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Making Place for Petty Crimes:

*An exploration into the use of boundaries as a
vehicle for generating an appropriate response
to the complexities of Urban Courts.*

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Making Place for Petty Crimes

Boundaries form a critical part of any architectural process. During my years of study I was continuously confronted with the word 'boundary', and the function thereof. Where do we find it in architecture and the cities we live in?

Martin Heidegger notes that a boundary is not that at which something stops, but as recognized by the Greek, the boundary is that from which something begins its existence. Boundaries either invite or exclude. We all follow the lines created by architecture in our everyday life, and our movement through places are regulated by them. Whether the boundary is between public or private, open or enclosed spaces, it should be seen as a starting point for the journey.

What is the role of boundaries in law architecture and at what point does it invite or exclude the public on the journey. To address the question, the terms 'superiority' and 'exclusivity' in law buildings will be explored through investigating the appearance of traditional law courts. What impression the architecture left behind and the boundaries they've established. The architecture of courthouses originated from past movements which resemble cathedral like structures. These courthouses were designed with power to create a sovereign atmosphere over the entire city and establishing fear amongst the people for the law. The grand columns on a court's front facade created the impression of looking up towards the king and then to God. The characteristics of these courthouses are universal, which create court typologies that can be located anywhere in the world.

In South Africa, where the principle of 'moving forward' guides a diverse society through history, it is important that the architecture of law buildings is not 'left behind'. Our current courthouses represent the past, and have left the majority with a pessimistic perception of law and justice. The transformation which South African law went through establishes that the law should not be a fixed rule, but that it needs it to be an interchangeable law that transforms according to the needs of society. The intention of this project is to define a new court typology that bridges the gap between the elitism of the past and a unified future, which allows for an appropriate response to the complexities of Urban Courts.

An investigation into the spatial structure which traditional law courts have adopted will elucidate the issue of hierarchy in traditional courts and inform possible interventions for facilitating an accessible arrangement of space. How should the hierarchy of space be reorganized so that they are not reflective of a system that individuals can't relate to? Making of boundaries will be investigated in an attempt to understand how the thresholds of law courts can empower people to cross the 'imagined' line. The question which then manifests itself is: Can the built environment play a role in transcending these boundaries that constrict us as a society? Traditional Courts convey a clear and strong boundary between the public and the private, the accessible and the inaccessible. It draws a line between that which belongs to others and that which is of ourselves.

Jonathan Shapiro, well known political cartoonist, suggests another way of making the judicial system and its architecture accessible to the public. Shapiro uses words and pictures to express himself. "I have things that I want to say, so I use the media to express my opinion", and at the same time give a political voice to others. He describes his cartoons as a fair comment in the interest of the public, making politic and law more accessible to them. Shapiro states that law is ever changing; it is not the absolute truth, but a system that belongs to the people. Through a satirical view he transcends the hierarchy of power and says humor is a good way of bringing people in powerful positions down to the level of the general public, (Shapiro interview 2010). His cartoons assist in easing the pressure of delicate issues that South Africans have to deal with, points out the hypocrisy of some and places the argument in the readers mind. His cartoons illustrates modern day South Africa, it creates debates and makes people think for themselves. Art reflects the current state of mind a country or systems find itself it. (Jencks:2007: 118) If an artist such as Shapiro has managed to transcend the boundaries of a sovereign system, then why can architecture not do the same?



Fig 01: "Jackie Selebi as Pinocchio - The long nose of the law" Jackie Selebi ex Police commissioner accused of corruption.



Fig 02: "Lady Justice crucified"



Fig 03: "Zuma raping the scales of justice". A metaphor which suggests that South African political leadership has not respected the legal system.

How can South Africans claim ownership of a governed system and the urban spaces surrounding it, which have belonged and been regulated by exclusivist and authoritative systems for so many years?

Timothy Murithi, *Head of Programme at the Institute for Security Studies Office* in Addis Ababa, Ethiopia, and author of *The Ethics of Peacebuilding*, states that every society has developed its own institutions and mechanisms for managing disputes, which preserves the fabric and integrity of a society. In post-apartheid South Africa these institutions and mechanisms played an integral role in managing disputes as well as the promotion of peace and social order. The peace-making norm gathered from the theory of Ubuntu helped the segregated majority to transcend the bitterness, hatred and suspicion of the past. It made the transition accessible, and encouraged a spirit of forgiveness and a willingness to move beyond the legacy of the apartheid laws. (Murithi:2006:25)

"Societies appear to be tearing themselves apart and the attitudes and values in these societies seem to be based on self-interest, private accumulation and the competitive drive for power and resources." (Murithi 2006 :26).

This 'cultural logic' creates a boundary in societies, and an exclusion that feeds a cycle of poverty, debt and economic marginalization. Murithi claims that this developing 'logic' is also responsible for the ruthless cycles of continuous violence and crime that we are currently witnessing. Murithi's theory of Ubuntu places high value on the collective task in which everybody is involved. It does not exclude people from governing their source of law. A system that have adopted Murithi's theory is our country is the community courts which were established in 2004 on requests of former President Thabo Mbeki. A court type to accurately represent the principles embodied by such a law system it is necessary to create spaces and opportunities for companionate sharing.

Ideally this ideology should extend through law building, providing spaces that allow people to be physically involved in the process of reconciliation and the maintaining of the law. The architecture should reflect the transparency of our legal system, allowing all who pass to identify with justice and fairness within their own context. Only through this process will ownership of these spaces be taken by the public.

The intention is not to suggest replacing 'traditional' colonial courts with "traditional" African courts, but rather a realistic melding of two systems that represents a diverse society. Both types of law systems have an important aspect in common: a reverence for the past.

Precedent Study:

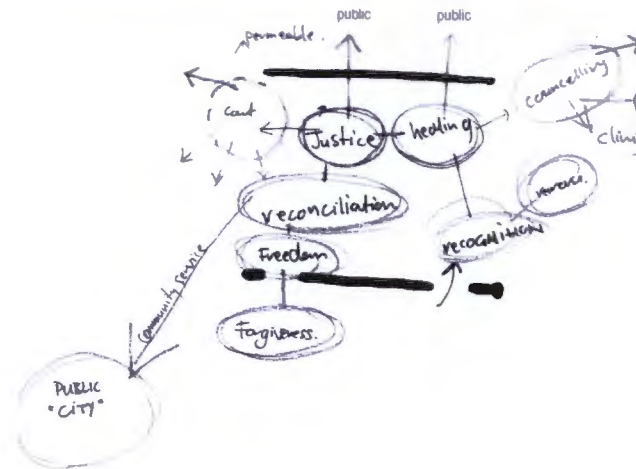
This section of the paper will focus on the physical architectural appearance of traditional and contemporary Law Courts, and the psychological impression which architects have purposefully stamped on the sub-conscious of the public. The four examples that will be referred to will be:

The two traditional courts are:

Cape Town High Court building, in Keeron Street, South Africa, *United States Supreme Court building*, Washington DC, US,

The two contemporary courts are:

Provincial Law Court building, Vancouver, British Columbia, and *Constitutional Court*, Braamfontein Johannesburg, South Africa



Architecture of the High Court Cape Town, Keerom Street, SA- Local

The Cape Town High Court is located on Keeron Street in the Central Business District (CBD), and the law chambers situated in the surrounding urban context. My journey towards the Court started at Wale Street. Approaching Keerom Street I had to pass underneath the *Provincial Legislature, Western Cape building*, which acts as a gateway between the CBD, the Court and the law Chambers. An enormous arch straddles the cobbled street leading towards the Court, creating an imposing presence. The scale of the elements intensifies the experience of the space.

When I finally reach the Court I felt intimidated by the many police cars and the press with their cameras. There was no place sit, and I had to wait on the small strip of sidewalk in front of the heavy stone structure with its symmetrical façade. The oversized entrance door is flanked on both sides by three large columns. Metaphorically pointing up to the sky; reaching for a higher authority than mankind. (Prisman: interview: 2010) A grand staircase acts as threshold between the outside and the inside of the building. The first set of steps lead up to the main entrance door, which are followed by a second set leading to the main foyer of the courthouse. The staircase elevates the court from the ground surface, allowing it to announce its power and authority. The Court's status of authority is even more noticeable when approached from Leeuwen Street, which runs vertically down towards the Court ending at the main entrance frames the importance of the Court.



Fig 04 : Provincial Legislature building on Wale Street,
A gateway to the Law Chambers ,
and High Court in Keerom St



Fig 05 : Illustrating the Dome and Arch structure of the
Provincial Legislature building,
image taken from Wale street



Fig 06 : Provincial Legislature, Western Cape Building:



Fig07: Journey towards Court



Fig 08: Sidewalk in front of Court.



Fig 09: Western Cape High Court, Axis on Leeuwen Street , Shows the symmetrical façade of the entrance and the scale of the building in comparison to the people .



Fig 10: Illustrates the scale of the building, the columns are metaphorically pointing up to the sky reaching to a higher authority than mankind.



Fig 11: Staircase on the outside

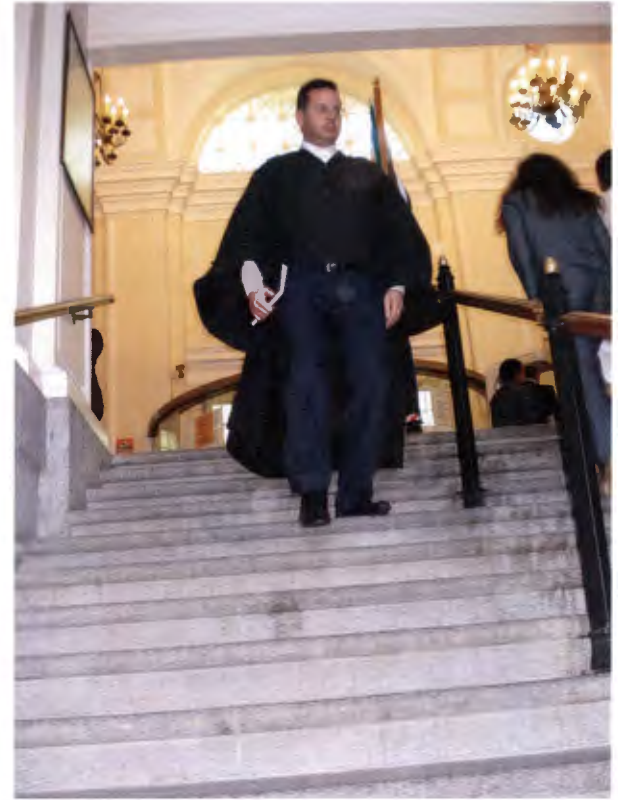


Fig 12: Staircase leading towards the main foyer.

Architecture of the US Supreme Court building, Washington DC. US- International Precedent Study

The architect Cass Gilbert was commissioned in 1928 to design the US Supreme Court by Chief Justice William Howard Taft (Chairperson of the Supreme Court Building commission). Gilbert designed a majestic white marble structure: "a monumental temple of justice that symbolises the power and legitimacy of the Court House", which consisted of a central front section flanked by two symmetrical wings. The centre contained the courtroom, and, "with its great columned hall and ornate portico, resembled the Greek Parthenon" which was his inspiration. (Bloomfield: 2003:1)

The US Supreme Court Building was designed in the Neoclassical Roman style, and the sixteen marble columns supporting the pediment are in the classic Corinthian style. In front of the building are a spacious marble plaza and a grand staircase of fifty three steps leading up to the central entrance doors. According to Bloomfield



Fig 13: Marble plaza and Grand staircase

this was done to enhance the visitor's sense of earnestness and the effect was undeniably impressive and intimidating. Two huge marble blocks flanked on both sides of the staircase each supporting a large sculpture by James E. Fraser. (Bloomfield: 2003:2)

Inside the building the appeal to tradition and authority intensifies. Beyond the massive bronze entrance doors monolithic columns of white marble support the coffered ceiling of the Great Hall. The foyer for the courtroom serves as a spacious corridor filled with wall niches and pedestals for deceased Chief of Justices. The entire interior, consisting of columns, floor, and walls are of white marble and this undeniably establishes a mood of awe, when one approaches the red-curtained doorway of the courtroom. (Bloomfield: 2003:2)



Fig 14: Image showing the pediment, sixteen columns, grand staircase and the statues on either side.

Both precedent studies share the idea of substantial scale, authority and power obtained from the Law. The courts were designed to create a specific impression; the exaggerated use of scale. The built form was purposefully applied to intimidate people and to enforce the idea that it does not belong to them but to some higher authority which they should submit to, and fear. In both cases the universal Court typology was used to enforce a boundary between law and the general public. Although the typology has distinguished a negative boundary, the intention is not to disregard the power and strength of the Law. We should recognise that we are capable of bad things and therefore need law. It is not to state that we need to break down the hierarchy of law through rewriting a Court typology that rebels against law, but rather to establish a typology that represents the identity and culture of a country, and a building that aids in transcending the psychological boundary that was created by traditional Court typologies.



Fig 15: The pediment on the east side of the building "Justice the Guardian of Liberty" by sculptor Herman A. MacNeil



Fig 16: Architect of Vancouver Law Courts

The next two examples that will be referred to are two contemporary courts which have transcended the boundaries left by sovereign Court typologies.

Architecture of the Provincial Law Court building, Vancouver, British Columbia, 1973 by Arthur Erickson

His friend and fellow architect Bing Thom said that "Every building Erickson designed had a common element: an inherent humanity". (Thom:2009)



Fig 17: Main entrance of the Vancouver Law Courts



Fig 18: Side Elevation, columns steps down to outside public space

Erickson's design for the seven-storey Law Courts complex has been described as a skyscraper laid on its side. The court building was intended as a kind of monument to the 'transparency' of the Canadian legal system. In Erickson's vision, a passerby outside is meant to be able to see justice at work. The building is organized into four major components: public space, courtrooms, judges' chambers and administrative and support facilities. The main public spaces includes three galleries and the main floor the Great Hall, all are visually and physically connected.



Fig 19 : Great Hall: Internal public waiting foyer.

There were three main criteria for the design of the courts:

1. Circulation within the building was designed to ensure security separating all participants in the administration of justice from public circulation. The courthouse is divided into a public and private sector.
2. Focal areas of the Law Courts include both courtrooms and open space areas. Public areas were designed for relaxation, refreshment and communication beyond the courtroom. Open spaces also serve as both exhibition and education areas.
3. Flexibility to meet changes in the judicial system.

A sloping glass roof distinguishes the importance of the Law Courts. The glass roof serves as a major symbol of publicness – *"its transparency inviting the public to enter, enjoy the public surroundings or partake in judicial procedures."* (Thom: 2009) The glass roof reflects the outdoor feeling of the civic space and facilitates all public galleries and a number of the courtrooms with natural sunlight. The covered public galleries provide public access to courtrooms and accommodate public seating, interview rooms, witness waiting and information spaces.

The front façade at the main entrance is described as a modern representation of a traditional Court House. The transparent roof pitch resembles an old solid pediment, but is transformed into a more transparent symbol of publicness. The columns, instead of lining up to a higher authority it steps down to the scale of the entrance, bring the scale of the large building down to human scale.

Architecture of the Constitutional Court, Braamfontein Johannesburg, 2004 by OMM Design Workshop

"Public buildings normally shut off the outside world. Normally you get swallowed up in the power of the state or corporate entity, but here the building is saying, 'I belong to you, you belong to me'"

- Justice Albie Sachs

The Constitutional Court was designed to reflect the values of our new constitutional democracy. It was South Africa's first major post-apartheid government building and was designed to embody the openness and transparency called for by the Constitution itself. The design of the building is noted for its entrancing volumes and transparency. In comparison to most traditional courts, it is welcoming rather than forbidding, filled with warmth. It has no wood paneling or marble cladding, and has come to be admired for its graceful proportions. The principal materials - timber, concrete, steel, glass and black slate – introduce a court with an African feel.



Fig 20: Urban Street leading towards Courts

The building consists of a Foyer, gallery, the court, law library, administrative spaces and judge's chambers.

The entrance foyer of the Court was designed as an abstraction of a tree canopy *"the shade of a tree as a place of communal gathering"* (Makin: 2004) It is a light-filled area punctuated by slanting columns. The columns are an architectural metaphor for trees under which African villagers traditionally resolved their legal disputes. In keeping with this metaphor, the concrete roof has slots designed into the roof, which creates an effect of dappled sunlight filtering through leaves.



