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Editors' Note

Mot de l'équipe de rédaction

The *RACAR* editorial team has undergone important changes in the past few months. Anne Koval completed her mandate as English book and exhibition reviews editor in the fall of 2015. This spring, Patrice Loubier also concludes his term as French reviews editor. We are deeply grateful to them both for their tireless work and mentorship and for the great dynamism they contributed to our journal and our community. Thank you! Lora Senechal Carney, who has finished her five-year term as editor, has decided to maintain her involvement with *RACAR*. She has now shifted her energy toward the English reviews section. We are thrilled to be working with her in this new capacity. We are also delighted to welcome three new members to the *RACAR* team: Nicholas Chare and Mitchell Frank will contribute as editors, and Stéphane Roy as French reviews editor. They bring a wealth of expertise and editorial experience that we are confident will greatly benefit the journal.

L'équipe de rédaction de *RACAR* a connu des transformations importantes au cours des derniers mois. À l'automne 2015, Anne Koval a terminé son mandat en tant que rédactrice de recensions anglophone. Ce printemps, c'est Patrice Loubier, son homologue francophone, qui conclut lui aussi son mandat. Nous sommes profondément reconnaissants, reconnaissantes du travail et du mentorat infatigables dont Anne et Patrice ont fait preuve, ainsi que du dynamisme qu'ils ont apporté à notre revue et à notre communauté. Merci! Lora Senechal Carney, qui a terminé son mandat de cinq ans en tant que rédactrice, a décidé de maintenir son implication dans *RACAR* et a maintenant tourné son énergie vers les recensions anglophones. Nous sommes très heureux, heureuses de travailler avec elle dans cette nouvelle capacité. Nous sommes également ravis, ravies d'accueillir trois nouveaux membres à l'équipe de rédaction de *RACAR*: Nicholas Chare et Mitchell Frank qui y contribueront en tant que rédacteurs, et Stéphane Roy, notre nouveau rédacteur de recensions francophone. Chacun d'eux apporte énormément d'expertise et d'expérience de rédaction que nous sommes convaincus, convaincues, enrichira grandement notre revue.

1. See for example Shelley Hornstein, "Destroyed Sites: Places and Things inside Out," in *Losing Site: Architecture, Memory and Place* (Farnham, Surrey, & Burlington, VT, 2011).

2. Witold Rybczynski, *Home: A Short History of an Idea* (New York, 1986).

3. Many architects, including major figures such as Le Corbusier, Philip Johnson, and Peter Eisenman, launched and shaped their careers through their obsessions with the domestic. See for example the writings on how their domestic designs relate to architectural design in general: Le Corbusier, *Une Maison – Un Palais: "À la recherche d'une unité architecturale"* (Paris, 1928); Peter Eisenman, *House X* (New York, 1982); Philip Johnson, "House at New Canaan, Connecticut," *Architectural Review*, September 1950.

4. Looking only at the Museum of Modern Art's engagement with the theme is sufficient to demonstrate the importance of the house in art and architectural discourse, for example: the exhibition houses by Marcel Breuer (1949) and Gregory Ain (1950); the exhibitions "The Un-Private House" (1999) and "Home Delivery" (2008), in combination with further prefabricated exhibition houses by Kieran Timberlake Architects, Lawrence Sass, Jeremy Edmiston and Douglas Gauthier, Leo Kaufmann Architects, and Richard Horden. Terence Riley, *The Un-Private House* (New York, 1999); Barry Bergdoll et al., *Home Delivery: Fabricating the Modern Dwelling* (New York, 2008).

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Sous la direction de Sarah Guérin et Itay Sapir

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