RACAR : Revue d'art canadienne
Canadian Art Review

RACAR
Revue d'art canadienne | Canadian Art Review

The CCA as Museum of Architecture

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Volume 16, Number 2, 1989

Études sur l'architecture et son environnement
Studies on Architecture and its Environment

URI: https://id.erudit.org/iderudit/1073150ar
DOI: https://doi.org/10.7202/1073150ar

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Publisher(s)

UAAC-AAUC (University Art Association of Canada | Association d'art des universités du Canada)

ISSN

0315-9906 (print)
1918-4778 (digital)

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Cite this article

Searing, H. (1989). The CCA as Museum of Architecture. *RACAR : Revue d'art canadienne / Canadian Art Review*, *16*(2), 181–192. https://doi.org/10.7202/1073150ar

Article abstract

Conçu pour répondre à des besoins variés, quoique complémentaires et intimement liés, et destiné aussi bien au grand public qu'aux chercheurs, universitaires, professionnels ainsi qu'aux personnes qui, de par leur rôle politique ou économique, ont la responsabilité de décisions relatives à l'architecture et à l'urbanisme, le Centre Canadien d'Architecture est une institution à vocation complexe. Bien que le but du présent texte est d'analyser le CCA en tant que musée, l'existence même de l'établissement à ce titre est indissociable de ses autres fonctions—bibliothèque, réserve d'archives, centre d'étude et de conférences, lieu propice à l'enseignement et aux discussions. Une attention toute particulière est accordée à l'ensemble architectural qui abrite le Centre, soit la maison historique Shaughnessy et le nouvel édifice conçu par Peter Rose. Le texte fait également état du rapport entre l'oeuvre de Rose et les progrès récents en matière d'architecture muséale, pour mieux dégager l'influence de certains précurseurs, notamment de Louis I. Kahn. Les deux expositions inaugurales et leur installation y sont également examinées et discutées.

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RÉSUMÉ

Conçu pour répondre à des besoins variés, quoique complémentaires et intimement liés, et destiné aussi bien au grand public qu'aux chercheurs, universitaires, professionnels ainsi qu'aux personnes qui, de par leur rôle politique ou économique, ont la responsabilité de décisions relatives à l'architecture et à l'urbanisme, le Centre Canadien d'Architecture est une institution à vocation complexe. Bien que le but du présent texte est d'analyser le CCA en tant que musée, l'existence même de l'établissement à ce titre est indissociable de ses autres fonctions—bibliothèque, réserve d'archives, centre d'étude et de conférences, lieu propice à l'enseignement et aux discussions. Une attention toute particulière est accordée à l'ensemble architectural qui abrite le Centre, soit la maison historique Shaughnessy et le nouvel édifice conçu par Peter Rose. Le texte fait également état du rapport entre l'oeuvre de Rose et les progrès récents en matière d'architecture muséale, pour mieux dégager l'influence de certains précurseurs, notamment de Louis I. Kahn. Les deux expositions inaugurales et leur installation y sont également examinées et discutées.

The Canadian Centre for Architecture is a complex institution (Fig. 220). Conceived to serve many diverse if complementary and interlocking roles, the CCA is directed to various audiences—the the lay public, scholars, practitioners, and those economically and politically empowered to make decisions about architecture and cities. In this essay it is the CCA as a "museum" that I wish to consider, although its existence and performance as such are inextricably dependent on its other functions as archives and library, conference and study centre, publisher, stimulator of debate, and school.[1]

1 The brilliantly conceived garden that completes the CCA, designed by Melvin Charney, and unfinished at this writing, lies outside the domain of this essay. Essential reading for all of these topics is Larry Richards, ed., *Canadian Centre for Architecture: Building and Gardens* (Montréal, 1989), catalogue to one of the two inaugural exhibitions. Indeed it is difficult to add new information or insights to those expressed by the authors contributing to this volume. I have read it very cursorily before advancing my own views, but even skimming the volume, I am aware that the superb essay, "Critical Classicism and the Restoration of Architectural Consciousness" by Larry Richards, is so thorough and insightful that it leaves subsequent commentators little to add about the genesis of the design and its sources in local architecture as well as its relation to the work of key twentieth-century architects.

ARCHITECTURE AND THE MUSEUM

The diversity and didacticism of the CCA could well be encompassed by the word "museum" if that word were given its pre-nineteenth-century meaning. The term *mouseion*—realm of the Muses—was applied in ancient Greece to places where philosophers gathered to debate, and in Hellenistic times designated the entire cultural precinct at Alexandria, which included a library and collections of art objects, scientific instruments, and natural history specimens.[2] After the introduction of printed books, the term sometimes appeared in the title of published repositories of knowledge,[3] while continuing to connote a place containing a collection.

2 Nikolaus Pevsner, *A History of Building Types* (Princeton, 1976), 111, and Alma S. Wittlin, *Museums: In Search of a Usable Future* (Cambridge, Mass., 1970), 221.

3 According to Wittlin, *Museums*, 221-23, "a book entitled *Museum* was a compilation that supposedly contained a representative selection of information on a single subject, if not all available data"; she cites representative examples. In the context of this essay, it is pertinent to note that French "revolutionary" architect Claude-Nicholas Ledoux (1736-1806) used the term in a prospectus announcing the publication of engravings of his oeuvre, which he described as an "Encyclopedia or Architectural museum" (Anthony Vidler, *The Writing of the Walls: Architectural Theory in the Late*

During the late eighteenth century, the public museum emerged as an indispensable national institution, and the word acquired its modern reference to a distinct building type, while retaining the general meaning of a place, a collection, and an activity directed towards the acquisition and dissemination of learning. The term would continue to embrace "a range of concepts, some real, some imaginary, from the quasi-academic gathering common in the 1780s, to grand schemes bringing together all the sciences and the arts in a single Temple of Knowledge."[4] Yet by the 1770s, the word "museum" more specifically denoted a distinct place for the preservation and display of artifacts.[5] A simultaneous development was that the contents deposited in the museum became more specialized, while the container became more codified in its design.[6]

The idea for forming museums of "architecture" has been in currency at least since the late eighteenth century as well,[7] but the realization of this idea, in any systematic manner, is a relatively recent phenomenon. As is well known, Alexandre Lenoir (1762-1839), in the aftermath of the French Revolution, created in the convent of the Petits-Augustins his *Musée des monuments français*, but the architectural fragments that he placed on view constituted only a small part of the total collection.[8] One could argue that the rooms that Sir John Soane (1753-1837) arranged in his house at Lincoln's Inn Fields for the display of models, drawings, and architectural fragments, functioned as an architectural museum,[9] and that the museums of crafts and the industrial arts founded in the second half of the nineteenth century, such as the Victoria and Albert Museum in London and the various *Kunstgewerbe* museums in Germany and Austria, performed a similar role. Architectural drawings and, in some cases, models have been displayed in academic settings since the seventeenth century, and many art museums, historical societies, and libraries have made it a policy to collect architectural drawings and rare books, and to mount exhibitions on the architecture of a particular time or place, or by a particular individual or firm.

Displays of architecture in the form of drawings, models, and, in some cases, full-scale mockups also appeared at the international expositions that occurred with such frequency after the mid-nineteenth century. Outdoor architectural museums, such as Skansen, have been around for some time too.[10] But the museum of architecture as an

Enlightenment [Princeton, 1987], 166). This ties in with the point made by Hélène Lipstadt in her essay, "Architectural Publications, Competitions, and Exhibitions," in the catalogue to the second of the CCA's inaugural exhibitions, *Architecture and Its Image*, ed. Eve Blau and Edward Kaufman (Montréal, 1989), 110, that "one can classify publishing houses, galleries, museums, and, to a certain extent, competitions as the formal and informal institutions of architecture."

4 Vidler, *Writing of the Walls*, 165.

5 I would contend that the first purpose-built art museum is the Pio-Clementino, added to the Vatican from 1776 on. James Ackerman, on the other hand, believes "the first museum building since antiquity" to be an open courtyard, surrounded by walls with niches, that formed part of Bramante's early sixteenth-century Cortile del Belvedere. In this space were displayed ancient sculptures, like the Laocoön and the Apollo Belvedere (James Ackerman, *The Cortile del Belvedere* [Vatican City, 1954], 18 and 32ff.).

6 Thus museums were devoted to the display of works of art or natural history specimens or decorative arts. For a review of developments of the container, see my essay, "The Development of a Museum Typology," in Suzanne Stephens, ed., *Building the New Museum* (Princeton, 1986), 13-23.

7 For a prolegomena to the history of museums of architecture, see John Harris, "Storehouses of Knowledge: The Origins of the Contemporary Architectural Museum," in Richards, ed., *Canadian Centre*, 15-32. For French attempts to found museums of architecture, see Vidler, *Writing of the Walls*, 163-87, and Werner Szambien, *Le Musée d'Architecture* (Paris, 1988). In the editorial introduction to the issue of *Lotus International* devoted to "The Museum of Architecture" (*Lotus International*, XXXV [1982], 3), the editors claim that "the earliest architectural museums consisted of the succession of pavilions in 18th century parks: the didactic walk amidst scaled-down versions of Chinese, Hindu or Gothic Temples invited the observer to wander through time and space."

8 Lenoir did attempt to provide an appropriate architectural setting for the remnants of the different epochs, creating, for example, a fictive Gothic groin-vaulted room. The not inconsiderable literature on Lenoir is summarized in Vidler, *Writing of the Walls*, 223, n. 6. (The Ecole des Beaux-Arts subsequently acquired part of the collection, and the architect, Félix Duban [1796-1871] proposed the creation of an architectural research institution, incorporating casts and fragments, library, archives, and premiated Grand Prix designs, which in some ways anticipated the CCA. For this rather complicated history, see David Van Zanten, *Designing Paris* [Cambridge, 1987], 73-81.) At the turn of the eighteenth century, Louis-François Cassas (1756-1827) assembled a large group of models of exemplary buildings from many nations and epochs in preparation for a museum of architecture. This never came into being, but the models were exhibited, with an accompanying catalogue, in 1806. See Dominique Poulot, "Architectural Models—The Birth of the Museum of Architecture in France during the Revolution," *Lotus International*, XXXV (1982), 32-35.

9 John Harris ("Storehouses," 25) does so argue, but John Summerson ("Union of the Arts," *Lotus International*, XXXV [1982], 65) points out that "Sir John Soane did not describe his Museum as an *architectural* museum. He preferred to think of it as a "union of the arts" in which painting, sculpture and architecture participated on equal terms and to their mutual advantage."

10 For a discussion of some of these, see Kenneth Hudson, *Museums of Influence* (Cambridge, 1987). An essay by Edward Kaufman on "The Architectural Museum from World's Fair to Henry Ford," which presumably will concentrate on expositions and outdoor museums, has been announced as forthcoming in *Assemblage*, IX.

autonomous entity endowed with its own specialized collection and installed in its own physical domain is a twentieth-century phenomenon.[11]

Perhaps a major reason for the belated appearance of museums of architecture comparable to museums of art or arts and crafts is the unique dimension that attends the presentation of architecture in a museum setting—if by the word "architecture" we mean the materialized end product of a conceptual process, "architecture" conforming to the triadic Vitruvian definition, "architecture" as the creation of habitable space. Although objects displayed in the art museum or gallery are usually shown out of their original context,[12] at least they are customarily seen in their wholeness, and there is a one-to-one relationship between the object on view and the work of art.[13] In an architectural museum the built work itself can rarely be shown;[14] but typically "representations" of that work are displayed—models, drawings, and photographs, perhaps supplemented by fragments of the building, actual or in the form of casts or mockups.

This means that there is a broad area susceptible to manipulation on the part of the curator—or for misunderstanding on the part of the spectator—because in the museum space, the aura of the buildings that are the subject of exhibition cannot be immediately confirmed by experience, and because the corporeal appearance of the work of architecture must be reconstructed in the mind, via other media. Only those skilled in the art of reading plans and sections can mentally construct from the two-dimensional information available the three-dimensional reality of the building, or parse from the renderings the texture and structural force of the materials. A model gives the layperson a three-dimensional image, but at miniature scale and, usually, in ersatz materials. Mockups and casts of construction details provide the most immediate sense of actual size and texture but offer only a fragmentary glimpse of the building. The sensation of the interior spaces, and the apprehension of the work's larger milieu, are particularly difficult to convey.

Technological advances in reproduction have added new weapons to the arsenal of techniques employed to overcome the difficulties of curating an exhibition about executed works of architecture. Greatly enlarged photographs approaching architectural scale and huge colour transparencies have become a customary complement to the graphic displays. Architectural exhibitions are often accompanied by slide shows, films, or videos. Since architecture is experienced temporally, it would seem that film is the most appropriate substitute for an actual visit to the site, but most recent architectural movies or videos have proved disappointing. Computer programmes generating graphic displays are the most recent means for presenting insight into works of architecture; but, like everything else cited, they remain surrogates for built form.

When the activities denoted by the word "architecture" are, however, displaced from the material to the conceptual realm, when "architecture" becomes a part of the larger cultural discourse, then it finds its natural home in the museum, as Hélène Lipstadt has shown in her essay in *Architecture and Its Image*, the volume accompanying one of the opening exhibitions at the CCA. The role of the museum of architecture approaches that of the conventional museum when the objects of its display are ideal projects, unrealized or deliberately unrealizable schemes, and "figurations."[15] Argua-

11 Thus 1979 saw the first International Conference of Architecture Museums, which led to the founding of ICAM, the International Confederation of Architectural Museums. See Harris, "Storehouses," 15-16.

12 The "period rooms" that became popular at the end of the nineteenth century were an attempt to correct this situation. At the same time, one consequence of the growing importance of the museum as a patron of the arts is the creation of works specifically designed to be displayed in a museum setting. This has been true at least since the mid-nineteenth century; one thinks of *The Atelier of the Painter*, 1855, by Gustav Courbet (1819-77). The exhibition, *The Architecture of Frank Gehry*, mounted in 1986 by the Walker Art Centre, Minneapolis, and shown at the Whitney Museum of American Art in New York City in 1988, contained special installations by Gehry designed specifically for museum display. These stunning constructions, half-sculptural, half-architectural, contributed tremendously to the viewer's understanding of Gehry's approach to architecture.

13 The viewer's understanding of the work may be enhanced by the presentation of supplementary material designed to demonstrate its genesis, or cultural context, or its relationship to other works of the same subject or from the same epoch. A single work may be shown with the preparatory stages that preceded the final execution; or maps, time charts, and photos of buildings and places may accompany the display of works of art.

14 There are exceptions to this, of course. During the 1950s full-scale houses were erected in the garden of the Museum of Modern Art in New York City, and today the Temple of Dendur reposes in one of the glass-enclosed spaces of the Metropolitan Museum of Art in the same city. The Museum of Contemporary Art in Los Angeles will mount in the fall of 1989 an exhibition on "Case Study Houses" that will include full-scale reproductions of two of those houses. At the vast international expositions that were initiated in the mid-nineteenth century, temporary structures were erected on or near the site to demonstrate some architectural or social intent. The first such buildings were model housing units, but gradually the category would come to encompass examples of historical structures. With the housing expositions that became popular in Europe in the period between the two world wars, such as the Weissenhofsiedlung in Stuttgart in 1927, the exhibited work became a permanent addition to the housing stock at the exhibition's end.

15 Lipstadt ("Architectural Publications," 109-12) points out

bly, the observer must bring to the viewing of such projects or designs a greater degree of intellectual and imaginative involvement than when faced with a picture, a liturgical object, or an ethnographic artifact. Nevertheless, the growing production and significance of "paper architecture" ratifies the *raison d'être* of the architectural museum.

The establishment of museums of architecture will be further stimulated by the giant leaps that have recently been made in the technology of conservation. It has become possible to create an unprecedentedly secure environment for the works on paper—drawings, prints, books, photographs, and written records—that make up most of the contents of the museum of architecture. At the same time, new techniques of lighting have evolved that allow more sustained exhibition of fragile works on paper. The CCA has been the beneficiary of these developments, and its facilities represent the very state of the art—or of the technology—at this moment.

