of these publishers, Antonio Lafreri, had a title-page made (*Speculum Romanae Magnificentiae*) in the period 1575–1577 so that collectors could assemble their prints in book form. A contemporary stocklist of prints available in his shop listed 107; these usually formed a core of bound collections, but a buyer might add engravings from any other publisher or even sheets from current books. Thus no true book exists by the above name, and Lafreri has simply become associated with the products of many houses by virtue of his title-page.

While, in its arbitrary format, the *Speculum Romanae* can include as many as 926 plates, as in the University of Chicago Library copy in four large volumes, such a grouping extends far beyond the true sphere of Lafreri. The cca. collection of *Speculum Romanae* consists of ninety-two prints, most, though not all, products of Lafreri's presses.

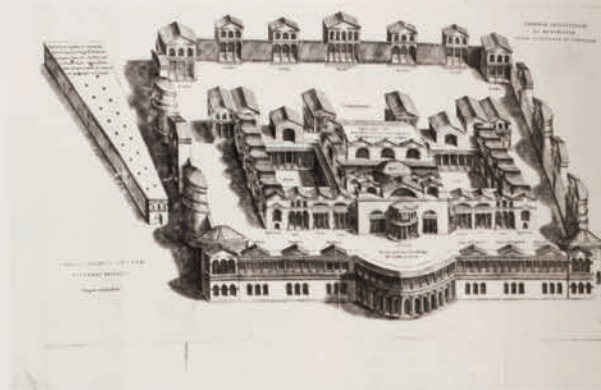
PIERRO LIGORIO, designer

UNKNOWN ENGRAVER
Italy, Rome, mid-sixteenth century

51.1. *A Bird's-Eye View of a Reconstruction of the Baths of Diocletian and Maximian*
Engraving, 39 x 68.4 cm
1558

Huelsen 17, first version (as only state), but without "ROMA MOLVIT"

Inscriptions: imprinted, recto, *THERMÆ DEOCLL-*



51.1

TIANÆ / ET MAXIMIANÆ / INTER QUIRINALEM ET VIMINALEM, and PIETRIUS LIGORIO VETERUM / MONUMENT. RELIQUIIS (Bolognini Zalteri formis. [The individual parts of the baths identified within the image.] Rome: Zalteri, [before 1571]
BR1979.002.86

ANOTHER ENGRAVED VERSION of Ligorio's drawing was made by Jacob Bos in 1538. This was also the year in which Hieronymus Cock, the Antwerp publisher, brought out a volume of huge engravings of the Baths of Diocletian after drawings by Sebastian van Noyen. Soon after, Pope Pius IV would renew interest in rebuilding the ruined baths as a monastery (Carthusian), a use to which they had been put several times in the past. As a part of this project, Michelangelo converted the well-preserved frigidarium into the

Church of Santa Maria degli Angeli. The remains of the baths, once the largest and most celebrated in the ancient world, were still substantial in mid-sixteenth century, and a Roman guide book of 1661 challenges the visitor to imagine anything of such grandeur being built in modern times. It also retails contemporary rumours of grottoes and secret streets underneath the baths. Many artists and architects, including Palladio (who was in contact with Ligorio in 1534 [Burns, 268]), drew the remains and attempted reconstructions of them.

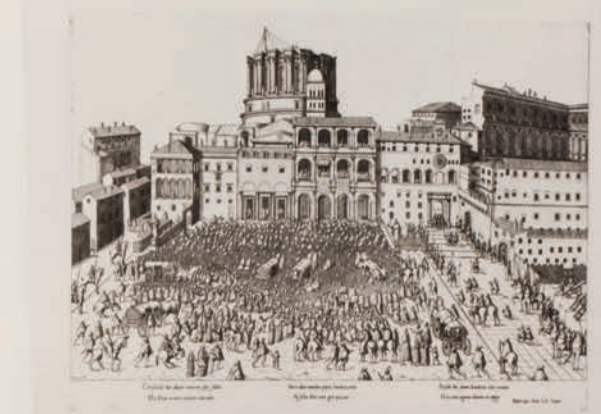
References: Howard Burns, with Linda Fairbairn and Bruce Bosch, *Andrea Palladio: 1508–1580* (exhibition catalogue, London: Arts Council of Great Britain, 1975), 149, 168; Huelsen, op. cit.; Margaret Scherer, *Marble of Ancient Rome* (New York and London: Plunkett for the Metropolitan Museum, 1955), 98–100.



51.2

UNKNOWN ENGRAVER
Italy; active in Rome, mid-sixteenth century

51.2. *The Statue of Pasquino*
Engraving, 49.5 x 34.1 cm
Between ca. 1542 and ca. 1559
Huelsen 21, second version, first state of three, Huelsen's c/v. (In the second state, the date 1570 is added.)
Inscriptions: imprinted, recto, *Che guardi tu che leggi a / Balbano / Non vedi tu ch'io son Mastro / PASQUINO* [in the uppermost "letter"]; and *Io non son (come pare) un Balbano. . . rudiapio* [on the base]
Rome: n.pub., [before 1570]
BR1979.003.15



51.3

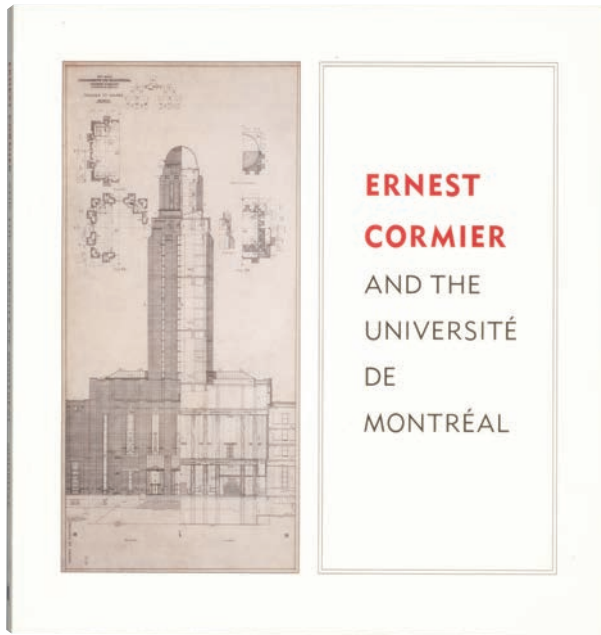
THIS AND THE VERSION published by Lafreri copy a plate issued by Salamanca in 1542. An apparent third version (Lowy, 60) exists bearing the Orsini arms, which would have replaced the Caraffa arms on the statue (still seen in the above versions) after the death of Caraffa Pope Pius IV in 1559, at which time the Roman populace destroyed all Caraffa escutcheons.

The statue, nicknamed "Pasquino," still stands by the Palazzo Braschi adjacent to the Piazza Navona. It was of Hellenistic origin and is thought to represent Menelaus supporting the body of Patroclus. Tradition traces the name to a witty but deformed tailor of the quarter. The quality of the sculpture was considered high, but in its mutilated condition it seemed to acquire a clown-like persona. The

surrounding walls came to be used as a type of public notice-board for decrees, indulgences, announcements, and, most important, satirical prose or verses—which, in consequence, became known as "pasquinades." This well-loved "talking statue" was one of four near this location.

References: Cesare D'Ottavio, *Roma nel Seicento* (Florence: Vallecchi, 1969), 136–137; Huelsen, op. cit.; Irving Lavin, "Bernini and the Art of Social Satire," in *Drawings by Gian Lorenzo Bernini from the Museum der Bildenden Künste, Leipzig*, GDR (Princeton: Princeton University, 1981), 40; Bates Lowy, "Notes on the Speculum Romanae Magnificentiae and Related Publications," *Art Bulletin*, 34 (1952), 46–60; Margaret Scherer, *Marble of Ancient Rome* (New York and London: Plunkett for the Metropolitan Museum, 1955), 140.





Ernest Cormier and the Université de Montréal

Edited by Isabelle Gournay

Essays by Pierre-Richard Bisson, Yves Deschamps, Marcel Fournier, Isabelle Gournay, and Phyllis Lambert
Photographs by Gabor Szilasi

Ernest Cormier has long been regarded in Canada as the most outstanding architect of his generation. This fully illustrated analysis of the main pavilion at the Université de Montréal is the first to establish Cormier's work as a significant part of an international movement in which North American and European influences converged. In its visionary plan and architectural boldness, the main pavilion provided a catalyst for the debate surrounding the advent of modern architecture in Montréal, emerging as a symbol of the evolution of French-language higher education in Canada and, more generally, of the profound changes that took place in Québec society during the 1920s and 1930s.

The book also discusses Cormier's early training as an engineer and how his use of modern materials such as reinforced concrete created a personal monumental vocabulary that ushered Canadian architecture into a new era.

1990
180 pages
26 x 26 cm
Published in French: *Ernest Cormier et l'Université de Montréal*
Book design: Glenn Goluska
CCA

Softcover
ISBN 0-920785-30-1
ISBN 0-262-57083-1

Money Matters: A Critical Look at Bank Architecture

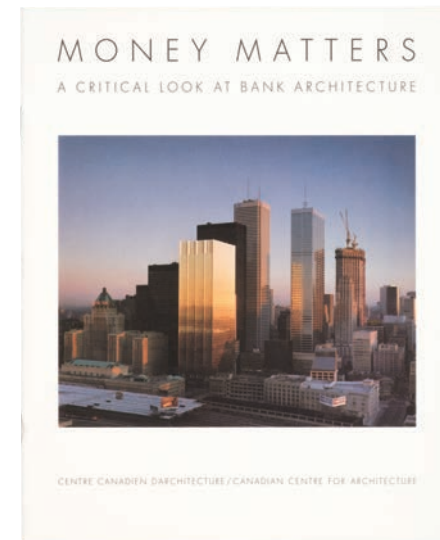
Essay by David Harris

Texts by James Borcoman and Susan Wagg

An architecturally representative and culturally significant North American building type — in this case, bank architecture — was selected to be variously interpreted by a group of Canadian and American architectural photographers. *Money Matters*, commissioned by Raphael Bernstein of the Parnassus Foundation and the Museum of Fine Arts, Houston, presents eleven examples of these images, including photographs by Edward Burtynsky, David Duchow, and Catherine Wagner.

1990
32 pages
20 x 23.5 cm
Published in French: *L'or et la pierre: Un regard critique sur l'architecture des banques*
Book design: Glenn Goluska
CCA

Softcover
ISBN 0-920785-36-0



Corpus Sanum in Domo Sano: The Architecture of the Domestic Sanitation Movement, 1870–1914 / Corpus sanum in domo sano: L'architecture du mouvement en faveur de la salubrité domestique, 1870–1914

Annamarie Adams

This publication is based on a collection of suppliers' catalogues, manuals, journals, and public policy documents that relate to planning and the building trades. These records are used here to help reconstruct the movement toward domestic sanitation, one of the driving forces behind modern ideas about urban planning and social housing.

1991
32 pages
20 x 23.5 cm
English and French
Book design: Glenn Goluska
CCA

Softcover
ISBN 0-920785-11-5





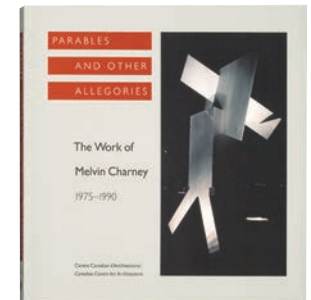
Parables and Other Allegories: The Work of Melvin Charney, 1975–1990

Essays by Alessandra Latour, Patricia C. Phillips, and Robert-Jan van Pelt
Interview with Melvin Charney by Phyllis Lambert

The Canadian artist and architect Melvin Charney has produced a complex body of work that lies on the cutting edge between art and architecture. His site-related installations, drawings, collages, and texts have stimulated discussion on such topics as the nature of the city and the connections between the built environment and the world of ideas. The city as metaphor is the foundation of Charney's work, which is a constant commentary on the city, an acute, attentive, and subtle reading of society, and a reflection on the environment in its physical and cultural expressions. To Charney, the city is not only the leitmotif of his artistic production, but also the main referent of his individual projects, vindicating once more the idea that the city itself is the object of architectural discourse.

Parables and Other Allegories: The Work of Melvin Charney, 1975–1990 offers a comprehensive historical record of Charney's works of art, all placed in context and seen in their formal evolution through time. Charney's work is experienced in its visual impact, and the development of his ideas is also documented through sketches and photographs (over two hundred illustrations), along with his own commentary. Special attention has been paid to the relationship Charney has always established between drawings and constructions, in which drawings represent architectural images as evolved in their formal qualities rather than as specific objects.

The essays explore various aspects of Charney's work, among them the city as a place of collective memory, historical stratifications, and social interactions. An interview by Phyllis Lambert investigates how Charney approaches his work and considers a wide range of issues such as abstraction and representation, the notion of space, and the idea of process as meaning.



1991
216 pages
26 x 26 cm
Published in French: *Parables et autres allégories : L'œuvre de Melvin Charney, 1975-1990*
Book design: Glenn Goluska
CCA
Softcover
ISBN 0-920785-09-3
ISBN 0-262-53110-0

Gabor Szilasi
**Les maisons de la rue Sherbrooke, installation
by Melvin Charney on rue Sherbrooke, Montréal,
for the exhibition Corridart, 1976**

Collection Canadian Centre for Architecture, Montréal
DR2007:0086:003:008
Gift of Dara A. Charney
From *Parables and Other Allegories*, p. 74

Emerging Japanese Architects of the 1990s / Une nouvelle génération d'architectes japonais

Jackie Kestenbaum

Jackie Kestenbaum's introduction is an abridgement of texts from *Emerging Japanese Architects of the 1990s*. The six architects represented here — Kiyoshi Sey Takeyama/AMORPHE, Norihiko Dan, Hiroyuki Wakabayashi, WORKSHOP, Hisashi Hara, and Atsushi Kitagawara — were chosen for the breadth and diversity of their styles and their incorporation of Western and Japanese architectural traditions.



1991
12 pages
20 x 23.5 cm
English and French
Book design: Glenn Goluska
CCA

Softcover
ISBN 0-920785-01-8

Soviet Avant-garde Publications; Architectural Drawings of the Russian Avant-garde, 1917–1935

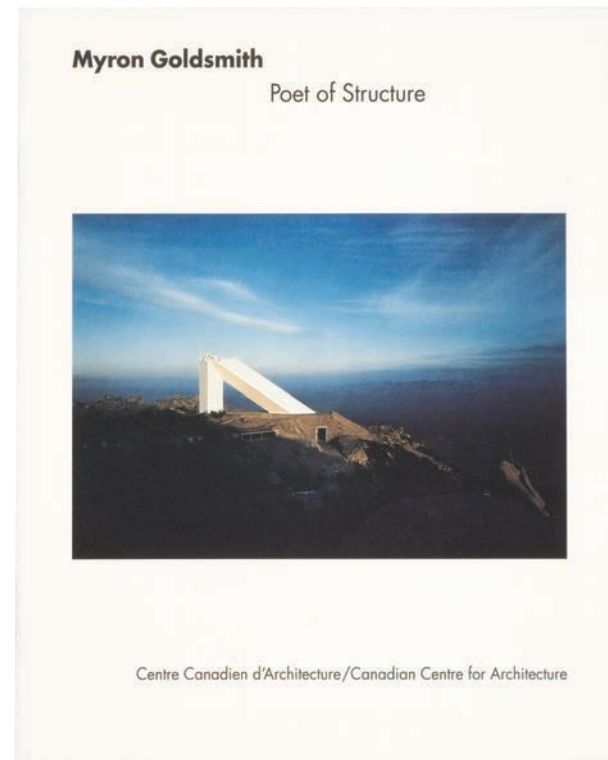
Essays by Emily Kies Folpe and Irena Žantovská Murray

Soviet Avant-garde Publications explores how the ideas that underlay the various movements connected with the Soviet avant-garde — Constructivism, Futurism, Rationalism, and the International Style — were communicated. *Architectural Drawings* brings into full view a range of works by architects in these movements.



1991
28 pages
20 x 23.5 cm
Published in French: *Publications de l'avant-garde soviétique; Dessins d'architecture de l'avant-garde russe, 1917-1935*
Book design: Glenn Goluska
CCA

Softcover
ISBN 0-920785-03-4



Myron Goldsmith: Poet of Structure

Barbara Shapiro Comte

This publication celebrates the CCA's acquisition of the personal archives of Chicago architect Myron Goldsmith. Reflecting over fifty years of study, work, and teaching, this rich body of notes, sketchbooks, drawings, and study documents the unique, experimental progress of Goldsmith's career: as a student under Ludwig Mies van der Rohe and Ludwig Hilberseimer, as an assistant to Mies in his Chicago office, as a Fulbright scholar in Rome with Pier Luigi Nervi, as an engineer and architect in the Skidmore, Owings and Merrill (SOM) offices in San Francisco and Chicago, as a professor at the Illinois Institute of Technology (IIT) Graduate School of Architecture, and as a design consultant in large-scale engineering and architecture.

The publication's central themes give a sense of the intellectual foundations behind Goldsmith's commitment to a humanistic yet decisively structural approach to building.

1991
36 pages
20 x 23.5 cm
Published in French: *Myron Goldsmith: Poète de la structure*
Book design: Glenn Goluska
CCA

Softcover
ISBN 0-920785-42-5

Toys

In 1990, the CCA acquired a collection of over three hundred architectural toys and games. The collection, assembled by the American sculptor and architect Norman Brosterman, spans nearly two centuries of toy manufacture in more than five countries. These toys have been the subject of a series of exhibitions and small books that, through various scholarly analyses, have advanced our consideration of how children learn about the world through toys.

In *Buildings in Boxes*, the architect and essayist Witold Rybczynski explains how his early exposure to these toys influenced his architectural vision. *Potential Architecture* presents twenty building toys made between 1850 and 1950, which illustrate how children learn to invent relationships between space, structure, and building forms, and hence better understand the world around them. The third in the series, *Toys That Teach*, discusses the most influential of all nineteenth-century toys, the geometric blocks used in early kindergartens established by Friedrich Fröbel. Rather than imitating “real” architecture, these blocks look inwardly to the elementary geometrical forms of which all architecture is ultimately built. *Toys and the Modernist Tradition* observes early twentieth-century notions of modernism as interpreted by toy manufacturers, often with the collaboration of architects. The toys produced were inspired by the new built forms, with bright colours and materials such as plastic.

Dream Houses, Toy Homes examines how model houses affect perceptions of gender roles and family life, uncovering the cultural meanings implicit in toys related to a single building type: the family home. The last publications in the series focus on toys that allow children to explore urban form and function. *Toy Town* looks at what certain toys tell us about our concept of community, some reflecting ideals of urban order while others simply evoke a “childlike” sense of a generic town. Using small scale to show vast structures, *Cities in Motion* traces children’s endless fascination with trains and bridges, tracks and trams, stations and garages, and explores the relationship of transportation to the urban infrastructure.



**Buildings in Boxes:
Architectural Toys from
the CCA / L'architecture
en jeux: Jeux de
construction du CCA**
Essay by Witold Rybczynski

1990
32 pages
20 x 23.5 cm
English and French
Book design: Glenn Goluska
CCA

Softcover
ISBN 0-920785-40-9

APPRENDRE DE TOUTES PIÈCES

TOYS THAT TEACH



CENTRE CANADIEN D'ARCHITECTURE / CANADIAN CENTRE FOR ARCHITECTURE

**Toys That Teach /
Apprendre de toutes pièces**
Michael J. Lewis

1992
30 pages
20 x 23.5 cm
English and French
Book design: Glenn Goluska
CCA

Softcover
ISBN 0-920785-35-2



**Potential Architecture:
Construction Toys from the
CCA Collection /
Architecture potentielle:
Jeux de construction de
la collection du CCA**
Norman Brosterman

1991
44 pages
20 x 23.5 cm
English and French
Book design: Glenn Goluska
CCA

Softcover
ISBN 0-920785-13-1



**Toys and the Modernist
Tradition /
Les jouets et la tradition
moderniste**
Essays by Detlef Mertins and
Howard Shubert

1993
44 pages
20 x 23.5 cm
English and French
Book design: Glenn Goluska
CCA

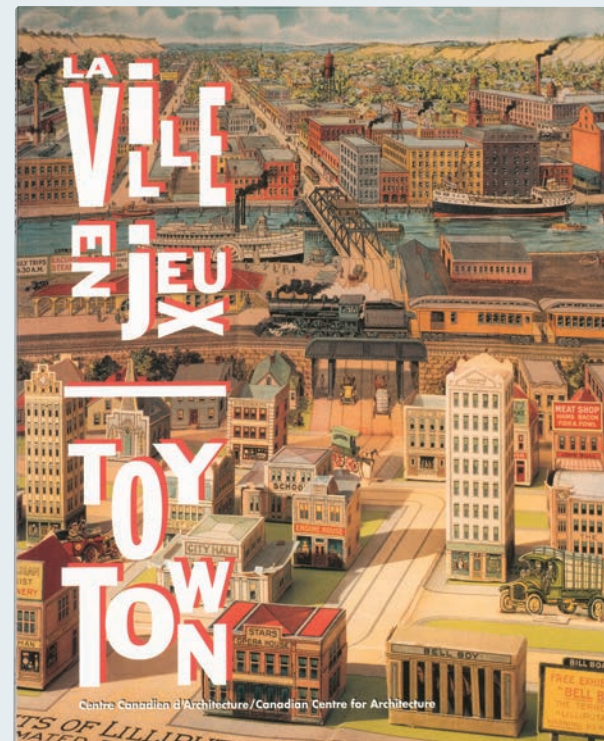
Softcover
ISBN 0-920785-46-8



**Dream Houses, Toy
Homes / Maisons de
rêve, maisons jouets**
Alice T. Friedman

1995
48 pages
20 x 23.5 cm
English and French
Book design: Glenn Goluska
CCA

Softcover
ISBN 0-920785-52-2



Toy Town / La ville en jeux
Essays by Cammie McAtee and Peter Smithson

1997
48 pages
20 x 23.5 cm
English and French
Book design: Glenn Goluska
CCA

Softcover
ISBN 0-920785-51-4

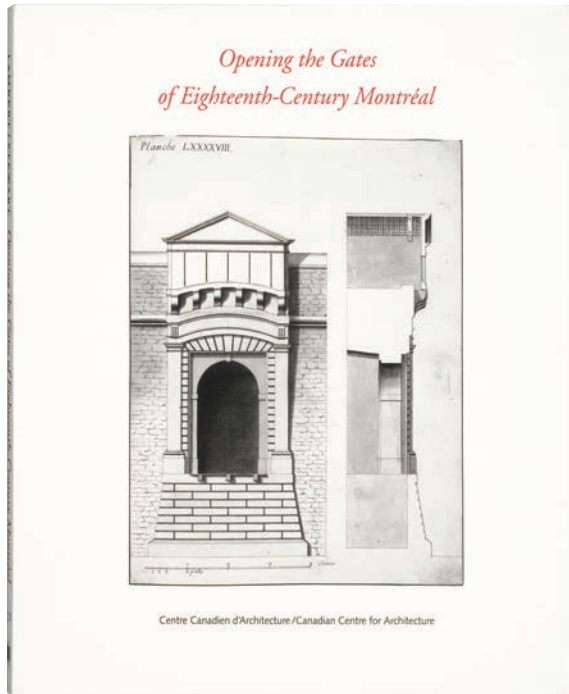


**Cities in Motion:
Toys and Transport /
Villes en mouvement:
Jouets et transports**
Richard Ingersoll

2000
64 pages
20 x 23.5 cm
English and French
Book design: Bruce Mau Design;
Bruce Mau with Jason Halter
CCA

Softcover
ISBN 0-920785-64-6





Opening the Gates of Eighteenth-Century Montréal

Edited by Phyllis Lambert and Alan Stewart

Essays by André Charbonneau, Marc Lafrance, Phyllis Lambert, Monique Poirier, and Alan Stewart

Opening the Gates considers the building of the eighteenth-century military and commercial town of Montréal, the nucleus from which the present city grew. Based on a fifteen-year study of manuscript sources from Europe and North America, the book focuses on the interrelationships of three key elements of Montréal's urban form: the fortifications, the ownership, distribution, and use of property within its walls, and the nature of its buildings.

"Fortifications" traces the city's development as one of the most important military and commercial centres of the French colonial network and tracks the related development of the town's fortifications. "Town" examines how Montréal's diversifying economic activities influenced land use and building within the walls. "Buildings" focuses on the urban house, Montréal's principal building type in the eighteenth century. The demolition of the fortification walls (1801–17) blurred town and suburb and augured a new urban form.

1992
96 pages
20 x 23.5 cm
Published in French: *Montréal, ville fortifiée au XVIII^e siècle*
Book design: Glenn Goluska
CCA

Softcover
ISBN 0-920785-31-X
ISBN 0-262-62086-3

The Lancaster/Hanover Masque / Le masque Lancaster/Hanover

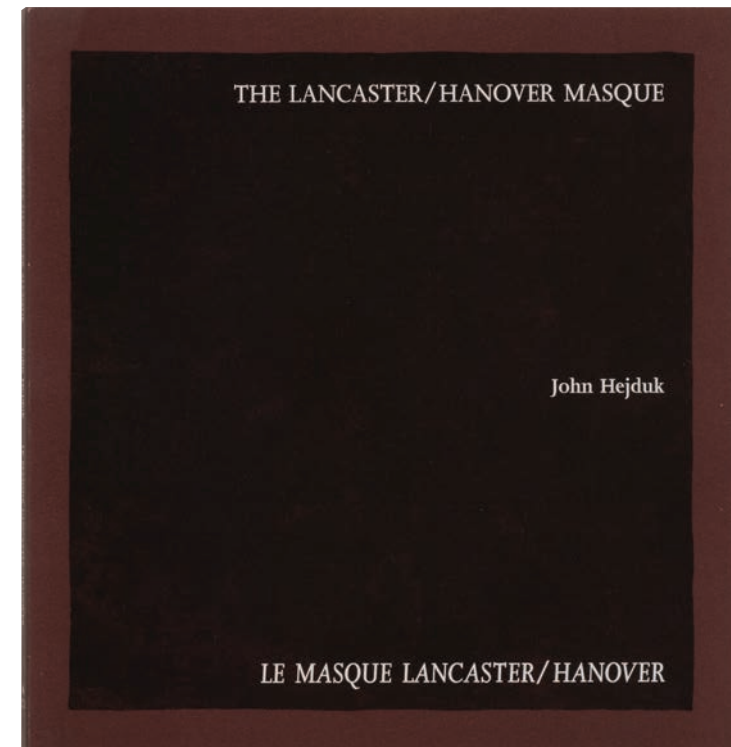
John Hejduk

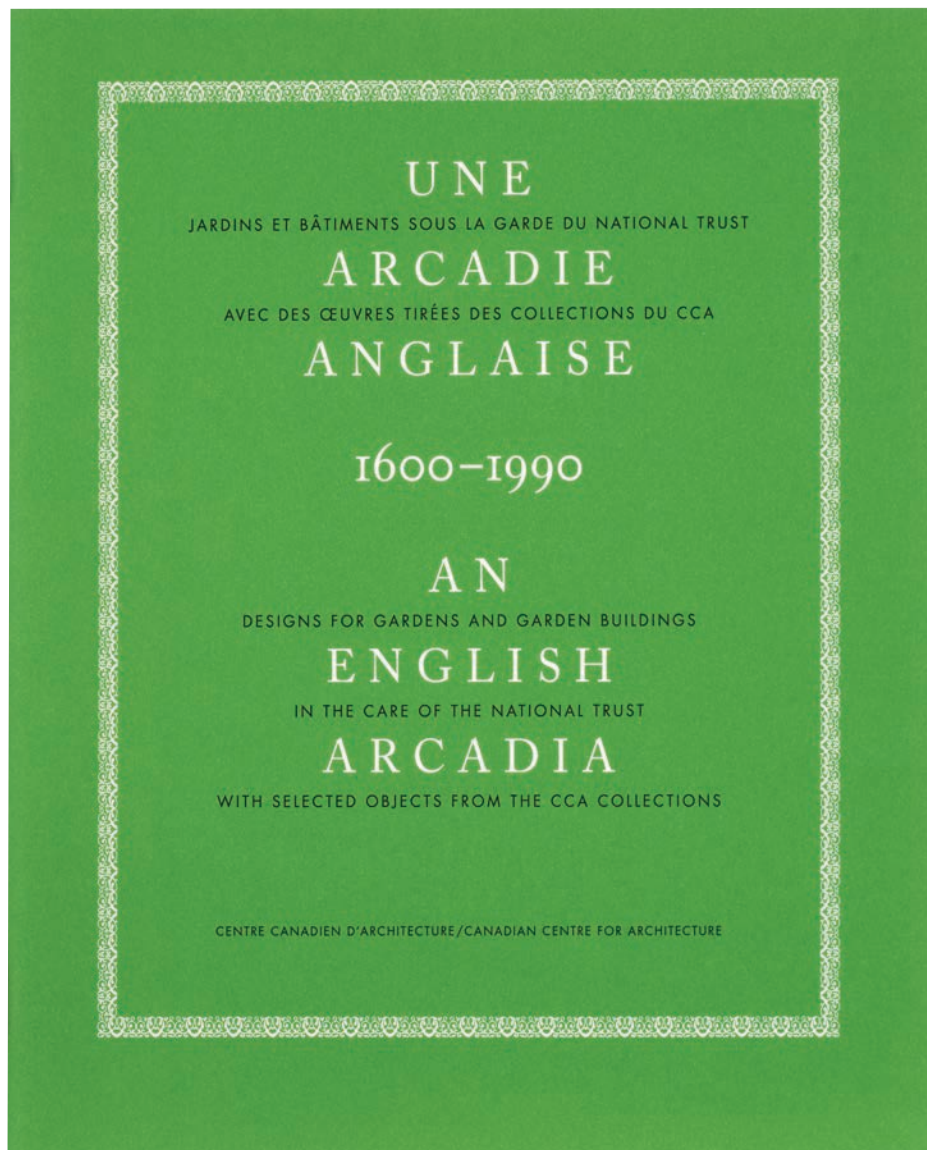
Essay by Wim van den Bergh

Known more for his theoretical projects than his built work, the American architect John Hejduk worked on the nine large drawings for the Lancaster/Hanover Masque over a period of three years. Their point of departure is the space of a Rural Farm Community and the process of "spell-binding" the space (as in a ritual dance) by means of a number of "subjects" and corresponding "objects" that denote this imaginary habitat. The masque, a dramatic entertainment with no preconceived narrative action, climax, or ending that flourished in sixteenth- and seventeenth-century England, seems to have been the inspiration for Hejduk's masques. Generally structured like free scenario matrices, with neither rational content nor aim, they have a logic of their own. The true face of the Masque shows architecture as an impossible representation of the fundamental and primitive space of "dwelling," revealing the essence of architecture as a dead matrix we need to animate.

1992
104 pages
23.5 x 23.5 cm
English and French
Book design: Dennis Crompton,
with AA Printing Studio
CCA / Architectural Association,
London

Softcover
ISBN 0-920785-19-0
ISBN 0-870890-31-0
ISBN 1-878271-64-4





An English Arcadia, 1600–1990: Designs for Gardens and Garden Buildings in the Care of the National Trust / Une Arcadie anglaise, 1600–1990: Jardins et bâtiments sous la garde du National Trust
Gervase Jackson-Stops

The relationship between landscape, garden, and built works is at the heart of the aesthetic that governs the English country house. *An English Arcadia* includes items selected from the CCA's John Harris collection that relate specifically to the history of the English country-house garden.

