



Arch 684 – Competition Elective  
**RARE SITING: IDEAS COMPETITION**  
Liana Bresler. April 2009

Design team: Allan Wilson, Sarah Neault, Liana Bresler

## **RARE SITING: BUILDING SOCIO-ECOLOGICAL INFRASTRUCTURE**

### *Proposal design statement*

The new facility for Musagetes and SIG@Waterloo at Springbank Commons is an opportunity to build an environment which encourages social innovation through social interaction and connection with the natural world.

The proposed building is embedded in a hill overlooking the Grand River and the future site of the Rare Interpretive Centre. The integration of the building's floor plates into the slope creates a visceral topographical experience for the occupants. The flow of water over and through the building integrates the facility into the site's hydrological systems, while raw thresholds between site and building at secondary entrances articulate the edge between the built and natural environment.

In order to harness the sun's energy for daylighting and heating, the building is carefully oriented and openings are located precisely. A geothermal system also draws and releases energy from the surrounding soil for additional heating and cooling requirements. Planting of native species in and around the building minimizes site maintenance and supports the complexity and sustainability of the micro-environment allowing local flora and fauna to flourish.

The existing farm house, stripped of its roof and interior finishes becomes a public pavilion, where the ruins of the house serve as infrastructure for a new small eco-system. Viewed from the new facility, the farm house becomes an artefact in the landscape recording the passage of time and the continued rehabilitation of the Rare site.

A viewing tower emerges from the hinge between the exhibition and research wings above the main entrance. Accessible from both the exterior and interior, the tower is both a beacon to local residents and passers-by and a platform from which to view the Rare Charitable Reserve and its place within the local community and environment.

In the spirit of Musagetes and SIG@Waterloo, the design of this new home for both groups facilitates social interaction within the building as well as between these organizations and the local community. Encouraging random encounters and paying attention to your neighbour are two techniques for fostering complexity and emergence in social groups. The exhibition space does double-duty in this regard, acting as both lounge space anchored by the fireplace and kitchen and as exhibition space for viewing one another's work. The design also privileges cross-views between the organizations' work areas and between the work areas and the public areas of the building.

## A. Introduction / Background



Fig. 1



Fig. 2

Rare Siting was introduced as an ideas competition for the design of a new home for two social organizations in Springbank Commons, within the *rare* Charitable Research Reserve. The reserve was founded in 2001 to "preserve, in perpetuity, 913 acres of environmentally significant land."<sup>1</sup> The *rare* Research Reserve is a unique organization, in that it both owns property as well as encourages ecological restoration through research and education initiatives. It is also unique in that it is a private initiative committed to preserving land within one of the fastest growing urban areas in Canada. Within the reserve formerly agricultural land will be re-naturalized, either passively or through scientific intervention. The two organizations to be housed in the proposed Springbank Commons facility are Musagetes and SIG@Waterloo, two organizations who are concerned with the relationship between culture and multiple fields of science or technology:

*It is the intention that Springbank Commons be an outward expression of their passionately held beliefs and serve as a paradigm of their commitment to working with activists from the broader community<sup>2</sup>*

The first issue to be addressed was the integration of the existing 2-story stone farm house into the new scheme. Our team saw the house as a symbol of the rare project: agricultural land turned back to nature; this will be discussed in part C of the essay. For our team, the sustainable aspect was important, but not central. In our mind, a truly sustainable office would not be located in isolation, away from any public transit; we therefore saw the decision to locate the organization in this particular site central to design. The relationship between building and site was fundamental to our design and is discussed in part B of this essay.

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<sup>1</sup> Rare Siting, competition brief background information, September 14, 2008.  
<sup>2</sup> Ibid.



