



# HISTOIRES CROISÉES

GAE AULENTI, ADA LOUISE HUXTABLE, PHYLLIS LAMBERT,  
SUR L'ARCHITECTURE ET LA VILLE

# CROSSED HISTORIES

GAE AULENTI, ADA LOUISE HUXTABLE, PHYLLIS LAMBERT,  
ON ARCHITECTURE AND THE CITY

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**Commissaire associée /** Associated Curator : Catherine Bédard

**Une scénographie du studio Pitis e Associati, Milan /** A design by Studio Pitis e Associati, Milan

**13 février — 17 mai 2025**

February 13 — May 17, 2025



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ON ARCHITECTURE AND THE CITY

**Commissaire : Léa-Catherine Szacka**  
**Commissaire associée : Catherine Bédard**  
**Une scénographie du studio Pitis e Associati, Milan**

**Curator: Léa-Catherine Szacka**  
**Associate curator: Catherine Bédard**  
**A design by Studio Pitis e Associati, Milan**

**Exposition : 13 février — 17 mai 2025**  
**Du lundi au vendredi, 10:00 — 18:00 - Entrée libre**

**Exhibition: February 13 — May 17, 2025**  
**Monday to Friday, 10:00 — 18:00 - Free Access**

« Gae Aulenti, Ada Louise Huxtable et Phyllis Lambert ont très tôt défendu l'idée d'un engagement public dans la création de la ville, d'une part, sous forme de lieux ouverts à tous, d'autre part, sous forme d'un espace d'expression publique. » (Léa-Catherine Szacka, *Pionnières du xx<sup>e</sup> siècle*, catalogue d'exposition, SKIRA-CCC, 2025).

"Gae Aulenti, Ada Louise Huxtable and Phyllis Lambert all shared a belief in the need for public engagement in the creation of the city – both through public spaces and through public voices." (Léa-Catherine Szacka, *Pioneers of the 20<sup>th</sup> Century*, exhibition catalogue, SKIRA-CCC, 2025.)

Nées dans les années 1920, les architectes Gae Aulenti et Phyllis Lambert et la critique Ada Louise Huxtable comptent parmi les figures les plus influentes de l'architecture et du design dans l'effervescence de l'après-guerre. Pionnières d'un milieu à l'époque largement dominé par les hommes, actrices majeures de la transition entre le modernisme et le postmodernisme, elles partent à la conquête d'un espace public qu'elles vont modeler et construire. À partir d'images d'archive, de dessins, de photographies, cette exposition documentaire met en lumière certaines de leurs réalisations emblématiques et entrecroise leurs trajectoires biographiques exceptionnelles pour repenser le rôle crucial des femmes dans l'histoire de l'architecture du XX<sup>e</sup> siècle.

Born in the 1920s, critic Ada Louise Huxtable and architects Gae Aulenti and Phyllis Lambert were among the most influential figures in architecture and design during the postwar boom. Pioneers in what was then a largely male-dominated field, and key players in the transition from modernism to postmodernism, they set out to conquer the public spaces they designed and built. Through accounts, archival images, drawings and photographs, this exhibition sheds light on some of their emblematic achievements and interweaves their extraordinary biographies to rethink the crucial role of women in the history of 20<sup>th</sup>-century architecture.

« Femmes solides et intellectuelles pragmatiques, Gae Aulenti, Ada Louise Huxtable et Phyllis Lambert partagent une réflexion tant ambitieuse que profonde sur la valeur des bâtiments historiques et leur indispensable coexistence avec d'autres modernités ». (Catherine Bédard, *Faire vivre les murs : la ville au cœur du monument*, catalogue d'exposition SKIRA-CCC, 2025)

"Strong women and pragmatic intellectuals, Gae Aulenti, Ada Louise Huxtable and Phyllis Lambert shared a way of thinking about the value of historical buildings and their essential coexistence with other modernities that is both ambitious and profound". (Catherine Bédard, *Breathing Life into the Walls: The City at the Centre of the Monument*, exhibition catalogue, SKIRA-CCC, 2025.)

Les trois protagonistes de cette exposition ont porté le débat sur l'architecture et la ville jusque sur la place publique et dans l'espace de la métropole. Elles ont réussi à préserver des quartiers entiers de leurs villes bien-aimées ou à changer le regard du grand public sur ce qu'il peut apporter à son environnement. Comment? Grâce ou malgré quelles circonstances?

The three protagonists of this exhibition have taken the debate on architecture and the city to the public space and the metropolis. They have succeeded in preserving entire districts of their beloved cities, or in changing the general public's view of what they can contribute to their environment. How did they do it? Thanks to or despite what circumstances?



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Centre  
Paris

Alors que de nombreuses études récentes ont mis l'accent sur des récits uniques et des histoires individuelles, *Histoires croisées* propose d'explorer cinq projets de la deuxième moitié du siècle dernier - Le Seagram Building et sa Plaza (New York) ; La destruction de Pennsylvania Station (New York) ; Le projet de documentation des édifices en pierre grise de Montréal et la création du Centre canadien d'architecture (CCA) ; Le Musée d'Orsay (Paris) ; et Piazzale Cadorna (Milan) - et de suivre ainsi une série de fils rouges thématiques qui permettent d'entrecroiser ces histoires en un réseau étroitement tissé de relations qui, ensemble, établiront un nouveau récit collectif.

L'exposition donne accès à un assemblage inédit d'images et de documents reliant, par les thèmes abordés, l'Amérique de Nord (Canada et États-Unis) et l'Europe (France et Italie). Elle inclut également des entretiens inédits, réalisés en 2024, avec Phyllis Lambert (architecte et fondatrice du Centre canadien d'architecture, Montréal), Alexandra Lange (critique d'architecture et de design, New York), Mary McLeod (professeure d'architecture, Columbia University, New York), Mirko Zardini (commissaire et critique d'architecture, Milan, ancien directeur du Centre canadien d'architecture, Montréal), Giovanna Borasi (directrice du Centre canadien d'architecture, Montréal), Maristella Casciato (conservatrice de l'architecture, Getty Research Institute, Los Angeles), et Barry Bergdoll (professeur d'histoire de l'art et archéologie, Columbia University, New York).

**Un livre, aux éditions SKIRA, accompagne l'exposition (144 pages, 50 illustrations, bilingue).**

**Léa-Catherine Szacka** est professeure associée en études architecturales à l'université de Manchester et directrice du Manchester Architecture Research Group (MARG). Depuis 2024, elle est vice-présidente du Réseau européen d'histoire de l'architecture (EAHN). Szacka est l'auteure de *Exhibiting the Postmodern. The 1980 Venice Architecture Biennale* (2016) et de *Biennials/Triennials: Conversations on the Geography of Itinerant Display* (2019). Elle est également co-auteure de *Le Concert. Pink Floyd à Venise* (2017) et *Paolo Portoghesi. Architecture Between History, Politics and Media* (2023) et co-éditrice de *Mediated Messages* (2018). En 2022, elle a été co-commissaire de la 10<sup>e</sup> Biennale internationale d'architecture de Rotterdam.

**Catherine Bédard** est historienne de l'art et commissaire d'exposition. Elle dirige le programme d'expositions du Centre culturel canadien à Paris depuis près de trente ans. Elle a organisé plus d'une centaine d'expositions, en partenariat avec divers centres d'art et musées canadiens et européens, contribuant au rayonnement des créateurs et penseurs canadiens sur la scène européenne, et est l'auteure de nombreux catalogues d'exposition dont quatre publiés aux éditions SKIRA. En 2019, elle a reçu le Prix d'excellence pour le commissariat en art contemporain de la Fondation Hnatyshyn, au Canada.

While many recent studies have focused on single narratives and individual stories, *Crossed Histories* proposes to explore five projects from the second half of the last century - The Seagram Building and its Plaza (New York) ; The Destruction of Pennsylvania Station ; The project to document Montreal's grey stone buildings and the creation of the Canadian Centre for Architecture (CCA) ; the Musée d'Orsay (Paris) ; and Piazzale Cadorna (Milan) - and thus follows a series of thematic red threads that interweave these stories into a tightly woven network of relationships that, together, will establish a new collective narrative.

The result is an unprecedented collection of images and documents thematically linking North America (Canada and the United States) and Europe (France and Italy). It also includes exclusive interviews, conducted in 2024, with Phyllis Lambert (architect and founder of the Canadian Centre for Architecture, Montreal), Alexandra Lange (architecture and design critic, New York), Mary McLeod (professor of architecture, Columbia University, New York), Mirko Zardini (curator and architecture critic, Milan, former director of the Canadian Centre for Architecture, Montreal), Giovanna Borasi (director of the Canadian Centre for Architecture, Montreal), Maristella Casciato (curator of architecture, Getty Research Institute, Los Angeles), and Barry Bergdoll (professor of art history and archaeology, Columbia University, New York).

**A book, published by SKIRA, accompanies the exhibition (144 pages, 50 illustrations, bilingual).**

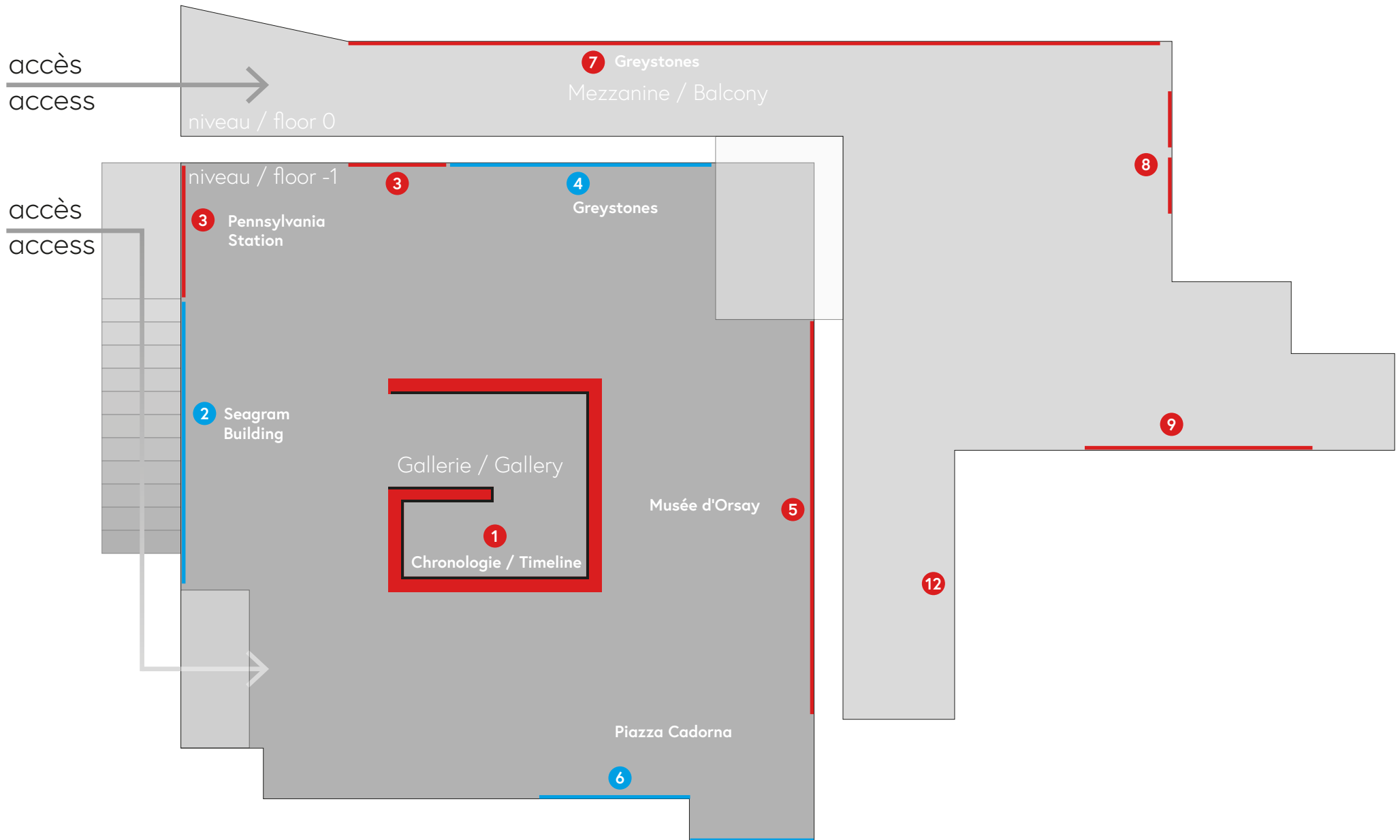
**Léa-Catherine Szacka** is associate professor in architectural studies at the University of Manchester and director of the Manchester Architecture Research Group. Since 2024, she has served as vice president of the European Architectural History Network. Szacka is the author of *Exhibiting the Postmodern: The 1980 Venice Architecture Biennale* (2016) and of *Biennials/Triennials: Conversations on the Geography of Itinerant Display* (2019). She is also co-author of *Le Concert: Pink Floyd à Venise* (2017) and *Paolo Portoghesi: Architecture Between History, Politics and Media* (2023), as well as co-editor of *Mediated Messages* (2018). In 2022, she co-curated the 10<sup>th</sup> International Architecture Biennale Rotterdam.

**Catherine Bédard** is an art historian and exhibition curator, who has directed the exhibition program at the Canadian Cultural Centre in Paris for nearly thirty years. She has organized over a hundred exhibitions, in partnership with various Canadian and European art centres and museums, expanding the reach and influence of Canadian creators and thinkers on the European scene, and is the author of numerous exhibition catalogues, including four published with SKIRA. In 2019, she won the Award for Outstanding Curatorial Excellence in Contemporary Art of the Hnatyshyn Foundation.

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130, rue du Faubourg Saint-Honoré  
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Plan des espaces d'exposition / Map of exhibition spaces



## Introduction / Introduction

Les cinq parties de cette exposition, correspondant chacune à un projet, sont traversées par des thèmes communs. Ces thèmes transversaux surgissent à travers les images réunies dans ce projet, et sont révélés de manière plus explicite dans les extraits de texte tirés de certains articles phare de Ada Louise Huxtable, ainsi que de l'essai de la commissaire Léa-Catherine Szacka pour le catalogue d'exposition.

- Une relation ambivalente avec le modernisme
- Un travail pionnier en matière de préservation historique
- La défense de l'architecture comme préoccupation publique

The five parts of this exhibition, each corresponding to a project, are crossed by common themes. These transversal themes emerge through the images brought together in this project, and are revealed more explicitly in the text extracts taken from certain key articles by Ada Louise Huxtable, as well as the essay by curator Léa-Catherine Szacka for the exhibition catalog.

- An Ambivalent Relationship to Modernism
- A Pioneering Work for Historical Preservation
- The Defence of Architecture as Public Concern

EXPOSITION / EXHIBITION

Histoires croisées / Crossed Histories

Chronologie / Timeline

	1921	1927	1928	1933	1937	1941	1942	1946	1948	1949	1950	1953	1954
Gae Aulenti													
Ada Louise Huxtable													
Phyllis Lambert													

1955	1958	1959	1960	1961	1962	1963	1964	1965	1966	1969	1970	1971	1972



Le Seagram Building et sa Plaza / The Seagram Building and Plaza, New York, 1958

Le Seagram Building est un exemple emblématique de l'architecture moderniste à New York. Conçu par Mies van der Rohe et Philip Johnson, ce gratte-ciel de 38 étages a révolutionné l'architecture urbaine avec sa structure en acier et ses façades en verre. La Plaza, une cour intérieure ouverte, est une innovation majeure qui a influencé de nombreux autres bâtiments modernes.

Le projet a été financé par le couple d'immigrants juifs Harry et Phyllis Seagram, qui ont joué un rôle crucial dans le développement de l'architecture moderne à New York. Leur vision a permis de réaliser un bâtiment qui a marqué l'histoire de l'architecture américaine.

Le Seagram Building est considéré comme l'un des plus grands chefs-d'œuvre de l'architecture moderne. Sa conception a ouvert la voie à une nouvelle manière de concevoir les bâtiments urbains, mettant l'accent sur la fonctionnalité, la simplicité et l'usage de matériaux innovants.



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## Le Seagram Building et sa Plaza / The Seagram Building and Plaza, New York, 1958

Le 28 juin 1954, Phyllis Lambert, une artiste de 27 ans récemment divorcée, vivant à Paris, écrit une lettre de huit pages à son père, Samuel Bronfman, président du conglomérat canadien Distillers Corporation Limited. Cette missive passionnée enjoint à celui-ci d'abandonner les plans de construction d'un gratte-ciel prévu comme siège de l'entreprise à New York. La jeune femme trouve le projet hideux et argumente : « Tu dois construire un bâtiment qui exprime le meilleur de la société dans laquelle tu vis et, en même temps, tes espoirs d'amélioration de cette société. Tu as une grande responsabilité, et ton bâtiment n'est pas fait que pour le personnel de tes sociétés mais plutôt destiné à tous, à New York et dans le reste du monde. »

À la suite de cette lettre, Bronfman demande à sa fille de revenir aux États-Unis et de faire le choix d'un architecte. Avec l'aide de Philip Johnson, Phyllis Lambert établit une liste de candidats possibles pour ce travail. Celle-ci comprend Eero Saarinen, Marcel Breuer, Pietro Belluschi, Walter Gropius, Louis Kahn, Paul Rudolph, Ieoh Ming Pei, Minoru Yamasaki, Frank Lloyd Wright, Le Corbusier et Mies van der Rohe. Après avoir sélectionné l'architecte, Lambert assumera la direction de la planification du projet, rétribuée par un salaire, avec pour mission de s'assurer que Mies construise bien le bâtiment qu'il souhaitait.

Le Seagram Building est une tour de bureaux de 38 étages située au 375 Park Avenue, entre la 52<sup>e</sup> et la 53<sup>e</sup> rue, à Midtown Manhattan. Dessiné par Mies van der Rohe et Philip Johnson, il a été réalisé entre 1955 et 1958 pour un coût total de 43 millions de dollars, une somme astronomique à l'époque. Son influence a été considérable dans les années 1960, devenant le prototype d'un style commercial de gratte-ciel américain et décrit par le critique d'architecture Herbert Muschamp comme « le plus important bâtiment du millénaire ».

Une des particularités du Seagram est qu'il est situé en retrait de Park Avenue, ménageant une vaste plaza publique en granit rose ornée de deux fontaines. Surélevée de trois marches par rapport au trottoir longeant Park Avenue, cette esplanade a été conçue par Mies afin de tester un espace ouvert sur la ville, un lieu d'interactions et d'exposition d'œuvres d'art procurant calme et distance en comparaison de l'agitation de la rue. Grâce à sa solution urbaine originale, le Seagram Building a eu un fort impact sur le domaine public new-yorkais. Il a notamment contribué à influencer la résolution sur le zonage de 1961, une ordonnance permettant aux promoteurs de construire des étages supplémentaires en échange de l'aménagement d'espaces communs à l'extérieur de leurs bâtiments. – L.-C. S.

« L'architecture moderne est à un tournant. Un demi-siècle après la révolution qui a introduit le mouvement moderne et changé l'aspect et la nature du monde bâti, nous sommes en pleine contre-révolution. »

« Le résultat n'est ni statique ni stagnant : c'est une période d'exploration vitale. Mais les avis divergent sur ce à quoi elle contribue : l'ancienne génération voit les nouvelles orientations comme un blasphème, alors que la jeune génération y voit le dépassement créatif des limites du design. »

« Tout cela - la perversion de l'idéal moderniste, l'échec de ses objectifs sociaux, l'explosion du mythe du progrès, la propagation mortifère du cliché commercial, l'impact disruptif sur l'environnement, ajouté à la pauvreté et la rigidité d'un design dont toute allusion au passé a été expurgée -, tout cela a inévitablement conduit au désenchantement. »

ADA LOUISE HUXTABLE, 'THE GOSPEL ACCORDING TO GIEDION AND GROPIUS IS UNDER ATTACK', THE NEW YORK TIMES, 27 JUIN 1976, P. 47.

On 28 June 1954, Phyllis Lambert, then a 27-year-old artist, newly divorced and living in Paris, wrote an eight-page letter to her father, Samuel Bronfman, president of the Canadian holding company Distillers Corporation - Seagrams Limited. In the passionate missive, she strongly advocated for the abandonment of the outlined plans for a New York skyscraper that was meant to host the headquarters of her father's company, a design that the young Lambert found horrifying. She wrote: 'You must put up a building which expresses the best of the society in which you live, and at the same time your hopes for the betterment of this society. You have a great responsibility, and your building is not only for the people of your companies, it is much more for all people, in New York and the rest of the world.'

As a result of the letter, Bronfman asked his daughter to come back to America and choose an architect. With the help of Philip Johnson, she made a shortlist of possible candidates for the job. The list included Eero Saarinen, Marcel Breuer, Pietro Belluschi, Walter Gropius, Louis Kahn, Paul Rudolph, I. M. Pei, Minoru Yamasaki, Frank Lloyd Wright, Le Corbusier and Mies van der Rohe. After she selected Van der Rohe as the architect, Lambert acted as director of planning for the project, along with a salary. Her job was to make sure Mies built the building he wanted to.

The Seagram Building, a 38-storey office tower located at 375 Park Avenue, between 52<sup>nd</sup> and 53<sup>rd</sup> Streets, in Midtown Manhattan, was designed by Van der Rohe and Philip Johnson. It was built between 1955 and 1958 at a cost of \$43 million, an astronomical sum at the time. Influential in the 1960s, the building became a prototype for an American high-rise commercial style and was described by architecture critic Herbert Muschamp as 'the millennium's most important building'.

One of the particularities of the building is that it is set back from Park Avenue to leave room for its pink-granite public plaza with two fountains. Raised three steps above the sidewalk along Park Avenue, Van der Rohe designed the plaza to test what an open space in the city could be: a space that engenders calm, at a distance from the turmoil of the street, where art can be exhibited and public interaction take place. With its distinctive urban configuration, the Seagram Building had a strong impact on the public realm of the city and helped influence the 1961 Zoning Resolution, an ordinance that allowed developers to construct additional floor area in exchange for including plazas outside their buildings. – L.-C. S.

'Modern architecture is at a turning point. A half century after the revolution that ushered in the modern movement and changed the look and character of the built world, we are in the midst of a counter revolution.'

'The result is neither static nor stagnant; this is a period of vital exploration. But there is little agreement about what is going on. The older generation sees the new directions as blasphemous and the younger generation sees them as the creative reopening of the limits of design.'

'All this - the perversion of the modernist ideal, the failure of its social aims, the explosion of the myth of progress, the deadly spread of the commercial cliché, the disruptive impact on the receiving environment, plus the poverty and rigidity of design from which any allusion to the past has been expunged - led inevitably to disenchantment.'

ADA LOUISE HUXTABLE, 'THE GOSPEL ACCORDING TO GIEDION AND GROPIUS IS UNDER ATTACK', THE NEW YORK TIMES, 27 JUNE 1976, P. 47.

EZRA STOLLER  
Seagram  
Building,  
New York,  
Ludwig Mies van  
der Rohe avec  
Philip Johnson,  
date inconnue

EZRA STOLLER  
Seagram  
Building, New  
York, Ludwig  
Mies van der  
Rohe avec Philip  
Johnson,  
unknown date

ESTO, NEW YORK,  
4110041 © EZRA  
STOLLER/ESTO

Le Seagram Building et sa Plaza / The Seagram Building and Plaza, New York, 1958



**EZRA STOLLER, Seagram Building, New York, Ludwig Mies van der Rohe avec Philip Johnson, date inconnue**  
EZRA STOLLER, Seagram Building, New York, Ludwig Mies van der Rohe with Philip Johnson, unknown date  
**ESTO, NEW YORK, 41T.004C © EZRA STOLLER/ESTO.**

Le Seagram Building et sa Plaza / The Seagram Building and Plaza, New York, 1958



PHYLLIS LAMBERT, Espace en négatif, New York, 1968 (tirage chromogénique)

COLLECTION PHYLLIS LAMBERT, MONTRÉAL, PL-1596. © PHYLLIS LAMBERT.

PHYLLIS LAMBERT, Negative space, New York City, 1968 (chromogenic print).

PHYLLIS LAMBERT COLLECTION, MONTREAL, PL-1596. © PHYLLIS LAMBERT.

Le Seagram Building et sa Plaza / The Seagram Building and Plaza, New York, 1958



Ludwig Mies van der Rohe, Phyllis Lambert, Philip Johnson en discussion devant une affiche du Seagram Building, ca 1955 (tirage à la gélatine argentique, 20,3 × 25,4 cm).

Ludwig Mies van der Rohe, Phyllis Lambert, Philip Johnson in discussion in front of a poster of the Seagram Building, ca 1955 (gelatin silver print, 20,3 × 25,4 cm).

MUSEUM OF MODERN ART, NEW YORK/SCALA, FLORENCE, 0148263; MUSEUM OF MODERN ART, NEW YORK, ARCHITECTURE AND DESIGN DEPARTMENT, MIES VAN DER ROHE ARCHIVE, GIFT OF THE ARCHITECT, AD171. © ADAGP, PARIS, 2024 (MIES VAN DER ROHE).

Le Seagram Building et sa Plaza / The Seagram Building and Plaza, New York, 1958



**TOMMY WEBER, Rencontre du Building Planning Service Council, National Association of Building Owners and Managers, Hôtel Commodore, New York, 23 mai 1955**

**CENTRE CANADIEN D'ARCHITECTURE, FONDS PHYLLIS LAMBERT, MONTRÉAL, ARCH257132. © TOMMY WEBER**

TOMMY WEBER, Meeting of the Building Planning Service Council of the National Association of Building Owners and Managers, Commodore Hotel, New York, 23 May 1955

CANADIAN CENTRE FOR ARCHITECTURE, PHYLLIS LAMBERT FONDS, MONTREAL, ARCH257132. © TOMMY WEBER.

**Le Seagram Building et sa Plaza / The Seagram Building and Plaza, New York, 1958**



**RICHARD PARE, Panorama de la place du Seagram Building, en regardant vers le sud depuis le premier recul du 399 Park Avenue, New York, 15 avril 2010 (impression laser à développement chromogène, 61 x 57,8 cm)**

**COLLECTION PHYLLIS LAMBERT, MONTRÉAL PL2011:0003:001. © RICHARD PARE.**

RICHARD PARE, Plaza panorama of the Seagram Building, looking south from the first setback of 399 Park Avenue, New York, 15 April 2010 (chromogenic laser print, 61 x 57,8 cm)

PHYLLIS LAMBERT COLLECTION, MONTREAL, PL2011:0003:001. © RICHARD PARE.

**Le Seagram Building et sa Plaza / The Seagram Building and Plaza, New York, 1958**



PHYLLIS LAMBERT, Fontaine de la place du Seagram, New York, 1961 (tiré du livre de Phyllis Lambert, *Observation Is a Constant That Underlies All Approaches*, Zürich, Lars Müller Publishers, 2023)

PHYLLIS LAMBERT, Seagram Plaza Fountain, New York, 1961 (from Phyllis Lambert book, *Observation Is a Constant That Underlies All Approaches*, Zürich, Lars Müller Publishers, 2023)

© PHYLLIS LAMBERT.

Le Seagram Building et sa Plaza / The Seagram Building and Plaza, New York, 1958



OLD FACE—This is the look Park Avenue offered to the world in the Nineteen Forties.

NEW YORK is a series of experiments, and everything which has lived its life and played its part is held to be dead, and is buried, and over it grows a new world.

New York has seen several "new worlds" since this observation appeared in Harper's Weekly in 1899, but it would be hard to find a more fitting description of the city's latest and most controversial series of experiments: the new architecture of Park Avenue. Today the old Park Avenue is being buried with remarkable and ruthless efficiency. Pedestrians pick their way through dust and debris, past temporary fences put together out of discarded (and still oddly personal) apartment house doors, which musty rubble thunders down chutes from ghosts of buildings stripped to shabby, naked steel. For we no longer just bury the past; we destroy it to make room for the future. Monuments and memories are demolished with the same cheerful, irreverent violence. As the old buildings disappear radical new ones rise immediately in their place, and the pattern of progress becomes clear: business palaces replace private palaces; soap aristocracy supplants social aristocracy; sleek towers of steel-framed blue, green, or gray-tinted glass give the avenue a glamorous and glittering new look.

OF the more than a hundred office buildings constructed or remodelled in Manhattan since the war, Park Avenue's share of fifteen commercial structures, thirteen of them impressively concentrated in a twelve-block area between Forty-seventh and Fifty-ninth Streets, includes the most important examples of the new style. Unconventional and unfamiliar, their precise patterns gleaming sharply against the city sky, these buildings are New York's contribution to a dramatic revolution in architectural design.

The revolution is a post-war miracle, brought about by unprecedented prosperity, which in turn spurred a great building boom. Inevitably, as an expected dispersal of business offices to the suburbs failed to materialize, land in the Forties and Fifties on Park Avenue—a small, vital area of midtown Manhattan—became too valuable to be devoted to the vestiges of gracious residential living. Speculative builders

ADA LOUISE HUXTABLE writes often on architectural subjects and is now engaged in preparing a guide to modern architecture in New York, co-sponsored by the Municipal Art Society and the Museum of Modern Art.

Park Avenue School Of Architecture

Business and its new sleek and shiny temples have transformed a famous residential street.

By ADA LOUISE HUXTABLE

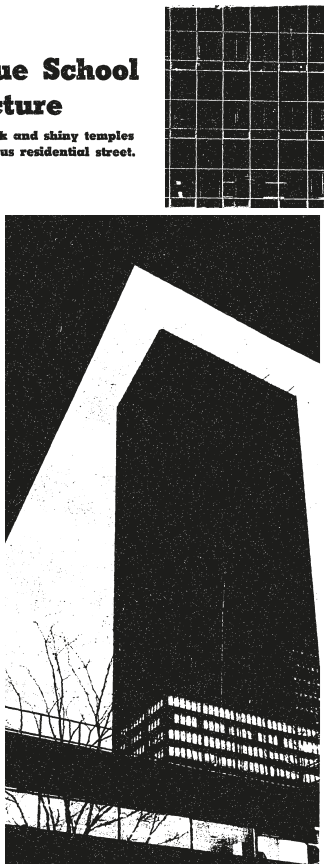
and giant corporations shopping for new sites took over. The chief sponsors of the new office buildings were (and are) conservative commercial corporations whose names read like a preferred listing of "Who's Who in American Industry." The staples of our civilization—soap, whiskey and chemicals—have identified themselves with advanced architectural design and their monuments march up the avenue in a proud parade.

THESE, in spite of its change from a residential to a commercial neighborhood, Park Avenue still has its upper-class aura, its special air of privilege and prestige. The passing of the stately old apartments and hotels—most of which were thoroughly undistinguished buildings—has not eliminated this special brand of elegance from New York. It has merely changed its locale. In a surprise shift, elegance has moved from domestic to professional life, from the apartment house to the office building. As luxury apartments become smaller, shoddier and more shamefully stereotyped, commercial quarters grow more impressively handsome. Their spacious, costly and orderly perfection owes much of its genius drama to the architect, but it also borrows something from the theatre and from the stenographer's Hollywood dream.

AT Forty-seventh Street the Union Carbide Corporation is constructing an impressive home office of black metal and stainless steel. Colgate-Palmolive presents a shining beige glass-and-aluminum front at Forty-ninth, and the House of Seagram, an austere distinguished bronze-and-glass edifice, is near completion at Fifty-second Street. Opposite, at Fifty-third, is Lever Brothers' trend-setting blue-green glass tower. Just above the Seagram Building, at Fifty-fourth Street, demolition is proceeding on the site of Astor Plaza, and Pepsi-Cola plans a dramatic headquarters at Fifty-ninth.

THESE designers of these buildings include some of the country's leading architects. Mies van der Rohe, who has been advocating the stripped-down, precisely proportioned simplicity of the glass tower for nearly forty years, is responsible for the Seagram building, with associate Philip Johnson. Skidmore, Owings & Merrill, who have executed many of America's most important structures, are the architects of Lever House and of the proposed Union Carbide and Pepsi-Cola buildings.

The shiny new look of these buildings comes (Continued on Page 84)

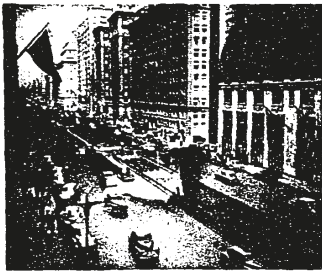


NEW FACE—The transformation of Park Avenue is a change from blocks of masonry to towers of glass and metal. An outstanding example of the new architecture is the nearly completed Seagram Building (shown on facing page). Lever House (in foreground in the picture above, left), put up in 1952, established the vogue for glass-walled buildings and was soon followed by imitations. Park Avenue's resultant new look (above, right) was made possible by so-called "curtain wall" construction. Close-ups of this style of building are shown elsewhere on these pages.

Photographs by JOHN ROSS



## Le Seagram Building et sa Plaza / The Seagram Building and Plaza, New York, 1958



**OLD FACE**—This is the look Park Avenue offered to the world in the Nineteen Forties.

**"NEW YORK** is a series of experiments, and everything which has lived its life and played its part is held to be dead, and is buried, and over it grows a new world."

New York has seen several "new worlds" since this observation appeared in Harper's Weekly in 1869, but it would be hard to find a more fitting description of the city's latest and most controversial series of experiments: the new architecture of Park Avenue. Today the old Park Avenue is being buried with remarkable and ruthless efficiency. Pedestrians pick their way through dust and debris, past temporary fences put together out of discarded (and still oddly personal) apartment house doors, while musty rubble thunders down chutes from ghosts of buildings stripped to shabby, naked steel. For we no longer just bury the past; we destroy it to make room for the future. Monuments and memories are demolished with the same cheerful, irreverent violence. As the old buildings disappear radical new ones rise immediately in their place, and the pattern of progress becomes clear: business palaces replace private palaces; soap aristocracy supplants social aristocracy; sleek towers of steel-framed blue, green, or gray-linted glass give the avenue a glamorous and glittering new look.

**O**F the more than a hundred office buildings constructed or remodeled in Manhattan since the war, Park Avenue's share of fifteen commercial structures, thirteen of them impressively concentrated in a twelve-block area between Forty-seventh and Fifty-ninth Streets, includes the most important examples of the new style. Unconventional and unfamiliar, their precise patterns gleaming sharply against the city sky, these buildings are New York's contribution to a dramatic revolution in architectural design.

The revolution is a post-war miracle, brought about by unprecedented prosperity, which in turn spurred a great building boom. Inevitably, as an expected dispersal of business offices to the suburbs failed to materialize, land in the Forties and Fifties on Park Avenue—a small, vital area of midtown Manhattan—became too valuable to be devoted to the vestiges of gracious residential living. Speculative builders

**ADA LOUISE HUXTABLE** writes often on architectural subjects and is now engaged in preparing a guide to modern architecture in New York, co-sponsored by the Municipal Art Society and the Museum of Modern Art.

## Park Avenue School Of Architecture

**Business and its new sleek and shiny temples have transformed a famous residential street.**

**By ADA LOUISE HUXTABLE**

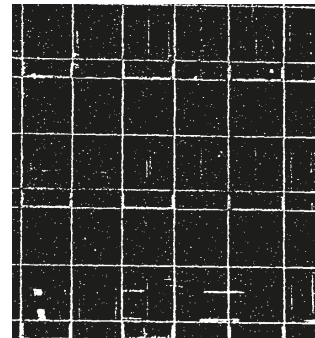
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The shiny new look of these buildings comes (Continued on Page 54)



Le Seagram Building et sa Plaza / The Seagram Building and Plaza, New York, 1958

Park Avenue Architecture

(Continued from Page 30) about through use of a streamlined method of building known as curtain wall construction. The principle is old (it was first used in the nineteenth century) but technological improvements have been so great since then that today's wide use of the curtain wall may be thought of as a post-World War II phenomenon. The technique involves no more than the application of a thin skin of lightweight panels (in the old days they were made of masonry, now they are usually glass, metal or porcelain) to a building's structural frame.