1992
24 pages
20 x 23.5 cm
English and French
Book design: Glenn Goluska
CCA

Softcover
ISBN 0-920785-15-8

An Industrial Landscape Observed: The Lachine Canal

Essays by Jean Bélisle, Dinu Bumbaru, and Louise Désy
Photographs by Clara Gutsche and David Miller

The photograph sequence by Clara Gutsche and David Miller (drawn from their 1985–86 CCA commission) illustrates this monograph on Montréal's Lachine Canal. Jean Bélisle summarizes the history of this artificially created waterway, Dinu Bumbaru addresses the importance of industrial heritage, and Louise Désy positions the Miller-Gutsche commission within the history of Québec photography.

1992
44 pages
20 x 23.5 cm
Published in French: *Regards sur un paysage industriel: Le canal de Lachine*
Book design: Glenn Goluska
CCA

Softcover
ISBN 0-920785-23-9



The Architect's Sketchbook: Current Practice / Actualité du carnet d'architecte

Carol McMichael Reese

Sketchbooks represent one of the many artefactual types among sources for the study of architecture. Such documents bring us nearer to the thought process that has informed a design or governed the ideas behind it. This publication includes examples of sketchbooks from ten contemporary architects, including Aldo Rossi and Frank Gehry.

1992
32 pages
20 x 23.5 cm
English and French
Book design: Glenn Goluska
CCA

Softcover
ISBN 0-920785-17-4



The Geometry of Defence: Fortification Treatises and Manuals, 1500–1800 / La Géométrie de la fortification: Traités et manuels, 1500–1800

Michael J. Lewis

The geometric fortification was a quintessential Renaissance creation, uniting engineering, architecture, and geometry. This booklet traces the history of the geometric fortification and its influence on city planning, highlighting the CCA's extensive collection of fortification treatises and manuscripts, which represent many of the principal works on military architecture from the sixteenth into the nineteenth century.

1992
32 pages
20 x 23.5 cm
English and French
Book design: Glenn Goluska
CCA

Softcover
ISBN 0-920785-33-6





Eadweard Muybridge and the Photographic Panorama of San Francisco, 1850–1880



Eadweard Muybridge and the Photographic Panorama of San Francisco, 1850–1880

David Harris, with Eric Sandweiss

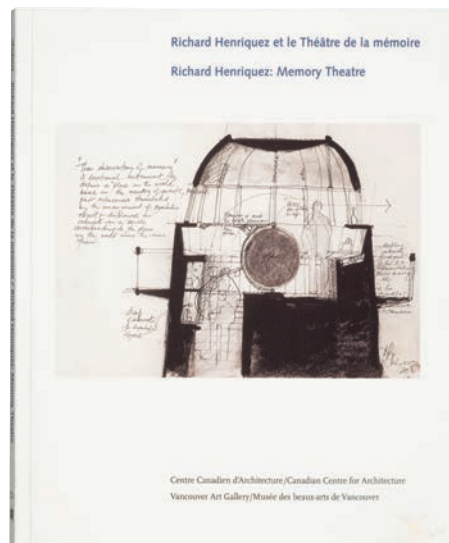
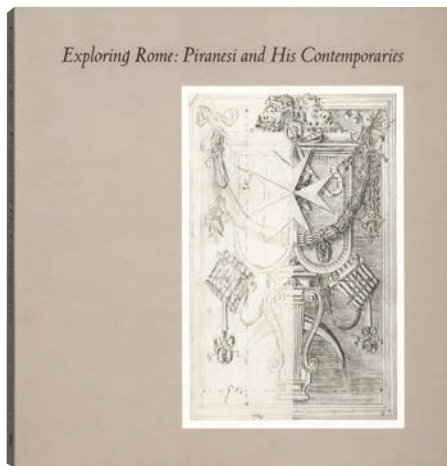
This publication situates the panorama of Eadweard Muybridge in the context of his working methods and in the larger context of the representation of cities, concentrating on one period of a single mode of representation, an astonishing achievement in the history of the medium. It is the first work to study in depth the rare mammoth plate "Panorama of San Francisco from California Street Hill," reproduced in the book as a sixteen-part gatefold of the entire panorama. Made in 1878 from the top of the Mark Hopkins mansion, this 360-degree photograph of the city, over five metres in length, was not only a remarkable technical achievement, but a highpoint in the history of city view-making.

Photographic panoramas furnish architectural and urban historians with significant cultural documents, records of the evolution of urban form. The book examines panoramas of San Francisco made from Nob Hill by Muybridge, and those made by George Fardon, Charles L. Weed, and Carleton Watkins, bringing to light the complex aims and unique qualities of these objects, while also revealing the vital nature of the city that was their subject. Harris considers the photographer's role in creating and imposing an aesthetic order upon the apparent haphazardness of the city, in addition to the technical and conceptual issues involved in making panoramas, as well as the social and promotional uses they served. Sandweiss examines the rhetoric of "destiny" in the history of San Francisco, one of the world's most rapidly formed great cities, looking at cultural settlement patterns and the influence of topography, money, and status.

All the panoramas are reproduced with great care to preserve as much as possible the intent behind them, often lost when reproduced piecemeal or on separate pages. This is the first work to attempt such reproduction systematically and to make possible a comparison of the major creations in this thirty-year history of San Francisco's photographic panoramas, a period in which the rise of a city coincides with that of photography itself.

1993
138 pages
29.8 x 24.7 cm
Published in French: *Eadweard Muybridge et le panorama photographique de San Francisco, 1850-1880*
Book design: Glenn Goluska
CCA

Hardcover
ISBN 0-920785-37-9
Softcover
ISBN 0-920785-39-5



Exploring Rome: Piranesi and His Contemporaries

Cara D. Denison, Myra Nan Rosenfeld,
and Stephanie Wiles
Essays by Elisabeth Kieven and John Wilton-Ely

Exploring Rome is concerned with those Italian, French, and English eighteenth-century artists, architects, collectors, patrons, and antiquarians who created and spread a new vision of antiquity that led to the establishment of neoclassism. The critical figure in this activity was the etcher and architect Giovanni Battista Piranesi, who settled in Rome in 1740. The book reflects the CCA's interest in the movement of ideas between architecture and other fields, between theoretical explorations and practical applications, and between different countries and cultures.

1993
246 pages
26.5 x 26.5 cm
Book design: Jerry Kelly
CCA / The Pierpont Morgan Library

Softcover
ISBN 0-87598-097-X
ISBN 0-262-54071-1

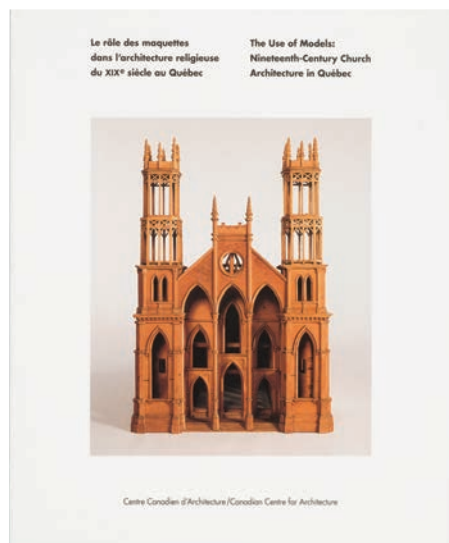
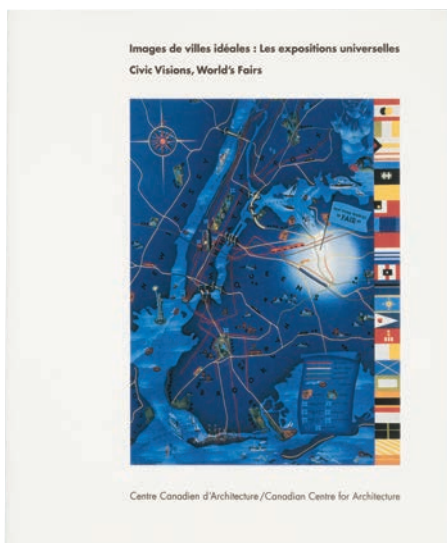
Richard Henriquez: Memory Theatre / Richard Henriquez et le théâtre de la mémoire

Edited by Howard Shubert
Essays by Alberto Pérez-Gómez and Howard Shubert

This publication is intended not as a literal inventory of the Vancouver-based Canadian architect Richard Henriquez's built work, but as a compendium of objects and ideas that provide insight into the architect's strategies. *Memory Theatre* also includes illustrations of Henriquez's drawings, sculptures, and models, along with photographs of selected built works.

1993
84 pages
20 x 23.5 cm
English and French
Book design: Glenn Goluska
CCA / Vancouver Art Gallery

Softcover
ISBN 0-920785-48-4
ISBN 0-262-69168-X



Civic Visions, World's Fairs / Images de villes idéales: Les expositions universelles

Essays by Neil Harris and Benjamin Portis

Civic Visions looks at questions of site and plan in world's fairs, at how those issues reflected advanced ideas about city planning itself, and at the lasting impact of the exposition site and its development on the fabric of the host city.

1993
36 pages
20 x 23.5 cm
English and French
Book design: Glenn Goluska
CCA

Softcover
ISBN 0-920785-45-X

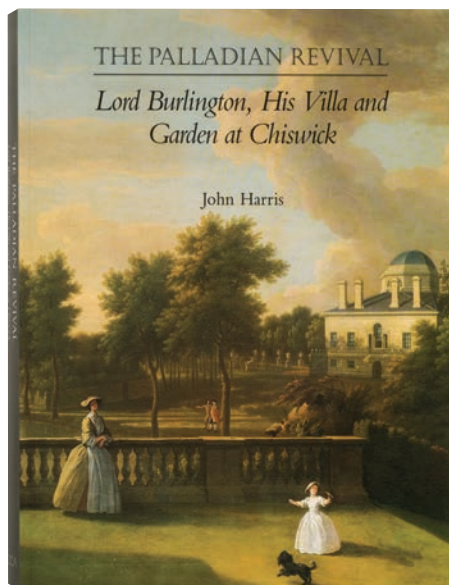
The Use of Models: Nineteenth-Century Church Architecture in Québec / Le rôle des maquettes dans l'architecture religieuse du XIX^e siècle au Québec

Marc Grignon

This study draws attention to the phenomenon of a highly focused moment in history: wooden architectural models in mid-nineteenth-century Québec used for a specific building type. Whether intended to explain a project to workmen, the parish committee, or a client, models were increasingly regarded as a necessary complement to drawings, even as possible substitutes.

1994
32 pages
20 x 23.5 cm
English and French
Book design: Glenn Goluska
CCA

Softcover
ISBN 0-920785-50-6



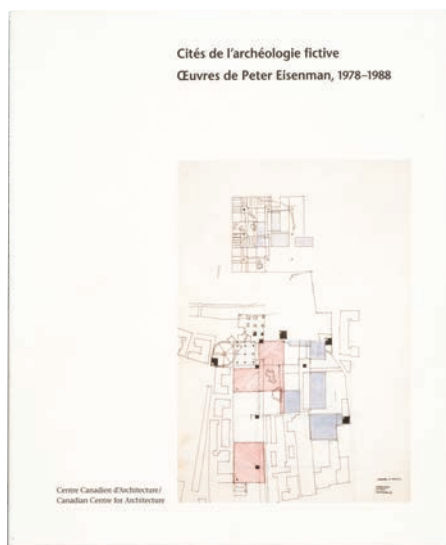
The Palladian Revival: Lord Burlington, His Villa and Garden at Chiswick

John Harris

In 1726, Lord Burlington, an admirer of the sixteenth-century architect Andrea Palladio, proceeded to raise a free-standing villa on London's outskirts that launched a radical new taste in architecture. *The Palladian Revival* traces the evolution of the building's design, reproducing paintings, watercolours, drawings, plans, and elevations.

1994
280 pages
21 × 26.5 cm
Published in French: *Le renouveau palladien: La villa et les jardins de Lord Burlington à Chiswick*
Book design: Sally Salvesen
CCA / Yale University Press

Hardcover
ISBN 0-300-05983-3
Softcover
ISBN 0-300-05984-1



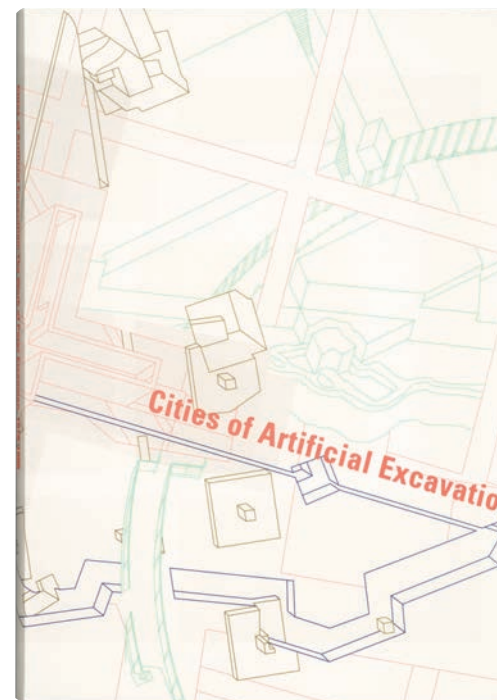
Cités de l'archéologie fictive: Œuvres de Peter Eisenman, 1978-1988

Edited by Jean-François Bédard
Interview with Peter Eisenman by Jean-François Bédard

This publication presents a brief analysis of eleven projects from *Cities of Artificial Excavation*, a series that represents a distinct phase in Peter Eisenman's career. The booklet also contains a conversation between the architect and the critics and academics Alan Balfour, Yve-Alain Bois, Jean-Louis Cohen, and K. Michael Hays.

1994
48 pages
20 × 23.5 cm
Published in French only
Book design: Glenn Goluska
CCA

Softcover
ISBN 0-920785-47-6



Cities of Artificial Excavation: The Work of Peter Eisenman, 1978-1988

Edited by Jean-François Bédard
Essays by Alan Balfour, Jean-François Bédard, Yve-Alain Bois, Jean-Louis Cohen, Kurt W. Forster, K. Michael Hays, Arata Isozaki, and Fredric Jameson

Between Peter Eisenman's projects of the 1970s that established him as a leading architectural theorist and his computer-aided explorations of complex geometries is a distinct phase: a series of theoretical projects, competition submissions, and public commissions called the *Cities of Artificial Excavation*.

This publication presents four of the most representative of the artificial excavation projects (eleven in all), each presented through the architect's drawings and models, most of them from the CCA collection.

Each project sequence begins with a theoretical text by Eisenman, then goes on to a project history describing the site and explaining Eisenman's design strategy. *Cities of Artificial Excavation* is a publication of conceptual drawings that not only illustrate the architect's design process in detail, but also trace the transformation, through drawing and model making, of his architectural discourse.

1994
236 pages
21.5 × 28.5 cm
Book design: Eleanor Morris Caponigro
CCA / Rizzoli International

Hardcover
ISBN 0-8478-1760-1
Softcover
ISBN 0-8478-1761-X

Conversation with Peter Eisenman

Office of Eisenman Architects, New York, April 10, 1992

PARTICIPANTS: Alan Balfoir, Jean-François Bédard, Yve-Alain Bois, Jean-Louis Cohen, Peter Eisenman, K. Michael Hays

CHAIR: Nicholas Olsberg, Canadian Centre for Architecture

NO: Maybe you can begin by telling us how the artificial excavation projects developed out of your work.



Nicholas Olsberg



Peter Eisenman

PE: For me these projects represent an alternative attitude to the notion of context. In modernism buildings were not about context; they were placeless. In a sense the building – the figure – was the context. But in the late sixties and early seventies, especially from the work of Colin Rowe, there was a reawakening to the fact that buildings sat on an active ground which could reframe the idea of the figure. Having been with Colin Rowe, I watched this develop.

KMH: And you knew Rosalind Krauss then, when conceptual art was at its peak.



K. Michael Hays

PE: She and Colin Rowe were in a sense both mentors of mine. Rosalind introduced me to another type of context in contemporary sculpture – in particular the work of Robert Morris, and his el-shaped pieces. From these two points of view, I became convinced that Rowe was on the wrong track. Obviously, it was partly for psychological reasons, because I needed to make a break with his ideas. If you look at my Ph.D. thesis and my work on Terragni there is already a subtle change from the Wölfflinian formalism – the lineage from Wittkower to Rowe – to an idea of an objective language as an idea of text that was not based solely on formal principles. I was certain that reading Terragni as a formalist was limiting. I was also certain that the reading of context as a Gestalt icon missed much of the buried history of

site. Rowe's work understood context as a condition of the now. But it was equally obvious to me that one could project the future based on a past possibility of the site, or on what I called immanent in any site.

Site had never been an issue in my work until 1978 in the Cannaregio project. It was a competition in Venice, and a very interesting collection of people were there working at the same time – Rafael Moneo, John Hejduk, Aldo Rossi, Carlo Aymonino. In the context of my work it was a very important project. It was there that I dealt with the invention of site as outside of contextualism. It was around this time that my psychological work started to ground me – the idea of going into the ground in a new way, so as not to become grounded in the old formalisms or the old contextualisms. As one looks back on each project, Berlin, Wexner, one realizes the impact of the psychological work. It all begins in Cannaregio and in a sense ends in La Villette. There are many parallels between the two: the same grid, the same slaughterhouse site, the same invention of a program that never existed; it is merely doubled onto itself.



Jean-Louis Cohen

JLC: You seem to be saying that you were reacting against the notion of context. But in digging out the slaughterhouses and the fortifications at La Villette, in inserting Le Corbusier's unbuilt project in Venice, weren't you assuming there was a specific context?

PE: The contextualism I was reacting against was the Colin Rowe figure-ground projects, where the issue was how one reinforces, in a classical-compositional Gestalt, what is there. In other words, context was always a fragment of something that could exist. My projects created what can be called superposition, which is a simultaneous existence of two or three formal and historical layers to produce another condition which is totally artificial – a hypercondition, if you like, that has nothing to do with whatever was there, or could be there, but exists only in the juxtaposition. In the Cannaregio project there is both the Le Corbusier grid, superposed with House 11a, and a diagonal cut. These three conditions overlay each other, at different scales.

YAB: It seems to me that the inspiration for Cannaregio would not have been triggered without an absent grid, that is, if Le Corbusier's hospital had not been a grid.

PE: There is no question that the nonbuilding of the Le Corbusier hospital was the trigger.

JLC: But here we go back to the question of contextuality. You have a structure provided by missing pieces of Le Corbusier, missing contextual pieces provided by topographic aberration, by a slaughterhouse existing on the site, and from this you distill a grid which becomes one of the generating factors of the project.

The Photographs of Édouard Baldus

Malcolm Daniel

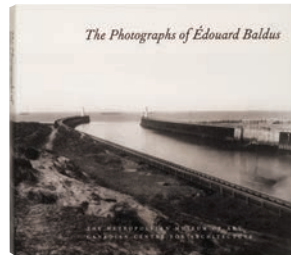
Essay by Barry Bergdoll

Édouard Baldus, a central figure in the early development of French photography and acknowledged in his day as a pioneer in the still experimental field, was widely acclaimed both for his aesthetic sensitivity and for his technical prowess. Establishing a new mode of representing architecture and describing the emerging modern landscape with magnificent authority, he enjoyed high patronage in the 1850s and 1860s.

When Baldus began photographing in Paris around 1850, he was in the midst of major crosscurrents that characterized his century. The Revolution gave birth to a consciousness of the vulnerability of the past and aroused a veneration for monuments and ancient relics. Yet the respect for history was at odds with the massive modernization that also characterized the century. Baldus reconciled opposing forces: reverence for antiquity with celebration of current achievement. His photographs captured both the dying past and an optical voyage into the enterprise that was modern France.

Baldus made his reputation with views of the monuments of Paris and the south of France, and of the dramatic landscape of the Auvergne, with photographs of the New Louvre, and with a poignant record of the devastating floods of 1856. But it is his two railroad albums — the first commissioned in 1855 by Baron James de Rothschild for presentation to Queen Victoria, the second in 1861 by the Paris-Lyon-Méditerranée railroad company — that are his greatest achievements. These albums, which are part of the CCA collection, brought together his earlier architectural and scenic images with bold geometric views of the modern landscape — railroad tracks, stations, bridges, viaducts, and tunnels — to address the influence of technology (both the railroad and the camera being prime examples). In so doing, Baldus anticipated the concerns of Impressionist painters a decade later.

This publication, the first to chronicle the life and career of this key figure in the history of architectural representation, offers multiple insights into the conditions of Second Empire France and into photography in its first large-scale applications.



1994

294 pages

29.8 x 24.7 cm

Published in French: *Édouard Baldus, photographe*

Book design: Bruce Campbell

CCA / The Metropolitan Museum of Art

Hardcover

ISBN 0-87099-714-9

ISBN 0-8109-6487-2

Softcover

ISBN 0-87099-715-7

Édouard Baldus
**Roman theater in Orange,
France, ca. 1861**

Collection Canadian Centre for
Architecture, Montréal
PH1986:0054:027

From *The Photographs of Édouard
Baldus*, p. 208



PS: What does the CCA want in the design of its books?

PL: Our most difficult times of controlling a book in terms of its graphic design are when we do a co-publication with another institution. For example, if you look at *Le Panthéon, symbole des révolutions*, which was published with France's Caisse nationale des monuments historiques et des sites and Picard éditeur, it has nothing to do graphically with the other CCA books, even though ours are quite disparate. On the other hand, *The Photographs of Édouard Baldus*, which was produced with the Metropolitan Museum of Art, looks very much like our Eleanor Caponigro-designed books⁴ such as *Photography and Architecture* and *Architecture and Its Image*.

MZ: The CCA always faces the problem of the coexistence and overlapping of the character of the publisher with our own institutional character.

PL: We put a lot of effort into creating a graphic image for the CCA. We had François Dallegret,⁵ who did our institutional logo and set all of our graphic standards and did all our early posters. Then we discussed with Eleanor Caponigro about setting certain standards for our books, and then Kurt Forster⁶ brought in Bruce Mau,⁷ who established our current institutional graphic standards across the board, including our new logo.

MZ: For books, we now try to have different levels of control. For example, we want every book to be different, in keeping with the theme it is addressing, but at the same time, we limit the variation of the format of the book in order to maintain an overall strategy. For our thematic exhibitions, beginning with *Sense of the City*, we adopted a standard format, which is very good for presenting the material in these projects.

When we did *Environ(ne)ment*, which began a new series of exhibitions featuring contemporary architects, we introduced a slightly smaller, thinner size for the publication. In 2010, we will have a book on the work of James Stirling, which will have a larger, vertical format, to better approximate the size and character of the documents from the Stirling archive at the CCA that we are presenting.

PL: We have always wanted to give a certain tone to the CCA since our very first book, *Photography and Architecture*. In that case we wanted to establish a new foundation for that field, and we created a very classical book, beautifully printed, with tritone and letterpress, which of course are no longer used.

PS: What is the public for CCA books?

PL: I think we ought to say that our books have to be useful for scholars, whoever they are. Our books have to advance knowledge and widen thought and debate on architecture.

MZ: That is a basic point. However, some CCA books, in accordance with different themes, are very experimental and try to address other kinds of publics.

PL: This is not so easy to do. It certainly worked with *Sorry, Out of Gas*.

MZ: In that case, we wanted to do a book for both children and adults at the same time. So, we have some short essays, along with a lot of documentation, but also an illustrated story for children. It was a long and complex process. We had to find the right illustrator (Harriet Russell, for her ironic humour), then we discussed who would be the right publisher (Corraini Edizioni, who publish very special children's books), and finally who would be the right graphic designer (Massimo Pitis, for his capacity to work with heterogeneous materials).

PL: I must say that the graphic designer had a very interesting idea. Normally, *Sorry, Out of Gas*, you would think of a big oil barrel on the cover, something like that. Happily, that wasn't the case.

MZ: *Actions: What You Can Do With the City* was the first book we conceived together with a website. The site became a permanent archive of the actions featured in the exhibition, to which

the public can add by posting their own actions. So the exhibition is a temporary collection of objects or materials in a specific time and space; the book is a larger communication of reflections and materials; and the real catalogue is on the web, perfectly accessible, although through a medium which is still very fragile.

PL: This is very interesting because I was talking to Irving Lavin⁸ about my upcoming book [on the Seagram Building in New York] some time ago, and he said, try and do a condensed narrative and then put the rest of it on the web.

MZ: The web can be another tool to disseminate other kinds of information, with its own appropriate character; it can also allow feedback from the public. We can also think of print-on-demand; it will completely change the way books are designed and distributed. Likewise, we don't publish our lectures at the CCA but have the podcasts available on the web. It's another form of publishing. Nevertheless I have to say that I have a kind of affection for the book; in terms of the user, it's a very economical way to access information. In terms of the publisher, the costs are very high: you have to stock a lot of copies, you have to distribute them.

MZ: In the last twenty years, English has become more and more a lingua franca. We can look at many of the books from the sixties, which had text in two or three languages in the same edition. Today, it can be very different. Some publishers are only interested in doing books in English, or in French. Occasionally, they are interested in doing editions in other languages too, but it is very complicated.

PL: Well, somebody has to be the publisher. Somebody has to put the stuff together, give it a shape and a form and a sense. And every time, we have to decide which kind of public would be more interested, where it could be more interesting to distribute our books.

PL: Lately, many traditional architectural magazines have closed; others have become more and more commercial. There are still a few very interesting magazines like *Log*, *AA Files*, and *Grey Room*, which are addressing a very small audience. Unfortunately they are only for the convinced.

MZ: The CCA is trying to reach a larger public that before was addressed mainly by the magazines. If you look at who the directors of architecture institutions are today, you will find a list which is a little bit surprising. You have Deyan Sudjic at the Design Museum in London. He was the editor of *Blueprint* and director of *Domus*. The NAI Director, Ole Bouman, was editor of *Archis* and now of *Volume*. Francesca Ferguson, of the Swiss Architecture Museum, has a background in cultural journalism. I was one of the editors of *Casabella* and *Lotus*. I have the feeling that in a way, some of these institutions have taken on the responsibility of speaking to a wider audience.

PS: Which are the CCA books you find most interesting?

PL: I never have a favourite book; I never have a favourite object. It depends what my mood is, it depends what I'm working on, what I've been looking at. I'd like to talk about books that were prototypes, books that are very special, that were experimental. *Photography and Architecture* was the first one. It established the field. *Mies in America* is an exceptional project, all the more so since it was conceived in parallel with the eponymous publication from Barry Bergdoll's⁹ exhibition at MoMA on Mies in Berlin. The book on Peter Eisenman, *Cities of Artificial Excavation*, is interesting because in most of his books he mainly explains a theory, and here he is explaining a period of his work, an idea.

MZ: The timing of a particular book is very important. To do that book on Eisenman at that moment was much more strategic than perhaps to do one today.

PL: *Viewing Olmsted* was nice because of the fantastic project: we commissioned three photographers — Robert Burley, Lee Friedlander, and Geoffrey James — to photograph landscapes designed by Olmsted. They worked for seven years, in every season, and produced a fabulous record of these places.

MZ: *Luigi Ghirri — Aldo Rossi: Things Which Are Only Themselves* was very important because it also presents the work of an architect through the interpretation of a photographer. It is very interesting because Ghirri's photographs of Rossi's work are juxtaposed with Polaroids taken by Rossi, giving an insight into his visual imagination.

PL: In-house, we did a series of books for the exhibitions we used to do each Christmas on children's toys. We always had a curator for each of them who had a point of view on each subject, so we had Peter Smithson, Witold Rybczynski, Alice Friedman, Richard Ingersoll...

MZ: *Herzog & de Meuron* is the exact opposite of a traditional monograph.

PL: Using the model of natural history.

MZ: For *Sense of the City*, the idea was to keep a medical character for the cover and to use texture. The idea behind *Sorry, Out of Gas* was to mix different audiences in the same book.

PL: *The New Spirit* made known a subject, Vancouver Modernism, which nobody knew anything about and brought various unknown materials together.

MZ: Also for example, in *Designing Disney's Theme Parks*, the idea was to have this kind of populist theme.

PL: Nicholas Olsberg¹⁰ knew some Disney people from the West Coast, and he came to me and said, "I don't think you'll ever do this, but what do you think?" And I said, "Oh, great." And then there is *Architecture and Cubism*. We did it in honour of Danny Robbins.¹¹ He was one of my chief consultants for the CCA; he was tremendous and so I wanted to do something to honour him, so that's what we did.

MZ: *Some Ideas on Living in London and Tokyo* is unique because it was published after the exhibition opened. We wanted to emphasize the link between the content of the book and the design of the exhibition by including images of the final installation. *Speed Limits* is interesting because it combines two types of texts: traditional scholarly works which were commissioned for the book and an anthology of historical texts from the nineteenth and twentieth centuries relating to the theme of speed.

PS: *What is next for CCA books?*

MZ: I think everything in the field of information is changing, and I think we have to understand this to know what we should do in this situation. Also, the publication of architecture books has changed a lot, and I think the CCA has contributed to that.

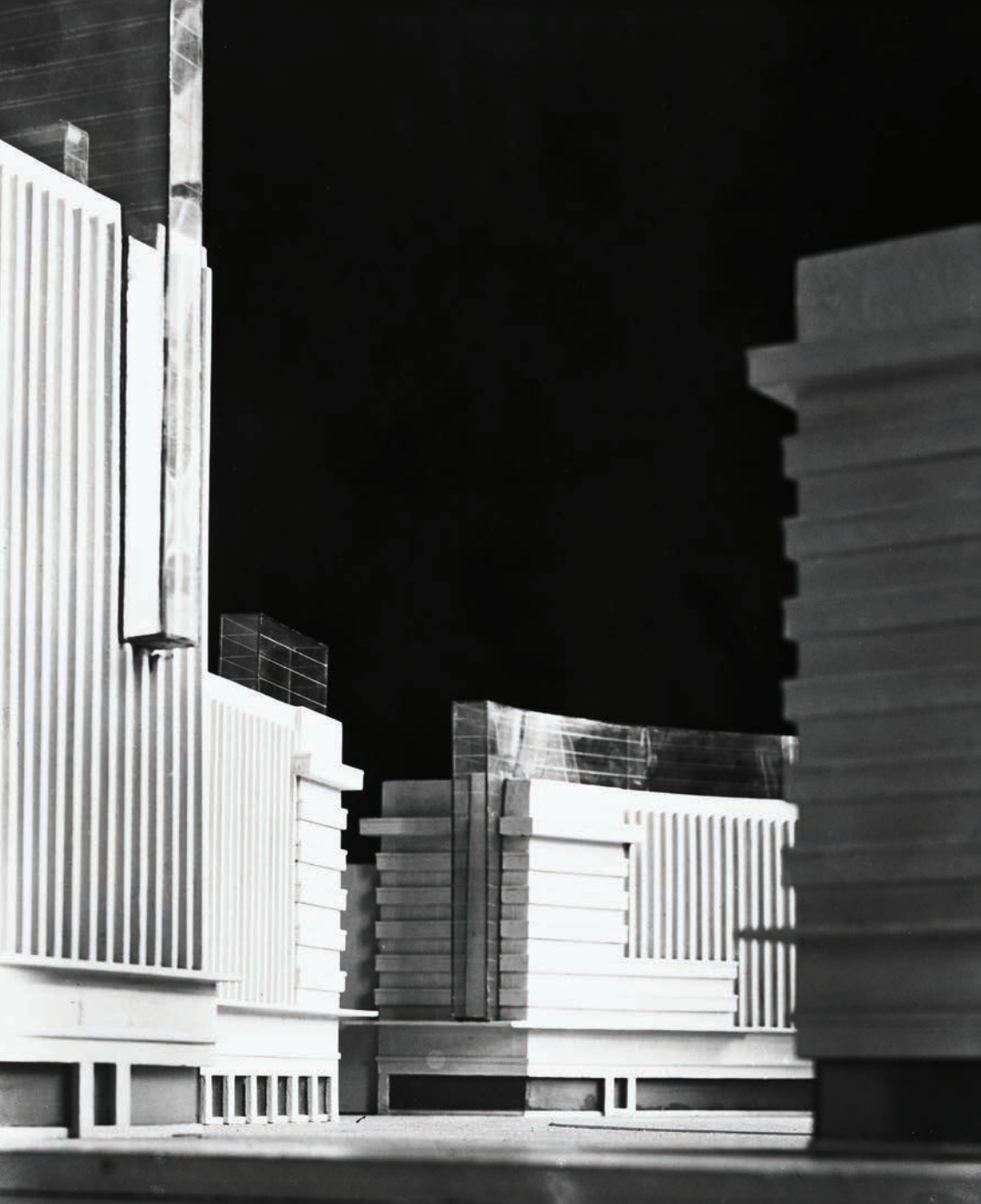
PL: Well, I think an important aspect of the CCA is that it's an international institution. Its collections are international and its books are addressing an international public.