Fig. 3



Fig. 4

## B. Building / Site Relationship : Architectural Precedents

When looking at the history of relationship between building and site, the seminal Villa Rotonda by Italian architect Andrea Palladio marks the shift in the conception of the relation between architecture and landscape:

*here for the first time in western architecture landscape and building were conceived as belonging to each other. Here for the first time the chief axes of the house are continued into nature; or, alternatively, the spectator standing outside sees the house spread out like a picture closing his vista*

N. Pevsner , An Outline of European Architecture<sup>3</sup>

Situated on a hilltop near Vicenza, this high renaissance villa appears as an extension of natural slope; with four equal porticos and terraces stepping down to meet the surrounding hill. The central dome seems to be the peak of the natural hill, an organic part of it; the building becomes part of the landscape through its massing and orientation, although formally, the centralized plan stands in contrast to the dynamic surroundings<sup>4</sup>. The relationship to nature was expressed, perhaps less apparently, through the careful proportion of the basic cube and sphere as well smaller scale geometrical proportion of elevations and ornament. The harmonic proportion Palladio was able to achieve at Ville Rotonda is considered one of the greatest achievements of classical abstract thought, and exemplifies another tradition of relating to landscape not through specific context, but by embodying a natural order which relates to the universe as a whole<sup>5</sup>. It is important to note that like most of Palladio's villas, the building was not surrounded by extensive orthodox formal gardens<sup>6</sup>. A relatively small garden with simple planting and axial pathways surrounds villa rotunda, which meant

<sup>3</sup> , Quoted in: The Palladian Landscape, Cosgrove, Denis E.,

<sup>4</sup> Wundram, Andrea Palladio: architect Between the Renaissance and Baroque, Taschen, Koln year?

<sup>5</sup> The Landscape of Man, p.262

<sup>6</sup> Cosgrove Denis, The Palladian Landscape, p.103

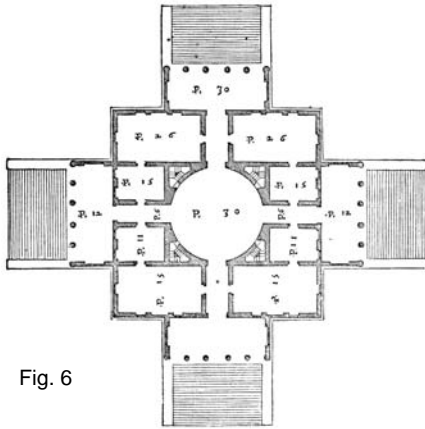


Fig. 6

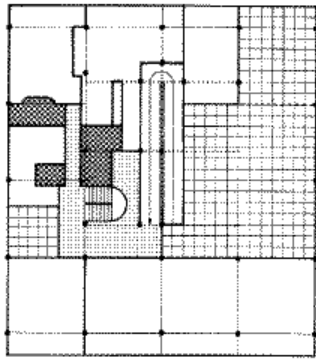


Fig. 7



Fig. 8

the views framed by the four porticos looked out to landscape beyond, and so the villa's inhabitants were connected, or some would say they claimed ownership over the surrounding hills.

A modernist equivalent of the Villa Rotonda which, again redefines a relationship to the ground and the landscape, would be Le Corbusier's Villa Savoye, completed in 1931. Le Corbusier villa is 'Palladian' in some respects, but represents a fundamentally different relationship to the ground. The nearly square plan and semi-circular front of the ground floor containing the centralized ramp, seem to reflect on the centralized and bi-axial Villa Rotonda<sup>7</sup>. The asymmetrical dynamic internal composition is hidden behind four similar elevations. Similar in Villa Rotonda, the views of the surrounding landscape are farmed through four viewport, in this case a continuous horizontal window opening. However, where Palladio's composition is carefully positioned within the surrounding topography, Le Corbusier 'floats' the villa atop thin pilotis that delicately touch the ground. The architecture does not grow out of the landscape, but is placed instead in an undifferentiated, utopian, green field, too pure to touch the ground. Although the main living area was divorced from the ground, the resulted experience of the inhabitants who looked past the immediate abstract patch of grass to the rural landscape was very similar to experience of Villa Rotonda, as Le Corbusier himself reflected<sup>8</sup>:

*The inhabitants come here because the rustic landscape goes well with country life. They survey their whole domain from their (...) fenêtres en longueur. Their domestic life is inserted into a Virgilian dream.*

<sup>7</sup> Frampton Kenneth, Modern architecture: A Critical History, 1992 London, Thames and Hudson, p.158  
<sup>8</sup> Ibid.



