



May–October 2017

Series:
Manifesto

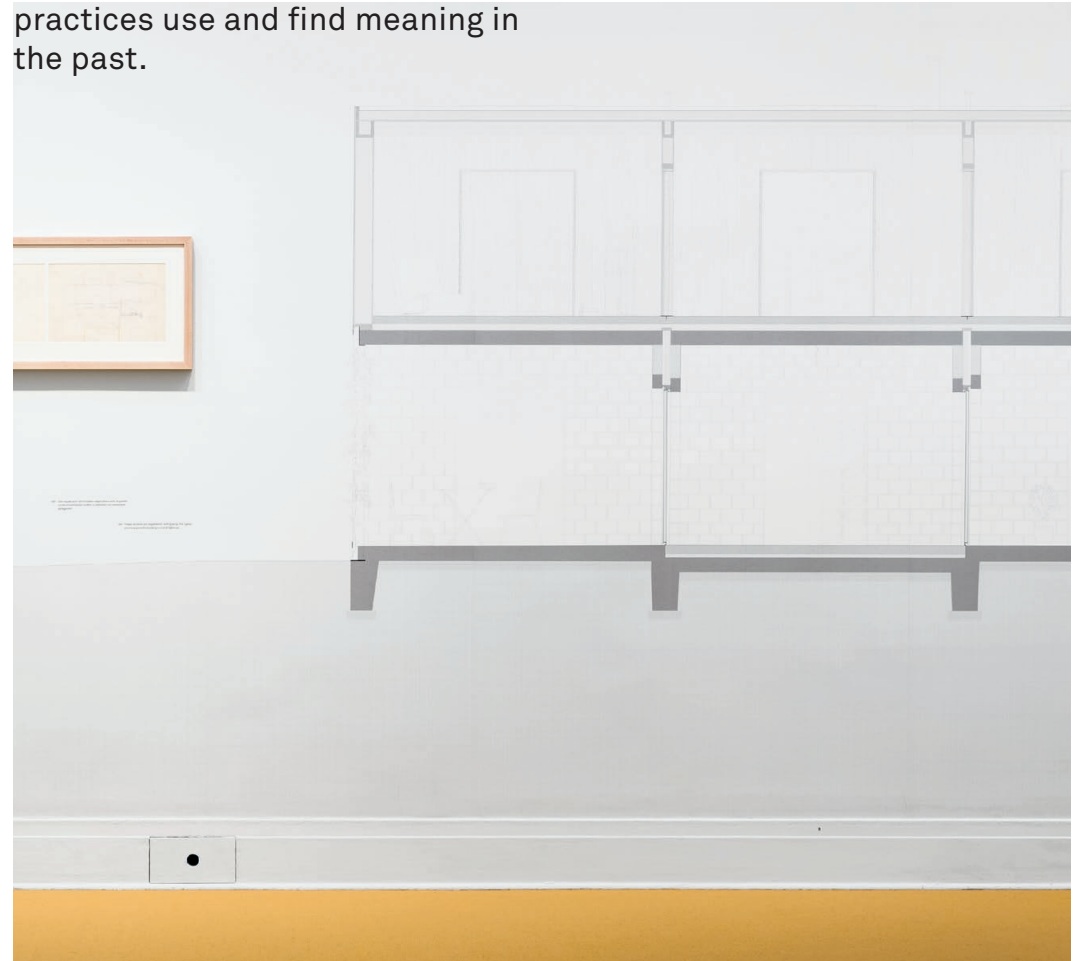
Besides, History:
Go Hasegawa, Kersten Geers,
David Van Severen

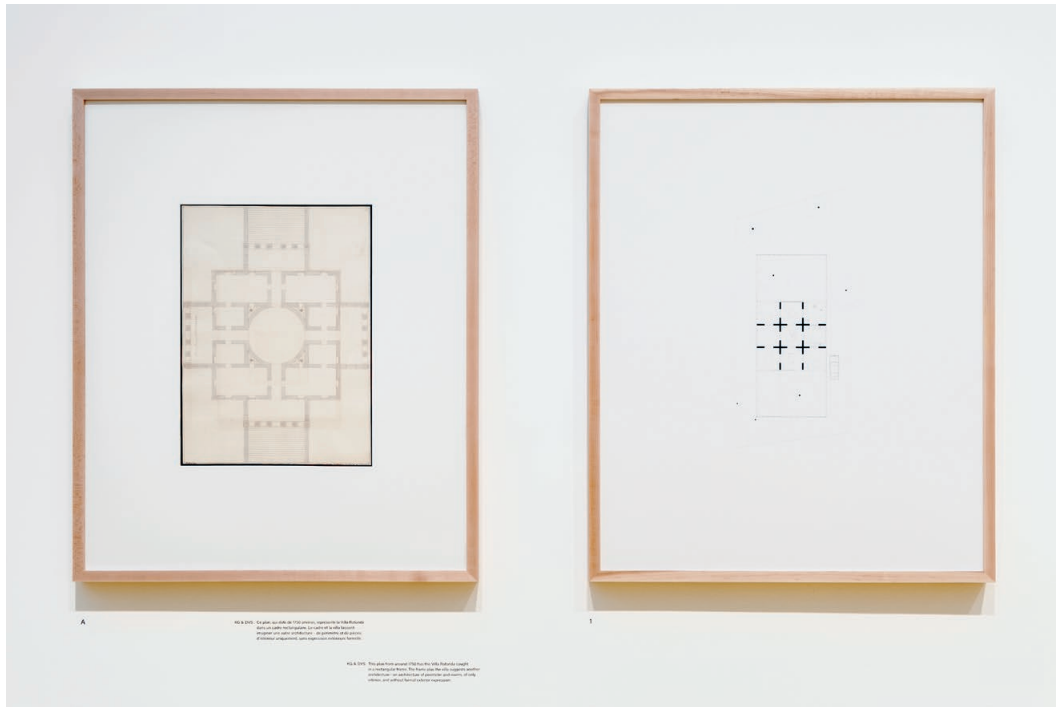
Curator:
Giovanna Borasi, CCA

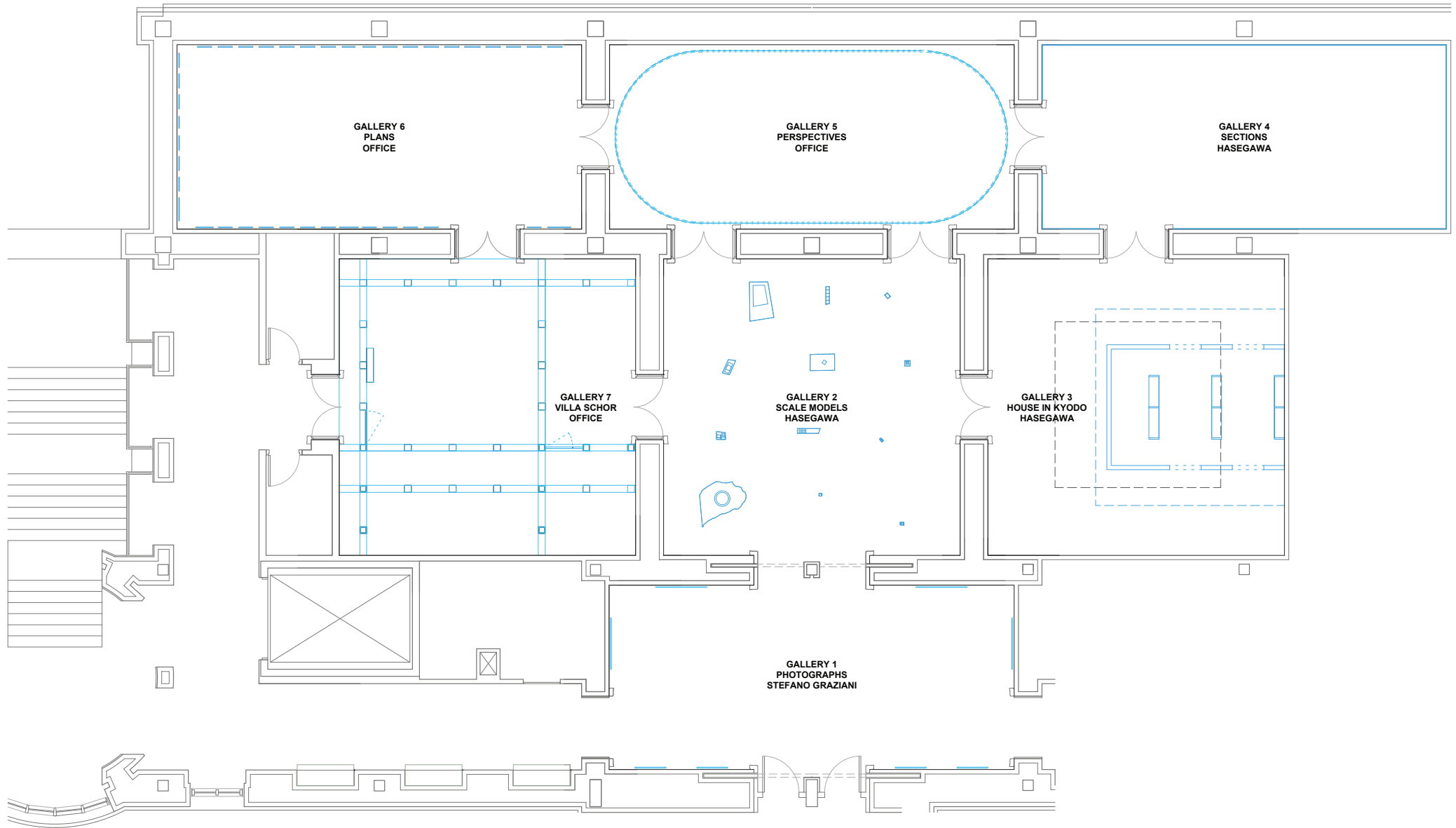
Exhibition design concept:
Go Hasegawa and
Associates; OFFICE Kersten
Geers David Van Severen

Graphic design:
Irobe Design Institute

A conversation on multiple
fronts—with architectural history,
with each other, with the CCA—
that begins to show how two
practices use and find meaning in
the past.









Educating Architects: Four Courses by Kenneth Frampton

Graphic design:
Bureau Principal

Key classes that show Frampton's impact on the discipline across multiple generations, documented by materials from his archive.

freeholds" was a mandatory history objective
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stories of
embrac
"operative" criticism of history in the service
contemporary practice. Frampton's position
is seen as critical for its account of the contribu
tions of industrialized society while still sustain
ing a possibility for an architectural practice.

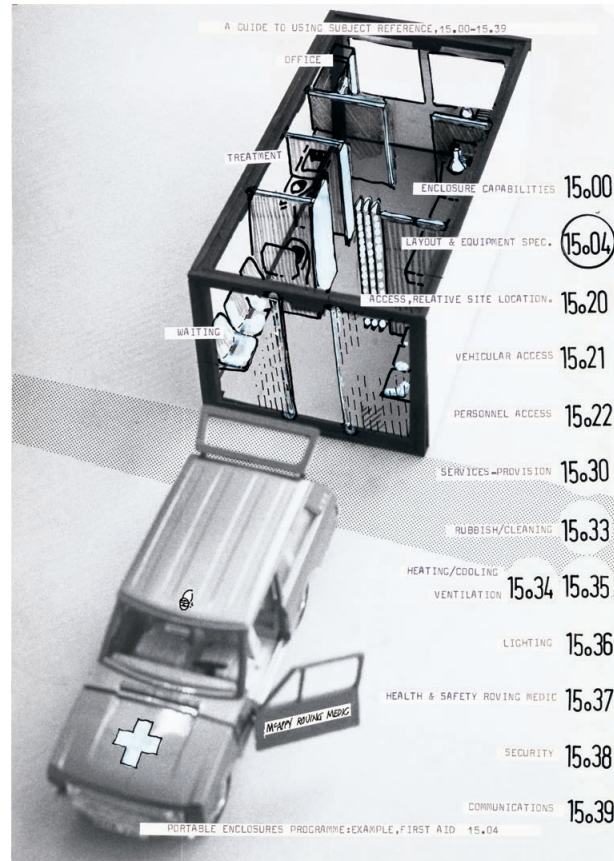


Curators:
Giovanna Borasi, CCA;
André Tavares

What About Happiness on the Building Site?

Graphic design:
COCCU / Christian Lange

Commissioned by the developer Alistair McAlpine, a 1973 project by Cedric Price that looked for ways construction workers might be safer and less bored on the job.



Cedric Price. Illustration of a portable enclosure and vehicle used for first aid, McAppy, between 1974 and 1975. Black ink, white paint, graphite, graphic appliqué film, and paper labels over a gelatin silver print with traces of red ink, 29.85 x 21.11 cm. Cedric Price fonds, CCA



November 2016–April 2017

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

Overlooked stories about
Canada's particular and
complicated relationship with
the environment, challenging the
country's identity and framing a
broader conversation about what
comes after "progress."

Curator:
Mirko Zardini, CCA

Exhibition design:
Kuehn Malvezzi

Graphic design:
Pitis e Associati

Elsewhere:
University of Toronto Art
Centre, May–July 2017



We're not a museum that puts things out and says, "This is architecture." We try to make people think.



Robert Burley, photographer. *Lake Ontario, Toronto #6*, 2007. Chromogenic colour print, 71 x 86.4 cm. CCA





17 Volcanoes: Works by Franz Wilhelm Junghuhn, Armin Linke, and Bas Princen

Historical and contemporary documentation of scientific and touristic visits to Java's volcanoes, evoking narratives about place and landscape.

Curators:
Alex Lehnerer and
Philip Ursprung

Graphic design:
Louise Paradis

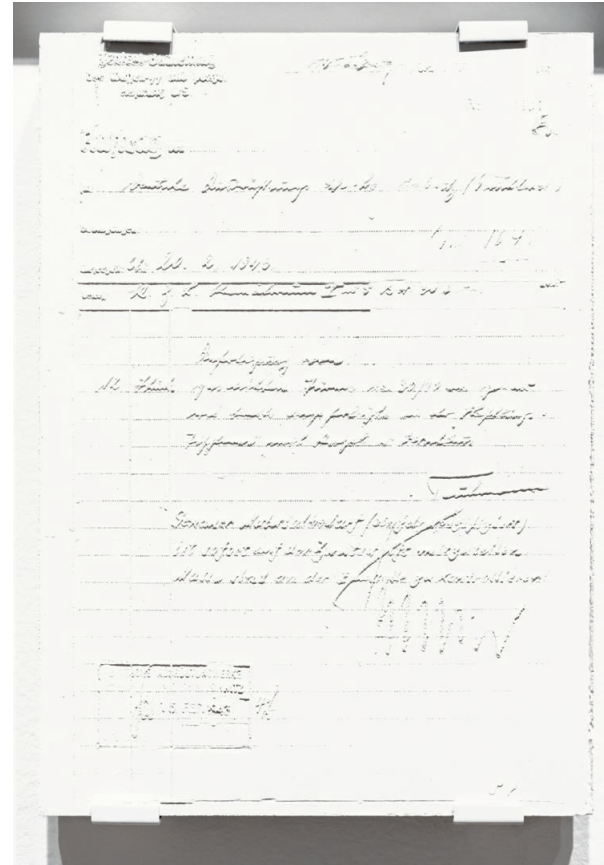


Architecture as Evidence

A forensic analysis of the architecture of Auschwitz, through casts of documents from a court case proving the existence of gas chambers.

Curators:
Anne Bordeleau, Sascha
Hastings, Donald McKay,
and Robert Jan van Pelt

Graphic design:
Uniform



May–October 2016

Archaeology of the Digital: Complexity and Convention

A thematic reshuffling of projects from the mid-1990s to the early 2000s showing how architects absorbed the capacities of digital design and construction software, forming the basis of normative practice today.

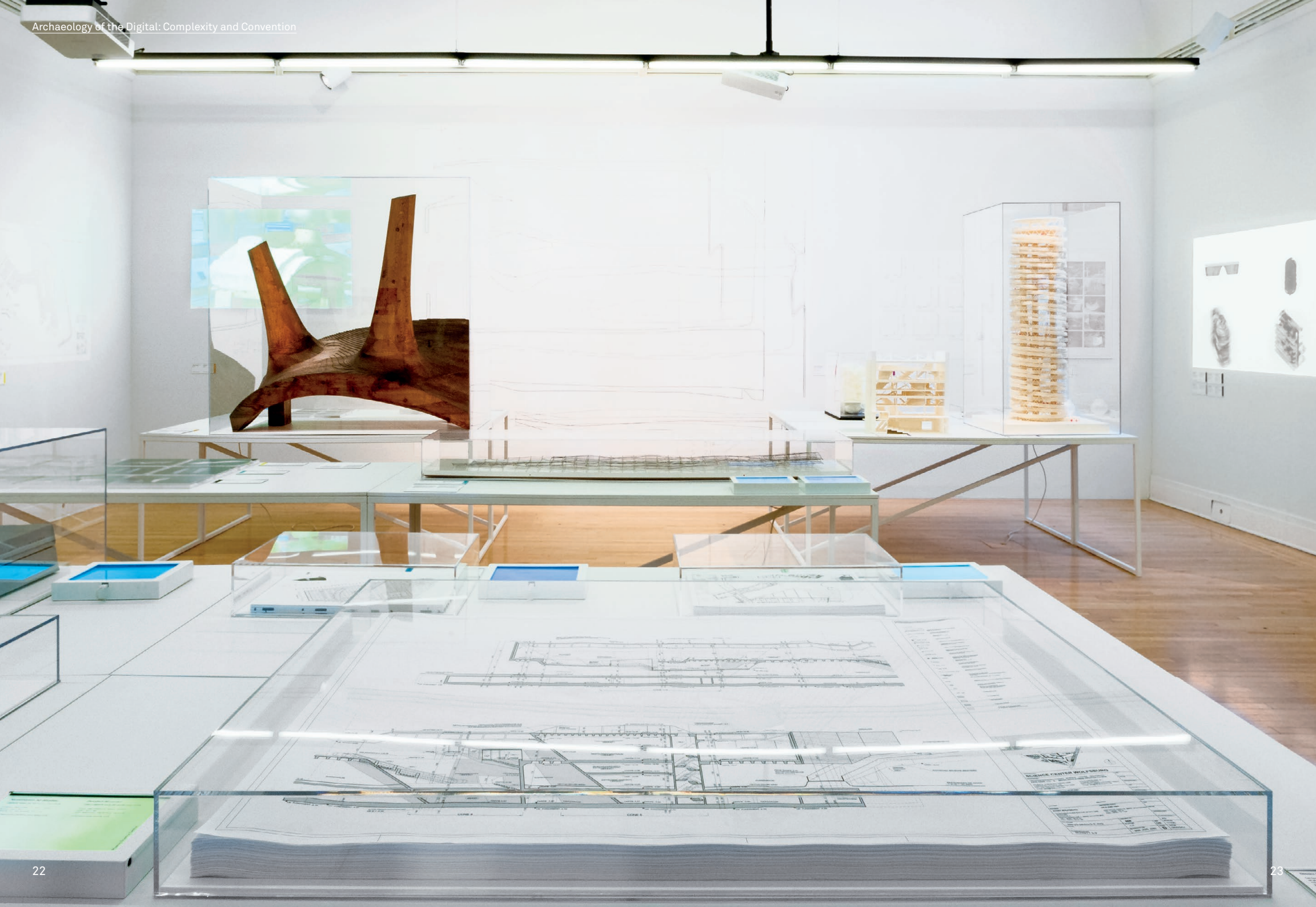
Curator:
Greg Lynn

Exhibition and graphic
design:
Jonathan Hares

Elsewhere:
Yale University School of
Architecture, New Haven,
January–May 2017



Still from a video tour of the exhibition showing Greg Lynn demonstrating an augmented-reality model



The Other Architect

From archives at the CCA and elsewhere, case studies that imagine architecture not as building but as a field of intellectual research that is energetic, critical, and radical.

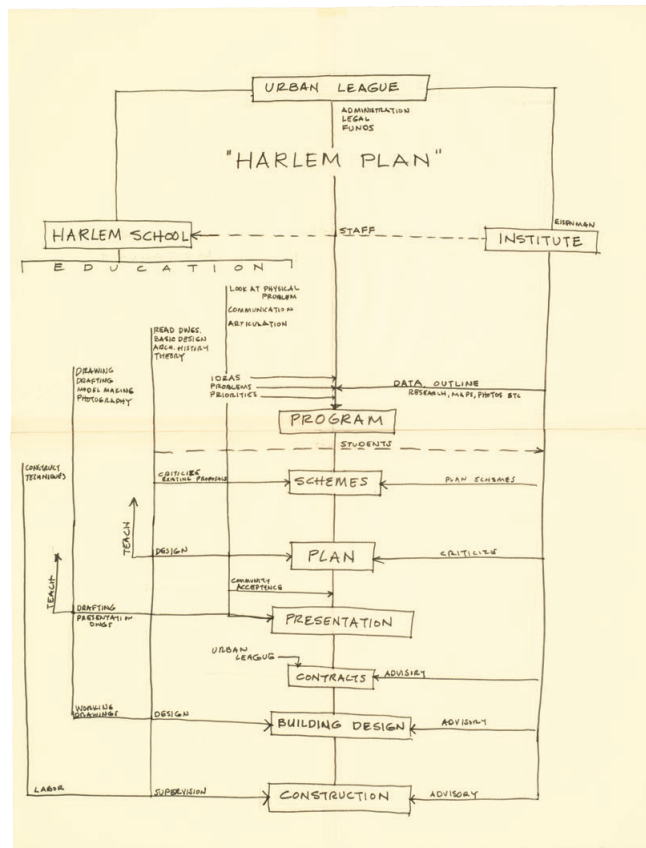
Curator:
Giovanna Borasi, CCA

Exhibition design:
MOS Architects

Graphic design:
COCCU / Christian Lange

Elsewhere:
Monoambiente, Buenos Aires, September–November 2016
Arthur Ross Architecture Gallery, Columbia University, New York, September–December 2016
Het Nieuwe Instituut, Rotterdam, September 2017–January 2018

To find another way of building architecture, we have to broaden our understanding of what architecture is and what architects can do.



Institute for Architecture and Urban Studies. Notes and diagram, Harlem Plan, 1968. Black porous-point pen and graphite on four sheets of yellow paper joined with pressure-sensitive tape, 56.04 x 42.7 cm. Institute for Architecture and Urban Studies fonds, CCA

—Giovanna Borasi, "The Other Architect: Another Way of Building Architecture,"
in *The Other Architect*, 2015



Anyone
Anywhere
Any way
Any place
Any wise
Any body
Any how
Any time

Delos Symposion

Quitter la terre ferme pour transcender les concepts de temps et de lieu
Leaving the ground to transcend ideas of time and place



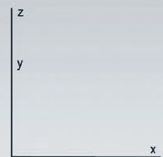
Art Net

Détendre la galerie pour découvrir de nouvelles idées
Relaxing the gallery to discover new ideas

CONCEPTUAL
ARCHITECTURE

Architecture is buildings, isn't it ?





Corner, Block, Neighbourhood,
Cities: Álvaro Siza in Berlin and
The Hague

Two projects for apartment buildings from Siza's archive that accommodate the needs of recent immigrants, establishing sensitive forms of collective life in changing cities.



March–September 2015

Ábalos & Herreros

Three readings of the Ábalos & Herreros archive, each with a particular focus: an industrial approach to efficiency and expression, by OFFICE Kersten Geers David Van Severen; “jai tech,” or a playful idea of structure, by Juan José Castellón; and collage as a means of production, especially of landscape, by SO – IL.

Series:
Out of the Box

Project direction:
Giovanna Borasi, CCA

Graphic design:
Jonathan Hares

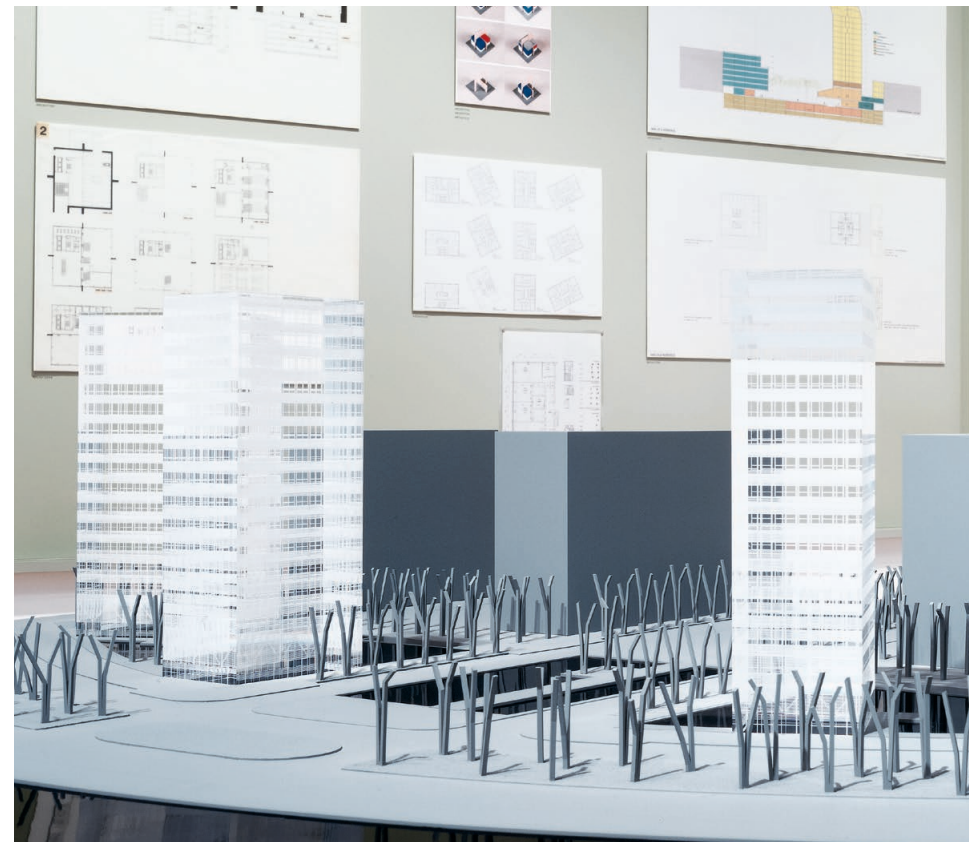


July–September 2015

Landscapes of the Hyperreal:
Ábalos & Herreros selected by SO – IL

Curators:
Florian Idenburg and Jing Liu

Exhibition design:
SO – IL



May–July 2015

Jai Tech: Ábalos & Herreros selected by
Juan José Castellón

Curator:
Juan José Castellón González

Exhibition design:
Juan José Castellón González



Stefano Graziani, photographer. View of a photographic layout for a portfolio showing interior and panoramic views of the Parquesol Sports Hall by Ábalos & Herreros. Digital print, 20 x 24.9 cm. From the series *Proofs of Relevance*, 2014. CCA commission

March–May 2015

Industrial Architecture:
Ábalos & Herreros selected by OFFICE
Kersten Geers David Van Severen

Curators:
Kersten Geers and David Van Severen

Exhibition design:
OFFICE Kersten Geers
David Van Severen



May–October 2015

The SAAL Process: Housing in Portugal, 1974–1976

The diverse methods and results of a participatory design model meant to address extreme housing shortages and poor living conditions in 1970s Portugal.

Curator:
Delfim Sardo

Graphic design:
Marc Hollenstein

Co-organized with the
Fundação de Serralves –
Contemporary Art Museum,
Porto

Elsewhere:
Fundação de Serralves,
Porto, November 2014–
February 2015



November 2014–April 2015

Rooms You May Have Missed: Bijoy Jain, Umberto Riva

A pairing of particular attitudes, which unfold from the interior in specific contexts—Mumbai and Milan—and suggest unexpected approaches for engaging architectural production.

Series:
Manifesto

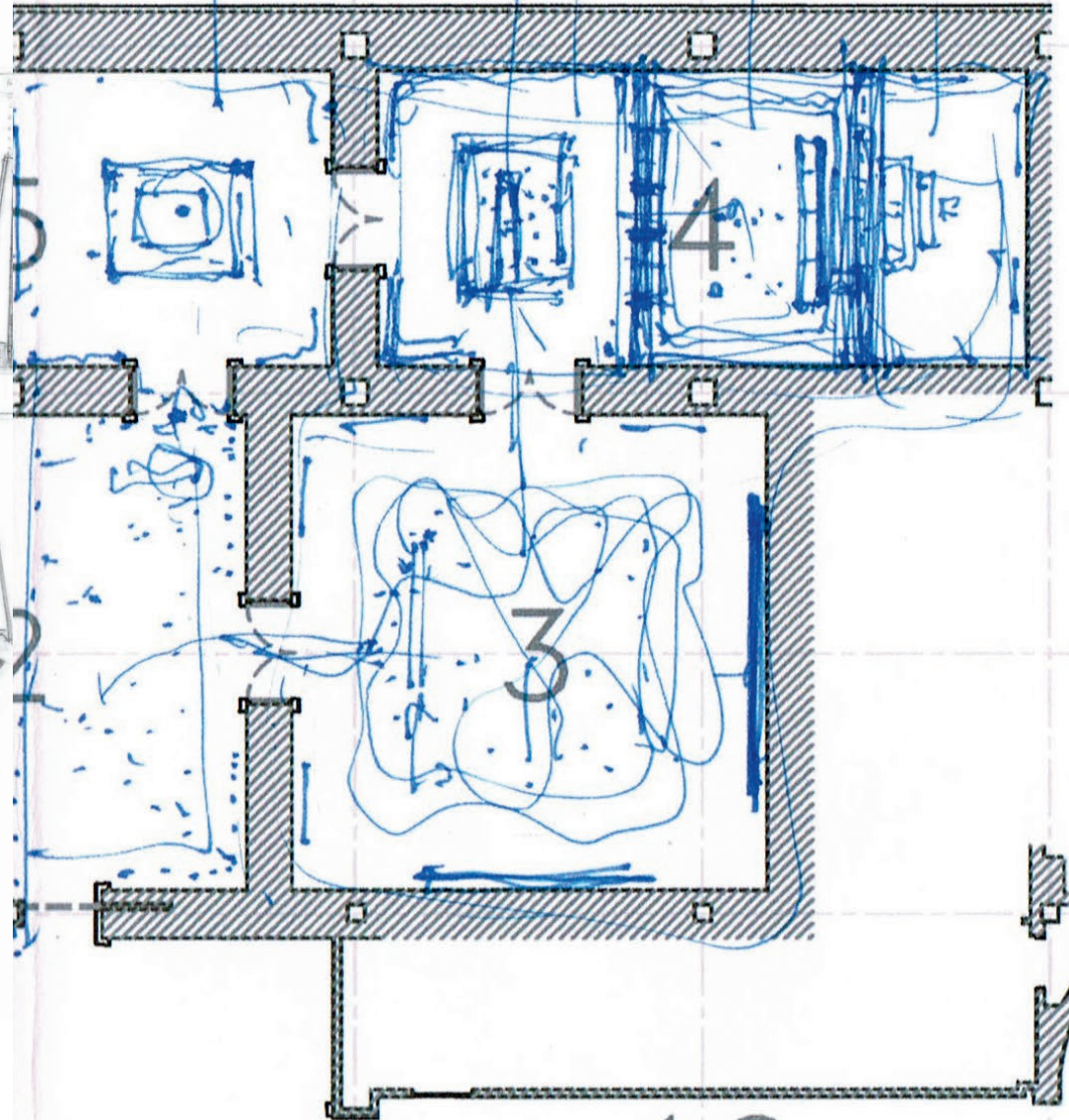
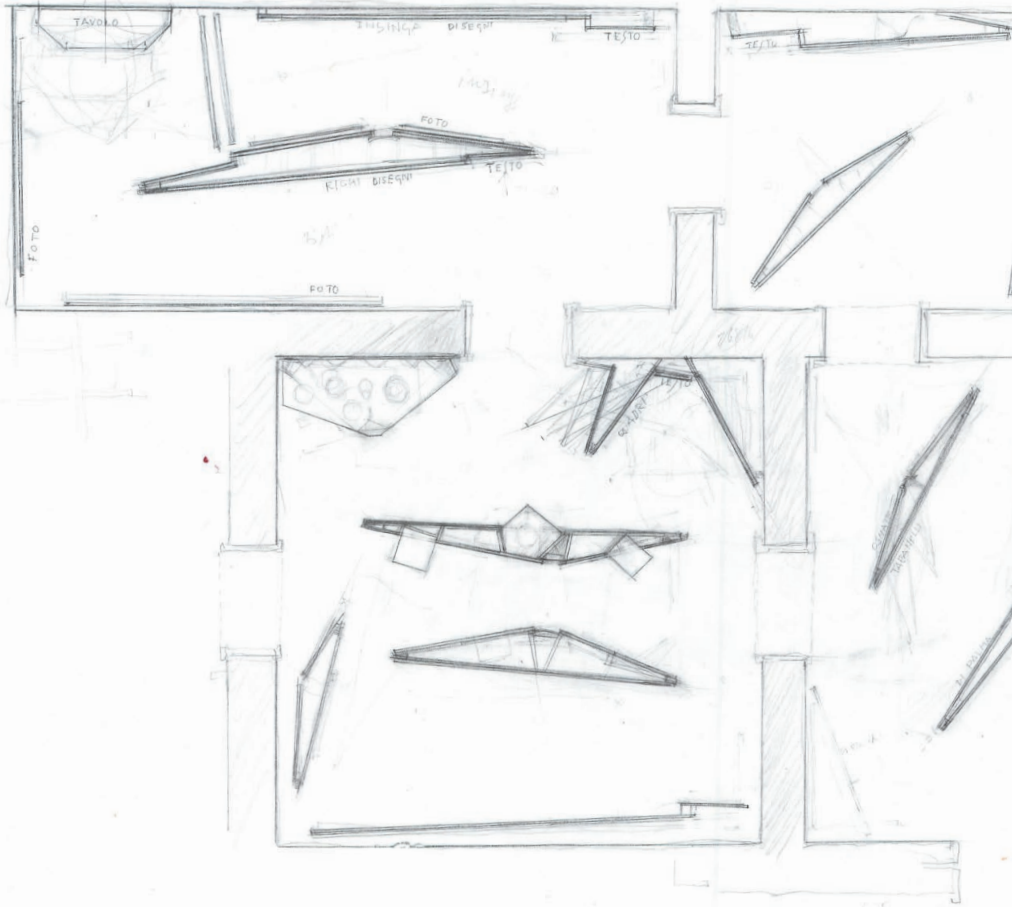
Curator:
Mirko Zardini, CCA

Exhibition design concept:
Bijoy Jain with Mitul Desai;
Umberto Riva with Emilio
Scarano

Graphic design:
Common Name



TICIANO
3357216384 -



16



October 2014–February 2015

Found in Translation:
Palladio – Jefferson

A photographic research project
by Filippo Romano illustrating
how Thomas Jefferson adapted
Palladian ideals in a young United
States.