MZ: This year we are trying a new type of book on the subject of migrations. It will be the opposite of a survey book, using narrative to tell stories of migration to investigate the changes these movements of populations bring. The illustrations will be technical, almost scientific. It is a very interesting project, because of its potential to expand the discourse on a dominant theme in contemporary culture.

1. Peter Sealy was a research assistant at the CCA. He edited this interview between Phyllis Lambert and Mirko Zardini, which took place at the CCA on 28 April 2009.
2. Phyllis Lambert is Founding Director Emeritus of the CCA. She was Director from 1979 until 1999, and Interim Director from 2004 to 2005.
3. Mirko Zardini has been Director of the CCA since 2005. He began his collaboration with the CCA as a curator in 2003.
4. Eleanor Morris Caponigro was the graphic designer for numerous CCA publications, including *Photography and Architecture*, *Architecture and Its Image*, *Canadian Centre for Architecture: The First Five Years*, and *Cities of Artificial Excavation*.
5. François Dallegret is a Montréal-based architect and artist. He designed the original logo and graphic standards for the CCA.
6. Kurt W. Forster was Director of the CCA from 1999 until 2001.

7. Bruce Mau is the Founder and Creative Director of Bruce Mau Design. In 2001, his re-designed graphic identity for the CCA was instituted.
8. Irving Lavin is Professor Emeritus of the history of art at the Institute for Advanced Study in Princeton, New Jersey. He was a member of the Advisory Committee of the CCA.
9. Barry Bergdoll is the Meyer Schapiro Professor of Art History and Archaeology at Columbia University in New York. From 2007 to 2013, he was the Philip Johnson Chief Curator of Architecture and Design at the Museum of Modern Art in New York, where he also curated the exhibition *Mies in Berlin* in 2001, with Terence Riley.
10. Nicholas Olsberg was Director of the CCA from 2001 until 2004. He was also previously Head of Collections from 1989 to 1991, and Chief Curator from 1991 until 2001.
11. Daniel Robbins served as a mentor during the founding of the CCA and was a member of the Advisory Committee from 1977 until 1988, and of the Board of Trustees from 1989 to 1995.





Scenes of the World to Come: European Architecture and the American Challenge, 1893–1960

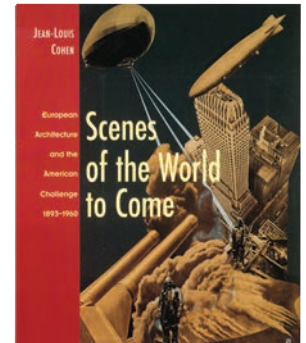
Jean-Louis Cohen

Tracing the origins of Americanism back to the late nineteenth century, *Scenes of the World to Come* focuses on the European discovery of the American city — with its grand hotels, skyscrapers, and massive industrial plants, its new-found sense of efficiency and mobility, and its infatuation with domestic appliances and mechanization.

The book analyzes the global structures and thematic strategies according to which American architectural forms and urban models migrated to Europe, bringing the promise of a new architecture and, along with it, the threat of a dissolution of European identity. The text delineates the assimilation of American models in Europe: in Germany, where the discipline of urban planning was founded; in futurist and fascist Italy; in France, where the Beaux-Arts tradition was profoundly shaken by contact with America; in avant-garde and Stalinist Russia; and in Great Britain after 1945. The travel writings of architects such as Adolf Loos, Hendrik Petrus Berlage, Erich Mendelsohn, Boris Iofan, and Le Corbusier bring the impact of this collective cultural experience vividly to life.

The author demythologizes the mixture of dread and enthusiasm, imitation, and contention with which Europeans welcomed a New World. By linking the roots of the American ascendancy to the European dialectic that it informed, this study facilitates a re-evaluation of the most important cultural exchange in the architectural history of the twentieth century — and hence of the ideological foundations of the built world in which we live.

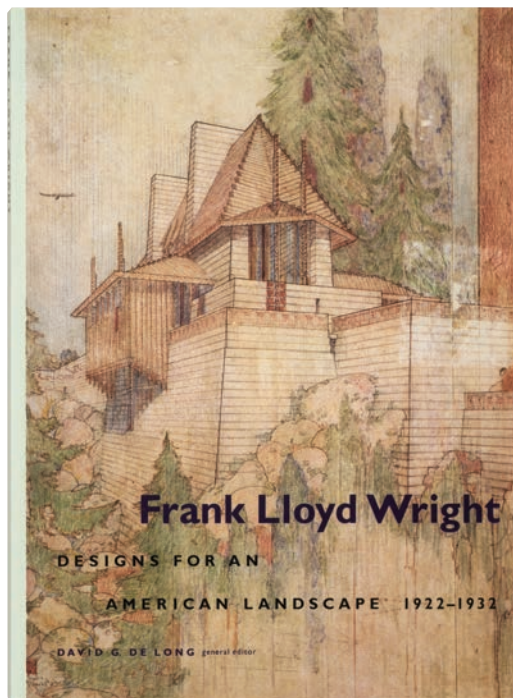
Illustrated with a remarkable array of over two hundred drawings, photographs, plans, and advertising images assembled from museums, archives, and private collections around the world, this volume is a fascinating examination of indigenous American building style as seen through the looking glass across the Atlantic and the resulting change in worldview that has formed the urban landscape of Europe.



1995
224 pages
24 x 27.5 cm
Published in French: *Scènes de la vie future: L'architecture européenne et la tentation de l'Amérique, 1893-1960*
Book design: Frédéric Célestin
CCA / Flammarion

Softcover
ISBN 2-08013-576-7

Arthur Köster, photographer
Peter Behrens, architect
Photograph of a model for the Alexanderplatz competition, Berlin, Germany, 1928
Collection Canadian Centre for Architecture, Montréal
PH1986:0096:008
From *Scenes of the World to Come*, p. 123



Frank Lloyd Wright: Designs for an American Landscape, 1922-1932

Edited by David G. De Long

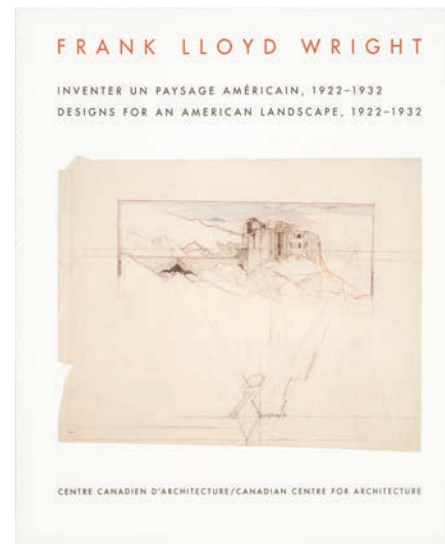
Essays by David G. De Long, C. Ford Peatross, Anne Whiston Spirn, and Robert L. Sweeney

In 1922, when Frank Lloyd Wright returned permanently to the United States from Japan, he chose not to refine and simplify the course and cause of his earlier work, but to reinvent himself — in a new territory, for new clients, in projects of greater scale, and with a new agenda dictated by a newly mobile America. Five projects commissioned in the 1920s allowed him to celebrate the variety of the American landscape and to develop his understanding of the fundamental connection between architecture and nature.

The book examines these five projects with which Wright developed architectural prototypes of far-reaching consequence. Although none were built, in them Wright explored advanced building technologies and untried geometric patterns, and conceived rural and suburban building complexes that restructured their sites in a manner calculated to heighten the grandeur of each location.

1996
208 pages
23.5 × 30 cm
Book design: Judith Hudson
CCA / Harry N. Abrams / Library of Congress / Frank Lloyd Wright Foundation

Hardcover
ISBN 0-8109-3981-9
Softcover
ISBN 0-8109-2664-4



Frank Lloyd Wright: Designs for an American Landscape, 1922-1932 / Frank Lloyd Wright: Inventer un paysage américain, 1922-1932

David G. De Long

Five revolutionary projects examined here were developed by Wright during a single transitional decade. This publication follows the design histories of these unrealized projects, tracing the ideas the architect explored in successive drawings. It also provides a record of the remarkable analytical models — developed by George Ranalli and commissioned by the CCA — generated by a close reading of the terrain and of Wright's surviving drawings.

1996
44 pages
23.5 × 30 cm
English and French
Book design: Glenn Goluska
CCA

Softcover
ISBN 0-920785-56-5



Villes industrielles planifiées

Edited by Robert Fortier

Essays by Normand Brouillette, Robert Fortier, José Igartua, Lucie K. Morisset, Luc Noppen, and Paul Trépanier

Villes industrielles planifiées traces the creation and evolution of three company towns built in regions of Québec in order to exploit their rich natural resources. Shawinigan Falls (1899), Témiscaming (1917), and Arvida (1925) were all promoted as model communities by the companies that built them. Each town is a milestone in the development of modern urban planning in the province of Québec.

1996
322 pages
15 × 23 cm
Published in French only
Book design: Gianni Caccia
CCA / Boréal

Softcover
ISBN 2-89052-747-6



Hejduk's Chronotope

Edited by K. Michael Hays

Essays by Stan Allen, Peggy Deamer, K. Michael Hays, Catherine Ingraham, Detlef Mertins, Edward Mitchell, and Robert E. Somol

This volume examines the twentieth century's tendency towards theoretical production, as exemplified by John Hejduk, an American architect known for his ventures outside the realm of conventional practice. Hejduk created a unique body of theoretical work: publications such as *Mask of Medusa*, *Lancaster/Hanover Masque*, and *Vladivostok*, and small-scale constructions — "masques" — whose identities lie in the interstices of architecture, scenography, sculpture, and poetry.

Situated at the intersection of theory and practice in architecture, Hejduk's work developed hand in hand with the reformation of architectural theory in what might be called the neo-avant-garde in the 1970s: the attempt not only to codify architecture as a language, but to collapse the distinction between the object of architecture and the theoretical text.

1996
144 pages
15 x 21 cm
Book design: Allison Saltzman
CCA / Princeton Architectural Press

Softcover
ISBN 1-56898-078-7

Luigi Ghirri—Aldo Rossi: Things Which Are Only Themselves / Des choses qui ne sont qu'elles-mêmes / Cose che sono solo se stesse

Paolo Costantini

Texts and photographs by Luigi Ghirri and Aldo Rossi

This publication examines the presence and role of photography in the process of design and the uses of photography as a personal effect of the architect's consciousness and subconscious.

Focused visual essays investigate the ideas and effects of photography in relation to architecture. For photographer Luigi Ghirri and architect Aldo Rossi, that relationship consisted of a sympathy between photographer and architect grounded in a shared fascination of the Po Valley, as well as a shared belief in the anonymous eye of the photographer and its potential to reveal something new to the architect. Rossi is frank in recognizing that Ghirri's observation of his work changed his approach to it, whereas the encounter with Rossi and with the world of architecture turned out in many ways to be indispensable to Ghirri in confirming his own attitude and vision.

1996
96 pages
24 x 22 cm
English, French, and Italian
Book design: Electa
CCA / Electa

Softcover
ISBN 88-435-5736-X





**Viewing Olmsted: Photographs by Robert Burley,
Lee Friedlander, and Geoffrey James**

Edited by Phyllis Lambert

Essays by Paolo Costantini and John Szarkowski

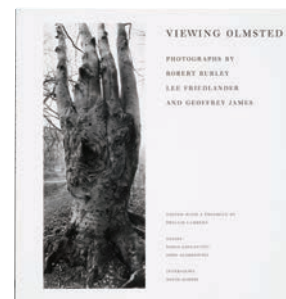
Interviews with Robert Burley, Lee Friedlander,
and Geoffrey James by David Harris

In 1988, the Canadian Centre for Architecture began an extraordinary photographic commission: to photograph the present state of the parks, private estates, subdivisions, and cemeteries designed by Frederick Law Olmsted, North America's most important landscape architect. The photographers Robert Burley, Lee Friedlander, and Geoffrey James spent seven years visiting and revisiting Olmsted's landscapes — from the best known, such as Central Park in New York City and Boston's Emerald Necklace, to the lesser known, such as Lake Park in Milwaukee and Mountain View Cemetery in Oakland. The object was to investigate the place of these parks in the city today, examining them photographically from many different viewpoints.

The photographic commission was inherent in the great art form developed by Louis-Jacques-Mandé Daguerre, inventor of the daguerreotype process, and Henry Fox Talbot, inventor of the paper negative process, less than a generation before Olmsted designed Central Park in collaboration with the British architect Calvert Vaux. The multiplicity of views allowed by photography is one of the defining aspects of modernity. This new art form privileged images organized in sequence — or collaged, superposed, and invariably posed — which, like the parks, one might apprehend as a whole. The images of *Viewing Olmsted* give access to the pleasure to be had in looking at and immersing oneself in landscape. At the same time, they provoke reflection on the other ways in which we can view the landscape of our towns: the role of the citizen in maintaining and protecting this legacy, and the social, physical, and political structures that can replace the citizen. *Viewing Olmsted* leads to a critical social, economic, and architectural reading of Olmsted's work and its legacy, as well as overarching readings of time and the phenomenology of space. It is also an introduction to the complex archive of 936 photographs that was formed at the CCA from this commission.



Robert Burley
**The Country Park, Franklin Park,
Boston, Massachusetts, 1994**
Collection Canadian Centre for
Architecture, Montréal
PH1994:030
From *Viewing Olmsted*, p. 53



1996
120 pages
26 x 26 cm
Published in French: *Frederick Law
Olmsted en perspective : Photographies
de Robert Burley, Lee Friedlander et
Geoffrey James*
Book design: Katy Homans
CCA

Softcover
ISBN 0-920785-58-1
ISBN 0-262-62116-9



The New Spirit: Modern Architecture in Vancouver, 1938–1963

Rhodri Windsor Liscombe

Essays by Adele Freedman and Rhodri Windsor Liscombe

The Modernist architecture of the two postwar decades established Vancouver's reputation as a centre for progressive design and culture, a city where architects pursued their desire "to make of architecture a great humanistic experience." Modernism in Vancouver had many facets: it was a synthesis of expressions driven by a sense of social responsibility, and it emphasized concerns such as economy of form, human uses, relation to site, affordability, and the effective employment of new technology. The author explores twenty-five years of sophisticated and distinctive architectural innovation, examining both the conditions that brought this movement about and the forces that led to its decline. *The New Spirit*, the first comprehensive study of the acclaimed Modernist architecture of Vancouver, serves as a reminder of how high ideals and a lively architectural culture can shape a better city.

1997
208 pages
24 x 26.5 cm
Book design: George Vaitkunas
CCA / Douglas & McIntyre

Softcover
ISBN 1-55054-555-8
ISBN 0-262-62115-0



Designing Disney's Theme Parks: The Architecture of Reassurance

Edited by Karal Ann Marling

Essays by Erika Doss, Neil Harris, Greil Marcus, Karal Ann Marling, Marty Sklar, and Yi-Fu Tuan with Steven D. Hoelscher
Interview with Frank Gehry by Phyllis Lambert and Karal Ann Marling

Photographs by Catherine Wagner

From the day it opened in July 1955, Disneyland has been a key symbol of contemporary American culture. This theme park has been both celebrated and attacked as the ultimate embodiment of consumer society, a harbinger of shopping-mall culture, a symbol of American hegemony in entertainment, the epitome of fantasy, simulation, and pastiche, and the blurring of distinctions between reality and mass-media imagery. *Designing Disney's Theme Parks* is the first study to look behind the Disney mythology, examining its influence on our built environment and our architectural imagination. Tracing the relationship of the Disney parks to their historical forebears, the book charts Disneyland's evolution from one man's personal dream to a multinational enterprise, a process in which the Disney "magic" has moved ever closer to the real world.

1997, 1998
224 pages
25.5 x 28 cm
Book design: Agence Comme Ça
CCA / Flammarion

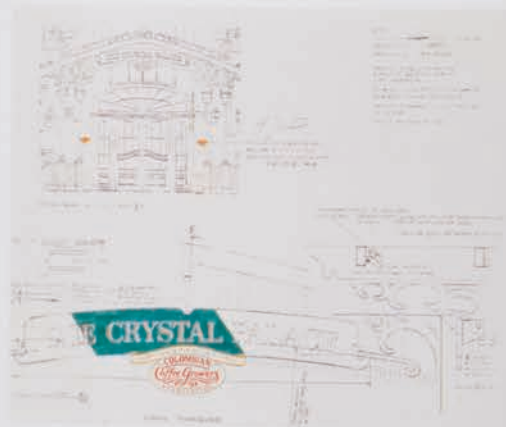
Hardcover
ISBN 2-08013-639-9
Softcover
ISBN 2-08013-638-0

goods sold in the silversmithery and the cabinetmaker's shop and the machine-made goods in the turn-of-the-century emporium. With the introduction of other times and places, Main Street would have acquired new, public significance as a marker in historical time.

A third zone scheduled to be carved out alongside Main Street in 1936, 1937, and 1938 was the never-actually-built International Street, the distant ancestor of EPCOT's World Showcase (Fig. 85). The concept here seems to have been a contrast between the American village, abuzz with commerce and perfumed

with a faint whiff of gasoline fumes, and the architecture of other countries, whose assorted thatched roofs and Ionic columns were of somewhat less recent vintage. The facades were ingeniously arranged so that from a vantage point halfway down the block, the viewer could see France by looking south and Denmark by turning in the opposite direction. Or Spain and Germany across the street, and so on, through fragmentary glimpses of Italy, England, Switzerland, and Japan.

When Walt's successors came to build their Disneylands in Japan and in France, Main



78. Color study for shop maquette, Main Street, Magic Kingdom, Walt Disney World. John Drury, Goosha, marker, pencil, and colored pencil on blackline, 10 x 24, 1984.



79. Tomorrowland monorail trains, Disneyland. John Hench. Opaque watercolor on paper; repainted in acrylic in 1994, 20 x 40, 1959.



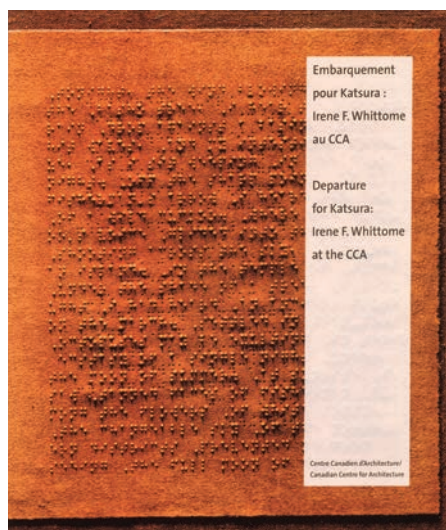
**The Architecture of Reassurance:
Designing the Disney Theme Parks /
L'architecture du réconfort: Les parcs
thématiques de Disney**

Karal Ann Marling

In 1955, Walt Disney opened Disneyland, the world's first "theme park." Disney's distinctive approach to representing the past, present, and future in concrete form — using a variety of architectural styles that simulated real or imaginary places — has also shaped our responses to architecture and the city.

1997
48 pages
20 × 23.5 cm
English and French
Book design: Glenn Goluska
CCA

Softcover
ISBN 0-920785-53-0



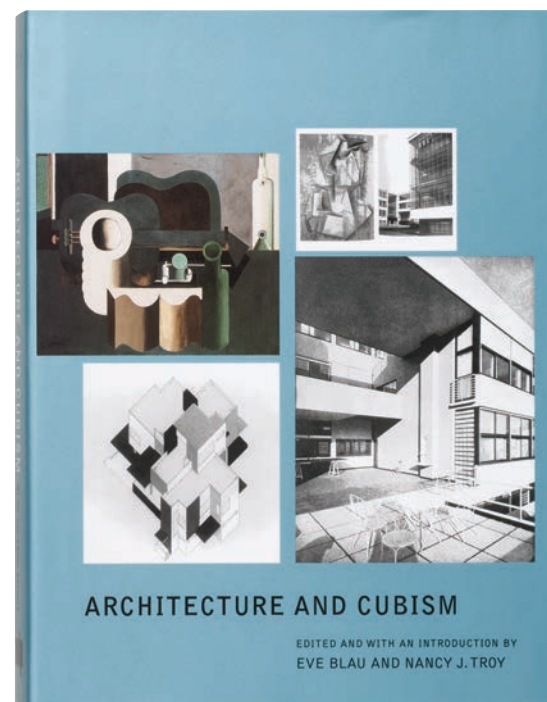
**Departure for Katsura:
Irene F. Whittome at the CCA /
Embarquement pour Katsura:
Irene F. Whittome au CCA**

Laurier Lacroix

Departure for Katsura demonstrates the interplay of the CCA collection — in this case, photographs of the Katsura Imperial Villa in Kyoto — with Irene F. Whittome's life and art. The project created by the artist for the publication consists of fourteen haiku by the seventeenth-century Japanese poet Basho printed in Braille.

1998
36 pages
23.5 × 21.6 cm
English and French
Book design: Glenn Goluska
CCA

Softcover
ISBN 0-920785-55-7



Architecture and Cubism

Edited by Eve Blau and Nancy J. Troy

Essays by Jay Bochner, Yve-Alain Bois, Beatriz Colomina, David Cottington, Robert L. Herbert, Dorothée Imbert, Detlef Mertins, Kevin D. Murphy, Irena Žantovská Murray, Paul Overy, and Bruno Reichlin

A fundamental tenet of the historiography of modern architecture holds that cubism forged a vital link between avant-garde practices in early twentieth-century painting and architecture. This publication, the first historically focused examination of the issue, returns to the original site of cubist art in pre-First World War Europe and investigates the historical, theoretical, and socio-political relationships between avant-garde practices in paintings, architecture, and other cultural forms, including poetry, landscape, and the decorative arts.

The book offers multiple perspectives on the relationship between architecture and cubism, showing that although there were many points of intersection between them, there was no simple direct link. As the essays suggest, the significance of cubism for architecture was as a method of representing modern spatial experience; of submitting the ambiguity and indeterminacy of that experience to the ordering impulses of art.

1997, 2002
266 pages
18.5 × 23.5 cm
Book design: Danielseed Design
CCA / The MIT Press

Hardcover
ISBN 0-262-02422-5
Softcover
ISBN 0-262-52328-0

Autonomy and Ideology: Positioning an Avant-garde in America

Edited by Robert E. Somol

Essays by Beatriz Colomina, Francesco Dal Co, Peter Eisenman, K. Michael Hays, Philip Johnson and Jeffrey Kipnis, Rem Koolhaas, Sanford Kwinter, Phyllis Lambert, Sylvia Lavin, Mark Linder, Detlef Mertins, Joan Ockman, Terence Riley, Colin Rowe, Mitchell Schwarzer, Paulette Singley, Robert E. Somol, and Bernard Tschumi

This collection of essays presents the proceedings of a conference organized by Phyllis Lambert, director and founder of the CCA, and the architect Peter Eisenman to celebrate the ninetieth birthday of the architect Philip Johnson. While paying tribute to Johnson's key role in the culture of architecture during the greater part of the twentieth century, the conference was intended to reopen the debate on the development of architectural discourse in America from 1923 to 1949. More specifically, this project addresses two related themes: how can an examination of the architectural discipline open up or multiply the conventional understanding of "the avant-garde," a historical construct that seems to remain the limited property of art and literary history? And what would this reconceptualization mean for the current politics of architectural design and theory?

Robert Somol's introduction explains the use of the term *avant-garde*, the argument presented to the participants, and the issues they addressed. Briefly, in contrast to what can be characterized as Modernism — with its values of originality, authenticity, autonomy, and so on — the historical avant-garde involved itself with, among other things, mechanical means of reproduction, collective modes of production and reception, and the attempt to collapse or realign the distinction between art and life. With the intention of developing a specifically architectural discourse of the Modernist avant-garde from within and from outside the discipline, the international roster of participants — historians, theorists, critics, and architects — debated the extent to which the practitioners of the avant-garde in America were interested in the formal rather than the philosophical, political, and economic underpinnings of the European movement, which to date had remained unexamined.

Topics of discussion include the critical dynamics of museums and universities — the institutions that historically introduced an avant-garde — and the paradox of high and low as inspirations for art and architecture, with the added complication this brings to the rhetoric of the avant-garde.

1997

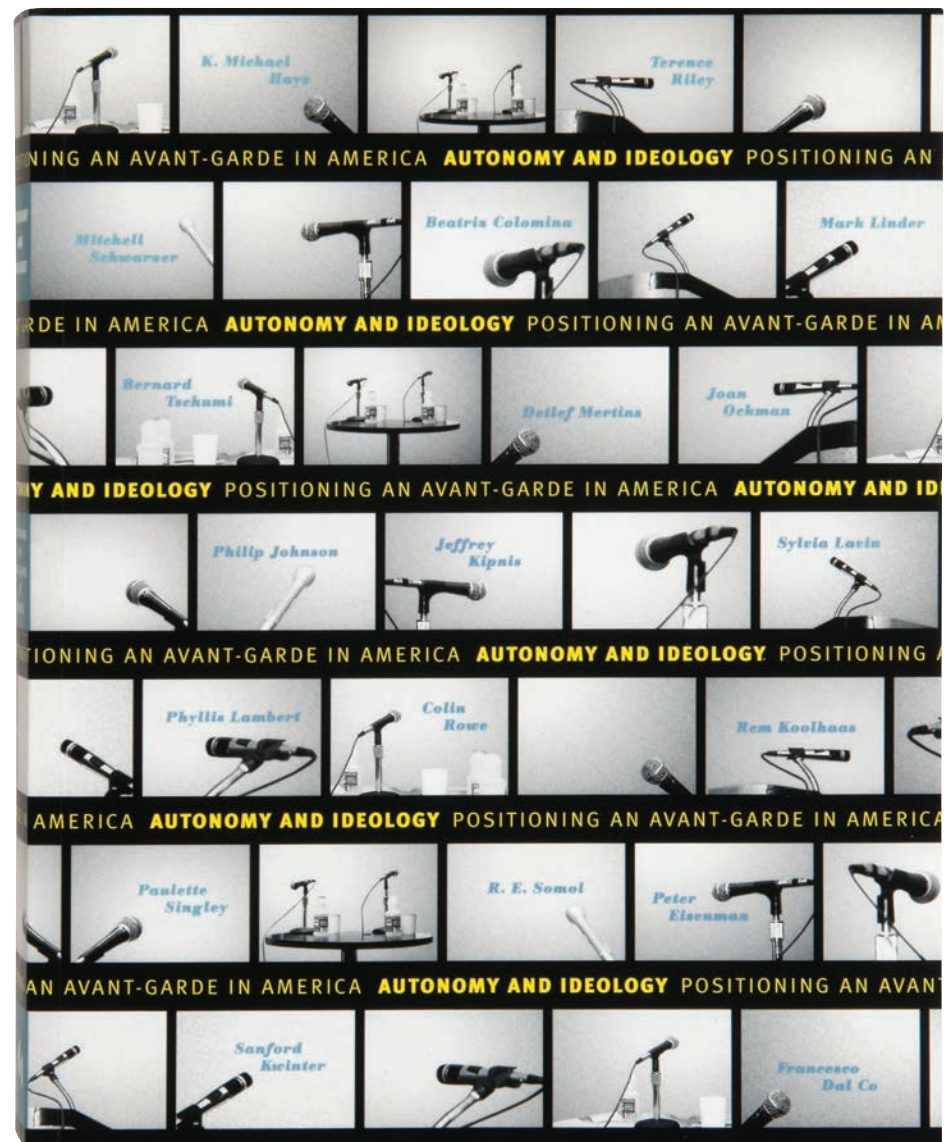
364 pages

18.5 x 23.5 cm

Book design: COMA; Cornelia Blatter and Marcel Hermans
CCA / The Monacelli Press

Softcover

ISBN 1-885254-59-8





Montreal Metropolis, 1880–1930

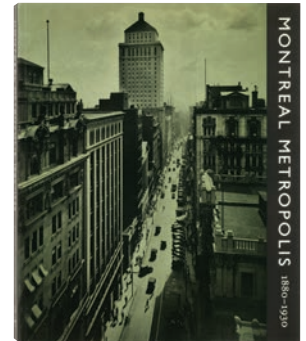
Edited by Isabelle Gournay and France Vanlaethem

Essays by Marcel Fournier, Isabelle Gournay, David B. Hanna, Paul-André Linteau, Véronique Rodriguez, Anthony Sutcliffe, France Vanlaethem, and Walter Van Nus

The fifty years between 1880 and 1930 were extraordinarily prosperous for Montréal. Its founding myth of 1642, a religiously inspired mission to Christianize the island's native peoples, was predicated on commerce — the fur trade. This dual destiny was expressed in the seventeenth and eighteenth centuries by the religious and commercial architecture of the French colonial town. The initial duality of religion and commerce continued, asserted by the British colonists who established Canada's first bank, the Bank of Montreal, at the edge of the old town's French Catholic centre, Place d'Armes.

A prime juncture for trade by transcontinental rail and European sea links, a headquarters for national and international business, and subject to recurring waves of immigration, the merchant city was poised for development, and was soon transformed into Canada's metropolis — the financial and industrial centre of the country. Several cycles of intense construction provided frequent opportunities for architects who received commissions not only from church and state but increasingly from businesses and individuals. Their work in this era explored a new scale (buildings with an ever-larger footprint and height), introduced new building programs to Montréal, and reshaped the urban landscape.

This collaborative study by scholars from several disciplines opens with an overview that situates Montréal in relation to the major cities of Europe and North America; continues with an account of the socio-economic and cultural context and of the territorial ambitions that gave rise to the urban development and architectural production of the period 1880–1930; and concludes with an exploration of the major architectural projects of the period, both planned and built. Illustrated by contemporary documents drawn chiefly from the archives of the CCA, *Montreal Metropolis* provides an important insight into the many forces that constituted this early-twentieth-century metropolis and gave rise to the highly crafted buildings that determine the quality of the city today.