The distinguishing characteristics of the museum of architecture have been very carefully taken into account by those involved in the establishment and the design of the CCA: of the institution, of the building (Fig. 220) and of the inaugural exhibitions (Fig. 221). Since the CCA as institution has already been thoroughly discussed in this issue of RACAR,[16] it is the other two aspects that will be addressed in the remainder of this essay.

THE BUILDING

Where does one begin when designing a building for an institution that has definite antecedents but is nevertheless unique? Where can one turn for models? Those modern institutions that define themselves as architectural museums are housed for the most part in historical structures that have been converted to accommodate the new purpose.[17]

One component of the CCA building—the Shaughnessy House (Fig. 222)—is such a structure. Restored and converted to new uses,[18] it is the spiritual centrepiece of the CCA and, as such, is affectionately framed by the new building. This late-nineteenth-century double house was of prime importance in defining and generating key elements of the design of the new quarters. For example, the main suite of exhibition galleries is situated directly behind the house, and its width almost exactly duplicates the house's lateral dimensions (Fig. 223).

As I will show, the composition of the new quarters (Figs. 224 to 227) was inspired as well by the typology of the traditional art museum. At the same time, architect Peter Rose has also made a statement in his design about the singular nature of the museum of "architecture." While the exhibition spaces and the grand staircase leading to them (Fig. 228) remain the heart of the structure, they occupy less space than they would in a conventional art museum. The public areas, which in addition to the galleries include the auditorium (Fig. 229), bookstore, library reading room (Fig. 230) with its mezzanine, the upper level of the study centre (Fig. 231), and the circulation spaces (Fig. 232), account for less than 25 per cent of the total area. Space allotted to galleries was proportionately small, because of the nature of the works on paper. Since drawings cannot be exhibited for more than three months at a time, there is no permanent exhibition. The nature of the CCA's holdings—archives, library, prints and drawings, photographs—requires extensive storage space. Over half of the space at the CCA is devoted to storage.[19]

that "a recent addition to the concepts used by historians in discussions of representation is that of 'figuration,' according to which the psycho-social conditions governing the production of the object are used to differentiate representations by architects from other representations of architecture. This special category called 'figuration' is specific to the architect, since the figurator brings to the representation a pre-disposition to interpose himself or herself as a scaling device between the real (or imagined) building and the image. Figuration is a psycho-social activity that produces the maker and the object, and thus encapsulates the process and its product."

16 See the essay by Adolf Placzek in this issue and Phyllis Lambert, "Design Imperatives," in Richards, ed., *Canadian Centre*.

17 John Harris ("Storehouses," 15-17) lists them. To his summation may be added the National Building Museum in Washington, D.C., carved out of a portion of the vast and architecturally fascinating Pension Building of 1882-85, designed by Montgomery C. Meigs (1816-92).

18 The Shaughnessy House, designed by William T. Thomas, was built as the Duncan McIntyre and Robert Brown houses in 1874. Lovingly restored by Bilodeau St-Louis Architects, it shelters administrative offices and rooms, such as a tearoom and a restaurant, that will be open to the public on special occasions. Access to the Shaughnessy House is gained via the new building, which has its entrance facing the garden on the rue Baile.

19 Each of the four floors—the two levels of vaults, the curatorial level and the public level—covers an area of 2,880 square metres, and the public realm receives an additional 612 square metres via the mezzanine of the library; this totals 12,132 square metres. The Shaughnessy House comprises 1,800 square metres (information from Richards, ed., *Canadian Centre*, 156). It is true that a growing trend in art museums, especially in new additions to existing museums, is to reduce the amount of exhibition space in proportion to subsidiary public spaces like auditoriums, restaurants, and shops, as well as storage space, the need for which continues to accelerate as museums amass more and more works. Of the 37,000 square feet of the

Thus, the scholarship accomplished in the library and study centre, the research and connoisseurship carried out in the curator's offices, and the preservation and conservation achieved in the vaults (thanks to the high-level technical expertise and the extraordinarily advanced environmental and security systems) literally and figuratively support the museological function of exhibition. The galleries, located in the top storey (Fig. 226) over the curatorial offices and storage vaults, are encompassed by the library wing and study centre to the east. The wing housing the auditorium, mechanical services, bookstore, and subsidiary galleries is at the west. Identified on the exterior by the unbroken walls and the series of skylights, the galleries, although the climax of the hierarchical organization, never overpower their sibling sustainers.

The same considerations doubtless prompted the asymmetrical placement of the public entrance (Fig. 225). In an earlier scheme (Fig. 233, top), the new building was placed behind the Shaughnessy House in one single rectangular volume, and the centrally placed entrance divided the library and gallery wings into two equal parts. Such a *parti*, with its circular centrepiece, replicates that of several exemplary early nineteenth-century museums, most notably the Altes Museum, Berlin (1823-30), by Karl Friedrich Schinkel (1781-1841),[20] but does not express clearly the programmatic givens of the CCA.

The alternative *parti* (Fig. 233, bottom) that gave rise to the definitive scheme has its origins in the nineteenth century as well.[21] While it has been mentioned frequently that the E-shaped plan of the CCA refers to the typical composition of Montréal's institutional buildings,[22] the plan is common as well to museums organized in the Beaux-Arts manner with the *corps de logis* framed by projecting wings.[23] Recently this compositional type has been revived, in such museums as the Kimbell Art Gallery by Louis Kahn in Fort Worth, Texas (1966-72, Figs. 234 to 236), and the Neue Staatsgalerie by James Stirling and Michael Wilford in Stuttgart (1977-82, Figs. 237 to 239). In most of these examples, the wings come forward to embrace the main entrance, while at the CCA they stand sentinel to the Shaughnessy House and the public entrance to the museum is placed asymmetrically at the rear.[24]

Additional features of the design also reflect the architect's careful researches into museum typology. While acknowledging that such typology has been sadly eroded in the twentieth century, I would contend that it is once again eminently reasonable to look back to the design strategies found in the traditional art museum, for these were patiently forged and improved upon for over a century, before being redefined with new vigour in the late 1960s.

The CCA's serene sequence of top-lighted galleries of square and rectangular format (Fig. 226) recalls those that were the rule in the nineteenth and early twentieth centuries. Initially located on the first and only storey,[25] such galleries in the increasingly larger museum structures of the mid-nineteenth century were subsequently placed on the second storey. The skylights covering these galleries were an identifying feature of many

Hood Museum at Dartmouth College, in Hanover, New Hampshire, by Charles Moore and Centerbrook Associates (1981-85), 11,700 is devoted to gallery space. In the completely new High Museum of Art in Atlanta by Richard Meier (1980-83), 52,000 square feet of the 130,000 total comprise exhibition spaces, and in another new museum, the Dallas Museum of Fine Arts in Texas by Edward Larabee Barnes (1977-83), 77,000 of 193,000 is given over to display. The largest proportion of gallery to overall space in recent museum construction seems to be the West Wing of the Virginia Museum of Fine Arts in Richmond by Hardy, Holzman and Pfeifer (1980-84): fully 50 per cent of the 90,000 square feet is used for exhibition and corresponding circulation space. For figures, see Helen Searing, *New American Art Museums* (Berkeley, 1982), 78-127. Nevertheless, in all cases the exhibition spaces comprise more of the total area than in the CCA.

20 For the Altes Museum, see Volker Plagemann, *Das deutsche Kunstmuseum: 1790-1870* (Munich, 1967); Hermann Pundt, *Schinkel's Berlin: A Study in Environmental Planning* (Cambridge, Mass, 1972); and David Watkin and Tilman Mellinghoff, *German Architecture and the Classical Ideal* (Cambridge, 1987). The sketch of the garden façade also shows the influence of such contemporary architects as Michael Graves and Aldo Rossi, who were exploring not only the architecture of Romantic Classicism, as represented by figures such as Schinkel, but also that of early-twentieth-century "Nordic Classicism," particularly the early works of the Swede Eric Gunnar Asplund (1885-1940).

21 Richards points out that earlier studies by a Los Angeles-based firm, Ridgway, of which Lambert was a principal, "indirectly influenced [Rose's] later work through Lambert's role as consulting architect" ("Critical Classicism," 126).

22 Lambert, "Design Imperatives," in Richards, ed., *Canadian Centre*, 61: "The relationship of the building's footprint to the corpus of institutional buildings in the city, the figural E composed of pavilions and wings, was embedded in all designs for the building on this site, in the composition formed by the new and existing buildings."

23 Some examples are the Alte Pinakothek in Munich (1826-36) by Leo von Klenze (1784-1864), the Staatsgalerie in Stuttgart (1838-40; Fig. 238, left) by Gottlob George Barth (1777-1848), the Museum of Fine Arts in Boston (1906-31) by Guy Lowell (1870-1927), and the National Gallery of Art, Washington, D.C. (completed 1941), designed by John Russell Pope (1874-1937).

24 Fortuitously, no doubt, the arrangement is similar to that Sir John Soane used for the Dulwich Picture Gallery outside London (1811-14), where the top-lighted galleries are located in a range behind the projecting pavilions, which frame the almshouses and the mausoleum that are a part of the programme.

25 For example, the Glyptothek, Munich (1814-30), by Leo von Klenze, based on a design for a museum by J.-N.-L. Durand, and the Dulwich Gallery by Soane (see footnote 24).

museum structures (and in the CCA their visible presence continues to proclaim its museological function). But as the potentially harmful effects of natural light became increasingly recognized in the twentieth century, skylights, although welcome to the spectator, were banished from art museums. The reintroduction of natural light has required adjustments to the nineteenth-century policy of direct zenithal illumination.

Louis I. Kahn (1901-74) was arguably the first architect to point the way to a solution. Kahn had long recognized the necessity of natural light to the experience of architecture, observing that "No space, architecturally, is a space unless it has natural light."[26] When he received the commission for the Kimbell Art Museum, he had to turn these insights towards the task of illuminating works of art. With the then-director for the Kimbell, Richard Brown, he devised a strategy whereby the daylight so essential to the visitor's perception and mood would provide ambient light and the works of art would be revealed, for the most part, by artificial light, which can be more strictly controlled.[27]

The success of the Kimbell's top-lighted galleries (Figs. 235 and 236), with the rays of the Texas sun tamed by reflectors, initiated a veritable wave of museums characterized by zenithal lighting.[28] Conservation requirements dictate that such lighting be admitted only after extraordinary measures, such as the employment of reflectors, filters, monitors, and computer-operated shades, have been taken to control its entrance. The sectional drawings of the CCA building (Figs. 226 and 227) show examples of the types of superstructure that must be erected in connection with the entry points of natural light; those of the CCA, the fruit of painstaking experimentation, are highly sophisticated.

Similarly inspired by the traditional art museum is the spatial organization of the CCA. Centrally planned rooms, like the square or octagonal cabinet and the domed rotunda (Fig. 232), combined with the longitudinal gallery, have been familiar features since the erection of the first purpose-built museums. However, the arrangement of a sequence of distinct, museum-scaled rooms fell into disfavour in the 1930s, to be replaced by schemes providing an eternally flexible "universal space."

The apparent freedom to configure the universal space as required for any particular situation beguiled curators. Not only did this plan seem to offer the maximum degre of flexibility but it also gave the curator the privilege—and the responsibility—of assuming the architect's role in designing areas for both temporary exhibition and more permanent display. The notion that universal space is desirable has prevailed until recently, as shown by such buildings as the Whitney Museum of American Art in New York (1963-66) by Marcel Breuer, the Centre Pompidou in Paris (1971-77) by Richard Rogers and Rienzo Piano, and, most definitively, the National Gallery of Art in Berlin (1965-68), by Ludwig Mies van der Rohe.[29]

By the early 1980s, however, an impatience, indeed disillusionment, with the universal space for exhibition purposes had arisen among many museum personnel, who found the literal "museum without walls" concept "utterly alien to the conditions in which pre-1960s art was conceived and intended to be seen."[30] In 1985, for example, the Italian designer Gae Aulenti was commissioned to redesign the fourth floor of the Pompidou Centre into a "series of small, intimate, room-like galleries." Many of the most recent museum designs reflect the realization that works of art—at least most works of art representative of

26 Nell Johnson, ed., *Light Is the Theme: Louis I. Kahn and the Kimbell Art Museum* (Fort Worth, 1975), 15. Trained at the University of Pennsylvania in the Beaux-Arts tradition, Kahn in his first mature works shows the influence of Mies van der Rohe; he then fell under the spell of Le Corbusier. Vincent Scully in a "Commentary" on the Yale Center for British Art, *Architectural Record*, CLXI (June 1977), 95-104, points out that in his last and posthumously executed work Kahn seems to have returned to his Miesian roots.

27 The building history of the Kimbell has been exhaustively documented in Patricia Loud, *In Pursuit of Quality: The Kimbell Art Museum* (Fort Worth, 1987). Loud gives a great deal of factual information about the development of architectural and technical features so that the appropriate amount and quality of light would be admitted. Kahn's goal seems very similar to that accomplished in the CCA: "Artificial light is a static light . . . where natural light is a light of mood. The museum has as many moods as there are moments in time, and never as long as the museum remains a building will there be a single day like the other" (Kahn, in Johnson, ed., *Light*, 16-17).

28 For example, the Neue Staatsgalerie in Stuttgart and the Sakler Art Museum in Cambridge, Massachusetts, by James Stirling and Michael Wilford; the addition to the Speed Art Museum in Louisville, Kentucky, by Robert Geddes; the Charles Payson Wing of the Portland (Maine) Museum of Fine Art by Harry Cobb of I. M. Pei & Partners; and the Museum of Art and History in Anchorage, Alaska.

29 Phyllis Lambert was not immune to the discrete charms of the universal space; see her essay "Design Imperatives," in Richards, ed., *Canadian Centre*, esp. 57.

30 Charlotte Ellis, "Redesign of Galleries, Centre Georges Pompidou," *Architectural Review*, CLXXVIII (November 1985), 86-90. These are the comments of the director of the Pompidou Centre, Dominique Bozo. At the Pompidou the problem stemmed from that fact that "because of shortages of funds, the spatial arrangement of screens was not changed [after the opening], until nothing was left but 'an indeterminate structure of low partitions, lacking order and hierarchy, which stripped individual works of their impact.'"

the Western tradition—are best viewed in a strictly contained volume, and that sufficient flexibility can be attained by the provision of a variety of room shapes and sizes.

Once more the Kimbell Museum must be cited as marking a turning point in this regard. While Kahn did not totally abandon the fluidity promised by the universal space, he did react against its amorphousness and lack of sequential order. The structural system—a series of sixteen 23-foot-wide barrel vaults of cycloid section split at the centre for skylights—allowed for a universal space in plan, because the vaults' breathtaking length of 100 feet from point support to point support meant that no bearing walls were needed on the main floor of the galleries (Figs. 234 and 235).[31] However, in three dimensions the longitudinal vaults give a sense of direction to movement within the museum. Movable wall partitions (Fig. 236) allow the curators to define individual galleries as needed for specific exhibitions; but, at the same time, they allow transverse circulation across the axes suggested by the longitudinal vaults.[32]

In the Yale Center for British Art in New Haven (1969-77), completed after Kahn's death by Marshall Meyers and Anthony Pellechia (Figs. 240 to 242), Kahn continued to use a module determined by the structure to establish tectonic order; but in this case the module is a 20-foot square and the structure a concrete frame. At the fourth and top level, the building is covered by a grid of skylighted coffers outfitted with baffles, filters, and diffusers to modulate the natural light without masking daily and seasonal changes—a strategy employed with telling effect at the CCA as well.