Curator:
Guido Beltramini

Graphic design:
Bureau Principal

Co-organized with the
Centro Internazionale di
Studi di Architettura Andrea
Palladio, Vicenza



The Mound of Vendôme

The radical symbolic life of a mound of dirt and debris, and the column whose fall it cushioned, during and after the Paris Commune.



Archaeology of the Digital: Media and Machines

A close look at projects that engaged digital tools to explore interactivity, robotics, and new procedural processes for architecture and design during the 1990s.

Elsewhere:
Yale School of Architecture,
New Haven, December
2014–May 2015





Photographing the Arab City in the Nineteenth Century

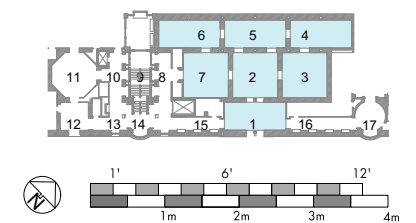
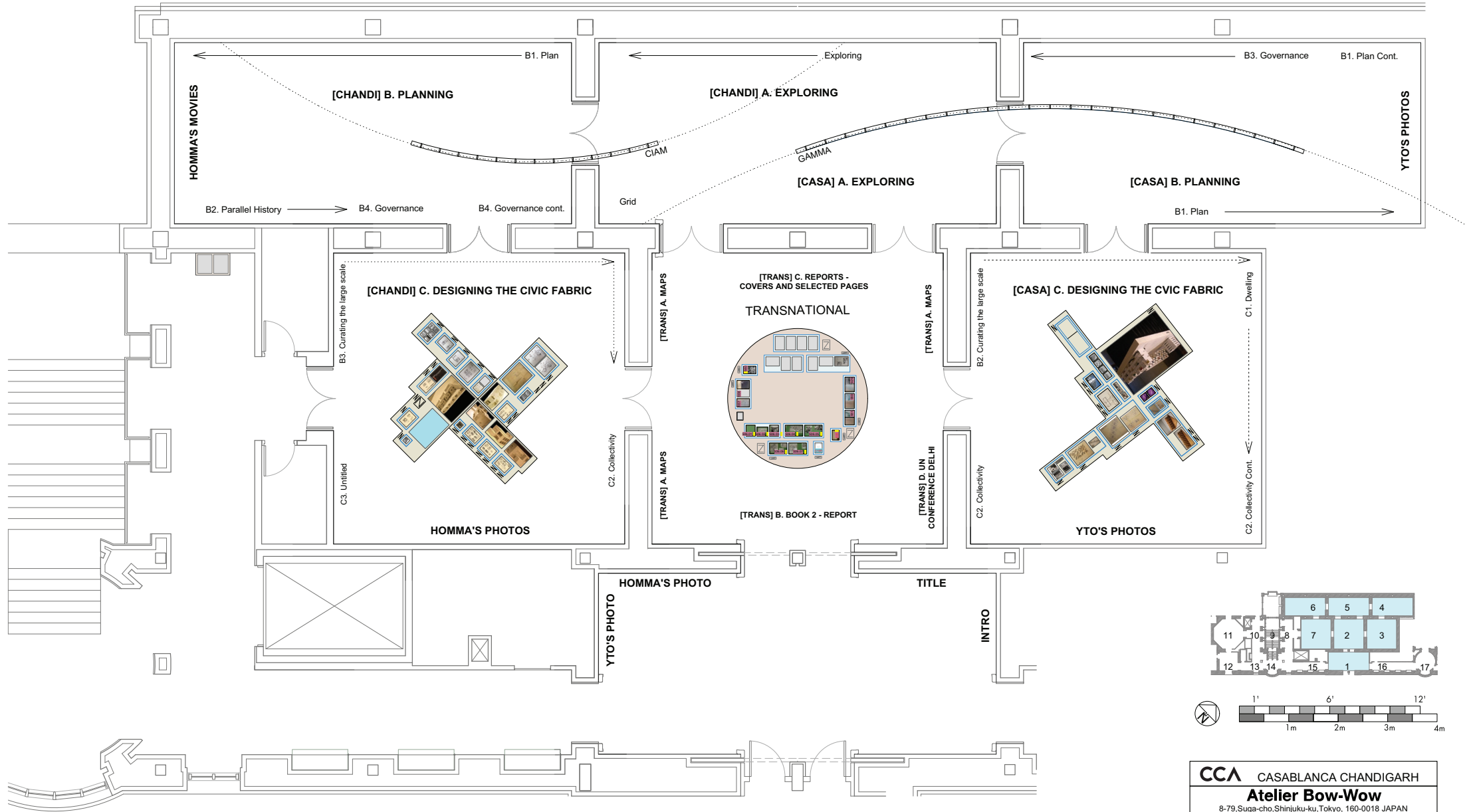
An analysis of the complex urban and architectural precepts of the Arab city found in early photographs, often merely exotic artifacts at the time.



How architects, experts,
politicians, international
agencies, and citizens negotiate
modern planning:
Casablanca Chandigarh

Two examples—a new city and a project for accommodating urban growth—that suggest an alternative history of locally adaptive modernism in the decolonizing Global South, explored through urban plans and photographs (including images by Pierre Jeanneret and commissions by Yto Barrada and Takashi Homma).





CCA CASABLANCA CHANDIGARH
Atelier Bow-Wow
 8-79, Suga-cho, Shinjuku-ku, Tokyo, 160-0018 JAPAN
 tel(+81)3-3226-5336 fax(+81)3-3226-5366

All gallery plan	A001
scale 1:110	06/11/2013

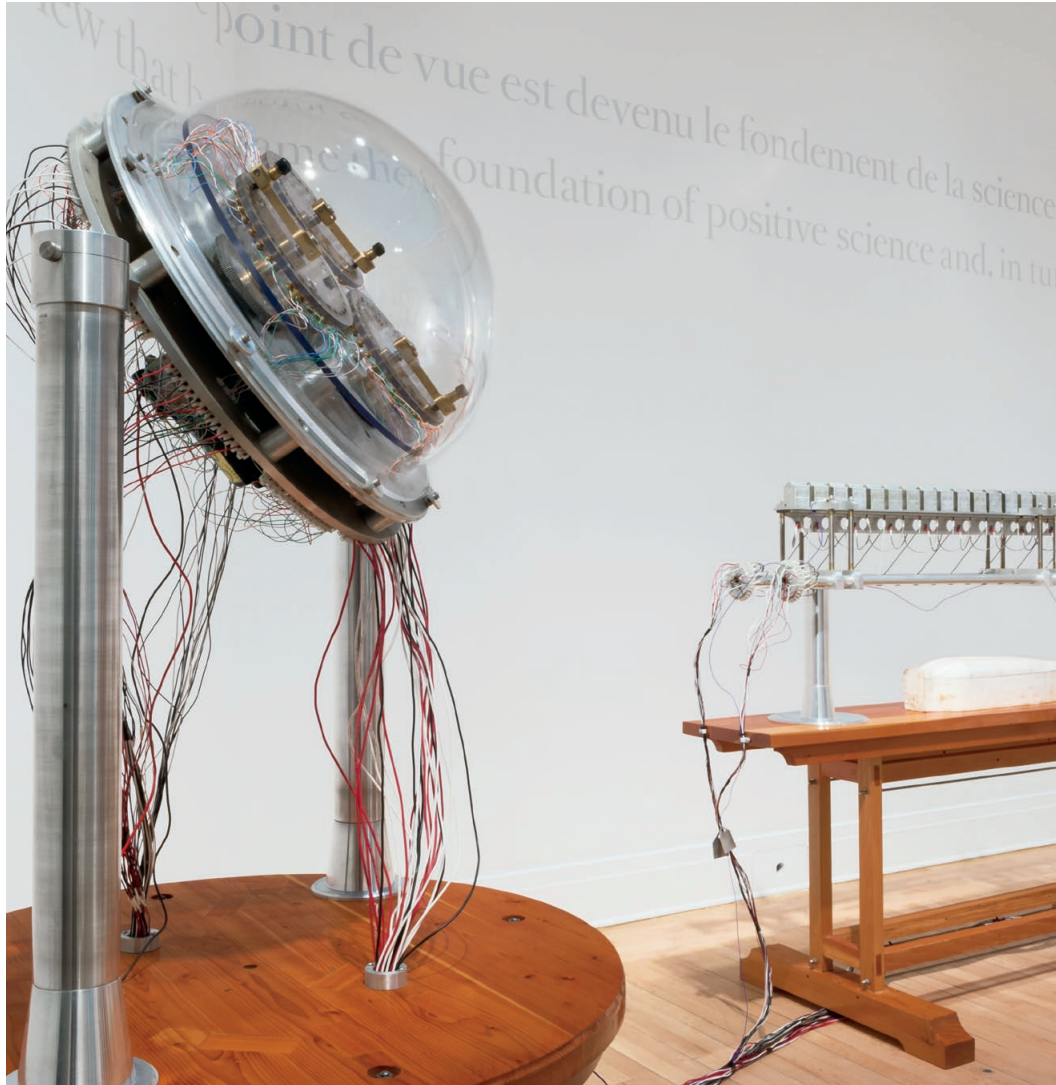
June–August 2013

Curator:
Geoffrey Smedley

Graphic design:
Atelier Pastille Rose

Dissections: Geoffrey Smedley

An absurdist cabinet theatre
starring an existentially troubled
robot.



May–October 2013

Curator:
Greg Lynn

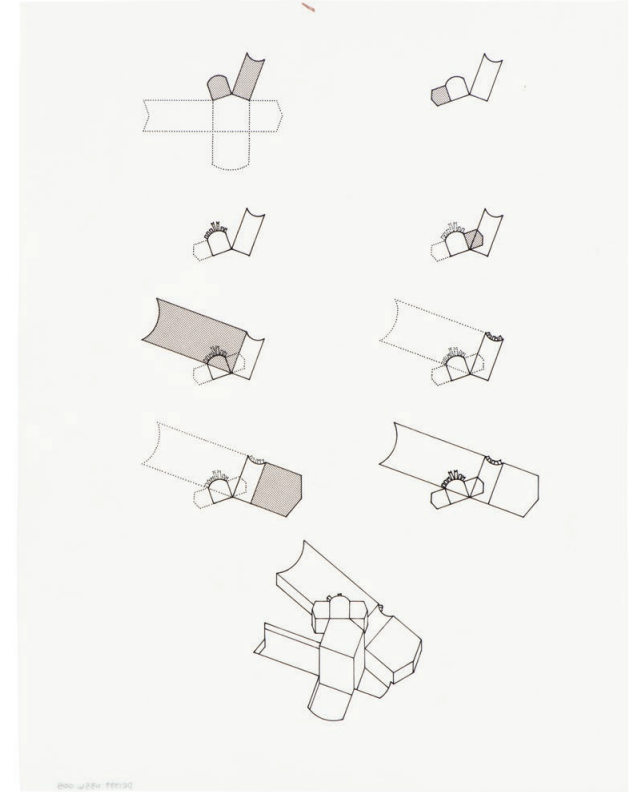
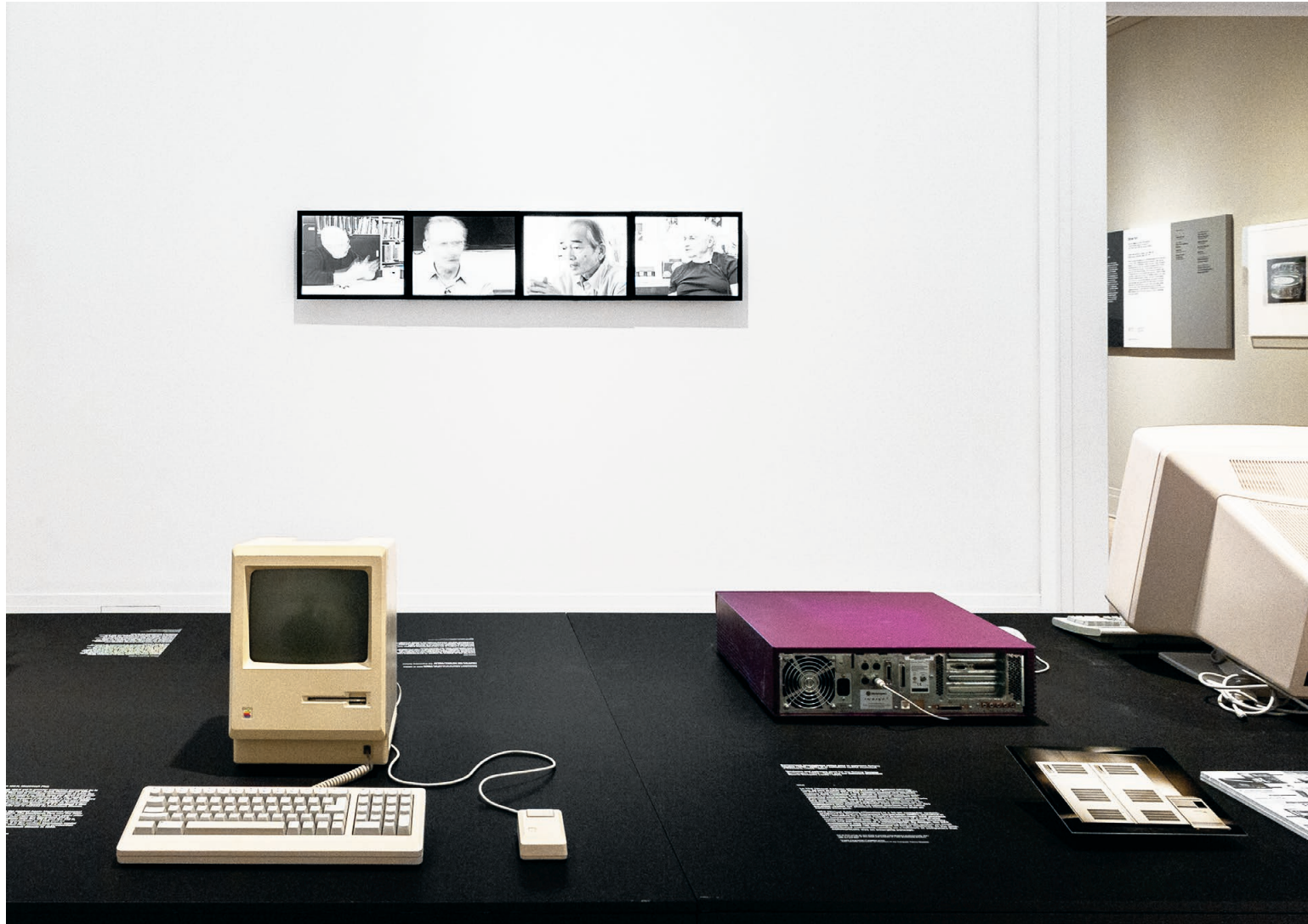
Exhibition and graphic
design:
Jonathan Hares

Archaeology of the Digital

An uncovering of early
experiments circa 1990 that show
how architects used digital tools
to pursue new directions
in disciplinary research.

Elsewhere:
Yale School of Architecture,
New Haven, February–
May 2014





Eisenman/Robertson Architects. Process of transcription through fractal geometry using the DNA code of collagen, Biozentrum, 1987. Technical pen on translucent paper and graphic appliqué film, with correction fluid, 28 x 21.5 cm. Peter Eisenman fonds, CCA



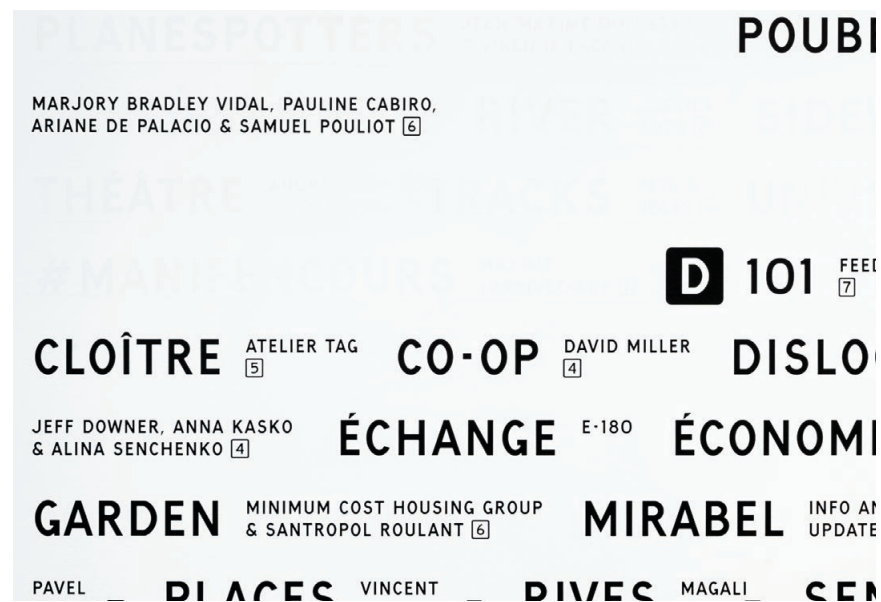
November 2012–March 2013

Curator:
Fabrizio Gallanti, CCA

ABC: MTL – A Self-Portrait of Montreal

Graphic design:
Feed

An open-source abecedary of new ways to map ideas and observations on the city, featuring work and performances by ninety contributors across four phases.



January–May 2013

Streetview

Photographs of everyday Montreal
in the twentieth century.

Curators:
Martien de Vletter with
Alexandra Courcoulas,
Louise Désy, and
Mariana Siracusa, CCA

Graphic design:
Feed



October 2012–January 2013

First, the Forests

The unexplored planning and
architectural implications
of forestry, an activity that
shapes large-scale designed
environments with ambition and
precision.

Curator:
Dan Handel, Emerging
Curator, 2011–12, CCA

Graphic design:
Tag Team Studio



Notes from the Archive: James Frazer Stirling

Drawing sequences, sketches, lecture notes, airplane tickets, photographs, and other archival materials that trace both the consistent thinking and the radical shifts in influence that characterize Stirling's career.

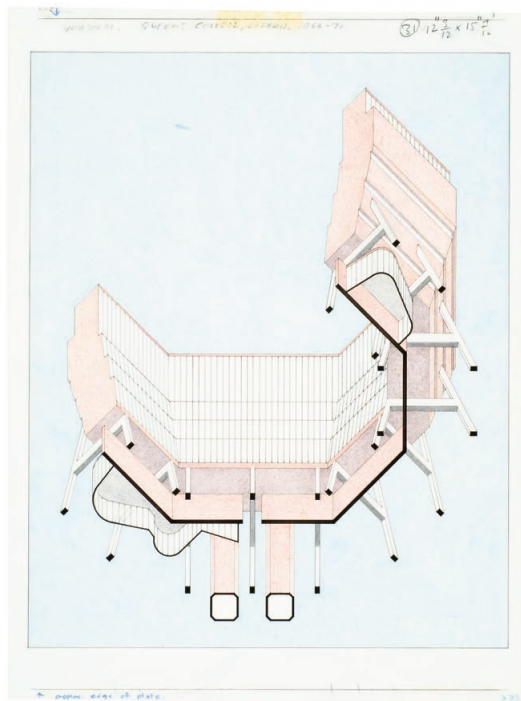
Curator:
Anthony Vidler

Exhibition design:
OFFICE Kersten Geers
David Van Severen

Graphic design:
Joris Kritis and Julie Peeters

Co-organized with the Yale
Center for British Art,
New Haven

Elsewhere:
Yale Center for British Art,
New Haven, October 2010–
January 2011
Tate Britain, London,
April–August 2011
Staatsgalerie Stuttgart,
October 2011–January 2012



James Stirling, Axonometric, Florey Building, The Queen's College, University of Oxford, 1966–71. Ink, graphite, and coloured crayon on tracing paper, 44.7 x 33.6 cm. James Stirling / Michael Wilford fonds, CCA



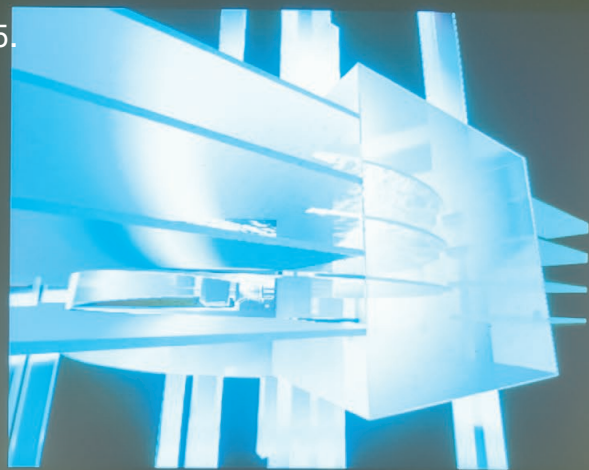
May–September 2012

Très Grande Bibliothèque (Very Big Library)

Curators:
Rem Koolhaas and
Clément Blanchet

Graphic design:
Atelier Pastille Rose

OMA's entry to the 1989 competition for the design of the Bibliothèque nationale de France, which reimagined the library as a cube of superimposed voids housing French words, images, and sounds produced since 1945.



January–April 2012

Alturas de Machu Picchu: Martín Chambi – Álvaro Siza at Work

Curator:
Fabrizio Gallanti, CCA

Graphic design:
Atelier Pastille Rose

Two approaches—one of political reappropriation, another of architectural interpretation—toward representing the same archaeological site.



Martín Chambi, photographer. Partial view of the King's Group, Machu Picchu, 1927. Gelatin silver print, 23 x 17 cm. CCA

October 2011–April 2012

Imperfect Health:
The Medicalization of Architecture

Projects that reveal the terms and unexpected consequences of architecture's complex interactions with our health, framing a call for a shift toward "care" rather than "cure."

Curators:
Giovanna Borasi and
Mirko Zardini, CCA

Exhibition design:
OFFICE Kersten Geers
David Van Severen

Graphic design:
Jonathan Hares

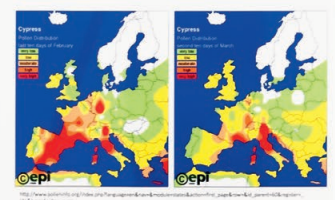
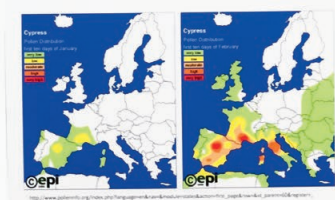
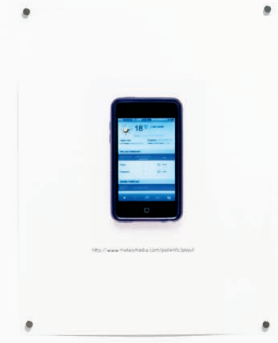
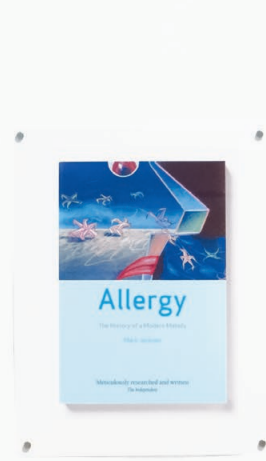
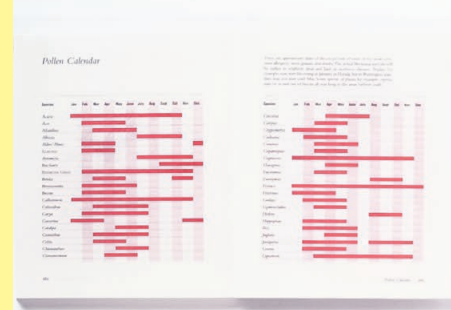
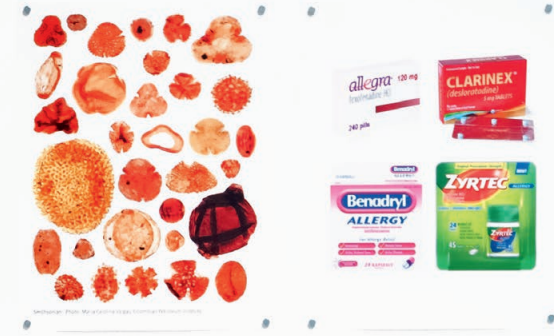
Elsewhere:
Miller Gallery, Carnegie
Mellon University,
Pittsburgh, September
2012–February 2013

We seek to investigate and explore this "grey zone" of contemporary culture, contemporary society, and contemporary architecture to critically expose its contradictions.



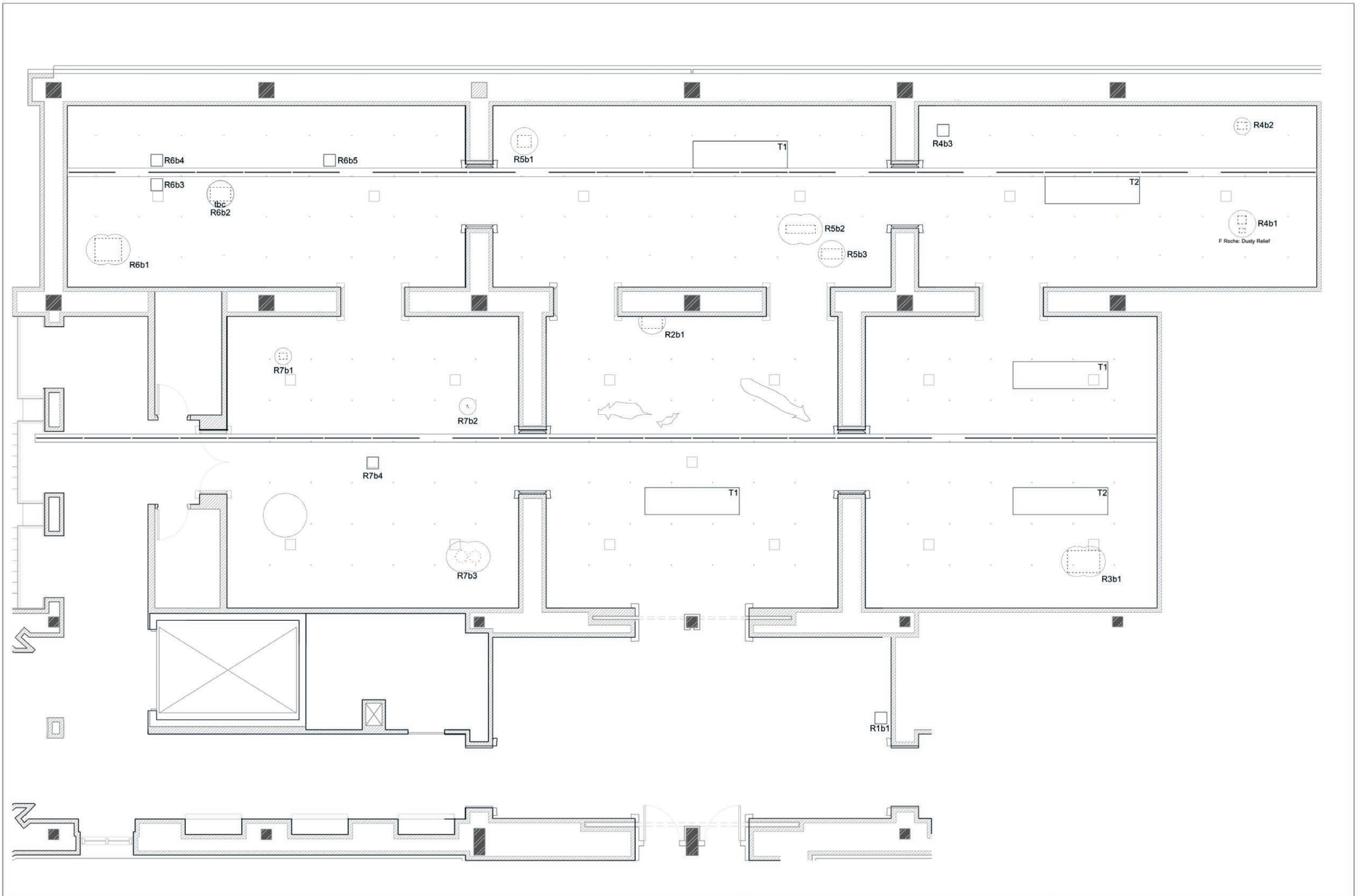
—Mirko Zardini, "A Project for Two Buildings," ICAM print, 2012

ALLERGIE
ALLERGY



We live in an era of ~~global~~ food production, antibiotic resistance, and increasingly widespread ~~contagion~~.





OFFICE KERSTEN GEERS DAVID VAN SEVEREN

DOSSIER CCA - Detail drawings

PLAN 1.3 OBJECTS LAYOUT

DATE 05.09.2010

SCALE 1:100

Modernism in Miniature: Points of View

Encounters between photography and model-making that gave architects new tools for mass communication in the early twentieth century.

Changements
de perspective

Photographie de maquettes
et expression
des volumes architecturaux

Shifts in
Perspective

Model photography
and the expression
of architectural volume



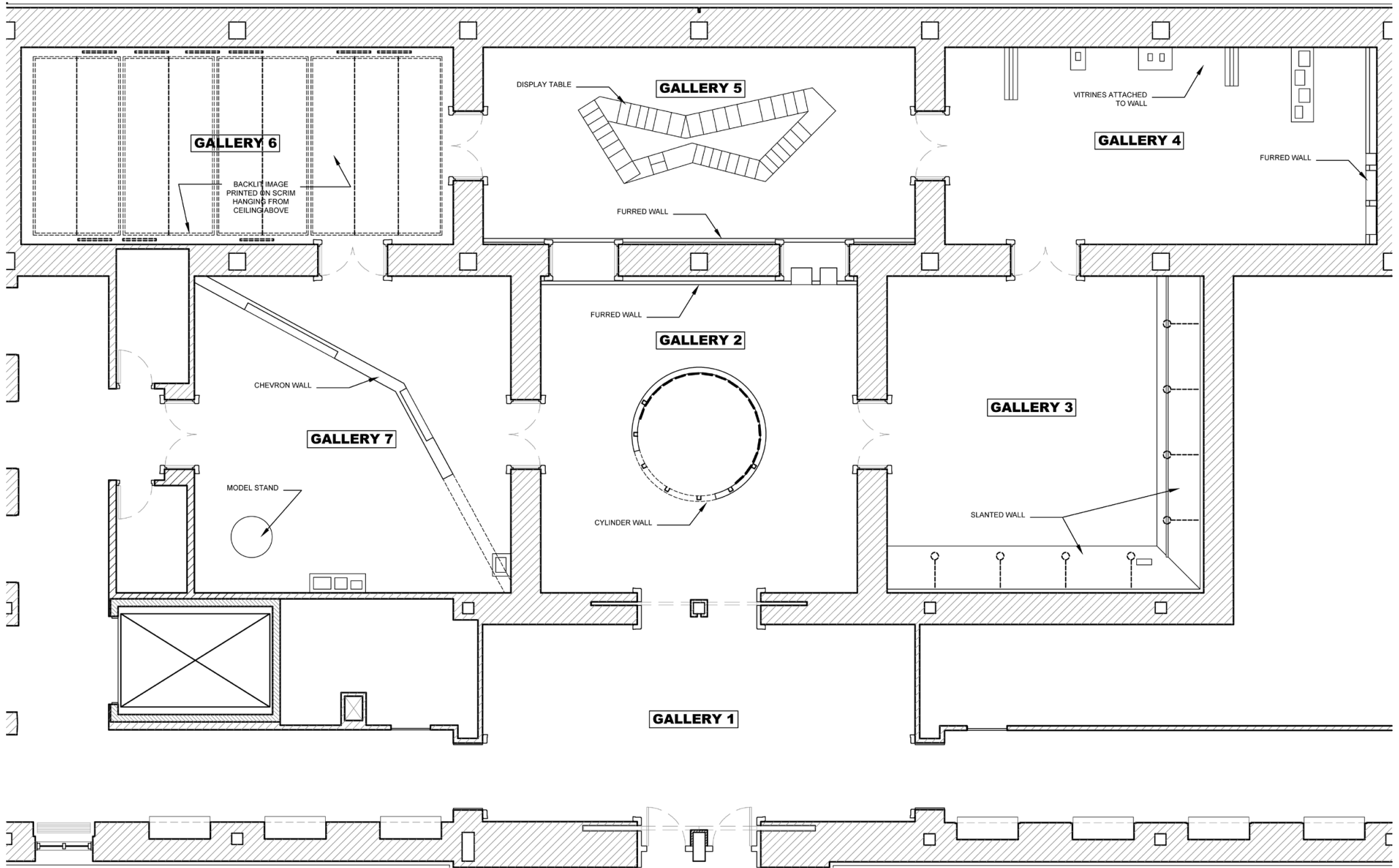
Architecture in Uniform: Designing and Building for the Second World War

How architecture became central to military efforts during the Second World War, and how the war accelerated the supremacy of architectural modernism in turn.

