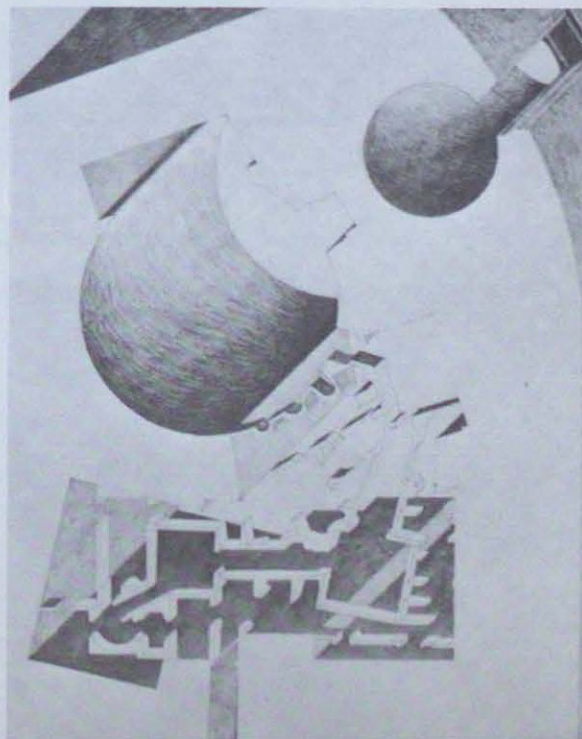
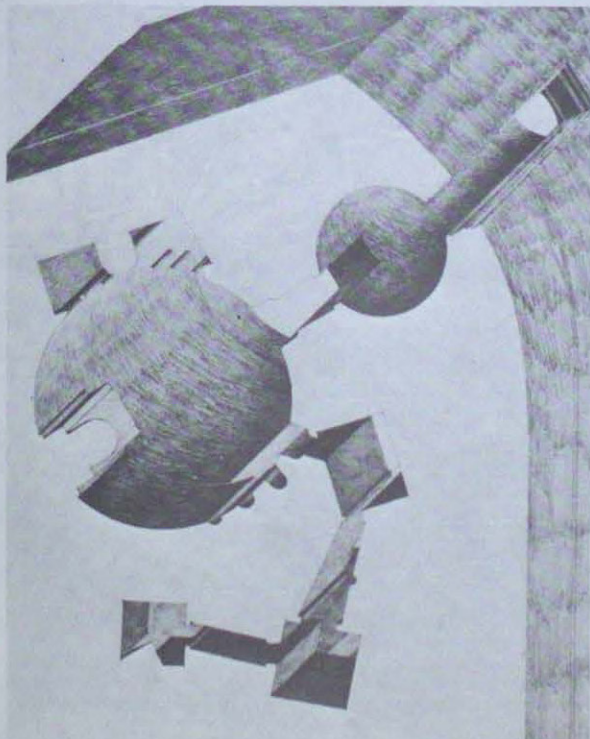
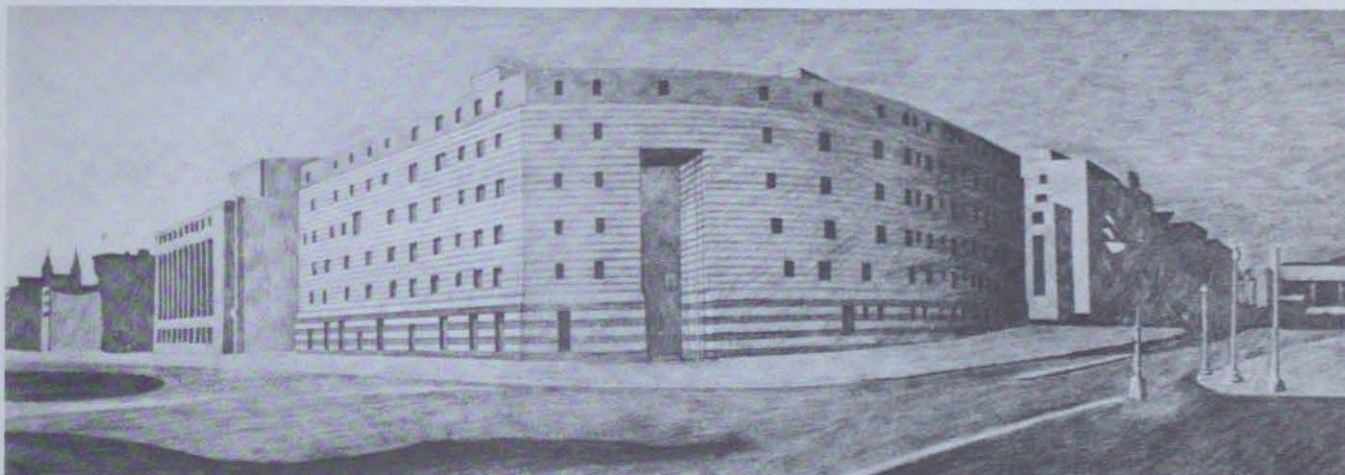


