

# SITE



BUILT MATTERS.



# -SITE

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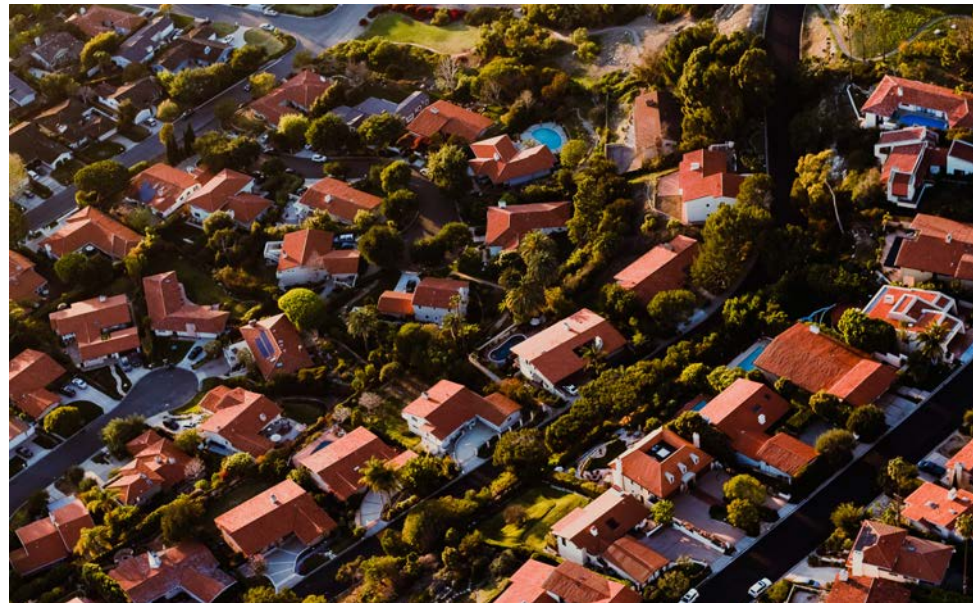
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## about us.

Our mission is as ambitious as ever.

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*The Site Magazine* is an independent journal that addresses diverse issues pertaining to our built environment. Through a range of writing types, design projects, and visual formats, each issue advocates for a critical consideration of the layered relations of our built environment posed from varied perspectives, including the cultural, political, formal, social, and ecological.

Founded in 2015 by Nicky Bruun-Meyer, Miriam Ho, Ruth Jones, Ania Molenda, Aisling O'Carroll, Mike Taylor, and Carey van der Zalm, *The Site Magazine* is a collaborative, dynamic project driven by a shared commitment and passion for fostering debate as a way of progressing community and practice.

The magazine is particularly interested in offering an interdisciplinary platform to explore the agency of designers and aligned professionals in bringing change, advocacy, and engagement beyond the limits of art and design. We encourage debates that engage the politics, cultural relevance, and social implications of the work that we do, and that confront issues of equality and representation.

We publish thematic issues twice a year. Each issue has both a print and digital form, allowing for a range expressive formats and a nuanced dialogue across both outlets. Along with *The Site Magazine*, we host public events—including roundtable discussions, exhibitions, and talks—to expand the discussions of each issue to a broader audience. Issues are grouped within series that are defined by a broader perspective.

Series 1, containing volumes 35–40, explores a range of scales and frameworks

for understanding our built environment through the themes of Borders, Vernaculars, Future Legacies, Feminisms, Foundations/Disruptions, and Devices. This series continues the enumeration of *On Site review*, making *The Site Magazine* the latest iteration of Canada's longest running, independent journal for architecture and urbanism.

In 2019, we will celebrate 20 years of continued publishing with our 40th volume entitled *Devices*. In 2020 we will launch Series 2, these next five issues will stand together as a set: each issue will continue to address critical themes relating to the architectural discipline and together take a nuanced perspective on the current social and political climate through the lens of the built environment.

