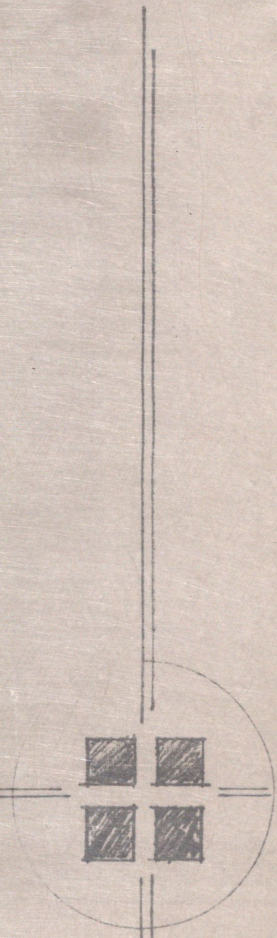
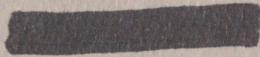


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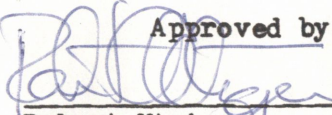


A new court complex for the Municipal Court of San Francisco
and the Superior Court of the state of California

San Francisco, California

An Undergraduate thesis in Architectural Design submitted as
partial requirement for the Bachelors of Architecture Degree by
Steven P. Kwok

Approved by:

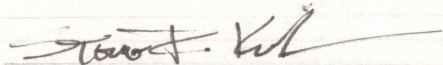


Robert Utzinger
Director

James Mitchell
Advisor

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FOREWORD

The basis for my architectural thesis is the ASC/AIA's "Beaux Arts Planning Revisited". I am attracted to this project for several reasons.

The site for this design is within a major city, San Francisco. This gives me an opportunity to work with the complexities of urban planning as well as the fabric of the city itself.

The context of the site is in some ways very strong. The major existing buildings as well as its configuration are classical. This strong influence cannot be ignored and must be dealt with in some way. That may take the form of imitation, allusion, contrast, or counterpoint. However the final design must direct itself at this context and cannot be arbitrary.

The building program for the new court facility is a complex one. The net square footage is about 365,000 square feet. Thirty-five court rooms are called for as well as ancillary facilities, a sheriffs department, a law library, 35,000 square feet of office space for the City Attorney and County Clerk, eating facilities and two separate circulation systems.

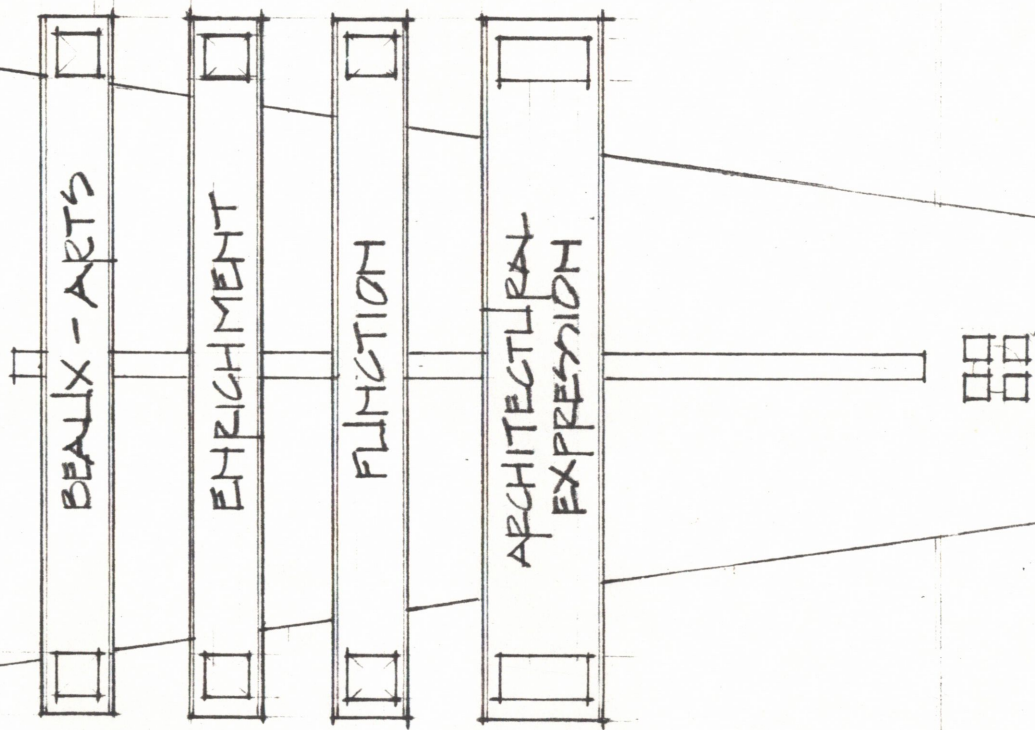
The scope of this project is large and presents a challenge in both programmatical and design skills. I do not wish to dwell a great deal on the building program as it does not hold my interest as does the actual architectural design exercise. However, I do realize its

importance and will endeavor to understand and document it as well as possible.

For me the challenge of this project is in my architectural expression of this building in this context. The issue of being in San Francisco begins to be overshadowed by the immediate site influences and loses the importance it might otherwise have. What I hope to learn is what a classical building contains to make it such and how to express such "classicism" in my own project. It is my aim to be mindful of the classics versus being totally arbitrary therefore making my understanding of classicism paramount. This is of course a monumental undertaking and at times when my intellectual understanding is incomplete my ^{intuition} intuitive will suffice and as I design I'm sure my intuition will guide me as much as my intellect. Perhaps that becomes my license as the artist. Once in a class with Richard Braughtigan a student asked the meaning of a particular piece of his writing. His reply was, "I don't know. You tell me".

As a final note I have changed the emphasis of the competition from a site planning design to a building design exercise as that is where the majority of my time and effort will be spent.

HIERARCHY OF ORDER



HIERARCHY OF ORDER

The preceeding diagram is a graphic representation of the types of order that will organize this project. Even though this is basically a linear depiction, with types in descending order of importance, much of the process will not be. There will be a great deal of re-evaluation as new information and ideas are assimilated.

The hierarchy is dominated by the beaux-arts order. This is a self-evident, apriori, direction and it must be accepted as such. Context, form and desire point to it.

What will bring this project beyond just a historical allusion is what I call enrichment. This second level of order draws from other architectural philosophies that have evolved since the time of the beaux-arts. Works such as a Pattern Language, Genius Loci, and the Place of Houses have promoted the humanistic concerns of design. The modern movement opened new architectural possibilities especially in terms of using materials, i.e. glass, as well as a new freedom in organizational and spacial concepts and now the Postmodernists have removed the taboo of using familiar, historical form. All this taken together gives to me an expanded realm of possibilities.

Function, the next level of order, again modifies the beaux-arts to respond to contemporary issues, various circulation systems and space/use adjacencies become apparent and can lend themselves to order.

Personal sensibilities, symbolized by the line connecting all the levels of order is the final modifier of the beaux-arts and it is the hardest to quantify. It is best described as the need and desire to make this project and extension of myself.

THE COMPETITION

The ASC/AIA held this competition during the spring months of this year. Competition documents were sent out to all registered participants and included a site map and booklet. The booklet contained all the written information such as brief historical summaries of the site, the Civic Center, contextural information, small site map, photographs, elevations and brief (emphasize brief) program.

The following are the program requirements specified by the competition documents:

SITE PROGRAM

-
- Redesign the Civic Center Plaza
 - Redesign Fulton Street concourse
 - Redesign the United Nations Plaza
 - Relocate Pioneer Monument
 - Service and pedestrian ramp on Marshal Square may be relocated
 - Other vehicle ramps may be relocated
 - Design must be barrier-free

BUILDING PROGRAM

The building shall house both Municipal and Superior Court for the city of San Francisco as well as related functions.

SPACE PROGRAM

DEPARTMENT	SQUARE FOOTAGE*
- Municipal Courts - 13	49,500
- Superior Courts - 25	106,000
- County Clerk	18,000
- Law Library	23,500
- City Attorney	15,000
- Public Administrator	2,500
- Sheriff	6,000
- Cafeteria	7,500
- Unassigned Space	13,500
- Garage (200 cars)	90,000
- Storage	13,300
- Mech. and Maint.	<u>21,000</u>
TOTAL	365,800

* All square footage figures from competition documents.

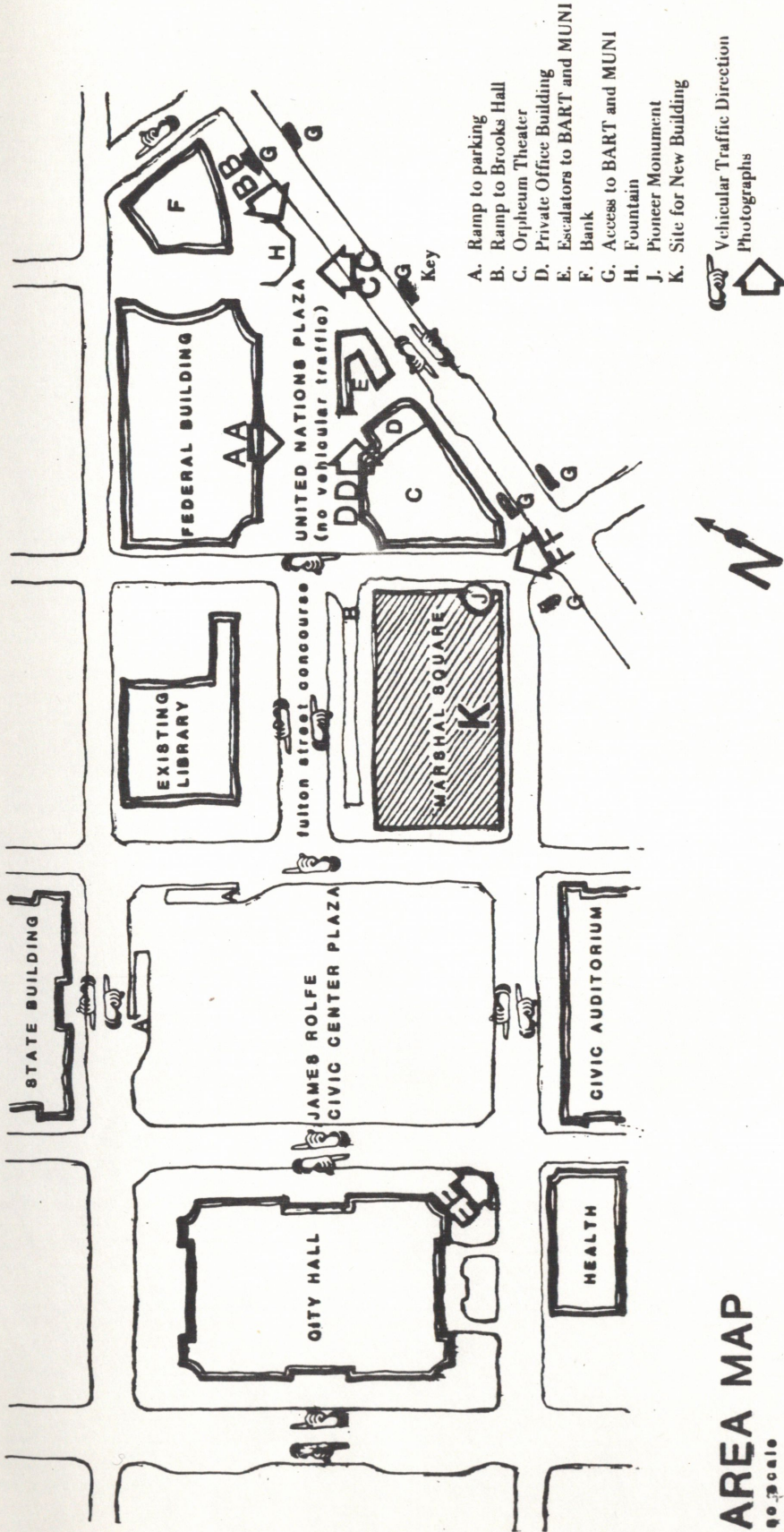
ADDITIONAL INFORMATION

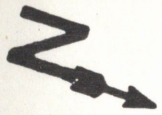
ZONING

- A height restriction of 6 stories, approximately 76 feet, was specified.

Two levels below grade are permitted.

- Designs must be barrier-free.
- Property lines and setbacks are specified on the following site plan.



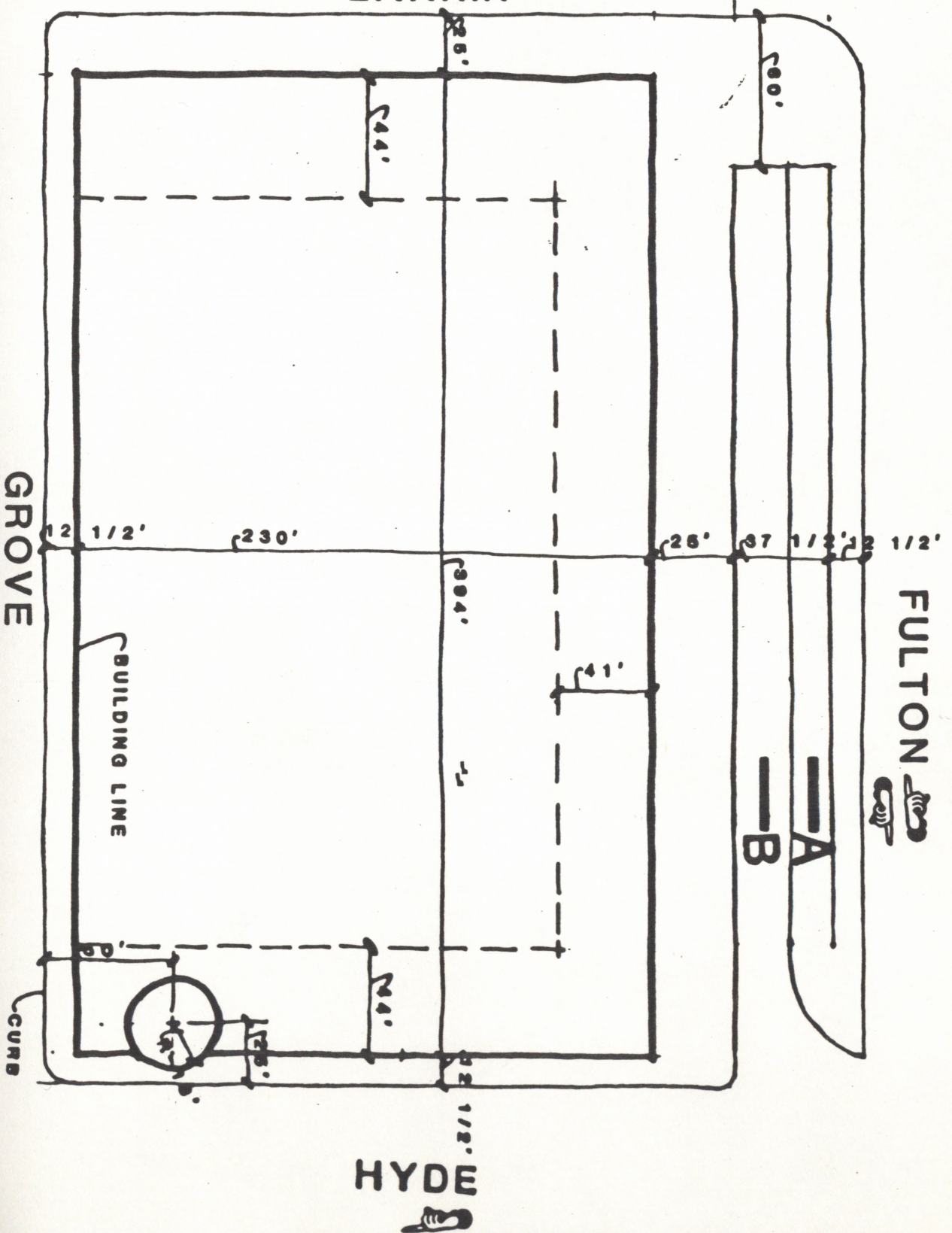


LARKIN

GROVE

FULTON

HYDE



**THE ECOLE
DES
BEAUX - ARTS
&
CLASSICISM**

---- A SHORT HISTORY ----

The Ecole des Beaux-Arts began as a group of Royal "Academies" of the arts. The last of these to be established was the Academie Royale d'Architecture. Installed in 1671 by Jean-Baptiste Colbert under the auspices of Louis XIV, it was the progenitor of what was eventually to become the architecture section of the Ecole. It is during this period prior to the revolution that the basic precepts of architectural education in France were formed.

