r e f l e c t i o n s

2011 european courts

executive research tour

contents

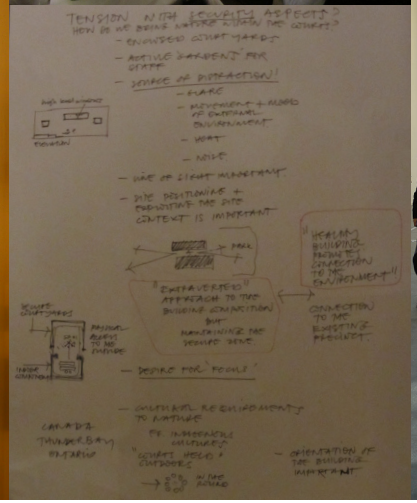
introduction

David Tait

This CD provides some images and reflections from an executive research tour in 2011 organised by the Court of the Future Network in Australia and New Zealand and the French *Institut des hautes études sur la justice*. It brought together judges, architects, court administrators and academics to visit significant court buildings, debate key issues in spaces that illustrate responses to these issues, and strengthen mutual understanding between participants from different jurisdictions.

The tour was the fourth in a series. The first was to Paris and the north of France, with highlights including new courthouses in Pontoise and Nantes. The new *Palais de justice* in Pontoise, designed by Henri Ciriani, is remarkable for its openness, its understated beauty




and its flexible courtrooms. Nantes, from architect Jean Nouvel (who is now working on two residential towers in downtown Sydney), was significant for the way it addresses both the city's current industrial environment and, more controversially, its historical identity as a slave-trading port. Several participants also went to see the celebrated Rogers court in Bordeaux, with its memorable courtroom pods reminiscent of wine vats or space capsules.

Two other Rogers courts were visited on the second tour – the dual cylinder European Court of Human Rights in Strasbourg and the Courts of Justice in Antwerp (done jointly with VK Studio). If the Bordeaux court made references to the wine vats that make that region famous, the sails over the Antwerp court pay homage to the maritime past of the Hanseatic League port. Strasbourg also hosts the European parliament and an 1890s German court that has flown the French flag since 1918. Parliaments such as this are relevant to the themes of these tours both as the source of law and as one of the other arms of government authority. Also visited on the tour was the European Court of Justice in Luxembourg (buildings then under construction) and the international tribunals in The Hague. The second week of the tour examined memorable courts in the south of France: Montpellier, Avignon and Lyon. The third tour involved visits to courts around Melbourne in Australia.

The tour reported in this CD took place in Europe again. It began with the memorable *Ciutat de la Justicia* in Barcelona by British architect David Chipperfield in association with local firm B720 Arquitectos, plus two other smaller imaginative courthouses in Catalonia. There was also a repeat visit to Luxembourg to see the completed buildings of the European Court of Justice, guided this time by architect Dominique Perrault. If the two small local courts in Catalonia illustrated careful management of scarce resources to produce striking modest buildings, the European Court of Justice, like the European Parliament proclaimed a more opulent vision, with a ceremonial courtroom that dazzles and towers that glitter.

The second week began with two more pragmatic courts located in Düsseldorf – the new local and district court, designed by local architect Andreas Rau, and a

This page from left to right: Inside a courtroom of City of Justice; Court room in Sant Boi de Llobregat; Activity in Barcelona; Internal street of European Court of Justice.
Next page clockwise from top left: High security court in Düsseldorf; Family court in Berlin; Activity in Berlin; Official dinner.
(All photographed by Wendy Yeung)

new high security court for counter-terrorism cases. While the buildings were perhaps most distinctive for the quality of their planning and their low energy use, they also contained significant works of art.

The visit continued in Berlin with a visit to the only new courthouse built in Berlin since the war, a family court by architect Oswald Mathias Ungers, most famous for his preference for his repeated use of basic shapes like cubes. In Berlin the tour also took in the famous Kammergericht, which provides a microcosm of Germany's troubled twentieth century history, plus a former courthouse that, with an imaginative addition by Daniel Libeskind, is now the Jewish Museum. A modest but memorable building on the tour was a building that on the surface is nothing like a court. It is a social therapy workshop, using Steiner principles, to provide useful work for people with disabilities. The building, full or rich colours and light, was designed in close collaboration with the users; as a result one side of the building bears an uncanny resemblance to a pirate ship. It is the only building I have ever visited where users queue up to hug the architect.

A visit to Berlin is not complete with going to the Reichstag building, and walking up the spiral walkway to the tower. The tour concluded with a visit to a second Chipperfield masterpiece, the Neues Museum. Museums, like courts, try to strike a balance between remembering the past and engaging with current issues. This museum, badly damaged by wartime bombing, bears its scars proudly, with exposed walls paying tribute to the original 1850s design.