Elsewhere:
Cité de l'architecture et du
patrimoine, Paris, April–
September 2014
MAXXI, Rome, December
2014–May 2015









The Good Cause: Architecture of Peace

Case studies that raise questions about whether and how design can maintain peace in post-conflict cities.

Curators:
Lilet Breddels,
Arjen Oosterman, and
Saskia van Stein

Exhibition and graphic
design:
The World as Flatland

Co-organized with
the Netherlands
Architectuurinstituut



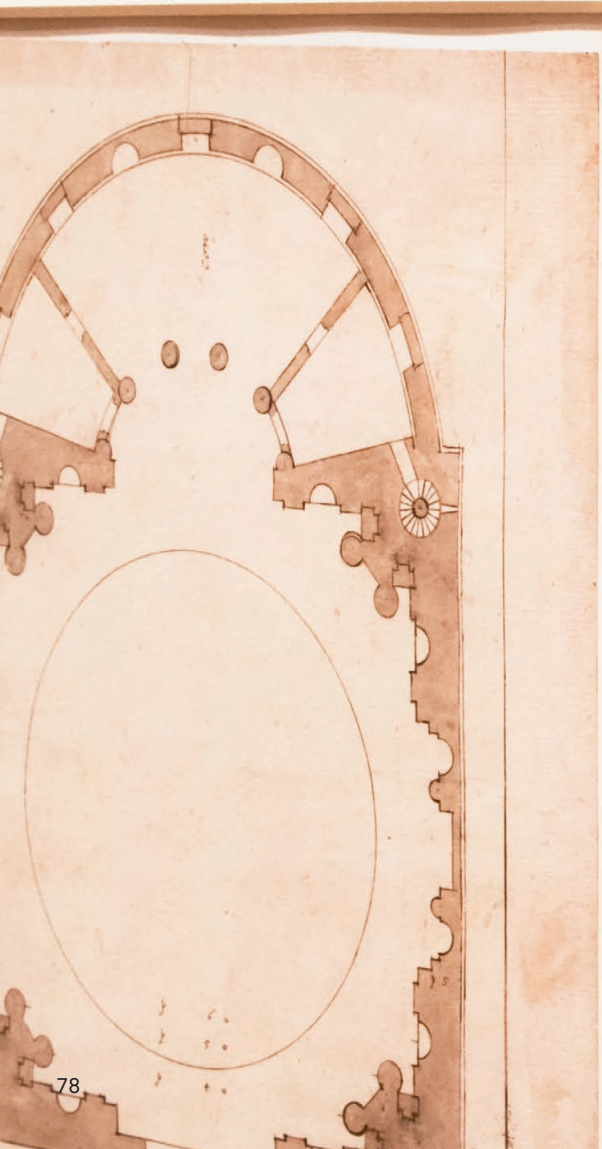
Palladio at Work: An Annotated Exhibition

Drawings presented with commentary pointing to Palladio's habits and process, highlighting how the medium helped disseminate his ideas.

Curators:
Guido Beltrami
with Charles Hind

Graphic design:
Emmelyne Pornillos and
Laurie Castilloux-Bouchard

Co-organized with
the Royal Institute of
British Architects Trust,
London, and the Centro
Internazionale di Studi
di Architettura Andrea
Palladio, Vicenza



Le *ductus* du mot «coro» n'est pas
celui de Palladio.

À noter, les repentirs concernant les
côtés des piliers.

Le rendu
fut pas très
entièrement
le choix de
éléments
bases et le
du tracé p
mises sur l
de Palladi
escaliers e
semblent
d'autre. O
époques, t
pour réalis
de présent

Bien que l
et celle de
dimension
y sont par
10 *piedi* ég
10 *piedi* co
l'élévation
jusqu'aux
de rendre

October 2010–February 2011

Curator:
Lev Bratishenko, CCA

404 ERROR: The Object Is Not Online

Graphic design:
Rumors

An exploration of the often-questionable processes by which physical objects become accessible digitally—or fail to.



October 2010–March 2011

Curator:
Giovanna Borasi, CCA

Journeys: How travelling fruit, ideas, and buildings rearrange our environment

Exhibition design:
Martin Beck

Graphic design:
Alex DeArmond

Narratives of global movement—of coconuts, of building types, of money, of houses, of birds—and its hybridizing influence on the built environment.



TRAJETS

ALTERNANCE

L'afflux continu de travailleurs temporaires qui alimentent l'économie informelle d'un pays modifie le mode de vie dans un autre

CYCLE

A continuous influx of temporary workers in the informal economy of one country changes the way of life in another

La migration économique entre le Sénégal et l'Italie suit un modèle établi qui commence habituellement avec un membre d'une famille qui choisit pour aller travailler en Italie dans le commerce informel. L'agriculture ou la construction pour une durée de trois ou cinq ans. Le voyage et l'emploi de ces immigrants sont organisés avec l'aide d'un réseau de parents, et les travailleurs font ensuite parvenir de l'argent aux leurs restés dans le pays d'origine. À leur retour, une autre personne est encouragée à l'étranger.

La migration économique des Sénégalais en Italie se fait à grande échelle et selon un rythme régulier de départs et de retours réguliers, un cycle qui permet de se procurer le capital nécessaire à la construction de logements au Sénégal, et modifie le visage des villes dans les deux pays. Ce phénomène génère environ 500 millions de dollars chaque année, dont l'essentiel finance la spéculation foncière et l'urbanisation galopante de plusieurs régions du Sénégal.

Les travailleurs qui restent au pays travaillent avec eux des produits, des matériaux et des habitudes qu'ils ont appris ailleurs. Certains des travailleurs sénégalais de retour au pays construisent des maisons pour eux et pour leur famille et autres placent le capital qu'ils ont accumulé dans des projets spéculatifs d'ensembles résidentiels. Les bâtiments parlent étrange et ostentatoires qui résultent de ce cycle migratoire comportent des éléments traditionnels qui ne semblent pas appartenir au répertoire local. En outre, ils possèdent plus vite que les projets immobiliers financés par le gouvernement.

An established pattern of economic migration between Senegal and Italy typically begins like this: One member of a family is chosen to work in informal commerce. Earning or construction for three or five years in Italy. Their travel and employment are arranged through kinship networks, and they send money back. After their return another person is sent.

Senegalese economic migration to Italy occurs at a large scale and with a regular period of repetition and return, as it is that provides capital for construction in Senegal and abroad, often in both countries. This phenomenon provides about \$400 million each year, much of which funds land speculation and rapid urbanization in several Senegalese regions.

The returning Senegalese workers also bring back products, materials, and habits they have learned while away. Some returning Senegalese workers construct houses for the families and their families, others use their capital for speculative development. The sometimes strange and ostentatious buildings that result from this cycle have aesthetic elements that do not seem local, and they appear faster than formal development projects.

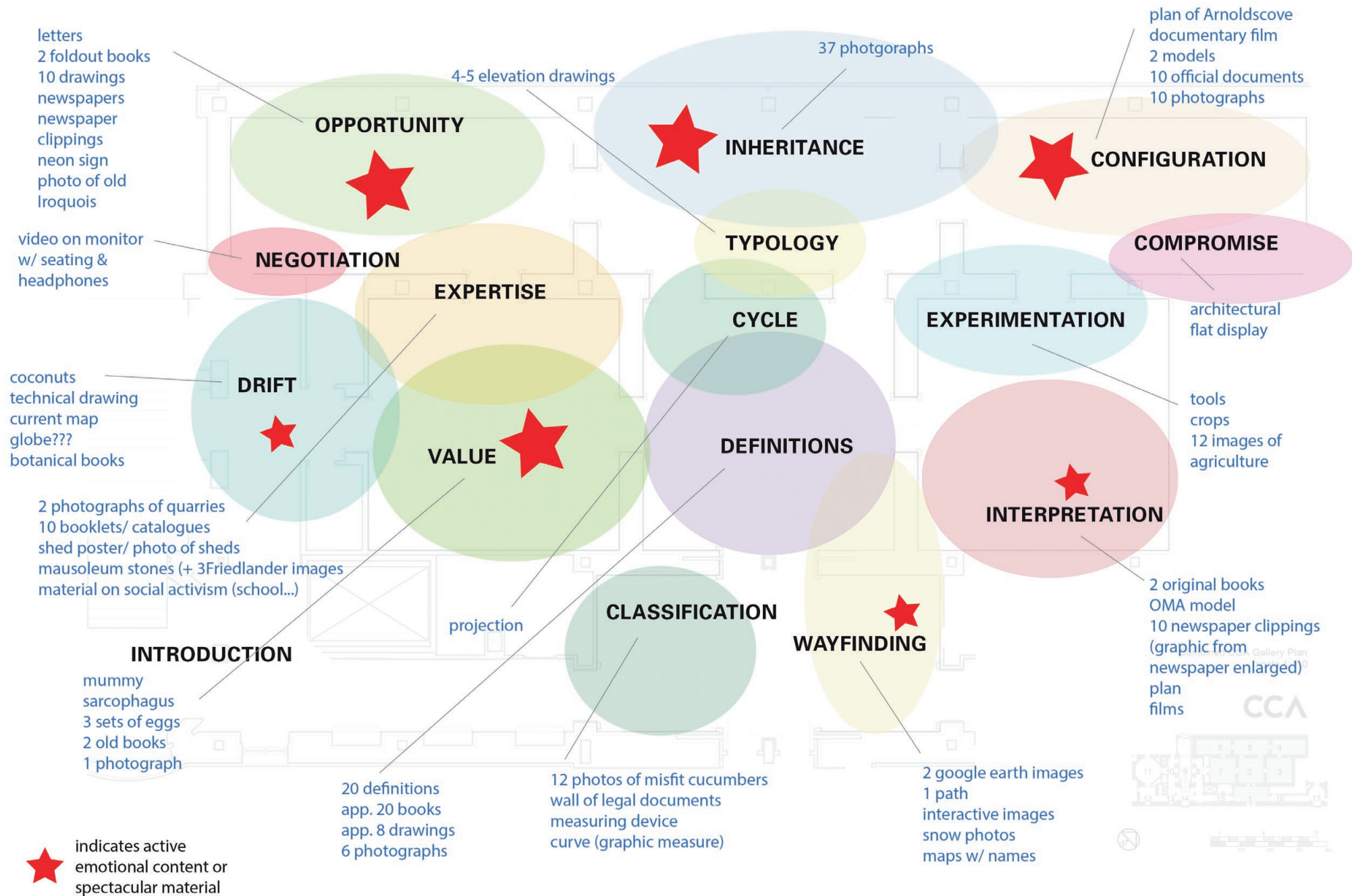
JOUEUR

CYCLE



Textual information or a small document displayed on the red wall.







These cultural objects were produced inside the museum as new original materials, as necessary objects to sustain and visualize the curatorial narrative.



—Giovanna Borasi, "For Architecture," in *Displayed Spaces: New Means of Architecture Presentation Through Exhibitions*, 2015

June–October 2010

Iannis Xenakis: Composer,
Architect, Visionary

Curators:
Sharon Kanach and
Carey Lovelace

Graphic design:
1218 A

Organized by the Drawing
Center, New York

The fundamental role of drawing
in the work of the avant-garde
composer.



April–September 2010

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

Three projects that use outer space as an extreme condition to test new ideas for life on Earth.

Series:
Manifesto

Curators:
Giovanna Borasi and
Mirko Zardini, CCA

Exhibition design concept:
Greg Lynn, Michael Maltzan,
and Alessandro Poli

Graphic design:
Alex DeArmond







Take Note

Pivotal moments from the past fifty years in the ongoing relationship between writing and architecture.

Series:
Students@CCA

Curators:
Sylvia Lavin with
Esra Kahveci and
Whitney Moon

Graphic design:
House9 Design

Co-organized with the
Department of Architecture
and Urban Design, University
of California, Los Angeles



Intermission: Films from a Heroic Future

In collaboration with NASA,
the National Film Board of
Canada, the Smithsonian
National Air and Space
Museum, and UbuWeb

Screening spaces for artistic,
scientific, and experimental films
from four archives, offered as
a temporary stopover between
exhibitions focused on space
and speed.



September 2009–January 2010

**Carlo Scarpa's Tomba Brion:
Photographs by Guido Guidi,
1997–2007**

Fifty-four colour photographs of a family tomb, one of Scarpa's most significant works.

Curator:
Louise Désy, CCA

Graphic design:
Feed



May–November 2009

Speed Limits

On the centenary of the birth of the futurist movement, an appraisal of historical ideas of speed, its legacy of productivity and hyperactivity, and its impact on our lives.

Curator:
Jeffrey T. Schnapp

Exhibition design:
Michael Maltzan
Architecture

Graphic design:
Project Projects

Co-organized with the
Wolfsonian-Florida
International University,
Miami Beach

Elsewhere:
Wolfsonian-Florida
International University,
Miami Beach, September
2010–February 2011



SCIENTIFIC MANAGEMENT TO INDUCE MEN TO ACT AS NEARLY AS MACHINES
L'ORGANISATION SCIENTIFIQUE DU TRAVAIL VISE À INCITER LES HOMMES À FONCTIONNER

LE PLUS POSSIBLE
LE PLUS POSSIBLE COMME DES MACHINES

DES HEURES, CES TYRANS IMP





Total Environment: Montreal, 1965–1975

Experiments in ephemeral architecture in Montreal and their lasting influence.

Series:
Students@CCA

Curators:
Alessandra Ponte with
Christian Aubin, Marie-
France D. Bouchard, Sophie
Julien, William Leblanc,
Jeanne Leblanc-Trudeau,
Louis Stabile, and
Cuong Tran

Graphic design:
Sébastien Proulx

Co-organized with the École
d'architecture, Université de
Montréal



November 2008–April 2009

Actions: What You Can Do With the City

Ninety-nine examples of tools
and behaviours that directly
reshape the urban environment,
conceived and carried out from
the bottom up.

Curators:
Giovanna Borasi and
Mirko Zardini, CCA

Exhibition design concept:
Andrea Sala

Graphic design:
Project Projects

Elsewhere:
Graham Foundation,
Chicago, October 2009–
March 2010
X Bienal de Arquitetura
de São Paulo, October–
December 2013

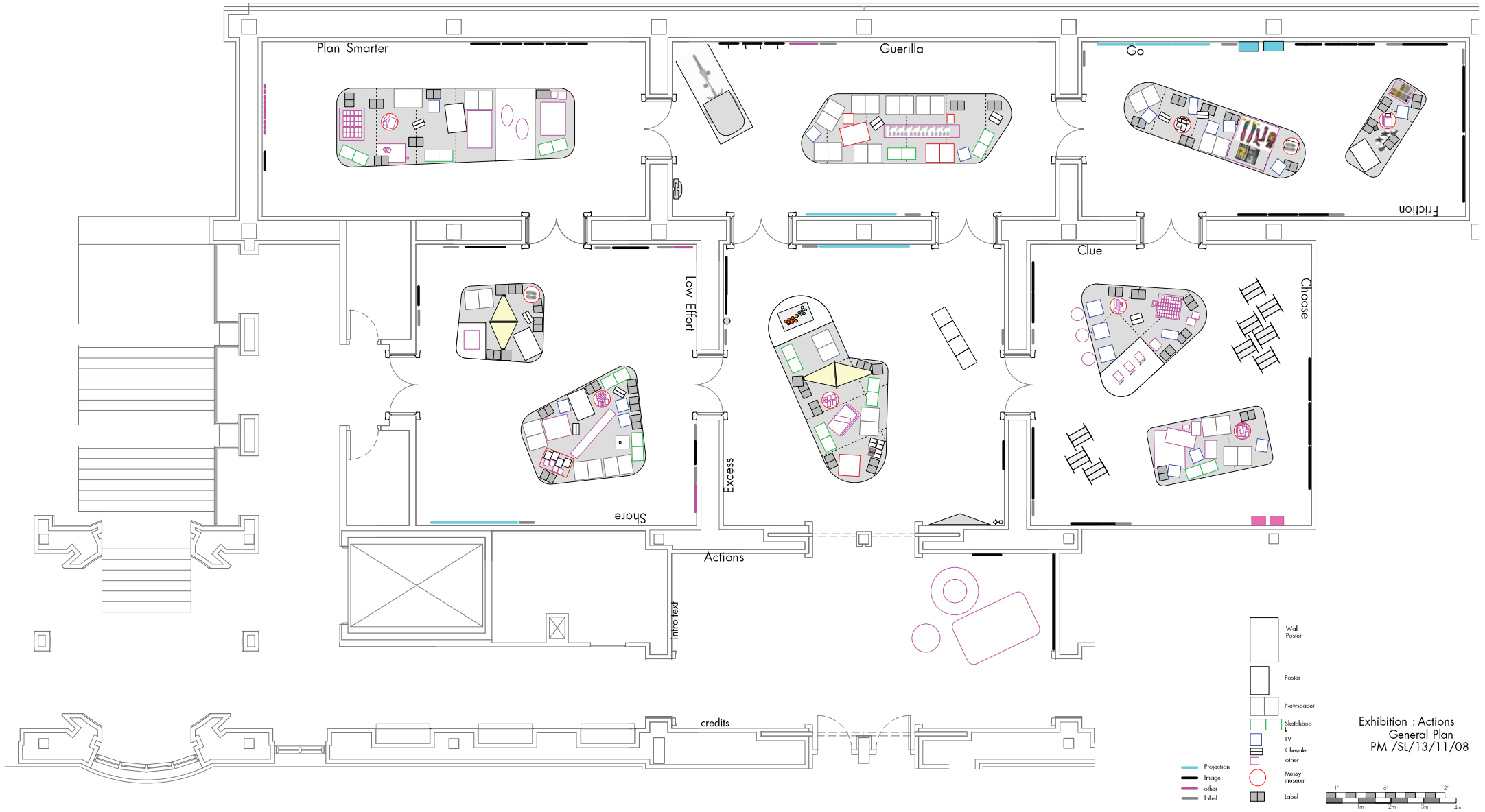




Exhibitions at the CCA suggest different worlds and possible kinds of architecture, offering a preview of reality that can be given concrete form elsewhere.

—Mirko Zardini, "Exhibitions and Promises of Architecture," *Lotus International*, 2011





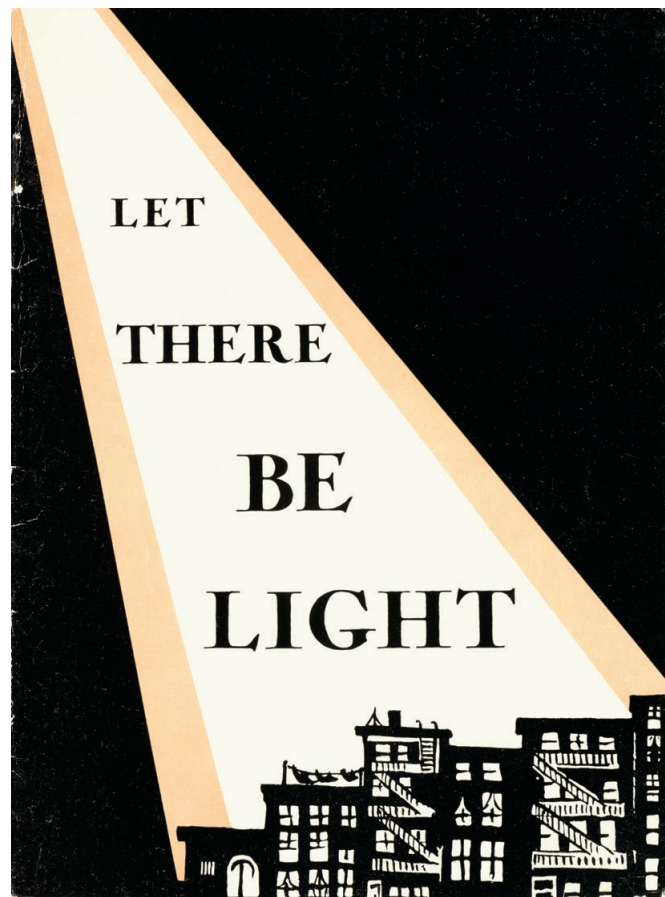
October 2008–February 2009

Toplight: Roof Transparencies from 1760 to 1960

A typological study of roof lighting that reveals the values and lifestyles of an emerging upper-middle class.

Curator:
Pierre-Édouard Latouche,
CCA

Graphic design:
Black Sheep Design



Committee on Housing, Charity Organization Society of the City of New York. *Let There Be Light: A Memorandum on the Lighting of Tenement House Halls*, ca. 1937. CCA

June–October 2008

Will Alsop: OCAD, An Urban Manifesto

The collaborative discussions and design explorations behind Alsop's Sharp Centre for Design at the Ontario College of Art & Design.

Curator:
Howard Shubert, CCA

Graphic design:
House9 Design



Will Alsop. Conceptual painting for OCAD, Toronto, 30 December 2000. Acrylic paint, graphite, and collage of colour laser prints on a colour-inkjet print mounted on foam core, 71 x 84 cm. CCA

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

Recent residential projects by two architects building in cities with distinctive cultures, proposing solutions to contemporary problems of proximity, privacy, and collectivity.

Series:
Manifesto

Curator:
Giovanna Borasi, CCA

Exhibition design concept:
Ryue Nishizawa and
Stephen Taylor

Graphic design:
Feed





Utopia's Ghost: Postmodernism Reconsidered

A selection of postmodern projects haunted by the spectre of modernist utopian thinking, installed within a grid of reference images.

Series:
Students@CCA

Curators:
Reinhold Martin with Brian Ackley, Marta Caldeira, Meir Lobaton Corona, Cristina Goberna, Nika Grabar, Greta Hansen, Katherine Heck, Sharif Khalje, Karen Kubey, Ciro Miguel, Troy Therrien, Susan Thompson, Dimitra Tsachrelia, Eirini Tsachrelia, Elena Vanz, and Micheal Young

Graphic design:
Zab Design & Typography

Co-organized with the Columbia University Graduate School of Architecture, Planning and Preservation, New York



1973: Sorry, Out of Gas

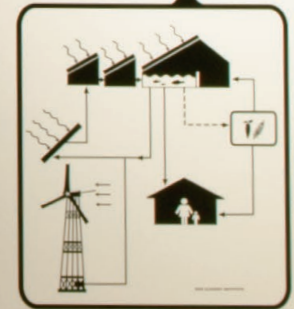
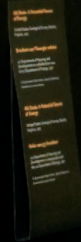
Against the social and political backdrop of the oil crisis, examples of architectural innovation that arose from a need to think differently about energy.

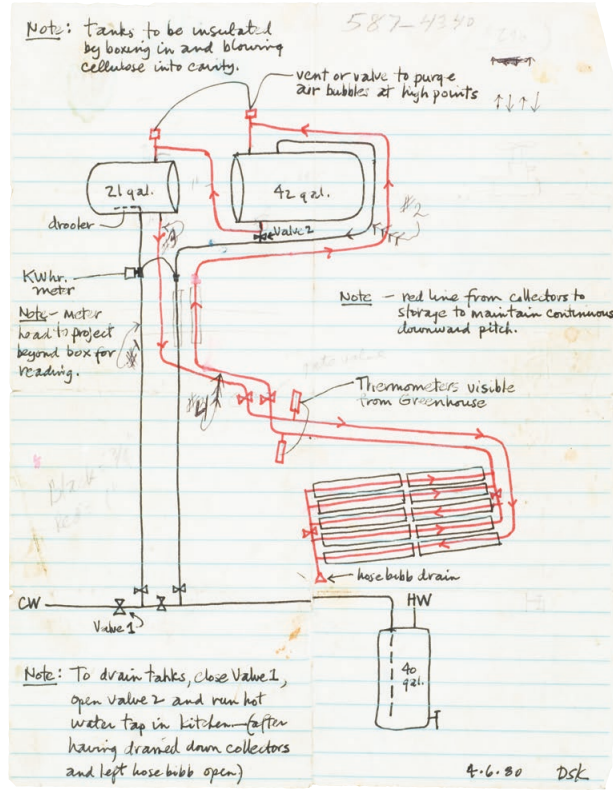
Curators:
Giovanna Borasi and Mirko Zardini, CCA

Exhibition design:
Saucier + Perrotte Architectes

Graphic design:
Zab Design & Typography

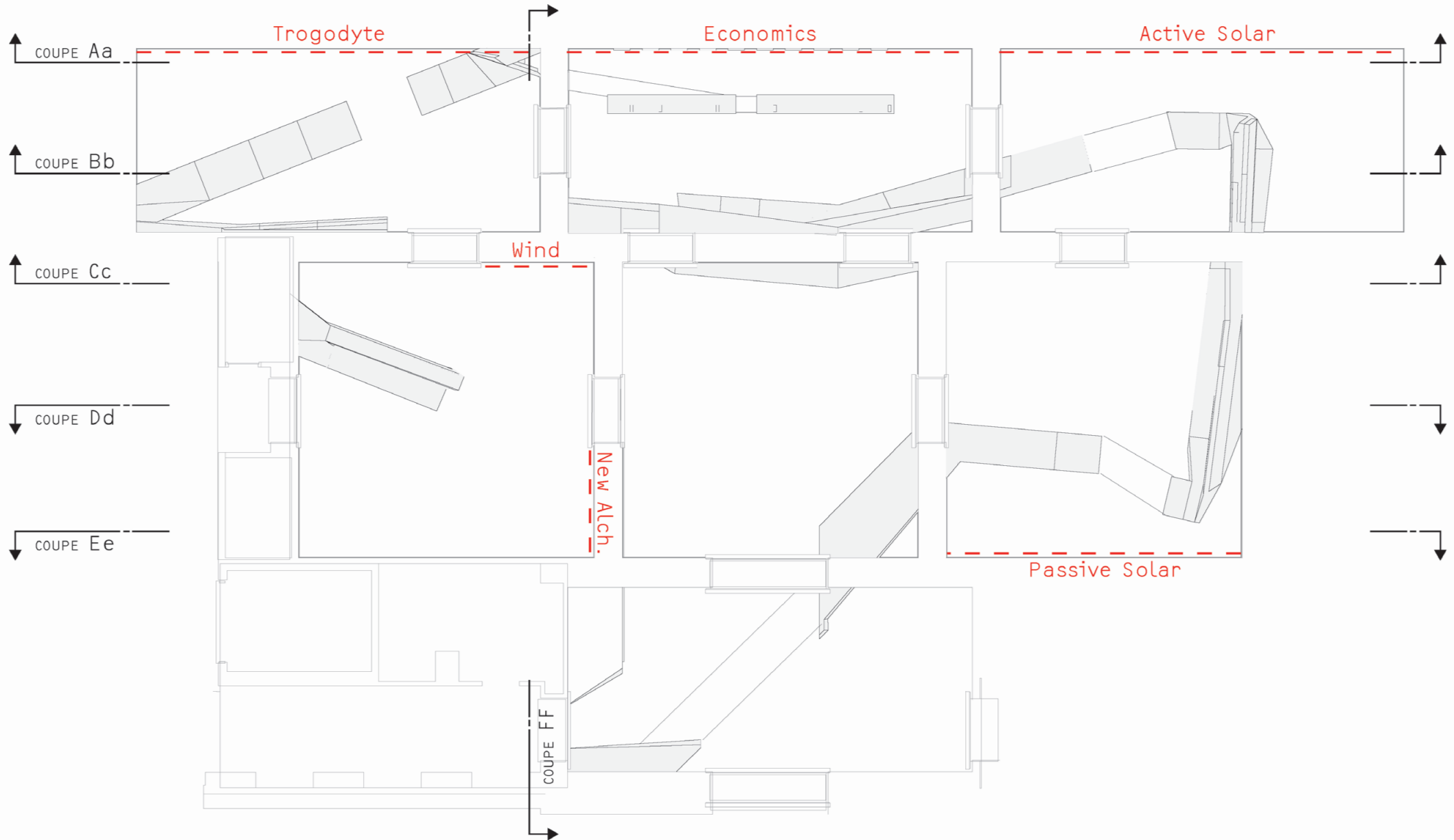






Douglas Kelbaugh. Sketch of water-heater system, Kelbaugh House, Princeton, New Jersey, 6 April 1980. Ink with graphite on paper, 27.8 x 21.1 cm. Douglas Kelbaugh fonds, CCA





Naoya Hatakeyama: Scales

Three commissioned series of photographs that play with notions of scale and reality in New York and Tokyo, alongside complementary images from the CCA collection.

Series:
Tangent(e)

Curators:
Hubertus von Amelnxen,
Visiting Curator, CCA;
Louise Désy, CCA

Graphic design:
House9 Design



Naoya Hatakeyama, photographer. Partial view of a model of New York City at Window of the World, Shenzhen. From the series *New York / Window of the World*, 2006. Chromogenic colour print, 26.5 x 18.6 cm. CCA commission

Lessons from Bernard Rudofsky

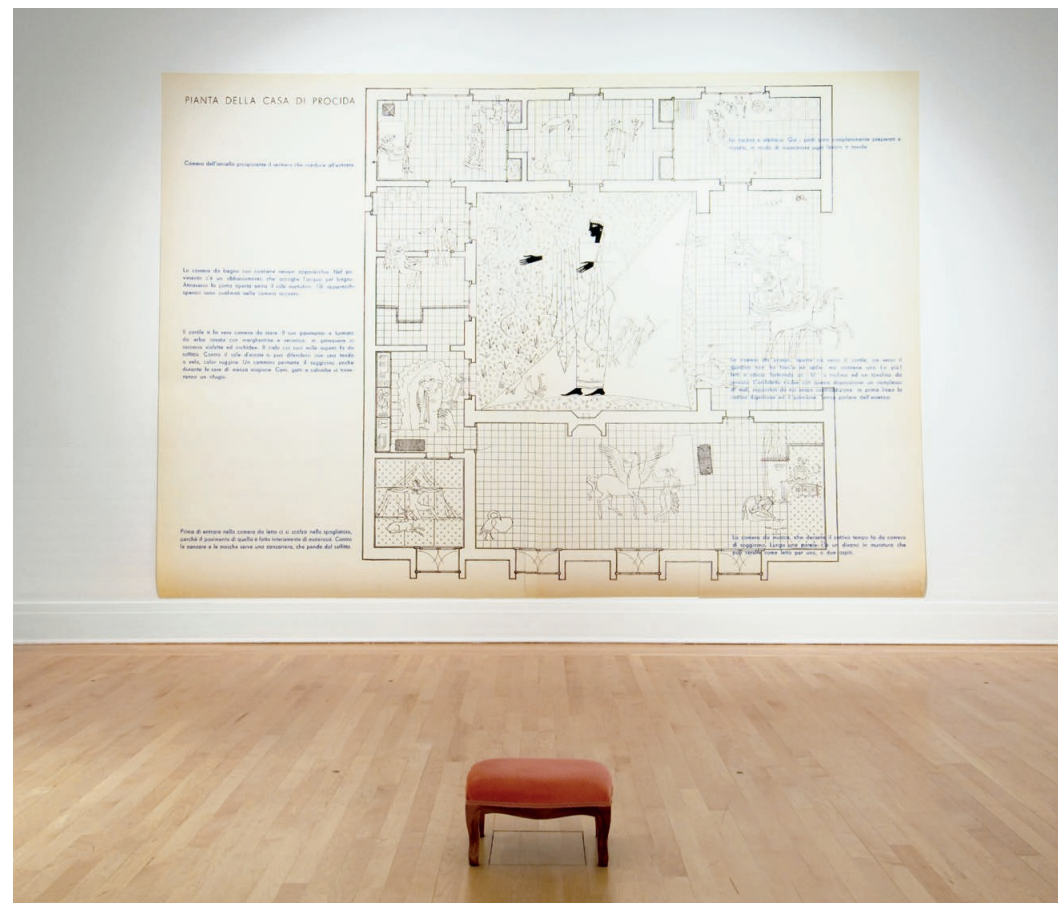
A retrospective of work calling attention to vernacular building practices and alternative lifestyles, adding new shades to modernism in America and Europe.