Fig. 9

A similar way of engaging landscape from the position of a passive viewer was explored in 1950 by Mies van der Rohe in his design for the Farnsworth House. Mies brought the simplicity and transparency of the modern house to new heights. Eight steel columns hold up the simple volume, which is essentially sandwiched between the floor and ceiling slabs. The enclosing walls are completely transparent and the open plan is anchored by only two solid pieces: a service core and a wardrobe block. Like the Villa Savoye and many other modernist buildings, the house is elevated of the ground, floating 1.6 m above a field of green grass<sup>9</sup>. The radical abstraction and minimalism follows a modern tradition of rejecting any natural forms, and detachment from the ground. Horizontally, however, the threshold between interior and exterior dissolves and the room seems to extended past the glass walls, to the surrounding trees which bound the site.

Constructed around the same time as the Farnsworth House, Richard Neutra's Desert House presented a new means for an International Style dwelling to address the landscape. Commissioned merchant and art patron Edgar Kaufman as a the family's vacation home in Palm springs, the Desert House addressed the harsh weather and rocky landscape by implementing new technology, manipulating massing and orientation and the design of a modernist garden. Unlike much of his contemporaries' work which as previously discussed here could be generalized as an object in a field, Neutra's buildings were carefully adjusted to their surrounding in a non traditional manner. He compared the design of a modern home in the desert to designing on the moon – with no precedents and with a dependency on technology to create livable modern environment – the design would therefore have to stand in contrast to the rugged natural landscape, as opposed to 'grow' out of the arid, rocky landscape , as Neutra himself described:

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<sup>9</sup> Architecture: Nature, p.44

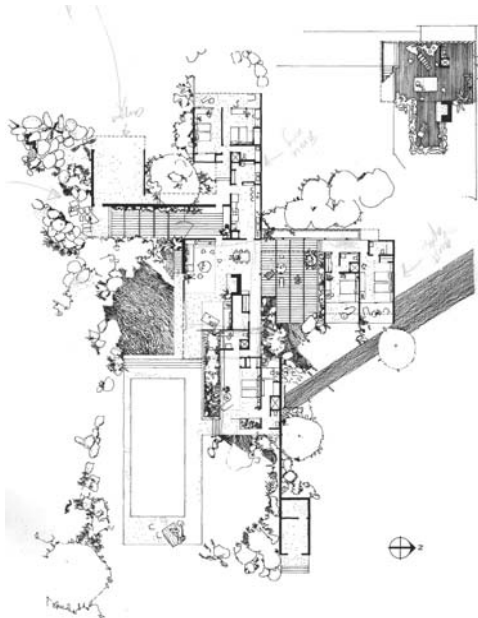


Fig. 10



Fig. 11

*A desert house can, of course, not be 'rooted' in a soil to 'grow out of it' – nothing is rooted therein, not even a tree can grow. It is frankly an artifact, a construct transported in many fabricated parts over long distances into the midst of rugged aridity, like the needed water which is piped over many miles. Its lawns and blooming shrubs are imports just like its plate glass.<sup>10</sup>*

And thus Neutra develops a design which creates gradual transitions between interior and exterior, constructed and natural, while paying attention not only the formal aspects of design but also to the experience of light, sound, and temperature. The first and most apparent example is the emphasis of the horizontal over the vertical, of slabs, platforms and ceilings over walls. Spaces, both interior and exterior, are often defined by subtle change in elevation, or by the extent of the roof, or cantilever overhead. The sense of 'interior' space is defined more by the line of shadow than by actual enclosure<sup>11</sup>. In the blazing desert sun, the effect of a wall enclosure was not nearly as significant as retreating into a shaded space. Furthermore, the shifting platforms related to the site by created an artificial extension of the topography<sup>12</sup>, a constructed landscape. In a manner not unlike the Villa Rotonda, and in the spirit of other International Style houses, the Desert house extends out in all directions, not distinguishing a particular 'front' elevation. With walls, platforms, pools, and planting stretching out as fragments in an extensive field, the house is able to relate to natural world by creating an experience similar to one of the natural world, without specific directionality, and with a liberated, dynamic composition. These manipulations by Neutra result in a dissolution of the conventional interior-exterior boundary, where the building is no longer a defined object but is reintegrated into the horizons<sup>13</sup>.

