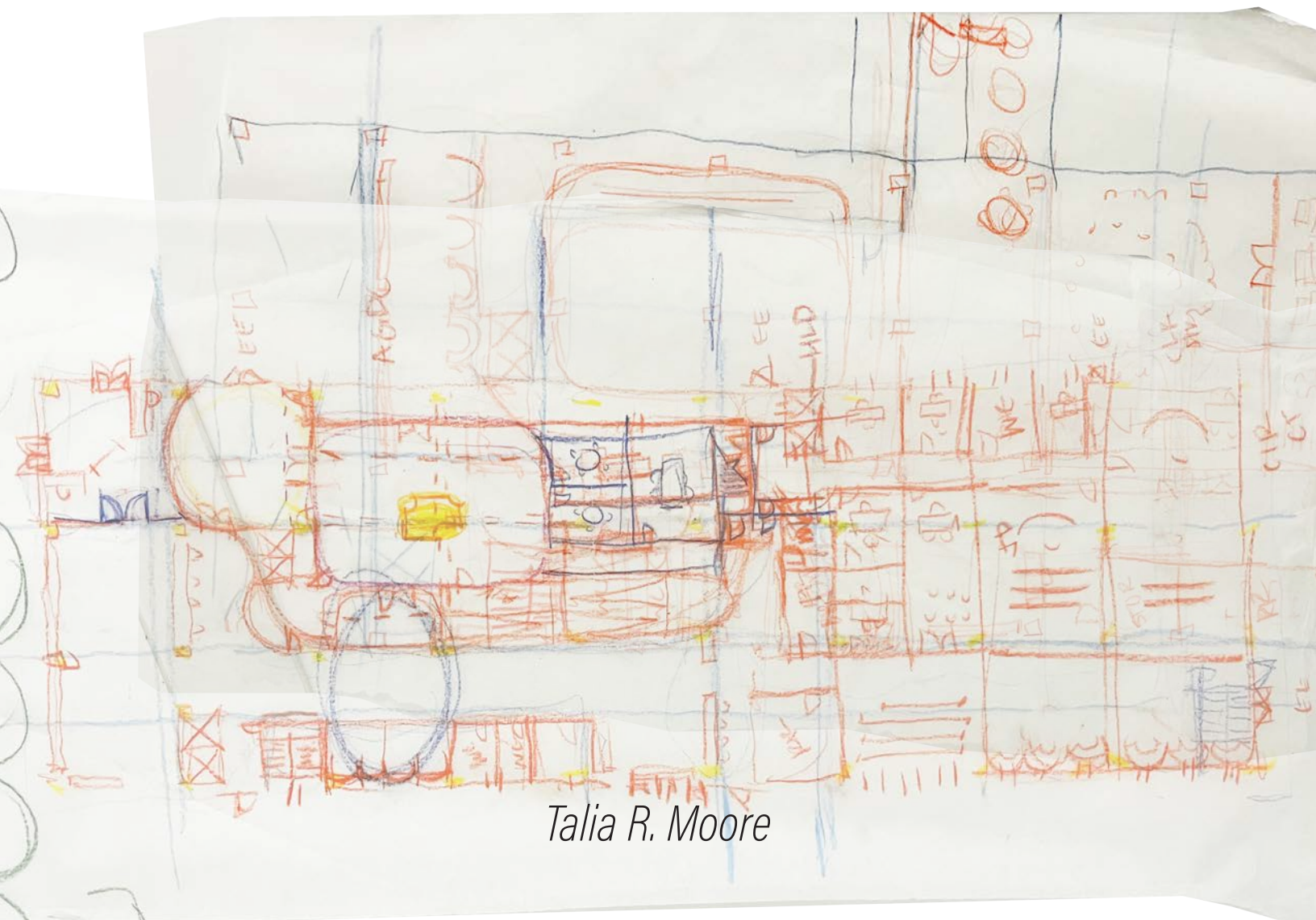


HOLDING COURT

in Old Town

*A NEW COURTHOUSE
FOR ALEXANDRIA, VA*



Talia R. Moore

Holding Court in Old Town:
A New Courthouse for Alexandria, Virginia

Talia R. Moore

Thesis submitted to the Faculty of the
Virginia Polytechnic Institute and State University
in partial fulfillment of the requirements for the degree of

Master of Architecture
in
Architecture

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Elizabeth Keslacy

May 8th, 2024
Alexandria, Virginia

Keywords: Courthouse, Justice, Courthouse Square, Transparency, Alexandria, Alternative Courthouse, Hand Drawing

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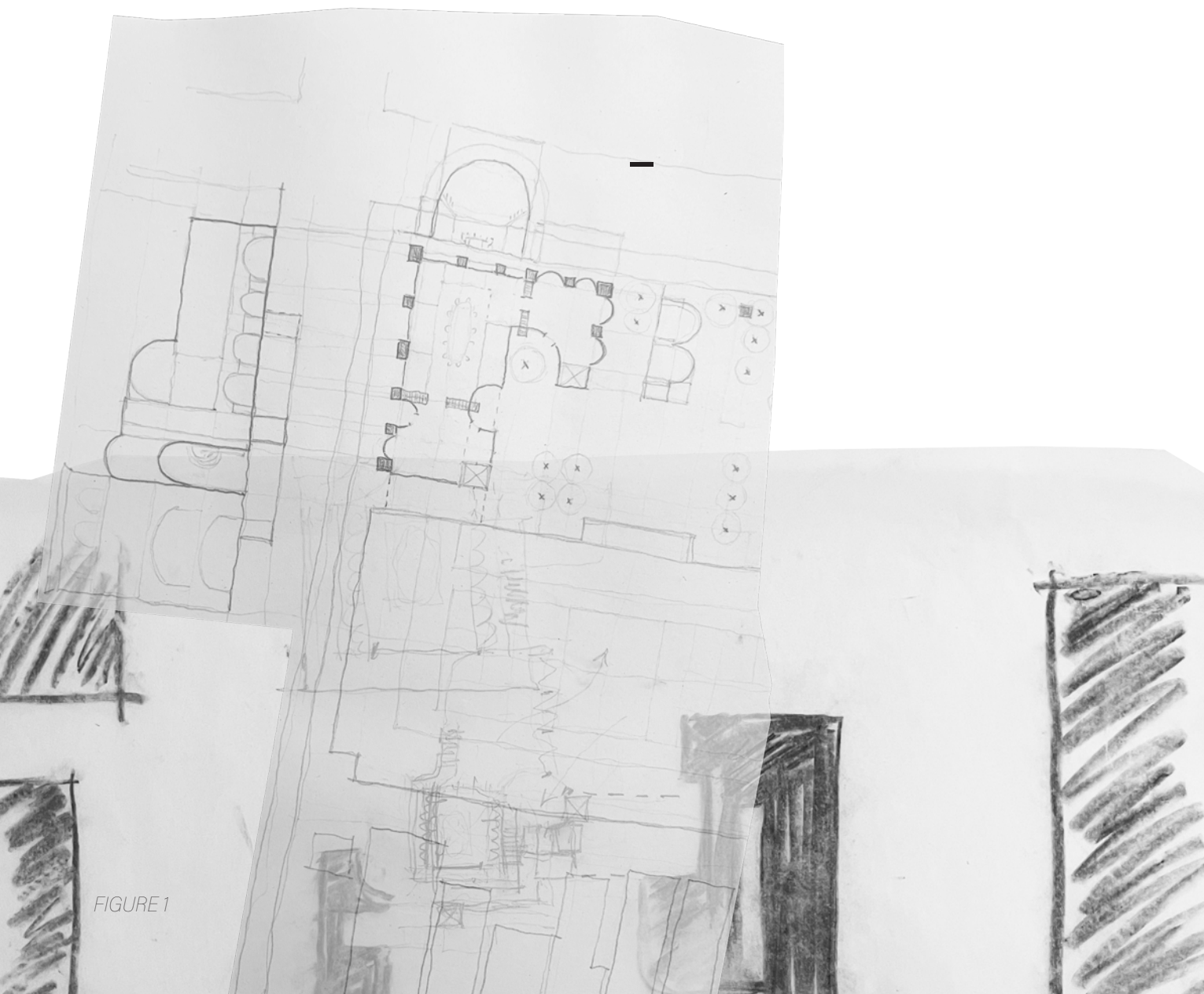


FIGURE 1

Holding Court in Old Town:
A New Courthouse for Alexandria, Virginia

Talia R. Moore

Thesis Abstract

In the United States, the preeminent ideal concerning the justice system is that all people are innocent until proven guilty. The reality of the system, however, is not so cut and dry. Biases, mental health crises, and inequity all play a part in creating unjust circumstances for those accused of a crime. What role does architecture have to play in the judicial system? The architecture of our courthouses communicates that people are guilty until proven innocent. Movement through the courts is highly choreographed, creating a rigidity and hierarchy that encourages an us-them mentality and fosters a sense of "otherness." What does that communicate to the judge or jury—that this person is less than human?

Our modern courtroom form is rooted in Roman basilica form, as judicial proceedings would happen there. It is a highly theatrical, highly structured space with a hierarchy built up in elevation—placing different levels of value on individuals. What would a courtroom look like where everyone, even though they have varying amounts of power based on their respective roles, sees eye to eye? What is the role of architecture in this question? My goal is to design a courtroom and resulting courthouse where, for the duration of the proceedings, everyone has the same level of perceived humanity.

In the United States, the preeminent ideal concerning the justice system is that all people are innocent until proven guilty. The reality of the system, however, is not so cut and dry. Biases, mental health crises, and inequity all play a part in creating unjust circumstances for those accused of a crime. What role does architecture have to play in the judicial system? The architecture of our courthouses communicates that people are guilty until proven innocent. Movement through the courts is highly choreographed, creating a rigidity and hierarchy that encourages an us-them mentality and fosters a sense of "otherness." What does that communicate to the judge or jury—that this person is less than human?

I am exploring all of these questions and more in my thesis. The proposed building will replace the Alexandria, Virginia Courts building on King Street, which currently hides behind an office building and embodies the rigidity and secrecy of the judicial process. The new courts building emphasizes transparency, streamlines movement, and reimagines the courtroom as a place where people gather at a table.

Holding Court in Old Town:
A New Courthouse for Alexandria, Virginia

Talia R. Moore

General Audience Abstract

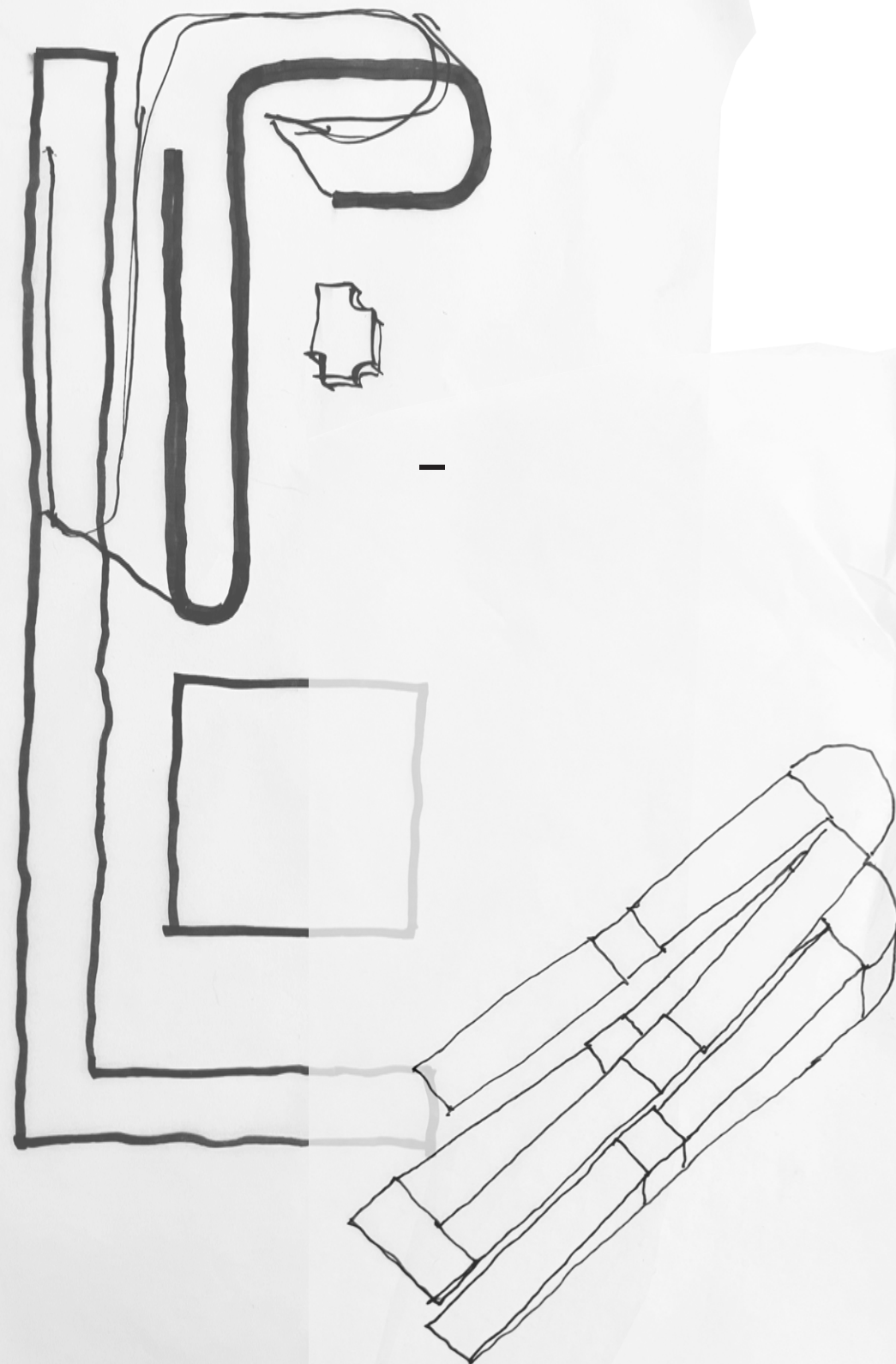


FIGURE 2

Acknowledgements:

To my committee:

Thank you for bolstering, sifting through, and adding to my ideas and knowledge. Your help was invaluable and I am so very grateful to have had the opportunity to learn from you in this capacity and others.

Susan, thank you for insisting that the guiding narrative be present through it all.

Paul, thank you for nudging me to be bold in my propositions.

Elizabeth, thank you for talking me through each decision--big and small.

To my classmates:

Thank you for the laughs and the problem solving. It was a joy to share a studio with you (and all the dogs) these past two years.

To my parents:

Thank you for inspiring in me a love of this most creative art. Without toddling around your firms as a child and doodling on your trace paper, none of this would be possible.

To my sisters:

Thank you for dragging me from my desk every so often--time with the two of you never fails to lift my spirits and give me valuable perspective.

To Beren, the dog:

Good boy. You were my companion through all of this and I am grateful for your shenanigans.

To Adam, my love:

Thank you for embarking on this adventure with me. I am grateful for your infinite support and the fact that you snooped around while on jury duty.

Holding Court in Old Town:
A New Courthouse for Alexandria, Virginia

Talia R. Moore

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1: context

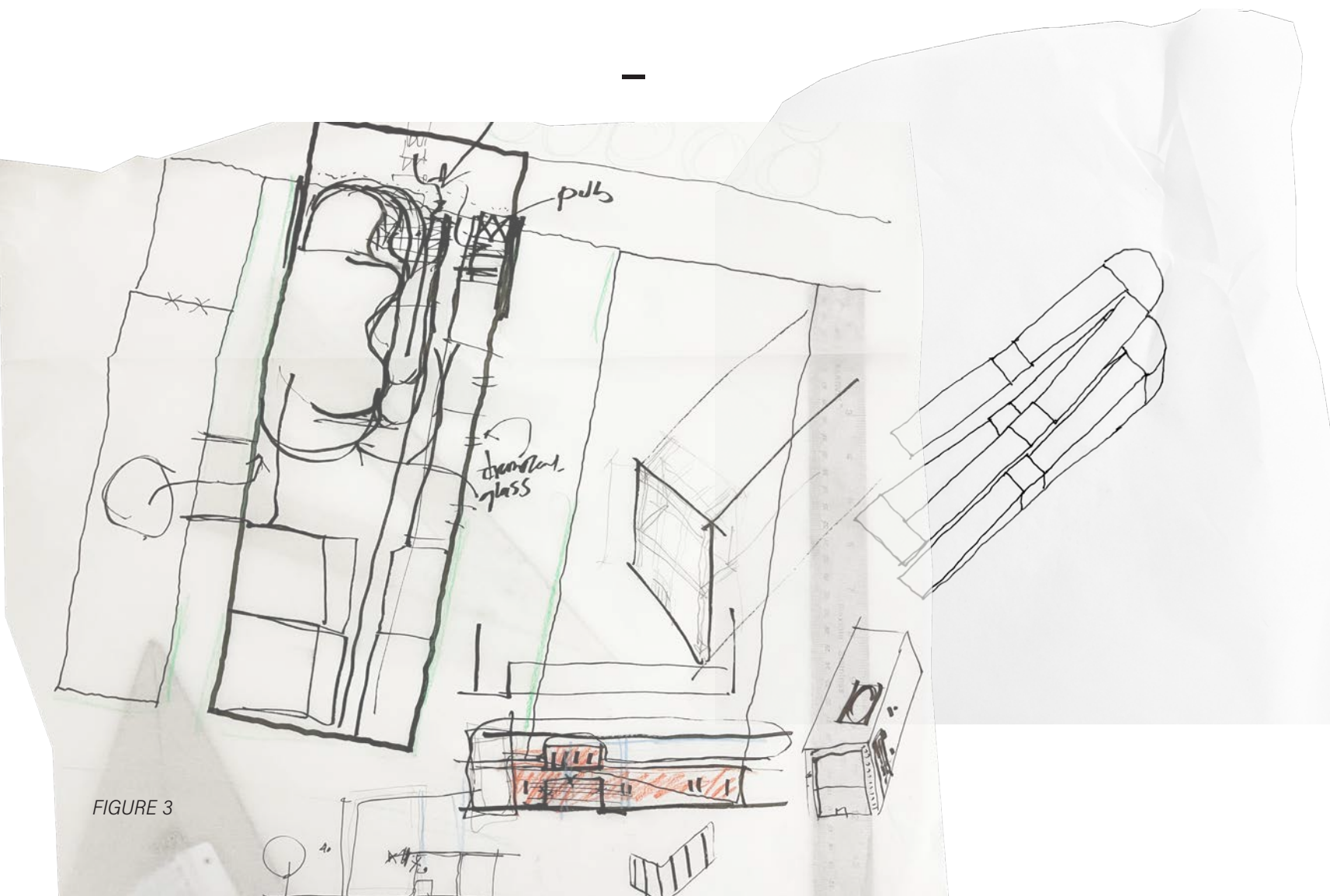
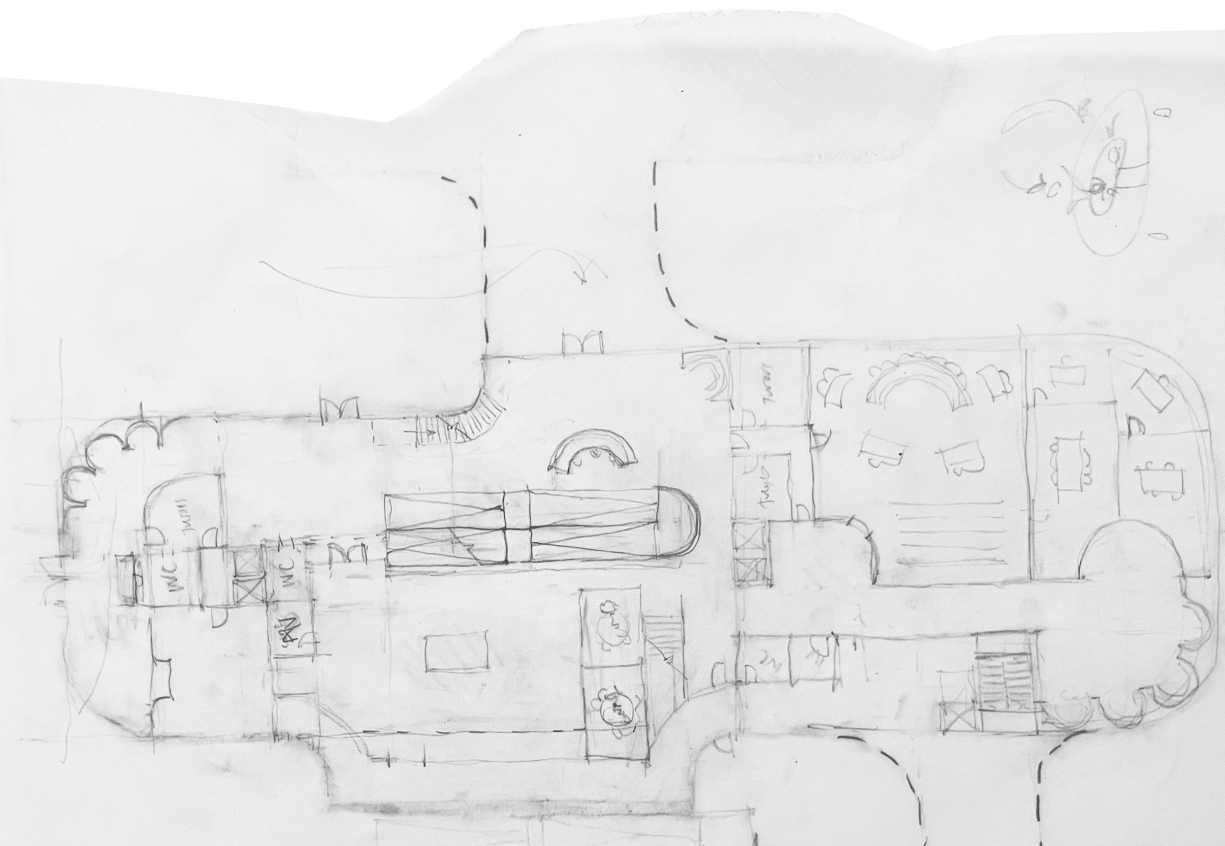
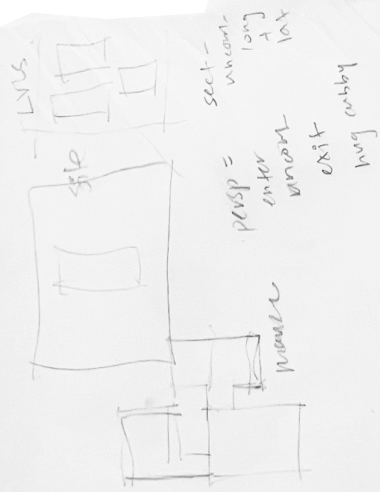


FIGURE 3

FIGURE 4



Handwritten mathematical calculations:

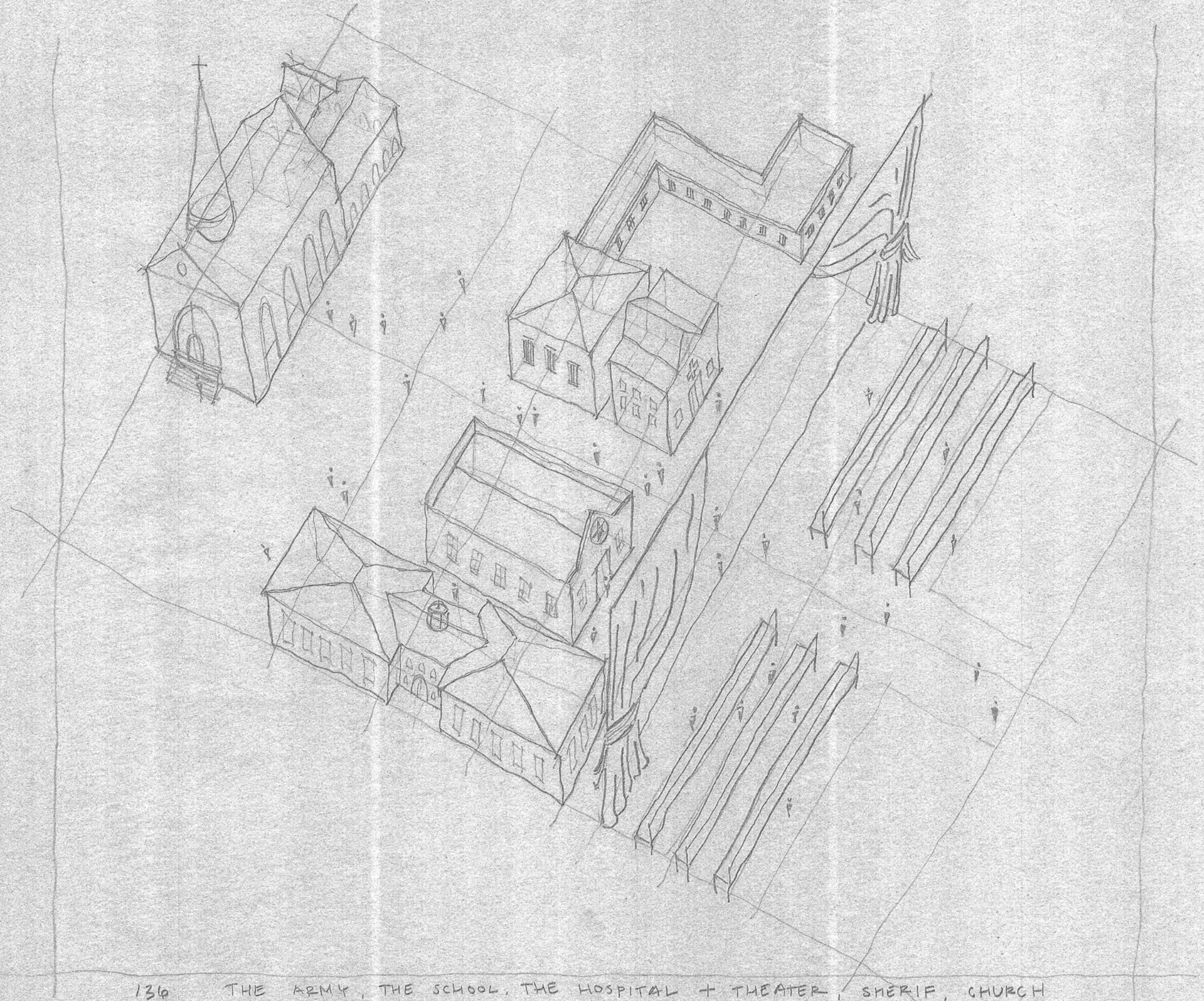
$$\frac{7}{11} = \frac{110}{x} \quad 1320 = 7x \quad x = 188.57 \approx 190$$

$$\frac{7}{11} = \frac{96}{x} \quad 1056 = 7x \quad x = 150.857 \approx 151$$

Other handwritten notes include '8' and '12.57' 12'8"'. There are also some illegible scribbles at the bottom of the page.

