

# Good roofs make good neighbours

Mending public platforms at the Canadian Centre for Architecture

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Something there is that doesn't love a wall,  
That sends the frozen-ground-swell under it,  
And spills the upper boulders in the sun;  
And makes gaps even two can pass abreast.  
...  
I let my neighbor know beyond the hill;  
And on a day we meet to walk the line  
And set the wall between us once again.  
We keep the wall between us as we go.  
To each the boulders that have fallen to each.  
And some are loaves and some so nearly balls  
...  
Oh, just another kind of out-door game,  
One on a side. It comes to little more:  
There where it is we do not need the wall:  
He is all pine and I am apple orchard.  
My apple trees will never get across  
And eat the cones under his pines, I tell him.  
He only says, 'Good fences make good neighbors.'  
Spring is the mischief in me, and I wonder  
If I could put a notion in his head:  
'Why do they make good neighbors? Isn't it  
Where there are cows? But here there are no cows.  
Before I built a wall I'd ask to know  
What I was walling in or walling out,  
And to whom I was like to give offense.  
Something there is that doesn't love a wall,  
That wants it down.'  
...

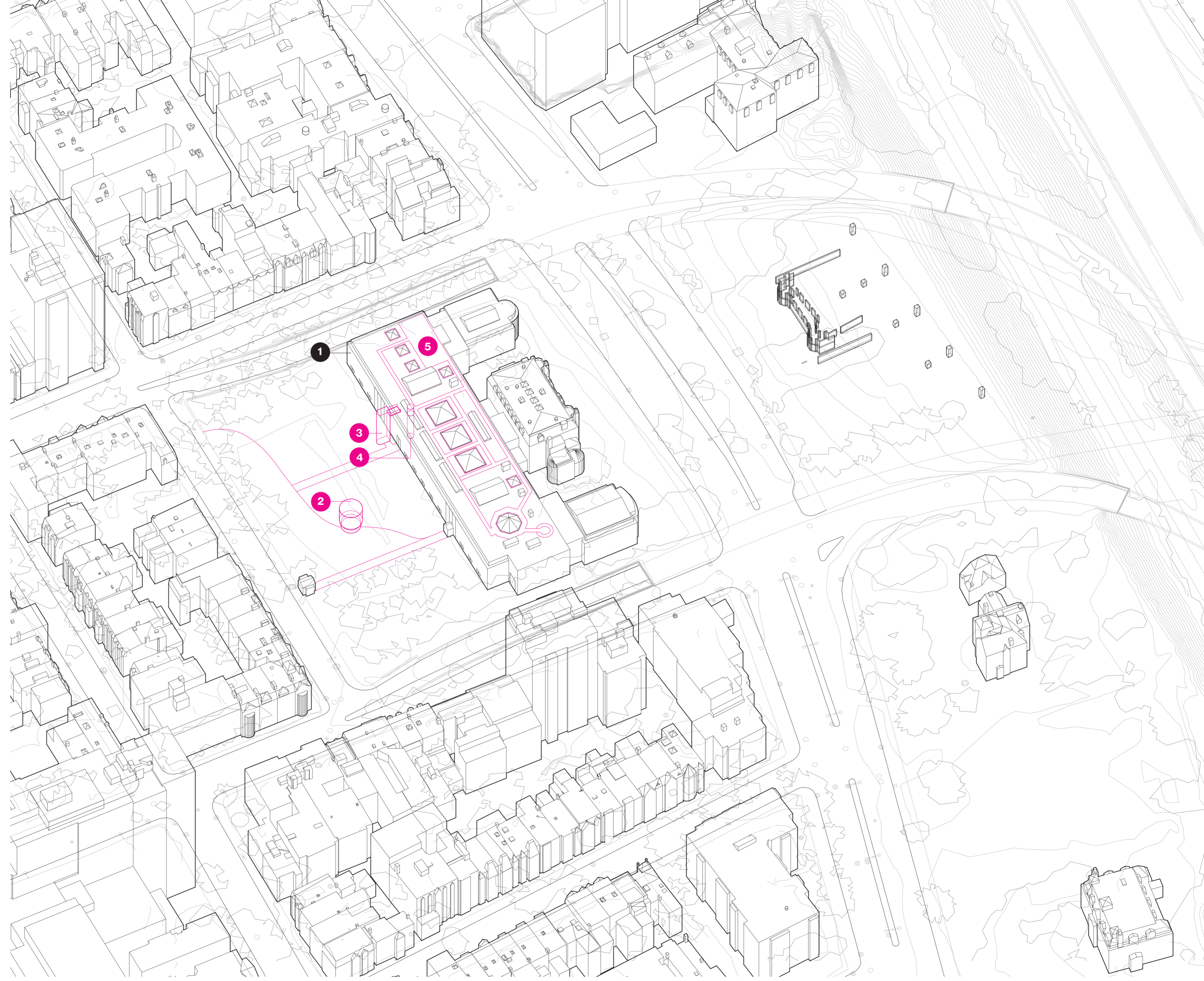
From *Mending Wall*, by Robert Frost.