1998

222 pages

24 x 26.5 cm

Published in French: *Montréal*

métropole: 1880-1930

Book design: Glenn Goluska

CCA / Stoddart Publishing

Softcover

ISBN 0-7737-5974-3

Unknown draughtsman

Barott and Blackader, architects

Aldred Building, Montréal, Québec (1929–1931):

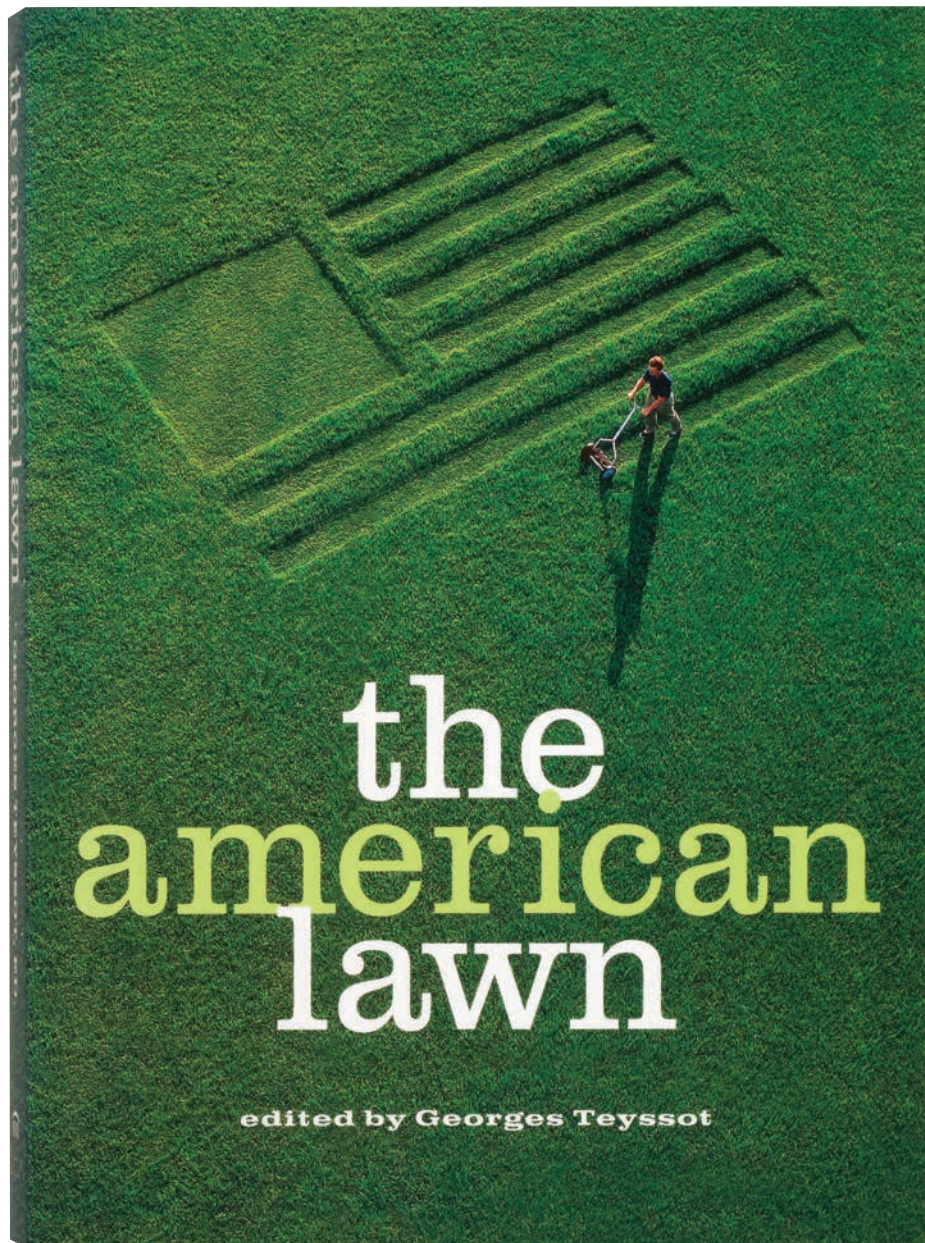
perspective, 1934

Collection Canadian Centre for Architecture, Montréal

ARCH252702

From *Montreal Metropolis*, p. 107





The American Lawn

Edited by Georges Teyssot

Essays by Beatriz Colomina, Diller + Scofidio, Virginia Scott Jenkins, Monique Mosser, Therese O'Malley, Alessandra Ponte, Georges Teyssot, and Mark Wigley

Thinking in architecture has come to focus on such commonplace examples of architectural space as the lawn, uncovering how these spaces express, form, and frame a cultural psychology. Like many other aspects of modern life — the interstate highway system, fast food chains, telephones, televisions, and shopping malls — the lawn occupies a central yet often unconsidered place in America's cultural landscape. In spaces as diverse as city parks, town squares, and suburban backyards, it has played an essential part in the development of a national identity. The site of political demonstrations, sporting events, and barbecues, and the object of loving, if not obsessive, care and attention, the lawn is also symbolically tied to notions of community and civic responsibility, serving in the process as one of the foundations of democracy.

Common to seats of government, tract housing, corporate headquarters, football fields, villas, and mansions, the lawn can be seen as the great equalizer and symbol of the American dream of self-reliance and control. In this carefully contrived piece of "nature," a multitude of meanings and uses have converged, from domestic haven or civic showplace to economic force or national playground.

This familiar setting is filled with ambiguity and ambivalence. We step onto a patch of green that seems to be natural, but is in fact technologically produced. We stand on a plot that appears to be neutral but, being neither city nor country, neither public nor private, it is fraught with tension.

The American Lawn examines the lawn within its historical, artistic, literary, and political contexts, situating it on the boundary between utopian ideal and dystopian nightmare. Contributions from a distinguished group of historians, theorists, and architects cover a variety of topics, ranging from European precedents to the golf course fairway as a model for today's flawless suburban lawn. Illustrations and references are drawn from film and television, horticultural and architectural publications, gardening tools, corporate literature, and the fine arts.

1999

220 pages

21 x 27 cm

Book design: Sara E. Stemen

CCA / Princeton Architectural Press

Softcover

ISBN 1-56898-160-0

Carlo Scarpa, Architect: Intervening with History

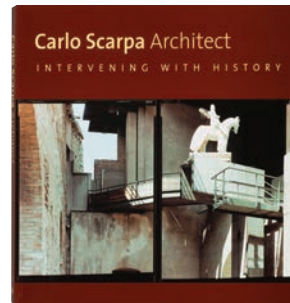
Essays by Jean-François Bédard, Alba Di Lieto, Mildred Friedman, Guido Guidi, Nicholas Olsberg, Sergio Polano, and George Ranalli
Photographs by Guido Guidi

Between 1953 and 1978, Italian architect Carlo Scarpa produced an incredibly varied range of works that challenge our notions of what modern architecture might be. Foremost in that work was the need to reconcile a wholehearted embrace of the new with the longstanding traditions of local craft and of universal practice — to create an architecture that would clearly express its own machine-driven times without abandoning the psychic and sensual forces of place, materiality, and memory.

The diverse and imaginative response to that challenge is represented by the eight built works from Scarpa's architectural maturity discussed here. Three of these — the Olivetti showroom, the gallery and garden of the Fondazione Querini Stampalia, and the Banca Popolare di Verona — respond in different ways to a dense, history-laden urban context. Three more — the Palazzo Abatellis, the Canova plaster cast gallery, and the Museo di Castelvecchio — rework or add to historic structures to accommodate carefully planned visual narratives.

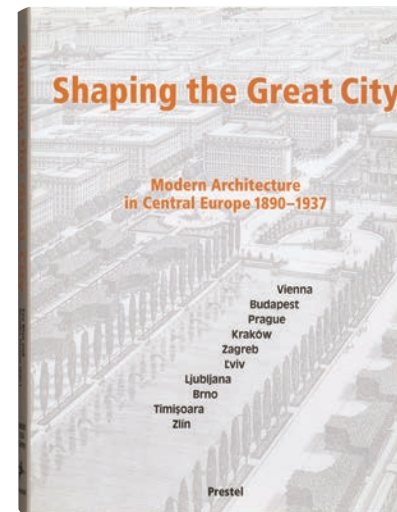
These projects, along with the transitional Veritti house in Udine and the final masterwork, the architect's addition to a public cemetery in the Veneto region for the Brion family tomb, remain powerfully relevant in an environment increasingly caught up in adapting, rather than revolutionizing, the fabric of the built world. The projects are expressions of Scarpa's discipline, but above all they demonstrate his relentless concern with context in its broadest sense: time past, present, and future; the common sense of a place and the careful reading of its visual character; the methodological traditions of design; and artisanal techniques in building.

Carlo Scarpa, Architect illustrates, through abundant reproductions of Scarpa's drawings, the ways the architect created a dialogue with light, space, and architecture within the historic fabric of Italian cities. Presenting these projects as they exist today, the patient eye of contemporary photographer Guido Guidi deepens our understanding of this timely approach to architectural dialogue and makes discoveries about the process of design.



1999
256 pages
26 x 26 cm
Published in French: *Carlo Scarpa, architecte: Composer avec l'histoire*
Book design: Glenn Goluska
CCA / The Monacelli Press

Softcover
ISBN 0-920785-61-1
ISBN 1-58093-035-2



Shaping the Great City: Modern Architecture in Central Europe, 1890-1937

Edited by Eve Blau and Monika Platzer

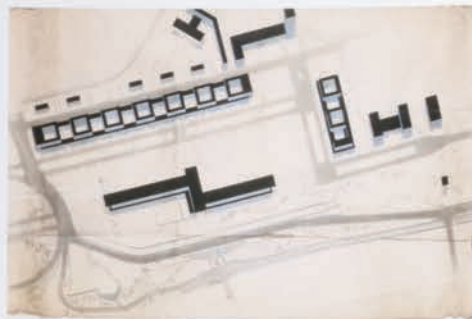
Essays by Friedrich Achleitner, Renate Banik-Schweitzer, Eve Blau, Moritz Csáky, András Ferkai, János Gerle, Andrew Herscher, Petr Krajčí, Aleksander Laslo, Charles S. Maier, Breda Mihelič, Ileana Pintilie, Monika Platzer, Jacek Purchla, Rostislav Švácha, Iain Boyd Whyte, and Ihor Žuk

Shaping the Great City looks at modern architecture and the city in a vast geographical area over nearly fifty years of tumultuous social and political change, bringing to light architectural developments that are only now emerging as subjects for international inquiry.

The authors open discussion on the central issues of the book and suggest avenues for research. How did modern architecture construct "meaning" in relation to the complex cultural traditions, conflicting political agendas, and historical narratives of modernizing urban society in the cities of central Europe? What role did the cities themselves — as the principal arenas of public culture in the multinational, polyethnic, and pluricultural Hapsburg Empire, then in the successor republics — play in the evolution of modern architectural culture? These questions remain pertinent to the current relationship between cities and the increasingly diverse cultures within them, and to the role of the great city today in the age of globalization.

1999
272 pages
24 x 30 cm
Published in French: *L'idée de la grande ville: L'architecture moderne d'Europe centrale, 1890-1937*
Published in German: *Mythos Großstadt: Architektur und Stadtbaukunst in Zentraleuropa, 1890-1937*
Book design: Rainald Schwarz
CCA / Prestel / Bundesministerium für Unterricht und Kulturelle Angelegenheiten / The Getty Research Institute

Hardcover
ISBN 3-7913-2151-X
Softcover
ISBN 3-7913-2358-X



Josef Stěpánek, Competition Project
for a new Government District on the
Letná Plain, motto "Green", Prague,
1928

Bird's-eye view
Colored print, 93 x 148 cm
Arch. Museum

Aerial perspective
Indian ink on transparent paper,
53 x 58 cm
Arch. Museum

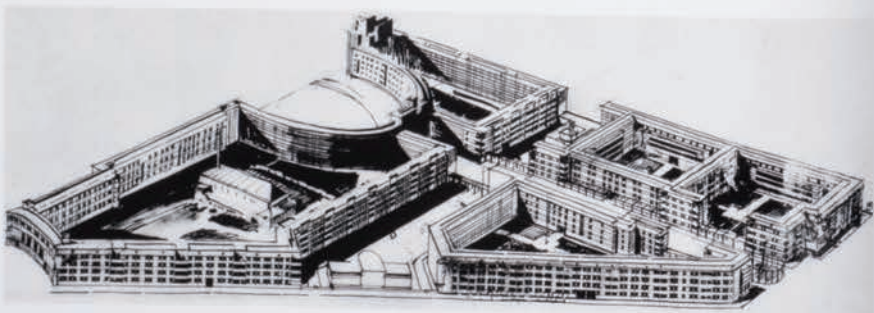


Otto Neurath, Gerd Arntz,
The New Vienna, c. 1927

Plan of old inner city Vienna overlaid with
the footprint of the new scaled housing
blocks
Chromolithograph, 18 x 30 cm
Arch. Museum

Hubert Gessner, Karl Seitz, Hof,
Vienna XXI, Jedlester Straße 66–94,
1926–29

Bird's-eye view of one of Red Vienna's
largest buildings
Pen and Indian ink on paper, 37 x 69 cm
Arch. Museum



Josef Čokár, Project for a General
Development Plan, Hradec Králové,
1928–29

Inner City
Indian ink and watercolor on paper,
incut on canvas, 91 x 107 cm
Arch. Museum
Arch. Museum

Regulation of the city between the Elbe
-Labe- and the Jungbunzlauer, 1925
Indian ink and crayon on card, 85 x 102 cm
Arch. Museum
Arch. Museum





En chantier: The Collections of the CCA, 1989–1999 / En chantier: Les collections du CCA, 1989–1999

Texts by Kurt W. Forster, Phyllis Lambert, and Nicholas Olsberg

The collections of the CCA embrace such diverse objects as books, photographs, engravings, maps, and plans; architectural records, drawings, and sketchbooks; commercial product catalogues, journals, manuscripts, personal correspondence, archives, ephemera, and even toys.

En chantier marks a second decade of collecting for the CCA, founded in 1979. This publication looks back at the nature of the collection and examines how different bodies of work were brought together, unlike museum collections or library special collections where items exist in isolation. The text discusses how the collection was framed and developed and what ideas guided its formation, particularly with respect to research.

1999
108 pages
20.5 x 23.5 cm
English and French
Book design: Bruce Mau, with
Chris Rowat and Louis-Charles Lasnier
CCA

Softcover
ISBN 0-920785-62-X

Architectural Installations: 5 Québec Architects at the CCA / Installations architecturales: 5 architectes québécois au CCA

Essay by Georges Adamczyk

Texts by Atelier Big City, Atelier in situ, Sophie Charlebois, Jacques Rousseau, and Pierre Thibault

This publication, produced in conjunction with *Le Printemps du Québec en France*, offers a retrospective of positions adopted by the five Québec architects invited by the CCA and guest curator Randy Cohen to present their work by creating installations in the CCA's Shaughnessy House. Between 1996 and 1998, Jacques Rousseau, Pierre Thibault, Sophie Charlebois, Atelier in situ (Annie Lebel and Stéphane Pratte), and Atelier Big City (Randy Cohen, Anne Cormier, and Howard Davies) each conceived an installation illustrating the varied architectural concerns of their practice. The voices of these architects convey not only their critical interests, but also how they make them manifest to a wider public in the building process.

1999
64 pages
23 x 30.5 cm
English and French
Book design: Associés Libres and
Atelier Big City
CCA

Softcover
ISBN 0-920785-57-3



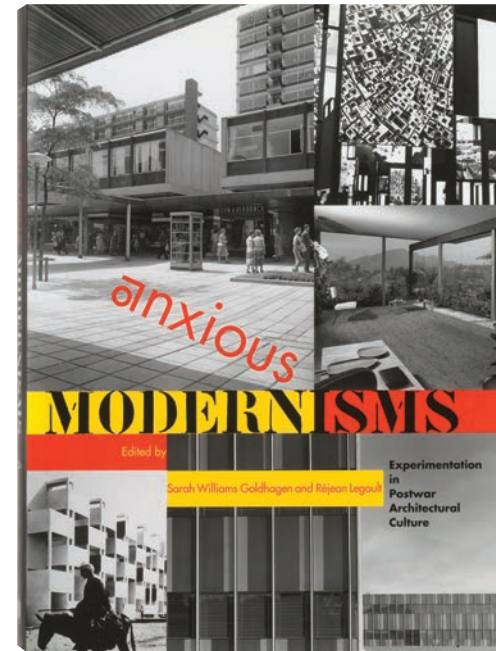
Tracking Images: Melvin Charney, Un dictionnaire...

Essays by Melvin Charney, Jean-François Chevrier,
Phyllis Lambert, and Manon Regimbald

The Montréal-based Canadian artist and architect Melvin Charney describes the history of modern architecture as a series of significant monuments that have been reproduced and documented. Here, the unexpected events transmitted by wire-service news photographs — selected, classified into various thematic areas, and collated by Charney — confront us with the shock of recognition that allows us to see architecture from outside its presentation as an isolated monument. The choices made by Charney from the ideas enclosed in the pre-packaged “news” images order them into a “dictionary,” and show the built and inhabited world as it appears through journalistic information. This publication accompanied the Canadian entry to the Venice Biennale’s 7th International Architecture Exhibition, whose theme was “The City: Less Aesthetics, More Ethics.”

2000
96 pages
19 x 29 cm
English, French, and Italian
Book design: Bruce Mau, with
Catherine Rix and Chris Rowat
CCA

Softcover
ISBN 0-920785-63-8



Anxious Modernisms: Experimentation in Postwar Architectural Culture

Edited by Sarah Williams Goldhagen and Réjean Legault
Essays by Maristella Casciato, Monique Eleb, Sarah Williams Goldhagen, Sandy Isenstadt, Mary Louise Lobsinger, Reinhold Martin, Francesca Rogier, Timothy M. Rohan, Felicity Scott, Jean-Louis Violeau, Cornelius Wagenaar, and Cherie Wendelken

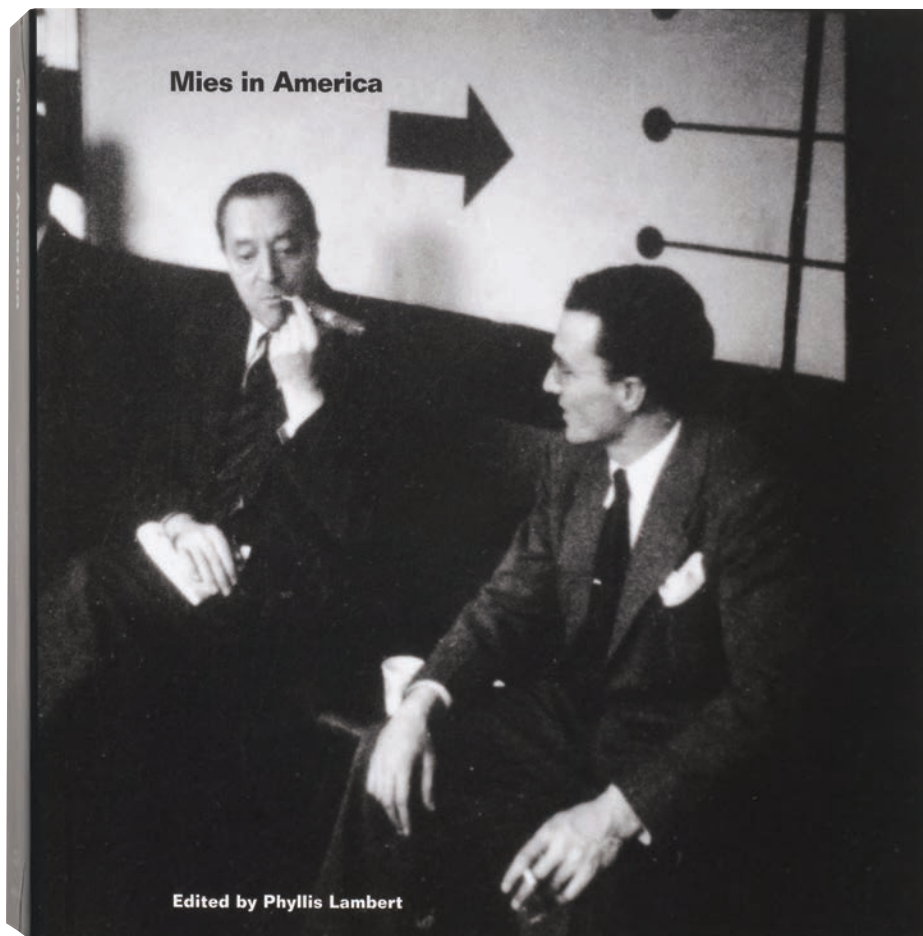
The two decades after the Second World War are typically viewed as an inchoate interregnum between an expiring modernism and an incipient postmodernism. Yet this narrative tells only half the story, leaving out a second development: an evolving and powerful modernism. *Anxious Modernisms*, the result of two conferences organized by the CCA and the Graduate School of Design at Harvard University, reveals that a wide range of postwar architects and theorists were determined to renew rather than abandon the legacy of modernism.

The authors bring to light a nexus of preoccupations that dominated discourse of the postwar era, including authenticity, place, individual freedom, and popular culture. In addition, the introduction and coda discuss the critical themes of postwar architecture and propose a framework for conceptualizing architectural modernism and its evolution after the war. Together, the book’s essays remap the emerging field of postwar architectural studies, refocusing attention on modernist ideas and work that have had a critical, ongoing impact on architectural culture.

2000
336 pages
18.5 x 24 cm
Book design: Glenn Goluska
CCA / The MIT Press

Hardcover
ISBN 0-262-07208-4
Softcover
ISBN 0-262-57165-X





Mies in America

Edited by Phyllis Lambert

Essays by Vivian Endicott Barnett, Peter Eisenman, K. Michael Hays, Rem Koolhaas, Phyllis Lambert, Cammie McAtee, Detlef Mertins, Werner Oechslin, and Sarah Whiting

Photographs by Guido Guidi, Iñigo Manglano-Ovale, and Richard Pare

This major study of one of the twentieth century's greatest architects re-evaluates the entire body of work undertaken by Ludwig Mies van der Rohe between his immigration to America in 1938 and his death in 1969. Bringing to light previously unstudied material — drawings and collages, photographs, project documents, letters, and extensive interviews with many of those who worked with Mies — this is the first study to make full and in-depth use of the riches of available archival material. Its nine essays, distinct in style of argumentation, focus, and ambition, constitute a new interpretation of a major figure in architectural history. The essays fall into three groups. The first focuses on Mies before he settled permanently in Chicago, including his Berlin context and his early professional opportunities in America. The second analyzes Mies's American practice, beginning with the evolution of his building art. The third group revolves around the Illinois Institute of Technology (IIT) Campus Center competition held in 1998, critically re-examining the space of the campus and taking up many of the issues examined elsewhere in the volume. The book includes a complete chronology of Mies's work since 1937, built and unbuilt, as well as 630 illustrations.

This publication also explores the architect's encounter with American technology between 1938 and 1969, which revolutionized the teaching and practice of architecture. Mies's metaphysical search for a building art of his time is traced through his avid reading in various fields, his art collecting, the collages, drawings, and models he made while struggling to define a new language of structure, space, and urbanism, and finally, his leap to resolution in forging two new building types: the mullioned high-rise tower and the clear-span pavilion. With Crown Hall on the IIT campus, the Farnsworth House, and the Seagram Building, structure and space became transcendent, culminating in his last great work, the Neue Nationalgalerie in Berlin, where deep, dark, austere space heightens the connection between the constructed world and the human spirit.

2001

792 pages

26 x 26 cm

Book design: Lorraine Wild

CCA / Whitney Museum /

Harry N. Abrams

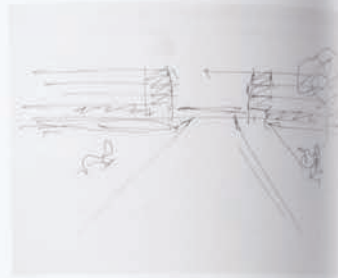
Hardcover

ISBN 3-7757-1076-0

ISBN 0-8109-6728-6

Softcover

ISBN 0-920785-69-7



Having pursued this first scheme to its resolution in rendered presentation drawings, Mies was free to abandon the elements foreign to him. He was also able to graduate from his dependence upon Hilberseimer, who always separated auditoria from the body of his school buildings. Danforth commented that Mies "was never hesitant to try something that might be lousy," because having tried it, "he knew what he was dealing with." Danforth added that Mies thought the projecting auditoria were "just too expressionistic."²⁴ Danforth gives some credence to Kevin Harrington's theory about Mies's rejection of the "projecting wings," whereby according to Harrington it would have been possible "for others in the future to play around with forms more than Mies felt would be proper, or would contradict the order and the very discipline of the structural system that he was trying to work out at that time."²⁵ On this point, Fujikawa observed that "Mies eliminated all of these frills and really stripped it clean," adding that this constituted a "real leap forward."²⁶

A notable aspect of the auditoria was their role in stimulating Mies's thinking about interior space, which may be seen in his plan drawings for the Student Union building. These studies were also important with respect to problems of universal space that Mies would explore with his students. Of the two large common buildings, the Library and Administration and Student Union buildings, the latter was of the greatest interest to Mies in the early planning stages when he was considering the numerous lecture halls needed for the academic buildings. The "Armour Program" specifying the need for an auditorium with the capacity to hold 800 to 1200 persons as well as dining facilities stimulated Mies to conceptualize a large, open-hall building where he could pursue spatial problems of an interior nature while working on the exterior space of the campus. His first study for the Student Union building (4.55) was resonant with the superpositions and transparencies characteristic of the avant-garde circle with whom he had been associated at the magazine *G* during the 1920s. Drawing with charcoal, he investigated locations for fan-shaped seating shells, wiped them away leaving palimpsests, and continued to explore other possibilities. In a subsequent drawing (4.57), Mies combined his interest in defining space around freestanding walls with asymmetrically placed freestanding seating shells and a small central lecture hall. The volumetric forms were placed within the regular forty-eight-foot-square columnar grid of the open hall, measuring approximately 200 by 300 feet.

4.52 Mies van der Rohe, AIT campus: perspective sketch looking north toward the Student Union building with the Chemistry building auditorium at right (1939/40). Pen and black ink on light-colored paper. 6 x 8 1/2 in.

4.53 Mies van der Rohe, AIT campus: perspective sketch looking west on 33rd Street toward the Mechanical and Civil Engineering buildings and Rock Island Railroad tracks (1939/40). Pen and black ink on light-colored paper. 6 x 8 1/2 in.

4.54 Mies van der Rohe, AIT campus: perspective sketch looking southwest, including the Civil and Mechanical Engineering buildings and Library building with Chemistry building auditorium in foreground (1939/40). Pen and black ink on light-colored paper. 6 x 8 1/2 in.



4.55 Mies van der Rohe, AIT campus: perspective study with auditorium looking northwest past the Chemistry building auditorium toward the Student Union and Civil Engineering buildings (1939/40). Graphite and black crayon on tracing paper. 28 x 40 in.





**Mies van der Rohe: The Difficult Art of the Simple /
Mies van der Rohe: L'art difficile d'être simple**
Phyllis Lambert

Ludwig Mies van der Rohe emigrated from Germany to the United States in 1938, when he was already in his fifties and one of the recognized masters of his profession. This introduction to the critical work of Mies's North American career juxtaposes his own words and drawings, the author's critical readings of his work, and the photographic readings of contemporary artists. The publication attempts to capture the essence of the architect's ideas: the developing investigation of space and structure, his efforts to bring clarity to the "urban jungle," and his extraordinary capacity to establish a sense of movement in architecture. At the same, Mies understood that his new building art could "only be unlocked from a spiritual centre" as the "spatial execution of spiritual decisions." Working within this metaphysical worldview, he practised the difficult art of the simple.

2001
56 pages
20 x 23.5 cm
English and French
Book design: Chris Rowat Design;
Chris Rowat with Daiva Villa
CCA

Softcover
ISBN 0-920785-71-9

**Meditations on Piero: Sculptures by Geoffrey
Smedley / Piero en tête: Sculptures de
Geoffrey Smedley**

Edited by Gerald Beasley
Essays by Louise Pelletier, Alberto Pérez-Gómez,
and Geoffrey Smedley

A group of works by the contemporary British Canadian sculptor Geoffrey Smedley presented an opportunity to explore the links between architecture and geometry, cosmology, surveying, and human anatomy. Smedley was initially inspired by the attempts of the Renaissance artist Piero della Francesca to draw the mathematically "ideal" proportions of a human head. Piero performed a conceptual sectioning of the head in elevation and plan, exploiting a new technique of graphic representation that had great repercussions within the European architectural tradition. After many years of creative meditation on these drawings, Smedley decided to translate their mystery into physical form, working the way an architect works to extract from them the structure of his sculptures.

Meditations on Piero discusses the significance of Piero's drawings and Smedley's sculptures for architectural practice.



2001
64 pages
20 x 23.5 cm
English and French
Book design: Fugazi
CCA

Softcover
ISBN 0-920785-67-0



Traces of India: Photography, Architecture, and the Politics of Representation, 1850–1900

Edited by Maria Antonella Pelizzari

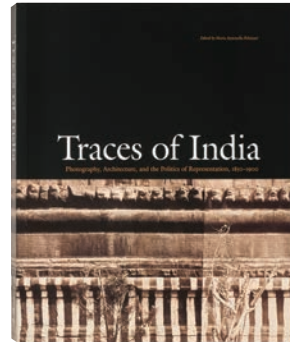
Essays by Julia Ballerini, Stephen Bann, Partha Chatterjee, Janet Dewan, Nicholas B. Dirks, John Falconer, Tapati Guha-Thakurta, Narayani Gupta, Peter H. Hoffenberg, Thomas R. Metcalf, Christopher Pinney, and Maria Antonella Pelizzari

Traces of India investigates the different cultural roles played by photographs of Indian architecture from the latter half of the nineteenth century, in an inquiry stretching from the prehistory of these photographs to their migration into book illustrations, calendar art, and religious imagery.

Beyond the apparent purposes of these images — as picturesque views, scientific records of an architectural past, political memorials, travel mementoes, textbook vignettes — deeper considerations influenced the way their makers worked in selecting, framing, composing, and populating their representations. Shaping the viewer's thinking about what they represented, these images remain enduring records of a way of seeing, of minds as well as monuments, and exist today as artifacts of the visual culture of colonialism.

Twelve essays from scholars working in several disciplines (history, anthropology, art history, and the history of photography) show how photographs of architecture reveal the inescapable ways in which the practice of image making is aligned with the purposes of power, the presumptions accompanying the encounter with strangeness, the internal order of the colonial and the scientific mind, and even our metaphysical dispositions toward the world.

This inquiry into the relationship between early photographs of Indian architecture and the cultural imperatives of empire was initiated at the CCA in response to questions raised by the extraordinary corpus of Indian material in its collection. The varied suites of images, produced by amateur photographers, British military surveyors, and professional or commercial studios, particularly emphasizing the first generation of photographic investigations of monuments in India, at a time when the idea of empire was taking form. These bodies of work were chosen for their capacity to reveal changing characteristics, intent, and qualities of observation. To examine the transformation and persistence of representational conventions and of the monuments themselves, the photographs have also been compared with earlier representations of Indian sites — paintings and printed views created before the advent of photography — and with later illustrations produced for a mass audience.