Curators:
Monika Platzer and
Wim de Wit

Exhibition design:
polar+

Graphic design:
Zab Design & Typography

Organized by the
Architekturzentrum Wien
and the Getty Research
Institute, Los Angeles



April–September 2007

Clip/Stamp/Fold 2: The Radical Architecture of Little Magazines, 196X–197X

The radical magazines that shaped architectural discourse in the changing sixties, alongside the more standard graphic material they influenced.

Series:
Students@CCA

Curators:
Beatriz Colomina with
Craig Buckley, Anthony
Fontenot, Urtzi Grau,
Lisa Hsieh, Alicia Imperiale,
Lydia Kallipoliti, Olympia
Kazi, Daniel Lopez-Perez,
and Irene Sunwoo

Co-organized with the
Princeton University School
of Architecture



December 2006–March 2007

Victor Burgin: Voyage to Italy

A photographic and audiovisual response to a nineteenth-century photograph by Carlo Fratacci in the CCA collection.

Series:
Tangent(e)

Curator:
Hubertus von Amelnunxen,
Visiting Curator, CCA



Victor Burgin, photographer. *Basilica II*. From the series *Basilica II*, 2006. Gelatin silver print, 15 x 10 cm. CCA commission

Environment: Approaches for Tomorrow – Gilles Clément / Philippe Rahm

A pairing of designers proposing a shift in perspective, where the environment—not human demands on it—becomes the starting point for reflection and practice.

Series: Manifesto

Curator: Giovanna Borasi, CCA

Exhibition design concept: Gilles Clément and Philippe Rahm

Graphic design: Zab Design & Typography



La ville produit d'autant plus de délaissés que son tissu est distendu. Les délaissés du cœur des villes sont petits et rares, ceux de leur périphérie sont vastes et nombreux.

The looser its urban fabric, the more leftover and transitional spaces the city produces. Those in the heart of the city are small and few in number, while those on the periphery are

Face à l'oscillation du nombre d'espèces le Tiers paysage se positionne comme un territoire refuge, situation passive, et comme le lieu de l'invention possible, situation active.

With the fluctuation of species, the Third Landscape assumes the role of a refuge (a passive situation) and also becomes the site of potential innovation (an active situation).

7

As a repository for all genetic configurations, the Third Landscape ensures the earth's biological future.

8

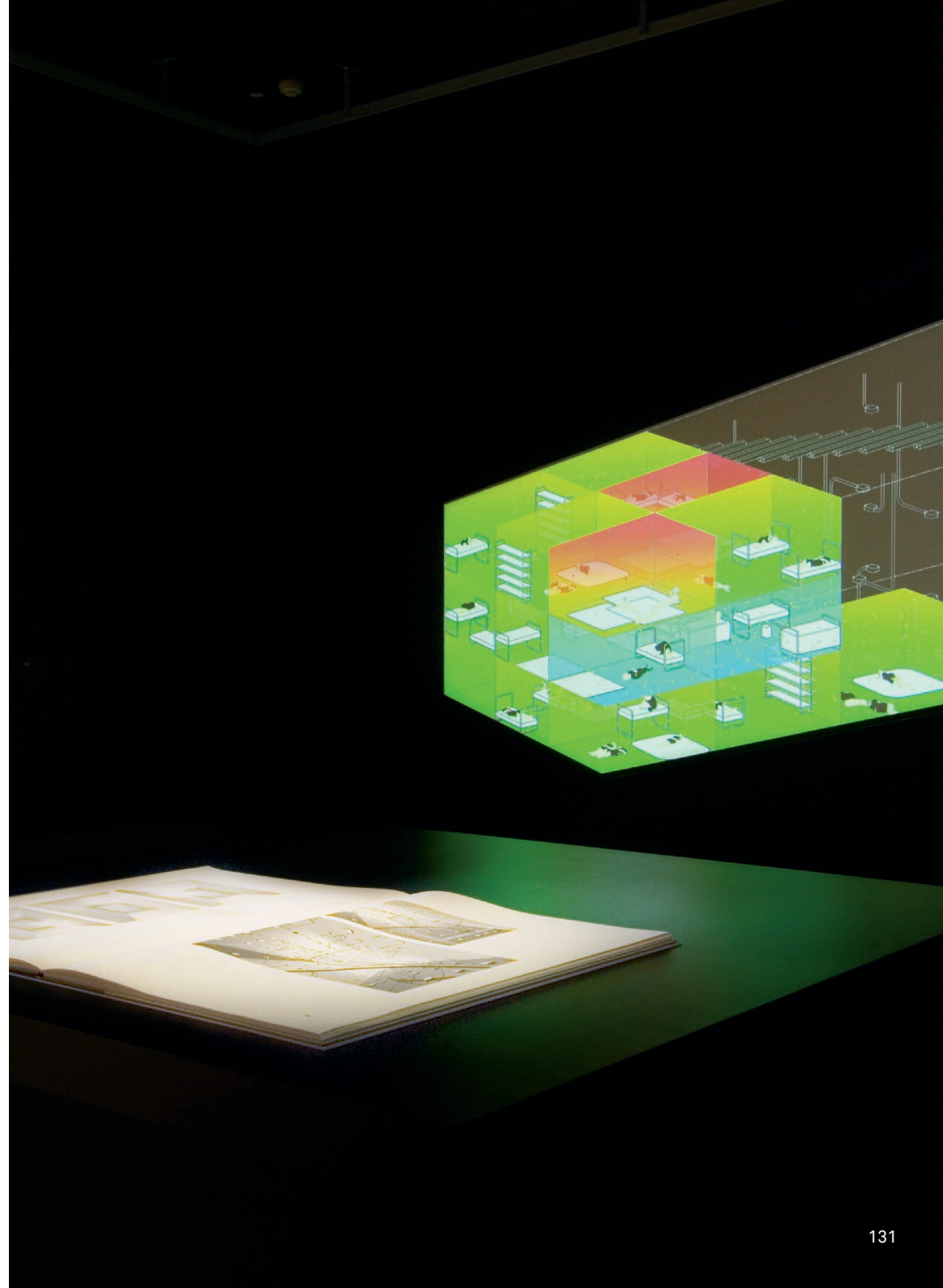
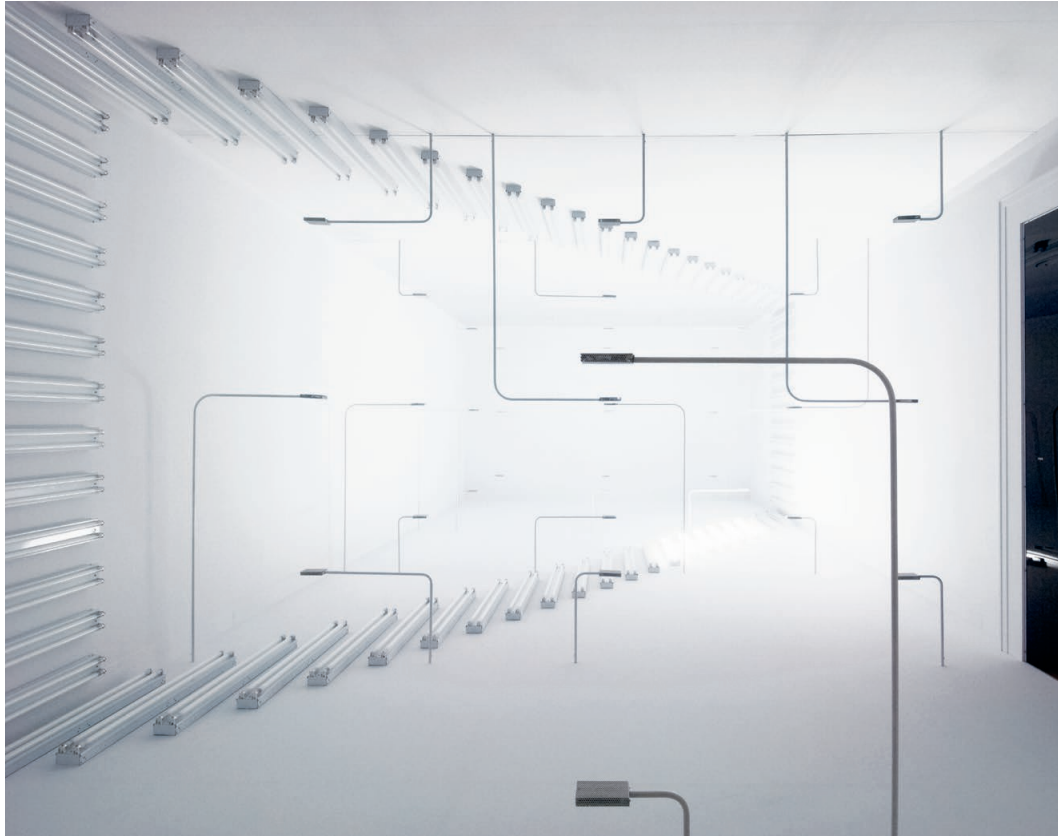
The distribution of human-kind over the earth's surface results in a reduction of potential Third Landscape spaces, and thus a reduction in diversity.

9

Third Landscape scale or size. It is the accretions that ensure the persistence of diversity. The importance of observing and

La couverture planétaire par le genre humain entraîne une diminution des surfaces offertes au Tiers paysage, donc à la diversité.

La répartition de l'humanité sur la surface de la terre entraîne une réduction des espaces potentiels du Tiers paysage, donc à la diversité.



August–November 2006

Inside the Sponge

A portrait of Steven Holl's Simmons Hall dormitory at the Massachusetts Institute of Technology from the perspective of its residents.

Series:
Students@CCA

Curators:
Carlo Ratti with Talia Dorsey

Graphic design:
House9 Design

Co-organized with the Massachusetts Institute of Technology SENSEable City Laboratory, Cambridge



April–July 2006

Cornelia Hahn Oberlander: Ecological Landscapes

Curator:
Robert Desaulniers, CCA

Co-organized with the Goethe-Institut Montréal

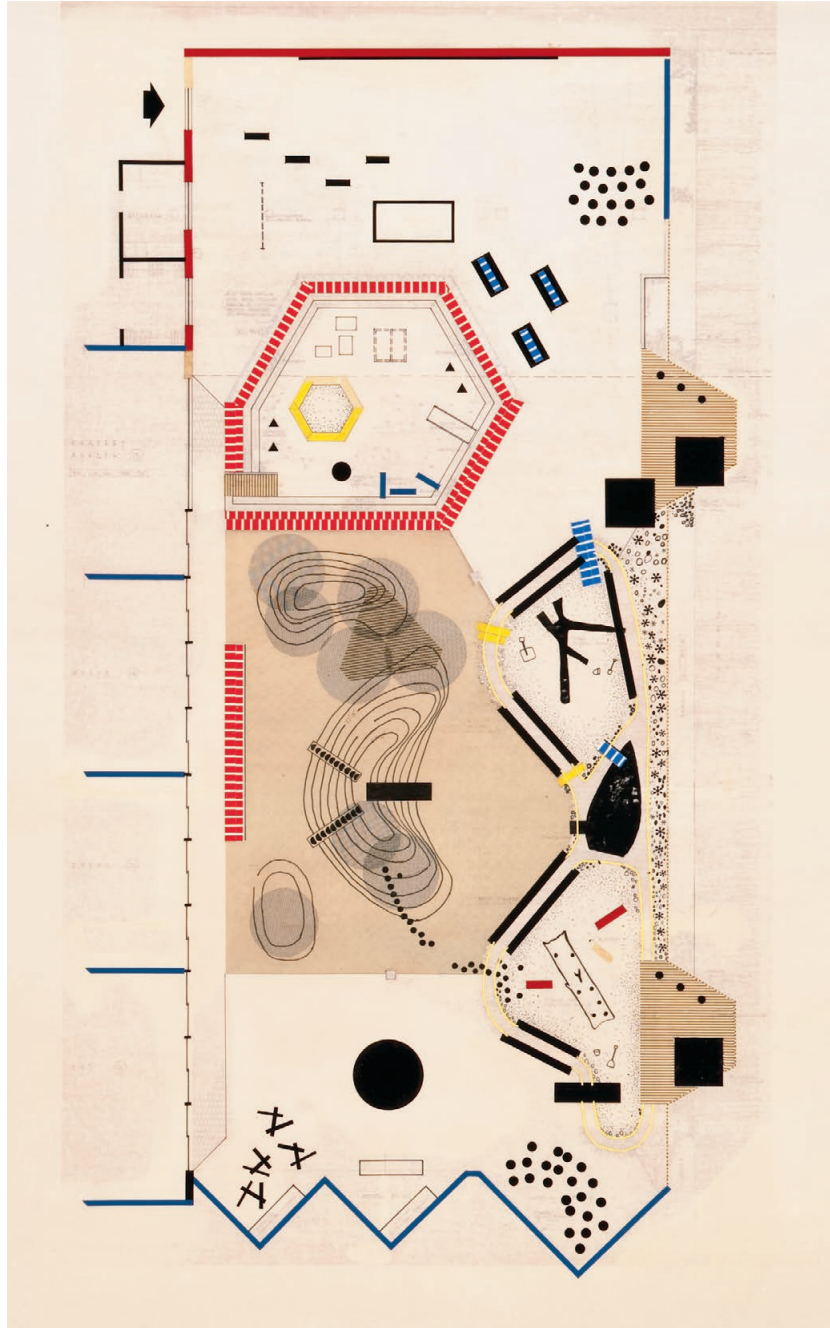
Projects for socially conscious and environmentally sustainable landscape design in Canada.

PAVILLON C. K. CHOI DE L'INSTITUTE OF ASIAN RESEARCH, UNIVERSITÉ DE LA COLOMBIE BRITANNIQUE, VANCOUVER, 1993 - 1995

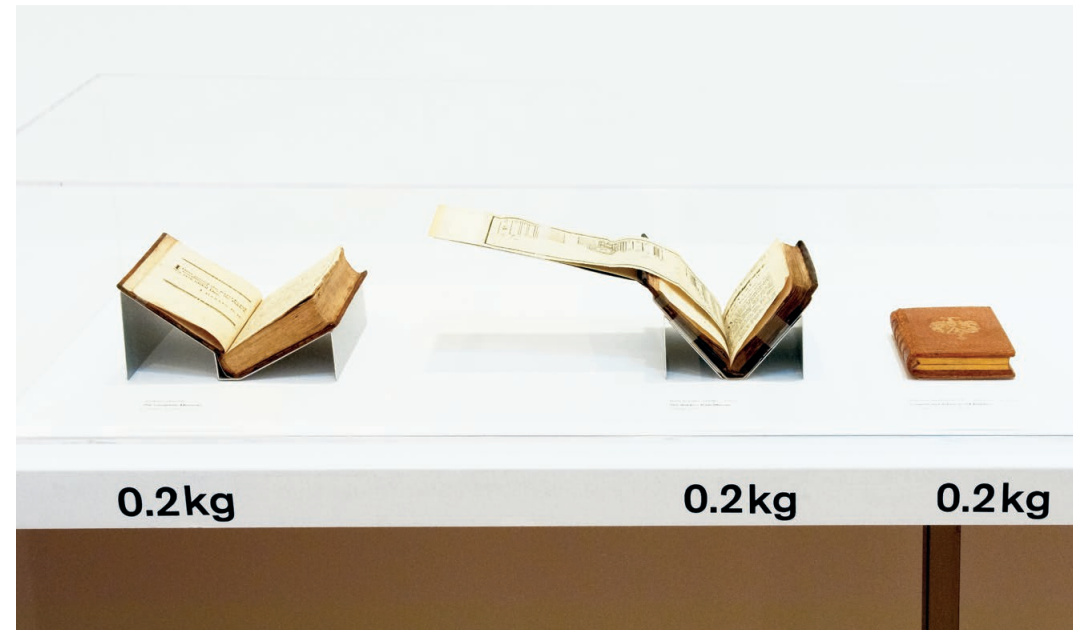


125 Kilos of Books

A selection from the CCA collection suggesting the complexities behind what seems to be the most banal fact of any book: its weight.



Cornelia Hahn Oberlander. Landscape plan, Children's Creative Centre Playground, Canadian Federal Pavilion, Expo 67, Montreal, 1965–67. Diazotype on paper with ink, graphite, dry transfer, and coloured-paper collaged elements, 92 x 88 cm. Cornelia Hahn Oberlander fonds, CCA



Empire

A visual essay by John Gossage on the relationship between architecture and power, pairing his own images of Washington, DC, in the late eighties and early nineties with nineteenth-century photographs of Egypt by Hermann Vogel commissioned by the Prussian government.



Sense of the City

Urban phenomena and perceptions of the city that have traditionally been ignored, repressed, or maligned in favour of the visual, proposing a new spectrum of experience and engagement.

Curators:
Mirko Zardini, CCA, with
Giovanna Borasi

Exhibition design:
Atelier In Situ

Lighting design:
Tillett Lighting Design Inc.

Graphic design:
Orange Tango

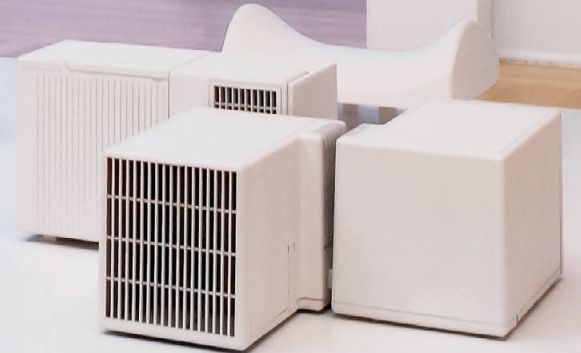
The most banal and ubiquitous phenomena...collectively suggest the rich array of urban experiences and behaviours lying just beyond traditional interpretations of the city.







WALL



EXPOSITIONS
26 FEB. 2004
REÇU

UTTA
Wanted/ Libano

MPRS of MIT

Too much
You are here

NOTHING

Henry Telt
& D.M.

Montreal sands
Realistic

Blair

Andrew Foster

real time

Texto
room

hall case

Working on
the table

black out

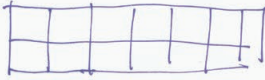
Patrick
Expanso

Ice Flood

not all walls
connected
crosses and alignment
not only in rooms separate
but also on wall

assume
normal
some
* repetitive

sand of
bars
- removal



soffitto
spingere
stampa?

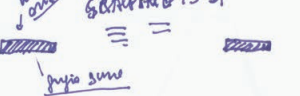
Stampate? neue?

lucantamide
Dolce(?)

MAIN GALLERIES

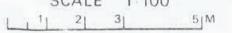
MARAY SCAPEA
Rosmary Montgomery

SCALPETS 1,000

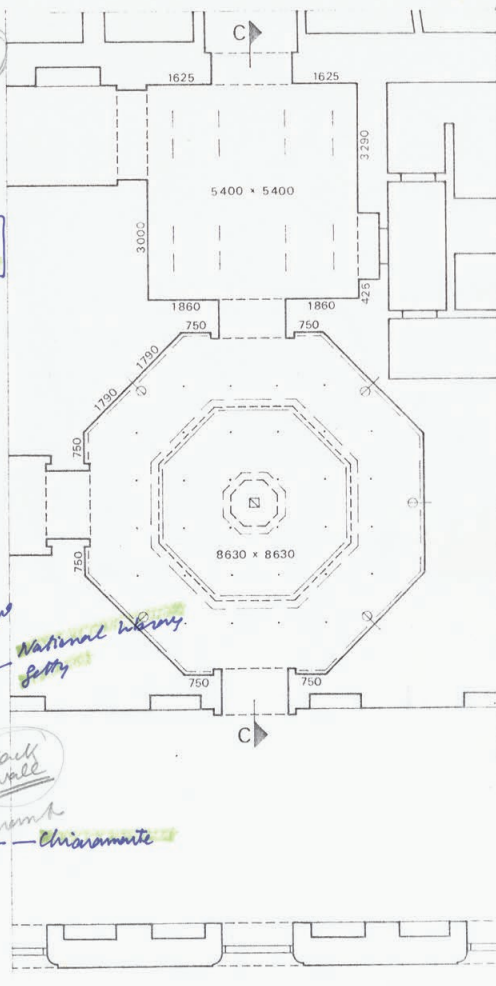


DIMENSIONED PLAN · GALLERIES

SCALE 1:100



ANTE-ROOM



OCTAGONAL GALLERY

- LEGEND
- MULTIPURPOSE FLOOR OUTLET
 - MULTIPURPOSE BASEBOARD OUTLET
 - SCREW POINT IN FLOOR *
 - LIGHT TRACK ABOVE CORNICE
 - HANGING RAIL ABOVE CORNICE

* 1200 x 1200 EXCEPT GALLERIES 4 5 6 1260 x 1200

Super City

An installation by Douglas Coupland reflecting on how building kits shape children's perceptions of the world, and influence what they make as adults.



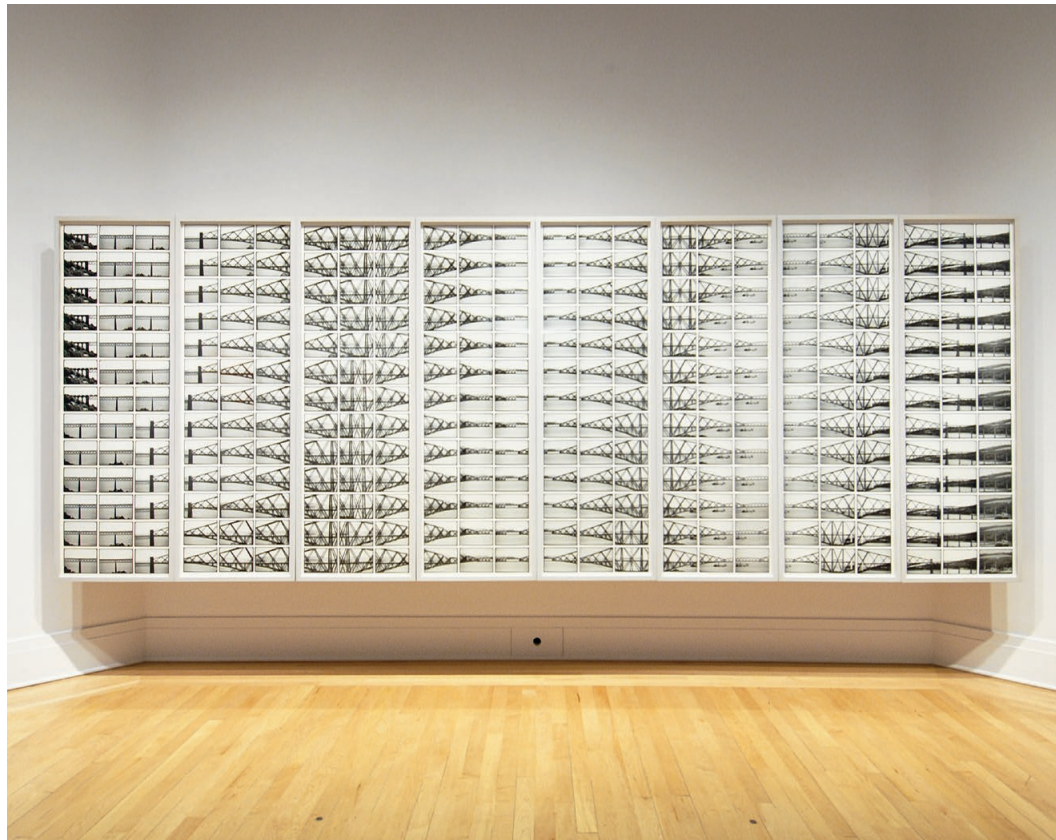
March–May 2005

Dieter Appelt: Forth Bridge - Cinema. Metric Space

A tableau of prints of the Forth Bridge, shown with the CCA collection material that fueled Appelt's interest in it.

Series:
Tangent(e)

Curator:
Hubertus von Amelunxen,
Visiting Curator, CCA



October 2004–September 2005

The 60s: Montreal Thinks Big

The sweeping changes the city underwent during a decade of public attention, documented in models, photographs, press documents, film, and advertising.

Curator:
André Lortie

Exhibition design:
Lortie & Schall Architectes

Graphic design:
Louis-Charles Lasnier



Olivo Barbieri:
site specific_Montreal 04

Aerial tilt-shift photographs
casting Montreal as a scale model
for the ideas of the 1960s.



Olivo Barbieri, photographer. Downtown Montreal from the east with the Maison Radio-Canada in the foreground. From the series *site specific_Montreal 04*, 2004. Chromogenic colour print, 71 × 97.2 cm. CCA commission

West 37th Street, Manhattan,
photographed by John Veltri
between 13 September and
18 September 1966

Exhibition and graphic
design:
Louis-Charles Lasnier

A systematic montage of a
congested Manhattan street in
1966, commissioned by a company
proposing to redevelop the area.

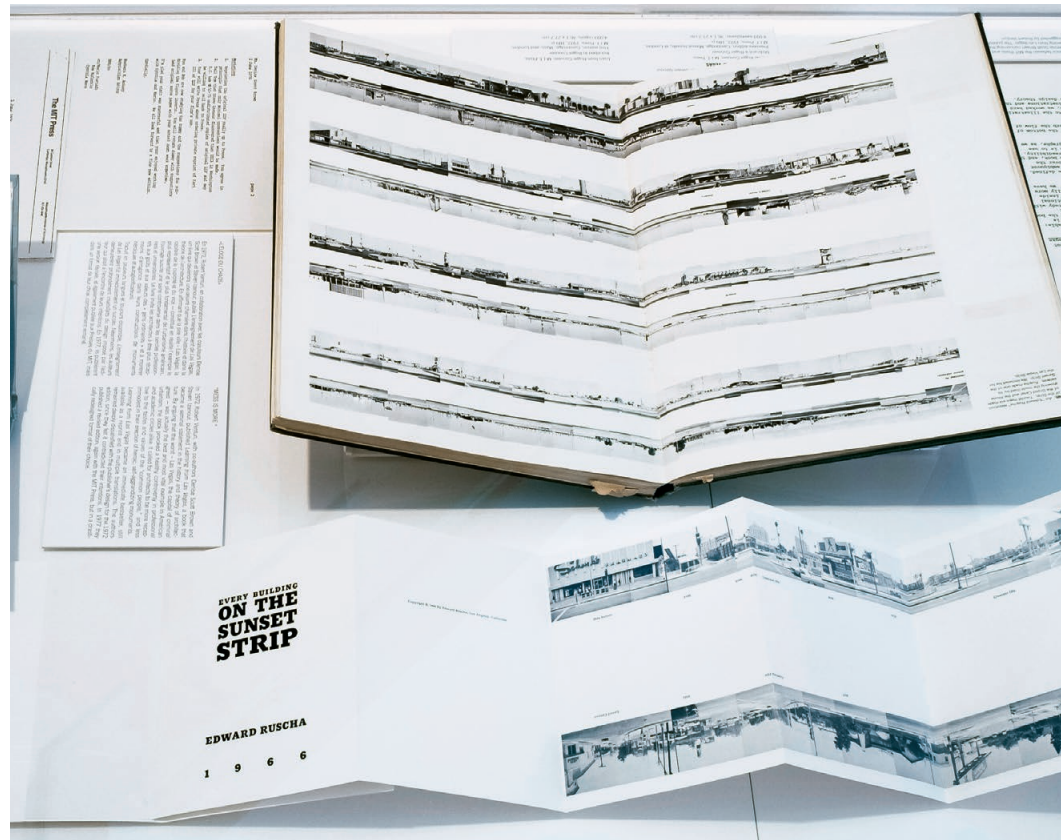


Learning from... Ruscha and Venturi Scott Brown, 1962–1977

Starting from a caption, the connections between two illustrated books addressing the architecture and urbanism of the everyday in Los Angeles and Las Vegas.

Curator:
Mirko Zardini, CCA

Graphic design:
Louis-Charles Lasnier

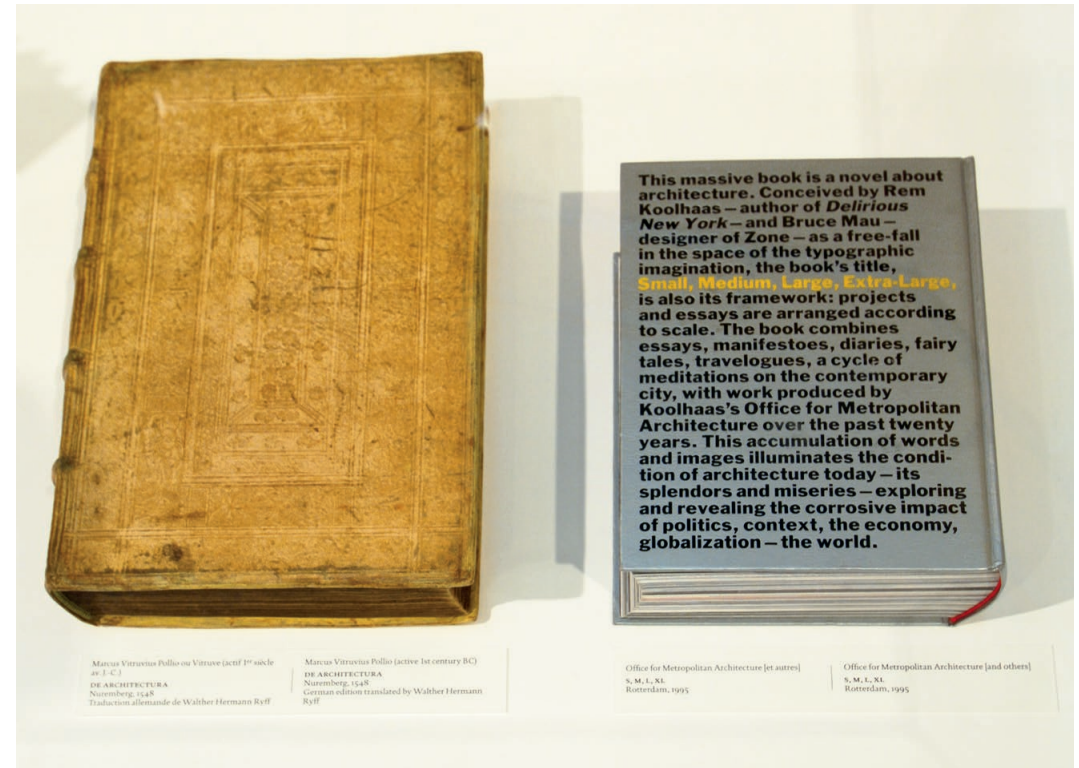


Architects' Books

A brief history of changes in the architect's book, in three acts: when books established the discipline, when book design started to complement architectural practice, and when architects and publishers began to push the format as part of wider strategies of identity.