Our modern courtroom design is rooted in Roman basilica form, as judicial proceedings would happen there. It is a highly theatrical, very structured space with a hierarchy built up in elevation—placing different levels of value on individuals. Every person involved in the courtroom process is also kept very separate before, during, and after the proceedings. Specialized entrances allow individuals to enter and exit without interacting with people in other roles, and corridors keep people separate beyond those entrances. The modern courtroom allows for distance between the decision makers and the individuals who are affected by those decisions. Is that the best way to ensure justice? Perhaps not.

FIGURE 5
COURTROOM AS CITY



The courtroom itself is somewhat like a city, with the participants being represented as different municipal institutions within that city. The judge is the church, the jury is the school, the prosecution is the sheriff, the defense is the hospital and/or jail, and the public spectates as if this little city is a theater.

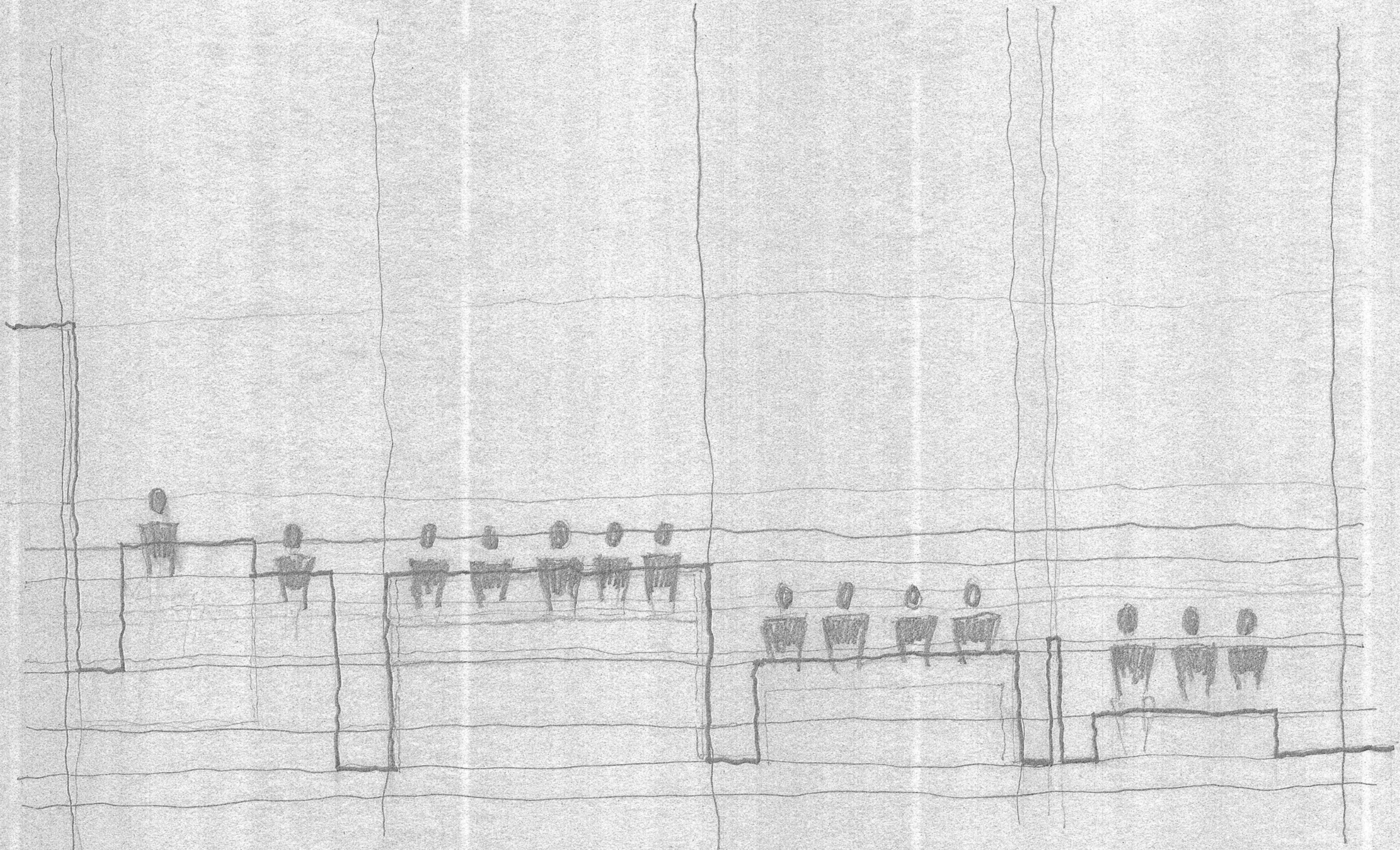
At the bottom of the image, I have written a quote from Michael Foucault's *Discipline and Punish*, beginning a poem of sorts that will continue over the next few images in this series.

136 THE ARMY, THE SCHOOL, THE HOSPITAL + THEATER, SHERIFF, CHURCH

FIGURE 6
COURTROOM ELEVATION
AS POWER

In the courtroom, power is denoted by a participant's height relative to their peers. Starting from the left, we have the judge, witness, jury box, counsel, and spectators.

The judge is the highest, followed by the witness, who is level with the jurors. The spectating community members are lowest, sitting on benches or chairs while they observe the prosecution and defense.



CONSTANT COERSION, SUPERVISING THE PROCESS OF THE ACTIVITY RATHER THAN THE RESULT.

FIGURE 7
COURTROOM POWER
DISTRIBUTION

Diving further into the distribution of power, if the courtroom were made into a topographical map based on power, it would perhaps look something like this diagram.

Power is concentrated in the judge's bench, the jury box, and the community spectators. The barrier between the courtroom floor and the spectator area is also included, as it holds a certain power in keeping a certain degree of separation between the proceedings and the community members.

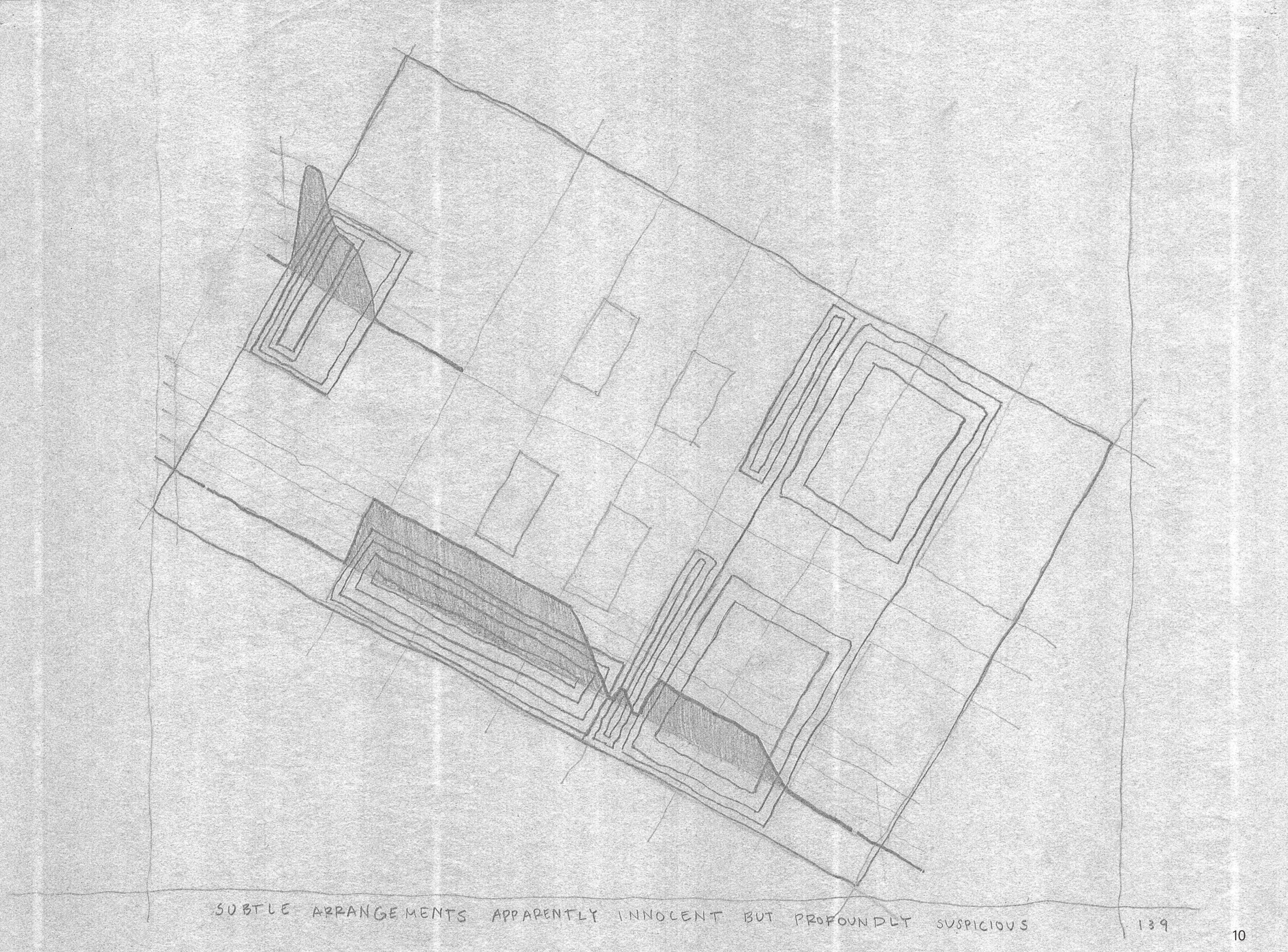
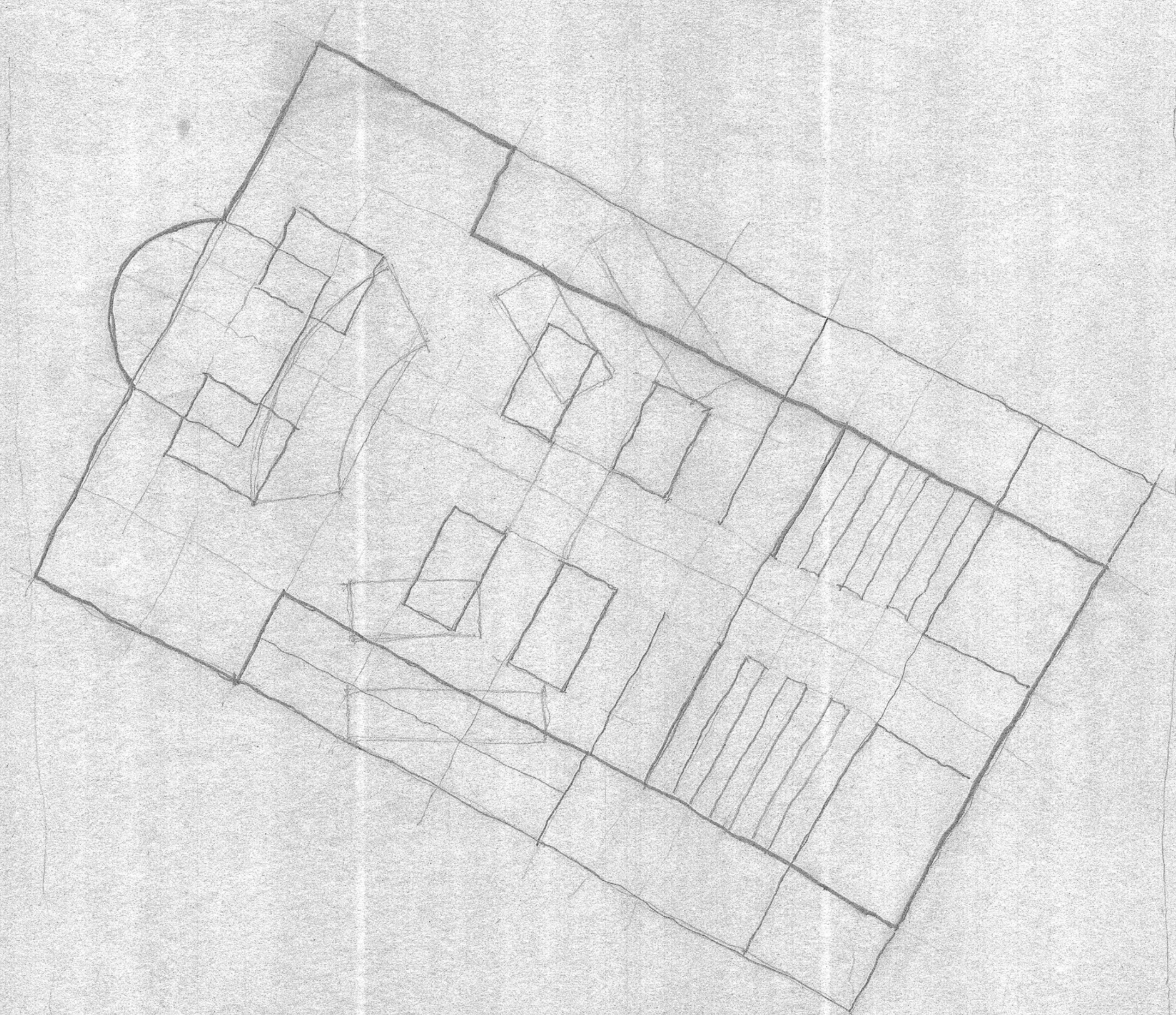


FIGURE 8
PLAN LAYOUT OVERLAYS

Today's courtroom form is derived from the plan of the Roman basilica. There is a main axial corridor, bilateral symmetry, and almost identical general layout. The basilica, the typical courtroom, and the Virginia Revival Model, all three pictured here, correspond to one another, despite having different functions.

As a result, the choreography of their programs ends up being similar as well. But is this form necessary to the justice process? Perhaps not.



FOR CONTROLLING OR CORRECTING THE OPERATIONS OF THE BODY.

PRECEDENTS - THE WAY THINGS ARE NOW

Despite having a different and perhaps more effective justice system, the Honefoss courthouse in Oslo, Norway has the same kind of courtroom structure as can be found in the United States. The overall circulation of the building is simpler than the typical American courthouse complex, but nothing outstanding sets it apart from what exists elsewhere. The judge's bench sits at the front of the courtroom and is elevated, as is the jury.

RINGERIKE, ASKER OG BAERUM DISTRICT COURT - HONEFOSS, NORWAY, 2021



FIGURE 9

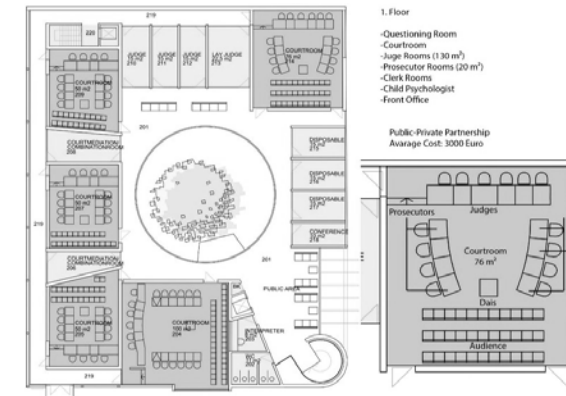


FIGURE 10

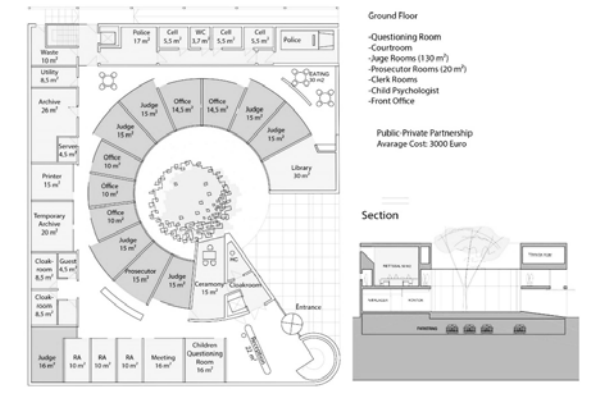


FIGURE 11

The Michael Graves annex to the Prettyman courthouse in Washington, D.C. is similarly postmodern and formalist. The building expresses the locations of the courtrooms through barrel-vaulted bays, which create "an architecture analogous to the clarity of our justice system," as Graves stated. The bays may indicate where the courtrooms are to the outside world, but they do not provide any real clarity to the justice system. The architecture provides no indication of transparency or opportunity for accountability.

WILLIAM B. BRYANT ANNEX - E. BARRETT PRETTYMAN U.S. COURTHOUSE - WASHINGTON D.C., 2005

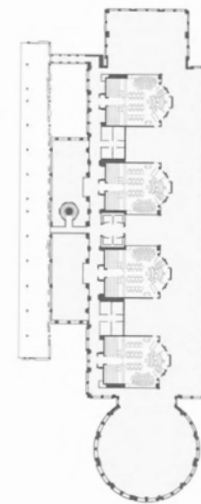


FIGURE 12

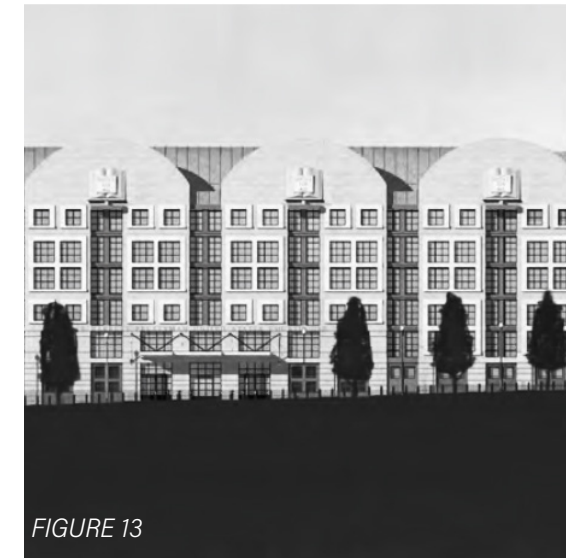


FIGURE 13



FIGURE 14

In Lexington, Virginia, the Rockbridge County courthouse displays the hierarchy that is typical across American courthouses. It is slightly unique, however, because it displays the Virginia Revival Model layout in the courtrooms with juries-placing the jury in front of the judge, facing the witnesses, prosecution, defense, and spectator seating.

ROCKBRIDGE COUNTY COURTHOUSE - LEXINGTON, VA, 2009

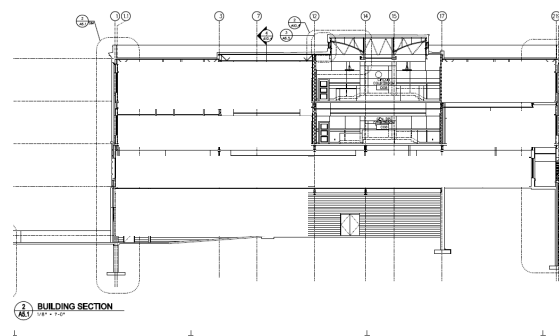


FIGURE 15

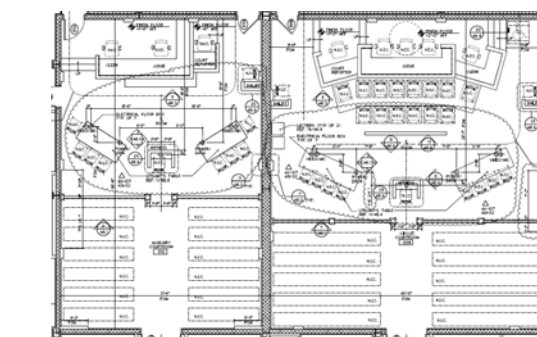


FIGURE 16

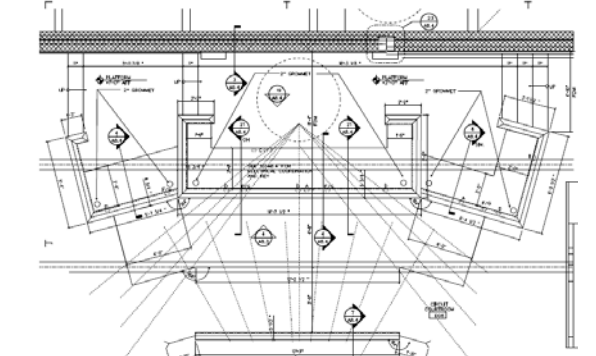
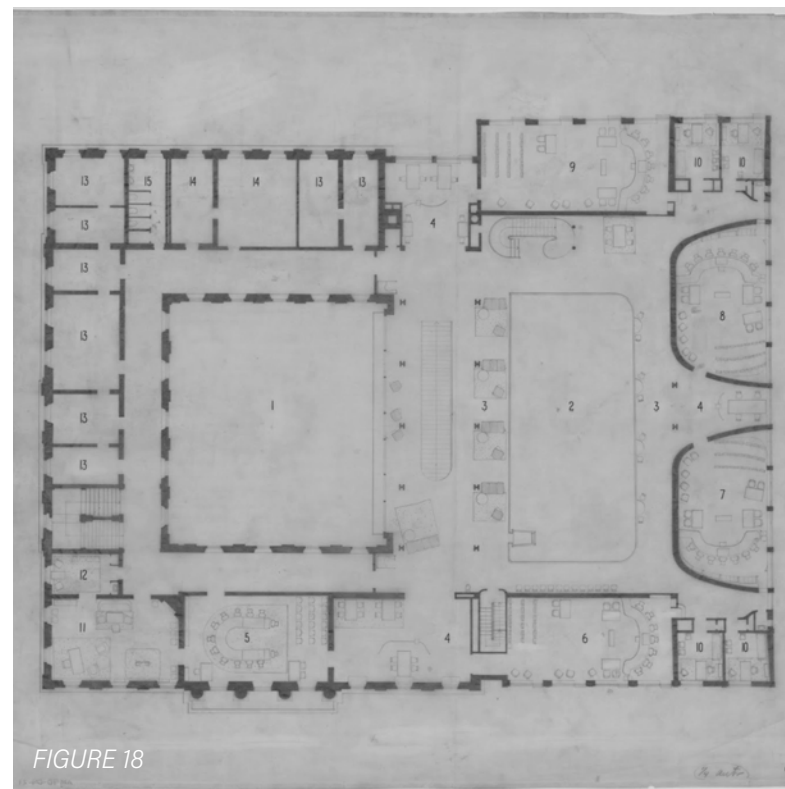
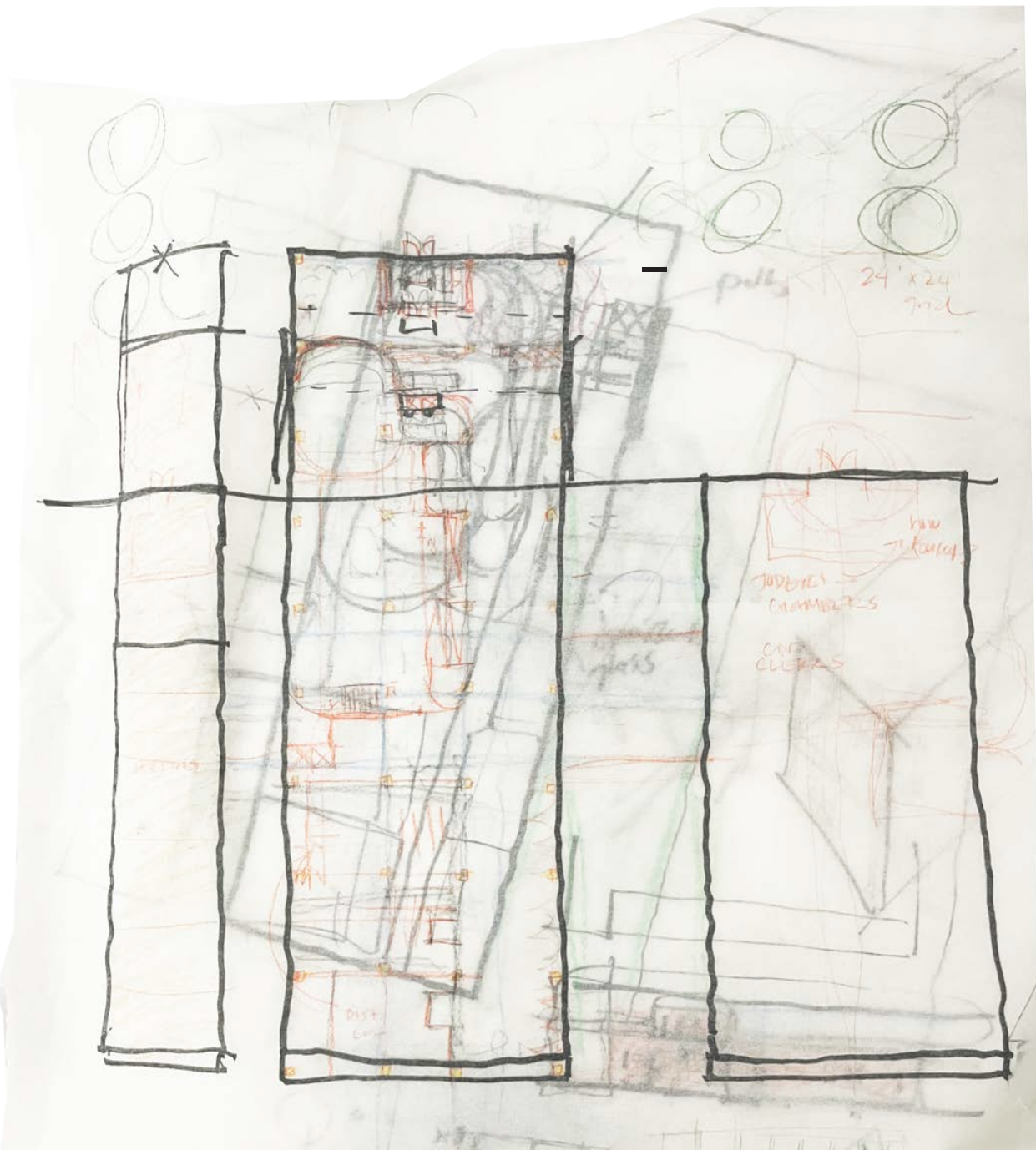


FIGURE 17

LAW COURTS ANNEX - GOTHENBURG CITY HALL - GUNNAR ASPLUND - GOTHENBURG, SWEDEN



The city hall building in Gothenburg, Sweden provides a compelling precedent with its law courts annex by Gunnar Asplund. The newer portion of the building uses curved, sculptural walls to frame its courtrooms, contrasting with the orthogonal walls in the rest of the spaces. The courtrooms are similar in many ways to the previous precedents, but have a few key differences that make it an apt reference for an alternative courtroom design. In addition to the curved walls, the judge's bench curves dramatically, allowing for jurors and staff to be seated alongside the judge, all on the same plane. The typical axiality of a courtroom space is also broken, changing the nature of circulation and distancing from the basilica form. In the lobby atrium space, openness and light are prioritized. A combination of a catwalk and mezzanine between the two halves of the building encourages visitors to look around in the double height space, taking in those around them. This is a space that values visibility and clarity.



