

# EMERGENT PARADIGMS OF MONTREAL'S IDEATIONAL LANDSCAPE OF IDENTITY

## Tensions between Local and Global in Contemporary Architectural Practice

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This work was presented at a public lecture during a ceremony at the annual conference of the Society for the Study of Architecture in Canada where Ms. Prochazka was awarded the Phyllis Lambert Prize 2009 by UQAM's Institut du patrimoine for submitting the best doctoral dissertation on the subject of architecture and architectural history in Canada, based on the assessment of an independent jury.

> ALENA PROCHAZKA<sup>1</sup>

This doctoral research, titled *Le projet urbain vu comme un catalyseur identitaire : analyse de contributions récentes à la montréalité (1992-2003)* [The Urban Project as Identity Catalyst: Analysis of Recent Mutations of the "Montrealness" of Montreal, 1992-2003], deals with the tensions between innovation and continuity in the design of the built form. I examined the process through which the idea of Montreal's personality, in terms of its unique urban landscape, is constantly updated through innovative interpretations of referents in architects' and urban designers' recent projects. How do these professionals take part in creating the imagery of urban identity while at the same time contributing to the affirmation of and mutations to the "Montrealness of Montreal" (a concept introduced in 1980 by architect and artist Melvin Charney)?

Although much recent research has looked at cultural representations as a phenomenon that modulates the urban form,<sup>2</sup> the role of "design process" as an expression of critical thinking has not received much attention. From that perspective, urban identity arises from discourses on the city and the representations that they generate. Thus, urban identity is an idea—a cultural construct.

It takes shape within a dialogical relationship between the built city and another, imaginary, city, a city of representations. This ideational landscape somehow modulates our reception and experience of the physical landscape, as well as the way we conceive it. The imagery of urban identity is to be found



FIG. 1. PALAIS DES CONGRÈS, SAIA BARBARESE TOPOUZANOV ARCHITECTES, 2003. | GUILLAUME ST-JEAN

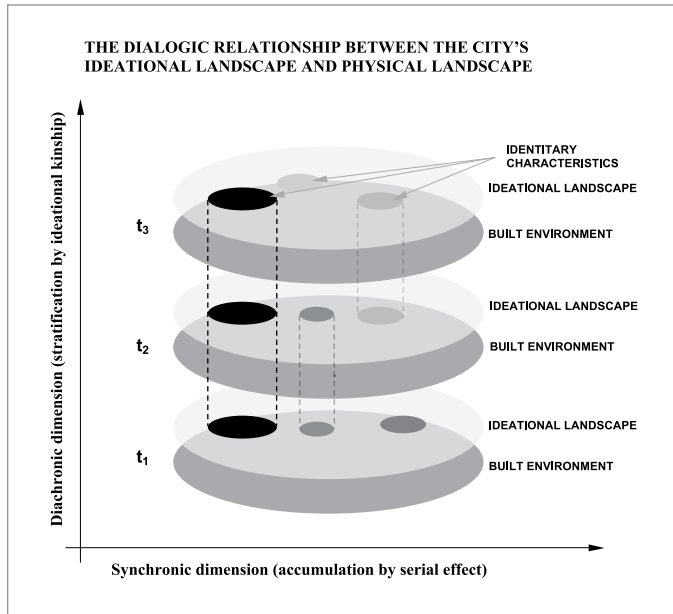


FIG. 2. THE SYNCHRONIC AND THE DIACHRONIC DIMENSIONS OF THE CITY'S IMAGE.

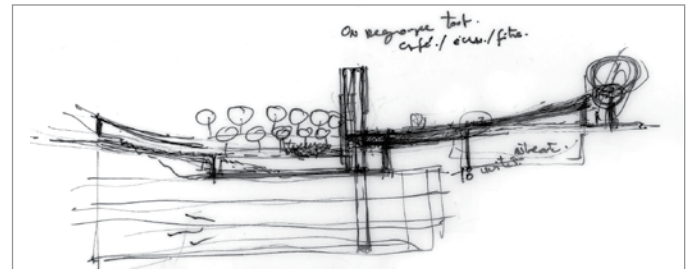


FIG. 4. THE REHABILITATION PROJECT OF THE QUARTIER INTERNATIONAL DE MONTRÉAL, STUDY FOR THREE DIMENSIONAL CONNECTIVITY BETWEEN THE UNDERGROUND AND THE STREET LEVEL, SKETCH, 1999. | DAOUST LESTAGE ARCHITECTURE AND URBAN DESIGN ARCHIVES. DRAWING PIERRE LECLERC.