The grid of columns establishes a sense of structured order within the spaces of the Yale Center while continuing to offer the possibility of an open and fluid plan. At the same time, room-like cabinets sympathetic to collections of eighteenth- and nineteenth-century British art can be created through the use of movable panels which also allow for temporary configuration in accord with the taxonomy of individual exhibitions. In three dimensions, the structural grid can be permanently pierced vertically for spatial drama, as witness the four-storey entrance court (Fig. 241) and the three-storey library court, that have been inserted within the sandwich of one-storey exhibition and administrative spaces. This arrangement is echoed in the CCA (Fig. 226), where the two-and-one-half-storey volume of the grand stairhall to the west (Fig. 228) is echoed by the one-and-one-half-storey library court to the east of the galleries.

These two designs of Kahn's last years have been the starting point for a number of museums designed in the 1980s, in which aspects of the vaulted galleries of the Kimbell have been combined with the square cabinets of the Yale Center for British Art, and top-lighting has been employed. Besides the CCA, one can cite the Charles Shipmay Payson building of the Museum of Fine Arts in Portland, Maine (1978-83, Fig. 243) by Henry N. Cobb of I. M. Pei & Partners; the addition to the Speed Art Gallery (1981-83) in Louisville, Kentucky, by the firm of Geddes Brecher Qualls Cunningham, and the Anchorage Historical and Fine Arts Museum (1981-84) in Alaska by Mitchell/Giurgola.

Each of these museums has its own special character, determined by the nature of the institution, the historical and architectural context, and the designer's own priorities. If the CCA on the one hand manifests some general, and most welcome, trends in museum design, it is no less an original work that in many regards surpasses its models. As the creation of a strong and increasingly mature new voice in contemporary architecture, one that may offer a way out of the Postmodernist confrontation between tradition and innovation, the building should now be reviewed on its own terms.

A clarity of purpose and a consistency of vision and execution in the CCA make it quite extraordinary at a time when shoddy construction, ill-conceived capriciousness, exaltation of the indeterminate, and spurious contextualism reign. The building is both timeless and contemporary, born from its Montréal milieu and wedded to a larger Western architectural tradition. The architectonic solution to the programme seems peculiarly appropriate but, at the same time, generically viable. Equally important, yet unfortunately rare in this era of paper architecture, is the circumstance that Peter Rose has known how to *realize* his vision; with incredible patience and care, he has wrought a small masterpiece that is unabashedly beautiful while remaining intellectually rigorous.

As client and consulting architect, Phyllis Lambert deserves credit for giving the architect the time to work through the difficult and complex task posed by the nature of the commission. It seems clear, as well, that no expense was spared to

31 Loud, *In Pursuit of Quality*, 65-66.

32 The director, Richard Brown, believed the Kimbell to be "what every museum has been looking for ever since museums came into existence: a floor uninterrupted by piers, columns or windows, and perfect lighting, giving total freedom and flexibility to use the space and to install art exactly the way you want." Brown had the movable partitions covered in a variety of materials, such as nubby fabric and light and dark woods. Quotation and information from Loud, *In Pursuit of Quality*, 77.

secure the most appropriate materials and the most current technical expertise.[33]

Peter Rose has demonstrated that the positive values that the modernist revolution wrought in architecture need not be jettisoned. At the same time he has challenged some of the questionable legacies that accompanied that revolution, such as the hypocritical appeals to functionalism to justify impoverished design and the anticontextualism that has been so damaging to the urban fabric. He has shown that architecture in the last decade of the twentieth century can and must go forward, but forward with continuity, not rupture.

The way Rose has dealt with the presence of the Shaughnessy House offers an immediate clue to his intentions. He has attempted to replicate neither its mansarded silhouette nor its details, forged in a time when hand craftsmanship had not entirely been replaced by mechanization. Rather it is the footprint and materials of the house, and the organization of its elevation, that have been echoed, though not imitated, in the new building.

Thus the extra semicircular bay of the conservatory on the southwest corner of the house is reflected in the study centre to the east, a pavilion-like wing balanced to the west by the auditorium with its blunter projecting form (Fig. 225). The cladding over the new, concrete framed structure is the same grey Trenton limestone found in the Shaughnessy House—and in most of Montréal's remaining nineteenth-century buildings—but the texture is smooth rather than picturesquely rustic. The elaborate, cast-iron ornamentation on the Shaughnessy House has been transmuted, as by some alchemical alteration, into crisp anodized aluminum detailing on the new CCA building (Fig. 244).

The elevation of the Shaughnessy House (Fig. 222) is organized into a basement, *piano nobile*, slightly lower second floor, and attic with dormer windows. As well, Peter Rose's design for the elevation of the new CCA building (Figs. 223 and 245) has low windows at the curatorial level, with the tall *piano nobile* of the public level crowned by attic windows that signal the mezzanine of the library to the northeast while behind the double row of windows on the southwest rises the one-and-one-half-storey volume of the bookstore, leading to the octagonal gallery. The new building makes reference as well to the curious bearing wall that divides the Shaughnessy House down the centre. On the exterior, the expansion joint in the north wall (Fig. 220) marks its presence, while within a row of rusticated piers alludes simultaneously to the old masonry wall and to the point supports of the new concrete frame.

Thus the Shaughnessy House, endowed with a companion sympathetic in design and materials, has given the architect clues for action without inhibiting his own course. The new portion of the CCA makes its own statement, one that is integral to the entire enterprise of the institution. That statement acknowledges the claims of place and tradition on the one hand, and of particular temporal and cultural conditions on the other, and forges these into a new synthesis.

Beyond the general typological references that have been traced above, the more specific allusions that have been most frequently noted are to the nineteenth-century architecture of francophone Canada and to the fine modernist work of Mies van der Rohe, both of which are infused with a classical sense of composition. Certainly the scrupulous and luxurious detailing (Fig. 246) must have been especially appreciated by a client taught by Mies, who revered exquisite materials and believed that "God is in the detail." Phyllis Lambert herself has pointed out that the way Rose has used stone at the CCA relates, on the one hand, to the tradition of greystone building in Montréal and, on the other, to the manner in which Mies, whose father had been a mason, put materials together.[34] At the CCA the materials—maple veneer, aluminum fittings, as well as the Trenton stone—are not only fine in quality, but emphatically Canadian in origin.

Those who are closer students than this author of Montréal's buildings and Mies van der Rohe's *oeuvre* may pursue these references in greater detail. I prefer to explore the relationship to early modern architecture in Vienna, in particular that of Otto Wagner (1841-1918) and his school. It might be speculated that, during our own troubled and confused *fin de siècle*, it is prudent to turn for inspiration to a period that confronted some of the same problems, and in so doing represented a watershed in the history of modern architecture.

During the final decade of the last century, many architects were trying to find a way out of the impasse of eclectic historicism to discover a path towards an architecture that, without being wholly devoid of all traditions, responded to new socio-economic and cultural conditions. At the conclusion of the First World War this search led to the functionalist and history-free architecture that, despite a heroic period of great promise, would have a cataclysmic impact following its widespread international acceptance after the Sec-

33 The specific information about these issues is given in Richards, ed., *Canadian Centre*.

34 In her essay "Design Imperatives," Phyllis Lambert insists on these two aspects.

ond World War. Unlike the "modern architecture" conceived by Otto Wagner,[35] that of the *Neue Sachlichkeit* was cut loose from all its historical moorings, with the result that those aspects of the architectural language that give buildings symbolic meaning were tremendously attentuated. No less than his successors did, Wagner recognized functional imperatives. He preached that the programme or purpose—*Zweck*—of the building was a key determinant of form; but for him that did not require the obliteration of monumentality, the classical tradition, or ornamental detail. Moreover, Wagner was keenly aware of the symbiotic relationship between architecture and the city; his urbanistic proposals presented axially oriented, solidly grounded, and massive structures as the building blocks of the modern quarter. It could be argued that Wagner pointed a way to a modern architecture of continuity, but his death at the end of the First World War, and the revolutionary changes that occurred thereafter, halted the development he had set in motion.

There have been many other references to the Viennese *moderne* during the last decade, and this architectural practice has stimulated—or been stimulated by—a deluge of scholarly publications and exhibitions about this fascinatingly fecund but brief period. Peter Rose has grasped the lessons of Vienna in its "Sacred Spring"[36] with rare understanding of their potential; at the same time, he has adapted his Viennese reminiscences to local traditions and to the dictates of the programme with unusual skill and conviction. The Wagnerian presence in his work goes beyond quotations such as the lavish, anodized aluminum details—including the "cornice" that projects below the roof line—and the slabs of Trenton limestone visibly bolted to the concrete frame (Fig. 244),[37] to the classical composition and the tempering of rationalism with elegant embellishment.

It is possible that by turning to early modern Vienna, Peter Rose has taken a leaf from the books of previous reformers—Abbé Marc-Antoine Laugier (1713-69), Gottfried Semper (1803-79), A. W. N. Pugin (1812-52), E. E. Viollet-le-Duc (1814-79), H. P. Berlage (1856-1934)—who sought to locate a period in the past when architecture had not yet strayed from the correct path, and then proceeded to guide it in directions relevant to their own times. The entrance pavilion (Fig. 245), which evokes the sensuous metal architecture of Otto Wagner, simultaneously recalls the "primitive hut" that for Abbé Laugier was the irreducible starting point for a new architecture.

As a conclusion to this consideration of Peter Rose's building for the CCA, it may be instructive to compare it with another recently constructed museum that has occasioned equally favourable critical comment: the Neue Staatsgalerie in Stuttgart (Figs. 237 to 239). Although the German museum is much larger, there are a great number of similarities. In each case a C- or U-shaped plan has been disposed about a central core: at Stuttgart, this core consists of a newly constructed hypaethral rotunda; in Montréal, it is an existing residence. Both architects, responding to the more contextual architectural climate of the 1980s, have tried to forge a sympathetic bond between old and new by following the *parti* of the existing building, which in Stuttgart is a nineteenth-century art museum that maintains its original function.[38]

Both buildings are located beside a recently constructed motorway that divides the city from itself; and one of the charges to each architect was to mitigate, if not totally redress, the problem of this breach in the urban fabric. The exigencies of the particular site have shaped the solutions in each case. The shifting rhythms of Stirling's façade facing eastward towards the motorway, where the museum entrance is located, respond to the hostile character of the surroundings in front of the museum. Behind the entrance wing, the firm U of the galleries anchor the building to the denser and more structured environment at the rear, accessible via a ramp leading through the rotunda. The less hazardous Boulevard René-Lévesque is visually bridged by Melvin Charney's garden; but the entrance to the CCA has been located off the smaller and more engaging Rue Baile, which runs parallel to the boulevard on the north, and is reached on foot by a modest path on the eastern edge of the new building.

The entrance pavilion in each case is located at the edge of the street and constructed of metal and glass. Generously applied metal detailing is a dramatic feature of the two museums, and both Rose and Stirling have concealed the concrete frame of the respective structures by stone revetment. In the Neue Staatsgalerie, as in the CCA, the main galleries are on the upper level, with ambient light admitted through skylights that have been fitted out with elaborate, if hidden, apparatus to screen out harmful and excessive rays.

35 The title of the first edition of Wagner's first book (Otto Wagner, *Moderne Architektur* [Vienna, 1895], 4th ed., *Die Baukunst unserer Zeit* [Vienna, 1914]).

36 *Ver Sacrum* was the name of the periodical associated with the Viennese Secession that brought about so many reforms in art, architecture, and decoration at this time.

37 Otto Wagner's Postal Savings Bank (1904-1906 and 1910-12) is of particular importance for the CCA's design.

38 See footnote 23.

Finally, in addition to restoring the traditional art museum typology and recalling that its creation coincided with the rise of Romantic Classicism, both Rose and Stirling have seasoned their references to late-eighteenth- and nineteenth-century architecture with more modern allusions. Stirling has paid homage to both Le Corbusier and Alvar Aalto—in one of the administrative portions at the rear of Neue Staatsgalerie there is an obvious bow to Le Corbusier's Double House at the nearby Weissenhofsiedlung, erected by the German Werkbund in 1927 and one of the first mature blossoms of the International Style. The ramps also derive from Le Corbusier, whereas the biomorphic curve of the entrance is indebted to Aalto's practice. There is even a sly comment on the Centre Pompidou in two funnel-like air intakes at the rear.

Peter Rose's heroes are from both an earlier and a later stage of twentieth-century practice—Otto Wagner, not Le Corbusier, Aldo Rossi, not Alvar Aalto. Other differences are equally telling. Because the Neue Staatsgalerie is adjacent to its predecessor, linked via a corridor at the side, the literally tangential connection between the two is rather tenuous in contrast to the firm embrace of the Shaughnessy House by the new addition to the CCA. Nor has Stirling, almost 20 years older than Rose and therefore closer to the original roots of modernism, tried to follow the fenestration patterns of the original building, or scale his detailing to its more diminutive proportions.

Stirling's attitude towards the stone skin seems equally a product of his generation. The mottled brownish local stone has little more substance than the skin of a curtain wall; the planar revetment could just as convincingly have been made of tile or porcelain.[39] In Montréal, the stone has mass and weight, suggesting the effect of traditional masonry construction. This effect is enhanced by the deep setbacks of the windows and the carefully profiled mouldings that boldly recall classical precedent (Fig. 246). While the silvery aluminum details in Montréal elegantly complement the golden grey tonality of the Trenton stone and reflect and refract the northern light, Stirling's steel tubing and sashbars, painted in neon colours of hot pink and acid green, strike a discordant note in relation to the historical references and the surfacing materials. Finally, the hollow, ruinous rotunda at the heart of the Stuttgart museum seems to suggest, if not a pessimistic, at least an ambivalent attitude towards the museum enterprise on Stirling's part, in contrast to Rose's glowing affirmation.

It has been observed that both architects have used vocabularies from the past and the present to compose a resonant and multivalent architectural language that can serve and express contemporary needs. But Stirling's syntax emphasizes the oppositions between traditional and modern means of architectural utterance; these are juxtaposed, not synthesized, to create a tension that may be liberating for some museum visitors but is bound to be stressful and distracting for others. Peter Rose has assimilated his formal sources to make a statement that emphasizes the role of the institution—in all its dimensions—as a place for the serene contemplation of the intellectual, aesthetic, and emotional resonances of architecture.

THE INAUGURAL EXHIBITIONS

It was a splendid notion that the major exhibition to inaugurate the CCA as museum in its new building (Fig. 221) should touch precisely on the unique nature of the CCA and the limitations and opportunities associated with its museological role. Under the comprehensive theme of *Architecture and Its Image*, three sub-topics in the exhibition allow further definition and expansion of the main rubric: "Architecture in Three Dimensions," "Architecture in Place and Time," and "Architecture in Process."

In their choice of theme, the curators, Eve Blau and Edward N. Kaufman, have emphasized one of the major sources of the CCA's uniqueness. This is the founder's intention to form a collection that would illuminate the nature and meaning of architecture in as many ways as possible—architecture as creation of the mind and spirit, as product of changing technical processes, as component of the city, as embodiment of humanistic values. A practising architect herself, Phyllis Lambert, in forming the collection, wished also to inform the profession about its own possibilities and responsibilities, and about the problems of conceiving and making architecture. Therefore, unlike a conventional museum, the CCA does not confine its holdings to unique objects like rare drawings and models or precious incunabula and printed books. Rather, the holdings include documents like office files, blueprints, guidebooks, postcards, souvenirs—in short, anything that helps illuminate the genesis and reality of a building and locate it in time and place. Most singular of all, no doubt, is the remarkably extensive collection of photographs, a collection directed almost exclusively to

39 Perhaps Stirling was thinking of the treatment of facing stone in the Palais Stoclet in Brussels (1905-11) by that other much-heralded Viennese architect Josef Hoffmann (1870-1956), a generation younger than Wagner and therefore closer to modernist ideas.

views of buildings, cities, and natural and man-made landscapes, which includes, besides the more common documentary images, many that are highly creative and reveal a personal vision. The theme of the exhibition allows maximum exposure of the extraordinary range and variety of media in the CCA's holdings.