Curator:
Gerald Beasley

Graphic design:
Fugazi



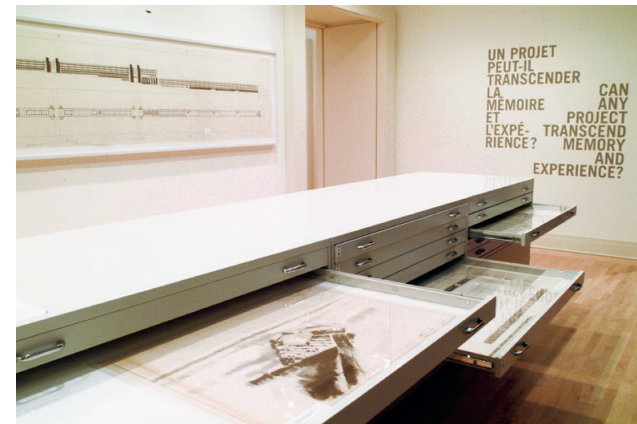
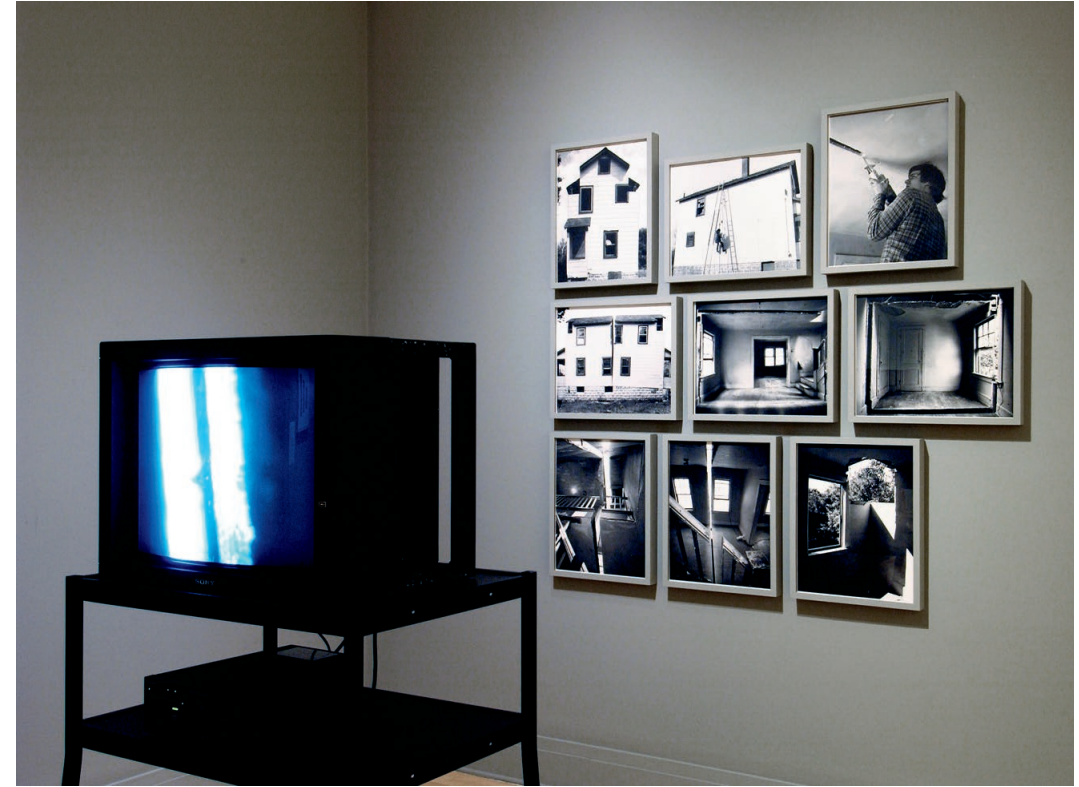
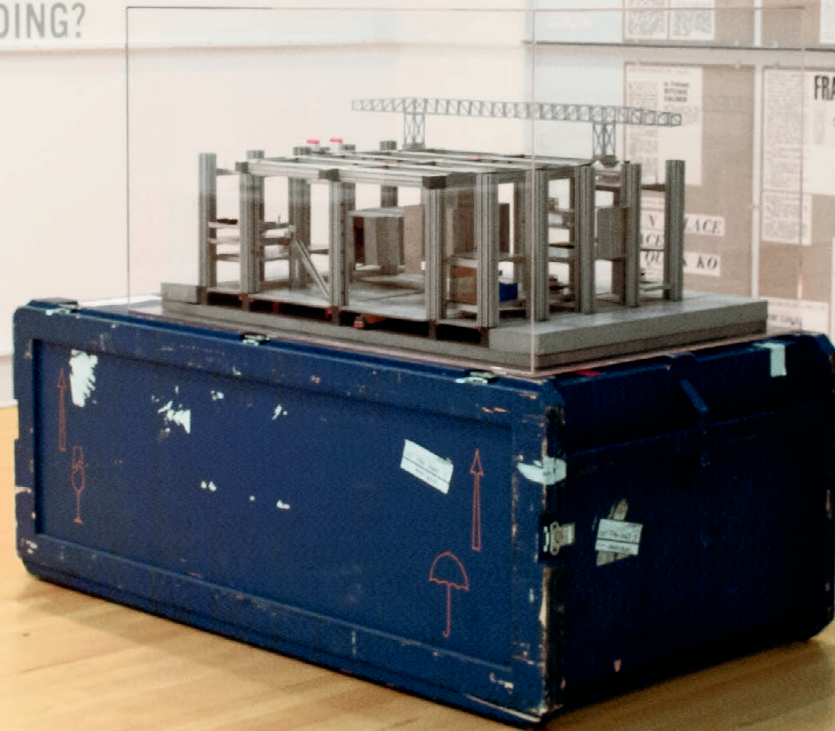
out of the box: price rossi stirling
+ matta-clark

Curators:
Marco de Michelis,
Philip Ursprung,
Anthony Vidler, and
Mark Wigley;
Hubertus von Amelnunxen,
Visiting Curator, CCA

Exhibition and graphic
design:
Louis-Charles Lasnier

A public staging of research into newly arrived archives, selected by four curators with diverse points of view and meant to accommodate additions and changes of heart.

PEUT-ON
CONSTRUIRE
UN ANTI-
BATIMENT? CAN
YOU BUILD
AN ANTI-
BUILDING?







Traces of India: Photography, Architecture, and the Politics of Representation

A study of the social, political, and anthropological role of images, both historical and popular, relative to the idea of ordered empire.

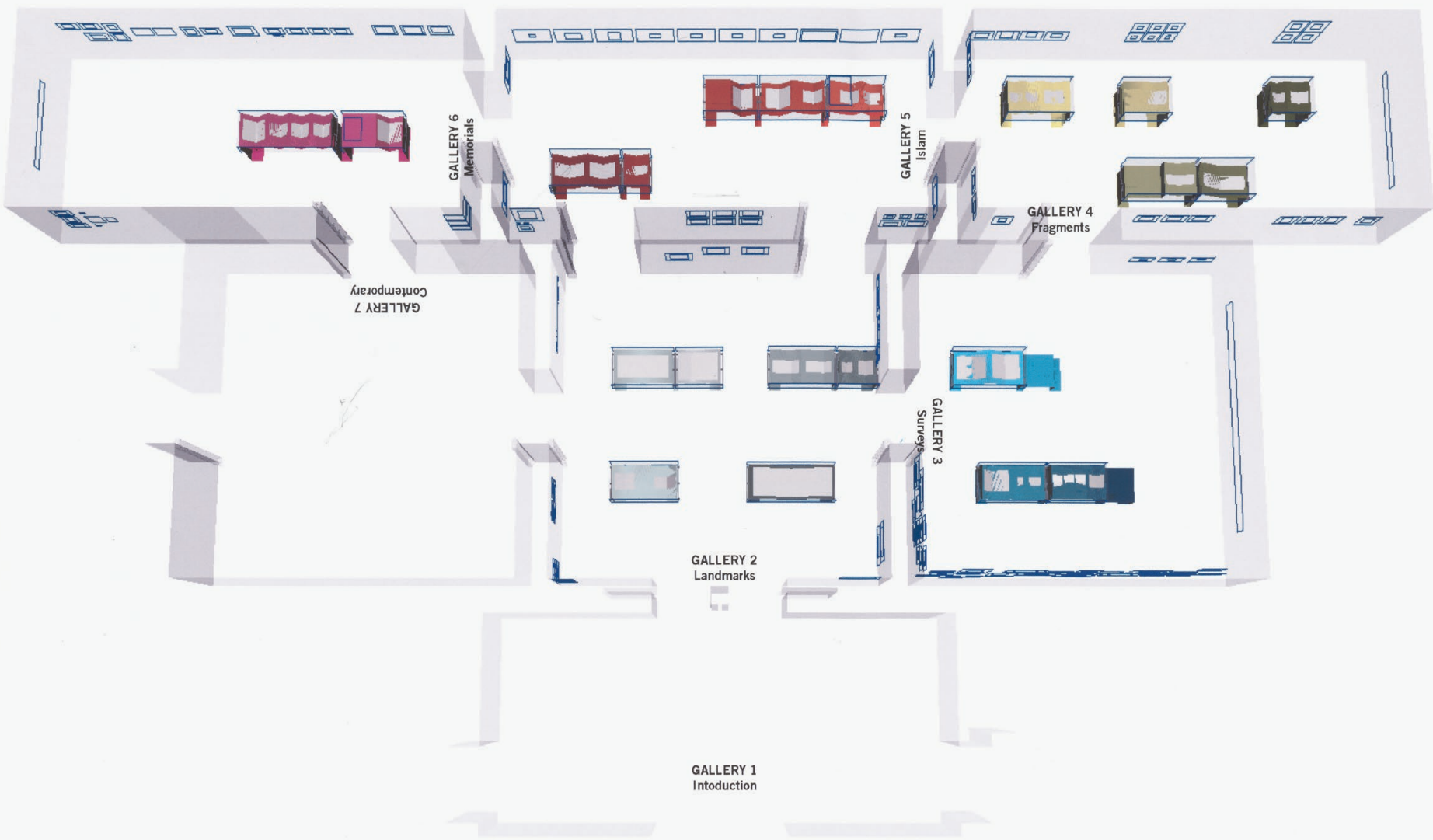
Curator:
Maria Antonella Pelizzari,
CCA

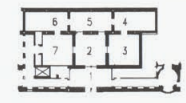
Exhibition design:
ROY

Graphic design:
Louis-Charles Lasnier

Elsewhere:
Yale Center for British Art,
New Haven, October 2003–
January 2004
Fowler Museum of Cultural
History, Los Angeles,
March–July 2004





<p>Title:</p> <p>General View of the Galleries</p>	<p>Scale:</p>	<p>Issued:</p> <p>Preliminary Design</p>	<p>Date:</p> <p>September 16, 2002</p>	<p>Project:</p> <p>Monuments of India CCA</p> <p>1920 rue Belle Montreal, Quebec Canada H3H 2S6</p>	<p>Design:</p> <p>ROY</p> <p>833 Washington Street, suite 4, New York, NY, 10014 tel: 212 627 4816 fax: 212 627 5570 email: info@roydesign.com</p>
<p>A-0.4</p>					
<p>158</p>	<p>159</p>	<p>NOT FOR CONSTRUCTION</p>			



April–November 2003

Alain Paiement

Commissioned images of the then-new Palais des congrès de Montréal, alongside resonant images from the CCA collection.

Series:
Tangent(e)

Curator:
Hubertus von Amelnunx, Visiting Curator, CCA

Exhibition and graphic design:
Atelier In Situ



October 2002–April 2003

Herzog & de Meuron: Archaeology of the Mind

Modelled on a natural history museum, an accumulation of banal and precious objects, including works of art and material from the architects' archives.

Curators:
Philip Ursprung with
Jacques Herzog and
Pierre de Meuron

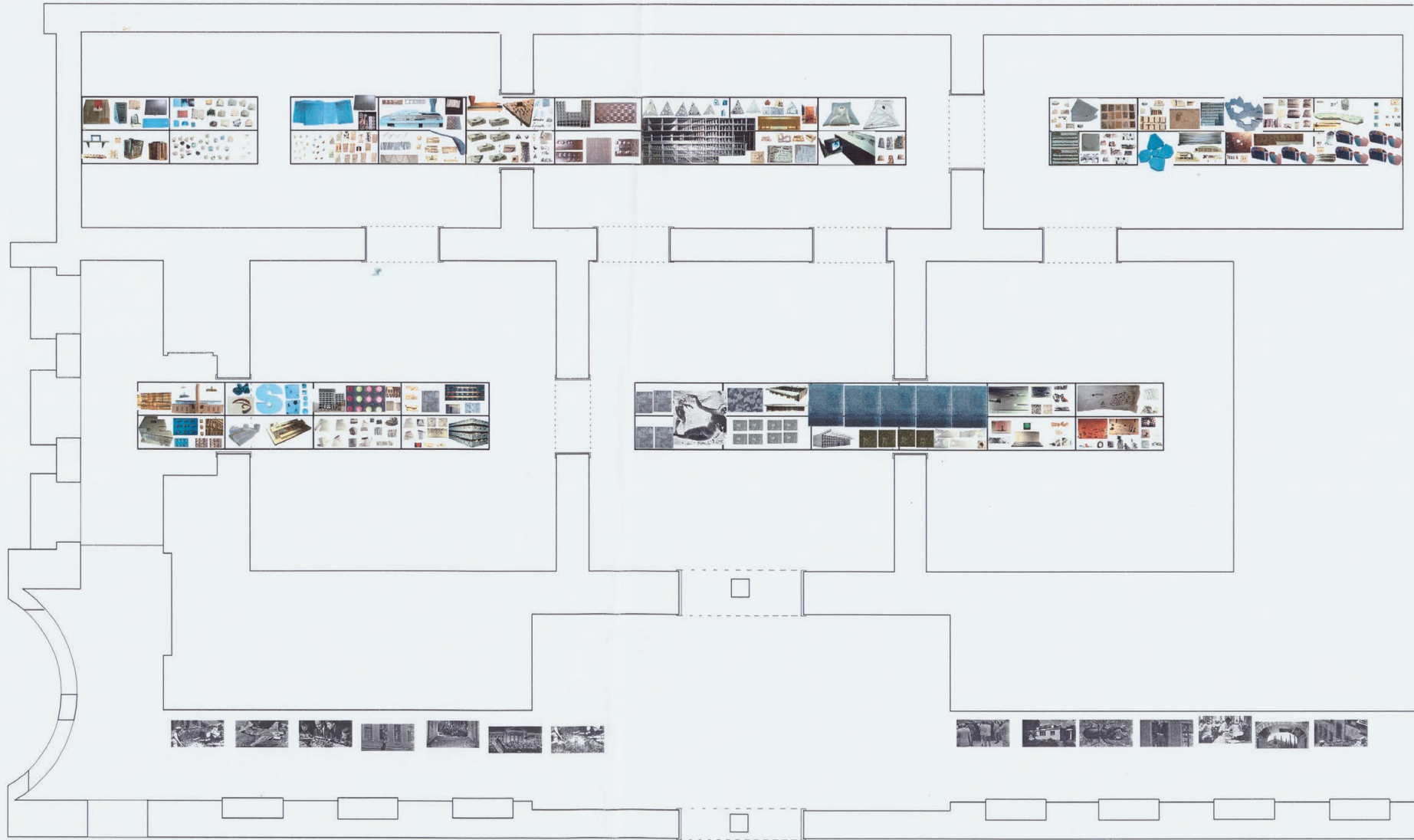
Exhibition design:
Herzog & de Meuron

Graphic design:
Integral Lars Müller



Dan Graham. *Girl's Make-Up Room*, 1998–2002. Installation in octagonal gallery





0320470 18



April–September 2002

Curator:
Louise Désy, CCA

Lewis Baltz: The New Industrial
Parks Near Irvine, California

Exhibition and graphic
design:
Louis-Charles Lasnier

Fifty-one photographs from a
series on industrial zones in the
urban landscape.



Laboratories

Installations by six young
Montreal firms.

Curators:
Frédéric Migayrou and
Mark Wigley

Exhibition design:
Atelier Big City; Atelier
BRAQ; Atelier In Situ;
Bosses Design; Build;
Pierre Thibault

Graphic design:
Fugazi



Models prepared during exhibition design process, ca. 2002



October 2001–January 2002

Mies in America

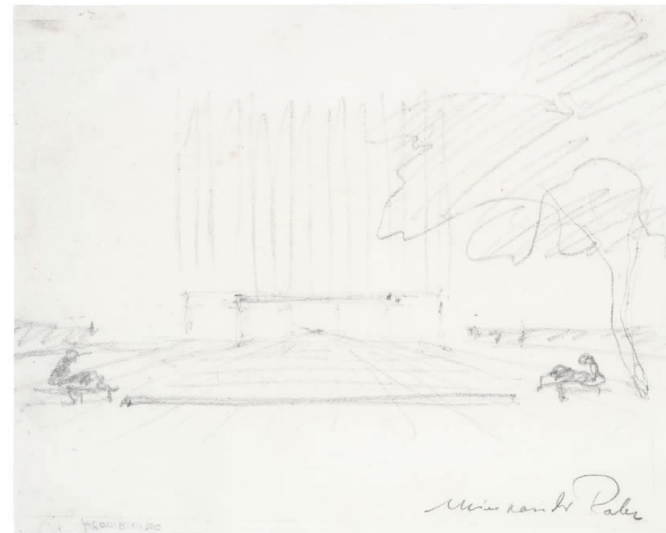
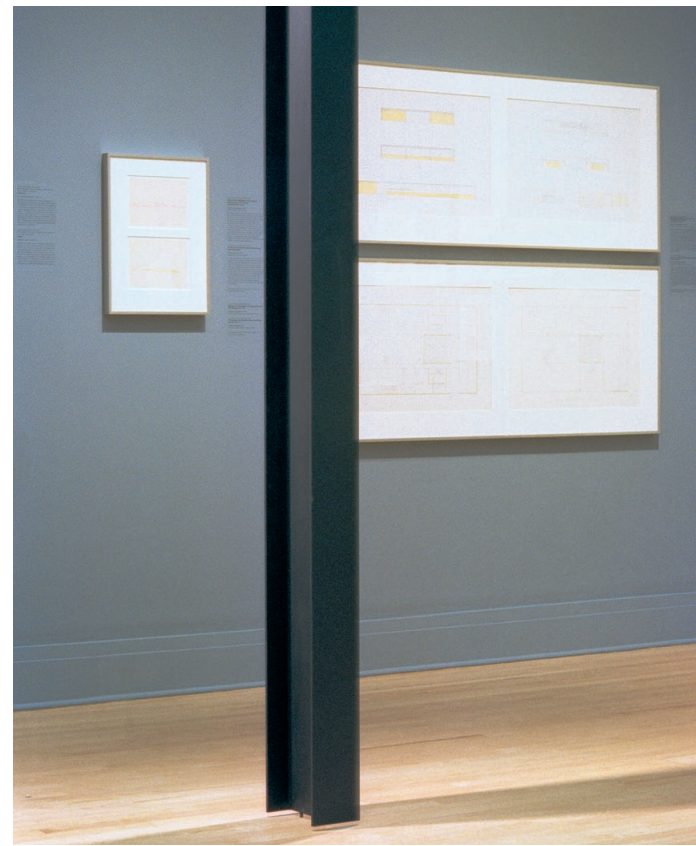
An extensive exploration of Mies's confrontation with American technology and the three decades of evolution that resulted, drawn from archival material and new scholarship and featuring commissions by photographers, video artists, and designers.

Curator:
Phyllis Lambert, CCA

Exhibition design:
Iñigo Manglano-Ovalle

Co-organized with the
Whitney Museum of
American Art, New York

Elsewhere:
Whitney Museum of
American Art, New York,
June–September 2001
Museum of Contemporary
Art, Chicago, February–
May 2002



Ludwig Mies van der Rohe. Conceptual sketch for the plaza of the Seagram Building, New York, ca. 1954. Graphite on tracing paper, 17 × 21.5 cm. CCA



MIES IN AMERICA

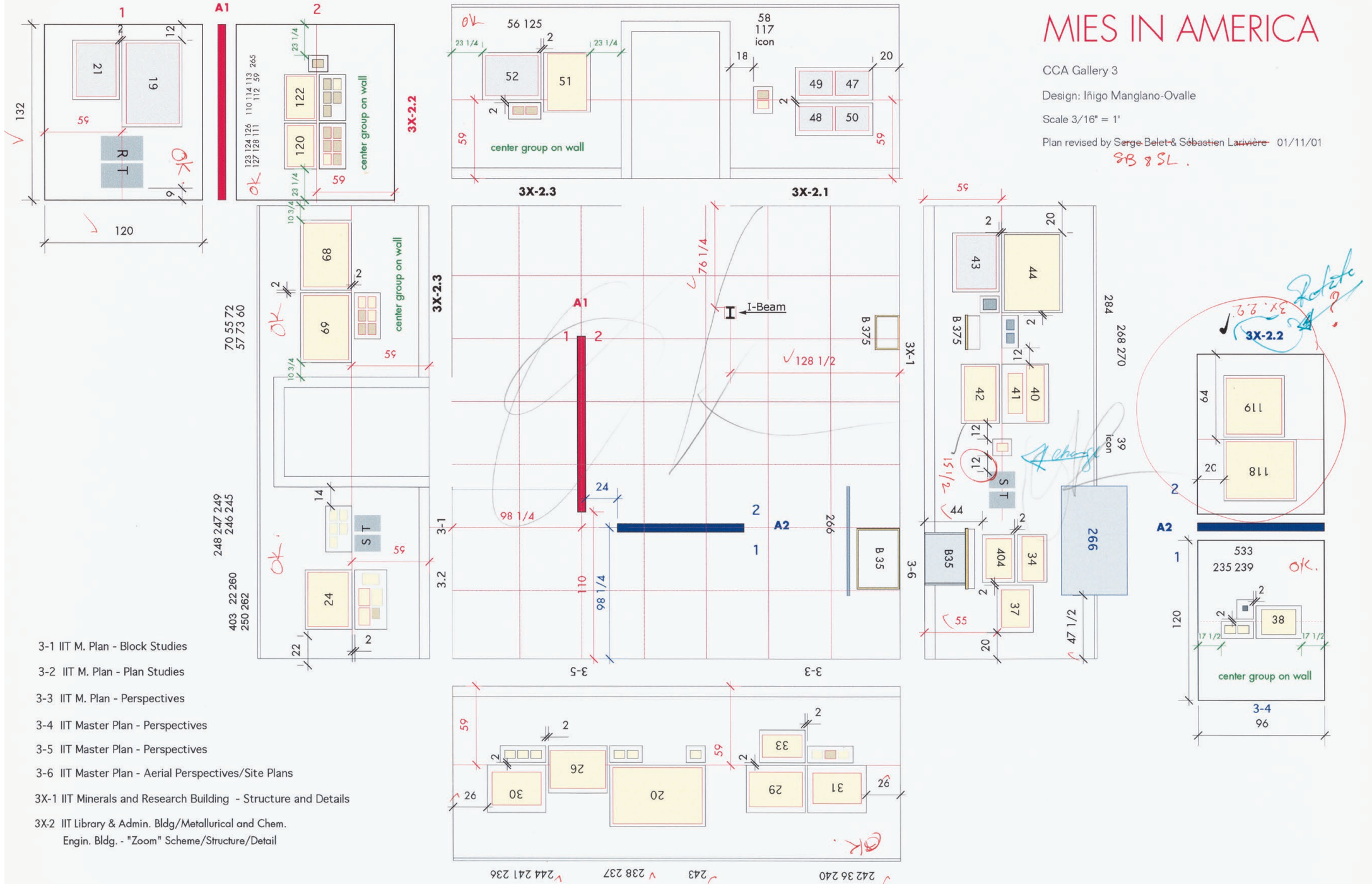
CCA Gallery 3

Design: Iñigo Mangano-Ovalle

Scale 3/16" = 1'

Plan revised by Serge Belet & Sébastien Lavière 01/11/01

SB & SL



- 3-1 IIT M. Plan - Block Studies
- 3-2 IIT M. Plan - Plan Studies
- 3-3 IIT M. Plan - Perspectives
- 3-4 IIT Master Plan - Perspectives
- 3-5 IIT Master Plan - Perspectives
- 3-6 IIT Master Plan - Aerial Perspectives/Site Plans
- 3X-1 IIT Minerals and Research Building - Structure and Details
- 3X-2 IIT Library & Admin. Bldg./Metallurgical and Chem. Engin. Bldg. - "Zoom" Scheme/Structure/Detail

May–September 2001

John Soane 1753–1837

A re-evaluation of Soane's career and its relevance for modern and contemporary architects.

Curators:
Margaret Richardson and
MaryAnne Stevens

Exhibition design:
Umberto Riva

Graphic design:
Louis-Charles Lasnier

Organized by Sir John
Soane's Museum and the
Royal Academy of Arts,
London



May–September 2001

Meditations on Piero

Sculptures by Geoffrey Smedley paired with important early publications on geometry, cosmology, and human anatomy.

Curators:
Alberto Pérez-Gómez and
Louise Pelletier



November 2000–April 2001

New York: CCA Competition for the Design of Cities

Five projects, finalists in a competition sponsored by the International Foundation of the CCA, that reimagine an area on Manhattan's West Side marked by infrastructure from a bygone era.

Series:
Cities in Motion

Curator:
Ralph Lerner

Exhibition design:
Ralph Lerner

Graphic design:
2 x 4



Publication produced to accompany the IFCCA Prize Competition, October 1999, CCA



November 2000–April 2001

Toys and Transport

The last in a series, toys that document two hundred years of urban transformation brought about by new transportation systems.

Series:
Architectural Toys and Games; Cities in Motion

Curators:
Richard Ingersoll;
Louise Désy and
Rosemary Haddad, CCA

Exhibition and graphic design:
X-Design



May–October 2000

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

The modernisms that characterized city-building throughout the Austro-Hungarian Empire before and after its dissolution.

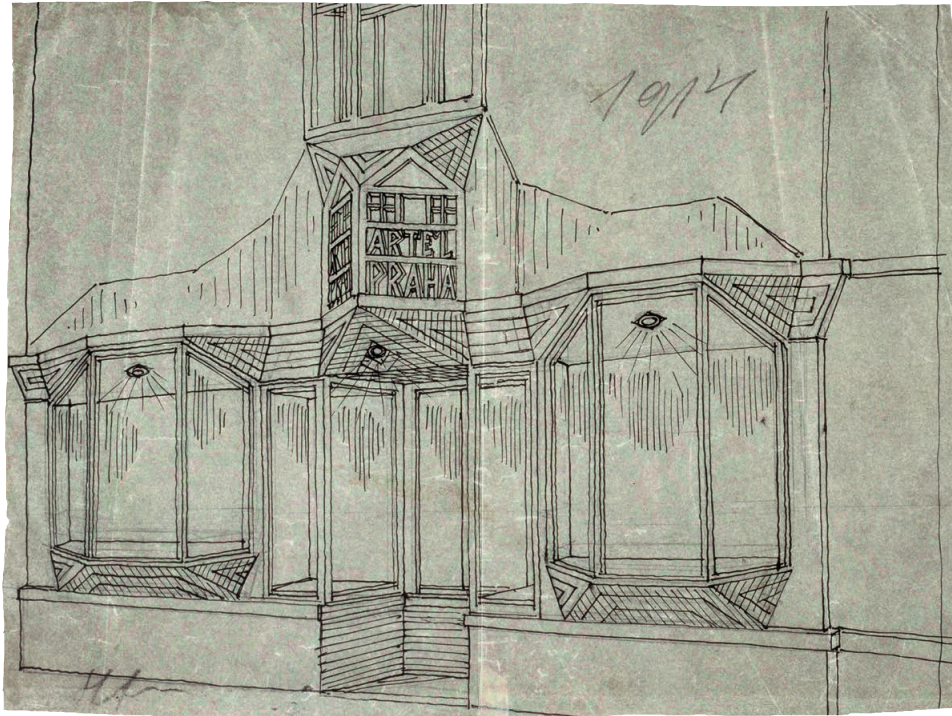
Curators:
Monika Platzer and Dieter
Bogner; Eve Blau, CCA

Exhibition design:
Coop Himmelb(l)au

Graphic design:
Ulbl+Jakely

Co-organized with the
Bundesministerium für
Unterricht und Kulturelle
Angelegenheiten, Vienna,
and the Getty Research
Institute, Los Angeles

Elsewhere:
The Municipal House,
Prague, December 1999–
March 2000
The Getty Museum,
Los Angeles, February–
May 2001
Kunstforum, Vienna,
June–August 2001
Cité de l'architecture, Paris,
October–December 2001



Vlastislav Hofman. Perspective view of Artel storefront, Prague, 1914. Pen and black ink and graphite on paper, 26.3 x 37 cm. CCA



March–May 2000

Visions and Views:
The Architecture of Borromini
in the Photographs of Edward
Burtynsky

A dialogue between seventeenth-
and eighteenth-century
engravings and contemporary
photography.

Curator:
Joseph Connors

Exhibition design:
Erik Marosi

Elsewhere:
Winnipeg Art Gallery,
June–September 2001

It is the use being made
of collections that truly
establishes their value.



—Kurt Forster, "Puzzling the Pieces," in *En chantier: The Collections of the CCA, 1989–1999, 1999*

November 1999–April 2000

Curators:
Nicholas Olsberg and
Howard Shubert, CCA

En chantier: The Collections of the CCA, 1989–1999

Additions to the collection during
the first ten years of the CCA's
public life.



Cedric Price: Mean Time

An annotated selection by Price of works drawing out complex relationships between time, movement, and space and the distortions these relationships make possible.





May–October 1999

**Carlo Scarpa, Architect:
Intervening with History**

Eight projects from Scarpa's later practice that highlight his distinctive approach to working with the layers of history that mark cities, sites, and buildings.

Series:
Italian Season

Curator:
Mildred Friedman

Exhibition design:
George Ranalli



May–September 1999

Series:
Italian Season

Curator:
Paolo Costantini, CCA

32 Italian Photographers: A Tribute to Phyllis Lambert

An overview of contemporary
Italian photography culture.



Luigi Ghirri, photographer. *Versailles : aile du midi*, 1985. Chromogenic colour print, 36 x 43.5 cm. CCA

December 1998–March 1999

Curator:
Laurier Lacroix

Irene F. Whittome: Departure for Katsura

An installation that reflects
on concepts of accumulation,
assembly, and adaptation.



December 1998–April 1999

Photography and Transformations
of the Contemporary City:
Venezia – Marghera

Fifteen contemporary
photographic perspectives on
Marghera, the decaying industrial
city on the mainland opposite
Venice.

Series:
Italian Season

Curator:
Paolo Costantini

Co-organized with the
Comune di Venezia

Elsewhere:
Capannone Pilkington-SIV,
Marghera, June–October
1997



June–November 1998

The American Lawn:
Surface of Everyday Life

An investigation of the lawn—
a carefully contrived patch of
“nature”—as icon, obsession,
and economic force.

Series:
The American Century

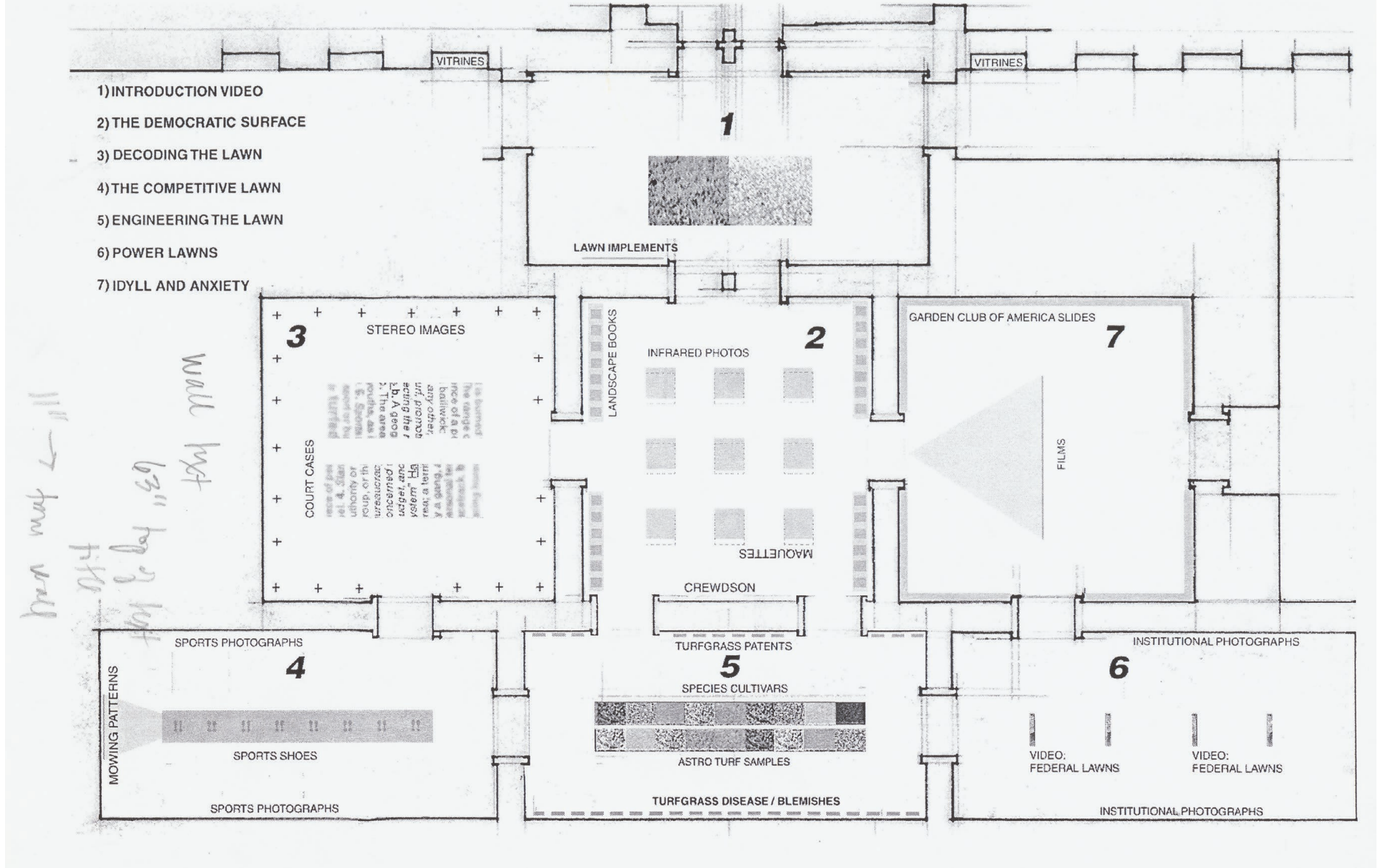
Curators:
Georges Teysso, Beatriz
Colomina, Elizabeth Diller,
Alessandra Ponte, Ricardo
Scofidio, and Mark Wigley,
with Mark Wasuiuta

Exhibition design:
Diller & Scofidio, Architects

Elsewhere:
The Contemporary Arts
Center, Cincinnati,
April–June 1999
Museum of Art,
Fort Lauderdale, Florida,
September 1999–
January 2000









March–May 1998

Montréal Métropole, 1880–1930

The transformation of Montreal from nineteenth-century merchant city to Canadian metropolis with its own architectural and urban character.

Series:
The Canadian City

Curators:
Isabelle Gournay and
France Vanlaethem

Elsewhere:
National Gallery of Canada,
Ottawa, November 1998–
January 1999



October 1997–May 1998

Toy Town

Toys that represent villages, towns, and cities—their cohesiveness, organization, and identities, as well as how they change.

Series:
Architectural Toys and Games

Curators:
Peter Smithson;
Cammie McAtee, CCA

Exhibition design:
Peter Smithson



October 1997–February 1998

Other Soundings: Selected Works by John Hejduk, 1954–1997

Curators:
Robert Somol;
Howard Shubert, CCA

Exhibition design:
John Hejduk

A first retrospective of the architect's work and teaching.