2: *site*

FIGURE 21

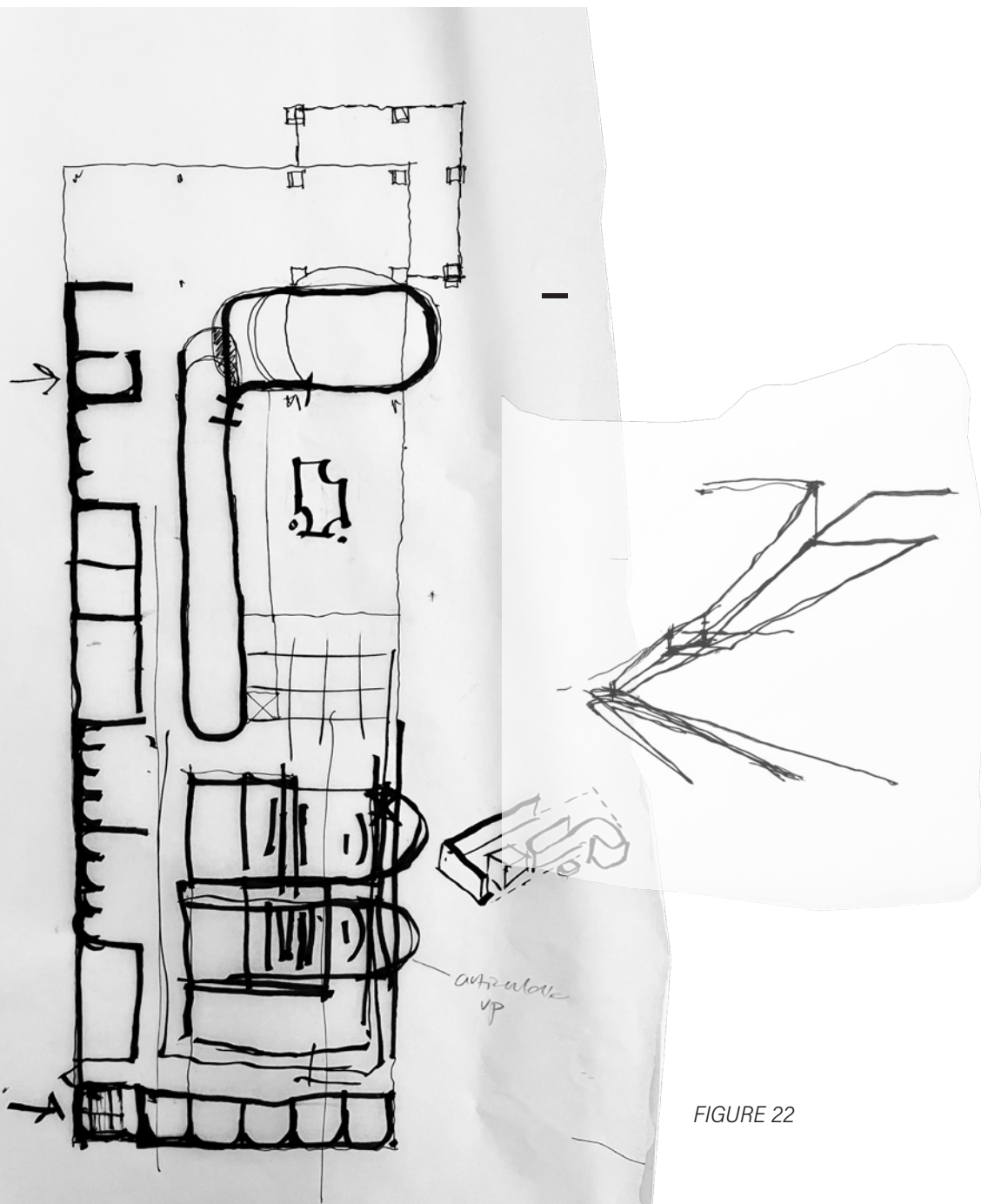


FIGURE 22

The city of Alexandria, Virginia sprawls across a swath of land near Washington, D.C. It is divided into two sections: the western, car-dependant, suburban portion and the eastern, more densely developed portion. Situated within the more dense side of the city is Old Town, known for its composition of historic brick townhouses, gridded urban planning, and human-scale charm. The main street of Old Town is King Street, and it is along King Street that the majority of the City of Alexandria's government buildings are organized.

The municipal courthouse building is located on King Street, one block from city hall. It contains the circuit court, general district court, and juvenile delinquent court for the city. It was built during a stint of urban renewal that took place in the 1960s along King Street--razing row houses and commercial storefronts.

SANBORN MAPS



FIGURE 23



FIGURE 24

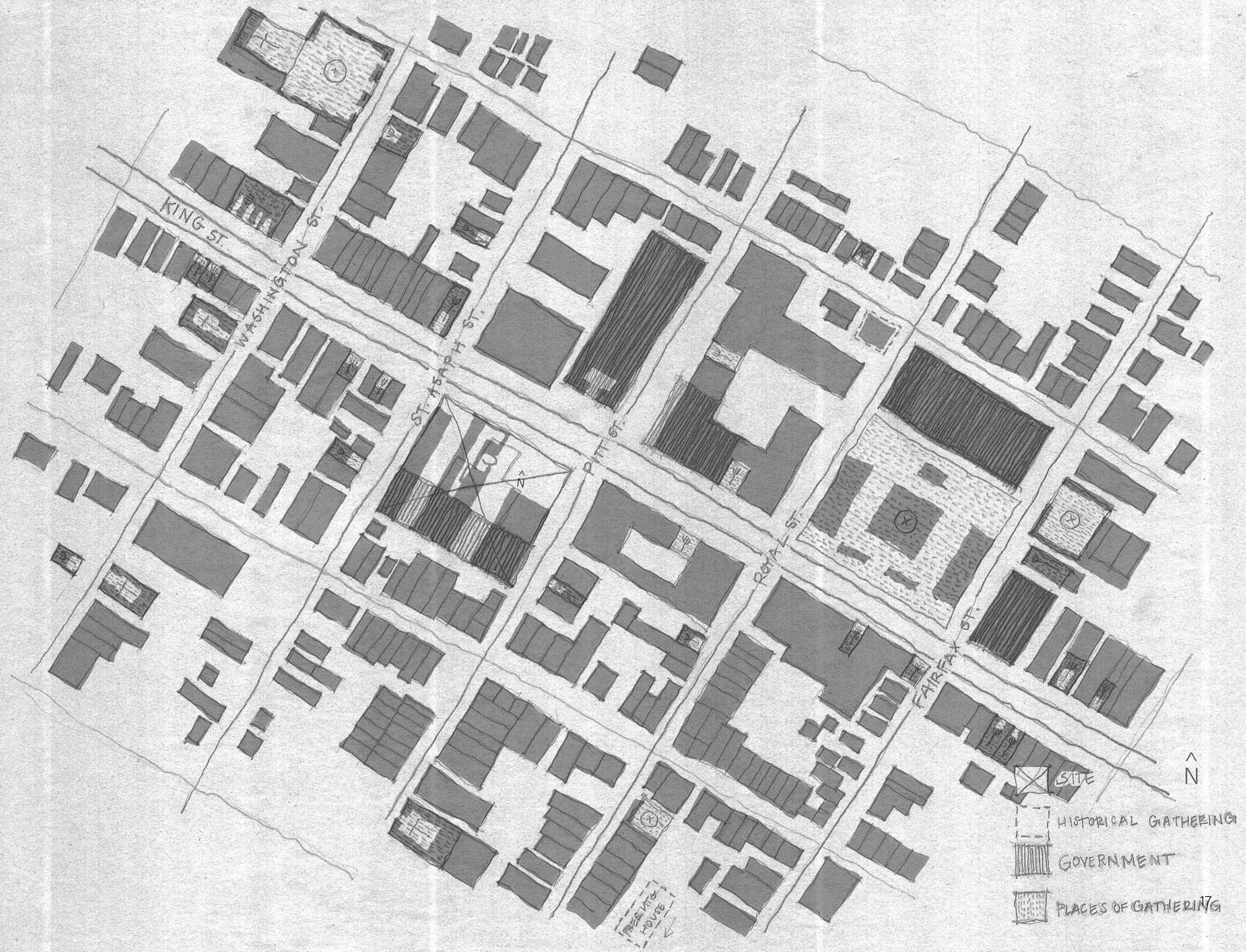
The Sanborn maps indicate that which existed along King Street (the street to the north) before the rowhouse style commercial spaces were knocked down as a part of the urban renewal efforts that took place in the 1960s in Old Town.

The map on the left is from 1941 and the map on the right is from 1959.

FIGURE 25
MAP OF OLD TOWN

The distribution of government buildings is indicated here with striped lines. They are scattered around, mixed in with commercial spaces and residences.

This map also reveals that public space in Old Town is surprisingly sparse. There are few places where the sidewalk expands into public places of gathering. Even in front of the city hall, located between Royal and Fairfax Streets to the north of King Street, open plaza space is limited.



FIGURES 26A-F
SITE IMAGES



1



2



3



4

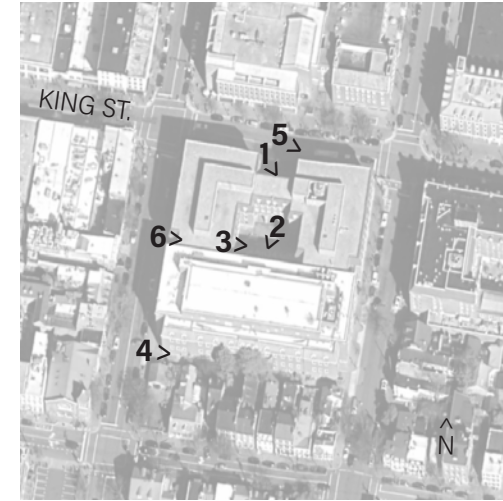


5



6

FIGURE 27



The City of Alexandria's existing courthouse building is a multistory brick monolith hidden behind an office building that faces the street. It is almost entirely obscured from when approaching from King Street. Visitors must pass under a set arches, past the commercial spaces and office building, and go through a sparse courtyard before they reaching the doors of the courthouse. Is this the appropriate path to a civic space?

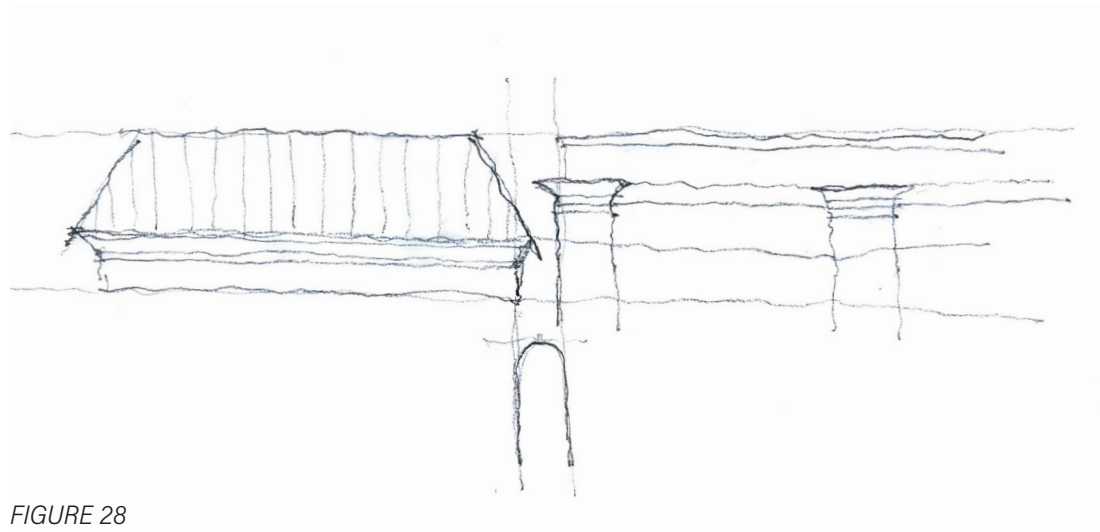


FIGURE 28
ROOFLINE DIAGRAM

The building's two parts--private office building and civic court complex--have different rooflines, connected by an arched corridor into the courtyard.

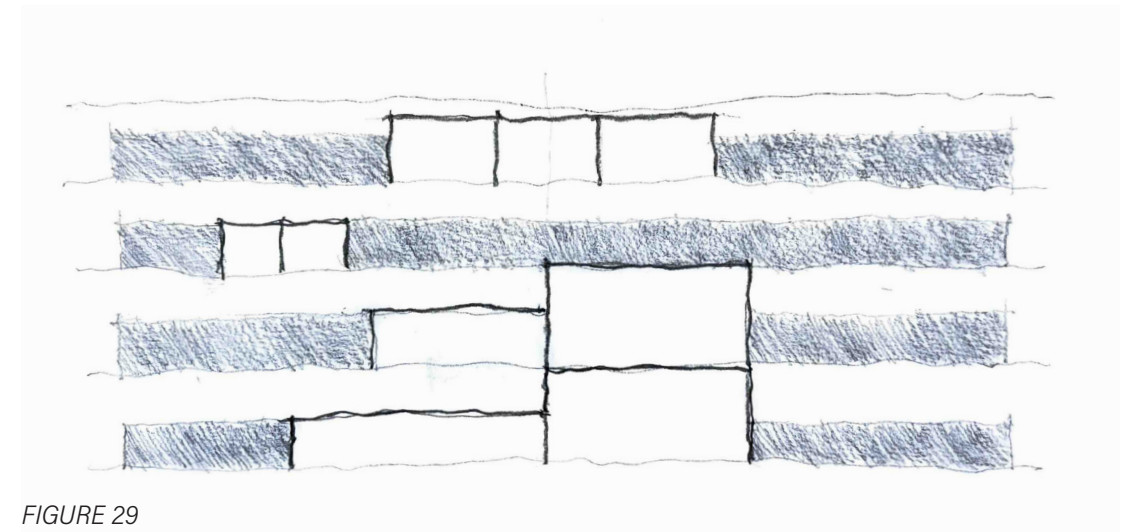


FIGURE 29
COURT SPACE LAYOUT

The most significant functions of the courthouse--courtrooms, clerk offices, and judges chambers--are distributed in section as indicated in this diagram. The Alexandria Courthouse contains two courtrooms on the first and second floors, clerk spaces on the third floor, and judge's chambers on the fourth floor.

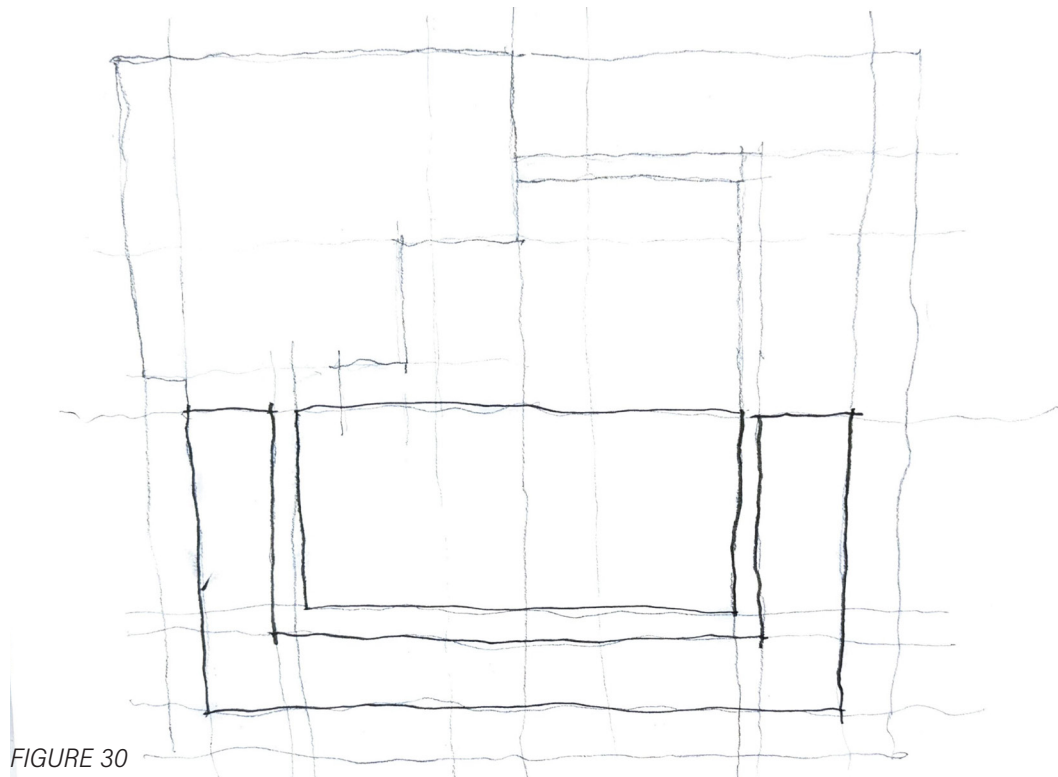


FIGURE 30
PLAN DIAGRAM

The building is organized so that the courtrooms are buffered by offices and circulation. They sit in the middle of the floor plan, concealed from the outside by service spaces and the chunky office building to the north.

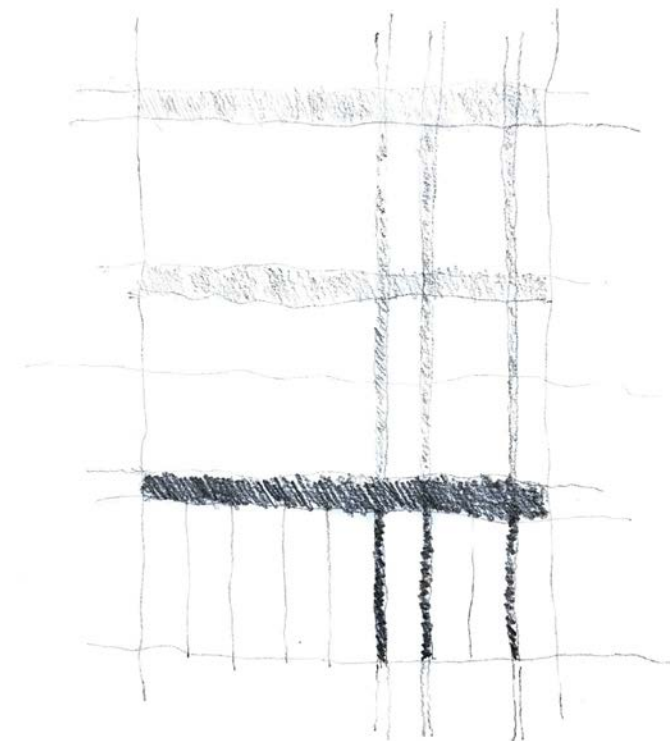


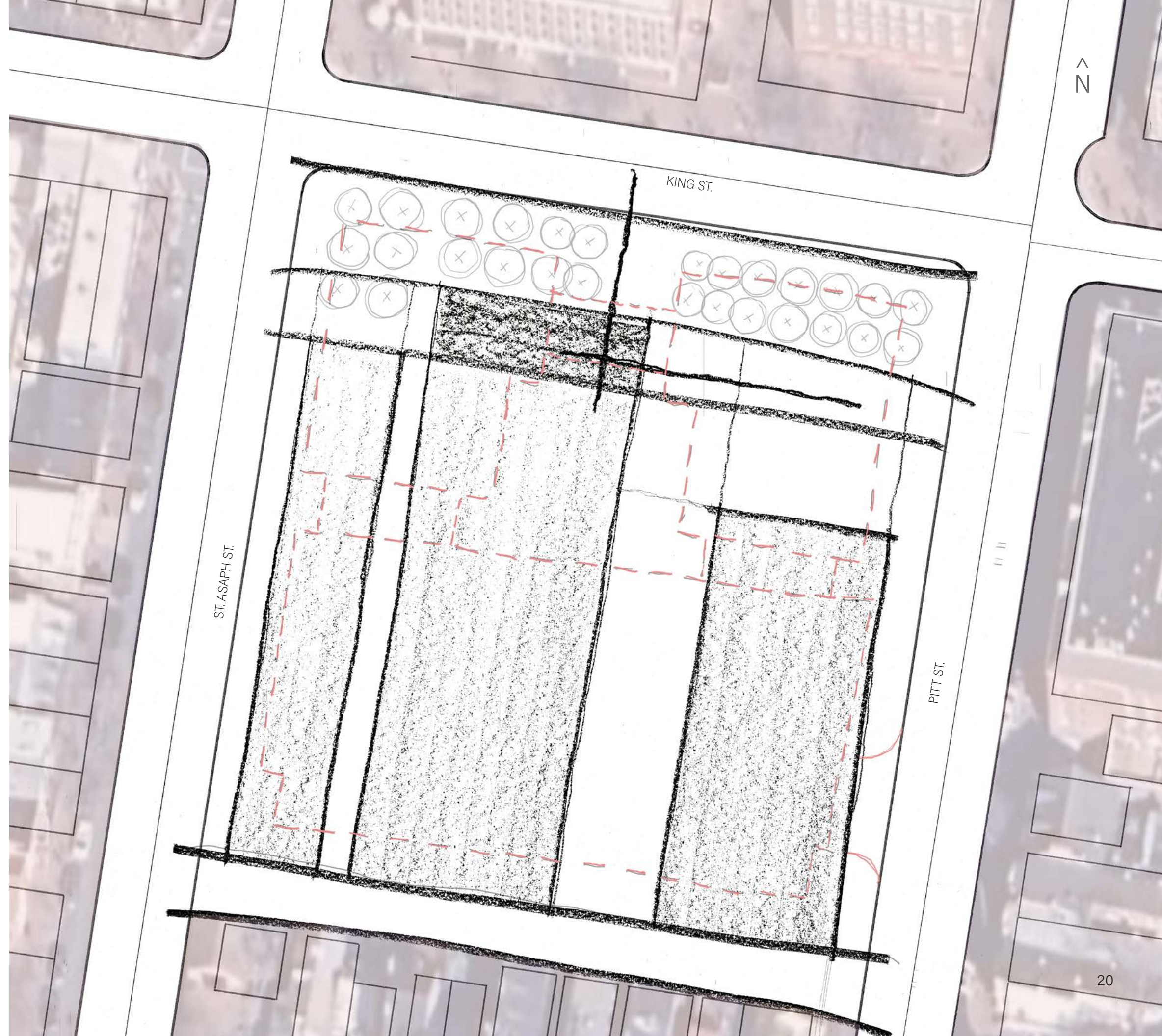
FIGURE 31
ALLEY DIAGRAM

There is an existing alley to the south of the site between the courthouse and the rowhouses that sit on the southern end of the block.

FIGURE 32
SITE STRATEGY

What is the role of architecture in this discussion? It cannot change the justice process, but it can reframe it. My goals at the scale of the building are to communicate transparency by having glass at key points, remove the intimidation of ascending a staircase to enter, and provide a new, public, courthouse square to expand the sidewalk.

The buildings step back from the street, allowing for a tree-lined, expanded sidewalk and large plaza space. The entrance to the building steps into that space slightly as an intermediary zone between civic and public space. The building is also broken into smaller parts, as not all of the courthouse functions need to be immediately adjacent. The buildings to the left and right, only designed at this master planning scale, would be a halfway house where holding would take place and an administrative building where offices and processes like jury selection, marriage license granting, etc. would take place.



PLACE DES VOSGES
PARIS, FRANCE, 1612



FIGURE 33



FIGURE 34



FIGURE 35

FIGURE 36
SANBORN TREE DIAGRAM

The tree-lined, expanded sidewalk was inspired by the experience of a visitor at Place Des Vosges in Paris, France. The square was built by Henry IV in 1621 and features a grove of trees that create an outdoor ceiling and provide shade.

In this proposed plan, the trees are arranged in line with the party walls of the buildings that stood along King Street before the era of urban renewal--acknowledging that which was lost. The trees also form a colonnade of sorts, creating a portico for the courthouse--but one that's alive and to the human scale rather than the rigidity and magnitude commonly seen at the typical, classical American courthouse.