Moreover, the collection contains many representations of ideal projects and designs for temporary buildings. A fair amount of space in the exhibition has been devoted to the display of these images, a strategy that mitigates the dilemma of illustrating built work in a museum setting. Viewing these images, visitors are not taunted by the inaccessibility to their immediate sensuous apprehension of the object of the representation.

The ephemeral designs are for theatre sets and festivals, triumphant or funereal. These fall under the rubric of "Architecture in Place and Time," which is further divided among the themes of "Festival Time and Processional Space" and "The Theatre." The conceptual projects appear for the most part under the rubric of "Architecture in Process," which includes the categories of "Multiple Proposals," "Competition," and "Exhibition," each of which encompasses unbuilt projects and "figurations."[40] Some were not chosen for execution; others were technically unrealizable at the time in which they were made but demonstrated intriguing possibilities or contentious propositions. The category of competitions includes renderings that were never intended for execution, in addition to unpremiated designs that therefore were not built—which is not to say that the losing competitors did not occasionally find other ways to realize these designs or features of them.[41]

The exhibition is dense and requires time and close attention for its messages to be appreciated. In some ways the experience offered is more akin to a visit to a library than one to a museum; to grasp the taxonomy of the deliberately ahistorical display, the visitor must spend a large amount of time reading the frequently too lengthy labels. Further, while individual objects offer visual delights, aesthetic enjoyment seems to have a low priority in this relentlessly didactic exhibition.[42]

The first room after the vestibule is the most visually jarring. Illustrating the first of the subtopics, "Architecture in Three Dimensions," and within that rubric the more specific theme of "The Orthographic Set," it offers a wall on which a drawing of a chapel by Carlo Marchionni (1702-86), a Grand Prix competition project for a Palais de Justice of A. L. T. Vaudoyer (1757-1846), and a brightly coloured presentation of an underground dwelling by Mark Mack (b. 1949) are hung in glaring discontinuity. On the wall facing the entrance appear an elevation and cutaway view of the Pantheon by an anonymous sixteenth-century engraver, a pencil rendering of a project of 1927 for suspended dwellings by Bodo Rasch, and a coloured counter-construction of 1923 by Theo van Doesburg and Cornelis van Eesteren. This juxtaposition is comparable to the jarring discontinuities that attend a walk through Montréal itself, where eloquent masonry buildings stand in the shadows of carelessly conceived and hastily constructed glass and concrete towers.

The other rooms provide a more harmonious grouping of objects, but to this visitor the entire installation seems at odds with the architect's expectation for the galleries (Fig. 221). Huge glass panels, which provide additional surfaces for hanging the framed drawings, obstruct the flow of circulation from room to room, and the metal fixtures of nautical inspiration that attach these panels to the gallery walls obscure the flow of natural light on the surfaces of the vaults. John Vinci, the designer of the installation, seems not to have taken full advantage of the opportunities created by the architect for tranquil meditation and orderly procession.

Much more sympathetic to the display spaces in the CCA's new building is the small exhibition *Canadian Centre for Architecture: Building and Gardens* in the octagonal gallery, which takes that building as its subject (Fig. 247). The organization and scale of the installation are meant to enhance the shape, size, and illumination of the host gallery. The exhibition illustrates the history of the site from 1674 until the present, then the genesis of the building—in the director's intentions and

40 See footnote 15.

41 For example, Sir George Gilbert Scott (1811-78) presented a Neo-Gothic design for the Foreign Office in the competition for that commission held in 1856. When this proposal was rejected by the classically inclined prime minister, Lord Palmerston, Scott re-used many features of that design in the competition of 1865 for St. Pancras Hotel and Station; this time his winning project was executed.

42 The weighty catalogue definitely will repay careful reading. Although at this writing I have not seen the entries recording the objects, I have a copy in galley form of the essays it contains: Robin Evans, "Architectural Projection," 18-35; Eve Blau, "Patterns of Fact: Photography and the Transformation of the Early Industrial City," 36-57; Edward Kaufman, "Architecture and Travel in the Age of British Eclecticism," 57-85; William Alexander McClung, "A Place for a Time: The Architecture of Festivals and Theatres," 87-108; Hélène Lipstadt, "Architectural Publications, Competitions, and Exhibitions," 109-37; and Robert Bruegmann, "The Pencil and the Electronic Sketchboard: Architectural Representation and the Computer," 139-55. It is clear that these are replete with fresh insights and will constitute a major contribution to the literature on the creation, representation, and meaning of architecture.

the architects' unfolding designs—and finally its realization. The display includes samples of the actual materials and details used, and relies to a greater degree than the other inaugural exhibition on images rather than words to convey its meaning. It is unusually successful in conveying a sense of the building's larger milieu.[43]

CONCLUSION

It is doubtful that future exhibitions will be as ambitious as *Architecture and Its Image*, but one can confidently anticipate that the active schedule planned for the CCA will help increase architectural literacy and extend the public's understanding of architecture as a humanistic discipline. Ultimately, however, perhaps more than any single exhibition, it is the constructed complex itself—the Shaughnessy House and new CCA building—that will offer the most convincing demonstration of the potential of architecture to generate meaning and triumph over the material constrictions of its making.

It seems ironic that this auspicious institution—remarkable in its contents, its container, its goals—should arise in Montréal, a city that as much as any other on the North American continent has been robbed of its architectural heritage and ravaged by mediocre new development. But perhaps it is precisely this rapidly growing metropolis that is most in need of the CCA's capacity to bring about a genuine renewal of the significance of architecture in contemporary urban life.

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43 Besides the already mentioned essays by Larry Richards and John Harris in the catalogue, see Phyllis Lambert, "Design Imperatives," 55-68; George Baird and Chantal Pontbriand, "An Interview with Peter Rose," 69-77; Melvin Charney, "A Garden for the Canadian Centre for Architecture," 87-102; Robert Lemire, "The CCA Site: An Illustrated Chronology, 1694-1988," 139-51; and Helen Malkin, "Buildings and Gardens: Participants, Chronology, and Specifications," 153-60.

FIGURE 220. Yves Eigenmann, Switzerland 1954- , *Canadian Centre for Architecture, Montréal: Aerial View from the Northeast of the Building and Site*, Peter Rose Architect, gelatin silver print, 20 April 1989, 15.1 × 22.8 cm. 20/04/89-04-8-YE, Collection Centre Canadian d'Architecture/Canadian Centre for Architecture, Montréal.

FIGURE 221. Alain Laforest, Canada, Montréal 1952- , *Canadian Centre for Architecture, Montréal: View of the Centre Long Gallery, Showing the Installation of "Architecture and Its Image"*, John Vinci Designer, gelatin silver print, 27 June 1989, 19.0 × 12.1 cm. 27/06/89-01-AL-2, Collection Centre Canadian d'Architecture/Canadian Centre for Architecture, Montréal.

FIGURE 222. Alain Laforest, Canada, Montréal 1952- , *Canadian Centre for Architecture, Montréal: View of South Elevation Showing the Shaughnessy House, Looking Northwest*, Peter Rose Architect, gelatin silver print, 20 April 1989, 14.6 × 22.6 cm. 20/04/89-01-A1-25, Collection Centre Canadian d'Architecture/Canadian Centre for Architecture, Montréal.

FIGURE 223. Alain Laforest, Canada, Montréal 1952- , *Canadian Centre for Architecture, Montréal: Aerial View from the Northwest of the Site and Building*, Peter Rose Architect, gelatin silver print, 20 April 1989, 15.1 × 22.8 cm. 20/04/89-01-AL-22, Collection Centre Canadian d'Architecture/Canadian Centre for Architecture, Montréal.

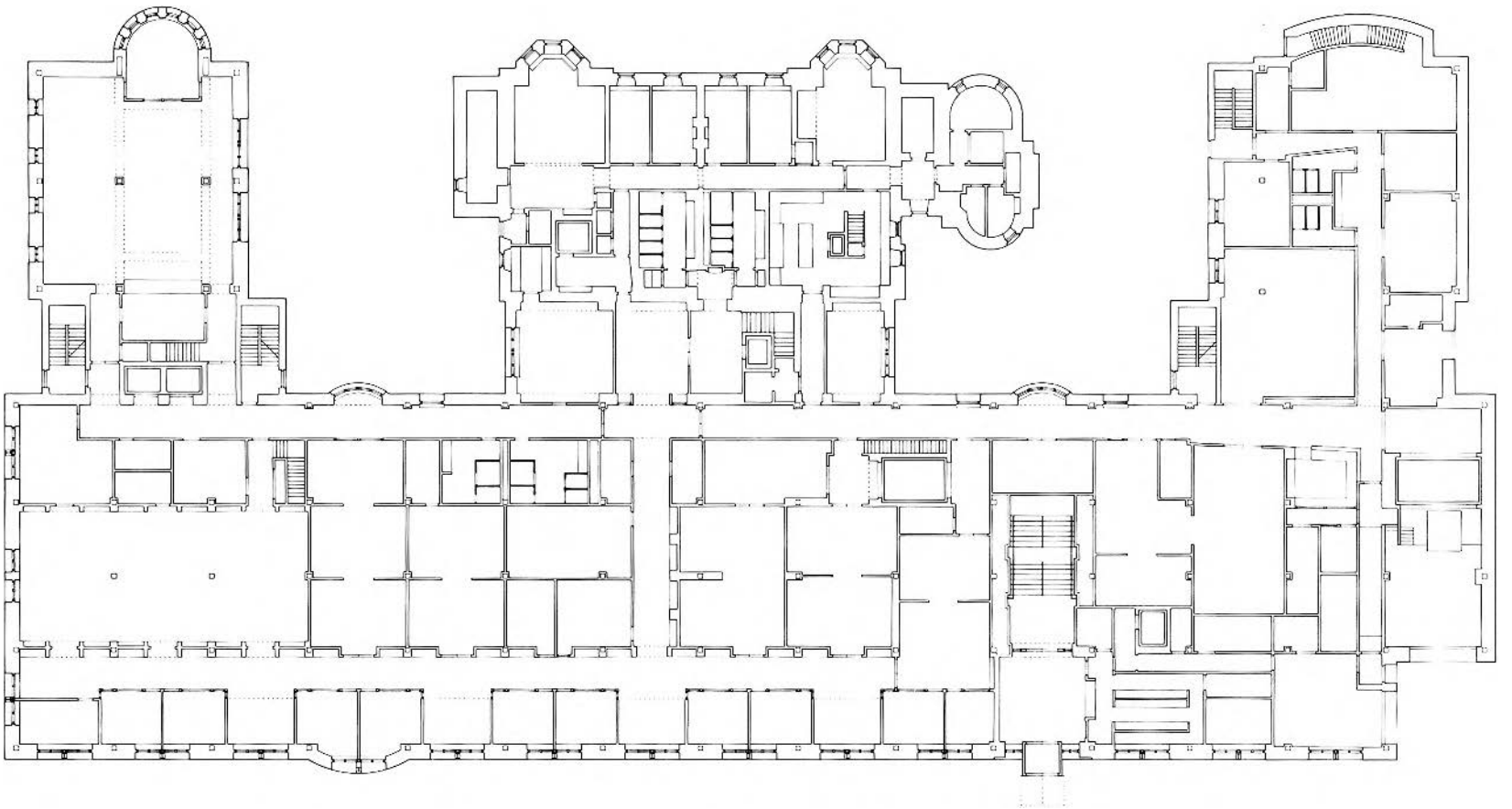

FIGURE 224. Peter Rose, Canada, Montréal 1943- , Architect, Gregory Henriquez and Jill Alexander, delineators, Office of Peter Rose Architect, *Canadian Centre for Architecture, Montréal: Plan of the Curatorial Level*, black ink on matt Strathmore Series 400 paper, 1988, 86.3 × 139.7 cm. © PETER ROSE ARCHITECT 1989.

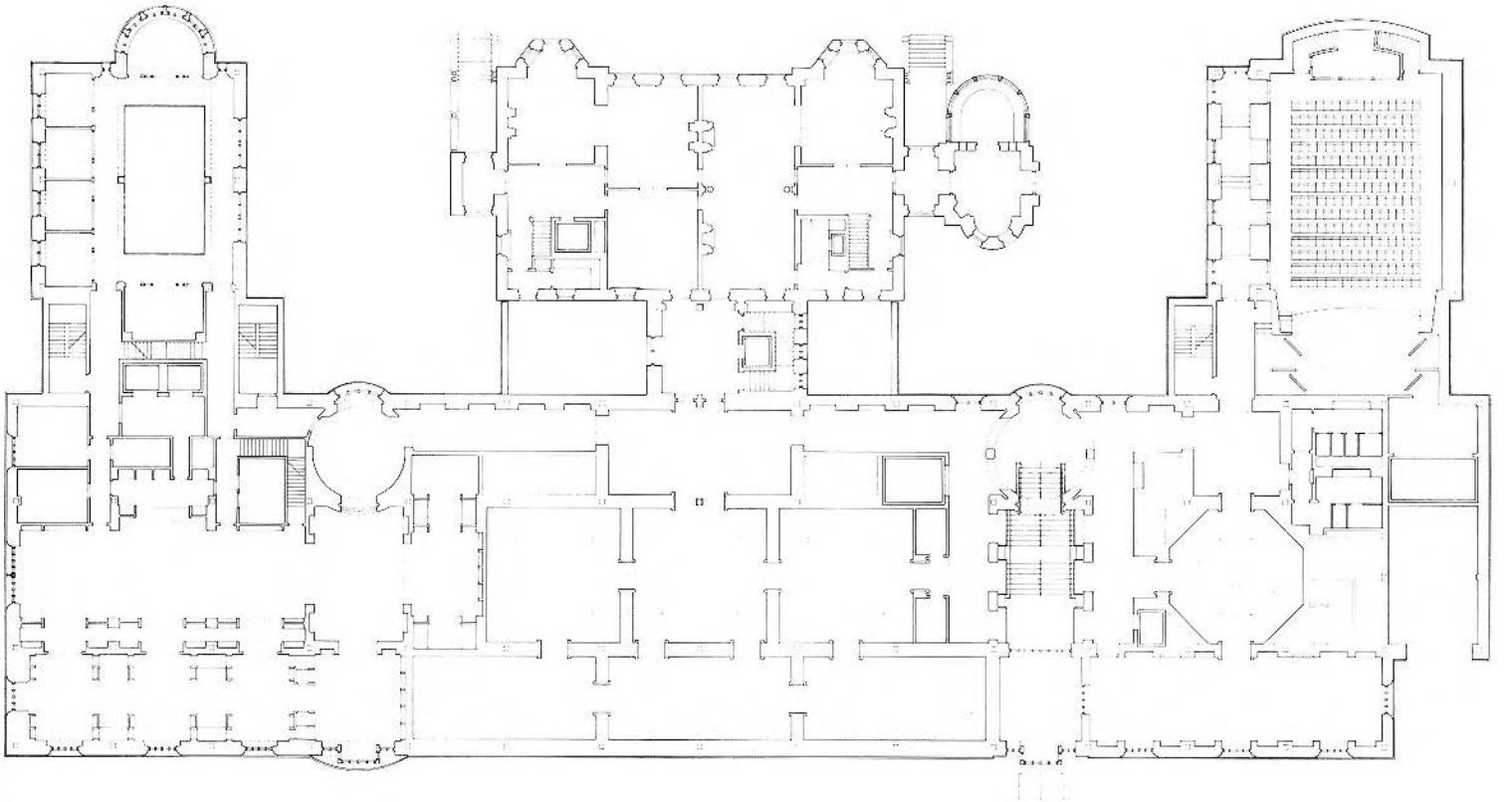

FIGURE 225. Peter Rose, Canada, Montréal 1943- , Architect, Jill Alexander and Gregory Henriquez, delineators, Office of Peter Rose Architect, *Canadian Centre for Architecture, Montréal: Plan of the Public Level*, black ink on matt Strathmore Series 400 paper, 1988, 86.3 × 139.7 cm. © PETER ROSE ARCHITECT 1989.

