Revisiting A Wilderness Architecture

A Child's Architectural Discovery of the Sensual Qualities of Golden Lake

by
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Abstract

Camp Agawaten, with its log lodge and cabins was a past representation of a "Canadian" wilderness retreat. This retreat, created in keeping with its setting, fulfilled the North American wilderness fantasies that Canadians and tourists alike longed for. Located in Golden Lake, Ontario, Camp Agawaten has become rundown and unusable after a decade and a half of neglect. Since its closure in September of 1998, the camp has become overrun with vegetation while the buildings have deteriorated due to age and excessive exposure to the elements. The closure of Camp Agawaten and its current state of disrepair present a lost opportunity for Canadians to enjoy the wilderness experience it had once offered in its prime. With the current dilapidated state of the camp, would a replication of the camp be the best revitalization for this site? The majority of Canadians, including new immigrants, continue to attribute Canada's natural landscape as a fundamental characteristic of this nation. The aim of this project is to introduce the Canadian landscape to newly arrived immigrants and Canadians through the revitalization of Camp Agawaten, in order for people to connect with an important aspect of Canadian culture. The intent of this project is not to portray a generalized Canadian landscape, but instead to highlight the deep, sensual qualities of this site alone. To do this, the project will focus on the sensual and experiential qualities of the site, rather than depicting the landscape as an abstract and mythic wilderness.

"What is missing from our dwellings today are the potential transaction between body, imagination, and environment; … to at least some extent every place can be remembered, partly because it is unique, but partly because it has affected our bodies and generated enough associations to hold it in our personal worlds."

- C Bloomer and Charles W Moore

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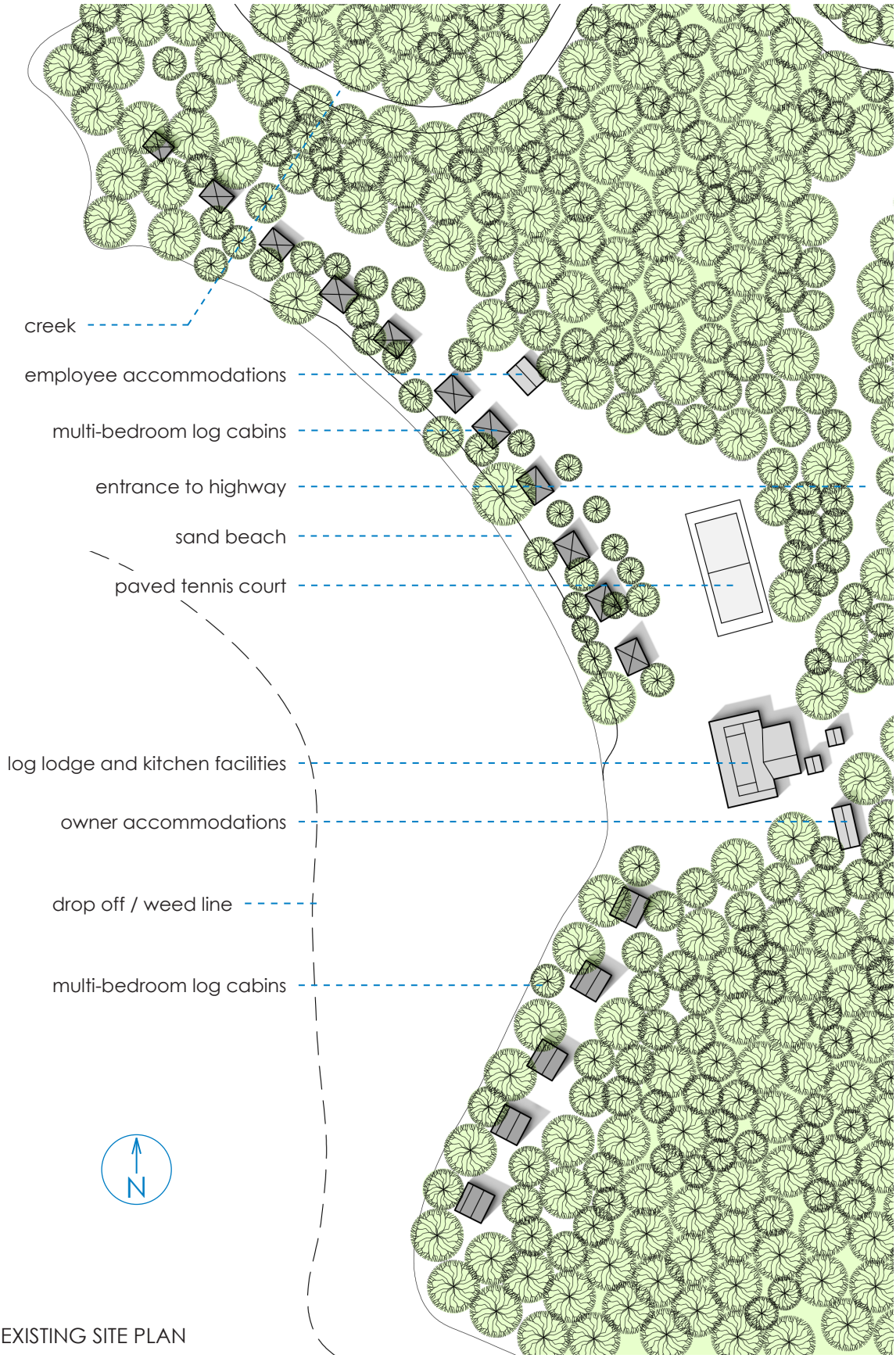
Former Site as a past

Representation of Wilderness

Camp Agawaten was a family-run summer business on Golden Lake, Ontario. The camp consisted of a main lodge where guests had their meals and socialized, and sixteen small cabins that held up to sixty guests all together. Both the cabins and the main lodge were constructed from pine logs cleared from the site by the owner in the mid-1940s. At the camp, guests could enjoy the lake along the horseshoe-shaped beach and water sports such as water skiing, tubing, and fishing. Tennis and volleyball courts, as well as playgrounds for the children were also placed on the site. Several trails meandered through the sprawling property with moments of interest marked out for hikers.

As a member of the family that operated Camp Agawaten, I have many vivid memories of my summers there. I can still recall the scent of the lodge that smelled of a mix of pine wood and the day's meals that were being prepared in the kitchen. As if to mimic the waves of the lake, the flooring in the interiors had a distinct concave wave pattern. The walk barefoot across it was an uneasy but surprisingly enjoyable tactile experience. I remember when I ran my hand across the exterior logs of the lodge and cabins, my fingers would bounce up and down across the knots where branches once grew. On the hot summer days, the cicadas would sing loudly one by one as I spent my mornings jumping between rocks and feeling the warmth of the early morning sun. Running between the clustered cedar trees along the shoreline and dodging the exposed roots became for me a kind of sporting event. As I walked from the lodge to the dock, I could feel the crisp grass crunching under my feet. The rough cedar wood of the dock made a distinct bouncing noise when I walked on it. At the end of the dock the waves splashed over the edge and changed the wood to a rich dark colour. At night, I could hear the loons call to each other across the bay as the campfires cast dancing human shadows onto the trees and sand. These sensual moments became my lasting memories.

Map of Golden Lake with site of Camp Agawaten highlighted in red

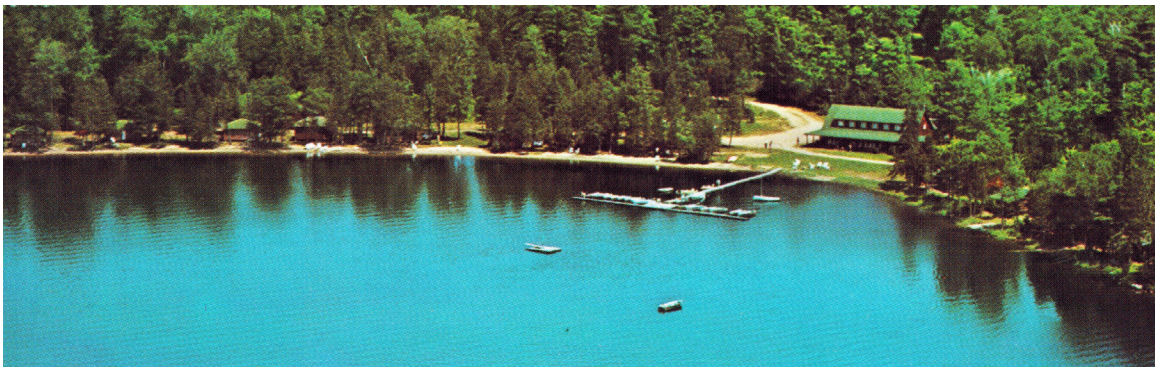


EXISTING SITE PLAN

Throughout its lifetime, Camp Agawaten offered Canadians and tourists an idealized wilderness experience. During the 1920s-30s, as the majority of the nation's population began to move towards urban centers, a new longing for "wilderness" experiences grew across the nation. Travellers began to prefer more flexible travelling methods and accommodations over the formal rail tourism and grand rail hotels of the early twentieth century.[1] After World War I, many preferred travelling to bungalow camps. These camps, mostly in the Canadian Rockies, fulfilled the wilderness fantasies that tourists longed for by offering activities such as trail riding, mountaineering, and hiking. Seeing the economic potentials of this new tourism trend, Canadian Pacific Railway (CPR) and other large rail companies began to invest heavily in infrastructure to offer such tourists the wilderness experiences that they sought after. The companies created destinations in the unkempt wilderness where people could live out their fantasies of "conquering" somewhat remote mountains, lakes, rivers, and forests. While the CPR brought tourists to Western Canada to explore the landscape of the Canadian Rockies, camps in central to eastern Canada began to emerge to satisfy the wilderness appetites of the more local travellers of Ottawa, Toronto, Montreal and the eastern United States. One of these camps was Camp Agawaten.

Brochure from the early twentieth century for bungalow camps in the Canadian Rockies

[1] Christine Barnes, *Great Lodges of the Canadian Rockies*, (Hong Kong: C&C Offset Printing CO., LTD, 1999) 12.



Built shortly after World War II, the camp's construction was comparable to that of pre-Confederation settlements. The lodge and the cabins were built using wood and stones found directly on site. The camp followed the pattern of the bungalow camps of the 1920's. Typically in these camps, simple log cabins were clustered around a main lodge where cooking, dining and socializing took place. The camp shared a similar design aesthetic to Jasper Park Lodge that was a Canadian hybrid between the lodges of American national parks and the Adirondack camps in New York State. The buildings of Camp Agawaten maintained a rugged, rural aesthetic that, while comfortable, allowed guests to indulge in the idea that they were "roughing it" out there in the surrounding forested landscape. The main lodge had a presence on the site that commanded attention. Though it was only a two-storey tall building, its architecture was monumental in scale. The cabins were miniature variations of the lodge and were nestled into the cedar tree shoreline in an orderly rhythmic pattern. The camp incorporated the architectural typology of log construction that had become synonymous with the secluded rural resorts of Canada. While such architecture continues today, usually in the form of cheaply constructed mimicry, this thesis posits that this type of construction still retains value but alongside architectural and technological capabilities of the twenty-first century. However, such "Canadian" architecture must then be separated from its pastiche of nostalgia.

Aside from my deep personal ties with the site, I truly believe that the closure of Camp Agawaten is a loss for Canadians. Although the years of the early twentieth

century have passed, the longing of Canadians to experience Canada's natural environment still persists. The landscape of Golden Lake still offers many sites to be explored and experiences to be had. With the existing buildings of the former Camp Agawaten dilapidated beyond repair, how can this site be transformed into a new functioning camp again? The former camp was built in response to the tourist trends, ideas, and architectural capabilities of its time in the twentieth century. Would the most successful revitalization of the site be a replication of the former camp? In order to judge how successful such a revitalization would be, we must determine the main goal of the project. The overarching intention is to connect young campers, primarily immigrant children, to the sensual qualities of the Golden Lake landscape. The most memorable aspects of the former camp were the sensual qualities of the landscape interacting with the seasonal and weather changes and activities happening within the lodge. These core values are to be maintained and enhanced.

Existing condition of lodge building

Existing condition of cabins

Existing condition of employee accommodations building

Nationalization and Naturalization
of the Canadian Landscape

In order to fully understand the architecture of Camp Agawaten, we must explore the cultural settings during the early years of its existence. Camp Agawaten emerged during a time of change. Aside from the mass population transition into city centres, Canadians were also in search of national identity. In particular, Canadians desperately wanted to forge a national authenticity and uniqueness that differentiated them from the United States and Britain. Governor General Vincent Massey once stated in his 1948 work, On Being Canadian, "Climate plays a great part in giving us our special character, different from that of our southern neighbours." Canada's northern geography, topography, and cold climate were all enlisted to give evidence of its uniqueness in the Americas. Eric Kaufmann, a Professor of politics at Birkbeck College, University of London, discussed two different ways in which nationalist sentiments are reflected in ideas of the landscape in his essay, "'Naturalizing the Nation': The Rise of Naturalistic Nationalism in the United States and Canada". The first way, labelled as the 'nationalization of nature', is the process whereby a nation creates a homeland by settling, naming and historically associating itself with a particular territory. By contrast, the second way, termed the 'naturalization of the nation', refers to the condition whereby a nation views itself as the offspring of its natural landscape.[2] In the first case, the process flows from culture to nature, and in the second case, nature defines culture. Canada exhibited a shift of emphasis from 'nationalization' to 'naturalization' under the influence of Romanticism. In general, the treatment of the Canadian landscape in the early nineteenth century was traditionalist in tone and the natural landscape was seen as a challenge to be overcome. This all began to change as the nineteenth century drew to a close and Romantic ideals spread to Canada from Britain and the United States. In the twentieth century, as urban lifestyles became more prominent, Canadians began to reflect upon its often harsh landscape and climate as something of wild beauty.

[2] Eric Kaufmann, "'Naturalizing the Nation': The Rise of Naturalistic Nationalism in the United States and Canada." Comparative Studies in Society and History, (1998) 3.