**THESIS, MCGILL UNIVERSITY, SPRING 1982  
A COMPETITION: THE CANADIAN CHANCERY IN  
WASHINGTON, D.C.**

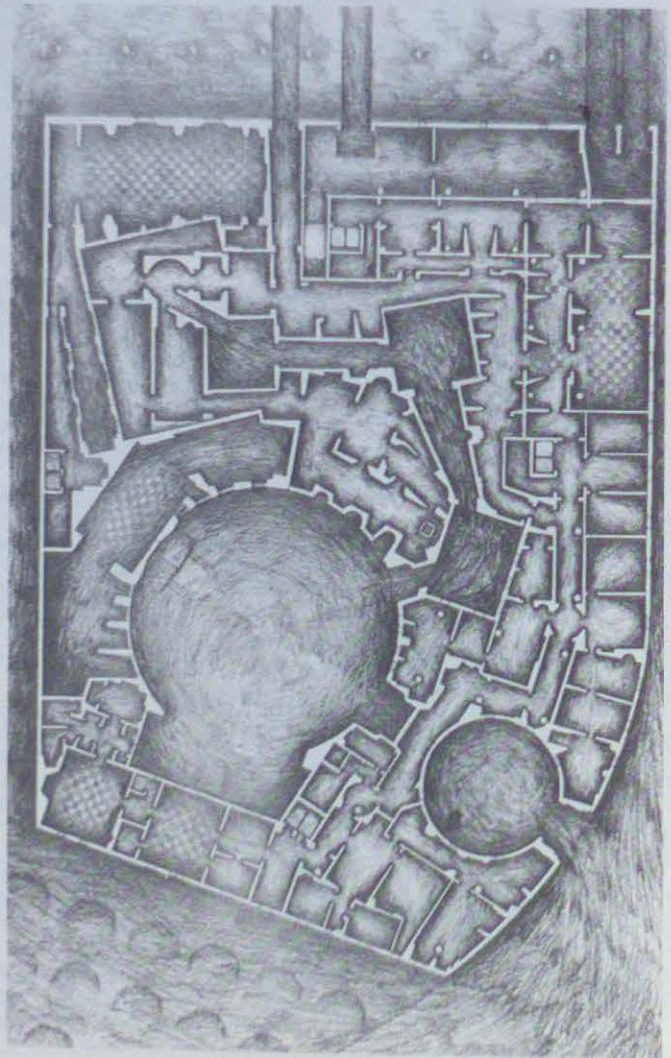
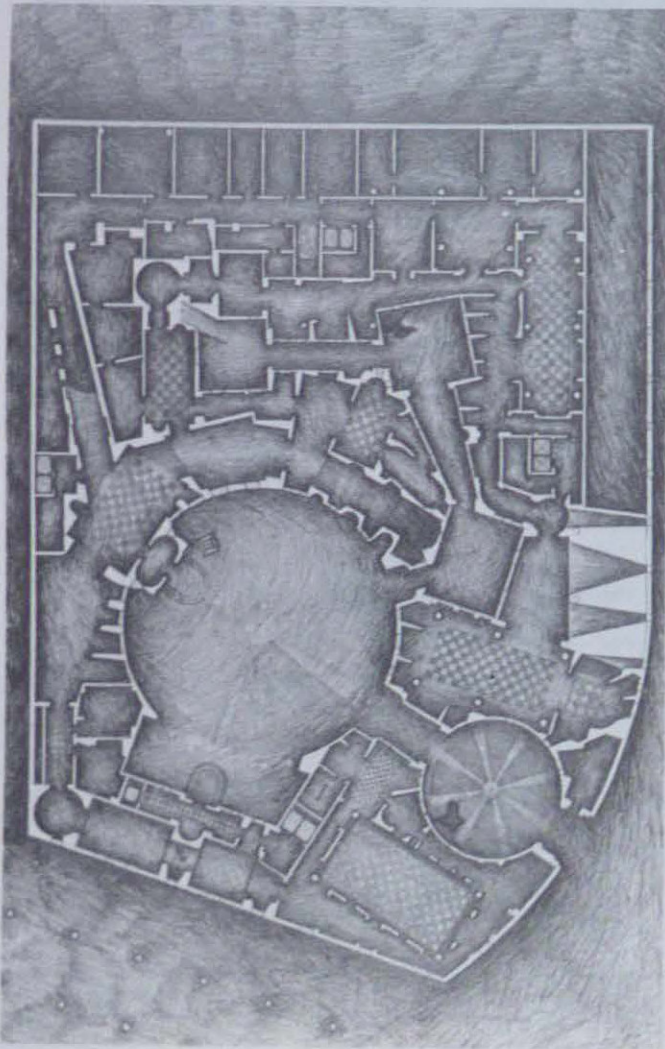
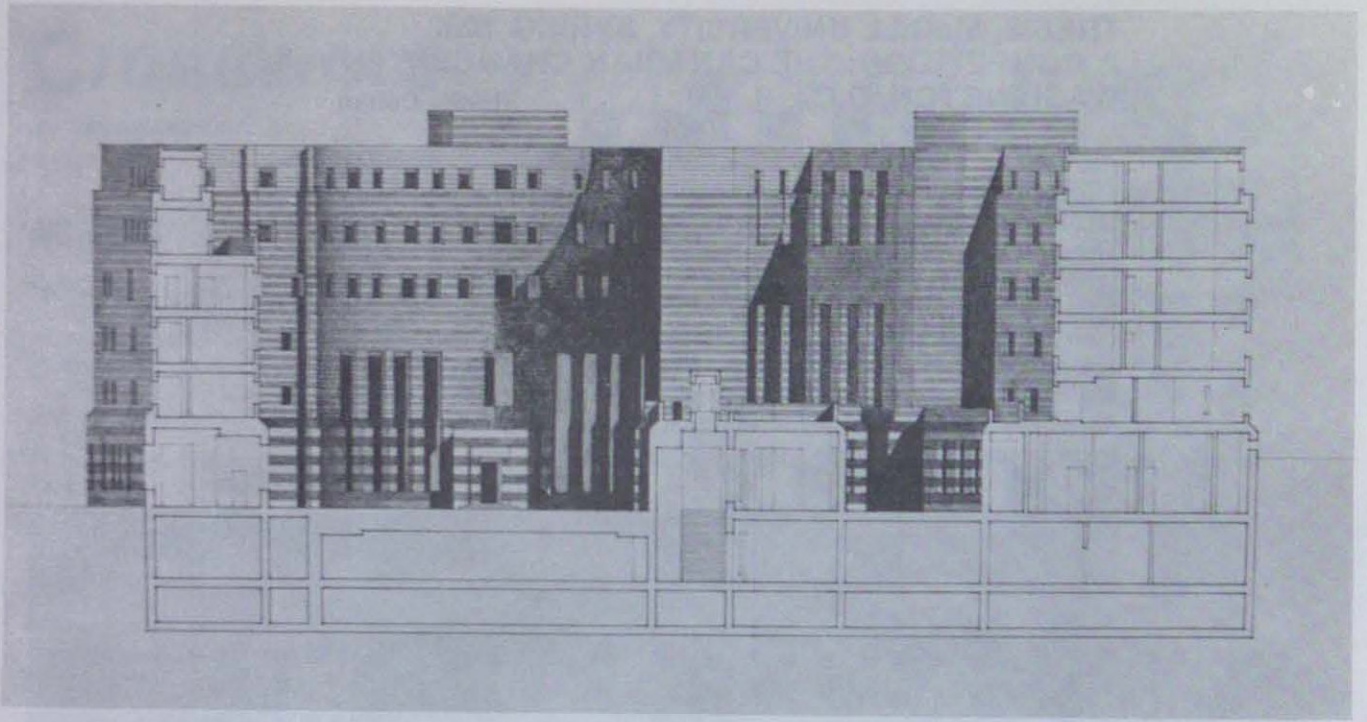
Randy Cohen