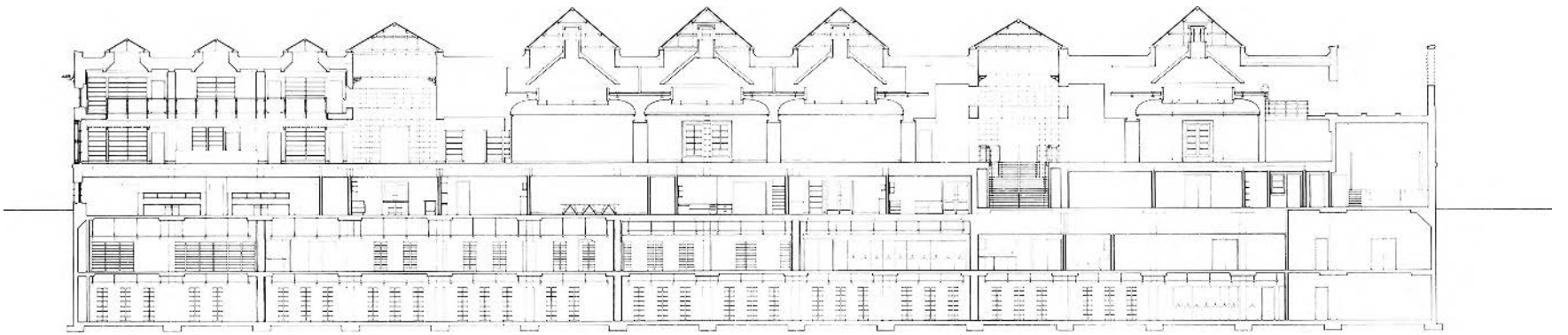

FIGURE 226. Peter Rose, Canada, Montréal 1943- , Architect, David Kepron and Gregory Henriquez, delineators, Office of Peter Rose Architect, *Canadian Centre for Architecture, Montréal: Longitudinal Section*, black ink on matt Strathmore Series 400 paper, 1988, 86.3 × 139.7 cm. © PETER ROSE ARCHITECT 1989.

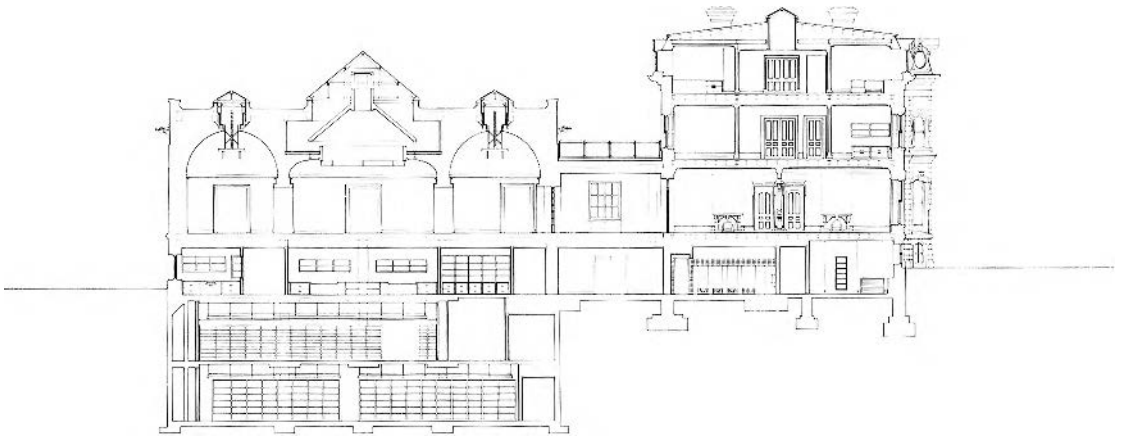

FIGURE 227. Peter Rose, Canada, Montréal 1943- , Architect. David Kepron and Gregory Henriquez, delineators, Office of Peter Rose Architect, *Canadian Centre for Architecture, Montréal: Transverse Section*, black ink on matt Strathmore Series 400 paper, 1988, 86.3 × 139.7 cm. © PETER ROSE ARCHITECT 1989.

FIGURE 228. Alain Laforest, Canada, Montréal 1952- , *Canadian Centre for Architecture, Montréal: View of the Grand Staircase, Looking North*, Peter Rose Architect, gelatin silver print, 18 March 1989, 22.7 × 18.8 cm. 18/03/89-5-A1., Collection Centre Canadian d'Architecture/Canadian Centre for Architecture, Montréal.

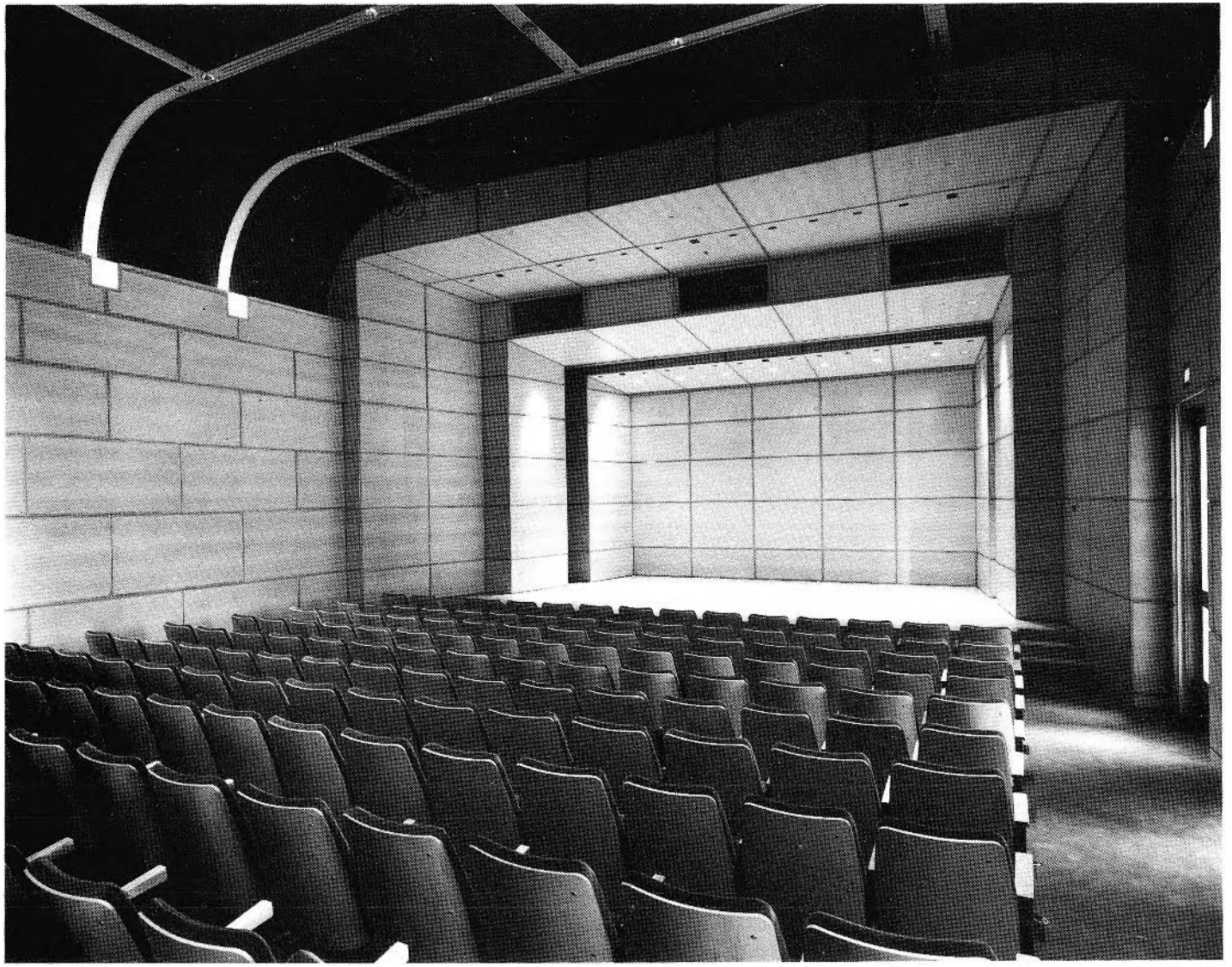

FIGURE 229. Alain Laforest, Canada, Montréal 1952- , *Canadian Centre for Architecture, Montréal: Looking Towards the Stage*, Peter Rose Architect, gelatin silver print, 18 March 1989, 17.8 × 22.8 cm. 18/03/89-09-AL, Collection Centre Canadian d'Architecture/Canadian Centre for Architecture, Montréal.

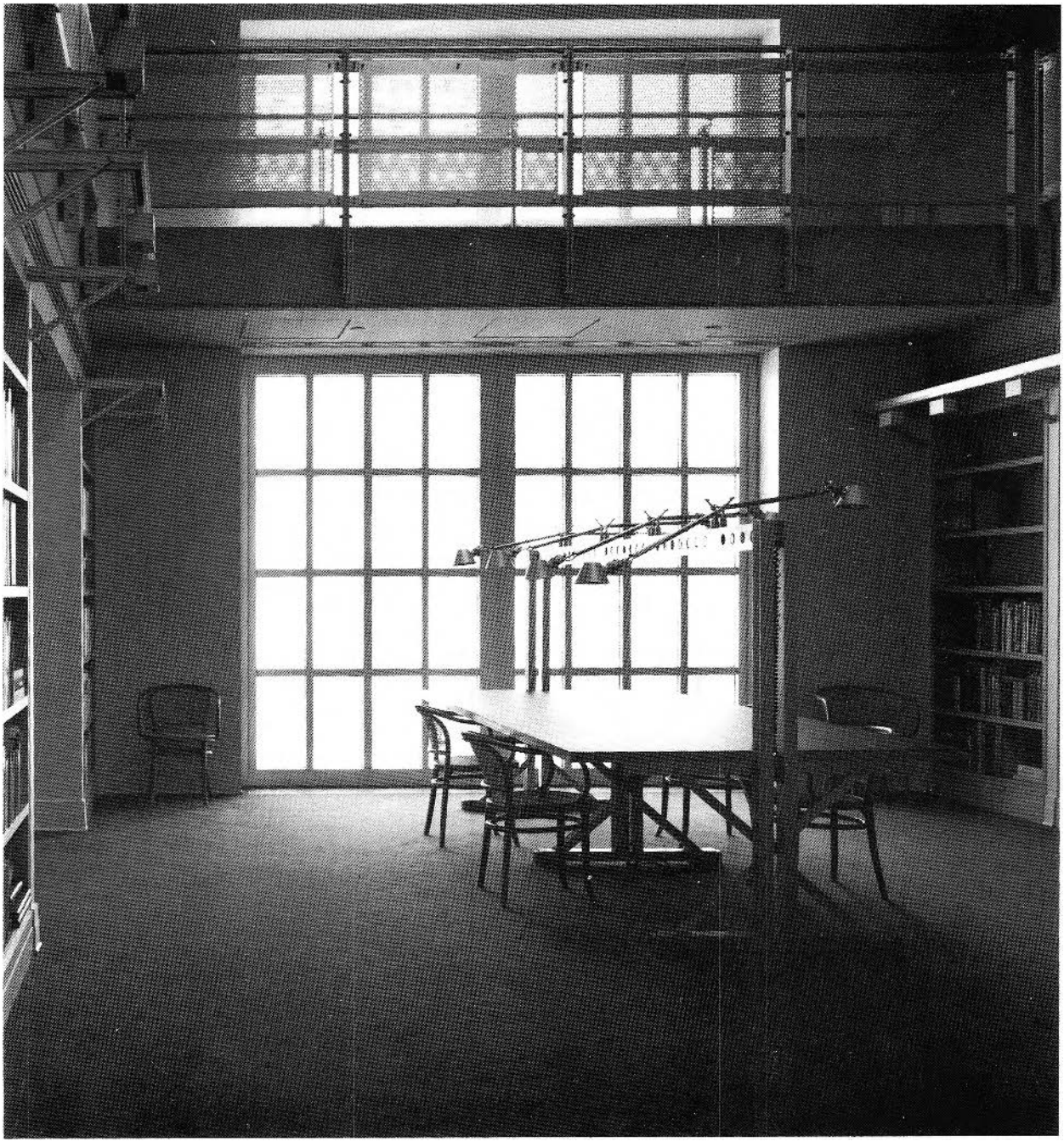

FIGURE 230. Alain Laforest, Canada, Montréal 1952- . *Canadian Centre for Architecture, Montréal: View of the Library Reading Room and Mezzanine*, Peter Rose Architect, gelatin silver print, 19 March 1989, 20.0 × 18.6 cm. 19/03/89-01N-AL, Collection Centre Canadian d'Architecture/Canadian Centre for Architecture, Montréal.

FIGURE 231. Alain Laforest, Canada, Montréal 1952- , *Canadian Centre for Architecture, Montréal: View of the Scholars' Wing, Looking South*, Peter Rose Architect, gelatin silver print. 10 March 1989, 14.6 × 22.6 cm. 10/03/89-03-AL-22, Collection Centre Canadian d'Architecture/Canadian Centre for Architecture, Montréal.

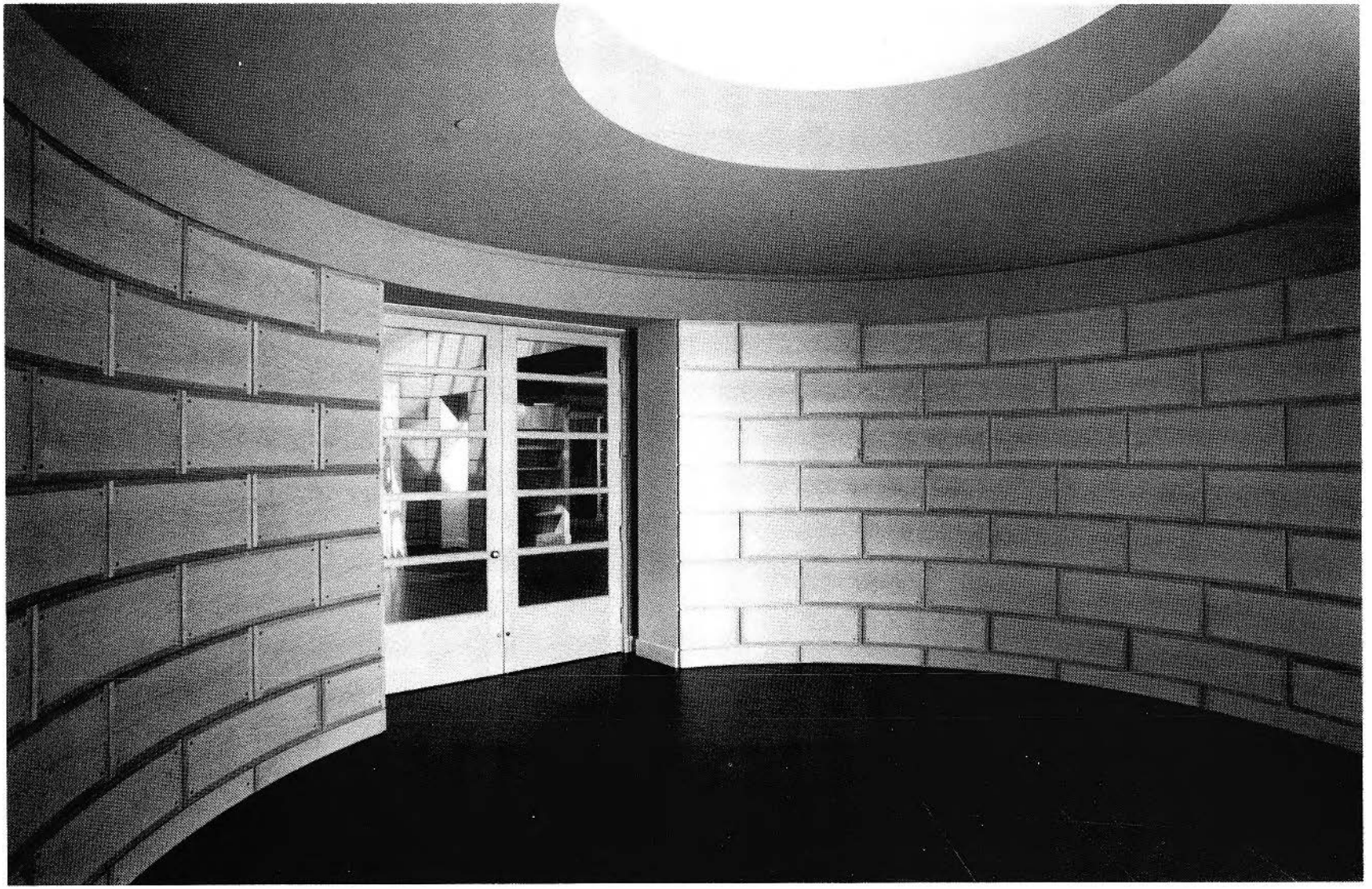

FIGURE 232. Alain Laforest, Canada, Montréal 1952- , *Canadian Centre for Architecture, Montréal: View of the East Rotunda*, Peter Rose Architect, gelatin silver print, 10 March 1989, 14.6 × 22.6 cm. 10/03/89-03-AL-31, Collection Centre Canadian d'Architecture/Canadian Centre for Architecture, Montréal.