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**Get involved and help us build a new discussion.**

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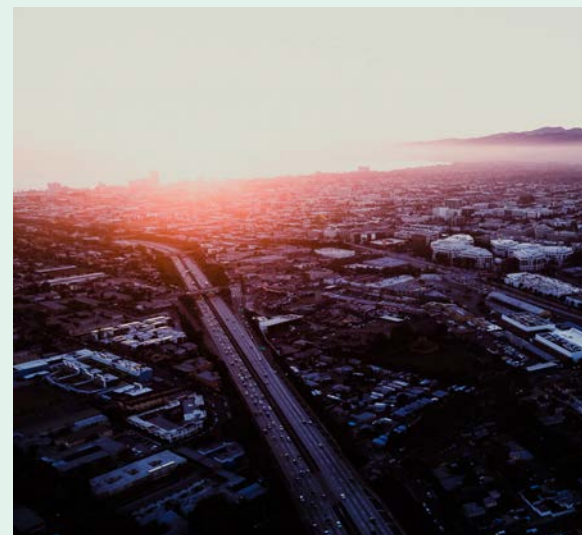
# O U R I M P A C T

"I first came across **On Site review** as a doctoral student at the University of Pennsylvania, when a few colleagues were involved in guest-editing **On Site 9: Surface**. Having just left practice in Toronto to do further study, On Site became a journal of immediate interest as it bridged the practice of architecture with its intellectual motivations.

When we moved to Melbourne, Australia was in a record drought, which was curtailing drinking water supplies and changing longstanding behaviours. In response, the Melbourne Design Festival chose as its theme, 'When It Rains, It Pours'. When we saw a call for submissions to **On Site 21: Weather**, we felt it would be the perfect platform for sharing the installation projects we had developed for that festival."

**John Stanislav Sadar, PhD, SAFA,**  
Senior Lecturer, Monash University,  
Faculty of Art, Design & Architecture  
*Contributor and Editorial Board Member*

**There are few journals that offer a place for work that is neither strictly professional nor strictly non-commercial. This magazine's strength is that it occupies such a space with verve.**



"Writing for magazines can be depressing. I'll spend hours on a pitch, and my heart will be set on writing about the UN weapons team investigating chemical weapons in Syria. No, says the editor. Old news. How about writing about ISIS?"

Magazines are made by people, and in the editor of this magazine, I found someone who would encourage me to write what I thought mattered. For this publication I've written pieces on rubbish dumps in South Sudan, the sound of silence in Marseille and Paris, migrants in Lisbon, summer camps and refugee camps, and more besides.

**None of these pieces would have existed without On Site.** It is open to formal experimentation, and the most recondite of subjects. Simply put, it is a venue that allows writers to engage with what matters to them, and that passionate engagement with architecture and space comes across in each piece. In its pages is the most thoughtful and sustained engagement with architecture, in its broadest and richest sense, that I have encountered in a magazine.

**Writing for it has been a blessing."**

**Joshua Craze PhD Berkeley,**  
2014 UNESCO Artist Laureate in Creative Writing  
Collegiate Assistant Professor, Social Sciences  
University of Chicago  
*Regular Contributor*

**Simply put, it is a venue that allows writers to engage with what matters.**

**It is open to formal experimentation, and the most recondite of subjects.**

“This magazine represents everything that research in the field of architecture and urbanism should be, but so often is not. An interdisciplinary platform for diverse investigations into the understanding of site and context, the mutating topographies of our contemporary world, it has since its inception, relentlessly brought us an open and discursive presentation of urban, landscape and architectural field work. As a journal allied to architecture, but which prioritises process rather than end product, the magazine offers a broad and reflexive consideration of how we can perceive and record context, to inform and reform the process of design at a fundamental level.

Above all, it is a rich resource and outlet for the expressions of spatial practitioners who aim to learn from the complexities of existing urban conditions in order to intelligently formulate future change.”

