

# Skyscrapers by the Roots

Reflections on  
Late Modernism



# Skyscrapers by the Roots

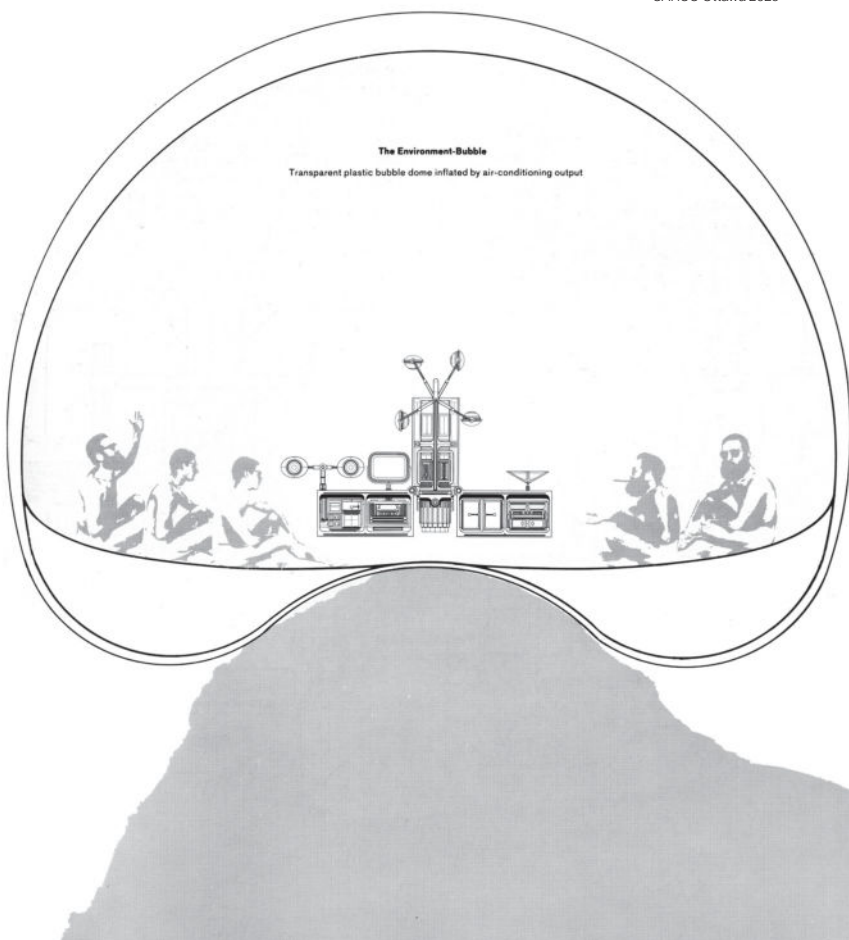
## Reflections on Late Modernism

The exhibition *Skyscrapers by the Roots* explores the long life of late modernism in architecture through a series of works created over the last decade by **Shannon Bool**, **Kapwani Kiwanga**, **Rachel Rose**, and **Jonathan Schouela**, a new film installation by **David Hartt**, as well as works by **Lynne Cohen** and **François Dallegret** produced in the 1960s and 1970s.<sup>1</sup>

While the earlier artworks offer a contrasting yet representative view of some important tendencies at the time, the more recent productions use historical hindsight to re-envision the critical discourse on late modernism. To this end, they employ various methodologies such as archival research, site-specific interventions, a revival of traditional techniques or modernist strategies, speculative fiction, and autoethnography.

Foregrounding the embodied experience of the built environment, the works presented in the exhibition ask the “ghosts” of modernism crucial questions about social organization. For whom were these spaces and their apparatuses designed? What modes of living did they presuppose? What processes of identification and production of desire? And what modalities of coexistence? In keeping with this, the works construct a scenography, in which the ever meaningful and reinvented “remains” of modernism transform into optical instruments whose projection, superimposition, and framing effects reveal surprising perspectives on the present.

François Dallegret, *Un-house*.  
*Transportable standard-of-living package / The Environment-Bubble*, 2004 (1965)  
Digital print on Mylar based on an original 1965 drawing. Collection François Dallegret. Photo: Courtesy of the artist. © François Dallegret / CARCC Ottawa 2025



**François Dallegret** is a Canadian artist of French descent. Having studied architecture at the École Nationale Supérieure des Beaux-Arts in Paris, he quickly gained recognition for his extraordinary drawings of astrological automobiles, exhibited at the Iris Clert Gallery in 1962. Drawn to the vibrant, North American cultural scene, he spent some time in New York before settling in Montréal in 1964.

From the outset, Dallegret has been fascinated by modern technological advancements in design and architecture, which he has interpreted with a technical precision and freedom of imagination that situates his work close to science fiction. Yet his art is also imbued with a buoyant and almost pataphysical humour, in which the body (often his own) plays a central role.

In 1964, he developed the interior design of *Le Drug*, a pharmacy located at 2130 Rue de la Montagne, which also functioned as a boutique and gallery. Its basement restaurant was an astonishing “total environment” made of organic and quasi-psychedelic forms reminiscent of other multisensory experimental spaces at the time.