**T**HESE factory-made panels —they fit together like pieces of a very large, elementary jigsaw puzzle — make wall construction fast, easy and economical. They also offer a built-in style with certain obvious advantages. A curtain-wall building gains a discreetly expensive appearance, an understated simplicity that speaks softly, but convincingly, of industrial progress. In this sense, the new style has become a suave symbol of American business success. Its advantages are especially apparent in those instances—few as they are—where a corporation has been shrewd enough (or rich enough) to erect a "non-competitive" building on ample open space, thus sacrificing maximum rentable office area for publicity and prestige. In some other instances—as we shall see—the results have been less than inspiring.

If business has been enthusiastic in its endorsement of this new style, the general public has not. Reactions to Park Avenue's glamorous, glittering facades range from pleasure to pain, from polite or bitter confusion to uncompromising (and usually uncomprehending) outrage. As in all matters of art, the public may not know much about architecture, but it definitely knows what it likes. What it does not like

are those "stark glass boxes." They are shocking and strange. There is considerable gloomy talk of "monotony" and "uniformity" and tears shed for the passing of "ornament" and "character."

On a professional level, the controversy is equally great. Architects are more concerned with the technical problems involved, but they, too, are disturbed by the prospect of monotony (with more sympathetic concern and less this-is-the-end-of-the-world belligerence than the public); many fear relentless repetition through the unimaginative use of standardized parts, or the reduction of the abstract patterns of the curtain wall to a few inadequate commercial formulas. They are worried about a vast panorama of bungled mediocrity if the curtain wall is treated with less than the proper professional respect. The critic of architecture shares the professional's alarm, but is also increasingly aware of the delicate question of the role and responsibility of the architect in the determination of the new style.

**I**S the new architecture really shocking, as so much of the public seems to feel, or does it make good sense? Actually, no one questions the validity of curtain wall construction. On the practical side, there is the promise of efficiency and economy; on the esthetic side, the possibility of dramatic new design based on its sensitive and imaginative use. Once the structural logic and economic desirability of the curtain wall are understood, it is a short step to a sympathetic appreciation of a method of construction that is a suitable and proper part of our way of life. Only through this kind of rational comprehension can we be prepared to judge whether a building is good or bad.

As for the fear of monotony and uniformity raised by the increasing use of the curtain wall, one may ask: Is the

(Continued on Following Page)

(Continued from Preceding Page) present visual chaos of our cities really better? If we open our eyes—for most of us never look above attractive storefronts or impressive entrances—can we actually prefer the incompatible and elaborately ugly edifices with which we have lined our streets in the past fifty years? Great buildings are few and far between. Architecture is a background for life and, except for the isolated monument, should offer serenity, harmony and repose. This was the aim of the planned Renaissance city, with its "monotonous" uniform cornice lines and deliberately "repetitious" windows, and of the eighteenth-century city, which we still admire so unreservedly, and which again depended on the "uniformity" of symmetrical facades.

**C**URTAIN wall construction, properly designed and executed, could deliver us from the present anarchy and return us to this perennial ideal. Nor is it any more reasonable to suggest that mass production of building parts (the logical aim of the curtain wall) must result in inescapable monotony. This kind of architecture is potentially less limited in the richness of its effects than was the familiar and beloved classical style, where the architect was required to design within the restrictions of a carefully defined vocabulary.

Character is not lacking today, only ornament in the traditional sense. The ornament that was desirable for masonry facades—which, as a material, offered little decorative effect in itself—becomes an out-of-scale anachronism when applied to the curtain wall. That contemporary design is intrinsic, rather than applied, makes it no less rewarding to the eye.

Only the architect can save us from the fate-worse-than-monotony, and he's going to have a fairly rough time. In the final analysis, the success or failure of the new buildings depends to a surprising degree on the taste and talent of the designer. There has been no bigger or more responsible job in the history of his profession, and history will provide him with no answers, for the task involves unprecedented problems in both structure and design. He is sitting on an architectural hot seat, and it is no wonder that he occasionally seems to want to run and hide.

**I**T is easier, for example, to blame the zoning laws for poor design than to admit the possibility of artistic error, for these rigid regulations that govern the size and shape of New York's buildings by requiring setbacks above certain heights, for light and air, undoubtedly determine the unfortunate layer-cake form of most of our commercial construction. Another popular refuge is the constant neces-

(Continued on Following Page)



STREET OF LIGHTS—Random patterns of shining windows illumine the new Park Avenue after dark. The view is from Fifty-fifth Street, south to Grand Central Terminal.

(Continued from Preceding Page)

sity to cut costs, although it is no secret that a successful building can be designed on a limited budget (the new headquarters for the Girl Scouts of America at Third Avenue and Fifty-first Street is a case in point).

All of this makes it possible to skirt around the basic issue: the free, creative choice which every architect must exercise within the specific limitations that vary with the job. Many architects treat this part of their work as if it were something slightly shady, putting their solutions safely beyond criticism by ascribing them to purely practical factors. They speak of curtain wall construction, not as an instrument of creative design, but as a kind of automatic technological cure-all.

**B**y playing down design responsibility, they promote ignorance of design standards. Lack of standards leads to lack of judgment. Lack of judgment results in lack of differentiation between good and bad architecture or good and bad architects. The inevitable end of the process is the elimination of public standards, the lowering of professional standards, and the commissioning of a good deal of pretentious, inferior building.

Actually, it is the architect's personal, calculated choices that carry the largest share of responsibility for the building's ultimate effect. The great diversity possible in the arrangement of the elements of the curtain wall creates a unique and rather frightening challenge, and a design problem that is still far from solved. It is on the basis of these relationships and their proper integration with structure and function that these buildings—and their architects—should be judged.

However, granted that the architect is seriously aware of these problems, a few small nagging questions remain: Is he, for example, conscientiously concerned with the development of genuine curtain wall systems that will be practical in terms of mass production, or is he only indulging in a superficial game of pretty, abstract pattern making, based on the latest curtain wall whim?

Unfortunately, too few architects are meeting their responsibilities, and too few of the present buildings are realizing the promise of the new construction. The undisputed pace setters of the new style are the Seagram building, on Fifty-second to Fifty-third Streets, and Lever House, diagonally opposite, from

Fifty-third to Fifty-fourth. For most of the remaining examples, including some with very impressive brand names, the curtain wall has become no more than a pleasantly anonymous backdrop or, at worst, has been reduced to a slick, insensitive parody of a well-established cliché.

The conclusion is inescapable. For those interested in the quality of the city's architecture—and architecture is the city—the fact remains that a building is usually only as good as its designer, and the fate of the new building rests firmly with the artist-architect. He in turn, is dependent upon an enlightened or open-minded client. Because we live in a society where practical men of affairs distrust art and consider scientific efficiency the ultimate good, it has been a simple, profitable and esthetically disastrous process to discount the artist-architect and to reduce the art of architecture to a commercial operation.

The result has been a growing series of sizable, superficially impressive, second-rate copies of less-than-first-rate buildings. Most of these cannot be called architecture at all—if we understand it as one of the major arts—since their appearance is largely the result of accident, expediency, economics and the inevitable march of industrial advance. They are economically "styled" rather than architecturally designed. The justness and sensitivity of their structural and decorative proportions—criteria of the great architecture of any age—are often ill-considered, if they have been seriously considered to begin with.

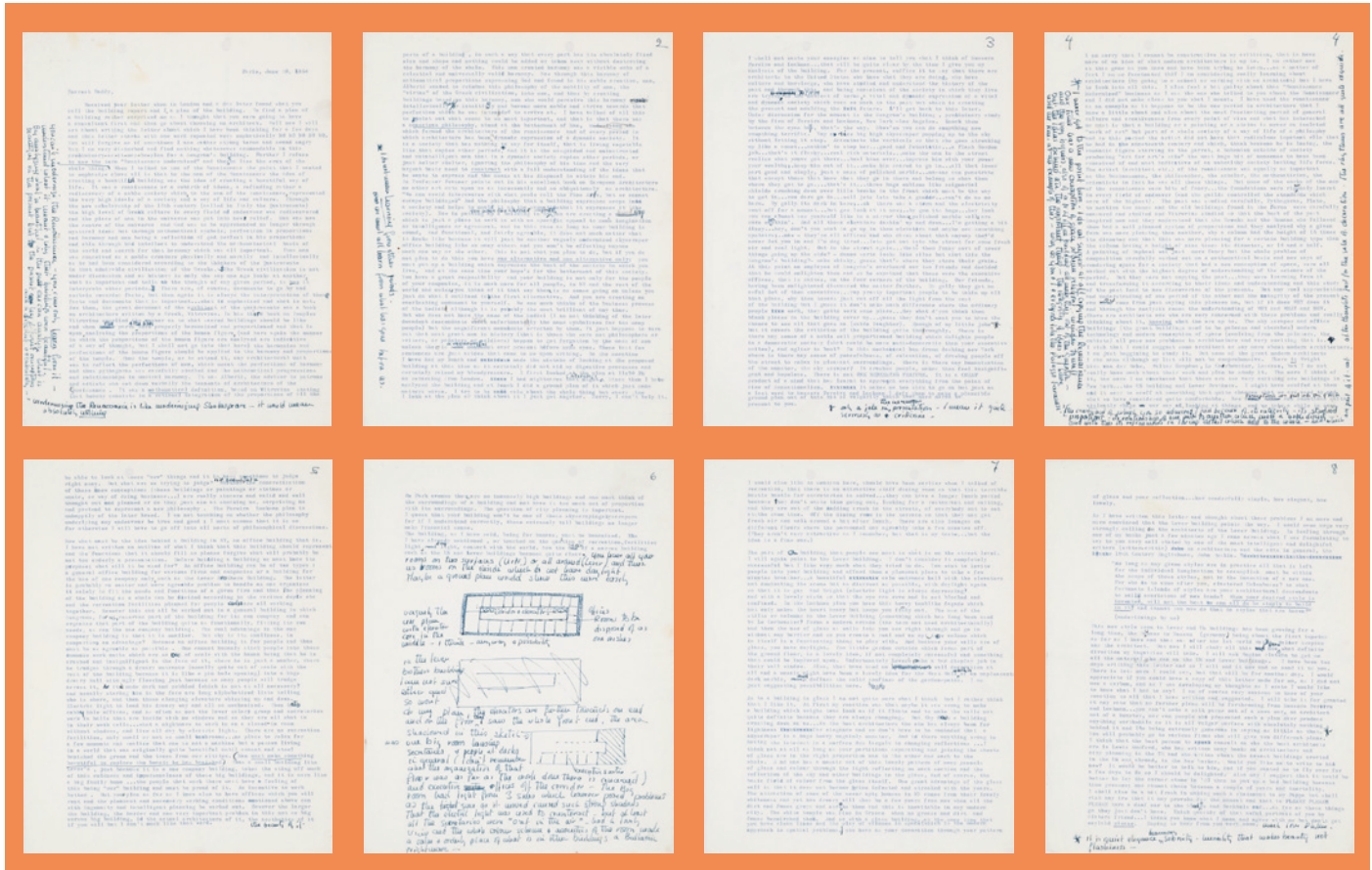
**A**ND yet, in spite of the disproportionate number of poor buildings, the new architecture has considerable to recommend it. The impressive, generally elegant simplicity that is its chief characteristic is bringing order out of existing civic chaos, a contribution at least as valuable for the urban landscape as the creation of an occasional isolated masterpiece. Its design acknowledges, in varying degrees, legitimate and necessary sources in contemporary technology. Unprecedented dramatic effects of reflected sun and shadow on flat, vitreous facades add a brilliant, if unpremeditated, beauty to the city scene.

Significant in spite of their faults, handsome in spite of their esthetic inadequacies, New York's new buildings signal one of the most important structural and stylistic changes in the history of architectural design.



CHANGE—Two men play shuffleboard on the terrace of Lever House. Behind stands one old building hedged in by numerous new ones.

Le Seagram Building et sa Plaza / The Seagram Building and Plaza, New York, 1958



PHYLLIS LAMBERT, SEAGRAM BUILDING, DIRECTRICE DE LA PLANIFICATION, Lettre de Phyllis Lambert à Samuel Bronfman, 28 juin 1954 (copie carbone dactylographiée avec notes au stylo et à l'encre sur papier, 27 x 21 cm, 8 pages)  
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Le Seagram Building et sa Plaza / The Seagram Building and Plaza, New York, 1958

Paris, June 28, 1954

Dearest Daddy,

Received your letter when in London and a day later found what you call the building report and I, a plan of the building. To find a plan of a building rather surprised me as I thought that you were going to have a consultant first and then go about choosing an architect. Well now I will set about writing the letter about which I have been thinking for a few days and this letter starts with one word repeated very emphatically NO NO NO NO NO. You will forgive me if sometimes I use rather strong terms and sound angry but I am very disturbed and find nothing whatsoever commendable in this preliminary-as-it-may-be-plan for a Seagram's building. Further I refuse to use the term "Renaissance Modernized" and therein lies the crux of the whole thing. When I talked to you of the Renaissance the point that I wanted to emphasize above all is that to the man of the Renaissance the idea of creating a beautiful building was the idea of creating a beautiful way of life. It was a renaissance or a rebirth of ideas, a refinding rather a rediscovery of a noble society which, to the man of the renaissance, represented the very high ideals of a society and a way of life and culture. Through the new scholarship of the 15th century (called in Italy the Quattrocento) the high level of Greek culture in every field of endeavour was rediscovered and the place of man in the universe was put into new relief. Man was now the centre of the universe and God was to be apprehended no longer through mystical ideas but through mathematical symbols; perfection in proportions and harmony and man being a reflection of god perfect in his proportions and able through hid intellect to understand the mathematical basis of the world and search for that harmony which was all important. Thus man was conceived as a noble creature physically and morally and intellectually as he had been considered according to the thinkers of the Quattrocento in that admirable civilization of the Greeks. The Greek civilization is not under discussion and as history is only the way one age looks at another, what is important and tells us the thought of any given period, is how it interprets other periods. There are, of course, documents to go by and certain recorded facts, but then again it is always the interpretation of these facts and documents that is important...what is emphasized and what is not. Now then, the great document of the architect of the quattrocento was a book on architecture written by a Greek, Vitruvius. In his third book on Temples Vitruvius supplied the answer as to what sacred buildings should be like and when ~~the~~ parts <sup>of the bldg</sup> were properly harmonized and proportioned and that is upon analyzing the proportions of the human figure, (and here again the manner in which the proportions of the human figure are analyzed are indicative of a way of thought, but I shall not go into that here) the harmonies and perfections of the human figure should be applied to the harmony and proportions of the temple. Thus the temple, or to extend it, any architectural unit was to reflect the perfections of man, which meant the perfections of harmony and thus pythagoras was carefully studied and the mathematical progressions and relationships in musical harmony. It was Alberti, the advisor to patrons and artists who set down verbally the tenents of architecture of the Renaissance. It was a mathematical definition, based on Vitruvius stating that beauty consists in a rational integration of the proportions of all the

you can't modernize the Renaissance - you can only learn from it - understand what it is - wear it like their buildings were beautiful - by analyzing what is beautiful in the past one can analyze what is beautiful in the present but the present has different concepts and a different vocabulary

modernizing the Renaissance is like modernizing Shakespeare - it would wear absolutely nothing

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Le Seagram Building et sa Plaza / The Seagram Building and Plaza, New York, 1958

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parts of a building, in such a way that every part has its absolutely fixed size and shape and nothing could be added or taken away without destroying the harmony of the whole. This man created harmony was a visible echo of a celestial and universally valid harmony. Now through this harmony of mathematical proportions expressing God and found in his noble creation, man, Alberti wanted to reimburse this philosophy of the nobility of man, the "virtus" of the Greek civilization, into men, and thus by creating buildings based on this harmony, men who would perceive this harmony ~~under~~ intellectually <sup>and</sup> or intuitively and become more noble and strive towards that perfection which he was intended to arrive at. I have talked of all this to point out what seems to me most important, and that is that there was a conscious philosophy, aimed at the betterment of Man, underlying the which formed the architecture of the renaissance and of every period in which architecture has been dynamic expression of a dynamic society. It is a society that has nothing to say for itself, that is living vegetable like that copies other periods, and it is the misguided and uninstructed and unintelligent man that in a dynamic society copies other periods, or just helter skelter, ignoring the philosophy of his time and the very urgent basic need to construct with a full understanding of the ideas that he wants to express and the means at his disposal to attain his end. As Professor Pevsner points out in his excellent book on European Architecture no other art acts upon us as incessantly and so ubiquitously as architecture. "We can avoid intercourse with what people call the Fine Arts, but we cannot escape buildings!" And the philosophy that a building expresses seeps into a society and helps to mould it at the same time that it expresses it (the society). Now in putting up a building in NY, <sup>you have two choices - first,</sup> you are erecting a ~~monument~~ <sup>building</sup> which is just a place to work in with no specific appeal to men's imagination or intelligence or agreement, and in this case as long as your building is sound, and functional, and fairly agreeable, it does not much matter what it looks like because it will just be another vaguely modernized skyscraper office building like so many others and you won't be effecting anyone much one way or the other. This is not what you plan to do, but if you do not plan to do this you have one alternative and one alternative only; you must put up a building which expresses the best of the society in which you live, and at the same time your hope's for the betterment of this society. You have a great responsibility and your building is not only for the people of your companies, it is much more for all people, in NY and the rest of the world and unless you think of it that way there is no sense going on unless you just do what I outlined in the first alternative. And you are creating an everlasting monument to yourself. No one much thinks of the business prowess of the Medici although it is probably the most brilliant of any time. But who does not know the name of the Medici (I am not thinking of the later decadent descendants <sup>which</sup> unfortunately the name symbolizes for too many people) but the magnificent monuments erected by them. It just happens to turn out that most great men in history (that is those who were not philosophers or writers, or painters or soldiers) happen to get forgotten by the mass of men unless there is <sup>a meaningful</sup> ~~some~~ monument ever present before men's eyes. These last few sentences are just asides that came to me upon writing. In the meantime I have had my lunch and ~~autixidexa~~ made the mistake of looking at the proposed building at this time as it certainly did not aid my digestive processes and certainly raised my bloodpressure. I first looked at the plan at 11:30 PM on returning from London. ~~Since~~ <sup>(literally)</sup> I had nightmares that night. Since then I have analyzed the building and at lunch I did a ground plan of it which just made matters worse. I try to be ~~xxxx~~ calm about the whole thing but every time I look at the plan or think about it I just get angrier. Sorry, I can't help it.

\* I do not learn from other periods -  
these we must all learn from what has gone before us.

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## Le Seagram Building et sa Plaza / The Seagram Building and Plaza, New York, 1958

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I shall not waste your energies or mine to tell you what I think of Messers Pereira and Luckman...that will be quite clear by the time I give you my analysis of the building. For the present, suffice it to say that there are architects in the United States who know what they are doing, who have culture and knowledge, who have studied and understood the history of the past and through this, and being conscient of the society in which they live are trying in the noblest of terms, a vital and dynamic expression of a vital and dynamic society which owes so much to the past but which is creating the present and moulding the ~~fast~~ future. I'll get back to this later. Under discussion for the moment is the Seagram's building, preliminary study by the firm of Pereira and Luckman, New York - Los Angeles. Knock them between the eyes boys, that's the way. Show'em you can do sumpting new sumpting terrific. Yup a nice big high skyscraper popping up to the sky without letting it stop. Accentuate the verticals so that she goes streaking up like a comet...nothin' to stop her...good and futuristic...a Flash Gordon job...that's it flashy...real rich materials...make the man in the street realize what youve got there...bowl him over...impress him with your power your wealth;; keep him out of it...make him scared to go in...all that lower part good and simple, just a mass of polished marble...no-one can penetrate that except those that know that they go in there and belong so show them where they got to go....that's it...three huge emblems like seignorial shields crushing down over liile breaks in the front which must be the way to get in...you dare go in...well jets lets take a gander...can't do us no harm. By golly its dark in here;..oh there was a storm and the electricity went off for a moment...but gee look at it now;..by gum its huge...hey look you can almost see yourself like in a mirror those polished marble walls are sure sumthin'. And all those elevators dashin' up and down...I'm getting a bit dizzy...hey, don't you want to go up in them elevators and maybe see something upstairs;..naw - they're all offices and who cares about that anyway they'd never let you in and I'm dog tired...lets get out into the street for some fresh air and real light. Out in the street again...Whats them funny sort of tower things going up the side? - dunno sorta looks like silos but aint this the Seagram's building?- make whisky, guess that's where they store their grain. At this point an employee of Seagram's overheard our two friends and decided that he would enlighten them and so he expained that these were the executive offices, that is suites, on the four corners of the building. Our friends, having been enlightened discussed the matter further. By golly they got an awful lot of them executives...yup pretty important people to be takin up all that place, why them towers just cut off all the light from the rest of the building but I guess it don't make much difference where the ordinary people live work, they gotta work some place...Hey what d'you think them blank places in the building cover up...guess they don't want you to have the chance to see all that goes on (snide laughter). Enough of my little joke \* but it covers the criticism of the building quite thoroughly. Where is there any sense of a noble well proportioned building which delights people in a democratic society (what could be more anti-democratic than your executive suites), and uglier to boot? In this mechanical hum drum dashing new York where is there any sense of peacefulness, of relaxation, of drawing people off the street to relax in pleasant surroundings. Where is there any humanization of the monster, the sky scraper? It crushes people, makes them feel insignificant and hopeless. There is not ONE REDEEMING FEATURE. It is a CHEAP product of a mind that has learnt to approach everything from the point of view of Sensationalism. ~~ixixmakk~~ It makes me too sick to go on but just as a last word to Messers Pereira and Luckman I defy them to make a plausible ground plan out of this bit of vulgarity which they have dared to present to you.

*the execution  
\* only a joke in presentation - I mean it quite seriously as a criticism -*

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PHYLLIS LAMBERT, SEAGRAM BUILDING, DIRECTOR OF PLANNING, Letter from Phyllis Lambert to Samuel Bronfman, 28 June 1954 (typewritten carbon copy with pen and ink notations on paper, 27 x 21 cm, page 3)

CANADIAN CENTRE FOR ARCHITECTURE, PHYLLIS LAMBERT FONDS, MONTREAL, ARCH278184. © PHYLLIS LAMBERT.

Le Seagram Building et sa Plaza / The Seagram Building and Plaza, New York, 1958

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I am sorry that I cannot be constructive in my criticism, that is have more of an idea of what modern architecture is up to. I am rather new at this game as you know and have been trying to learn...as a matter of fact I am so fascinated that I am considering really learning about architecture (by going to a school or working with an architect) but I have to look into all this. I also feel a bit guilty about this "Renaissance Modernized" business as I was the one who talked to you about the Renaissance and I did not make clear to you what I meant. I have used the renaissance as an example as it happens to be the one period in architecture that I know a little about and also about the most fascinating period of general culture and creativeness from every point of view and what has interested me most is that a building or a painting or a statue is never an isolated "work of art" but part of a whole society of a way of life of a philosophy and in this period the artist did not have that ridiculous impotent rôle that he had in the nineteenth century and which, thank heavens he is losing, the romantic figure starving in the garret, a bohemian outside of society producing "art for art's sake" the most huge bit of nonsense to have been conceived of and most indicative of an unhealthy society lacking life force. The artist (architect etc.) of the renaissance was equally as important as the businessman, the philosopher, the scholar, the mathematician, the scientist: in fact he was all these things. But none of the works of the men of the renaissance were bits of fancy...the foundations were rigorously learnt in every field of endeavor (and the guilds controlled the standards which were of the highest). The past was studied carefully, Pythagoras, Plato, to mention two names and the old buildings found in the Forum were carefully measured and studied and Vitruvius studied so that the best of the past inspired men and they understood that the Greeks and the Romans who followed them had a well planned system of proportions and they analyzed why a given form was more pleasing than another, why a column had the height of 15 times its diameter and that this was more pleasing for a certain building type than the column having a height of nine times its diameter, or 14 and a half. A painting of Raphael was just mere fancy but the whole problem of composition carefully worked out on a mathematical basis and new ways of rendering space for a society that had a new conception of space, were all worked out with the highest degree of understanding of the science of the period. But they were not copying the past...they were learning from it and transforming it according to their ideas and understanding and this study of the past lead to new discoveries of the present. But any real appreciation and understanding of one period of the other and the integrity of the present can <sup>not</sup> come from just saying this pleases me, but if it does WHY does it and through the analysis comes the understanding of WHY and WHAT and HOW. There are architects now who are very concerned with these problems and really thinking about it, knowing what they are up to. The sky scraper and office buildings (the great buildings used to be palaces and churches) modern technology and modern conception of space (evolving from the painters, the cubists) all pose new problems in architecture and very exciting that is. I wish that I could suggest some architect or say more about modern architecture. I am just begging to study it. But some of the great modern architects I can name although my list will not be comprehensive. There is Wright Mies van der Rohe, Walter Gropius, Le Corbusier, Lescaze, but I do not really know much about their work and plan to study it. The more I think of it, the more I am convinced that there are two very exciting new buildings in New York...the UN building and Lever Brothers. I might have scoffed at them and it easy to scoff at something that quite changes what we are used to and what we have considered quite comfortable. New ~~ideas~~ <sup>conceptions</sup> are put into the flesh and sometimes quite violently change <sup>a</sup> our way of looking at things and we take a while to even <sup>the unity and of which you so admired / just because of its integrity - its studied proportions - its relationship of one part to another which made a noble design - and with this its refinements in the up detail which add to the whole - and which</sup>

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The things are all quite exquisite. al. for thoughts just for the sake of decoration. are part of it - w/.

I want you to be the point here - I do not suggest at all copy the Renaissance. Our time has a new conception of space of being relations - in order to wall and the very beauty also of a new office building all make this out of the Superstar. But the ideas behind are the important thing - the integrity of ideas & leave used the Ren. as an example of this - why do you & I + everybody like the Palazzo Faravese.

PHYLLIS LAMBERT, SEAGRAM BUILDING, DIRECTRICE DE LA PLANIFICATION, Lettre de Phyllis Lambert à Samuel Bronfman, 28 juin 1954 (copie carbone dactylographiée avec notes au stylo et à l'encre sur papier, 27 x 21 cm, page 4)  
 CENTRE CANADIEN D'ARCHITECTURE, MONTRÉAL, FONDS PHYLLIS LAMBERT, ARCH278184. © PHYLLIS LAMBERT.  
 PHYLLIS LAMBERT, SEAGRAM BUILDING, DIRECTOR OF PLANNING, Letter from Phyllis Lambert to Samuel Bronfman, 28 June 1954 (typewritten carbon copy with pen and ink notations on paper, 27 x 21 cm, page 4)  
 CANADIAN CENTRE FOR ARCHITECTURE, PHYLLIS LAMBERT FONDS, MONTREAL, ARCH278184. © PHYLLIS LAMBERT.

## Le Seagram Building et sa Plaza / The Seagram Building and Plaza, New York, 1958

be able to look at these "new" things and it is hard sometimes to judge right away. But what are we trying to judge? <sup>is it beautiful?</sup> Whether the concretization of these new conceptions (these buildings or paintings or statues or music, or way of doing business...) are really sincere and valid and well thought out and planned or do they just aim at shocking us, surprising us and pretend to represent a new philosophy. The Pereira Luckman plan is unhappily of the later breed. I am not touching on whether the philosophy underlying any endeavour be true and good; I must assume that it is so for otherwise I will have to go off into all sorts of philosophical discussions. 5

Now what must be the idea behind a building in NY, an office building that is. I have not written an outline of what I think that this building should represent and the functions that it should fill so please forgive what will probably be not too orderly a presentation. Before building a building we must know its purpose; what will it be used for? An office building can be of two types: a general office building for various firms and companies or a building for the use of one company only, such as the Lever Brothers Building. The latter is probably an easier and more agreeable problem to handle as one organizes it solely to fit the needs and functions of a given firm and thus the planning of the building as a whole can be divided according to the various depts etc and the recreation facilities planned for people ~~who~~ are all working together. However this can all be worked out in a general building in which Seagrams, ~~for~~ reserves part of the building for its own company and can organize that part of the building quite as functionally, fitting its own needs, as can the one company building. The real advantage in the one company building is that it is smaller. But why is its smallness, in comparison an advantage? Because an office building is for people and thus must be as agreeable as possible. One cannot humanly stick people into these immense work units which are so out of scale with the human being that he is crushed and insignificant in the face of it, where he is just a number, where he trudges through a dreary entrance (usually quite out of scale with the rest of the building because it is like a pin hole opening) into a huge dreary hall with ugly flooring just because so many people will trudge across it, ~~as~~ it is made dark and pebbled (which is not at all necessary) and usually staring him in the face are long alphabetized lists telling who is where, and then those clanging elevators whizzing up and down. Electric light to lead his dreary way and all so mechanized. Then into cubby hole offices, and as often as not the lower salary group and secretaries work in halls that are inside with no windows and so they are all shut in in their work cells...what a nightmare to work in an a closed-in room without windows, and live all day by electric light. There are no recreation facilities, only small or not so small washrooms...no place to relax for a few moments and realize that one is not a machine but a person living in a world that was originally quite beautiful until cement and steel banished the green and the trees from our cities. (Man must make something beautiful to replace the beauty he has banished) Thus a small building like Lever's, just because it is a one company building, takes the sting off much of this coldness and impersonalness of these big buildings, and it is more like a big family home...the people that work there must have a feeling of this being "our" building and must be proud of it. An incentive to work better. But your plan as far as I know also to have offices which you will rent and the pleasant and necessary working conditions mentioned above can with ingenuity and intelligent planning be worked out. However the larger the building, the harder and one very important problem in this not so big versus big building, is the actual architecture of it, the aesthetics of it if you will but I don't much like that word. *the beauty of it.*

PHYLLIS LAMBERT, SEAGRAM BUILDING, DIRECTRICE DE LA PLANIFICATION, Lettre de Phyllis Lambert à Samuel Bronfman, 28 juin 1954 (copie carbone dactylographiée avec notes au stylo et à l'encre sur papier, 27 x 21 cm, page 5)

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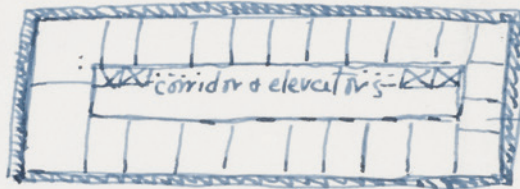


Le Seagram Building et sa Plaza / The Seagram Building and Plaza, New York, 1958

On Park avenue there are no immensely high buildings and one must think of the surroundings of a building and not have it too much out of proportion with its surroundings. The question of city planning is important. I guess that your building won't be one of these skyscrapingskyscrapers for if I understand correctly, these extremely tall buildings no longer make financial sense.

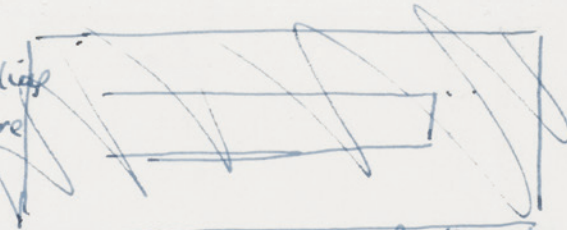
The building, as I have said, being for humans, must be humanized. ~~The~~ I have already mentioned, or touched on the question of recreation, facilities light, ~~real~~ <sup>day</sup> light, contact with the world. Now the ~~use~~ <sup>sense</sup> of a narrow building such as the UN and Lever buildings becomes quite clear. You have all your rooms on two surfaces (U.N.) or all around (Lever) and there are no rooms on the inside which do not have day light. Maybe a ground plan would show this more easily.

vaguely the UN plan with elevator core in the middle - I think - anyway a possibility



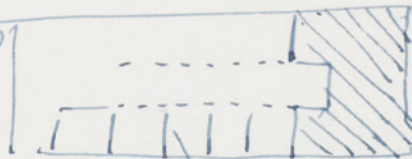
Offices - Rooms to be disposed of as one wishes

in the lever brothers building I am not sure either and so won't



do my plan, the elevators are further towards one end and on the floor <sup>that</sup> I saw the whole front-end, the area shadowed in this sketch

was one big room housing secretaries & people at desks in general (I don't remember what the organization of that floor was as far as the work done there is concerned) and executive ~~rooms~~ offices. The corridor - The Big room had light from 3 sides which however posed problems as the light sun as it moved caused such strong shadows that the electric light was used to counteract - but at least all the secretaries were "out in the air" - had a lovely view and the whole colour scheme & acoustics of the room made a calm & orderly place of what is in other buildings a Bedlamic nightmare -



executive suites -

PHYLLIS LAMBERT, SEAGRAM BUILDING, DIRECTRICE DE LA PLANIFICATION, Lettre de Phyllis Lambert à Samuel Bronfman, 28 juin 1954 (copie carbone dactylographiée avec notes au stylo et à l'encre sur papier, 27 x 21 cm, page 6) CENTRE CANADIEN D'ARCHITECTURE, MONTRÉAL, FONDS PHYLLIS LAMBERT, ARCH278184. © PHYLLIS LAMBERT. PHYLLIS LAMBERT, SEAGRAM BUILDING, DIRECTOR OF PLANNING, Letter from Phyllis Lambert to Samuel Bronfman, 28 June 1954 (typewritten carbon copy with pen and ink notations on paper, 27 x 21 cm, page 6) CANADIAN CENTRE FOR ARCHITECTURE, PHYLLIS LAMBERT FONDS, MONTREAL, ARCH278184. © PHYLLIS LAMBERT.

## Le Seagram Building et sa Plaza / The Seagram Building and Plaza, New York, 1958

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I would also like to mention here, should have been earlier when I talked of recreation, that there is an attractive staff dining room so that this terrible hustle bustle for secretaries is solved...they can have a longer lunch period because they don't waste time going out, looking for a restaurant and waiting, and they are out of the madding crush in the streets, of everybody out to eat at the same time. Off the dining room is the terrace so that they may get fresh air and walk around a bit after lunch. There are also lounges on different floors where the personnel may agreeably take a few minutes off. (They aren't very attractive as I remember, but that is my taste...but the idea is a fine one.)