After the revolution there was a period of two years (1793-95) when there was no official, formal architectural education in France. Then in 1795 the new government began a series of "Institutes" for the arts to replace the old Royal Academies. Through the years the name changed a great deal as political power shifted, but the academic traditions continued. This system lasted almost 300 years until 1968.

From: The Beaux-Arts Tradition in
French Architecture.
D.D. Egbert

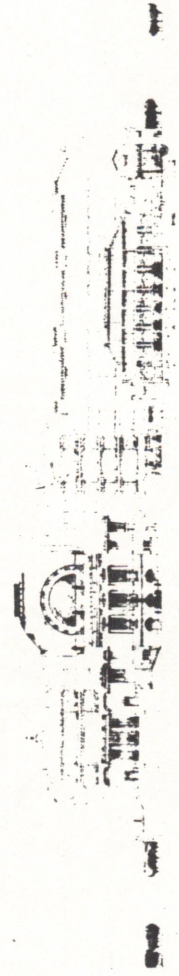
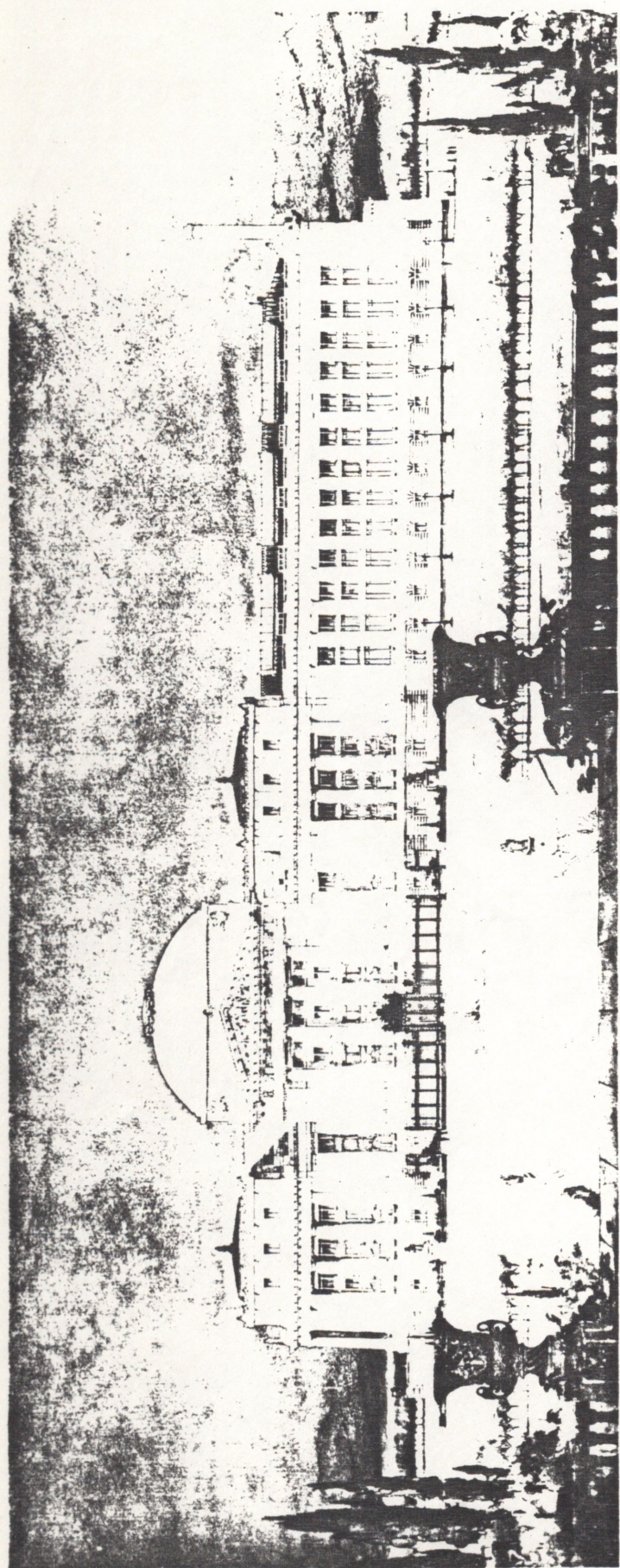
ECOLE DES BEAUX-ARTS Founded as *Ecole Royale des Beaux-Arts* in 1819, still in existence. In 1968 split into 8 *unités pédagogiques*. Architectural section descendant of school conducted by *Académie Royale d'Architecture* (1671-1793) after dissolution of *Académie*. Renamed *Ecole Spéciale d'Architecture* (1795-1799). Part of the *Ecole Spéciale de Peinture, Sculpture et Architecture* (1799-1807), then *Ecole Impériale des Beaux-Arts* (1807-1814). In 1852, school again became *Ecole Impériale des Beaux-Arts*; in 1870, named *Ecole Nationale et Spéciale des Beaux-Arts*; after World War I, *Ecole Nationale Supérieure des Beaux-Arts*. Student presented himself to architect conducting *atelier*, became student's *patron*, introduced him for entrance examination to *Ecole*. Student entered *Seconde Classe*, passing to *Première Classe*. Accumulation of more credits enabled student to compete for *Grand Prix de Rome* or, after 1867, to win diploma.

----- THE ACADEMIC TRADITION -----

The Ecole des Beaux-Arts was, at its time, the foremost institution in which architecture was approached as a purely academic endeavor. This is opposed to other methodologies: craftsman-builder, sociological or civil engineering. Design was taught with beauty as the major end. Beauty was defined by fixed principles of good taste. These were adopted idealist philosophies of Plato and Aristotle. It was extrapolated that architecture should follow these principles of the universe shaped by man. These were symmetry (balance), harmony, order and proportion. These were never to be violated. No consideration to society, economy or technology was given. It was architecture for the sake of architecture and beauty only.

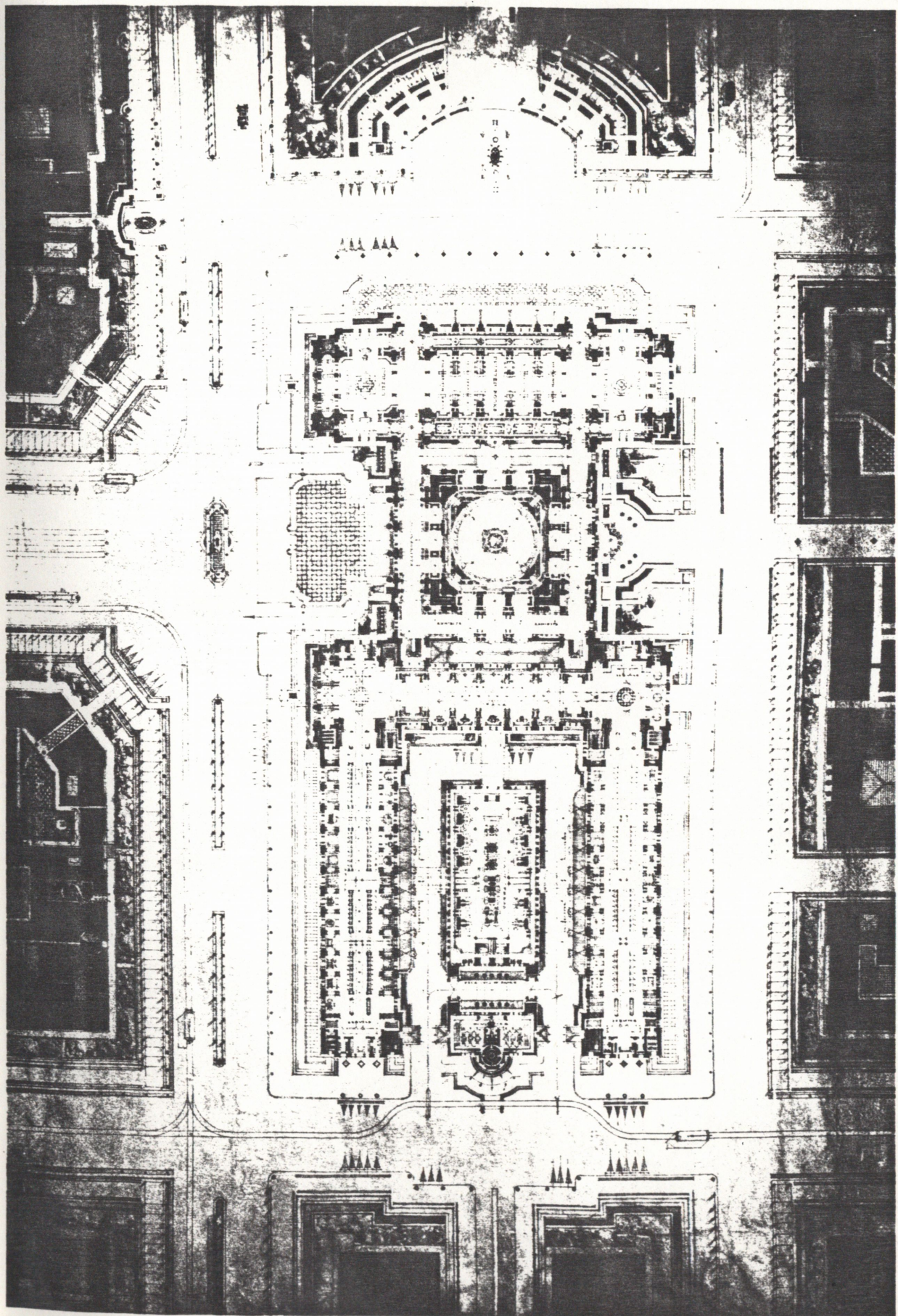
With this philosophical base, the Ecole used as the perfect model the buildings and art of the ancients (and to a lesser extent the Italian Renaissance). Students there studied the classics and were required to design in the classical vocabulary. The results - grand paper architecture (designs for the Grand Prix de Rome were never to be built) based on traditional compositional theories.

PLATE 14. NINTH PARIS PRIZE IN ARCHITECTURE—S.B.A.A.



1912—"A GOVERNMENTAL PRINTING, LITHOGRAPHING, AND ENGRAVING ESTABLISHMENT"
Won by Donald M. Kirkpatrick, Philadelphia Atelier

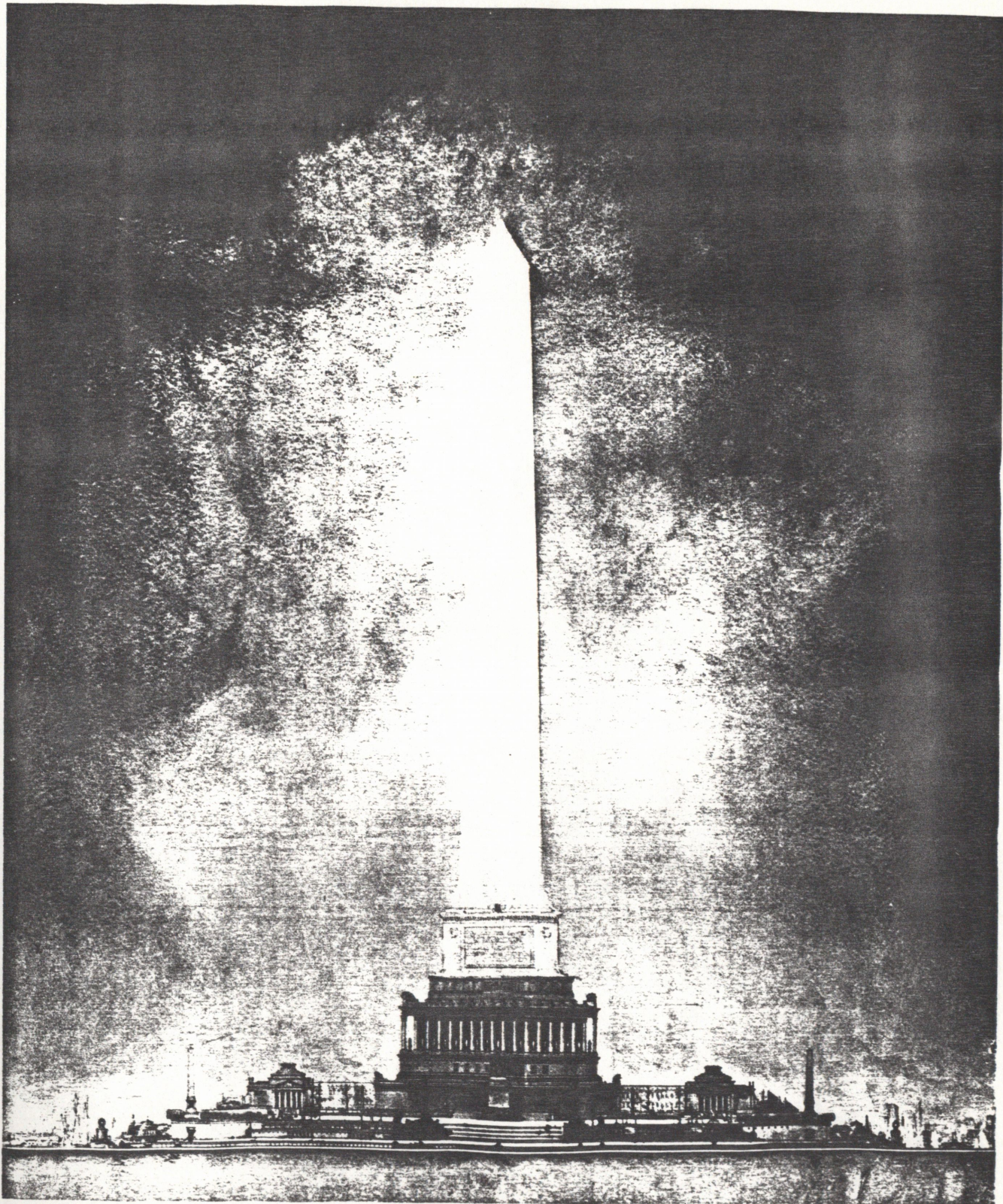
© Pencil Points Press, Inc.