The following year, Dallegret published his most famous drawings in *Art in America*, as part of the article “A Home Is Not a House” written by British architectural historian Reyner Banham. In this text, Banham offers a speculative reading of new mechanical services. He envisages these as key to the architectural structures of future homes, replacing traditional walls with lightweight and mobile protective bubbles—a model closer to nature that he associates with the North American suburb and Philip Johnson’s Glass House, which he sees as a prototype. In 1966, the same journal published the article “Art Fiction,” in which Dallegret explored the theme of the technological body of the artist of the future.

Dallegret has also designed many modular, multifunctional, and playful architectural projects, such as *Palais Métro* (1967). Developed in collaboration with Joseph Baker (in the spirit of Cedric Price’s *Fun Palace*) for the former Palais du Commerce at the Berri UQAM metro station, *Palais Métro* was described by *Art in America* as “the world’s most avant-garde shopping centre.” Although it was never built due to a lack of funding (as a result of the post-Expo 67 economic climate), Dallegret and Baker went on to complete other similar projects in the United States in subsequent years.

These projects illustrate the extent to which the collective imagination of the 1960s was impacted by new technological advancements, whose sophistication led to envisioning modular and standardized environments that were more accessible and functional, fully controlled, illuminated, and climate-controlled. Such potentially adaptable, autonomous, mobile, and interconnected spaces, thanks to the integration of media equipment, also emerged as spaces conducive to self-design.<sup>2</sup> Initially connected to the modernist program of democratization and social progress, their long history also parallels the rise of contemporary individualism and the unsettling fusion of private life, labour, consumption, and spectacle, which culminated in the dematerialized hyper-spaces of our societies of control.<sup>3</sup>

This long history forms the contextual framework of the exhibition, and one of its most emblematic aspects is without a doubt the concept of the megastructure. Emerging in the 1950s and 1960s in the often utopian and rarely realized projects of architects such as Archigram, Yona Friedman,



Louis Kahn, Constant Nieuwenhuys, Cedric Price, Paolo Soleri, and Kenzo Tange, megastructures are massive, multifunctional, self-sustaining, and usually extensible building complexes with a structure that can support demountable cellular units. Originating in modernism while also extending beyond it, they indicate a time of crisis related to modernist tensions that “pitted the individual against the collective, the transient against the permanent, spontaneity against design, and freedom against control.”<sup>4</sup>

In his 1976 book *Megastructure: Urban Futures of the Recent Past*, Banham critically assesses this form. He devotes an entire chapter to Montréal, in which he discusses *Palais Métro* alongside other notable works at the time. He posits Place Ville Marie (the site of this exhibition) as the catalyst for a fundamental transformation of the downtown area, which includes a series of key urban elements, such as the many developments of Expo 67, Place Bonaventure, and the metro system, and establishes the city’s network of underground galleries (described by Banham as a sort of organic megastructure).<sup>5</sup>

**David Hartt, *Horizon* (detail), 2025.**

Illustration by Lando, pencil and ink on paper. Created with the support of the Musée d'art contemporain de Montréal. Photo: Courtesy of the artist. © David Hartt

→

**David Hartt, *Horizon* (video still), 2025.**

Video installation: colour, sound, 16 min 52 s, looped; with sculptural elements and large-format digital print. Produced with the support of the Musée d'art contemporain de Montréal. Photo: Courtesy of the artist. © David Hartt

↓

In his multidisciplinary practice, **David Hartt** engages with the modernist context through nuanced research that highlights the unique aspects of spaces and the complex entanglements of ideology and history. Far from focusing exclusively on architecture, he uses spatial paradigms (particularly the relationship between centre and periphery) to describe and connect a broader spectrum of subjective positions.

Without taking an autobiographical approach per se in *Horizon*, Hartt draws on his personal experience to examine the intricate relationship

between identity, design, architecture, and urbanism within a specific cultural context and time. The film component of the installation explores his sister's family life, a mixed family similar to the one in which she and David grew up in the Montréal suburb of Beaconsfield (of Caribbean descent, they were adopted by white, Jewish, anglophone parents). Hartt explains that the socio-cultural context of his youth fostered "profound feelings of alienation,"<sup>6</sup> against which the modernist buildings of downtown Montréal offered an imaginative refuge.





Primarily based on a documentary approach, Hartt's works also contain various conceptual referents in the form of imaginary or speculative elements. While several scenes in *Horizon* realistically capture the warm, intimate atmosphere of the family environment, the realism breaks down at the film's climax when the characters perform a playful dance in the garden of the artist's mother, in front of an unexpected replica fragment of the curtain wall from Roger d'Astous's *Château Champlain* (1967). In the corridor next to the MAC's exhibition space in Place Ville Marie, the artist's

nephews reappear as the protagonists in a retrofuturist mural illustrated by British artist Lando. Sections of the mural gradually shift from the private spaces of the bedroom and living room to the public spaces of the arcade, street, and urban horizon.

