

The Public House



The 'Public House' references classical architecture often associated with civic buildings but it is an abstracted version akin to the notion of Laugier's 'primitive hut.'

Jumping! Crawling! Peering! Climbing! Peeking! The 'Public House' is a garden that sets a stage for unlikely encounters and interactions between people and spaces.

During our national lockdown we acutely felt the dearth of accessible civic spaces: public libraries, museums and galleries, village halls, parks and pubs, institutions around which our collective life can gather. The bubble-bursting qualities of these places offer an important antidote to the increasing atomisation of our society; a problem that has only been exacerbated by the global pandemic.

The pavilion and garden we propose takes these ideas and creates a new stage set for interactions between protagonist and spectator, which for us characterise the vitality of the public institutions we have missed. The planting acts as theatre-like scrim

that vignette the structure, which is slowly revealed as one approaches. Openings, crawl spaces and parapets invite the participant to become a performer; a dialogue is created between protagonist, building and spectator like in a Jaques Tati film.

The pavilion adopts the classical language often associated with public buildings and through the choice of heavy timber construction also references Laugier's idea of the 'primitive hut.'

The ruin-like nature of the pavilion is an overt reference to picturesque English landscape design.

Low level groundcover



Bearberry (*Arctostaphylos uva-ursi*)



Christmas Fern (*Polystichum acrostichoides*)



Foamflowers (*T. cordifolia*)



Harebells (*T. cordifolia*)



Pearly Everlasting (*Anaphalis margaritacea*)



Virginia Creeper (*Parthenocissus quinquefolia*)



Canadian Holly (*Ilex verticillata*)



Dogwood (*Cornus sericea*)

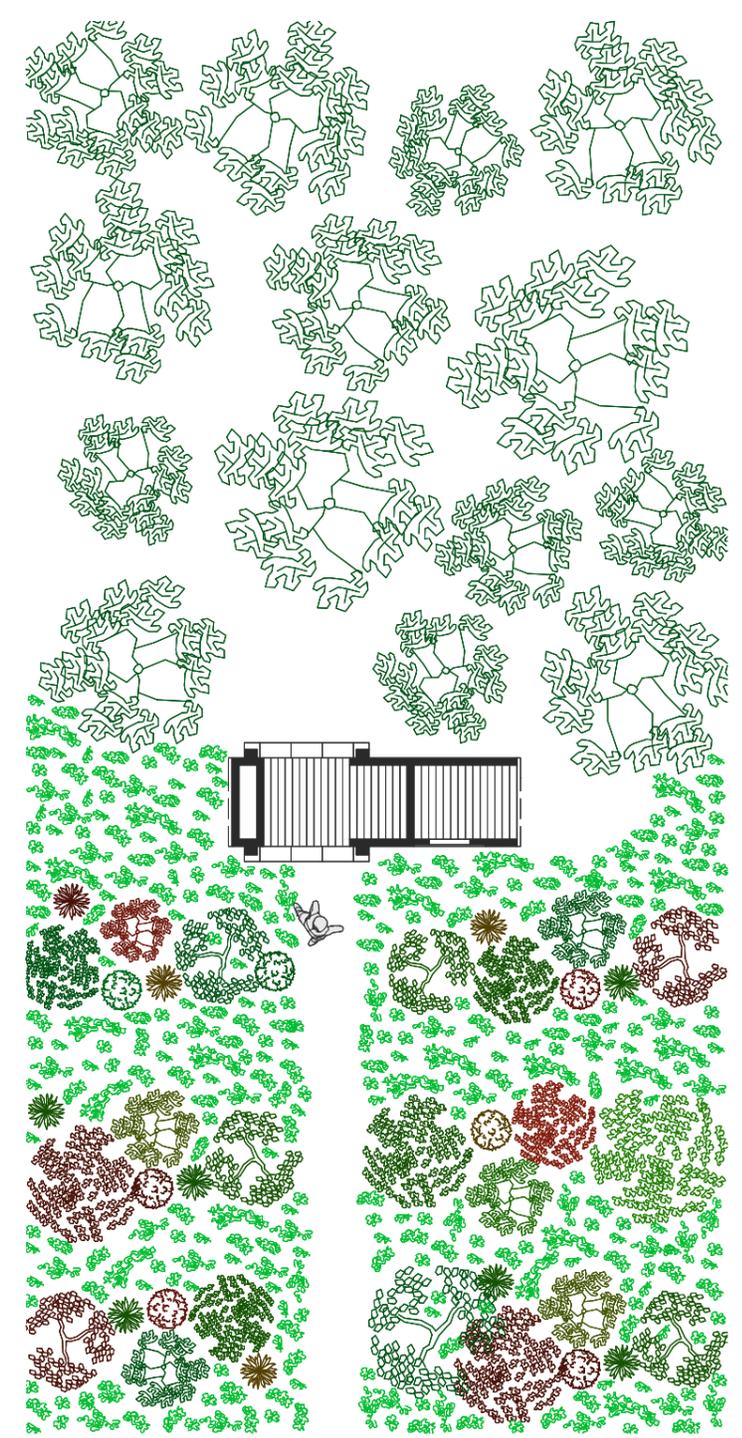


High Bush Cranberry (*Viburnum opulus*)



Serviceberries (*Amelanchier*)

Shrubs (to form landscape 'scrim')



Plan 1:100 Scale

The garden sits on the edge of the woodland, and the pavilion acts as a kind of intermediary space between the 'wildness' of the forest and the 'openness' of the clearing. Taller shrubs are arranged as a set of theatre-like 'scrim' in the landscape. This creates a 'performative' relationship between those using the garden and the pavilion - like the interaction between actor and spectator. All planting and groundcover is selected to be native to Quebec.