This is exemplified in the paintings and popularity of the Group of Seven. The painter A.Y. Jackson once stated: "The Canadian who does not love keen bracing air, sunlight making shadow that vies with the sky, the wooden hills and the frozen lakes… must be a poor patriot."[3] The Group of Seven's painting style played upon the nationalist sentiment of the early twentieth century. The style was considered uniquely Canadian and emphasized a strong connection to the wild landscape.[4] After 1920, the Group of Seven came together as a unit in what some viewed as a political act inspired by the cultural nationalism of the period. The Group spent a large amount of time writing and speaking to the public as a means of spreading word of their work and values. The group members explicitly set out to paint the rougher, rawer elements of Canada, primarily the Canadian Shield in Ontario, in vivid, stark strokes.

In the twenty-first century, the sentiments of the "naturalization of the nation" still exist. In 2010 during the Vancouver Winter Olympics, Molson Canadian aired an advertisement entitled 'Made from Canada'. It showed aerial shots of vast forests, mountains, rivers, and lakes in all the seasons and attributed them as elements of "Canada's backyard". One problem with this showcase of 'naturalization of the nation' was that in this commercial, all of Canada was reduced to several images which only reflected a small percentage of the many variations of Canada's landscapes. Often neglected in these generalizations of the Canadian landscape are the Prairies, Maritimes, northern territories, and the urban landscapes that the bulk of the nation's population calls home. The vastly different landscapes provide a different backyard to each of our cities and homes. To truly connect with the Canadian landscape, one must not look at the Canadian landscape as a generalized series of pictures but rather one must explore in detail the landscape in each of their own Canadian backyards. The focus of this project is to underscore the extensive nuances of one tiny portion of this land's physical attributes: that of the former Camp Agawaten on Golden Lake.

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[3] Eric Kaufmann & Oliver Zimmer, "In Search of the Authentic Nation: Landscape and National Identity in Canada and Switzerland". *Nations and Nationalism*, (Cambridge: Cambridge University Press, 1995) 495.

[4] V.A. Manning, "I AM CANADIAN: Identity, Territory and the Canadian National Landscape," *Theory & Event*, (Baltimore: Johns Hopkins University Press, 2000)

“The Canadian who does not love keen bracing air, sunlight making shadow that vies with the sky, the wooden hills and the frozen lakes…must be a poor patriot”
- A. Y. Jackson

Proposed Program of the
Revitalization of the Site

This project aims to revitalize the former camp grounds of Camp Agawaten so that it can once again create opportunities for Canadians to explore and experience the landscape of Golden Lake. In particular, the remade camp is intended for immigrant children aged seven to seventeen from the surrounding local areas of Ottawa, Montreal and Toronto. Canada prides itself as a nation with rich and diverse cultures created by vast numbers of immigrants. Typically, immigrants tend to move into urban centers, surrounding suburbs, or distinct niches that fall under such monikers as China Town and Little Italy. Due to initial language barriers and lack of exposure, immigrant families often have few opportunities to connect with the natural landscape of Canada outside of their cities and suburbs. If Canada's natural landscape is always already considered a fundamental characteristic of Canadian identity, the remade camp strives to introduce that landscape to young, new Canadians, in an authentic manner. Because this project aims for such a level of authentic outdoor experience, it will focus solely on the Camp Agawaten site. Just as there is depth to each of the cultures of immigrants, there is depth and a great deal to understand in a single site.

The proposed camp would provide accommodations for approximately seventy children. The intended stay would be for two weeks during each season. It would be ideal to have the children attend the camp during different seasons in order to experience the changing relationship between the seasons, the landscape and the architecture on site. The proposed architecture intends not only to enhance the characteristics of the landscape and phenomena of the changing seasons, but also to act as a bridge between the children and the landscape. While the urban architecture to which these children are accustomed is born of economic and pragmatic expediency, the architecture here intends to stem from numerous characteristics of the site and changes throughout the year. Architecture is one of the few connections between the proposed camp and the urban centers of nearby cities in which many of the children will come from. Urban dwellers are constantly surrounded by a city landscape that has often been referred to as a "concrete jungle". Architecture dominates the landscape

rather than respond to existing natural ones in these landscapes. However, in contrast to the architecture of the "concrete jungles", the architecture on the site will respond to the landscape rather than dominate it. Many of the children will be uncomfortable with a new rural experience. Elements such as insects and lack of technological availability could become overwhelming for some. It is not expected that the children will be ready for a bare-minimum shelter landscape experience. The proposed architecture on site will be an object of familiarity that acts as a mediator during the transition process. The architecture will be an extension of the landscape, emphasizing the sensual qualities of its natural surroundings. The specifics of the architectural design will be discussed in later chapters.

The revitalization of the site will offer not only the opportunity for children to better understand this one area of the Canadian landscape, but also the opportunity to spend time alongside other newly arrived immigrant children. With a capacity of seventy people at the camp, children will have many chances to socialize and make friends with other campers. This project, similar to the well-established Tim Horton Children's Foundation camps, will provide growth opportunities through activities and interactions with an emphasis placed on outdoor recreation. Research has shown that children growing up in economically disadvantaged homes are at an increased risk of a wide range of negative outcomes that can impact a child's physical and mental health. These children often lack the access to opportunities that allow for the development of lifelong skills that help them grow into positive contributing members of the community. The goal of the camp is to have each camper leave the camp as a more caring, responsible and motivated person through camp activities and socialization with other children. What is different about this proposed camp is that the proposed architecture and the specific landscape of Golden Lake will work together to promote the characteristics and the phenomena of the site into memorable, sensual experiences. Here, landscape is not a passive backdrop for the campers but rather an active peer living alongside them.

Dominance of Vision versus the Sensual Experience

While the original architecture of Camp Agawaten can be seen as dated in both stylistic and technological terms, it nonetheless retains qualities to be admired. In my memories, the design and construction of the buildings placed an emphasis on the interactions of touch, sound, taste and smell. This is a quality that is often lost in contemporary buildings, which often disregard sensual experiences beyond that of visual intrigue. The overwhelming emphasis on intellectual and visual interaction may be the reason why the general public has not accepted some Modernist buildings favourably. Contemporary design can often leave our body and senses, as well as our imagination, homeless. The dominance of the eye and the suppression of other senses push us to emotional isolation and prevents us from fully interacting with a space on a deeper level. The supremacy of vision has been reinforced in our time by technological inventions and the endless production and manipulation of images. "The fundamental event of the modern age is the conquest of the world as picture,"[5] writes the early twentieth century philosopher Martin Heidegger. Associated with this is the reality that architecture often provides art for the eye rather than offering the inhabitants a holistic experience. Finnish architect Juhani Pallasmaa states, "the art of the eye has certainly produced imposing and thought-provoking structures, but it has not facilitated human rootedness in the world."[6] In this visually dominant age, the gaze of the eye draws a close resemblance to that of a camera, in which the world is flattened into a series of pictures. Instead of experiencing our being in the world, we observe it from the outside as spectators of images projected onto our eye. In order for us to interact with our surroundings on a deeper level, we must allow for the collaboration of all our senses. French philosopher Gaston Bachelard terms the phrase, "the polyphony of the senses,"[7] in which one's sense of reality is strengthened through the constant interaction of many senses rather than the primacy of a single sense.

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[5] Martin Heidegger, "The Age of the World Picture." *The Question concerning Technology, and Other Essays*, (New York: Harper & Row, 1977) 134.

[6] Juhani Pallasmaa, *The Eyes of the Skin: Architecture and the Senses*, (Cornwall: TJ International, 2012) 22.

[7] Gaston Bachelard, *The Poetics of Reverie*, (Boston: Beacon, 1971) 6.

An architectural example of this “polyphony” is one of Frank Lloyd Wright’s works, Fallingwater, in Bear Run, Pennsylvania, completed in 1939. This weekend house demonstrated a redefinition of the relationship between people, architecture and nature. For the fifteen years prior to the commission of the project, the client had envisioned a particular waterfall as the visual focal point of his home. He wanted to build his summer home across it so that he could always have it in his view. In contrast to the client’s request, Wright integrated the house with the waterfall by placing it over the waterfall itself. This design placed the waterfall continuously into the owners’ lives, ironically by minimizing its visual presence. The house was meant to complement its site while also competing with the drama of the waterfall and its endless sounds of crashing water. Wright incorporated details that highlighted the textures, materials, colours, smells and sounds of the surrounding landscape within the building to create a more comprehensive experience. Similar to Fallingwater, the proposed redevelopment aims to avoid the reduction of architecture to a collection of isolated visual pictures and strives to achieve a comprehensive experience of the senses.

The Importance of Memory
and Childhood Experiences

It is very much hoped for that the experiences that the children will gain from the camp will leave many joyous memories and deep connections to the camp. Ideally, this will allow the children to use their connection with the landscape to help better understand the diversity of the Canadian landscape and culture. In order to successfully develop an architecture intended for children, one has to consider that children interact with the world differently than adults. Adults tend to perceive their surroundings by sight and interpret the information more rationally. By comparison, children are more likely to employ their sense of touch, hearing, taste and smell and react to the sensory inputs on a more emotional level.[8] Humans do not store judgement-free snapshots of past experiences but rather hold on to the meaning, sense, and emotions these experiences provided.[9] Architecture has the power to set the stage for occupants to create meaningful memories and enhance experiences. It can play a passive role that serves as a background to our memories or an active role that alters and influences them. On both passive and active levels, the architecture of the camp aims to become intricately intertwined into the memories of the campers.

Our senses do not only underline memory but also remind us of past memories. The most persistent sensual memory of any space is often associated with smell.[10] As Juhani Pallasmaa stated, "The nose makes the eyes remember."[11] A particular smell makes us unknowingly re-enter a space and time that is completely forgotten by the retinal memory. There is a deep connection between our sensual experiences and the time and place of our memories. This is why the camp's architecture must address the sensual qualities that enhance the characteristics of time and place. Architecture has the ability to root one into the continuum of time.[12] It houses inhabitants in the present moment and can also connect them with the past. Twentieth-century American therapist Gotthard Booth stated, "nothing gives man fuller satisfaction than participation in

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[8] M. Nardini, R. Bedford, and D. Mareschal, "Fusion of Visual Cues Is Not Mandatory in Children." *Proceedings of the National Academy of Sciences 107.39*, (2010) 17041-17046.

[9] Daniel L. Schacter, *Searching for Memory: The Brain, the Mind, and the Past*, (New York, NY: Basic, 1996) 5.

[10] Trygg Engen, *Odor Sensation and Memory*, (New York: Praeger, 1991) 7.

[11] Juhani Pallasmaa, *The Eyes of the Skin: Architecture and the Senses*, (Cornwall: TJ International, 2012) 35.

[12] Ibid, 35.

processes that supersede the span of individual life."[13] A pebble polished by waves is pleasurable to the touch, not only because of its soothing shape, but also because it expresses the slow process of its transformation. A building designed to allow ageing to be visible and occur, creates a much more beautiful space than one that attempts to preserve a moment in time through perceived material perfection. A railing worn by use or a wood floor dented and scratched by playing children should be celebrated and not hidden.

Within an architectural space, it is important to establish a sense of place in order for it to be memorable. In the paper Neuroscience and Architecture: Seeking Common Ground, written by Esther Sternberg and Matthew Wilson, both landmarks and paths are described as important when designing architecture. It seems that both memory and sense of place prominently involve the same part of the brain. "Our memory of events may depend upon a strong sense of place, and by extension, our sense of place may be influenced by the integrity of the memories formed there."[14] A key factor in distinguishing "place" from "space" is the ability for space to allow humans to interact. This provides occupants with a feeling of belonging to the environment, instead of just "passing through it." In addition to differentiating between place and space, establishing connections between spaces is equally important. This provides an opportunity for the incorporation of landmarks and other architectural features that can make a place memorable.[15] An illustration of this is seen through the design principles of large indoor play structures. The commercialization of 'play' notwithstanding, places like Cosmic Adventures in Ottawa provide stimulating environments for children. The play structure has long meandering paths that wrap in and around each other in sections. The paths open onto various open spaces and pods that children claim as their own. It is an adventure for the children to explore the system and conquer the obstacles that stand in the way from one place to the next. The complex maze could

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[13] Juhani Pallasmaa, *The Eyes of the Skin: Architecture and the Senses*, (Cornwall: TJ International, 2012) 35.

[14] Esther M. Sternberg and Matthew A. Wilson, "Neuroscience and Architecture: Seeking Common Ground," (Cell 127, 2006) 1.

[15] *Ibid, 1.*

become overwhelming for children, however, its design revolves around a key series of landmarks that enable the children to locate and navigate themselves. Often children can be heard yelling their location by citing the landmarks.

In his essay "The Place of Memory" in the book Spatial Recall: Memory in Architecture and Landscape, Donlyn Lyndon, professor of architecture at the University of California, Berkeley, explains, "'Place,' as I understand it, refers to spaces that can be remembered, that we can imagine, hold in the mind, and consider."[16] Lyndon argues that well designed places are structured so that they attract and hold memories. He suggests that buildings that try too hard to control the experience of the user ultimately fail to become true places. "Seeking to make each place a singular, memorable work of art often makes the insistence of its vocabulary resistant to the attachment of memories, to the full engagement of the people who use and live with the building."[17] Referring to the example of the jungle gyms once more, the structures are not designed to force any particular activities or memories on the children and offer them the freedom of space and place to make their own. However, careful consideration of its architecture, in particular its children oriented scale; suggests that one can design spaces that become associated with certain memories. Similarly, in the new camp, experiences and memories cannot be forced upon campers. However, its architecture can be capable of enhancing the characteristics and phenomena of the site and more actively

[16] Donlyn Lyndon, "The Place of Memory," in Spatial Recall: Memory in Architecture and Landscape, ed. Marc Treib (New York: Routledge, 2009) 63.
[17] *Ibid, 63.*

engaging campers with their surroundings. In Body, Memory, and Architecture, Kent C. Bloomer and Charles W. Moore write, "What is missing from our dwellings today is the potential transaction between body, imagination, and environment; … to at least some extent every place can be remembered, partly because it is unique, but partly because it has affected our bodies and generated enough associations to hold it in our personal worlds."[18] In another essay titled "Space, Place, Memory, and Imagination: The Temporal Dimension of Existential Space", Finnish architect Juhani Pallasmaa states, "Human memory is embodied, skeletal and muscular in its essence, not merely cerebral".[19] This is why spaces that allow the most freedom in exploration and adventure can create some of the most memorable experiences of childhood when the whole physical body becomes integrated into the construction of the memory.