The part of ~~the~~ building that people see most is what is on the street level. I will again point to the Lever building. I don't consider it completely successful but I like very much what they tried to do. You want to invite people into your building and afford them a pleasant place to take a few minutes breather...a beautiful ~~xxxxxxx~~ calm entrance hall with the elevators not dominating the scene but as discreet as possible, with daylight again so that it is gay and bright (electric light is always depressing) and with a lovely vista so that the eye can rove and is not blocked and confined. In the Luckman plan you have this heavy tomblike façade which not only makes the heart heavy but keeps you firmly out. The use of the stilts or columns in the Lever Building (something which has long been used by Le Corbousier) forms a modern arcade (the term not used architecturally) and then the use of glass as walls lets you see right through and go in without any barrier and so you create a real and an optice volume which in itself is a fascinating thing to play with. And because your walls are of glass, you have daylight. The little garden outside which forms part of the ground floor, is a lovely idea, if not completely successful and something that could be improved upon. Unfortunately Levers make a bad display job in their wall window. Also, they have used no ~~xxxxxxxxxxxx~~ wall decoration at all and a mosaic <sup>and</sup> might have been a lovely idea for the West Wall <sup>which is</sup> of an unpleasant dark marble, ~~which~~ defines the solid confines of the garden-patio. I am just suggesting possibilities here. ~~WMM~~

As to a building in glass I am not quite sure what I think but I rather think that I like it. At first my reaction was that maybe it was wrong to make a building which weighs tons look as if it floats and to make the walls not quite definite because they are always changing. But Why ~~How~~ a building crushing down on us...in the best architecture the aim has always been for lightness ~~xxxxxxx~~ for elegance and we don't have to be reminded that a skyscraper is a huge heavy ungainly monster. And is there anything wrong in having the interest in a surface due largely to changing reflections ...I think not at all as long as your partitions separating and joining the sheets of glass are in the right proportion one to the other and each to the whole. And one has a mosaic out of this lovely pattern of many panels of glass and colour through the light reflecting on each section and the reflection of the sky and other buildings in the glass, and of course, the basic field of colour from the glass itself. One great advantage of the glass wall is that it does not become grime infested and streaked with the years. The attraction of some of the newer apt; houses in NY comes from their lovely whiteness and yet how dreary will they be a few years from now when all the dirt and fumes greys and streaks them and this is inevitable in any modern city. The white temple was fine in Greece when no grease and dirt and fumes besmirched them. And so with a glass building, at the same time that you have clean lines and the play of volumes in space (which is the modern approach to spatial problems,) you have as your decoration through your pattern

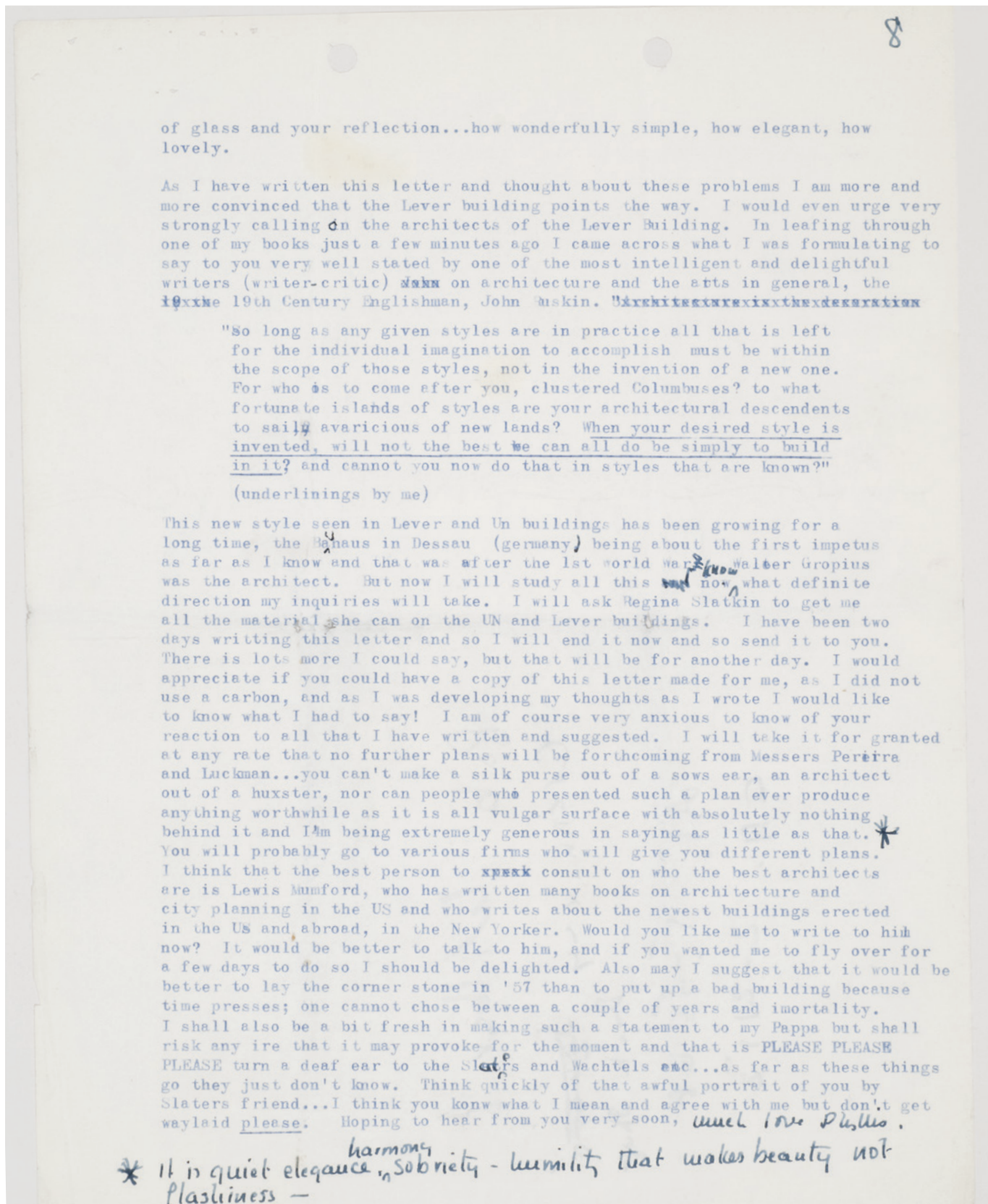
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## Le Seagram Building et sa Plaza / The Seagram Building and Plaza, New York, 1958



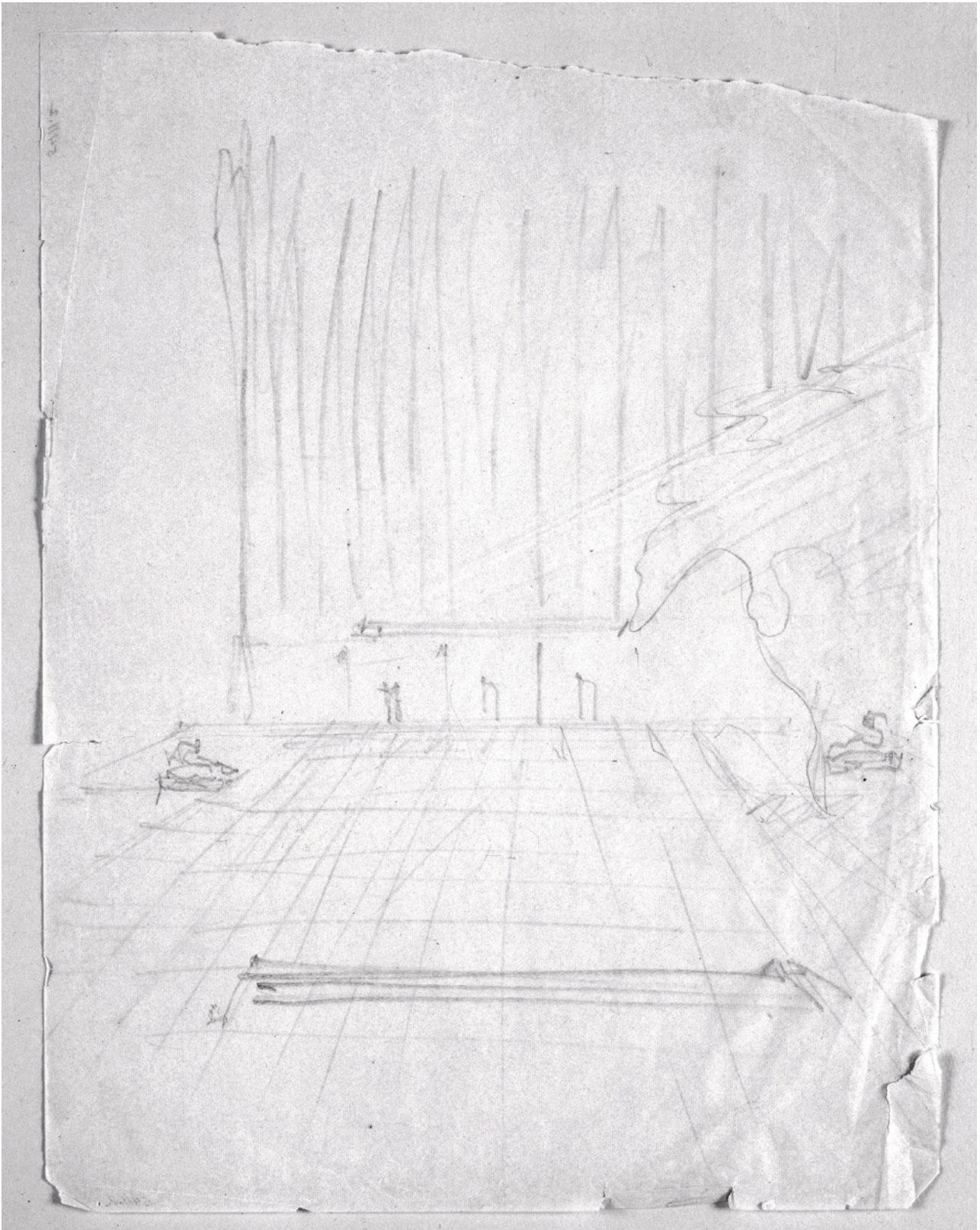
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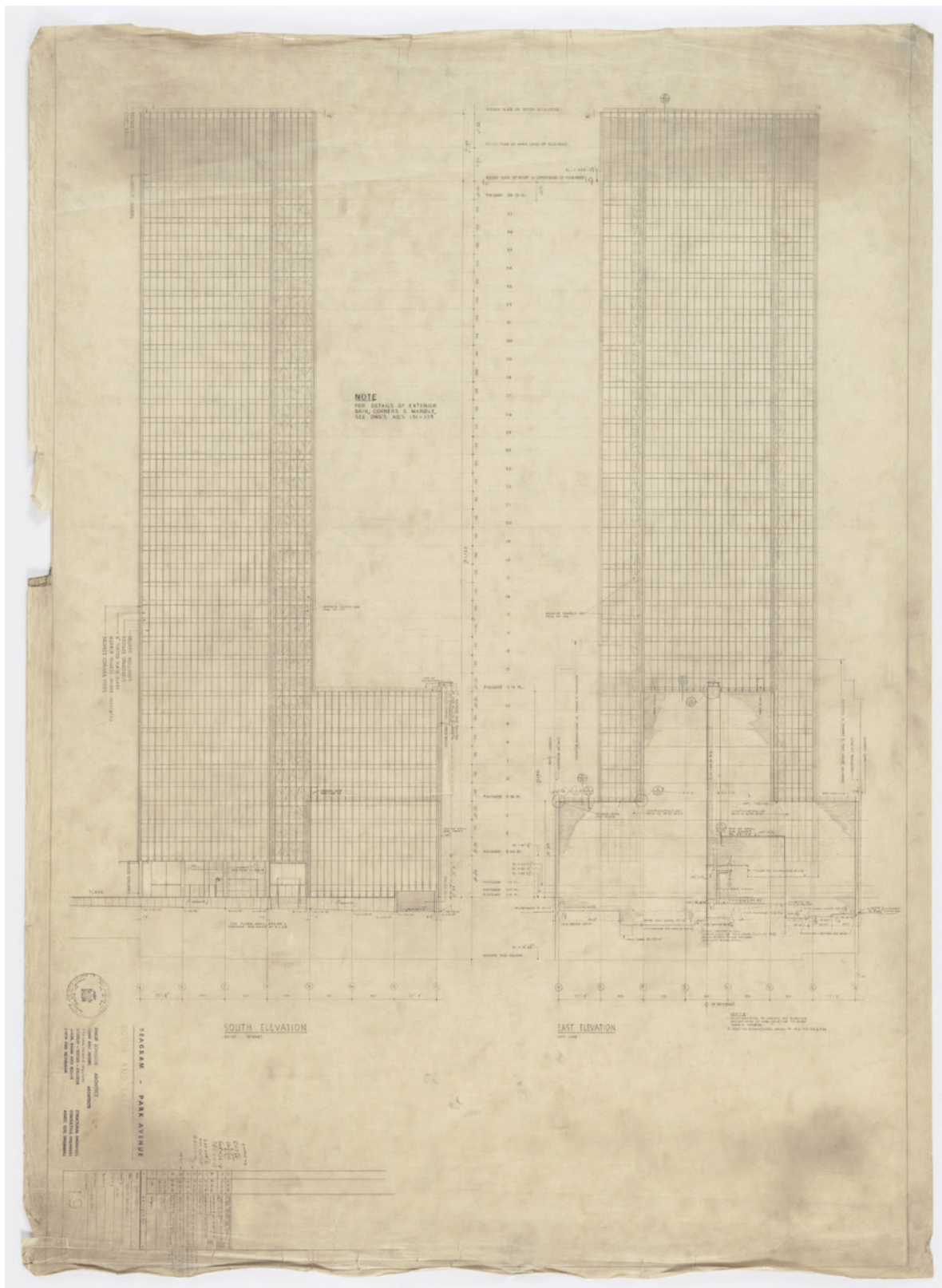
Le Seagram Building et sa Plaza / The Seagram Building and Plaza, New York, 1958



LUDWIG MIES VAN DER ROHE, Seagram Building, New York, 1954 - 1958, perspective de la place publique (crayon sur papier de carnet de notes, 29,8 x 22,9 cm)

LUDWIG MIES VAN DER ROH, Seagram Building, New York, 1954 - 1958, Plaza, perspective (pencil on notepaper, 29,8 x 22,9 cm)  
MUSEUM OF MODERN ART, NEW YORK/SCALA, FLORENCE, 0126164; MUSEUM OF MODERN ART, NEW YORK, ARCHITECTURE AND DESIGN DEPARTMENT, MIES VAN DER ROHE ARCHIVE, GIFT OF THE ARCHITECT, MI5411.2. © ADAGP, PARIS, 2024 (MIES VAN DER ROHE)

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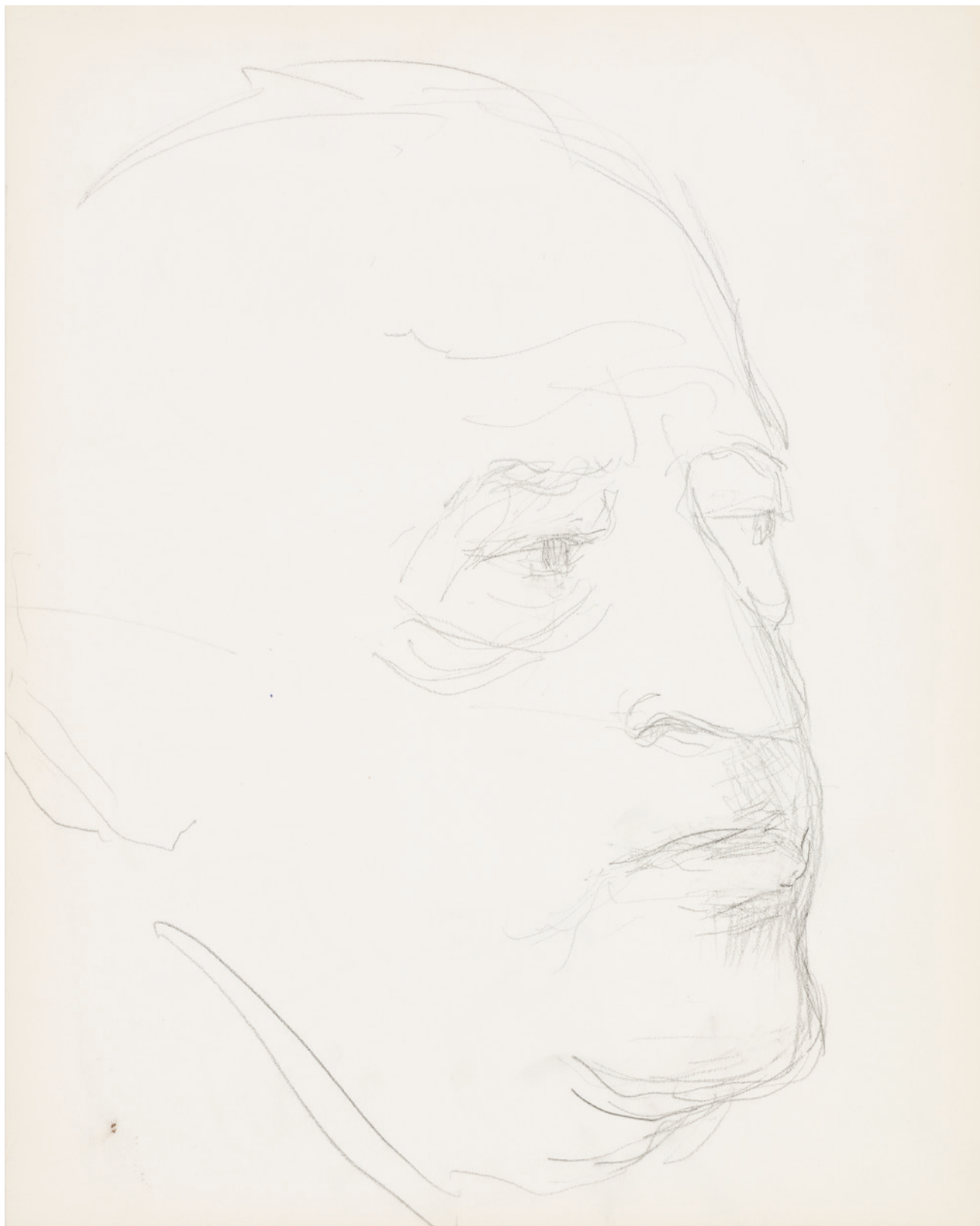


Ludwig Mies van der Rohe, Philip Johnson, Kahn & Jacobs, Seagram Building, New York, élévations sud et est, 1956 (graphite sur papier Ozalid, 94,6 x 130,2 cm).

Ludwig Mies van der Rohe, Philip Johnson, Kahn & Jacobs, Seagram Building, New York, Seagram Building, New York, south and east elevations, 1956 (Graphite on Ozalid paper, 94,6 x 130,2 cm).

MUSEUM OF MODERN ART, NEW YORK/SCALA, FLORENCE, 0153534; MUSEUM OF MODERN ART, NEW YORK, ARCHITECTURE AND DESIGN DEPARTMENT, MIES VAN DER ROHE ARCHIVE, GIFT OF THE ARCHITECT, MRJB54.52. © ADAGP, PARIS, 2024 (MIES VAN DER ROHE).

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PHYLLIS LAMBERT, Esquisse de Mies van der Rohe, années 1950 (crayon sur papier, 35,5 x 27,5 cm)  
CENTRE CANADIEN D'ARCHITECTURE, FONDS PHYLLIS LAMBERT, MONTRÉAL, ARCH250503.02. © PHYLLIS LAMBERT.

PHYLLIS LAMBERT, Sketch of Mies van der Rohe, 1950s (pencil on paper, 35,5 x 27,5 cm)  
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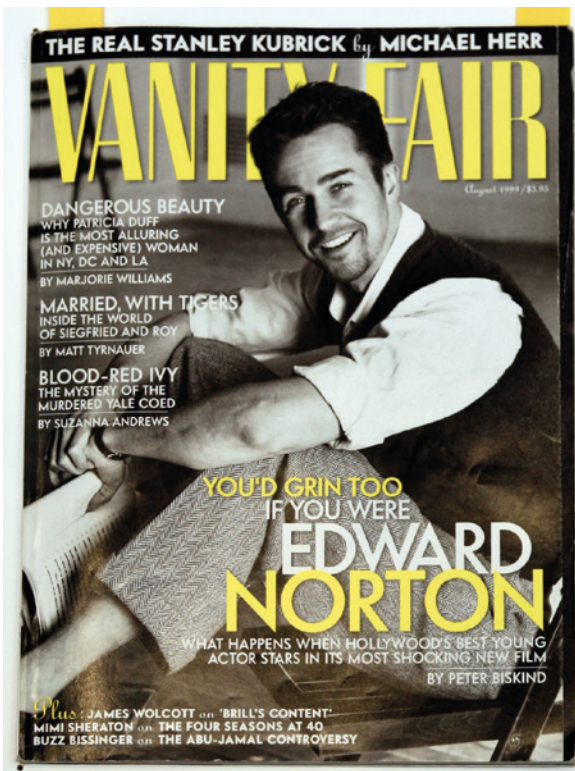
**Le Seagram Building et sa Plaza / The Seagram Building and Plaza, New York, 1958**



**PHYLLIS LAMBERT, Mies van der Rohe, Chicago, 1964 (tiré du livre de Phyllis Lambert, *Observation Is a Constant That Underlies All Approaches*, Zürich, Lars Müller Publishers, 2023) © PHYLLIS LAMBERT**

PHYLLIS LAMBERT, Mies van der Rohe, Chicago, 1964 (from Phyllis Lambert's book, *Observation Is a Constant That Underlies All Approaches*, Zürich, Lars Müller Publishers, 2023) © PHYLLIS LAMBERT

Le Seagram Building et sa Plaza / The Seagram Building and Plaza, New York, 1958



Michael O'Neil, photographie de couverture de l'article de Mimi Sheraton « Seasons in the Sun », Vanity Fair, New York, Août 1999, pages 160–161 (avec les vétérans ayant contribué à la création du restaurant Four Seasons du Seagram Building, avec, notamment, Ada Louise Huxtable et Phyllis Lambert).

Michael O'Neil, photo cover of Mimi Sheraton's article 'Seasons in the Sun', Vanity Fair, New York, August 1999, pages 160–161 (with the veterans who contributed to the creation of the Four Seasons restaurant, in the Seagram's Building, including Ada Louise Huxtable and Phyllis Lambert).



La destruction de Pennsylvania Station / The Destruction of Pennsylvania Station, New York, 1963




**A Vision of How Old - A Vision of How New**  
The Pennsylvania Station in New York City, designed by John Russell Thompson and completed in 1906, was a masterpiece of Beaux-Arts architecture. It featured a grand facade with a portico of Corinthian columns and a pedimented entrance. The station was a landmark of the city, known for its ornate details and its role as a major transportation hub.

The station's design was a blend of classical and modern elements, reflecting the architectural trends of the early 20th century. Its grandeur and scale were unprecedented for a railway station at the time, and it quickly became a symbol of New York City's urban development and architectural ambition.




**SAVE PENN STATION**

Protesters gathered in front of the station to demand its preservation. The sign held by the woman in the foreground clearly states the purpose of the demonstration. Other protesters are visible in the background, some holding additional signs.



This section features a collage of images. On the left, an aerial photograph shows the dense urban grid of New York City, highlighting the location of Pennsylvania Station. On the right, a photograph captures the interior of the station, showcasing its iconic vaulted glass and steel roof structure. The images illustrate the station's architectural significance and its integration into the city's fabric.



The photograph provides a wide-angle view of the station's interior, emphasizing the scale and grandeur of the architecture. The high, vaulted ceiling, supported by a network of steel beams, is a defining feature of the building. The floor is filled with people, providing a sense of the station's function as a major transit hub.



This section contains a technical architectural drawing of a ship's hull, showing the complex structural elements and the placement of a vertical mast or support. Below the drawing is a document, likely a set of plans or specifications related to the ship's construction. The drawing is detailed, showing the hull's curvature and the internal framework.

## La destruction de Pennsylvania Station / The Destruction of Pennsylvania Station, New York, 1963

Le 14 juillet 1966, la critique d'architecture du New York Times Ada Louise Huxtable écrivait : « Pennsylvania Station a succombé cette semaine au progrès, à l'âge de 56 ans, après une longue agonie. » Cette gare, réalisée en 1910 par le cabinet d'architectes McKim, Mead & White, dont le dessin s'inspirait de la salle chaude des thermes de Caracalla à Rome, venait d'être démolie malgré les protestations publiques, pour faire place à la modernité.

Ce vaste édifice de style Beaux-Arts, occupant deux blocs d'immeubles entiers (entre les 31e et 34e rues et les 7e et 8e avenues), était richement décoré d'une colonnade dorique et couronné de 13 sculptures d'aigles. Sa salle d'attente était plus longue que la nef de Saint-Pierre de Rome et ses plafonds voûtés culminaient à 45 mètres. La station de métro associée comptait 11 quais.

L'Action Group for Better Architecture in New York (AGBANY), un groupe formé par de jeunes architectes pour prévenir la perte de trésors architecturaux new-yorkais, mena la campagne contre la destruction de Penn Station. Bientôt rejoint par des personnalités politiques et culturelles plus établies comprenant Eleanor Roosevelt, Jane Jacobs, Aline Saarinen et Philip Johnson, le groupe organisa une manifestation publique le 2 août 1962. Ada Louise Huxtable, alors nouvellement nommée critique d'architecture au New York Times, exprima son indignation face au projet de démolition et attaqua de front la commission d'urbanisme dans son article du 5 mai 1963 : « Architecture: How to Kill a City? » Elle poursuivit son « assaut littéraire » tout au long de l'été 1963, le concluant par l'article « Farewell to Penn Station » paru dans le journal le 30 octobre 1963, où elle écrivit : « Dans cette culture de la forfanterie, nous voulons et méritons une architecture de pacotille. Et nous serons sans doute jugés non pas sur les monuments que nous construisons, mais sur ceux que nous aurons détruits. »

La démolition de la gare – le premier grand bâtiment américain abattu à la boule de démolition – commença le 28 octobre 1963, à 9 heures précises, et s'acheva en 1966. Selon Huxtable, « la disparition de Penn Station représenta plus que la fin d'un monument ; elle confirma la primauté des valeurs immobilières sur la préservation patrimoniale ». Pourtant, bien que le groupe AGBANY et la critique d'Ada Louise n'aient pas réussi à sauver Penn Station, cette destruction est aujourd'hui considérée comme la naissance du mouvement de protection des bâtiments dans la ville de New York et l'impulsion première menant à l'adoption de la Landmarks Law (loi sur les monuments historiques). – L.-C. S

On 14 July 1966, The New York Times' architecture critic Ada Louise Huxtable wrote: 'Pennsylvania Station succumbed to progress this week at the age of 56, after a lingering decline'. Completed in 1910 by the architectural firm McKim, Mead & White, and modelled after the warm room in the Baths of Caracalla in Rome, the station had been demolished, amid public outcry, to make way for modernity.

The Beaux-Arts-style building, a vast structure occupying two whole city blocks (between 31st and 34th streets and between Seventh and Eighth Avenues) was richly decorated, with a Doric colonnade and crowned by 13 sculptures of eagles. Its waiting room was longer than the nave of St Peter's in Rome and had 150-foot-high vaulted ceilings. The underground station contained 11 platforms.

The Action Group for Better Architecture in New York (AGBANY), a group initially formed by young architects to prevent the loss of treasured New York architecture, spearheaded the campaign to stop the demolition of Penn Station. The group, soon joined by more established political and cultural figures, such as Eleanor Roosevelt, Jane Jacobs, Aline Saarinen and Philip Johnson, organised a public protest that took place on 2 August 1962. Huxtable, then newly appointed as the architecture critic at The New York Times, expressed her outrage at the proposed demolition and directly attacked the planning commission in her May 1963 article: 'Architecture: How to Kill a City?'. She continued her 'literary assault' throughout the summer of 1963 and ended it with the article 'Farewell to Penn Station', which appeared in the newspaper on 30 October 1963, and in which she wrote: 'We want and deserve tin-can architecture in a tin-horn culture. And we will probably be judged not by the monuments we build but by those we have destroyed.'

The demolition of the station – the first major American building to be demolished by a wrecking ball – started on 28 October 1963, at precisely nine o'clock, and was completed in 1966. According to Huxtable, 'the passing of Penn Station was more than the end of a landmark; it confirmed the priority of real estate values over preservation'. Yet, although AGBANY and Huxtable's critiques did not manage to save Penn Station, this death is now regarded as the birth of the preservation movement in New York City and the impetus for the passing of the Landmarks Law. – L.-C. S

« Jusqu'à ce que le premier coup ne s'abatte sur la gare, personne ne croyait vraiment que Penn Station allait être démolie ni que New York autoriserait cet acte monumental de vandalisme contre un des plus grands et beaux fleurons de son élégance d'inspiration romaine. Un chevalier blanc allait forcément, à la dernière minute, sauver cette fille plus toute jeune. On trouverait bien quelque moyen d'empêcher cela, croyait-on encore, alors même que les promoteurs déroulaient leurs plans criards de nouvelle arène sportive et d'immeubles commerciaux quelconques précis pour la remplacer. »

« Dans cette culture de la forfanterie, nous voulons et méritons une architecture de pacotille. Et nous serons sans doute jugés non pas sur les monuments que nous construisons, mais sur ceux que nous aurons détruits. »

« Des obstacles monumentaux, presque aussi énormes que le bâtiment lui-même, s'opposaient à sa préservation ; mais c'est la honte de New York, de ses communautés financières et culturelles, de ses politiciens, philanthropes et planificateurs, ainsi que du public, qu'aucun effort sérieux n'ait été consenti. Une ville riche et puissante, réputée pour ses ressources en cerveaux, en imagination et en argent, n'a pas su se montrer à la hauteur de la situation. En définitive, ce sont les valeurs de notre société qui sont mises en cause. »

'Until the first blow fell no one was convinced that Penn Station really would be demolished or that New York would permit this monumental act of vandalism against one of the largest and finest landmarks of its age of Roman elegance. Somehow someone would surely find a way to prevent it at the last minute – not-so-little Nell rescued by the hero – even while the promoters displayed the flashy renderings of the new sport arena and somewhat less than imperial commercial buildings to take its place.'

'We want and deserve tin-can architecture in a tin-horn culture. And we will probably be judged not by the monuments we build but by those we have destroyed.'

'Monumental problems almost as big as the building itself stood in the way of preservation; but it is the shame of New York, of its financial and cultural communities, its politicians, philanthropists and planners, and of the public as well, that no serious effort was made. A rich and powerful city, noted for its resources of brains, imagination and money, could not rise to the occasion. The final indictment is of the values of our society.'

ADA LOUISE HUXTABLE, 'FAREWELL TO PENN STATION', THE NEW YORK TIMES, 30 OCTOBER 1963, P. 38.

La destruction de Pennsylvania Station / The Destruction of Pennsylvania Station, New York, 1963



Penn Station, façade est, New York, N.Y., années 1950 (carte postale)

Penn Station, East façade, New York, NY 1950s (postcard)

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## La destruction de Pennsylvania Station / The Destruction of Pennsylvania Station, New York, 1963

## A Vision of Rome Dies

Shorn of Its Proud Eagles, Last Facade  
Of Penn Station Yielding to Modernity

By ADA LOUISE HUXTABLE

Pennsylvania Station succumbed to progress this week at the age of 56, after a lingering decline. The building's one remaining facade was shorn of eagles and ornament yesterday, preparatory to leveling the last wall. It went not with a bang, or a whimper, but to the rustle of real estate stock shares.

The passing of Penn Station is more than the end of a landmark. It makes the priority of real estate values over preservation conclusively clear. It confirms the demise of an age of opulent elegance, of conspicuous, magnificent spaces, rich and enduring materials, the monumental civic gesture, and extravagant expenditure for esthetic ends. Obsolescence is not limited to land use and building function in New York.

## Completed in 1910

It was still the Gilded Age in 1910 when the building was completed by Charles Follen McKim of McKim, Mead & White, one of the turn-of-the-century's most gilt-edged architectural firms. There was plush in the Pullmans, crisp damask in the diners, silver bud vases on tables, and the New York-bound traveler debouched into a Roman tepidarium.

Modeled after the warm room of the Baths of Caracalla, the station's concourse was longer than the nave of St. Peter's in Rome. Its vaulted ceilings were 138 feet high, and its grand staircase was 40 feet wide.

The soot-stained travertine of the interiors, reputed to be the first used in this country, was

from quarries in Tivoli employed in building the Eternal City. Its mellow, golden-cream was used in the Coliseum in the first century A.D. and St. Peter's 15 centuries later. New York could be called the Mortal Metropolis.

Six murals by Jules Guérin, huge topographical maps of Pennsylv territory in sky blues, pale browns and yellow, high in the reaches of the massive walls, gradually disappeared under layers of the same soot. Generous deposits turned the exterior Massachusetts granite from warm pink to dingy gray. Now marble pomp has been reduced to rubble; stone to dust.

## Symbols of New Age

Today, there are new symbols for a new age. The modern traveler, fed on frozen flight dinners, enters the city, not in Roman splendor, but through the bowels of a streamlined concrete bird, as at Trans World Airlines' Kennedy International airport terminal. Classic columns are replaced by catenary curves.

Architects' conceits may change, but businessmen remain the same. Alexander Cassatt, an extremely astute businessman and head of the Pennsylvania Railroad when the station was designed, wanted to build a hotel on the valuable air rights over the terminal.

His architect dissuaded him, arguing that the railroad owed the city a "thoroughly and distinctly monumental gateway."

As Lewis Mumford has observed, "Professional and civic pride won out over cupidity."

It was a shaky victory that

Continued on Page 71, Column 1

## A Vision of Rome Dies

Continued From Page 37

lasted only 50 years. A soiled, symbolic gateway has been carted to the scrap heap and its replacement will be the Madison Square Garden sports and entertainment center connected to a 29-story office building. Land values and air rights will push the main concourse completely underground. The style will be not Roman Imperial, but Investment Modern.

The station's decline began long before demolition. As time passed and grime gathered, life and architecture became noticeably less grand.

The Great Depression made the once-elegant terminal a home for the homeless, its increasing shabbiness and sense of inert time and the stale chill of hopeless winter nights immortalized by William Faulkner, when he wrote:

"In the rotunda, where the

people appeared as small and intent as ants, the smell and sense of snow still lingered, though high now among the steel girders, spent and vitiated and filled with a weary and ceaseless murmuring, like the voices of pilgrims upon the infinite plain, like the voices of all the travelers who have ever passed through..."

With the return of prosperity, and the traveler, demolition by commercialization began. Colored ads appeared like blasphemous utterances in the marbled halls; automobiles revolved on turntables; shops and stands were added in jazzy cacophony.

In 1958, a huge, lighted plastic clamshell was hung on wires from the Corinthian columns, hovering over a saw-tooth arrangement of new ticket booths. The result, according to Mr. Mumford, was sabotage, a "masterpiece of architectural and visual incongruity."

By 1963, when a group of prominent architects and citizens picketed the building to protest the announcement of the decision to demolish, it was hard to realize, with Philip Johnson, "that man can build nobly," in the light of the esthetic debris.

Functionally, the station was considerably less than noble. The complexity and ambiguity of its train levels and entrances and exits were a constant frustration. Except for its great glass and iron waiting room, it was a better expression of ancient Rome than of 20th-century America.

But its great spaces and superb materials were genuinely noble, in a sense that architecture can no longer afford, in cubage costs alone. The new terminal will have 9-to-22-foot ceilings, against the original 138, all below grade. And the concept was noble, in a sense that society now tragically undervalues.

In 1906, when the \$25-million hole was dug in the old Tenderloin district for the \$112-million terminal and landmark, the city's and the railroad's sights were high. Now dreams of urban glory and broken Doric columns lie shattered in the Secaucus meadows.

