

1:1 @ Carleton University School of Architecture: *Community*



Pavilions under construction: School of Architecture parking lot



CCAAR

Building on a growing portfolio of research and design-build projects, Carleton University's School of Architecture established the Carleton Centre for Applied Architectural Research (CCAAR). This formal research unit was conceived as a vehicle which would allow students of architecture to explore theoretical as well as practical issues within the full spectrum of architectural investigation using specific and academically relevant projects conceived by clients from the immediate community.

"The Architect's Pub"

One such project, a design-build endeavour, sponsored by the Royal Architectural Institute of Canada (RAIC) and the Ottawa Builder's Association served to tighten the relationship between the architectural profession of and its academic counterpart. The positive spirit of this exchange, stemming from the RAIC's Millennium Celebration, served as program and inspiration for the project.



View inside Aberdeen Pavilion with three Pubs in open positions



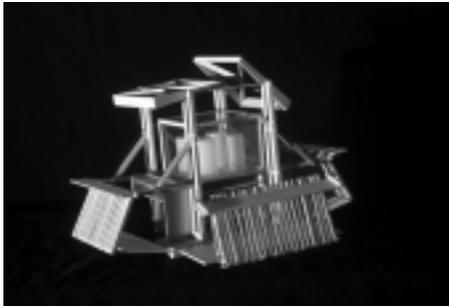
Aberdeen Pavilion during festival 2000 event



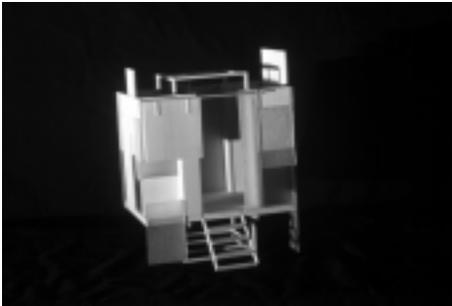
Keg pavilion - closed position



Keg pavilion - open position



1:25 model: keg pavilion



1:25 model: service pavilion



1:25 model: wine pavilion



Keg pavilion - closed position



Keg pavilion - interior



Keg pavilion - open position at night



Keg pavilion - details: hinge mechanism (left), keg drawer (right)



Wine pavilion - closed position



Wine pavilion - open position



Wine pavilion - interior



Wine pavilion - detail

The school of Architecture was commissioned to design and build “The Architect’s Pub” a refreshment area and centre piece for a trade show and seminar space held at Ottawa’s Lansdowne Park within the grand 19th c. Aberdeen Pavilion. Local architects would serve food and drink to members of the national architectural institute as well as the local representatives of associations of architects, builders and suppliers gathered for this special event.

During the design phase, the instructors, research investigators, volunteer consultants and students of architecture developed various prototypes in drawing and model form. From this process, a final strategy was adopted to create a theatrical setting using three architectural characters to define a centre within the large gathering space. These three characters were then further programmed, drawn, modeled and developed for their eventual construction. Design parameters included a maximum plan proportion (and height restriction) based on the limits of the forklift which would eventually load the pubs onto a flatbed trailer for transport from the school of architecture to the final destination.



Keg pavilion - details: hinge mechanism (right), keg drawer (left)



Service pavilion being lifted by forklift - front view

A recommended material palette was also set along with a program definition for the individual pubs; one would serve draft beer, another wine and soft drinks while the other would serve as central storage and dispensary for the other two. All pubs share general design elements such as the ability to hinge and unfold from a compact transportable state to an open state; the accommodation of electrical and plumbing needs; a robust yet ephemeral material construction; dramatic lighting and efficient usability.



Wine pavilion being lifted by forklift - side view



Service pavilion open at festival event

Their differences lie in the interpretation of the general problem by the three individual student building teams. The resulting three unique yet related architectural characters stand as comfortably in their autonomy as they do in their triadic relationship when grouped.