<sup>10</sup> GA Houses, introduction essay by Dion Neutra

<sup>11</sup> Uncommon Ground, p.248

<sup>12</sup> Ibid., p. viii

<sup>13</sup> Ibid.

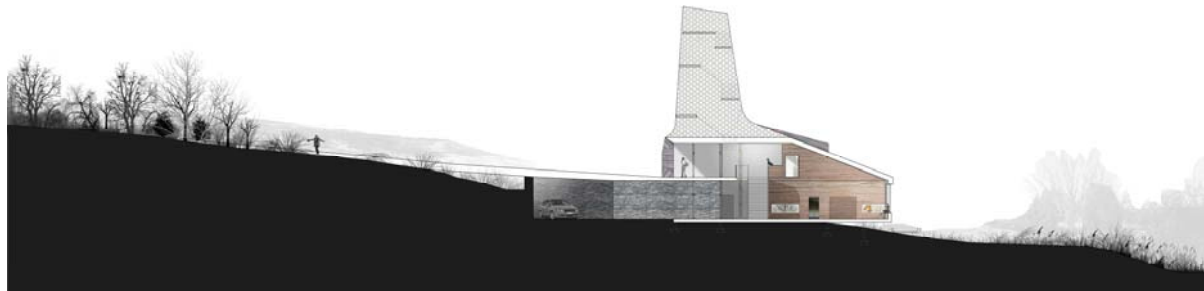


Fig. 12

When comparing this progression of the building's relationship to landscape throughout the history of Western architecture to our team's proposal for the Rare Siting competition, we can observe an amalgamation of these approaches, as in most post-modern building. The initial massing move addresses the dramatic topography of the site. The main lobby, along with the reception, main staircase and, public restroom facilities, are built into the hill. This space acts as an anchor from which the rest of the building develops. The ground around the main entrance is manipulated to create two ways of approaching the site; the first slopes down to meet the lobby entrance nestled in the slope, and the second continues at the elevation of the top of the site, to meet the entrance to the second story and the tower's staircase entrance. Although formally very different, this strategy resembles Neutra's platforms in its intention; the ramps extending out or into the building relate to the surrounding topography by creating slight manipulations within it, which brings the user's attention to the natural slope. The building is not imitating nature, with a form that distinctly a man-made construction, however the ramps and sloping roof participate, in a way, in the surrounding topography. The insertion of part of the building into the slope also allows to integrate the general massing of the building into the site, relating the lower mass of the building to the slope by reducing its height. Another similarity to all four precedents mentioned above is the extension of building in all





Fig. 13



Fig. 14

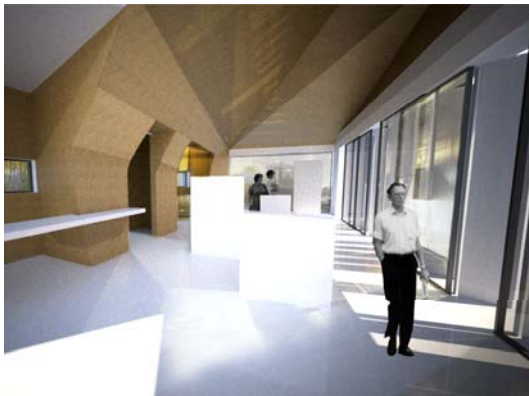


Fig. 15

directions, with a particular 'front' or 'back' elevation. In fact, visitors first view the building from the road which stretches at the bottom of the hill, and then proceed to take the site access road which loops back around the building where the entrance is located. A covered terrace faces towards the farm house pavilion, acting as an entrance to pedestrians approaching it from this third direction. Extending out of the entrance lobby in the direction of the slope is the lounge and exhibition space. Although the space has openings in all three directions, its focal point is large rectangular window which faces out towards the Grand River at the bottom of the valley. Like the porticos of villa rotunda, using the advantage of the natural elevation, the large window frames a particular view in the distant landscape, creating a relationship between the building user and the river. As the exhibition space projects out from the building, the slope drops beneath it and the volume cantilevers over it. This portion of the building distinguishes it as an object in the landscape, emphasized further by the large rectangular opening in the elevation, and at its very edge, it resembles the modernist notion of the hovering mass elevated off the ground. The building mass therefore is a play on this duality of object/non-object and as the shape of the building morphs from one end to another, it addresses its context in a different ways and allows the user to experience, or call their attention to, different aspects of site.