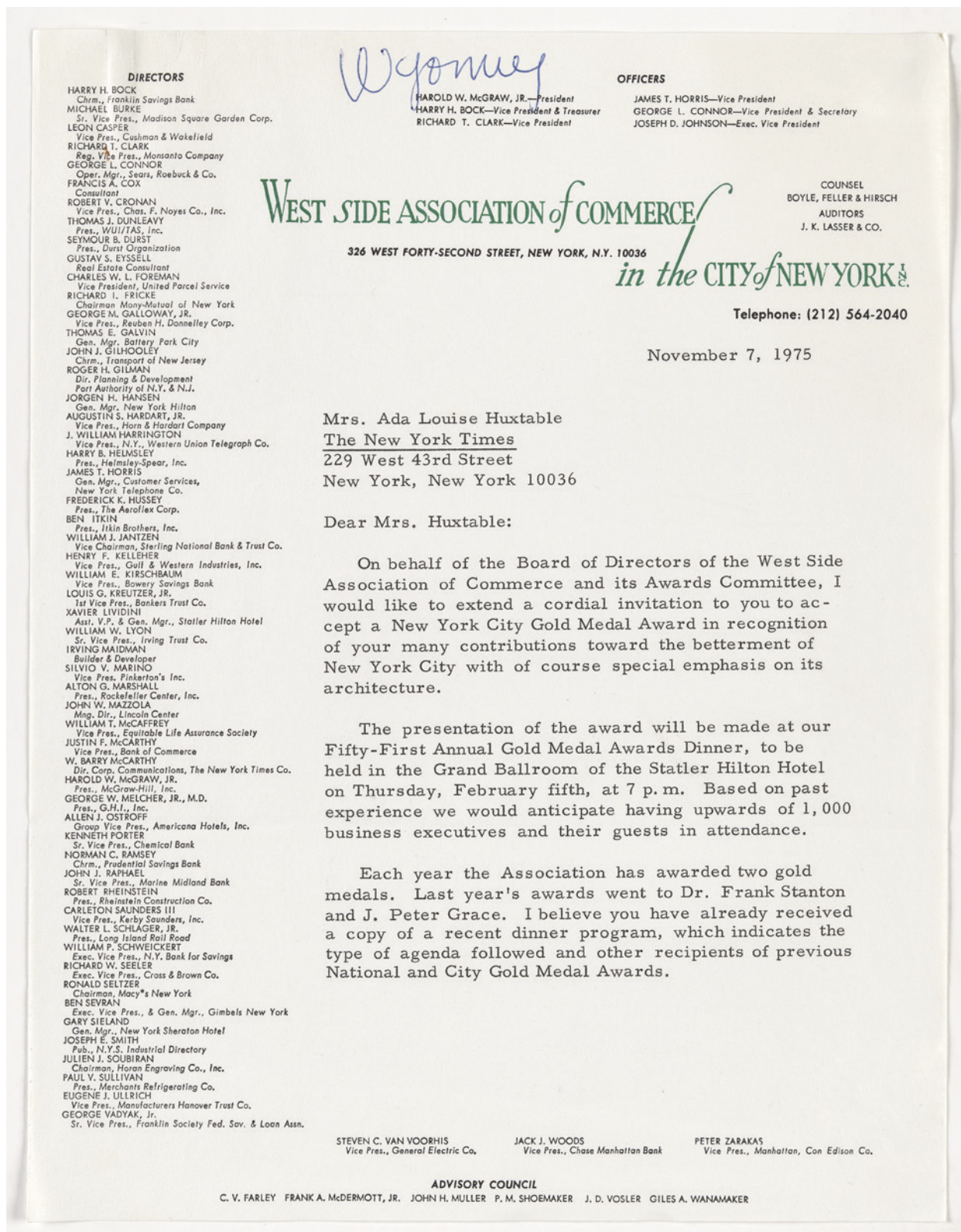
La destruction de Pennsylvania Station / The Destruction of Pennsylvania Station, New York, 1963



WALTER DARAN, Sauvons Penn Station (l'écrivaine américaine Jane Jacobs [g] et l'architecte Philip Johnson [d] se tiennent aux côtés de Ada Louise Huxtable, et au milieu des piquets de grève, devant Penn Station, pour protester contre la démolition du bâtiment, New York), 1963

WALTER DARAN, Save Penn Station (American writer Jane Jacobs [L] and architect Philip Johnson [R] stand with picketing crowds outside Penn Station to protest the building's demolition, New York), 1963

GETTY IMAGES, PHOTO ARCHIVE, LOS ANGELES, 3 227 424. © WALTER DARAN ; GETTY IMAGES.



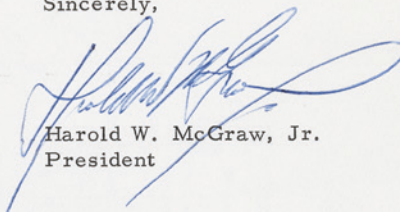
Lettre de the West Side Association of Commerce, New York (Harold W. McGraw Jr), 7 novembre 1975, p 1  
 Letter from the West Side Association of Commerce, New York (Harold W. McGraw Jr), 7 November 1975, p 1  
 THE GETTY RESEARCH INSTITUTE, COLLECTION ADA LOUISE HUXTABLE PAPERS, LOS ANGELES, 2013.M.9, AVEC L'AIMABLE  
 AUTORISATION DE/ COURTESY OF THE WEST SIDE ASSOCIATION OF COMMERCE, NEW YORK. © J. PAUL GETTY TRUST.

La destruction de Pennsylvania Station / The Destruction of Pennsylvania Station, New York, 1963

Mrs. Ada Louise Huxtable  
Page 2  
November 7, 1975

In honoring the Association and our guests with your presence to accept the award, you will be under no obligation to speak at length, but we would, of course, be delighted to have you make any comments you consider appropriate to the occasion.

Sincerely,



Harold W. McGraw, Jr.  
President

HWM/ldb

*11/13/75*  
Dear Mr McGraw,  
Thank you for your letter of Nov 7,  
I am honored to be a recipient  
of the New York City Gold Medal  
Award of the West Side Association  
of Commerce, and I look forward  
to the occasion.

Return

S,  
ALH

**La destruction de Pennsylvania Station / The Destruction of Pennsylvania Station, New York, 1963**



**MARGOT GAYLE, Le maire Wagner signant la New York City Landmarks Law, 1965**

MARGOT GAYLE, Mayor Wagner signing New York City Landmarks Law, 1965

NEW YORK PRESERVATION ARCHIVE PROJECT. © NYPAP.



La destruction de Pennsylvania Station / The Destruction of Pennsylvania Station, New York, 1963



N° 6172 PENNA. R.R. STATION  
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GEO. P. HALL & SON, NEW YORK

GEO. P. HALL & SON/ NEW YORK HISTORICAL SOCIETY, Hall d'entrée intérieur et billetterie de Penn Station, New York, 1911  
GEO. P. HALL & SON/ NEW YORK HISTORICAL SOCIETY, Interior entry hall and ticketing office of Penn Station, New York, 1911  
GETTY IMAGES, PHOTO ARCHIVE, LOS ANGELES, 486 664 345 © NYHS ; GETTY IMAGES.

**La destruction de Pennsylvania Station / The Destruction of Pennsylvania Station, New York, 1963**



**WURTS BROS, Vue générale, Manhattan, vue aérienne, Seventh Avenue-West 34th Street, regardant vers l'ouest depuis l'Empire State Building (21 x 26 cm)**

WURTS BROS, General view, Manhattan, aerial view, Seventh Avenue-West 34th Street, looking west from Empire State Building, 1951 (21 x 26 cm)

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La destruction de Pennsylvania Station / The Destruction of Pennsylvania Station, New York, 1963

« Aulenti, Huxtable et Lambert avaient une sensibilité commune à l'histoire et ont, d'une manière ou d'une autre, contribué au débat sur la protection des bâtiments. »

LÉA-CATHERINE SZACKA, "PIONNIÈRES DU XXE SIÈCLE", CATALOGUE D'EXPOSITION, SKIRA-CCC, 2025.

'Aulenti, Huxtable and Lambert had a common sensibility towards history and have, in one way or the other, been instrumental in the debate over building conservation.'

LÉA-CATHERINE SZACKA, "PIONEERS OF THE 20TH CENTURY", EXHIBITION CATALOGUE, SKIRA-CCC, 2025.



BERENICE ABBOTT, Penn Station, intérieur, 1935 (tirage à la gélatine argentique, 25,4 × 20,3 cm).

BERENICE ABBOTT, Penn Station, interior, 1935 (gelatin silver print, 25,4 × 20,3 cm)

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DIGITAL COLLECTION, 58 458 563. © NYPL.

La destruction de Pennsylvania Station / The Destruction of Pennsylvania Station, New York, 1963

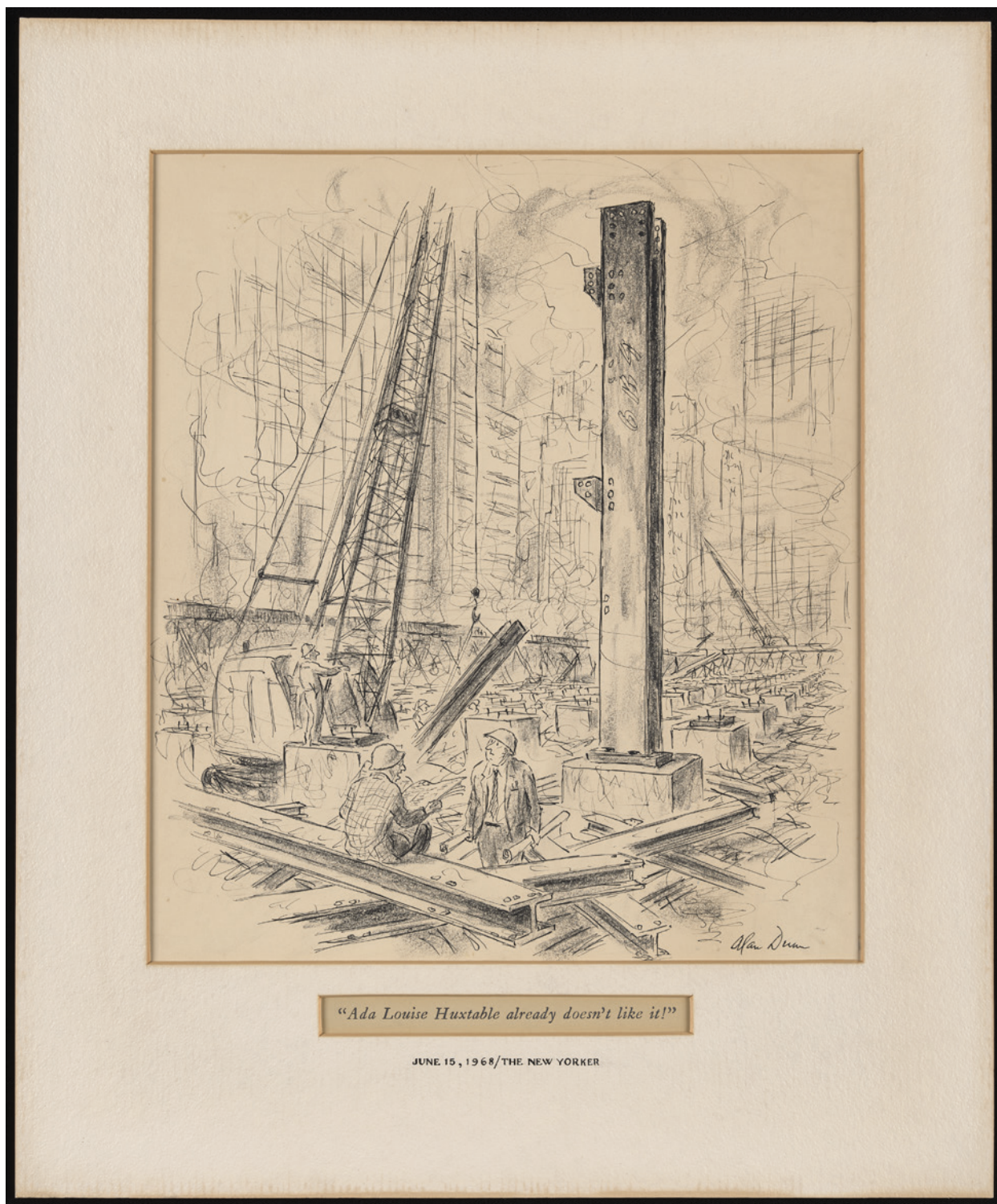


**BERENICE ABBOTT, Penn Station, intérieur, 1935 (tirage à la gélatine argentique, 25,4 × 20,3 cm)**

BERENICE ABBOTT, Penn Station, interior, 1935 (gelatin silver print, 25,4 × 20,3 cm)

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DIGITAL COLLECTION, 58 458 563. © NYPL.**

La destruction de Pennsylvania Station / The Destruction of Pennsylvania Station, New York, 1963



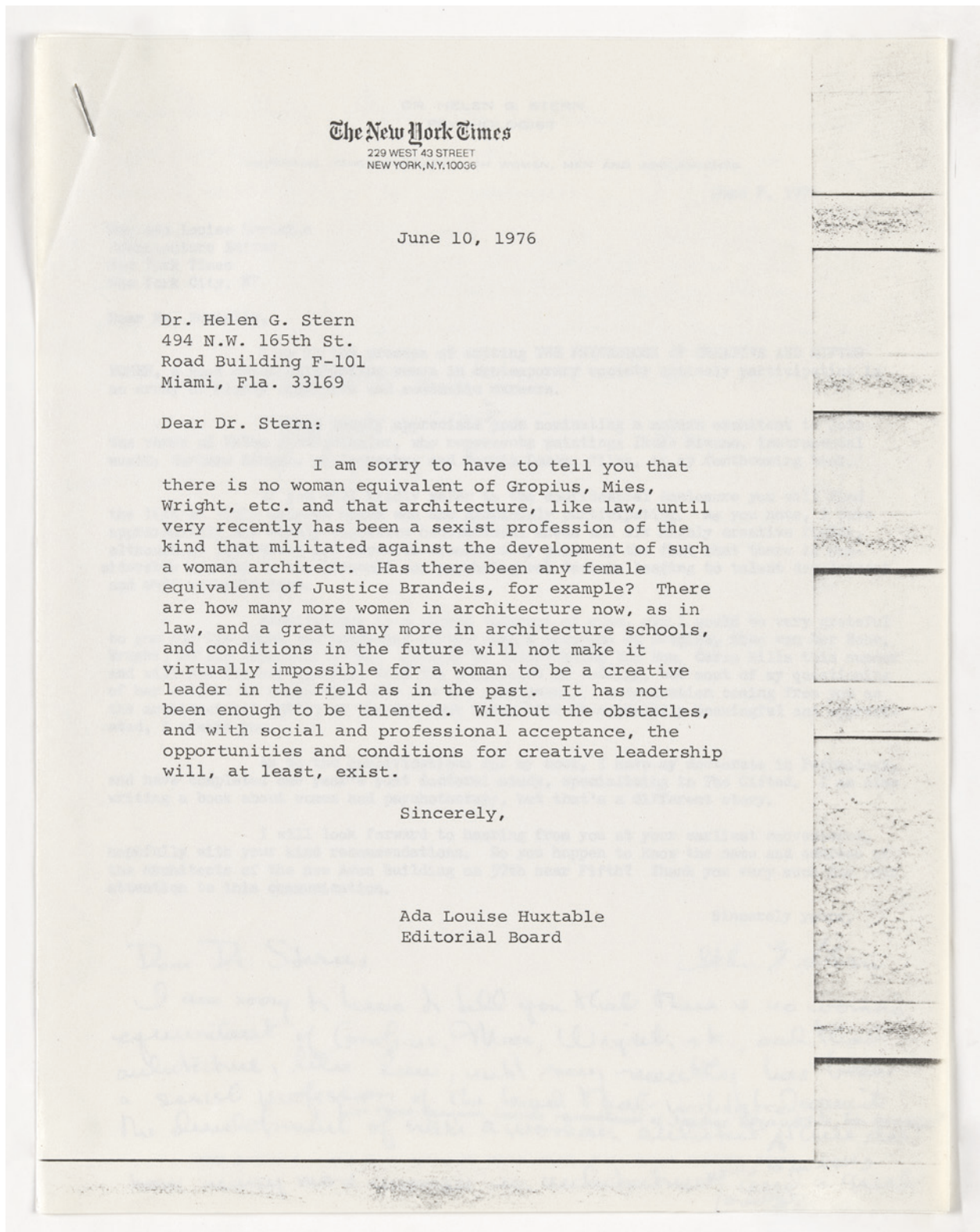
ALAN DUNN, Caricature avec la légende « Ada Louise Huxtable already doesn't like it! », 1968 (publiée dans l'édition du 15 juin 1968 de The New Yorker)

THE GETTY RESEARCH INSTITUTE, COLLECTION ADA LOUISE HUXTABLE PAPERS, LOS ANGELES, 2013.M.9. AVEC L'AUTORISATION DE THE MARY PETTY AND ALAN DUNN ESTATE, SYRACUSE UNIVERSITY. © SYRACUSE UNIVERSITY; THE NEW YORKER.

ALAN DUNN Cartoon with the caption 'Ada Louise Huxtable already doesn't like it', 1968 (published in the 15 June 1968 issue of The New Yorker)

THE GETTY RESEARCH INSTITUTE, COLLECTION ADA LOUISE HUXTABLE PAPERS, LOS ANGELES, 2013.M.9. COURTESY OF THE MARY PETTY AND ALAN DUNN ESTATE, SYRACUSE UNIVERSITY. © SYRACUSE UNIVERSITY; THE NEW YORKER.

La destruction de Pennsylvania Station / The Destruction of Pennsylvania Station, New York, 1963



Lettre d'Ada Louise Huxtable, 10 juin 1976

Letter from Ada Louise Huxtable, 10 June 1976

THE GETTY RESEARCH INSTITUTE, COLLECTION ADA LOUISE HUXTABLE PAPERS, LOS ANGELES, 2013.M.9. © J. PAUL GETTY TRUST.

## La destruction de Pennsylvania Station / The Destruction of Pennsylvania Station, New York, 1963

« La crise de nos villes peut être résumée en termes très simples : elles deviennent d'une laideur insupportable. Sous cette laideur, et souvent à son origine, se trouvent de nombreux maux réels causés par des changements socio-économiques massifs et des pressions démographiques qui s'exercent depuis la guerre. Les villes sont malades et la rénovation urbaine consiste en premiers secours administrés par le gouvernement. Or, il semblerait que ce remède soit en train de tuer le patient. Lorsqu'on visite presque n'importe quelle ville des États-Unis, son aspect le plus frappant est susceptible d'être un terrain vague rasé au bulldozer en son cœur. Une morne étendue d'où, souvent, s'élève un morne agrégat de nouvelles constructions. »

ADA LOUISE HUXTABLE, 'UGLY CITIES AND HOW THEY GROW',  
THE NEW YORK TIMES, 15 MARS 1964, P. 24.

'The crisis of our cities can be stated in very simple terms: they are becoming insupportably hideous. Underneath the ugliness and often causing it are many real ills brought on by overwhelming social and economic changes and population pressures since the war. The cities are sick, and urban renewal is government-applied first aid. One suspects that the doctor's cure may be killing the patient. Visit almost any city in the United States and its most striking aspect is apt to be a bulldozed wasteland in its heart. Out of the wasteland, more often than not, rises another dreary wasteland of new construction.'

ADA LOUISE HUXTABLE, 'UGLY CITIES AND HOW THEY GROW',  
THE NEW YORK TIMES, 15 MARCH 1964, P. 24.

Histoires croisées / Crossed Histories

# Des bâtiments en pierre grise au Centre Canadien d'Architecture / From greystone buildings to the Canadian Centre for Architecture, Montréal / Montreal, 1958



**Centre Canadien d'Architecture**  
1958-1960, Philippe Labadie et Philippe Labadie  
1958-1960, Philippe Labadie et Philippe Labadie  
1958-1960, Philippe Labadie et Philippe Labadie  
1958-1960, Philippe Labadie et Philippe Labadie  
1958-1960, Philippe Labadie et Philippe Labadie

« L'engagement politique de Labadie s'est concentré sur un sens d'objectivité et de méthodologie tels que l'intérêt d'observer et de responsabiliser les citoyens par la mise de réflexions architecturales capables de changer les attitudes de politicien et de façonner les villes et de leur développement. »

"Labadie's political engagement focused on a series of objectives and methodologies, such as the interest in observing and empowering citizens through architectural reflections able to change public attitudes about cities and their development."

*(The main body of the exhibition text is mostly illegible due to the image resolution.)*



**Philippe Labadie**  
1925-2005, Philippe Labadie  
1925-2005, Philippe Labadie  
1925-2005, Philippe Labadie  
1925-2005, Philippe Labadie  
1925-2005, Philippe Labadie



*(Detailed exhibition text in French and English, including biographical information and architectural analysis. The text is partially illegible due to image resolution.)*



## Des bâtiments en pierre grise au Centre Canadien d'Architecture / From greystone buildings to the Canadian Centre for Architecture, Montréal / Montreal, 1958

Entre 1972 et 1974, Phyllis Lambert réalisa, avec l'aide du jeune photographe britannique Richard Pare, toute une série de photos documentant un ensemble de bâtiments construits en pierre grise dans l'ancienne métropole du Canada. Cette mission photographique menée à travers les quartiers de Montréal répertoriait des maisons de ville traditionnelles, des bâtiments commerciaux, mais aussi des édifices civils tels que la Banque de Montréal, construite en 1847 par l'architecte britannique John Wells, le marché Bonsecours établi, à l'origine, de 1844 à 1847, sur les plans de l'architecte William Footner, ainsi que la basilique Notre-Dame conçue par l'Irlando-Américain James O'Donnell et achevée en 1888. L'ensemble photographique révèle les relations entre croissance de la ville, acteurs individuels, changements sociaux et un matériau de construction.

Lambert, qui venait de revenir dans sa ville natale à la suite du décès de son père en 1971, s'est alors passionnée pour l'étude des « aspects économiques, culturels et sociaux de Montréal, d'abord à travers des campagnes photographiques documentant la composition contemporaine de la ville, puis en remontant le temps grâce à l'analyse d'archives historiques sur la propriété foncière, l'usage des terres et l'intention architecturale ». Son objectif était d'influencer l'action du gouvernement tout en sensibilisant le grand public au rôle qu'il pouvait jouer dans la préservation de son patrimoine architectural.

Toujours en 1974, Phyllis Lambert racheta la maison Shaughnessy, une vaste demeure mitoyenne de style Second-Empire conçue par William T. Thomas en 1874, pour empêcher sa destruction en faveur de la construction galopante de gratte-ciel et voies rapides. La restauration de la maison par Denis Saint-Louis et Marcel Bilodeau comprenait l'intégration dans ses murs d'une structure en acier permettant au bâtiment de remplir sa nouvelle fonction ainsi que la reconstitution des détails intérieurs à partir d'éléments existants en utilisant des techniques du XIX<sup>e</sup> siècle.

La maison Shaughnessy abrite aujourd'hui une partie du Centre canadien d'architecture, l'institution créée par Lambert en 1979 afin d'étudier et promouvoir l'architecture dans ses dimensions d'intérêt public. Tout autour de la maison, un bâtiment de l'architecte canadien Peter Rose, achevé en 1989, conserve les vastes collections et les installations de recherche du CCA. Institution culturelle inédite, le CCA a, depuis les années 1980, produit et présenté de nombreuses expositions majeures, publié une quantité impressionnante de livres de référence, accueilli des centaines de chercheurs du monde entier et organisé toutes sortes d'événements publics et culturels. – L.-C. S

*« J'ai vu le climat environnemental et architectural changer considérablement, et le niveau de préoccupation et de compréhension du public augmenter en flèche, même s'il n'y a eu aucun progrès notable vers une improbable Utopie urbaine. »*

ADA LOUISE HUXTABLE, 'STILL KICKING', KICKED A BUILDING LATELY?, NEW YORK, QUADRANGLE/NEW YORK TIMES, 1976.

Cette partie se poursuit en mezzanine, avec le projet de Phyllis Lambert et Richard Pare : *Les pierres grises de Montréal 1685-1920*, réalisé entre 1972 et 1974.

Between 1972 and 1974, Phyllis Lambert produced, with the help of young British photographer Richard Pare, a series of photos documenting a group of buildings built in grey stone in what used to be the metropole of Canada. This photographic mission conducted through Montreal neighbourhoods included traditional townhouses and commercial buildings, as well as civic structures such as the Bank of Montreal, built in 1847 by British architect John Wells; the Bonsecours Market, originally constructed from 1844 to 1847 and designed by architect William Footner; and the Notre-Dame Basilica, designed by Irish-American James O'Donnell and completed in 1888. The ensemble reveals the relationship between city growth, individual actors, social change and a building material.

Lambert, who had just returned to her home city following the death of her father in 1971, developed a strong interest in studying 'the economic, cultural, and social aspects of the city, starting with photographic campaigns that documented its contemporary composition and then working backward to analyse historical records of land ownership, land use, and architectural intent'. Her aim was to influence government action while educating people about the role they can play in preserving their architectural heritage.

Also in 1974, Lambert bought the 1874 Shaughnessy House, a large detached mansion designed in the Second Empire style by William T. Thomas, to prevent it from being demolished in the midst of the modern frenzy of creating high-rises and expressways. The house restoration by Denis Saint-Louis and Marcel Bilodeau included integrating a steel structure into the structure's walls to enable the building to perform its new function and reconstructing interior details from existing elements using 19th-century techniques.

The Shaughnessy House now hosts part of the Canadian Centre for Architecture or CCA, an institution founded by Lambert in 1979 with the aim of studying and promoting architecture as a public concern. Wrapped around the house, a building by Canadian architect Peter Rose completed in 1989 holds the CCA's extensive collections and research facilities. A new form of cultural institution, the CCA has, since the 1980s, produced and displayed many seminal exhibitions, published an impressive quantity of significant books, hosted hundreds of scholars from around the world and organised all sorts of public and cultural events. – L.-C. S

*'I have seen the environmental and architectural climate change substantially, and the level of public concern and comprehension rise meteorically, even though there has been no discernible progress toward a dubious Utopia.'*

ADA LOUISE HUXTABLE, 'STILL KICKING', KICKED A BUILDING LATELY?, NEW YORK, QUADRANGLE/NEW YORK TIMES, 1976.

This section continues on the mezzanine, with the project by Phyllis Lambert and Richard Pare: *Greystone Montreal 1685-1920*, produced between 1972 and 1974.

**Des bâtiments en pierre grise au Centre Canadien d'Architecture /  
From greystone buildings to the Canadian Centre for Architecture, Montréal / Montreal, 1958**



PHYLLIS LAMBERT, RICHARD PARE, *Les pierres grises de Montréal 1685–1920* : vue sud sur la rue Bonsecours, près du château Ramezay, 1972–1974

CENTRE CANADIEN D'ARCHITECTURE, COLLECTION PHYLLIS LAMBERT, MONTRÉAL © PHYLLIS LAMBERT © RICHARD PARE.

PHYLLIS LAMBERT, RICHARD PARE, *Greystone Montreal 1685–1920* : view south on rue Bonsecours, near Château Ramezay, 1972–1974  
CANADIAN CENTRE FOR ARCHITECTURE, PHYLLIS LAMBERT COLLECTION, MONTREAL © PHYLLIS LAMBERT © RICHARD PARE.

**Des bâtiments en pierre grise au Centre Canadien d'Architecture /  
From greystone buildings to the Canadian Centre for Architecture, Montréal / Montreal, 1958**



**Phyllis Lambert, la maison Shaughnessy, et le jardin de sculptures du CCA, 1989 (tirage à la gélatine argentique, 10 × 15,5 cm)  
CENTRE CANADIEN D'ARCHITECTURE, FONDS PHYLLIS LAMBERT, MONTRÉAL, ARCON1990:0023. © D.R.**  
Phyllis Lambert, the Shaughnessy House, and the CCA sculpture garden, 1989 (gelatin silver print, 10 × 15,5 cm)  
CANADIAN CENTRE FOR ARCHITECTURE, PHYLLIS LAMBERT FONDS, MONTREAL, ARCON1990:0023. © D.R.

**Des bâtiments en pierre grise au Centre Canadien d'Architecture /  
From greystone buildings to the Canadian Centre for Architecture, Montréal / Montreal, 1958**



**Phyllis Lambert, présidente de la Société du patrimoine urbain de Montréal (SPUM) signant l'entente avec la Société canadienne d'hypothèques et de logement (SCHL) pour l'acquisition de 135 immeubles du parc Milton, avec le notaire Eric Bruce Moidel à sa droite et Robert Cohen à sa gauche, 16 mai 1979 (tirage à la gélatine argentique, 20,5 × 25,5 cm)  
CENTRE CANADIEN D'ARCHITECTURE, FONDS MILTON-PARC, MONTRÉAL, ARCH278739. © D.R.**

Phyllis Lambert, President of the Société du patrimoine urbain de Montréal (SPUM) signing the agreement with Canada Mortgage and Housing Corporation (CMHC) to acquire 135 Milton Parc buildings, with notary Eric Bruce Moidel on her right and Robert Cohen on her left, 16 May 1979 (gelatin silver print, 20,5 × 25,5 cm)

CANADIAN CENTRE FOR ARCHITECTURE, MILTON- PARC FONDS, MONTREAL, ARCH278739. © D.R.

**Des bâtiments en pierre grise au Centre Canadien d'Architecture /  
From greystone buildings to the Canadian Centre for Architecture, Montréal / Montreal, 1958**



**BRIAN MERRETT, Vue de la rue Saint-Marc et de la rue Baile montrant, au fond, la maison Shaughnessy, Montréal, Québec, novembre 1973 (épreuve à la gélatine argentique, 20,4 x 25,3 cm)**

**CENTRE CANADIEN D'ARCHITECTURE, FONDS PHYLLIS LAMBERT, MONTRÉAL, PH1989:0124. © BRIAN MERRETT.**

BRIAN MERRETT, View of rue Saint-Marc and rue Baile showing Shaughnessy House in the background, Montreal, Quebec, November 1973 (gelatin silver print, 20,4 x 25,3 cm)

CANADIAN CENTRE FOR ARCHITECTURE, PHYLLIS LAMBERT FONDS, MONTREAL, PH1989:0124. © BRIAN MERRETT.

**Des bâtiments en pierre grise au Centre Canadien d'Architecture /**

**From greystone buildings to the Canadian Centre for Architecture, Montréal / Montreal, 1958**



ALAIN LAFOREST, *Canadian Heritage*, 1980 (couverture du magazine pour l'article 'What Would We Do Without Her?', pages 39–43, 28 x 20,9 cm)

CENTRE CANADIEN D'ARCHITECTURE, FONDS PHYLLIS LAMBERT, MONTRÉAL, ARCH278760. © ALAIN LAFOREST.

ALAIN LAFOREST, *Canadian Heritage*, 1980 (cover of magazine for the article 'What Would We Do Without Her?', pages 39–43, 28 x 20,9 cm)

CANADIAN CENTRE FOR ARCHITECTURE, PHYLLIS LAMBERT FONDS, MONTREAL, ARCH278760. © ALAIN LAFOREST.

**Des bâtiments en pierre grise au Centre Canadien d'Architecture /  
From greystone buildings to the Canadian Centre for Architecture, Montréal / Montreal, 1958**



**MATTHIEU BROUILLARD, CCA, vue extérieure, 2021  
CENTRE CANADIEN D'ARCHITECTURE, MONTRÉAL, 3712. © CCA.**

MATTHIEU BROUILLARD, CCA, exterior view, 2021  
CANADIAN CENTRE FOR ARCHITECTURE, MONTREAL, 3712. © CCA.

**Des bâtiments en pierre grise au Centre Canadien d'Architecture /**  
From greystone buildings to the Canadian Centre for Architecture, **Montréal / Montreal, 1958**

« L'engagement politique de [Lambert] s'est concentré sur une série d'objectifs et de méthodologies tels que l'intérêt d'informer et de responsabiliser les citoyens par le biais de réflexions architecturales capables de changer les attitudes du public à l'égard des villes et de leur développement. »

' [Lambert]'s political engagement focused on a series of objectives and methodologies, such as the interest in informing and empowering citizens through architectural reflections able to change public attitudes about cities and their development.'

LÉA-CATHERINE SZACKA, 'PIONNIÈRES DU XXE SIÈCLE',  
CATALOGUE D'EXPOSITION, SKIRA-CCC, 2025.

LÉA-CATHERINE SZACKA, 'PIONEERS OF THE 20TH CENTURY',  
EXHIBITION CATALOGUE, SKIRA-CCC, 2025.



**ALAIN LAFOREST, CCA, vue aérienne, 1990**  
**CENTRE CANADIEN D'ARCHITECTURE, MONTRÉAL, 64595. © CCA.**  
ALAIN LAFOREST, CCA, aerial view, 1990  
CANADIAN CENTRE FOR ARCHITECTURE, MONTREAL, 64595. © CCA.



**Projet de loi n° 1000, adopté par l'Assemblée nationale le 10 juillet 1986, relatif à la création du Musée d'Orsay.**

Le projet de loi n° 1000, adopté par l'Assemblée nationale le 10 juillet 1986, relatif à la création du Musée d'Orsay, a pour objet de créer un musée national de l'art moderne et contemporain, qui sera installé dans l'ancien palais national de la Monnaie, à Paris.

Le projet de loi n° 1000, adopté par l'Assemblée nationale le 10 juillet 1986, relatif à la création du Musée d'Orsay, a pour objet de créer un musée national de l'art moderne et contemporain, qui sera installé dans l'ancien palais national de la Monnaie, à Paris.

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**Le Musée d'Orsay**

Le Musée d'Orsay est un musée national de l'art moderne et contemporain, qui sera installé dans l'ancien palais national de la Monnaie, à Paris.

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## Musée d'Orsay / Musée d'Orsay, Paris, 1986

Inauguré le 1er décembre 1986, par le président de la République française François Mitterrand, le musée d'Orsay résulte de la convergence de deux impératifs : la création d'un nouveau musée et la préservation d'un monument.

Construite à l'origine par l'architecte français Victor Laloux (1850 – 1937) pour la société Paris-Orléans à l'occasion de l'Exposition universelle de 1900, la gare d'Orsay était une superbe halle en verre et métal de 32 mètres de haut sur 40 mètres de large et 138 mètres de long. Elle comprenait un hôtel de luxe, un restaurant et un grand hall d'honneur, ainsi que des systèmes de transport de bagages innovants, des plans inclinés, des ascenseurs, des voies souterraines. Pourtant, en 1939, tout juste quelques décennies après sa construction, la gare – qui se limitait exclusivement au service voyageurs – était devenue obsolète, la longueur de ses quais déjà insuffisante pour recevoir des convois de plus en plus longs. Face à sa désaffection, de nombreux architectes (dont Le Corbusier) proposèrent de la remplacer, en invoquant la « laideur » de la structure existante. Elle fut néanmoins utile à plus d'un titre – de l'accueil des prisonniers après la Libération au tournage de plusieurs films, en passant par un théâtre et même une salle des ventes. Elle faillit être rasée en 1971 avant d'être, en fin de compte, sauvée in extremis par Jacques Duhamel, alors ministre des Affaires culturelles de Valéry Giscard d'Estaing, après la polémique suscitée par la démolition des Halles de Victor Baltard au début des années 1970. La Direction des musées de France proposa ensuite de la modifier et d'en faire un musée.

En 1979, après l'inscription de la gare d'Orsay au titre des monuments historiques, l'agence ACT Architecture (Pierre Colboc, Renaud Bardot et Jean-Paul Philippon) fut sélectionnée lors d'un concours visant à transformer l'ancienne gare en musée du XIXe siècle. Un an plus tard, en 1980, l'architecte italienne Gae Aulenti remporta un autre concours, cette fois pour la conception des intérieurs du musée. À travers ce projet, Aulenti souhaitait toucher un large public : le concept central du projet reposait sur la création d'une voie triomphale traversant longitudinalement la nef, comme une « rue » flanquée, sur les côtés, d'espaces d'exposition. Les visiteurs devaient pouvoir circuler de manière fluide, sans qu'il soit nécessaire d'installer une signalétique. Mais ce projet servait par ailleurs une volonté de préserver l'ancien et de créer un dialogue entre les nouveaux éléments architecturaux et le bâtiment d'origine.

Avec ce projet, Aulenti, guère connue auparavant pour des projets de préservation patrimoniale, entama une série de transformations de bâtiments historiques, notamment au Palazzo Grassi de Venise et au musée d'Art de Catalogne de Barcelone. – L.-C. S

« J'ai observé le monde bâti,  
les changements épiques survenus dans  
la construction des villes et dans l'art  
de l'architecture. La préservation du  
passé est devenue une force urbaine  
et environnementale favorisant  
la continuité et le caractère  
de nos grandes et petites villes.  
Les modernistes font face aux  
postmodernes : des questions essentielles  
sont posées sur le style, l'usage,  
le sens et l'impact des bâtiments dans  
un jaillissement de débats, de designs  
et de constructions provocateurs.  
Cela a fait de la critique architecturale  
une activité incomparablement stimulante,  
gratifiante et parfois trépidante, avec  
peu de temps pour regarder en arrière.  
Pour ma part, j'ai tendance à avoir  
une vision à long terme et souvent  
réfractaire à la mode. »

ADA LOUISE HUXTABLE, INTRODUCTION DE ARCHITECTURE, ANYONE?  
CAUTIONARY TALES OF THE BUILDING ART, NEW YORK, RANDOM HOUSE, 1986.