Fig 21 : Constitutional Court, Braamfontein Johannesburg, 2004 by OMM Design Workshop

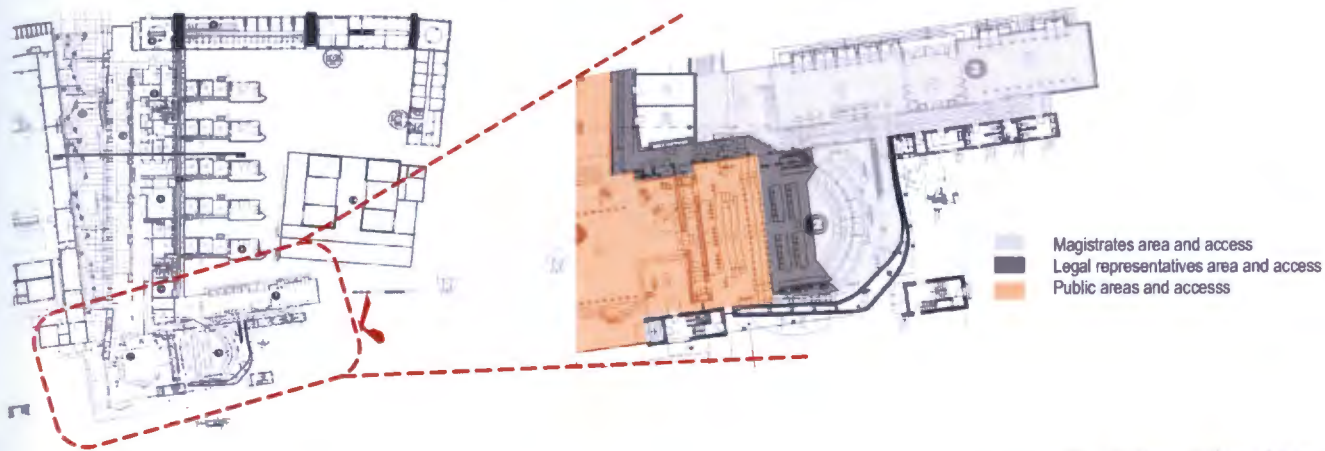


Fig 22: Ground Floor Plan and Court Access Paths of the Constitutional Court.



Fig 23: Figure ground plan of Constitution Hill

The concrete beams of the roof, are inscribed with the words "human dignity, equality and freedom" in samples of the handwriting of each of the judges present during the building of the court. The concept of movement and connection across the site was important, and the idea to interweave the past and present. This was achieved through the Great African Steps which lead from Constitution Square to the ramparts of the Old Fort and Number Four Prison. The steps divide the old stone wall of Number Four and the Court's glass frontage - a walkway between the past and the future.

In response to Murithi's theory on ubuntu and community courts, the next section will illustrate research done on community courts in Cape Town. A case study and qualitative research, which were generated through research conducted during the master's programme will be presented.

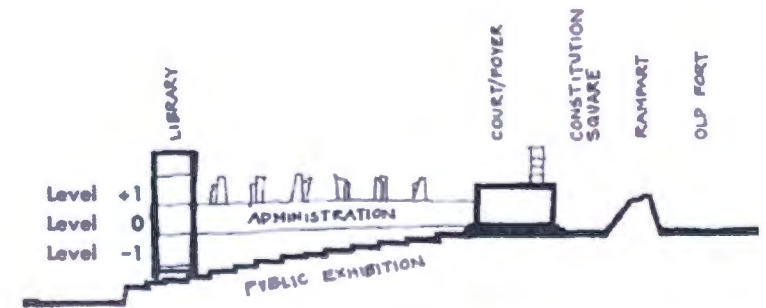
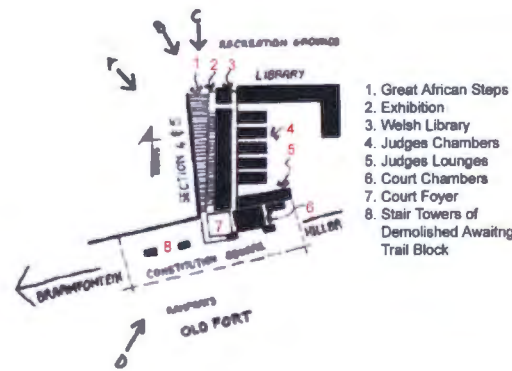


Fig 24: Elements of the Constitution Court and Section through the site showing the slope down the Great African steps.



Fig 25: Great African steps _ Artistic shuttering_
Interior Spaces, Inside Foyer



Fig 26: Gallery Space_ Approach to Court_ Inside foyer



Fig 27: Cape Town Community Court, Buitenkant Street.

Case Study: Cape Town Community Court, Norlen House, 17 Buitekant Street.

"By focusing on petty crimes, community courts hope to encourage a 'zero tolerance' approach to criminality, develop integrated and constructive responses to local crime problems, and alleviate case loads in magistrates' courts"(LueDugmore:2006:27)

Community courts were identified as a government priority in 2004; they are also described as "district courts" that deal with the same cases as normal magistrate's court. The difference being that they only deal with social crimes or so call petty crimes such as street vandalism, Riot behaviors, shoplifting, petty theft, drug abuse, petty gambling offences, begging, drinking in public, various train-related offences, common assault, street sleeping etc. The purpose of this court is to assist the Magistrate Court with its case load and system backlog, and encouraging access to justice to disadvantage groups. Emphasis is on a restorative justice approach and many diversion and alternative sentencing options which aims to restore and create balance in the area the court is serving, instead of imprisonment. The accused are assessed as soon as possible (usually within 24 hours of arrest) to decide on suitability for diversion from the criminal justice system. Legal Aid attorneys are available on request.

This type of court should not be confused with the traditional courts in rural areas which assist in resolving less serious disputes, although the court's methodology is based on the reconciliation principals of Ubuntu.

"For a long time petty criminal activities were not dealt with as vigorously as they ought to be. The establishment of the community courts is therefore a statement of intent that wherever or whatever petty crime is committed, it will be dealt with swiftly. It gives practical meaning to the concept zero tolerance in our fight against crime" (LueDugmore:2006:27)

There are three Community Courts that have been established in the Western Cape namely: *Mitchell's Plain, Cape Town and Fezeka (Gugulethu)*. For the purpose of my thesis. I will focus on the *Cape Town Community Court*.

The purpose of such a court is to provide an effective justice system which seeks to involve the community and train them to understand their powers and authority over laws/rule making and crime prevention and administration of justice; creating a "social cohesion" and promoting "a common sense of belonging".

The court is housed on two floors of the Norlen House building on Buitekant Street Cape Town which is shared with other businesses. The court is staffed by: one clerk, one prosecutor, an interpreter, a magistrate, NICRO social workers, NGO's such as Street People's Ministry (SPM) intake officer, a data capturer, and SAPS court orderlies. It services three police precincts: Cape Town, Sea Point, Table Bay.

My Journey as participant

This section introduces diagrams which unpack the spatiality of the *Cape Town Community Court* in Buitekant Street.

In order to understand how programme within the Community Court functions, it was important for me to personally interact with the structuring elements that tie the different systems of the Court together. The next section will illustrate my journey as Social worker and Offender. My participation in the process of the court helped me as an architectural student to understand what role spatiality, light, acoustics, circulation, private and publicness play in the functioning of such a system. The journey was quite exciting and guided me as a designer to set up an architectural language which could represent this type of Court building.

My role as Offender:

My day started early, I was taken into custody after “stealing” a pencil from a shop in Cape Town. From the store I was escorted to the Magistrate Court’s prison cells in Plain Street Cape Town, where I joined my fellow offender friends who had been in the cells from the night before.

The small dark cell was packed with first time female offenders waiting to be transported to the Community Court’s holding cells. The space was hard and cold and the only materials in sight were concrete, brick and steel. The floor and benches built out of concrete were securely bound by thick masonry walls, a heavy industrial toilet and proper steel jail bars. The only light penetrating the confined space entered through a round glass tiled feature in the ceiling, which doubles as the floor for the corridors of the Magistrate Court. The space was intimidating with sharp voices, metal clanging and echoes. The only element that stretched across the boundary of the space was a channel in the floor, used to drain away water when the floor was rinsed for hygiene purposes. The space allowed no contact with the outside and one felt very isolated.

An hour later, six of us were transported with a police car from the prison cells to the Community Court’s holding cells. On arrival at the court, we were led through a door, on Caledon Street, into a narrow stairwell leading up to the SAPS section on the first floor.

Myself and two other ladies, Liesl Pieterse (Offence: Drunk on street) and Coreen Banta (Offence: Shop Lifting) shared a holdings cell while waiting to appear before the Magistrate to plead our cases. The holding cell was much more “generous”, even though, the space was still restrained by steel bars, uncomfortable steel benches and limited contact with the public passing by on Buitekant Street, it was clean! The windows were blocked off with a screen, to avoid visual contact with the outside, but allowed natural light and air to pass through the cell. We were provided with water which was placed on the other side of the bar, in an ice-cream tub and a polystyrene cup to scoop with. This was shared between two adjacent cells. Time spent in the holding cell can range from four to six hours. During my four hours, I noted that it is a place where remorse comes quickly, there forms a strong emotional bond between the people locked up, the openness of the jail bars allow for connections into the process of restorative justice and a sense of respect and authority still challenge the relationship between the offender and police.

Before entering my court session, I was taken to a small counseling room in the corridor leading to the court, where a social worker from

NICRO assessed me to decide on a suitable diversion programme. The prosecutor will make his/her decision on whether the accused is diverted or prosecuted on the basis of the assessment. The counseling space was exposed to passing employees and other offenders waiting to appear in court. The space lacked a sense of security and comfort and didn’t make it easy for the social worker to gain the offender’s trust.

After my assessment I appeared before the Magistrate and was sentenced to four hours of community service with a NGO called “*Projek opruim*” and had to enter into the diversion programme called “*Six Pillars of Character*”.

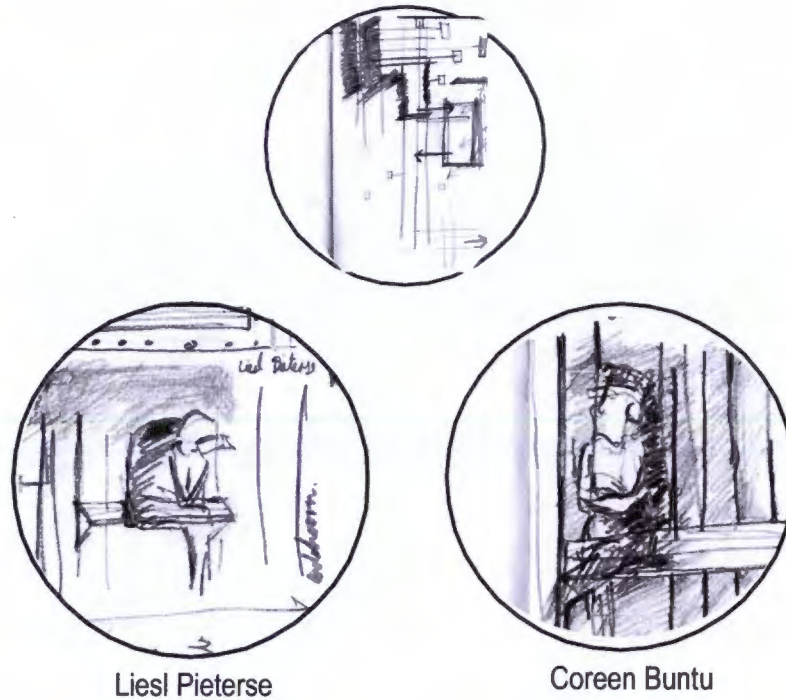
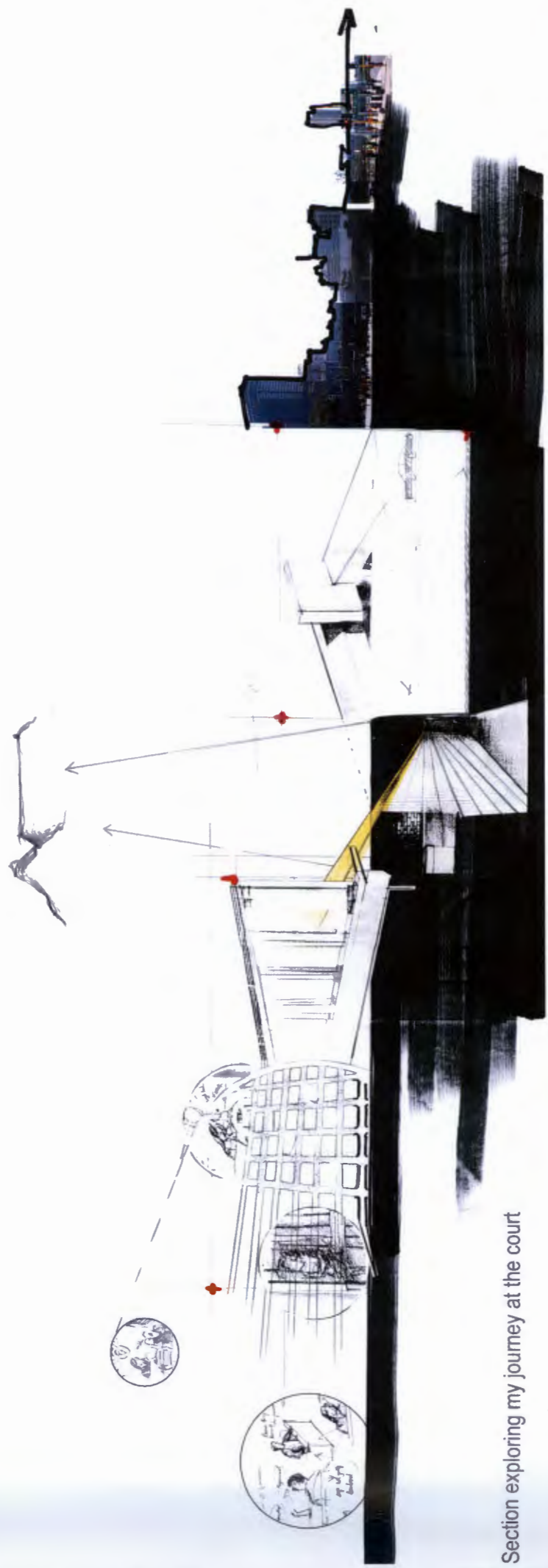
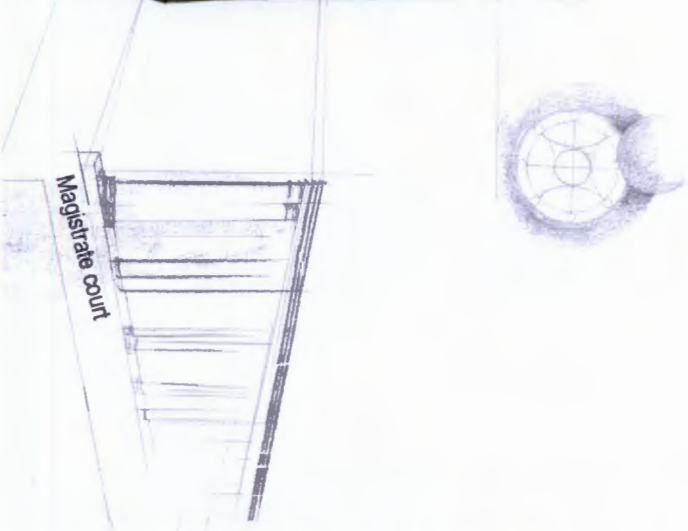
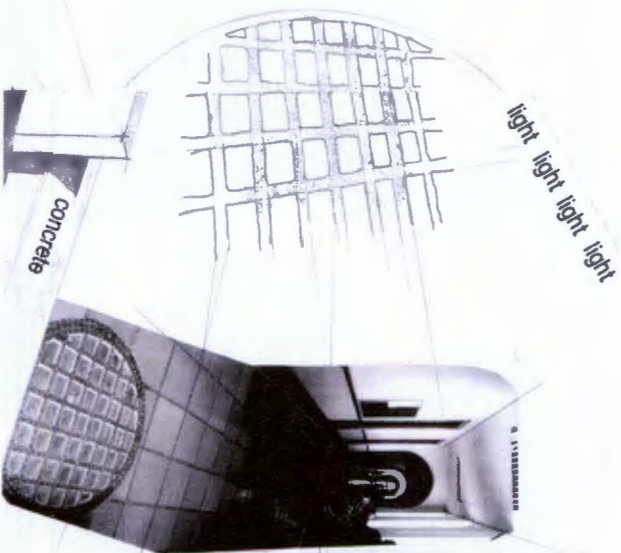
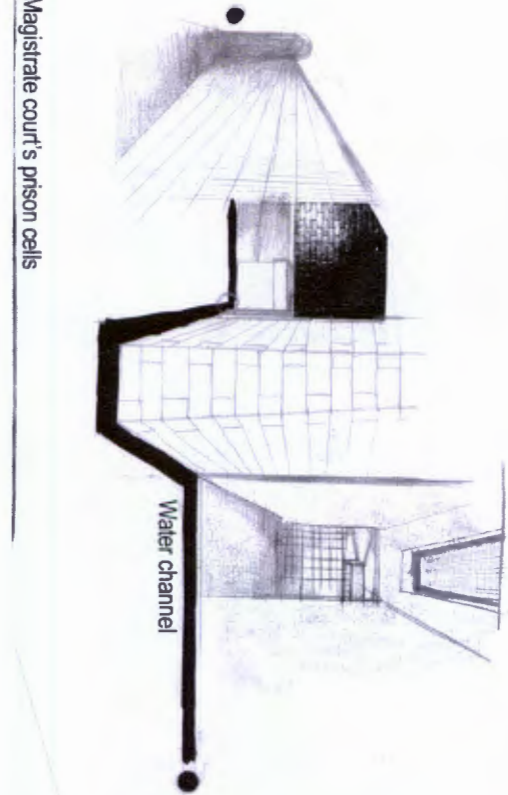


Fig 30: Liesl Pieterse and Coreen Banta



Section exploring my journey at the court

Fig 29: Concept section of journey.