The various themes explored over the two-week period are summarised in the form of images and text in this CD. Some of these reflect the buildings we chose to visit – security for example was illustrated most dramatically in the fortress-like high security courthouse in Düsseldorf, while history was deeply – almost painfully - inscribed in almost every space we visited in Berlin. Other themes, like equality and transparency, reflect principles that inform in different ways the design of modern buildings, while history and ownership speak to the way the buildings engage with local communities and national stories. One theme, that is as old as the 'bar' that has delineated justice spaces from the time of medieval kings, is the concept of the threshold. In the new courts in Dusseldorf, the transition across the skyway from Landgericht to Amtsgericht is marked by a change in colour. In the family court in Templehof-Kreuzberg the transition from court to a children's waiting area is a magical glass corridor.

programme
part 1

Tuesday 17 May
Barcelona

City of Justice (*Ciutat de la Justicia*)
8:30 Registration
9:00 Opening session welcome
9:30 Overview of court building program by Catalan government architects and overview of Spanish justice system; Presentation by Fermín Vázquez, b720 Arquitectos
10:30 Morning tea break
11:15 Tour of City of Justice, led by b720 Arquitectos
13:00 Reflections
13:30 Lunch

Sant Boi de Llobregat
15:30 Visit court Sant Boi de Llobregat, talk and tour by architect Jordi Badia

Wednesday 18 May
Barcelona

Santa Coloma de Gramanet
10:00 Visit court Santa Coloma de Gramanet, talk and tour by architect Jordi Bosch
12:00 Lunch
14:30 Activity
20:15 Official Dinner at Casa Calvet

Thursday 19 May
Luxembourg

17:30 Guided visit of MUDAM (Modern Art Museum)
18:45 Tour of Philarmonie Luxembourg

Friday 20 May
Luxembourg

European Court of Justice

10:00 Presentation of the buildings by A. Calot Escobar, Registrar of the European Court of Justice, architect Dominique Perrault, and Francis Schaff, Director General of Infrastructures
11:00 Site visit with Dominique Perrault and Francis Schaff
12:30 Hosted lunch by the European Court of Justice
15:00 End of Part 1

programme
part 2

Monday 23 May
Düsseldorf

Court Landgericht and Amtsgericht

9:00 Registration of week 2 participants
9:15 Opening session
Talk on Court Building Programs and Processes:
BLB representative, state planning agency
NRW Justice Ministry representative
Chief Justice Catherine Fraser
Mariano De Duonni
11:10 Hosted morning tea
11:45 Talk on Art and Symbolism:
Judge Jan-Marie Doogue
Christa Bohl, BLB
12:15 Talk on Security Policy and Challenges:
Chief Justice Marilyn Warren
Jay Farbstein
Thomas Schuster
13:15 Lunch
14:30 Talk by architect, Andreas Reichau, agn Niederberghaus & Partner GmbH
15:00 Tour of court administration building
17:00 Reflections and Questions
19:00 Optional dinner along the Rhine

Tuesday 24 May
Düsseldorf

High Security Court
9:00 High Security Court tour of court with Dr Ulrich Egger. Hosted morning tea and coffee break
11:00 Special session on high security courts in courtroom
14:50 Train to Berlin
Activity

Wednesday 25 May
Berlin

Kammergericht
9:00 Tours led by Judge Wimmer
Hosted morning tea
12:00 Lunch

Jewish Museum I Berlin-Brandenburg GmbH
Social therapy workshops
14:00 Tour in two streams

Bundestag (Reichstag)
18:30 Tour of *Bundestag*

Thursday 26 May
Berlin

Willy-Brandt-Haus
9:30 Activity
12:00 Lunch

Familiengericht Templehof-Kreuzberg
(Family Court and Local Court)

14:00 Meeting with judges and other court users
Tour of *Familiengericht* Templehof-Kreuzberg
19:00 Official Dinner at *Refugium Gastronomie und Veranstaltungs*

participants

Mr Greg Barker
Principal, Greg Allen Barker, USA

Professor Karim Benyekhlef
Director, Laboratoire de cyberjustice
Professor, Université de Montréal

Ms Eliana PatrÌcia Branco
Researcher, Centro de Estudos Sociais, Portugal

Miss Paula Casaleiro
Junior Researcher, Centre for Social Studies -
University of Coimbra, Portugal

Chief Justice Douglas Cunningham
Associate Chief Justice, Superior Court of Ontario,
USA