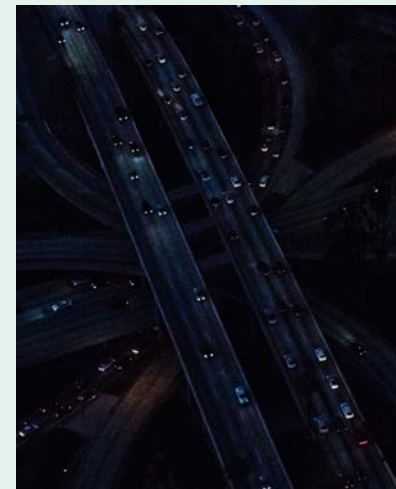
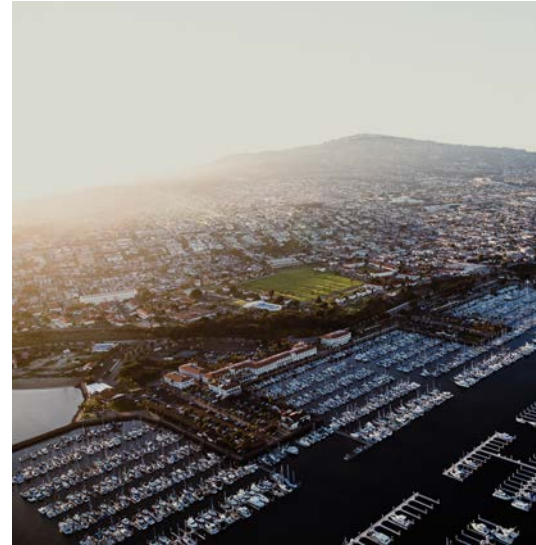
**Dr. Robin Wilson**

The Bartlett School of Architecture,  
University College London  
*Reader and Supporter*

“On Site Review, now The Site Magazine, was one of the first magazines that got me truly excited about how big the world of architecture could be; how space and architecture could be used as a lens to unravel some of the complexities of the world we live in. It’s smart, diverse, and globally focused. And because it operates on the basis of an open call, the door is always open for new voices to be heard. These are the key qualities that make this magazine such a valuable publication today.”

**Brendan Cormier, Design Curator**

Victoria and Albert Museum,  
London, UK  
*Long Time Reader*



“The Site Magazine represents one of the best examples of what the word ‘periodical’ means in my life. Periodically, it appears in my mailbox and provokes me to think, thematically, about a broad range of readings and practical approaches to an important issue. I believe I have been a subscriber since the beginning and the magazine has never failed, or even faltered, in its goal to turn my head around subjects central to our built environment. It is not afraid. It collects real design research concerning the interactions, interventions, and perspectives on what we build, how we put things together or touch the earth/sea/sky, deep cultures, art, and social concerns that we all share. I cherish each copy I receive and have collected the set.”

**it  
is  
not  
afraid.**

**Ken Lambla, AIA**

Charlotte, North Carolina  
*Long Time Subscriber*

2 0 1 9

V O L . 4 0

D E V I C E S

— strong  
devices create  
strong effects.

In Peter Fischli and David Weiss's *The Way Things Go*, 1987, tires roll and fuses ignite, seeming to carry a chain reaction through 30 min of interconnected movements, a Rube Goldberg machine that is all flair, no function. (1) The film never reveals the whole of the apparatus to its audience, a fact that only increases the frustration and delight that the piece elicits, and surprises and absurdities abound (a ladder trundles down a ramp, a series of tires rolls uphill). The work looks and acts like a deviant device, or a series of them, twisting the viewer's perception as the connections accumulate, defying them to explain the space or the situation.

Clever machines that adjust the parameters of our world, devices surround us, though they appear differently depending on who's using them. To a screenwriter they are the points that keep a plot moving; to a Western engineer they are "the mediation needed to intervene in natural processes." (2) Medical devices are mechanical adaptations applied to the body, restricting, supporting, or enhancing processes and functions to alter and extend the life of their user. There are no prescriptions limiting their simplicity or complexity: a magnifying glass is as much a device as a computer. Like the surprise that comes from a good metaphor or the slow build of anticipation locked into the rhythm of a sentence—literary devices that are the design elements of a text—strong devices create strong effects.