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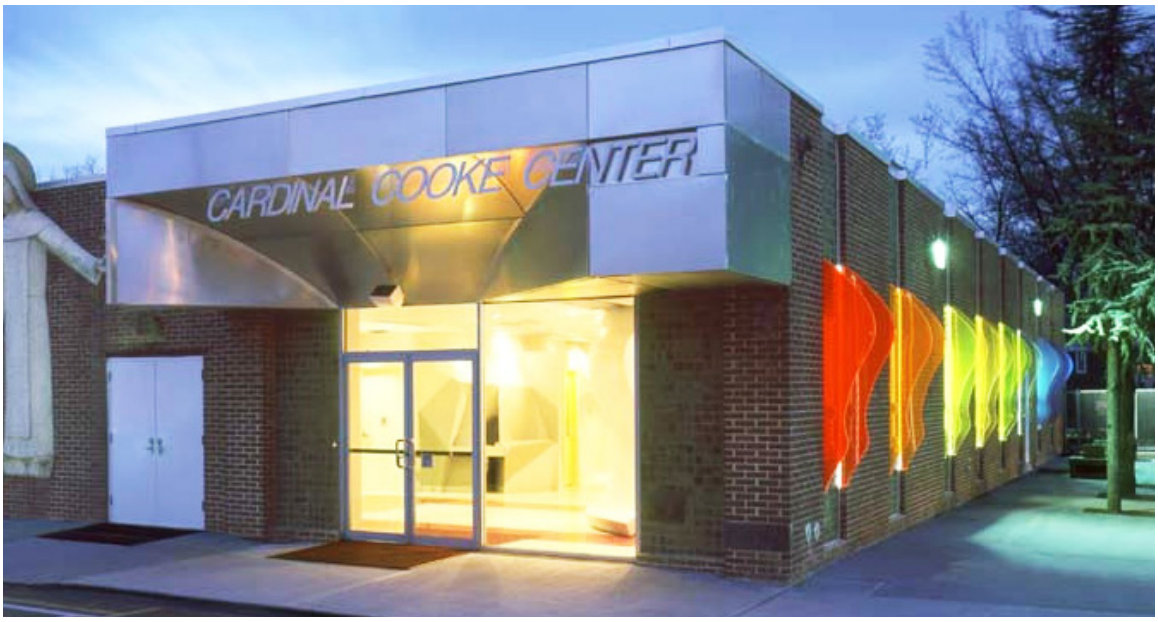
[18] Kent Bloomer and Charles Moore, Body, Memory, and Architecture. (New Haven: Yale UP, 1977) 107.

[19] *Juhani Pallasmaa, "Space, Place, Memory, and Imagination: The Temporal Dimension of Existential Space," in Spatial Recall: Memory in Architecture and Landscape, ed. Marc Treib (New York: Routledge, 2009)*

Child Oriented Architecture

Case Studies

Often architects forget the simple fact that buildings intended for youths are designed for children. The most overlooked characteristic in such architecture is perhaps the sense of playfulness. Children learn on their every step and should be encouraged to do so. The spaces designed for children should be physically and mentally interactive, but not intimidating. A child's development requires environmental stimulation from its environment. A stimulating space will encourage children to stay for longer periods of time, find interest there in collaborating with others, and ultimately want to return. An environment that successfully targets the needs of children does not necessarily mean it cannot accommodate other age groups. Materiality, space, and lighting can be designed to be suitable for both younger children and adults that occupy the space. Playful colours, appropriately sized cubbies, tables, and chairs are not enough. Additional key architectural features to consider are the distinct site lines at various heights, clear circulation through the space, design elements that capture children's imaginations and provoke thought, good natural lighting and superior indoor air quality.



St. Clare's Parish Center, completed in 2001, is an elementary school in Staten Island, New York, designed by Studio 16 Architecture. The project was renovation of an existing gymnasium on the Paris Church property. The design intent was to create an open space, conducive of free play, that could serve as a school and also a multi-purpose space for the church. The program required a school to be situated on the ground floor and equipped with two large classrooms, which could be subdivided into smaller rooms, a classroom that acted as a community room, an art room, an office, and a lobby. The architects had set out to question the role that architecture played in structuring a learning environment. Instead of simply constructing vertical walls, the concept of "activating" all surfaces was used in order to actively engage children and create additional functionalities for these surfaces. Apart from simply dividing space, the animated surfaces absorb functions such as shelving and storage. The space was designed to cater to the varying user-type's scale, employing two horizons: one at forty inches and below for the developing youths

and the other at forty inches and above for the adults. Designs for children require an emphasis on the child's perspective of space and need to respond to the child's viewpoint, scale, circulation and comfort. The space is split into two major zones, one being the "secular" and the other the transcendent/abstract. The first zone begins at the front door and ends past the art and community rooms. This secular zone is an area codified by red, orange, and yellow coloured bands imbedded in the floor design and the "activated" wall surfaces. This zone was meant to encourage bodily and tactile sensory experience.[20] While the curvature of the lobby wall, the slanting walls, and the fragmentation of the art room successfully create interesting spaces at the scale of a child, it doesn't establish a sensory experience that heightens the haptic experience of the space. The lights successfully cast fascinating shadows on the walls, but due to their sharp angular edges, its effects push the human figure into the center of the hallways to avoid contact with the edges. Creating spaces for the children within the datum would allow for sensual moments to occur within the walls themselves. The spaces in between corridors,

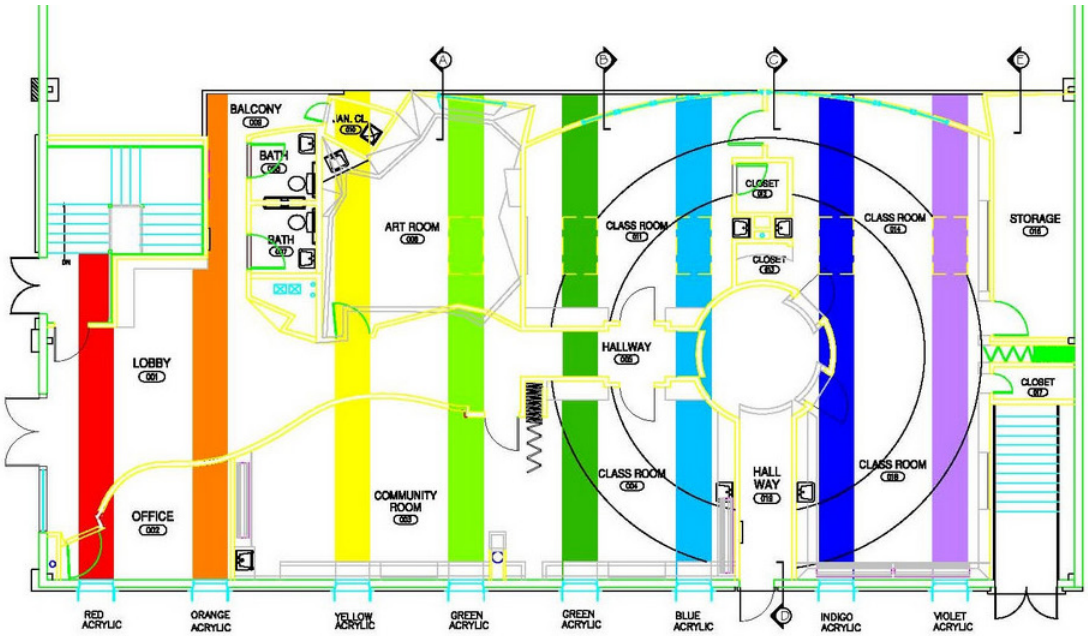
"Activated" surfaces of interior


"Activated" surfaces of art room

Classroom within transcendant zone

[20] Studio 16 Architecture, <http://s16a.com/st-clares-parish-center.html>

halls, and threshold spaces present opportunities and challenges to create inspirational areas that are more than just for circulation. The second zone, which contains the classrooms, targets to provide a more conceptual abstract/transcendent experience. These spaces attempt to be more cerebral and suitable for structured activities of learning. A cylindrical space at the end of the hallway establishes itself as a metaphor of an angel.[21] It is the origin point in which an organized ceiling system of concentric coloured circles that hover above the classrooms radiate from. The children and instructors enter the classrooms through this "angelic" cylinder and are symbolically watched over by the radiating circles overhead. Unfortunately, beyond the symbolism and coloured bands, little occurs in the architectural exploration in regards to the enhancement of the sensual learning experience. What about these colours leads to a sensual experience beyond that of the visual? Perhaps each colour can become associated with a different texture or sound when stepped upon catching the attention of the children. The sensual moments need to be explored beyond that of the visual.



Floor Plan of St. Clare's Parish Center

[21] Studio 16 Architecture, <http://s16a.com/st-clares-parish-center.html>

Preshil School in Melbourne, Australia, was founded in the early 1930s and was moved to its current site in 1938. During its early years, the school operated within a typical upper-middle-class house. Over the next forty-four years the structure underwent many physical changes. Australian post-war architect, Kevin Borland was commissioned to undertake the design of several features of the school throughout this forty-four year transformation. He was inspired by and designed around the progressive educational principles that view the child as a competent and able decision maker. A long-time member of the school community summarized the school's growth towards informality that resulted in a rich learning environment.

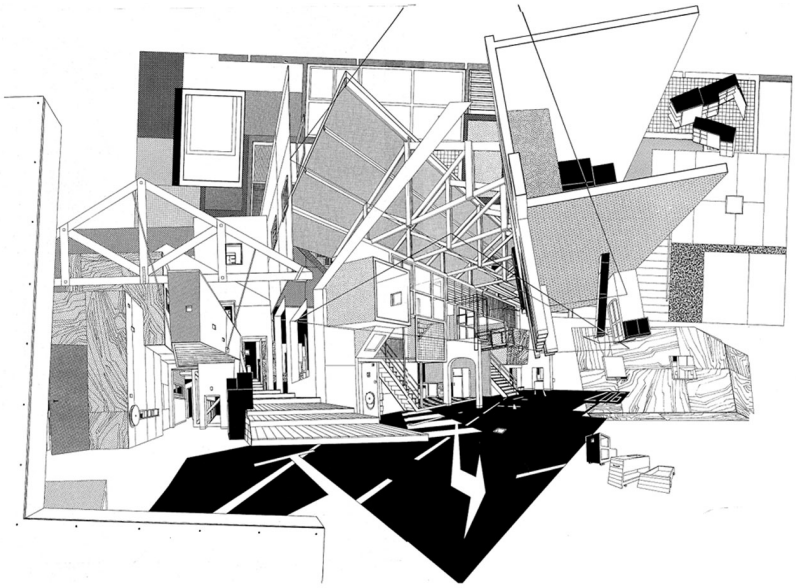
> "It's the informality of it, coupled with the complexity. Change in the school is almost always organic change rather than dramatic upheaval. There's a sense of evolution, of things being adapted. If there's a tree, a building will twist itself around it. Nothing is tidied up or ordered unless there is some purpose. The school seems to have succeeded in allowing what was there fifty years ago to still be apparent. There is a sense of thriving about the school, there seems to be purposeful activity behind every bush. People are surprised that in the heart of a place where there are concrete guttering all over the place, carefully arranged this and thats, here is an environment that seems less trammelled, yet with all this complex purposeful activity happening within it."[22]

[22] Kimberly Dovey, "The Creation of a Sense of Place: The Case of Preshil," Places 1.2, (1983) 32.

In the school, the children play an active role in the construction of their school environment. Like the adventure schools of war-time Europe, they were allowed to test their creativity and capabilities. For example, children were encouraged to construct huts and play structures of their own. Branches, boards and sheets of plywood were provided for the continuous process of construction and demolition. In this way the children were able to take on an active role in their spatial education and develop a sense of responsibility for their actions and ultimately their futures. Rather than being told what to think, they are provided with tools that induce and nurture thought. Instead of conformity, the school celebrates the individuality of the children, allowing them to learn about themselves and uncover their own potential. Much of the learning takes place outside of the classrooms, not just in the designated playground, but under buildings, in trees, among the gardens and in the many nooks and crannies within the grounds. This is in contrast with most schools' tradition of surveillance, in which children are not permitted to go where they cannot be seen. Preshil School offers places to hide and play, while all designed with a child's perspective in mind. While the interior spaces remain relatively clean in appearance, the exterior spaces give off an initial impression of chaos. Although the environment creates a successful interaction between child, architecture, and landscape, the architecture lacks coherence.

Child modified architecture of Preshil School

Preshil School play area



Similarly, the Castle Child Care Centre's design by Ton Venhoeven in the Souest, Netherlands, focuses on a child's need to actively explore and interact with her/his environment. The design placed an emphasis on creating a sense of adventure and expanding each child's physical and imaginative abilities. The architect deliberately incorporated ramps, terraces, and level changes to encourage children to climb and explore just as they would do in a natural landscape. The centre acts as both a day care and an after-school care centre targeted at children from infancy to twelve years of age. Ton Venhoeven envisioned it as a place where children could gain experiences and skills they may need before they are fully developed and ready to go to secondary school. Altering the former domestic science school into the building suitable for its new function and target audience involved comprehensive renovations. The ground floor was completely gutted and refurbished to resemble a street, complete with traffic lights, cars, parking meters and more. Half of the second floor was cut away, and two circulation labyrinths were introduced: a vertical one in the front building that served as an after-school care section, and a horizontal one in the rear building that served as the day care centre. Sometimes the building appears to be complex, while at others times, it seems open and quite straightforward. There are spaces ranging from one metre in size to ten metres high. There are dirty spaces, soft walls, rough plywood textures, and

Castle Child Care Centre interior play spaces

steel mesh railings. While there are aspects of the design that seem contrived such as the ground floor that includes actual cars and parking meters, the architect successfully transformed the former science school into a child friendly, multi-storey playground. The centre moves beyond the traditional child care center that usually features all activities on a single floor. Play elements within are often merely bought furniture introduced into the space. The new camp for Golden Lake should be designed with a clear sectional intent incorporating elements of play into the architecture. The merger of traditional furniture, storage, play elements, and architecture into one encourages a holistic interaction by the campers. However the important moment is how all of these become affected by the sensual qualities and changes of the Golden Lake landscape. These moments need to be designed but experienced spontaneously through the normal play and activities of the camp.