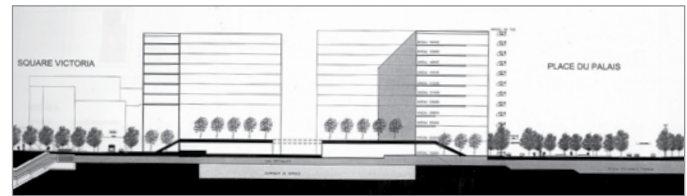


FIG. 5. PROJECT OF THE CAISSE DE DÉPÔT COMPLEX, STUDY DRAWING, 1999. | DAOUST LESTAGE ARCHITECTURE AND URBAN DESIGN ARCHIVES.

- FEATURES OF A MUTANT MONTREALNESS**
- 1) Contemporary crowning and roof tops  
beyond Victorian-style cornices and turrets
  - 2) Access to the "great outdoors"  
beyond Montreal's twisted staircases
  - 3) Three-dimensional urban contingency  
beyond the underground city
  - 4) Montrealizing architectonic materiality: new features  
beyond Montreal's greystone

FIG. 3. FEATURES OF MONTREAL'S NEW PARADIGM OF URBAN IDENTITY.

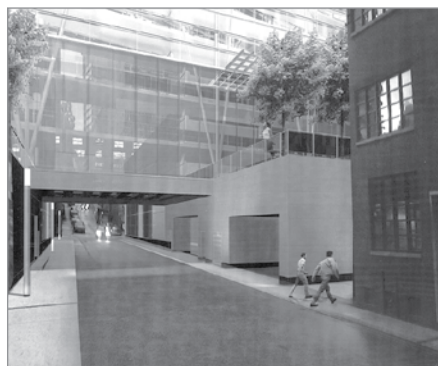


FIG. 6. IN THE PROJECT OF THE CAISSE DE DÉPÔT COMPLEX, THE BUILDING BRIDGES OVER A RESTORED STREET. | DAOUST LESTAGE ARCHITECTURE AND URBAN DESIGN ARCHIVES. ILLUSTRATION BY N.O.M.A.D.E.

at the heart of this ideational landscape. It is an idea shared and passed on. As an integral part of this phenomenon, I have particularly looked into the "identitary investment" that architects and designers make during the design process.

In my research, I propose to explore two dimensions of urban identity (fig. 2). It is through these dimensions that the dialogue between the city and its imagery takes place.

In the synchronic dimension, the spatialized imagery of urban identity may be recognized or "read" as an accumulation and repetition of urban identity features. A sort of serial effect may result in recognition of a narrative proper to a specific identity.

In the diachronic dimension, identity is built up in successive moments through a selective stratification of persistent ideational values and images, which are connected, from one temporal layer to the next, by an ideational kinship.

Therefore, at a given time, urban identity is a portrait composed of:

- a series of prototypical images transmitted from the past (for example, in Montreal, various translations of Victorian-style turrets and cornices or of the famous twisting staircases);
- isolated images of structures considered iconic (for example, for Montreal, the image of Buckminster Fuller's Biosphere geodesic dome).

In the diachronic dimension, these characteristics arise either episodically (shown here in the form of isolated discs) or more or less permanently (shown here in the form of discs linked by several temporal layers). During this selective stratification, new identitary images may appear under conditions that are the subject of my research.

In my review of discourses on the specificity of Montreal's built landscape, I identified three streams. From

these, I isolated three paradigms of Montrealness—that is, three referential universes that have epitomized the history of the idea of Montreal’s identity. The ensuing regulatory framework, through building codes and master plans, has implemented postures rooted in these paradigms.