Devices in design are often tools—they proliferate as ways to measure and enhance, from a surveyor's sight to a smart phone that puts the control of a room in the palm of your hand. They often operate at the scale of the body, extending an architect's perception beyond the abilities of human senses and the user's intent to the far corners of their domain. As an aid to exploration, devices translate perception into data, and vice versa. They are as integral to colonial catalogues that divide land for use and occupation as they are to the experimental approaches to our understanding of the environment, built or otherwise. In California, the Center for Land Use Interpretation scales landscapes up and down, revealing the hidden devices in their topographies. Elsewhere, the Unknown Fields Division packs the tools of design and analysis into the specialized equipment of the expedition. Other tools of looking and feeling serve as intermediaries that heighten rather than distance a person's relationship to a place, as in Gunther Vogt's refiguring of the Swiss landscape. (3) They can enforce a measure in

the form of a rule or offer conflicting or dependent ways of acquiring information, unsettling the binary oppositions of city and land, urban and not-urban, rural and metropolitan. By offering alternative points of access for research and experience, a well-conceived device exposes the ways in which different spatial forms infiltrate and affect the social and phenomenological experience of our environments.

In its 20th anniversary year, *The Site Magazine* will celebrate by exploring devices in all of their constructs. We are interested in examples, proposals, and theorizations of devices that function not as bluntly defined instruments, but as tools that enable phenomenological manipulation through the same means as architecture. Borrowing from architect CJ Lim's definition, these types of devices use "space, time, sound, and materiality to interact with [their] audience in a performative relationship." (4) As catalysts for new perspectives and narratives, they are capable of recording both qualitative and quantitative aspects of the environment, documenting architectural form, urban space, and vast landscapes. We are interested in what happens when the traditional precision devices of the surveyor and the cartographer are set alongside mappings of low frequency sound, solar time, and distorted vision. How can devices, as twists and turns in perception and understanding, reinforce the links between context, information, and narrative that guide architectural interventions at the personal, local, regional, national, and global scales? In answering this question, we will test the capacity of the magazine, as a device itself, to pull ideas together and send them outwards, to shift and circulate, to alter our understandings in surprising ways.

(1) "Seeming" because the film is not a continuous shot, but rather a carefully edited piece that gives no indication of what might have occurred, or not occurred, in its skillfully concealed gaps.

(2) Mathew Wells, "Devices as they appear to a Western Engineer," in CJ Lim, *Devices: A Manual of Architecture + Spatial Machines* (Amsterdam: Elsevier, 2006), 248.

(3) David Gissen, "Architecture's Geographic Turns," *Log*, vol. 12 (2008), 59-67;

(4) CJ Lim, *Introduction to Devices: A Manual of Architecture + Spatial Machines* (Amsterdam: Elsevier, 2006).

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OUR LIBRARY



**Vol. 35 :  
Borders**

FALL | 2016

Grand Prix | Art Direction  
Canadian Magazine Awards

**Vol. 36 :  
Vernaculars**

SPRING | 2017

Best Arts/Literary Magazine  
National Magazine Awards  
Best Canadian Magazine  
National Magazine Awards

**Vol. 37 :  
Future Legacies**

FALL | 2017

Best Editorial Package  
National Magazine Awards  
Best Arts/Literary Magazine  
National Magazine Awards  
Best Canadian Magazine  
National Magazine Awards

**Vol. 38 :  
Feminisms**

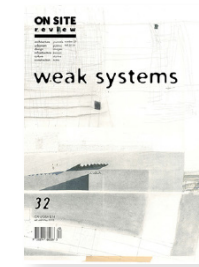
SPRING | 2018

**Vol. 39 :  
Foundations/  
Disruptions**

FALL | 2018



**Vol. 33 :  
Land**  
FALL | 2015



**Vol. 32 :  
Weak Systems**  
SPRING | 2014



**Vol. 31:  
Mapping/Photo**  
FALL | 2013



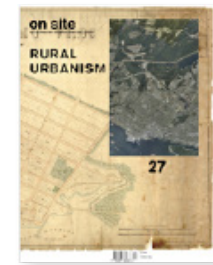
**Vol. 30 :  
Ethics Publics**  
SPRING | 2013