Inaugurated on the 1st of December 1986 by French President François Mitterrand, the Musée d'Orsay resulted from the convergence of two imperatives: the creation of a new museum and the preservation of a monument.

Originally built by French architect Victor Laloux (1850–1937) for the Paris-Orléans railway company on the occasion of the 1900 Exposition Universelle in Paris, the Gare d'Orsay was a superb glass-and-metal hall measuring 32 metres tall, 40 metres wide and 138 metres long. It included a luxury hotel, a restaurant and a large hall of honour, as well as innovative baggage systems, inclined planes, elevators and underground pathways. Yet, in 1939, only a few decades after its construction, the station's use – which was limited exclusively to passenger service – had become obsolete because the platforms were not long enough to accommodate increasingly long convoys. Vacant in the ensuing years, the station, which many architects, including Le Corbusier, had proposed to replace, citing the 'ugliness' of the existing structure, found many uses – from the reception of prisoners after the Liberation to the setting of several films, theatre and even an auction house. The distinctive structure came close to demolition in 1971, before it was finally saved in extremis by Jacques Duhamel, then minister of cultural affairs under Valéry Giscard d'Estaing, and following the controversy caused by the demolition of Victor Baltard's les Halles in the early 1970s. Subsequently, the directorate of the France Museums proposed that it be converted into a museum.

In 1979, following the listing of the Gare d'Orsay as a historic monument, ACT Architecture (Pierre Colboc, Renaud Bardot and Jean-Paul Philippon) won an architecture competition to transform the former train station into a 19th-century museum. A year later, in 1980, Italian architect Gae Aulenti won another competition, this time for the interior design, the decoration and furniture of the museum. Through this project, Aulenti wished to reach a wide audience: the central concept of the project was based on the creation of a triumphal way, which crosses the nave longitudinally, a 'street' flanked by exhibition spaces. Aulenti's idea was that visitors must be able to move around smoothly without the need to install signage. There was also the desire to create a dialogue between the new architectural elements and the old building.

Following this project, Aulenti, who since then had not been particularly involved in preservation, started a series of architectural-transformation projects, including the Palazzo Grassi in Venice and the Museu Nacional d'Art de Catalunya in Barcelona. – L.-C. S

'I have been observing the built world,  
epic changes have taken place in the  
construction of cities and in the art of  
architecture. Preservation of the past  
has become an urban and environmental  
force for the continuity and character  
of our cities and towns. Modernists are  
arrayed against postmodernists, with  
critical questions being asked about  
the style, use, meaning, and impact  
of building in a surge of provocative  
debate, design, and construction.  
This made architectural criticism an  
incomparably stimulating, rewarding, and  
sometimes hectic activity, with little  
time to look back. I tend to have the  
long, and often unfashionable view.'

ADA LOUISE HUXTABLE, INTRODUCTION TO ARCHITECTURE, ANYONE?  
CAUTIONARY TALES OF THE BUILDING ART, NEW YORK, RANDOM HOUSE, 1986

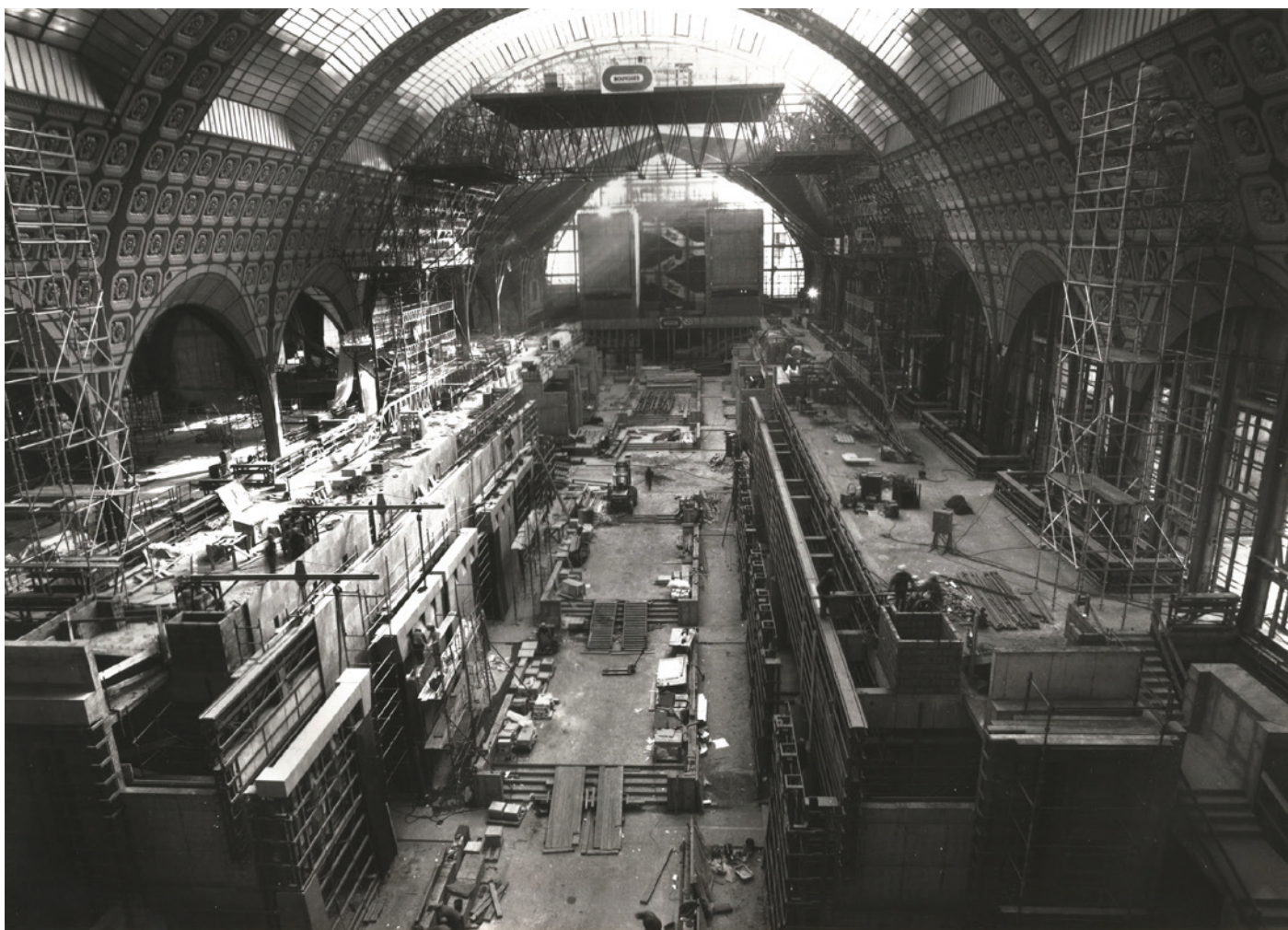


PHYLLIS LAMBERT, *Les Halles, Paris, 1967* (tiré du livre de Phyllis Lambert *Observation Is a Constant That Underlies All Approaches*, Zürich, Lars Müller Publishers, 2023). © PHYLLIS LAMBERT.

Les Halles de l'architecte Victor Baltard ont été démolies au début des années 1970 après le transfert du marché de Paris à Rungis. Suite à cette expérience, la Gare d'Orsay, également menacée de démolition, a été sauvée et classée monument historique en 1978.

PHYLLIS LAMBERT, *Les Halles, Paris, 1967* (from Phyllis Lambert, *Observation Is a Constant That Underlies All Approaches*, Zürich, Lars Müller Publishers, 2023). © PHYLLIS LAMBERT.

Les Halles by architect Victor Baltard were demolished in the early 1970s after the transfer of Paris' market to Rungis. Following this experience, the Gare d'Orsay, also threatened with demolition, was saved and classified as a historic monument in 1978.



**GAE AULENTI, Chantier de l'aménagement intérieur du musée d'Orsay, Paris, 1985**

GAE AULENTI, Musée d'Orsay, Paris, interior refurbishment worksite, 1985

ARCHIVIO GAE AULENTI, MILAN. © DR.

**EXPOSITION / EXHIBITION**

**Histoires croisées / Crossed Histories**

**Musée d'Orsay / Musée d'Orsay, Paris, 1986**



**ODINO ARTIOLI, Gae Aulenti et sa petite-fille Nina Artioli au musée d'Orsay, Paris, 1984**  
ODINO ARTIOLI, Gae Aulenti and her granddaughter Nina Artioli at Musée d'Orsay, Paris, 1984  
ARCHIVIO GAE AULENTI, MILAN. © AGA.

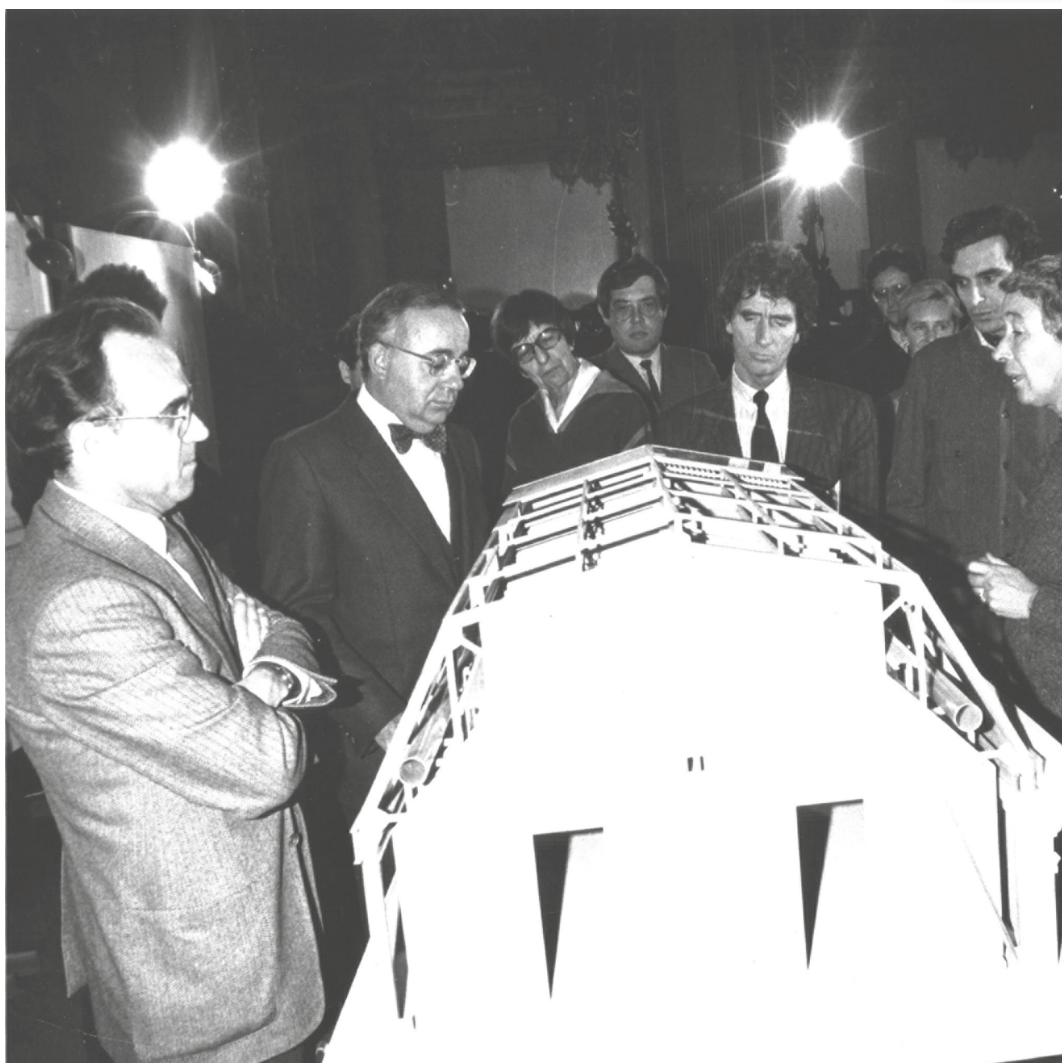
Musée d'Orsay / Musée d'Orsay, Paris, 1986

« Gae Aulenti, pour qui Ernesto N. Rogers représentait son padre (père spirituel), «participait pleinement à ce moment de réévaluation de l'expérience moderne amenant l'idée de fonctionner autrement dans un contexte très différent » (Mirko Zardini). »

LÉA-CATHERINE SZACKA, 'PIONNIÈRES DU XXE SIÈCLE',  
CATALOGUE D'EXPOSITION, SKIRA-CCC, 2025.

'Aulenti, who had considered Ernesto N. Rogers as her spiritual padre ('father'), was clearly 'part of this moment of rethinking the modern experience, and the idea to start to operate in a very different way and a very different context' (Mirko Zardini). '

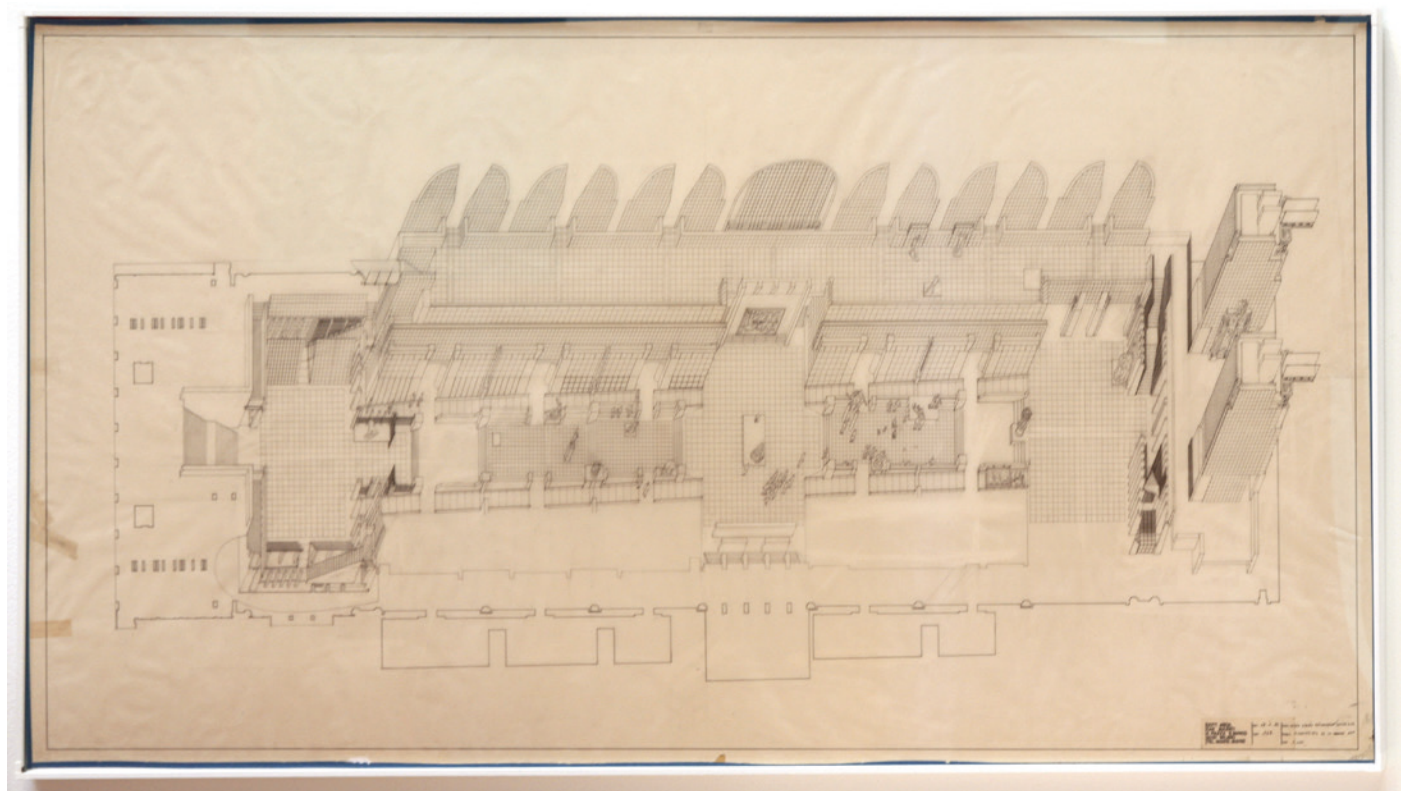
LÉA-CATHERINE SZACKA, 'PIONEERS OF THE 20TH CENTURY',  
EXHIBITION CATALOGUE, SKIRA-CCC, 2025.



Gae Aulenti présente la maquette du musée d'Orsay à Jack Lang pendant les travaux, 1982

Gae Aulenti presents the Musée d'Orsay model to Jack Lang during the renovation work, 1982

ARCHIVIO GAE AULENTI, MILAN. © DR.



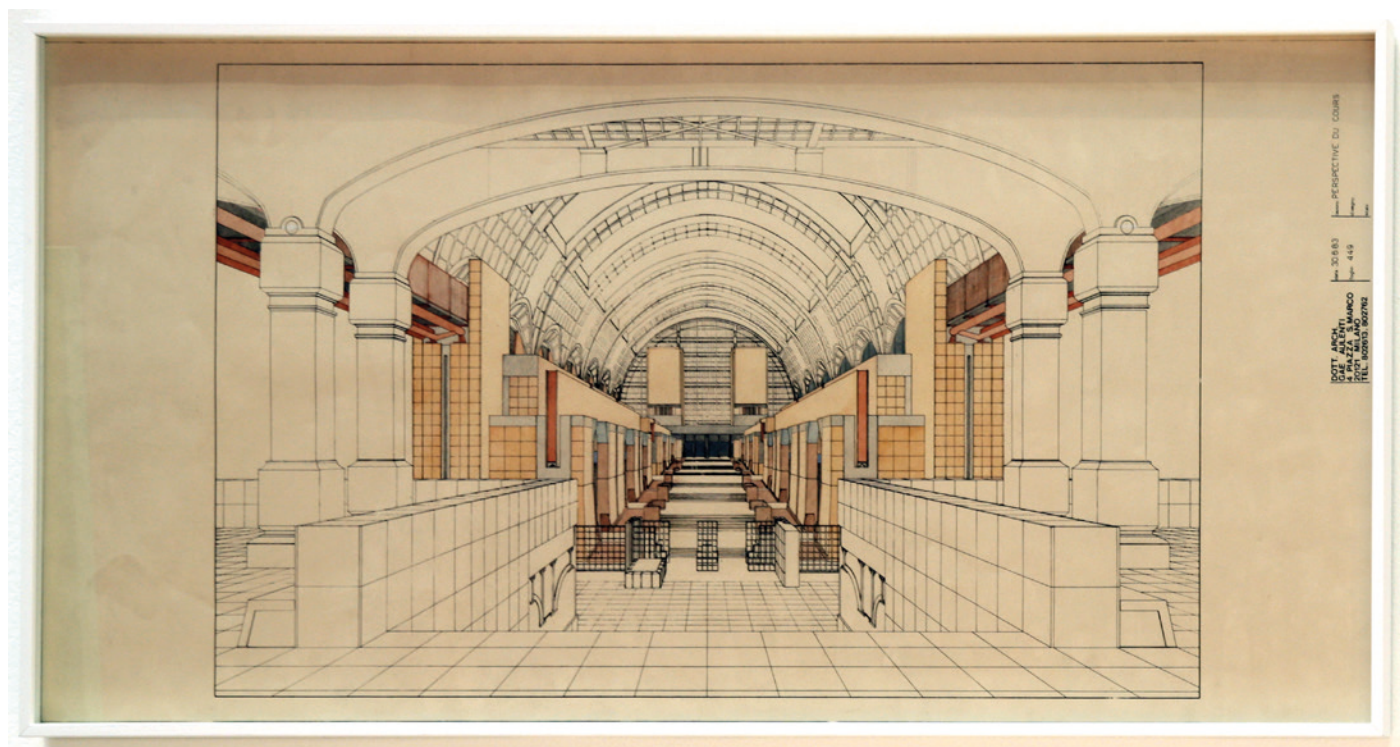
Musée d'Orsay à Paris, Axonométrie, 1982

GAE AULENTI Musée d'Orsay, Paris, axonométrie 1982 (dessin à l'encre sur papier calque, 88 x 181 cm).

PRÊT DE ARCHIVIO GAE AULENTI, MILAN.

GAE AULENTI Musée d'Orsay, Paris, axonometry, 1982 (ink drawing on tracing paper, 88 x 181 cm).

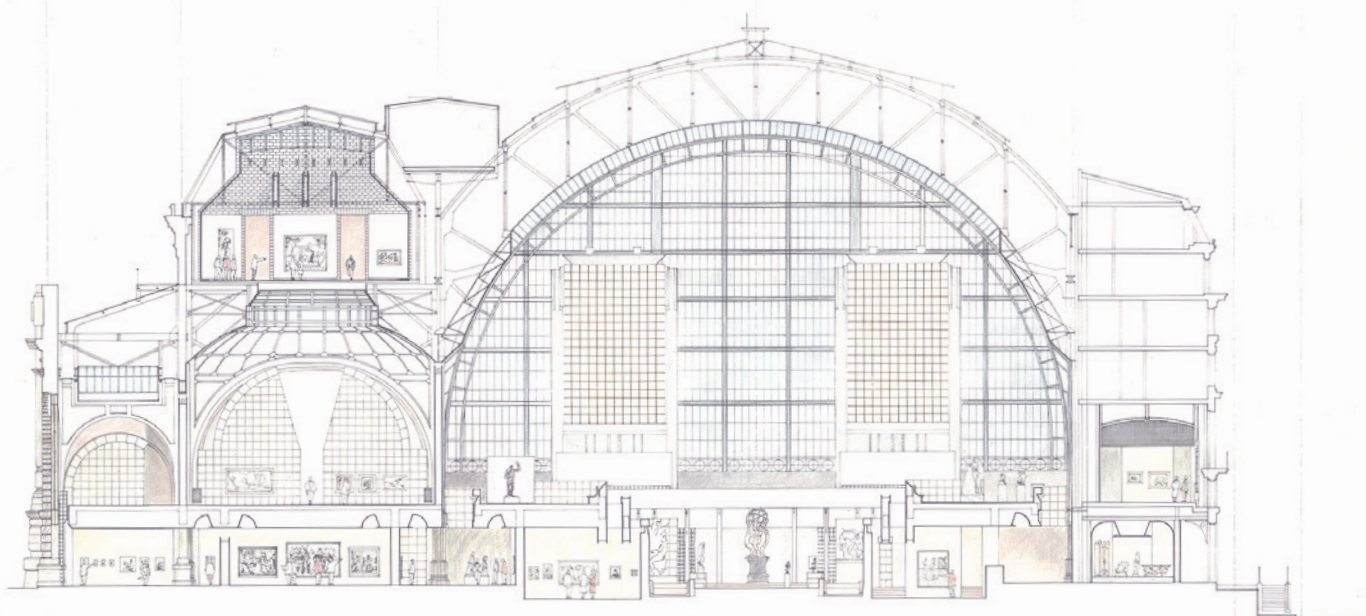
LOAN FROM ARCHIVIO GAE AULENTI, MILAN.



**GAE AULENTI Musée d'Orsay, Paris, perspective 1983 (dessin à l'encre et crayons de couleur sur carton, 43,5 x 90,5 cm). PRÊT DE ARCHIVIO GAE AULENTI, MILAN.**

GAE AULENTI Musée d'Orsay, Paris, perspective, 1983 (ink drawing and coloured pencils on cardboard, 43,5 x 90,5 cm).  
LOAN FROM ARCHIVIO GAE AULENTI, MILAN.

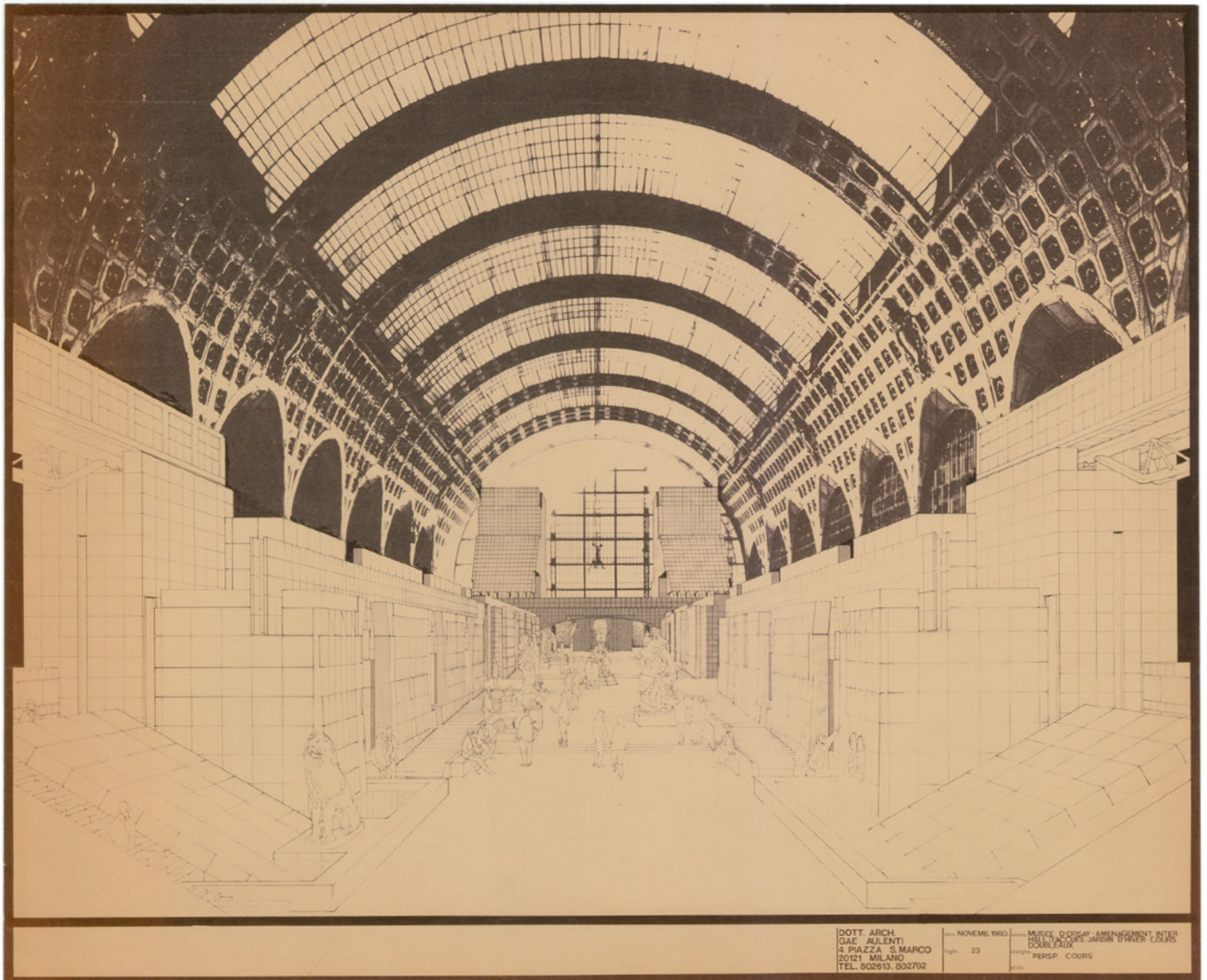




GAE AULENTI Musée d'Orsay, Paris, section transversale, ca 1980 (dessin à l'encre et crayons de couleur sur papier calque, 72,5 x 97 cm).

PRÊT DE ARCHIVIO GAE AULENTI, MILAN.

GAE AULENTI Musée d'Orsay, Paris, transversal section, ca 1980 (ink drawing and coloured pencils on tracing paper, 72,5 x 97 cm).  
LOAN FROM ARCHIVIO GAE AULENTI, MILAN.



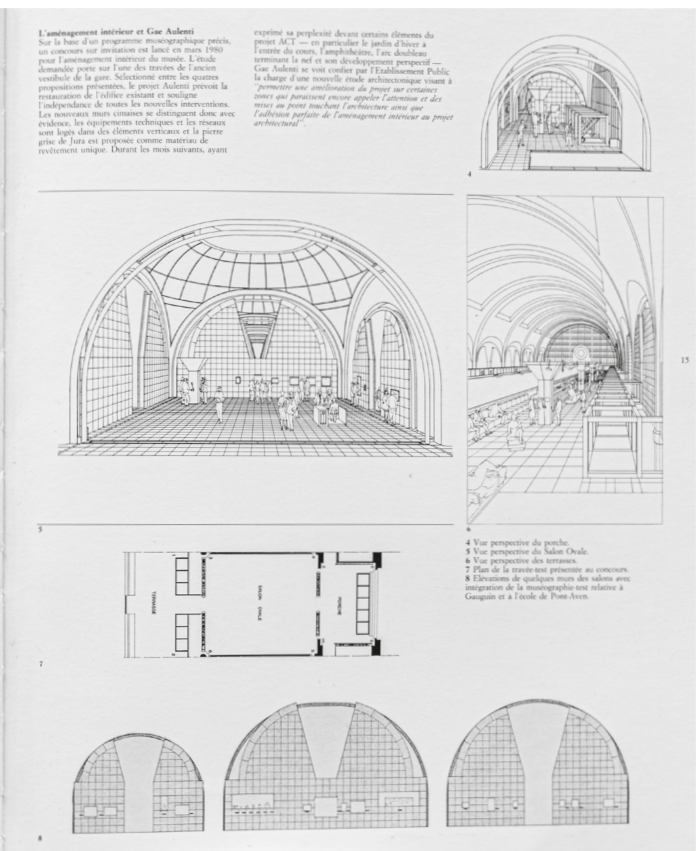
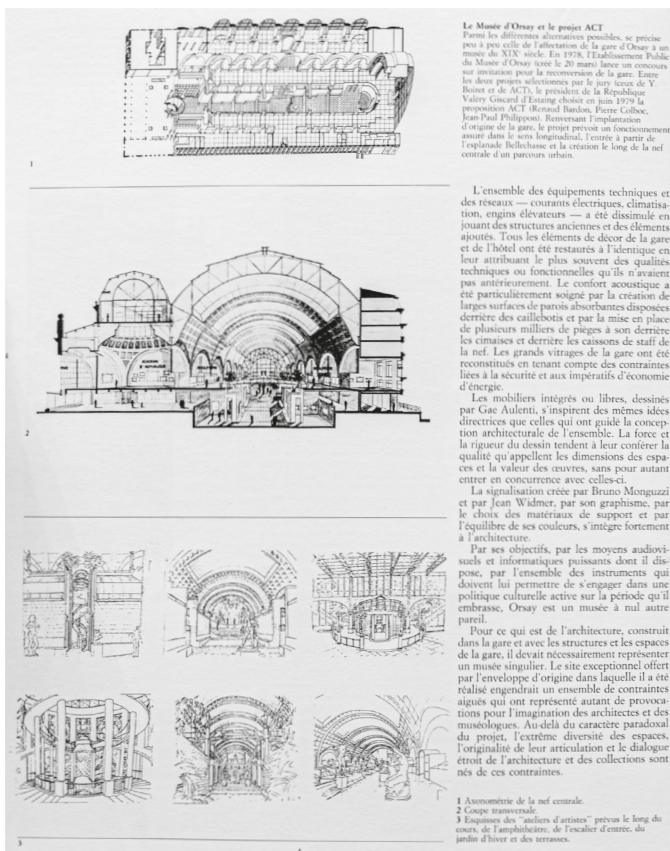
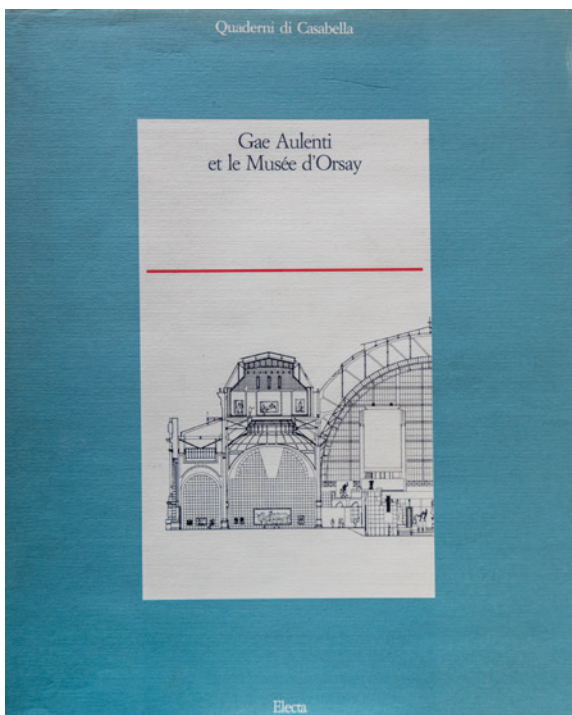
DOTT. ARCH.  
GAE AULENTI  
4 PIAZZA S. MARCO  
20121 MILANO  
TEL. 02/613.802702

NOVEMBRE 1980  
n. 23

MUSEE D'ORSAY AMBIGNONNI INTER  
DISEGNO DEL JARDIN D'IVERN COURIS  
DORABLESIA  
PERSP. COURIS

GAE AULENTI Musée d'Orsay, Paris, perspective ca 1980 (reproduction sur papier, 58,5 x 71 cm).  
PRÊT DE ARCHIVIO GAE AULENTI, MILAN.

GAE AULENTI Musée d'Orsay, Paris, perspective, ca 1980 (reproduction on paper, 58,5 x 71 cm).  
LOAN FROM ARCHIVIO GAE AULENTI, MILAN.