In the 1960s and 1970s, the paradigm that could be called Heroic Montrealness, which typified Mayor Jean Drapeau’s tenure, stepped resolutely into the sphere of international architectural culture. This paradigm, originating in the Progressive and Modern movements, emphasized invention. The inventive figures of this paradigm, still in place today, are being transformed by a globalized architectural culture sensitive to new challenges posed by environmental issues and urban growth.

The paradigm of Patrimonial Montrealness was born in the early 1970s with the battles to save the city’s urban heritage. This paradigm still inspires architects, planners, and designers whose projects emulate the local historical built form or preserve elements of the past.

Following this rise of urban heritage awareness, a third paradigm was born: it could be dubbed Melvinian, in honour of Melvin Charney, whose work actually started the debate on the Montrealness of Montreal. This typo-morphological paradigm posits a universe of local references used in new construction that respects the typo-morphological features of the existing urban fabric. In a Corbozian sense (I refer here to Swiss historian André Corboz, who taught at the Université de Montréal from 1967 to 1980), this paradigm proposes to reveal the memory of a place through reference to traces that emerge from previous strata of forms and uses.

And beyond the recycling of Montrealness embodied in these three paradigms—which continue to be relevant—would my research point to projects that in some ways do not fit with established ideas and images but signal the emergence of a new paradigm of Montrealness?

To tackle this question, I set out to examine, through a sort of genetic analysis of design thinking weighed against the critical reception of the work of architects and designers, how certain exemplary projects alter and regenerate the ideal landscape of the city while, at the same time, contributing to the continuity and character of an urban landscape that provides Montreal with a unique and constantly changing identity.

To do so, I analyzed a corpus that comprises thousands of images digitalized from the archives of selected architects and designers. For the most part, these drawings, models, and other documents developed during the design process had never before been brought to light or interpreted. Most of the original material has since, unfortunately, disappeared.

As a case of integration into Old Montreal, I analyzed two projects designed by architect Dan Hanganu and his team: the Complex Chaussegros-de-Léry (designed in 1988-1991 and completed in 1991 and 1996) and the Pointe-à-Callière Museum (designed in consortium with Provencher Roy and Associates in 1990-1991 and completed in 1992). I also analyzed three other projects to study an urban territory that appears in search of a new vocation and identity—the Quartier international de Montréal. They are the rehabilitation project of the sector designed by Daoust Lestage, architects and urban designers, in consortium with Provencher Roy and Associates in 1999-2002 (completed in 2004) and the Caisse de dépôt complex

(designed by Daoust Lestage in 1999-2002 and completed in 2003) as well as the expansion project of the Palais des congrès de Montréal, designed in 1997-2002 (completed in 2003) by Saia Barbarese Topuzanov in association with Ædifica and the architect Hal Ingberg as independent consultants, as well as Claude Cormier, landscape designer.

These projects were chosen as case studies based on the critical reception of their integration into the context and the existing imagery of Montrealness. Because they are recent, these examples were likely to contain new characteristics that could become accepted referents, creating a momentum that may impel mutations to the very idea of Montreal’s urban identity.

My analysis revealed the emergence of a hybrid paradigm that draws on options from all three of the abovementioned paradigms. In this paradigm—which I propose to name critical contextualism—referents that stem from the local context, subjected to critical recycling, are combined with referents from global architectural culture that incorporate new approaches and technologies to cope with current planetary urban and environmental issues. Such critical recycling of referents as semantic, identity values is at the origin of the very process of building and updating the urban identity. The point of my research is that designers encode these values even before they are recognized by the observers and interpreters who subsequently consecrate, so to speak, their significance.