How can a publicly accessible rooftop transform the relationship between an institution and its neighbourhood? This proposal takes as its entry point the rooftop of the CCA, welcoming new use patterns and interpretations of the roof of the building.

The section play proposed between the roof and the court of the CCA enables a rethinking of the relationship of roofscape to landscape in order to challenge hierarchical connotations of verticality within institutions and institutional architectures -- places both public, and exclusive.

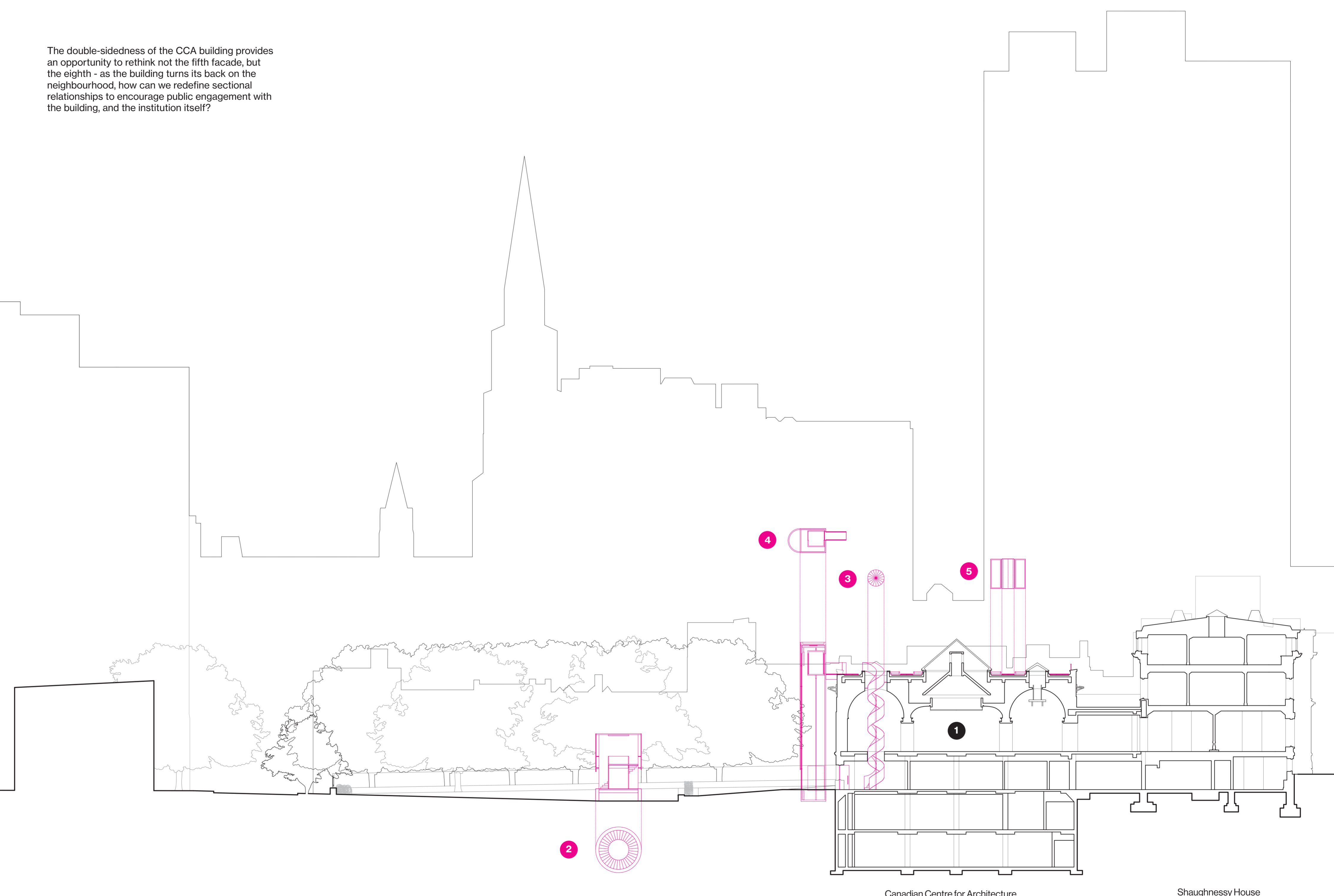
Here, we undertake vertical mending through precise, formal extensions of the CCA -- a post-Matta-Clark response -- that works with the existing skylights of the CCA in order to shed light on alternate topographies of the city, providing visual access to Shaughnessy House, the landscape beyond, Charney's sculpture, and the divisive urban thoroughfare that separates them.

If we are rethinking the roof as an architectural platform in Aureli's sense of the term, why not start with the CCA itself?





The double-sidedness of the CCA building provides an opportunity to rethink not the fifth facade, but the eighth - as the building turns its back on the neighbourhood, how can we redefine sectional relationships to encourage public engagement with the building, and the institution itself?



Canadian Centre for Architecture

Shaughnessy House