The end of the film shows Montréal's urban horizon as the nephews re-enact a memory from Hartt's adolescence, in which he gazes at downtown from an overpass over Highway 20. By reconsidering the physical and symbolic horizon through the gaze of the next generation, Hartt's work represents an "assertion and expansion of what it means to be Canadian, Québécois, and Montréalais—a new polyphonic heritage story."<sup>7</sup> The term polyphony also encapsulates one of the most fascinating aspects of his practice: its emphasis on the subject's inner multiplicity. A critique of essentialism runs through his entire body of work, in particular his reading of modernism, as he underscores its progressive ambitions while challenging the nostalgic reification of its forms and its contested political history.

Although Montréal, where Hartt was born in the year of Expo, occasionally appears in his work, it is most explicitly evoked in *Horizon*. Taking up the image of *Château Champlain*'s "eyes" and acting as a lens framing the family sphere, the sculpture in the installation likewise references Dallegret's "environment-bubble."<sup>8</sup> Hartt also pays tribute to him through the bench he has created for *Horizon*, which is based on Dallegret's famous *Chaise ressort* (1967).



Lynne Cohen, *Exhibition Hall, Place Bonaventure, Montréal*, 1978.

Digital print (exhibition print, 2024), 110.5 x 135 cm (framed).

Photo: Courtesy of the Estate of Lynne Cohen and Andrew Lugg.

© Lynne Cohen Estate



Shannon Bool, *Omei Buttresses*, 2022

Jacquard tapestry (wool, cotton and silk fibres), 284 x 430 cm.

Photo: Courtesy of the artist and Daniel Faria Gallery, Toronto.

© Shannon Bool



The exhibition also presents a series of works by **Lynne Cohen**, including five photographs of Place Bonaventure taken by the artist during her first visits to Montréal between 1975 and 1979. Built shortly after Place Ville Marie and closely tied to its history, Place Bonaventure is characterized by its Brutalist megastructure and semi-closed facades.

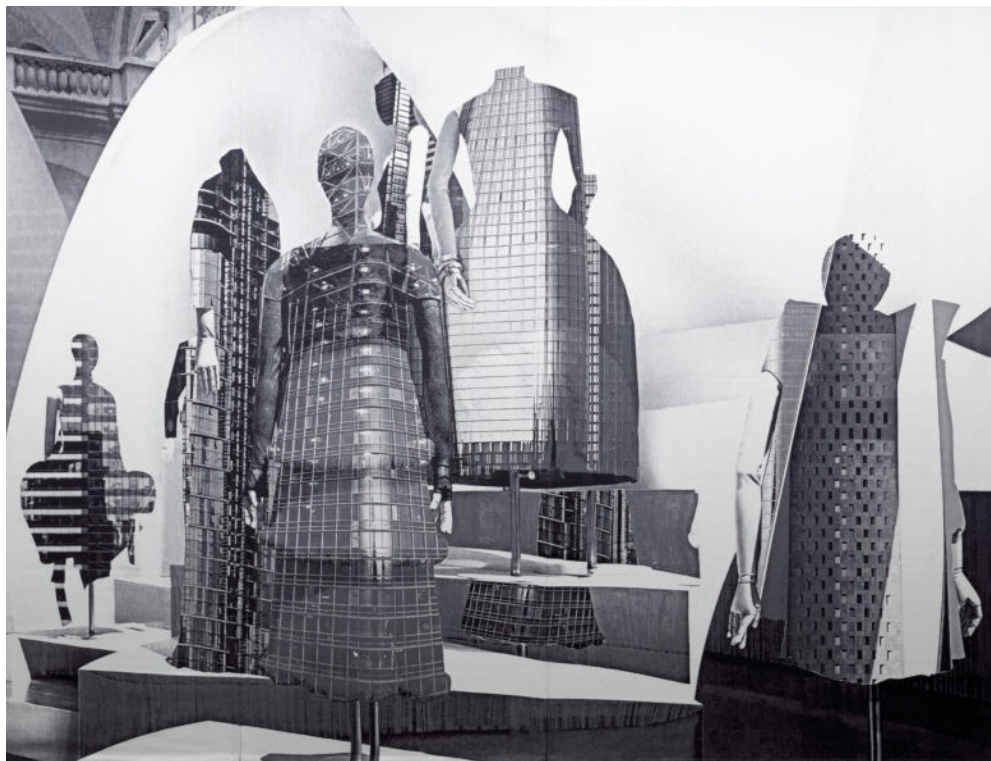
Cohen is known for her photographs taken with large-format cameras, which capture “found” interiors—carefully chosen and devoid of occupants—with maximum objectivity (even light, neutral distance, deep focus, consistent viewpoint height, symmetrical framing, and an equal distribution of visual elements). A major strength of her works is that they speak to us about the occupants and creators of these places through the traces that they have left behind. Long associated with a documentary and modernist approach to photography (in the lineage of Walker Evans), Cohen’s practice also incorporates many conceptual, minimalist, and pop elements, as well as a reflection on the representational apparatus, which some critics relate to the postmodern concept of simulation.<sup>9</sup>

The Place Bonaventure photographs belong to a transitional period, during which Cohen gradually shifted from capturing private or communal interiors (living rooms, cultural associations,

banquet or dance halls, men’s clubs, hotel lobbies) to less accessible environments with darker tones (scientific laboratories, observation rooms, university classrooms, shooting ranges, and military installations). These spaces often explicitly articulate the connection between modernist design and architecture and the “military-industrial-academic complex.”<sup>10</sup> Yet far from being didactic, Cohen’s works emphasize their distinctive and often strange beauty—a distinctiveness made even more paradoxical by the fact that such spaces are often designed to erase individuation.