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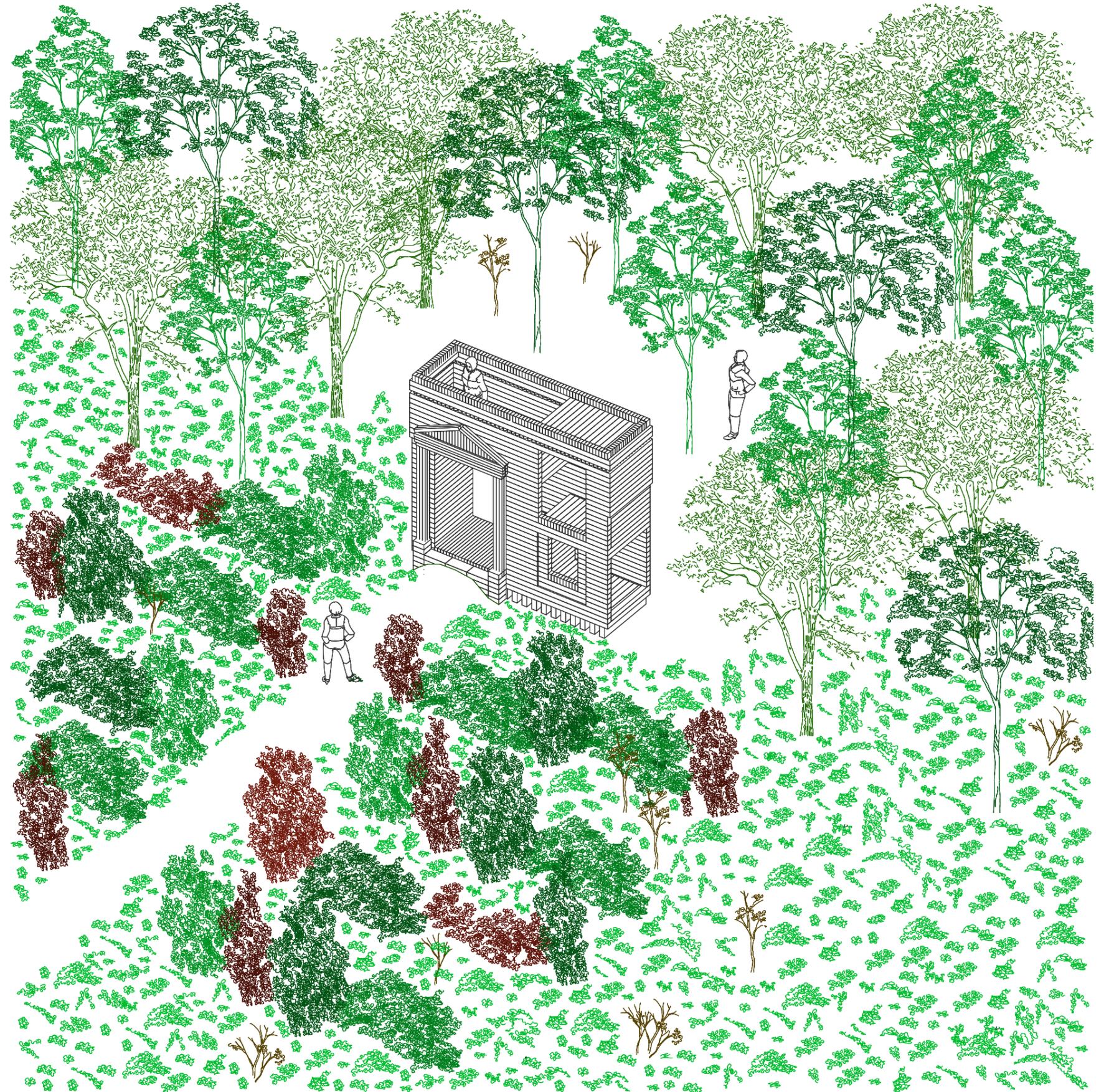
The pavilion offers complex spatial variety, crawl spaces, windows, terraces, thresholds. Interacting with the structure establishes a performative relationship between the user and the building - much like unmediated interactions that take place in our civic buildings.



We enjoy the quality of heavy timber construction found in the 'Railway Sleeper House' in Japan which uses reclaimed railway timbers.

For the construction of the pavilion we propose the use of robust reclaimed railway sleepers sat on top of standard concrete block footings to raise the wood above damp ground. If reclaimed sleepers can't be sourced, mass timber construction still lends itself well to the resources available in Canada. At the end of the life of the

structure the material can be easily salvaged and used elsewhere in the garden for raised planting beds, borders, bridges or retaining walls. As a team we have experience building mass timber structures in Switzerland and it is a process that doesn't require a construction team to have complex woodworking expertise.



The pavilion sits at the edge of woodland in between existing trees - rooted in nature the structure is akin to a picturesque folly. The pavilion becomes a kind of 'gateway' between the formal, open clearing and the wild forest. All levels are adjusted to maximise disabled access through the pavilion.