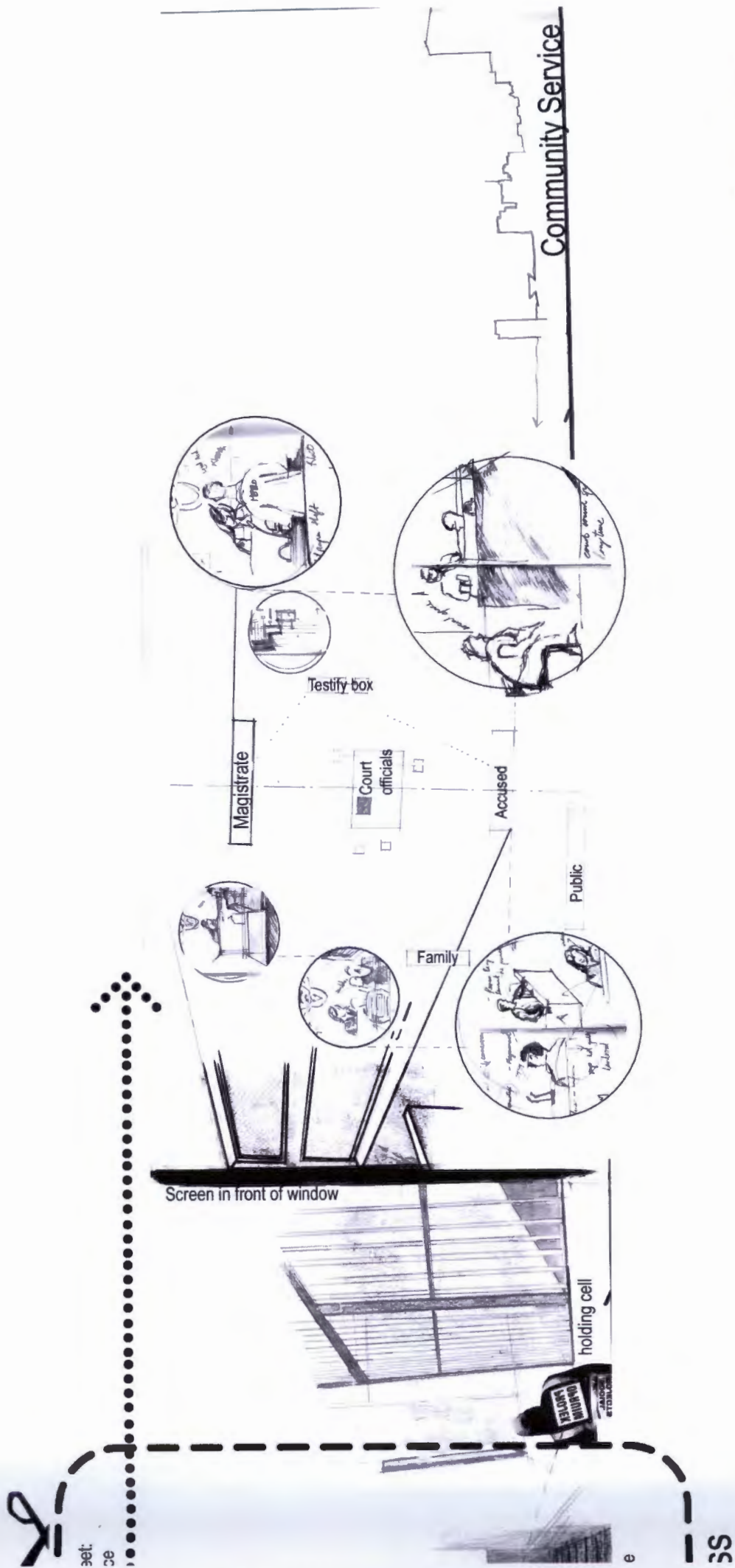


Fig 28: My journey as participant.

My role as Social Worker:

My journey as "offender" enriched my understanding of the legal and spatial structure which occurs behind the scenes of the court. During my role as social worker I engaged with the court as a "practicing" NGO employee, which helped me to understand how the functional aspects of the diversion and alternative sentence programs work. The investigation into the spatial structure of the court addressed the issue of hierarchy and possible interventions for facilitating an accessible arrangement of programme and space. Most of the information gathered was obtained through interviews with the onsite Social worker, Sheryl from NICRO, Police officials on duty, Prosecutors, family and friends of the accused, as well as attending court sessions. The data was captured through analytical diagrams which represent spatiality, circulation, the different components of the court's programme. The diagrams start to unpack the spatial qualities of the different types of spaces necessary to support restorative justice.

Problems that were noted during my time working at the court:

- Limited space for onsite NGO's
- Limited holding cells, currently only four that have the hold between 50 and 60 people on Monday mornings
- Only one court, therefore creating a backlog.
- Space limited for diversion and alternative sentencing programmes, therefore the restorative approach is not generally followed correctly.
- Currently depending on The Haven Shelter, in Woodstock to house offenders that are attending sentencing programmes. The haven is over crowded as is, therefore struggling to provide space.
- Legal Aid is not on site, but their services are available on request.
- Most offenders processed through the courts are homeless adults rather than those who have fixed addresses, and most of those arrested appear to spend at least one night in detention.
- Homelessness was raised by the police as an ongoing problem and need to be addressed holistically to avoid that the Cape Town court is seen as targeting the poor.
- Counseling spaces are exposed
- No meeting or gathering space for family and friends of the accused.
- No social place
- The community court need to be more clearly defined.
- Public awareness campaigns are needed to highlight that certain activities do in fact constitute a crime; space for mock trials needs to be provided.
- A lack of public opinion, as it is beneficial to measure the impact of the courts.
- Limited space for public observation of court proceedings.
- No space provided for record keeping and archiving.

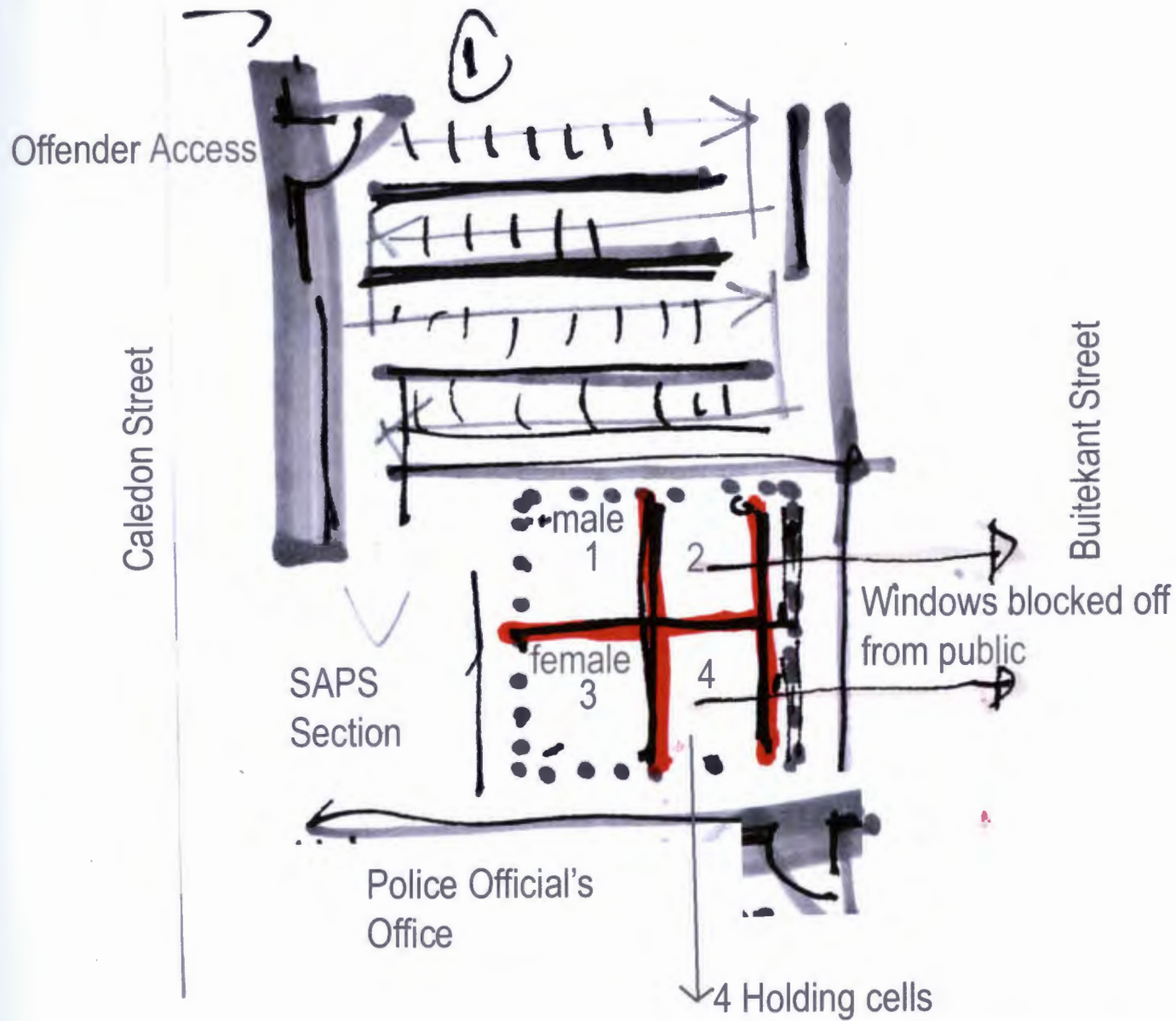
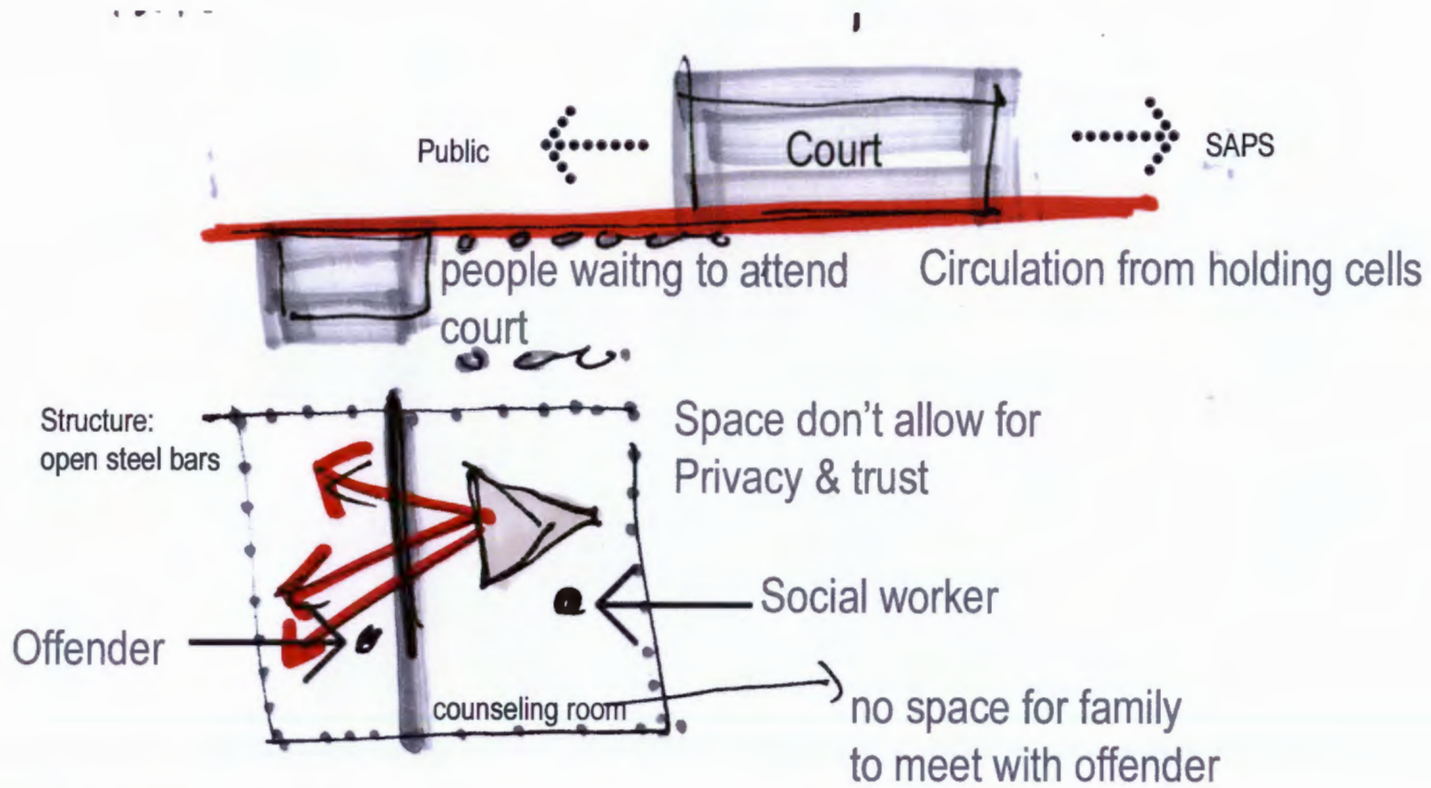