Rather than underscoring the transparency of modernist spaces, her photographs highlight their functions of confinement and conditioning. The infrequent visual openings never lead to the outside world but instead reveal various forms of spatial duplications and double-mirroring effects. In these new environments, remnants of nature appear as artificial fragments, evoking a sense of anomie and rootlessness.





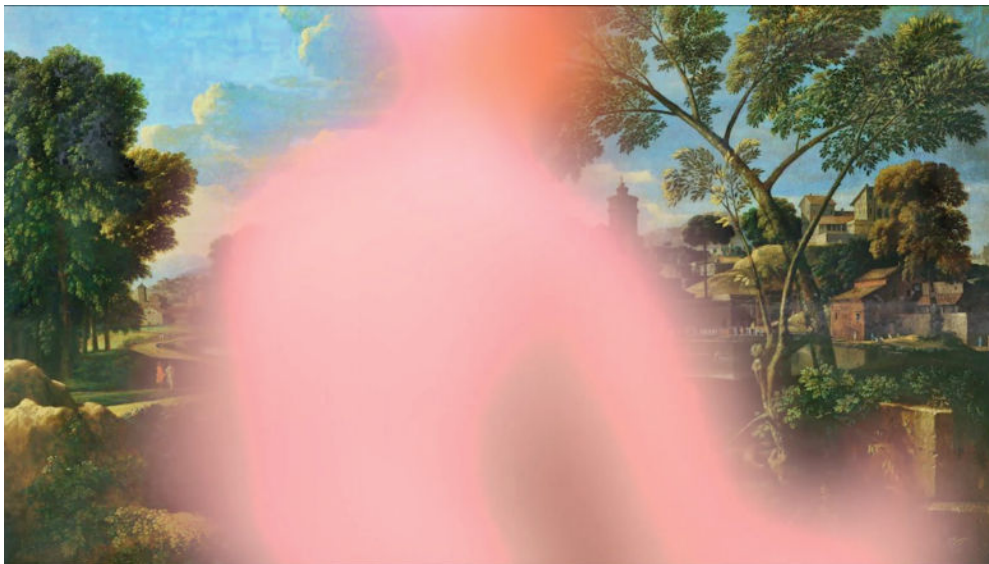
**Shannon Bool** approaches architecture as a site of projection, specifically to explore the libidinal unconscious of modernism as it might occasionally surface in the designs of architects such as Adolf Loos, Carlo Mollino, and Mies van der Rohe. Her work investigates the relationship between space, culture, and the female body by mixing technological processes or craft-based methods of production with avant-garde strategies such as photomontage and collage.

The exhibition presents two remarkable tapestries woven on a Jacquard loom and hand sewn with silk thread, along with a series of more intimate architectural collages. Bool's recent works often feature the silhouettes of mannequins taken from photographs of store windows or installation views of museum exhibitions dedicated to haute couture designers. In some instances, the scenography of these exhibitions was entrusted to an architectural firm, as was the case for *Dior: From Paris to the World*, designed by Shohei Shigematsu, a partner at OMA. The mannequins' silhouettes are cut out and transformed into windows, screens, or mirrors, reflecting images of skyscrapers drawn from views of metropolises like Hong Kong or New York, film sets like *Blade Runner*, or works by architects such as Norman Foster, Walter Gropius, Zaha Hadid, Louis Kahn, and Emery Roth & Sons.

The digital collage made for *Omei Buttresses* presents architectural elements that evoke the female form, such as the sinuous Premier Tower in Melbourne, Australia, designed by Elenberg Fraser and inspired by Beyoncé's music video *Ghost*. Recalibrated by the loom and named after the black Omei silk that gives the tapestry structure and contrast, the images are recast into an apparent infinity of threads. By combining weaving—traditionally considered a “soft” medium—with the hardness of steel and glass grids, the

work proposes a compelling reversal, in which the quasi-android figures of the mannequins become the bearers of architectural structures and their inhabitants, and function as speculative “matrixial spaces.”<sup>11</sup>

In Bool's work, the body and the gaze are often connected to ideas of control and desire through the mannequin-window dyad, which notably appears in *Magnificent Borderline*—a tapestry that was reinforced with hand embroidery in grey-scale, bringing a gestural depth to its structure. The window places the desired object just out of reach while also reflecting the viewer's image, making the processes of identification and reification visible. The transparent glass interface creates spaces of display and separation, while also mimicking the porosity of the body and psyche. One of the most interesting aspects of Bool's work (particularly visible in the *Borderline* series) is the way in which the dialogue created between her particular selection of images and the mediums' materiality offers insight into the historical evolution of these drive processes.