Wine pavilion entering the Aberdeen Pavilion



Service pavilion detail



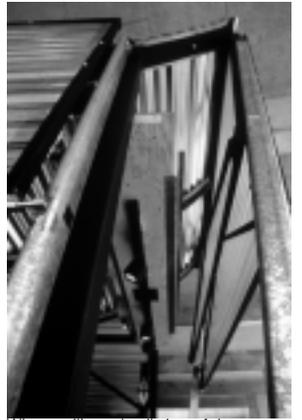
Service pavilion open at festival event



Wine pavilion closed - night view



Wine pavilion closed - night view



Wine pavilion - detail view of door



Service pavilion details



Service pavilion - view of ceiling



Wine pavilion closed - daytime view



Wine pavilion closed - night view



Wine pavilion closed - night view

An Artist's Studio and Schoolhouse Merrickville Ontario

A Design/Build studio is a vehicle for the critique of architectural education and professional practise. The experiments as outlined below can presently be reviewed starting from their original intentions, through their implementation and subsequent architectural, political and social resonances. These projects were set as catalysts for an extended discursive relationship between Carleton University's School of Architecture and its extended community. The first of these new exchanges was initiated within the small and intimate community of Merrickville Ontario (45 min. south of Ottawa, Canada's National Capital). Participants in this project included our clients and their friends, local officials, historians and anthropologists, designers, building tradespeople, construction suppliers, interested bystanders and twenty five students from Carleton University led by three faculty members.

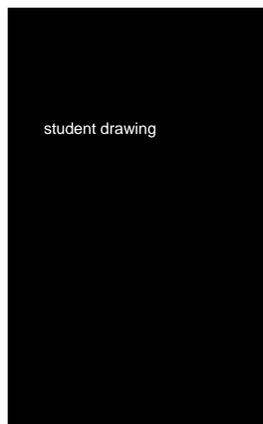
This design/build project, a first for Carleton University's School of Architecture, posed numerous challenges. Occasionally, limitations of time, budget



Robin's Studio under construction - lifting wall

and construction experience preoccupied the group leaders and their trusting clients. Yet, for students of architecture, apparent limitations or restrictions are the very fuel of invention and creativity and by their very nature are meant to be approached, dissected, transformed and "resolved" either by logical or intuitive means and, failing these, by sheer hard work. The two buildings on the Baker-Voakes property are a testimony to the powers of invention and dedication and to the cooperative suturing of a narrative by multiple authors.

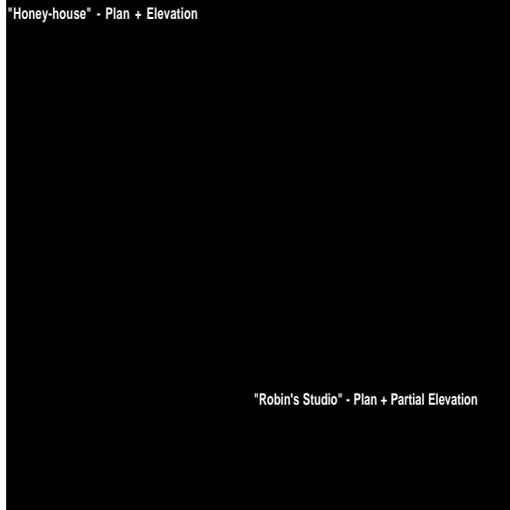
In the spring of 1995 the School of Architecture was approached by Merrickville couple Robin Baker and Les Voakes who were considering the construction of a building on their property. The 1250 sq. ft. (116 m2) building would serve primarily as Robin's art studio and would double as a classroom where she could direct her painting workshops and courses. A second building, the "Honey-House" or honey extraction pavilion (115 sq. ft. - 11 m2) was planned to satisfy Les' honey-making hobby.