Fig 31: Access to holding cells



Counseling diagram

Fig 32: Counseling diagram

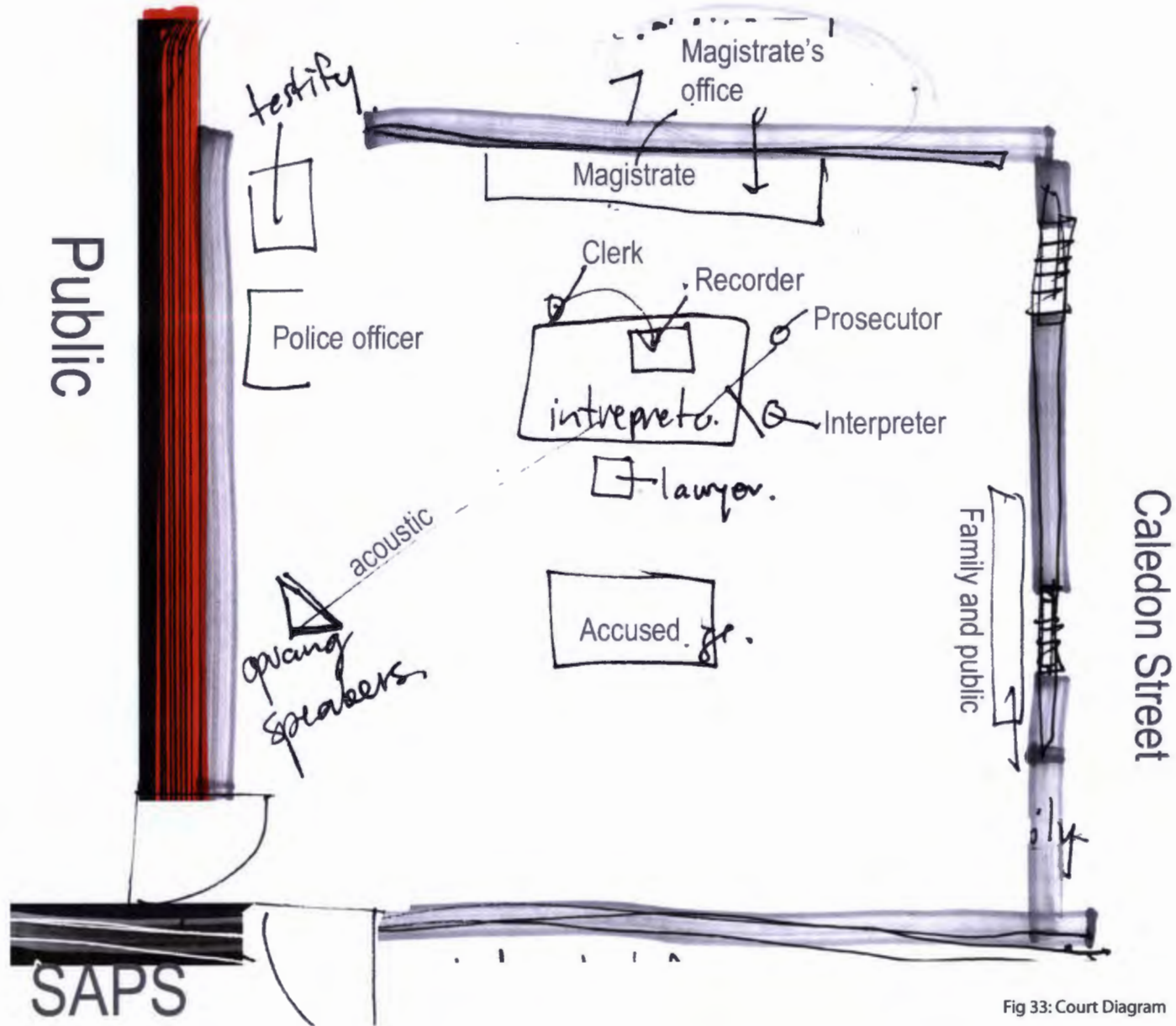
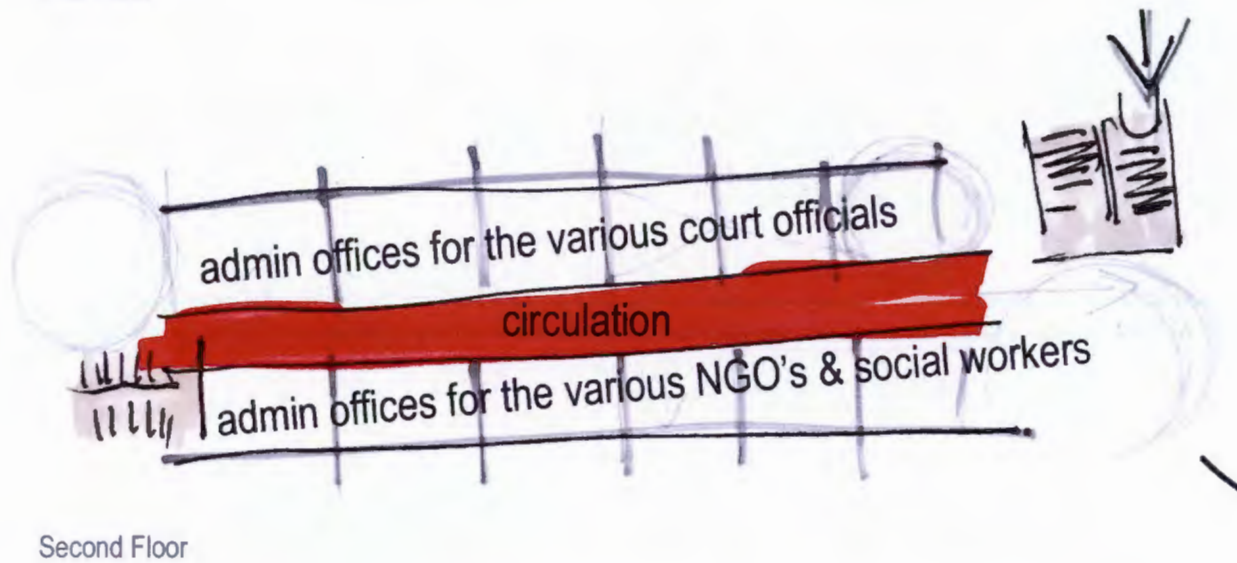
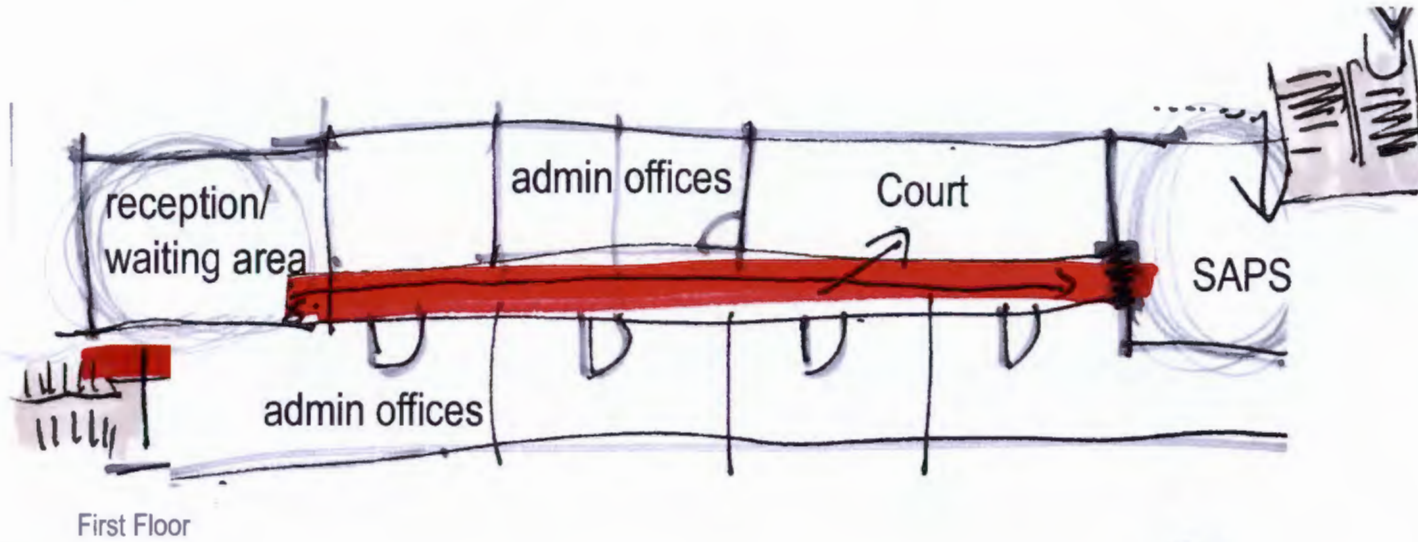


Fig 33: Court Diagram



Diagrammatic plans of existing court.

Fig 34: Diagrammatical plans of existing Court

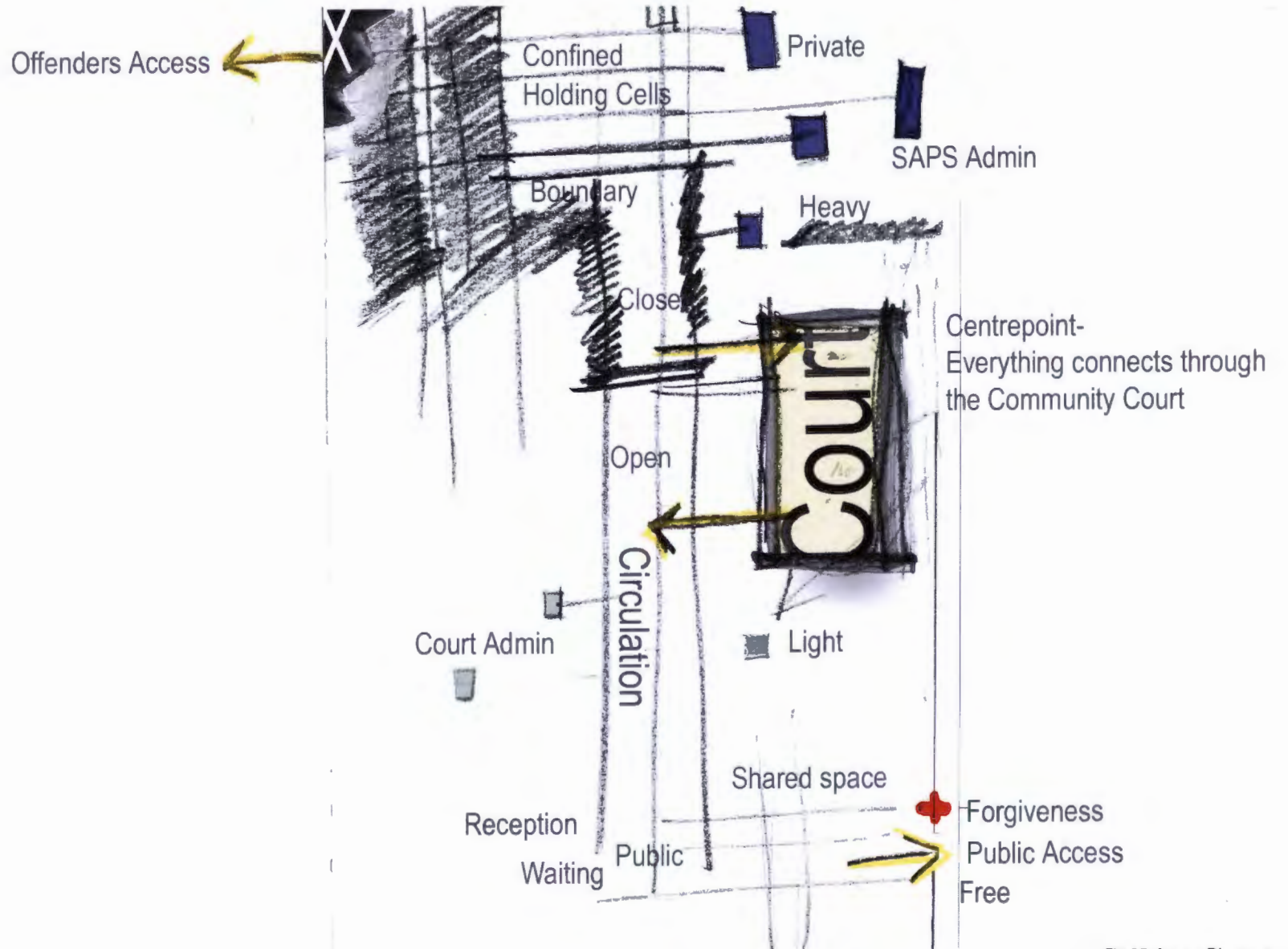
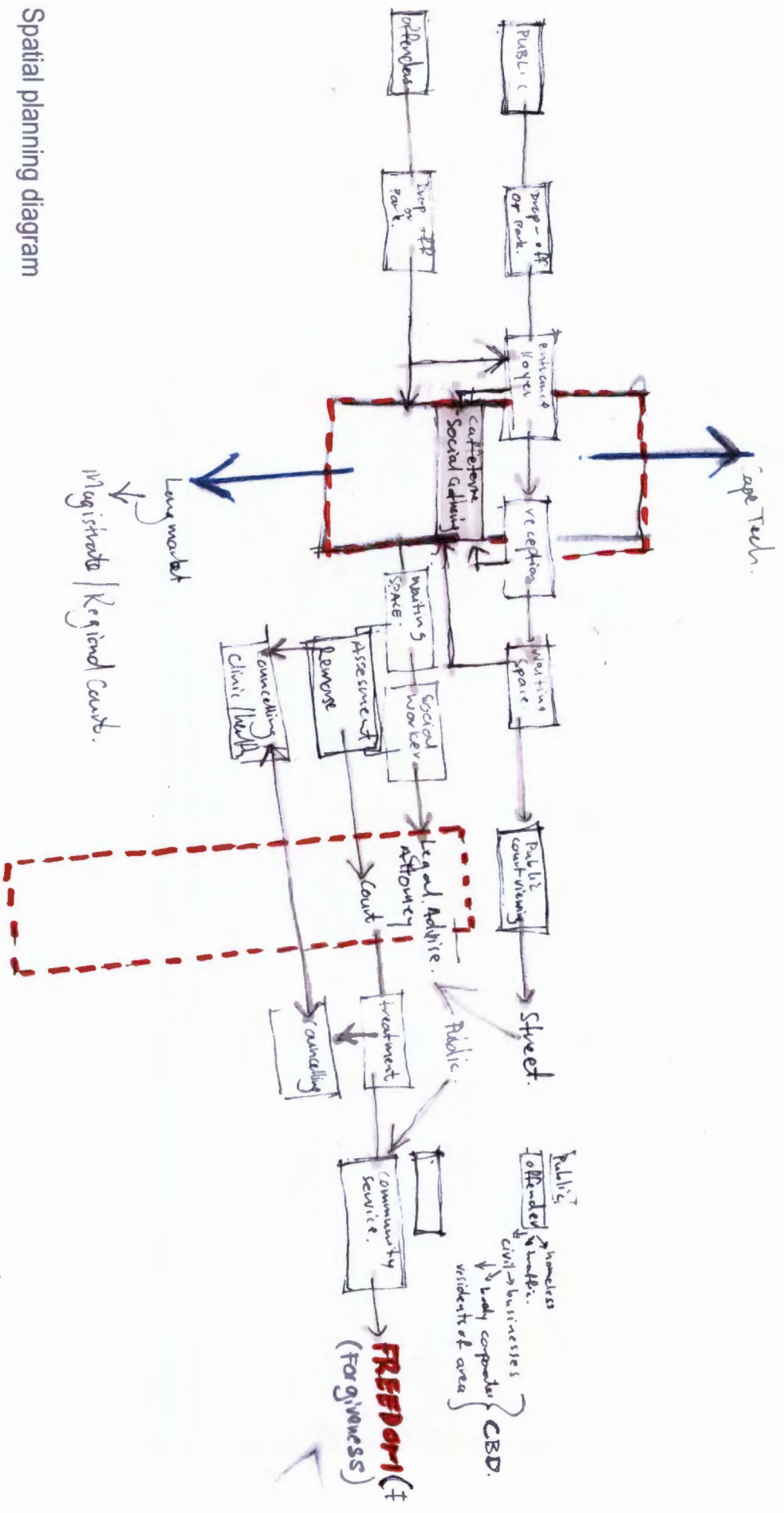


Fig 35: Access Diagram



Spatial planning diagram

Fig 36: Spatial planning diagram



Placing site

The proposed site is located on the boundary between the City center and the remains of Distrix six, and acts as a gateway between them. The choice of site suggests the re-connection of segregated city parts, and is surrounded with a unique combination of history which forms part of the establishment of our city and the boundaries in it. My intervention proposes the opening up of the site's boundaries, allowing parts of the urban fabric to flow into the process of restorative justice. Locating the Community Court on this specific place sets up a public infrastructure that is open and accessible to all, and suggests the beginning of a shared public facility on a place which was once bound by social discrimination. The site has a strong connection with Longmarket Street, a secondary pedestrian road, which extends from the traditional Malay Quarter the Bo-Kaap, down to Distrix Six, now known as Zonnebloem. The Bo-Kaap was the home of emancipated slaves, who settled on the slopes of Signal Hill, and declared an exclusively Cape Muslim residential area during apartheid. Distrix six, on the opposite side is well known for the displacement of communities and enforcing of racial segregation and discrimination. This history has left the mass bounded to a negative perception of the law and architecture as a product of this system. The magistrate along with other courts which works in collaboration with the community court is situated in pockets along Longmarket Street, using the street to emphasize the connection between them. The Castle of Good Hope opposite the site represents the memory of our once colonized state. The memories surrounding the site on an urban scale provoke the intervention to respond to the complexities of urban courts.