Considering the shifting relation to the ground the Rare competition design proposes, perhaps it would be useful to relate the project to a more contemporary and more formally similar precedent: the Matsunoyama Natural Science Museum in Niigata, Japan. The design by Tezuka Architects of a giant Corten snake-like structure was completed in 2004, located where snowfall raises up to five meters. The 160m long tube, designed to withstand the immense pressure caused by the accumulated snowfall<sup>14</sup>, curves around itself to enclose a small courtyard. In winter, as the snow

<sup>14</sup> Tezuka architects Catalogue, chapter 22.



Fig. 16



Fig. 17



Fig. 18

collects against the large floor- to ceiling windows, the visitors are able to experience what occurs beneath the surface of the snow. The viewing tower which emerges at the end of the 'snake' also contributes to this image of a submarine, a vessel which allows one to explore "worlds that lie just beyond our view and comprehension"<sup>15</sup>. In their monograph essay 'Time-less', Tezuka architects described their approach:

*Regardless of changes in era and fashion, in architecture there are elements that do not change (...) the relationship between people and architecture does not change (...) we wish to attempt applying our hand to these fundamental things.*<sup>16</sup>

The search for these fundamental relationships between people architecture and nature is what drives Tezuka's projects, including the somewhat unusual massing for the Matsunoyama Museum. The twisting of the buildings plan allows for a few dramatic openings directed to strategic views of the surrounding landscape, and towards or away from prevailing winds which drive the snow onto the building. And so, although formally the machine-like building is an object in the landscape, it ultimately exists in harmony with its context by the nature of its response to it. The museum is perceived as an object not only due to its massing, but also in its materiality and details; the saturated colour of the Corten steel stands in contrast to landscape in both summer and winter and although grounded by nature of the heavy mass appearance, the threshold detail deliberately distinguishes the building from the ground, as the steel folds back to create a line of shadow beneath the structure. As discussed earlier, the Rare building proposal is expressed as an object at the extremities of the various 'arms' reaching out of the lobby core. Similar to the Matsunoyama project, the building's massing is a response to the forces of nature; in this case those are the orientation of the sun, the direction of the slope, and water in form of rain and snow. The gradual sloping of the roof plain allows

<sup>15</sup> Jodidio Philip, Architecture: Nature, p.179

<sup>16</sup> Tezuka architects Catalogue, Time-less

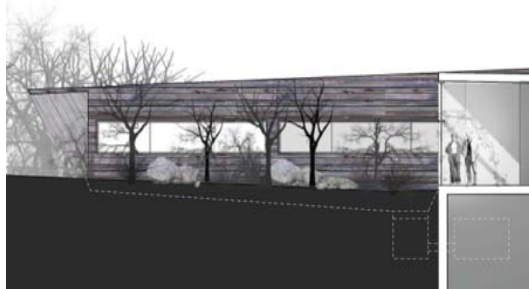


Fig. 19

fulfills first the basic practicality of draining water and snow away from the building. However, water in this case is not simply washed away. The roofs are slope so that water from the two office wings is drained off the roof towards the courtyard, where it washes in front of the windows and collected by concrete planters which line the walls and lead the water back down into a water cistern in the buildings mechanical room. The water is then filtered and reused to water plants within the building and for flushing toilets. In the other end of the building, the water drains in the opposite direction, from the tower towards the exhibition window, where it washes pass the recessed glazing into a large trough located below the building, redirecting the water to a new marsh area created to the east of the building.