Student Logbook entry:
"belly-wall" detail



View of final construction: "Honey-house" in foreground, studio in background



Student record drawings of "as-built" project

Both constructions, however modest in scale, were intricate, and required careful attention to detail, materials, program and environmental concerns (including use of light, site orientation, environmental impact, etc.). Of particular interest to the school was the public nature of the building's program as well as the possibility of community involvement in the construction process. The School very quickly became involved in the design and development process giving our students direct experience in the full spectrum of an architect's métier.

within the building's seemingly generic layout. In defiance of the generic, this construction embodies within its components the individual efforts by members of a coherent group.

We must not understate the role of the found objects in the process of building the Merrickville complex. While we had collectively hoped for greater access to found objects and recycled materials, our

Our clients hoped to make this project a locus of exchange both during the construction as well as in the future uses of the facilities. The completed studio is among numerous stops on the annual walking tour of local artist studios an event which is testament to Merrickville's support and promotion of arts, crafts and local culture.

Residents of Merrickville who have visited the studio will agree that what appeared at first to be a familiar local construction resembling perhaps a large farm building, took an unforeseen turn. Expectations of symmetrically unfolding spaces promised by the building's exterior form collapse within an intricate weaving of tangential interior views and paths resulting from the coexistence of details, fragments, objects and openings set

studio was able to experiment with fewer finds put to rigorous modes of questioning and design implementation.



Exposed trusses - upward view from lower level



Interior view of "Belly wall" constructed of recycled bow trusses turned vertically

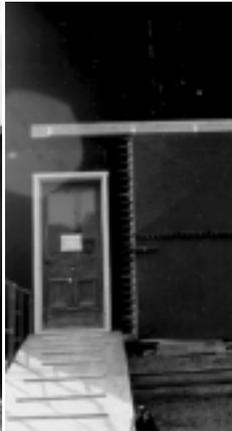
The design proposal led to a complete design/build endeavour which, over a six week period, included a design charette, a project review and the construction and implementation of selected components of numerous building schemes produced by the students.



Studio-schoolhouse construction sequence



Exterior wall
(artwork by Robin)



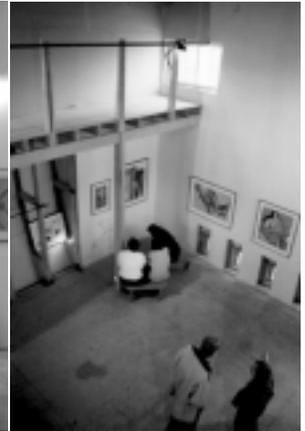
Russ' door



View of recycled post, beam and stair



Interior view: window seat



Interior view: from mezzanine

The re-use of materials can promise a reduced construction budget as well as a sensitive response to issues of environment through recycling and sustainable design.

The balance sheet and environmental issues, however, were but two of the compelling aspects of our search; pedagogical concerns raising questions of context and inter-subjectivity proved equally crucial.

The visitor will be impressed with the coherence of the overall construction regardless of the rich isolated moments and details created by individual student/authors. Examples include the "belly wall" which, made of recycled bow trusses turned vertically, renders a swelling of the exterior wall, a voluminous curved arcade to the interior, and a narrow exterior walkway at its intersection with the roof. Its interior connection to a meticulously detailed colonnade blurs the distinction between building and cabinet. Other curiosities serve to displace expectations and predictability. At the outset, we are

introduced to the main threshold and its boat-hull-seeder door hanging on barn hardware; an amalgam of boat construction (recycled from the local marina), farm implement and metallic armour. Among the collection of new and recycled window sashes some serve practical functions of framing views and admitting natural light and heat while others which afford no view are carefully implanted for purposes of drama. From the inaccessible northern clerestory to the diminutive stained-glass filled openings running rhythmically along the floor of the west wall, light dances in an array of colour and intensity.

The Baker-Voakes property is replete with magical moments, inspired by our creative clients and their deep trust in the architect's mind. When the day came for the local artist tour, many visitors made their way from a site visit, to a building tour, to the painting exhibit which hung on the interior and exterior walls. Many were inspired by Robin's paintings and equally taken by the spaces which they inhabit.



Entry view of stair to mezzanine