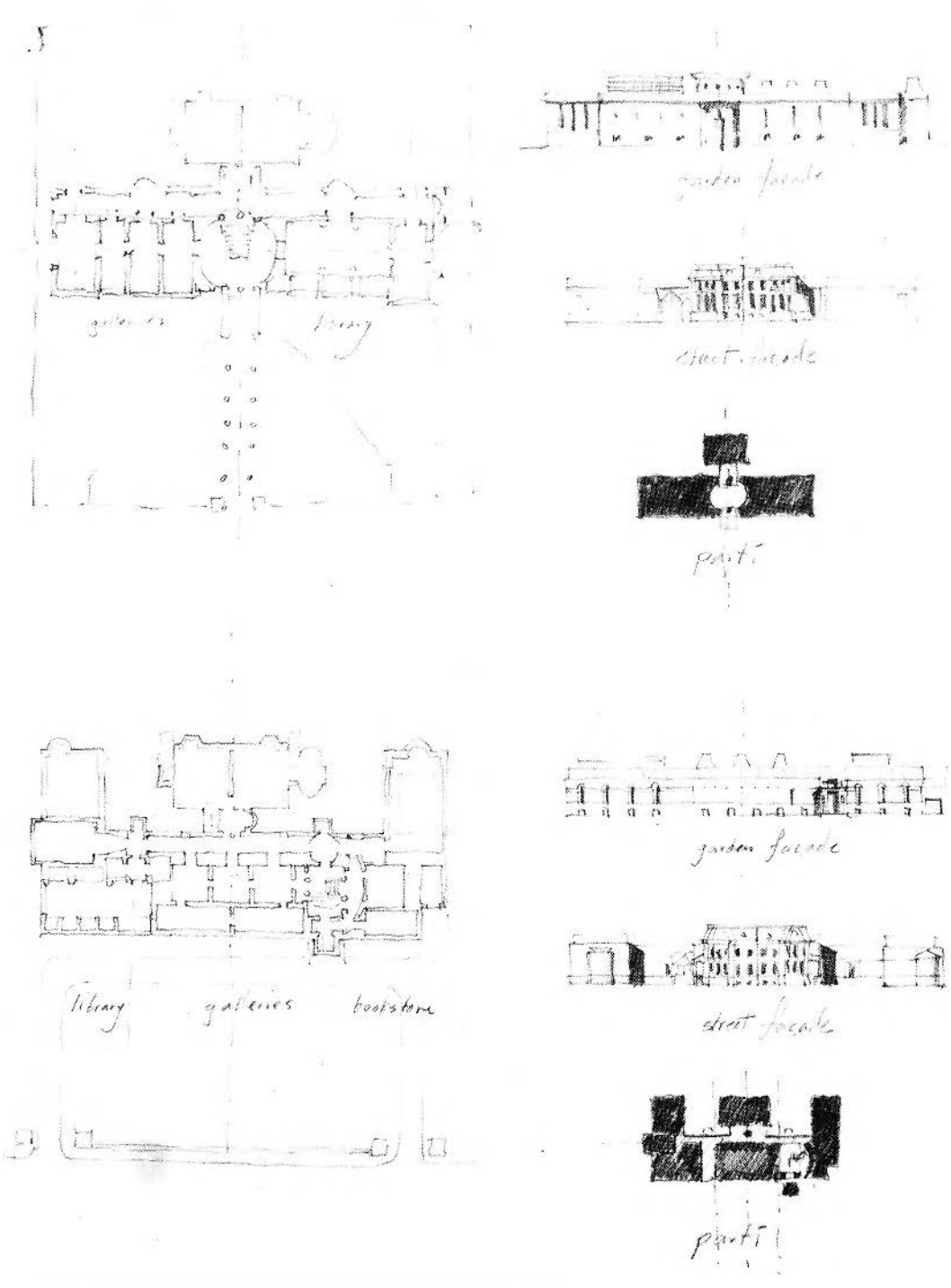

FIGURE 233. Nicholas Garrison, United States, Seattle, Washington 1958- , Office of Peter Rose Architect, *Canadian Centre for Architecture, Montréal: Sketches for Centralised and Asymmetrical Partis (Plans and Elevations)*, graphite on tracing paper, 1985, 43.2 × 27.9 cm. 23 ARC 007N, Collection Centre Canadian d'Architecture/Canadian Centre for Architecture, Montréal. © PETER ROSE ARCHITECT 1989.

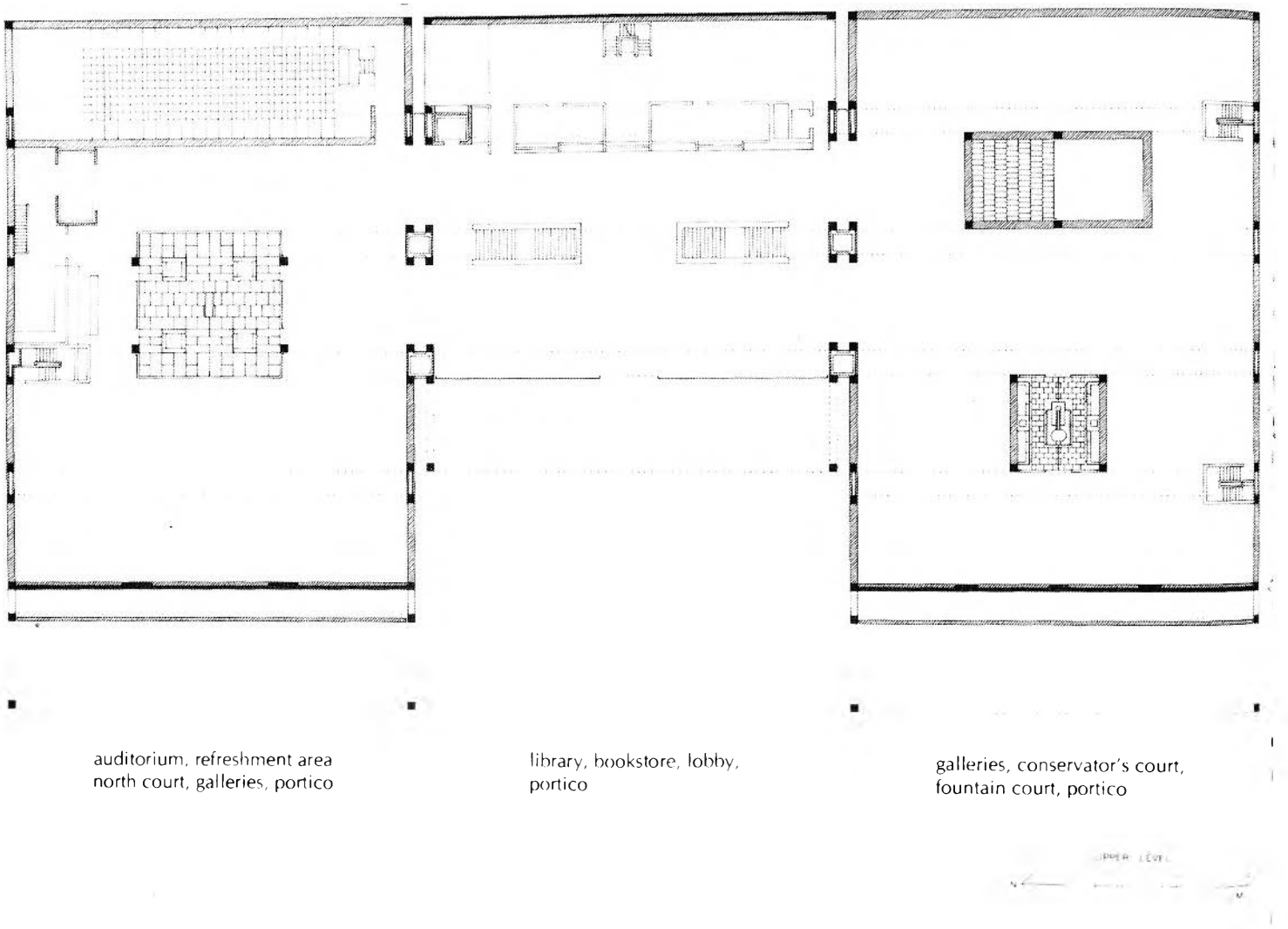

FIGURE 234. Louis Kahn, United States, Born Estonia 1901-74, Pellecchia and Meyers, draftsmen, *Plan of Main Floor, Kimbell Art Museum, Fort Worth, Texas*, 1969-72.

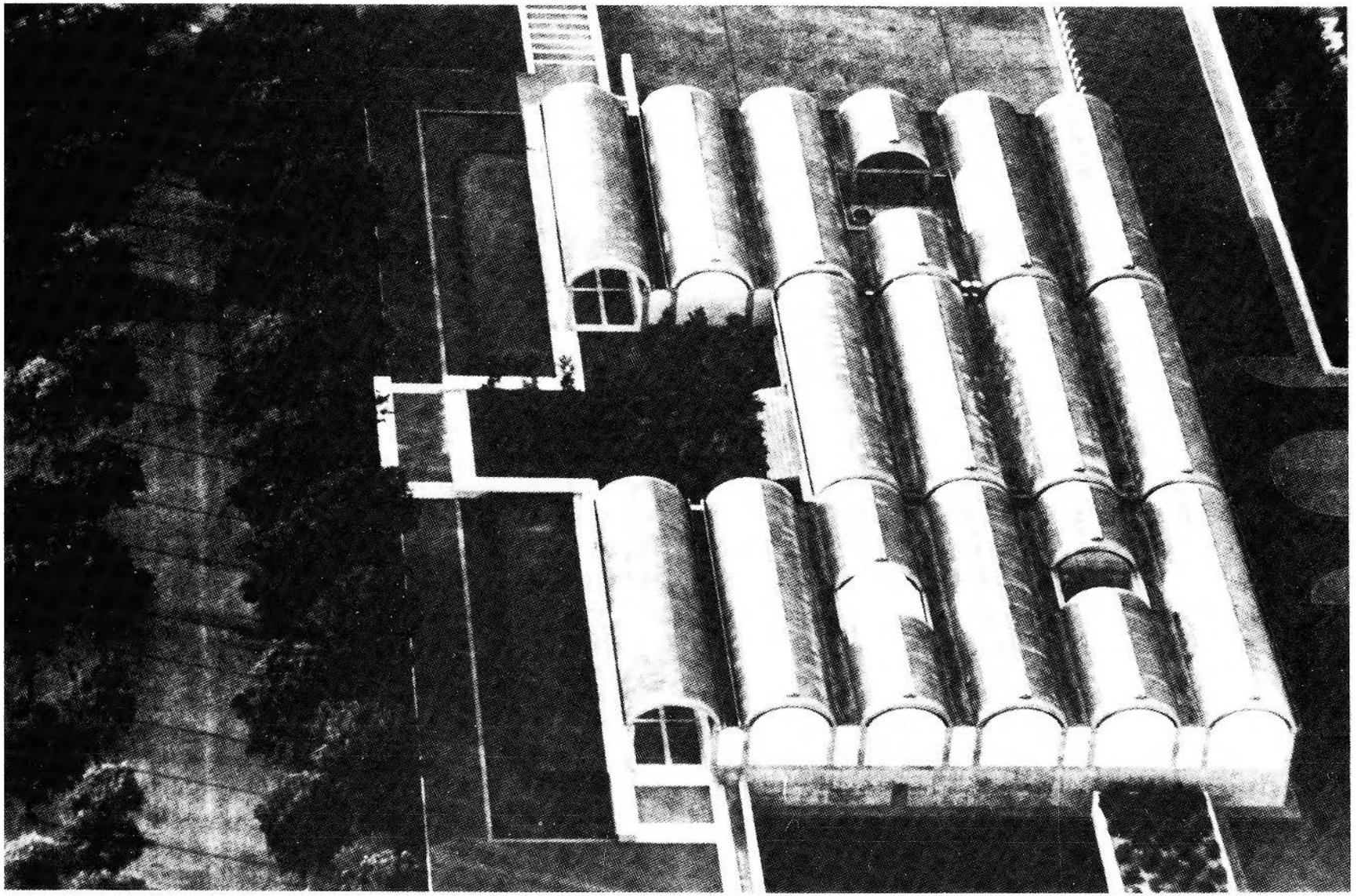

FIGURE 235. Louis Kahn, United States, Born Estonia 1901-74, *Aerial View, Kimbell Art Museum, Fort Worth, Texas*, 1969-72 (Photo: Robert Shaw, from *Light Is the Theme*, Kimbell Art Foundation, 1975).

FIGURE 236. Louis Kahn, United States, Born Estonia 1901-74, *View of the Galleries, Kimbell Art Museum, Fort Worth, Texas*, 1969-72 (Photo: Geoff Winningham, from *Light Is the Theme*).