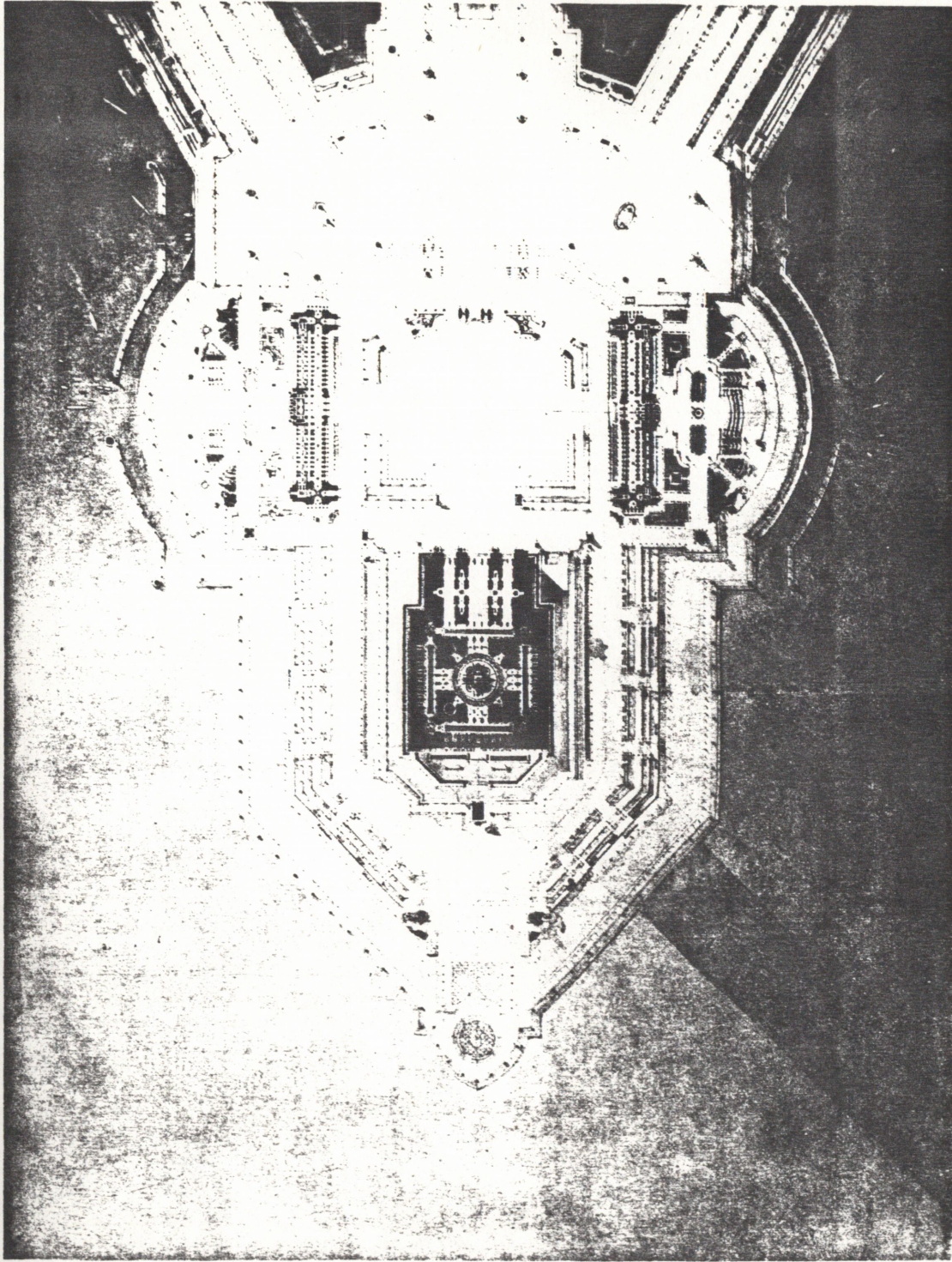


1912—"A GOVERNMENTAL PRINTING, LITHOGRAPHING, AND ENGRAVING ESTABLISHMENT" © Pencil Points Press, Inc.

Won by Donald M. Kirkpatrick, Philadelphia Atelier

PLATE 17. TENTH PARIS PRIZE IN ARCHITECTURE—S.B.A.A.





1913—"THE MONUMENTAL TREATMENT OF THE END OF MANHATTAN ISLAND"

Won by Grant M. Simon, Philadelphia Atelier

DESIGN THEORY

What is the classical? John Summerson says, "It is a mistake to try to define classicism." I am inclined to agree with him. It is certainly a many faceted subject which is beyond the scope of this project to completely define. I will proceed, however, as does Mr. Summerson, in hopes of finding the essence of classical buildings.

As I have alluded to earlier, a classical building has a harmony of parts, unity or wholeness. This is a result of applying a simple mathematic ratio to all parts of a building as well as the whole. This insures that all parts relate to the whole and work to achieve harmony. This ratio for the Greeks was the Golden Section. There may have been any number of reasons for the Greeks to adopt it. Perhaps it was their fascination with it as a purely rational exercise in arithmetic and geometry as this was a time of emerging human reasoning. Then applied to the human body the Golden Section worked remarkably well. By relating the human body to the Golden Section the Greeks may have felt as if they were approaching an understanding of a higher universal order that worked well in mathematics, geometry and anthropomorphics. The extension of that is of course that it would work in buildings as well.

To give life to this ratio the Greeks used the orders. The orders became the embodiment of the "perfect expression of beauty and harmony". It prescribed the ornament down to the smallest detail and its placement. For the Romans it became architecture itself. The innovation of the arch and vault were still regulated and controlled by the orders.

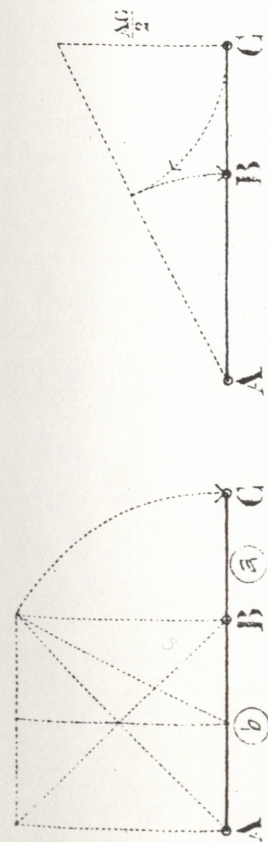
But allow me to back up some. We are all familiar with the orders to some degree, so I will attempt to avoid the obvious. Again John Summerson describes an order as the "column and superstructure unit of a temple colonade." This unit starts with the diameter of a column as its basic measure, then used that measure in conjunction with the Golden Section to create the rhythm and harmony of the classical facade and form. This seems very straight forward and on the surface perhaps restrictive, however this is not the case. The orders have been subject to personal variation by the ancients, as demonstrated by the evolution of the orders, as well as by later scholars. Serlio, Vignola, Palladio, and Scamozzi each had their own versions of the orders. So it seems the intent of the orders is to set forth a very strong "discipline" while allowing for some variations.

So I must conclude at this point that a classical building must embody harmony through the use of mathematical ratios throughout the building and it must in some way make use of the orders. Allow me one more quote from John Summerson, "and while we must incorporate these essentials in our idea of what is classical we must also accept the fact that classical architecture is only recognizable as such when it contains some allusion, however slight, however vestigial, to the antique 'orders'."

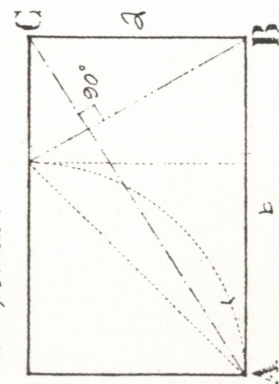
This becomes the point of departure for current discussions, how slight, how vestigial, how allusory can these gestures be? Charles Jenks in, "Free Style Classicism, the Wider Tradition." advocates a widening definition of classicism that would include just about everyone in the western tradition. Henry Hope Reed states that it is the ornament

that defines the classical building as no such building would be found without human figures and an acanthus leaf or two. So where do you draw the line? I would like to think that this question is perhaps not really all that important from the stand point of the designer. What is important is that we know of the classics to use as a storehouse of ideas to be used as such or to be used as a catalyst for a new derivation, then used appropriately.

On the other side of the language is the spirit. To produce designs that are classic one has to believe in the ancients and their search for truth and beauty. You have to go back and believe in the absolute truth of mathematics, the Golden Section, the Orders, the notion of beauty and you have to believe that you are a part of that lineage, that there is a direct link between yourself and Vitruvius and that you are a part of the evolution from that time. And, if only for a little while, when you are designing, you have to believe they were right. There are no absolutes in this world so you've got to have a little faith. Perhaps just in yourself, that you can express yourself in this way.



Continuously constructing the Golden Section, first by extension, and then by division.

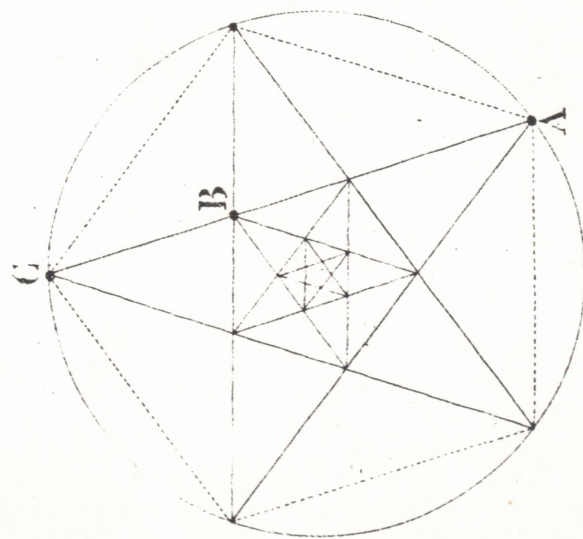


$$\frac{AB}{BC} = \frac{a}{b}$$

$$\frac{BC}{AC} = \frac{b}{a+b}$$

$$\phi = \frac{a+b}{a} = 1.618 \dots$$

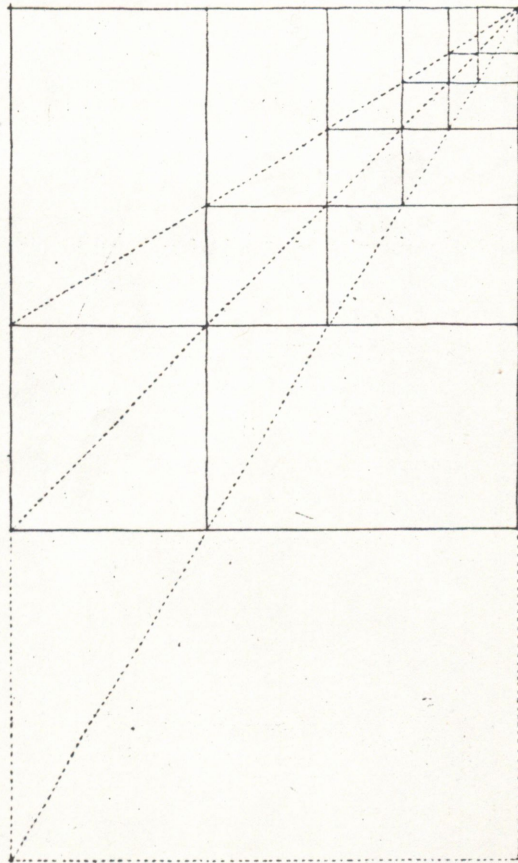
$$\phi = \frac{a}{b} = \frac{b}{a-b} = 1.618 \dots$$



Mathematical systems of proportion originate from the Pythagorean concept of "all is number" and the belief that certain numerical relationships manifest the harmonic structure of the universe. One of these relationships that has been in use ever since the days of antiquity is the proportion known as the Golden Section. The Greeks recognized the dominating role the Golden Section played in the proportioning of the human body. Believing that both man and his temples should belong to a higher universal order, these same proportions were related to their temple structures. The Golden Section was also employed in the work of Renaissance architects. In more recent times, Le Corbusier based his Modulor system on the Golden Section. And its use in architecture endures even today.

The Golden Section can be defined geometrically, as a line that is divided such that the lower portion is to the greater as the greater is to the whole. It can be expressed algebraically by the equation of two ratios: $\frac{a}{b} = \frac{b}{a-b}$.

The Golden Section has some remarkable significance and geometric properties that account for its existence in architecture as well as in the structure of living organisms. Any progression based on the Golden Section is at once additive and geometrical. In the numerical progression 1, ϕ , ϕ^2 , ϕ^3 , ... ϕ^n , each term is the sum of the two preceding ones. Another progression that closely approximates the Golden Section in whole numbers is the Fibonacci Series: 1, 1, 2, 3, 5, 8, 13, ... etc. Each term again is the sum of the two preceding ones, and the ratio between two consecutive terms tends to approximate the Golden Section as the series progresses.