Architectural ideas in competition. Competition in Architecture. The idea of a building accepting the determinating form of the city fabric, and contrasting this with the contrived form of the court. The material quality of stone, a stone mass cut into, its weight carrying to the ground. Spaces thus formed. Each elbowing, no - carving, chiseling (?) the form. The form. Everything. Yes, form is everything. Contrast. The contrast between inside and out. The inwardness of inside being out. Inside-out. Abstract versus real. What is real? Classical versus modern. If modernism is abstract, is classicism real? Abstraction is everything. Thus, one can say that form is abstraction can't they?

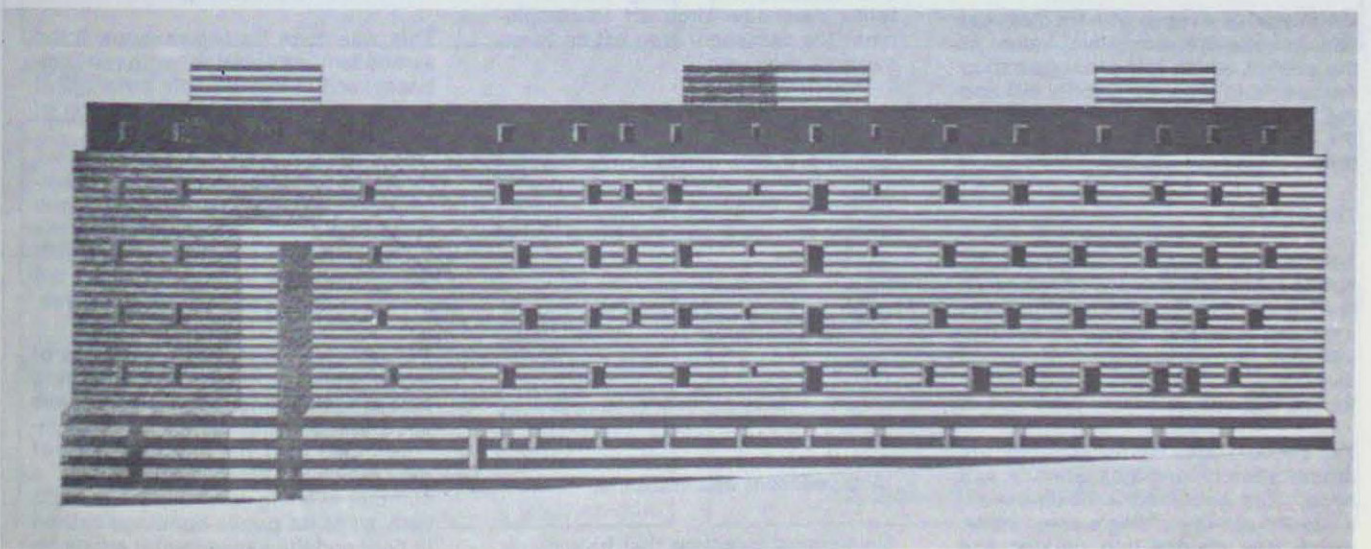
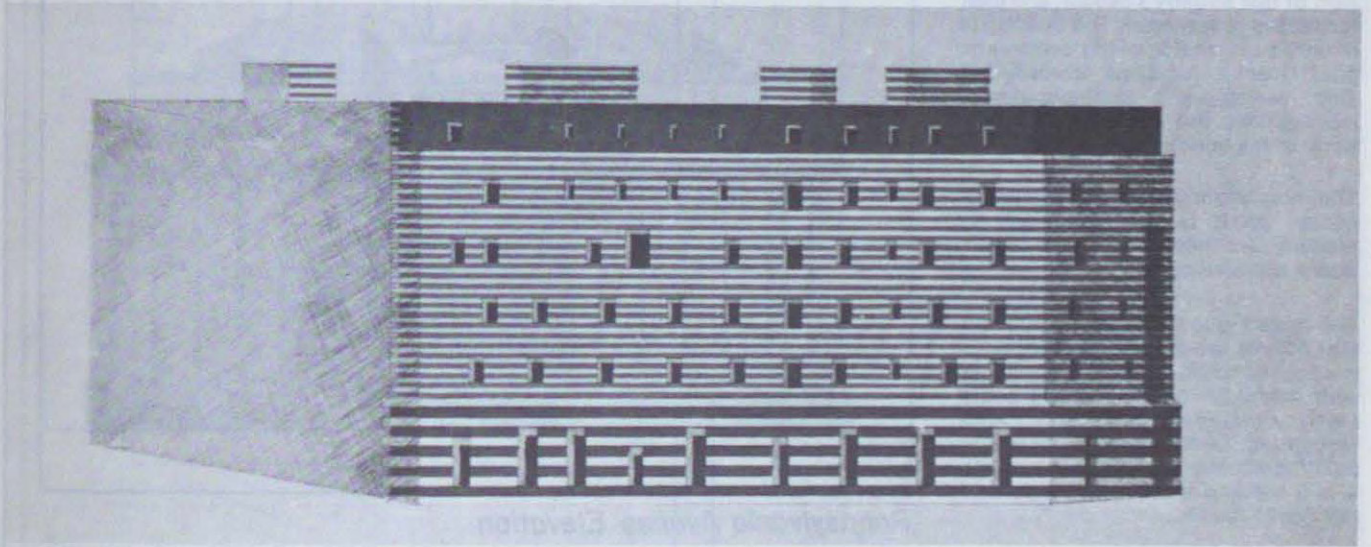
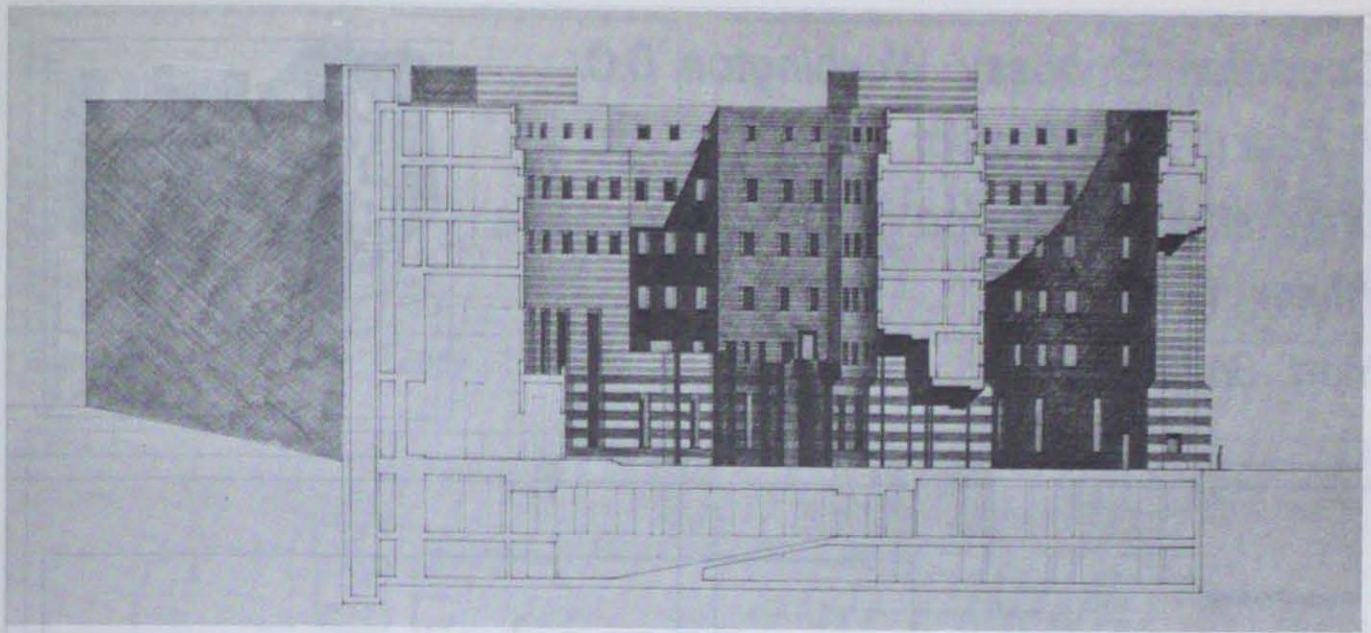