Fig 40: Court typologies

affordable accommodation
 transparency
 freedom of expression
 a place for protest
 social gathering space
 legal advise centre
 arbitration
 civil court
 freedom of speech
 Voice
 Community Court



ouiza Rademan_ Siting_Programming

① Proposed site for design development

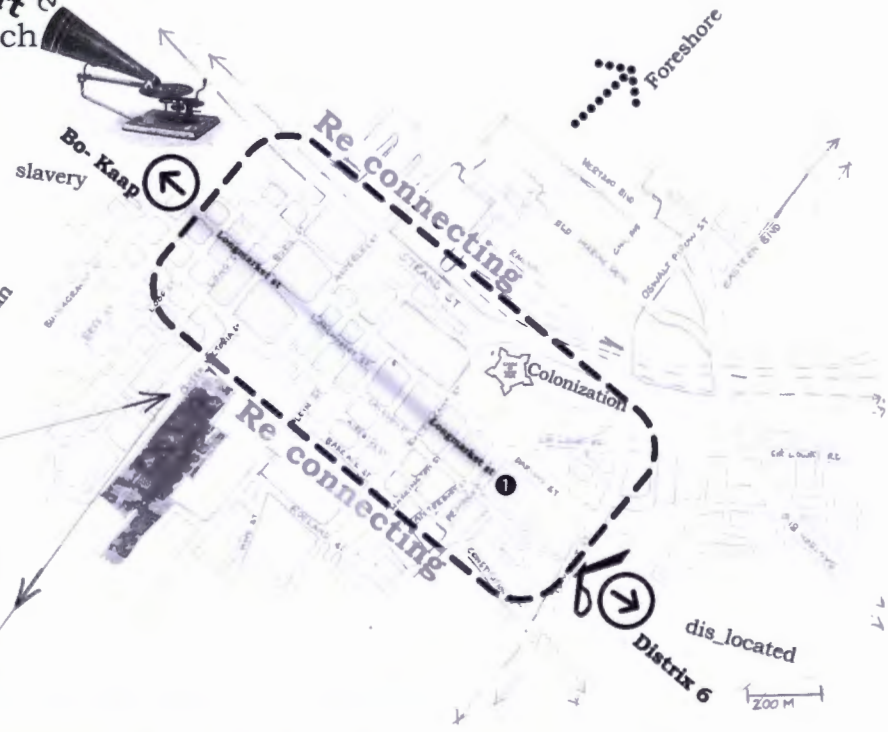


Fig 41: Proposed site

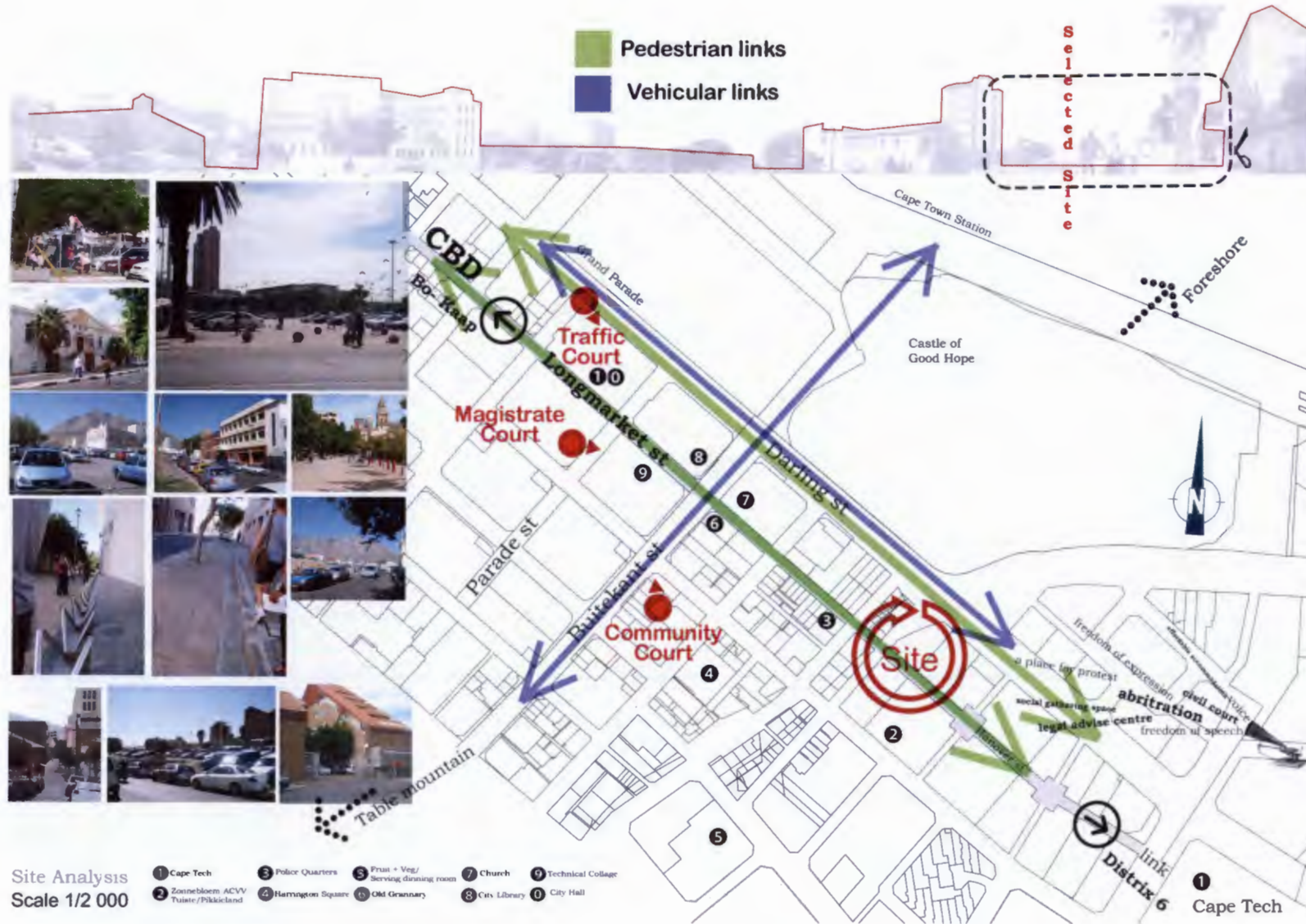


Fig 42 Site analysis on urban context

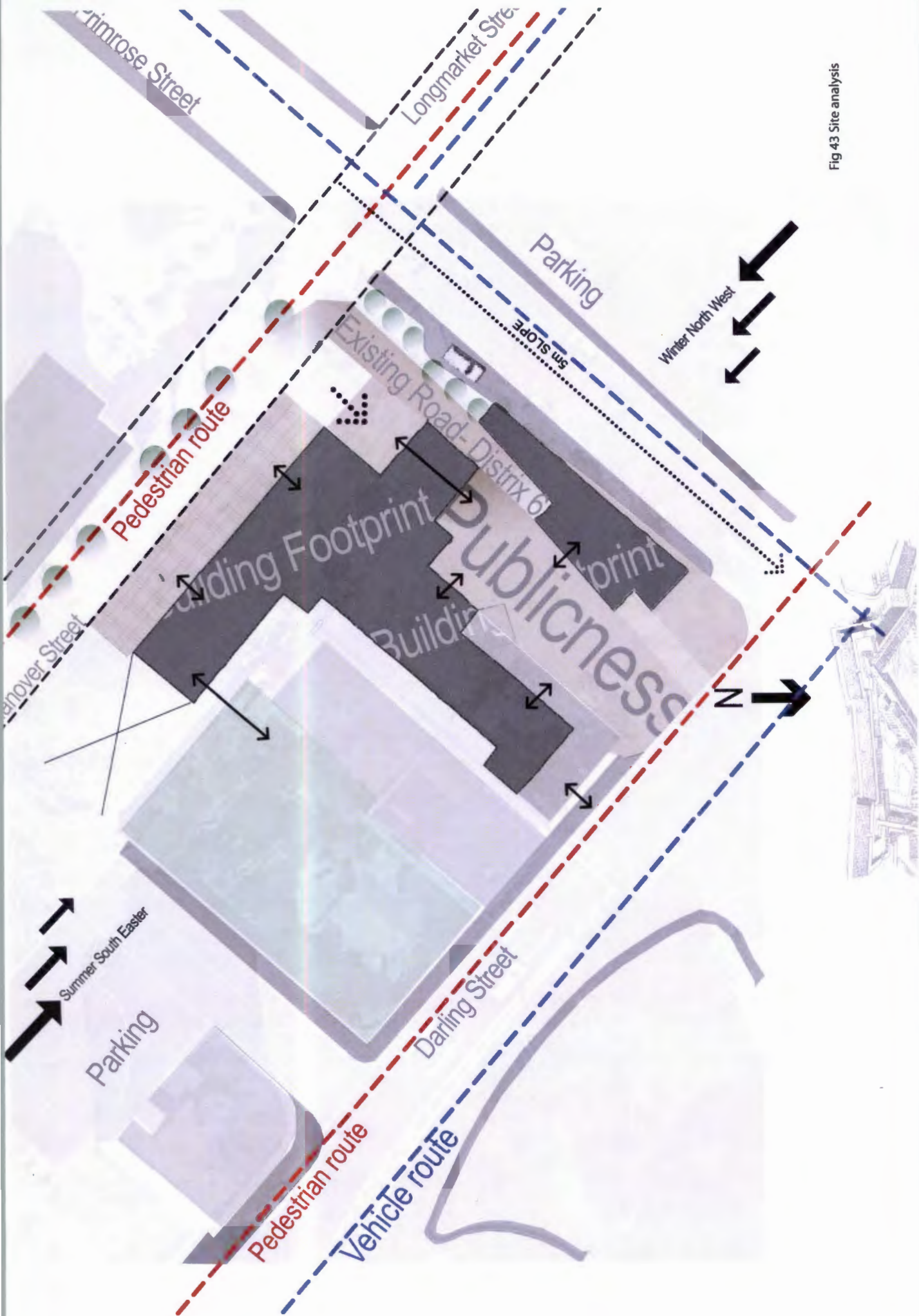


Fig 43 Site analysis



Fig 44 Site development

Fig 45 Site Development plan





Fig 46 Context on Hanover Boulevard



Concept Model



Fig 47 Context on North elevation





Fig 48 Context on Primrose street



Fig 49 Context on Darling Street, showing connection to The Castle of Good Hope 35

Place Making

The responsibility of an architect, when making place, goes beyond site and built form. The making of site and building should be fueled by the formal and social multiplicities of urban life and the threads that tie them together should be open and inviting.

Urban Approach: Building in the City

- Stepping the built form to reflect the surrounding context and site in relation to mass and height.
 - Playing with solid and open forms.
- Creating voids in the built form to optimize views towards the mountain and the City, creating connection point towards the urban fabric, therefore encouraging the process of reconciliation. The voids allow natural light to penetrate the building.
- Building's mass increases towards the Court and the bulk embrace the Court to emphasize its importance.
- Building mass on Darling Street, steps down to one storey as well as the mass surrounding the public square, this allows the dweller on arrival to experience a space that is not overwhelming, but rather inviting, relating the user to the scale of the building.
- The scale of the built form increases along the slope of the proposed site, relating to the Urbanity of the area.
- At the highest point of the site the built form is assembled to create the impression that the court building is only three storeys high, bringing it down to a more human scale.
- The mass on the corner of Hanover Boulevard and Primrose Street breaks open to create a public viewing space which links it to Longmarket Street.

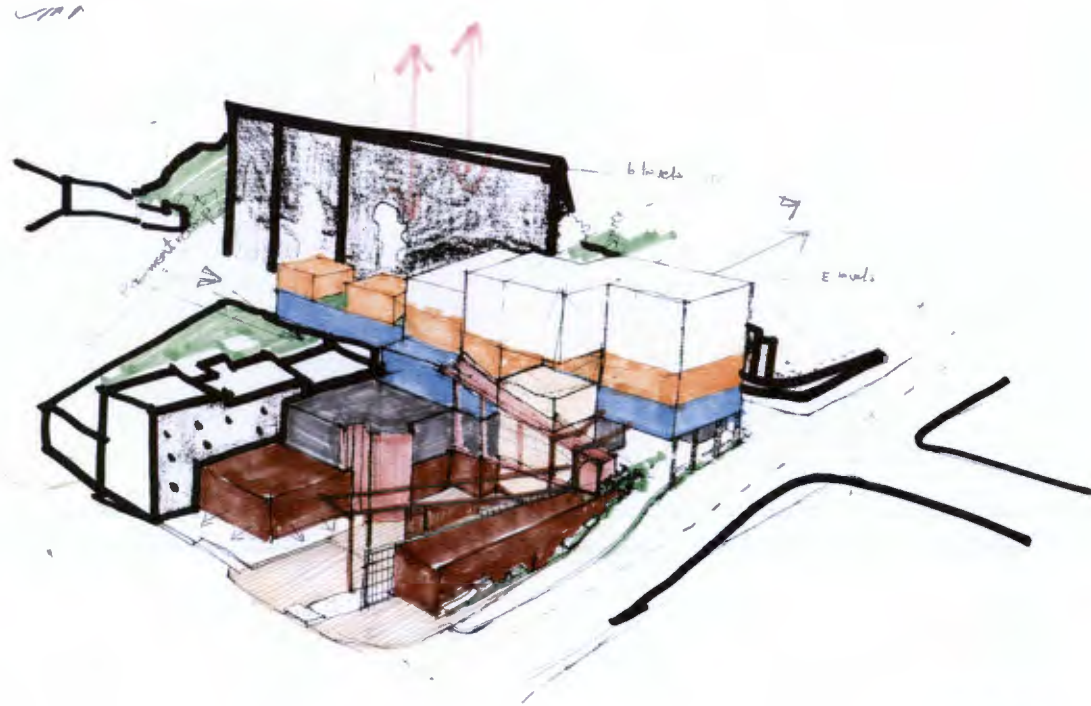


Fig 50: Massing 1

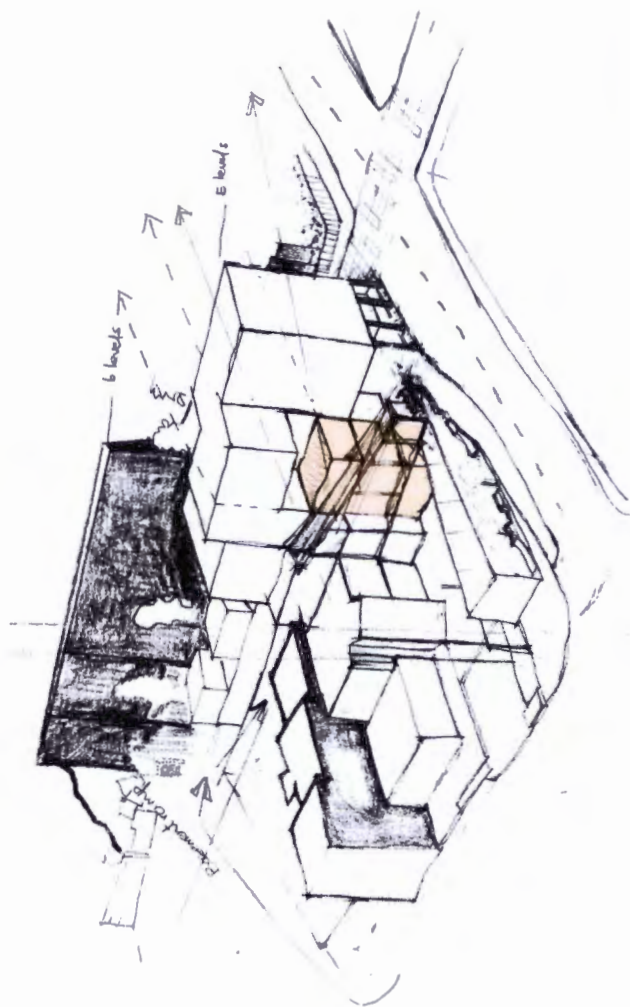


Fig 52: Massing 2

Fig 53: Massing 3

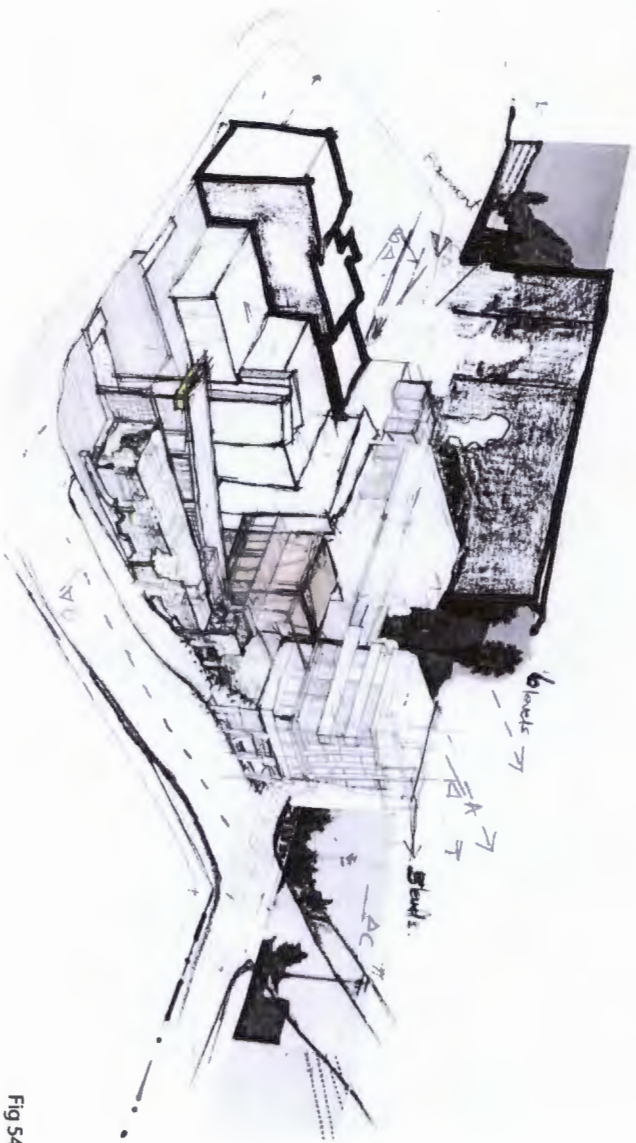
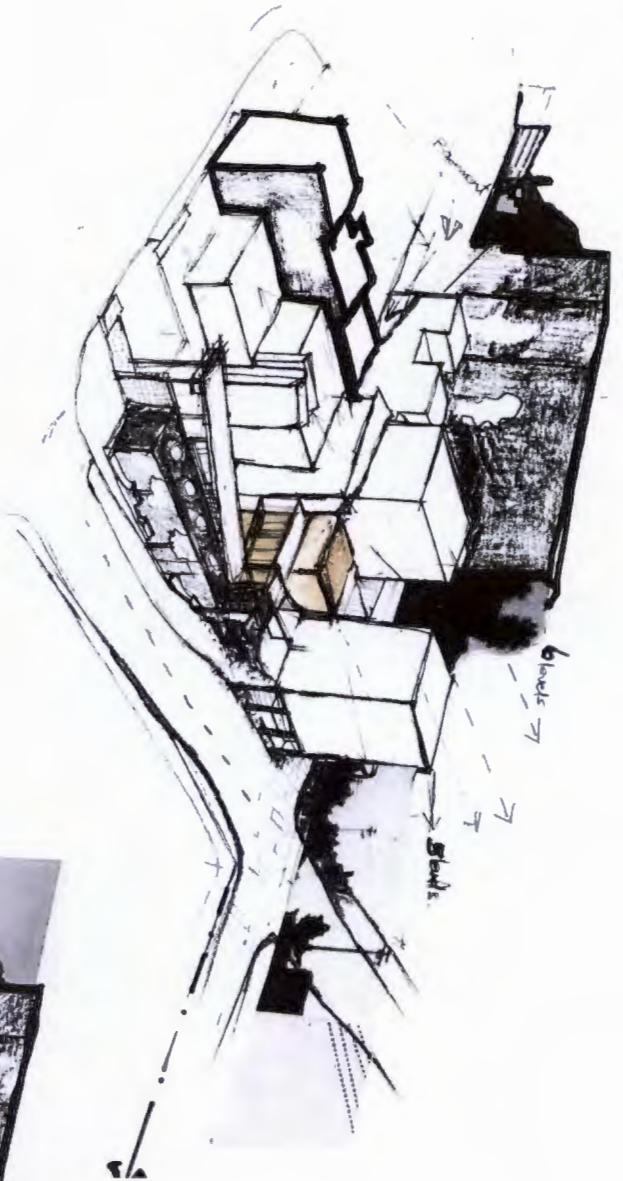