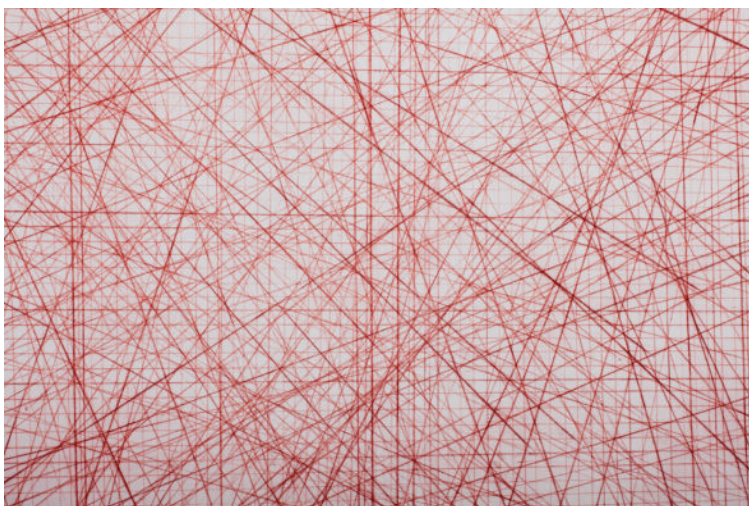
The theme of the gaze and the relationship between the body and the transparency of glass in modernist space also appear in *A Minute Ago* (2014) by New York-based video artist **Rachel Rose**. The artist developed the idea for this work in 2012, when Hurricane Sandy made the fragility of Manhattan's skyscrapers particularly evident.

The film opens with a beach scene in Siberia as a violent hailstorm strikes a group of bathers who had been enjoying an idyllic afternoon, forcing them to seek temporary shelter. Then follows a series of scenes featuring the ghostly figure of Philip Johnson, a renowned architect and early promoter of the International Style in the USA. As his words are drowned out by a syncopated rhythm, Johnson gives viewers a tour of his famous Glass House, built in New Canaan, Connecticut, in 1949.

Characteristically, Rose's film intertwines fragments of found footage with images she filmed herself. In this case, the artist reshot the path of Johnson's tour of the Glass House in the documentary *Diary of An Eccentric Architect* (1997), then inserted, in this section of her film, a cropped and blurred version of the architect's figure as it appeared in the original documentary. By means

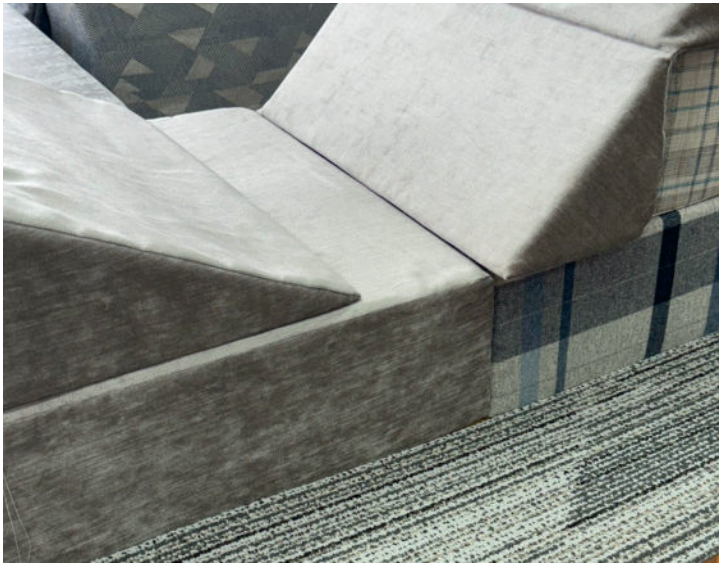
of collage (which, according to Rose, leads to a violent collision of worlds and evokes the theme of catastrophe), the film images are interspersed with shots of a painting that belonged to Johnson and is permanently on view in the Glass House. The painting is a reproduction of *Burial of Phocion* (ca. 1648–49) by French painter Nicolas Poussin, which depicts the death of a famous Athenian general in the 4th century BCE. The theme of the transience of life pervades Rose's film, whose soundtrack also includes excerpts from a legendary Pink Floyd concert filmed in 1972 in the empty Amphitheatre of Pompeii.

In a video interview produced by the Louisiana Museum of Modern Art, in Denmark, Rose points out the striking discrepancy between the improved living conditions that the formal and technological aspects of modernism were supposed to provide and the concrete experience that one can have of its spaces. As a model dwelling, the Glass House is particularly emblematic of this failed ambition.<sup>12</sup> Rose's work seems to take this even further and suggest that an ontological fragility connecting the historical development of technology to ecological disaster underpins modernist ideology.