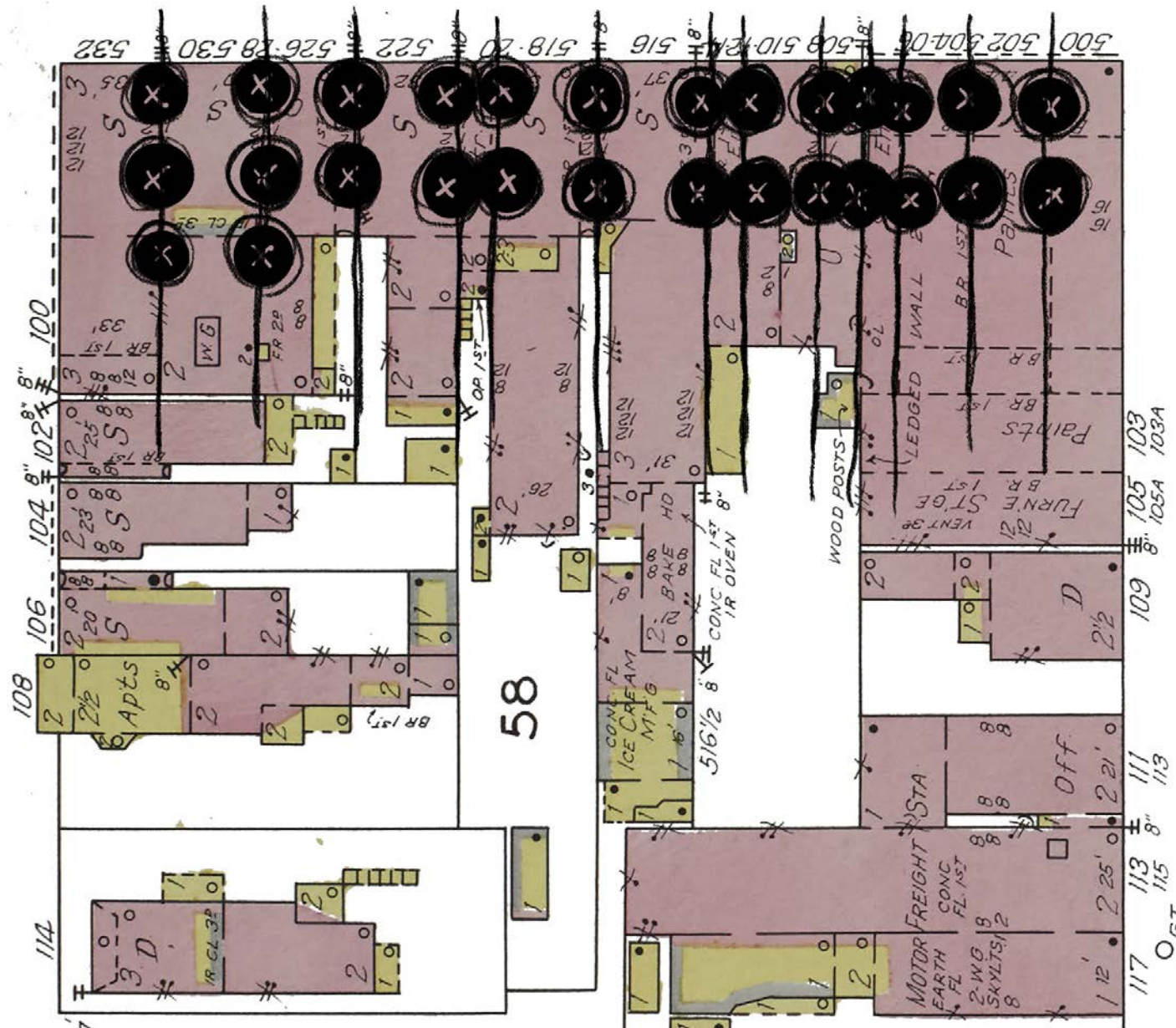
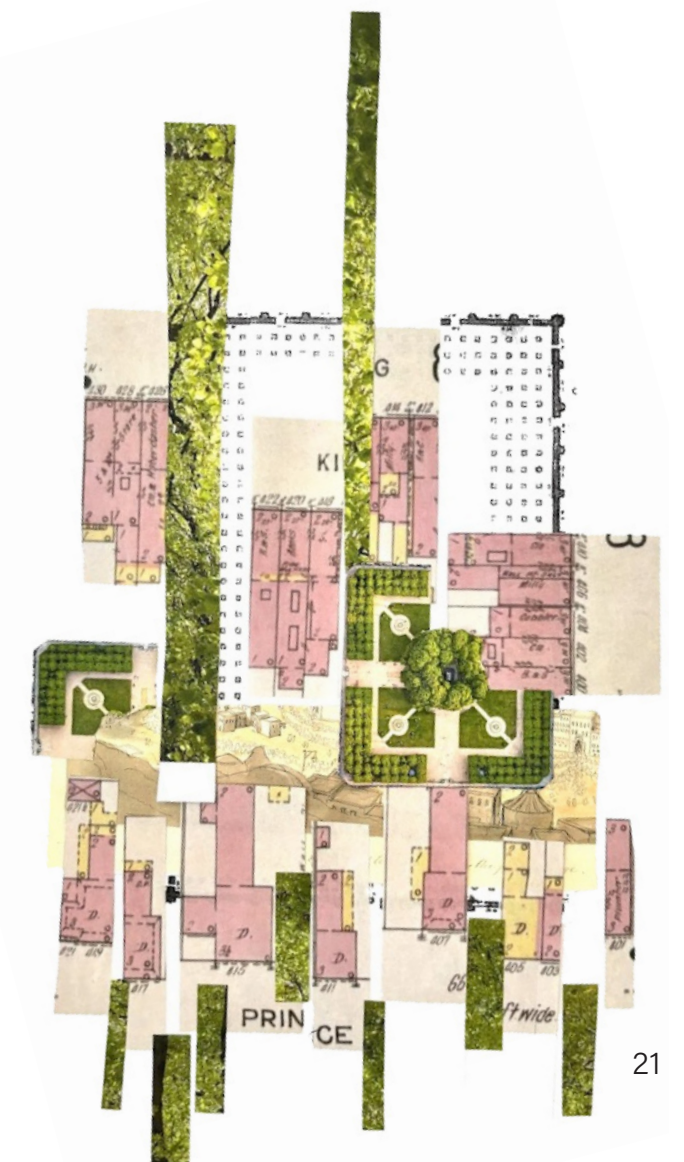
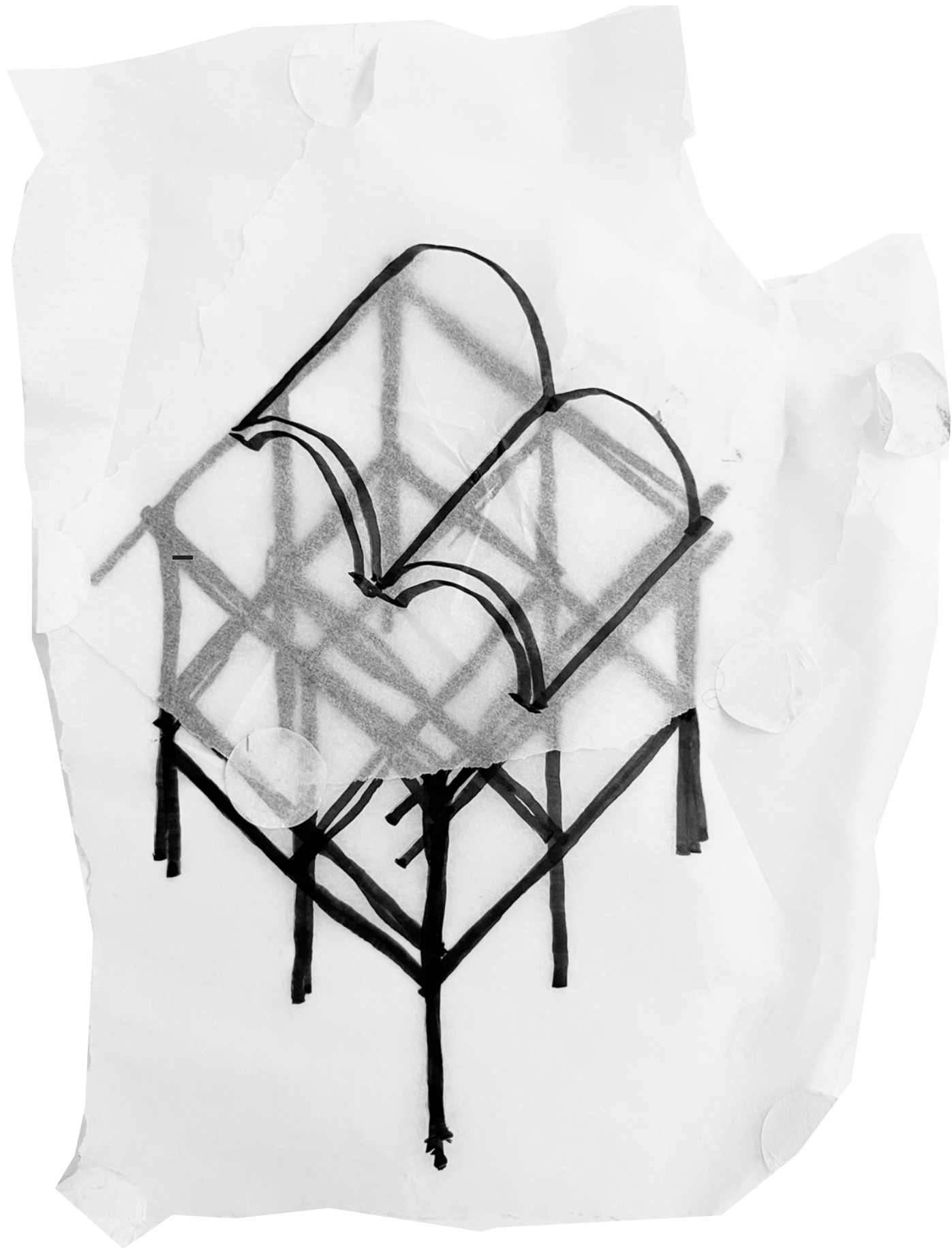


FIGURE 37
SITE COLLAGE





3: *design*

FIGURE 38

model of your new work.

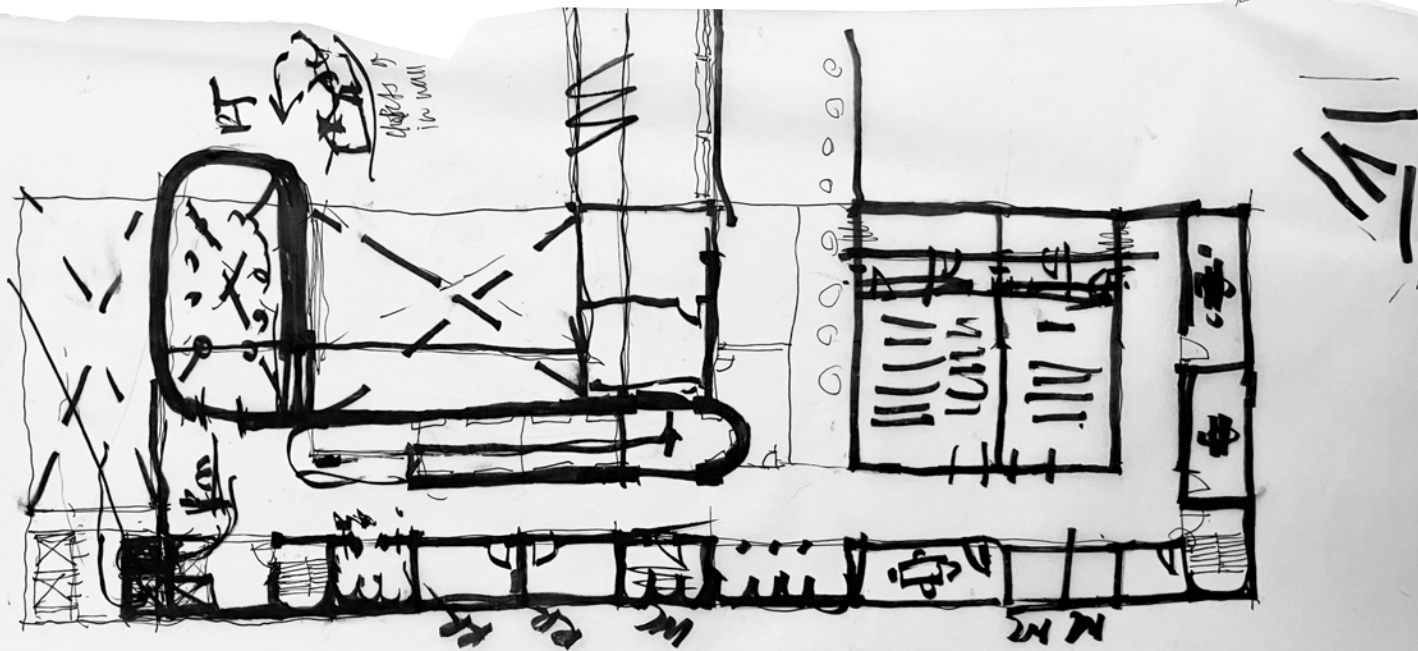


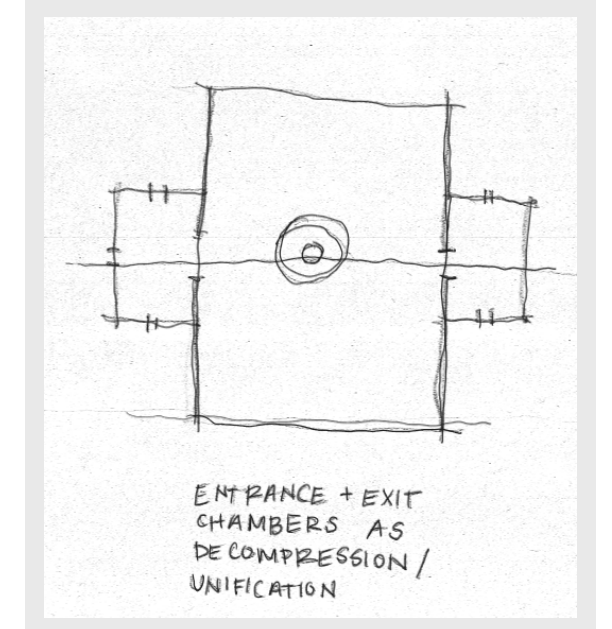
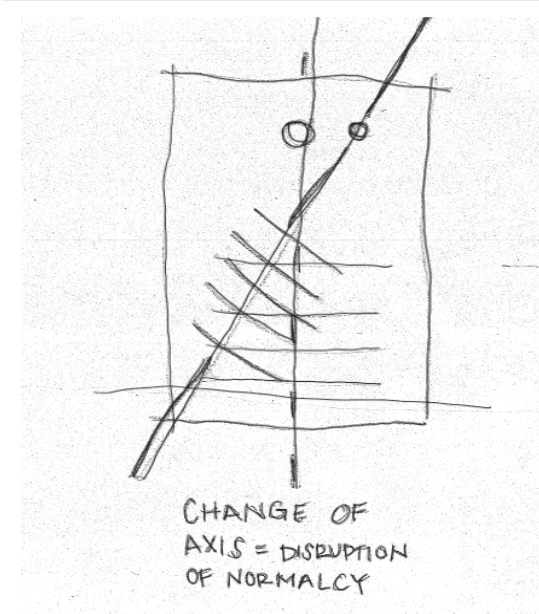
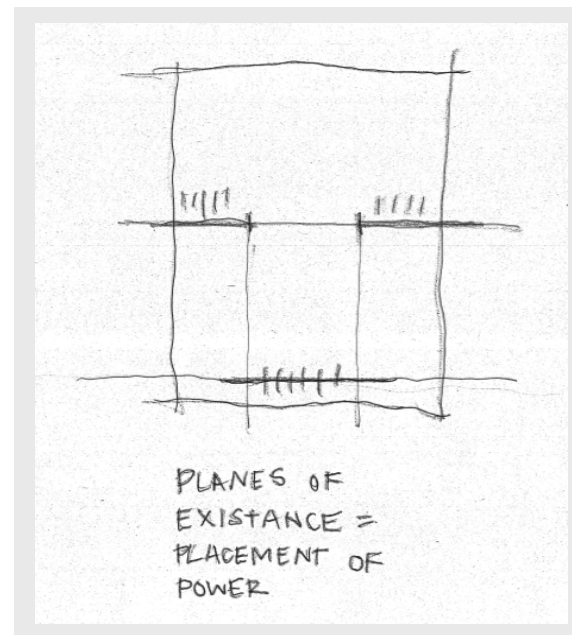
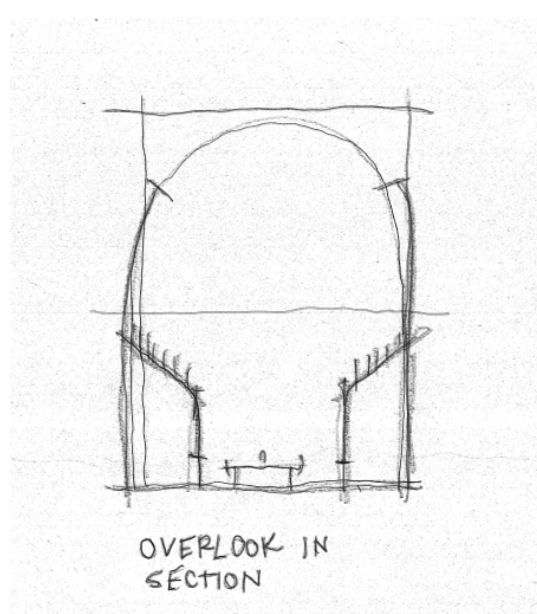
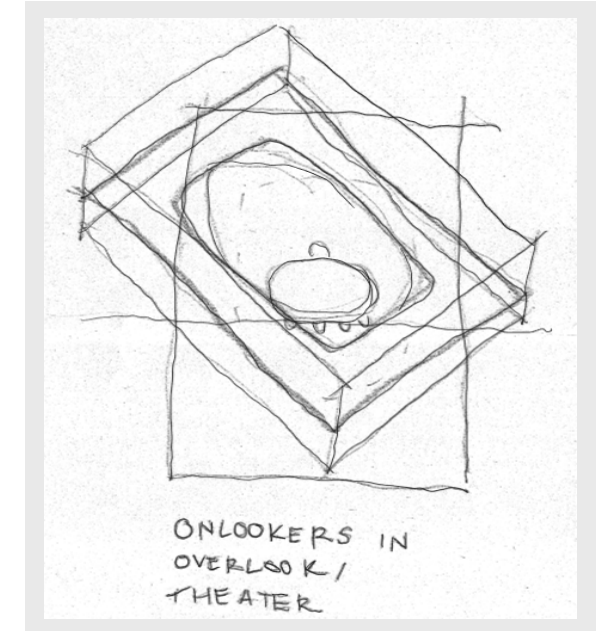
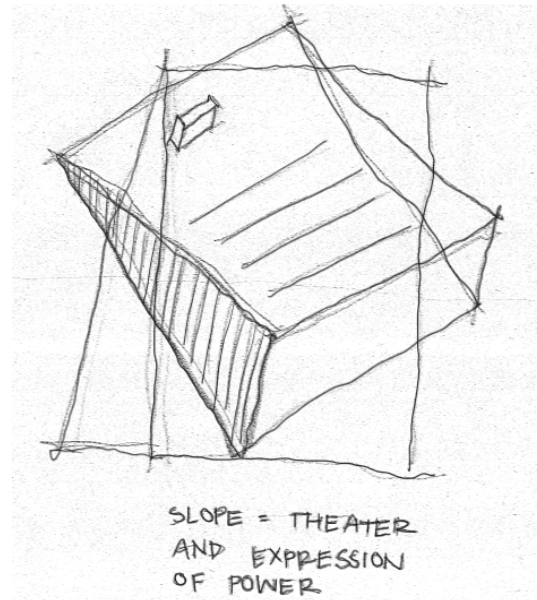
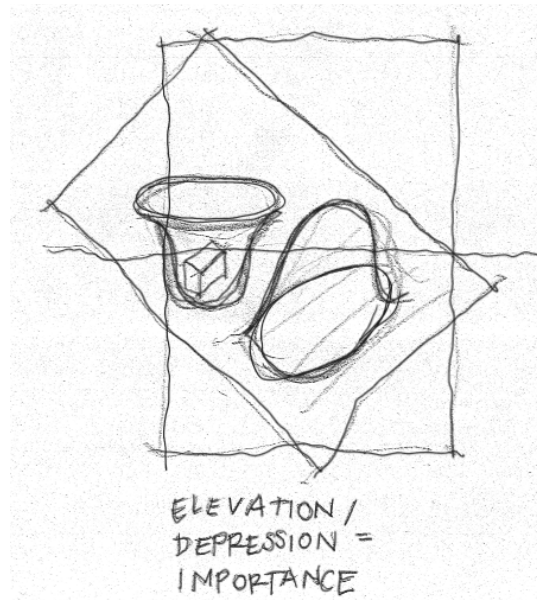
FIGURE 39

The goal of this thesis is to imagine a courthouse where all the immediate participants in the judicial process have the same level of perceived humanity. In order to accomplish this, we must start by constructing relationships based on intrinsic equality--not guilt and innocence or power.

The community as spectators should be elevated, then, in place of the judge or jury who must sit at the same level as everyone else. The community members, after all, receive back both the accused and the accuser. They do the real work of rehabilitation, which should be the goal beyond justice.

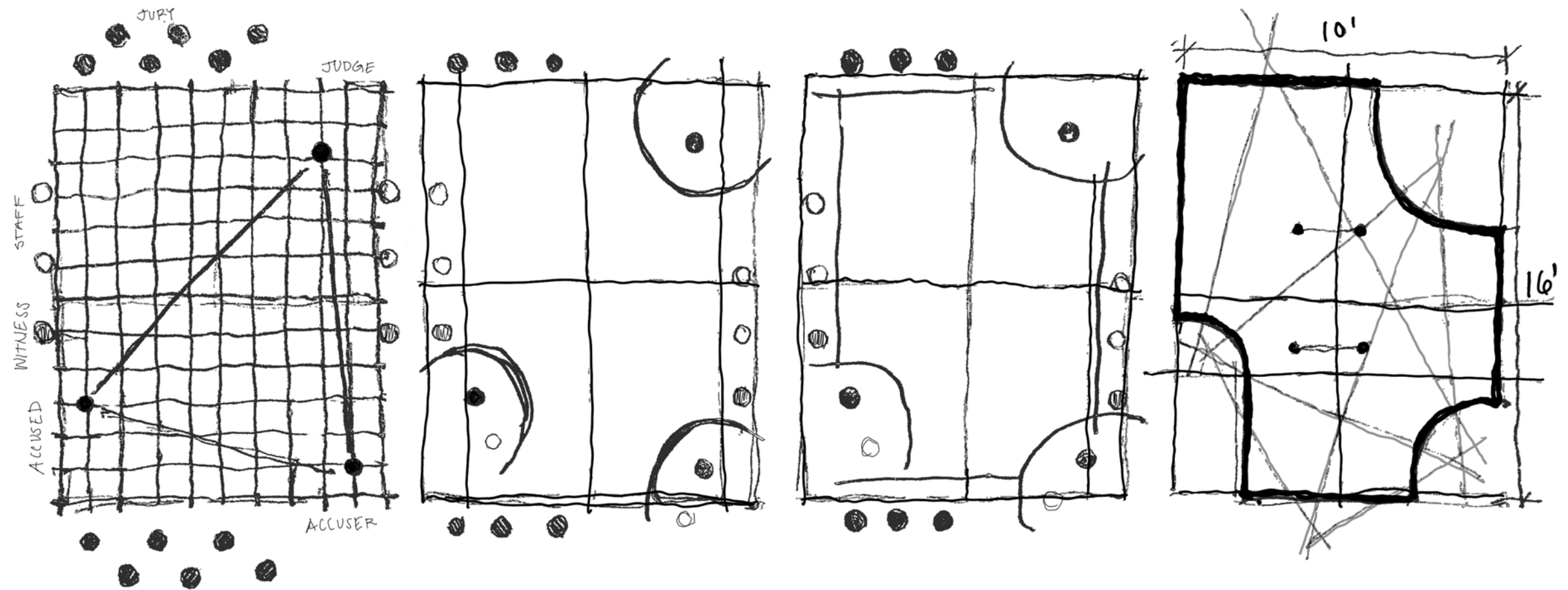
There should also be a sense of oneness and unity for all of the participants. Instead of entering and exiting through role-specific doors, all participants must enter and exit the courtroom together.

FIGURES 40A-H
CONCEPT DIAGRAMS



There are many potential ways to accomplish those goals. The ideas emphasized here emerged as the most clear markers of those goals. It became clear that some kind of centralized furniture, an overlooking mezzanine, and entrance and exit chambers would be critical to the realization of those goals.

FIGURE 41
TABLE DESIGN



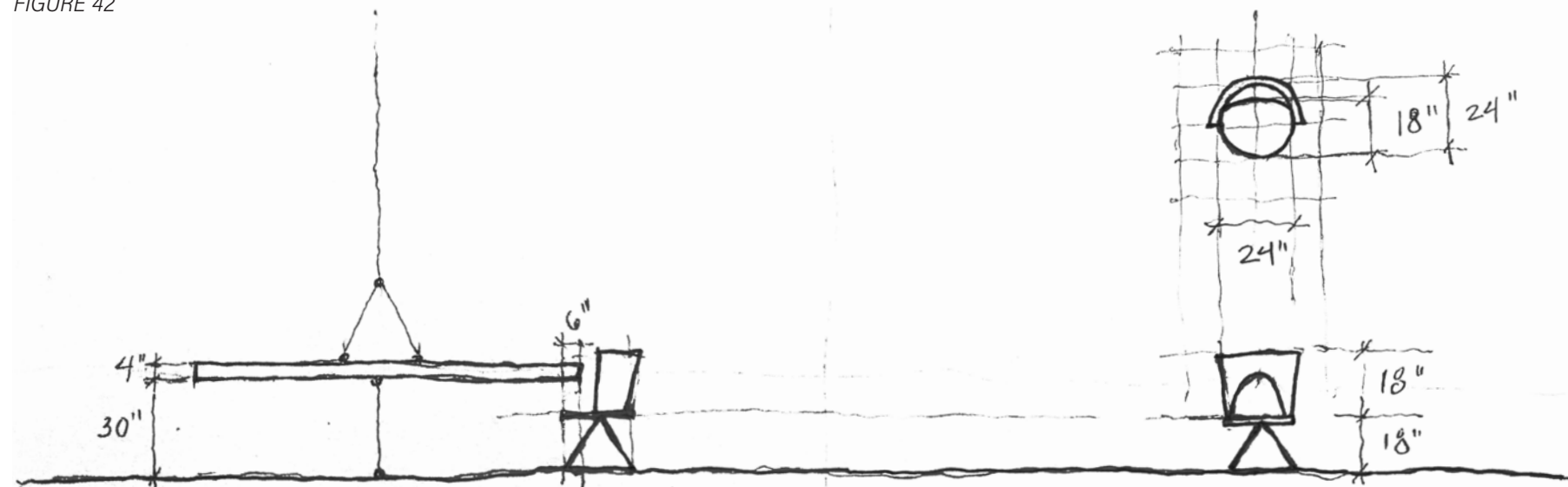
The best way to begin shaping the room for this alternative courthouse form is with the relationships of those involved. This means starting with the table where everyone would gather.

After arranging the players around a rectangular form, cutouts are created so that the main characters can hold a physically closer, more significant relationship for the time of the proceedings.

The other characters--courthouse staff, counsel, witnesses, and the jury--sit around the table in a more regular manner, facing the opposite side over a linear edge of the table.

This, then, is the resulting form of the table in plan view.

FIGURE 42



The table is suspended with cables from the beams above, descending past where the spectators sit. It belongs to their realm--the people situated above the proceedings because, after all, civic processes are in service of the public. There is a delicacy to the table, though, as a reminder of the delicacy of peace and civility that can allow people to sit around a table together.