Fig 54: Massing 4

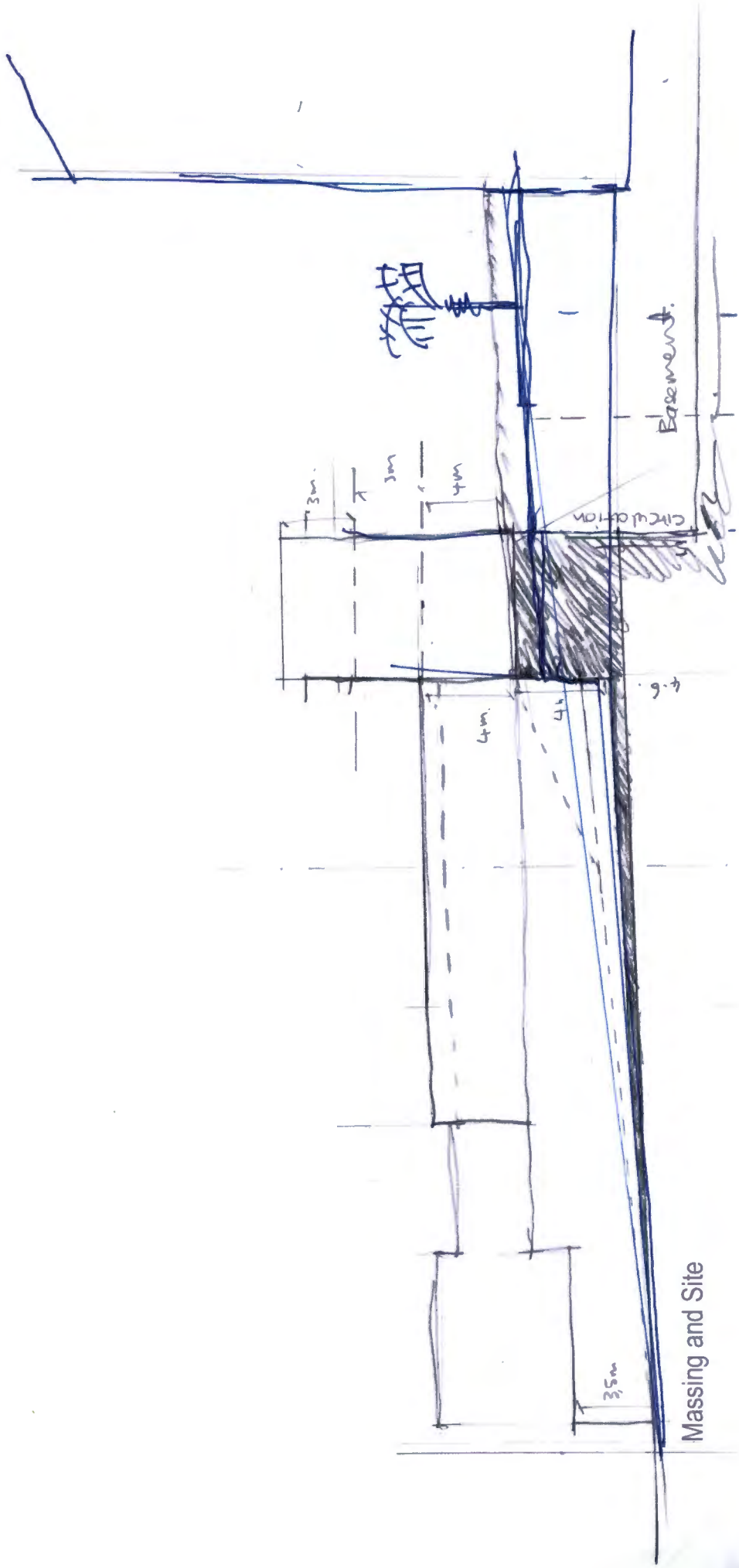


Fig 55: Diagrammatic Section illustrating cutting into the site

Cross Programming: Social and Spatial Organisation

My role as social worker and offender enrich the process of tying the different programmatic system within the court together. The information gained from my experiences exposed the complexity of the programme which revolves around the Court. The court is seen as the heart of the system, and all programmes related to restorative justice flows in and out off the space.

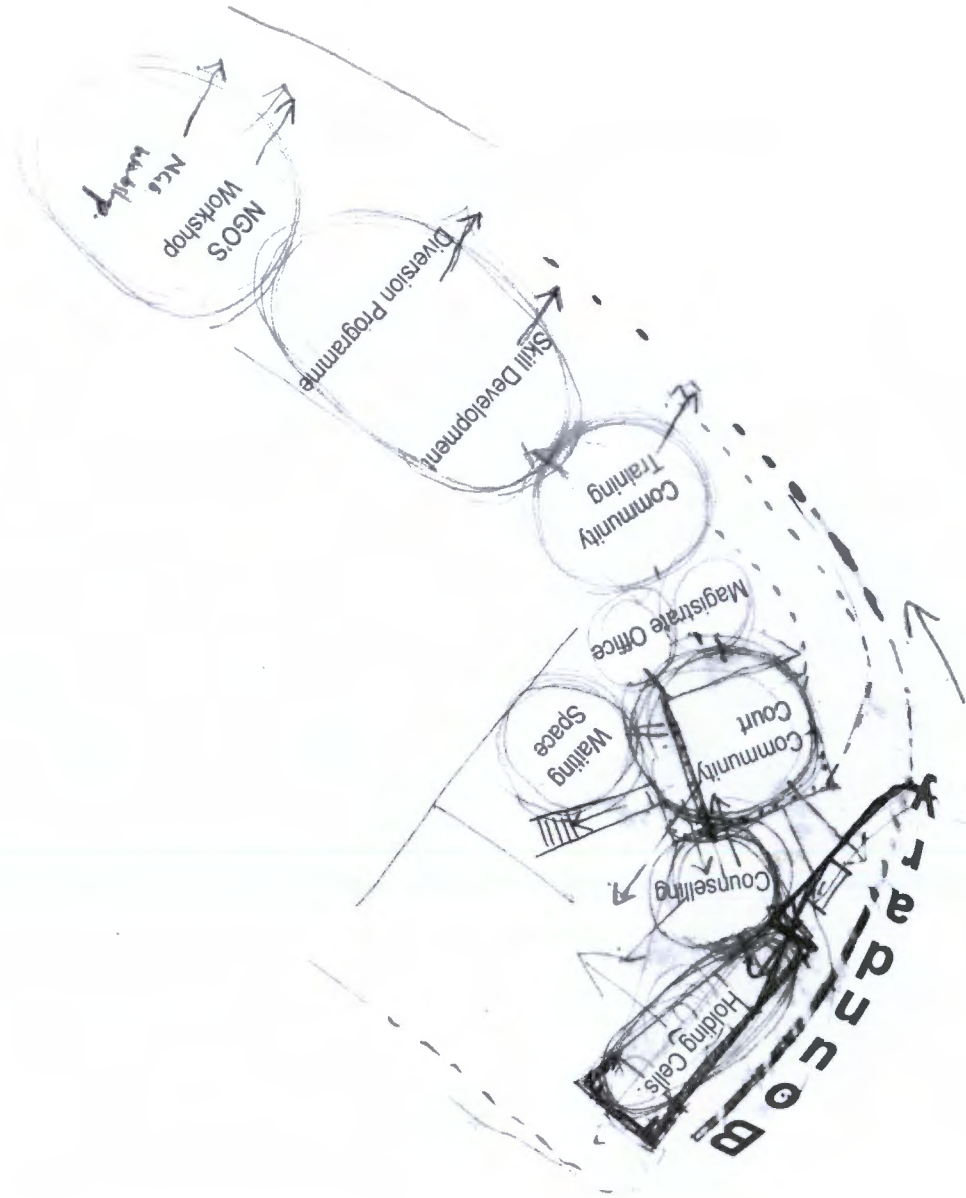


Fig 56: Diagram of programme

□ **Urban Foyer and Ground floor:** The Court on ground floor will be attended by offenders who have received a court date during their previous court hearing. The Community Court stands at the end of an urban foyer that links up with Hanover Boulevard through the remains of an old Distrix six road on the site. The foyer is formed and surrounded by the Community Court's holding cells, waiting area for family and friends of the accused, the existing Road House Café and a Food Court for catering to the surrounding businesses, students from the Cape Tech and the users of the Court. All programmes situated on the ground level feed onto a public place where people can relate to the programme of restorative justice.



Fig 57: Ground Floor and Urban Foyer



□ **Upper Ground Floor:** The second Court is located on the Upper level, which will be attended by first time offenders coming from the holding cells from the SAPS side, a reception counter and a family and fiends waiting area. The holding cells are link to the Court through a circulation bridge. Within this structure are counselling boxes that extrudes out off the circulation over looking the Urban Foyer. Offenders will meet with a social worker in these spaces before attending court. On Hanover Boulevard's side is a series of NGO workshops and skill development spaces, a reception and a lecture room that serves as a public awareness and training facility. These spaces spill onto an outside courtyard along Hanover Boulevard, which create an open threshold, allowing the public passing by a glimpse into the process of restorative justice.

Fig 58: Upper Ground Floor

□ **First Floor:** Above the Court on the Upper level, is the Magistrate's office, which connects directly to the courts below. Supporting the Magistrate's office is a network of NICRO Social Workers, NGO's, SAPS court orderlies, Legal Aid and Court officials. The network of staff and facilities are support with adjustable workshop and meeting spaces for external NGO's and training facilities for public participants and other social networks.

Fig 59: First Floor





□ **Second Floor:** The group and individual counselling spaces collaborate with the diversion and alternative sentencing programmes on this floor. The network of staff on the floor below will facilitate the programme. The views gained from this height connecting the process of reconciliation with public. Creating a safe, soothing space that allows the participant to make reference to the place where they come from, and have to go back to.

Fig 60: Second Floor

□ **Third Floor, Fourth Floor and Fifth Floor:** The next three floors are allocated to an onsite shelter. The shelter is open to people attending the Diversion and Alternative sentencing programme run by the Court Social network. Most offenders processed through the courts are homeless adults rather than those who have fixed addresses, and therefore onsite accommodation is a necessity. The shelter aids in the success of the restorative approach and diversion and alternative sentencing options.

Fig 61: Third Floor





Fig 62: Fourth Floor

The programming of the court is structured to allow for interaction between the different components, creating flexible internal relationships and fluid hierarchies that are essential components for an appropriate response to the complexities of urban courts.

Fig 63: Fifth Floor



Circulation: Fluid hierarchy

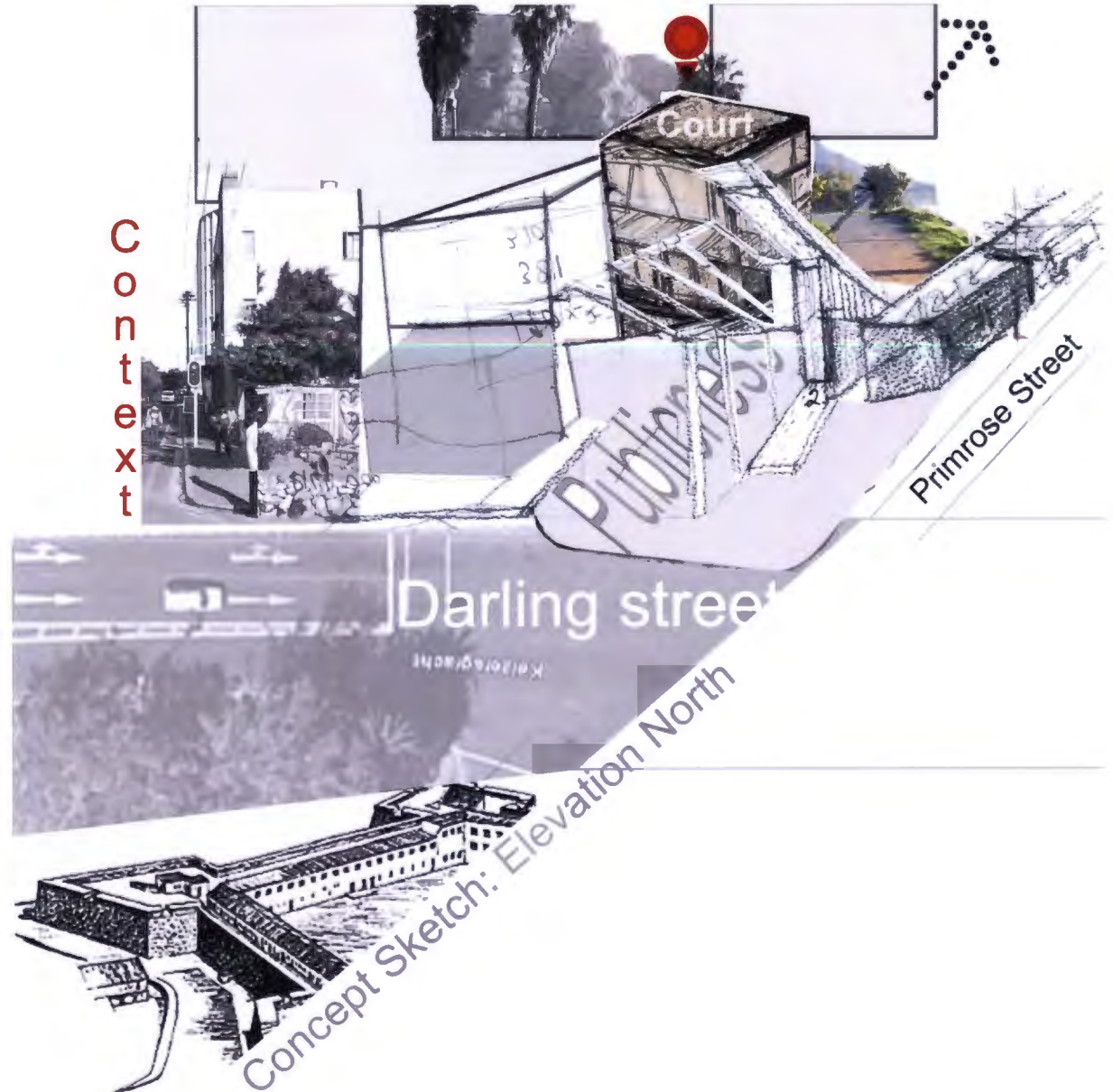
How should architects approach the idea of making place that is open and accessible? Rem Koolhaas often designs interiors as if they were exteriors, importing lessons from exterior urban space into interior space, transcending the threshold between them. These interiors are often designed as fields of play or artificial landscapes that dissolve boundaries between inside and outside, between architecture and metropolis. (Koolhaas: 2002: 6).