**Rachel Rose, *A Minute Ago*** (video still), 2014. HD video, 8 min 43 s, colour with sound, looped. Photo: Courtesy of the artist and Pilar Corrias, London. © Rachel Rose



**Jonathan Schouela, *Megalith Quarry System (Jardin Floral) with Pseudo-Areopagite Area Rug*** (detail), 2024. Interactive installation with foam cushions and carpet. Photo: Courtesy of the artist. © Jonathan Schouela



The multidisciplinary works of **Kapwani Kiwanga** make use of archives and the concrete particularities of the places she explores in order to challenge the presumed objectivity and official narratives of various fields of knowledge. By highlighting the dynamics through which ideology and power relations shape our perception of places and their objects, Kiwanga's works propose materially dense and often immersive structures of experience that can be interpreted as "exit strategies."<sup>13</sup>

*Proximity* (2019) is a performative drawing created with an architect's chalk line, the lateral measurements of which (122 cm) correspond to the personal space boundary defined by American anthropologist Edward T. Hall (personal space being one of the four proxemic "bubbles" that regulate behaviour and vary across cultural contexts).<sup>14</sup> The lines of red chalk total 500 metres, the distance recommended by Marshal Louis Hubert Gonzalve Lyautey (1854–1934)—a major figure of French colonial history—for separating new European settlements from "indigenous" cities. This influential "principle of separation" is documented in the report from the Congrès international d'urbanisme aux colonies et dans les pays de latitude intertropicale [International Congress of Urbanism in the Colonies and Countries at the Intertropical Latitude], which was held from October 10 to 15, 1931 during the Colonial Exhibition.<sup>15</sup>

By applying Hall's work to the context of early 20th-century colonial urbanism in *Proximity*, Kiwanga offers a meditation on the long history of power relations associated with the occupation of space. Her characteristic use of abstraction disrupts the presumed neutrality of the modernist grid to evoke a history of bodies marked by the technocratic rationalism of Western modernity.

*Skyscrapers by the Roots* begins and concludes with *Megalith Quarry System (Jardin Floral)* and *Pseudo-Areopagite Area Rug* (2024) by **Jonathan Schouela**, a functional sculpture created for the exhibition, consisting of modular geometric cushions that the public can manipulate.

In addition to taking a specific approach to scale and materials, the work applies the idea of simulacrum and even trompe-l'oeil to humorously evoke certain canonical traits of late modernism: truth to materials, functionalism, critique of ornament and historicism, megastructure. For example, the grey fabrics mimic the appearance of limestone, a material used in many historical buildings; its title also evokes stone quarrying and masonry, yet the work references Frank Lloyd Wright's Mayan Revival buildings in California (particularly the Ennis House, built with prefabricated concrete blocks). *Megalith Quarry System* also makes use of the fact that Wright described his new method as "textile block construction," since the concrete blocks were reinforced with steel rods arranged like warp and weft threads in fabric.<sup>16</sup>

In Schouela's work, modernist architecture enters into dialogue with the long evolution of technology. By referring to the units as "numbered fungible cushions" (NFC), the artist subverts the term "non-fungible token" (NFT) and humorously highlights the conceptual issues related to the variability of their status (whether functional or aesthetic) and the potential fluctuation or virtualization of their value. *Megalith Quarry System* also functions as modular furniture in the exhibition's reading lounge, where the public can consult various archival documents on the history of Place Ville Marie, as well as reference books on late modernism.

**Kapwani Kiwanga, *Proximity*** (detail), 2019.

Chalk line on paper, 122 x 122 cm. Jean Ducharme Collection. Photo: Courtesy of the artist. © Kapwani Kiwanga / ADAGP Paris / CARCC Ottawa 2025



The MAC's current occupation of a temporary space in Place Ville Marie while its building in Place des Arts undergoes renovations was indeed a catalyst for this exhibition.

In 1955, having first solicited Canadian entrepreneurs, Donald Gordon, President of the Canadian National Railways (CN), asked the famous New York real estate developer William Zeckendorf (Webb & Knapp) to manage the north section of the urban redevelopment that had begun in 1910. The goal was to establish a third railway terminal that would be serviced by the tunnel excavated under Mount Royal in 1912, which emerged on Rue Cathcart. Ambitious, Zeckendorf became interested in the entire site, which extended to Rue Saint-Antoine.

The architectural division of Webb & Knapp, led by architect I. M. Pei, quickly took charge of the development plan, along with Pei's colleague Henry Cobb and urban planner Vincent Ponte. All three had graduated from the Harvard Graduate School of Design, where Joseph Hudnut and Bauhaus founder Walter Gropius taught. Place Ville Marie was constructed between 1958 and 1962 by I. M. Pei & Associates, with the collaboration of Montréal architects Affleck, Desbarats, Dimakopoulos, Lebensold, Michaud, and Sise, an architectural firm also known as ARCOP.