The new imagery of urban identity for which I have traced kinship connections in the Montreal landscape makes its appearance at the very fragile moment the critical reception appropriates it—although architects and designers, acting

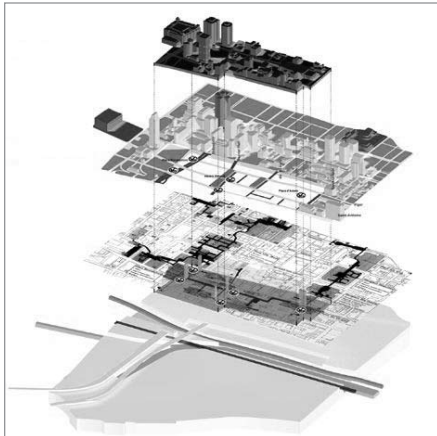


FIG. 7. THE CONCEPT FOR THE REHABILITATION OF THE QUARTIER INTERNATIONAL DE MONTRÉAL: A VERTICALLY INTEGRATED STRATA OF URBAN INFRASTRUCTURES. | GAUTHIER DAOUST LESTAGE INC. AND PROVENCHER ROY & ASS. ARCHITECTURE ET DESIGN URBAIN, *LE PROJET DU QUARTIER INTERNATIONAL DE MONTRÉAL, VOLET AMÉNAGEMENT, ESQUISSE PRÉLIMINAIRE, JUIN 1999*. ILLUSTRATION BY N.O.M.A.D.E.

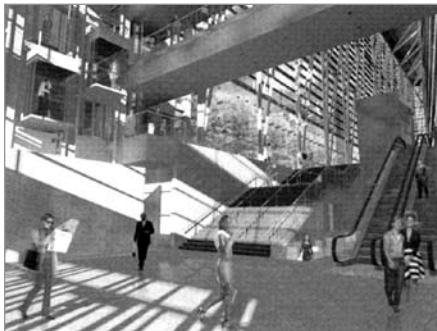


FIG. 8. PROJECT OF THE CAISSE DE DÉPÔT COMPLEX. AS A LINK BETWEEN TWO MAJOR URBAN SQUARES, THE BUILDING CREATES AN ELEVATED SEMI-PUBLIC INTERIOR SPACE CONNECTED TO SUSPENDED GARDENS. | DAOUST LESTAGE ARCHITECTURE AND URBAN DESIGN ARCHIVES. ILLUSTRATION BY N.O.M.A.D.E.

as interpreters of urban context, seem to be a step ahead. Indeed, I observed a serial effect that is already taking place: these images and ideas are being incorporated into other creative recent projects.

Taking as a starting point some of the well-established characteristics of Montrealness (such as the underground city, twisting staircases, use of local greystone, Victorian-style turrets and cornices), my work shows their mutations into features of a new paradigm of Montreal's urban identity (fig. 3).



FIG. 9. THE EXPANSION OF THE PALAIS DES CONGRÈS DE MONTRÉAL CONCEPT OF RECONNECTED PEDESTRIAN STREETS THROUGH THE BUILDING. | SAÏA BARBARESE TOPUZANOV ARCHITECTS ARCHIVES.

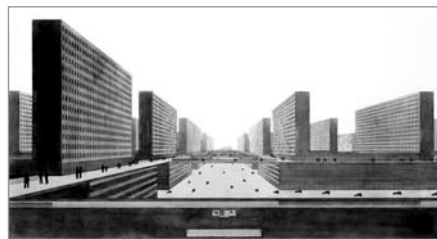


FIG. 10. THE PROGRESSIVE IDEAL OF LAYERED SEGREGATION AS EPITOMIZED IN LUDWIG KARL HILBERSEIMER'S *HIGHRISE CITY*. | LUDWIG KARL HILBERSEIMER, AMERICAN, BORN IN GERMANY, 1885-1967, *HIGHRISE CITY (HOCHHAUSSTADT)*; PERSPECTIVE VIEW: NORTH-SOUTH STREET, 1924, INK AND WATERCOLOUR ON PAPER, 97.3 X 140 CM. GIFT OF GEORGE E. DANFORTH, 1983, 1992, THE ART INSTITUTE OF CHICAGO.