**Vol. 29 :  
Geology**  
SPRING | 2013



**Vol. 28 :  
Sound**  
FALL | 2012



**Vol. 27 :  
Rural Urbanism**  
SPRING | 2012



**Vol. 26 :  
Dirt**  
FALL | 2011



**Vol. 25 :  
Identity**  
SPRING | 2011



**Vol. 24 :  
Migration**  
FALL | 2010



**Vol. 23 :  
Small Things**  
SPRING | 2010



**Vol. 22 :  
War**  
FALL | 2009



**Vol. 21:  
Weather**  
SPRING | 2009



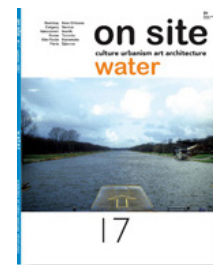
**Vol. 20 :  
Museums**  
FALL | 2008



**Vol. 19 :  
Streets**  
SPRING | 2009



**Vol. 18 :  
Culture**  
FALL | 2007



**Vol. 17 :  
Water**  
SPRING | 2007

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VANCOUVER DESIGN WEEK

## ADVERTISING WITH US

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### Advertising Rates

#### FULL SPREAD

Full spread advertisements are located in either the front or back matter of the magazine, between the inside front cover and the editors letter or the contributors list and the inside back cover. Full spread advertisements start at 2500 CAD.

#### SINGLE PAGE

Single page advertisements are located in the back matter of the magazine, between the contributors list and the inside back cover. Single page advertisements start at 1250 CAD.

#### HALF PAGE

Half page advertisements are located in the back matter of the magazine, between the contributors list and the inside back cover. Half page advertisements start at 725 CAD.

#### ONLINE & SOCIAL MEDIA SUPPORT

*The Site Magazine* will, upon arrangement, promote using our online platforms. Our social media accounts have a combined following of 7500. Our website receives 40,000 unique views per month. On assignment, we can also create advertorial content to support your advertisement in the form of an interview or review.

#### CIRCULATION

Each issue has a print circulation of 1200 copies, with a retail shelf life of six months. Spring issues are release in May and Fall issues are released in November. *The Site Magazine* is distributed throughout Canada by Magazines Canada/ Disticor and globally by Antenne Books. For a full list of our retail stockists please visit [www.thesitemagazine.com/buy](http://www.thesitemagazine.com/buy).

#### AD EXCHANGES & PARTNERSHIPS

*The Site Magazine* is always open to collaborative efforts that enable cross promotion and further our goal of bringing ideas about the built environment to an engaged audience. We look forward to hearing your ideas!



## OUR NUMBERS

# 20 1200

For 20 years, in a variety of formats, *The Site Magazine* has been connecting audiences with ideas about the built environment. We are Canada's longest running independent journal on architecture and urbanism.

*The Site Magazine* has maintained an average print circulation of 1200. Including an average of 200 subscribers, 100 stockists, and 400 direct sales per issue.

### Longevity

# 400 40

In a constant search of new ideas and exciting content our pages have printed the research, essays, notes, stories, poems, and photography of over 400 individual thinkers. This includes professionals, academics, and students alike. Our inclusive policies and editorial support are interested in ideas from everyone.

*The Site Magazine* has proudly published some of the first works by Canada's best Architects, Designers, and thinkers. Including Mason White, Lola Sheppard, and Neeraj Bhatia. We have over 40 regular contributors that continue to submit their research and projects to us for publication.

### Contributions

# 60 38

From the Garbage dumps of South Sudan, to the underground bunker villages of China, to the steps of allotment gardens of Copenhagen, we have published research and reportage from more than 60 countries across the globe.

Our pages have discussed critical urban issues in 38 Canadian cities large and small, including Salmon Arm, Weston, Cobalt, and Inuvik among others, illustrates our ongoing commitment to all things Canadian.