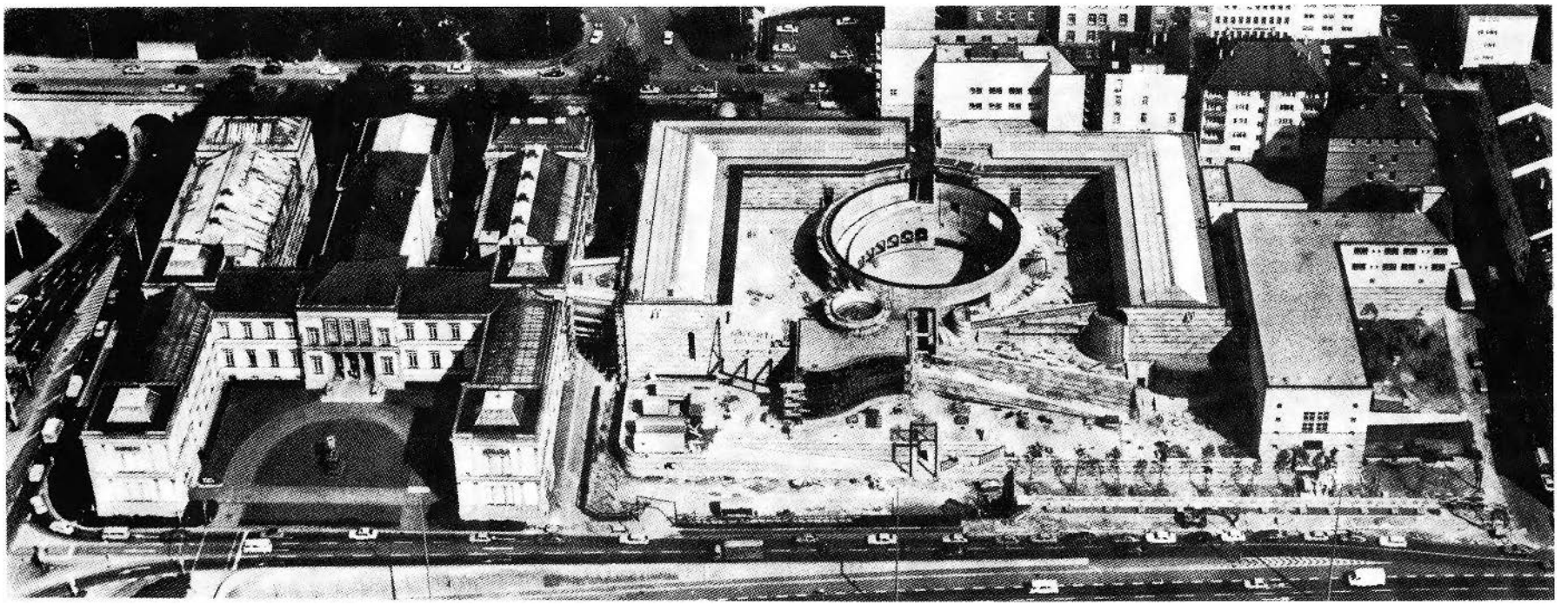

FIGURE 237. *Aerial View of the Staatsgalerie (1838-40) to the Left and of the Neue Staatsgalerie (1977-83) to the Right, Stuttgart, West Germany* (Photo from *James Stirling: Buildings and Projects*, New York, Rizzoli, 1984).

148 Grundriß Galeriegeschoß und Längsschnitt durch die Rotunde Ground Plan of Gallery Floor and Longitudinal Section of Rotunda

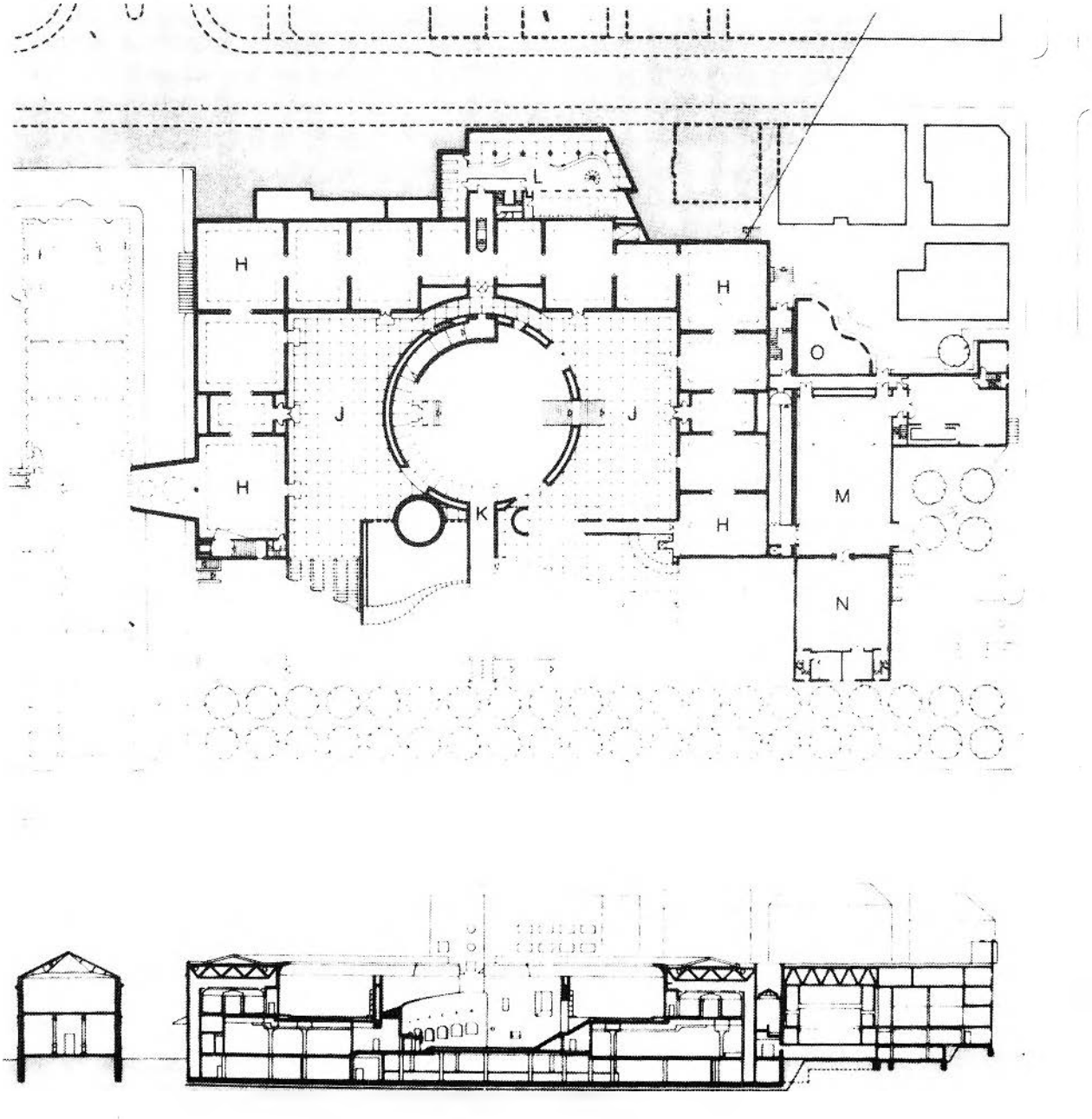

FIGURE 238. James Stirling, Great Britain 1926- , *Plan of the Neue Staatsgalerie, Stuttgart, West Germany*, 1977-83.

FIGURE 239. James Stirling, Great Britain 1926- , *View of the Entrance Pavilion and Taxi Drop-off of the Neue Staatsgalerie, Stuttgart, West Germany*, 1977-83 (Photo: Peter Walser, from *James Stirling: Buildings and Projects*).

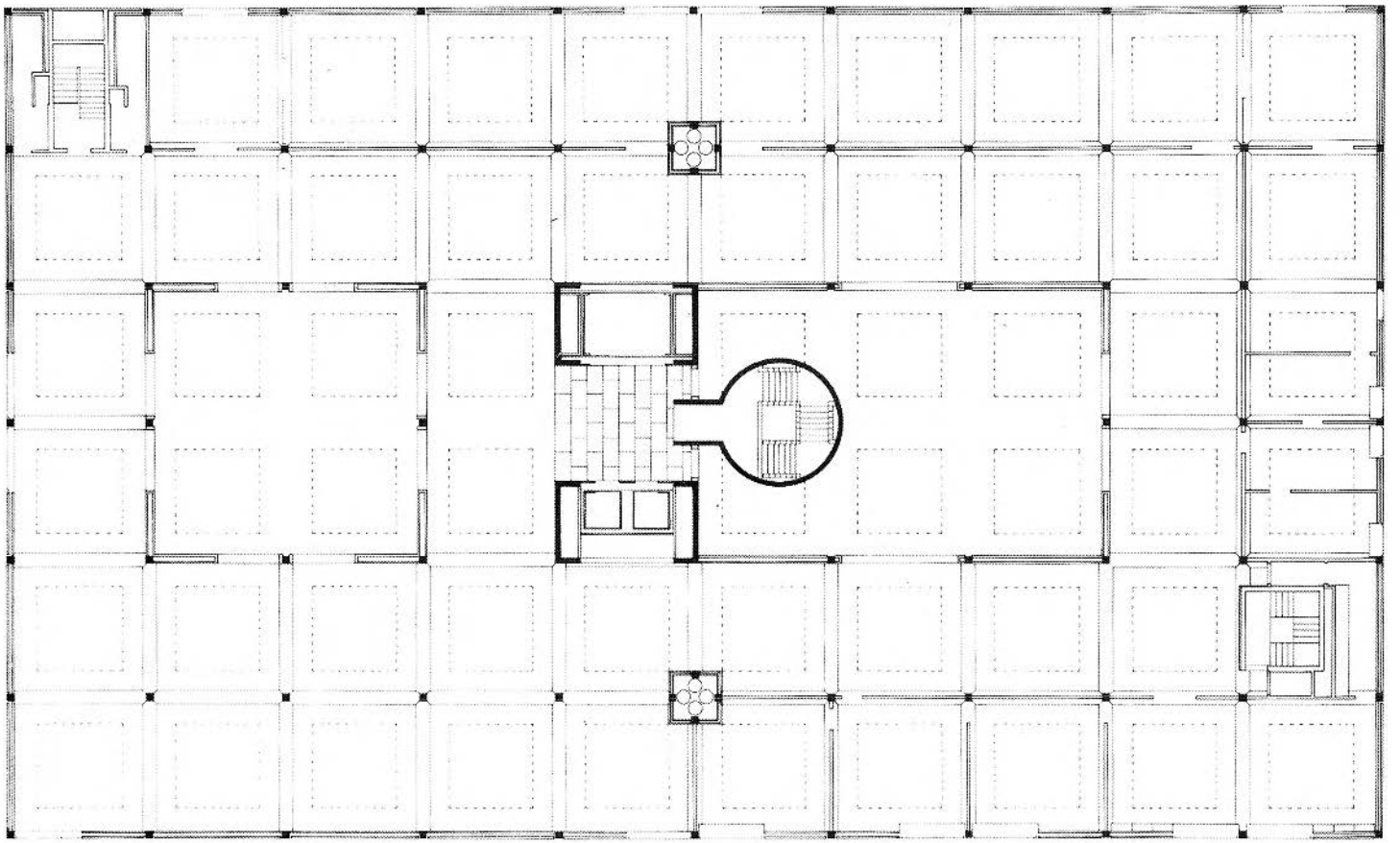

FIGURE 240. Louis Kahn, United States, Born Estonia 1901-74, Architect, Pellecchia and Meyers, draftsmen, *Plan of the Fourth Level of the Yale Center for British Art, New Haven, Connecticut*, 1969-77 (Photo: from *The Architecture of the Yale Center for British Art*, New Haven, 1977).

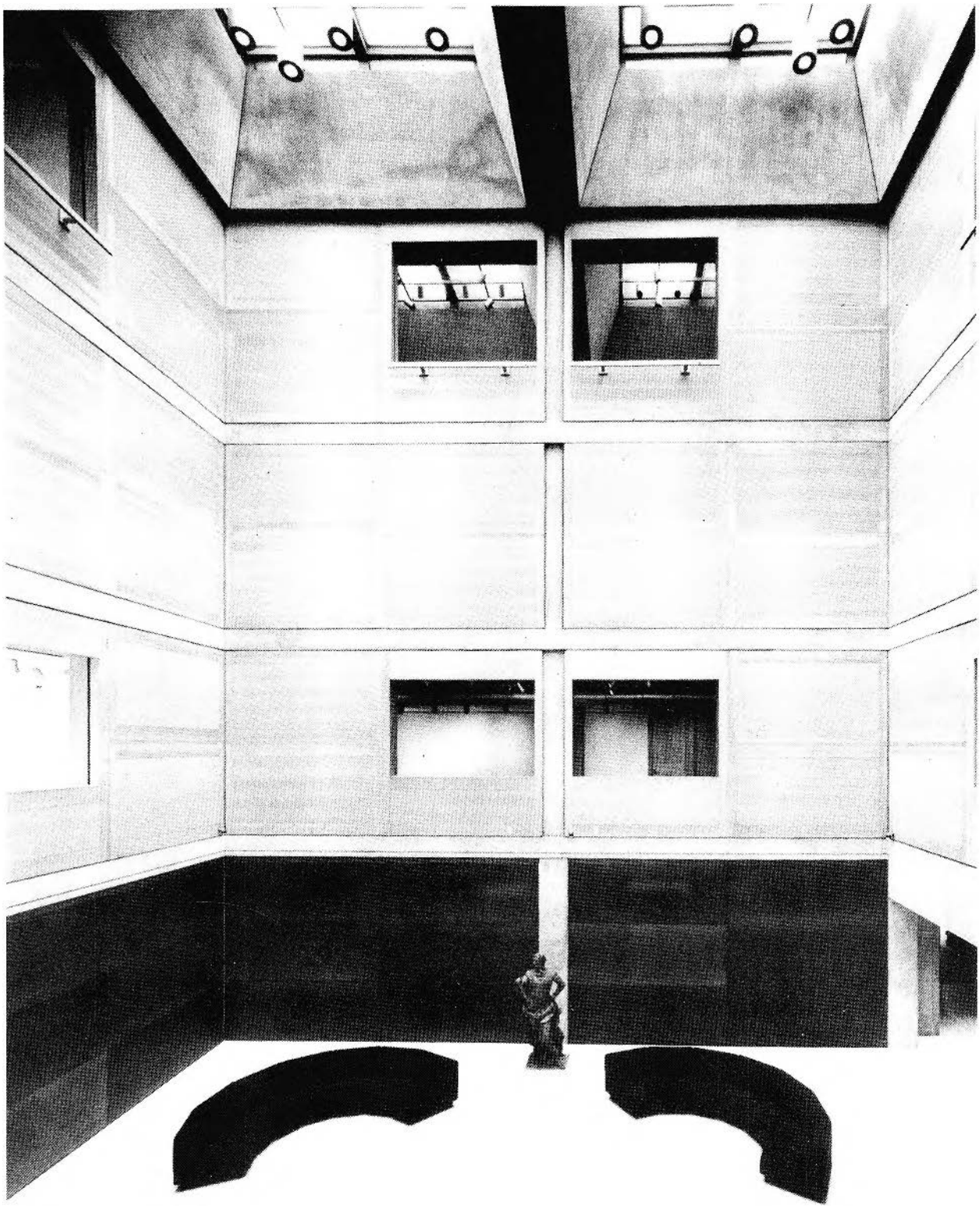

FIGURE 241. Louis Kahn, United States, Born Estonia 1901-74, Architect, *Entrance Hall to the Yale Center for British Art, New Haven, Connecticut*, 1969-77 (Photo: Thomas Brown, from *The Architecture of the Yale Center for British Art*).

FIGURE 242. Louis Kahn, United States, Born Estonia 1901-74, *View of the Top Floor Galleries of the Yale Center for British Art, New Haven, Connecticut*, 1969-77 (Photo: Thomas Brown, from *The Architecture of the Yale Center for British Art*).