An example of an outdoor built environmentthatchallengesthetraditional ideas behind building for play is Blaxland Riverside Park in Sydney, Australia by JMD Design. Here, an architectural structure offers a space for children to inhabit and to play. The structure provides many levels that challenge and empower children and creates a place providing good-natured risk. The design takes into consideration various types of play, from highly active play that requires plenty of space to freely run, climb and slide, to more passive types of play that requires spaces to sit, reflect, or hide. The playground has moved away from the traditional compartmentalised and equipment focused idea of play. Here, equipment is secondary to the space and experience itself. Imagination is encouraged and playing is more physically challenging. There are many interactive and intriguing elements throughout the park such as inverted cones, forty-five degree walls and angular cuts through the landform. The varying scales of the spaces and the elements within allow for the interaction between different age groups, thereby making the playground as much for the parents as it is for their kids. Children need to learn to experience the space around them and how to interact with that specific environment. The proposed new camp is to encourage children to experience space that they are not necessarily accustomed to. This can be achieved by using designed space to promote play and imagination in collaboration with the landscape. The interactions should not be too constrictive in purpose but allow for freedom of experimentation.

Blaxland Riverside Park in Sydney, Australia

A child-oriented architecture that successfully incorporates itself with its surrounding landscape is the Seabird Island School designed by Patricia and John Patkau of Vancouver, British Columbia for the First Nations community of Seabird Island Band. Completed in 1991, the building is constructed of heavy timber, in which some of its exposed elements are reminiscent of the branching trees and forests of British Columbia. The roof forms, covered in traditional cedar shingles, help to visually connect the building to the neighbouring mountains. Fundamentally, the structure was an interpretation of the traditional building system used by the Pacific Northwest peoples.[23] However, to achieve the greater scale of the modern function, concrete beams, pile foundations and steel connections, as well heavy timber columns and beams had to be incorporated. The organization of the school is a simple linear, double loaded layout. Rather than the typical layout of uninspiring school corridor spaces, the design allows formal and informal breakout areas into the corridor space and provides gathering spaces for school community activities. The design took into careful consideration the natural elements that would affect the building. White stained panels were incorporated into the cladding system to reflect the daylight into the building. Large roof overhangs shelter the school from the extreme winter winds that were common to the area. The architects also located the gym at the back of the school where its mass would help block the wind. The cavity walls are finished with

[23] Lisa Gelfand, Sustainable School Architecture: Design for Elementary and Secondary Schools, (Hoboken: John Wiley & Sons, 2010) 46.

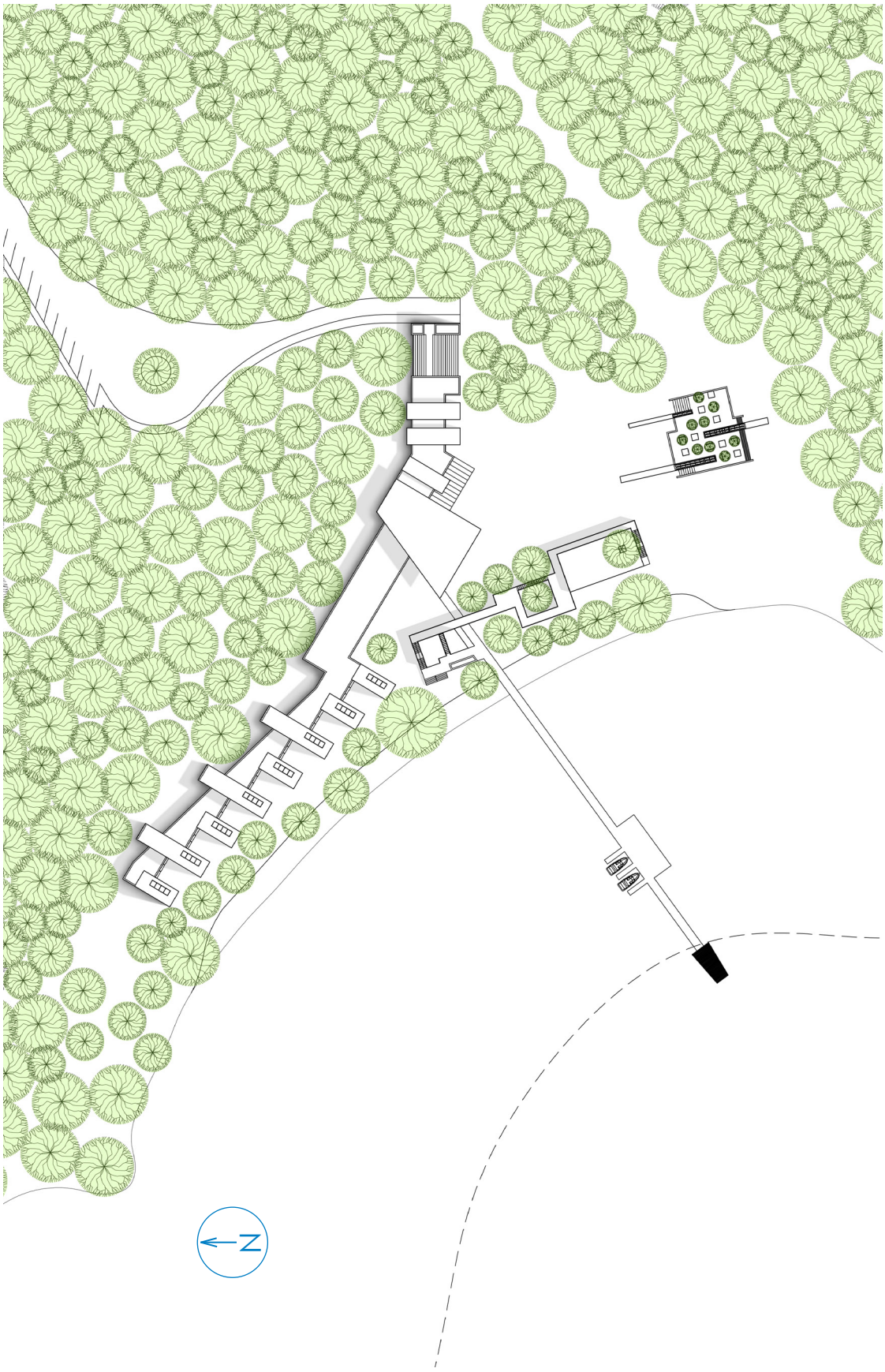
granite block in mud mortar on the outside and traditional mud-brick masonry on the inside. This high thermal mass buffers the large day/night temperature swings of the Ladakh climate by releasing stored heat at night in cold weather and storing heat in the day in hot weather. Due to low levels of rainfall in the area, solar energy is used to power a water system that pumps groundwater into a 16,000-gallon tank.[24] This stored water, along with any captured rainwater, is gravity fed to gardens, planted areas and used for plumbing. The system also reuses water for irrigation. Though built in a contemporary fashion, the school's design responds appropriately to its climatic, social, and cultural/symbolic contexts and does not make nostalgic reference to an unattainable and perhaps nonexistent past. It shows how a building can take on powerful qualities of local place and can enhance the community's connection to the landscape itself. The architecture for the new camp must be similarly sensitive to the landscape in both form, materiality, and detail. It must not be an imposition on the site but become one with and an extension of the specific landscape of Golden Lake.

Seabird Island School exterior facade

[24] Lisa Gelfand, Sustainable School Architecture: Design for Elementary and Secondary Schools, (Hoboken: John Wiley & Sons, 2010) 51.

Architectural Response

for a New Residential Camp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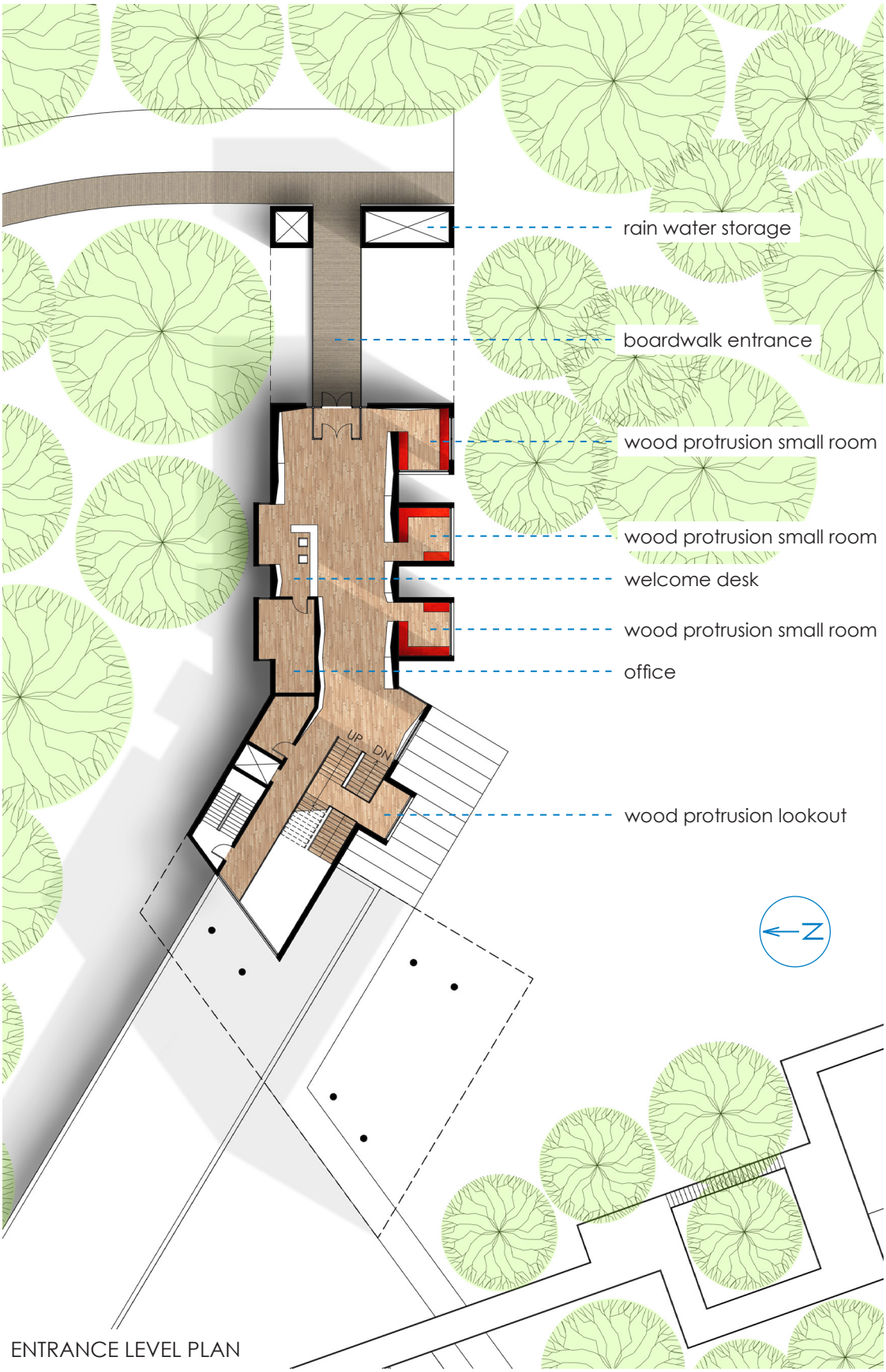
As opposed to the fictional nationalization of a generalized Canadian landscape, this proposed camp will introduce the children to a deeply sensual and nuanced reading of this specific landscape. While the camp's design will adapt to the phenomena of the four seasons, it is intended to be utilized the most during the summer months. The new architecture of the camp will be divided into four sections that are strategically placed in response to topography, landscape focal points and mandatory programs. From the public highway, the campers will enter the site by vehicle through an opening in the forest onto a small gravel road. The contrast between the open two-lane highway and the gravel road compressed by encroaching vegetation is notable. The short drive on the new gravel road will be choreographed with turns to offer visitors short previews of the site. The surrounding forest draws attention to its fallen trees and low-lying vegetation. Overhead, the trees merge to create a porous canopy. Light filters through the canopy during the afternoon and cast shadows on the road. Once vehicles reach the parking and drop-off zone, campers will have to walk along a cedar wood boardwalk to reach the camp. At moments, the boardwalk will be raised three meters above the grass clearing near the lake and at others, will cut into the edge of the hill parallel to the water's edge. This boardwalk will be placed along the original entrance path to the site. At first, campers will be unable to see the camp through the thick wall of trees, but as the trees thin out, the campers will be provided with glimpses of the lake and the camp beyond. In the summer months, the mix of deciduous and pine trees provide a sixty-percent canopy coverage that leaves escaped traces of sunlight on the ground. Low-lying ferns, grasses, and vines will blur the edge of the boardwalk as they outstretch their reach to gain as much sunlight as possible. The informal entry to the camp will be dictated by a stone-clad gate house. The structure will be used for the storage of rain water collected from the roof and water purification systems. These features help supply water to the camp, thereby reducing its reliance on groundwater. Guests will then come across a bridge, which cuts through the structure and leads to the entrance doors of the new camp building.



