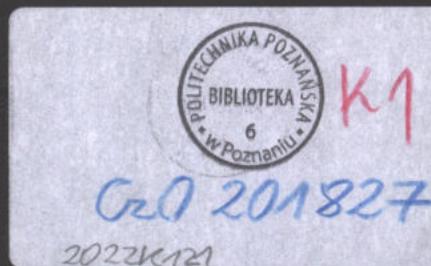


contents:



8 **Acknowledgements** Pina Petricone

10 **Foreword** George Baird

12 **Introduction** Pina Petricone

16 **ABSTRACTION**
Considering concrete abstractions as "impractical idea; something visionary and unrealistic."

22 **Current Concrete Nano-technologies**

28 **45°** Jürgen Mayer H.
Mayer examines the familiar yet potent 45° angle in 1970s concrete architecture as detail, as mega form and as ornament, and asks what its contemporary equivalent might be.

33 **Notes On Abstraction**
The opposite of 'concrete' is 'abstract.' Petricone argues for an inherent aesthetic of brutalist concrete that is susceptible to new readings of abstraction. Critical Abstractions by: Alessia Soppelsa, Anne Miller, Eric Van Ziffle, Gary Chien, Jessie Grebenc, Shirley Lee, Vanessa Graham.

50 **OPERATION**
Considering concrete operations as "procedures aimed at restoring or improving health... for example by correcting a malformation, removing diseased parts, implanting new parts, etc."

58 **Current Concrete Nano-technologies**

64 **Concrete Climate** Sarah Iwata
Concrete experiments in weather, the defining boundaries between infrastructure, building and surface and the persistence of concrete's monumental status.

81 **Notes On Operation**
The City of Toronto's consuming grey sky can have an uncanny, dimming effect on its shining moments in concrete. Petricone presents potential momentary transformations with Critical Operations by: Alessia Soppelsa, Anne Miller, Eric Van Ziffle, Gary Chien, Jessie Grebenc, Shirley Lee, Vanessa Graham.

98 **INSERTION**
Considering concrete insertions as "lace, embroidery, or the like, to be sewn at each edge between parts of other material."

106 **Current Concrete Nano-technologies**

113 **Notes On Insertion**

Surgical interventions foreground and re-qualify existing concrete stock, and in numerous permutations, construct distinct urban identities. Critical Insertions by: Gary Chien, Tangie Genshorek, Vanessa Graham, Jessie Grebenc, Jennifer Haliburton, Leigh Jeneroux, Shirley Lee, Anne Miller, Shi Ning, Alessia Soppelsa, Kenzie Thompson, Eric Van Ziffle, Liam Woofter.

132 **SECTION**

Considering concrete sections as a “thin slice of tissue, mineral, or the like, as though for microscopic examination.”

138 **Current Concrete Nano-technologies**

144 **Tower Renewal Project:**

Plasticity Revisited Graeme Stewart

Stewart ‘unpacks’ the cultural status of now aged international style apartment blocks, and speculates on how technological restorations can lead to new architectures which shape new identities.

161 **Notes On Section**

Along the flatness of the dried bed of ancient Lake Iroquois new technologies in concrete harness and provoke new microclimates. Petricone contemplates how these new voices assert themselves among the whispers of the existing concrete context with Critical Sections by: Tangie Genshorek, Eric Van Ziffle, Kenzie Thompson, Jessie Grebenc, Alessia Soppelsa, Vanessa Graham, Shi Ning.

178 **SPECULATION**

Considering concrete speculations as an “assumption of unusual risk in the hopes of obtaining commensurate gain.”

186 **Current Concrete Nano-technologies**

192 **Questions 1-4**

Interview with Will Bruder, George Elvin and Mark West. Experts in their field, Will Bruder, George Elvin and Mark West respond to Petricone’s complex questions about the shifting status of material concrete in our collective consciousness in the contemporary city.

217 **Notes On Speculation**

Concrete is ultimately reconsidered as lush and poetic – it is afforded a new reading that is not merely utilitarian or ‘cold’ within the challenging boundaries of comfort set by the Canadian climate. Critical Speculations by: Kenzie Thompson, Alessia Soppelsa, Shi Ning, Jessie Grebenc, Tangie Genshorek, Liam Woofter, Eric Van Ziffle.

236 **Afterword: Brutal Memories** Charles Waldheim

A critical account of the ironies of renewed “appreciation” of concrete architecture and an evaluation of its brutal origins.

240 **Appendix: Editor/Contributor Biographies**

244 **Image Credits**