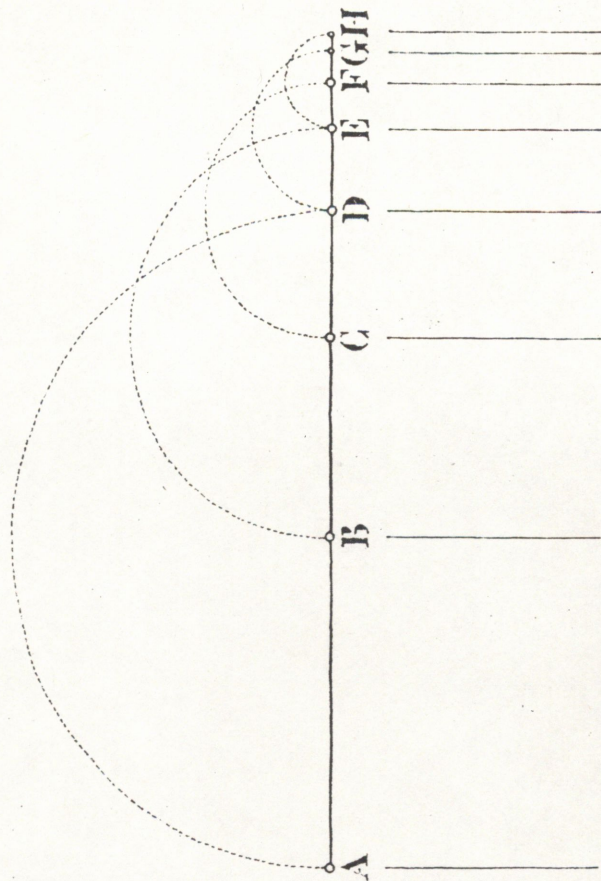
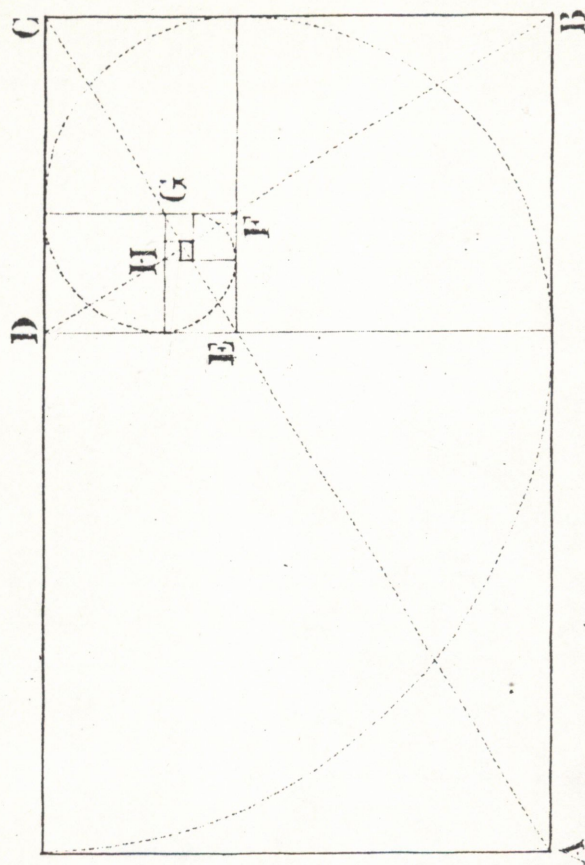
A rectangle whose sides are proportioned according to the Golden Section is known as a Golden Rectangle. If a square is constructed on its smaller side, the remaining portion of the original rectangle would be a smaller but similar Golden Rectangle. This operation can be repeated indefinitely to create a gradation of squares and Golden Rectangles. During this transformation, each part remains similar to all of the other parts, as well as to the whole. The diagrams on this page illustrate this additive and geometrical growth pattern of progressions based on the Golden Section.

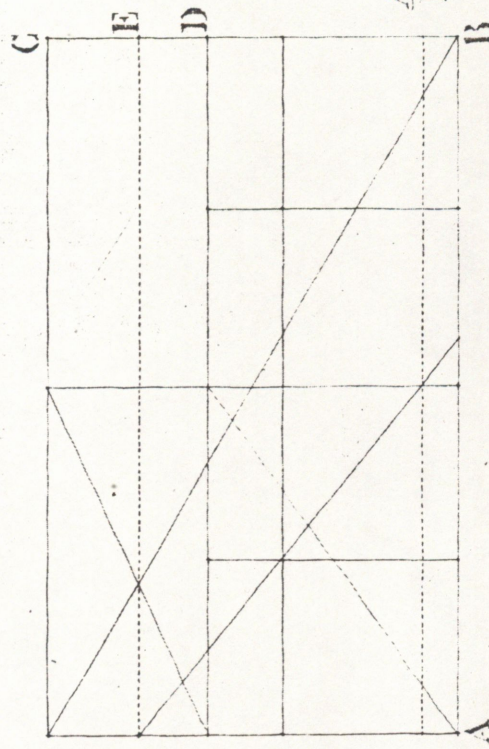
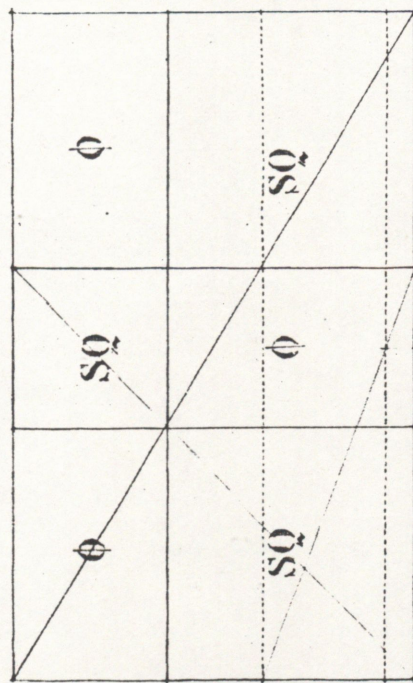
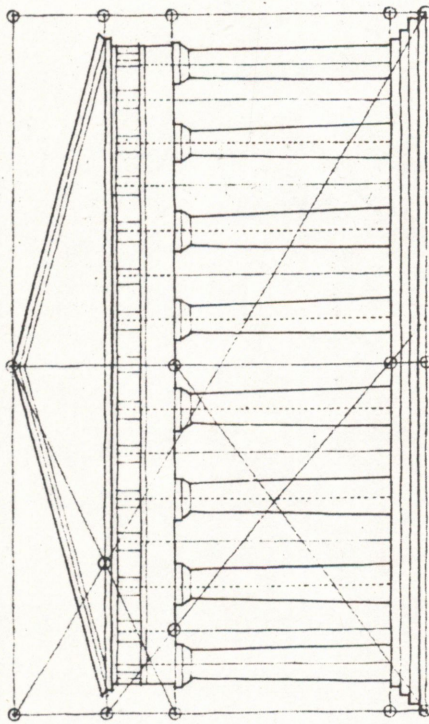
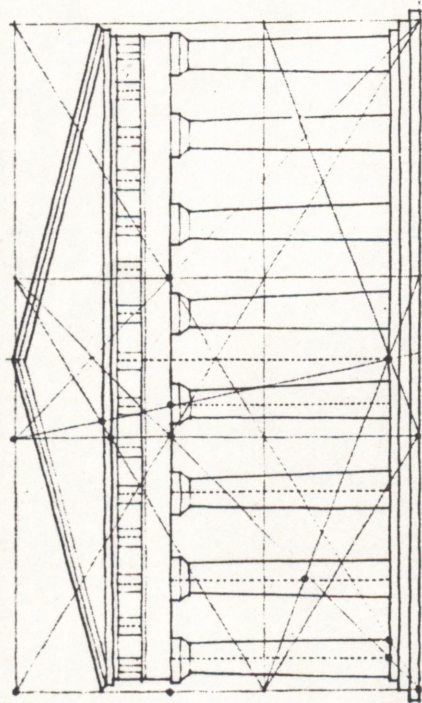
$$\frac{AB}{BC} = \frac{BC}{CD} = \frac{CD}{DE} = \dots = \phi$$

$$AB = BC + CD$$

$$BC = CD + DE$$

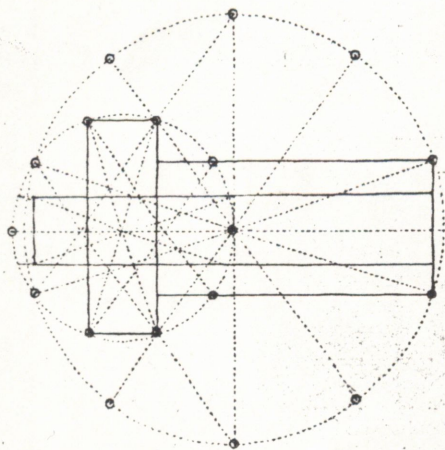
etc.





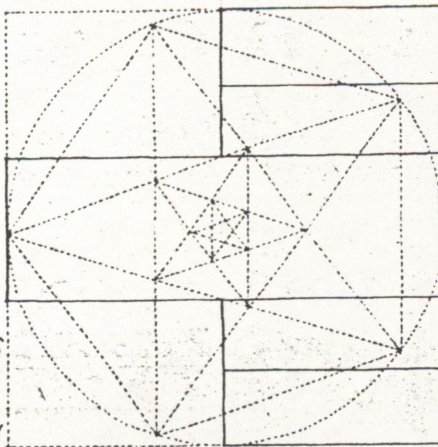
$$\frac{AB}{BC} = \frac{BC}{BD} = \frac{BD}{CD} = \frac{CD}{CE} = \phi$$

These two graphic analyses illustrate the use of the Golden Section in the proportioning of the facade of the Parthenon (Athens, 447-432 B.C., Ictinus and Callicrates). It is interesting to note that while both analyses begin by fitting the facade into a Golden Rectangle, each analysis then varies from the other in its approach to proving the existence of the Golden Section and its effect on the facade's dimensions and distribution of elements.

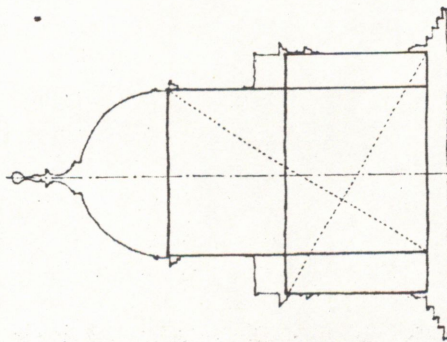
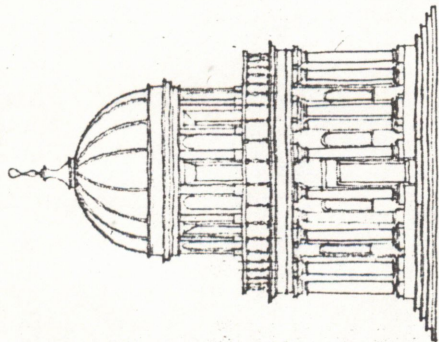


▲ (Moessel)

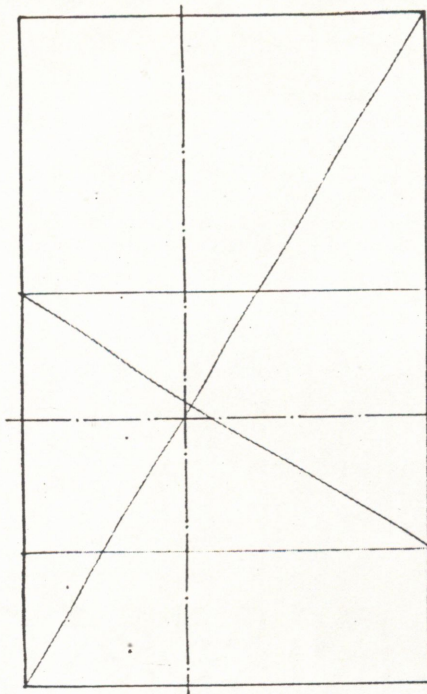
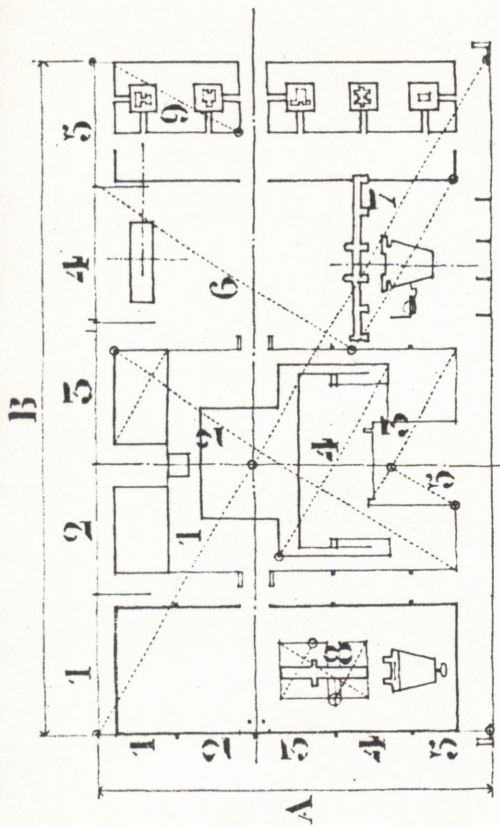
▼ (F.M. Lund)



STANDARD GOTHIC PLAN AND SECTION



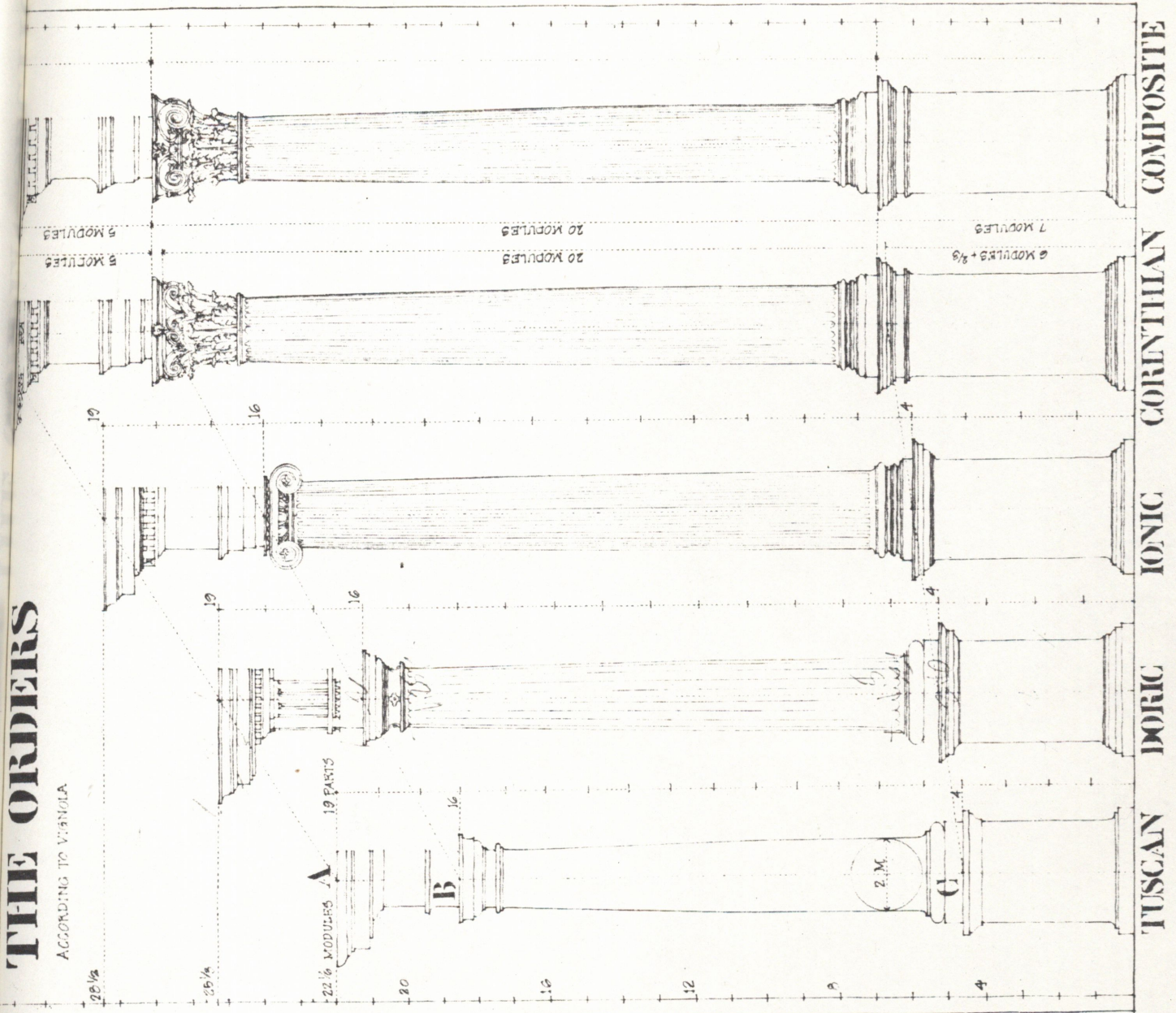
TEMPIETTO of S. PIETRO in MONTORIO, Rome
1502-10. Donato Bramante