2003

344 pages

24 x 27 cm

Published in French: *Empreintes de l'Inde: Photographie, architecture et politiques de la représentation, 1850-1900*

Book design: Zab Design and Typography
CCA / Yale Center for British Art

Hardcover

ISBN 0-300-09896-0

ISBN 81-88204-14-5

Softcover

ISBN 0-920785-74-3

Baron Alexis de La Grange
Jain Temple, Udaipur, Plate 41
in the album "*Photographies de l'Inde Anglaise, 1849–1851*"
Collection Canadian Centre for
Architecture, Montréal
PH1997:0001:041
From *Traces of India*, p. 97



*Odeypour,
Temple hindou moderne, en marbre blanc.*

Herzog & de Meuron: Natural History

Edited by Philip Ursprung

Essays by Richard Armstrong, Carrie Asman, Gernot Böhme, Georges Didi-Huberman, Kurt W. Forster, Boris Groys, Reinhold Hohl, Catherine Hürzeler, Petros Koumoutsakos, Robert Kudiella, Albert Lutz, Christian Moueix, Peggy Phelan, Alfred Richterich, Thomas Ruff, Rebecca Schneider, Ulrike Meyer Stump, Philip Ursprung, Adolf Max Vogt, Jeff Wall, Alejandro Zaera-Polo, and Rémy Zaugg

Interviews with Herzog & de Meuron, Alfred Richterich, Thomas Ruff, and Jeff Wall by Philip Ursprung

Texts by Herzog & de Meuron

2002

460 pages

17 x 24 cm

Published in French: *Herzog & de Meuron: Histoire naturelle*

Published in German: *Herzog & de Meuron: Naturgeschichte*

Book design: Lars Müller, Hendrick Schwantes

CCA / Lars Müller Publishers

Hardcover and softcover

ISBN 3-907078-85-3

Echoing an encyclopedia rather as an exhibition mimics a museum, *Herzog & de Meuron* includes six thematic portfolios presenting images of models and projects by the architectural firm Herzog & de Meuron. This publication, which draws on the traditions of the illustrated scientific text as well as the conventions of the art book, constitutes an atlas that triggers allusions to cultures of artifact and matter, to aesthetic strategies, and to the way things come to be made. As well, it is a map of the world through which the imaginations of Jacques Herzog and Pierre de Meuron wander, and a classification of the visual vocabularies they encounter in their travels.

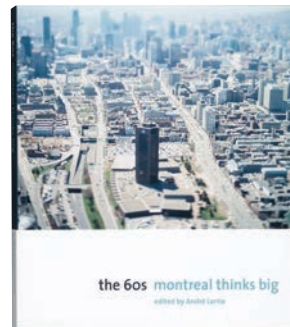
The 60s: Montreal Thinks Big

Edited by André Lortie

Essays by Jean-Louis Cohen, Marcel Fournier, André Lortie, and Michael Sorkin

Photographic portfolios by Olivo Barbieri

In the 1960s, Montréal was one of the first among many other large cities to embark on a program of change on a monumental scale. With its metro, underground shopping promenades, and 1967 world's fair, it stood out from the rest. New skyscrapers and expressways fundamentally transformed the architectural and urban landscape without permanently compromising the viability of the city centre. Archetypal among North American and European cities affected by the same phenomenon, Montréal remains unique because of the vision that shaped its development. This volume explores the ideas that were to define Montréal's future. Framed by a photographic essay commissioned by the CCA, it includes contributions by distinguished scholars, together with a wealth of drawings, maps, models, photographs, and literary vignettes that reveal the visions of urban planners, architects, writers, and artists of the period.



2004

216 pages

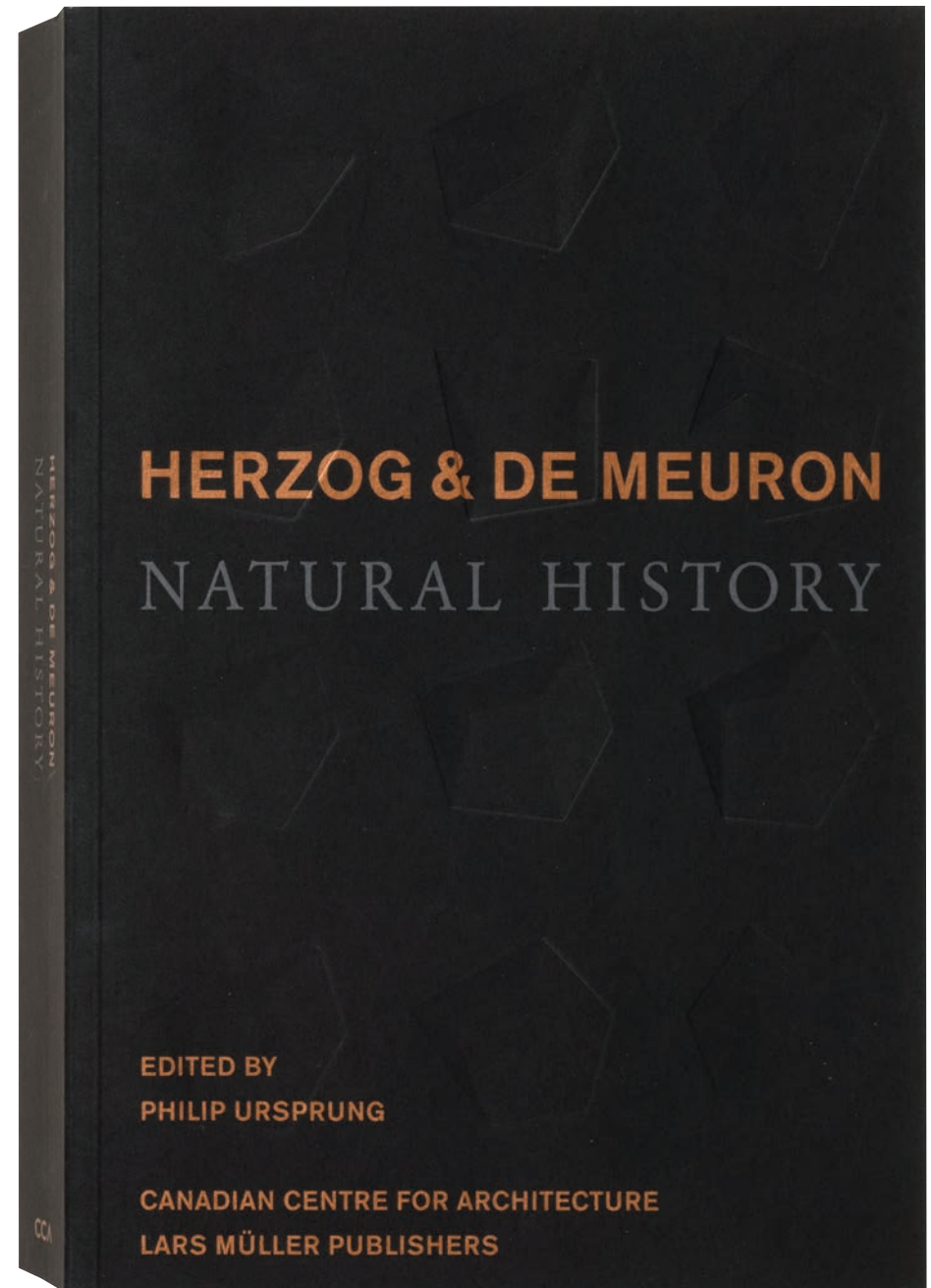
26.7 x 24.3 cm

Published in French: *Les années 60: Montréal voit grand*

Book design: George Vaitukunas
CCA / Douglas & McIntyre

Softcover

ISBN 1-55365-075-1





Souvenir dish showing Library of Congress,
Washington, DC After 1897
Gravure? transfer-printed on porcelain, 12 x 15.5 x 4.5 cm



Souvenir pictorial paperweight showing
US Congressional Library, Washington, DC After 1897
Hand-coloured photograph mounted under glass
6.5 x 10.3 x 2.1 cm



Souvenir dish showing Harcourt Wood Memorial
Library, New Haven, Connecticut Early 20th century?
Relief halftone transfer-printed on earthenware
14.7 x 15 x 4.4 cm



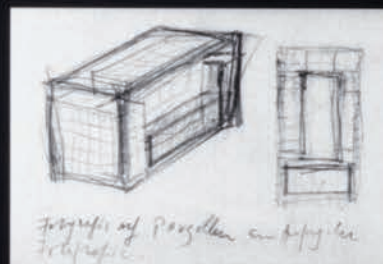
Souvenir pictorial salt and pepper shakers with views of
Boston buildings and monuments After 1895
Photographic images on paper, mounted on metal,
Approx. 3 (diam.) x 6 cm

Photography on porcelain and under glass
In an early drawing by Herzog & de Meuron for the Frei
Photographic Studio in Weil am Rhein, Germany (1981–1982
→14) one can read the words "photography on porcelain."
For Jacques Herzog, the presentation of photographic images
on glass, on thin sheets of metal, and particularly on por-
celain is appealing for the way it enhances the already fragile
nature of the photograph. As a technique, photography on
porcelain was in fact short-lived – briefly popular in the second
half of the nineteenth century. Relatively few examples have
survived. The American librarian Norman D. Stevens, who retired
in 1997, donated several hundred architecture-related items
from his collection of librarians to the CCA after an international
conference of librarians in Montréal. Stevens had begun his
collection in 1962 with postcards.

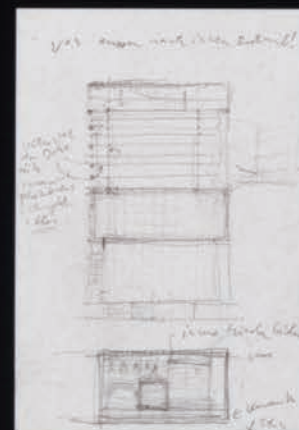
all objects:
Canadian Centre for Architecture, Montréal
Gift of Norman D. Stevens



057_002M
Acrylic, tracing paper, photocopy, wood, 91 x 49.5 x 55 cm
Centre Georges Pompidou
Musée national d'art moderne, Paris



Sketch 1989, Graphite on paper



Sketch 1989, Graphite on paper, 29 x 21 cm

Herzog & de Meuron
Greek Orthodox Church, Zurich (1989 →57)

Sense of the City: An Alternate Approach to Urbanism

Edited by Mirko Zardini

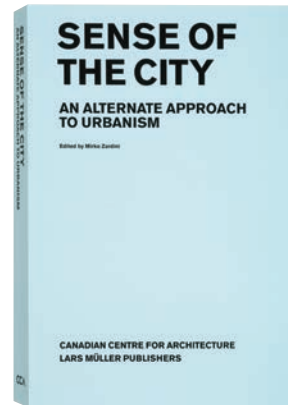
Essays by Constance Classen, David Howes, Norman Pressman, Wolfgang Schivelbusch, Emily Thompson, and Mirko Zardini
Texts by Pierre-Édouard Latouche and Linnea Tillett

Challenging the dominance of vision, the essays brought together in this volume propose a new approach, a “sensorial urbanism” whose aim it is to analyze urban phenomena in terms of luminosity and darkness, seasons and climate, the smell of the air, the material surfaces of the city, and sounds.

Sense of the City persuasively argues that these modes of experiencing the urban environment, largely absent from discourse on the city today, allow us to scrutinize the urban environment from a fresh point of view. The book brings into focus an uncharted landscape of interdisciplinary research reviewing crucial moments when the technological and social factors, as well as changing attitudes toward “progress” and “nature,” have brought about shifts in the use and perception of the urban environment. Over time, our efforts to transform the atmosphere and even the surface of the city have been motivated by such attitudinal shifts, as science promised the materials and technologies of a more efficient future. These efforts have ultimately been achieved at the expense of diversity and the environment.

The essays investigate the changes brought about by public lighting at night (generally symbolic of authority and surveillance), examine urban planning schemes that repress seasonal conditions to achieve the “weather-less city,” and consider the intense smells of eighteenth- and nineteenth-century cities that prompted a utopian desire to deodorize streets and communal spaces. Physical space and material surfaces like asphalt are also looked at as catalysts for contemporary life. Equally documented are changing attitudes towards the sounds of the city: in the later nineteenth century, mechanical sounds in New York City were linked with progress up until the 1930s, when “noise” was labelled a nuisance.

The publication, which grew out of a broad CCA initiative to explore a “sensorial approach” to urban phenomena, proposes a different way of talking about, describing, and planning our cities.



2005

352 pages

17 x 24.5 cm

Published in French: *Sensations urbaines: une approche différente à l'urbanisme*

Book design: Integral Lars Müller
CCA / Lars Müller Publishers

Hardcover and softcover

ISBN 0-920785-73-5

ISBN 3-03778-060-6

William Notman & Son
**Building encased in ice after
a fire, 65–83 Little St. James
Street, Montréal, Québec, 1888**
Collection Canadian Centre for
Architecture, Montréal
PH1978:0113
From *Sense of the City*, p. 109



Tangent

The *Tangent* series, initiated by cultural historian Hubertus von Amelunxen, was constructed to bring contemporary architects and artists into a dialogue based on the CCA collection. As he describes it, the camera's eye, once it is trained on an architectural subject, acts as a tangent that touches a volume, a tangent that in turn undergoes a new tangential translation as it meets the gaze of a contemporary artist. Amelunxen selected approximately two hundred images, then invited four artists to invent possible narratives and links among these photographs, and finally, to create new works for the collection that intensify the tangential reading of architecture.

Québec artist Alain Païement, a major figure in contemporary art, inaugurates the series. *Tangent(e): Alain Païement* juxtaposes his own work with photographs drawn from the CCA collection: images of interiors and exteriors, thresholds, and spaces under construction, ranging from the beginnings of photography to the present day. In an interview with Amelunxen, the artist explores the special relationship between photography and architecture, and between photography and space. The second publication in the series focuses on the German artist Dieter Appelt who, in the 1970s, photographed Scotland's spectacular Forth Bridge, a marvel of nineteenth-century engineering. Appelt was immediately drawn to the CCA's extensive holdings of photographs and ephemera on the construction of the bridge, and took the opportunity to revisit and rephotograph the structure. *Dieter Appelt: Forth Bridge–Cinema: Metric Space*, a precisely composed cinematographic-photographic icon of the Forth Bridge, presents Appelt's new work as well as a selection of the images that inspired him.

For the internationally known artist and theoretician Victor Burgin, a nineteenth-century photograph from the CCA collection, a view of the Basilica at Pompeii by Carlo Frattacci, prompted a series of images. *Voyage to Italy* documents the many perspectives of the artist's reflections on Pompeii. *Scales: Naoya Hatakeyama* is the result of a commission given to Naoya Hatakeyama to create a work in response to photographs of architectural models in the CCA collection, resulting in the three series presented in the book.

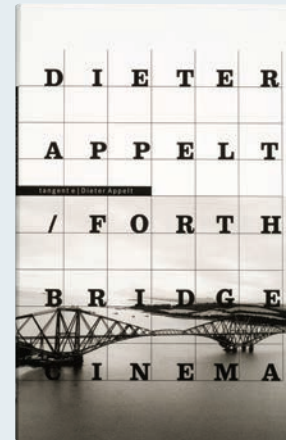


Tangent(e): Alain Païement

Hubertus von Amelunxen
and Alain Païement

2003
68 pages
19 x 23 cm
English and French
Book design: Fugazi
CCA / Lars Müller Publishers

Softcover
ISBN 2-920785-70-0
ISBN 3-03778-010-X



Dieter Appelt: Forth Bridge–Cinema: Metric Space / Dieter Appelt: Forth Bridge–Cinema: espace métrique

Essays by Hubertus von Amelunxen, Dieter Appelt, and Louise Désy

2005
96 pages
18 x 30 cm
English and French
Book design: Klaus Detjen
CCA

Softcover
ISBN 0-920785-76-X
ISBN 3-03778-048-7

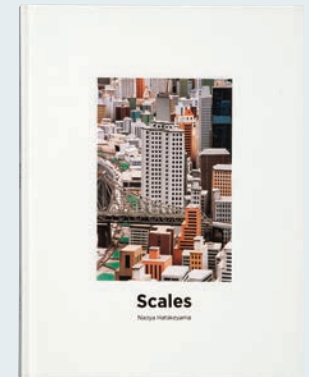


Victor Burgin: Voyage to Italy

Edited by Hubertus von Amelunxen
and Thomas Zander
Essays by Hubertus von Amelunxen
and Victor Burgin

2006
104 pages
29 x 24 cm
Book design: Lucy or Robert
CCA / Hatje Cantz

Hardcover
ISBN 978-3-7757-1886-6

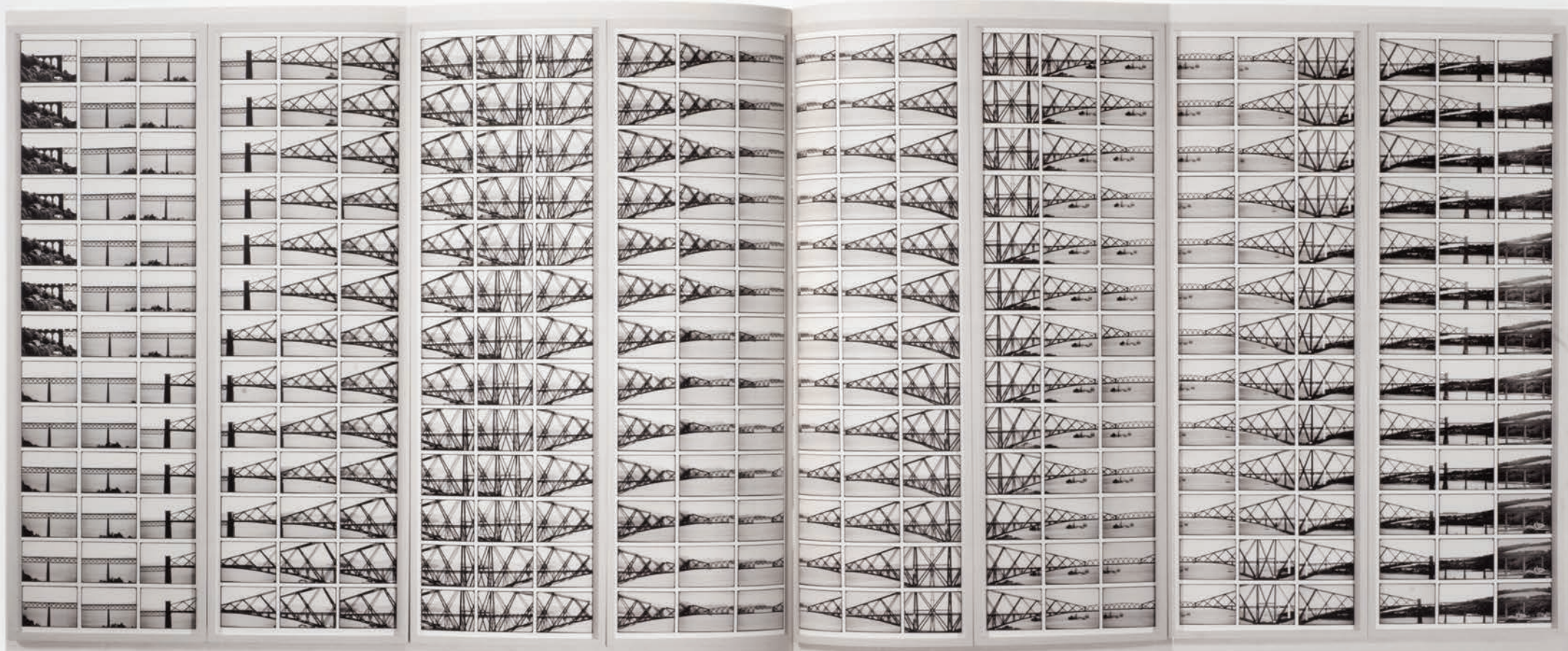


Scales: Naoya Hatakeyama

Essays by Hubertus von Amelunxen
and Louise Désy
Text by Naoya Hatakeyama

2007
64 pages
21 x 26 cm
Book design: Chris Pichler, with Naoya Hatakeyama
CCA / Nazraeli Press

Hardcover
ISBN 978-1-59005-216-7







Philippe Rahm
**Interior Weather, installation
 at the Canadian Centre for
 Architecture, 2006–2007**
 Photograph: Michel Legendre, CCA

Gilles Clément, Philippe Rahm
environ(ne)ment: approaches for tomorrow /
manières d'agir pour demain

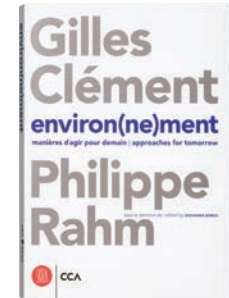
Edited by Giovanna Borasi

Essay by Giovanna Borasi

Texts by Gilles Clément and Philippe Rahm

To address our approach to growth, development, and comfort, which raises the spectre of energy consumption and the future of the earth's biodiversity, requires a change of perspective that takes the environment rather than human demands on our planet's resources as the starting point for reflection.

This volume considers two approaches that simultaneously oppose and overlap with one another in a dialogue on the designer's role with respect to the environment. The projects of French horticultural engineer, landscape designer, and gardener Gilles Clément and of Swiss architect Philippe Rahm stress the operational consequences of our choices and the necessity for direct engagement on the part of design practitioners. In the end, these approaches focus not on technological or aesthetic problems, but on ethical issues.



2006
 160 pages
 15 x 21 cm
 English and French
 Book design: Zab Design and
 Typography
 CCA / Skira

Softcover
 ISBN 0-920785-77-8
 ISBN 978-88-7624-959-4

Stephen Taylor, Ryue Nishizawa
Some Ideas on Living in London and Tokyo

Edited by Giovanna Borasi

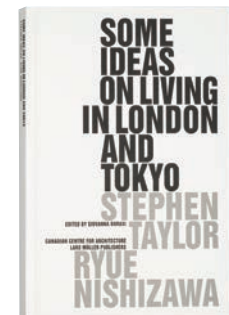
Essays by Peter Allison and Giovanna Borasi

Texts by Ryue Nishizawa and Stephen Taylor

Interview with Ryue Nishizawa and Stephen Taylor
 by Giovanna Borasi

Part of the CCA's exploration of key issues in contemporary architecture with a specific focus on urban, social, and environmental concerns, *Some Ideas* considers a vital issue for today's society, namely, the question of how to create viable new models for living in increasingly dense urban environments. The projects of the British architect Stephen Taylor and the Japanese architect Ryue Nishizawa both respect and respond to the particular cultural environments of London and Tokyo, and demonstrate the importance of a clear understanding of place in order to develop solutions that are specific to their context.

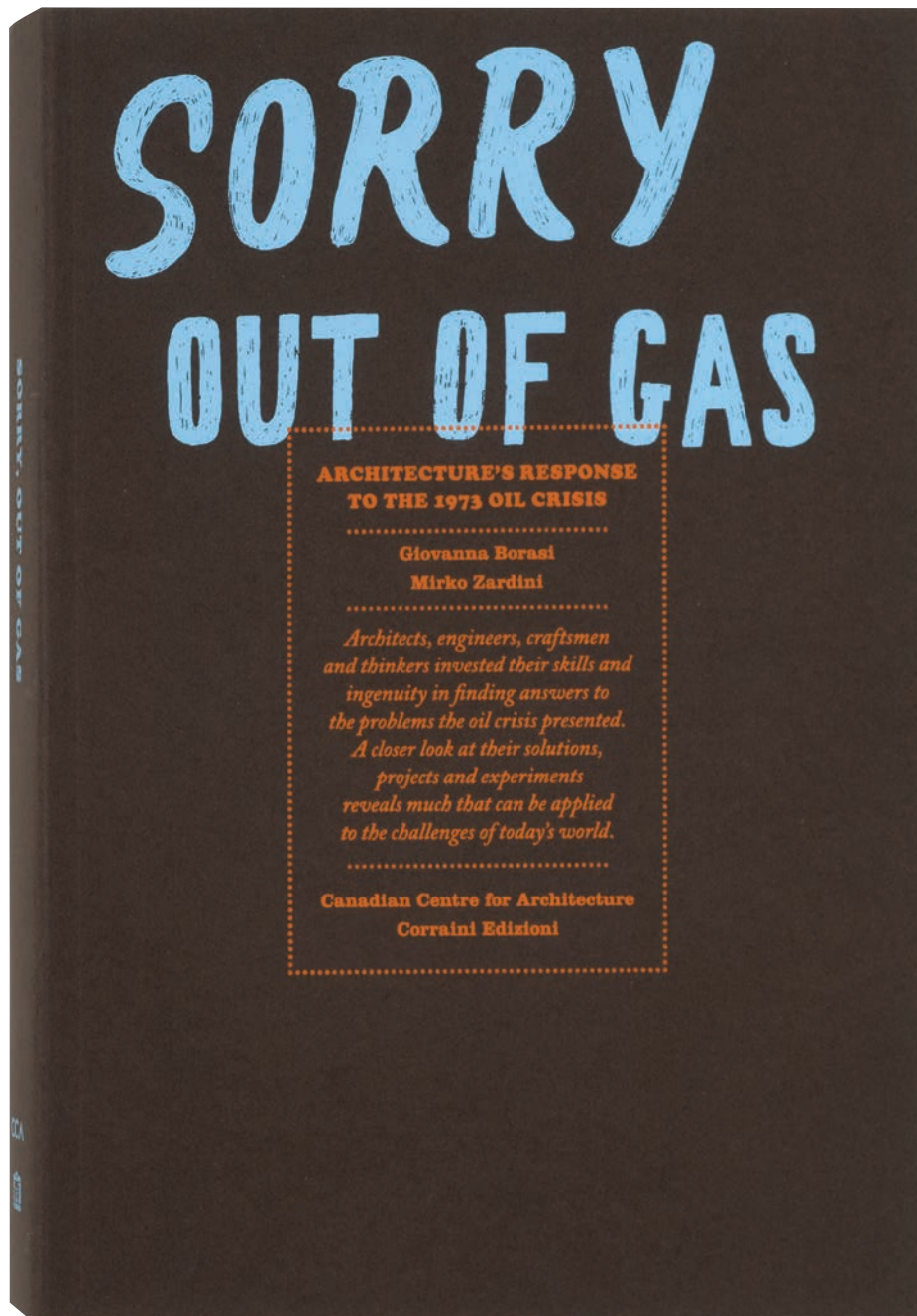
This publication marks an important contribution to ongoing research in the field, and offers new reflections on how we can perceive, engage, and inhabit the contemporary city. The book features evocative images of the architects' projects, including site models and installations, alongside comments by Nishizawa and Taylor on individual projects.



2008
 160 pages
 15 x 21 cm
 Published in French: *Perspectives de vie à Londres et à Tokyo: Stephen Taylor, Ryue Nishizawa*
 Book design: Integral Lars Müller; Lars Müller, Séverine Mailler
 CCA / Lars Müller Publishers

Softcover
 ISBN 978-0-920785-80-5
 ISBN 978-3-03778-150-0

Microsite
www.someideasonliving.org



Sorry, Out of Gas: Architecture's Response to the 1973 Oil Crisis

Edited by Giovanna Borasi and Mirko Zardini

Essay by Mirko Zardini

Texts by Adam Bobbette, Giovanna Borasi, Daria Der Kaloustian, Pierre-Edouard Latouche, and Caroline Maniaque

Illustrated tale by Harriet Russell

This publication is part of a continuum of topical environmental and energy-related issues that the CCA has engaged with and actively addressed for some years. Taking its title from the familiar signs at gas stations throughout North America in 1973, the book was conceived as an almanac; the themes, projects, and people were selected not only for their importance to the history of architecture, but also for their continued relevance. In this respect, the book could also be considered a homage to all the architects, engineers, craftsmen, and thinkers who invested their skills and ingenuity in finding answers to the problems the 1973 oil crisis presented.

The texts in *Sorry, Out of Gas* constitute an overview of the architectural innovation spurred by the 1973 oil crisis, when the value of oil increased exponentially and triggered economic, political, and social upheaval across the world. The book examines how architecture and urbanism responded to this new reality. In contrast to the era's sense of austerity, it was a time of significant developments and intense experimentation in the field of architecture, combining investigations from diverse fields, including the development and applications of both active and passive solar technologies, experiments with earth shelter building, improvements in insulation and construction materials, advances in wind power technology, and the design of "integrated systems" to manage energy sources in larger contexts. The publication includes a specifically commissioned story by the British illustrator Harriet Russell entitled "An Endangered Species," which humorously introduces the book's subject to a broader audience of young readers.

While influential at the time, much of the innovative work of architects, engineers, and activist groups of the period was forgotten once financial markets and energy distribution systems adjusted, and political focus diminished. A closer look at their solutions, projects, and experiments reveals much that can be applied to the challenges of today's world.

2007

236 pages

17 x 24 cm

Published in French: *Désolé, plus d'essence: L'innovation architecturale en réponse à la crise pétrolière de 1973*

Book design: Massimo Pitis, with Bianca Baldacci

CCA / Corraini Edizioni

Softcover

ISBN 978-0-920785-78-2

ISBN 978-88-7570-143-7

Microsite

www.sorryoutofgas.org

Topical Games | Energy issues were a "hot button" topic from 1973 to the mid 1980s: the scarcity of oil, power struggles between producer and consumer nations, and the search for alternative energy sources. Games manufacturers took advantage of the situation to create and market various board games dealing with these issues and how they were unfolding.

The games tended to view oil as a source of power and wealth, as their names clearly indicate – *Conquering Oil*, *King Oil*, *Black Gold*, *Oil Power*. Players would get involved in exploration, buying oil, and resource exploitation. The aim of the game was invariably to get rich; in *Petropolis*, the winner was the player who ended up owning the most oil wells, in *North Sea Oil*, the person who had accumulated the most oil dollars. Generally, these games were modelled on Monopoly – whose rules offer a close analogy to the workings of capitalism – but their packaging used images related to the oil industry.

Another category of games was geared to the dual concept of war/oil. Players were asked to simulate military manoeuvres aimed at clearing the way to taking over or protecting oil-producing

nations. An example of this type is *Oil War*.

A third group, including *Alaska Pipeline* and *Energy Crisis Game*, presented strategies for managing an oil crisis. The purpose here was more educational, in that players had to take into consideration the demand for oil, and its varied uses, in order to plan the nation's overall oil consumption.

Historians and researchers often see games as a source of information about the customs and concerns of a given era. The way games work, their meanings and goals, are linked to the social context in which they are invented and popularized. Indeed, some consider games to be a primeval part of civilization.¹ Towards the end of the 1970s, as energy conservation and the search for alternative sources became priorities, other games appeared on the market that took up these problems and gave players the chance to simulate solutions to them. In *The Mileage Game*, the winning player had to cover the greatest possible distance while wasting a minimum of energy; and *Energy Quest* involved research into and acquisition of a variety of new forms of energy. – BDK

¹ Roger Caillois, "Préface," in *Jeux et sports*, *Pleiade* Encyclopédie, no. 23 (Paris: Gallimard, 1997), 8–9.



Oil: The Slickest Game in Town
Henry Huang and Sons Co., Calgary, Alberta, 1980
CCA



Black Gold
Genesis Games Inc.,
Rhein, Saskatchewan, 1981
CCA



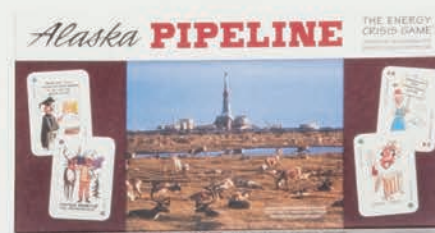
Offshore Oil Strike
The British Petroleum Company Ltd. and
Printabox Ltd., Scotland, 1970
CCA



North Sea Oil: The Oil Exploration Game
R.C.P. Galignard and Omnia Pastimes Ltd., Radlett, UK, 1974
CCA



The Mileage Game: Amoco's Highway Game
for Drivers of All Ages
Cadaco Inc., Concept Communications Co., and Amoco Oil Co.,
Chicago, Illinois, 1976 CCA



Alaska Pipeline: The Energy Crisis Game
Pipeline Games, LLC, Anchorage, Alaska,
1973/1990
CCA

Actions: What You Can Do with the City

Edited by Giovanna Borasi and Mirko Zardini

Essays by Vikram Bhatt, Giovanna Borasi, Tali Hatuka, Dan Hill, Sarah Hill, Ocean Howell, Hans Ibelings and Debra Solomon, Momoyo Kaijima and Yoshiharu Tsukamoto, Sonia Lavadinho, Nina-Marie Lister, Richard Reynolds, David Ker Thomson, and Mirko Zardini

Texts by Jochen Becker and Alejandra López, Brendan M. Brogan and George J. Grella Jr., Coloco, Henk Döll, Fergus the Forager, Omar Freilla, Fritz Haeg, Zoe Laughlin, Thomas Leo Ogren, Emily Rauhala, Jeroen van Nieuwenhuizen, Andre Viljoen, and Katrin Bohn

While the architects and urban planners of the past decades have described the great physical transformations of the urban territory in innumerable atlases, and photographers have fixed them in new images, thousands of actions have infiltrated the interstices of the urban world. Practices that made brief appearances in cities of the 1960s and 1970s have been resurfacing. *Actions* gathers up only a minimum of the new actions, "singular practices" found with increasing frequency in today's urban environment. They reveal the existence of a world rich in inventiveness and imagination, alien to our contemporary modes of consumption. These actions propose alternative ways of life, reinvent our daily lives, and reoccupy urban space with new uses.