The chairs are heavy and grounded, contrasting the table, to keep participants rooted to this one spot together.

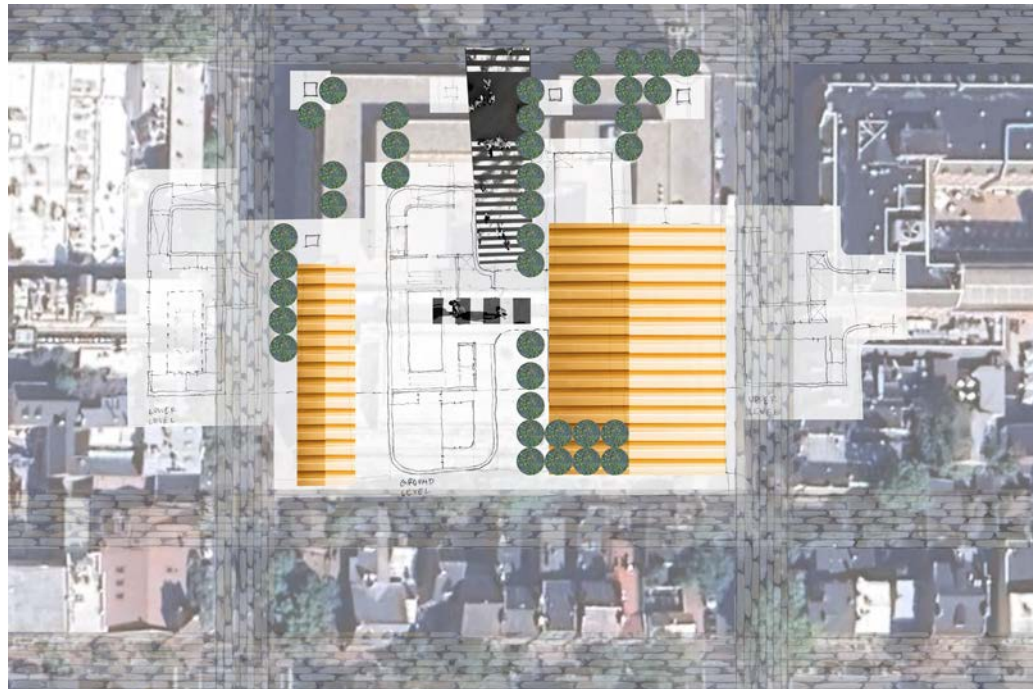


FIGURE 43

These collages imagine a situation for that table--first, at the scale of the site. The entrance to the civic space is clearly defined and the building participates in the liveliness of its surroundings.



FIGURE 44

The second collage imagines the room in section. The table belongs to the realm of the spectators, descending from the ceiling.

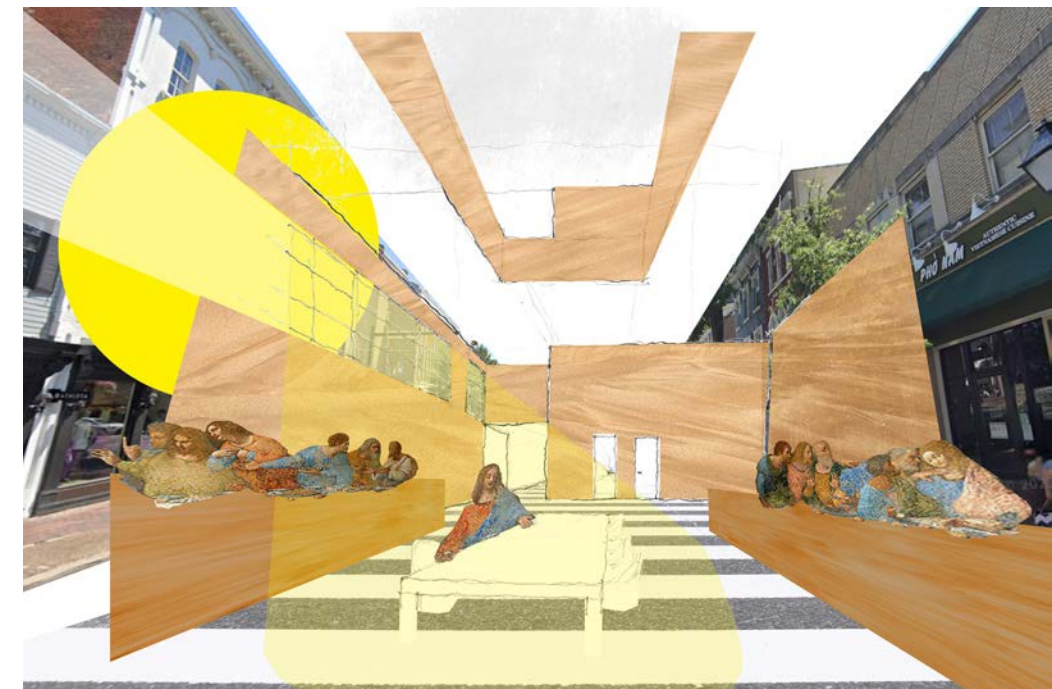
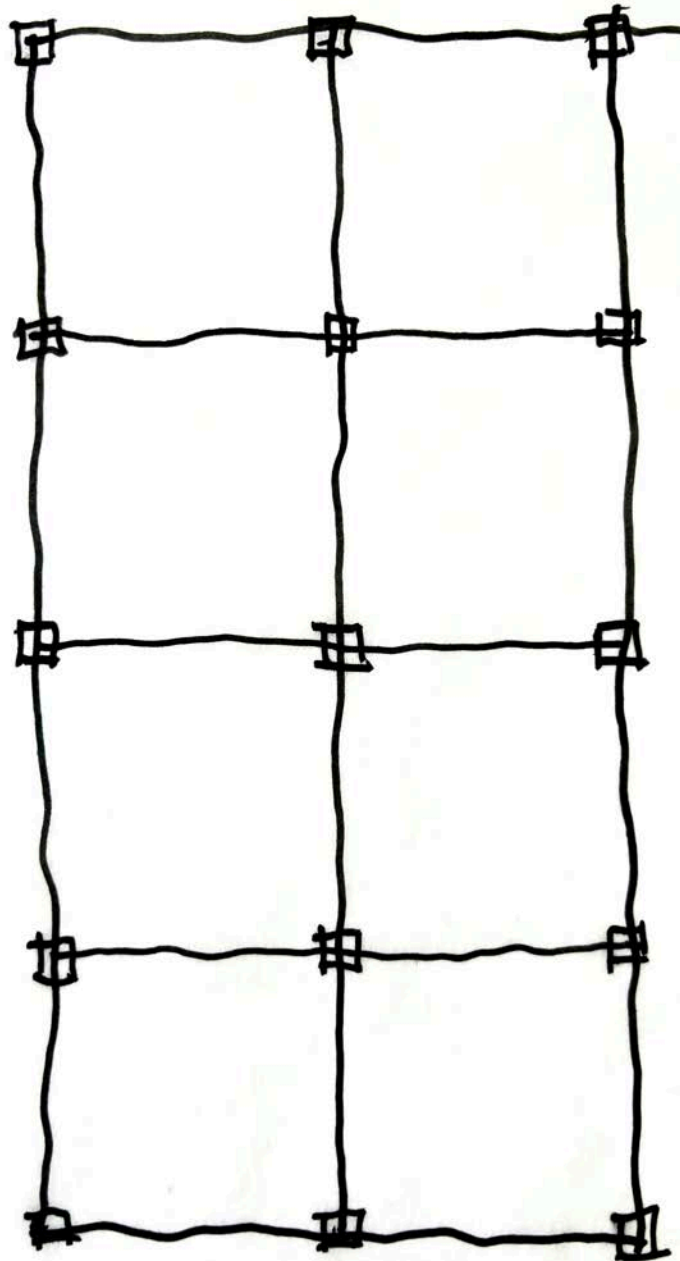


FIGURE 45

The final collage imagines the room in perspective, this time with a simple table, as an alternative setting for the last supper. What would it look like for this room to have intimate qualities, like a gathering of friends for an important meal?

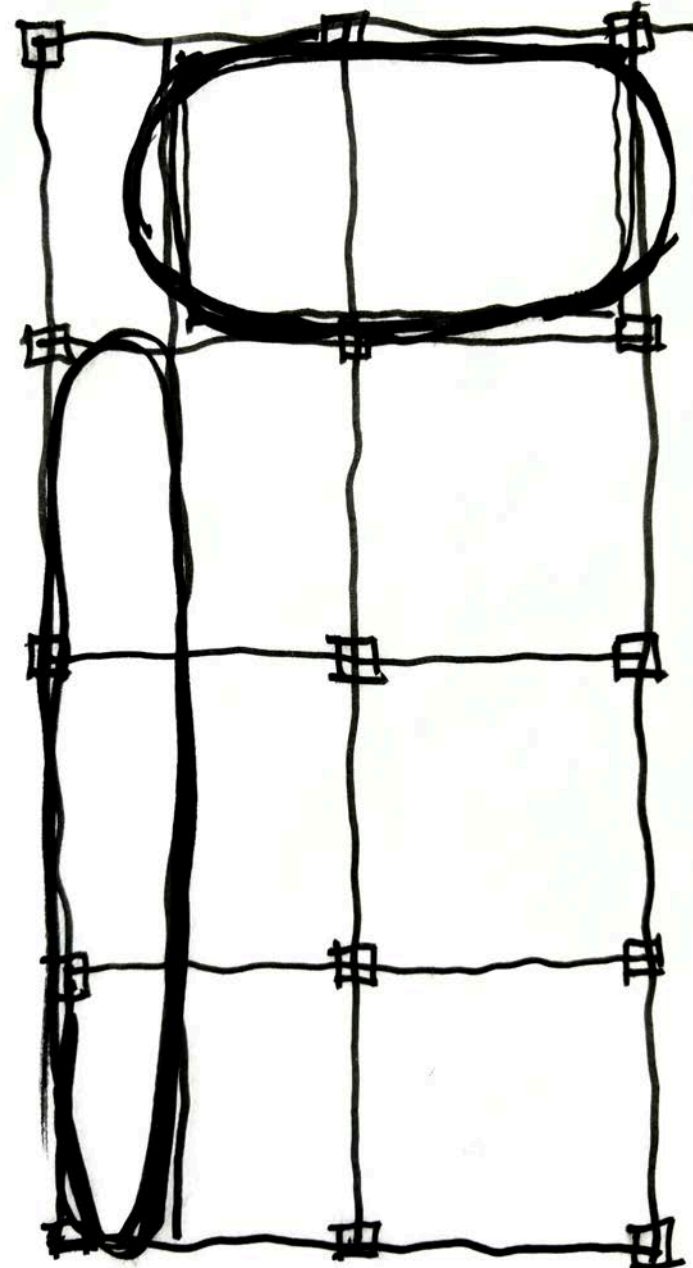
FIGURE 46
COURTROOM CONSTRUCTION DIAGRAM

GRID



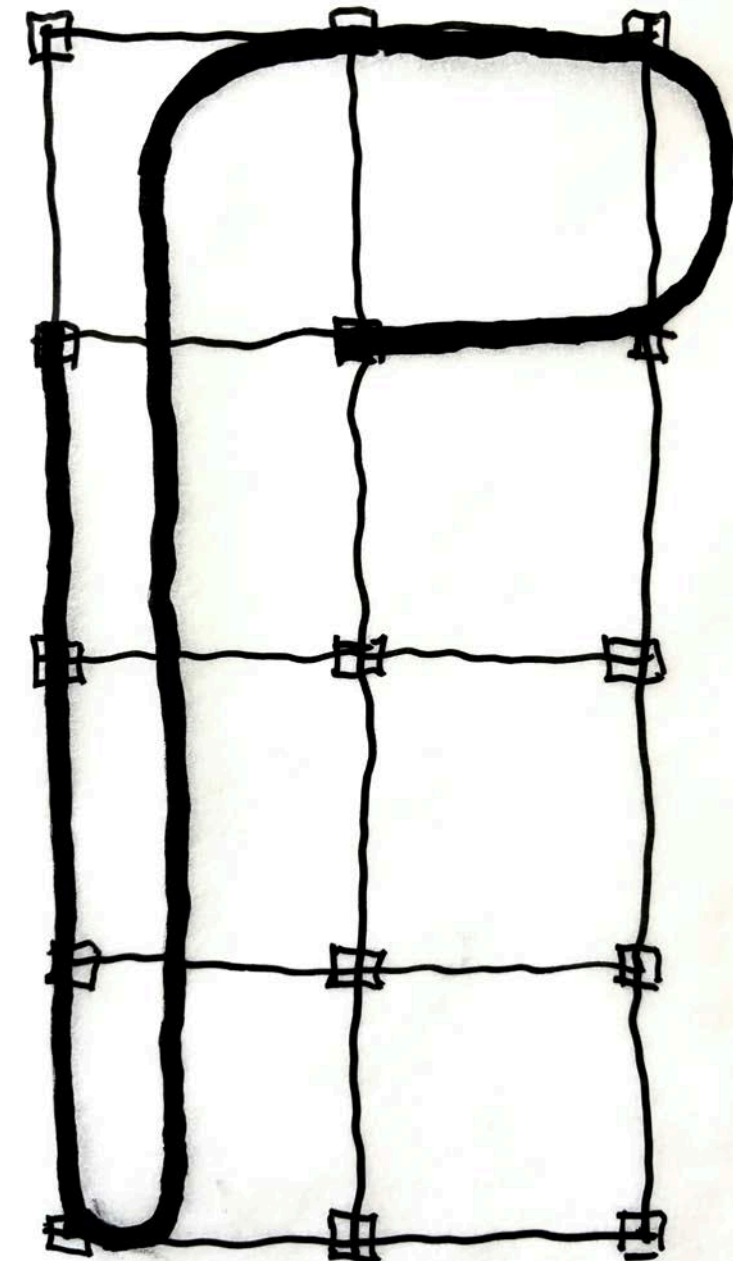
The grid provides a field condition on which an object containing courtroom functions can form.

SPACES



A need for a linear space--to become a ramp--and a round space--to become the pre-entrance gathering space--drove the organization of these two shapes upon the field.

FRAME



By wrapping one line around two necessary spaces, a frame for the courtroom emerges. Like Asplund's Gothenburg Courthouse, the curve will serve as a threshold into the courtrooms, marking the entrance as significant.

FIGURES 47A-B
PARTI: FORM

If the glass entrance atrium described in the site strategy is the head of this building, the table is the heart, and the threshold form is its ribcage, then the next step in the creation of architecture as a body is to form the spine and belly. The service spaces need a place, so they become the "L" shaped spine of the building, and the regular courtrooms are the belly. The addition of regular courtrooms is necessary because a courtroom where everyone is arranged around a table is not appropriate for all court cases--sensitive cases from the circuit court or general district court as well as juvenile and domestic relations cases require a more normal setting.

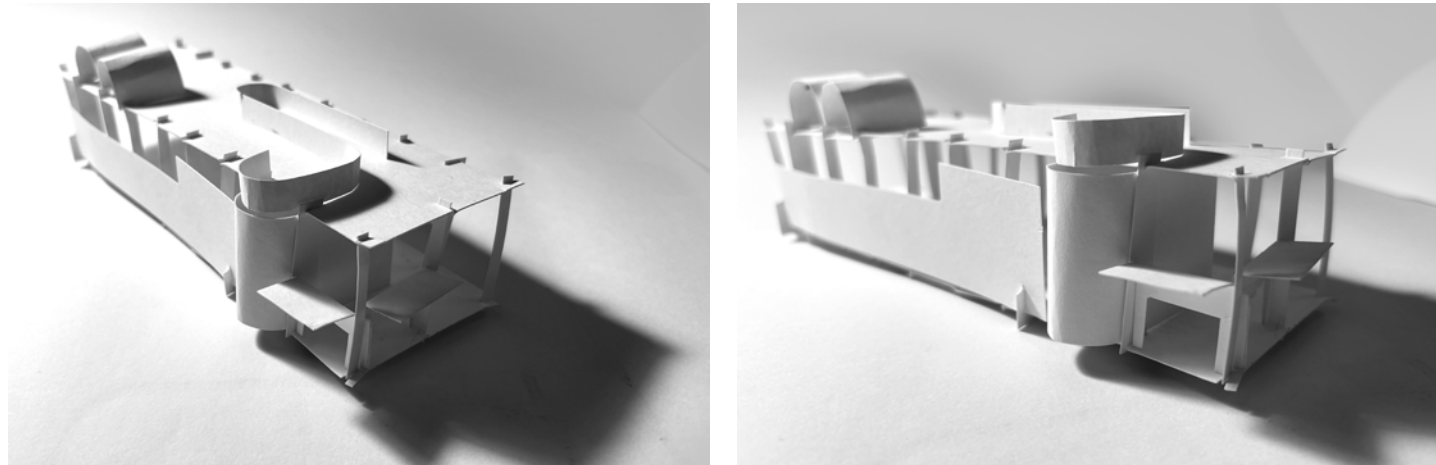
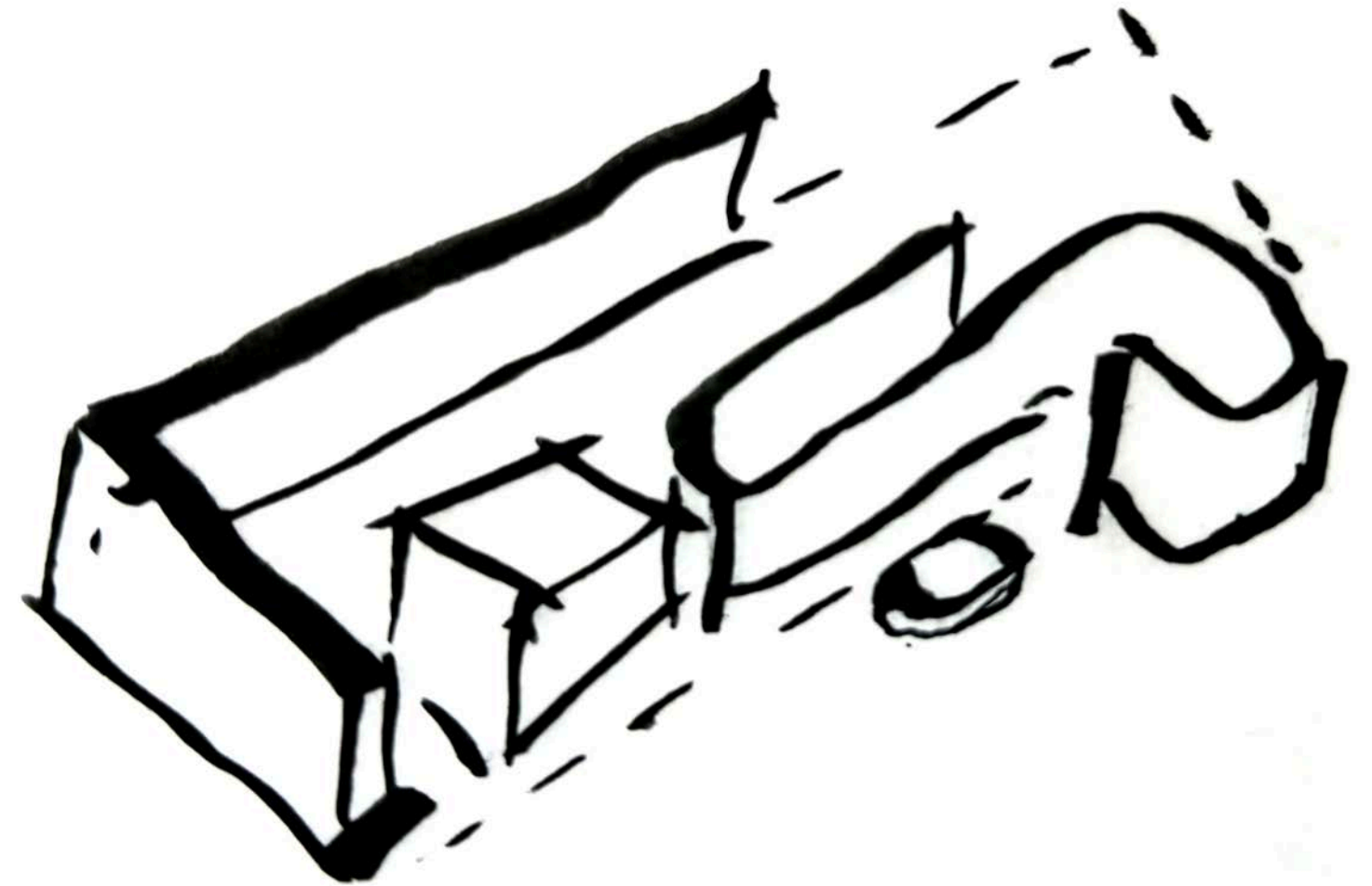


FIGURE 48
SKETCH OF THE PRIMARY ELEMENTS



MATERIAL LOGIC DIAGRAM

With that schematic design in mind, what materials further the concepts? The grid of columns and beams are lumber, for the sake of sustainability and in reference to the widespread tradition of wooden construction in Old Town. The spine and belly are brick--they are sturdy, prosaic, and practical spaces. The use of brick also connects to the context of Old Town as well as the human scale. It is significant that the primary element of the facade of justice in Alexandria is something an observer could hold in their hand. The sculptural frame is copper, though the material takes on two characters according to its position in the interior or exterior. On the outside, the metal is allowed to patina, holding the memory of the weather and becoming rough to the touch. The interior portions remain bright and smooth to the touch, but collect the memory of those who visit by displaying their fingerprints.

The interior finishes are a combination of wood paneling to bring warmth into areas of significance and exposed brick or drywall to indicate service spaces.

Concrete barrel vaults bring light into community spaces, bringing a weighty significance and celebration to places where citizens can gather.

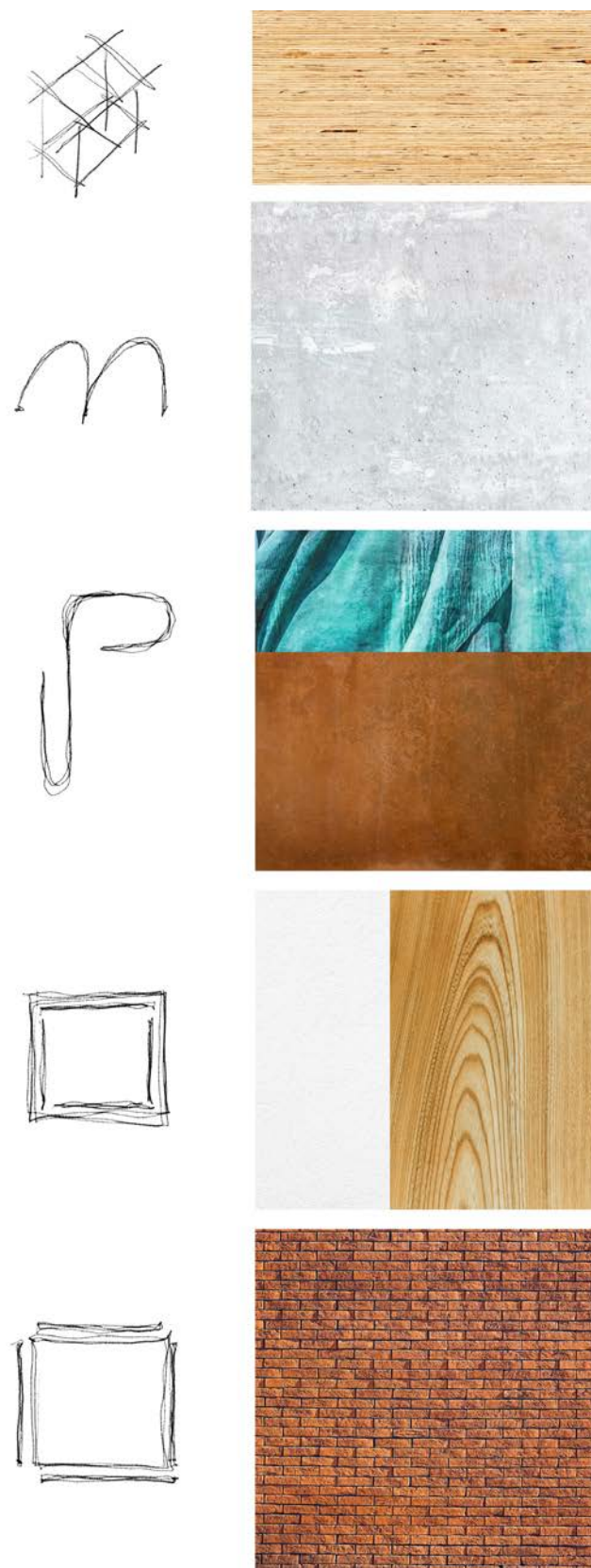


FIGURE 49

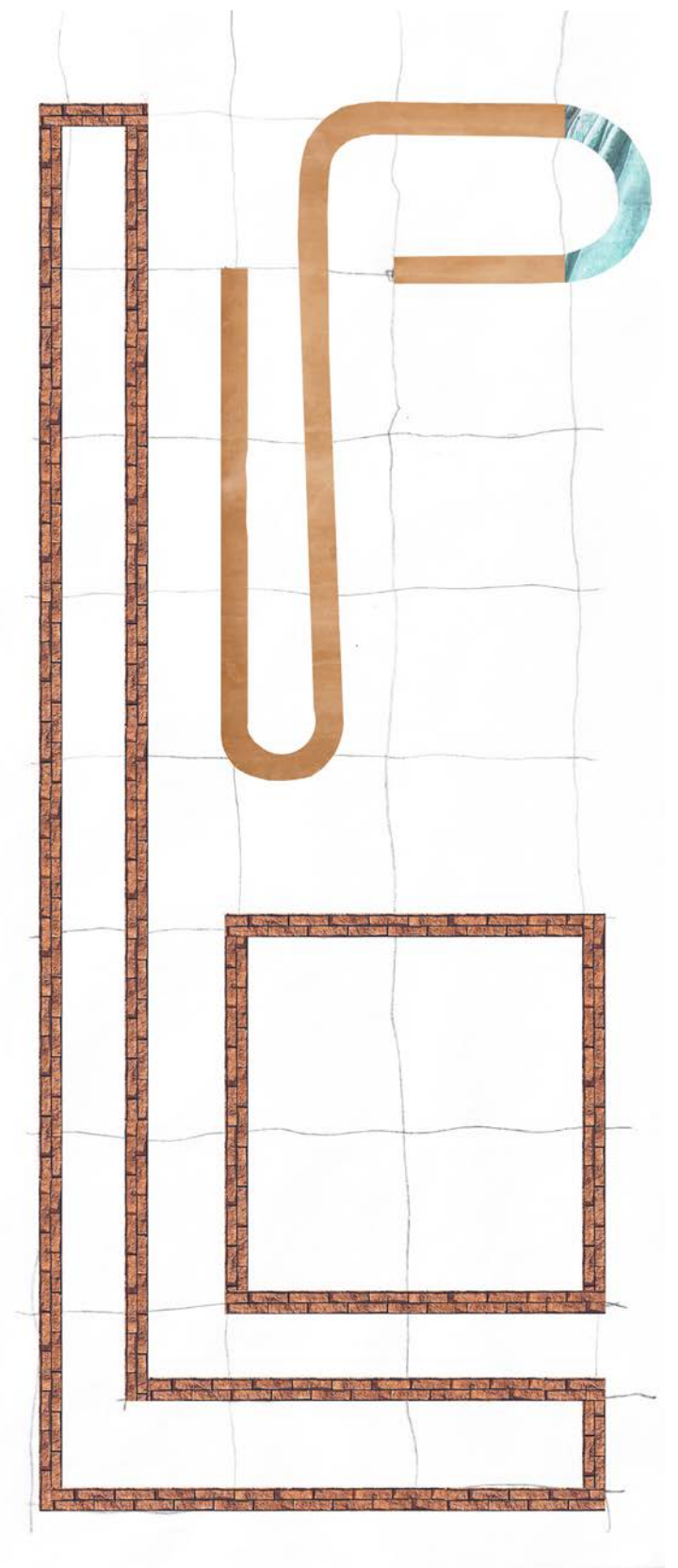


FIGURE 50

PERSPECTIVE SKETCH:
ENTRANCE ATRIUM EXTERIOR LOOKING WEST

The copper form slides past the glass of the atrium, its color change on full display from the exterior.