WORLD MUSEUM: Geneva (Project) 1929, Le Corbusier

THE ORDERS

ACCORDING TO VIGNOLA



BUILDING PROGRAM

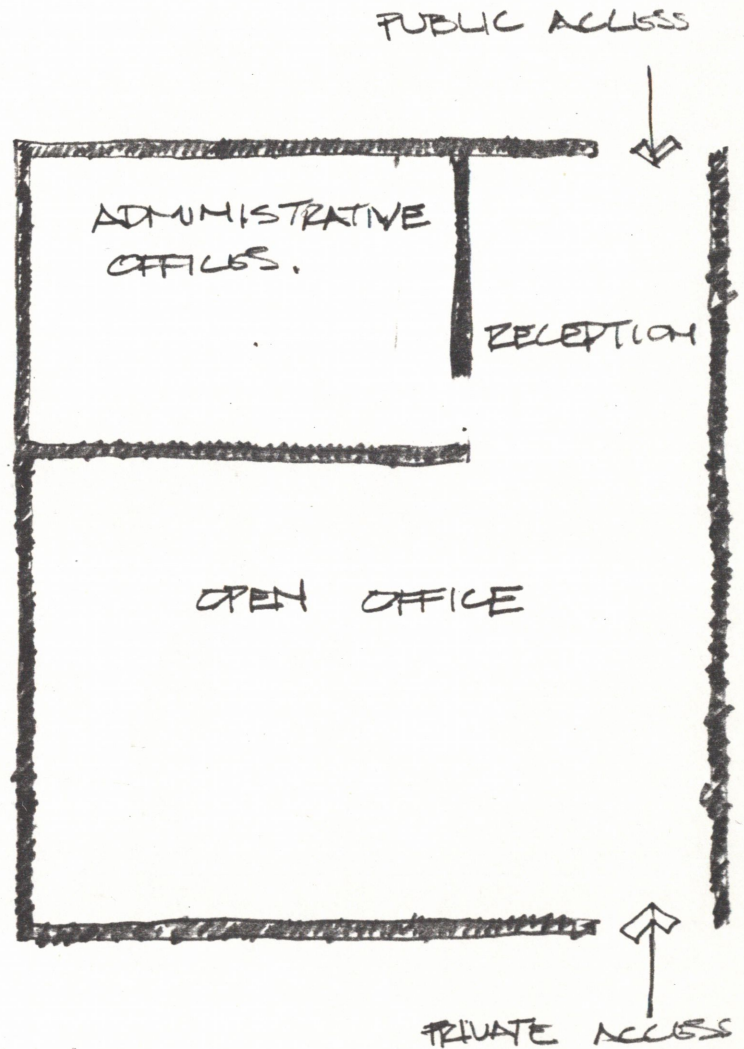
In order to begin defining the organizational problem of the new court complex the building is broken down into five zones. Each room or space is then assigned to a zone.

<u>ZONE</u>	<u>ROOM/SPACE</u>
- Administration -----	City Attorney, County Clerk Public Administrator
- Private -----	Law Library, Judges Chambers, Judges Dining Room, Jury Rooms
- Public -----	Entry, Cafeteria, Court Rooms
- Secure -----	Sheriffs Department, Prisoner Circulation
- Utility -----	Mech. and Maint., Storage, Garage

SPACE/ROOM	CITY ATTORNEY'S OFFICE
BUILDING ZONE	ADMINISTRATION
NUMBER OF USERS	1,000
USER REQUIREMENTS	GENERAL CLERICAL WORK, PRIVATE OFFICES, CONFERENCE ROOMS, RECEPTION
USER EQUIPMENT	OFFICE AUTOMATION (COMPUTER), COMMUNICATIONS, OFFICE FURNITURE
CRITICAL AREA/ DIMENSION	15,000 SQUARE FEET
ADJACENCY REQUIREMENTS	PUBLIC ACCESS
ACCESS CONTROL	MINIMAL
FLEXIBILITY	OPEN OFFICE PLAN
ENVIRONMENTAL REQUIREMENTS	ACOUSTICAL CONTROL, WINDOWS (OPERABLE), TASK LIGHTING, VENTILATION
LEGAL/SAFETY REQUIREMENTS	EGRESS 3 EXITS REQUIRED

CITY ATTORNEY

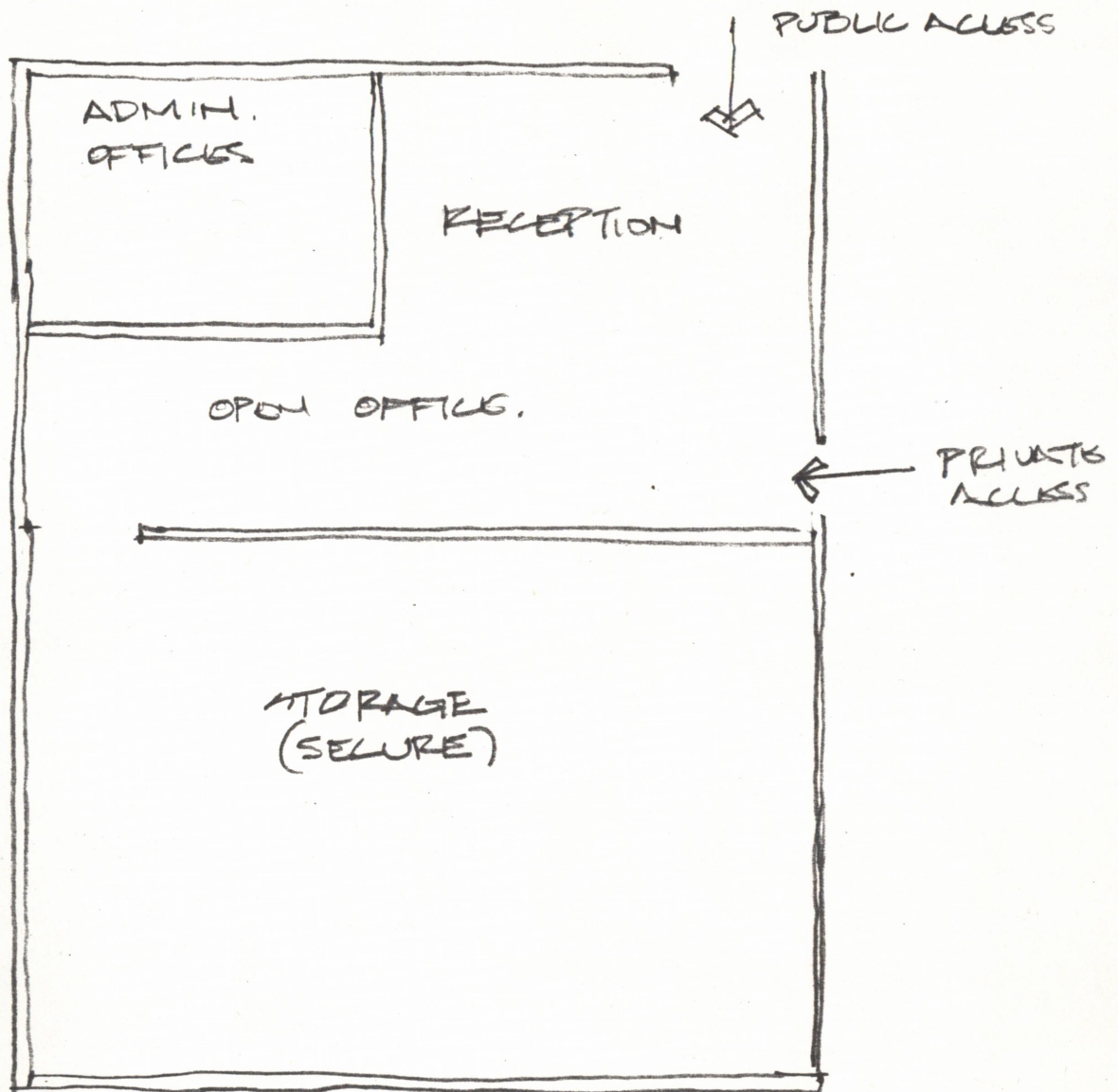
THIS AREA SHOULD WORK WELL AS A CLERICAL OFFICE FOR THE CITY ATTORNEY. OPEN OFFICE PLAN WILL FACILITATE ANY CHANGES NEEDED.



SPACE/ROOM	COUNTY CLERKS OFFICE
BUILDING ZONE	ADMINISTRATION
NUMBER OF USERS	200
USER REQUIREMENTS	CLERICAL, COURT RECORDS, STORAGE OF EVIDENCE
USER EQUIPMENT	OFFICE AUTOMATION, COMMUNICATION STORAGE
CRITICAL AREA/ DIMENSION	18,000 SQUARE FEET
ADJACENCY REQUIREMENTS	TO PUBLIC AND ALL COURT OFFICES
ACCESS CONTROL	MINIMUM/MODERATE FOR STORAGE
FLEXIBILITY	MULTI-FUNCTION
ENVIRONMENTAL REQUIREMENTS	WINDOWS, CONDITIONED AIR
LEGAL/SAFETY REQUIREMENTS	EGRESS AND FIRE CONTROL FOR STORAGE

COUNTY CLERK

A CLERICAL OFFICE IN CHARGE OF STORING
COURT DOCUMENTS AND EVIDENCE.

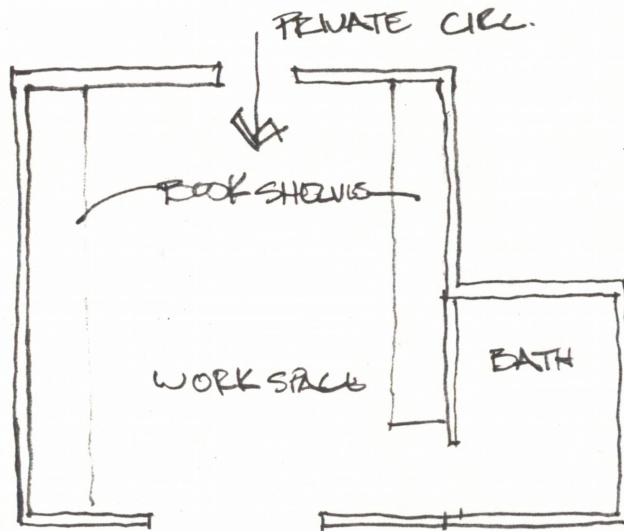


SPACE/ROOM	PUBLIC ADMINISTRATOR
BUILDING ZONE	ADMINISTRATION
NUMBER OF USERS	20-25
USER REQUIREMENTS	GENERAL CLERICAL
USER EQUIPMENT	OFFICE AUTOMATION
CRITICAL AREA/ DIMENSION	2,500 SQUARE FEET
ADJACENCY REQUIREMENTS	PUBLIC ACCESS
ACCESS CONTROL	MINIMUM
FLEXIBILITY	
ENVIRONMENTAL REQUIREMENTS	WINDOWS (OPERABLE)
LEGAL/SAFETY REQUIREMENTS	

SPACE/ROOM	JUDGES CHAMBERS
BUILDING ZONE	PRIVATE
NUMBER OF USERS	1
USER REQUIREMENTS	RESEARCH, CORRESPONDANCE, CONFERENCE, WORK ON PENDING CASES
USER EQUIPMENT	DESK, CONFERENCE TABLE, TASK LIGHTING, FILES
CRITICAL AREA/ DIMENSION	300 SQUARE FEET
ADJACENCY REQUIREMENTS	TO COURTROOM AND PRIVATE CIRCULATION
ACCESS CONTROL	MAXIMUM
FLEXIBILITY	
ENVIRONMENTAL REQUIREMENTS	WINDOWS (OPERABLE), SOUNDPROOF
LEGAL/SAFETY REQUIREMENTS	

JUDGES CHAMBERS

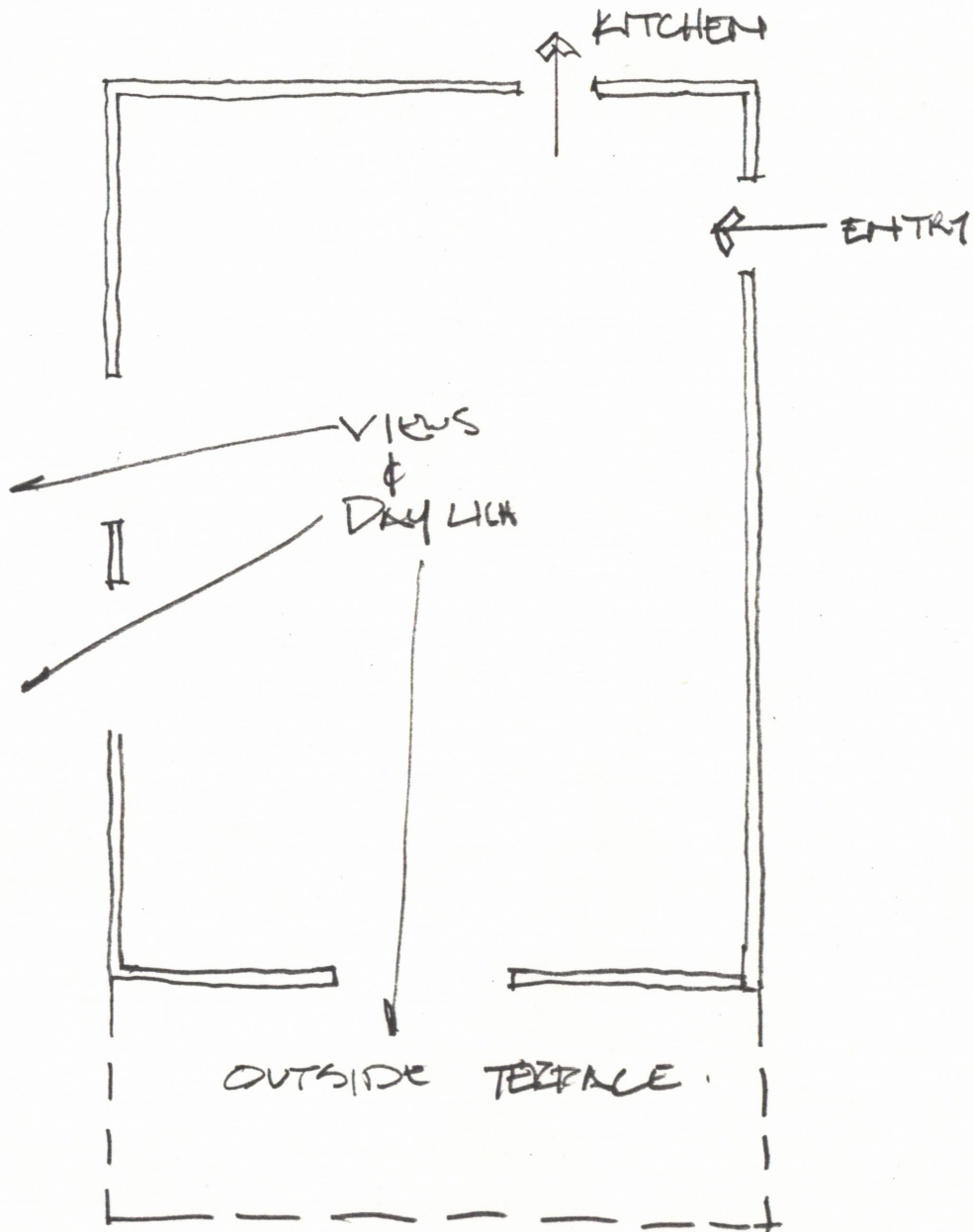
A PRIVATE OFFICE FOR JUDGES TO
STUDY & PREPARE BRIEFS, DECISIONS ETC.
SMALL SCALE INTIMATE, PERSONAL SPACE.