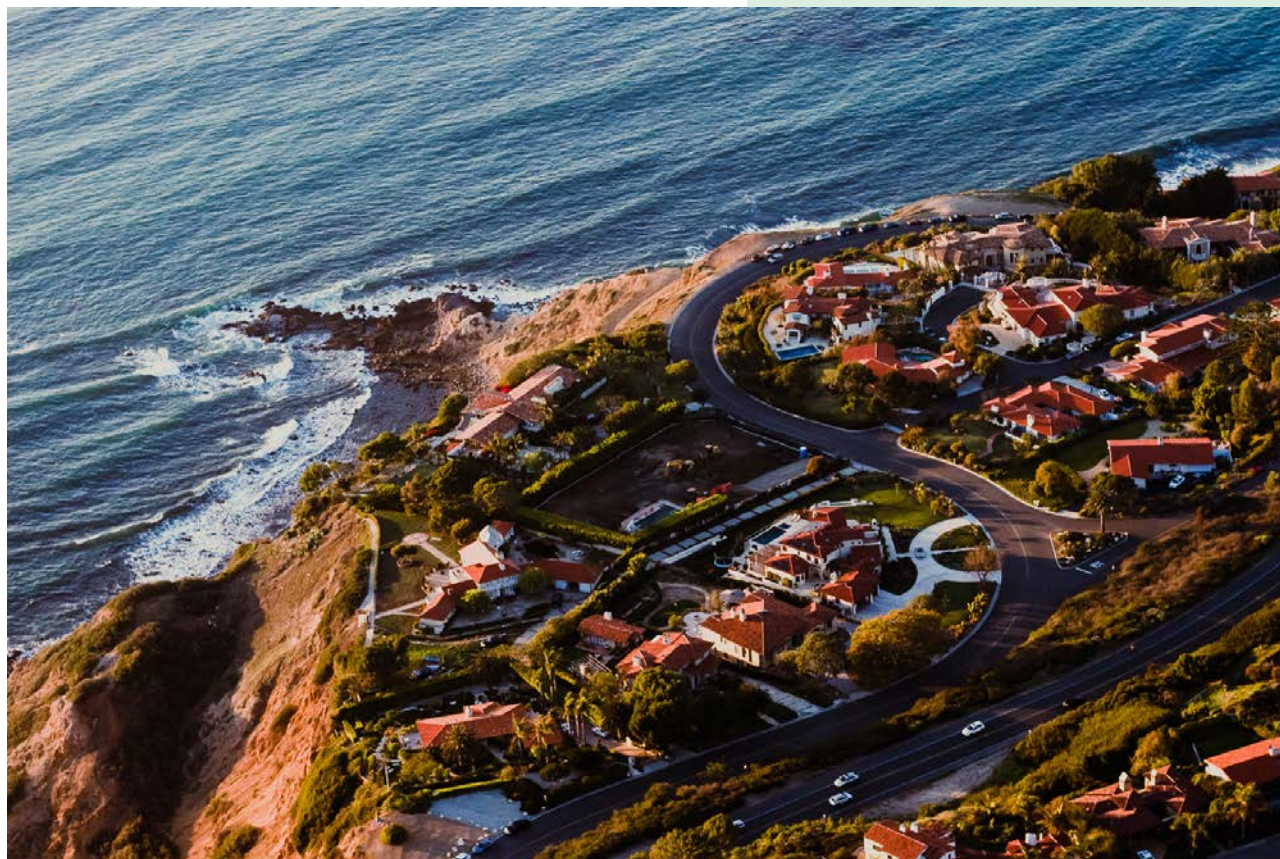
### Scope

# 2,550,000 13

We have printed approximately 2.5 million pages of original content. All on sustainably forested Canadian paper, printed in Canadian facilities in the heart of Calgary and Edmonton.

Our editorial team is made up of 13 dedicated members stationed around the world from Vancouver to Halifax and London to Melbourne. We are committed to growing the magazine and continuing to fulfill the need for original and thoughtful discussion in Canada.

### Production



**MEDIA INQUIRIES**  
MEDIA@THESITEMAGAZINE.COM

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I THINK  
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**-SITE**

DO WITH  
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