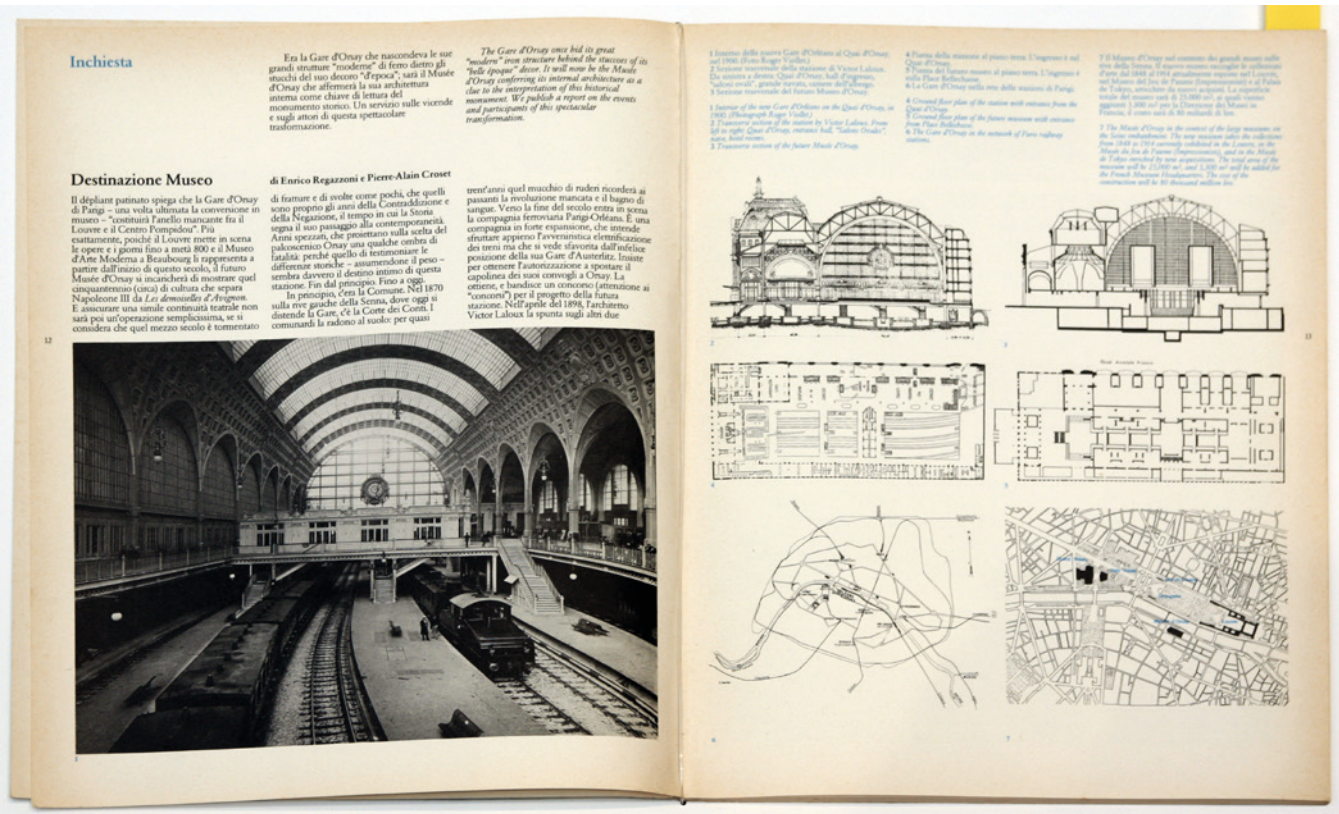
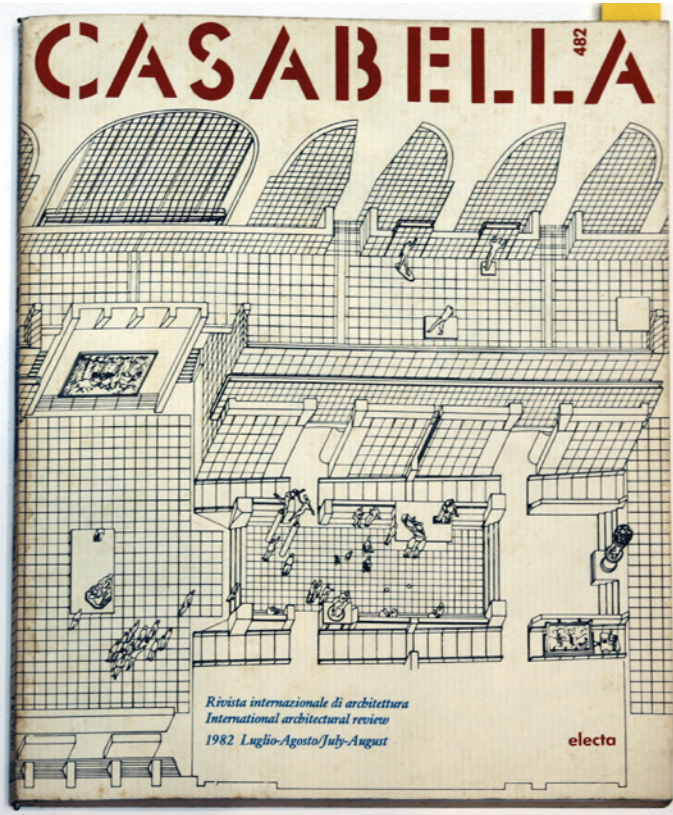


MIRKO ZARDINI DIR. Gae Aulenti et le musée d'Orsay, Milan, Electa, coll. Quaderni di Casabella, janvier 1987 (29,7 x 24 cm, 80 pages).

PRÊT DE ARCHIVIO GAE AULENTI, MILAN.

MIRKO ZARDINI DIR. Gae Aulenti et le musée d'Orsay, Milan, Electa, coll. Quaderni di Casabella, January 1987 (29,7 x 24 cm, 80 pages).

LOAN FROM ARCHIVIO GAE AULENTI, MILAN.



CASABELLA, Milan, no 482, juillet-août 1982 (couverture montrant l'aménagement intérieur du musée d'Orsay, par Gae Aulenti)  
 CASABELLA, Milan, no 482, July–August 1982 (cover showing interior design of musée d'Orsay, by Gae Aulenti)



Vidéos/Videos

Journal quotidien « Les Actualités Françaises », 20 octobre 1965.  
INSTITUT NATIONAL DE L'AUDIOVISUEL, FRANCE.

TF1 Journal de 20h, animé par Jean Luc Mano, 1er décembre 1986.  
INSTITUT NATIONAL DE L'AUDIOVISUEL, FRANCE.

FRANCE 2 Antenne 2 Midi, animé par William Leymergie, 1er décembre 1986.  
INSTITUT NATIONAL DE L'AUDIOVISUEL, FRANCE.

FR3 Soir 3, 1986.  
INSTITUT NATIONAL DE L'AUDIOVISUEL, FRANCE.

Daily news « Les Actualités Françaises », October 20, 1965.  
INSTITUT NATIONAL DE L'AUDIOVISUEL, FRANCE.


TF1 Journal de 20h, hosted by Jean Luc Mano, December 1st, 1986.  
INSTITUT NATIONAL DE L'AUDIOVISUEL, FRANCE.

FRANCE 2 Antenne 2 Midi, hosted by William Leymergie, December 1st, 1986.  
INSTITUT NATIONAL DE L'AUDIOVISUEL, FRANCE.


FR3, Soir 3, 1986.  
INSTITUT NATIONAL DE L'AUDIOVISUEL, FRANCE.

Piazzale Cadorna / Piazzale Cadorna, Milan, 1986

*[The page contains dense, illegible text in two columns, likely a detailed architectural or historical description of the project.]*



*[Caption text for the architectural rendering, including project name, location, and date.]*



*[Caption text for the images, including artist names and titles.]*

## Piazzale Cadorna / Piazzale Cadorna, Milan, 1986

À toute fin du <sup>xx</sup>e siècle, Gae Aulenti fut chargée de réaménager la Piazzale Cadorna, qui est l'une des principales places de Milan, ainsi qu'une importante plaque tournante du système de transport urbain milanais. Ce projet marqua la première collaboration de Gae Aulenti avec la municipalité de sa ville d'adoption, Milan.

La Piazzale qui, à la fin des années 1990, avait perdu sa signification en tant que lieu public, comprenait le bâtiment historique de la gare Ferrovie Nord Milano, construite en 1956. La place accueillait aussi le terminus de la ligne de train reliant Milan à Saronno et de la ligne Milan-Asso, permettant la correspondance entre les lignes de métro M1 (rouge), M2 (verte) et le réseau Ferrovie Nord Milano. L'objectif était de créer un filtre entre deux trafics et deux échelles de mouvements : le trafic automobile, public et privé, ainsi que les systèmes de transport par train et par métro. La situation chaotique de l'affluence des piétons et véhicules autour de la place fut résolue par la conception d'un nouveau rond-point. Le remodelage de la façade de la station Cadorna faisait partie de la commande.

Si le projet n'était à l'origine qu'une simple réorganisation de la Piazzale – comprenant la rationalisation des flux de circulation et l'intégration du terminal express de Malpensa –, il a finalement évolué en un réaménagement complet du lieu, incluant une zone piétonne de 6 000 mètres carrés en granit rose, dont un tiers couvert par un auvent transparent en acier et verre ouvrant sur la place, sous lequel sont disposés de petits kiosques et magasins, à l'image du marché de la ville. La façade de la gare est, elle, redéfinie par un revêtement de feuilles de verre, transparentes ou opaques, qui dessinent un maillage géométrique à base carrée, au-dessous duquel repose un portique géant soutenu par des piliers d'acier peints du même rouge que ceux de l'auvent de la place. Au centre de Piazzale Cadorna, une sculpture urbaine monumentale de Claes Oldenburg et Coosje van Bruggen a été installée en 2000. Réalisée en acier inoxydable et fibre de verre, elle représente une gigantesque aiguille, un fil et un nœud, en hommage à l'esprit industrieux de Milan.

La refonte de la place a pris en compte les valeurs des conditions environnementales existantes, ce qu'Ernesto Nathan Rogers aurait appelé en italien les *presistenze ambientali* (préexistences environnementales) : le château des Sforza, le parc Sempione et le forum Bonaparte, tous adjacents à la Ferrovie Nord. Le réaménagement de la Piazzale Cadorna est un projet dans lequel Aulenti « suit les deux principes gouvernant sa création : premièrement, l'architecture est l'art de construire des lieux et deuxièmement, l'architecture est l'art de composer des espaces de manière harmonieuse, avec gaieté ». – L.-C. S

« L'utilisation de l'espace et de la sculpture est traditionnellement une des contributions les plus créatives de l'homme là où cela compte le plus : en tant qu'élément tridimensionnel de la scène urbaine et de l'activité quotidienne. Plus de gens font l'expérience de l'art ici que dans les galeries et les musées. L'art de la ville est l'art le plus répandu qui soit. »

At the end of the 20th century, Aulenti was commissioned to redevelop Piazzale Cadorna, one of the main squares of Milan, as well as an important hub for the Milanese urban transport system. This project marked Aulenti's first collaboration with the commune of her hometown, Milan.

The Piazzale, which, at the end of the 1990s, had lost its meaning as a public place, included the historic building of the Ferrovie Nord Milano station, built in 1956. The square also hosted the end of the train line linking Milan to Saronno and the line connecting Milan to Asso, allowing interchange between the M1 metro line (red), the M2 metro line (green) and the Ferrovie Nord Milano network. The brief was to create a filter between two streams of traffic and two scales of movement: the vehicular traffic, public and private, as well as the train and metro transportation systems. The chaotic pedestrian and vehicular traffic flows around the square was resolved through the design of a new roundabout. Also, part of the commission was the restyling of the façade of the Cadorna railway station.

While the project was initially meant to be a simple tidying up of the Piazzale – including the rationalisation of traffic flows and the integration of the Malpensa Express terminal – it eventually evolved into a comprehensive redesign of the area, including a 6,000-square-metre pink-granite pedestrian zone, of which one third is covered by a transparent steel-and-glass canopy, under which small kiosks and stores were arranged, recalling the image of the city market. The façade of the station is instead redefined by means of a covering of glass sheets, transparent or opaque, which designs a geometric mesh with a square base and on which a giant portico rests, supported by steel pillars painted the same red used for the plaza cover support. In the centre of the square, a gigantic urban sculpture by Claes Oldenburg and Coosje van Bruggen was installed in 2000. Made of stainless steel and fibreglass, the gigantic needle, thread and knot is a tribute to Milan's industriousness.

The redesign of the square considered the values of the existing environmental conditions, what Ernesto Nathan Rogers would have called 'presistenze ambientali' (pre-existing environments): Sforza Castle, Parco Sempione and the Bonaparte Forum, all adjacent to the Ferrovie Nord. With the redesign of Piazzale Cadorna, Aulenti 'follows the two cornerstones of her design philosophy: first, architecture is the art of building places, and second, architecture is the art of composing spaces harmoniously, with cheerfulness'. – L.-C. S

'The use of space and sculpture is traditionally one of man's most creative contributions where it counts most: as a three-dimensional part of the functioning city scene and of the activity of life. More people experience art here than in galleries and museums. The art of the city is the most pervasive art of all.'

ADA LOUISE HUXTABLE, 'PUBLIC SCULPTURE - A CITY'S MOST PERSVASIVE ART', THE NEW YORK TIMES, 15 SEPTEMBRE 1974, P. 139.

ADA LOUISE HUXTABLE, 'PUBLIC SCULPTURE - A CITY'S MOST PERSVASIVE ART', THE NEW YORK TIMES, 15 SEPTEMBRE 1974, P. 139.

Piazzale Cadorna / Piazzale Cadorna, Milan, 1986

« Aulenti, Huxtable et Lambert ont par ailleurs très tôt défendu l'idée d'un engagement public dans la création de la ville, d'une part, sous forme de lieux ouverts à tous, d'autre part, sous forme d'un espace d'expression publique. »

LÉA-CATHERINE SZACKA, 'PIONNIÈRES DU XXÈ SIÈCLE',  
CATALOGUE D'EXPOSITION, SKIRA-CCC, 2025.

'Aulenti, Huxtable and Lambert all shared a belief in the need for public engagement in the creation of the city - both through public spaces and through public voices.'

LÉA-CATHERINE SZACKA, 'PIONEERS OF THE 20TH CENTURY',  
EXHIBITION CATALOGUE, SKIRA-CCC, 2025.





Piazzale Cadorna / Piazzale Cadorna, Milan, 1986



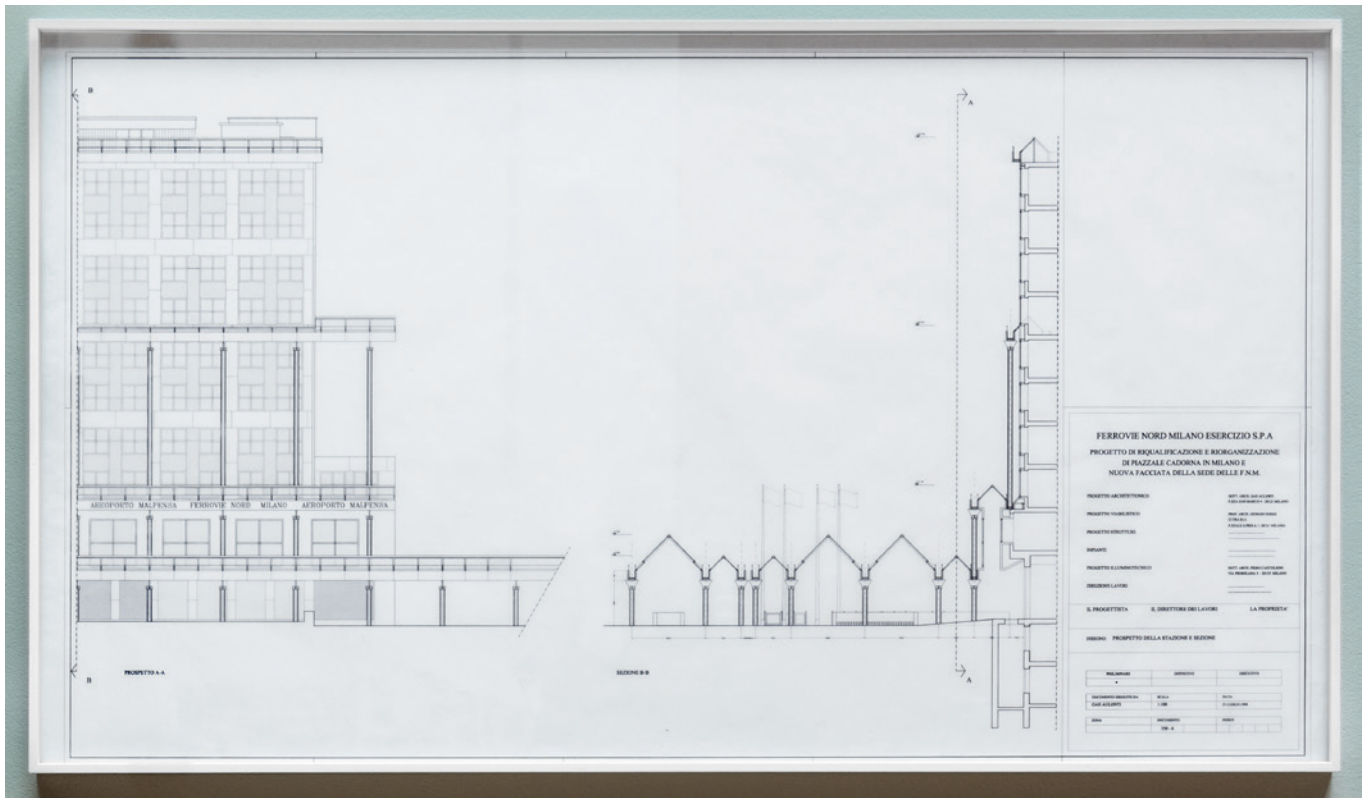
GUIA SAMBONET, Piazzale Cadorna, Milan, 2000  
GUIA SAMBONET, Piazzale Cadorna, Milan, 2000  
ARCHIVIO GAE AULENTI, MILAN © GUIA SAMBONET.

Piazzale Cadorna / Piazzale Cadorna, Milan, 1986



**GUIA SAMBONET, Piazzale Cadorna, Milan, 2000**  
GUIA SAMBONET, Piazzale Cadorna, Milan, 2000  
ARCHIVIO GAE AULENTI, MILAN © GUIA SAMBONET.

Piazzale Cadorna / Piazzale Cadorna, Milan, 1986

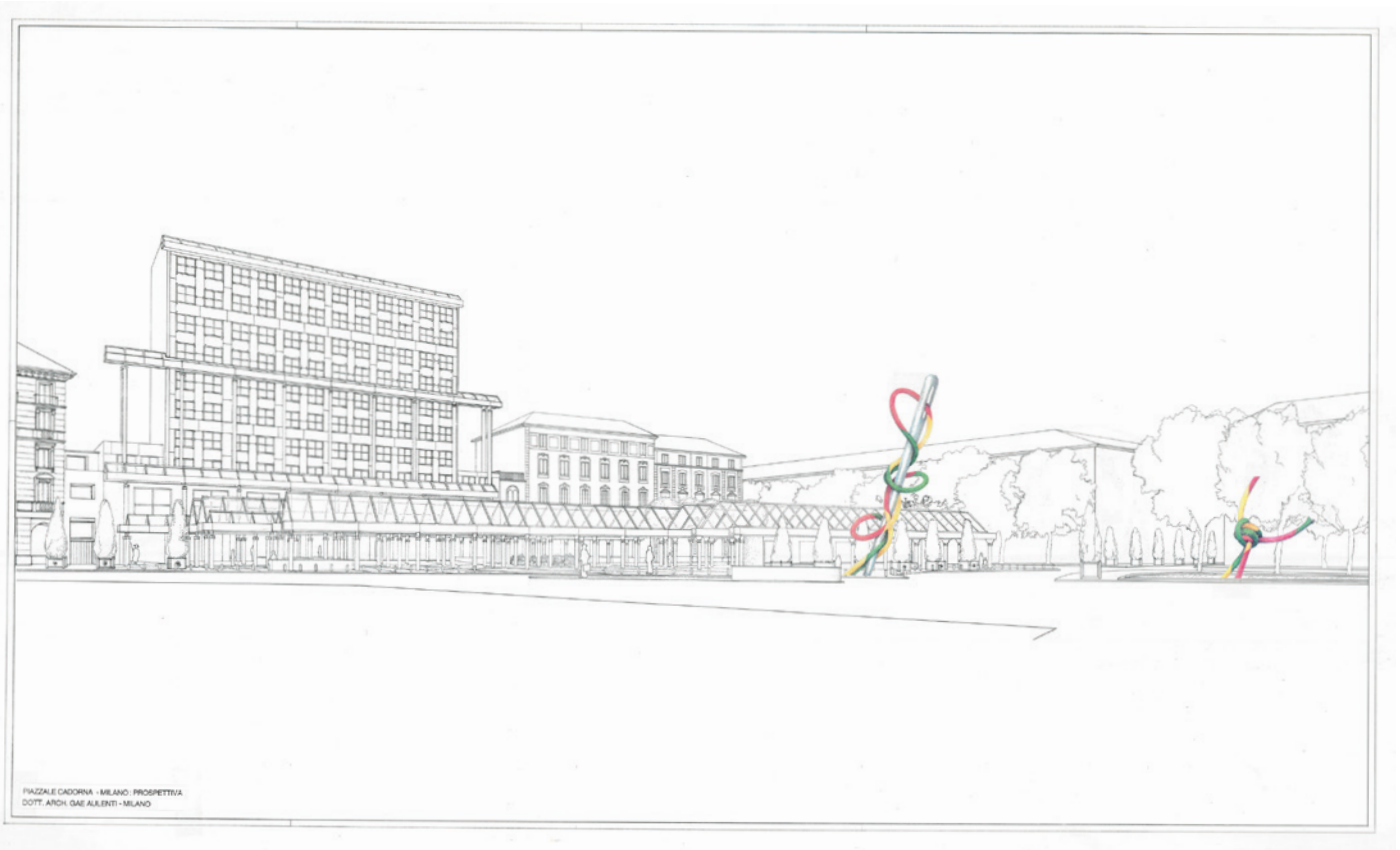


GAE AULENTI Projet de réaménagement de la Piazzale Cadorna, Milan, 1998 (impression sur papier calque, 61,7 x 109 cm).  
PRÊT DE ARCHIVIO GAE AULENTI, MILAN.

GAE AULENTI Project for the new development of Piazzale Cadorna, Milan, 1998 (print on tracing paper, 61,7 x 109 cm).  
LOAN FROM ARCHIVIO GAE AULENTI, MILAN.



Piazzale Cadorna / Piazzale Cadorna, Milan, 1986



**GAE AULENTI Piazzale Cadorna, Milan, perspective, avec les sculptures de Claes Oldenburg et Coosje van Bruggen, 1998 (dessin à l'encre de Chine et collage sur papier calque, 68 x 102,7 cm).**

**PRÊT DE ARCHIVIO GAE AULENTI, MILAN.**

GAE AULENTI Piazzale Cadorna, Milan, perspective, with sculptures by Claes Oldenburg and Coosje van Bruggen, 1998 (indian ink drawing and collage on tracing paper, 68 x 102,7 cm).

LOAN FROM ARCHIVIO GAE AULENTI, MILAN.



**CLAES OLDENBURG, COOSJE VAN BRUGGEN** Aiguille, fil et nœud (Ago, filo e nodo), 2000  
(maquette en bois peint, 28,5 x 26 cm).

**PRÊT DE ARCHIVIO GAE AULENTI, MILAN.**

CLAES OLDENBURG, COOSJE VAN BRUGGEN Needle, Thread and Knot (Ago, filo e nodo), 2000  
(model made of coloured wood, 28,5 x 26 cm).

LOAN FROM ARCHIVIO GAE AULENTI, MILAN.

**Les pierres grises de Montréal / Greystone Montreal, 1685—1920**  
**De/by Phyllis Lambert et/and Richard Pare, 1972—1974**



INTRODUCTION

**At the end of 1972, I embarked on a mission with the photographer Richard Pare to study the extant greystone buildings of my native city, Montréal. Over the following two years, we explored neighbourhoods with our cameras, discovering the genius of this twice-colonised North American city through its architectural development in grey limestone from 1685 to 1920, when local quarries were exhausted. Major political changes during this period – not least the ceding of French Canada to the British Empire under the 1763 Treaty of Paris – left behind cultural divisions. The use of greystone not only endured but became the shared language that defined the identity of the city as a whole. Revealing traces of the social and cultural forces that shaped the city, our photographic expedition later grew into a historical study using both comparative analysis and archival research.**

**Selected photographs in this exhibition evoke the trials of encounter: cultural and personal rivalries told through battling styles. Radical changes of function, which also find expression in the adoption of new architectural languages, indicate a transforming economy, as well as the political, linguistic and religious enmities that led to the development of separate communities in the former faubourgs. To the west of the city, English-speaking Protestants built an upscale residential area, now downtown, while, to the east, French-speaking Catholics built institutions that brought religious cohesion to their long-established communities. With the extensive growth of the city northwards, starting in the mid-19th century, greystone was used by both of these communities. The last phase in the expansion of Montreal's unique greystone patrimony took place at the periphery of the city in the early 20th century.**

Texts by Phyllis Lambert

INTRODUCTION

Fin 1972, je me suis lancée avec Richard Pare dans une mission photographique répertoriant les édifices de pierre grise largement répandus dans ma ville natale, Montréal. Au cours des deux années suivantes, nous avons sillonné les quartiers avec nos appareils photo, découvrant le génie de cette ville nord-américaine deux fois colonisée à travers son développement architectural réalisé en pierre calcaire grise de 1687 à 1920, date à laquelle les carrières locales furent épuisées. Des bouleversements politiques majeurs – dont la cession du Canada français à l'Empire britannique par le Traité de Paris de 1763 – installèrent des divisions culturelles marquées. Pourtant, l'usage de la pierre grise a non seulement perduré, mais il est devenu l'idiome commun définissant l'identité de la ville dans son ensemble. Révélant les traces des forces sociales et culturelles qui ont façonné Montréal, notre expédition photographique s'est ensuite muée en une étude historique s'appuyant à la fois sur l'analyse comparative et la recherche en archives.

Les photographies choisies dans cette exposition évoquent les tentatives de rencontre : des rivalités culturelles et personnelles racontées à travers un affrontement de styles. Des changements radicaux de fonction des bâtiments, occasionnant l'adoption de nouveaux types de langage architectural, y indiquent une économie en mutation. Ces photos attestent aussi d'inimitiés politiques, linguistiques et religieuses qui menèrent au développement de deux communautés séparées dans les anciens faubourgs. À l'ouest de la ville, les protestants anglophones construisirent des beaux quartiers résidentiels – maintenant le centre-ville – tandis qu'à l'est, les institutions catholiques francophones apportaient une cohésion religieuse à leurs congrégations établies de longue date. Avec l'expansion de la ville vers le nord à partir du milieu du xix<sup>e</sup> siècle, la pierre grise fut utilisée par ces deux communautés. Enfin, la dernière phase d'expansion du patrimoine en pierre grise typique de Montréal eut lieu en périphérie de la ville, au début du xx<sup>e</sup> siècle.

Textes de Phyllis Lambert

Les pierres grises de Montréal / Greystone Montreal, 1685—1920  
De/by Phyllis Lambert et/and Richard Pare, 1972—1974

PHYLLIS LAMBERT et RICHARD PARE  
1972-1974



**Aerial view of the institutions that created 17th-century Montreal and, in the background, 20th-century port structures. The roofs and garden at the centre are the Vieux Séminaire du Saint-Sulpice. To the left is the Basilique Notre-Dame de Montréal, built in 1824–29.**

Vue aérienne des institutions fondatrices de Montréal au xvii<sup>e</sup> siècle avec, en arrière-plan, les infrastructures portuaires du xx<sup>e</sup> siècle. Au centre, les toits et le jardin du Vieux Séminaire de Saint-Sulpice. À gauche, la basilique Notre-Dame de Montréal, construite en 1824 – 1829.



**Les pierres grises de Montréal / Greystone Montreal, 1685—1920**  
**De/by Phyllis Lambert et/and Richard Pare, 1972—1974**

MOULIN / MILL  
 1972-1974



**THE FRENCH TO BRITISH COLONIAL CITY**

**In Ville-Marie, now Old Montreal, founded in 1642, three of the oldest buildings standing today are architecturally and programmatically distinct, each located in one of the town's three sectors. The walls of this early period are built of mortared rubble. Each represents a particular moment in the 75 years that followed the 1763 Treaty of Paris confirming the British Conquest of New France, during which the town nevertheless remained visibly French.**

**In the Montreal West, the charitable Hôpital Général des Sœurs Grises was substantially rebuilt in 1765 around a 1693 structure, leaving only a vestige of the original building. Appropriately in the centre of the town, the Vieux Séminaire du Saint-Sulpice was begun in 1684 under the auspices of the seigneurs who controlled the land and settlement of the Island of Montreal and served as its parish priests. In Montreal East, the Château Ramezay stands as a signifier of civil administration. After the regime change, British governor general took up residence in the château, later followed by government offices and other civil functionaries.**

**LA VILLE COLONIALE, FRANÇAISE PUIS BRITANNIQUE**

À Ville-Marie, aujourd'hui le Vieux-Montréal, fondée en 1642, trois des plus anciens bâtiments encore debout témoignent d'architectures et de finalités différentes, chacun étant situé dans un des trois secteurs de la ville. Les murs de cette première période sont construits en moellons maçonnés au mortier. Chacun de ces édifices représente un moment particulier des 75 années qui ont suivi le Traité de Paris de 1763 entérinant la conquête britannique de la Nouvelle-France, au cours desquelles la ville est néanmoins restée visiblement française.

À l'ouest, le charitable hôpital général des Sœurs grises fut largement reconstruit en 1765 autour d'une structure de 1693, ne laissant qu'un vestige du bâtiment d'origine. Au centre, le Vieux Séminaire de Saint-Sulpice fut fondé en 1684 sous les auspices des seigneurs qui contrôlaient les terres et la colonisation de l'île de Montréal et qui en étaient les curés. À l'est, le château Ramezay est un symbole de l'administration civile. Après le changement de régime, le gouverneur général britannique s'installa au château, suivi plus tard de bureaux du gouvernement et d'autres fonctionnaires.

**Les pierres grises de Montréal / Greystone Montreal, 1685—1920**  
**De/by Phyllis Lambert et/and Richard Pare, 1972—1974**

MOULIN / MICHAËL FAÏC  
 1972-1974



**South courtyard of the Hôpital Général des Sœurs Grises, 138 rue Saint-Pierre, 1765–67, incorporating walls of the Maison de Charité des Frères Charon built by the masons Jean Tessier dit Lavigne and Louis Hurtubise, in 1693.**

Cour sud de l'hôpital général des Sœurs grises, 138, rue Saint-Pierre, 1765 – 1767, incorporant les murs de la maison de Charité des frères Charon, construite par les maçons Jean Tessier dit Lavigne et Louis Hurtubise, en 1693.

**Les pierres grises de Montréal / Greystone Montreal, 1685—1920**  
**De/by Phyllis Lambert et/and Richard Pare, 1972—1974**

MOULIN / MICHAEL FAIR  
 1972-1974



**Vieux séminaire du Saint-Sulpice, 130 rue Notre-Dame ouest. The central block and stair towers were built to plans by Sulpician Superior François Dollier de Casson in 1684–87. The wings (not shown) were built to plans by Sulpician Superior François Vachon de Belmont in 1704–15.**

Vieux Séminaire de Saint-Sulpice, 130, rue Notre-Dame Ouest. Le corps central et les tours d'escaliers furent édifiés sur les plans du supérieur sulpicien François Dollier de Casson, en 1684 – 1687, et les ailes (non figurées) sur les plans du supérieur sulpicien François Vachon de Belmont, en 1704 – 1705.

**Les pierres grises de Montréal / Greystone Montreal, 1685—1920**  
**De/by Phyllis Lambert et/and Richard Pare, 1972—1974**

MOULIN / MICHAEL FAIR  
 1972-1974



**The west gable firewall of the Château Ramezay, 280 rue Notre-Dame est. Originally built for Claude Ramezay, the governor of Montreal from 1705 to 1706, the house was expanded in 1755–56, according to plans by Paul Texier dit Lavigne for the Compagnie française des Indes occidentales. From 1775 to 1776, the château was occupied by the American Continental Army during its invasion.**

**Architecturally, the château follows the Norman house type, with stout chimneyed end walls rising above gabled roofs for fire protection. The house, or la maison, was the predominant building type of 18th-century Montreal.**

Mur coupe-feu à pignon du château Ramezay, 280, rue Notre-Dame Est. Construite à l'origine pour Claude Ramezay, gouverneur de Montréal de 1705 à 1706, la demeure fut agrandie en 1755 – 1756 sur les plans de Paul Texier dit Lavigne pour la Compagnie française des Indes occidentales. De 1775 à 1776, le « château » fut occupé par l'armée américaine continentale pendant son invasion.

Sur le plan architectural, ce château ressemble à un manoir normand, avec de solides murs extérieurs munis de cheminées s'élevant au-dessus des toits à pignon pour éviter les incendies. La maison était le type de construction prédominant à Montréal au xviii<sup>e</sup> siècle.

Les pierres grises de Montréal / Greystone Montreal, 1685—1920  
De/by Phyllis Lambert et/and Richard Pare, 1972—1974



TENSION IN TRANSITION

The difficulties of accommodating historically opposed cultures and religions – intensified by Britain’s intention to assimilate the French-speaking population – are legible in the administrative east sector of Montreal. In 1803 a fire destroyed the large urban estate of the last governor of French Canada, setting in motion major physical and social changes in the east of Montreal. The estate, which had divided the square, was transformed into a public market square, now Place Jacques-Cartier. An area west of the market became a prime area of real-estate development, nurtured by the rising Cherrier-Viger-Papineau family, landowners and political dissidents. The family included leaders of the nationalist Patriotes party, which led the 1837–38 Lower Canada Rebellion against British autocracy and capitalism. Members of the family also helped inflame tensions between the Archdiocese of Quebec and the Sulpicians, a conflict that resulted in the creation of a bishop’s seat in the faubourg Saint-Laurent and the Sulpicians’ construction of a 10,000-seat church, now the Basilique Notre-Dame de Montréal, which still dominates the city today.

TENSIONS DE LA TRANSITION

Les difficultés rencontrées pour concilier des cultures et des religions historiquement opposées – intensifiées par l’intention de la Grande-Bretagne d’assimiler la population francophone – sont visibles dans le secteur administratif de l’est de Montréal. En 1803, un incendie détruit le vaste domaine urbain du dernier gouverneur du Canada français, déclenchant des changements physiques et sociaux majeurs dans cette partie de la ville. Le domaine disputé fut transformé en une place de marché publique, aujourd’hui la place Jacques-Cartier. La zone située à l’ouest du marché devint une zone de développement immobilier de premier plan, sous l’impulsion de la famille Cherrier-Viger-Papineau, propriétaires terriens et dissidents politiques en pleine ascension. Cette famille comprenait des dirigeants du parti nationaliste des Patriotes, meneurs de la rébellion du Bas-Canada de 1837-1838 contre l’autocratie et le capitalisme britanniques. Des membres de la famille contribuèrent aussi à attiser les tensions entre l’archevêché de Québec et les sulpiciens, conflit qui entraîna la création d’un siège épiscopal dans le faubourg Saint-Laurent et la construction par les sulpiciens d’une église de 10 000 places, l’actuelle basilique Notre-Dame de Montréal, qui domine encore la ville aujourd’hui.

**Les pierres grises de Montréal / Greystone Montreal, 1685—1920**  
**De/by Phyllis Lambert et/and Richard Pare, 1972—1974**



**Maison Parthenais-Perrault, at the corner of Place Jacques-Cartier and rue Saint-Paul, for which Amable Amiot dit Villeneuve served as mason, 1812–13. The window openings were enlarged in 1842 to promote commerce. The ashlar façades on rue Saint-Paul were added in 1846 by mason contractor Augustin Laberge for owner Augustin Perrault.**

**The building's early occupants, including François Papineau, doctor Pierre-Étienne Picault and iron merchant Peter Murphy, testify to the ethnic and occupational diversity of the quartier.**

Maison Parthenais-Perrault, à l'angle de la place Jacques-Cartier et de la rue Saint-Paul, édiflée par le maçon Amable Amiot dit Villeneuve, 1812 – 1813. Les fenêtres furent agrandies en 1842 à des fins commerciales. Les façades en pierre de taille sur la rue Saint-Paul furent ajoutées en 1846 par le maçon Augustin Laberge, sur commande du propriétaire, Augustin Perrault.

Les premiers occupants comprenaient François Papineau, le docteur Pierre-Étienne Picault et le marchand de métaux Peter Murphy, témoignant de la diversité ethnique et professionnelle du quartier.