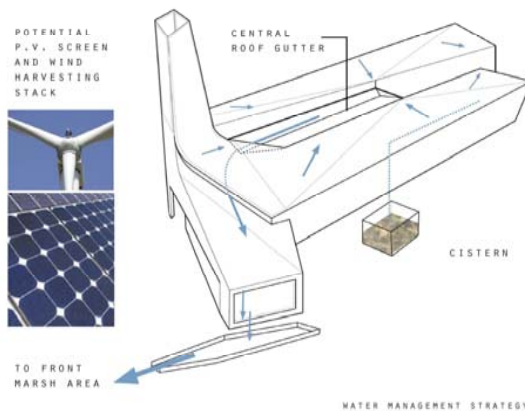


Fig. 20

Although the Rare building perhaps does not share the elegant simplicity of Matsunoyama, it fundamentally addresses nature in a similar way; by reaching up towards the sky and pulling back down to relate to the ground and the horizon. In contrast to Tezuka's project, our proposal literally reaches down to the ground by carving a semi-underground space into the slope to the south and with punched horizontal openings to the north which look out to the distant horizon over the Grand River. The horizontal windows recall those of Le Corbusier in Villa Savoye, in their continuous framing of the horizon.

In our team's proposal, the tower which grows out the grounded mass is perhaps the most immediate way in which the building relates to the site. Accessible from both the interior and exterior of the building, the tower is presented as an open facility which the general public is invited to inhabit. Clearly, the reason for incorporating the tower into the design was also programmatically appropriate, considering education is an important objective of the Rare reserve. The tower allows visitor of the reserve to observe the site within the context of the surrounding community, emphasizing the connection of the urban fabric to the reserve and to Grand River watershed beyond. Understanding

the interrelations of the various natural and man-made system does not only serve the purpose of Rare, but raises the issue of complexity and diversity, both social and natural that is central to both organization. The experience of climbing up to the tower in a spiral exposed to a panoramic view allows the user to connect to the sky as well view the reserve as a tangible entity. Beyond the experience it offers, the tower is emblematic of the transformation the Rare reserve is undergoing, as well as the presence of this new institution in the community.



Fig. 21



Fig. 22



Fig. 23

A similar strategy is used by Herzog and de Meuron in the tower of their de Young Museum in San Francisco. The museum which opened in late 2006, is located within Golden Gate Park, replacing an older facility which was destroyed in an earthquake. The tower rises up above the surrounding tree canopy to a height of 44m, with views from observing deck extending past the adjacent park, to the city's down town and the bay beyond. Echoing the user's movement from the realm of the museum to the realm of the city and nature beyond; the tower twists and changes its alignment from the museum's axis below, to the axis of the city's grid above. Just like classical bell-towers or modern skyscrapers, the tower also announces the presence of the museum and acts a symbol for it, as its unmistakable iconic form is visible from a distance. The perforated copper cladding reveals the movement of visitors traveling up and down stairs, and at night transforms the tower into a glowing lantern.

Another contemporary example of a viewing tower is the recently completed "Landmark for the Lusatian Lakeland" tower by the Berlin firm Architektur & Landschaft. The process currently underway on the site in Lusatia bears resemblance to the one in the Rare reserve; like the agricultural land which make up Rare, Lusatia was an industrial mining landscape, now in the process of becoming re-naturalized. The tower, surrounded by abandoned coal mines slowly turning into lakes, fulfills three primary functions; it acts as a symbol for the regeneration of the region, an attraction for visitors which acts as a catalyst for the change into a leisure-oriented landscape, and finally, providing an observation deck 30 meters up in the air from which users can view the transformation of the landscape<sup>17</sup>. Programmatically, the project is incredibly similar to our proposal for Rare, although the materiality is quite distinct. The tower proposed, is an airy and dynamic form inspired by growth as a

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<sup>17</sup> Hofmeister Sandra, A Rusty Tower by Architektur & Landschaft Recalls Lusatia's Industrial Past, Mark #18, March 2009, p.44

natural phenomena, whereas the robust Lusatia tower recalls the region industrial past and the massive mining equipment which once dominated the landscape<sup>18</sup>.