ENTRANCE LEVEL PLAN

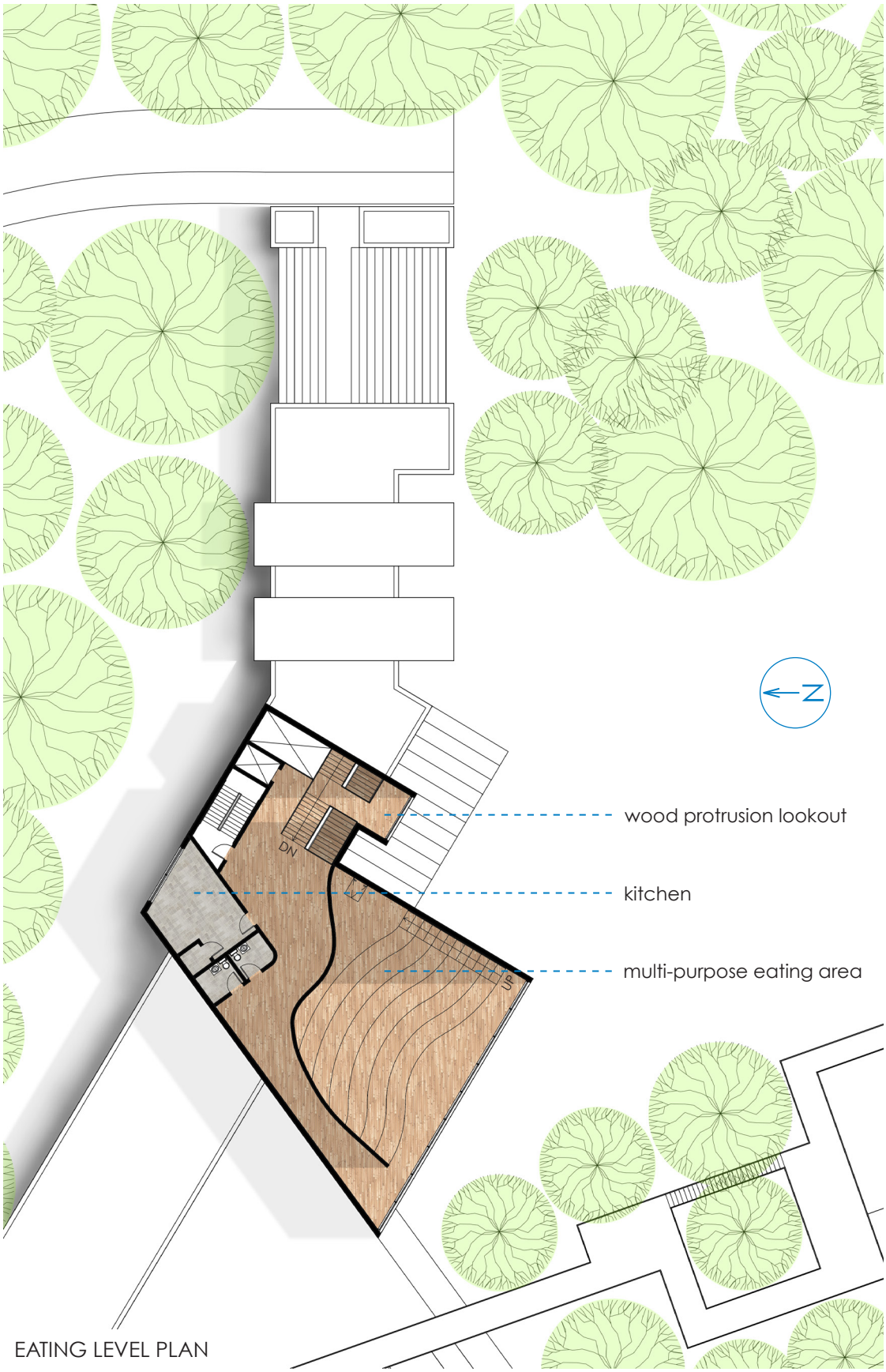
The first built section of the camp that guests will encounter is a rough stone and glass building that appears to rise out of the ground as an extension of the largest hill on site. The exterior design of the building draws its inspiration from the exposed rock outcrops of the Canadian Shield. The Canadian Shield, which is composed mainly of granite, covers a large portion of central to eastern Canada, including various rocky shorelines of Golden Lake.[25] The surrounding landscape is comprised of a very thin soil layer lying on top of the bedrock with many stone outcrops. While the exterior of the building plays to the freely changing and organic characters of its outdoor surroundings, the interior design of the camp introduces a personality that is more human oriented and structured. This first section of the building will house welcome and administration areas and meeting spaces for campers, parents, and administrators. The treatment of this initial portion of the building is crucial because it will introduce the children physically and mentally into the camp. This space should offer an atmosphere that is suitable for both the dynamism of large groups of children and also personal comfort for individuals. In order to allow for more personalized sensual experiences of the space over generic experiences, a heavy emphasis is placed on human scale changes. Immediately upon entering the building, two datum levels will be established with the

[25] Canadian Shield Foundation, "Understanding The Canadian Shield," <http://www.canadianshieldfoundation.ca/?page_id=39>.

creation of two levels of perspectives. A datum will be established at four feet, targeting younger children seven to eleven years old. Another datum will be set four feet and above for the taller children aged eleven to seventeen years old as well as adults. At the lower datum, walls will be brought in closer together to create a more compressed space that is more appropriately scaled for younger children. By contrast, the higher datum will push the walls outward to create a more expansive space above the lower compressed space. This will allow for adults and older children to feel the expansiveness of the space while younger children will not feel lost in it. This is particularly helpful to smaller children who may feel nervous and would prefer the comfort of a more enclosed space. These datums will be apparent throughout the whole building in various forms of materiality and form changes depending on the qualities of each space. The warm toned pine walls in the welcome and administration area will be faceted to showcase a variation of changing light shades as light from the windows of the slanted glass ceiling bounce off it. The varying shades created by the faceted walls and changing colour tones of sunlight throughout the day will combine to create a dynamic space that places a strong emphasis on the passage of time. These walls will not only provide for visual intrigue but also encourage physical interaction. Cedar-wood voids will be cut into the faceted walls that allow the children to hide, play, or read inside. Window slits will be cut within these niches to provide glimpses of the forest outside that allows for the creation of personalized moments. Sometimes it's the moments in between spaces or found in corners where some of the most nuanced sensual realizations occur.

Cutting through the dynamic form of the faceted wall will be openings into three side rooms that border the welcome area. In contrast to the careful choreography of form and light found in the welcome area, the three side rooms will be generously lit by sunlight through large, full height windows. The intense amount of light from the rooms will seep into the welcoming area through long vertical openings. This light, acting as a sort of beacon, will beckon children to investigate and explore the space. While these spaces will provide a place for children to play as they wait during registration, they will also act a place for the children to have quieter moments alone or for the guides to hold small meetings. From the exterior, these side rooms appear as hollow boxes protruding from a stone mass. Similar wood protrusions will be utilized throughout the architecture in varying scales. They signal a moment of pause and frame specific phenomena of the landscape that highlight characteristics of the site, time of day, and the weather. These two wood protrusions will be raised above the hill to create shaded nooks underneath where the campers can play in the dirt and crushed leaves and look for insects and salamanders.

At the end of the welcome area, a vertical transition space will connect this and other sections of the camp. This vertical circulation acts as a hinge, in which different sections of the building radiate from and are rotated at various angles according to each section's target site. A transition upwards in this vertical space will lead to the highest level of built architecture on the site. Greeting campers at top of the set of stairs will be a window which frames an extensive view of the lake and the large hills beyond. The function of this upper level is a multi-purpose area for eating, playing, and meeting. The space will be clad in the similar warm-toned pine walls and oak floors found in the welcome area with a wall of expansive, full height windows. These windows can open up during spring, summer, and fall to allow for the sounds and smells of the cedar and red pine trees to flow in and mix with the aromas of food. This uninterrupted view over the tree canopy below is reminiscent of that of a tree house. The Golden Lake landscape is truly a theatrical performance in which the children are invited to observe through the stage created by architecture. Through the full height windows, children can watch the impressive displays of electrical storms on hot summer days that track across the lakes of the Ottawa Valley towards the Ottawa River. These dramatic performances are contrasted by moments of calm during the early morning hours of fall when the water, as if a mirror, reflects inverse images of the sky and the dancing colours of maple, birch and oak trees along the horseshoe shaped shoreline. During some clear winter nights, the children can also watch the beautiful composition of falling stars. The floor of the space will comprise of a series of undulating levels that seem to rise out of the ground. The gentle curves of these levels mimic the waves of the lake and symbolically welcome the water to continue its movements inside the architecture. These gestures of undulating levels will be mirrored onto the ceiling in attempts to merge the architecture with the rhythms of the landscape. The changing levels will also allow for the creation of spaces that can cater to multiple scales. While the space will need to be large enough to accommodate seventy children for meals and meetings, it should not be overbearing or uncomfortable for smaller groups of individuals who want to inhabit the space. In the shallower spaces where the ceiling and floor appear to want to converge, individuals can feel greater sense of privacy and comfort.

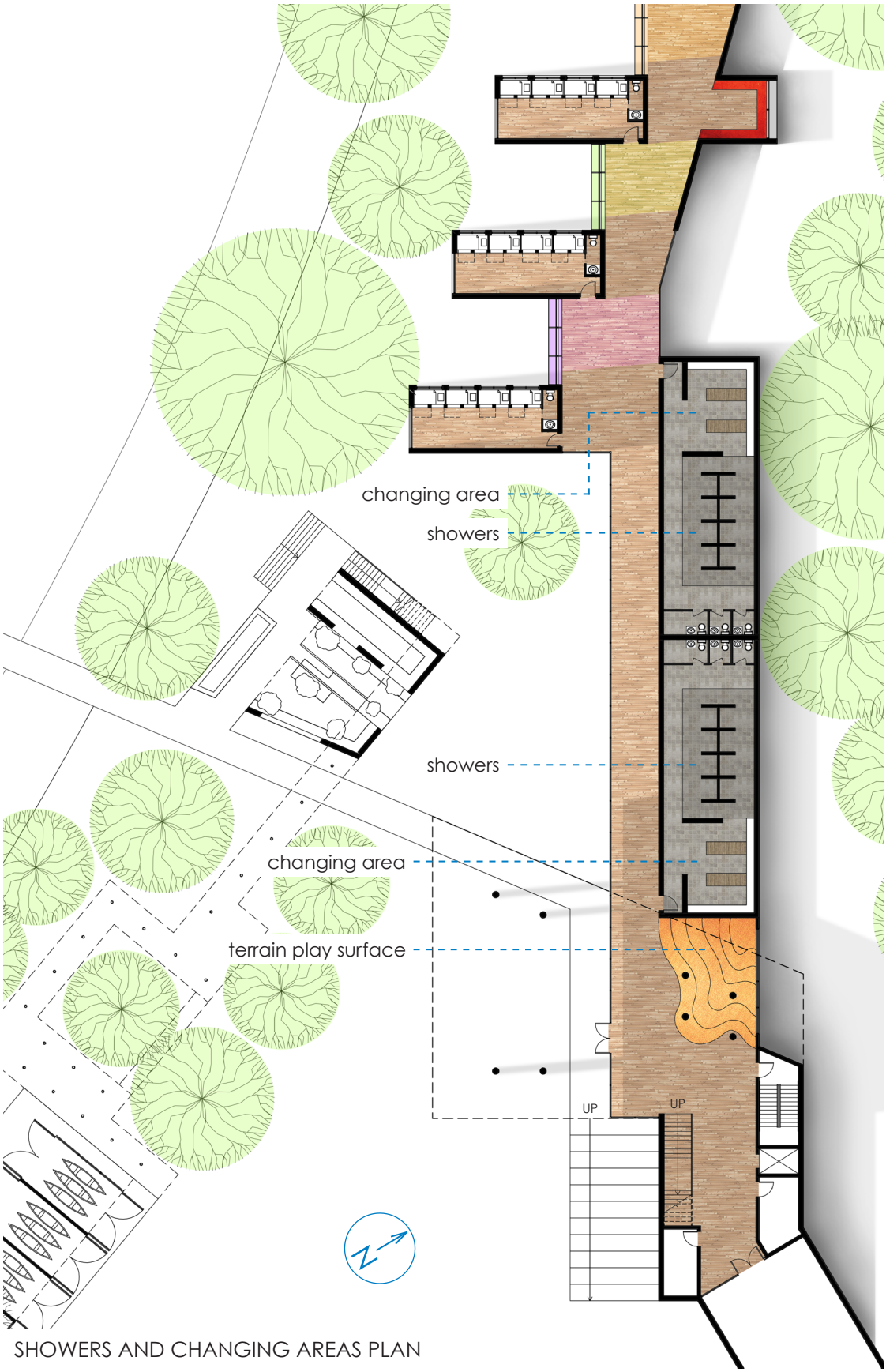


EATING LEVEL PLAN

"The function of this space is a multi-purpose area for eating, playing, and meeting. The windows open up during the spring, summer, and fall to allow for the sounds and smells of the cedar and red pine trees to flow in and mix with the food."

"The dynamic performances include the impressive display of electrical storms on hot summer days that track across the lakes of the Ottawa Valley towards the Ottawa River."

When descending the previous vertical space, children can find showers and change rooms at the lower level. The design intention of this space is to create an atmosphere reminiscent of a cave or a quarry. The showers will be built with layers of locally quarried granite with specifically designed negative space between the blocks. These details will create depth, a play of light and shadows and intrigue to the construction and formation of the stones. When combined with the movements of children and the rhythmic flow of water, the space becomes a place where fascination occurs for the mystic qualities of a world of stone. A truly sensual experience will be created by light reflections on the water or in the steam saturated air, the unique acoustics of the bubbling water on the hard stone surfaces, and a feeling of warm stones on the naked skin. The stone rooms were designed not to compete with the body, but to flatter the human form with contrasting rigidity and hardness. The combinations of light and shade, open and enclosed spaces and linear elements will make for a sensuous experience. The underlying layout of the internal space is a path of linear movement which leads the children from the entry point to the change rooms, showers, and washrooms. Each area will give the appearance of being eroded by water through time. The change rooms will be compressed into the corner while the showers are stepped down. Interior stone walls will be placed so as to not reveal the whole space with one glance but to provide slight glimpses that encourage the campers to explore the space. The rain water and melting snow that will be collected on the roof surfaces throughout the camp will be repurposed for the showers, thereby reducing the camp's dependency on ground water sources. Rather than traditional showers, water will fall from slits in the ceiling down onto the campers to create crashing sounds reminiscent of a small waterfall.