The circulation in the proposed community court connects the different component of programme visually and physically. The public walkway which was established from the remains of a road in Distrix six links the public space of the skills development workshops along Hanover Boulevard into the urban foyer, and extends into the main court foyer and public food court on ground level. The walkway creates a public viewing place allowing the passerby to reflect on justice at work. The hierarchy of movement and connection across the site and building played an important role, as it suggest the reconnection of the past and present. The circulation is orientated towards views of the mountain, city, courts, urban foyer and holding cells connecting the user's journey with the process of restorative justice and aiding in the process of beginning and ending.



Fig 64: Circulation diagram

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Architectural Language: Programme and Urbanity

How should a Court building represent thresholds? Stan Allen believes that the application of certain design elements such as permeable boundaries, flexible internal relationships, multiple pathways and fluid hierarchies' are essential components for an appropriate response to the emerging complexities of new urban contexts. (Allen: 2000:160).

The Community Court is organized into six major components:

Public space, courtrooms, administration, support facilities, public training and accommodation. These components are visually and physically connected. The making of site and building mass is designed to acknowledge the 'transparency' of the community court's legal system, and a person passing by is able to see justice at work.

The court building's appearance does not suggest intimidation nor does it line up to a higher authority, but steps down to the scale of the urban foyer and humanity.

The architectural language portrays the different components of the programme and connects the element of spatiality with programme and process. The linear language of the building is vertically extended through cross programming and circulation.

Fig 65: Concept sketch: north elevation along Darling street.



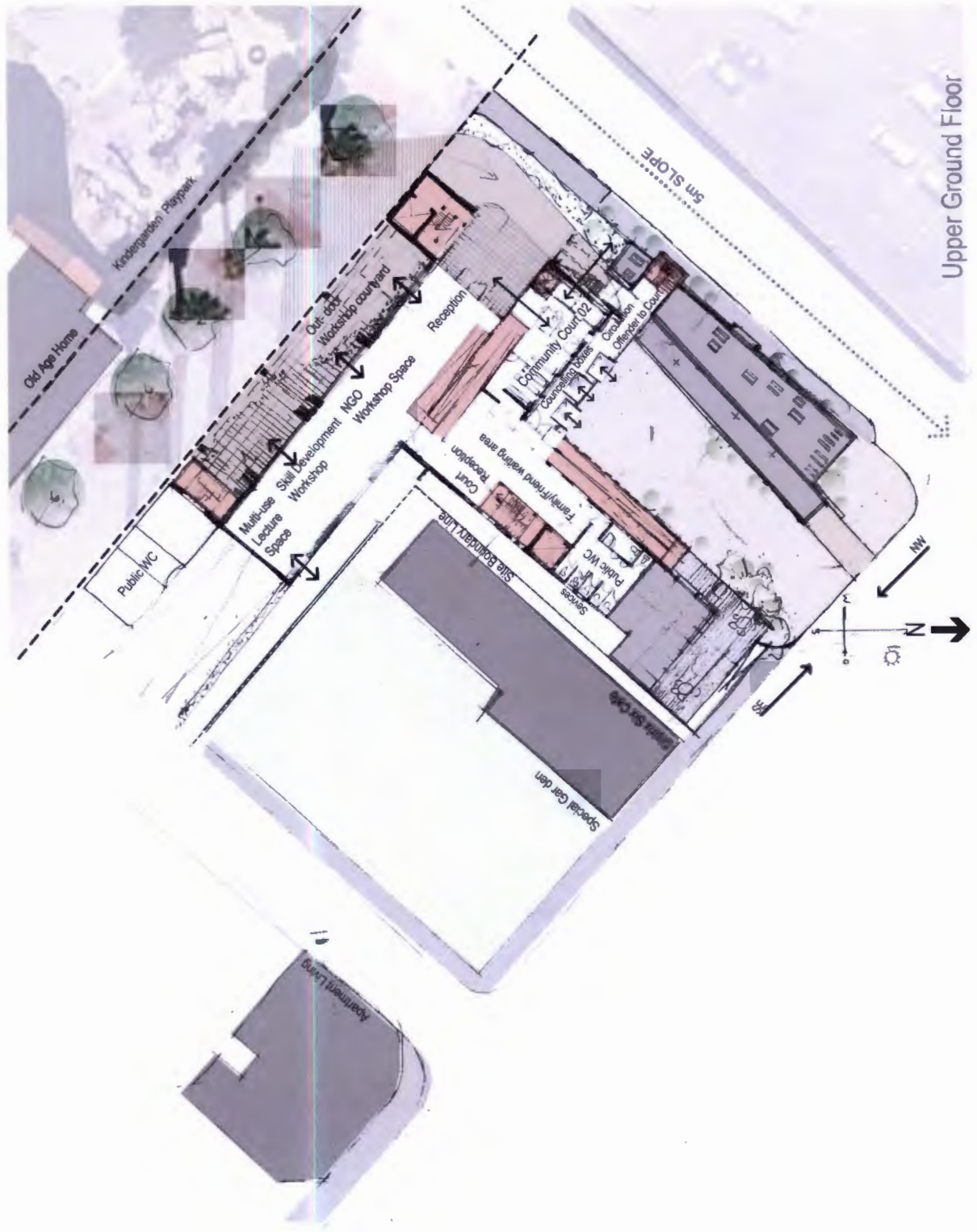
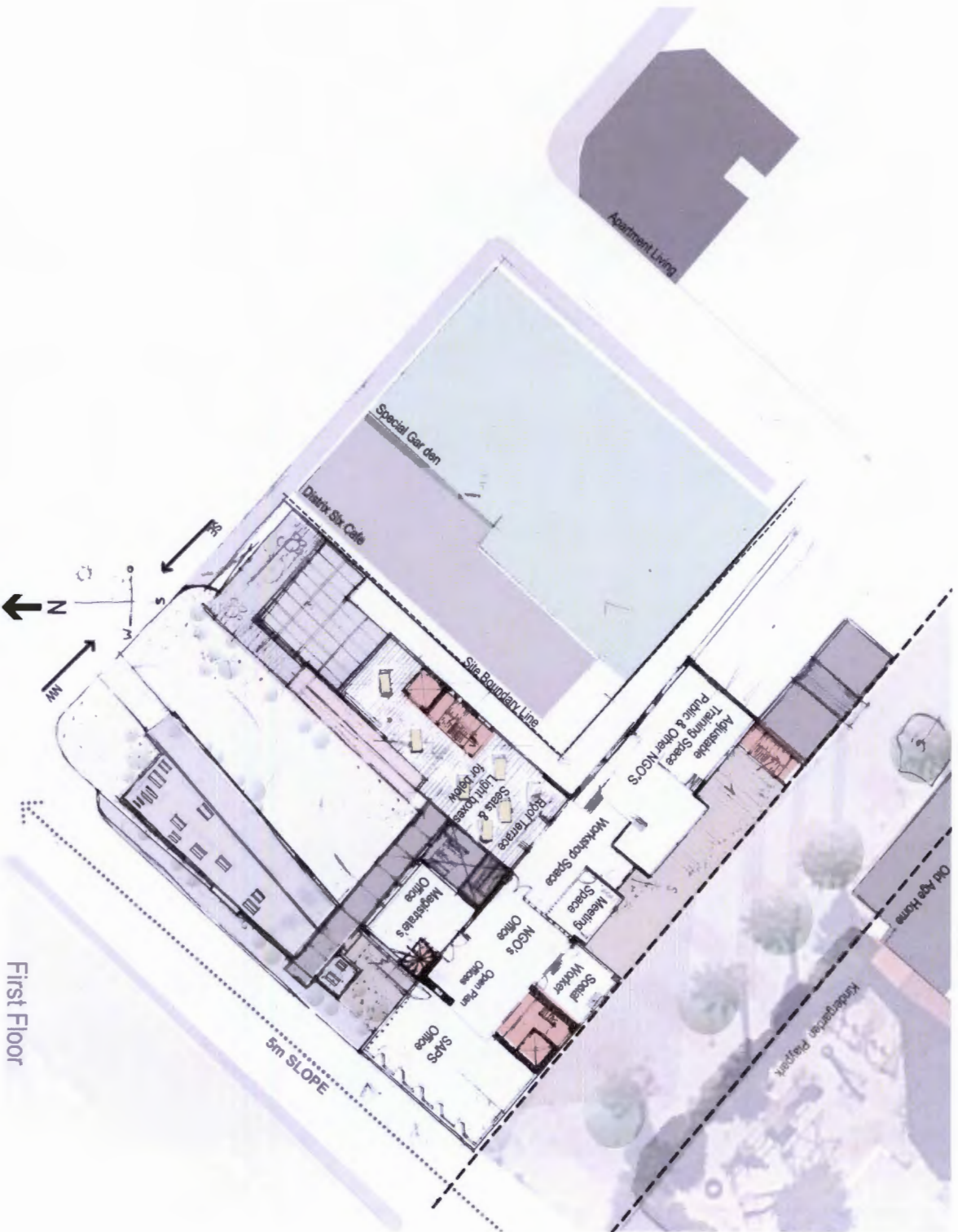
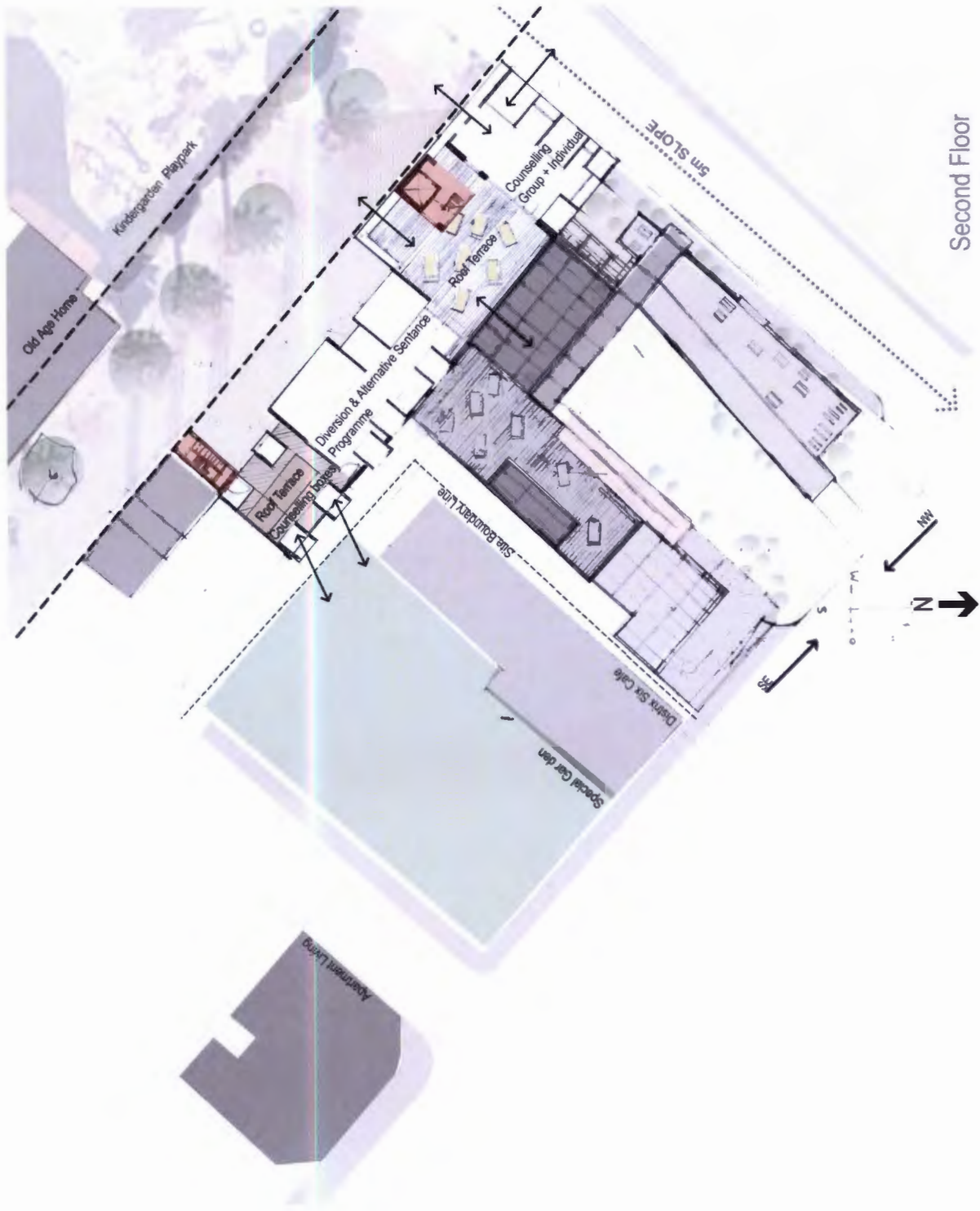


Fig 67: Upper Ground Floor



First Floor



Second Floor

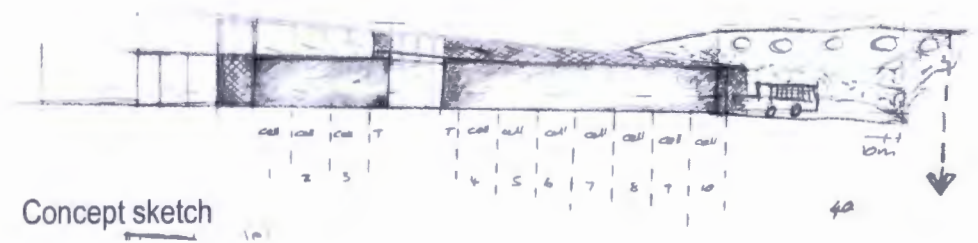
Fig 69: Second Floor



Second Floor

COMMUNITY COURT
 freedom of expression
 a place for protest
 social gathering space
arbitration
 legal advise centre
 freedom of speech
 affordable accommodation
 Voice
 civil court

Concept sketch of West Elevation

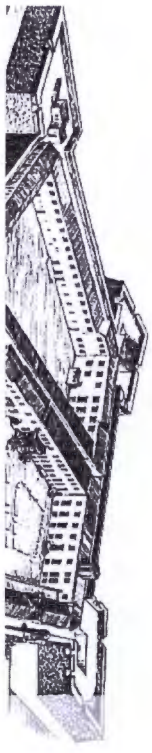
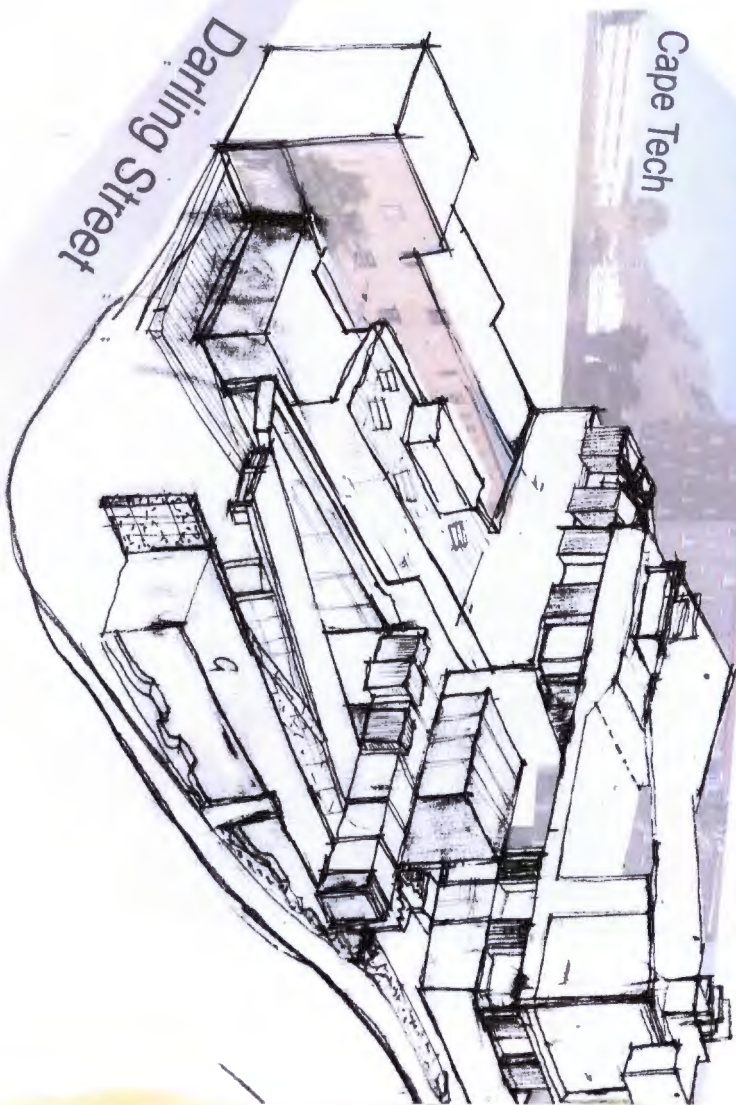


Concept sketch

Fig 71: Concept sketch: West elevation and 3D concept drawing.