Fig. 24

The particular agricultural history of the Rare site, as well as the active farming land which still surrounds it, presented an additional layer of meaning and opportunity for connection with the site. Even within the urban and suburban sprawl, the rural landscape still dominates the area between and around the Kitchener-Waterloo-Cambridge region. The architectural features common to this part of southern Ontario are the barn and silos, symbols of the history of settlements in this region and its particular connection to the landscape. Across the road from the competition site are a decommissioned 19<sup>th</sup> century barn and silo, examples of similar structures which surround the site, which will be conserved as part of the reserve. We chose to pay homage to the local tradition of barns by cladding the new structure in reclaimed barn wood slats. As Ontario barns were typically detached from the farm house<sup>19</sup>, the proposed building acts as 'the barn' for the existing farm house at the bottom of the hill. Beyond the symbolic purpose, the cladding presented a great opportunity to reuse readily available, local salvaged wood. The tonal quality of the aged wood, which brings to mind old tree bark, was also appropriate in linking the object to the landscape. A precedent for the materiality of the proposal would be Peter Zumthor's studio house, built in 1985-1986 in the village of Haldenstein, Switzerland:

*Although the timber construction refers to the wooden buildings for agriculture (...) which are typical to the village, it is designed as an object-like timber volume and equipped with curtain wall façade made of larch slats<sup>20</sup>.*

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<sup>18</sup> <http://www.iba-see.de/en/presse/newsletter/nl081024.html>

<sup>19</sup> Harris, *Canada Before Confederation*, McGill-Queen's Press, 1991. p133.

<sup>20</sup> *Architecture and Urbanism*, Peter Zumthor, Extra Addition, Feb. 1998, p.62.

Together, the formal and material qualities of the proposal attempt to situate the building, and create a balanced and experiential connection to the landscape, topography and horizon; thus translating the relationship between the resident organization and the site to architectural expression.

### C. Reclaiming Strategies: Precedents for the Pavilion & Gardens



Fig. 25

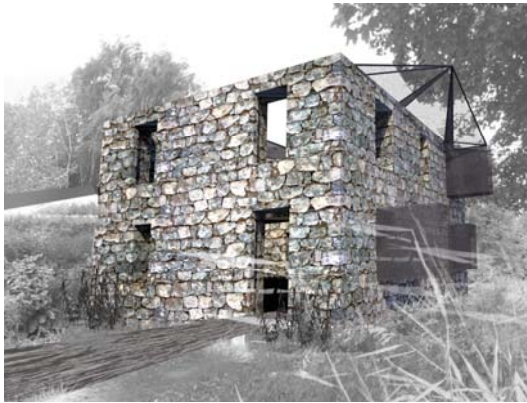


Fig. 26

While the main office building speaks to the connection to surrounding landscape, the three-season pavilion inserted into the existing farm house, address both the history and the future of the Rare reserve. It was our team's decision to not incorporate conventional elements of the program into the farm house, but to use it as an open public facility which relates to the evolution of both the human and natural aspects of the site. The pavilion undergoes a similar process to the Rare site as whole; where with some human intervention, nature is allowed to take over and reclaim the formerly agricultural landscape.

Considering Rare is first and foremost an ecological project, it is interesting to note a theoretical precedent which shaped our perception of what is 'ecological' before proceeding to architectural precedents for the design. Ian McHarg's 1969 publication of 'Design with Nature' introduced the concepts of ecological planning and land-use, and profoundly affected the recent history of landscape architecture<sup>21</sup>:

*Our eyes do not divide us from the world, but unite us with it. Let this be known to be true. Let us then abandon the simplicity of separation and give unity its due. Let us abandon the self mutilation which has been our way and give expression to the potential harmony of man-nature. The world is abundant, we require only a deference born of understanding to fulfill man's promise. Man is that uniquely conscious creature who can perceive and express. He must become the steward of the biosphere. To do this he must design with nature.*

McHarg, Introduction to Design with Nature<sup>22</sup>

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<sup>21</sup> Corner, Recovering Landscape, p.30