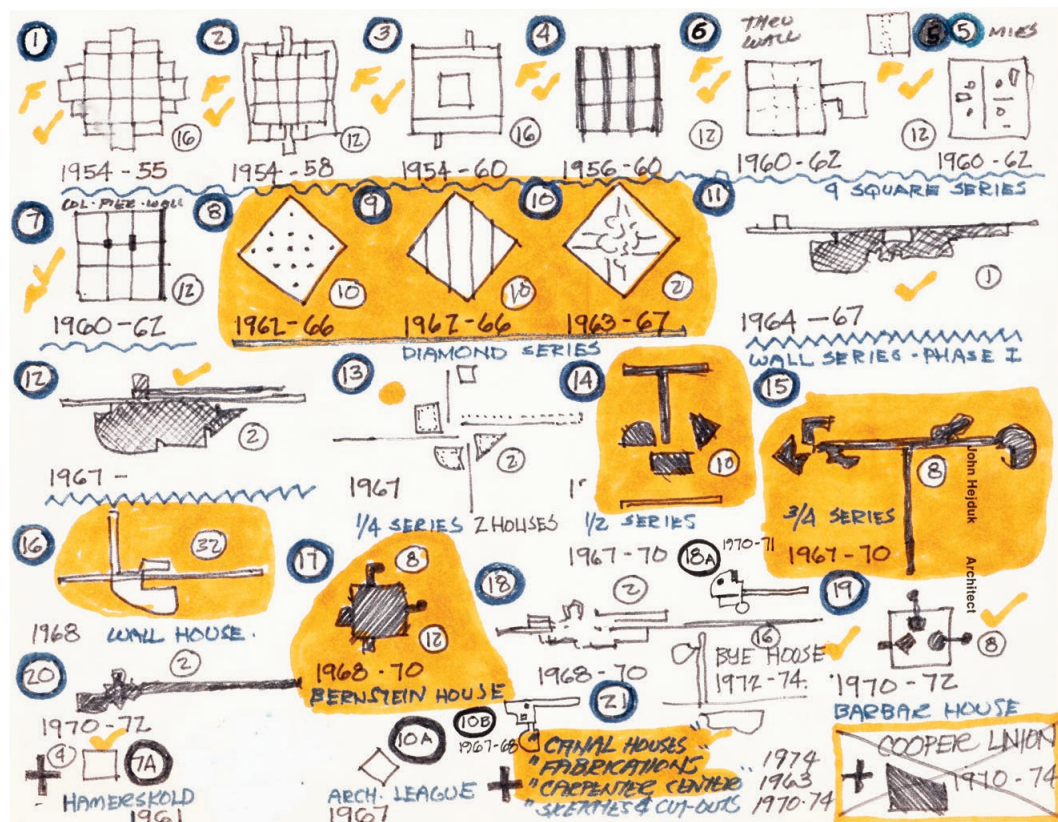


The Architecture of Reassurance: Designing the Disney Theme Parks

Curator:
Karyl Ann Marling

A knowing but sincere survey of the architectural concepts and realization of Disney parks, understood as key symbols of contemporary American culture.

Elsewhere:
Walker Art Center, Minneapolis, October 1997–January 1998
Hammer Museum, University of California, Los Angeles, May–August 1998
Cooper Hewitt, Smithsonian Design Museum, New York, October 1998–January 1999
Modern Art Museum, Fort Worth, February–April 1999
Andy Warhol Museum, Pittsburgh, June–October 1999
Nelson-Atkins Museum of Art, Kansas City, June–September 2000
National Building Museum, Washington, DC, March–August 2001



John Hejduk. Chronology of projects, between 1974 and 1979. Orange, black, and blue ink and white correction fluid on pre-printed paper, 21.6 x 27.9 cm. John Hejduk fonds, CCA



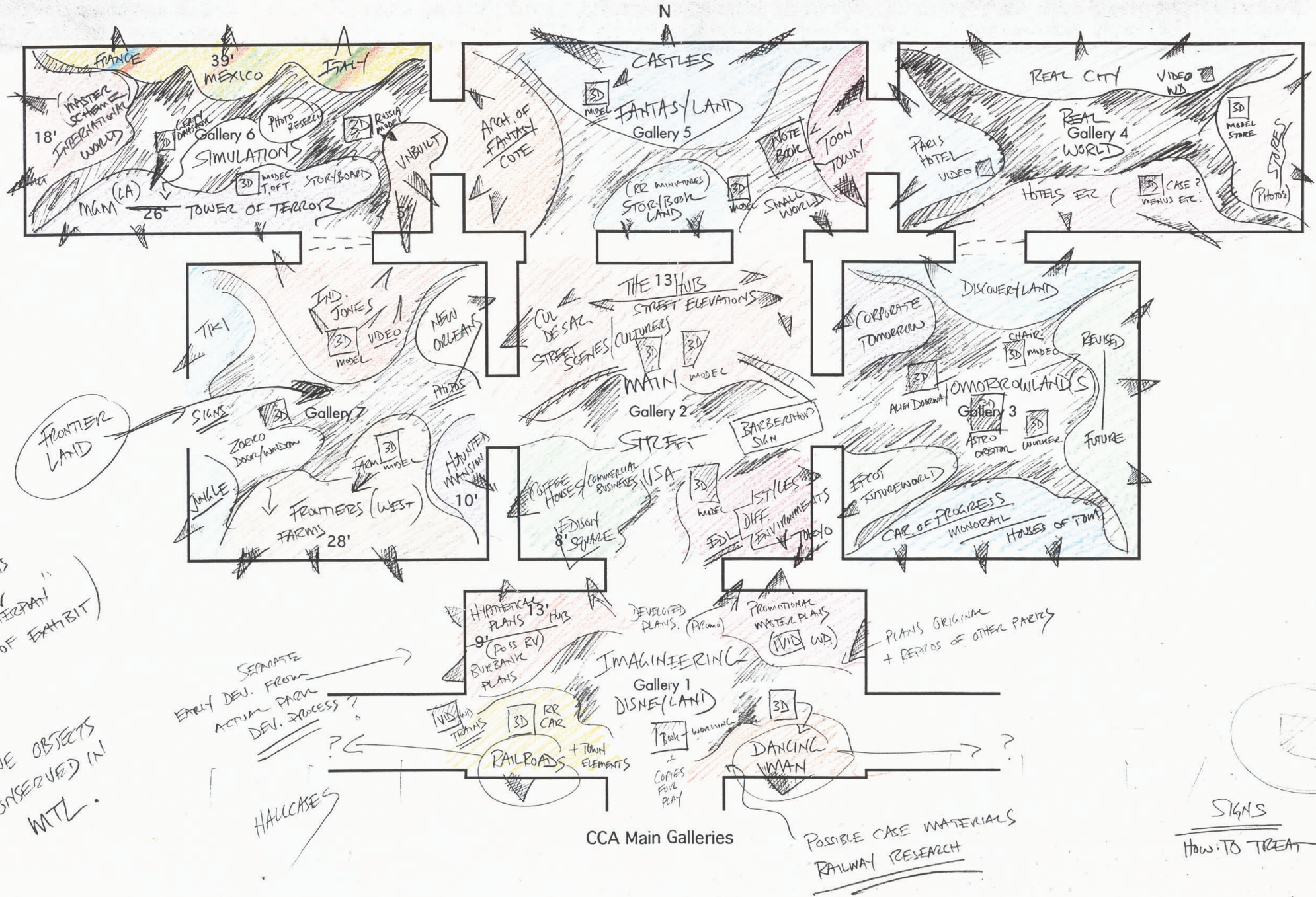


DUMBO
The Flying Elephant
Only three
minutes
from the point
a bird looks up,
it's in the air
by an artist



Small informational text panels on the wall, likely describing the ride and its history.

Fantasyland



June–September 1997

**Realism and Illusion:
Catherine Wagner Photographs
the Disney Theme Parks**

A visual essay adding another layer of artificiality to Disney's constructed worlds.

Curators:
Paolo Costantini and
Nicholas Olsberg, CCA

Elsewhere:
Walker Art Center,
Minneapolis, October 1997–
January 1998
Hammer Museum,
University of California,
Los Angeles, May–
August 1998
Cooper Hewitt, Smithsonian
Design Museum, New York,
October 1998–January 1999
Modern Art Museum, Fort
Worth, February–April 1999



Catherine Wagner, photographer. Storybook Land, Disneyland, Anaheim, California, 1995. Chromogenic colour print, 81 x 103 cm. CCA commission

March–June 1997

**Richard Pare – Tadao Ando:
The Colours of Light**

Forty-one photographs by
Pare from a ten-year project
interpreting the full range of
Ando's work.

Series:
The Architect and the
Photographer

Curator:
Paolo Costantini, CCA



March–May 1997

Series:
The Canadian City

Curator:
Rhodri Windsor-Liscombe

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

Drawings, photographs, furniture,
and decor that demonstrate
Vancouver's progressive
architectural culture during and
after the Second World War.

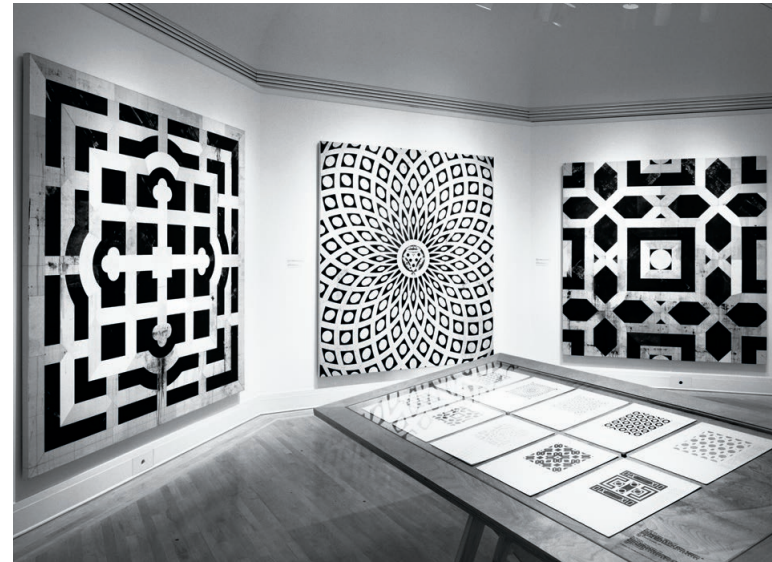


December 1996–March 1997

Curator:
Howard Shubert, CCA

Uncovering Geometry: Ben Nicholson at the Laurentian Library

An architect's search to
understand the logic, order, and
implications of the patterned
panels in Michelangelo's
Laurentian Library.



October 1996–February 1997

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

A selection from the results of
a seven-year commission to
interpret Olmsted's landscapes
across North America.

Series:
The American Century

Curator:
David Harris, CCA

Elsewhere:
Equitable Gallery, New York,
February–March 1997
Wexner Center for the Arts,
Columbus, Ohio, May–
August 1997
Davis Museum and
Cultural Center, Wellesley
College, Massachusetts,
September–November 1997

The American Century will use
architecture as a window, in
order to look out on a broader
landscape of cultural, social,
and political concerns...and
demythologize our received
notions.



—Nicholas Olsberg, *The American Century* series press release, 1995



Lee Friedlander, photographer. Jackson Park, Chicago, 1989. Gelatin silver print, 27.9 x 35.5 cm. CCA commission



Geoffrey James, photographer. Long Meadow, Prospect Park, Brooklyn, July 1989. Gelatin silver print, 11.9 x 17.2 cm. CCA commission



Robert Burley, photographer. A path in the southeast corner of Central Park, New York, May 1989. Chromogenic colour print, 35.6 x 45.5 cm. CCA commission

August–November 1996

Luigi Ghirri / Aldo Rossi: Things Which Are Only Themselves

A dialogue of shared fascinations bringing together Ghirri's photographs of Rossi's buildings and Polaroids by Rossi, objects of intrigue for Ghirri.

Series:
The Architect and the
Photographer

Curator:
Paolo Costantini, CCA

Elsewhere:
AR/GE Kunst, Bolzano,
February–March 1997
Fondazione Scientifica
Querini Stampalia, Venice,
April–May 1997
Biblioteca Panizzi, Reggio
Emilia, May 1997
Heinz Architectural Center,
Carnegie Museum of Art,
Pittsburgh, September–
December 1997
Columbia University, New
York, November–December
2000



Aldo Rossi, photographer. Polaroids taken during travels, 1980s–1990s. Colour Polaroid photographs, each 7.9 × 7.9 cm. CCA



Luigi Ghirri, photographer. Centro Torri shopping centre, Parma, 1987. Aldo Rossi, architect. Chromogenic colour print, 30.3 × 40 cm. CCA

June–September 1996

Frank Lloyd Wright: Designs for an American Landscape

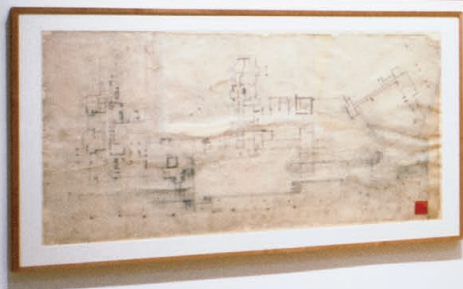
Five unbuilt visionary projects
integrating terrain, architecture,
and the automobile on a vast
scale.

Series:
The American Century

Curator:
David G. De Long

Co-organized with the Frank
Lloyd Wright Foundation
and the Library of Congress,
Washington, DC

Elsewhere:
Library of Congress,
Washington, DC, November
1996–February 1997
Whitney Museum of
American Art, New York,
June–September 1997
Orange County Museum
of Art, Newport Beach,
California, October–
December 1997



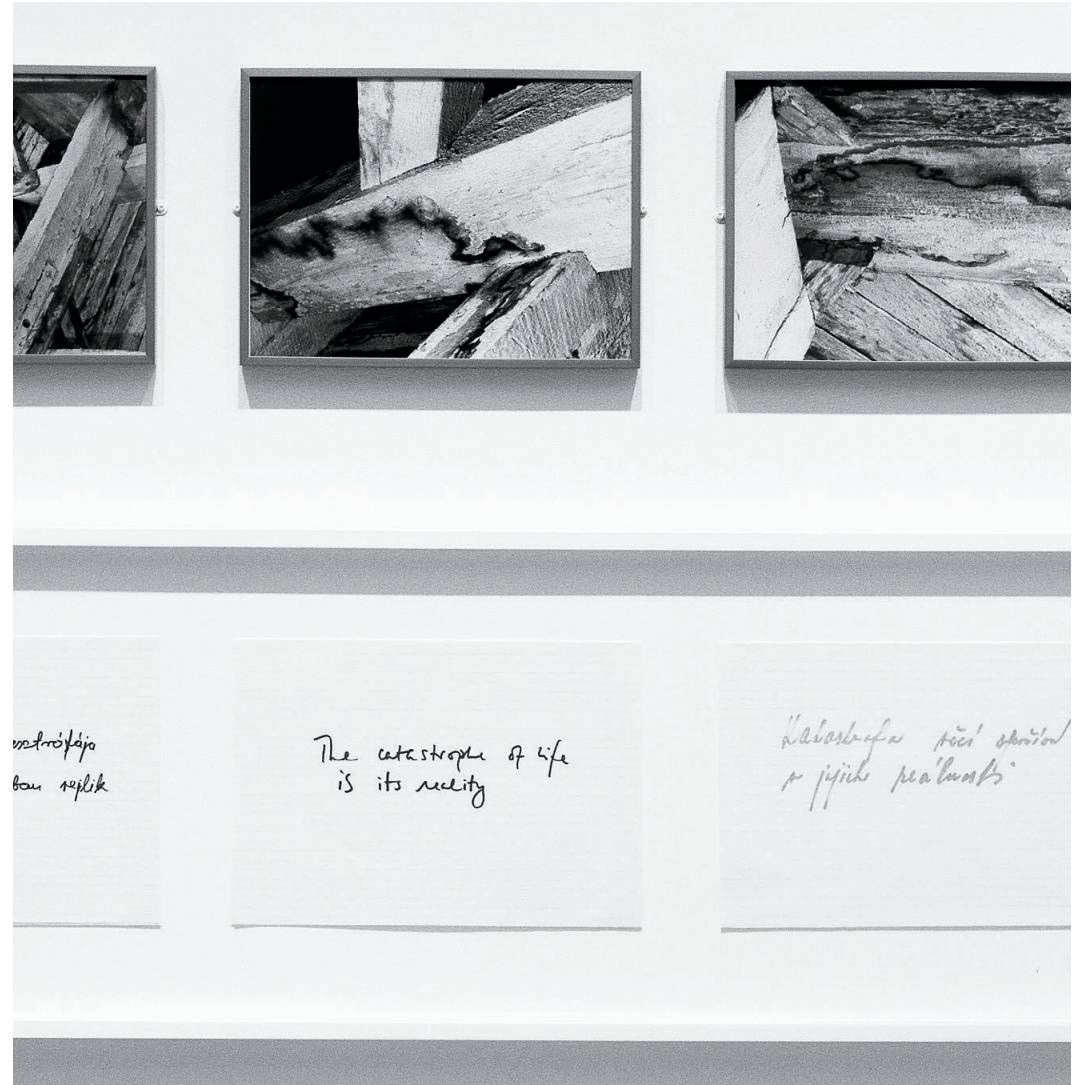
Dieter Appelt: The Catastrophe
of Things

Graphic design:
Associés Libres

Images of everyday decay from
the attic of the Künstlerhaus
Bethanien in Berlin.



Unknown draftsman with additions by Frank Lloyd Wright. Perspective and plan of a lodge-type cabin, Lake Tahoe Summer Colony, California, 1923. Graphite and coloured pencil on Japanese paper, 54.3 x 34.9 cm. CCA



March–May 1996

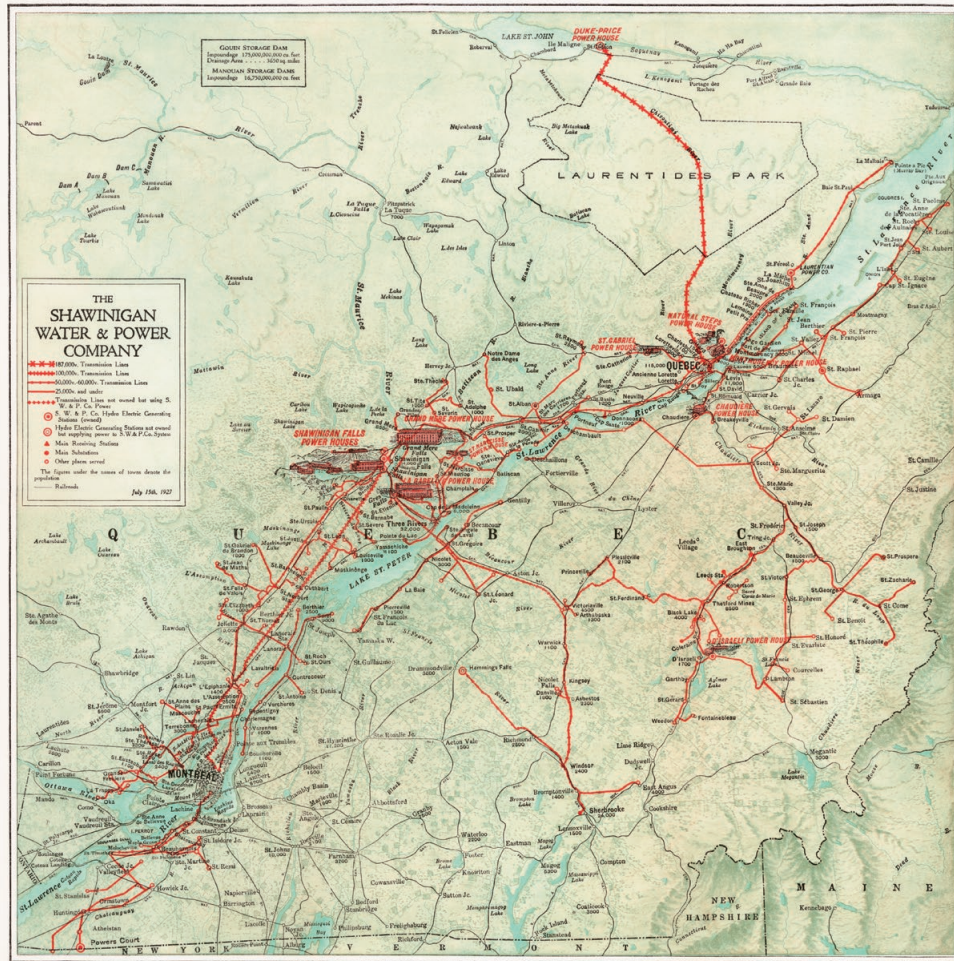
Power and Planning: Industrial Towns in Quebec, 1890–1950

Stories of three resource-rich towns in Quebec built by private companies, for whom urban planning became a parallel product.

Series:
The Canadian City

Curator:
Robert Fortier, CCA

Elsewhere:
Musée de la Gare,
Témiscamingue, Quebec,
1996
Centre national d'exposition,
Jonquières, Quebec, March–
June 1997
Centre des arts, Shawinigan,
Quebec, October 1998–
January 1999



The Shawinigan Water and Power Company. Illustrated map included in The Shawinigan Water and Power Company Supplement, 1927. CCA

November 1995–March 1996

Dream Houses, Toy Homes

Toys that embody shifting ideas of domestic architecture and family life.

Series:
Architectural Toys and Games

Curator:
Alice Friedman

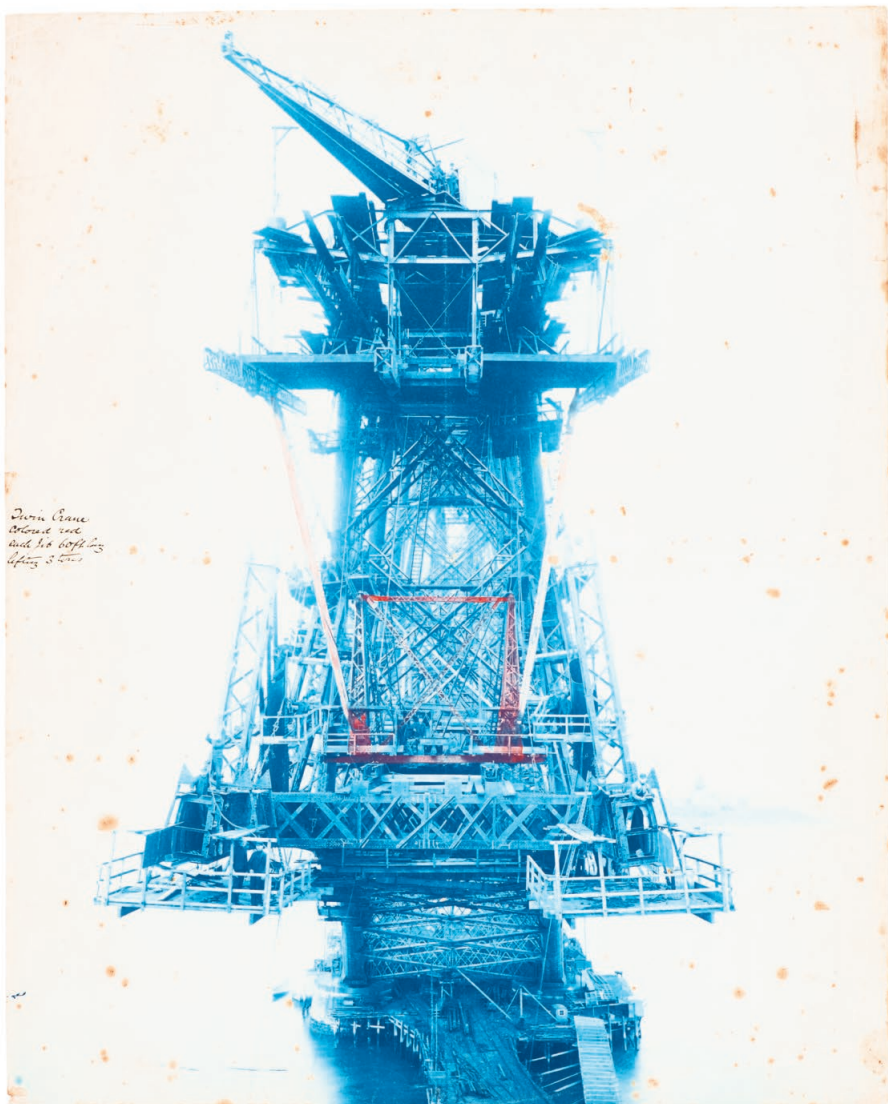


October 1995–February 1996

Curator:
Claude Baillargeon

Architects of the Image: Photography in the Heroic Age of Construction

A metaphorical reading of the
photographer as architect during
a grand era of building.



Evelyn George Carey, photographer. The Forth Bridge under construction, Firth of Forth, Scotland, May 1889. Cyanotype with watercolour and black ink, 35.8 x 28.9 cm. CCA

June–September 1995

Series:
The American Century

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

Curator:
Jean-Louis Cohen

Elsewhere:
City Art Centre, Edinburgh,
November 1995–
January 1996
Centre de Cultura
Contemporània, Barcelona,
February–April 1996

The excitement and alarm
that characterized European
responses to American
architectural ideals, building
practices, and city planning.





Arthur Köster, photographer. Model prepared for the Alexanderplatz competition, 1928.
Peter Behrens, architect. Gelatin silver print, 20.4 × 17 cm. CCA

May–October 1995

Curator:
Louise Désy, CCA

Four Photographers Visit Quebec: Sipprell, Moser, Volkerding, Kawamata

From the CCA collection, four eras of Quebec architecture and landscape captured by four photographers from elsewhere.



Clara E. Sipprell, photographer. View of sheds and codfish drying on racks, Gaspé peninsula, Quebec, ca. 1929. Gelatin silver print, 17.6 × 22.7 cm. CCA

January–April 1995

Curator:
David Harris, CCA

The Photographs of Édouard Baldus: Landscapes and Monuments of France

A comprehensive, collaborative survey of the work of Baldus, who defined a modern perspective on modern landscapes.

Co-organized with the Metropolitan Museum of Art, New York, and the Réunion des musées nationaux, Paris

Elsewhere:
Metropolitan Museum of Art, New York, October–December 1994
Musée national des Monuments français, Paris, January–April 1996



Édouard Baldus, photographer. *Souterrain de la Nerthe*, ca. 1861. Albumen silver print, 33.5 × 43.5 cm. CCA

October 1994–January 1995

Urban Revisions: Current Projects for the Public Realm

In the wake of a shift away from master planning, projects on the drawing board or under construction that rethink traditional practices in urban design.

Curator:
Elizabeth Smith

Graphic design:
April Greiman

Organized by the Museum
of Contemporary Art,
Los Angeles



September 1994–January 1995

Richard Henriquez: Memory Theatre

Curator:
Howard Shubert, CCA

Co-organized with the
Vancouver Art Gallery

Elsewhere:
Vancouver Art Gallery,
February–April 1994
Carleton University Art
Gallery, Ottawa, August–
October 1995

Objects that evoke Henriquez's
worldview.



June–September 1994

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

The design, development, and dissemination of Chiswick.

Curator:
John Harris

Co-organized with the Royal Academy of Art, London, and the Heinz Architectural Center, Carnegie Museum of Art, Pittsburgh

Elsewhere:
Heinz Architectural Center, Carnegie Museum of Art, Pittsburgh, October 1994–January 1995
Royal Academy, London, February–April 1995



May–September 1994

The Use of Models: Nineteenth-Century Church Architecture in Quebec

Complex wood architectural models that appeared in Quebec around 1850 and their various communicative and professional functions.

Curator:
Marc Gignon

Elsewhere:
Agnes Etherington Art Centre, Kingston, Ontario, October–December 1994
Musée du Québec, Quebec City, December 1994–February 1995



March–June 1994

Curator:
Jean-François Bédard, CCA

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

Exhibition design:
Peter Eisenman

An installation of drawings and models meant to destabilize the CCA galleries, in line with the architect's efforts to uncover the range of possibilities at a given site.



Since there was no model for such an institution there was no precedent for such a building. The CCA had to be invented.

—Phyllis Lambert, "Design Imperatives," in *Canadian Centre for Architecture: Building and Gardens*, 1989





EISENMAN ARCHITECTS
CCA EXHIBITION

FLOOR PLAN
SCALE 1:100 m

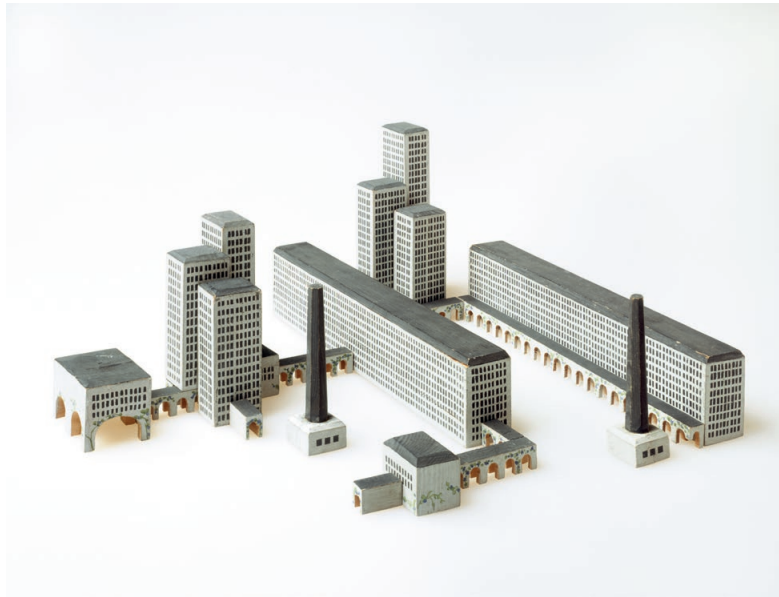
COPIE

Toys and the Modernist Tradition

Toys demonstrating how manufacturers incorporated the advancing ideas of—and often worked directly with—modernist architects.

Series:
Architectural Toys and Games

Curators:
Howard Shubert and
Rosemary Haddad, CCA



Josef Hoffmann, designer. Fabrik, ca. 1920. Painted wood, 10 × 34.5 × 28.5 cm (box), CCA

Letters from the People: Photographs by Lee Friedlander

Curator:
David Harris, CCA

Photographs of letters and numbers in commercial signage and graffiti in North America.



August 1993–January 1994

Exploring Rome: Piranesi and His Contemporaries

A history of Rome in the eighteenth century as an incubator for a new vision of antiquity.

Curators:
Cara Dufour Denison and
Stephanie Wiles

Organized by the Pierpont
Morgan Library, New York



Engraving by Giovanni Battista Piranesi, *View of the Forum of Trajan*, 1762.
This engraving shows a perspective view of the Forum of Trajan in Rome, featuring the Column of Trajan and the Arch of Trajan. The scene is populated with figures, suggesting a bustling urban environment. The engraving is set within a simple, dark frame.

Engraving by Giovanni Battista Piranesi, *View of the Forum of Trajan*, 1762.
This engraving shows a perspective view of the Forum of Trajan in Rome, featuring the Column of Trajan and the Arch of Trajan. The scene is populated with figures, suggesting a bustling urban environment. The engraving is set within a simple, dark frame.



March–July 1993

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

A contextualization of Muybridge's
panoramas, shown alongside
other experimental photographic
formats and representations of
the growing city.

Curator:
David Harris, CCA

Elsewhere:
Ansel Adams Center for
Photography, San Francisco,
September–October 1993
Musée Carnavalet, Paris,
January–April 1994



May–August 1993

Curator:
Michael J. Lewis, CCA

An Architectural Odyssey: The Travel Sketches of Louis I. Kahn

Kahn's graphic work, including travel sketches and landscapes, focusing on his search for abstract monumentality.



December 1992–April 1993

Series:
Architectural Toys and
Games

Toys That Teach

Toys based on elementary forms of geometry.

