

**communiqué /press release****For immediate release****ARCHITECTURE AND ITS IMAGE**  
**Four Centuries of Architectural Representation:**  
**Works from the Collection of the Canadian Centre for Architecture**

Curators: Eve Blau, Curator of Exhibitions and Publications, CCA  
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Venues: CCA, Montréal, 7 May-7 August 1989  
Dallas Museum of Art, Dallas, Texas, Spring 1990  
École nationale supérieure des Beaux-Arts, Paris, Fall 1990

**Montréal, 10 February 1989** – For its opening the Canadian Centre for Architecture presents an exhibition that examines the complex relationships between drawings, photographs, prints, and other architectural representations and the buildings, landscapes, and cities they represent. The exhibition assembles images dating from the early sixteenth century to the late twentieth century from Tokyo and Rome to Mississauga and Montréal and includes maps, books, journals, documents, models, films, videotapes, and computer graphics, in addition to drawings, watercolours, prints and photographs, all selected from the collections of the CCA. **Architecture and Its Image** invites viewers to look not only at what these representations depict, but also at how they convey information, ideas and attitudes about architecture.

**Architecture and Its Image** starts with the observation that for the most part architectural representations are not single images but groups of images, and that interpretation of architectural imagery is most revealing on the level of that group. The curators have therefore attempted as much as possible to exhibit groups of images, or selections from them suggestive of the whole. Exploring relationships among such serial images leads to new insights into the larger and complex relation between architecture and its representation.

The exhibition is divided into three sections. The first section, *Architecture in Three Dimensions*, presents groups of images that describe buildings in terms of their internal relationships. It focuses on a central problem in architectural representation: that of explaining complex three-dimensional relationships among a building's parts in two-dimensional representations. Since the early 16th century the standard solution to this

problem has been a set of orthographic projections: plans, elevations, and sections that together present an integrated, consistently-scaled picture of a building. This part of the exhibition explores some of the many permutations of the orthographic set through images prepared for antiquarian study, instruction, conceptual design, presentation to clients, or actual construction by architects and artists such as Albrecht Dürer, Andrea Palladio, Jules Hardouin-Mansart, A.C. Pugin, Ernest Cormier, John Hejduk, Arata Isozaki, and Peter Eisenman.

*Architecture in Place and Time*, the second and largest section of the exhibition, presents groups of images that establish relationships outside the building, that situate architecture in relation to what lies around it and to the passage of time. Starting with the city, this section first presents synthetic or composite images (bird's eye views, maps, and panoramas), and then serial or sequential images (sets of topographical views and survey photographs). The imagery of travel is explored next in expedition reports, guides, souvenirs, travel sketches, photograph albums. The second part of this section, shifts from predominantly spatial to primarily temporal sequences, focusing first on images that propose or record change - construction, alteration, or destruction; and then on the ephemeral architecture of festival decoration and the theatre. The interaction of place and time is explored here in imagery by designers such as Etienne Duperac, Michele Marieschi, Vincenzo Dal Re, Nicholas Hawksmoor, Humphrey Repton, Edouard-Denis Baldus, Berenice Abbott, Le Corbusier, Melvin Charney, and others.

*Architecture in Process*, the third and final section of the exhibition, is concerned with groups of images that present architectural design. It focuses on design as a process based upon principles of selection, and on the way in which that process can be structured through the presentation of alternative solutions in sketches, presentation drawings made for clients, pattern books, trade catalogues, competition submissions, and even exhibitions. The section ends with examples of computer-aided design systems that enable architects rapidly to construct and analyze three-dimensional simulations of their designs, as well as to generate design alternatives interactively—in response to the computer's analysis of form, cost, structure, and performance. This section includes works by architects and designers such as Jacques Androuet du Cerceau, Filippo Juvarra, J.M. Gandy, Daniel Burnham and John Wellborn Root, Charles Rennie Mackintosh, Bruno Taut, Mies van der Rohe, Louis Kahn, Robert Venturi, the Toronto firms of Jones and Kirkland and Barton Myers, and others.

A major publication, containing essays on subjects related to the theme of the exhibition by the curators and other specialists in the field, will accompany the exhibition.