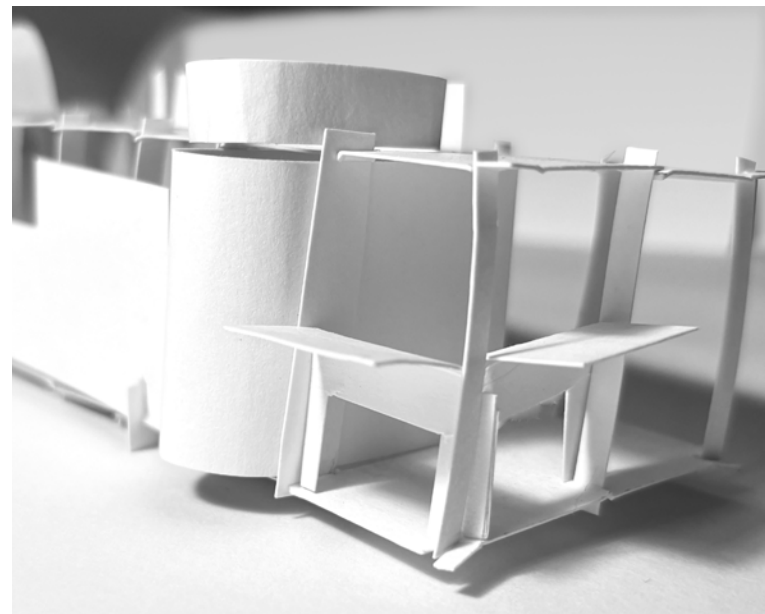


FIGURE 51



FIGURE 52

PERSPECTIVE SKETCH:
ENTRANCE ATRIUM LOOKING EAST

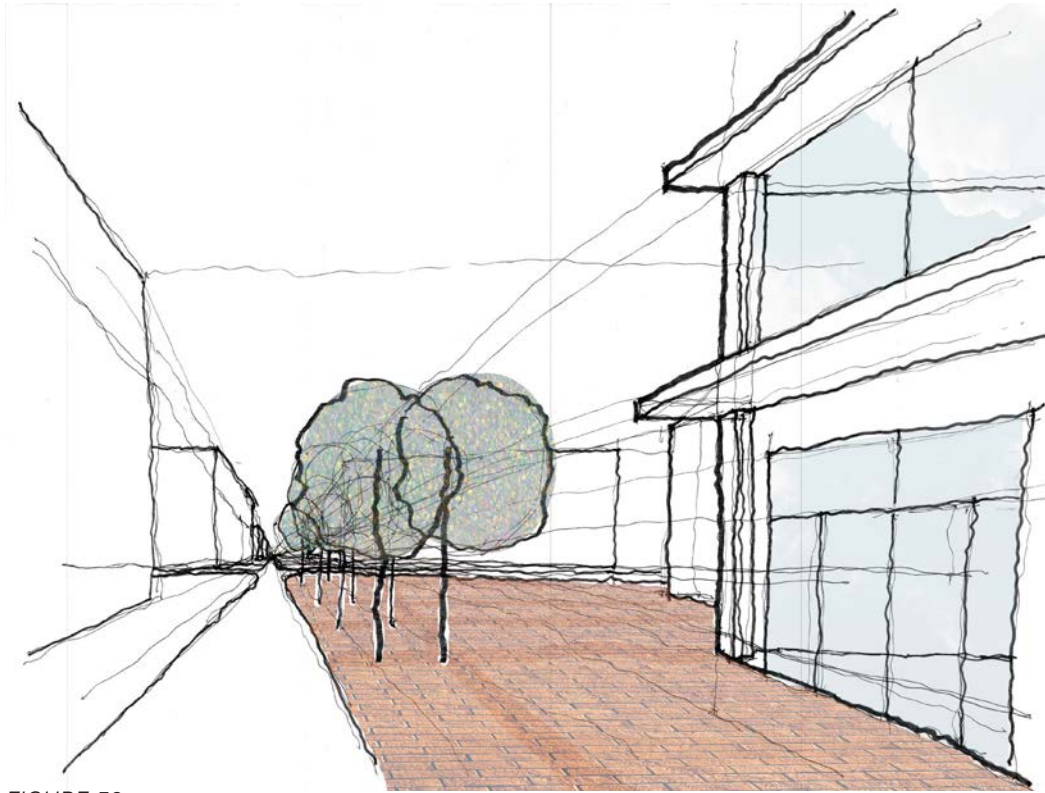


FIGURE 53

The entrance to the building is on the northeast corner, accessible from the public space of King Street's sidewalk or the new courthouse square to the right. Those assembling for a proceeding around the table curve around the front desk to enter the gathering room within the copper frame. They then exit to the left of the room and have a place to congregate within the semi-circle banquette seating that is carved out of the brick spine.

CONTEXT MAP



FIGURE 54

FIRST FLOOR PLAN

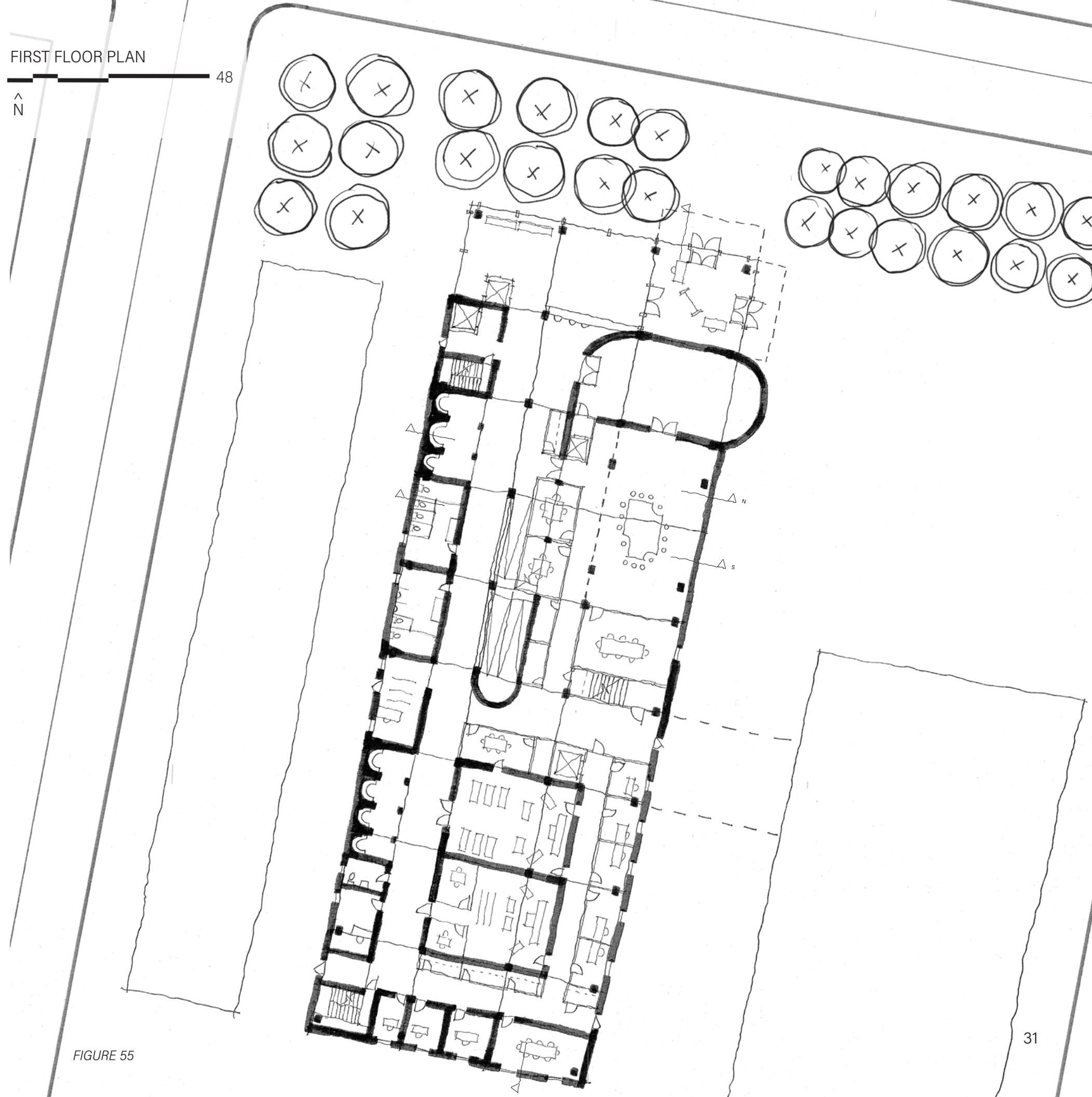


FIGURE 55

PERSPECTIVE SKETCH:
HALLWAY INTERIOR LOOKING SOUTH

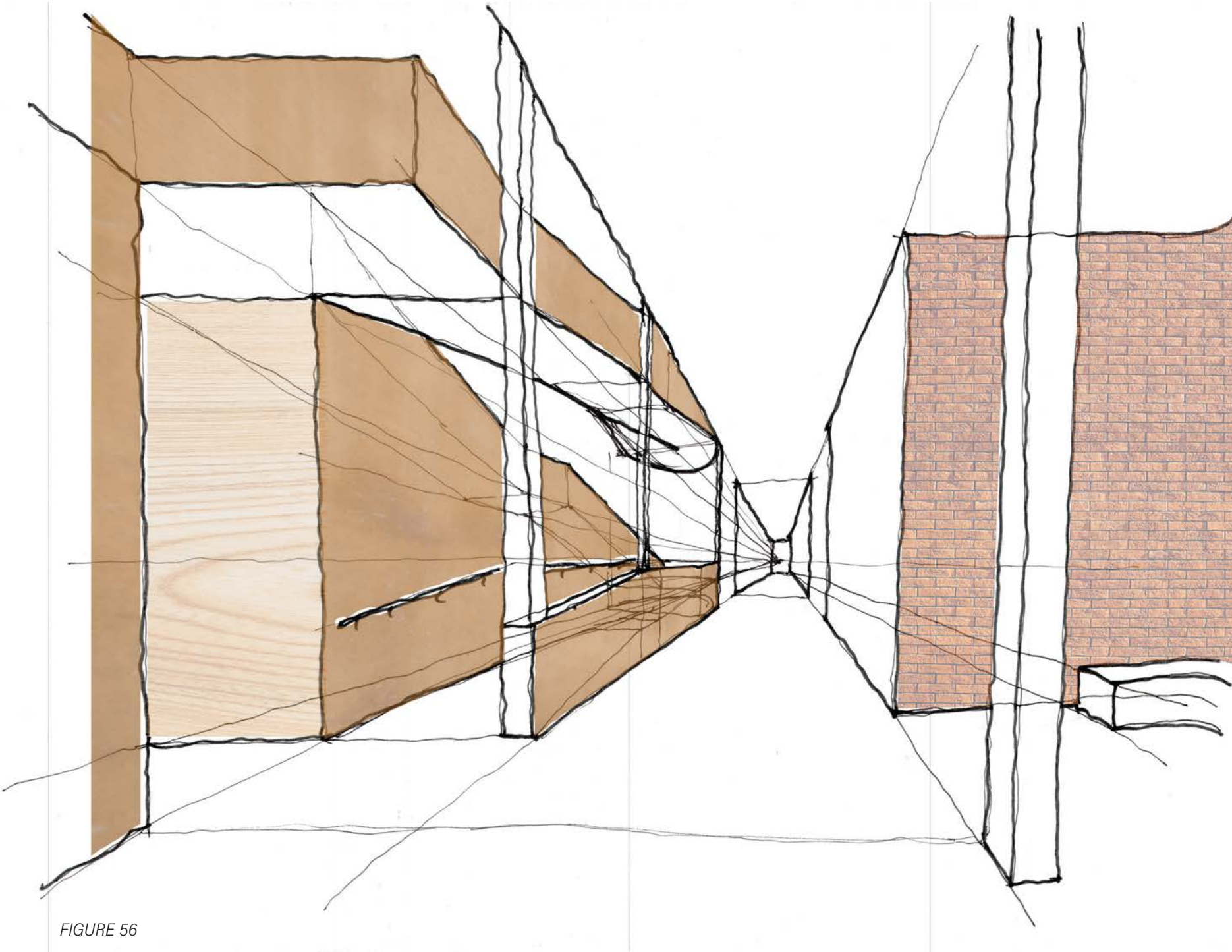


FIGURE 56

MEZZANINE FLOOR PLAN

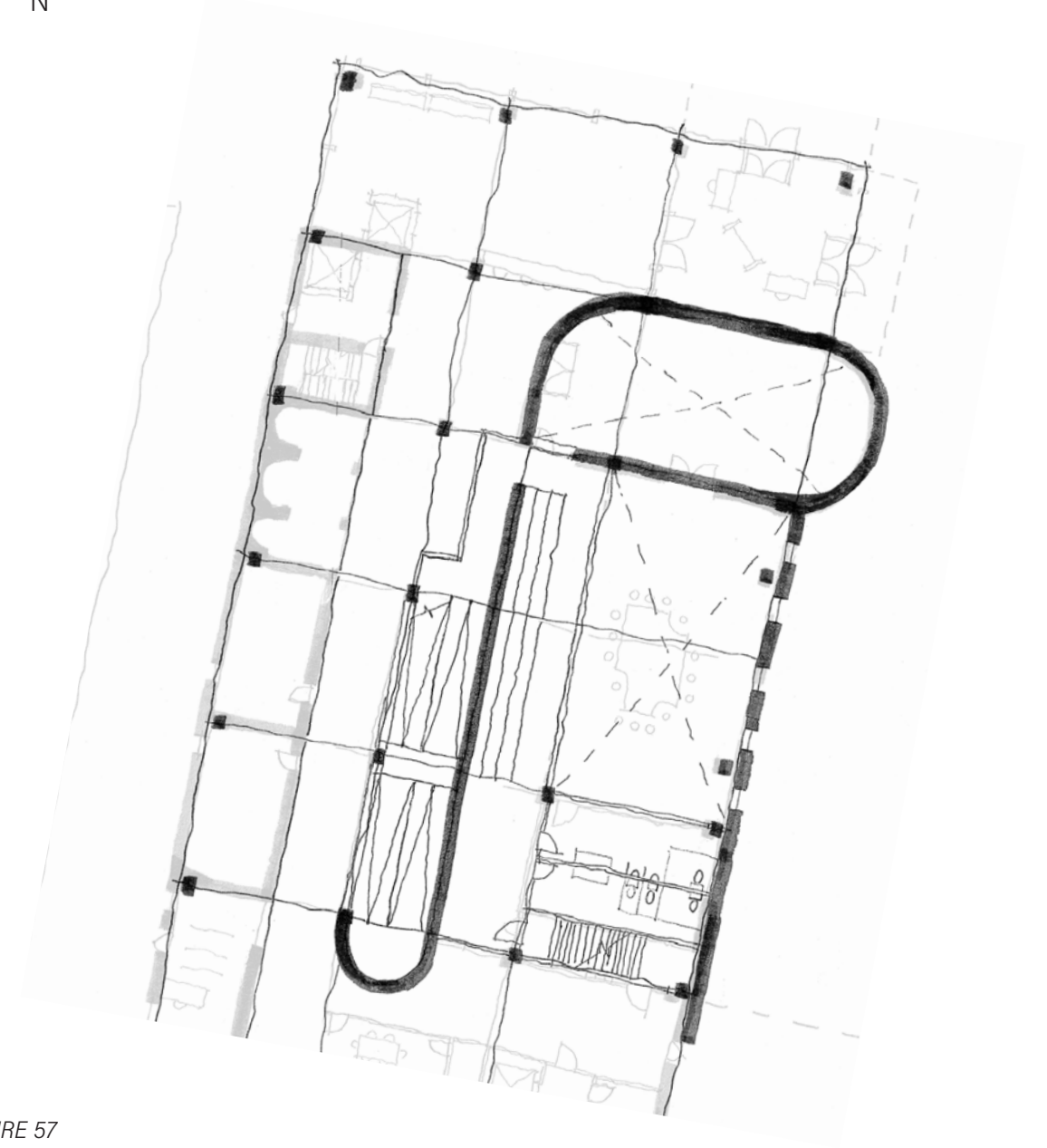
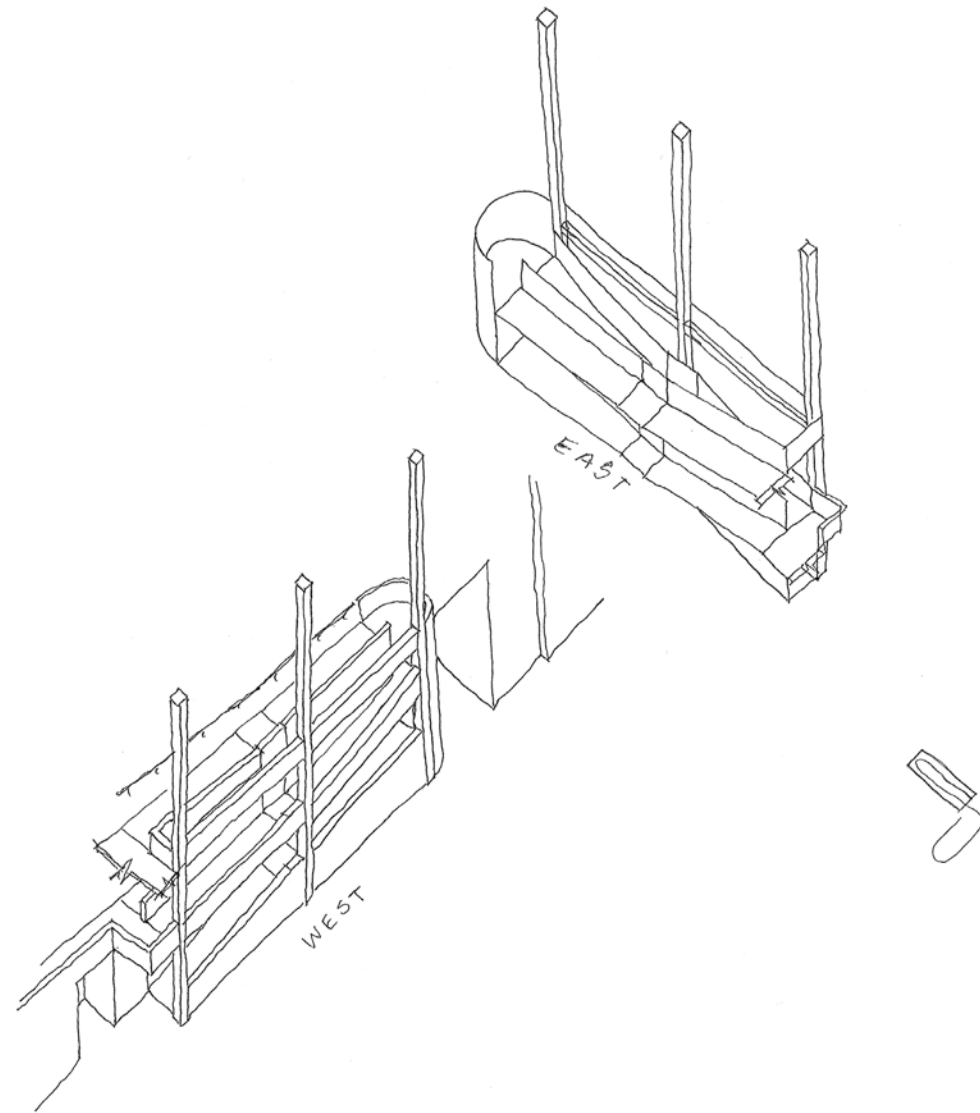


FIGURE 57

Community spectators watch from the mezzanine level. They ascend to this level via the ramp, completing one switchback. The ramp continues to the second floor, where community programming takes place.

FIGURE 5
RAMP CONFIGURATION



Citizens coming to attend a workshop, community meeting, or participate in a restorative justice process ascend the ramp to the second floor. The restorative justice meetings happen within the copper frame, just past the circulation desk to the north of the plan. Flexible spaces for community workshops are located above the regular courtrooms in the brick belly. It is on this level that staff can cross over from the administrative building to the east.

Note: Clerestory windows are not drawn as they are above the cut line--see sections on p.35 & p.36.

SECOND FLOOR PLAN 48

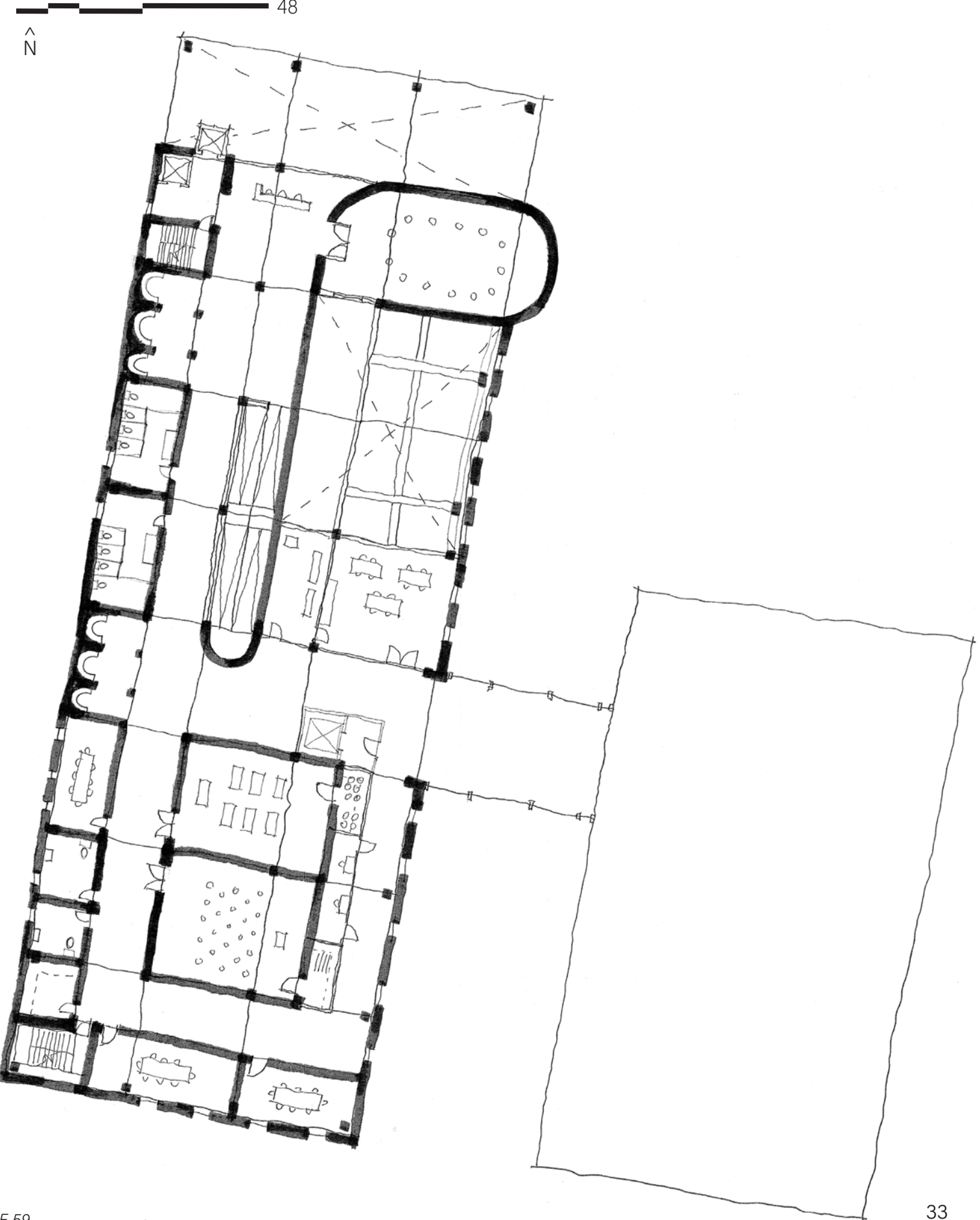
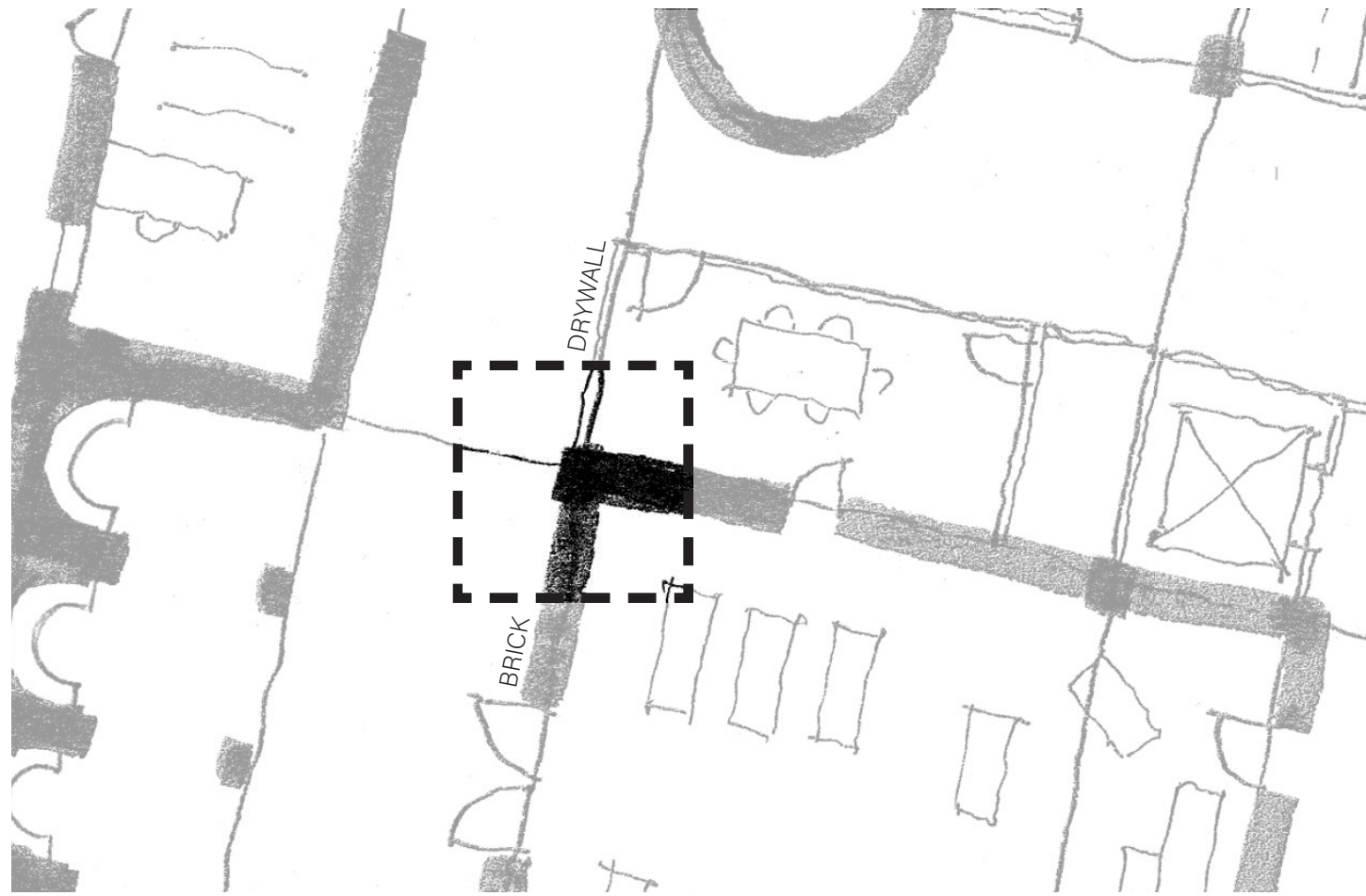


FIGURE 59

FIGURE 60
DETAILS



The tectonic intent for adjacent materials is for one to slide past the other through the use of reveals. In this case, the brick extends past the drywall, negotiating the material difference with a step backwards and shadow lines to emphasize the move.