SPACE/ROOM	JUDGES DINING ROOM
BUILDING ZONE	PRIVATE
NUMBER OF USERS	50
USER REQUIREMENTS	MAIN FOOD AND BEVERAGE AREA FOR JUSTICES
USER EQUIPMENT	DINING TABLES AND CHAIRS, FOOD SERVICE EQUIPMENT
CRITICAL AREA/ DIMENSION	1,000 SQUARE FEET
ADJACENCY REQUIREMENTS	KITCHEN, PRIVATE CIRCULATION
ACCESS CONTROL	MAXIMUM
FLEXIBILITY	POSSIBLE OUTSIDE DINING
ENVIRONMENTAL REQUIREMENTS	WINDOWS (OPERABLE), VENTILATION
LEGAL/SAFETY REQUIREMENTS	EGRESS

JUDGES DINING ROOM

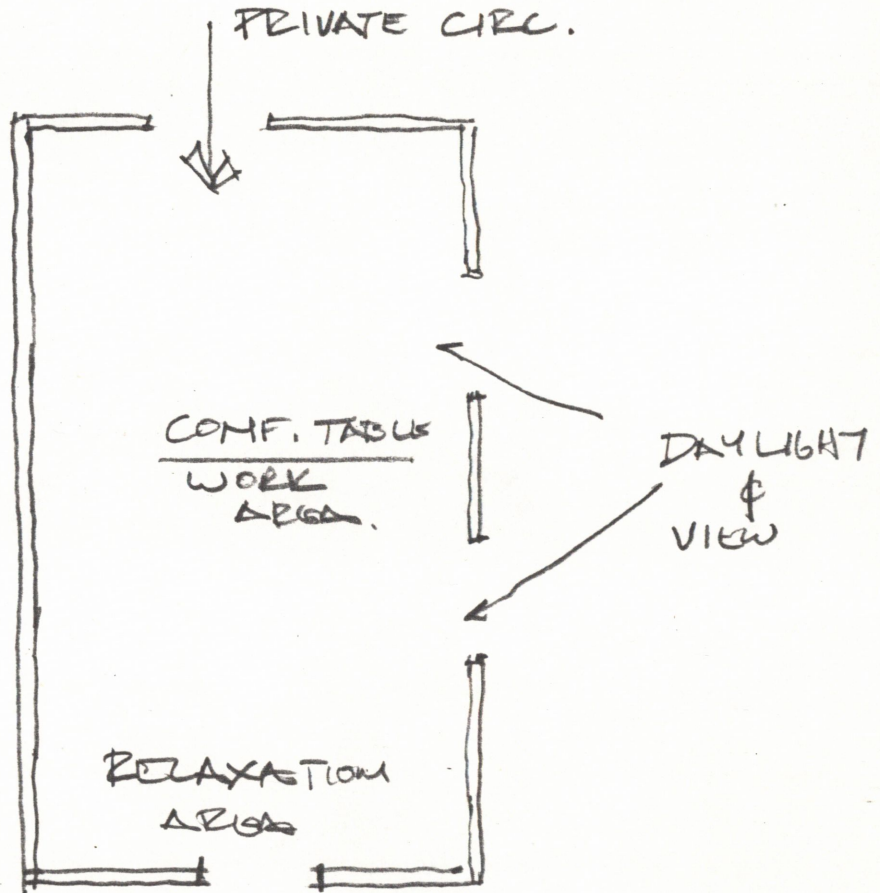
LIGHT, AIRY AS POSSIBLE. AN AREA
OF DELIGHT IN A OTHERWISE VERY
SERIOUS BLDG.



SPACE/ROOM	JURY ROOMS
BUILDING ZONE	PRIVATE
NUMBER OF USERS	6 or 12
USER REQUIREMENTS	AREA FOR DELIBERATION, RELAXATION
USER EQUIPMENT	TABLES, CHAIRS, SOFAS, TV, CHALKBOARD, A/V EQUIPMENT TASK LIGHTING
CRITICAL AREA/ DIMENSION	600 SQUARE FEET
ADJACENCY REQUIREMENTS	COURTROOM, PRIVATE CIRCULATION, TOILETS
ACCESS CONTROL	MAXIMUM
FLEXIBILITY	
ENVIRONMENTAL REQUIREMENTS	WINDOWS (OPERABLE), VENTILATION, SOUNDPROOF
LEGAL/SAFETY REQUIREMENTS	

JURY ROOM

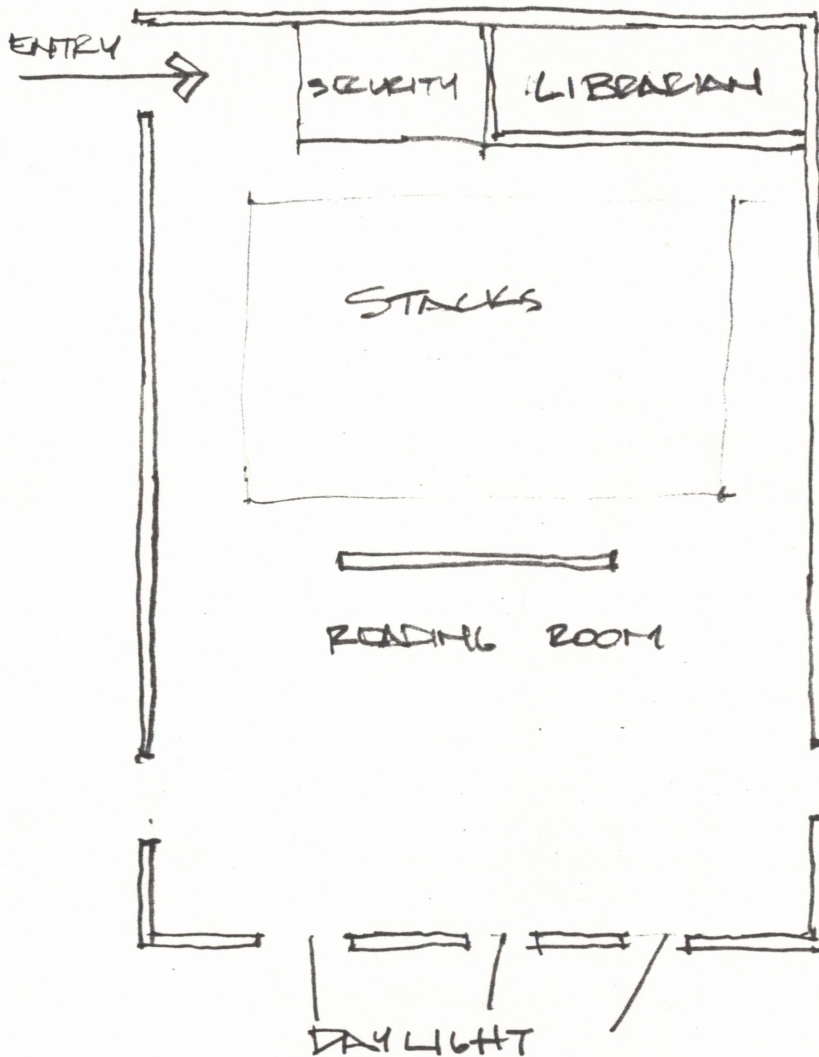
A PLACE FOR JURY DELIBERATIONS.
BASICALLY A CONFERENCE ROOM W/ AN
AREA TO RELAX IN. T.V., READING ETC.



SPACE/ROOM	LAW LIBRARY
BUILDING ZONE	PRIVATE
NUMBER OF USERS	200
USER REQUIREMENTS	USE OF RESOURCES, READING, WRITING, QUIET
USER EQUIPMENT	WRITING TABLES, TASK LIGHTS, COPIER
CRITICAL AREA/ DIMENSION	23,500 SQUARE FEET
ADJACENCY REQUIREMENTS	ACCESS BY JUDGES AND LAWYERS, LIMITED PUBLIC ACCESS
ACCESS CONTROL	MODERATE
FLEXIBILITY	EXPANSION
ENVIRONMENTAL REQUIREMENTS	WINDOWS, CONDITIONED AIR AT ALL TIMES, SOUNDPROOF
LEGAL/SAFETY REQUIREMENTS	EGRESS AND FIRE CONTROL

LAW LIBRARY

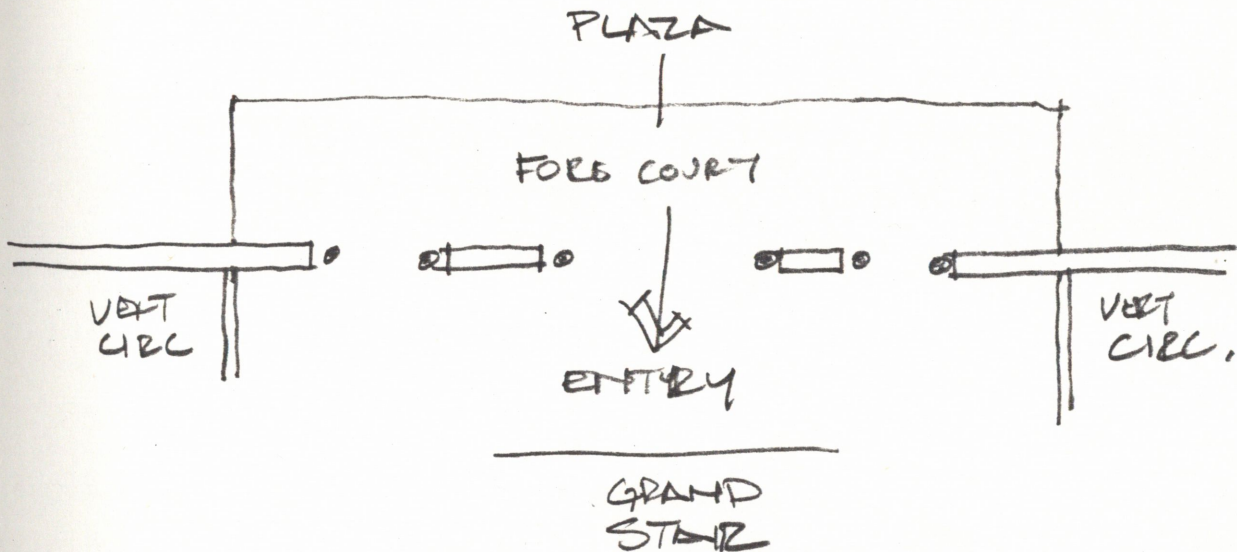
THIS IS THE MAIN RESOURCE ROOM
FOR BOTH JUDGES & LAWYERS. IT SHOULD
BE A FORMAL SUDDED SPACE, A WELL
DAY LIT SPACE FOR WORKING SHOULD
BE AVAILABLE.



SPACE/ROOM	ENTRY
BUILDING ZONE	PUBLIC
NUMBER OF USERS	1,000 + PER DAY
USER REQUIREMENTS	TRANSITION FROM OUTSIDE, ACCESS TO COURTS AND ADMINISTRATION
USER EQUIPMENT	BUILDING DIRECTORY, BENCHES
CRITICAL AREA/ DIMENSION	
ADJACENCY REQUIREMENTS	OUTSIDE
ACCESS CONTROL	MINIMUM
FLEXIBILITY	
ENVIRONMENTAL REQUIREMENTS	DAYLIGHTING
LEGAL/SAFETY REQUIREMENTS	

ENTRY

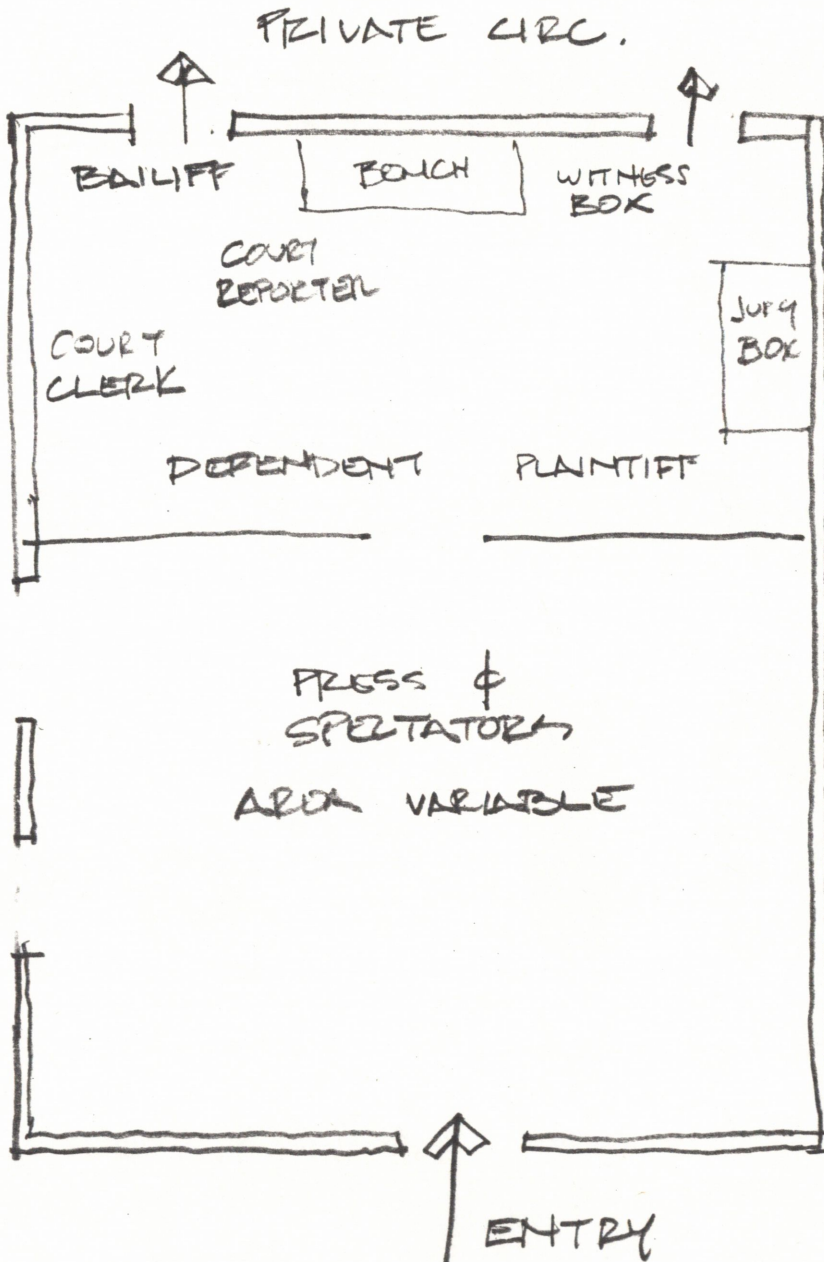
A PLACE OF TRANSITION - INSIDE / OUTSIDE
GROUND LEVEL / PLANO NOBILE / UPPER LEVELS
A GRAND SPACE - HIGH ACTIVITY