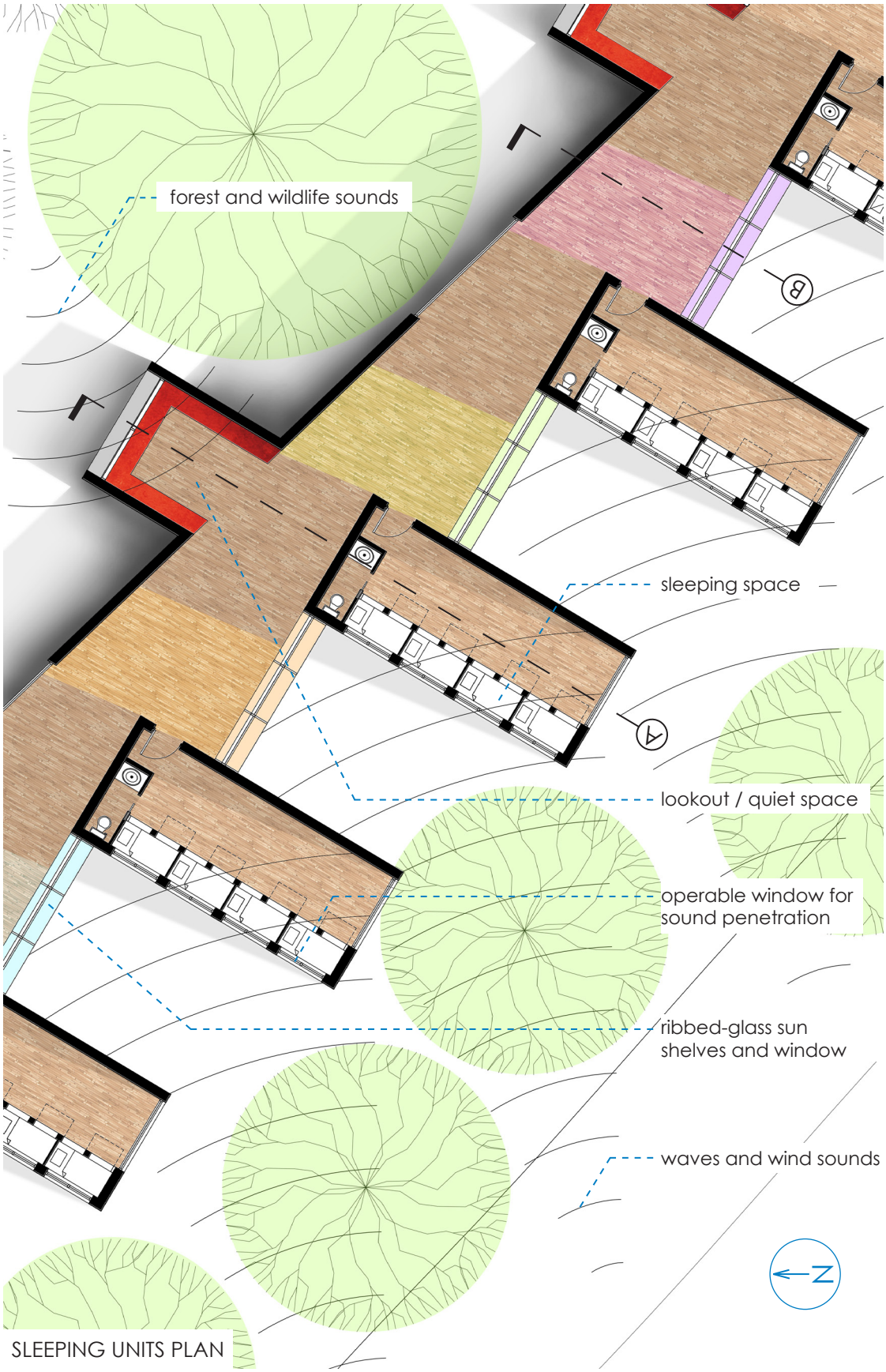
SHOWERS AND CHANGING AREAS PLAN

The sleeping quarters will be located beyond the shower and change rooms, between the sandy beach and the creek that flows several hundred feet from the shoreline. Typically, when one lies in the darkness and silence, prepared to sleep, their other senses become heightened and surrounding sounds are accentuated. There are a multitude of sounds of the landscape that might have gone unnoticed in the hustle and bustle of the day. Waves make soft splashing noises as they fall against the sand shoreline. Loons call to each other from across the bay in the late evening. Chickadees, robins, chipmunks, and red squirrels chatter as they travel from tree to tree in the morning. The leaves of maple, birch, and oak trees rustle overhead as the wind blows, and raindrops emit a tapping sound as they hit the metal roof. When these sounds are put on display, it can be mesmerizing and memorable experience. To capture these sounds, the sleeping areas will be located strategically in the proximity of the shore, the creek and treeline to have access to the varied wildlife on land. In reference to the former Camp Agawaten, the new sleeping units will be built from wood planks, cut from the salvaged logs of the former cabins. This strategy not only offers to capture the history of the former camp, but also the qualities that time has given the material itself. The sleeping areas will be divided into a series of units and each unit contains twelve sleeping pods that are stacked three pods high. Each unit will be placed at angles to catch the sounds of the landscape and provide a visual path to the lake. Undoubtedly, the pods and sleeping quarters are the most personal and intimate spaces for the children. The pods, as if buried into the walls, will encapsulate each child and are reminiscent of small bird's nests in the trees. Through individual, small operable windows next to the bed, sounds of the landscape can penetrate into the personal space of each child. The wood in the pods is left with a

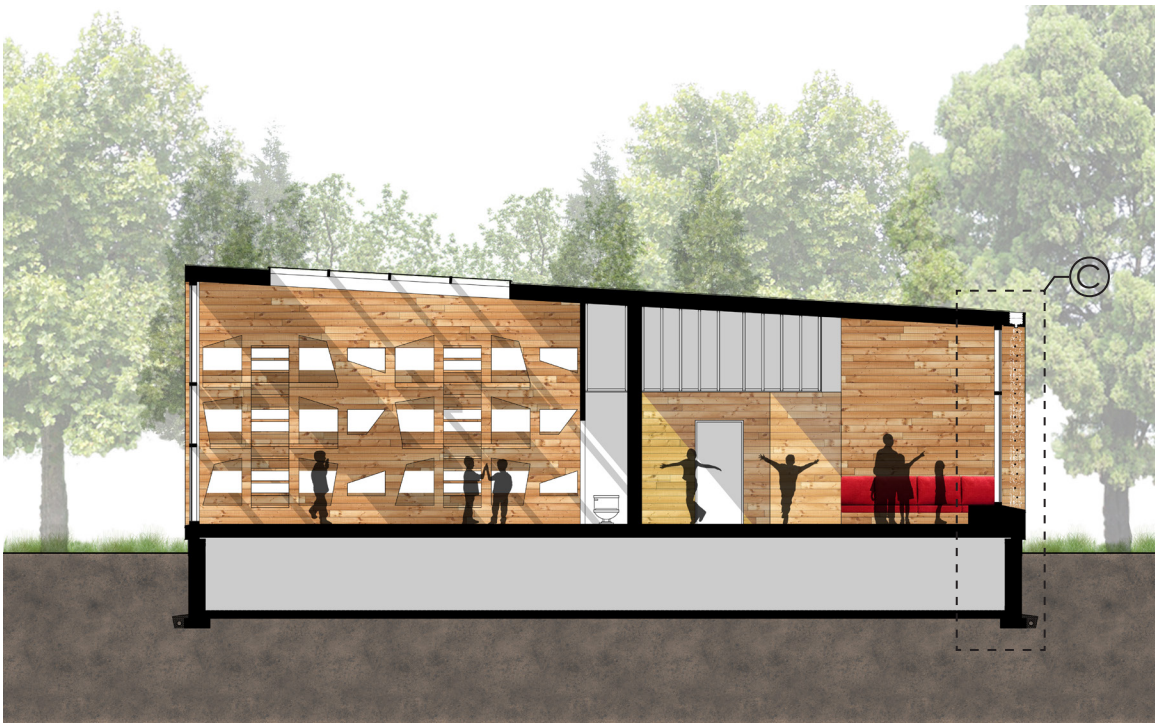
slightly rough texture expressing its grain which would be discovered when the children trace their hands across the repurposed wood. The materials, experienced through the child's various senses, expresses their age, as well as the story of their origins and history of use. A skylight and a large window at the front of each unit will let in light onto the walls and floor. Through these windows, sunlight can pour onto the pine wood and give the atmosphere a warm, golden hue. While vandalism will not be encouraged inside the sleeping quarters, campers leaving their mark in his/her unit is not prohibited. A child scratching their name into the wood or writing about their experiences on the wall gives them a satisfaction of participating in processes that supersede the span of a camper's individual time at the camp. Through these moments, campers and architecture can roots each other into the continuum of time.

The corridor that connects the series of sleeping units will be clad in an array of smooth wood panels and full height windows. In between each unit a window catches and holds rainwater and wind-blown snow on its ribbed-glass shelves. Sunlight will shine through the coloured glass shelves and water droplets will cast refracted light and reflections onto the floor and walls of the corridor. In addition to the sleeping units' strategic positioning in order to capture sound, the units will also be in the ideal location to allow snow to be carried slowly by the wind and flow past the windows. The location of the sleeping quarters will allow for a huge range of sensuous experiences and opportunities to connect with various features of the landscape on a personalized, individual level. Between every three units, a quiet space will extend off the opposite side of the corridor. The wood protrusions of these spaces push towards the treeline to create quiet

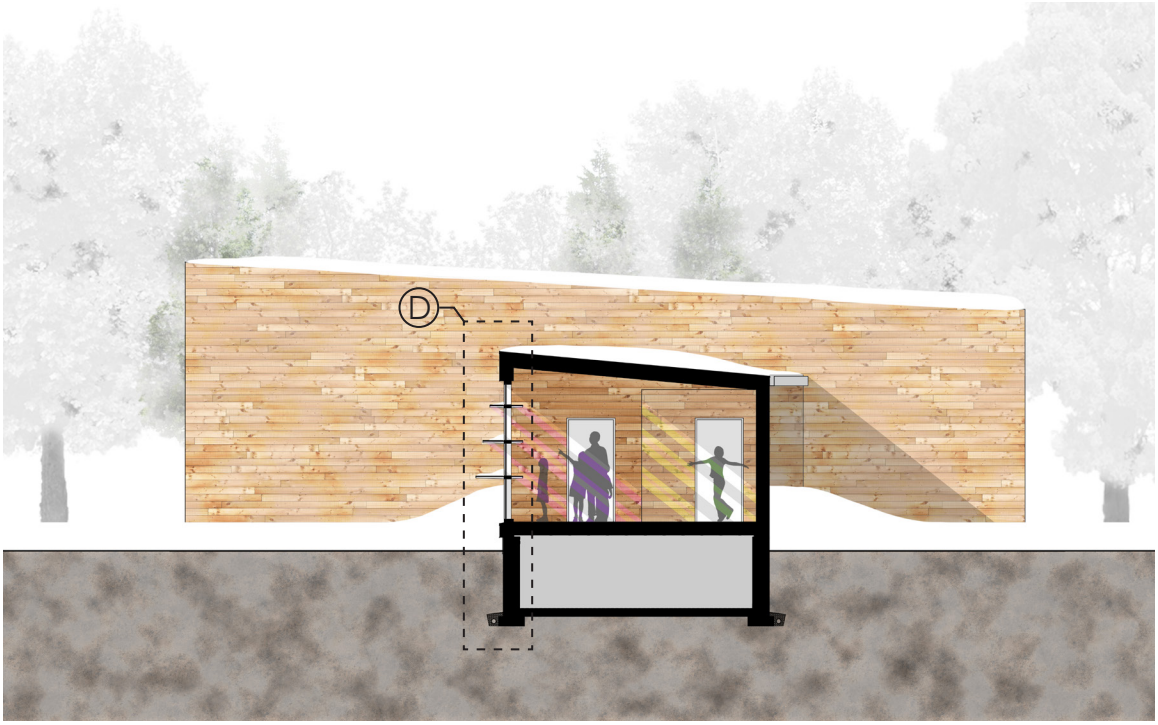
spaces to watch and listen to the birds, squirrels, and chipmunks. The brilliant hues of the colourful maple, birch, oak, and ash trees can be seen closely during the fall. Also in view from these quiet spaces is a remarkable one-hundred year old oak tree that stands ten feet away from the creek's bank. Surrounding this tree is where the greatest diversity of animal life occurs. The observation pods will make for a great place to observe nature and the creek without disturbing it. While the creek can be experienced further down away from the lake, here it is important to preserve the sensitive ecological systems. The architecture will work its way around the tree without disturbing its soil and roots and thus expresses reverence for the tree. The landscape surrounding the camp is organic and constantly alters the appearance of the scenery. To appreciate its natural change, one must focus on its growth, instead of stifling its change. In this way the site and architecture should experience natural growth together and shouldn't be constricted to maintain a specific ideal of a moment in time. In other words, the architecture via small details will try to embrace the organic and changing nature of the site. Dynamic façades will be implemented into the observation pods that serve as commentary on the changing face of the landscape. Water will be captured on the roof and will be temporarily stored until it reaches a release point above the window screens. The catch basin will allow water to drip and splash to the ground hitting offset horizontal structural tubes. In the winter, the melted snow on the roof will drip through the heated catch basin and will create a façade of icicles on the tubes that distort the view beyond. The architecture will attempt to capture elements of nature and transform them into an architectural façade.