In the projects that I analyzed, Montreal's very typical underground city is enhanced by various alternative walkways. Some lead from the underground up (fig. 4), while other passages connect buildings either at ground level or by suspended gardens and bridges (fig. 5) spanning former streets brought back to use (fig. 6). This pedestrian-friendly three-dimensional connectivity (fig. 7) is a new form of Montreal's interior public space (figs. 8-9), a feature of Montrealness genetically linked to Montreal's existing interior city while reflecting strategies



FIG. 11. PLACE VILLE-MARIE PROJECT, 1958-1965, I.M. PEI AND ASS., WITH AFFLECK, DESBARATS, DIMAKOPOULOS, LEBENSOLD, ARCHITECTS. | PHOTO LANGFORD STUDIOS / PEI COBB FRED & PARTNERS ARCHITECTS ARCHIVES.



FIG. 12. VILLE-MARIE MOTORWAY BEFORE THE REHABILITATION OF THE QUARTIER INTERNATIONAL DE MONTRÉAL. | DAOUST LESTAGE ARCHITECTURE AND URBAN DESIGN ARCHIVES. PHOTO ALAIN LAFOREST.



FIG. 13. THE TYPO-MORPHOLOGICAL HORIZONTAL ORGANIC CONTINGENCY EPITOMIZED IN NOLLI'S *PLAN OF ROME*. | PLAN OF ROME, DETAIL, GIAMBATTISTA NOLLI, 1748.

used in recent urban projects in cities around the world. Richly connected both vertically and horizontally, the projects of the Quartier international draw upon both modernist urbanism (figs. 10-12) that created the underground city and culturalist urbanism (figs. 13-14) within the typomorphological paradigm of Montrealness, which emphasizes the connection between the street and the public and semi-public spaces in buildings. As a serial effect occurs, this hybridization may become characteristic of Montreal, and, since it is related to



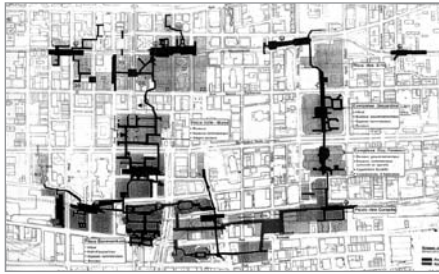


FIG. 14. MONTREAL'S UNDERGROUND CITY. | DAOUST LESTAGE ARCHITECTURE AND URBAN DESIGN ARCHIVES.



FIG. 15. THE HABITABLE FLAT ROOF OF THE FIAT PLANT AT TURIN THAT INSPIRED LE CORBUSIER. | FROM *VERS UNE ARCHITECTURE*, PARIS, VINCENT FRÉAL, 1958 [1923], P. 142.



FIG. 16. MONTREAL'S HABITABLE ROOF AT COURS LE ROYER, 1981, DESNOYERS MERCURE GAGNON AND SHEPPARD ARCHITECTS. | ALENA PROCHAZKA.

the established imagery of Montreal's identity, it may update the very idea of Montrealness.

Anther example of this contemporary Montrealness occurs in some recent "translations" of the imagery of Victorian-style cornices and false attics that echo the current architectural culture at the same time. This new imagery draws on three sources that evolved in twentieth-century architecture: the terraced building, the roof garden, and the concept of the fifth façade (figs. 15-16).

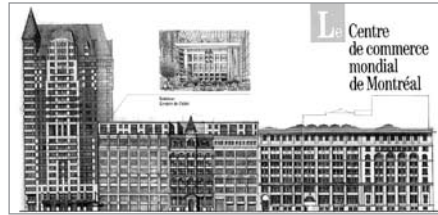


FIG. 17. THE CLASSICAL IDEAL OF THE TRIPARTITE COMPOSITION (CROWN, BODY, BASE) OF THE HISTORICAL BUILDINGS IN THE OLD MONTREAL WAS EMULATED IN SOME RECENT PROJECTS. CENTRE DE COMMERCE MONDIAL DE MONTREAL, PROVENCHER ROY ARCHITECTES, 1991. | PROMOTIONAL LEAFLET, SOCIÉTÉ DE PROMOTION DU CENTRE DE COMMERCE MONDIAL DE MONTREAL INC., CENTRE DE COMMERCE MONDIAL DE MONTREAL, DATE UNKNOWN, BEFORE 1992.