SPACE/ROOM	MUNICIPAL COURT ROOM (13)
BUILDING ZONE	PUBLIC
NUMBER OF USERS	20-200
USER REQUIREMENTS	ALLOW FOR JUDICIAL PROCEEDINGS TO BE PERFORMED EFFICIENTLY AND EFFECTIVELY
USER EQUIPMENT	A/V, EVIDENCE DISPLAY, CHALK/TACK BOARD
CRITICAL AREA / DIMENSION	JUDICIAL PROCEEDINGS AREA: WITH JURY-600 SQ. FT. WITHOUT JURY- 400 SQ. FT.
ADJACENCY REQUIREMENTS	PUBLIC ACCESS, PRISONER CIRC., JURY ROOM, JUDGES CHAMBERS, COURT OFFICES
ACCESS CONTROL	MAXIMUM WHEN COURT IS IN SESSION
FLEXIBILITY	COURT ROOMS WILL VARY IN SIZE
ENVIRONMENTAL REQUIREMENTS	EXTERIOR VIEW, ADEQUATE LIGHTING, ACOUSTICAL CONSIDERATION, CONDITIONED AIR AT ALL TIMES
LEGAL/SAFETY REQUIREMENTS	EGRESS, SECURITY

COURT ROOM

THE HEART OF THE BUILDING, VERY FORMAL,
PROTOCOL ADHERED TO, A GREAT DEAL OF
TRADITION



JUDICIAL
PROCEEDINGS
AREA
400-600 #

SPACE/ROOM

SUPERIOR COURT (25)

BUILDING ZONE

SEE MUNICIPAL COURT

NUMBER OF USERS

USER REQUIREMENTS

USER EQUIPMENT

CRITICAL AREA/
DIMENSION

ADJACENCY
REQUIREMENTS

ACCESS CONTROL

FLEXIBILITY

ENVIRONMENTAL
REQUIREMENTS

LEGAL/SAFETY
REQUIREMENTS

SPACE/ROOM	CAFETERIA
BUILDING ZONE	PUBLIC
NUMBER OF USERS	400
USER REQUIREMENTS	MAIN SEMI-PUBLIC DINING AREA IN THE BUILDING
USER EQUIPMENT	DINING TABLES AND CHAIRS, GENERAL FOOD SERVICE EQUIPMENT
CRITICAL AREA/ DIMENSION	7,500 SQUARE FEET
ADJACENCY REQUIREMENTS	PUBLIC ACCESS, KITCHEN
ACCESS CONTROL	MINIMUM
FLEXIBILITY	MUST BE ABLE TO HANDLE LARGE CROWDS AT PEAK TIMES
ENVIRONMENTAL REQUIREMENTS	WINDOWS (OPERABLE), VARIABLE LIGHTING
LEGAL/SAFETY REQUIREMENTS	EGRESS, VENTILATION, FIRE CONTROL

SPACE/ROOM	SHERIFFS DEPARTMENT
BUILDING ZONE	SECURE
NUMBER OF USERS	100 +
USER REQUIREMENTS	PRISONER HOLDING, PROCESSING AND TRANSFER, GENERAL SECURITY, CLERICAL
USER EQUIPMENT	DETENTION FACILITIES, COMMUNICATIONS, CLERICAL, SECURITY EQUIPMENT
CRITICAL AREA/ DIMENSION	6,000 SQUARE FEET
ADJACENCY REQUIREMENTS	COURTROOMS, PUBLIC CIRCULATION, GARAGE
ACCESS CONTROL	MODERATE
FLEXIBILITY	
ENVIRONMENTAL REQUIREMENTS	WINDOWS (SECURE IN PRISONER AREAS), LIGHTING
LEGAL/SAFETY REQUIREMENTS	

SHERIFFS DEPT

PRIVATE CIRC



FOR THE HOLDING
& TRANSFERING OF
PRISONERS. BASE
OF OPERATIONS FOR
SHERIFFS DEPUTIES.
A VERY UTILITARIAN
SEQUENCE OF SPACES.
SHOULD APPEAR
SECURE.

ADMIN
&
SHERIFFS
OFFICE

OFFICERS
AREA
DAY ROOM
WORKROOMS
LOCKERS
CLASSROOMS
ROLL CALL

PUBLIC
RECEPTION

PRISONER
PROCESSING

PRISONER
HOLDING



GARAGE

S I T E P R O G R A M

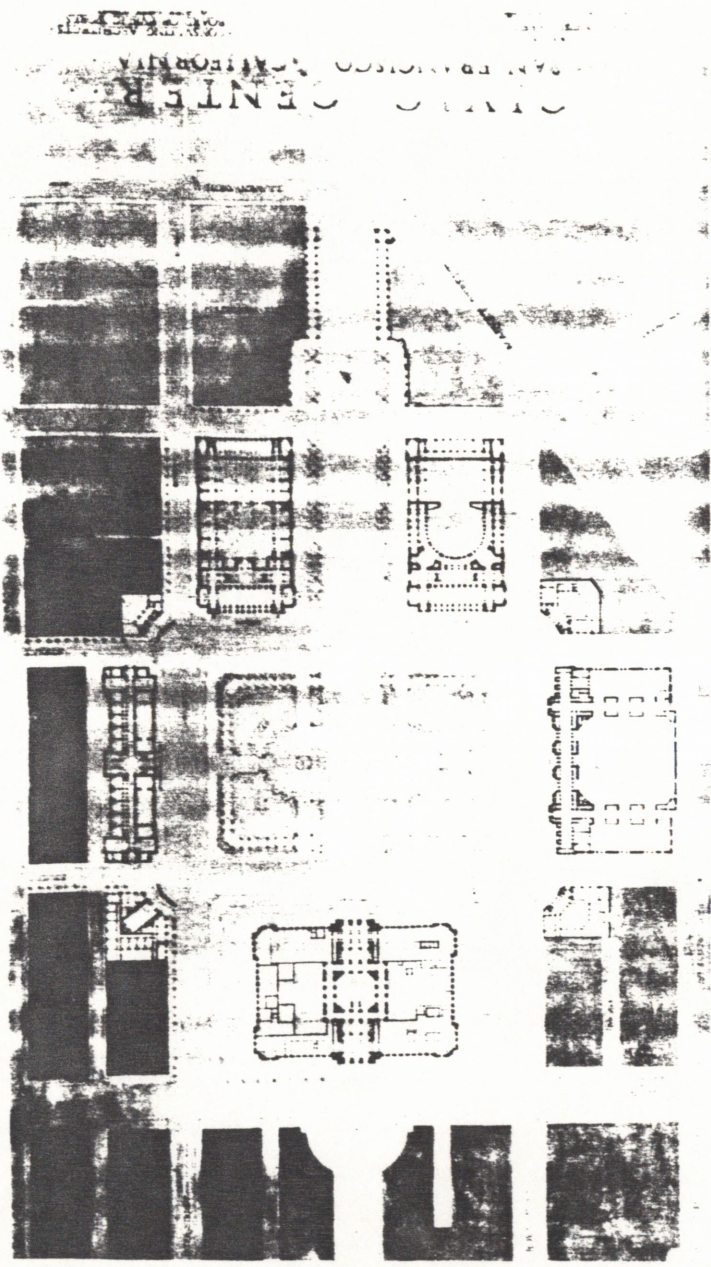
GOALS

- Restore the Beaux-Arts planning order to the Civic Center
- Unify the district
- Identify and strengthen building relationships
- Develop a sense of place

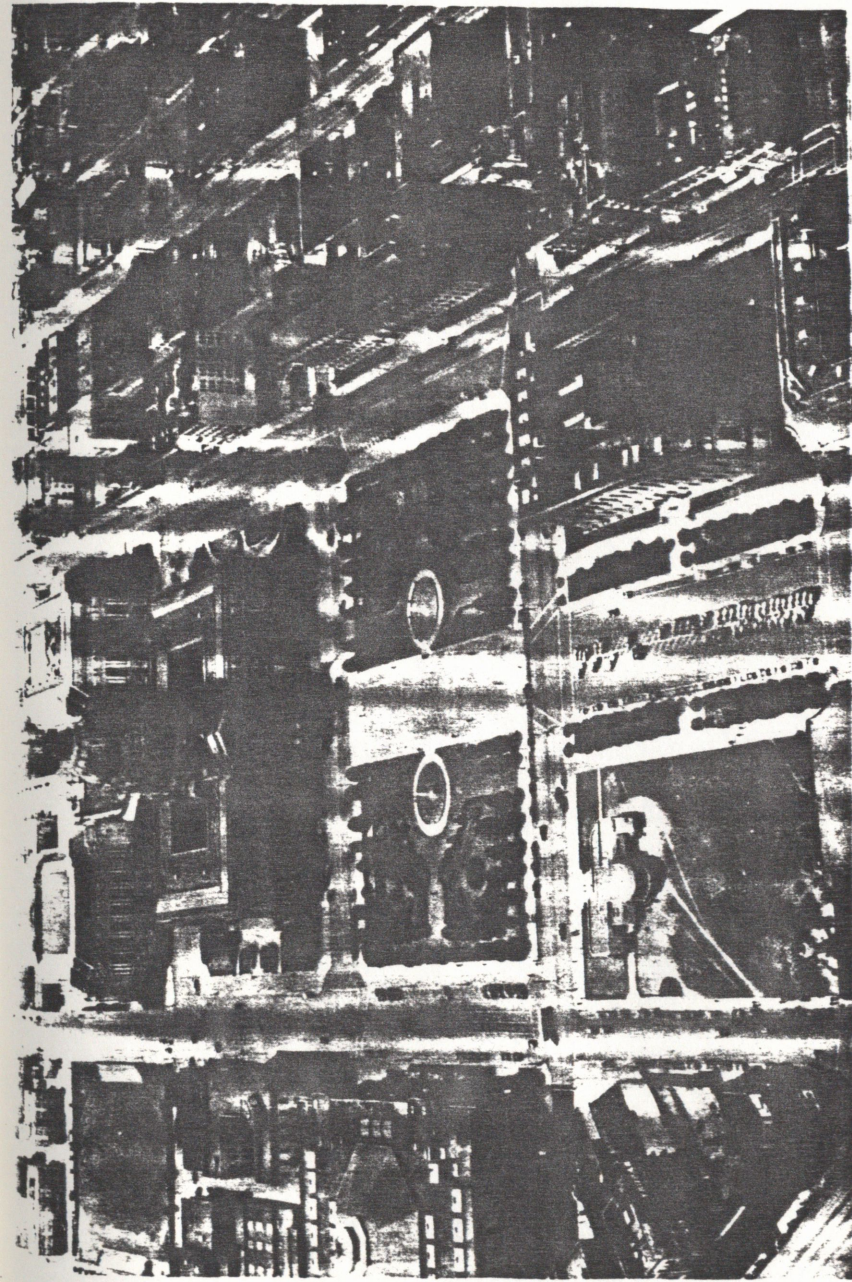
----- RESTORING THE BEAUX-ARTS ORDER -----

Even if the competition did not specifically require Beaux-arts planning for the solution to this project, I would have relied a great deal on the study of classical planning for a point of departure. The order was the basis on which the Civic Center was originally conceived. Even though full implementation may not have been realized and the scheme diluted through the decades the original buildings stand as the givers of direction to the solution. Memory of what should have been reinforces that direction.

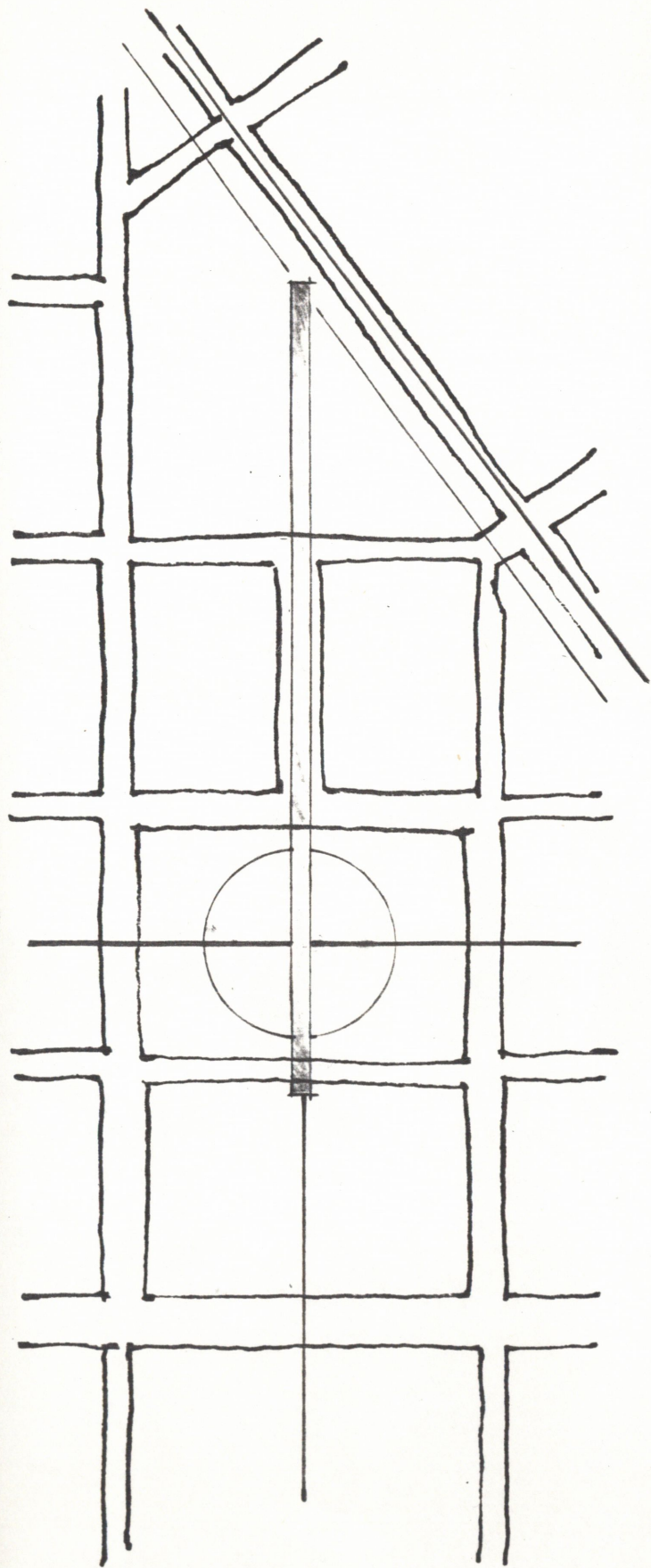
Beaux-arts form may or may not be the result. It is imperative that the spirit of that order be expressed.