<sup>22</sup> McHarg Ian, Design with Nature, 1995, Wiley, p.5



McHarg's text offered methods for landscape analyzing to inform the design of human settlements, but the analysis did not offer any formal direction for the design. For the most part, Undisturbed, non-manipulated landscapes prevailed and the cultural dimension of design remained in the realm of the building. Architecture as a cultural practice was therefore inherently disconnected from its natural context, and the built components were the only elements which date design, or place it in a context of its time<sup>23</sup>. This trend in landscape design, which extended into the 1980's,

With the evolution of the sustainable movement, from McHarg writings in the 1960's to present day questions of efficient land use and reduced footprints; the reclamation of post-industrial, post-agricultural became an important focus for landscape architects. In recent years, projects like Fresh Kills and Downsview Park dealt with bringing natural systems back to distressed landscapes, turning them into places of leisure. Completed in 2005, Tanner Spring Park is a smaller scale example of many landscape projects in the past decade which deal with issues of urban water management, and the loss of important water eco systems such as wetlands. In this case, a forgotten creek, buried under the urban development of Portland, is brought back to life in a symbolic way, bringing the story of the creek back into the citizens' consciousness and providing a recreational amenity space<sup>24</sup>. At the top of the sloped park, a spring trickles down towards a collection pond at the other end of the slope, six feet below street level. Water also drains down from nearby streets and sidewalks into the pond, going through biological filtration system in the process. Access run off water is fed back to the Willamette River, making an actual contribution to reducing water run-off pollution without the use of any chemicals. The planting around the pond and between the paths is representative of different native species of the Willamette River, creating a small and thoughtfully designed replica of a local eco-system. This representational, but truly functioning approach to landscape design is exactly what

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<sup>23</sup> Corner, *Recovering Landscape*, p.32

<sup>24</sup> *The Art of Landscape*, p.82

was attempted in the Springbank Commons pavilion design. Although compressed into a much smaller area of a house footprint, it contains many of the same elements.



Fig. 27

In the context of the Rare Competition, the stone farmhouse has been reconceived as a visible mechanism for remediation and bio-filtration. The recent block-work addition to the existing structure has been removed to the level of the foundations. This forms the upper collection pond which retains some of the site run off. This pavilion's pond and garden are populated with both native plants and native species of fish and insects which initiate the filtration process. This water is allowed to then trickling down the interior of the southern wall through perforations in the stone and collect in the foundation of the stone house. This second pool would accommodate a similar variety of flora and fauna which filter the water to a level which is ready to seep back into the ground. Although the specifics of the system were not thoroughly explored, the intention was to begin a discourse on the

possible mixture of a historical and an ecological awareness. This system is symbolic of similar processes happening throughout the Rare reserve, and offers a way to experience and track them on a more human scale.



Fig. 28

Further to the idea of the symbolic eco-system, the decision to demolish the addition and roof of the original farm house came about as a way of approaching the historical aspect of the building. We chose to retain the original stone walls, stripping them down of any later additions or alterations while retaining the essence of the house. In order to provide some shelter from rain, and to create a new circulation path through the pavilion and water pond, a system of steel bridges and canopy is introduced. The new insertions stand in contrast to existing house, in their materiality and formal language. An articulated roof mesh, comprised of a steel frame supporting a triangulated glass surface, folds out and over the house to create partial shelter within it. The steel platform folds up to



Fig. 30



Fig. 31

create stairs and projects out through some of the window openings in the stone wall, where it creates extruded boxes for sitting. The strategy is similar to the one undertaken by Italian architect Carlo Scarpa in his remodeling of Castelvecchio between 1957 and 1973, a medieval castle in Verona which was preserved and reconfigured as a museum. Scarpa's first demolished various parts of the building in order to distinguish between portions built over different periods of history. Carefully articulated stairs, doorways, windows and furniture were specifically design for each space and artwork, weaving around the existing architecture. The modern idiom of the crafted additions stands in contrast to the rough stone walls, but is somehow in harmony with the warm tones of the steel and wood additions. The original building remains as it exists; it is not restored but rather remains a building within a ruin. This sense of the passage of time is what we were hoping to achieve with the farm house pavilion of our proposal. The house is not 'restored' or 'retrofitted', but rather released. The ruins of the house become an artefact in the landscape recording the passage of time and the continued rehabilitation of the Rare site.

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