FIGURE 61
SECTION DETAIL

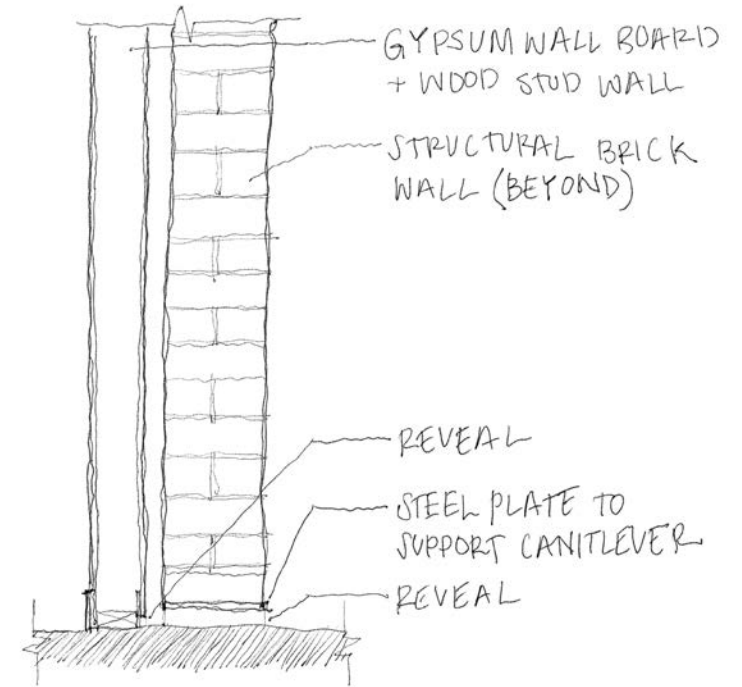
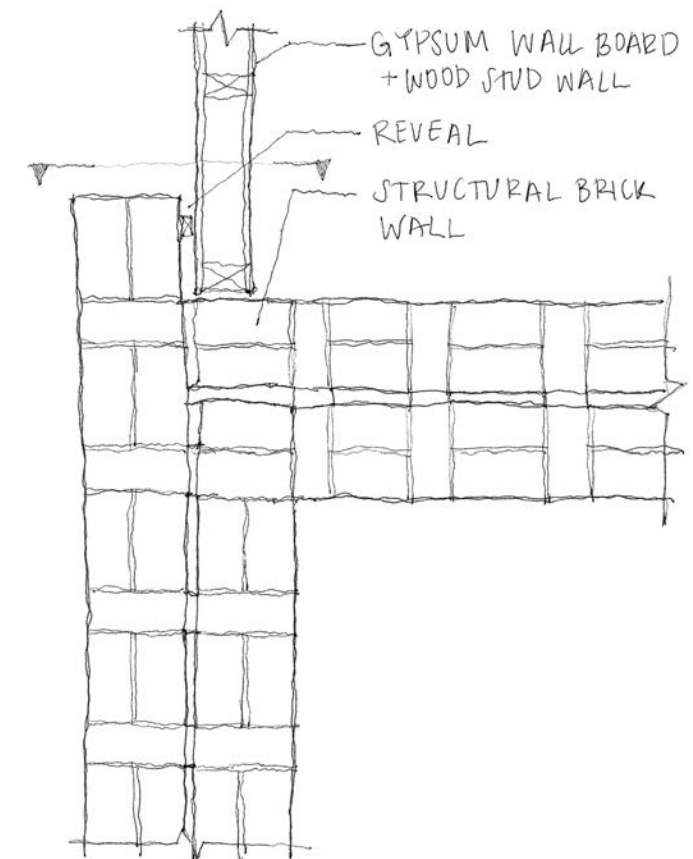


FIGURE 62
PLAN DETAIL



NORTH LATITUDINAL SECTION (A)

24

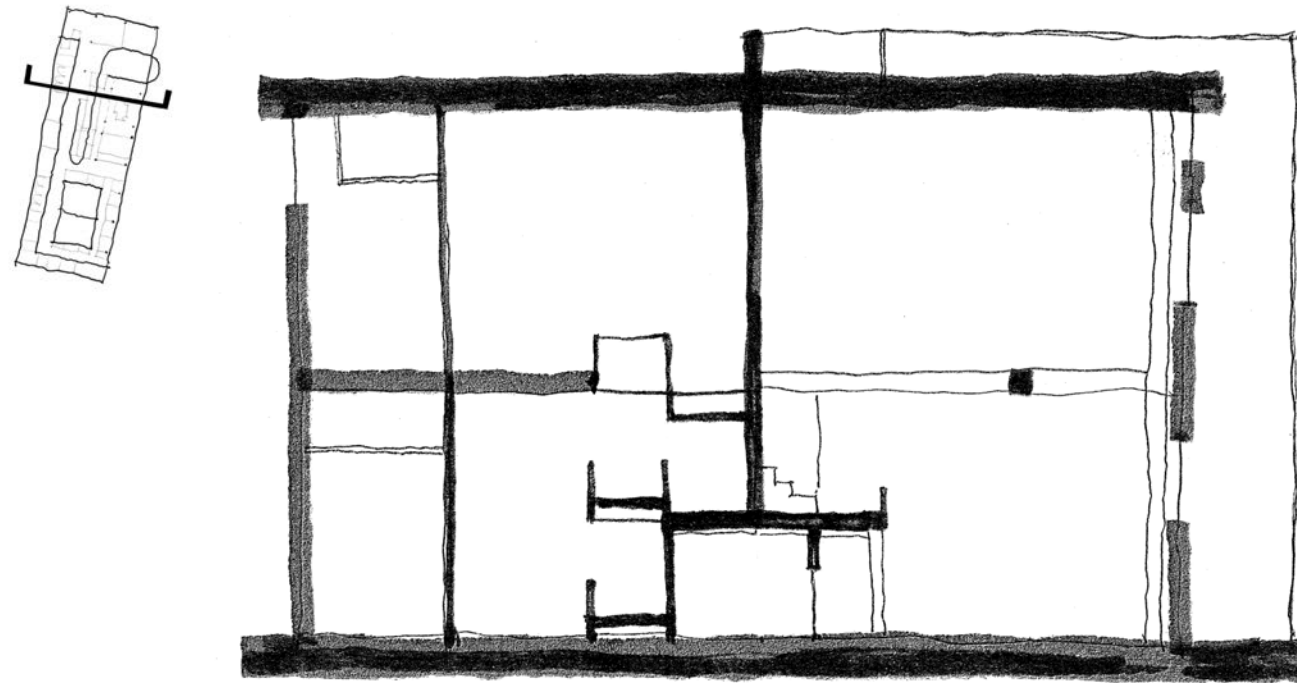
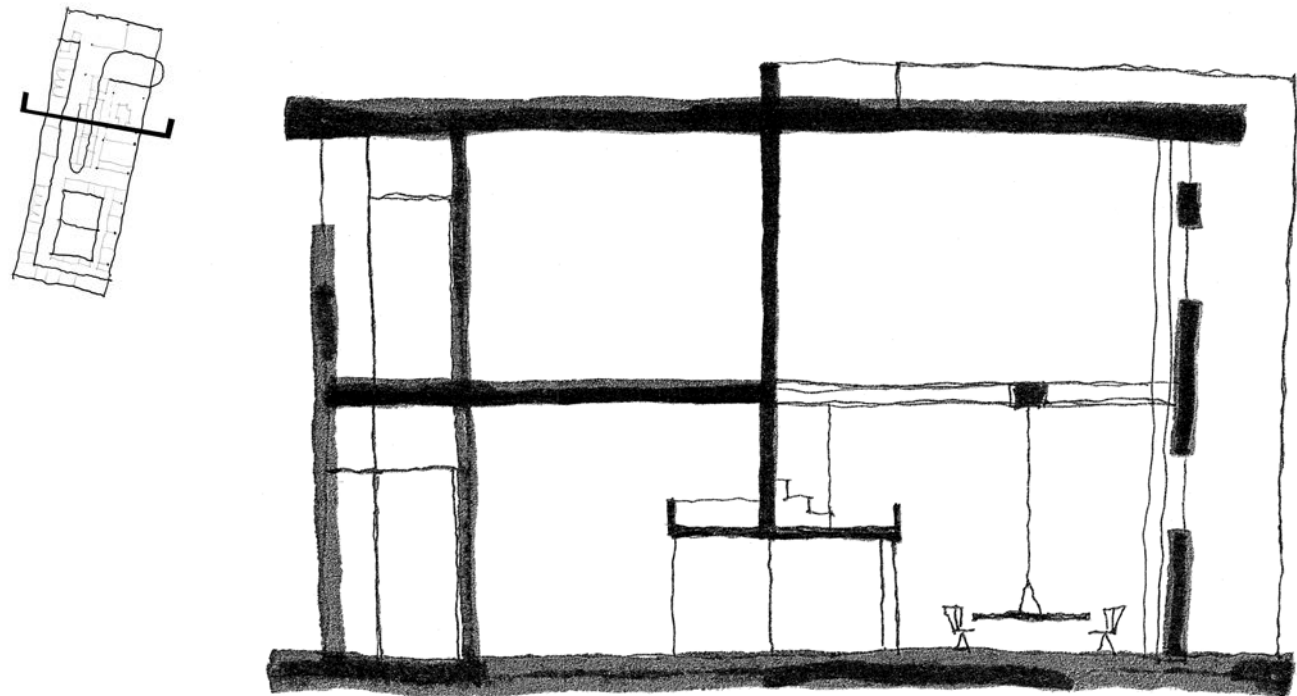


FIGURE 63

SOUTH LATITUDINAL SECTION (B)

24



A frame of beams holds the table in the air above the heads of the spectators as to no block their view of the proceedings.

FIGURE 64

PERSPECTIVE SKETCH: COURTROOM LOOKING NORTH

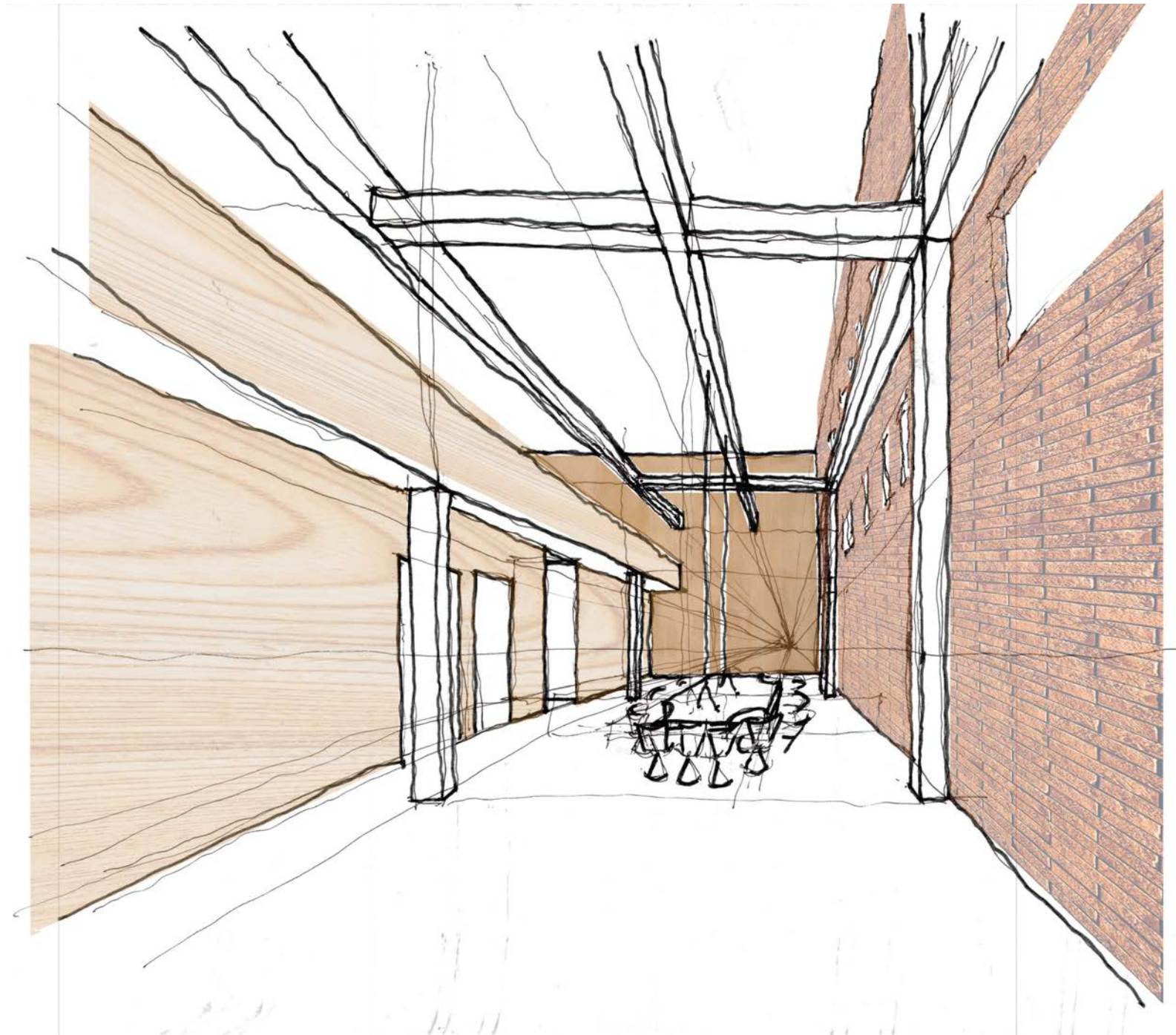


FIGURE 65

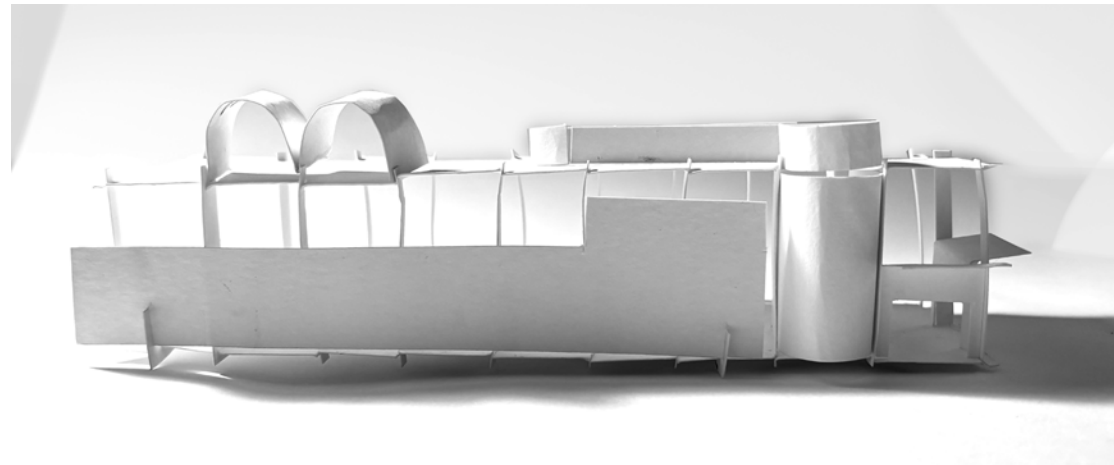
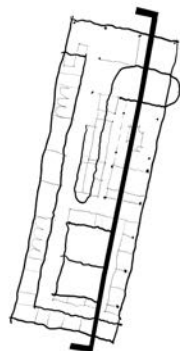


FIGURE 66

LONGITUDINAL SECTION

24



The concrete barrel vaults are supported by the timber structure above the community program rooms.

The timber structure also becomes more robust around the table, as the column grid is interrupted to frame the table and adjusts accordingly.

SKYLIGHT SUPPORT

48

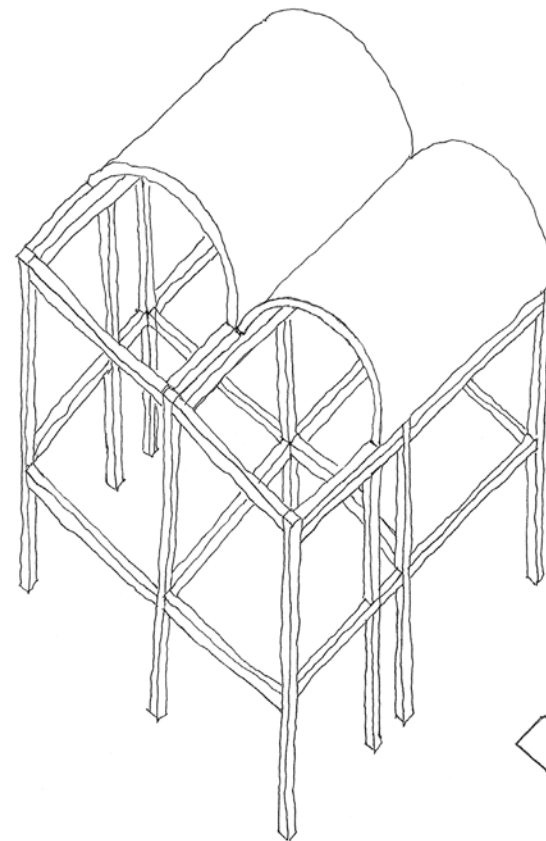


FIGURE 67

COURTROOM STRUCTURE

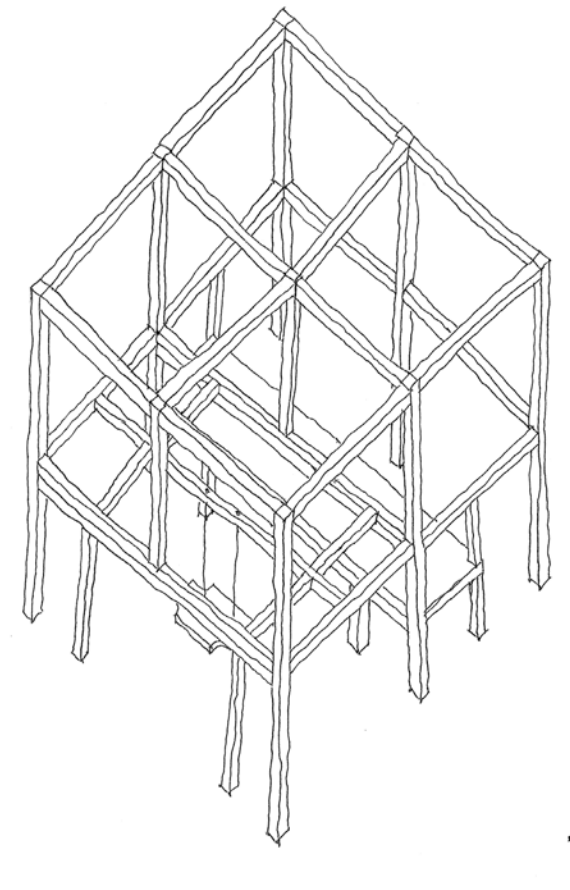


FIGURE 68

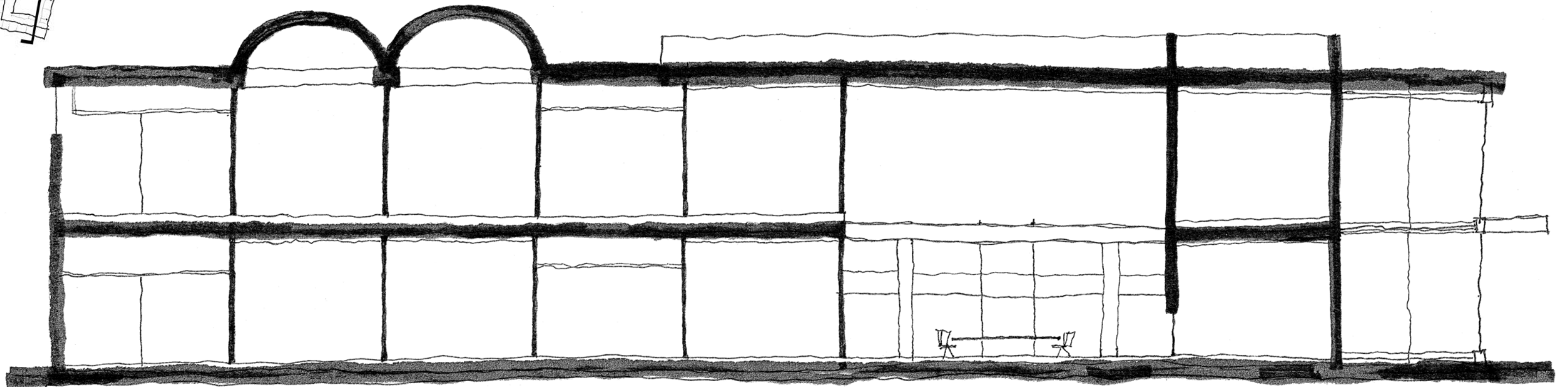
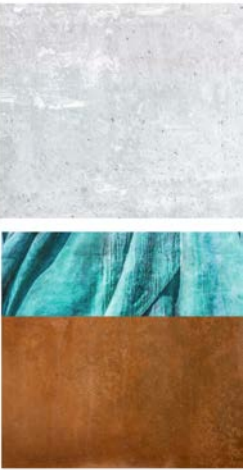


FIGURE 69



NORTH ELEVATION

The north elevation displays the change in materiality as the copper frame wraps into the building. The concrete vaults peek out from behind it, and the glass at the front reflects the sky.

The courts building is the tallest of the three that make up the complex--the administration building being on the left and the holding/housing building on the right in the drawing below. It is the most significant because it houses the most civic function of the three. The building is not so tall as to dominate its surroundings, however.