**Les pierres grises de Montréal / Greystone Montreal, 1685—1920**  
**De/by Phyllis Lambert et/and Richard Pare, 1972—1974**



**View south on rue Bonsecours, near Château Ramezay. From left: Maison Louis-Viger, 415 rue Bonsecours (built ca. 1765, with a third storey and façade added ca. 1835); Maison Du Calvet, 401 rue Bonsecours (built 1770–71); Chapelle Notre-Dame-de-Bon-Secours, rue Saint-Paul est (built by mason Joseph Morin, 1771–73, with façade designed by architects Perrault and Mesnard added in 1886–90).**

**Pierre du Calvet, a Huguenot who came from France seeking refuge from persecution, was imprisoned by the British on suspicion of aiding the Continental Army by holding arms in his storeroom.**

**Vue sud sur la rue Bonsecours, près du château Ramezay. À partir de la gauche : Maison Louis-Viger, 415 rue Bonsecours (construite vers 1765, avec une façade et un second étage ajoutés vers 1835) ; Maison Du Calvet, 401, rue Bonsecours (construction 1770 – 1771) ; chapelle Notre-Dame-de-Bon-Secours, rue Saint-Paul Est (construite par le maçon Joseph Morin, 1771 – 1773, avec une façade dessinée par les architectes Perrault et Mesnard, ajoutée en 1886 – 1890).**

**Pierre du Calvet, un huguenot venu de France pour fuir les persécutions, fut emprisonné par les Britanniques, qui le soupçonnaient d'aider l'armée continentale en cachant des armes dans son arrière-boutique.**

**Les pierres grises de Montréal / Greystone Montreal, 1685—1920**  
**De/by Phyllis Lambert et/and Richard Pare, 1972—1974**



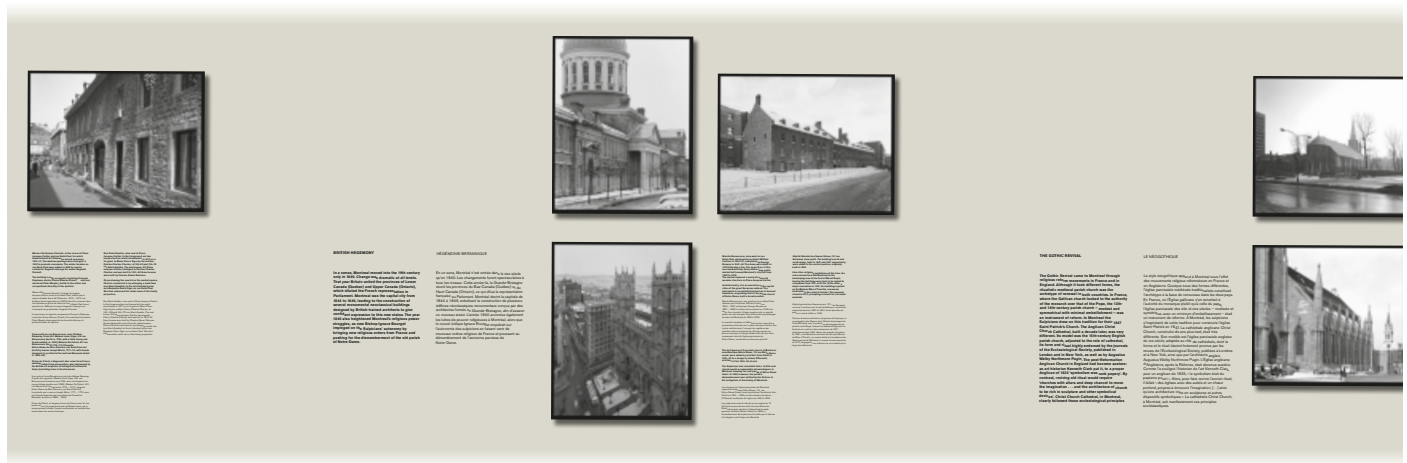
**Rue Saint-Amable, view east to Place Jacques-Cartier. In the foreground are two houses built as rental investments in 1817 on a lot given to Marie-Pierre Viger by her mother, Perrine-Charles Cherrier, at 160–62 and 164–70 rue Saint-Amable. The next house, 410 Place Jacques-Cartier, belonged to Perrine-Charles Cherrier and was built in 1813. All three houses were built by Charles-Simon Delorme.**

**On purchasing the new lot on the market square, Cherrier connected it, by enlarging a small lane (rue Saint-Amable), to the lot inherited by her son Benjamin-Denis Viger on rue Saint-Paul. She thus enhanced the rental value of the family properties.**

Rue Saint-Amable, view east to Place Jacques-Cartier. In the foreground are two houses built as rental investments in 1817 on a lot given to Marie-Pierre Viger by her mother, P erine-Charles Cherrier, at 160–162 and 164–170 rue Saint-Amable. The next house, 410 place Jacques-Cartier, belonged to P erine-Charles Cherrier and was built in 1813. All three houses were built by Charles-Simon Delorme. On purchasing the new lot on the market square, P erine-Charles connected it, by enlarging a small lane (rue Saint-Amable), to the lot inherited by her son Benjamin-Denis Viger on rue Saint-Paul. She thus enhanced the rental value of the family properties.



Les pierres grises de Montréal / Greystone Montreal, 1685—1920  
De/by Phyllis Lambert et/and Richard Pare, 1972—1974



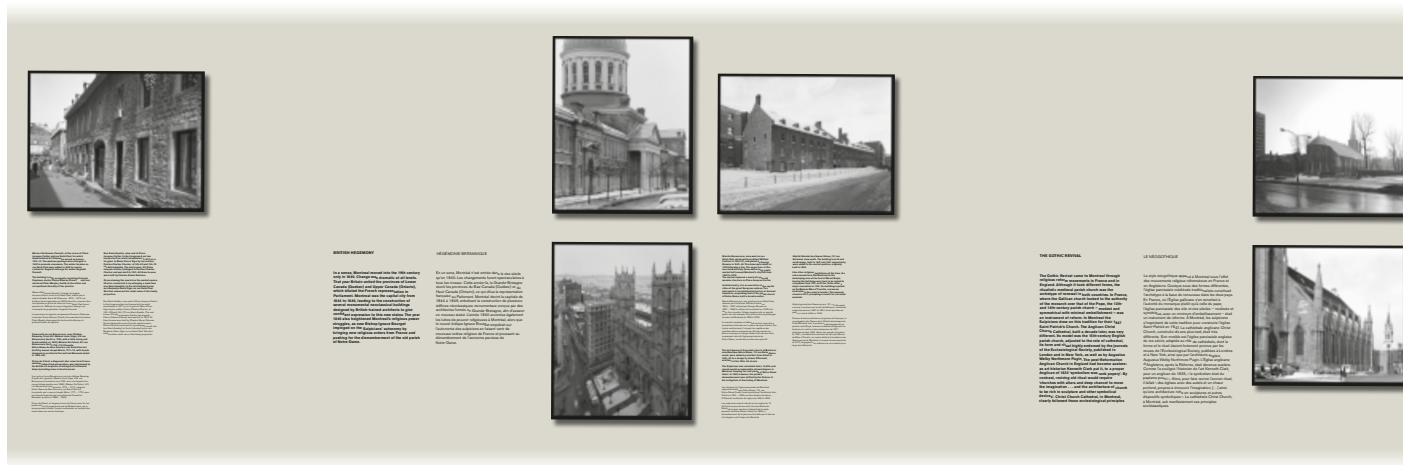
BRITISH HEGEMONY

**In a sense, Montreal moved into the 19th century only in 1840. Change was dramatic at all levels. That year Britain united the provinces of Lower Canada (Quebec) and Upper Canada (Ontario), which diluted the French representation in Parliament. Montreal was the capital city from 1844 to 1849, leading to the construction of several monumental neoclassical buildings designed by British-trained architects to give confident expression to this new status. The year 1840 also heightened Montreal's religious power struggles, as new Bishop Ignace Bourget impinged on the Sulpicians' autonomy by bringing new religious orders from France and pushing for the dismemberment of the old parish of Notre-Dame.**

HÉGÉMONIE BRITANNIQUE

En un sens, Montréal n'est entrée dans le xix<sup>e</sup> siècle qu'en 1840. Les changements furent spectaculaires à tous les niveaux. Cette année-là, la Grande-Bretagne réunit les provinces du Bas-Canada (Québec) et du Haut-Canada (Ontario), ce qui dilua la représentation française au Parlement. Montréal devint la capitale de 1844 à 1849, entraînant la construction de plusieurs édifices néoclassiques monumentaux conçus par des architectes formés en Grande-Bretagne, afin d'asseoir ce nouveau statut. L'année 1840 accentua également les luttes de pouvoir religieuses à Montréal, alors que le nouvel évêque Ignace Bourget empiétait sur l'autonomie des sulpiciens en faisant venir de nouveaux ordres religieux de France et poussant au démantèlement de l'ancienne paroisse de Notre-Dame.

**Les pierres grises de Montréal / Greystone Montreal, 1685—1920**  
**De/by Phyllis Lambert et/and Richard Pare, 1972—1974**



**Marché Bonsecours, view west on rue Saint-Paul, designed by architect William Footner in 1844–47, completed by George Browne in 1847–48. The dome was rebuilt in 1978 following a fire. The upper floor of the one-hundred-sixty-three-metre-long public market hall housed Montreal's city hall from 1852 to 1878.**

**The market replaced a nearly 40-year-old wooden structure on Place Jacques-Cartier.**

**Architecturally, it is an evocation of the capital cities of the great European nations. The stonework is a sophisticated lexicon of dressed limestone, surpassing that of the parish church of Notre-Dame, built a decade earlier.**

**Marché Bonsecours, vue ouest sur la rue Saint-Paul, dessiné par l'architecte William Footner en 1844 – 1847, achevé par George Browne en 1847 – 1848. Le dôme fut reconstruit en 1978, à la suite d'un incendie. L'étage supérieur de ce marché public de cent soixante-trois mètres de long hébergea la mairie de Montréal de 1852 à 1878.**

**Le marché remplaça un bâtiment en bois vieux d'une quarantaine d'années sur la place Jacques-Cartier. Sur le plan architectural, il évoque les capitales des grandes nations européennes. Sa maçonnerie en pierre convoque un lexique élaboré de calcaire taillé, surpassant celui de l'église paroissiale de Notre-Dame, construite une décennie plus tôt.**

**Les pierres grises de Montréal / Greystone Montreal, 1685—1920**  
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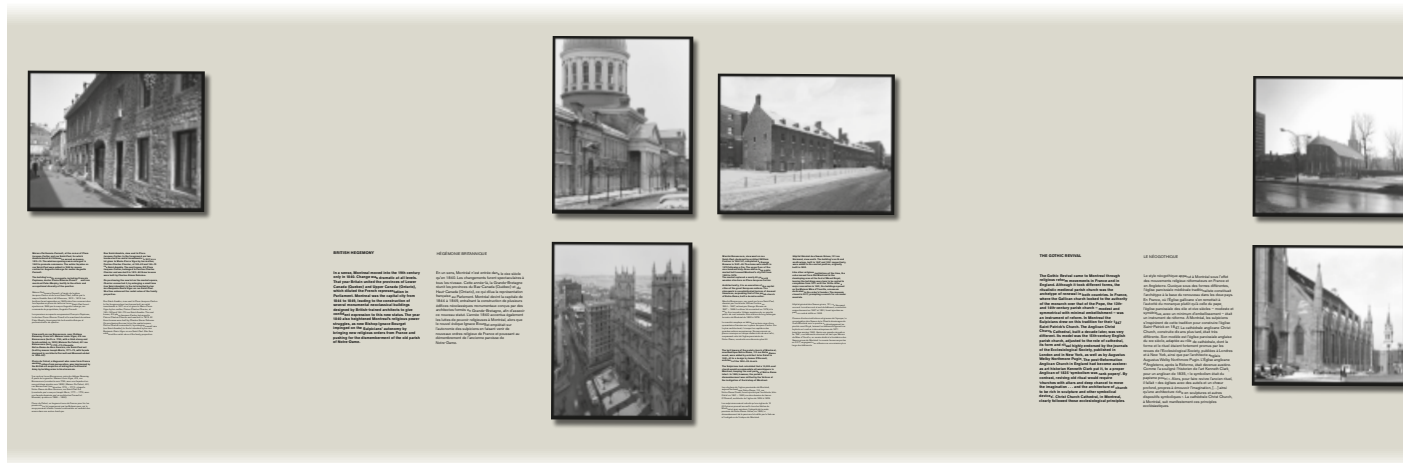
**The bell towers of the parish church of Montreal, now Basilique Notre-Dame, 110 rue Notre-Dame ouest, were added by architect John Ostell in 1841–43 to a design by James O'Donnell, architect of the 1824–29 church.**

**The Sulpicians had calculated that a 10,000-seat church would accommodate all worshippers in Montreal, keeping the vast parish of Notre-Dame intact. In 1865, however, the parish's dismemberment was ratified by the Vatican at the instigation of the bishop of Montreal.**

**Les clochers de l'église paroissiale de Montréal, aujourd'hui basilique Notre-Dame, 110, rue Notre-Dame Ouest, furent ajoutés par l'architecte John Ostell en 1841 – 1843, sur des dessins de James O'Donnell, architecte de l'église de 1824 à 1829.**

**Les sulpiciens avaient calculé qu'une église de 10 000 places pourrait accueillir tous les fidèles de Montréal et ainsi maintenir l'intégrité de la vaste paroisse de Notre-Dame. Hélas, en 1865, le démembrement de la paroisse fut ratifié par le Vatican à l'instigation de l'évêque de Montréal.**

**Les pierres grises de Montréal / Greystone Montreal, 1685—1920**  
**De/by Phyllis Lambert et/and Richard Pare, 1972—1974**



**Hôpital Général des Sœurs Grises, 121 rue Normand, view south. The building's north and south wings, built in 1847 and 1851 respectively, were added to the central pavilion, originally built in 1693.**

**Like other religious institutions of the time, the order moved from Old Montreal to the developing area at the foot of Mount Royal, leaving the buildings seen here to be rented to companies from 1871 until the 1960s. After a major renovation in 1981, the buildings opened as the Maison Mère d'Youville, a museum dedicated to the order's founder. The museum closed in 2017, prompting a search for a broader mandate.**

**Hôpital général des Sœurs grises, 121, rue Normand, vue sud. Les ailes nord et sud du bâtiment, construites respectivement en 1847 et 1851, furent ajoutées au pavillon central édifié en 1693.**

**Comme d'autres institutions religieuses de l'époque, la congrégation des Sœurs de la Charité déménagea du Vieux-Montréal vers le quartier en développement au pied du mont Royal, laissant les bâtiments figurant sur la photo en location à des entreprises de 1871 jusqu'aux années 1960. Après une grande rénovation en 1981, ces bâtiments rouvrirent en tant que Maison de Mère d'Youville, un musée dédié à la fondatrice des Sœurs grises de Montréal. Le musée ferma ses portes en 2017, engageant une réflexion sur une mission plus large des bâtiments.**

Les pierres grises de Montréal / Greystone Montreal, 1685—1920  
De/by Phyllis Lambert et/and Richard Pare, 1972—1974



THE GOTHIC REVIVAL

The Gothic Revival came to Montreal through religious reform movements in France and in England. Although it took different forms, the ritualistic medieval parish church was the archetype of renewal in both countries. In France, where the Gallican church looked to the authority of the monarch over that of the Pope, the 13th- and 14th-century parish church – modest and symmetrical with minimal embellishment – was an instrument of reform. In Montreal the Sulpicians drew on this tradition for their 1847 Saint Patrick’s Church. The Anglican Christ Church Cathedral, built a decade later, was very different. Its model was the 15th-century English parish church, adjusted to the role of cathedral, its form and ritual highly endorsed by the journals of the Ecclesiological Society, published in London and in New York, as well as by Augustus Welby Northmore Pugin. The post-Reformation Anglican Church in England had become austere: as art historian Kenneth Clark put it, to a proper Anglican of 1835 ‘symbolism was rank popery’. By contrast, reviving old ritual would require ‘churches with altars and deep chancel to move the imagination . . . and the architecture of church to be rich in sculpture and other symbolical devices’. Christ Church Cathedral, in Montreal, clearly followed those ecclesiological principles.

LE NÉOGOTHIQUE

Le style néogothique apparut à Montréal sous l’effet des mouvements religieux réformateurs en France et en Angleterre. Quoique sous des formes différentes, l’église paroissiale médiévale traditionaliste constituait l’archétype à la base du renouveau dans les deux pays. En France, où l’Église gallicane s’en remettait à l’autorité du monarque plutôt qu’à celle du pape, l’église paroissiale des xiii<sup>e</sup> et xiv<sup>e</sup> siècles – modeste et symétrique, avec un minimum d’embellissement – était un instrument de réforme. À Montréal, les sulpiciens s’inspirèrent de cette tradition pour construire l’église Saint-Patrick en 1847. La cathédrale anglicane Christ Church, construite dix ans plus tard, était très différente. Son modèle est l’église paroissiale anglaise du xve siècle, adaptée au rôle de cathédrale, dont la forme et le rituel étaient fortement promus par les revues de l’Ecclesiological Society, publiées à Londres et à New York, ainsi que par l’architecte anglais Augustus Welby Northmore Pugin. L’Église anglicane d’Angleterre, après la Réforme, était devenue austère. Comme l’a souligné l’historien de l’art Kenneth Clark, pour un anglican de 1835, « le symbolism était du papisme pourri ». Alors, pour faire revivre l’ancien rituel, il fallait « des églises avec des autels et un chœur profond, propres à émouvoir l’imagination, [...] ainsi qu’une architecture riche en sculptures et autres dispositifs symboliques ». La cathédrale Christ Church, à Montréal, suit manifestement ces principes ecclésiastiques.

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**Saint Patrick's Church (now Basilica), view south-east, 460 boulevard René-Lévesque ouest, built by architects Pierre-Louis Morin and Félix Martin, 1843–47).**

**Based on the medieval French symmetrical parish church, unconventionally, the chancel of Saint Patrick's does not face east. Much as they did with Notre-Dame in the old city, the Sulpicians sited the church on a promontory in quartier Saint-Antoine, dominating the city to assert their authority.**

**L'église (aujourd'hui basilique) Saint-Patrick, vue sud-est, 460, boulevard René-Lévesque Ouest, construite par les architectes Pierre-Louis Morin et Félix Martin, 1843 – 1847).**

Son modèle est l'église médiévale française symétrique, quoique, de façon atypique, le chœur de Saint-Patrick ne soit pas tourné vers l'est. Comme ils l'avaient fait pour Notre-Dame dans la vieille ville, les sulpiciens placèrent l'église sur un promontoire du quartier Saint-Antoine, dominant la ville afin d'affirmer leur autorité.

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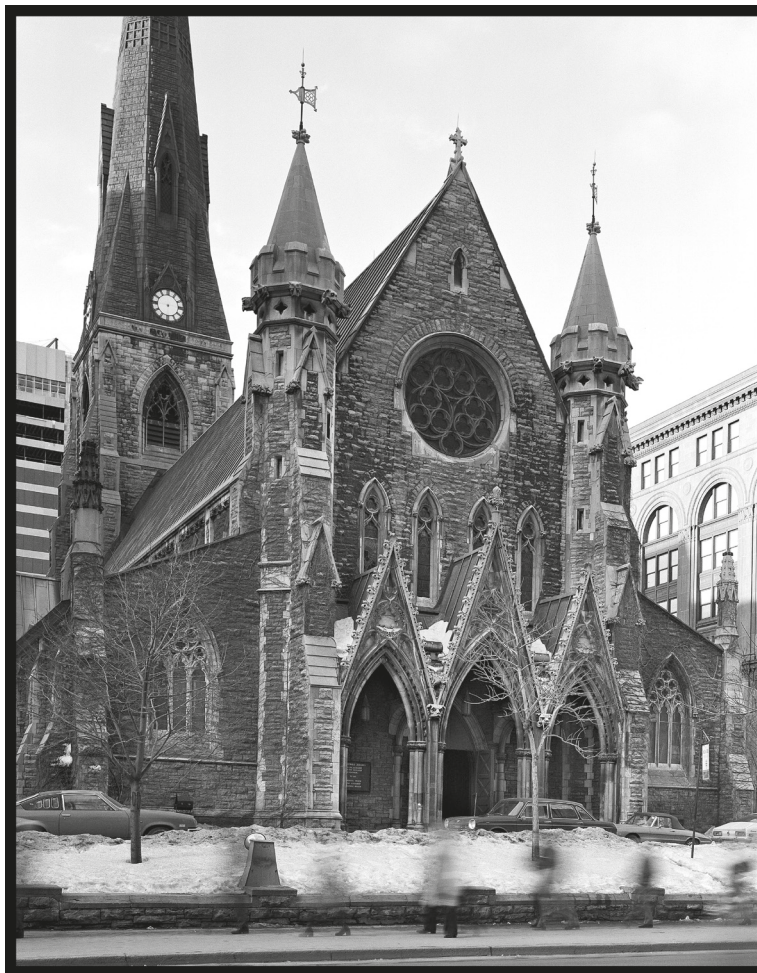
**Saint-Pierre-Apôtre, 1201 rue de la Visitation, quartier Sainte-Marie (Victor Bourgeau, architect, 1851–53; Bourgeau-designed tower and spire added in 1874–75).**

**Modelled on the modest French parish church, the more ebullient interior favours the British model. The church, the first in Montreal commissioned by the Bishop of Montréal and designed under Victor Bourgeau, master wood worker, countered the Sulpicians' single parish privilege. The Oblate missionary congregation was invited by the bishop to establish themselves here.**

**Saint-Pierre-Apôtre, 1201, rue de la Visitation, quartier Sainte-Marie (Victor Bourgeau, architecte, 1851 – 1853 ; tour et clocher dessinés par Bourgeau ajoutés en 1874 – 1875).**

Bâtie sur le modèle de la modeste église paroissiale française, son intérieur plus expressif penche vers le modèle britannique. Première église de la ville commandée par l'archevêque de Montréal et dessinée sous la direction du maître-ébéniste Victor Bourgeau. L'évêque invita la communauté des missionnaires oblates à s'établir à Montréal, rompant le privilège de la paroisse unique accordé aux sulpiciens.

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**Christ Church Cathedral, 635 rue Sainte-Catherine ouest, quartier Saint-Antoine (Frank Wills architect in 1856–57; construction by architect Thomas Seaton Scott, in 1857–59).**

**An interpretation of the Gothic revival based on 13th-century British churches, promulgated by the Ecclesiological Society and made popular by A.W.N. Pugin, Christ Church Cathedral is an arrestingly spiky building.**

**Cathédrale Christ Church, 635, rue Sainte-Catherine Ouest, quartier Saint-Antoine (Frank Wills, architecte, 1856 – 1857 ; construction réalisée par l'architecte Thomas Seaton Scott, 1857 – 1859).**

Exemple de style néogothique inspiré des églises britanniques du xiii<sup>e</sup> siècle, promulgué par l'Ecclesiological Society et rendu populaire par A.W.N. Pugin, la cathédrale Christ Church est un édifice à l'esthétique frappante, tout en pointes.



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COMMERCE TRIUMPH

The growth of ocean and land transportation during the third quarter of 19th century, along with a substantial increase in population and commerce, brought immense change to the urban fabric of Old Montreal, giving rise to dense, four- and five-storey commercial and industrial warehouse complexes in the western and central sectors of the city. Used for the trade of dry goods, the warehouses are of cast-iron skeletal construction and wood, with brick firewalls and elaborately carved self-supporting stone façades that define the structure. By the 1880s warehouses became the dominating building type in Old Montreal.

LE COMMERCE TRIOMPHE

Le développement des transports maritimes et terrestres au cours du troisième quart du xixe siècle, ainsi que l'augmentation substantielle de la population et du commerce, entraînent d'immenses changements dans le tissu urbain du Vieux-Montréal, donnant naissance à des complexes d'entrepôts commerciaux et industriels de quatre et cinq étages dans les parties ouest et centrale de la ville. Utilisés pour le commerce de dry goods (tissus, mercerie, quincaillerie), les entrepôts sont construits en bois et en fonte, avec des murs coupe-feu en brique et des façades autoportantes en pierre finement sculptées, qui définissent le bâtiment. Dans les années 1880, les entrepôts sont devenus le type de construction dominant du Vieux-Montréal.

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**Left: Recollet Store-Warehouse for wholesale dry goods, corner of rue des Récollets and rue Sainte-Hélène (Cyrus Pole Thomas, architect, 1868).**

**Right (background): Caverhill Block, on rue Saint-Pierre (Cyrus Pole Thomas and William Tutin Thomas, architects, 1865–66).**

**The stone likely came from quarries in the former village of Côte-Saint-Louis (now rue des Carrières), the source of most of the grey limestone used in Montreal construction between 1800 and 1880.**

**Gauche : Magasin-entrepôt de mercerie Recollet House, au coin des rues des Récollets et Sainte-Hélène (Cyrus Pole Thomas, architecte, 1868).**

**Droite (arrière-plan) : Caverhill Block, sur la rue Saint-Pierre (Cyrus Pole Thomas et William Tutin Thomas, architectes, 1865 – 1866).**

La pierre provenait sans doute des carrières de l'ancien village de la Côte-Saint-Louis (aujourd'hui rue des Carrières), comme l'essentiel du calcaire gris utilisé dans la construction montréalaise entre 1800 et 1880.

**Les pierres grises de Montréal / Greystone Montreal, 1685—1920**  
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**Sœurs Grises Warehouses, view south, rue Saint-Pierre (Michel Laurent, architect, built in 1872–73).**

**In contrast to the warehouses in the Récollet sector, with its multiplicity of clients, architects and styles, the warehouse complex on rue Saint-Pierre was built for one client (the Sœurs Grises) and designed by one architect, in one style. Architectural unity became more apparent after a renovation in the 1980s returned the original Second Empire mansard roofs to the façades.**

**Entrepôts des Sœurs grises, vue sud, rue Saint-Pierre (Michel Laurent, architecte, construits en 1872 – 1873).**

**À la différence des entrepôts du secteur Récollet, aux multiples commanditaires, architectes et styles, le complexe d'entrepôts de la rue Saint-Pierre fut construit pour un seul propriétaire (les Sœurs grises) et dessiné par un seul architecte, dans un seul style. L'unité architecturale est devenue plus apparente après qu'une rénovation des années 1980 restitua aux façades leurs toits mansardés Second Empire d'origine.**

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**Recollet House Store-Warehouse, rue des Récollets and rue Saint-Pierre (Mary Lacy, owner-builder, for Kay & Co; Cyrus Pole Thomas, architect, built in 1867–68 following the demolition of the Récollet Church).**

**This building is one of many palazzo-style wholesale dry goods warehouses constructed between 1860 and the late mid-1880s. These dense blocks did much to solidify Montréal's status as the hub of international trade in Canada. Their powerful forms and detailing evoke the architecture of London clubhouses.**

**Magasin-entrepôt Recollet House, rue des Récollets et rue Saint-Pierre (Mary Lacy, propriétaire-bâtitresse, pour Kay & Co; Cyrus Pole Thomas, architecte, construit en 1867 – 1868 après la démolition de l'église des Récollets).**

De 1860 à la fin des années 1880, Montréal vit la construction de denses immeubles d'entrepôts de style Palazzo destinés aux dry goods (tissus et articles de mercerie), consolidant son statut de plaque tournante du commerce international au Canada. Leurs formes puissantes et leurs détails évoquent l'architecture des clubs londoniens.

Les pierres grises de Montréal / Greystone Montreal, 1685—1920  
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FROM FAUBOURG TO QUARTIER

**In 1792 Montreal's city limits were expanded. A line drawn one hundred chains (about two kilometers) from the city gates became the area of urban governance in 1796. In 1840 the city was incorporated with the same limits, and the faubourgs became quartiers (wards) of the city.**

**In the 1860s, the religious institutions displaced by the massive warehouses in the old town moved to the northern limits of the city, where the quartiers were expanding with various growing immigrant populations. To the north-west, both early arrivals and recent settlers of British descent built residences, an English-language university was completed, and the present downtown had begun to take shape. To the east, in the historically French-speaking Catholic quartiers, French Canadians began to arrive from the countryside in search of employment, and the Catholic bishop of Montreal energetically brought clergy, first from France and then from Italy, to provide the population an infrastructure for spiritual practice, care and religious adherence. In the south-west, along the Lachine Canal, a large influx of Irish immigrants fleeing the Great Famine, settled in the industrialising area of dense, low-grade housing.**

DE FAUBOURG À QUARTIER

**En 1792, les limites de la ville de Montréal furent étendues. Une ligne tracée à cent chaînes (environ deux kilomètres) des portes de la ville devint la zone de gouvernance urbaine en 1796. En 1840, la commune se redéfinissait dans ces mêmes limites, ses faubourgs devenant des quartiers (wards) de la ville.**

**Dans les années 1860, les institutions religieuses déplacées par les énormes entrepôts de la vieille ville déménagèrent aux confins nord de la ville, où les quartiers se peuplaient de populations immigrées de plus en plus nombreuses. Au nord-ouest, les premiers arrivants et les colons récents d'origine britannique se construisaient des résidences ; une université anglophone vit le jour et le centre-ville actuel commença à prendre forme. À l'est, dans les quartiers catholiques historiquement francophones, les Canadiens français commencèrent à arriver de la campagne à la recherche d'un emploi, et l'évêque catholique de Montréal fit énergiquement venir des membres du clergé, d'abord de France, puis d'Italie, afin de fournir à la population un encadrement de la pratique spirituelle, des soins et de l'enseignement religieux. Au sud-ouest, le long du canal de Lachine, un grand nombre d'immigrants irlandais fuyant la Grande Famine s'installèrent dans la zone en voie d'industrialisation aux logements denses et de mauvaise qualité.**

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**The Hôtel-Dieu, viewed from the avenue des Pins interchange, quartier Saint-Laurent (Victor Bourgeau, architect, 1859–61, with additions dating 1886–1957).**

**Ten times the size of the institution's 17th- and 18th-century monastery and hospital in Old Montreal, the new building evoked the rusticated surfaces characteristic of the French regime. The Hôtel-Dieu's bossed stone finish is typical of Catholic institutions after 1867, when the French-speaking population again became the majority in Montreal.**

**L'Hôtel-Dieu, vu depuis l'échangeur de l'avenue des Pins (Victor Bourgeau architecte, 1859 – 1861, avec extensions datant de 1886 à 1957).**

Dix fois plus grand que l'ancien monastère-hôpital des xvii<sup>e</sup> et xviii<sup>e</sup> siècles, une institution du Vieux-Montréal, le nouveau bâtiment remettait à l'honneur les surfaces rustiques caractéristiques du régime français. La finition en pierre bossagée de l'Hôtel-Dieu est typique des institutions catholiques d'après 1867, lorsque la population francophone redevint majoritaire à Montréal.

**Les pierres grises de Montréal / Greystone Montreal, 1685—1920**  
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**View of McGill University Arts Building, 805 rue Sherbrooke ouest, quartier Saint-Antoine, central block (John Ostell, architect, 1839–43; corridors added by William Spier & Son, in 1861–62, with second level added in 1880).**

**William Spier & Son completed Ostell's Palladian design for the Arts Building, which remained the only major building on the campus until 1888. McGill was the anchor of Montreal's English-speaking community.**

**Vue du pavillon des Arts de l'université McGill, 805, rue Sherbrooke Ouest, quartier Saint-Antoine (John Ostell architecte, 1839 – 1843. Galeries ajoutées par William Spier & Son en 1861 – 1862, avec ajout d'un étage en 1880).**

**William Spier & Son finalisèrent la réalisation du dessin palladien d'Ostell. Le pavillon des Arts demeura le seul bâtiment important du campus jusqu'en 1888. McGill était le point d'ancrage de la communauté anglophone de Montréal.**

Vue du pavillon des Arts de l'université McGill, 805, rue Sherbrooke Ouest, quartier Saint-Antoine (John

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**Vestiges of Église Saint-Jacques, view from the south, quartier Saint-Jacques (west façade and bell tower by John Ostell, built in 1855–57; spire by Victor Bourgeau, 1880; and south transept by Joseph Venne, 1889).**

**Demolition of the main body of the church in 1973 prepared for the construction of the Université du Québec à Montréal, which incorporated the vestiges of the church. On the right is the Chapelle Notre-Dame-de-Lourdes (built in 1873–80, Napoléon Bourassa and Adolphe Lévesque, architects). The diocesan Église Saint-Jacques built on this site in 1825 was the Cathedral of Montreal from 1836 until 1852, when it was destroyed by the Great Fire.**

**Vestiges de l'église Saint-Jacques, vue du sud, quartier Saint-Jacques (façade ouest et clocher de John Ostell, construite en 1855 – 1857 ; clocher de Victor Bourgeau, 1880 ; et transept sud de Joseph Venne, 1889).**

**La démolition du corps principal de l'église en 1973 permit la construction de l'Université du Québec à Montréal, qui incorpora les vestiges de l'église. À droite, la chapelle Notre-Dame-de-Lourdes (édifiée en 1873 – 1880, Napoléon Bourassa et Adolphe Lévesque, architectes). L'église diocésaine Saint-Jacques construite à l'origine sur ce site en 1825 avait été la cathédrale de Montréal de 1836 à 1852, jusqu'à sa destruction dans le grand incendie.**



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HOUSE TYPOLOGY

During the 1860s and 1870s, rows of upper-middle-class townhouses, with English basements, mansard roofs and stone-framed windows, were built in the former faubourgs. They evolved from the single-family houses built in the old city in the 1840s, which had simpler ashlar façades with punched openings.

A uniquely Montreal typology, the ‘plexes’ developed principally in the French-speaking quarters as stacked multifamily housing. The three-storey triplexes have three units, with two doors side by side at the top of an outdoor stairway; a small door provides entry to a third unit at ground level. The four-storey duplexes are composed of a pair of two-storey houses, one on top of the other; the top floor is disguised as a false mansard, and the bottom floor is a half-basement, raised almost to ground level. Variations of four or six units exist across the city. The upscale duplex disappeared by 1900, while the triplex became the dominant Montreal building type, especially during the first third of the 20th century.

The exterior metal stairways of the plexes are now icons of Montreal. But they also signal the influence of the Catholic Church on the French Canadian community: the church demanded that each dwelling have direct access to the street, ‘to avoid conflict and encounters that could hurt good relations and good morality’.

TYPOLOGIE DES « PLEX »

Dans les années 1860 et 1870, des rangées de maisons de ville de la classe moyenne supérieure, avec des sous-sols anglais, des toits mansardés et des encadrements de fenêtres en pierre, furent construites dans les anciens faubourgs. Elles évoluèrent à partir des maisons unifamiliales construites dans la vieille ville dans les années 1840, qui présentaient des façades plus simples en pierre de taille, avec des ouvertures percées.

Typologie d’habitation uniquement montréalaise, les « plex » se développèrent principalement dans les quartiers francophones sous la forme de logements collectifs superposés. Les triplex à deux étages comptent trois unités, avec deux portes côte à côte en haut d’un escalier extérieur ; et une petite porte donne accès à une troisième unité en rez-de-chaussée. Les duplex à trois étages (quatre niveaux) sont composés de deux maisons à étage superposées ; le dernier étage est déguisé en fausse mansarde et l’étage inférieur est un sous-sol surélevé presque au niveau d’un rez-de-chaussée. Des variantes à quatre ou six unités existent à travers toute la ville. Le duplex haut de gamme disparut vers 1900, tandis que le triplex devint le type d’immeuble dominant à Montréal, surtout au cours du premier tiers du xxe siècle.

Les escaliers extérieurs en métal des plex sont aujourd’hui des icônes de Montréal. Mais ils témoignent aussi de l’influence de l’Église catholique sur la communauté canadienne-française. En effet, l’Église exigeait que chaque logement ait un accès direct à la rue, « pour éviter les conflits et les rencontres qui pourraient nuire à la bonne entente ou aux bonnes mœurs ».

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**Malo Town Houses, 3480–88 rue Sainte-Famille, 1870–71, quartier Saint-Laurent.**

**Houses owned by Eugène Malo, merchant, builder and lumber contractor, 1869–1901. Among the first occupants were a municipal land surveyor, a widow and an exchange broker at Lafond & Co., who was also a chemist and druggist at Lafond & Vernier.**

**Maisons Malo, 3480-3488, rue Sainte-Famille, 1870 – 1871, quartier Saint-Laurent.**

Propriété d'Eugène Malo, marchand, bâtisseur et fournisseur en bois, 1869 – 1901. Les premiers occupants comptaient un géomètre municipal, une veuve et un agent de change de Lafond & Co., qui était également chimiste et pharmacien chez Lafond & Vernier.

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**Triplexes, 738–54 Greene Avenue, western suburbs, 1895–96.**

**Left:** Two triplexes owned by Hypolite Gougeon, contractor, 1896. The first occupants included a manufacturer, a clerk, a widow, a carpenter, a bookkeeper and a machinist.