Curator:
Michael J. Lewis, CCA



September 1992–February 1993

Opening the Gates of Eighteenth-Century Montreal

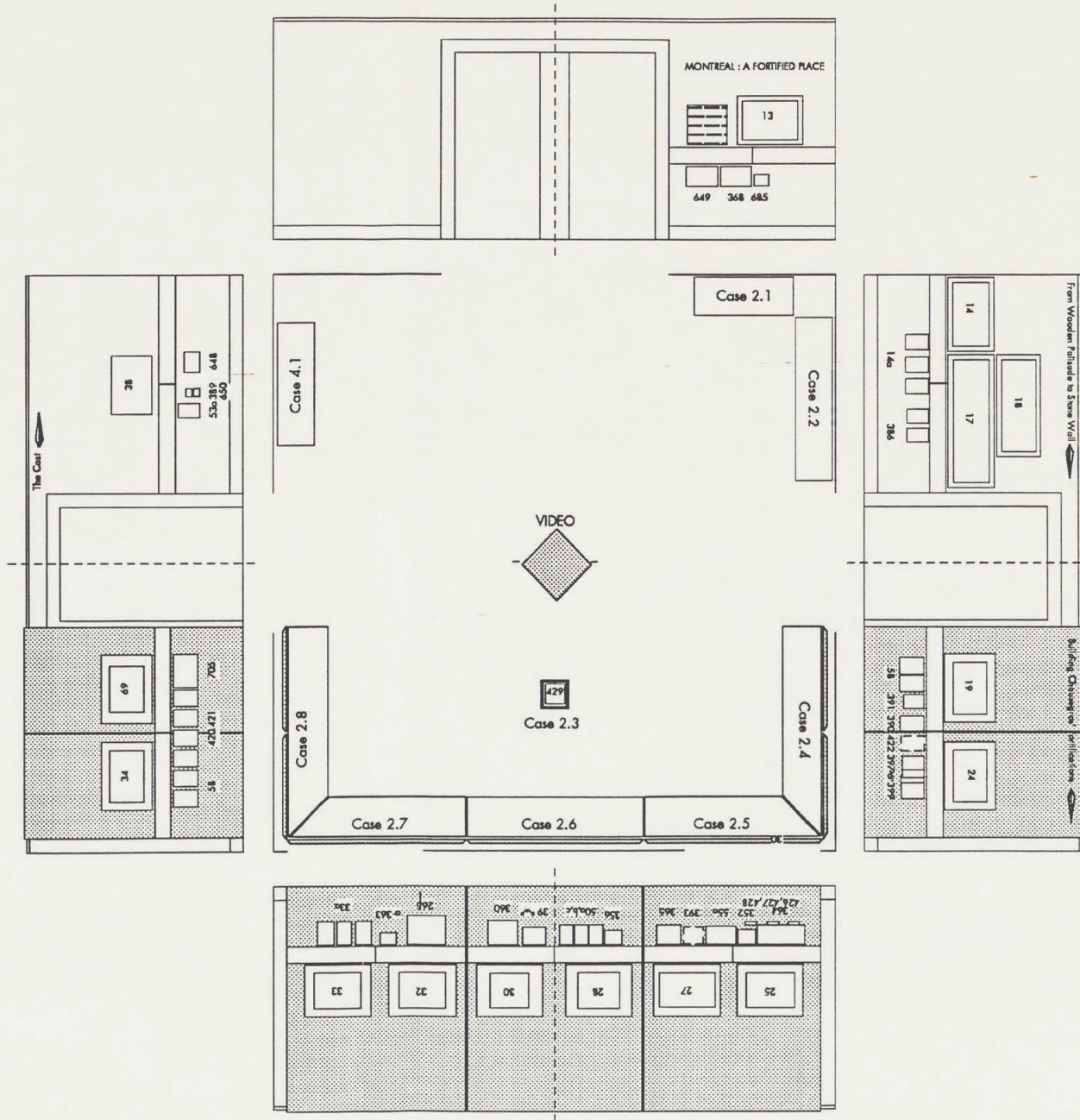
The results of a fifteen-year research project on the development of Montreal as a fortified town.

Curators:
Phyllis Lambert and
Alan Stewart, CCA

Exhibition design:
Phyllis Lambert, CCA

Co-organized with the
Archives nationales du
Québec and Parks Service,
Environment Canada





Gallery 2



Re-enactment by les Compagnies franches de la Marine during the exhibition opening, 8 September 1992

An Industrial Landscape Observed: The Lachine Canal

Photographs by Clara Gutsche and David Miller that document the factory structures and landscape of Montreal's Lachine Canal, an industrial corridor then in decline.

Curator:
Louise Désy, CCA

Elsewhere :
Maison de la culture Marie-Uguay, Montreal, November 1992–January 1993
Centre de la culture l'Octogone, La Salle, Quebec, January–February 1993
Maison du Pressoir, Montreal, February–April 1993
Centre culturel de Pierrefonds, Quebec, April–May 1993
Bibliothèque municipale Côte Saint-Luc, Quebec, June–August 1993
Centre culturel de Verdun, Quebec, September–October 1993



David Miller, photographer. View of the Redpath Sugar refinery, Montreal, October 1985. Gelatin silver print, 26.3 × 34.5 cm. CCA commission

June–August 1992

Czech Cubism: Architecture and Design, 1910–1925

Attempts to bring the formal and philosophical experiments of cubist painters and sculptors into architectural space.

Curators:
Irena Zantovská Murray and
David McFadden; Eve Blau,
CCA

Exhibition design:
Ogden Franta Architectes

Organized by the Národní
technické muzeum and
the Uměleckoprůmyslové
museum v Praze, with the
Vitra Design Museum, Weil
am Rhein, Germany



April–June 1992

John Hejduk: The Lancaster/ Hanover Masque

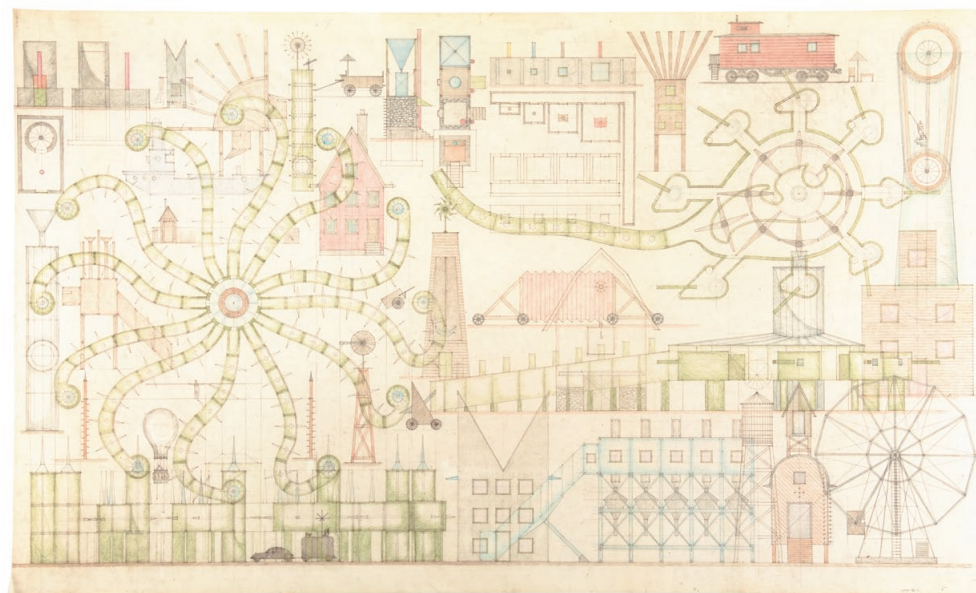
Forty drawings that depict
a masque, a project mixing
architecture and performance.

Curators:
Alvin Boyarsky;
Howard Shubert, CCA

Exhibition design
consultation:
John Hejduk

Co-organized with the
Architectural Association,
London

Elsewhere:
Architectural Association,
London, April–May 1990



John Hejduk. Presentation drawing for the Lancaster/Hanover Masque, 1980–82. Coloured pencil and graphite on translucent wove paper, 92.4 × 153.5 cm. John Hejduk fonds, CCA

February–April 1992

An English Arcadia, 1600–1900

A survey of British gardens and garden buildings.

Curator:
Gervase Jackson-Stops

Organized by the American
Architectural Foundation
and the National Trust for
Places of Historic Interest
or Natural Beauty, United
Kingdom



May 1992

Katsura: Photographs by Yasuhiro Ishimoto

Twelve colour photographs
documenting Ishimoto's 1983
return to the Katsura imperial
villa and garden, which he had
photographed thirty years earlier.

Curator:
Claude Baillargeon, CCA



Yasuhiro Ishimoto, photographer. View of the Middle Shoin (right), the New Goten (left), and the Broad Veranda of the Music Suite (centre), Katsura Imperial Villa, Kyoto, 1980. Dye-transfer print, 30.6 x 38.5 cm. CCA

December 1991–March 1992

Potential Architecture: Construction Toys from the CCA Collection

Toys in parts and pieces that allow children to construct many possible wholes.

Series:
Architectural Toys and Games

Curators:
Norman Brosterman;
Michael J. Lewis, CCA



October 1991–January 1992

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

The themes and intersections—between art, architecture, the city, and society—animating Charney's work.

Curators:
Alessandra Latour;
Phyllis Lambert, CCA



Melvin Charney, *Les maisons de la rue Sherbrooke*, 1976. Coloured pencil and wax crayon on a photostat copy from a photomontage, 43.2 x 57 cm. Melvin Charney fonds, CCA



July–October 1991

Ian Paterson: Le Jardin du Luxembourg

Curator:
Françoise Reynaud

Organized by the Musée
Carnavalet, Paris

Perspectives on the famous
gardens in Paris, through a
pinhole camera.



Ian Paterson, photographer. View of the statue of Minerve à la chouette from the northwest, Jardin du Luxembourg, Paris, 4 January 1985. Gelatin silver print, 14.5 × 19.5 cm. CCA

June–September 1991

Architectural Drawings of the Russian Avant-Garde, 1917–1935

The approach to architecture, art, and society advanced by the various movements of the Russian avant-garde following the revolution.

Curator:
Stuart Wrede

Organized by the Museum of
Modern Art, New York



April–June 1991

Emerging Japanese Architects of the 1990s

Six young practices mixing traditional and Western models during a period of growth and building in Japan.

Curators:
Jackie Kestenbaum;
Nicholas Olsberg, CCA



March–May 1991

The Filter of Reason: The Work of Paul Nelson

Nelson's work and its influence on the exchange of functionalist ideas between Europe and North America.

Curators:
Joseph Abram,
Kenneth Frampton,
and Terence Riley;
Howard Shubert, CCA

Organized by the Columbia
University Graduate School
of Architecture, Planning
and Preservation, New York

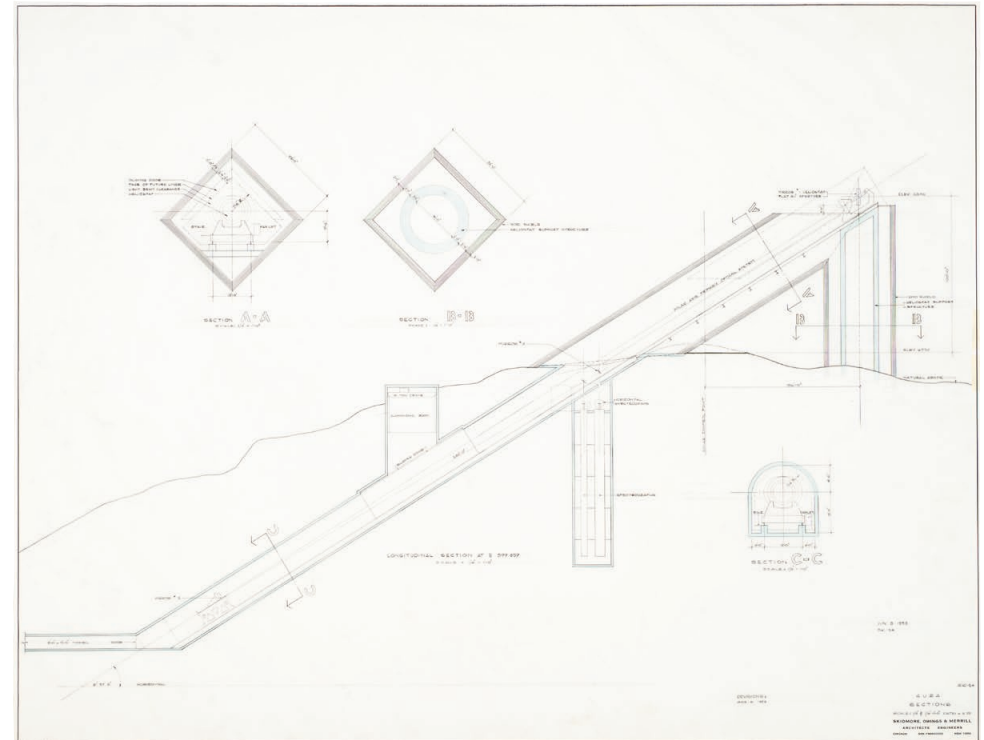


March–June 1991

Myron Goldsmith: Poet of Structure

From the architect's personal papers, the conversations and preoccupations that shaped his approach to structure.

Curators:
Barbara Shapiro Comte;
Robert Desaulniers, CCA;
under the direction of
Phyllis Lambert, CCA



Myron Goldsmith. Sections, Kitt Peak Solar Telescope, Kitt Peak, Arizona, 1959. Graphite on paper with green crayon on verso, 76.5 × 101.7 cm. Myron Goldsmith fonds, CCA

November 1990–March 1991

Buildings in Boxes: Architectural Toys from the CCA

The first in a series, toys that resonate with architecture in both methods of production and visionary potential.

Series:
Architectural Toys and Games

Curator:
Brooke Hodge, CCA

Exhibition design:
Robin Parkinson



November 1990–February 1991

Money Matters: A Critical Look at Bank Architecture

Photographs of banks in North America—ornate and modest, imposing and inviting, urban and rural.

Curators:
Anne Tucker and
Susan Wagg

Organized by the Museum of Fine Arts, Houston, and the Parnassus Foundation



David Duchow, photographer. Facade, Canadian Bank of Commerce, Innisfree, Alberta, July 1987. Silver dye-bleach colour print (Cibachrome), 50.8 x 40.6 cm. CCA

May–October 1990

Ernest Cormier and the Université de Montréal

The fruitful match between
a Montreal architect and a
university campus in search of a
public image.

Curator:
Phyllis Lambert, CCA

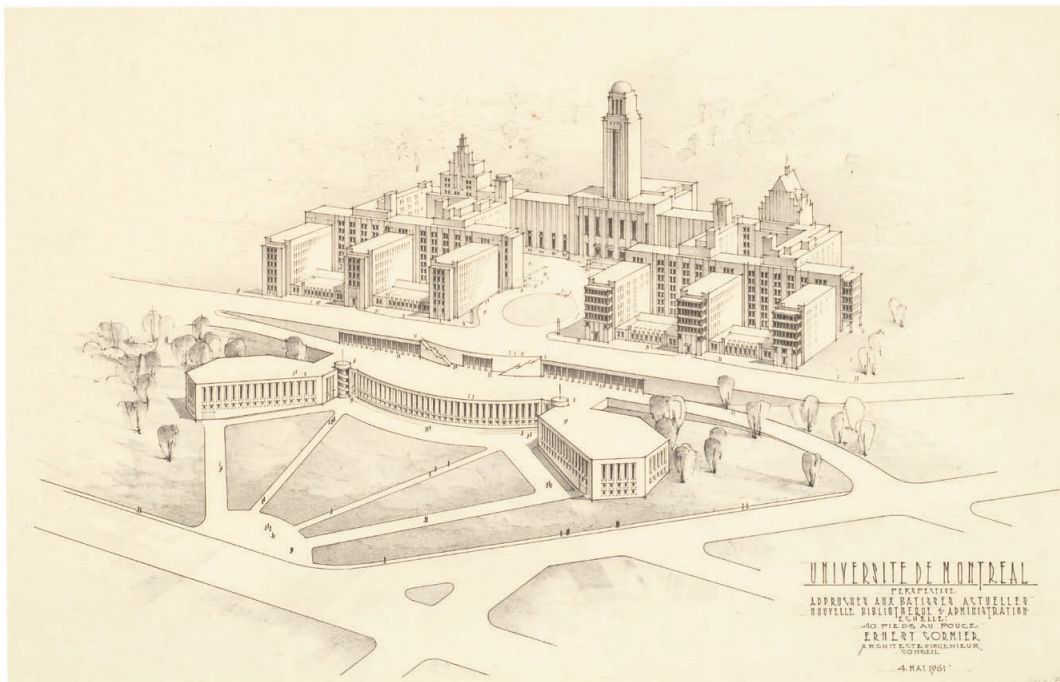
Exhibition design:
Luc Laporte

Elsewhere:
Beaverbrook Art Gallery,
Fredericton, March–
April 1991



Sighting the Université de
Montréal: Photographs by
Gabor Szilasi

Twenty-two photographs of the
main pavilion of the Université
de Montréal fifty years after its
completion.



Ernest Cormier. Perspective of the library and administrative buildings on the Université de Montréal campus, 4 May 1961. Graphite on tracing paper, 34.8 × 54.3 cm. Ernest Cormier fonds, CCA



Gabor Szilasi, photographer. Partial view of the main courtyard, Université de Montréal, December 1989. Chromogenic colour print, 35.6 × 27.9 cm. CCA commission

January–March 1990

Friedrich Weinbrenner, Architect of Karlsruhe

A homogenous architectural and urban design project carried out during the Napoleonic Wars and the patronage and reforms that made it possible.

Curators:
David B. Brownlee and
Julia Moore Converse

Organized by the
Architectural Archives of the
University of Pennsylvania,
Philadelphia



December 1989–February 1990

Mills and Factories of New England: Photographs by Serge Hambourg

Photographs focusing on a building type central to early industrial development in North America.

Curator:
Timothy F. Rub

Organized by the Hood
Museum of Art, Hanover,
New Hampshire



Serge Hambourg, photographer. Queen Anne workers' cottages, S. D. Warren Company, Westbrook, Maine, 1982–85. Chromogenic colour print, 27.9 × 35.5 cm. CCA

September–November 1989

Le Panthéon: Symbol of Revolution

A political biography of a public building, with a special focus on its symbolic transformation during the French Revolution.

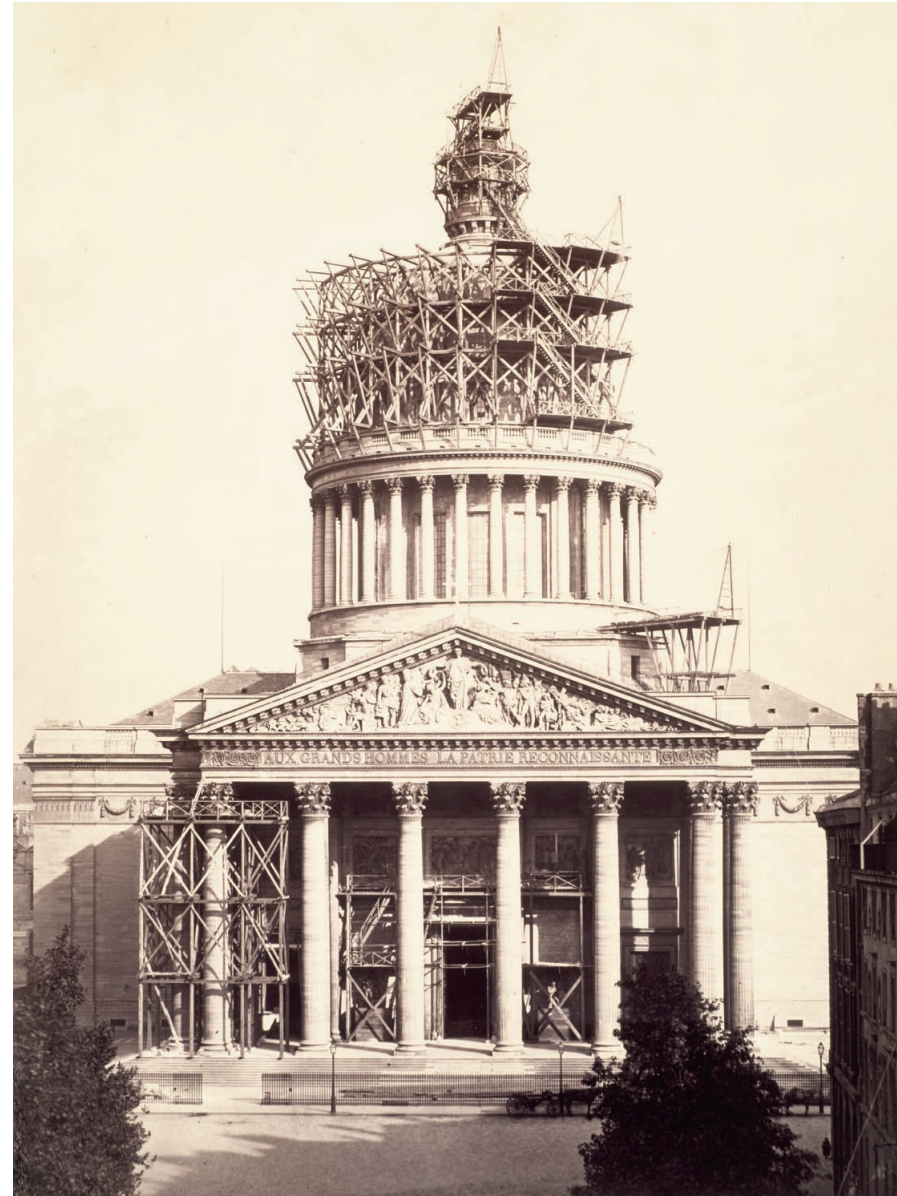
Curator:
Barry Bergdoll

Scientific committee:
Mark Deming, Monique
Mosser, and Daniel Rabreau;
Eve Blau, CCA

Exhibition design:
Craig Laberge

Co-organized with the
Caisse nationale des
monuments historiques et
des sites de France, Paris

Elsewhere:
Hôtel de Sully, Paris, May–
July 1989



Charles Marville, photographer. View of the facade of the Panthéon being repaired, ca. 1871. Albumen silver print from wet-collodion glass-plate negative, 36.8 × 27.4 cm. CCA

May 1989–March 1990

Canadian Centre for Architecture:
Building and Gardens

Curator:
Larry Richards

Exhibition and graphic
design:
Larry Richards

The concepts and positions that
drove the design and realization
of a new CCA building.



Gabor Szilasi, photographer. Interior view of the corridor and offices on the third floor, CCA, Montreal, December 1988. Chromogenic colour print, 26.3 x 33.1 cm. CCA commission



May–August 1989

Architecture and Its Image: Four Centuries of Architectural Representation

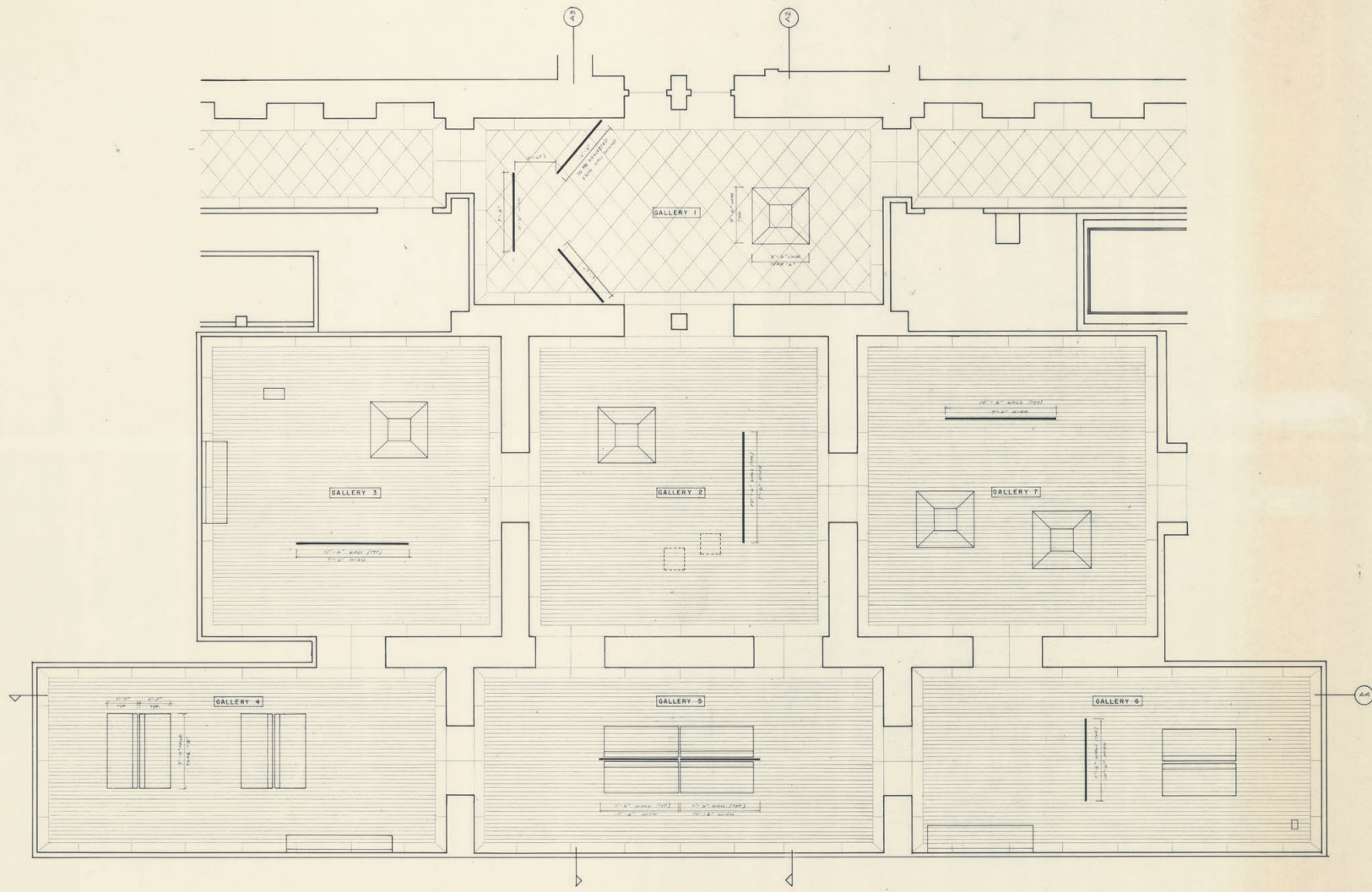
Examples from the CCA collection showing how groups of images—drawings, but also prints and photography—convey networks of ideas, information, and attitudes about architecture.

Curators:
Eve Blau, CCA;
Edward N. Kaufman

Exhibition design:
John Vinci

Elsewhere:
Dallas Museum of Art,
February–April 1990
École nationale supérieure
des Beaux-Arts, Paris,
fall 1990





FLOOR PLAN
SCALE 1/4" = 1'-0"

OFFICE OF JOHN VINCI, INC.
1147 W OHIO ST
CHICAGO, IL

CENTRE CANADIEN D'ARCHITECTURE
MONTREAL, QUEBEC
CANADA

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May 1986

Exposition à la bibliothèque
du CCA sur les techniques de
conservation pour livres

Evidence of the techniques CCA employees were acquiring to preserve books in the collection, presented in the space where books were temporarily stored.

Venue:
CCA offices, 1440, rue
Sainte-Catherine Ouest,
Montreal

We wanted to test things.
Everything here was testing.
We were learning.



October–December 1983

The Villas of Pliny and Classical Architecture in Montreal

The direct and indirect influence
of the villas described by the first-
century Roman writer.

Venue:
Montreal Museum
of Fine Arts

Curators:
Maurice Culot and
Pierre Du Prey

Exhibition design:
Melvin Charney

Co-organized with
the Institut français
d'architecture, Paris



Photography and Architecture, 1839–1939

Major photographs from the CCA collection highlighting the privileged relationship that the medium developed with architecture during its first century.

Venues:
Galerie Lempertz
Contempora, Cologne,
September–October 1982
Art Institute of Chicago,
May–June 1983
Cooper Hewitt, Smithsonian
Design Museum, New York,
July–October 1983
Centre Georges Pompidou,
Paris, February–May 1984
National Gallery of Canada,
Ottawa, September–
November 1984

Curators:
Phyllis Lambert and
Richard Pare, CCA



Installation at the Cooper Hewitt, Smithsonian Design Museum, 1983

The Preservation and
Conservation of Prints and
Drawings of Ernest Cormier
(1885–1980)

In the lobby of the first CCA office space in Montreal, a test run for conserving and displaying the archives of Ernest Cormier soon after their arrival.



Installation at the Art Institute of Chicago, 1983



Exhibitions presented by the CCA, 1979–2017

Editor's note: Before 1989, when the CCA opened to the public, exhibitions were presented in other institutions or in the CCA offices at 1440, rue Sainte-Catherine Ouest. This list includes those exhibitions organized by the CCA before its public opening as well as all exhibitions and installations that have taken place in its building since 1989. More information on these exhibitions is available on the CCA website (www.cca.qc.ca).

before 1989

Karl Friedrich Schinkel: Some Projects and Executed Works March–May 1982, CCA offices

The Preservation and Conservation of Prints and Drawings of Ernest Cormier (1885–1980) August–October 1982, CCA offices **289**

Photography and Architecture, 1839–1939 **286–88**

Galerie Lempertz Contempora, Cologne, 15 September–16 October 1982

Art Institute of Chicago, 9 May–25 June 1983

Cooper Hewitt, Smithsonian Design Museum, New York, 26 July–16 October 1983

Centre Georges Pompidou, Paris, 22 February–8 April 1984
National Gallery of Canada, Ottawa, 13 September–11 November 1984

Trois architectes / Trois quartiers 20 May–19 August 1983, CCA offices

Les ordres : interprétations et usages 9 September–12 December 1983, CCA offices

The Villas of Pliny and Classical Architecture in Montreal

14 October–11 December 1983, Montreal Museum of Fine Arts **285**

Ernest Isbell Barott, architecte/ architect : une introduction / an introduction 5 June–6 September 1985, CCA offices

Bauhaus in-house exhibition September–December 1985,

CCA offices

Exposition à la bibliothèque du CCA sur les techniques de conservation pour livres 26–30 May 1986, CCA offices **284**

Work in Progress: Photographs of the CCA Under Construction by Clara Gutsche 20 November 1987–unknown date, CCA offices

1989

Architecture and Its Image: Four Centuries of Architectural Representation 7 May–7 August 1989, main galleries **280–83**

Canadian Centre for Architecture: Building and Gardens 7 May 1989–25 March 1990, octagonal gallery **278–79**

Hochelaga Depicta: Documenting Montreal 7 May–15 August 1989, hall cases

Le Panthéon: Symbol of Revolution 19 September–19 November 1989, main galleries **276–77**

French Architecture in the Age of Jacques-Germain Soufflot 11 October–31 December 1989, hall cases

Mills and Factories of New England: Photographs by Serge Hambourg 6 December 1989–11 February 1990, gallery 7, main galleries **275**

1990

Process as Interpretation: Photographs from the CCA 17 January–22 April 1990, hall cases

Friedrich Weinbrenner, Architect of Karlsruhe 31 January–18 March 1990, main galleries **274**

Ernest Cormier and the Université de Montréal 2 May–21 October 1990, main galleries **270–72**

Sighting the Université de Montréal: Photographs by Gabor Szilasi 2 May–28 October 1990, octagonal gallery **273**

Airport Origins: Three Projects by Lloyd Wright 12 June–16 September 1990, hall cases

Building and Interpreting a Collection: The CCA, 1985–1989 3 October 1990–17 February 1991, hall cases

Money Matters: A Critical Look at Bank Architecture 14 November 1990–24 February 1991, main galleries **269**

Buildings in Boxes: Architectural Toys from the CCA 28 November 1990–31 March 1991, octagonal gallery **268**

1991

Myron Goldsmith: Poet of Structure 13 March–2 June 1991, main galleries (partial) **267**

The Filter of Reason: The Work of Paul Nelson 27 March–26 May 1991, main galleries (partial) **266**

Emerging Japanese Architects of the 1990s 17 April–30 June 1991, octagonal gallery **265**

Architectural Drawings of the Russian Avant-Garde, 1917–1935, 19 June–8 September 1991, main galleries **264**

Soviet Avant-Garde Publications 19 June–15 September 1991, hall cases

Ian Paterson: Le Jardin du Luxembourg 17 July–13 October 1991, octagonal gallery **263**

Parables and Other Allegories: The Work of Melvin Charney, 1975–1990 9 October 1991–12 January 1992, main galleries **261–62**

Corpus sanum in domo sano: The Architecture of the Domestic Sanitation Movement, 1870–1914 13 November 1991–16 February 1992, hall cases

Potential Architecture: Construction Toys from the CCA Collection 4 December 1991–8 March 1992, octagonal gallery **260**

1992

Katsura: Photographs by Yasuhiro Ishimoto 6–17 May 1992, gallery 7, main galleries **259**

An English Arcadia, 1600–1990 12 February–19 April 1992, main galleries **258**

The Architect's Sketchbook: Current Practice 26 February–24 May 1992, hall cases

John Hejduk: The Lancaster/Hanover Masque 1 April–21 June 1992, octagonal gallery **257**

Czech Cubism: Architecture and Design, 1910–1925 10 June–2 August 1992, main galleries **256**

An Industrial Landscape Observed: The Lachine Canal 15 July–22 November 1992, octagonal gallery **255**

The Geometry of Defence: Fortification Treatises and Manuals, 1500–1800 21 August 1992–17 January 1993, hall cases

Opening the Gates of Eighteenth-Century Montreal 8 September 1992–28 February 1993, main galleries **250–54**

Toys That Teach 16 December 1992–25 April 1993, octagonal gallery **249**

1993

Civic Visions, World's Fairs 17 March–1 August 1993, hall cases

Eadweard Muybridge and the Photographic Panorama of San Francisco, 1850–1880 31 March–25 July 1993, main galleries **246–47**

An Architectural Odyssey: The Travel Sketches of Louis I. Kahn 19 May–29 August 1993, octagonal gallery **248**

Exploring Rome: Piranesi and His Contemporaries 17 August 1993–2 January 1994, main galleries **244–45**

The Festival of the China: Ephemeral Architecture in Eighteenth-Century Rome 17 August 1993–2 January 1994, hall cases