Together with Eva Vecsei and Ponte, they continued the transformation of CN's large property with Place Bonaventure. The tallest skyscraper of the Commonwealth at the time of its construction, Place Ville Marie soon became a symbol of the city's economic development on the cusp of the Quiet Revolution.<sup>17</sup>

Typical of the International Style, Place Ville Marie is also an ambitious, multi-level complex, combining office spaces, retail stores, and transportation infrastructures, that capitalized on the pre-existing trench and natural slope of the area: almost half of its spaces are underground, and its air-conditioned shopping promenade—the first of its kind in Montréal—became the starting point of the megastructure-like “underground city” developed by Ponte.<sup>18</sup>

Owing to a combination of unexpected circumstances, Place Ville Marie also became the MAC's first site of activity in 1965, where it showed a travelling exhibition dedicated to Georges Rouault. Sixty years later, we wished to take our return to this site as an opportunity to present a selection of works that engage specifically with late modernist conceptions of space. It is our hope that these works will resonate deeply with a context so steeped in history, while also offering a new perspective on it.

François LeTourneau, curator





View from the opening of the *Rouault* exhibition presented at the Musée d'art contemporain de Montréal at Place Ville Marie, from March 19 to May 2, 1965. Photo: Unknown to the MAC, archives of the Musée d'art contemporain de Montréal.

## NOTES

1 The title of this exhibition borrows that of a short anonymous article (attributed to Guy Debord) published in the information bulletin of the French section of the Lettrist International, *Potlatch*, no. 5, July 20, 1954.

2 For more on the connections between the long history of the "immunology of spheres," climate control technologies, architectural modernism, and self-design, see Peter Sloterdijk, *Foams: Spheres Volume III: Plural Spherology*, trans. Weiland Hoban (Semiotext(e), 2016).

3 For more on the Deleuzian notion of society of control in relation to the evolution of late modernism, see Reinhold Martin's study of postwar American corporate architecture, *The Organizational Complex: Architecture, Media, and Corporate Space* (The MIT Press, 2003). The notion of hyperspace is borrowed from Fredric Jameson's analysis of the Westin Bonaventure Hotel, in Los Angeles, in *Postmodernism, or, The Cultural Logic of Late Capitalism* (Duke University Press, 1991).

4 Todd Gannon, "Foreword," in Reyner Banham, *Megastructure: Urban Futures of the Recent Past* (The Monacelli Press, 2020), 4. See also Justus Dahinden, *Urban Structures for the Future*, trans. Gerald Onn (Praeger Publishers, 1972).

5 Banham, "Megacity Montreal," *Megastructure*. A decade earlier, Peter Blaké wrote a comprehensive article about the modernization of Montréal's downtown: "Downtown in 3D," *Architectural Forum* 125, no. 2 (1966). See also Indirbir Singh Riar, "Montreal and the Megastructure, ca 1967," in *Expo 67: Not Just a Souvenir*, ed. Rhona Richman Kenneally and Joanne Sloan (University of Toronto Press, 2010).

6 David Hartt, conversation with the author, May 2023.

7 Hartt, conversation with the author.

8 The double reference to the "environment-bubble" and Château Champlain also appeared in the exhibition for *everyone a garden* (Corbett vs. Dempsey, Chicago, 2013), in which Hartt made use of their formal resonance with the stackable multipurpose cells of French architect Jean-Louis Chanéac. The exhibition's title evokes Moshe Safdie's renowned eponymous book (1974).

9 Johanne Lamoureux, "L'endroit du décor," in *Lynne Cohen: L'endroit du décor / Lost and Found*, ed. Frédéric Paul (Fonds régional d'art contemporain Limousin, 1992), 11–14. This interpretation was recently evoked in an exhibition presented at the Centre Georges Pompidou, which placed Cohen's practice in dialogue with that of French photographer Marina Gadonneix. See Matthias Pfaller, "From Modernism to Postmodernism: The Photographic Environment of Lynne Cohen's Work from the 1960s to the 1990s," in *Lynne Cohen / Marina Gadonneix Laboratoires / Observatoires*, ed. Florian Ebner and Matthias Pfaller (Centre Pompidou, 2023), 10–13.

10 United States senator J. William Fulbright's expression is quoted by Martin, *The Organizational Complex*, 186.

11 This perspective resonates with Alessandra Ponte's interpretation of Dallegret's "environment-bubble," based on Sloterdijk's *Foams*, in "Alessandra Ponte in Conversation with François Dallegret," in *GOD & CO: François Dallegret Beyond the Bubble*, ed. Alessandra Ponte, Laurent Stalder, and Thomas Weaver (Architectural Association, 2011). See also Bracha L. Ettinger, *Matrixial Subjectivity, Aesthetics, Ethics, Volume 1, 1990–2000*, ed. Griselda Pollock (Palgrave Macmillan, 2020). On projection and the racialized female body in relation to the modernist environment, see Anne Anlin Cheng, *Second Skin: Josephine Baker and the Modern Surface* (Oxford University Press, 2011). See also Beatriz Colomina, ed., *Sexuality and Space* (Princeton Architectural Press, 1992).

12 Rachel Rose, "Rachel Rose Interview: Between Living and Non-Living," prod. Roxanne Bagheshirin Lærkesen and Christian Lund, Louisiana Museum of Modern Art, 2018, 16:36, <https://www.youtube.com/watch?v=C6kdqji3yD>. This perspective differs considerably from Banham's review of the same building in *The Architecture of the Well-tempered Environment* (Chicago University Press, 1964).