*(Randy Cohen received a Bachelor of Architecture degree from the School of Architecture at McGill University in 1982).*











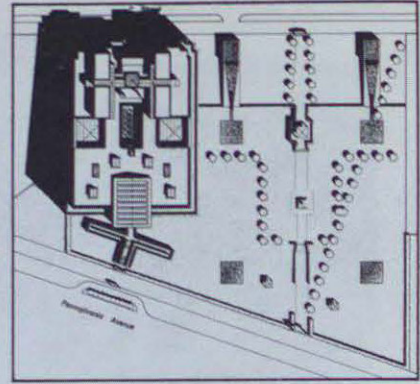
# Canadian Embassy · Washington D.C.

A Fourth Year Project

University of Waterloo

Winter 1982

Matt Smith



## Basic Premise

An embassy, any embassy, is an extension of that country's people, and their respective government. The building is mostly an extension of the democratic government's functions abroad, but also, serves as a symbolic device representing the ideals and aspirations of the country's people.

The most important aspect of the embassy, which is not recognized by Modern Architecture, is the ritual, pomp and ceremony.

The project shown here is a building that follows the premise. It recognizes the public and the users of the building with the *parti* for the building being partly developed upon this. Also recognized, is the need to make the building visually *accessible*. Above all, it is a building that is *Architecture of the Public Realm*.

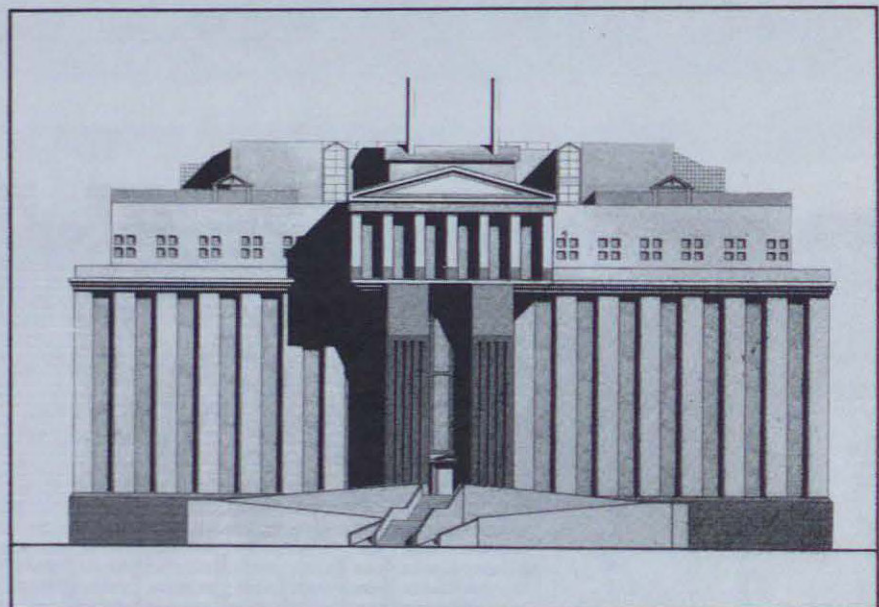
## The Site

Pennsylvania Avenue with its classical flavour suits the ceremonial nature of the avenue, which is the Inauguration Parade route between Capitol Hill and the White House. It is this avenue that the Canadian Embassy addresses, and that it must respond to.

## The Building

This is a building that recognizes the public realm and the idea of symbol. It is a building that unfolds a narrative to a person travelling through it, but also includes the principles of ritual and ceremony for that traveller and not just for the dignitaries.