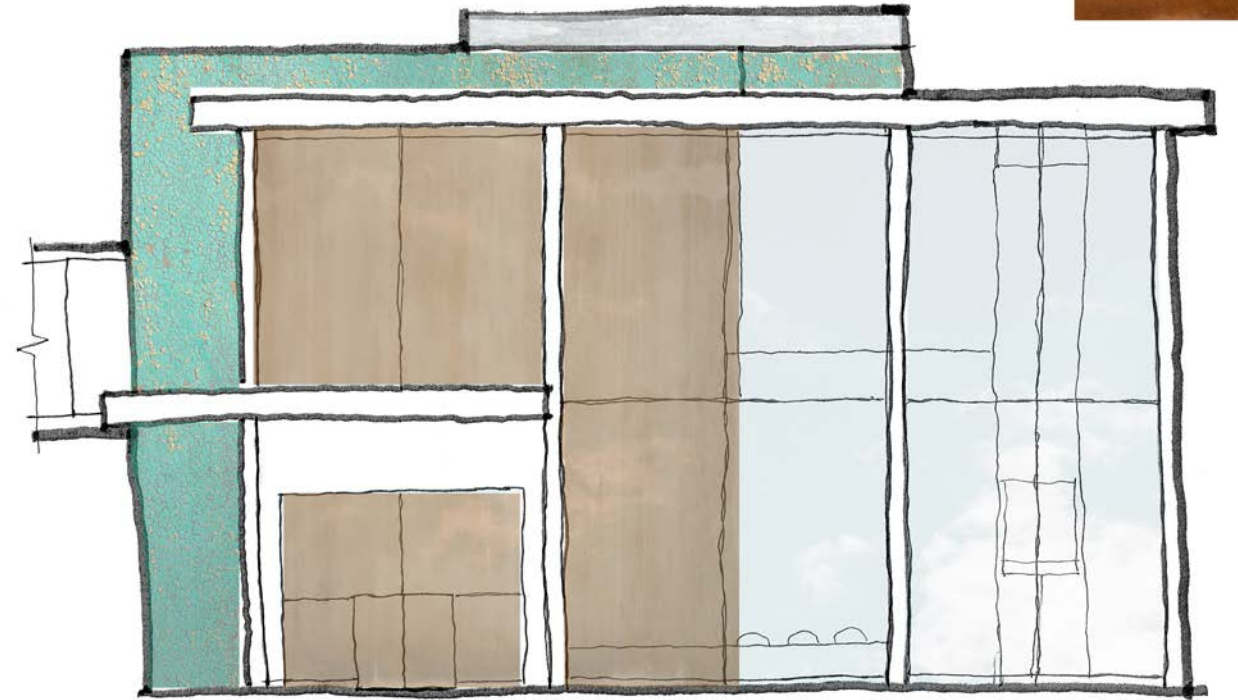


FIGURE 70

24

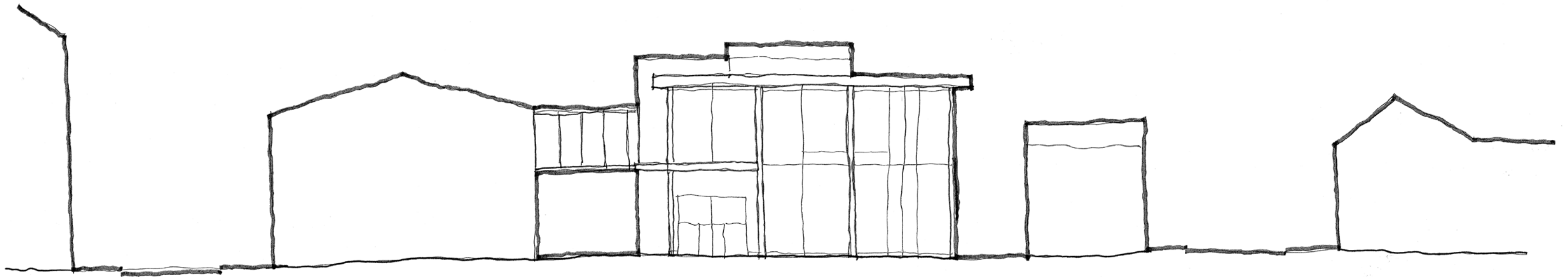


FIGURE 71

48

EAST ELEVATION

On the east elevation, the prominence of the brick is displayed. It is the most accessible material to the human mind in terms of scale of those represented on the building and has the most surface area. Clerestory windows that wrap around the building on the second floor are also visible, reflecting the sky. Vines creep up the wall, creating a lush alley between this building and the administration building.

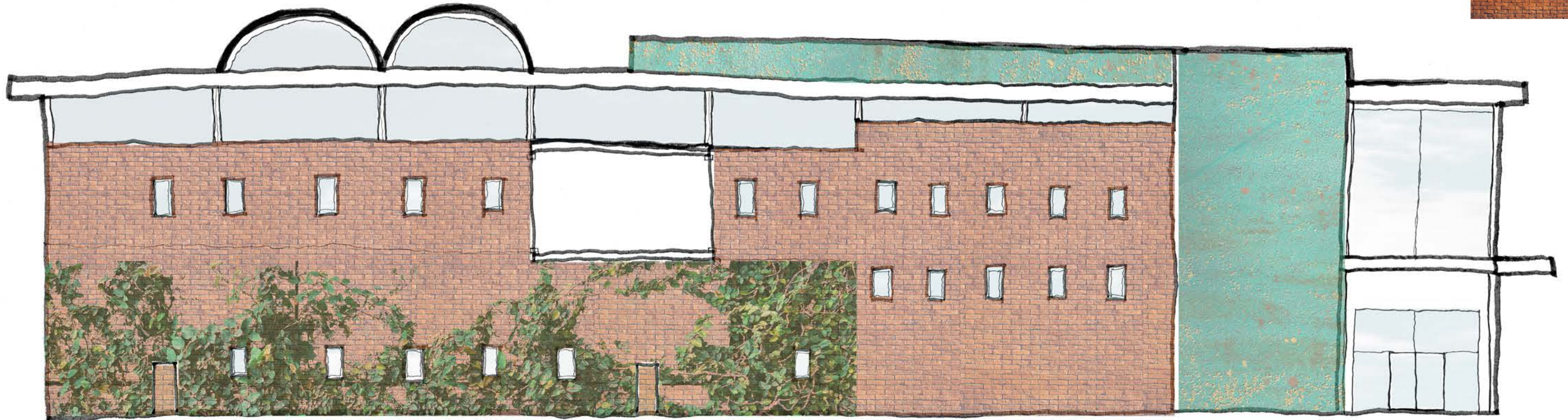


FIGURE 72

24

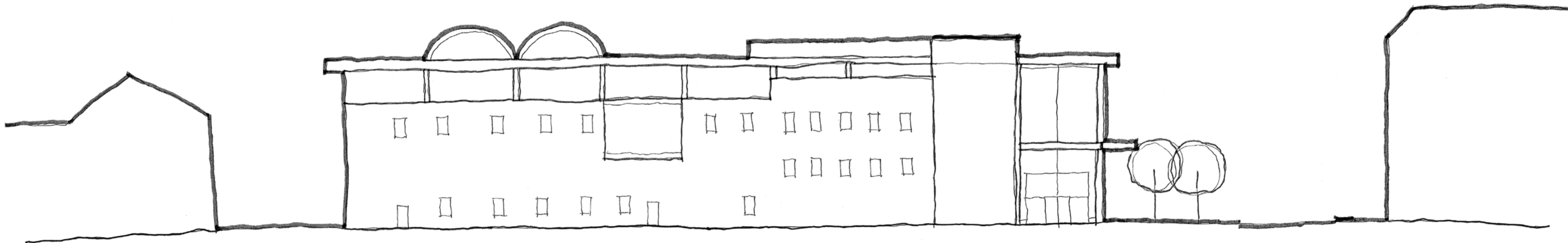


FIGURE 73

48

SOUTH ELEVATION

The south elevation of the building, visible to the neighbors across the alley and those traveling through it, continues both the clerestory windows and vines across the facade. Here the concrete vaults are most visible, being in the foreground of the copper frame in this case.

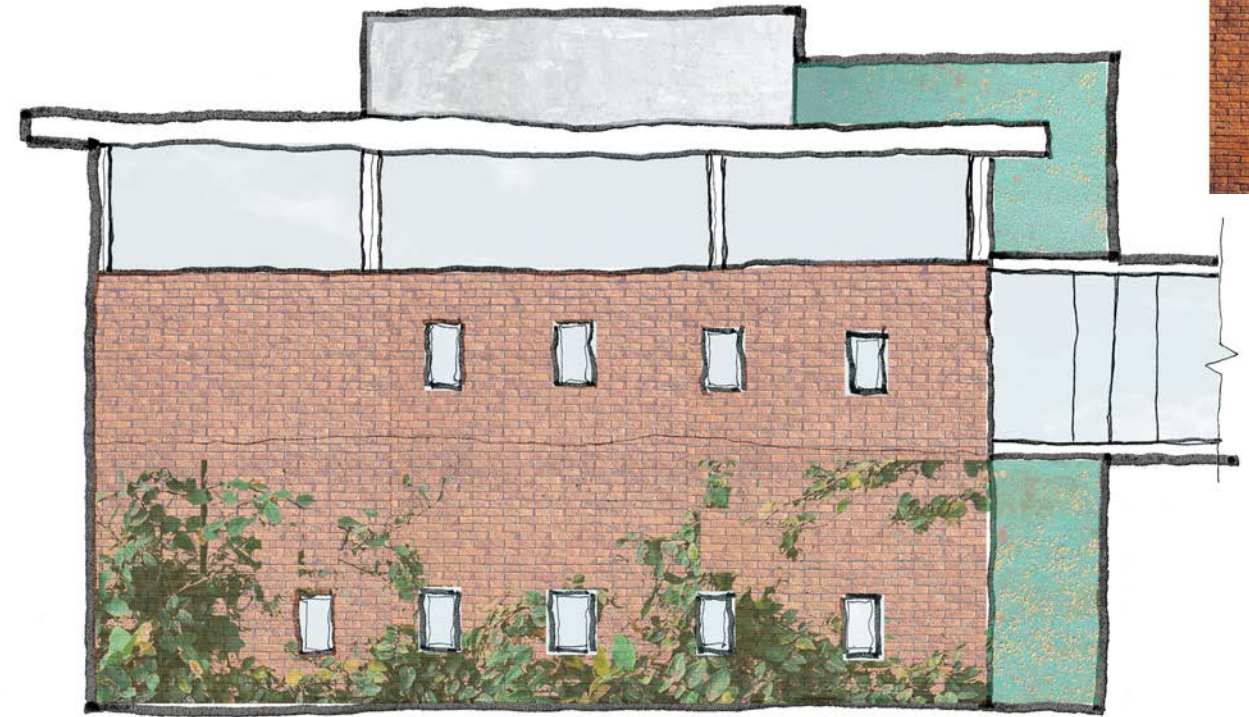


FIGURE 74

24

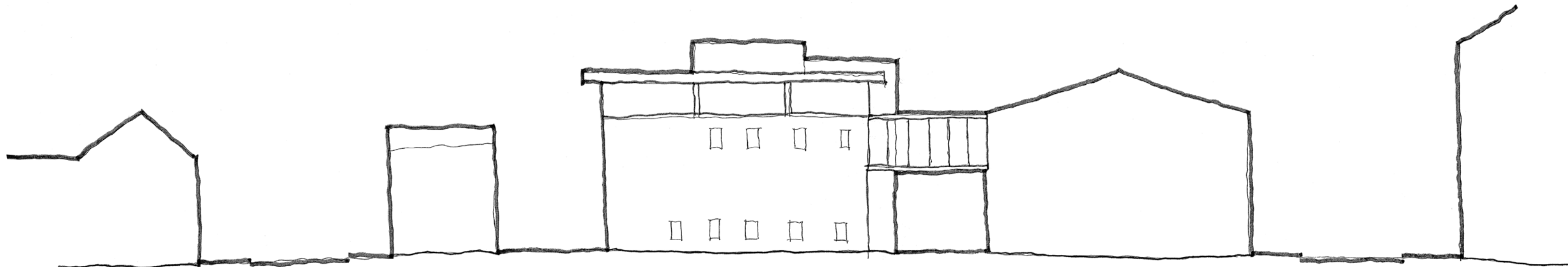


FIGURE 75

48

39

WEST ELEVATION

Once again, on the west elevation the two colors of the copper are visible, as well as the vines and clerestory windows that complete their circuit here. The courts building is of similar height to the office building across King Street, but is taller than the residential buildings to the south of the block.

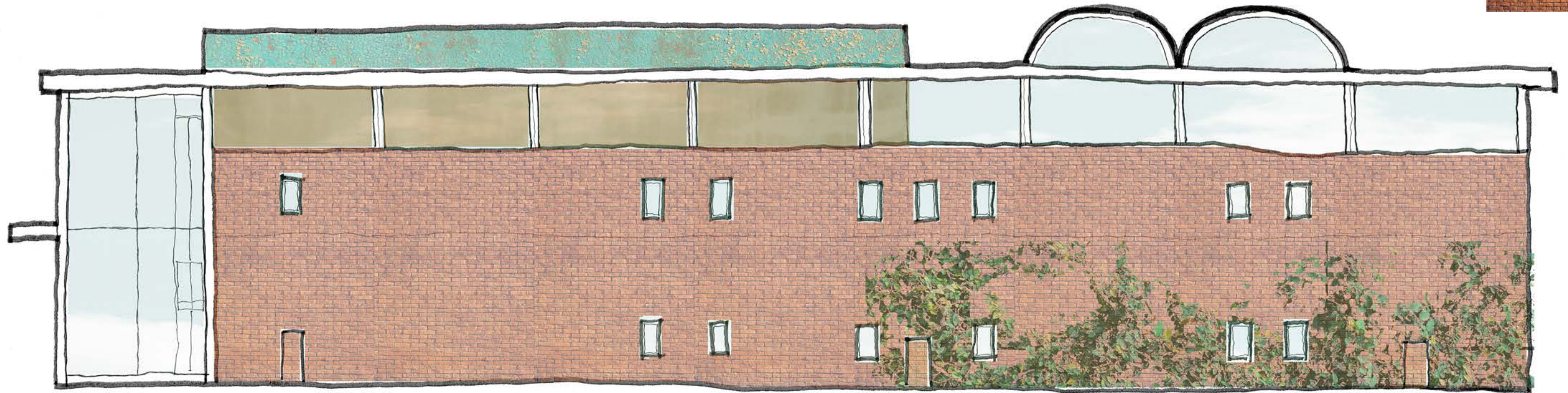


FIGURE 76

24

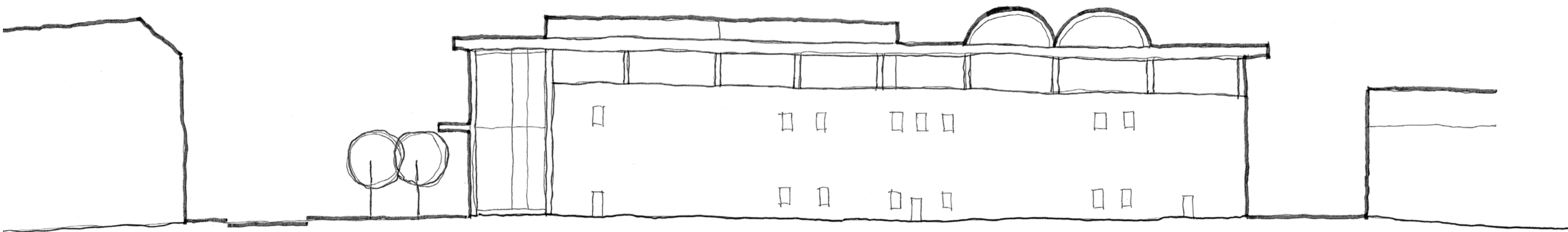


FIGURE 77

48

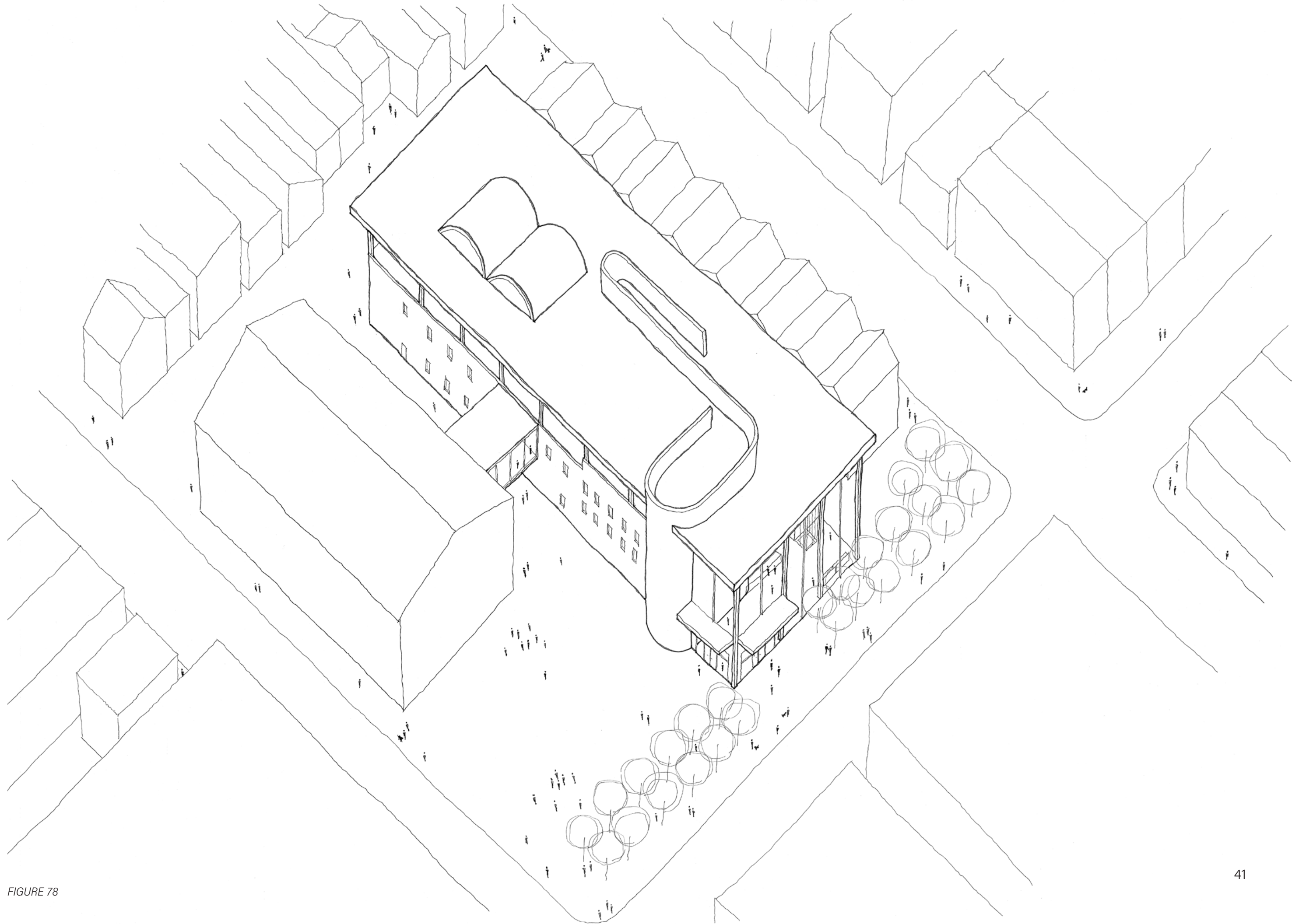


FIGURE 78

REFLECTIONS ON METHODOLOGY: HAND DRAWING

The creation of architecture is a dance between care and surprise; between the decisive, straight imaginary line and confident yet wobbling one on paper. That is part of what Carolina Dayer discusses in *The Material Imagination*. Dayer states:

"The architectural thinking that desires a "straight" line, like the *tremblottant*, a line in fact full of imperfections and non-straight lines, is the same kind of architectural thinking that is required to imagine that, from an injury in the paper, the life of a tree can participate in the design. In other words, an intuitive architect is the one who attends carefully to all the marks that will mark the life of the building. Likewise, an intuitive architect is the one who believes that a straight line is never "just a straight line" and a hole in a drawing is never "just a hole in a drawing." There is always something more, that is, a life in marks that exists beyond architect's intention."

Especially when it comes to the discussion of an unbuilt work like this thesis, the clarification of intention becomes extraordinarily important. This project will not be built, so my intention lies completely in the realm of the imagination. I am suggesting that which could be, and thus the end result, the goal, is a construction of lines on paper, in some cases augmented and enlivened beyond black "tremblottant" ink with collage. Marco Frascari makes this same point in his writing on *The Drafting Knife and the Pen*, referencing Antonio Gramsci:

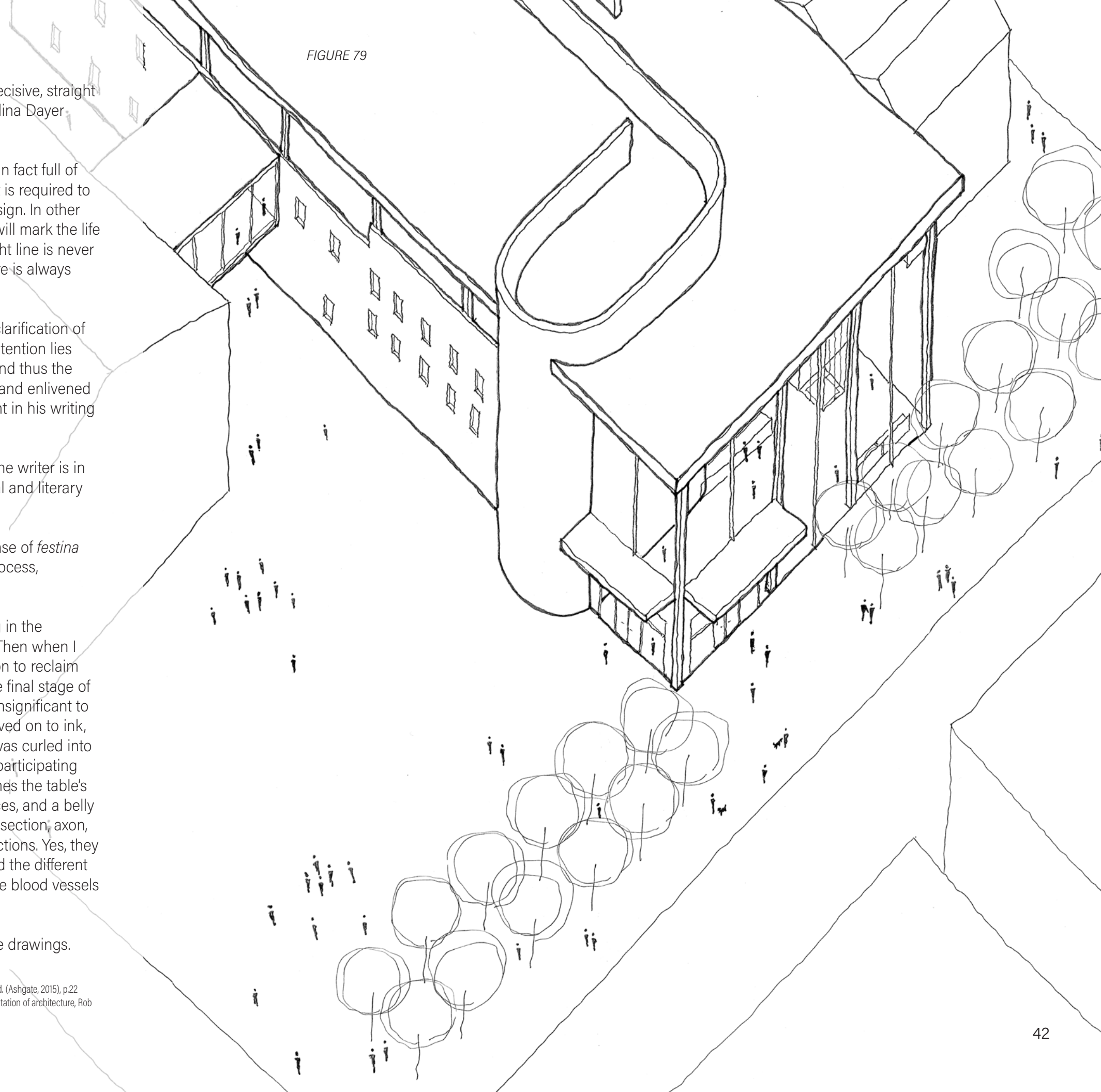
"The art of the architect is in the project, not in the building, just as the real art of the writer is in the manuscript, not in the printed book. This is a recognition that both architectural and literary writing are demonstrations."

By choosing to draw by hand for this important year, I was able to work with a sense of *festina lente*. I hurried, but with a certain degree of slowness. This looked like a cyclical process, switching back and forth between modes of representation.

I worked in collage to produce an idea and then worked in pencil to refine it, bring in the mathematics of a system, and experiment with some further semblance of reality. Then when I reached an obstacle, a point at which I needed to return to the realm of imagination to reclaim the original idea, the *parti*, I would return to collage and continue the cycle. But the final stage of the undertaking was ink on paper, and the characteristics of that process are not insignificant to the larger story of the thesis. By the time I had finished working in collage and moved on to ink, the building had been born almost literally into the form of a body. As if a person was curled into the fetal position, my courthouse has a heart in the form of the table where those participating in the justice process sit eye to eye, a ribcage in the form of the threshold that frames the table's room, a head in the form of the glass entrance atrium, a brick spine of service spaces, and a belly made up of two regular courtrooms. The lines that construct these spaces in plan, section, axon, and elevation, then become the evidence of connection between these bodily functions. Yes, they do literally construct the circulation and indicate the math of the structure that hold the different parts together, but perhaps more significantly they form the sinew, the skin, and the blood vessels and veins that make these disparate elements into one cohesive whole.

And the "tremblottant" is the pulse of the system, proving that life flows through the drawings.

FIGURE 79



1 Carolina Dayer, "Material Intuitions: Tracing Carlo Scarpa's Nose" in *The Material Imagination, Reveries on Architecture and Matter*, Matthew Mindrup, ed. (Ashgate, 2015), p.22
2 Marco Frascari, "The drafting knife and the pen" in *Implementing architecture: exposing the paradigm surrounding the implements and the implementation of architecture*, Rob Miller ed. (Atlanta, GA: The Architecture Society of Atlanta: Nexus Press, 1988) n.p. (pdf p.7)

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Figure 13	William B. Bryant United States Courthouse Annex." www.gsa.gov , October 2024. https://www.gsa.gov/system/DWfiles/William_B_Bryant_United_States_Courthouse_Annex__Washington_DC.pdf .	Figure 45	Talia Moore, Conceptual Perspective Collage
Figure 14	William B. Bryant United States Courthouse Annex." www.gsa.gov , October 2024. https://www.gsa.gov/system/DWfiles/William_B_Bryant_United_States_Courthouse_Annex__Washington_DC.pdf .	Figure 46	Talia Moore, Courtroom Construction Diagram
Figure 15	Wray, Chuck. "Rockbridge County Courthouse Construction Drawings." <i>Architectural Drawings. A5.1 Building Sections</i> . BCHW Architecture, n.d.	Figure 47	A-B Talia Moore, Perspective Model Photographs
Figure 16	Wray, Chuck. "Rockbridge County Courthouse Construction Drawings." <i>Architectural Drawings. A8.1 Enlarged Plans</i> . BCHW Architecture, n.d.	Figure 48	Talia Moore, Sketch of the Primary Elements
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Figure 20	Janjusevic, Biljana. "Northern Lights: Courthouse Extension." <i>Hidden Architecture</i> , February 19, 2019. https://hiddenarchitecture.net/northern-lights-sweden-courthouse/ .	Figure 52	Talia Moore, Perspective Sketch Looking West
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		Figure 73	Talia Moore, East Context Elevation
		Figure 74	Talia Moore, South Material Elevation
		Figure 75	Talia Moore, South Context Elevation
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