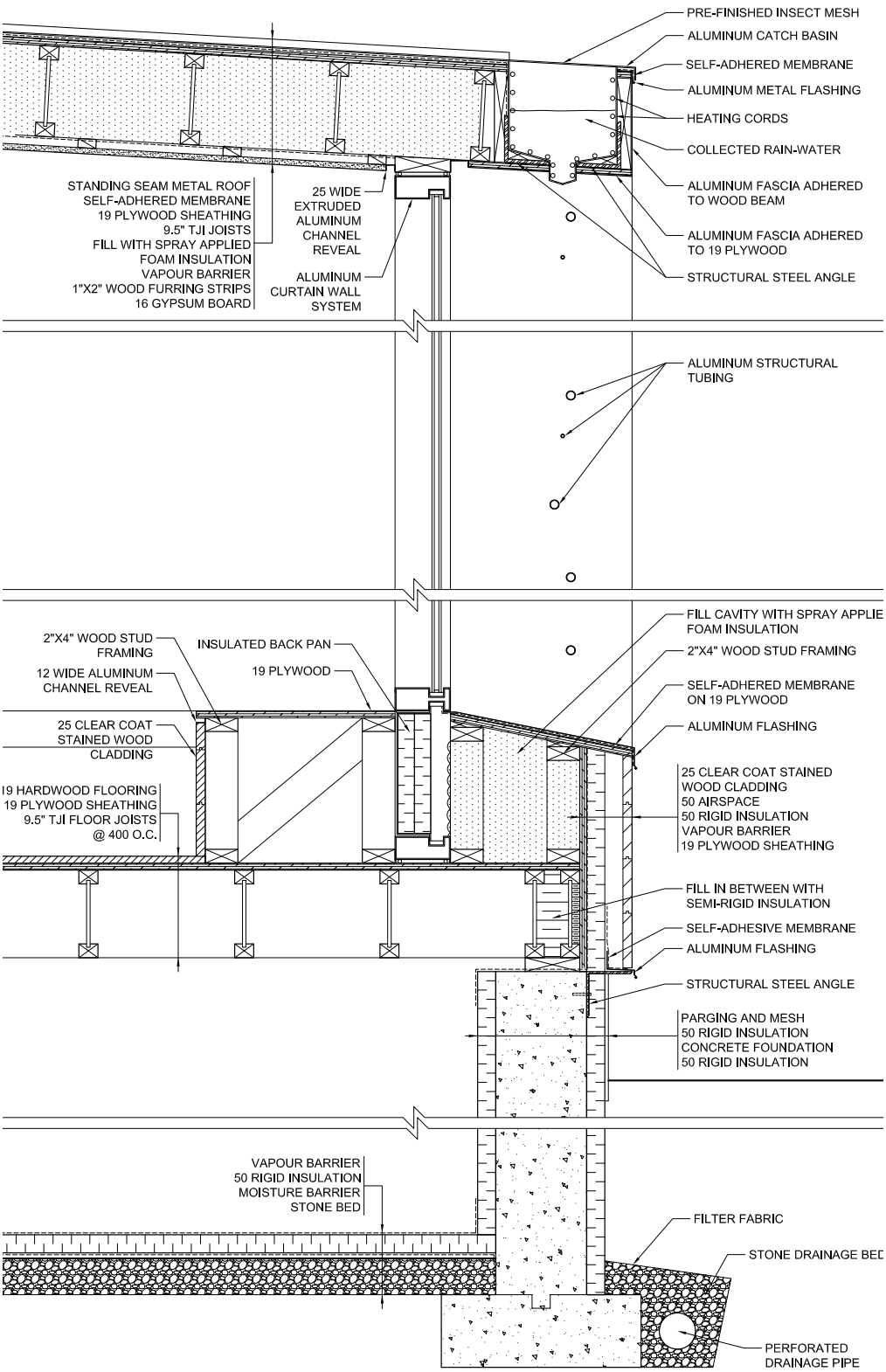
SLEEPING UNITS PLAN



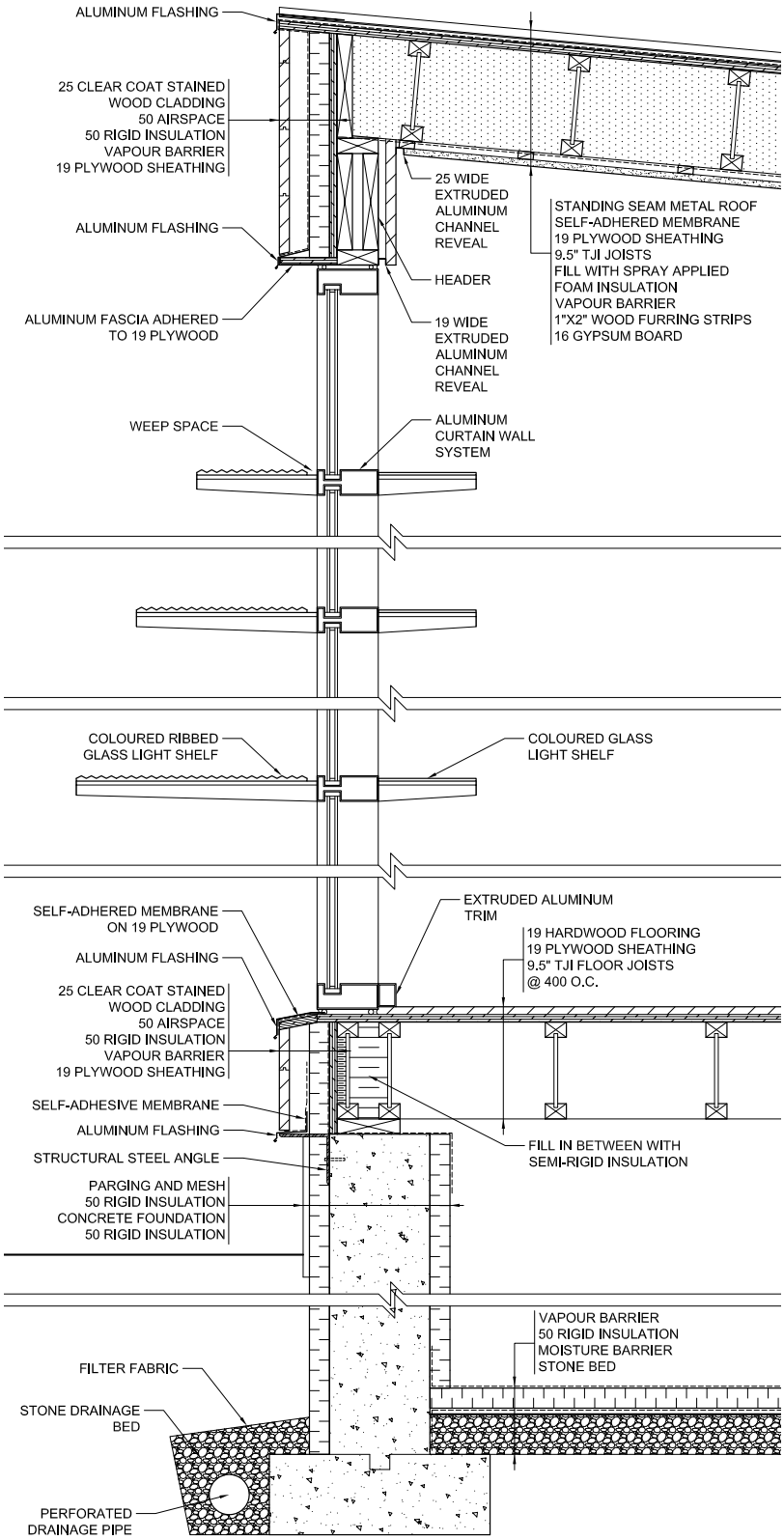
Section A - sleeping unit and changing seasonal façade section



Section B - sleeping section corridor with coloured, ribbed-glass shelves



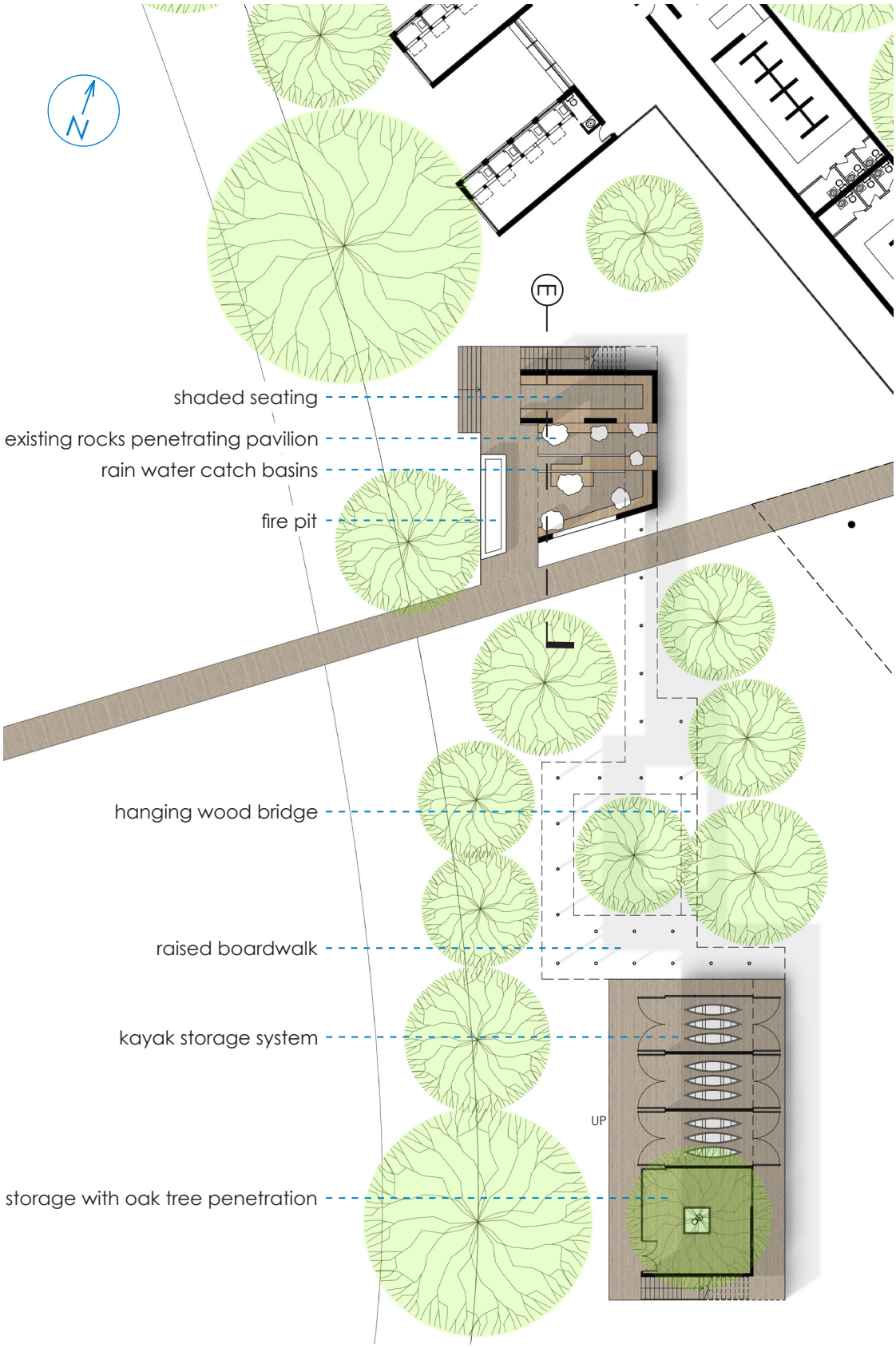
Section C - changing seasonal façade section detail



Section D - ribbed-glass shelves section detail

Throughout the day, the children will be spending a lot of time outdoors and by the lake. Two pavilions will be built for a rest area and storage and also will act as a transition between the land and the lake. The pavilions will utilize a transparent aesthetic of operable glass partitions and openings to emphasize the transitory border between water and land. The pavilions will be placed at a distance from each other in the midst of the cedar, maple and oak trees. A raised path that connects the pavilions and building will weave itself in between the trees. Pockets of expansion off the path will allow for pausing and resting. A suspended wood bridge will provide a shortcut between the pavilions and also an additional space for play. The railing system will maintain the transparent aesthetic through the use of tensioned steel cables that are set for the heights of tall and shorter campers. This railing aesthetic will be used throughout the camp as well. The railing cap will be constructed of oak found on the site. The steel cables will create a glistening web that visually links the trees together. The sun light will reflect off the lake and onto the cedar, maple and oak leaves, bringing the children's attention to the performance on the trees. Due to the high pyrite content in Golden Lake, the light reflects a marked gold colour, which gave the lake its name.

The resting pavilion will be located over existing exposed rocks that used to support a former cabin of Camp Agawaten. These rocks willl be left exposed and the cedar decking and seating benches work their way around them. In the summer, the stones will act as thermal masses that stay cool during the day in the shade and release heat at night during campfires. A rectangular fire pit in the pavilion can be used for campfires and also in the winter to keep ice skaters warm. Dancing shadows will be cast onto the roof of the pavilions as campers gather by the fire. Instead of shedding rain water off the roof away from the structure, the roof is designed to direct the water towards the center of the pavilion. Precisely placed troughs will collect the dripping wall of water. During rainfall, the water can subdivide the space into additional sections and embeds itself as part of the architecture. The pavilion will allow children to remain outside during rainfall and will allow them to experience the smells and sound of the rain mixing with the cedar decking, the fallen pine needle groundcover, and the moist earth. The kayak pavilion will be divided into four bays with the first three used for the storage of the kayaks. A storage system will be utilized for the kayaks that creates stacks three across and four high. The fourth bay will be punctured by two intertwined oak trees, which rise and twist above the pavilion and create a canopy of leaves at the level of the raised path. The trees will physically anchor the architecture and assert a hierarchical dominance over it.