13 Sylvain Bourmeau, "Kapwani Kiwanga et Zahia Rahmani: 'Se frayer des chemins'," AOC, June 19, 2021, <https://aoc.media/entre-tien/2021/06/18/kapwani-kiwanga-et-zahia-rahmani-se-frayer-des-chemins/> (our translation).

14 Edward T. Hall, *The Hidden Dimension* (Anchor Books, 1969), 129.

15 Jean Royer, ed., *L'urbanisme aux colonies et dans les pays tropicaux : communications et rapports du Congrès international de l'urbanisme aux colonies et dans les pays de latitude intertropicale* (Delagrave, 1932–35).

16 Bruce Brooks Pfeiffer, "Frank Lloyd Wright and the 'textile block' construction system," *Domus*, no. 737 (April 1992), [www.domusweb.it/en/from-the-archive/2022/02/08/frank-lloyd-wright-and-the-textile-block-construction-system.html](http://www.domusweb.it/en/from-the-archive/2022/02/08/frank-lloyd-wright-and-the-textile-block-construction-system.html).

17 For a detailed history of Place Ville Marie, see France Vanlaethem, Sarah Marchand, Paul-André Linteau and Jacques-André Chartrand, *Place Ville Marie: l'immeuble phare de Montréal* (Québec Amérique, 2012). See also Don Nerbas, "William Zeckendorf, Place Ville-Marie, and the Making of Modern Montréal," *Revue d'histoire urbaine* 43, no. 2 (Spring 2015): 5–25, as well as an interesting article by Hubert Aquin, "Essai cruciforme," *Liberté* 5, no. 4 (July–August 1963): 323–26. For a broader study of the development of Montréal in the 1960s, see André Lortie, ed., *The 60s: Montréal Thinks Big* (Canadian Centre for Architecture, 2004).

18 For a critical reading of the late avatars of modernist architecture (including the megastructure form) and their development in contemporary commercial spaces, see Rem Koolhaas, "Junkspace," in *The Harvard Design School Guide to Shopping*, ed. Chuihua Judy Chung, Jeffrey Inaba, Rem Koolhaas, and Sze Tsung Leong (Taschen, 2001), 408–21.

## PUBLIC PROGRAMS

---

### Walkthrough

With Shannon Bool and Jonathan Schouela  
Visit in English: Wednesday, March 5, at 4:30 p.m.

With François LeTourneux, curator of the exhibition  
Visit in French: Wednesday, March 12, at 5:30 p.m.  
Visit in English: Wednesday, April 2, at 5:30 p.m.

With François Dallegret and Alessandra Ponte  
Visit in French: Wednesday, April 16, at 5:30 p.m.

---

## ART WORKSHOPS

---

**En famille at the MAC:** for the entire family (6 and older) (\$) Saturdays, March 15, April 5, May 3, June 7, July 5, and August 2, 2025, from 10:00 a.m. to 12:00 p.m. or 1:00 p.m. to 3:00 p.m.  
Fridays, July 4 and August 1, 2025, from 10:00 a.m. to 12:00 p.m. or 1:00 p.m. to 3:00 p.m.

---

**Creative Moments:** Workshops for adults (\$) On Tuesdays, May 13, 20, and 27, 2025, from 1:30 to 4 p.m.  
On Wednesdays, May 14, 21, and 28, 2025, from 1:30 to 4 p.m.  
On Saturdays, May 24 and 31, 2025, from 1:30 to 4 p.m.

---

### Tandem Workshops / Group Visits

School groups (free)  
Day camp groups (free)  
Community groups (free)  
Adult groups (\$)  
From March 12 to August 7, 2025

---

## ART MEDIATOR IN THE GALLERIES

---

An art mediator is present in the galleries to exchange with visitors on the issues raised by the exhibition and answer questions. Bilingual interactive tours are offered without reservation during these periods (included with admission).

### SCHEDULE

---

**Thursdays and Fridays**  
Presence of an art mediator from 4 to 7 p.m.  
Interactive tour at 5:30 p.m.

**Saturdays and Sundays**  
Presence of an art mediator from 2 to 5 p.m.  
Interactive tour at 3 p.m.

---

Tours are also offered with a reservation for groups of 10 or more.  
Reservations and information at **514 847-6253 / reservation.education@macm.org**  
Please visit the Musée's website for more details and other events to come.

---

Cover:

**François Dallegret with Joseph Baker and Pierre Gaboriau, Palais Métro, 1967.**  
Collage. Collection François Dallegret.  
Photo: Courtesy of the artist.  
© François Dallegret / CARCC Ottawa 2025

## ACCESSIBILITY

---

Many resources are available online and on-site. Ask for exhibition texts in large print or braille and the tactile map of our galleries at the reception desk.

An audio-described tour is also available for anyone wishing to deepen their understanding of the visual content of the exhibition.

Please visit the following page: [macm.org/accessible](https://macm.org/accessible)

---

# macm.org

Editing: Kätke Roth  
Translation: Dana Avslichioaei  
Design: Réjean Myette  
Printing: Croze inc.  
Printed on EuroArt Plus Silk FSC paper from responsible sources.