The building uses vertically a tripartite organization having a *base*, *body*, and *head*. This permitted a flexible maximization of the building's programme, which was divided into parking and support, embassy offices and public areas.



## Pennsylvania Avenue Elevation

The *base* contains parking for visitors and embassy staff along with an interior passenger drop off to complement the passenger drop off on Pennsylvania Avenue.

Moving through the *body* of the building, events unfold to the traveller unlike most modern government buildings. Hallways having a hip type ceiling provide a sense of travel and of destination.

Lightwells are used within the *body* to provide both light for interior offices and as a point of reference and relief for the traveller of the building. It is from the lightwells that access to each of the embassy office areas occurs and these entrances are demarcated by a pediment and vestibule.

Unlike most buildings that have public areas within their programme, the public areas of this building are not on

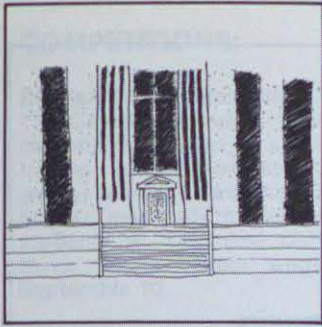
the entry level but are contained within the *head* of the building.

This was done for two reasons: i) the symbolism associated with an embassy; and ii) the episodic potential of having the public areas at the top of the building.

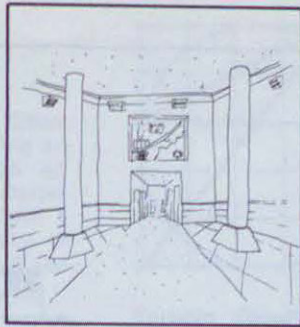
First, the embassy is a type of government office building with larger public areas than most. As a result of this, the symbolic nature of the building dictated that the offices *support* the public areas and not the reverse.

Second, by having the public areas of the embassy at the top of the building that would not have been utilized, the roof, can now be incorporated with the narrative *parti* of the building. Washington during a summer evening is a wondrous sight with all of its public buildings bathed in light and the experimental artists on the Mall exhibiting their 'works of the night'.