FIG. 18. UNBUILT PROJECT FOR THE CONCORDIA UNIVERSITY CAMPUS, PROVENCHER ROY AND ASS. ARCHITECTES, 2001. | *ARQ ARCHITECTURE-QUÉBEC*, NO. 117, NOVEMBER 2001, P. 19.

It also combines the classical idea of the three-part composition of a building—base, body, and crowning—that is typical of the typo-morphological Montrealness (fig. 17). A new trend in the Montreal landscape, genetically linked to its identity imagery, thus consists of expressing the flat roof in the form of a roof terrace or garden with a set-back storey and overhanging awning to create a sort of super-cornice that tops a building. A serial effect of this architectural device can already be noticed (figs. 18-21).

The notion that everyone should have access to the outside from their living space is embedded in the spirit of the Modern movement (figs. 22-23), which was inspired in this respect by the nineteenth-century public-health *hygiéniste* movement. One might speculate that



FIG. 19. CAISSE DE DÉPÔT ET PLACEMENT DU QUÉBEC, DAOUST LESTAGE ARCHITECTURE AND URBAN DESIGN, 1999-2003. | DAOUST LESTAGE ARCHITECTURE AND URBAN DESIGN ARCHIVES.



FIG. 20. CLOS SAINT-BERNARD RENOVATION BY DAN S. HANGANU, 1986. | PIERRE BOYER-MERCIER.

the idea of private access to the "great outdoors," once embodied in Montreal's balconies and twisting staircases that access each individual dwelling at every storey, is conveyed today by the image of the balcony-terrace or loggia carved out of the volume of buildings, whether residential or workplace. The principle of spatial continuity between inside and outside, as we know, is favoured both by modernists (in the form of ample openings and terraces) and culturalists (in the form of connection between private and public space). A serial effect of this feature is shown in figures 24 to 26.

Another feature of emerging Montrealness involves a different register of architectural language. Beyond the prototypical greystone so emblematic of Montreal, I observed the appearance of a



FIG. 21. NOUVEL EUROPA, BOUTROS + PRATTE ARCHITECTES, 2004. | ALENA PROCHAZKA.



FIG. 23. OLYMPIC VILLAGE PYRAMIDS, ARCHITECTS ROGER D'ASTOUS AND LUC CHARTRAND, 1973-1976. | ALENA PROCHAZKA.



FIG. 24. QUAI DE LA COMMUNE RESIDENTIAL COMPLEX, PHASE 3, GROUPE CARDINAL HARDY ARCHITECTES, 2000. | GUILLAUME ST-JEAN.



FIG. 26. HABITATIONS SAINT-HUBERT, MERCIER BOYER-MERCIER ARCHITECTES, 1983. | JEAN MERCIER.

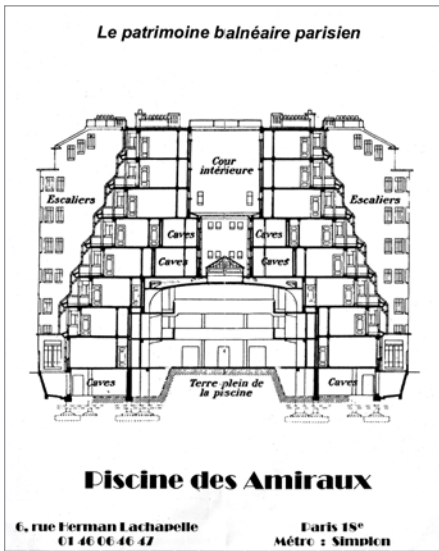


FIG. 22. HABITATION À BON MARCHÉ, PARIS, ARCHITECT HENRI SAUVAGE, 1909-1922. | PROMOTIONAL LEAFLET PUBLISHED BY DIRECTION DE LA JEUNESSE ET DES SPORTS, FRANCE.



FIG. 25. SANCTUAIRE DU MONT-ROYAL, DESMARAIS TORNAY ARCHITECTES, 1980. | ALENA PROCHAZKA.