**Right:** Triplex owned by Joseph Aubé, dry goods merchant, 1895. First occupants were a manager, a proprietor of a curled-hair manufacturing company and an insurance agent.

*Gauche* : deux triplex appartenant à Hypolite Gougeon, entrepreneur en bâtiment, 1896. Les premiers occupants compaient un fabricant, un employé de bureau, une veuve, un charpentier, un comptable et un machiniste.

*Droite* : triplex appartenant à Joseph Aubé, marchand de tissus et mercerie, 1895. Les premiers occupants en étaient un gérant, un fabricant de perruques bouclées et un agent d'assurances.

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**Duplexes, avenue Laval (west side of Saint-Louis Square). From left: Maison Eugene Walter Villeneuve, 3624–28 avenue Laval (G. de G. Languedoc, architect, 1892); Maison Pierre Paul Martin, 3630–40 avenue Laval (Cyrille Laurin, contractor, 1890).**

**The first occupants included merchants, insurance agents and clerks.**

**Duplex, avenue Laval (côté ouest de la place Saint-Louis). Depuis la gauche : Maison Eugene Walter Villeneuve, 3624-3628, avenue Laval, (Georges-de-G. Languedoc, architecte, 1892) ; Maison Pierre-Paul Martin, 3630-3640, avenue Laval, (Cyrille Laurin, constructeur, 1890).**

**Les premiers occupants comprenaient des marchands, des agents d'assurances, et des employés de bureau.**

**Les pierres grises de Montréal / Greystone Montreal, 1865—1920**  
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**SAINT-LOUIS SQUARE**

**Saint-Louis Square, in the quartier Saint-Louis, is a rare tree-lined public garden, three blocks wide, surrounded by Victorian residences. In 1848 Alexandre-Maurice Delisle sold the central part of the land to the city for a water reservoir. The deed of sale was, in effect, a zoning document by Delisle: it banned industry, especially distilleries and manufacturers of leather and textiles, and required that houses be built of stone or brick, with metal-covered roofs. These constraints were to ensure the value of his remaining property. Delisle also required that trees be planted and that the reservoir wall not obstruct views across the square.**

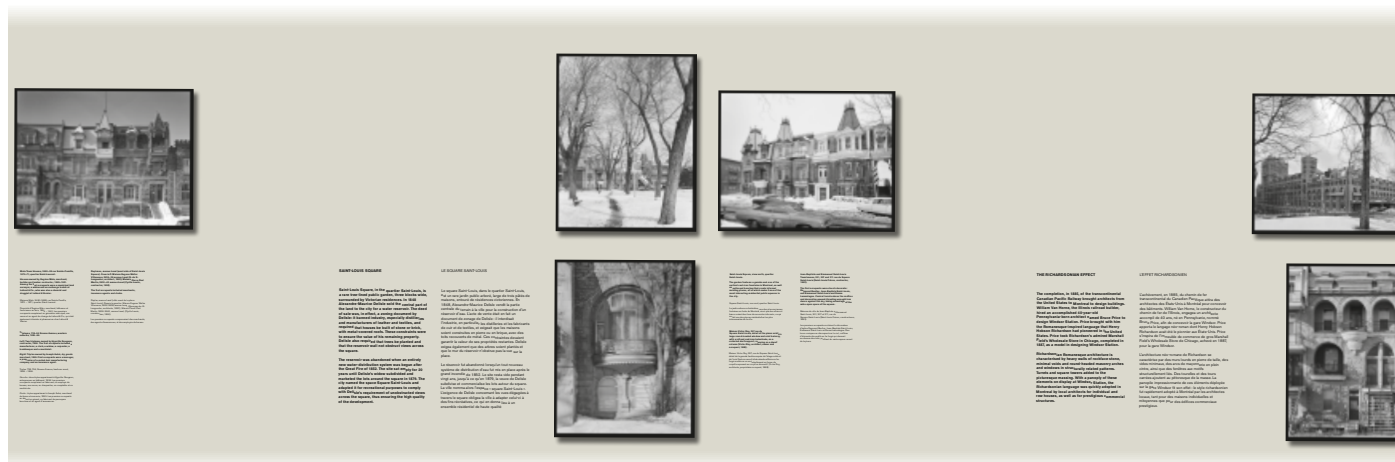
**The reservoir was abandoned when an entirely new water-distribution system was begun after the Great Fire of 1852. The site sat empty for 20 years until Delisle's widow subdivided and marketed the lots around the square in 1879. The city named the space Square Saint-Louis and adapted it for recreational purposes to comply with Delisle's requirement of unobstructed views across the square, thus ensuring the high quality of the development.**

**LE SQUARE SAINT-LOUIS**

Le square Saint-Louis, dans le quartier Saint-Louis, est un rare jardin public arboré, large de trois pâtés de maisons, entouré de résidences victorienne. En 1848, Alexandre-Maurice Delisle vendit la partie centrale du terrain à la ville pour la construction d'un réservoir d'eau. L'acte de vente était en fait un document de zonage de Delisle : il interdisait l'industrie, en particulier les distilleries et les fabricants de cuir et de textiles, et exigeait que les maisons soient construites en pierre ou en brique, avec des toits recouverts de métal. Ces contraintes devaient garantir la valeur de ses propriétés restantes. Delisle exigea également que des arbres soient plantés et que le mur du réservoir n'obstrue pas la vue sur la place.

Le réservoir fut abandonné lorsqu'un tout nouveau système de distribution d'eau fut mis en place après le grand incendie de 1852. Le site resta vide pendant vingt ans, jusqu'à ce qu'en 1879, la veuve de Delisle subdivise et commercialise les lots autour du square. La ville nomma alors l'espace « square Saint-Louis ». L'exigence de Delisle concernant les vues dégagées à travers le square obligea la ville à adapter celui-ci à des fins récréatives, ce qui en donna lieu à un ensemble résidentiel de haute qualité

**Les pierres grises de Montréal / Greystone Montreal, 1685—1920**  
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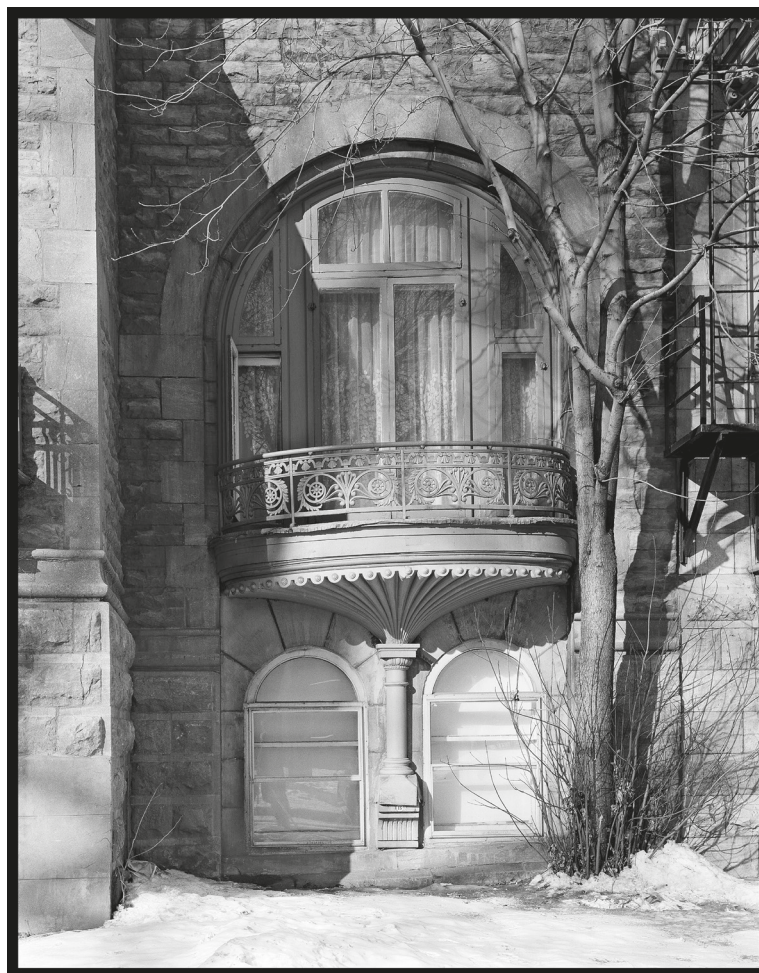
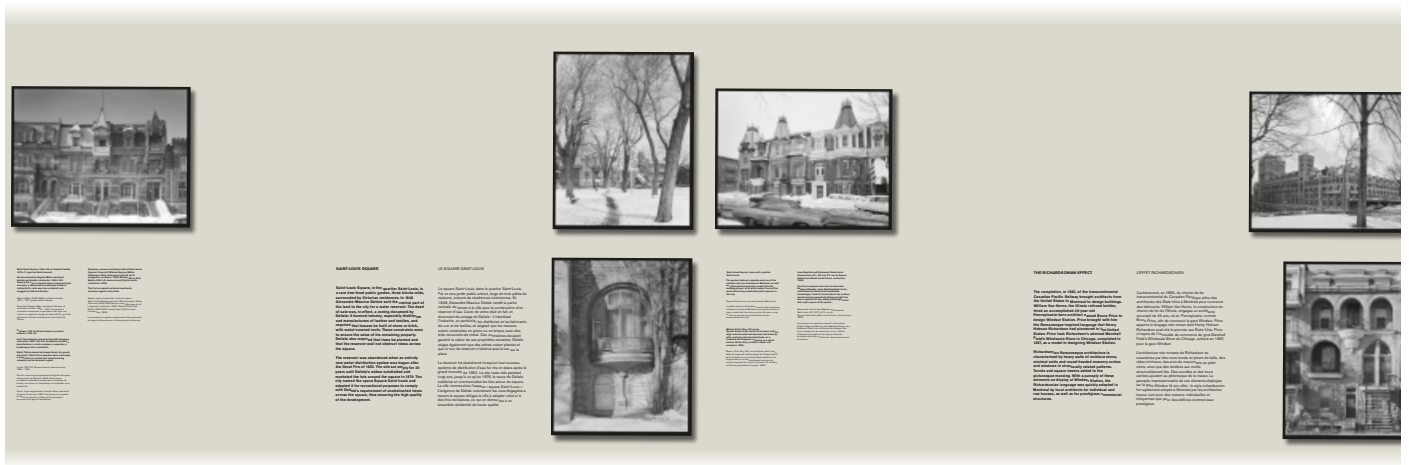
**Saint-Louis Square, view north, quartier Saint-Louis.**

**The garden features a gazebo and one of the earliest cast-iron fountains in Montreal, as well as paths and benches that create informal meeting places, all of which make it one of the most interesting residential public squares in the city.**

Square Saint-Louis, vue nord, quartier Saint-Louis.

Le jardin arbore un belvédère, une des plus anciennes fontaines en fonte de Montréal, ainsi que des allées et bancs créant des lieux de rencontre informels, ce qui en fait une des places résidentielles les plus intéressantes de la ville.

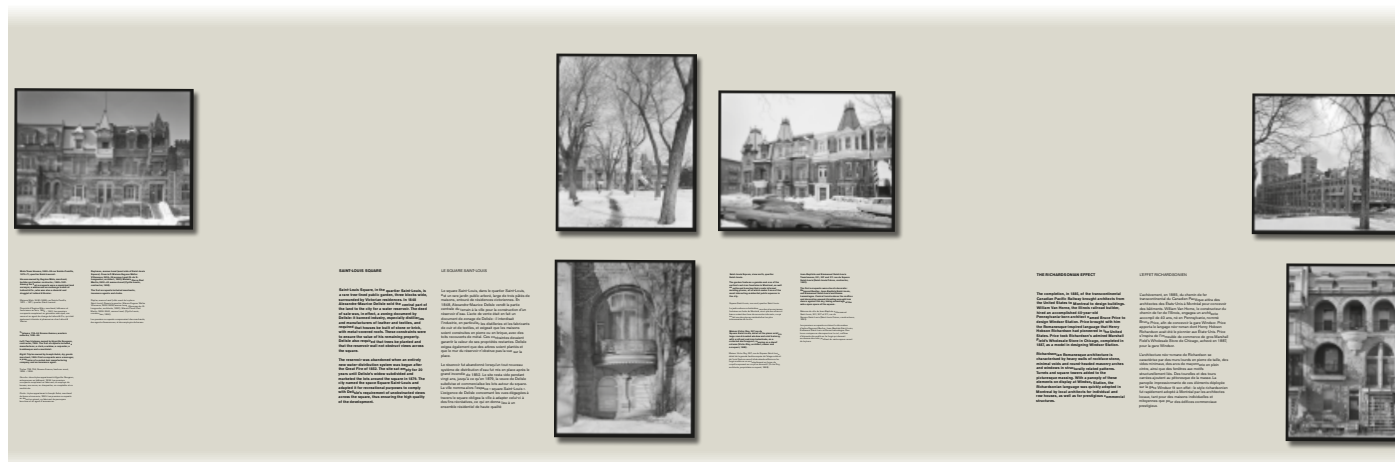
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**De/by Phyllis Lambert et/and Richard Pare, 1972—1974**



**Maison Victor Roy, 357 rue du Square-Saint-Louis, détail de la grande fenêtre arquée de l'étage noble et de l'oriel (balcon-serre) à balustrade raffinée en fer forgé monté sur un encorbellement en forme de coquille reposant sur un pilier décoratif. (Victor Roy, architect, owner and occupant, 1888).**

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**Les pierres grises de Montréal / Greystone Montreal, 1685—1920**  
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**Jean-Baptiste and Emmanuel Saint-Louis  
 Townhouses, 301, 307 and 311 rue du Square  
 Saint-Louis (Saint-Louis Frères, contractor,  
 1883).**

**The first occupants were church decorator  
 Raymond Beullac, Jean-Baptiste Saint-Louis,  
 and Emmanuel Saint-Louis and Emma  
 Lamontagne. Conical turrets above the roofline  
 and decorative upward-thrusting wrought iron**

**Maisons de ville de Jean-Baptiste et Emmanuel  
 Saint-Louis, 301, 307 et 311, rue du  
 Square-Saint-Louis (Saint-Louis Frères, constructeurs,  
 1883).**

**Les premiers occupants en étaient le décorateur  
 d'église Raymond Beullac, Jean-Baptiste Saint-Louis,  
 Emmanuel Saint-Louis et Emma Lamontagne. Des  
 tours coniques se découpent sur le ciel, coiffées**



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**THE RICHARDSONIAN EFFECT**

**The completion, in 1885, of the transcontinental Canadian Pacific Railway brought architects from the United States to Montreal to design buildings. William Van Horne, the Illinois railroad builder, hired an accomplished 40-year-old Pennsylvania-born architect named Bruce Price to design Windsor Station. Price brought with him the Romanesque-inspired language that Henry Hobson Richardson had pioneered in the United States. Price took Richardson's admired Marshall Field's Wholesale Store in Chicago, completed in 1887, as a model in designing Windsor Station.**

**Richardsonian Romanesque architecture is characterised by heavy walls of rockface stone, minimal voids and round-headed masonry arches and windows in structurally related patterns. Turrets and square towers added to the picturesque massing. With a panoply of these elements on display at Windsor Station, the Richardsonian language was quickly adopted in Montreal by local architects for individual and row houses, as well as for prestigious commercial structures.**

**L'EFFET RICHARDSONIEN**

L'achèvement, en 1885, du chemin de fer transcontinental du Canadien Pacifique attira des architectes des États-Unis à Montréal pour concevoir des bâtiments. William Van Horne, le constructeur du chemin de fer de l'Illinois, engagea un architecte accompli de 40 ans, né en Pennsylvanie, nommé Bruce Price, afin de concevoir la gare Windsor. Price apporta le langage néo-roman dont Henry Hobson Richardson avait été le pionnier aux États-Unis. Price s'inspira de l'immeuble de commerce de gros Marshall Field's Wholesale Store de Chicago, achevé en 1887, pour la gare Windsor.

L'architecture néo-romane de Richardson se caractérise par des murs lourds en pierre de taille, des vides minimaux, des arcs de maçonnerie en plein cintre, ainsi que des fenêtres aux motifs structurellement liés. Des tourelles et des tours carrées ajoutent au pittoresque de la masse. La panoplie impressionnante de ces éléments déployée sur la gare Windsor fit son effet : le style richardsonien fut rapidement adopté à Montréal par les architectes locaux, tant pour des maisons individuelles et mitoyennes que pour des édifices commerciaux prestigieux.

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**Windsor Station, view south-west from Place du Canada, 1100 avenue des Canadiens-de-Montréal (Bruce Price, architect, 1887–89, with extensions to the west designed by Edward and William S. Maxwell, 1899–1900, and southward by Walter Scott Painter, 1910–12).**

**Price's Windsor Station is considered to be one of the few true Richardsonian buildings in Montreal. Manifestly industrial and powerfully constructed of the land's substrate, the station was symbolic of Montreal as a continental force.**

**Gare Windsor, vue sud-ouest depuis la place du Canada, 1100, avenue des Canadiens-de-Montréal, Bruce Price, architecte, 1887 – 1889, avec extensions vers l'ouest dessinées par Edward et William S. Maxwell, 1899 – 1900, et vers le sud par Walter Scott Painter, 1910 – 1912.**

**La gare Windsor de Bruce Price est considérée comme un des rares bâtiments purement richardsoniens de Montréal. Fièremment industrielle et puissamment construite à partir du substrat terrestre de la ville, la gare symbolisait Montréal en tant que force continentale.**

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**Halpin triplex, 3920–24 avenue du Parc La Fontaine, 1894.**

**The first occupants included carriage maker James Halpin (owner), cattle dealer Louis Delorme and merchant Pierre Gravel. Richardsonian elements appear in this row of upper-middle-class duplexes and triplexes all built within a few years of each other.**

**Triplex Halpin, 3920-3924, avenue du Parc-La Fontaine, 1894.**

Les premiers occupants comprenaient le fabricant de voitures à cheval James Halpin (propriétaire), le marchand de bétail Louis Delorme et le marchand Pierre Gravel. Des éléments richardsoniens sont visibles dans cette rangée de duplex et triplex de la classe moyenne supérieure, tous construits à quelques années d'intervalle.

**Les pierres grises de Montréal / Greystone Montreal, 1685—1920**  
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**View north on Boulevard Saint-Laurent.**  
**From left to right: edifice Fabien Drapeau et J.R. Savignac (Daoust & Gendron, architects, 1890); edifice Brunet (Daoust & Gendron, 1890); and edifice James J. E. Guerin (architect unknown, 1890).**

**In a linear expression of Richardson's sculptural volumes, the commercial and cultural buildings, including the Monument-National theatre, that line five blocks on the west side of the main cross-island road bear evidence of the French-speaking community's exuberant, up-to-date architectural project to vie**

**Vue vers le nord sur le boulevard Saint-Laurent.**  
**De gauche à droite : édifice Fabien Drapeau et J.R. Savignac (Daoust & Gendron, architectes, 1890) ; édifice Brunet (Daoust & Gendron, 1890) ; édifice James J. E. Guerin (architecte inconnu, 1890).**

**Les volumes sculpturaux de Richardson s'expriment sous forme linéaire dans ces bâtiments commerciaux et culturels, dont le théâtre Monument-National, alignés sur cinq pâtés de maisons en bordure ouest de l'artère principale traversant l'île. Ils témoignent du projet architectural exubérant, très moderne, de la communauté francophone, conçu pour**

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**THE LAST OF THE GREYSTONE COMMUNITIES**

**At the end of the 19th century, unprecedented industrial expansion and immigration, and a concomitant increase of housing construction, began to exhaust building-quality greystone quarries. Extravagant greystone residences in a mixture of styles appeared in privileged areas in the city, and greystone houses continued to be marks of status in the suburbs as they matured outside the city limits.**

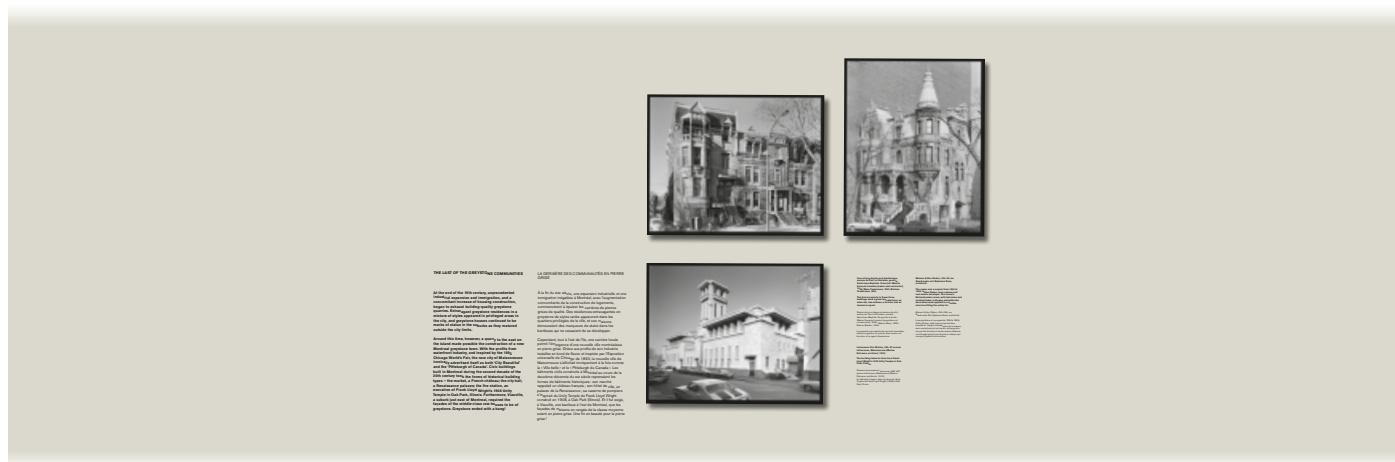
**Around this time, however, a quarry to the east on the island made possible the construction of a new Montreal greystone town. With the profits from waterfront industry, and inspired by the 1893 Chicago World's Fair, the new city of Maisonneuve ironically advertised itself as both 'City Beautiful' and the 'Pittsburgh of Canada'. Civic buildings built in Montreal during the second decade of the 20th century took the forms of historical building types – the market, a French château; the city hall, a Renaissance palazzo; the fire station, an evocation of Frank Lloyd Wright's 1908 Unity Temple in Oak Park, Illinois. Furthermore, Viauville, a suburb just east of Montreal, required the façades of the middle-class row houses to be of greystone. Greystone ended with a bang!**

**LA DERNIÈRE DES COMMUNAUTÉS EN PIERRE GRISE**

À la fin du xixe siècle, une expansion industrielle et une immigration inégalées à Montréal, avec l'augmentation concomitante de la construction de logements, commencèrent à épuiser les carrières de pierres grises de qualité. Des résidences extravagantes en greystone de styles variés apparurent dans les quartiers privilégiés de la ville, et ces maisons demeuraient des marqueurs de statut dans les banlieues qui ne cessaient de se développer.

Cependant, tout à l'est de l'île, une carrière locale permit l'émergence d'une nouvelle ville montréalaise en pierre grise. Grâce aux profits de son industrie installée en bord de fleuve et inspirée par l'Exposition universelle de Chicago de 1893, la nouvelle ville de Maisonneuve s'affichait ironiquement à la fois comme la « Ville belle » et le « Pittsburgh du Canada ». Les bâtiments civils construits à Montréal au cours de la deuxième décennie du xxe siècle reprenaient les formes de bâtiments historiques : son marché rappelait un château français ; son hôtel de ville, un palazzo de la Renaissance ; sa caserne de pompiers s'inspirait du Unity Temple de Frank Lloyd Wright construit en 1908, à Oak Park (Illinois). Et il fut exigé, à Viauville, une banlieue à l'est de Montréal, que les façades de maisons en rangée de la classe moyenne soient en pierre grise. Une fin en beauté pour la pierre grise !

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**Four-storey duplex and townhouses, avenue du Parc La Fontaine, quartier Saint-Jean-Baptiste. From left: Maison François Lemoine (owner and contractor), 1896; Mann Townhouse, 1893; Bastien Townhouse, 1893.**

**The first occupants in these three buildings were a glove manufacturer, an advocate, two widows, a butcher and an insurance agent.**

**Duplex de trois étages et maisons de ville, avenue du Parc-La Fontaine, quartier Saint-Jean-Baptiste. De gauche à droite : Maison François Lemoine (propriétaire et constructeur), 1896 ; Maison Mann, 1893 ; Maison Bastien, 1893.**

**Les premiers occupants de ces trois immeubles étaient un gantier, un avocat, deux veuves, un boucher et un agent d'assurance.**

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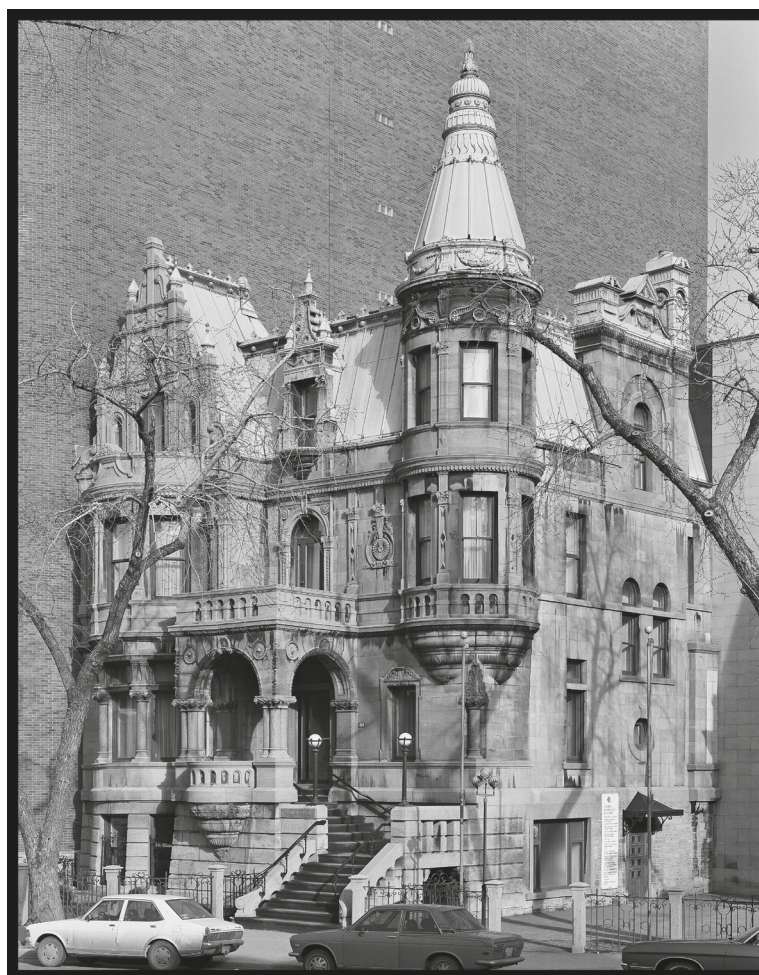
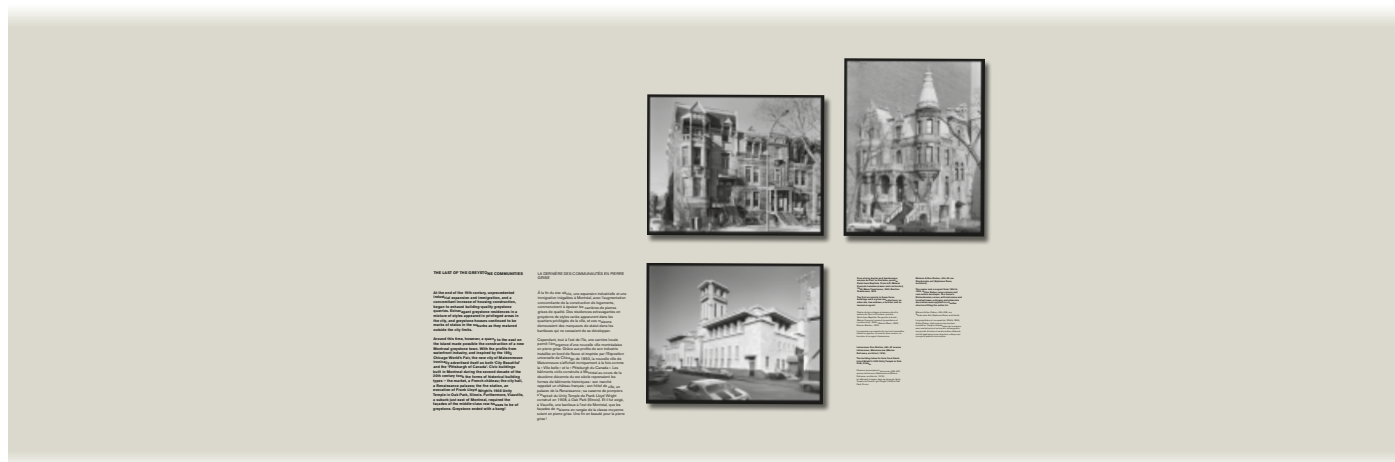
**Letourneux Fire Station, 485–97 avenue  
Létourneux, Maisonneuve (Marius  
Dufresne, architect, 1915).**

**The building takes its form from Frank  
Lloyd Wright's 1908 Unity Temple in Oak  
Park, Illinois.**

**Caserne de pompiers Letourneux, 485-497,  
avenue Létourneux, Maisonneuve (Marius  
Dufresne, architecte, 1915).**

**Le bâtiment s'inspire dans sa forme du Unity  
Temple de Frank Lloyd Wright (1908) à Oak  
Park, Illinois.**

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Extraits d'une réunion de travail portant sur le projet *Les pierres grises de Montréal*, qui s'est tenue au Centre canadien d'architecture, à Montréal, le 14 mars 2024, avec les équipes du CCC et du CCA. Phyllis Lambert regarde sur sa gauche l'écran où sont projetées des images de son projet et où sont réunis, à distance, Léa-Catherine Szacka, Massimo Pitis et Christophe Lebrun. Face à elle, elle s'adresse à Catherine Bédard, qui l'enregistre avec la collaboration de Gregory Emmanuel. À sa droite, son collaborateur Ian Beattie.

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Excerpts from a working meeting on the *Montreal Greystone project*, held at the Canadian Centre for Architecture, Montreal, on March 14, 2024, with the CCC and CCA teams. To her left, Phyllis Lambert looks at the screen showing images from her project, with Léa-Catherine Szacka, Massimo Pitis and Christophe Lebrun gathered through a visioconference. In front of her is Catherine Bédard, who records her with the help of Gregory Emmanuel. To her right, her collaborator Ian Beattie.

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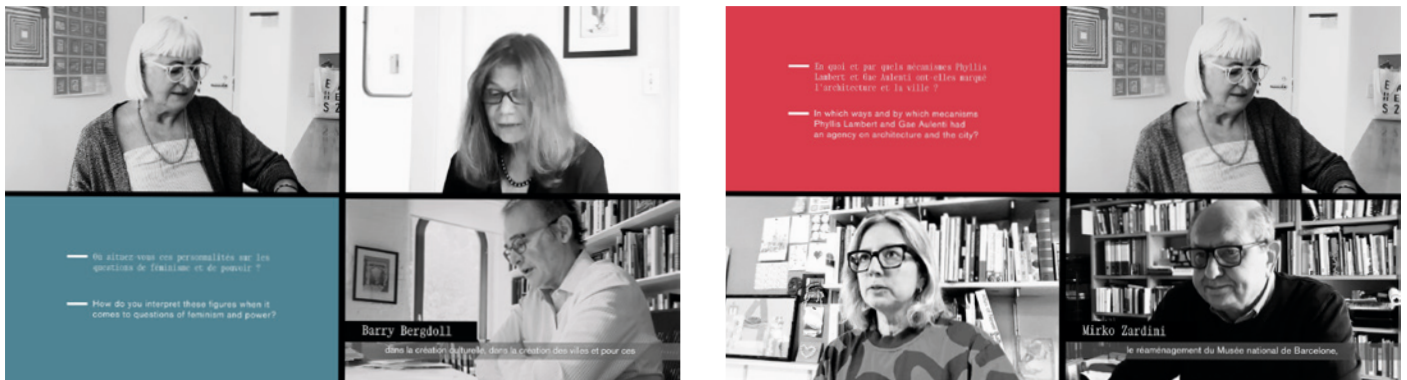


Extraits d'une entrevue de Phyllis Lambert réalisée par Léa-Catherine Szacka. Cette rencontre, qui s'est tenue au Centre canadien d'architecture à Montréal le 5 août 2024, a eu lieu dans le cadre de la préparation de l'exposition du Centre culturel canadien à Paris, *Histoires croisées*. Phyllis Lambert s'adresse à Léa-Catherine Szacka qui l'enregistre avec la collaboration de Gregory Emmanuel.

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Excerpts from an interview with Phyllis Lambert by Léa-Catherine Szacka. This meeting, held at the Canadian Centre for Architecture in Montreal on August 5, 2024, took place as part of the preparation for the Canadian Cultural Centre's exhibition in Paris, *Crossed Histories*. Phyllis Lambert speaks to Léa-Catherine Szacka, who records her with the collaboration of Gregory Emmanuel.

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**BARRY BERGDOLL**

PROFESSEUR D'HISTOIRE DE L'ART ET ARCHÉOLOGIE, COLUMBIA UNIVERSITY, NEW YORK

Interview de Léa-Catherine Szacka, 15 mai 2024

PROFESSOR OF ART HISTORY AND ARCHAEOLOGY, COLUMBIA UNIVERSITY, NEW YORK

Interview by Léa-Catherine Szacka, 15 May 2024

**GIOVANNA BORASI**

DIRECTRICE DU CENTRE CANADIEN D'ARCHITECTURE, MONTRÉAL

Interview de Léa-Catherine Szacka, 7 juin 2024

DIRECTOR OF THE CANADIAN CENTRE FOR ARCHITECTURE, MONTREAL

Interview by Léa-Catherine Szacka, 7 June 2024

**MARISTELLA CASCIATO**

CONSERVATRICE DE L'ARCHITECTURE, GETTY RESEARCH INSTITUTE, LOS ANGELES

Interview de Léa-Catherine Szacka, 8 juillet 2024

CURATOR OF ARCHITECTURE, GETTY RESEARCH INSTITUTE, LOS ANGELES

Interview by Léa-Catherine Szacka, 8 July 2024

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Interview de Léa-Catherine Szacka, 10 mai 2024

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Interview by Léa-Catherine Szacka, 10 May 2024

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Interview de Léa-Catherine Szacka, 9 mai 2024

PROFESSOR OF ARCHITECTURE, COLUMBIA UNIVERSITY, NEW YORK

Interview by Léa-Catherine Szacka, 9 May 2024

**MIRKO ZARDINI**

COMMISSAIRE ET CRITIQUE D'ARCHITECTURE, MILAN, ET ANCIEN DIRECTEUR DU CENTRE CANADIEN D'ARCHITECTURE, MONTRÉAL

Interview de Léa-Catherine Szacka, 17 mai 2024

ART AND ARCHITECTURE CRITIC, MILAN, AND FORMER DIRECTOR OF THE CANADIAN CENTRE FOR ARCHITECTURE, MONTREAL

Interview by Léa-Catherine Szacka, 17 May 2024

**Les six experts réunis dans cette vidéo ont été interviewés, à distance, par Léa-Catherine Szacka entre mai et juillet 2024 dans le cadre de la préparation de l'exposition du Centre culturel canadien à Paris, Histoires croisées. Les enregistrements ont été faits par les personnes elles-mêmes, dans leur bureau professionnel ou personnel.**

**UNE PRODUCTION DU CENTRE CULTUREL CANADIEN. © CCC/OPEN UP STUDIO, 2025.**

The six experts gathered in this video have been interviewed, remotely, by Léa-Catherine Szacka, between May and July 2024, in preparation for the Canadian Cultural Centre in Paris exhibition, Crossed Histories. The videos were self recorded in each person's professional or personal office.

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