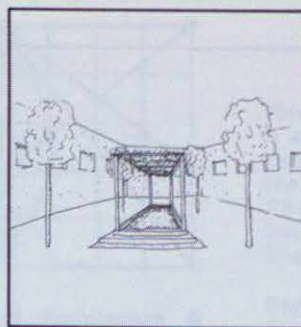




Entrance



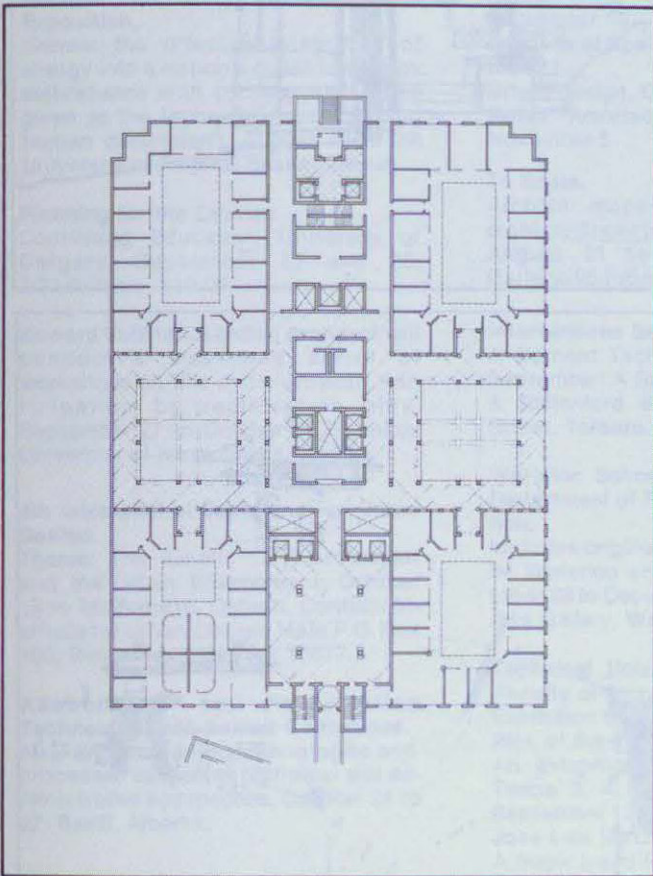
Lobby



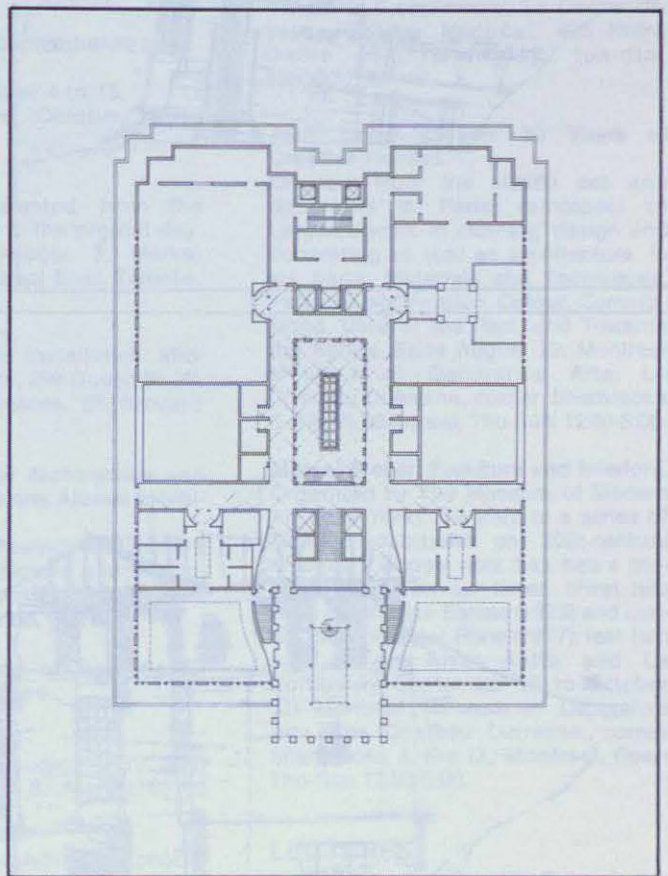
Courtyard



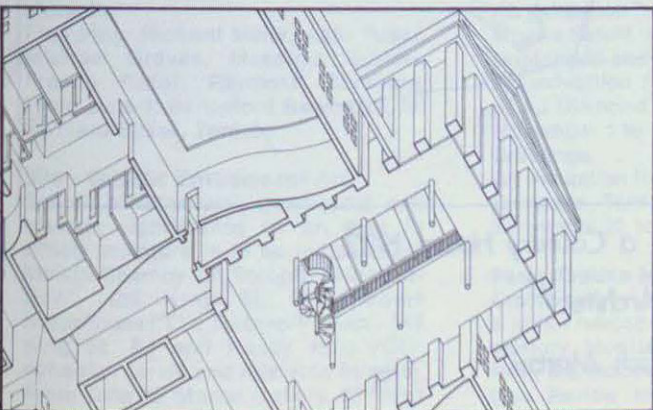
Library



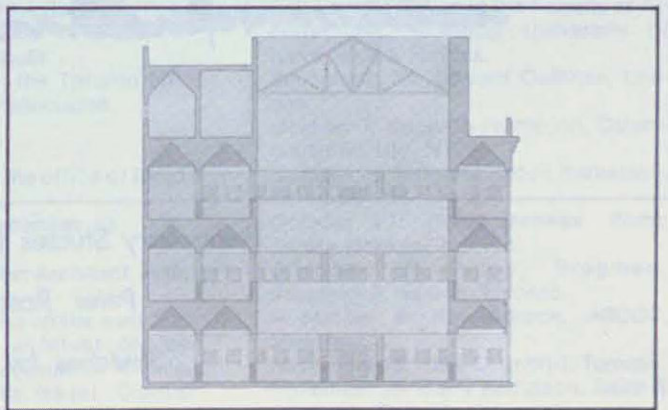
First Floor



Fourth Floor



Library



Lightwell