Cape Tech

Daring Street



i levels

Longmarket Street

Fig 71: Concept sketch: West elevation and 3D concept drawing.

Publicness:

The hierarchy of Public and Private

Le Corbusier's handling of boundary at his '*Carpenter Visual Arts Center*' at Harvard University reflects transparency and openness, and creates a space that takes a new character of public inclusion. In the design Le Corbusier treats the boundary of the urban campus as a fluid journey that continues into the built form. It is as if he stole a piece of the street to put through his building, which links a piece of the city into the built form.

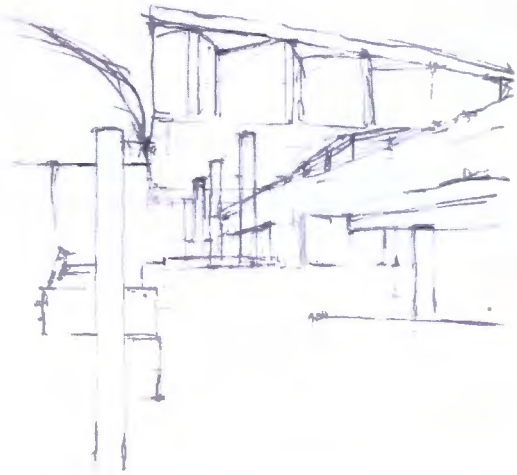


Fig 72: Carpenter Center at Harvard -Le Corbusier, 1963.:
Charcoal sketch of the back of the Center

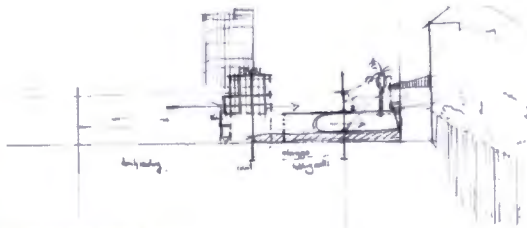


Fig 73: Illustrates the fluid journey of link into building.



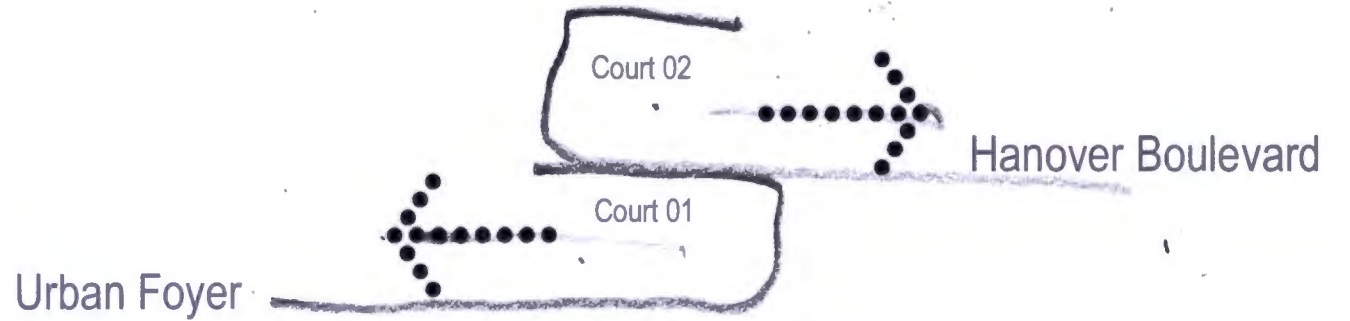
Fig 74: Illustrates how the street continues into building.

To transcend the traditional boundary of exclusivity, thresholds should be functionally open and visually transparent to allow for maximum encounter. The public areas at the proposed community court are designed for recreation, connection and communication beyond the courtroom. The public viewing points and urban foyer serve as both judicial exhibition and education areas and accommodate public seating. The components of the programme allow for a flexibility which can be used to address the issue of change and complexities present in an urban court. The relationship between the building and public place which acts as the threshold between the courts and public, allows for public inclusion which blurs the boundary between rule and ruled which makes restorative justice more accessible and inviting. The spacious urban foyer in front of the court on ground level is reminiscent of the old plazas of traditional courts, but instead of enhancing the visitor's sense of intimidation by elevation, the space gradually flows towards the court leading a person towards a recognisable scale. The form of the building that steps towards the urban foyer and its permeable boundaries emphasizes the importance of the law court and serves as a major symbol of publicness.

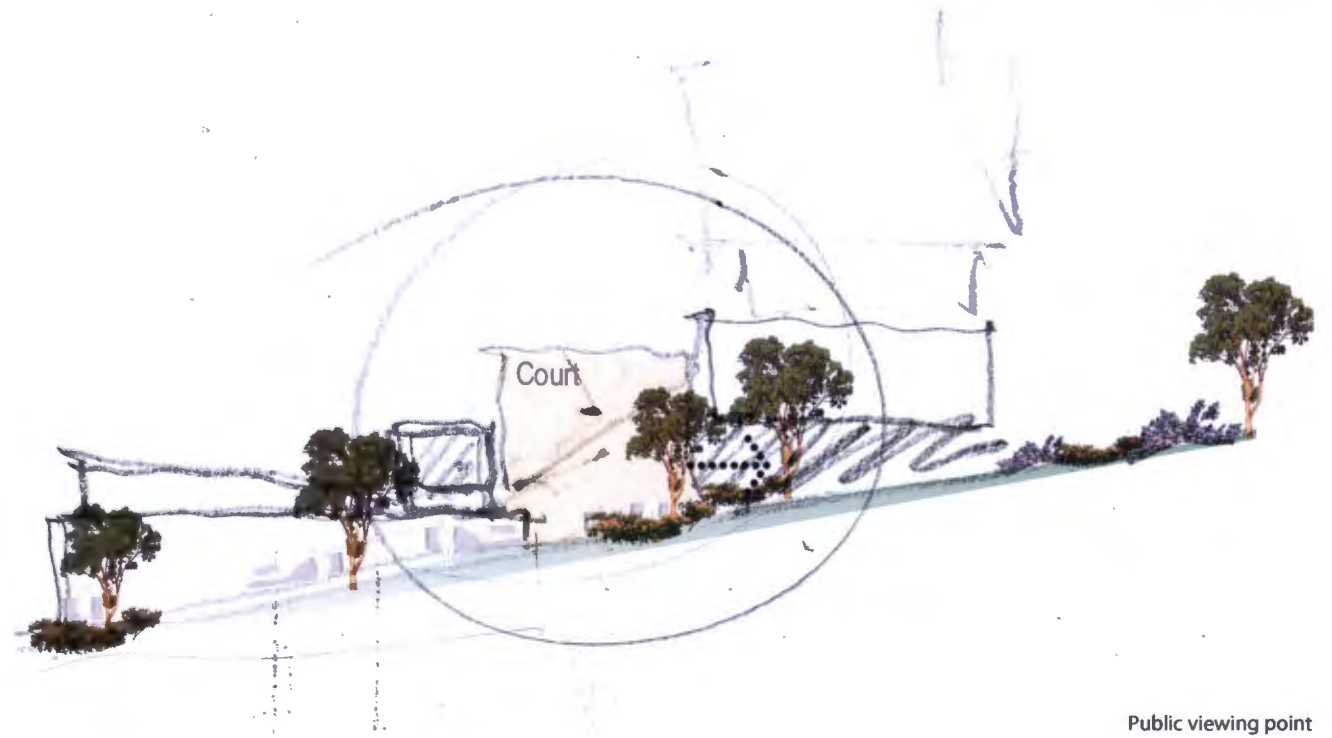


Early Concept Sketch of Court Building with Hanover Boulevard & the Urban foyer

Early concept sketch of court versus public Space



Court versus Public Space



Public viewing point

Materiality and Light: Public and private spaces

Materiality and light it brings meaning and beauty into a design, and the characteristic that differentiates architecture from other art forms lies in the way it is put together. Materiality in the proposed community court will define to how spaces are utilized in the building. It will add an inherent value to the experience of the building and therefore should not be treated as a separate part of making. How can materiality change the way in which we engage with courts?

Architect should strive towards achieving a synthesis of design intention and the qualities of a material. Charles Schittich believes that throughout history, materials were always secondary to space, form and construction, and that the spirit of materiality is more topical today than before. (Schittich: 587) The concept of materiality and light will be investigated during the design development of the project.

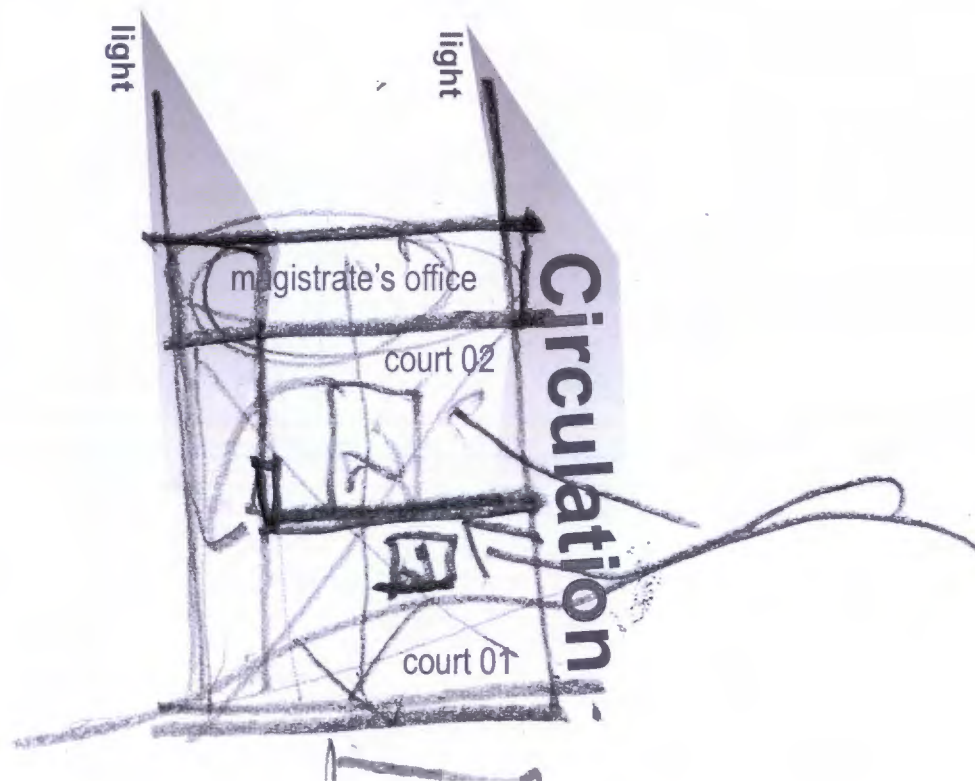
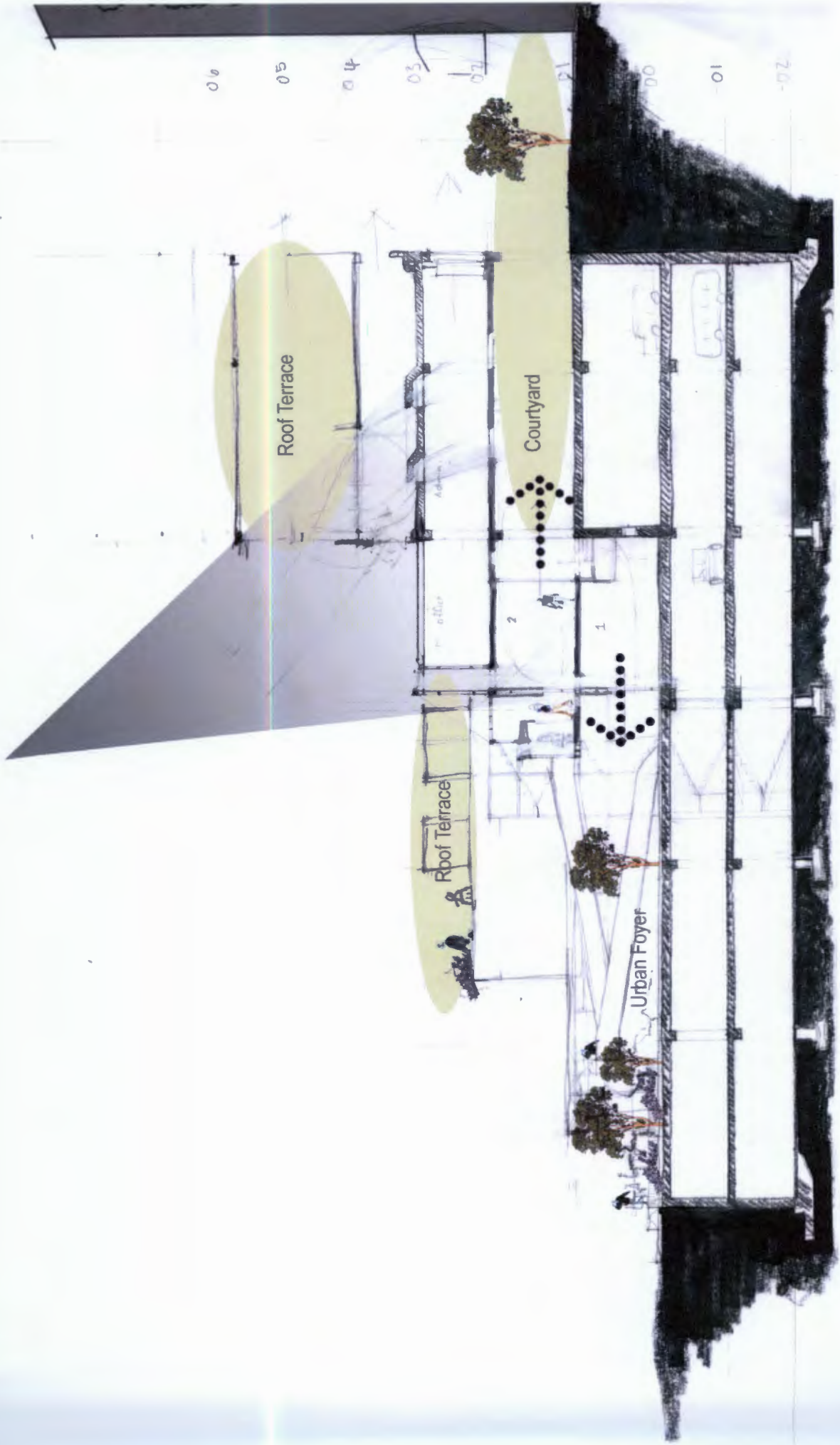


Fig 75: Concept sketch: Light in court



06

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Roof Terrace

Courtyard

Roof Terrace

Urban Foyer

Fig 76: Concept section: Light

Fig 78: Concept sketches: Light in holding cells

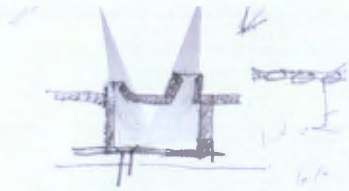
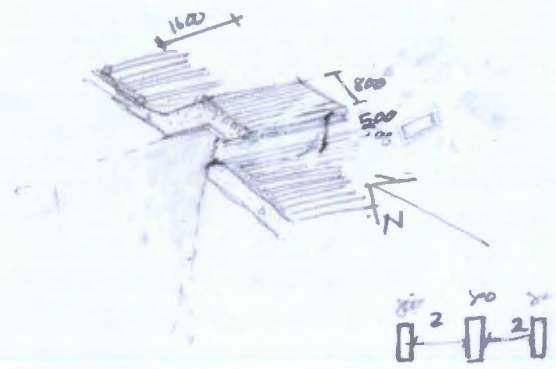


Fig 79: Concept sketch: Public seating which allow light to penetrate into the waiting area: family and friends, from the above roof terrace



Making place for an urban court that responds to the complexities of urban life needs to generate space that is dynamic and open. The court should represent a place that invites the dweller in on a journey to experience justice and equality which are available to them, transcending the boundary between past and future. The court should form part of the everyday experiences of the urban dweller and allow those who pass by a glimpse into

justice.

The role of the project is to explore boundaries of exclusivity and to propose a court typology that represents our diverse society, establishing architecture in a democratic state and portraying an inherent humanity. Unlike the monumentality of traditional courts which was used to represent the idea of sovereign power and dominion; the Community Court model should empower people to cross the boundaries of Sovereign Law buildings. Civil architecture, such as the proposed Community Court stands as a monument that represents equality and justice in our country, and the opportunities which accompanied our democracy should reverberate welcomingly throughout these buildings. The architecture of buildings that represent state power should create places where society can release their freedom of expression and claim their belonging.

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- Fig 71: Author Louiza Rademan Concept sketch: West elevation and 3D concept drawing
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- Fig 75: Author Louiza Rademan Concept sketch: Light in court
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