FIG. 27. CHAUSSEGROS-DE-LÉRY COMPLEX, DAN S. HANGANU ARCHITECTS, 1991. | DAN S. HANGANU ARCHITECTS ARCHIVES.

new feature of architectonic materiality. I showed how the mutations to this identity feature are genetically linked to the translation of the Montreal greystone idea and image used in Dan Hanganu's work (fig. 27).

In the case of the all-glass Caisse de dépôt building, the architects are more concerned with integration into the context than were those who designed the first generation of glass-curtain-walls built in the 1980s. For this building, clad with a

double glass wall, the intention was to convey the expressive quality of Montreal greystone. This particular tectonic assemblage creates a sort of plasticity (fig. 28). Indeed, the layered glass surfaces give rise to a play of shadows that reveals



thicknesses and hollows created by varying transparencies and reliefs in its articulation: the idea is to reproduce the image of details typical of stonemasonry.

The serial effect of this new materiality, which combines modernist referents with those rooted in the typo-morphological ideal that stems from the historical aspect of the city, can be clearly noticed. This kind of tectonic effect is being implemented in other recent projects throughout Montreal.

Following yet another idea developed by Dan Hanganu as a way of enhancing a dialogue between his projects and Montreal's own architecture, is, as I have thoroughly demonstrated, the intention to reveal the hollow thickness of walls. Again, the idea or image of the inhabitable wall amalgamates the same universes of reference seen in the other features of a new Montrealness.

In the Palais des congrès project, a veil of coloured glass falls in front of the building's opaque walls. Acting as sort of a second skin, it allows for circulation between a mineral wall and a wall of light. One might genetically connect this idea of a veil of coloured light that creates a breadth of inhabitable space to a similar effect produced by the balconies and twisting staircases in front of façades that generate continuity between the indoor private space and the outdoor public space. And that's not to mention the very typical but ephemeral walls of light that decorate Montreal's residential buildings at Christmas time! In any case, the idea seems to have caught on.

Back to the register of materiality, the glass wall of the Palais des Congrès shows how coloured glass becomes a truly architectural material. Not only did the architects take inspiration from Marcelle



FIG. 28. CAISSE DE DÉPÔT COMPLEX, CURTAIN WALL, DAOUST LESTAGE ARCHITECTURE AND URBAN DESIGN, 2002. | STEVE MONTPETIT.

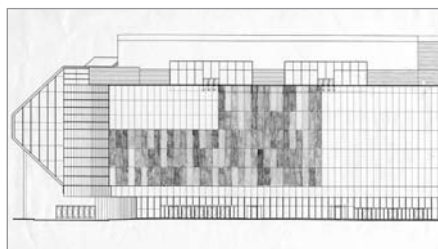


FIG. 30. STUDY DRAWING FOR THE COLOURED PANELS FOR THE EXPANSION OF THE PALAIS DES CONGRÈS, HAL INGBERG ARCHITECT (AS INDEPENDENT CONSULTANT FOR SAIA BARBARESE ARCHITECTS), 2001. | HAL INGBERG, ARCHITECT ARCHIVES.

Féron's mosaic in the Champs-de-Mars subway station adjoining the convention centre, but the vibrant hues are to convey the *joie de vivre* seen as typical of Montreal.

I examined the kinship connections involved with the use of colour in Montreal's built landscape. From the stained-glass transoms in the city's traditional residential neighbourhoods to the stained-glass windows in its many churches, or the touches of bright colour proper to some modernist interventions,



FIG. 29. INSTITUT DE TOURISME ET D'HÔTELLERIE DU QUÉBEC REHABILITATION PROJECT, LAPOINTE MAGNE ARCHITECTS AND AEDIFICA, DETAIL OF THE CURTAIN WALL. | ALENA PROCHAZKA.