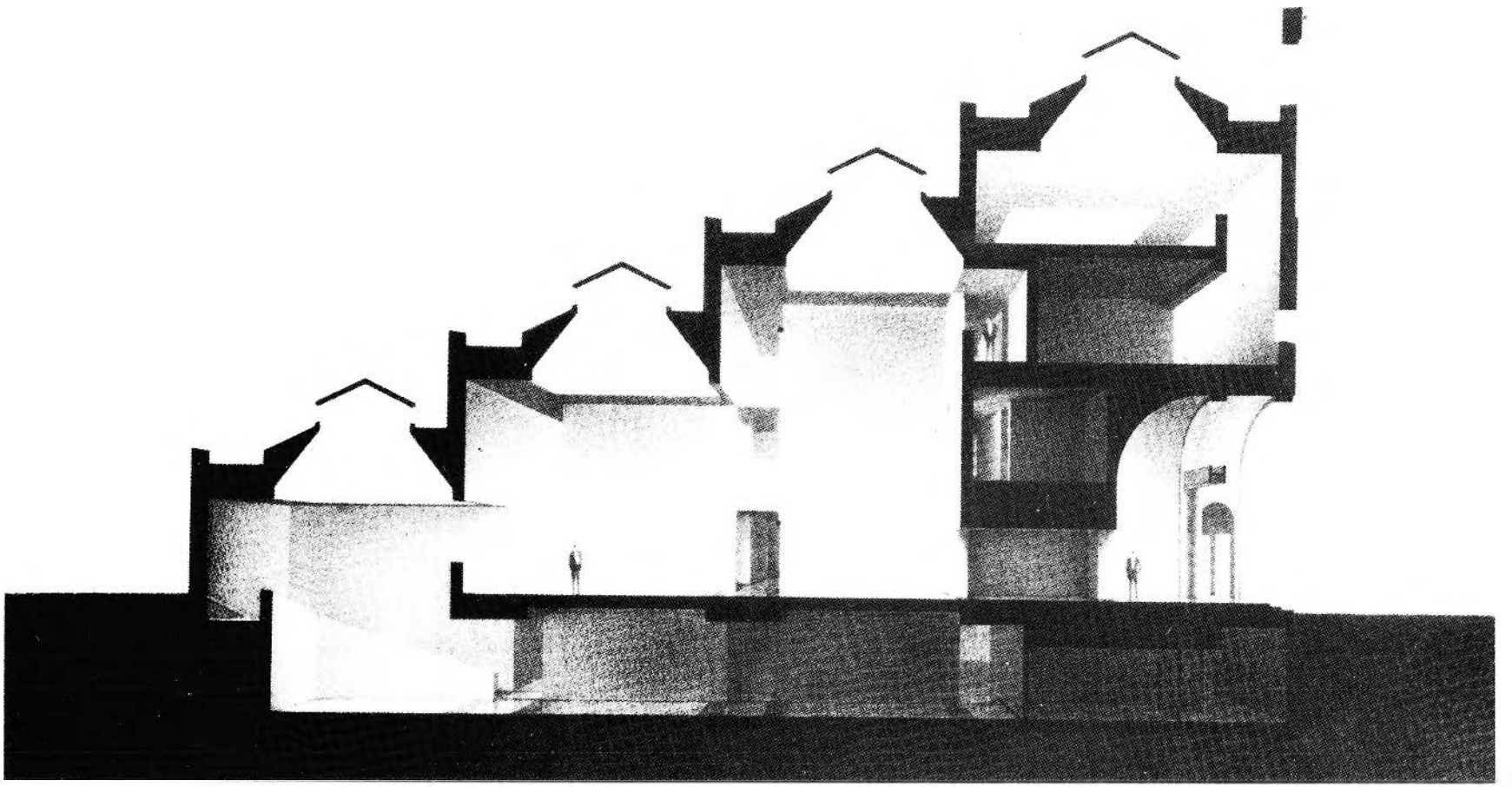

FIGURE 243. Henry N. Cobb, United States 1926- , *Section of the Great Hall of the Charles Shipman Payson Wing, Portland Museum of Art, Portland, Maine*, 1978-83 (Photo: M. Richard Fish).

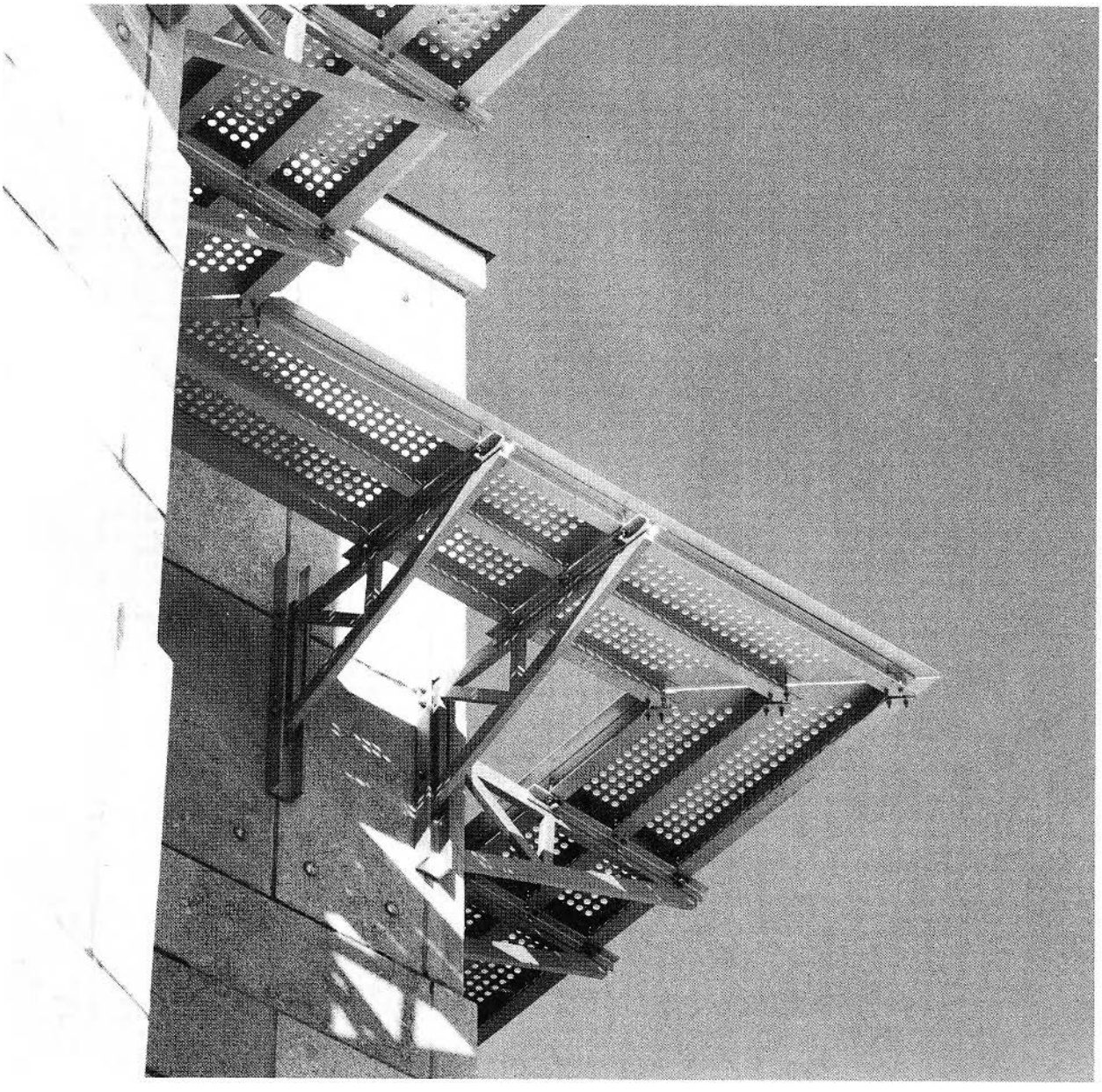

FIGURE 244. Alain Laforest, Canada, Montréal 1952- , *Canadian Centre for Architecture, Montréal: Detail of the Cornice, Theatre Wing*, Peter Rose Architect, gelatin silver print, 11 January 1989, 18.0 × 18.4 cm. 11/01/89-01-18-AL, Collection Centre Canadian d'Architecture/Canadian Centre for Architecture, Montréal.

FIGURE 245. Yves Eigenmann, Switzerland 1954- , *Canadian Centre for Architecture, Montréal: View of the North Elevation Showing the Main Entrance*, Peter Rose Architect, gelatin silver print, 20 April 1989, 22.9 × 15.1 cm. 20/04/89-05-26-YE, Collection Centre Canadian d'Architecture/Canadian Centre for Architecture, Montréal.

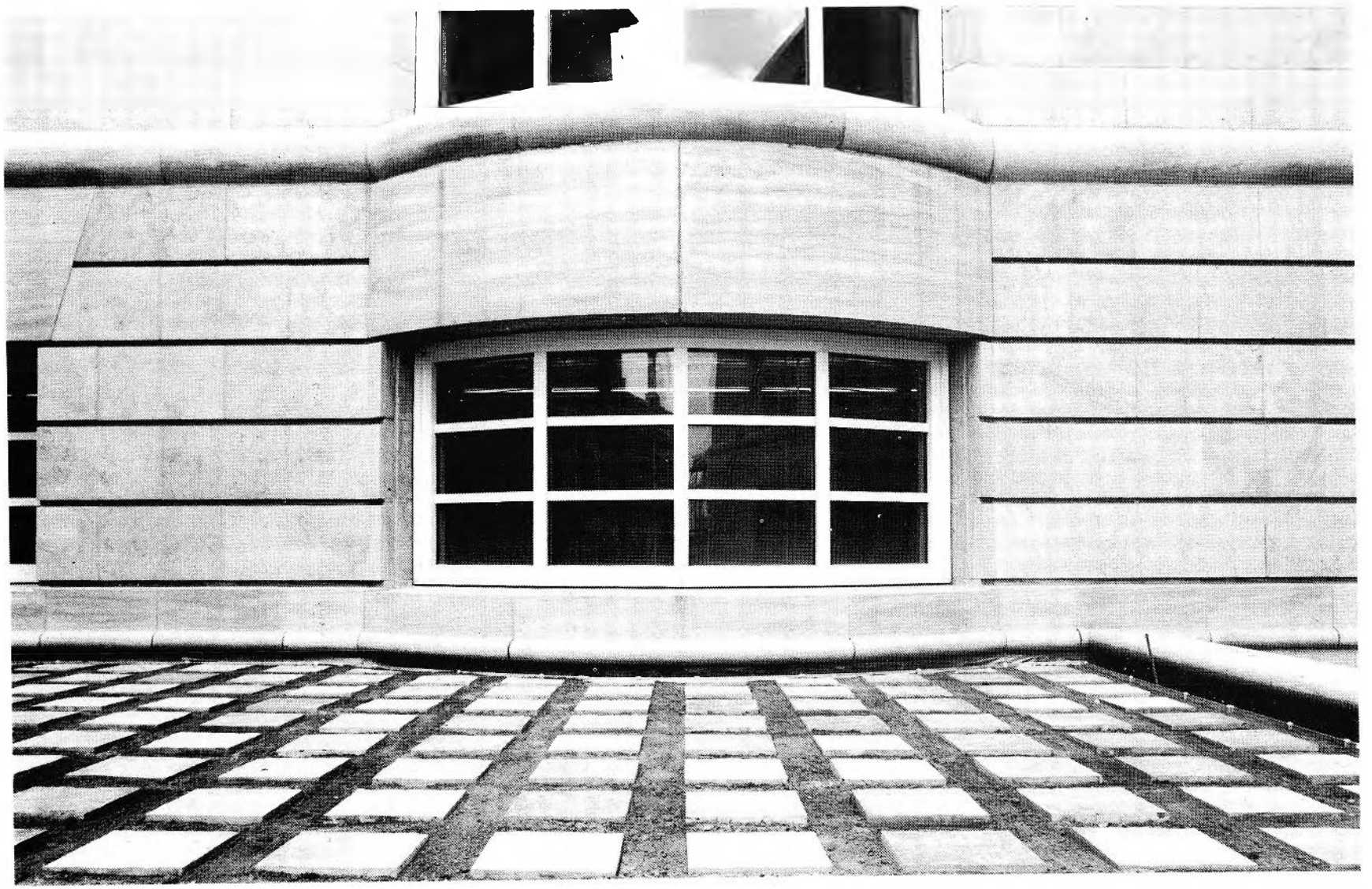

FIGURE 246. Alain Laforest, Canada, Montréal 1952- , *Canadian Centre for Architecture, Montréal: Detail of South Elevation, Basement Window*, Peter Rose Architect, gelatin silver print, 20 April 1989, 14.6 × 22.6 cm. 20/04/89-01-AL-5, Collection Centre Canadian d'Architecture/Canadian Centre for Architecture, Montréal.

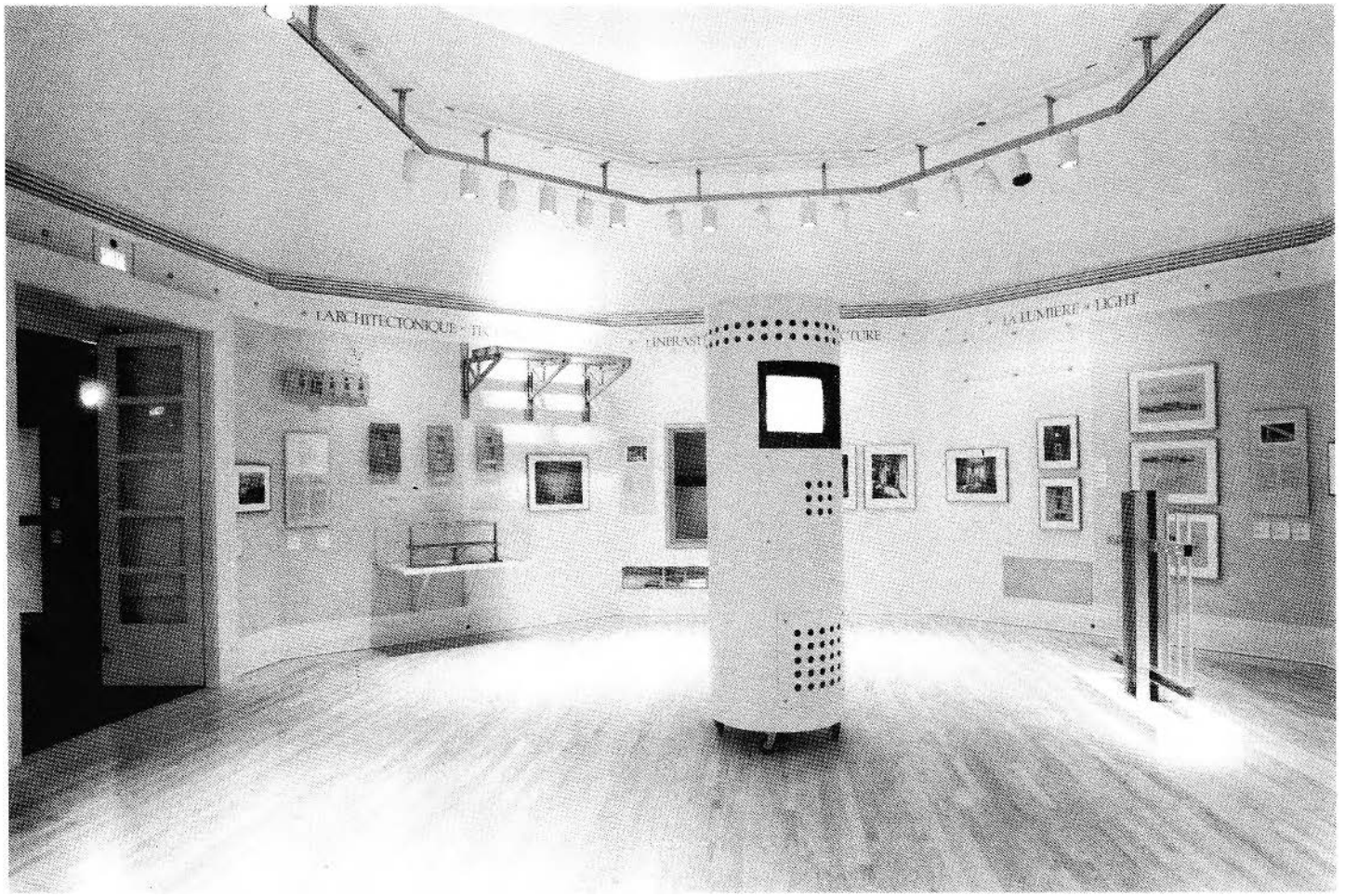

FIGURE 247. Michel Boulet, Canada 1959- , *Canadian Centre for Architecture, Montréal: View of the Octagonal Gallery Showing the Installation of the Exhibition: "CCA: Building and Gardens"*, Larry Richards Designer, gelatin silver print, 10 July 1989, 12.6 × 18.9 cm. 10/07/89-04-MB-33, Collection Centre Canadian d'Architecture/Canadian Centre for Architecture, Montréal.