The book documents and presents projects by a large and diverse group whose personal involvement has triggered radical change in today's cities. These human motors of change include architects, engineers, university professors, students, children, pastors, artists, skateboarders, cyclists, root eaters, pedestrians, municipal employees, and many others who answer the question of what can be done to improve the urban experience with surprising and often playful actions. International in scope, the thirty texts include personal observations by a range of activists alongside scholarly reflections on the positive impact these individual initiatives have on the city. The texts are interspersed with a selection of specific actions.

The research for this project was organized thematically around four selected actions: walking, gardening, recycling, and playing. The book was intended to broaden this research with many contributions that, beginning from ideas, projects, initiatives, research, and essays generated around these specific actions, will help to better frame their role in the contemporary city and give us a better understanding of the way we plan, design, and inhabit our cities.



muf architecture/art
A Horse's Tail: Through the Town,
Tilbury, 2003
Photograph: Oliver Claridges
From *Actions*, pp. 220–21

2008
240 pages
17 x 24 cm
Published in French: *Actions: Comment s'appropriar la ville*
Book design: Novak
CCA / SUN

Softcover
ISBN 978-0-920785-82-9
ISBN 978-90-8506-724-5

Mircosite
www.cca-actions.org



Action no.59



Author:
Zebra Protects
Pedestrians

Artist:
Gerhard Lang;
Helmut Aebischer;
Ruth Jureczek;
students;
600 pedestrians

Size:
4m x 30m black
carpet, 2 tons
of white paint

Site:
Kassel, Germany,
May 16, 1993

Description:
Artist Gerhard Lang's
Zebrastreifen, or
"Zebra Crossing,"
allowed a six-
hundred-person
procession to
cross the streets,
alleys, backyards,
and car parks of
Kassel, without
jaywalking. The
procession hon-
oured Lang's friend,
Lucius Burckhardt,
the inventor of the
field of Spaziergang-
swissenschaft, or
"strollology."

Photo:
The procession, Kassel, May 16,
1993 (Photograph: Jürgen Sauer)

Action no.70



Author:
Prairie Reconnects
Neighbourhood

Artist:
The Greening of
Detroit; residents

Size:
Seeds, flyers

Site:
Detroit, USA,
since 1989

Description:
A training and adv-
ocacy organization
founded in 1989,
before Detroit lost
a further 13 percent
of its population to
longstanding socio-
economic problems,
The Greening of
Detroit offers edu-
cational programs
connecting resi-
dents with planting
organizations, and
runs tree- and pro-
ductive-planting
sessions. Group
plantings build
community and
allow residents to
immediately affect
the form and feeling
of their neighbour-
hoods.

Photo:
Residents' Garden, Detroit,
2007 (Photograph: Arthur
Mossman)

Action no.38



Author:
Foamy Velour Suits
Challenge Authority

Artist:
Sarah Ross

Size:
Foam, velour fabric,
scissors, sewing
machine

Site:
Los Angeles, USA,
2005

Description:
Artist Sarah Ross'
Archisuit project
is joggling suits
matching four Los
Angeles locations:
a Hollywood public
library, a Silver
Lake fence, the
Ronald Reagan
State Building,
and public benches
down town. The
suits' foam
padding fills nega-
tive space in each
structure and al-
lows the wearer
to fit comfortably
into or onto urban
elements designed
to keep them off.

Photo:
Archisuit, Los Angeles, 2005
(Photograph: Sarah Ross)

Action no.79



Author:
Paint Grows
Soccer Field

Artist:
Maidor López;
soccer enthusiasts

Size:
Two goals,
paintbrush, paint

Site:
Sharjah, United
Arab Emirates, 2007

Description:
A soccer field
painted with red
paint by artist
Maidor López in
a public square in
Sharjah, adding
goals on either
end. Pre-existing
features such as
benches and street
lamps were not
altered. The square
became a strange
new site for soccer
matches where
spectators relaxed
inside the pitch at
all hours.

Photo:
Painted Field, Sharjah, 2007
(Photograph: Robert Lauder)





Speed Limits

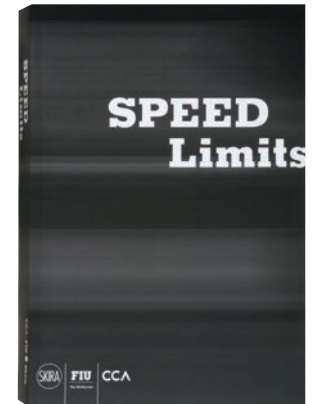
Edited by Jeffrey T. Schnapp

Essays by Timothy Alborn, Yve-Alain Bois, Edward Dimendberg, Maria Gough, Antonino Mastruzzo, Jeffrey L. Meikle, Pierre Niox, Marjorie Perloff, Jeffrey T. Schnapp, Mark Seltzer, and Anthony Vidler

Speed Limits continues the CCA's long-standing exploration of major questions posed by contemporary architecture, in particular about urban, social, and environmental issues. The CCA has undertaken a number of projects addressing the question of limits — the limits of visual perception, of postwar notions of progress, and of modern urbanism and top-down planning. These projects identified inventive and original ways of challenging some founding myths of contemporary life while bringing to light practices that have shaped daily experience. *Speed Limits* investigates one of the greatest of these myths, challenging us to find alternatives to the reliance on speed in contemporary society.

This publication marks the centenary of Italian Futurism, whose founding *Manifesto* proclaimed: "The world's magnificence has been enriched by a new beauty: the beauty of speed." Critical rather than commemorative in spirit, *Speed Limits* explores the conflicting powers and limits of the modern era's cult of speed in the domains of traffic and transit, construction and the built environment, efficiency, the measurement and representation of rapid motion, and the mind/body relationship. Addressing the pivotal role played by speed in modern life — from art, architecture, and urbanism to graphics and design, to economics and the material culture of the eras of industry and information — the authors present a multifaceted view that is both a defence of speed and an implicit denunciation of its detrimental effect on contemporary life.

Along with the essays, the book includes an anthology of nineteenth- and twentieth-century statements on speed and slowness from writers such as Charles Dickens, Friedrich Nietzsche, Marcel Proust, J. G. Ballard, Italo Calvino, and Marshall McLuhan, among others. Dividing these two sections is a visual essay by Jeffrey T. Schnapp that draws images from the archives of the CCA and the Wolfsonian–Florida International University.



2009
320 pages
17 x 24.5 cm
Book design: Tim Hossler
CCA / Skira / The Wolfsonian–
Florida International University

Softcover
ISBN 978-0-920785-84-3
ISBN 978-88-572-0175-7
ISBN 978-0-9677359-3-1

Ilse Bing, photographer
Mart Stam, architect

**Photomontage of 1920s housing projects by
architect Mart Stam, 1930**

Collection Canadian Centre for Architecture, Montréal
PH1984:0286

From *Speed Limits*, p. 131

Other Space Odysseys: Greg Lynn, Michael Maltzan, Alessandro Poli

Edited by Giovanna Borasi and Mirko Zardini

Essays by Giovanna Borasi and Mirko Zardini

Texts by Greg Lynn, Michael Maltzan, and Alessandro Poli

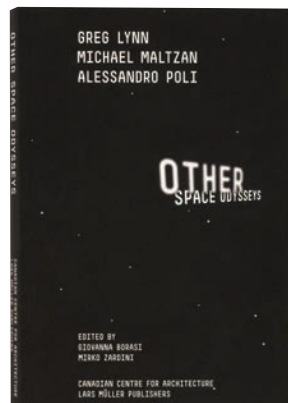
Interviews with Greg Lynn and Michael Maltzan by

Giovanna Borasi

Today we are witnessing a renewed enthusiasm for space exploration, with scientific expeditions, satellite launches, and the emergence of space tourism pushing us to reconsider our relationship with our planet.

Other Space Odysseys has nothing to do with Space Architecture or architecture in outer space. It is not a celebration of high-tech architecture and imagery or extreme physical and mental conditions. Instead, this book proposes a letting go of architecture understood as the production of material goods in favour of architecture as the production of ideas.

How can thinking about space lead to fresh perspectives on earth? Greg Lynn, Michael Maltzan, and Alessandro Poli present different avenues for approaching this question. Their odysseys, real and virtual, ultimately promise a rediscovery of our own world.



2010

160 pages

15 x 21 cm

Published in French: *Autres odysées de l'espace: Greg Lynn, Michael Maltzan, Alessandro Poli*

Book design: Integral Lars Müller;

Lars Müller, Tessy Ruppert

CCA / Lars Müller Publishers

Softcover

ISBN 978-0-920785-88-1

ISBN 978-3-03778-193-7

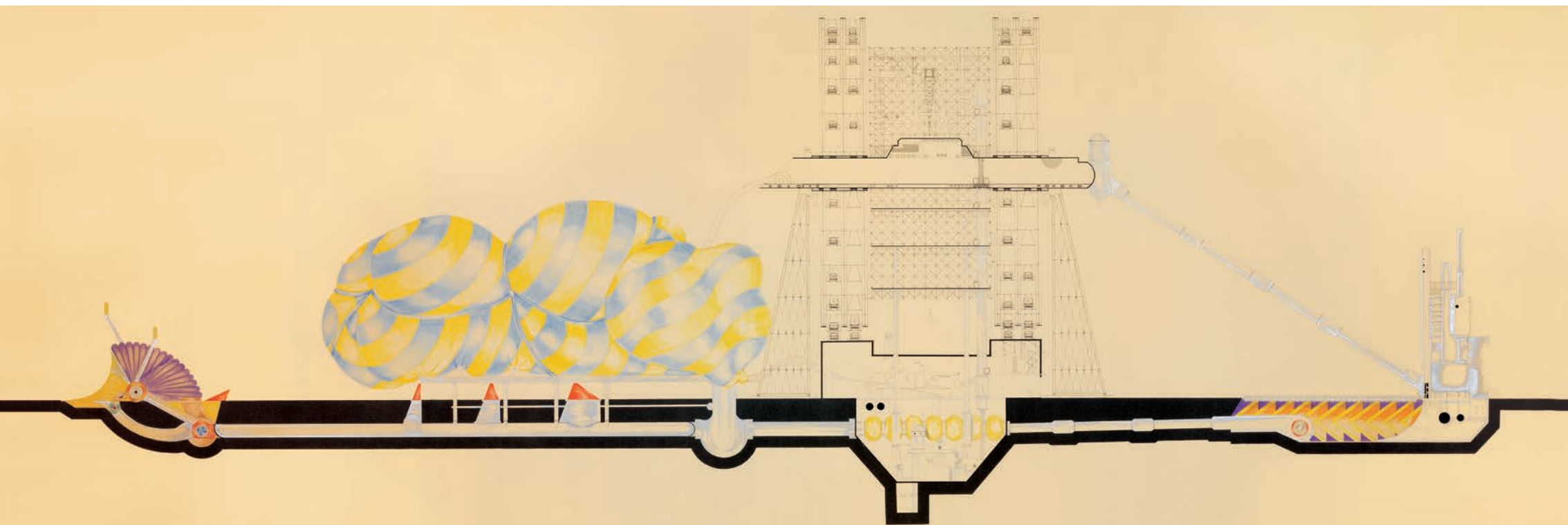
Roberto Gherardi, Serena Pacini, Alessandro Poli, Roberto Russo, and Franca Spinelli

Piper, design of a building for leisure time, 1966

Collection Canadian Centre for Architecture, Montréal

ARCH259675

From *Other Space Odysseys*, p. 108



James Frazer Stirling: Notes from the Archive

Anthony Vidler

The British architect James Frazer Stirling stimulated impassioned responses among both supporters and detractors, and he continues to be the subject of fierce debate. He earned international renown through such innovative — and frequently controversial — projects as the Leicester University Engineering Building (1959–63), the History Faculty building at Cambridge University (1964–67), the Neue Staatsgalerie, Stuttgart (1977–84), the Clore Gallery at Tate Britain (1984), and the Arthur M. Sackler Museum at Harvard University (1979–84). Stirling was also a visiting professor at the Yale School of Architecture, where he trained and influenced many of the current leaders in the field.

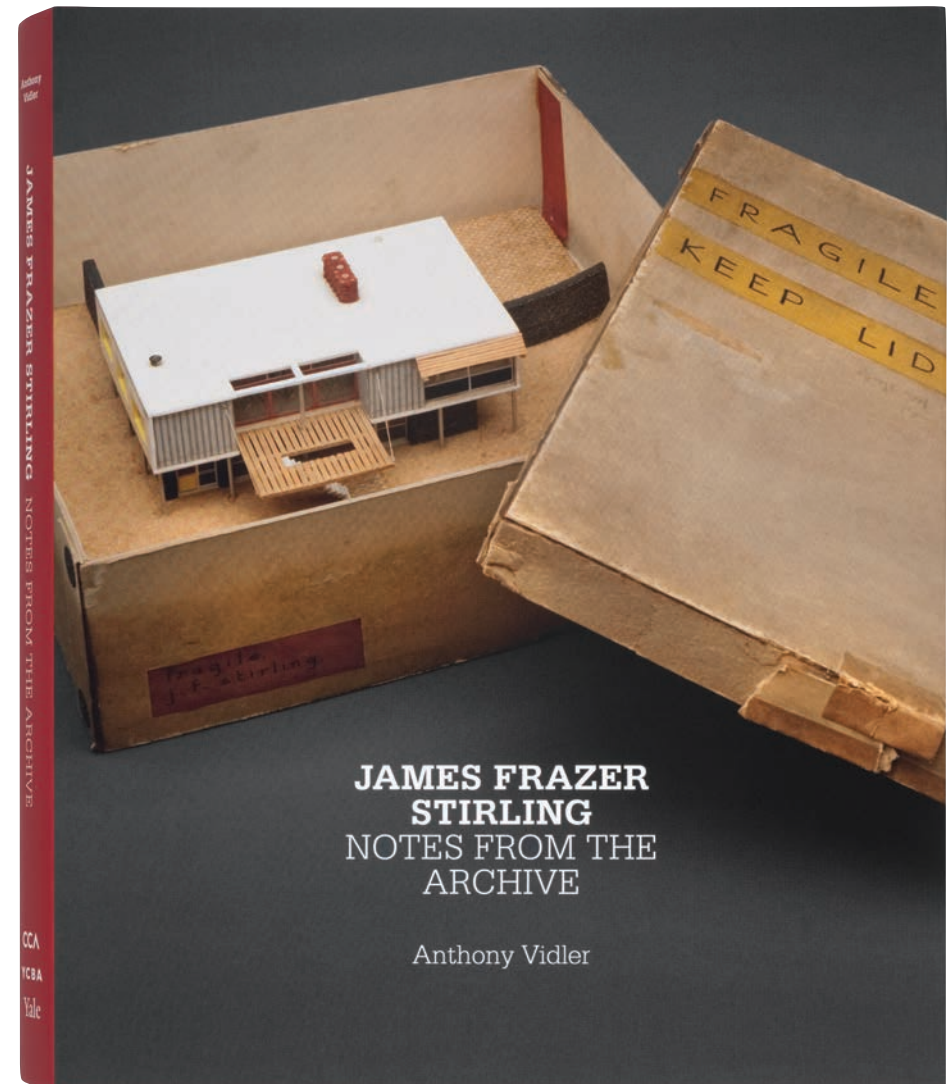
Fully illustrated with previously unpublished documents and new photography from the James Stirling/Michael Wilford fonds at the CCA, this book allows for a close examination of design drawings, photographs, and models spanning Stirling's entire career. These materials deepen our understanding of the influences, early formation, approach, and process of an architect whose work resists labelling.

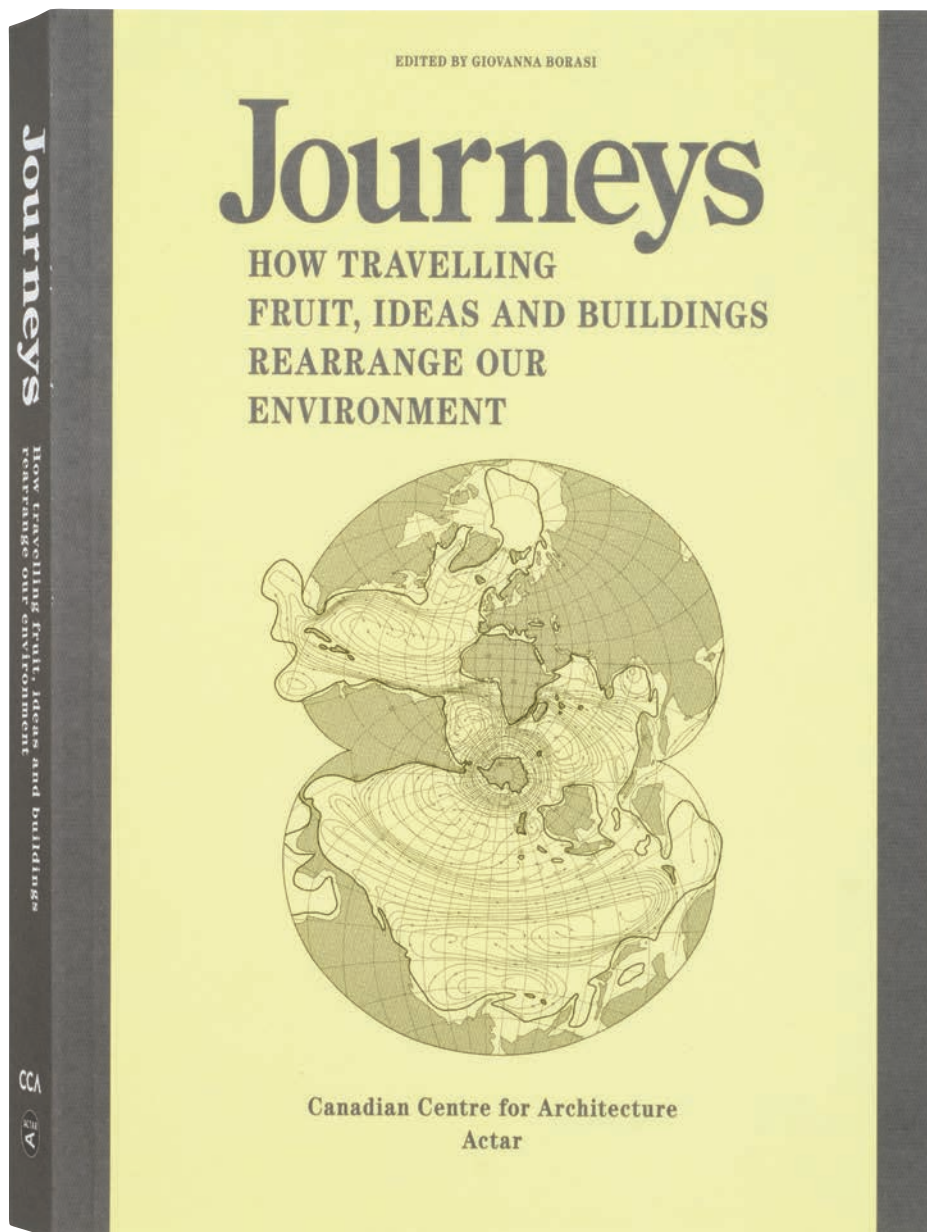
Within this volume, Anthony Vidler convincingly refutes the supposed inconsistency in Stirling's work. Although each successive building was received through changing frames, Vidler uses the archive to trace the continuity of Stirling's thought and of his designs. The author identifies Stirling's engagement with certain themes throughout his career. An emphasis on the urban is clear from Stirling's earliest projects, including his thesis, in which he presented not one single building but a complete urban proposition for a New Town. A preoccupation with specific formal devices, as well as general interest in revitalizing the language of Modernism, are evident throughout Stirling's buildings.

Filled with in-depth analytical and critical presentations of exemplary projects and their reception, the volume reveals Stirling to be a remarkably informed and consistent thinker and writer on architecture.

2010
304 pages
23 x 27.5 cm
Book design: Pentagram; Michael
Bierut, Yve Ludwig
CCA / Yale Center for British Art /
Yale University Press

Hardcover
ISBN 978-0-300-16723-8





Journeys: How Travelling Fruit, Ideas and Buildings Rearrange Our Environment

Edited by Giovanna Borasi

Stories by Kozy Amemiya, Anders Bell, Giovanna Borasi, Ilaria Brancoli Busdraghi, Lev Bratishenko, Ian Chodikoff, Curtis C. Ebbesmeyer, Bernard L. Herman, David Howes, Serge Michel, Riitta Oittinen, Wouter Oostendorp, Maureen Power, Peter Sealy, Jouke Sieswerda, Jean Teillet, and David Theodore
Illustrations by Erika Beyer

Over time, migrants have been linked to global issues such as poverty, development, and human rights. They are the most enterprising members of society, and their number is growing by the day. Though the social or anthropological dimensions of migrations and movements can tell part of their story, the main focus of this research project is on the physical transformations such movement engenders.

A compilation of fictional stories from various invited authors, the *Journeys* book is based on actual facts and archival documentation and raises many of the same questions as the exhibition. Each story takes the form of a narrative-based essay exploring some issues that have tremendous potential to enrich architecture with new points of view. They unfold in different places, different eras and different cultures. Some are contemporary; others address events of centuries past. Some focus on the scene of arrival, the built environment transformed. While in others, attention is given to the place left behind which has been inevitably affected as well. Some cover a relatively brief span, and offer a specific snapshot in time. Others explore a much longer period and provide insight into the cultural continuities and gaps inherent in a migration, as well as long-term effects that could not have been envisaged when the journey began. How has a grand housing development in Amsterdam managed to accommodate an unexpected surge in newcomers from another continent? What generates the continual flow of people and goods between Senegal and Italy? How did the arrival of different cultures and crops alter the landscape of Bolivia? What can we learn from events in the recent or distant past, for example the appearance of bungalows in Africa, or the shifting location of housing in Newfoundland?

Journeys presents an intriguing portrait of a world in which roaming ideas — in all their incarnations — affect our cities, regions, and landscapes in a variety of unexpected ways. As a coda, the book *Afterword: J* offers a reflection on the *Journeys* (Trajets) project, its content, and its presentation within the CCA gallery spaces.

2010
304 pages
17 x 24 cm
Published in French: *Trajets: Comment la mobilité des fruits, des idées et des architectures recompose notre environnement*
Book design: Actar/BirkhäuserPro
CCA / Actar

Soft cover
ISBN 978-0-920785-89-8
ISBN 978-84-92861-55-2



Afterword: J

2011
88 pages
15 x 21 cm
Graphic Design: Alex DeArmond
CCA

Softcover
ISBN 978-0-920785-94-2

Online:
www.Lulu.com

spelled Arnold's Cove live and Main Street where the shops and post office are. The hospital is over in Come By Chance and thankfully we haven't had to use it. There's a new life we've come to and I wonder about it all sometimes. There was purpose in St. Kyril's that you can't find here with all these modern appliances. Work was endless, sure, but it wasn't the same as work here. There was a quiet to it that resonated in the community, for everyone's well-being. It was a shared purpose and we came to see it as part of the very fabric of our lives, as integral to who we are as the water we drank, the air we breathed and the rocks that supported our houses. You just did what you had to do in order to live. There was no missing or discussing it. Now there's a car to drive places, a telephone, a working toilet and when we want heat, we just turn a knob. But when I want to see someone I've got to wait for Peter to get home from work to run my errands. The kids are at school from eight thirty until three, but there's an absence to their behavior, a tendency to get up to no good that reminds me of Father Fyrie at his most menacing. "The devil finds a place in idle hands and hearts," he'd say, and I see, at times, the embodiment of his direst warnings in the children. All of this has taken some time to get used to. I find it lonely here, but I have gotten into the stories on the television, but I miss the stories of the people I know. Life here is more convenient. But is it the way I want to live my life?

100



BY
BERNARD L. HERMAN

101

INTERPRETING MODERNISM: HOW AN AMSTERDAM HOUSING DEVELOPMENT CHANGES WHEN SURINAM GAINS INDEPENDENCE



BY
WOUTER OOSTENDORP AND JOUKE SIESWERDA

102

THE PRAIRIE IS VAST AND ENDLESS, UNTIL IT ISN'T: A MICHIF STORY



BY
JEAN TEILLET

103

reasons for doing away with verandas or porches, though Bill had found that many of his clients still wanted to put in a bay window. That permitted them to watch without having to hear or smell their neighbours.

In any event, Bill said, the new buzzword among builders is "ranch house." A ranch house is really the same as a bungalow, he confided. But people think ranch house sounds more distinguished, so I build them a bungalow and tell them it's a ranch house.

One time when Bill (Richard) salesman that he is was going on about how perfect the bungalow is as a "starter home" for newlyweds eager to "move up" from an apartment in the city to a (cheap) house in the suburbs, where they can raise their children in "wholesome surroundings," I pointed out that it made a good "finisher home" too. Serious appreciators bungalows because there are no stairs and everything is so reach. It was the first time anything I said gave Bill pause. "Now why didn't I think of that," he said, and instantly began sketching a vision of a new subdivision called "Pleasant View" full of "specialty bungalows for old folks." It had to be a new subdivision, he thought, because you don't want to mix old people with young families, and it would probably have to be in some other state, like Florida, because of California's terrible image, but what a great idea! Personally, I found the name sounded too much like a cemetery, and I think the generations should be integrated, not segregated, so I was not impressed.

Getting back to "The Bungalow Hotel," I have to wonder: Is the bungalow intrinsically flawed, the way Melaine seemed to think? That question begs the question of what a bungalow is, exactly. Colonial residence or single family dwelling? Vacation house or suburban house? Better home or finisher home? If it is all these things and more, then perhaps it is the ultimate multipurpose dwelling, good for everyone, everywhere. And if that's the case, it must be because it was a hybrid to begin with, a mixture of England and India.

I built a lot of more houses from the lounge downstairs. The Americans must have landed on the moon. They'll soon be wanting bungalows there too, I suppose. Well, I'd better go and have a look. I like to move with the times.

104



BY
PETER SEALY

105

Architecture in Uniform: Designing and Building for the Second World War

Jean-Louis Cohen

The Second World War is, in contrast to the conventional sequences suggested by most histories of architecture, a fundamental moment in the reorganization of architectural theory and practice, as well as a moment in which modernization finds a more rapid pace.

Architecture in Uniform offers a new perspective on the architectural history of the Second World War, which in previous accounts has most often been viewed as a hiatus between peaceful periods of production. Jean-Louis Cohen contends instead that during the years between the bombings of Guernica in 1937 and of Hiroshima in 1945, specific advances were fundamental to the process of modernization and led to the definitive supremacy of modernism in architecture.

Centering the discussion on themes such as the role of cities in air war, new buildings for industrial production, architecture's participation in actual warfare, wartime megaprojects, and postwar developments in the civilian sphere, the publication reveals the extent of architecture's contribution to new forms of infrastructure and management, as well as its engagement in the development of offensive and defensive tactics. The author investigates many aspects of architecture's mobilization in the war years, as well as the trajectories of individual architects. He analyzes developments worldwide and takes into account major participants in the war, including the United States, Japan, Great Britain, France, Italy, the Netherlands, Germany, and the Soviet Union.

This publication not only focuses on plans, buildings, and technological inventions, but also examines the many types of visual representation used for war purposes, enhanced by a rich array of newly found illustrations such as drawings, photographs, maps, and posters.



2011
448 pages
17 x 24 cm
Published in French: *Architecture en uniforme: projeter et construire pour la Seconde Guerre mondiale*
Book design: Sylvie Milliet, Hazan
CCA / Hazan

Hardcover
ISBN 978-0-920785-92-8
ISBN 978-2-754105-30-9



Bill Hedrich, photographer
Albert Kahn Associates, Inc., architects
**Ford Motors Bomber Plant, Willow Run, Michigan,
view of the drafting room, 1942**
Collection Canadian Centre for Architecture, Montréal
PH2000:0393
Gift of Federico Bucci
From *Architecture in Uniform*, pp. 132–133





Stephen Smith
Sun City, Arizona, 1981–1982
 Collection Canadian Centre for Architecture, Montréal
 PH1983:0008
 From *Imperfect Health*, p. 327

Imperfect Health: The Medicalization of Architecture

Edited by Giovanna Borasi and Mirko Zardini

Essays by Giovanna Borasi, Margaret Campbell, Nan Ellin, David Gissen, Carla C. Keirns, Linda Pollak, Hilary Sample, Sarah Schrank, Deane Simpson, and Mirko Zardini

Health is a focus of contemporary political debate in a moment of historically high anxiety. Because almost everything in our surroundings is perceived as a possible source of disease, the health, defence, and fortification of the body is an obsessive pursuit.

Pollen, pollution, toxic materials that make up the built environment, globalized industrial food production, reclaimed manufacturing landscapes, unbalanced population demographics, sedentary and indoor lifestyles, and efforts to fight death are becoming imperfect materials for architecture to explore. Emerging as trends like healthy cities, green buildings, fit cities, global cities, re-use cities, and tailored cities, these strategies suggest inspired solutions, but could also address isolated concerns which privilege specific users or conditions. The focus on problems sometimes creates conflicting agendas and disregards the complexity of the urban fabric.

Imperfect Health investigates the historical connections between health, design, and the environment, bringing to light uncertainties and contradictions in cultures informed by Western medicine, to insist on a challenging hypothesis: that urbanism, landscape design, and architecture take care of their “inhabitants,” instead of seeking an ultimate cure.