FIG. 31. NEW LOGO TO PROMOTE MONTREAL'S INTERNATIONAL VISIBILITY. ACCORDING TO PIERRE LÉONARD, PRESIDENT OF CO, CRÉATION ET IMAGE DE MARQUE INC., WHO PRODUCED THE LOGO, « IL FALLAIT PLUSIEURS COULEURS POUR DIRE QUE LE GRAND MONTRÉAL EST JOYEUX, ANIMÉ ». | QUOTED FROM JEAN-FRANÇOIS CODÈRE, *LE JOURNAL DE MONTRÉAL*, OCTOBER 29, 2008.

stained glass and coloured light have long been part of Montreal's urban landscape. As a result, lively colours punctuate the public spaces of many streets and squares.

Moreover, in Montreal, colour and light celebrate architecture. This strategy is clearly distinct from that in other cities, where urban street façades and commercial "strips" boast a multitude of brightly lit advertising signs as part of buildings. While these façades attest to a consumer aesthetics, Montreal uses

colour and light in an artistic aesthetics. Some might see in this artistic investment Montreal's "latin factor." A serial effect, together with a critical reception, could indicate an identitary dimension in the use of coloured glass in Montreal's recent architecture.

Incidentally, one might ponder a comparison between a drawing from the study for the façade of the convention centre (fig. 30) and a picture of the logo chosen as Greater Montreal's new visual signature (fig. 31). The logo, which was recently made public, is meant to promote Montreal's international visibility. In fact, the convention centre designers and clients suggested that its colourful presence symbolizes Montreal's "international revival." Hence, bright colours and light as a building material could prove to be one of the characteristics of an exuberant Montrealness, triggered by the Palais des congrès project.

These are indeed some of the "genetic mutations" to the idea of Montrealness that take place in the design process of projects while they depart in some ways from established ideas about Montreal's distinct personality. In that sense, these projects are truly identitary catalysts of a new paradigm that characterizes the work of architects and urban designers who exercise their innovative power while caring about the continuity of an imagery that defines territorial identity proper to the built form of Montreal. The notion of urban project may appear here not as merely a single solution to a design problem, but as a genetic blueprint for building a city as a truly unique place.

My research will hopefully contribute to a better understanding of the process both of an urban heritage that is in the making and of the identitary codification that takes place thanks to new projects

designed in the spirit of historical continuity open to contemporary spirit. My research may also be considered for its contribution to architectural theory, regarding the emulation and translation of precedents as constituents of architectural culture.

## NOTES

1. Public lecture, Ryerson University, School of Architectural Science, May 20, 2009. This presentation has been funded by the *Université de Montréal, Programme de subventions au perfectionnement*.

This presentation sums up the results of my doctoral dissertation in urban studies at the Université du Québec à Montréal, a PhD program offered jointly with the Institut national de la recherche scientifique – Urbanisation, Culture et Société. I would like to thank those who assisted and inspired me for this work in so many ways: my thesis directors, Lucie K. Morisset and Luc Noppen. My gratitude also goes to the funding agencies that provided essential financial support : Social Sciences and Humanities Research Council (SSHRC), Fonds québécois de recherche sur la société et la culture (FQRSC), Programme de bourses d'excellence de l'Université du Québec à Montréal, Fondation UQAM. For the Phyllis Lambert Prize, I would like to thank the Institut du patrimoine at the Université du Québec à Montréal, the UQAM Foundation, and, of course, Phyllis Lambert for the extraordinary honour conferred upon me.

2. Marcel Roncayolo (ideational landscape of Marseille, 1990; urban morphogenesis, 1996; urban semiogenesis, 1997; 'lectures' of a city, 2002); Luc Noppen (built environment as producer of identity, 1995); Lucie K. Morisset (identitary imagery, 1999; landscapes of representation, 2003; urban semiogenesis, 2004); Marc Grignon (creation of Quebec City's imagery, 1999); Marie-Christine Boyer (ideational cities, collective memory, 1996); Giuseppe Dematteis (urbanization and spatial representations, in Bagnasco, 1997); Maria Balshaw and Liam Kennedy (urban space and its representation, 2000); Jean-François Chassay (city as a place of ideation, representation in literature, 2002); Gaëtan Desmarais (semiotics of space, 1981; urban morphogenesis, structural geography, 1995); Daniel Le Couédic (architecture and identity, 1995).