SHOWERS AND CHANGING AREAS PLAN

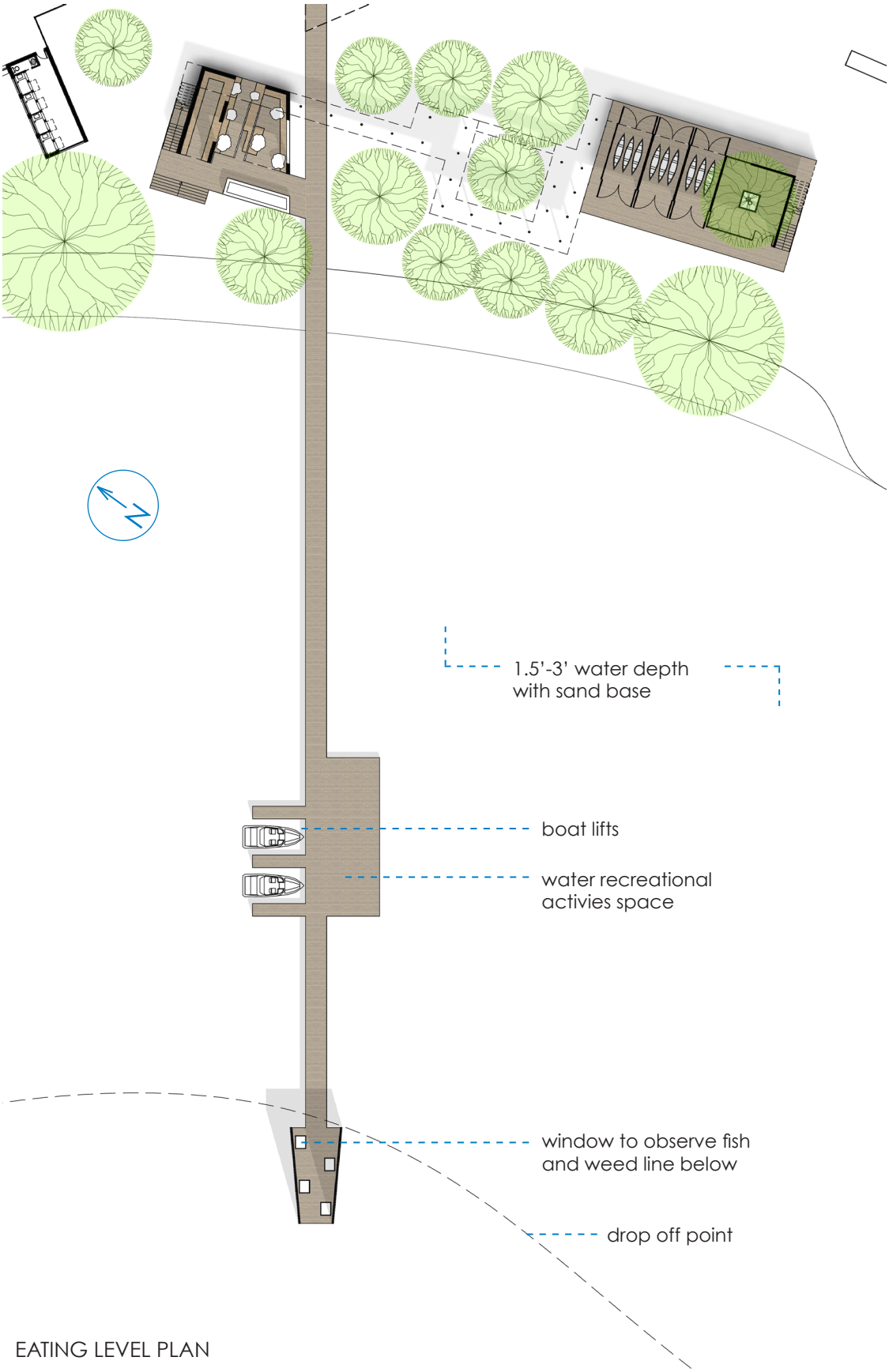
Section E - shade pavilion

"the roof directs the water towards the center of the pavilion. Precisely placed troughs collect the dripping wall of water. During rainfall the water becomes part of the architecture subdividing the space into additional sections."

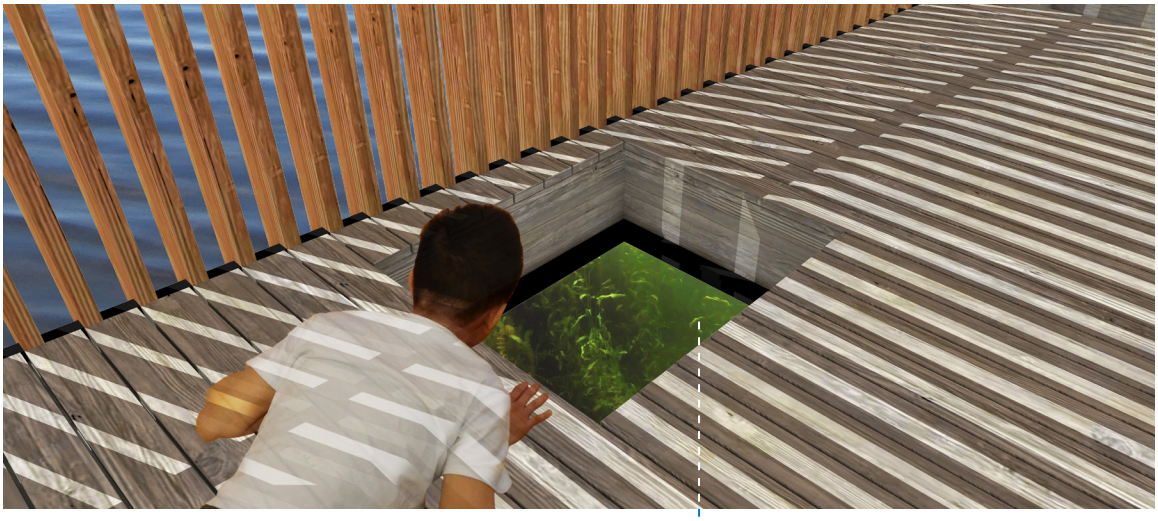
"The sun light reflects off the lake creating dancing performances of light on the cedar, maple and oak leaves. Instead of the architecture collecting these reflections it instead brings the children to the performance on the trees. Due to the high pyrite content in Golden Lake the light reflects an incredible gold colour which led to the naming of the lake."

The camp must be careful of how its intervention can affect the local ecosystem. In particular, the ecosystem of a shoreline is delicate and can be easily harmed. American landscape architect, Martha Schwartz brought forward interesting ideas through her Navy Pier project in Chicago, Illinois. The project was able to provide spaces that serve its intended recreational purpose, while simultaneously provided habitat for species below them. Similarly, the camp must strive for a construction on the water that can allow for recreational activities and support the enhancement of the lake and the life within it at the same time. The natural beach on the shoreline extends into the water for the majority of the small bay. The water depth reaches only a couple feet in the sand area until it drops off sharply to twenty feet beyond the weed line. The majority of the recreational activities will be serviced from a floating dock system which will be constructed of cedar planks that age a rich dark shade of grey. Due to the large storm systems that track across lakes towards the Ottawa River, large snow accumulations occur in the winter. The melted snow creates significantly higher water levels from spring to late fall and a floating dock allows the architecture to easily adapt to these changes. During windy days, the architecture can also follow the rhythmic pattern of the waves. The angular form

of the dock compliments the waves on the water and organic shoreline. There are many recreational activities that can happen on the water, some more active in nature while others more passive. At the end of the dock will be a small shelter of wood slats that caters to the more passive activities. The shelter will offer small previews of the lake from the sides and a directed frontal view that will change as the dock moves. Small glass windows below will give children a view underwater of fish hiding in the weed lines along the sharp drop off. The floating dock system will not only prevent the disruption of natural habitats, but can also create new ones by providing fish a place of refuge below. As the camper's crouch low to see this diversity, the senses are free to experience the subtle details of the space. The sunlight will filter through the slats and cast shadows on the rough cedar wood. The sounds of splashing water against the dock will be accentuated. The campers can smell the lake water and the cedar mixed together. An occasional large wave would splash over the edge to cool the wood and skin. During the winter, the glass can be removed from the windows and creates an excellent location for ice fishing. The wood slats can be rotated during the winter to block off the harsh winter winds.

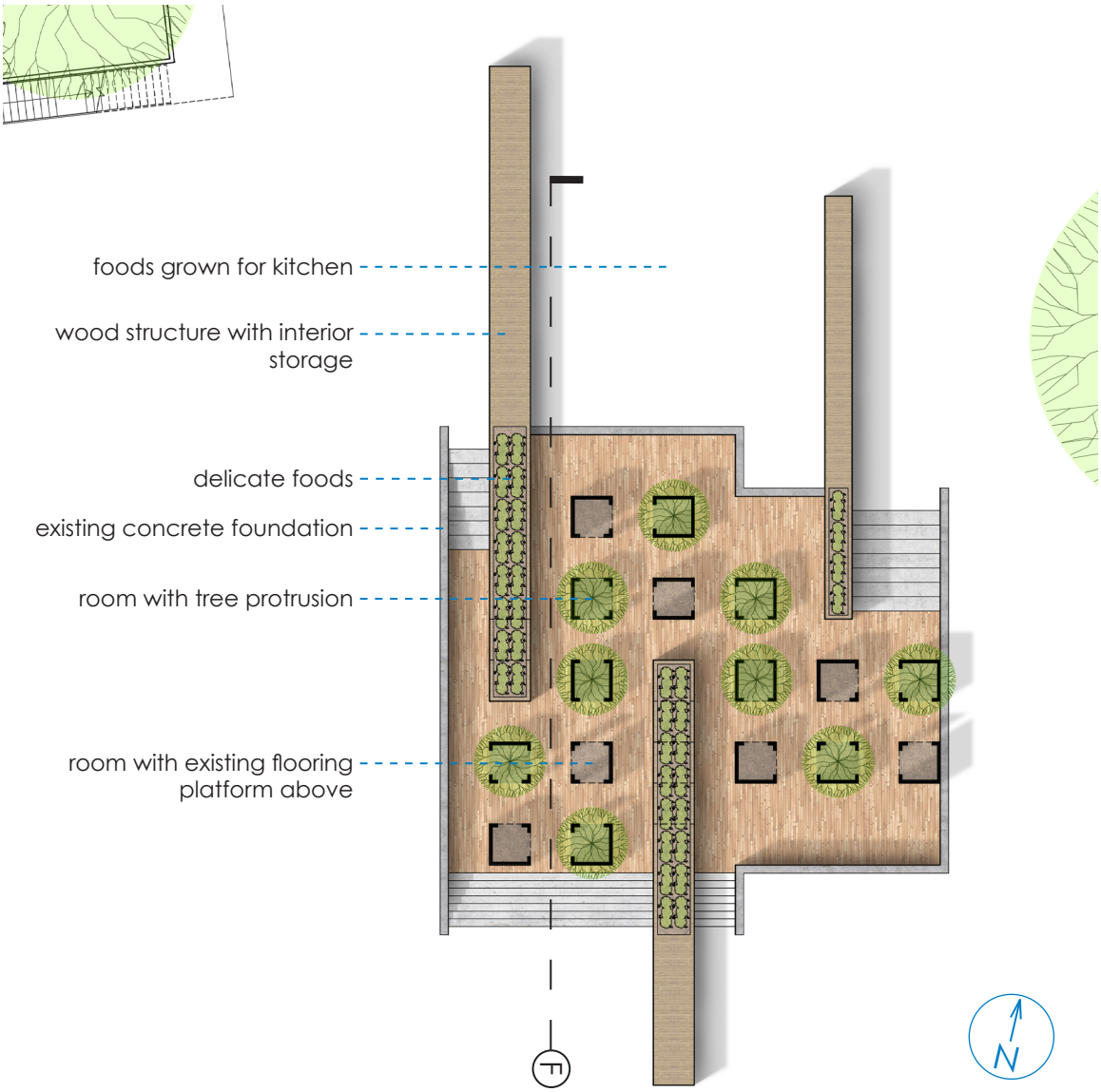


EATING LEVEL PLAN

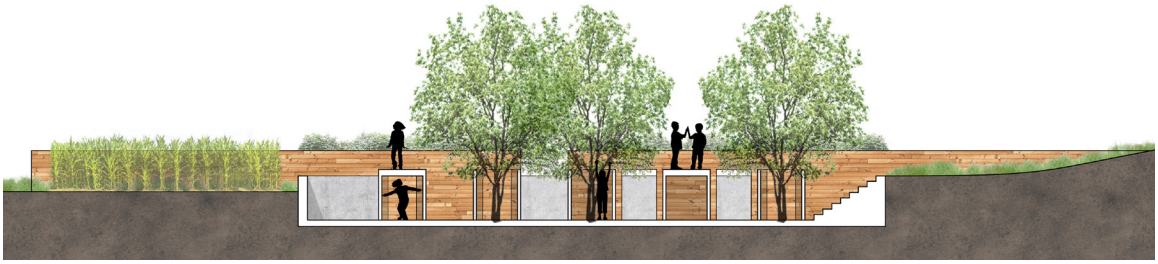


"As the camper's crouch low to see this diversity of life below the senses fixate on the subtle details of the space. The sunlight filters through the slants casting shadows on the rough cedar wood. The sounds of splashing water against the dock become accentuated. The campers can begin to smell the lake water and the cedar mixed together. An occasional large wave would splash over the edge cooling the wood and skin. During the winter the glass is removed from the windows and creates an excellent location for ice fishing with the wind slats blocking the harsh winter winds blowing across the lake."

The main lodge of the former Camp Agawaten was more than just a building that served its function well over fifty years. Even in its dilapidated state, it is a symbol of past friendships, exploration and history. The main lodge had a presence on the site that commanded attention. It represents the ideals of a time passed. Although the interpretation and representation of a wilderness retreat may have changed, should the former lodge and cabins be removed without any remnants of its history to remain? The lodge building will be strategically deconstructed to its foundation, leaving a void in the ground whereby the existing foundation walls are left to act as a retaining wall. Sections of the flooring will be left to remain, creating a grid of pedestal platforms that children can access by ladders. The interior walls of the lodge will be repurposed to create rooms below the platforms. This space will become a play structure where the children can have fun, run, and play. Even in reconstruction of Camp Agawaten, children can continue to run and play inside its former walls and along its wood floors. This repurposing into a play structure references the passing of time and the natural life cycle. The play structure will symbolically anchor the camp back to the earth in which it came from. The play area will have an earthen floor that will encourage the collection of insects and other “treasures”. Newly planted apple trees will be planted in several of the spaces and will eventually spread out above the structures providing additional “ladders” to different levels as well as snacks. Parallel wood structures will cut into the void and support garden spaces for organic foods, which should be kept safe from the rough play of campers; in between the parallel wood structures, larger gardens grow food that also supports the kitchen. The wood structures will also provide storage spaces in the summer for gardening tools and equipment. They are designed for winter use as well when they will create snow berms from drifting allowing for the children to play on and slide down.



SLEEPING UNITS PLAN



Section F - new play and garden structure in site of former lodge

Conclusion

The design for the new camp departs from the stereotype of log cabins and lodges of former early twentieth century wilderness architecture. While the former camp was simple in form and possessed a construction suitable for its time, the present needs for a year round residential camp require a more considered architecture. As opposed to the overtones of the nationalization of Canada's landscape, this proposed camp aims to introduce the children to a deeply sensual and nuanced experiences of this specific landscape. The new camp seeks to create an architectural interaction between seasonal differences of the environment where the architecture can become an extension of the landscape. This proposed camp will provide immigrant children and Canadians alike the opportunity to deeply connect with the Canadian culture through a Canadian landscape. It is likely the immigrant children and Canadian visitors will come from urban backgrounds. As such, an authentic landscape experience would likely be a unique experience for all the children at the camp. The architecture on site will be the medium that acts as the bridge, joining the children with the environmental experiences of the four different seasons. These architectural interactions will assist learning more about this part of Canada's landscape through very personal experiences. It is important to me that the children remember this camp; the time each child spends here, I hope, could produce strong memories that foster a respect and love for their new land all through their lives.

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