2012

400 pages

17 x 24 cm

Published in French: *En imparfaite santé: La médicalisation de l'architecture*

Book design: Integral Lars Müller;

Lars Müller, Nadine Unterharrer

CCA / Lars Müller Publishers

Hardcover

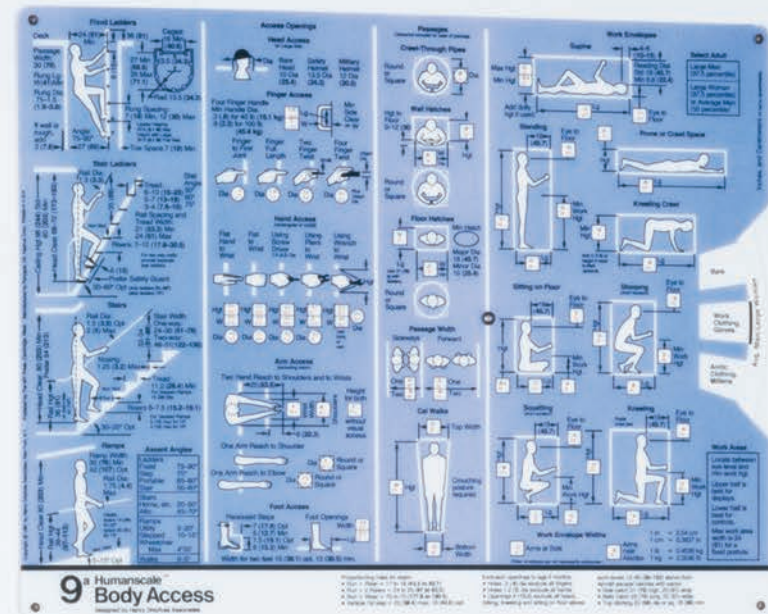
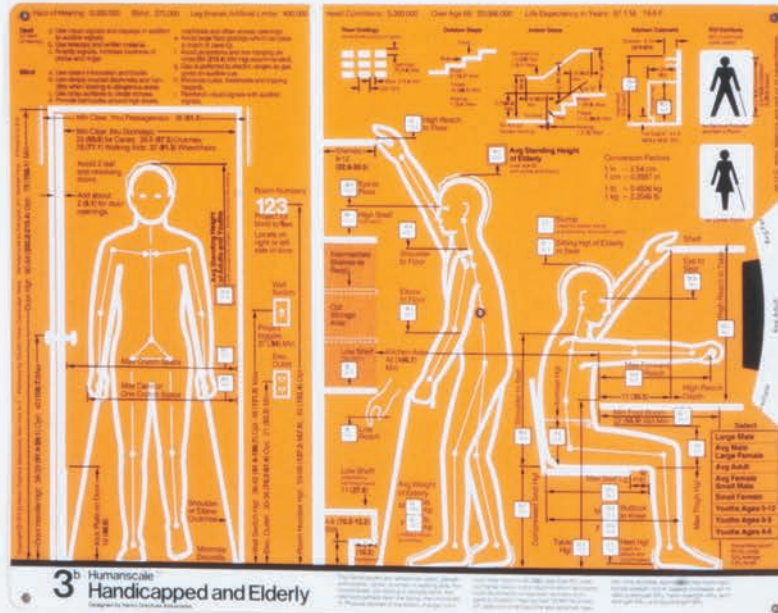
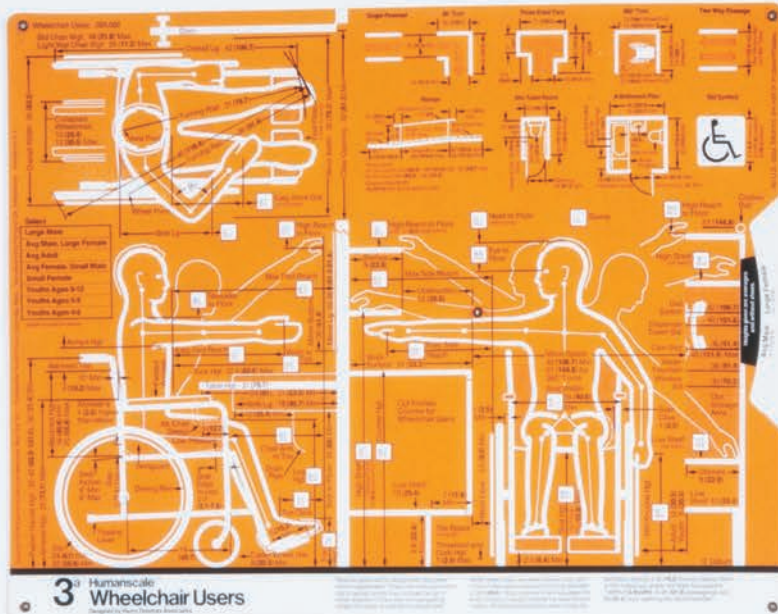
ISBN 978-3-03778-279-8

Softcover

ISBN 978-1-927071-01-4

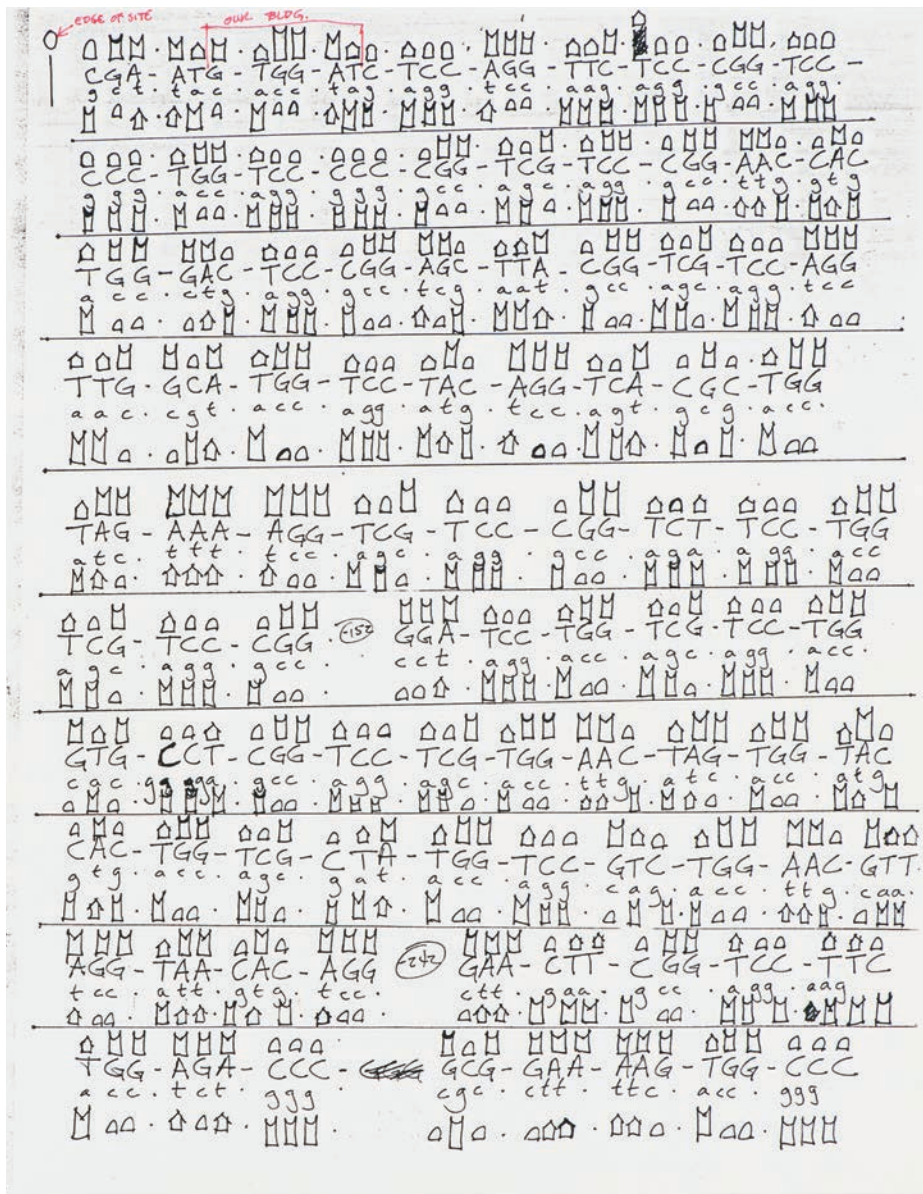
E-book

ISBN 978-3-03778-287-3



Handicapped and Elderly, Wheelchair Users and Body Access, photos from Henry Dreyfus Associates and Neils Diffrent, Arvin R. Tilley and Joan C. Bartagay, Humanscale 1/2/73 A Portfolio of Information Cambridge, Massachusetts: MIT Press, 1974. Diagrams 3^a, 3^b, 9.

Changing our **sedentary culture** will require radical intervention in societal organization.

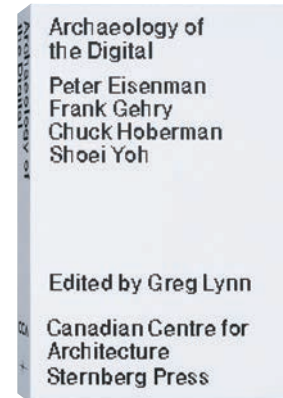


Archaeology of the Digital

Edited by Greg Lynn

Texts by Greg Lynn

Interviews with Peter Eisenman, Frank Gehry, Benjamin Gianni, Chuck Hoberman, Kenshi Oda, Bill Record, Naomi Shibata, Rick Smith, Tensho Takemori, Joe Tanney, Chris Yessios, and Shoji Yoh



2013

400 pages

17 x 24 cm

Published in French: *Archéologie du numérique*

Book design: Katja Gretzinger
CCA / Sternberg Press

Softcover

ISBN 978-1-927071-02-1

ISBN 978-3-943365-80-1

E-book

ISBN 978-1-927071-09-0

Archaeology of the Digital delves into the genesis and establishment of digital tools for design conceptualization, visualization, and production at the end of the 1980s. What happened when certain computer technologies entered architecture offices? What were the challenges of new technologies and the new fields that they allowed designers to face? How was the transition from analog practices to new digital tools managed, and the dialogue between them exploited? What was the cultural and technological landscape of that moment? Who were the key actors within this period of change?

These questions are at the foundation of this publication and its accompanying exhibition, which unfold around four projects selected as seminal moments in the early development of digital architecture: Frank Gehry's Lewis Residence (1989–95), Peter Eisenman's Frankfurt Biozentrum (1987), Shoji Yoh's design of the roof structure of Odawara Municipal Sports Complex and of Galaxy Toyama Gymnasium (1990–92), and Chuck Hoberman's Expanding Sphere (1991) and Iris Dome (1994). Each project established a significant direction for architectural research by experimenting with the possibilities offered by novel digital tools. The dialogue between computer sciences, architecture, and engineering is at the core of these experiments, which can be considered precursors of approaches still operative today.

This illustrated volume is edited by Greg Lynn and includes conversations with Gehry, Eisenman, Hoberman, and Yoh, as well as with key collaborators in each of the four featured projects — architects, engineers, software programmers, and university researchers whose interests in these nascent technologies were evident in their own practices. The book also features an extensive selection of project images documenting the design and production processes.

Eisenman/Robertson Architects
Biozentrum, Biology Center for the J. W. Goethe University, Frankfurt am Main, Germany, 1987

Collection Canadian Centre for Architecture, Montréal
DR1999:0646

From *Archaeology of the Digital*, p. 235

Digital Publications

Archaeology of the Digital (ePub series)

Edited by Greg Lynn

As part of the multi-year research, acquisition, and exhibition project Archaeology of the Digital, the CCA launched a digital publication series in 2014 consisting of small monographs on each of the twenty-five projects chosen by curator Greg Lynn for their contributions to the foundations of digital architecture.

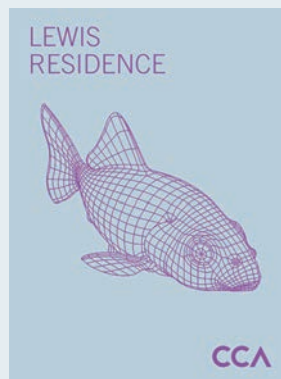
The use of computers in the twenty-five projects had formative implications for various aspects of the architectural discipline—from parametrics to interactivity, from media to fabrication and construction, from geometry to now, finally, publication. The publications are project-specific and present interviews between Greg Lynn and the architects along with visuals that include raster images, vector drawings, video and animations, audio, and digital 3D models. As ePub technology evolves, the series advances the boundaries of architectural publishing.

Including interviews with Ben van Berkel, Johan Bettum, Bernard Cache, Karl Chu, Lise Anne Couture, Neil Denari, Peter Eisenman, Frank Gehry, Mark Goulthorpe, Chuck Hoberman, Sulan Kolatan, Ulrich Königs, Bill Mac Donald, Thom Mayne, Farshid Mousavi, Kas Oosterhuis, Christos Passas, Mónica Ponce de León, Wolf Prix, Hani Rashid, Jesse Reiser, François Roche, Enric Ruiz-Geli, Patrik Schumacher, Preston Scott Cohen, Kivi Sotamaa, Lars Spuybroek, Nader Tehrani, Peter Testa, Nanako Umemoto, Devyn Weiser, Shoei Yoh, and Alejandro Zaera-Polo.

2014–2017
Electronic publications
Design and development: Linked by Air
CCA



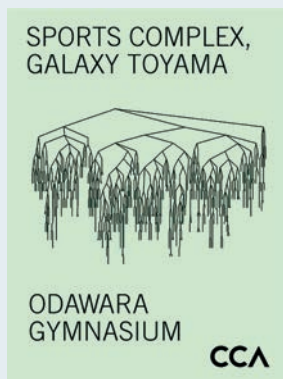
Peter Eisenman, Biozentrum
ISBN 978-1-927071-09-0
Publication date: January 2014



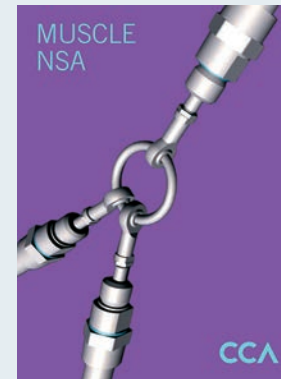
Frank Gehry, Lewis Residence
ISBN 978-1-927071-13-7
Publication date: June 2014



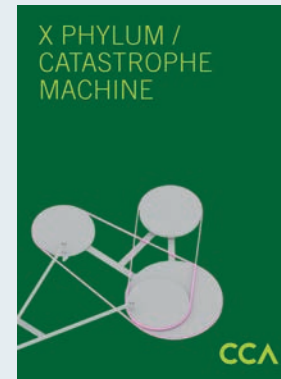
Chuck Hoberman, Expanding Sphere / Iris Dome
ISBN 978-1-927071-08-3
Publication date: March 2014



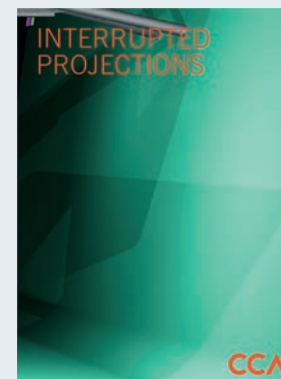
Shoei Yoh, Sports Complex, Galaxy Toyama / Odawara Gymnasium
ISBN 978-1-927071-12-0
Publication date: April 2014



Kas Oosterhuis, NSA Muscle
ISBN 978-1-927071-16-8
Publication date: October 2014



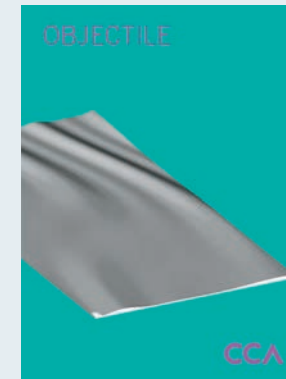
Karl Chu, X Phylum / Catastrophe Machine
ISBN 978-1-927071-20-5
Publication date: April 2015



Neil Denari, Interrupted Projections
ISBN 978-1-927071-24-3
Publication date: August 2015



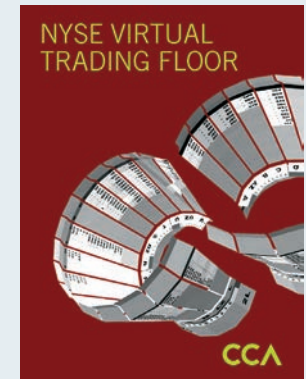
Mark Goulthorpe, HypoSurface
ISBN 978-1-927071-17-5
Publication date: January 2015



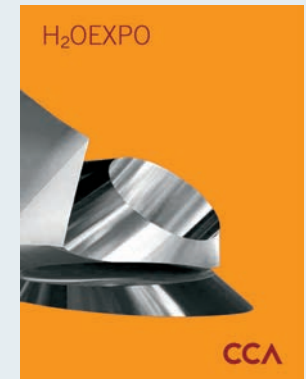
Bernard Cache, Objectile Machine
ISBN 978-1-927071-18-2
Publication date: May 2015



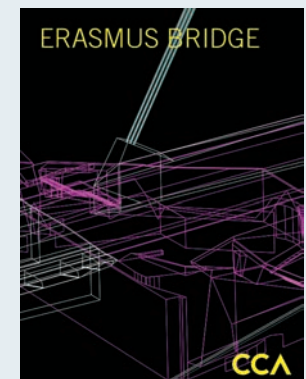
Testa & Weiser, Carbon Tower
ISBN 978-1-927071-25-0
Publication date: March 2016



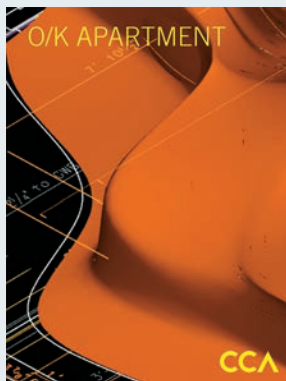
Asymptote Architecture, NYSE Virtual Trading Floor
ISBN 978-1-927071-19-9
Publication date: February 2015



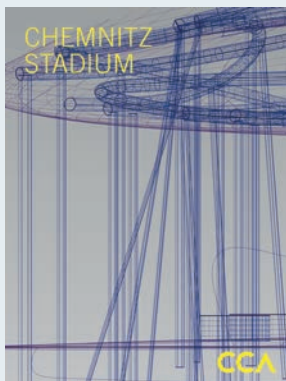
Lars Spuybroek, H2Oexpo
ISBN 978-1-927071-23-6
Publication date: May 2015



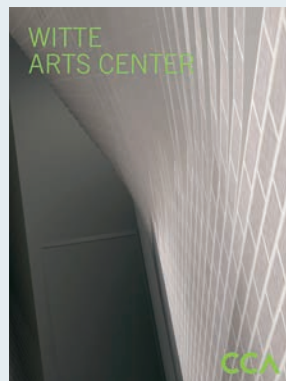
UNStudio, Erasmus Bridge
ISBN 978-1-927071-27-4
Publication date: April 2016



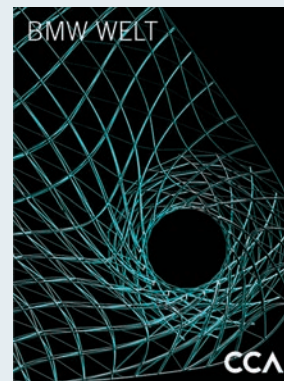
KOL/MAC, O/K Apartment
ISBN 978-1-927071-34-2
Publication date: August 2016



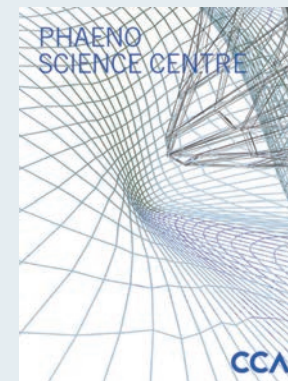
Ulrich Königs, Chemnitz Stadium
ISBN 978-1-927071-37-3
Publication date: October 2016



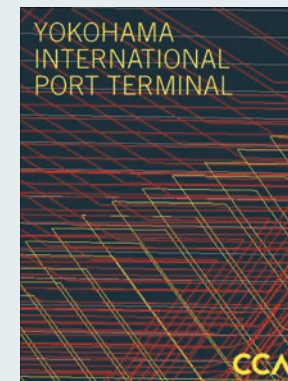
Office dA, Witte Arts Center
ISBN 978-1-927071-28-1
Publication date: November 2016



Coop Himmelb(l)au, BMW Welt
ISBN 978-1-927071-40-3
Publication date: August 2017



Zaha Hadid, Phaeno Science Center
ISBN 978-1-927071-43-4
Publication date: September 2017



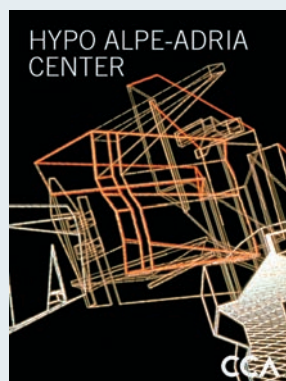
Foreign Office Architects, Yokohama International Port Terminal
ISBN 978-1-927071-29-8
ISBN 978-1-927071-52-6
Publication date: September 2017



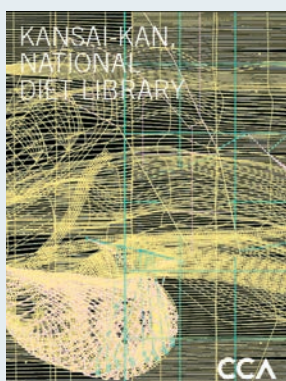
OCEAN North, Jyväskylä Music and Arts Centre
ISBN 978-1-927071-38-0
Publication date: January 2017



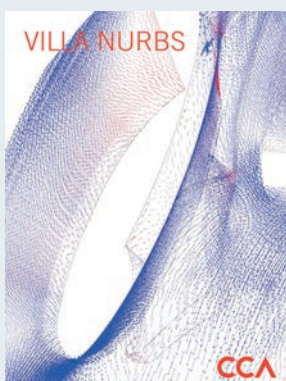
R&Sie(n), Water Flux
ISBN 978-1-927071-42-7
Publication date: May 2017



Morphosis, Hypo Alpe-Adria Center
ISBN 978-1-927071-41-0
Publication date: May 2017



RUR Architecture, Kansai-kan, National Diet Library
ISBN 978-1-927071-36-6
Publication date: July 2017



Cloud 9, Villa Nurbs
ISBN 978-1-927071-39-7
Publication date: August 2017



Preston Scott Cohen, Eyebeam Atelier Museum
ISBN 978-1-927071-35-9
Publication date: July 2017



Can Design Be Devious? (digital publication)

Text by Francesco Garutti
Essays by Matthew Gandy and Antony Hudek
Conversation with Stephan Graham, Albena Yaneva, and Francesco Garutti

Misleading Innocence (film)

Conceived by Francesco Garutti
Directed by Shahab Mihandoust
Produced by CCA

This digital publication and the accompanying film *Misleading Innocence* explore the story of the planning and politics of a series of overpasses on Long Island, New York, commissioned in the 1920s and 1930s by Robert Moses. Francesco Garutti points to the complexity of the topic and its possible devious intent by presenting objects and documents he encountered during his research. The publication deepens the analysis and widens its scope through scholarly texts and the transcription of a discussion, in response to the film.

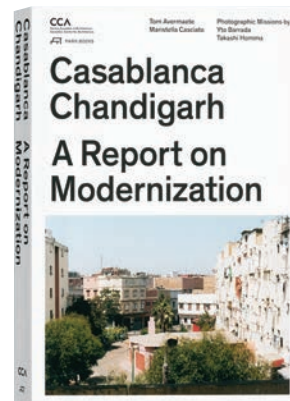
2015
Electronic publication
Design: Linked by Air
CCA
ISBN 978-1-927071-26-7

Casablanca Chandigarh: A Report on Modernization

Tom Avermaete and Maristella Casciato
Photographic missions by Yto Barrada and Takashi Homma

This book documents two complementary urban realities that have played a fundamental role in the imagination, definition, and redefinition of the twentieth-century modern city. Shifting away from an understanding of architecture as the construction of monumental masterpieces, the texts collected here assemble the narratives behind the public spaces, housing, and social facilities in Casablanca and Chandigarh, two cities where modern plans have proven unexpectedly resilient and adaptable over time. To reinforce this perspective, the book also presents contemporary photographic commissions by Yto Barrada and Takashi Homma—two photographers especially invested in capturing everyday urban life.

The book's three chapters set the context for reading Casablanca and Chandigarh as the results of nuanced, dynamic processes of international exchange driven by the engagement and expertise of a new class of design professionals. As a dossier of actors, alignments, and agendas, the book contributes to an alternative historiography of post-war urbanism and to recent reflections on the impact of transnational practice. In a world marked by decolonization and Cold War politics, Casablanca and Chandigarh appear simultaneously as exponents of, and counter-currents to, modernization and its perspectives on development.



2014
368 pages
17 x 24 cm
Published in French: *Casablanca Chandigarh : bilans d'une modernisation*
Book design: Bruno Margreth and Laura Vuille
CCA / Park Books
Softcover
ISBN 978-1-92707-11-06

Takashi Homma, photographer
Pierre Jeanneret, architect
**House Type 9-FB, Sector 22,
Chandigarh, India, 2013**
Collection Canadian Centre for
Architecture, Montréal
PH2014:0002:016
From *Casablanca Chandigarh*, p. 212



Rooms You May Have Missed:

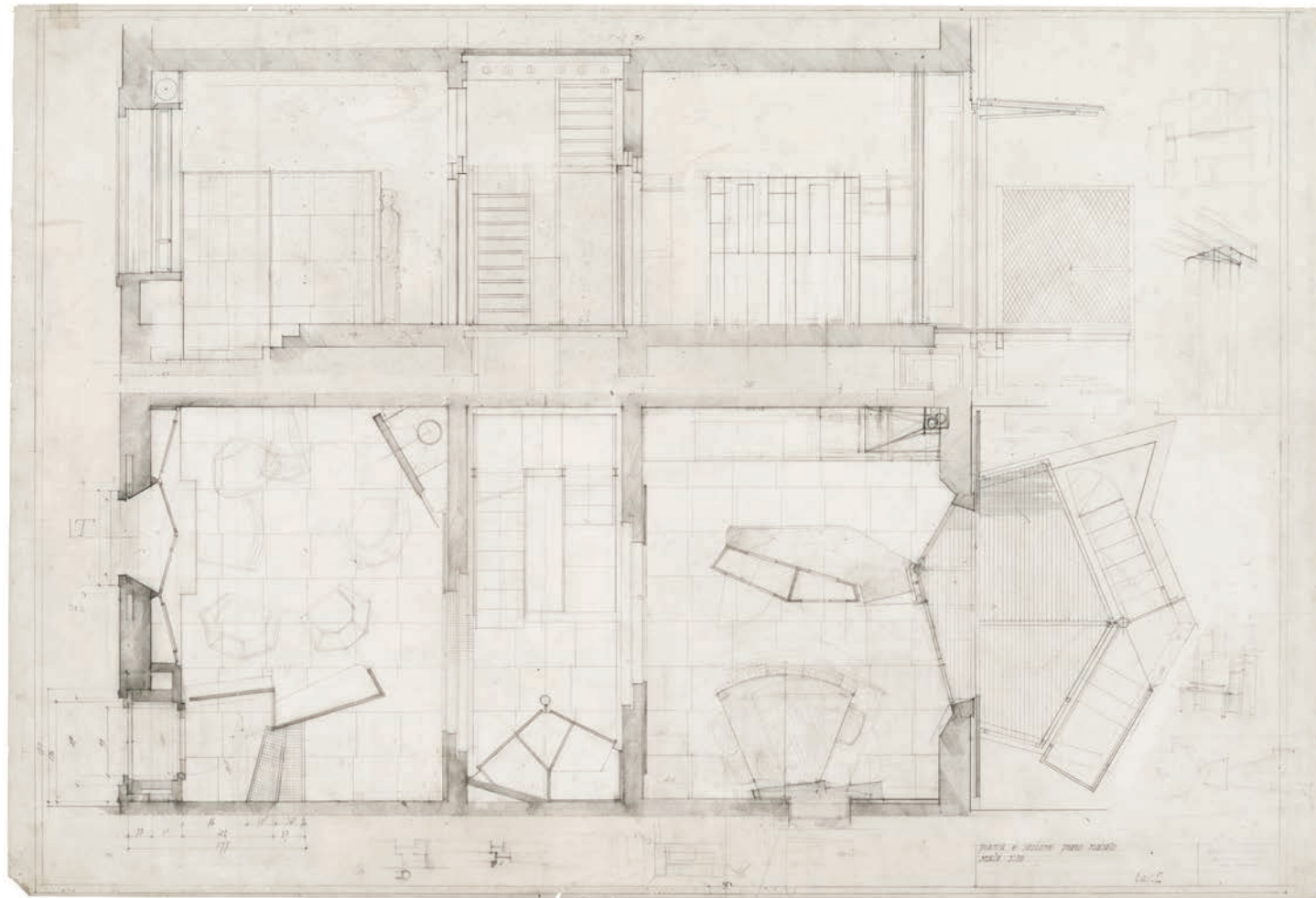
Bijoy Jain, Umberto Riva

Mirko Zardini

Rooms You May Have Missed presents two unexpected stories of architectural attitudes that start unfolding from the interior. On one side, Umberto Riva offers a radical rethinking of the elements associated with everyday inhabitation and a continual questioning of “modern” precepts; on the other, Bijoy Jain proposes an alternative means of production for contemporary architecture and role for the architect in the economy of building.

The book has three interacting parts: a text by Mirko Zardini, a portfolio of work by each of the two architects, and a series of photos taken by Giovanni Chiaramonte of the accompanying exhibition. The text pulls together a personal narrative form Zardini’s discussions with Riva and Jain, and from visits to their buildings, while reflecting on each architect’s motivations and preoccupations. Chiaramonte’s photographs at the centre of the book present a sequence of the CCA gallery installations, designed respectively by Riva and Jain to evoke the atmospheres of their domestic projects. Finally, the project portfolios add depth to these interpretations with extensive visual material on each architect, including rich, rarely published drawings by Riva and in-progress documentation of Jain’s most recent projects and research.

Their practices share a genuine concern for the details that support living and our common rituals of waking, bathing, eating, entertaining, and sleeping. Together, they point to other paths—modest and particular, but also ambitious and resonant—toward conceiving and making architecture today.

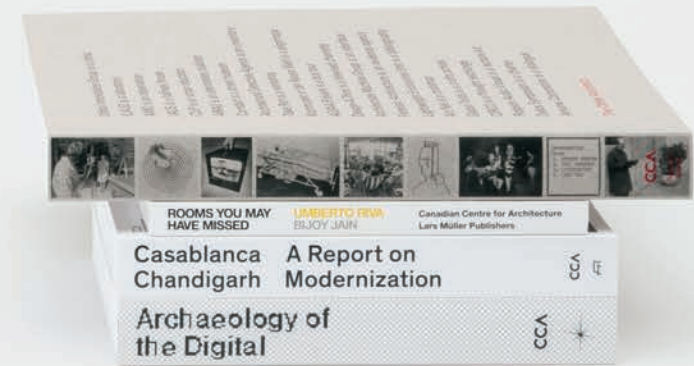


Umberto Riva
Plan and section of the ground floor, Casa Frea, ca. 1982
 Collection Canadian Centre for Architecture, Montréal
 ARCH271180
 Gift of Umberto Riva
 From *Rooms You May Have Missed*, pp.38–39



2015
 240 pages
 15 x 21 cm
 Published in French: *Des pièces à ne pas manquer: Umberto Riva, Bijoy Jain*
 Book design: Integral Lars Müller/Lars Müller and Martina Mullis
 CCA / Lars Müller Publishers

Softcover
 ISBN 978-1-927071-14-4



The Other Architect: Another Way of Building Architecture

Edited by Giovanna Borasi

Essays by Florencia Alvarez, Pep Avilés, Greg Barton, Samuel Dodd, Isabelle Doucet, Ole W. Fischer, Anna Foppiano, Kim Förster, Larissa Harris, Owen Hatherley, Alison B. Hirsch, Douglas Moffat, Whitney Moon, Pierluigi Nicolin, Kayoko Ota, Panayiota Pyla, Angela Rui, Deane Simpson, Johanne Sloan, Molly Wright Steenson, Rebecca Taylor, and Mirko Zardini

What kinds of approaches do architects invent and appropriate to reflect on their ideas outside of traditional design practices?

The Other Architect examines architecture as the production of ideas and broadens our understanding of what architects can do by considering different ways of defining the roles and responsibilities of architecture: searching for different operating models, aiming for collaborative strategies, introducing new concepts, and experimenting with new kinds of tools.

The book considers case studies from the 1960s to today by reading and analysing the marks they left in letters, books, drawings, photographs, videos, T-shirts, postcards, buses... Source materials are paired with critical commentaries exposing that architecture has the potential to do more than resolve a given set of problems.

Conceived as an annotated collection of primary documents, *The Other Architect* presents evidence of experimental venues, methods, and tools that architects have used to research and shape the urgent issues of their time. Together, they reveal how architects can construct a cultural agenda without the intervention of built form: by establishing what requires attention today.