Letters from the People: Photographs by Lee Friedlander 14 September–28 November 1993, octagonal gallery **243**

Toys and the Modernist Tradition 16 December 1993–1 May 1994 **242**

1994

Cities of Artificial Excavation: The Work of Peter Eisenman, 1978–1988 2 March–19 June 1994, main galleries **238–41**

Modernism and the Avant-Garde: Recent Acquisitions and Gifts 2 March–19 June 1994, hall cases

The Use of Models: Nineteenth-Century Church Architecture in Quebec 18 May–11 September 1994, octagonal gallery **237**

Learning Architecture 5 July–2 October 1994, hall cases

The Palladian Revival: Lord Burlington, His Villa and Garden at Chiswick 19 July–25 September 1994, main galleries **236**

Richard Henriquez: Memory Theatre 27 September 1994–29 January

1995, octagonal gallery **235**

From Society to Solitude: Public and Private Space in Seventeenth-Century France 12 October 1994–15 January 1995, hall cases

Urban Revisions: Current Projects for the Public Realm 19 October 1994–8 January 1995, main galleries **234**

1995

The Photographs of Édouard Baldus: Landscapes and Monuments of France 25 January–23 April 1995, main galleries **233**

Photography and French Architectural Practice, 1839–1890 25 January–4 June 1995, hall cases

Four Photographers Visit Quebec: Sipprell, Moser, Volkerding, Kawamata 10 May–15 October 1995, octagonal gallery **232**

Scenes of the World to Come: European Architecture and the American Challenge, 1893–1960 14 June–24 September 1995, main galleries **229–31**

Popularizing Architecture in the USA 14 June–29 October 1995, hall cases

Architects of the Image: Photography in the Heroic Age of Construction 11 October 1995–4 February 1996, main galleries **228**

Dream Houses, Toy Homes 8 November 1995–31 March 1996, octagonal gallery **227**

The Idea of the Penitentiary 8 November 1995–31 May 1996, hall cases and rotunda

An Age at a Glance: Shaughnessy House Photographed by Brian Merrett, 1971–1973 14 December 1995–14 April 1996, Shaughnessy House

1996

Power and Planning: Industrial Towns in Quebec, 1890–1950 6 March–26 May 1996, main galleries **226**

Dieter Appelt: The Catastrophe of Things 17 April–4 August 1996, octagonal gallery **225**

Jacques Rousseau: Foundation 24 May–4 August 1996, Sottsass Room

Frank Lloyd Wright: Designs for an American Landscape, 1922–1932 18 June–29 September 1996,

main galleries **222–24**

“The Horizontal Line of Freedom”: City, Road, and Country in North America, 1917–1939 18 June–29 September 1996, hall cases

Luigi Ghirri / Aldo Rossi: Things Which Are Only Themselves 21 August–24 November 1996, octagonal gallery **220–21**

Viewing Olmsted: Photographs by Robert Burley, Lee Friedlander, and Geoffrey James 16 October 1996–2 February 1997, main galleries **216–19**

Mount Royal Res Publica: Mountain, Park, and Citizens 16 October 1996–16 February 1997, hall cases

Pierre Thibault: Temps et matérialité 23 October 1996–16 March 1997, Sottsass Room

Uncovering Geometry: Ben Nicholson at the Laurentian Library 11 December 1996–9 March 1997, octagonal gallery **215**

1997

The New Spirit: Modern Architecture in Vancouver, 1938–1963 5 March–25 May 1997, main galleries **214**

The Current of Ideas: A Library of Modern Architecture, 1936–1961 5 March–25 May 1997, hall cases

Richard Pare – Tadao Ando: The Colours of Light 26 March–1 June 1997, octagonal gallery **213**

Sophie Charlebois: Moonlight Table: Still Life 11 April–26 October 1997, Sottsass Room

The Architecture of Reassurance: Designing the Disney Theme Parks 17 June–28 September 1997, main galleries **207–11**

Realism and Illusion: Catherine Wagner Photographs the Disney Theme Parks 17 June–28 September 1997, octagonal gallery **212**

Yesterday's Tomorrow: Expo 67 – Movement, Forms, Space 17 June–28 September 1997, hall cases

Other Soundings: Selected Works by John Hejduk, 1954–1997 22 October 1997–15 February 1998, main galleries **205–6**

Toy Town 22 October 1997–31 May 1998, octagonal gallery **204**

Atelier In Situ: Transfert 13 November 1997–21 March 1998, Sottsass Room

1998	Edward Burtynsky 15 March–7 May 2000, octagonal gallery 184	2003	2006, hall cases Empire 8 December 2005–12 March 2006, octagonal gallery 136–37	Will Alsop: OCAD, An Urban Manifesto 13 June–5 October 2008, octagonal gallery 111 Starting from... a Tree 13 June–5 October 2008, hall cases Toplight: Roof Transparencies from 1760 to 1960 23 October 2008–15 February 2009, octagonal gallery 110 Actions: What You Can Do With the City 26 November 2008–19 April 2009, main galleries 104–9 Starting from... Travel 3 December 2008–1 May 2009, hall cases	11 November 2010–13 February 2011, octagonal gallery 80
Montréal Métropole, 1880–1930 18 March–24 May 1998, main galleries 202–3 The Dynamic Metropolis: Montreal on the Move, 1875–1935 18 March–24 May 1998, hall cases Atelier Big City: showroom X 15 April–25 October 1998, Sottsass Room The American Lawn: Surface of Everyday Life 16 June–8 November 1998, main galleries and hall cases 195–201 The Photographer's Lawn 16 June–8 November 1998, octagonal gallery Mel Ziegler: Growing Concern 16 June–8 November 1998, Baile Park 201 Photography and Transformations of the Contemporary City: Venezia – Marghera 9 December 1998–25 April 1999, main galleries 194 Irene F. Whitton: Departure for Katsura 9 December 1998–28 March 1999, octagonal gallery, hall cases, and Shaughnessy House 193	Les lieux de la couleur: An Installation by Saucier + Perrotte 31 March–20 August 2000, Sottsass Room Library Acquisitions 23 May–15 October 2000, hall cases L'O.E.U.F – Inside: outside 14 September 2000–14 January 2001, Sottsass Room New York: CCA Competition for the Design of Cities 15 November 2000–1 April 2001, main galleries 180 Toys and Transport 15 November 2000–1 April 2001, octagonal gallery 181 Cities in Motion 15 November 2000–1 April 2001, anteroom	Alain Paiement 23 April–9 November 2003, octagonal gallery 161 Traces of India: Photography, Architecture, and the Politics of Representation 15 May–14 September 2003, main galleries 157–60 out of the box: price rossi stirling + matta-clark 22 October 2003–6 September 2004, main galleries 152–56 West 37th Street, Manhattan, Photographed by John Veltri between 13 September and 18 September 1966 11 December 2003–7 March 2004, octagonal gallery 149	2006, hall cases Inside the Sponge 10 August–19 November 2006, octagonal gallery 132 Environment: Approaches for Tomorrow – Gilles Clément / Philippe Rahm 18 October 2006–10 June 2007, main galleries 128–31 Victor Burgin: Voyage to Italy 7 December 2006–25 March 2007, octagonal gallery 127	Total Environment: Montreal, 1965–1975 19 March–23 August 2009, octagonal gallery 103 Speed Limits 20 May–8 November 2009, main galleries 97–102 Carlo Scarpa's Tomba Brion: Photographs by Guido Guidi, 1997–2007 11 September 2009–10 January 2010, octagonal gallery 96 Robert Burley: Photographic Proof 11 September–19 October 2009, north facade Robert Burley: The Disappearance of Darkness 11 September–15 November 2009, hall cases Starting from... Pink 11 September 2009–17 January 2010, hall cases Intermission: Films from a Heroic Future 25 November 2009–28 January 2010, main galleries 95 Starting from... the Bubble 26 November 2009–17 January 2010, hall cases	2011 Palladio at Work: An Annotated Exhibition 3 March–22 May 2011, octagonal gallery 78–79 Architecture in Uniform: Designing and Building for the Second World War 13 April–18 September 2011, main galleries 71–76 A Paper War 13 April–18 September 2011, hall cases The Good Cause: Architecture of Peace 16 June–4 September 2011, octagonal gallery 77 Modernism in Miniature: Points of View 22 September 2011–8 January 2012, octagonal gallery 70 Starting from... People 5 October 2011–22 January 2012, hall cases Imperfect Health: The Medicalization of Architecture 25 October–1 April 2012, main galleries 64–69
1999	2001	2004	2007	2009	2012
32 Italian Photographers: A Tribute to Phyllis Lambert 21 April–26 September 1999, octagonal gallery 192 Carlo Scarpa, Architect: Intervening with History 26 May–31 October 1999, main galleries 190–91 Opération [Interface] 9–24 June 1999, Shaughnessy House Bosses à quatre pattes 9 September–7 November 1999, Sottsass Room Cedric Price: Mean Time 19 October 1999–27 February 2000, octagonal gallery 186–89 En chantier: The Collections of the CCA, 1989–1999 24 November 1999–30 April 2000, main galleries 185 Shaping the Great City: Modern Architecture in Central Europe, 1890–1937 14 May–15 October 2000, main galleries and hall cases 182–83	Installation No. 10 – Trans-fusion 15 March–3 July 2001, Sottsass Room Meditations on Piero 2 May–3 September 2001, octagonal gallery 179 Architecture Remembered: Souvenir Buildings from the CCA Collection 2 May–3 September 2001, hall cases John Soane 1753–1837 16 May–3 September 2001, main galleries 178 Floor Play: An Installation by MEDIUM 26 September 2001–3 March 2002, Sottsass Room Mies in America 17 October 2001–20 January 2002, main galleries, octagonal gallery, and hall cases 172–77	Learning from... Ruscha and Venturi Scott Brown, 1962–1977 31 March–6 June 2004, octagonal gallery 150 Absent Wall: Recalling Gordon Matta-Clark's Garbage Wall (1970) 6 May–6 September 2004, Baile Park Fun with a Palace 19–30 May 2004, Sottsass Room Architects' Books 24 June–26 September 2004, octagonal gallery 151 The 60s: Montreal Thinks Big 20 October 2004–11 September 2005, main galleries 147 Olivo Barbieri: site specific_Montreal 04 20 October 2004–13 February 2005, octagonal gallery 148	Happy Birthday 29 January–19 August 2007, hall cases Clip/Stamp/Fold 2: The Radical Architecture of Little Magazines, 196X–197X 12 April–9 September 2007, octagonal gallery 126 Nature 2 May–3 June 2007, Shaughnessy House Lessons from Bernard Rudofsky 4 July–30 September 2007, main galleries 125 Naoya Hatakeyama: Scales 27 September 2007–3 February 2008, octagonal gallery 124 1973: Sorry, Out of Gas 7 November 2007–20 April 2008, main galleries 117–23	Take Note 4 February–30 May 2010, octagonal gallery 93–94 Other Space Odysseys: Greg Lynn, Michael Maltzan, Alessandro Poli 8 April–19 September 2010, main galleries 88–92 Starting from... Windows 17 June–17 October 2010, hall cases Iannis Xenakis: Composer, Architect, Visionary 17 June–17 October 2010, octagonal gallery 87 Journeys: How travelling fruit, ideas, and buildings rearrange our environment 20 October 2010–13 March 2011, main galleries 81–86 404 ERROR: The Object Is Not Online	Alturas de Machu Picchu: Martín Chambi – Álvaro Siza at Work 26 January–29 April 2012, octagonal gallery 63 Starting from... the Suburbs 16 February–10 June 2012, hall cases Très Grande Bibliothèque (Very Big Library) 15 May–9 September 2012, octagonal gallery 62 Notes from the Archive: James Frazer Stirling 16 May–14 October 2012, main galleries 60–61 Tokyo: Yasuhiro Ishimoto 28 June–21 October 2012, hall cases First, the Forests 4 October 2012–6 January 2013, octagonal gallery 59 Melvin Charney 1935–2012 24 October 2012–14 April 2013, hall cases ABC: MTL – A Self-Portrait of Montreal 13 November 2012–31 March 2013, main galleries 57
2000	2002	2005	2008	2010	2013
Visions and Views: The Architecture of Borromini in the Photographs of	Laboratories 18 April–15 September 2002, main galleries 170–71 Creative Spaces 18 April–15 September 2002, hall cases Lewis Baltz: The New Industrial Parks Near Irvine, California 18 April–29 September 2002, octagonal gallery 168–69 Hal Ingberg: Artificial Light 10 October 2002–3 June 2003, Sottsass Room Herzog & de Meuron: Archaeology of the Mind 23 October 2002–6 April 2003, main galleries and octagonal gallery 162–67	Eli Bornstein: Structurist Relief 31 January–3 April 2005, Shaughnessy Passage Dieter Appelt: Forth Bridge – Cinema, Metric Space 9 March–22 May 2005, octagonal gallery 146 Expo 67: Not Just a Souvenir 31 March–11 September 2005, hall cases Super City 9 June–20 November 2005, octagonal gallery 144–45 Re-imagining Downtown 12 June–11 September 2005, Sottsass Room Sense of the City 26 October 2005–10 September 2006, main galleries 138–43 Carlo Marchionni and Saint Peter's Sacistry 9 November 2005–2 April	Arrivals 24 January–23 March 2008, hall cases An Endangered Species 24 January–25 May 2008, Shaughnessy House Utopia's Ghost: Postmodernism Reconsidered 28 February–25 May 2008, octagonal gallery 116 Some Ideas on Living in London and Tokyo by Stephen Taylor and Ryue Nishizawa 14 May–26 October 2008, main galleries 112–15	Journals 20 October 2010–13 March 2011, main galleries 81–86	Streetview 31 January–12 May 2013, octagonal gallery 58 Archaeology of the Digital 7 May–27 October 2013, main galleries 53–56 Seagram Plaza 1 May–18 August 2013, hall cases

Dissections: Geoffrey Smedley
6 June–11 August 2013, octagonal gallery **52**

H-BLOCK – Prison Housing: Donovan Wylie 5 September–5 December 2013, octagonal gallery

H-BLOCK – Social Housing: Ilse Bing 5 September–5 December 2013, hall cases

How architects, experts, politicians, international agencies, and citizens negotiate modern planning: Casablanca Chandigarh
26 November 2013–20 April 2014, main galleries **48–51**

Old Books New Cities 12 December 2013–16 March 2014, hall cases

2014

Photographing the Arab City in the Nineteenth Century 30 January–25 May 2014, octagonal gallery **47**

Archaeology of the Digital: Media and Machines 21 May–5 October 2014, main galleries **43–46**

The Mound of Vendôme 19 June–28 September 2014, octagonal gallery **42**

Canadian Megaform 10 September 2014–6 April 2015, hall cases

Found in Translation: Palladio – Jefferson 8 October 2014–15 February 2015, octagonal gallery **41**

Rooms You May Have Missed: Bijoy Jain, Umberto Riva 4 November 2014–20 April 2015, main galleries **37–40**

2015

Industrial Architecture: Ábalos & Herreros selected by OFFICE Kersten Geers David Van Severen 12 March–17 May 2015, octagonal gallery **34–35**

The CCA in Photographs, 1987–2015 22 April–30 November 2015, hall cases

The SAAL Process: Housing in Portugal, 1974–1976 12 May–4 October 2015, main galleries **36**

Jai Tech: Ábalos & Herreros selected by Juan José Castellón 24 May–12 July 2015, octagonal gallery **33**

Landscapes of the Hyperreal: Ábalos & Herreros selected by SO – IL 23 July–13 September 2015,

octagonal gallery **32**

Corner, Block, Neighbourhood, Cities: Álvaro Siza in Berlin and The Hague 24 September 2015–22 May 2016, octagonal gallery **30–31**

The Other Architect 28 October 2015–10 April 2016, main galleries **24–29**

Kids Build 9 December 2015–24 April 2016, hall cases

2016

The Anatomy of the Architectural Book 10 May–20 November 2016, hall cases

Archaeology of the Digital: Complexity and Convention 11 May–16 October 2016, main galleries **20–23**

Architecture as Evidence 16 June–11 September 2016, octagonal gallery **19**

17 Volcanoes: Works by Franz Wilhelm Junghuhn, Armin Linke, and Bas Princen 29 September 2016–22 January 2017, octagonal gallery **18**

It's All Happening So Fast: A Counter-History of the Modern Canadian Environment 16 November 2016–9 April 2017, main galleries **12–17**

2017

Phyllis Lambert: 75 Years At Work 18 January–11 June 2017, hall cases

What About Happiness on the Building Site? 9 February–14 May 2017, octagonal gallery **10–11**

Besides, History: Go Hasegawa, Kersten Geers, David Van Severen 10 May–15 October 2017, main galleries **1–8**

Educating Architects: Four Courses by Kenneth Frampton 31 May–24 September 2017, octagonal gallery **9**

Mirrors / Miroirs 22 June 2017–14 January 2018, hall cases

Greystone: Tools for Understanding the City 13 October 2017–4 March 2018, octagonal gallery

The University Is Now on Air: Broadcasting Modern Architecture 14 November 2017 to 1 April 2018, main galleries

Index of collaborators

Curators

Abram, Joseph **266**

Ackley, Brian **116**

Abuin, Christian **103**

Avermaete, Tom **48**

Baillargeon, Claude **228, 259**

Beasley, Gerald **135, 151**

Bédard, Jean-François **238**

Beltrami, Guido **41, 78**

Bergdoll, Barry **276**

Blanchet, Clément **62**

Blau, Eve **182, 256, 276, 280**

Bogner, Dieter **182**

Borasi, Giovanna **3, 10, 24, 32, 64, 81, 88, 104, 112, 117, 128, 138**

Bordeleau, Anne **19**

Bouchard, Marie-France D. **103**

Boyarsky, Alvin **257**

Bratishenko, Lev **80**

Breddels, Lilet **77**

Brosterman, Norman **260**

Brownlee, David B. **274**

Buckley, Craig **126**

Caldeira, Marta **116**

Casciato, Maristella **48**

Castellón González, Juan José **33**

Cohen, Jean-Louis **71, 229**

Colomina, Beatriz **126, 195**

Connors, Joseph **184**

Converse, Julia Moore **274**

Copp, Duncan **95**

Corona, Meir Lobaton **116**

Correia, Jorge **47**

Costantini, Paolo **192, 194, 212, 213, 220, 225**

Coupland, Douglas **144**

Courcoulas, Alexandra **58**

Culot, Maurice **285**

De Long, David G. **222**

de Meuron, Pierre **162**

de Michelis, Marco **152**

Deming, Mark **276**

Denison, Cara Dufour **244**

Deriu, Davide **70**

Desautniers, Robert **133, 267**

Désy, Louise **58, 96, 124, 136, 149, 168, 181, 232, 255**

de Vletter, Martien **58**

de Wit, Wim **125**

Diller, Elizabeth **195**

Dorsey, Talia **132**

Du Prey, Pierre **285**

Fontenot, Anthony **126**

Förster, Kim **9**

Fortier, Robert **226**

Frampton, Kenneth **266**

Friedman, Alice **227**

Friedman, Mildred **190**

Gallanti, Fabrizio **57, 63**

Geers, Kersten **35**

Gignon, Marc **237**

Gissen, David **42**

Goberna, Cristina **116**

Goldsmith, Kenneth **95**

Gournay, Isabelle **202**

Grabar, Nika **116**

Grau, Urtzi **126**

Haddad, Rosemary **181, 242**

Handel, Dan **59**

Hansen, Greta **116**

Harris, David **216, 233, 243, 246, 273**

Harris, John **236**

Hastings, Sascha **19**

Heck, Katherine **116**

Herzog, Jacques **162**

Hind, Charles **78**

Hodge, Brooke **268**

Hsieh, Lisa **126**

Idenburg, Florian **32**

Imperiale, Alicia **126**

Ingersoll, Richard **181**

Jackson-Stops, Gervase **258**

Jan van Pelt, Robert **19**

Julien, Sophie **103**

Kahveci, Esra **93**

Kallipoliti, Lydia **126**

Kanach, Sharon **87**

Kaufman, Edward N. **280**

Kazi, Olympia **126**

Kestenbaum, Jackie **265**

Khalje, Sharif **116**

Kinney, Jeremy **95**

Koolhaas, Rem **62**

Kubey, Karen **116**

Lacroix, Laurier **193**

Lambert, Phyllis **172, 250, 261, 267, 270, 286**

Latouche, Pierre-Édouard **110**

Latour, Alessandra **261**

Lavin, Sylvia **93**

Leblanc, William **103**

Leblanc-Trudeau, Jeanne **103**

Lehnerer, Alex **18**

Lerner, Ralph **180**

Lewis, Michael J. **248, 249, 260**

Liu, Jing **32**

Lopez-Perez, Daniel **126**

Lortie, André **147**

Lovelace, Carey **87**

Lynn, Greg **20, 43, 53**

Marling, Karal Ann **207**

Martin, Reinhold **116**

McAtee, Cammie **204**

McFadden, David **256**

McKay, Donald **19**

Migayrou, Frédéric **170**

Miguel, Ciro **116**

Moon, Whitney **93**

Mosser, Monique **276**

Murray, Irena Zantovská **256**

Ohayon, Albert **95**

Olsberg, Nicholas **185, 212, 265**

Oosterman, Arjen **77**

Pare, Richard **286**

Pelizzari, Maria Antonella **157**

Pelletier, Louise **179**

Pérez-Gómez, Alberto **179**

Platzer, Monika **125, 182**

Ponte, Alessandra **103, 195**

Price, Cedric **186**

Rabreau, Daneil **276**

Ratti, Carlo **132**

Reynaud, Françoise **263**

Richards, Larry **278**

Richardson, Margaret **178**

Riley, Christopher **95**

Riley, Terence **266**

Rub, Timothy F. **275**

Sardo, Delfim **36**

Schnapp, Jeffrey T. **97**

Scofidio, Ricardo **195**

Shapiro Comte, Barbara **267**

Shubert, Howard **111, 185, 205, 215, 235, 242, 257, 266**

Siracusa, Mariana **58**

Smedley, Geoffrey **52**

Smith, Elizabeth **234**

Smithson, Peter **204**

Somol, Robert **205**

Stabile, Louis **103**

Steierhoffer, Eszter **30**

Stevens, MaryAnne **178**

Stewart, Alan **250**

St-Pierre, Marc **95**

Sunwoo, Irene **126**

Tavares, André **10**

Teyssot, Georges **195**

Therrien, Troy **116**

Thompson, Susan **116**

Tran, Cuong **103**

Tsachrelia, Dimitra **116**

Tsachrelia, Eirini **116**

Tucker, Anne **269**

Ursprung, Philip **18, 152, 162**

Vanlaethem, France **202**

Van Severen, David **35**

van Stein, Saskia **77**

Vanz, Elena **116**

Vidler, Anthony **60, 152**

von Amelunxen, Hubertus **124, 127, 146, 152, 161**

Wagg, Susan **269**

Wasiuta, Mark **195**

Wigley, Mark **152, 170, 195**

Wiles, Stephanie **244**

Windsor-Liscombe, Rhodri **214**

Wrede, Stuart **264**

Young, Micheal **116**

Zardini, Mirko **12, 37, 64, 88, 104, 117, 138, 148, 150, 152**

Exhibition design

Atelier Big City **170**

Atelier Bow-Wow **48**

Atelier BRAQ **170**

Atelier In Situ **138, 161, 170**

Beck, Martin **81**

Bosses Design **170**

Build **170**

Castellón González, Juan José **33**

Clément, Gilles **128**

Coop Himmelb(l)au **182**

Coupland, Douglas **144**

Desai, Mitul **37**

Diller & Scofidio, Architects **195**

Eisenman, Peter **238**

Go Hasegawa and Associates **3**

Hares, Jonathan **20, 43, 53**

Hejduk, John **205, 257**

Herzog & de Meuron **162**

Jain, Bijoy **37**

Kuehn Malvezzi **12**

Labege, Craig **276**

Lambert, Phyllis **250**

Laporte, Luc **270**

Lerner, Ralph **180**

Lortie & Schall Architectes **147**

Lynn, Greg **88**

Maltzan, Michael / Michael Maltzan Architecture **88, 97**

Mangano-Ovalle, Iñigo **172**

Marosi, Erik **184**

MOS Architects **24**

Nishizawa, Ryue **112**

OFFICE Kersten Geers David Van Severen **3, 35, 60, 64**

Ogden Franta Architectes **256**

Parkinson, Robin **268**

polar÷ **125**

Poli, Alessandro **88**

Price, Cedric **186**

Rahm, Philippe **128**

Ranalli, George **190**

Richards, Larry **278**

Riva, Umberto **37, 178**

ROY **157**

Sala, Andrea **104**

Saucier + Perrotte Architectes **117**
Scarano, Emilio **37**
Smithson, Peter **204**
SO – IL **32**
Taylor, Stephen **112**
The World as Flatland **77**
Thibault, Pierre **170**
Tillett Lighting Design Inc. **138**
Vinci, John **280**
WORKac **71**
X-Design **181**

Graphic design

1218 A **70, 87**
2 x 4 **180**
Associés Libres **225**
Atelier Pastille Rose **47, 52, 62, 63**
Black Sheep Design **110**
Bureau Principal **9, 41**
Castilloux-Bouchard, Laurie **78**
COCCU / Christian Lange **10, 24**
Common Name **37**
DeArmond, Alex **81, 88**
Feed **48, 57, 58, 96, 112**
Fugazi **151, 170**
Greiman, April **234**
Hares, Jonathan **20, 32, 43, 53, 64**
Hollenstein, Marc **36**
House9 Design **93, 111, 124, 132**
Integral Lars Müller **162**
Irobe Design Institute **3**
Kritis, Joris **60**
Lasnier, Louis-Charles **147, 149, 150, 152, 157, 168, 178**
Le Séisme **42**
Orange Tango **138**
Paradis, Louise **18**
Peeters, Julie **60**
Pitis e Associati **12**
Pornillos, Emmelyne **78**
Project Projects **71, 97, 104**
Proulx, Sébastien **103**
Rumors **80**
Tag Team Studio **59**
The World as Flatland **77**
Ulbl+Jakely **182**
Uniform **19**
Yendrys, Sean **30**
Zab Design & Typography **116, 117, 125, 128**

Index of exhibition subjects

Ábalos & Herreros **32–35**
Alsop, Will **111**
Ando, Tadao **213**
apartment/residential buildings **30–31, 112–15, 132**
Appelt, Dieter **146, 225**
Arab city **47**
archaeological sites **63**
Auschwitz **19**
Austro-Hungarian Empire **182–83**
Baldus, Édouard **233**
Baltz, Lewis **168–69**
banks **269**
Barbieri, Olivo **148**
Barrada, Yto **48–51**
Berlin **30–31, 225**
Bibliothèque nationale de France **62**
books **135, 151, 284**
Borromini, Francesco **184**
bridges **146, 228**
Brion family tomb **96**
Britain **258**
Burgin, Victor **127**
Burley, Robert **216–19**
Burlington, Lord **236**
Burtynsky, Edward **184**
cabinet theatre **52**
California **168–69**
Canada **12–17**
Canadian Centre for Architecture **185, 278–79**
canals **255**
Casablanca **48–51**
Castellón, Juan José **32–35**
Chambi, Martín **63**
Chandigarh **48–51**
Charney, Melvin **261–62**
Chiswick **236**
churches **237**
Clément, Gilles **128–31**
collage **32**
construction **10–11, 228, 260**
Cormier, Ernest **270–72, 289**
Coupland, Douglas **144–45**
cubism **256**
Czechoslovakia **256**
digital access **80**
digital design **20–23, 43–46, 53–56**
Disney **207–11, 212**
drawing **78–79, 87**
Egypt **136–37**
Eisenman, Peter **238–41**

energy **117–23**
environmental issues **12–17, 117–23, 128–31, 133–34**
ephemeral architecture **103**
factories **255, 275**
film **95**
forestry **59**
Forth Bridge **146, 228**
Frampton, Kenneth **9**
France **233**
Fratacci, Carlo **127**
Friedlander, Lee **216–19, 243**
futurism **97–102**
gardens **236, 258, 263, 278–79**
Geers, Kersten **1–8, 32–35**
Ghirri, Luigi **220–21**
Goldsmith, Myron **266**
Gossage, John **136–37**
graffiti **243**
Guidi, Guido **96**
Gutsche, Clara **255**
Hague, The **30–31**
Hambourg, Serge **275**
Hasegawa, Go **1–8**
Hatakeyama, Naoya **124**
health **64–69**
Hejduk, John **205–6, 257**
Henriquez, Richard **235**
Herzog & de Meuron **162–67**
Holl, Steven **132**
Homma, Takashi **48–51**
immigrants **30–31**
India **157–60**
interactivity **43–46**
International Foundation of the CCA **180**
Irvine, California **168–69**
Ishimoto, Yasuhiro **259**
Italy **127**
Jain, Bijoy **37–40**
James, Geoffrey **216–19**
Japan **265**
Jardin du Luxembourg **263**
Java **18**
Jeanneret, Pierre **48–51**
Jefferson, Thomas **41**
Jungbunn, Franz Wilhelm **18**
Kahn, Louis I. **248**
Karlsruhe **274**
Katsura **193, 259**
Kawamata, Tadashi **232**
Künstlerhaus Bethanien **225**
Lachine Canal **255**
Lancaster/Hanover Masque **257**
landscape design **133–34, 216–19**
Las Vegas **150**
Laurentian Library **215**
lawns **195–201**
libraries **62, 215**

lighting **110**
Linke, Armin **18**
London **112–15**
Los Angeles **150**
Lynn, Greg **88–92**
Machu Picchu **63**
magazines **126**
Maltzan, Michael **88–92**
Manhattan **149, 180**
Marghera **194**
Massachusetts Institute of Technology **132**
Matta-Clark, Gordon **152–56**
McAlpine, Alistair **10–11**
medicalization of architecture **64–69**
Michelangelo **215**
Mies van der Rohe, Ludwig **172–77**
Milan **37–40**
military, architecture and the **71–76**
Miller, David **255**
mills **275**
models **70, 237**
modernism **70, 71–76, 125, 182–83, 242**
Montreal **57, 58, 103, 147, 148, 161, 170–71, 202–3, 250–54, 255, 270–72, 273, 285**
Moser, Lida **232**
Mound of Vendôme **42**
Mumbai **37–40**
Muybridge, Eadweard **246–47**
Nelson, Paul **266**
New England **275**
New York **124, 149, 180**
Nicholson, Ben **215**
Nishizawa, Ryue **112–15**
Oberlander, Cornelia Hahn **133–34**
oil crisis **117–23**
Olmsted, Frederick Law **216–19**
OMA **62**
Ontario College of Art & Design **111**
outer space **88–92**
Paiement, Alain **161**
Palais des congrès de Montréal **161**
Palladio **41, 78–79**
panorama **246–47**
Panthéon **276–77**
Pare, Richard **213**
Paris Commune **42**
Paterson, Ian **263**
peace **77**
photography **41, 47, 58, 70, 96, 124, 127, 136–37, 157–60, 168–69, 184, 192, 194, 212, 213, 216–19, 220–21, 228, 232, 233, 243, 246–47, 259, 263, 273, 275, 286–88**
Piero della Francesca **179**
Piranesi, Giovanni Battista **244–45**
Pliny **285**

Poli, Alessandro **88–92**
Portugal **36**
postmodernism **116**
Price, Cedric **10–11, 152–56, 186–89**
Princen, Bas **18**
Quebec **226, 232, 237**
Rahm, Philippe **128–31**
residential/apartment buildings **30–31, 112–15, 132**
Riva, Umberto **37–40**
robotics **43–46, 52**
Romano, Filippo **41**
Rome **244–45**
roofs **110**
Rossi, Aldo **152–56, 220–21**
Rudofsky, Bernard **125**
Ruscha, Edward **150**
Russian avant-garde **264**
SAAL (Serviço Ambulatório de Apoio Local) **36**
safety **10–11**
San Francisco **246–47**
Scarpa, Carlo **96, 190–91**
Scott Brown, Denise **150**
Second World War **71–76**
Sharp Centre for Design **111**
signage **243**
Simmons Hall **132**
Sipprell, Clara **232**
Siza, Álvaro **30–31, 63**
Smedley, Geoffrey **52, 179**
Soane, John **178**
SO – IL **32–35**
Stirling, James Frazer **60–61, 152–56**
Szilasi, Gabor **273**
Taylor, Stephen **112–15**
theme parks **207–11, 212**
time **186–89**
Tokyo **112–15, 124**
Tomba Brion **96**
toys **144–45, 181, 204, 227, 242, 249, 260, 268**
transport **81–86, 181**
United States **41, 125, 172–77, 195–201, 207–11, 222–24, 229–31**
Université de Montréal **270–72, 273**
universities **132, 270–72, 273**
urban planning **180, 226, 234**
urbanism **48–51, 104–9, 138–43, 150, 194**
Vancouver **214**
Van Severen, David **1–8, 32–35**
Veltri, John **149**
Venice **194**
Venturi, Robert **150**
Vogel, Hermann **136–37**
volcanoes **18**
Volkerding, Laura **232**
Wagner, Catherine **212**

Washington, DC **136–37**
Weinbrenner, Friedrich **274**
Whittome, Irene F. **193**
Wright, Frank Lloyd **222–24**
writing **93–94**
Xenakis, Iannis **87**

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