1911 Plan of Civic Center;
Note proposed opera house on
Marshall Square site and diagonal
corner buildings.



*Aerial view from east before
Brooks Hall and underground
garage were built. United Nations
Plaza has not been planned and
closed off to traffic.*



BEAUTY - ARTS ORDER

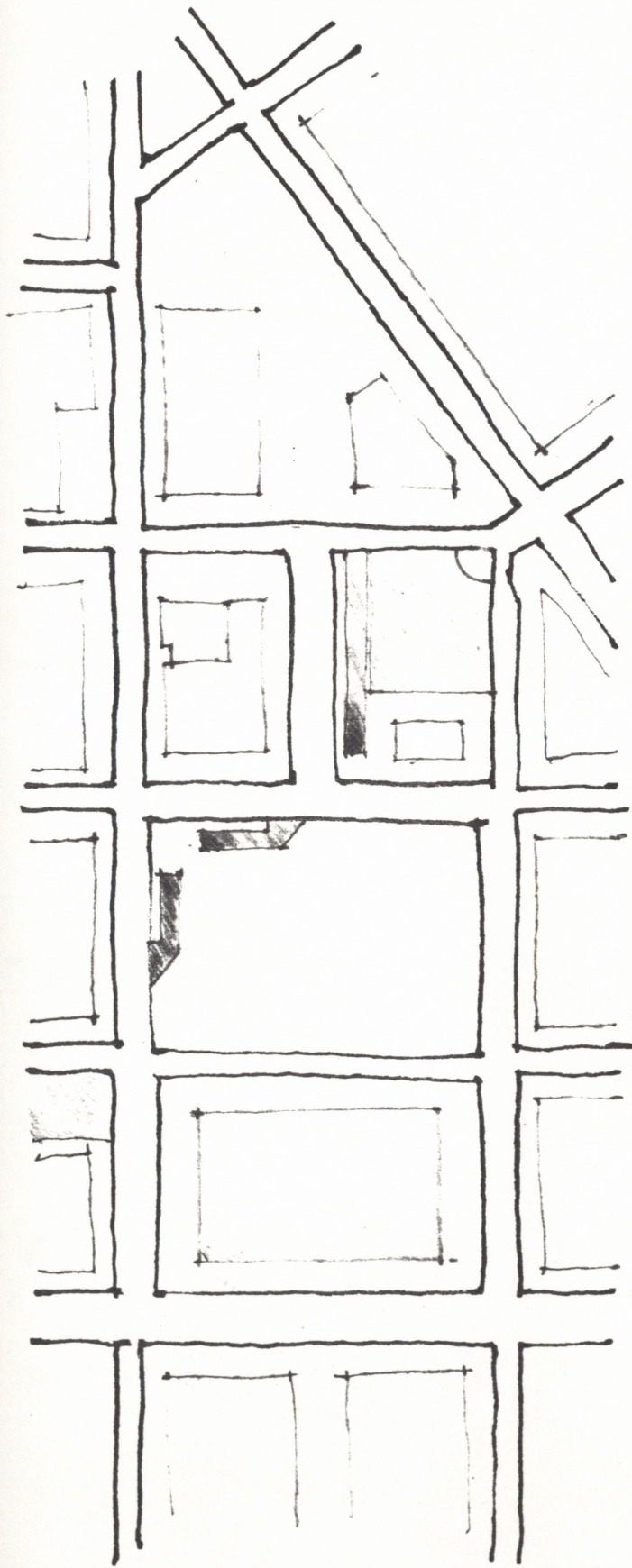
USING AXIS TO ORGANIZE
PATH THEN FORM

----- UNIFY THE DISTRICT -----

The Civic Center is currently an array of disjointed and dismal spaces. The automobile has been allowed to weaken the configuration and little consideration has been given to pedestrians or the overall concept. This is best illustrated by the poorly thought out placement of the vehicle ramps leading to the underground garage.

The Civic Center should be special by virtue of the functions that are housed there.

Two of the basic requirements for the creation of place is unity and identity. Place has boundaries, is unique and is perceived as a whole. Christian Norberg-Schultz states in *Genius Loci*, "Place is.... a qualitative, total phenomenon.....". This unity can be accomplished by using a clear, comprehensible plan (one of the strengths of beaux-arts planning) that includes devices to connect all areas of the site. Incorporating uniform motifs, paving, furniture, planting and lighting throughout the district serves to reinforce identity and unity.



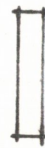
BREAKING DOWN ORDER

VEHICLE INTERLUCTIONS

RAMPS

SURFACE PARKING

EXISTING BUILDINGS



----- BUILDING RELATIONSHIPS -----

Building relationships happen on two levels, function and aesthetic. The former is required to work if the life of the user is to be tolerable. But this must be only a starting point for creating path. It is also our task to enrich the life experience of the user. Giving someone the chance to "stop and smell the roses" could be our most important goal.

Still on another level of aesthetic relationship the buildings themselves need to respond to the existing built context. This strengthens identity and unity which contributes to the making of place.

The response that has to occur will do so in 3 ways. First in the planning of outside areas paths will have to be designed in terms of event, order and function. Secondly, the building will have to be part of the series of events as well as being a destination in the network of paths. Finally the new building form and order will have to respond by being complimentary to the built context in placement, scale and image.

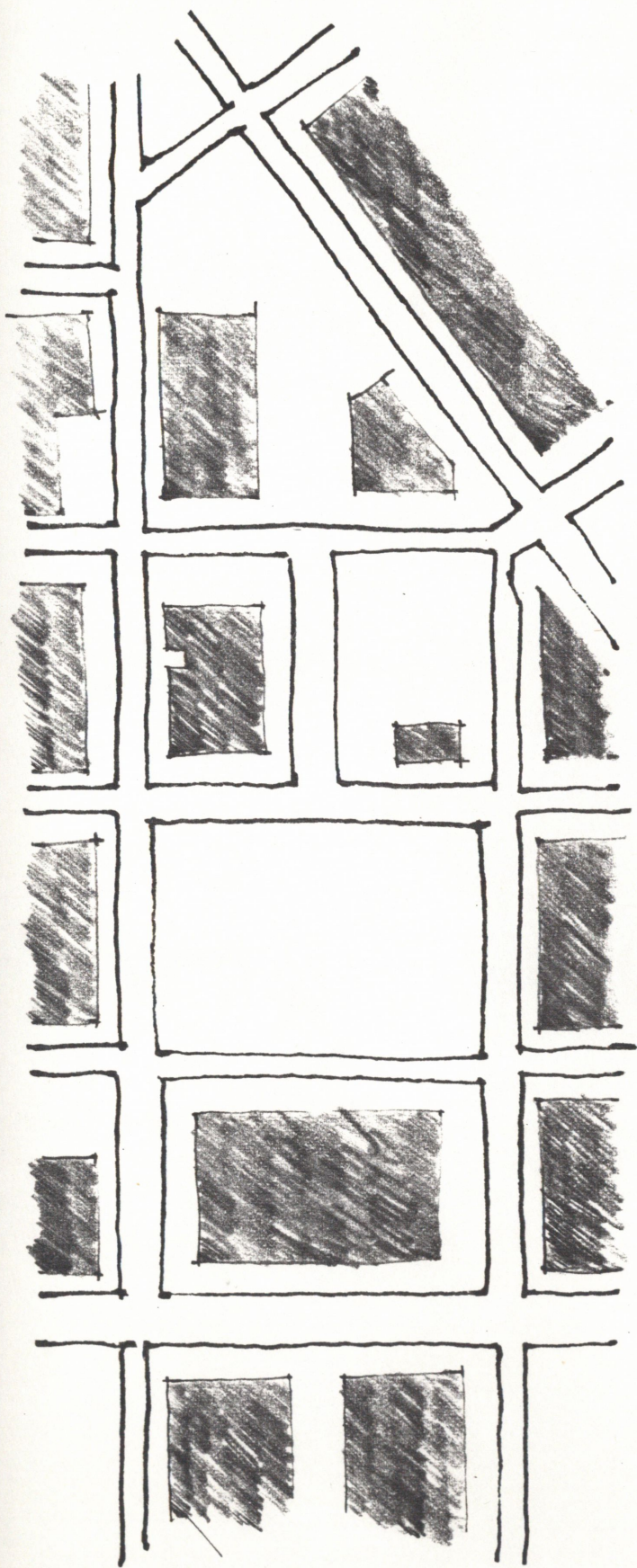
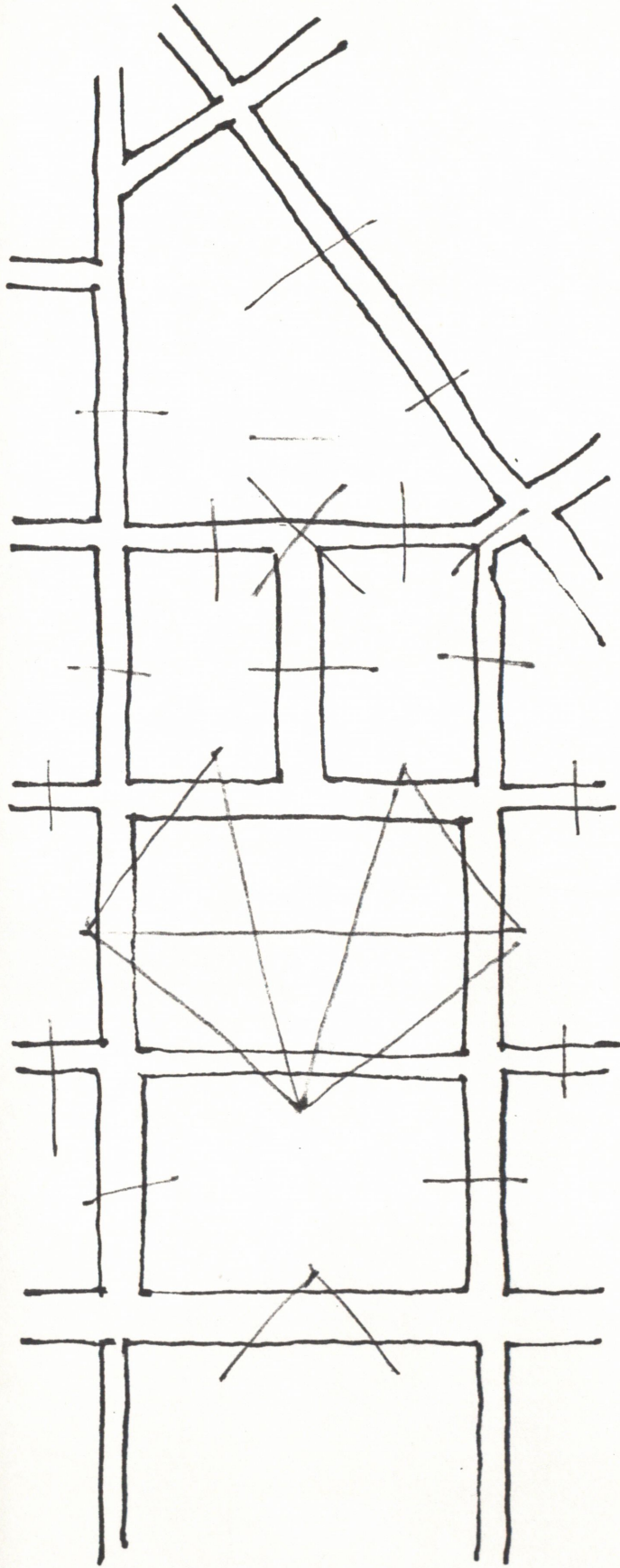


FIGURE - GROUND RELATIONSHIPS



LINEAR RELATIONSHIPS

----- CREATING PLACE -----

The urban people place is perhaps the most cherished event that can occur in a city. A great deal of attention has been given to new people places, Faneuil Hall, South Street Seaport, Harbor Place and others. These notable examples belong to a trend that is returning "place" to American cities. The post WWII generation of designers had gotten off the track of creating humanistic spaces. Their designs became based on mental abstractions of unrelated ideas and insensitive to human needs and functions. These shortcomings were realized by people such as Christopher Alexander who worked to correct the situation. Their efforts helped to spark a renaissance of the American city and the celebration of urban "place".

The goal here is to use the philosophies and examples of these urban designers to help understand what place is and then use that understanding to improve the quality of the Civic Center.

----- NEEDS -----

----- Facilitate pedestrian circulation

----- Provide lunch spaces

----- Support night life

----- FACILITATE PEDESTRIAN CIRCULATION -----

In the daily scenario of the Civic Center the use of the open spaces as a network of paths is certainly central. The success of this activity is in part dependent on the ease of traveling from one point to another within the area. The reduction of automobile traffic through the site lessens the number of barriers that pedestrians encounter and makes it generally safer. It also has the benefits of reducing noise, air pollution and visual clutter. Spacially, removing the unnecessary streets will begin to work towards unifying the district.

A large component of the pedestrian traffic comes by public transportation. A conscious effort must be made to improve the interface between the plaza and public transit. There will be large numbers of people passing through the area as well as those who will be waiting for buses, trains and cars. This is a high activity area where many amenities could naturally occur.

----- PROVIDING LUNCH SPACES -----

Another part of the daily scenario is the lunch hour. On days when it is pleasant to be out many of the multitudes of civil servants will seek places to eat lunch and soak up some sun.

The effort to respond to this need must be made by providing amenities such as food vendors and various forms of seating.

----- SUPPORT NIGHTLIFE -----

The network of nightlife in the Civic Center district already exists. The Civic Auditorium, Memorial Opera House, Veterans Auditorium, Orpheum Theatre and numerous cafes, restaurants, bars and hotels act as activity centers. What needs to be done is to strengthen the connections to these centers by making them well lit and safe. Doing this will increase pedestrian density and encourage nightlife activity in the open spaces.*

*From a Pattern Language, C. Alexander
Pattern #33 Nightlife

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