2015

414 pages

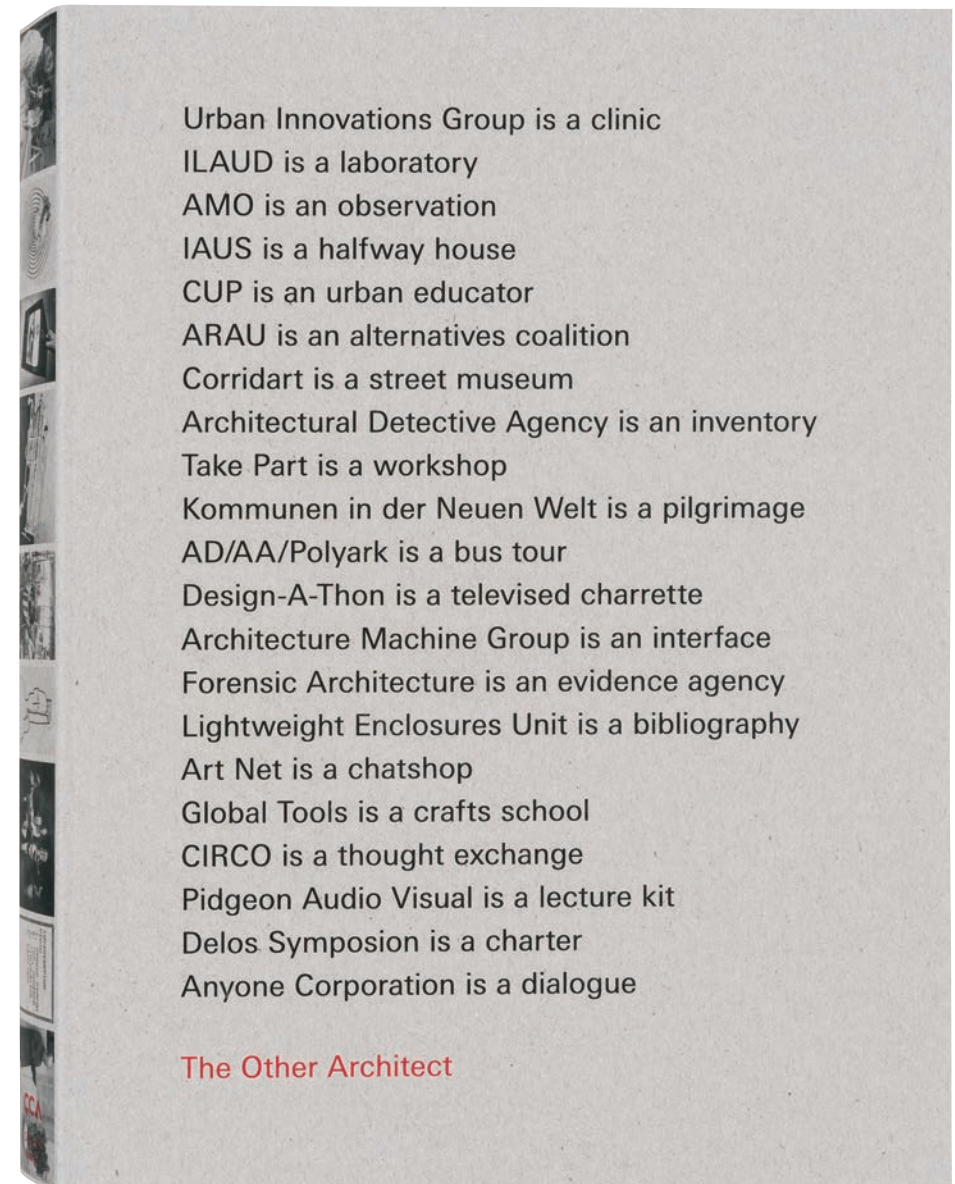
24 x 31 cm

Book design: Jonathan Hares

CCA / Spector Books

Softcover

ISBN 978-3-959050-40-1



Urban Innovations Group is a clinic

ILAUD is a laboratory

AMO is an observation

IAUS is a halfway house

CUP is an urban educator

ARAU is an alternatives coalition

Corridart is a street museum

Architectural Detective Agency is an inventory

Take Part is a workshop

Kommunen in der Neuen Welt is a pilgrimage

AD/AA/Polyark is a bus tour

Design-A-Thon is a televised charrette

Architecture Machine Group is an interface

Forensic Architecture is an evidence agency

Lightweight Enclosures Unit is a bibliography

Art Net is a chatshop

Global Tools is a crafts school

CIRCO is a thought exchange

Pidgeon Audio Visual is a lecture kit

Delos Symposium is a charter

Anyone Corporation is a dialogue

The Other Architect

In order to reach an audience outside London, Art Net made a point of documenting all exhibitions and events through photography and video for eventual publication.



1974-75 FIRST ANNUAL REPORT

MANIFESTO
JANUARY '74

ART NET IS A NEW TRUST ORGANIZATION DEVOTED TO THE DEVELOPMENT OF SELECTED ART PROJECTS.

IT HAS BEEN FOUNDED IN ORDER TO PROMOTE ARTISTS, ARCHITECTS, AND LITERARY MEN, AND TO SUPPORT OTHERS IN A COMMERCIAL CONTEXT.

THIS PROJECT WILL BE SEPARATELY FINANCED AND ORGANIZED, AND WILL BE PROVIDED IN ANY CASE, WITH THE CONTRIBUTION OF MEDIA TO MOST APPROPRIATE TO IT. CERTAIN PROJECTS ARE SUPPORTED BY ARTISTS WORKING CLOSELY WITH ART NET AS BOTH PRODUCTION AGENCY AND CREATIVE PARTNER.

AS A PRODUCTION FACILITY ART NET HAS ACCESS TO EXHIBITION SPACES, PRINTING AND PUBLISHING FACILITIES AND VIDEO EQUIPMENT.

ART NET IS BASED IN LONDON BUT WILL CARRY OUT A SUBSTANTIAL PART OF ITS PROGRAMS ELSEWHERE.

REFEES ARE INVITED BY INVITATION ONLY.

THE ACTIVITY OF ART NET HAS BEEN A COMBINATION OF EXHIBITIONS AND SEMINARS. THE TERRITORY HAS BEEN THAT OF ART AND ARCHITECTURE.

AS IT EVOLVES, IT BECOMES INCREASINGLY INVOLVED WITH THE DEBATES THAT SURROUND THE EXHIBITED WORK. IT BECOMES INVOLVED WITH THE DISCUSSION OF LINES OF CONTACT OR LINES OF DEFINITION BETWEEN ART AND ARCHITECTURE. PROGRESSIVELY, IT WILL BE MAKING PERMANENT DOCUMENTATION OF THE WORK AND THE CONVERSATIONS INVOLVED. WITH ITS OWN VIDEOTAPE FACILITY, SOON TO BE FOLLOWED BY ITS OWN PRINTING FACILITY, ART NET SEES ITSELF AS A FORM OF "THREE-DIMENSIONAL MAGAZINE."

BESIDES THIS, HOWEVER, IT RESPECTS THE PRIME SANCTITY OF THE ARTIST'S ROLE: WHOEVER IS INVITED TO SHOW OR SPEAK AT ART NET MUST DO THIS IN HIS OWN WAY - AND THE EVOLVING STRATEGIC LINE - OR OVERALL PATTERN OF THE "CONVERSATIONS" MUST SERVE THIS, NOT DOMINATE IT.

THE RESULT WILL SOMETIMES APPEAR CHARACTERISTICALLY TOLERANT AND ACQUISITIVE.

ART NET IS CONCERNED, AS IN ITS ORIGINAL MANIFESTO, WITH THE DISSEMINATION OF ITS WORK BEYOND THE LIMITS OF CENTRAL LONDON, AND TO CARRY ON THE DEBATE WITH OTHERS.

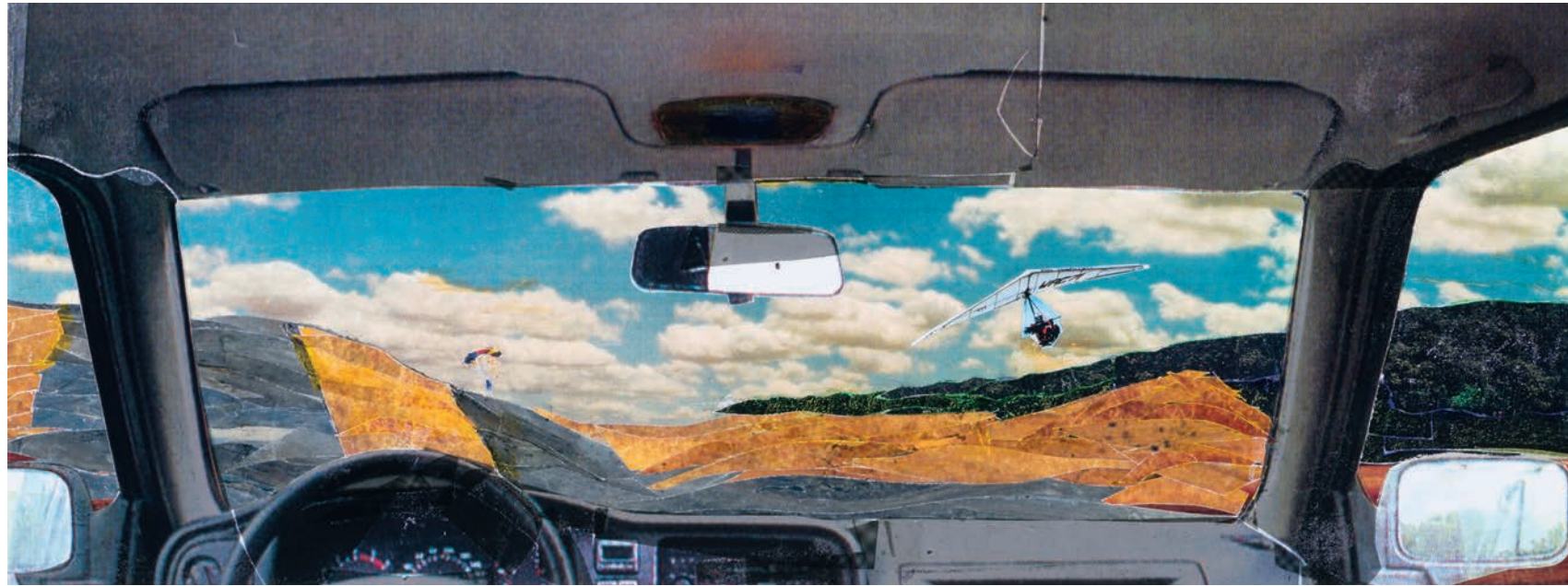
OBSERVATIONS
MARCH '75

AP164: Ábalos&Herreros
Selected by Kersten Geers and David
Van Severen, Juan José Castellón
González, Florian Idenburg and Jing
Liu, with an interpretation in
photographs by Stefano Graziani

The Ábalos&Herreros archive at the CCA, fonds AP164, documents the activities of the architects Iñaki Ábalos and Juan Herreros over the course of their firm's existence from 1985 until 2008. It also provides a record of their writing, teaching, curating, and research.

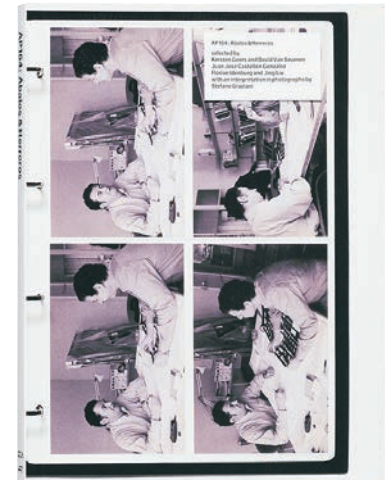
In this book, Kersten Geers and David Van Severen, Juan José Castellón González, and Florian Idenburg and Jing Liu select materials from the Ábalos&Herreros archive and unpack them through exhibitions and presentations. This book reframes these research projects by documenting the curators' encounters with the archival material as it was taken out of the box and reinterpreted, while representing the continuity of the archive.

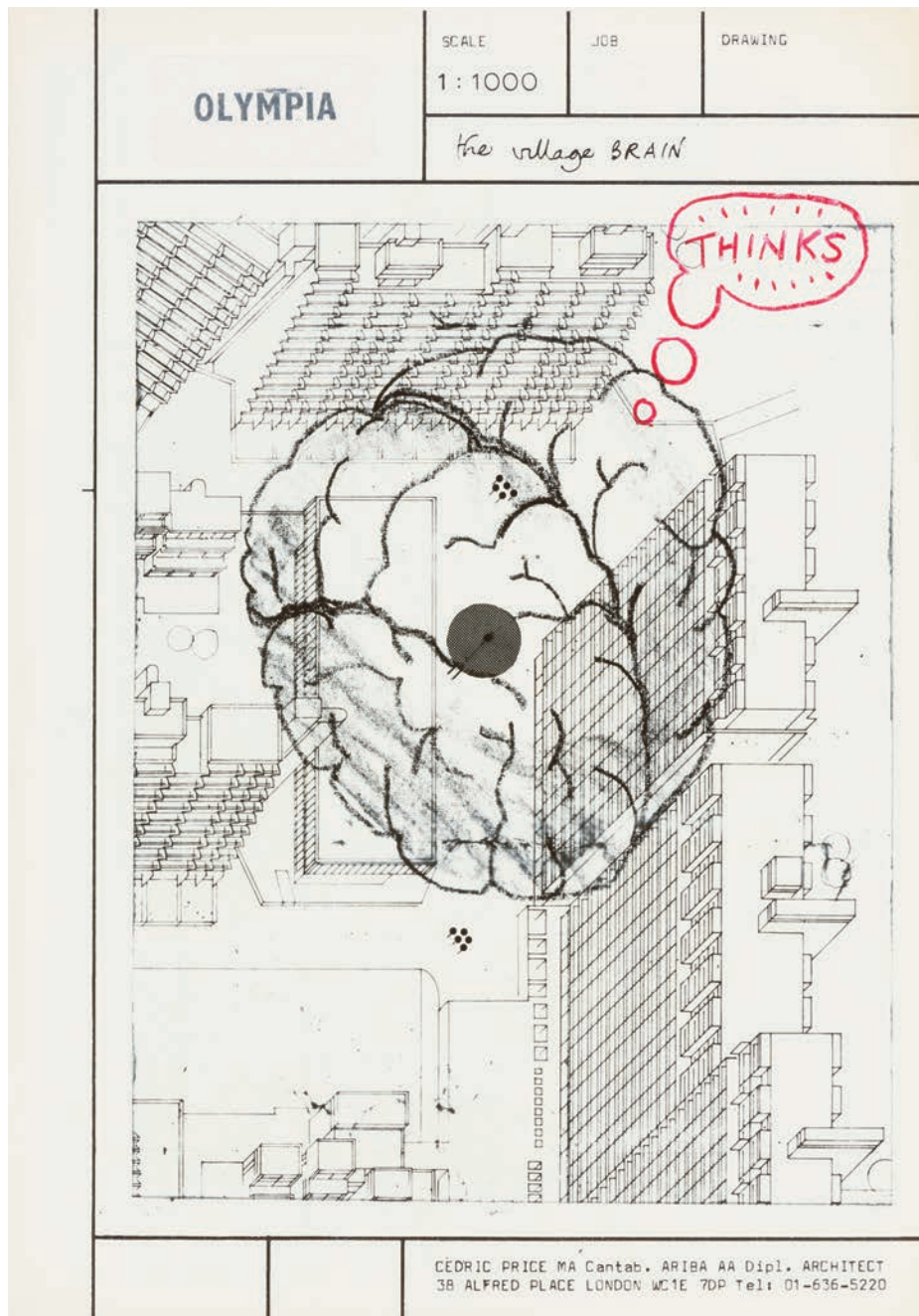
In this book, texts elaborate on the research, exhibitions and presentations of the AP164 archive and give voice to the curators as well as to Ábalos and Herreros themselves. Illustrations of the archival material appear throughout the book, and photographs by Stefano Graziani explore the question of representation in an architecture archive. By combining curatorial perspectives with archival material, the book reveals just as much about the work of a new generation of architects as it does about the work of Ábalos&Herreros.



Ábalos & Herreros
Recycling plant for urban waste,
Valdemingómez, Madrid, 1996–99
 Collection Canadian Centre for Architecture,
 Montréal
 AP164.S1.1996.D4
 From AP164, p.164

2016
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 24 x 31 cm
 Published in Spanish: *AP164: Ábalos&Herreros, Seleccionados por Kersten Geers y David Van Severen, Juan José Castellón González, Florian Idenburg y Jing Liu, con una interpretación fotográfica de Stefano Graziani*
 Book design: NODE
 CCA / Park Books
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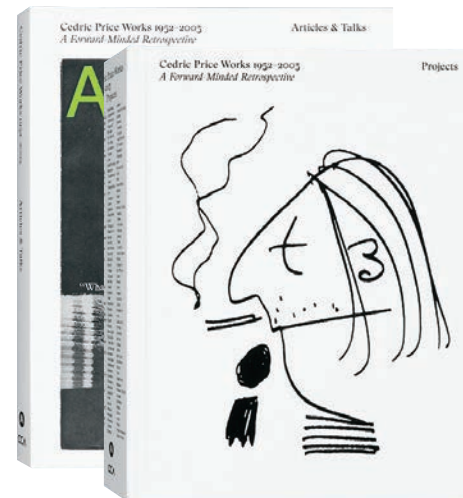
Cedric Price
Olympia: "the village brain," 1971
Collection Canadian Centre for Architecture, Montréal
DR1995:0253:005:004
From *Cedric Price Works*, p. 850

Cedric Price Works 1952–2003: A Forward-Minded Retrospective

Samantha Hardingham

Cedric Price Works 1952–2003 brings together for the first time a definitive anthology of all buildings and projects by Cedric Price, as well as a collection of writings, lectures, and articles. Together, they chart a career defined by a forthright challenge to postwar cultural preconceptions about leisure, education, technology, planning, and nature.

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CCA / AA Publications
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The Anatomy of the Architectural Book

André Tavares

By examining the crossovers between book culture and building culture, this publication makes visible the axes along which architectural knowledge circulates through books into buildings and back. André Tavares explores cases including those of Sigfried Giedion's *Befreites Wohnen* and of the two incarnations of the Crystal Palace in Hyde Park and Sydenham, and he analyzes the material qualities of books in terms of texture, surface, rhythm, structure, and scale, to assess their intersections with architectural knowledge.

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CCA / Lars Müller Publishers

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It's All Happening So Fast: A Counter-History of the Modern Canadian Environment

Edited by Lev Bratishenko and Mirko Zardini

Essay by Mirko Zardini

Texts by Brian Brennan, David Cayley and Dean Bavington, Douglas Coupland, Caroline Desbiens, Elizabeth R. DeSombre, Emily Eaton, Terry Fenge, David Gray-Donald, Andrew Niliforuk, Margo Pfeiff, Christopher Pollon, Edward Struzik, Martha Troian, Charles Wilkins, and Chris Windeyer

Interviews with Bill Darnell and Elisa Birnbaum, Marianne Nicholson and Taiaiake Alfred, John Ralston Saul, David Suzuki and Graeme Wynn, and Terry-Lynn Williams-Davidson and David Boyd by Lev Bratishenko and Mirko Zardini

This is a counter-history assembled out of the aspirations, alternative stories, and contradictions behind the dominant notion of progress that has captivated our imagination and defined our relationship with the environment. In an age of unprecedented human impact on the planet, we urgently need to reflect on the fundamental assumptions and prejudices that we use to justify our action.

Through visual essays, texts, and interviews, this book assembles fifteen accounts of the unexpected consequences of human manipulation of the environment, especially linking daily life and the extraction of natural resources. Occurring at different moments over more than half a century and across an immense territory, these stories and points of view together expose some of the multifaceted and contradictory relationships that modern society has developed with the world.

The case of Canada is just one example of the striking contradiction between an idealized vision of nature and a troubling, more complex reality. We need new narratives that develop our critical awareness of these contradictions and tensions in our lives.

2016

364 pages

24 x 31 cm

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Book design: Christian Lange and Ibrahim Öztas
CCA / Jap Sam Books

Softcover

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Scale:

In the struggle against the depletion of forests and fish and the pollution of air, waters, and lands, there have been many hard-won victories by environmental groups and Indigenous Peoples, but these victories have been unable to address an increasingly global crisis or alter our dominant course. The general public continues to abide by the rules of the age of "Hydrocarbon Man," an era of relentless consumption of fossil fuels that began in the 1950s with a dramatic acceleration of the impact of human activities on the environment. We are in desperate need of radical change. It is increasingly apparent that local actions are not enough, and that voices advocating for the consideration of the environment must be heard in broader society, in decision-making for larger territories, and in longer-term planning. A shift in our trajectory is needed.

44



53



54

How would you like a glass of Don River water?



55

53 Poster by the Canadian Coalition on Acid Rain, 1984. 44 x 56 cm. University of Waterloo Library. Special Collections & Archives. Canadian Coalition on Acid Rain fonds.

54 Peter von Tiesenhausen. *Lifeline*, a copyrighted artwork extended every year, which continues to block oil pipeline proposals, c. 1992.

55 Satirical advertisement by Pollution Probe for polluted Don River water, *Toronto Telegram*, 29 September 1969. Archives of Ontario.



When Is the Digital in Architecture?

Edited by Andrew Goodhouse

Preface by Mirko Zardini

Texts by Stan Allen, Nathalie Bredella, Mario Carpo, Wolfgang Ernst, Marco Frascari, Peter Galison, Orit Halpern, Greg Lynn, Antoine Picon, Molly Wright Steenson, Bernard Tschumi, Mark Wigley, and Andrew Witt

There can be no doubt that there is a digital moment in architecture practice, a moment at which architects begin to engage with digital tools to develop new approaches to projects at a range of scales and in a variety of contexts. *When Is the Digital in Architecture?* addresses different perspectives on when and how this moment occurred, widening the topic of the origins of the digital in architecture beyond the narrative of the CCA's multi-year research program, *Archaeology of the Digital*. This program began in 2011 and was developed through the acquisition of twenty-five pivotal projects, the production of three exhibitions, a series of digital monographs, and two print publications: *Archaeology of the Digital*, published in 2013, and this volume.

If we take care to identify the digital as a condition that is made possible by the conceptual foundations of digital media and not necessarily by digital media itself, the boundaries of the digital moment — when it began and under what circumstances — become less clear. There are eight million stories of the origins of the digital in architecture, and this book brings together fourteen of them in a chronology of responses to the question of when the digital is in architecture.

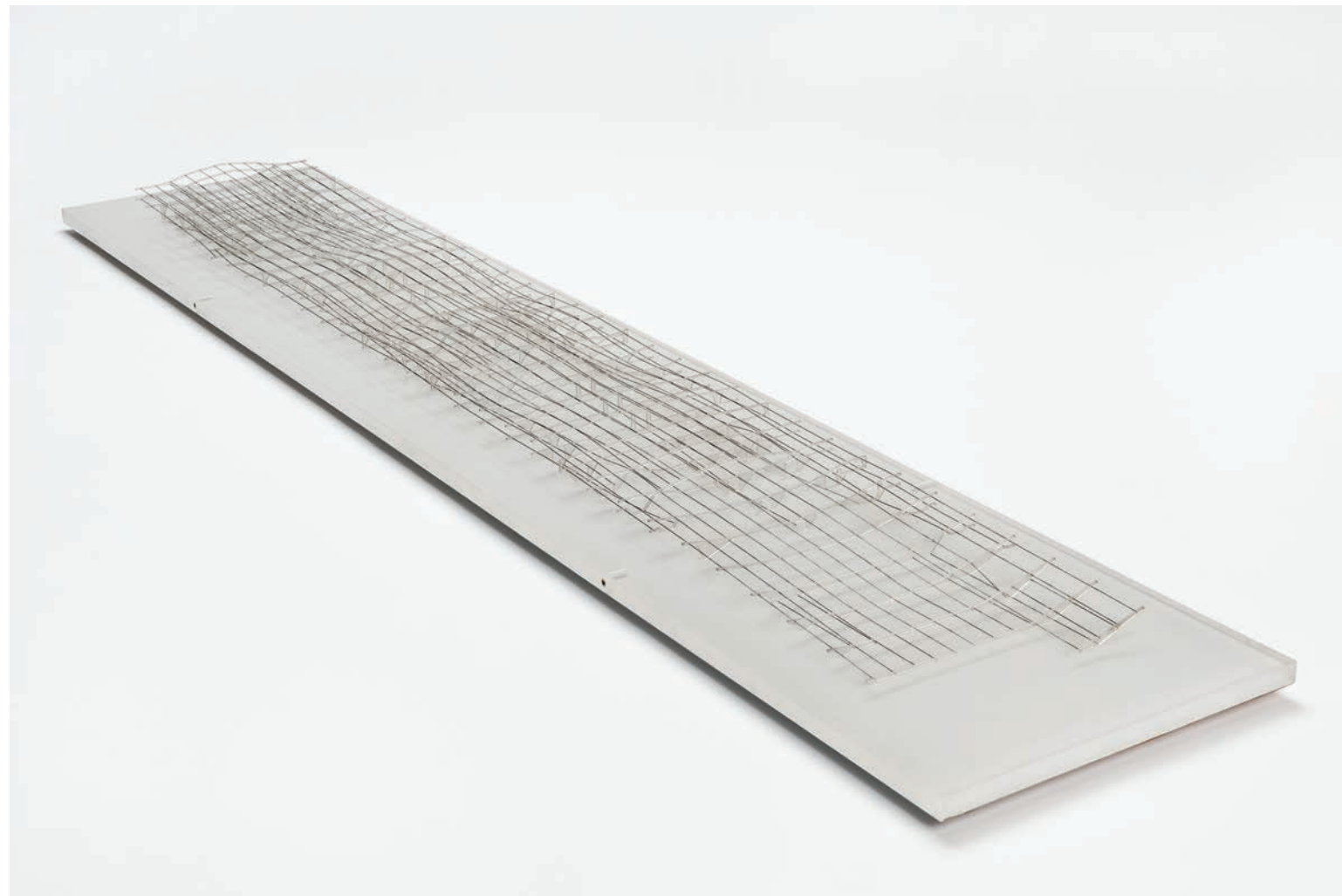
With contributions originating in earlier investigations on the topic as well as new commissions, the book provides simultaneous and maybe contradictory trajectories that emphasize various points of origin of the thinking embedded in a digital approach to architecture. In a sense this book is like the capstone of *Archaeology of the Digital* and the beginning of an investigation of other beginnings of the digital in architecture. It identifies the impact of the digital as both a technological tool and a generative system, and opens up to new directions for further research.

Foreign Office Architects
Study model for the Yokohama International Ferry port terminal, Japan, ca. 1995
Collection Canadian Centre for Architecture, Montréal
ARCH273211
Gift of Foreign Office Architects



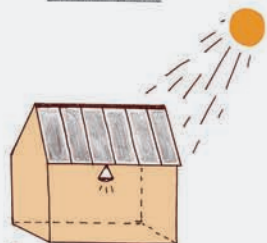
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CCA / Sternberg Press

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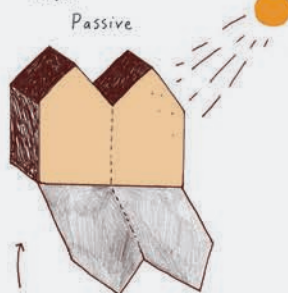
All our energy comes from the **Sun**.
We can use it to light and heat our homes.
It can be used to heat water, to cook, and
even for transport.

Solar Houses



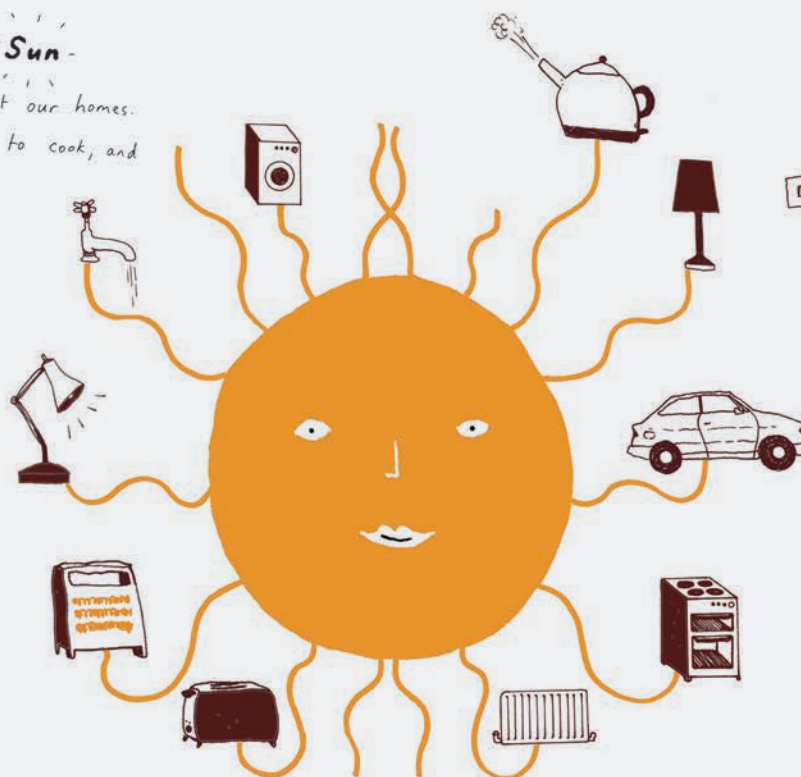
Active

The active house has solar panels which are usually put on the roof. These collect the sun's energy which is then used for electricity and hot water.



Passive

The passive house has large glass walls a bit like a greenhouse which collect sunlight during the day and are closed with large shutters at night.



It's a bit silly.
When we need the most energy for our homes (the winter), the sun shines the least. But when we need it least the sun shines the most!
Perhaps winter and summer should be swapped over?



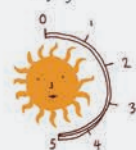
I cannot be switched on and off like a light switch. I'm here all the time so use me! I'm free too.



But the summer I love! I will shine and shine for days on end if I feel like it.



I am difficult to control. I'm afraid. I have a mind of my own. I don't like coming out in the winter for too long, it's too cold and grey.



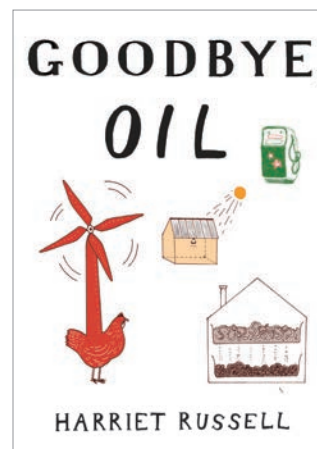
Luckily my energy can be stored to use at other times too.



Goodbye, Oil

Harriet Russell

This book is an updated edition of the illustrated story by Harriet Russell originally published as an introduction to *Sorry, Out of Gas: Architecture's Response to the 1973 Oil Crisis* (2007). After describing the production of oil and its role in our world, the book suggests alternatives to this diminishing resource with an unconventional perspective that invites readers of all ages to imagine their daily lives differently.



Harriet Russell
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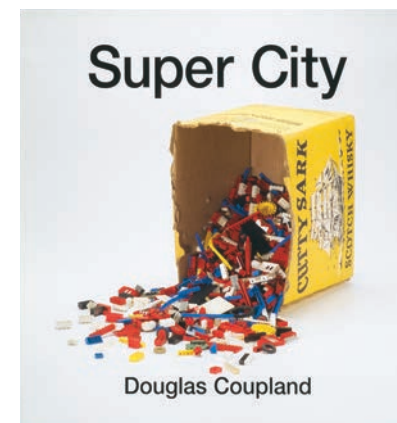
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