Judge Colin Doherty
District Court of New Zealand

Chief Judge Jan-Marie Doogue
District Court of New Zealand

Mr Mariano De Duonni
Managing Principal, Hassell, Australia

Mr Harold Epineuse
Counsel for Justice Reform, World Bank & IHEJ, USA
Secrétaire Général Adjoint, Institut des Hautes
Études sur la Justice

Dr Jay Farbstein
President, Jay Farbstein & Associates, Inc., USA

Chief Justice Catherine Fraser
Alberta Court of Appeal, Canada
Mr Ian Gray
Chief Magistrate, Magistrates Court of Victoria,
Australia

Chief Justice Derek Green
Newfoundland and Labrador Court
of Appeal, Canada

Mr Frank Greene
Principal, RicciGreene Associates, New York City,
USA

Mr Peter Lauritsen
Deputy Chief Magistrate, Magistrates Court of
Victoria

Dr David Marrani
Senior Lecturer University of Essex, UK

Chief Justice Wayne Martin, AC
Supreme Court of Western Australia, Australia

M. Jean-Paul Miroglio
Project Leader, Etablissement Public du Palais de
Justice de Paris, France

Mrs Jane Osborn
Sessional Member, Planning Panels Victoria,
Australia

Justice Robert Osborn
Supreme Court of Victoria, Australia

Judge Danielle Richer (ret)
Superior Court Québec, Canada

Chief Justice J.J. Michel Robert
Québec Court of Appeal, Canada

Dr Meredith Rossner
Research Fellow, University of Western Sydney,
Australia

Ms Emma Rowden
PhD Candidate in Architecture,
University of Melbourne, Australia

Mr Francis Schaff
Director General, European Court of Justice,
Luxembourg

Mr Thomas Schuster
Project Director, International Criminal Court, The
Hague, The Netherlands

Chief Justice David Duncan Smith
Court of Queen’s Bench, New Brunswick, Canada

Professor David Tait
Co-ordinator, Court of the Future Network;
Justice Research Group, University of Western
Sydney, Australia

Chief Justice Marilyn Warren
Supreme Court of Victoria, Australia

Ms Wendy Yeung
Architect, PTW Architects, Sydney, Australia




hosts part 1

City of Justice (Ciutat de la Justicia), Barcelona

Daniel Dávila Montes
Arquitecte, Àrea d'Obres, Direcció de Serveis
Judge Carles Vila
Judge
Rafael Tañas
Urbicsa
Montserrat Reverter
Cap Serre Suport Judical, Lerencia Ciutat Justica
Marc Sistach
Urbicsa
Lluis Dalmau i Arbós
Maria Amelia Pérez Cardenal
Francesc D'assis, Jimenez Gusi
Raquel, Ortega Riera
Marta Izoard Valldeperas
Francisco, Alcaraz Muñoz
Elisabet Avella Roca
Loreto Llobet
Fermín Vázquez
Ana Bassat
Santi Redondo
b720 Fermín Vázquez Arquitectos

Sant Boi de Llobregat Court

Jordi Badia
Jordi Framis
BAAS Arquitectura

Santa Coloma de Gramanet Court

Jordi Bosch
Joan Tarrús
arquitectes Jordi Bosch i Joan Tarrús
Mary Fons i Fleming
interpreter

European Court of Justice, Luxembourg

M. Vassilios Skouris
President
M. Alfredo Calot Escobar
Registrar of the Court
M. Francis Schaff
Director General of Infrastructure
M. Patrick Twiddle
Director of Interpreter Services
M. Joachim Schwiers
Chef de l'Unité Affaires Immobilieres et Sécurité
Mme Michèle Millett
Administrateur Cellule Oeuvres d'Arts et Plan de continuité des services
Dominic Perrault
Dominique Perrault Architecture





hosts part 2

Landgericht and Amtsgericht, Düsseldorf

Herr Ingolf Dick
President
Herr Jörg Munsch
Herr Heiner Sommer
Frau Christa Bohl
Herr Jörg Koewius
Judge Johannes Dornieden
Herr Tintelot
Frau Aretz-Krolle
Herr Hennig Fischer
Andreas Reichau
Architect, agn Niederberghaus & Partner GmbH
Silvia Fritzsching
Sprachdienstleistungen

High Security Court (Oberlandesgericht), Düsseldorf

Dr Ulrich Egger
Richter am Oberlandesgericht
Herr Nolte
Herr Gassmann
Frau Comberg
Rainer Berson

Kammergericht, Berlin

Frau Nöhr
President am Kammergericht
Dr Ulrich Wimmer
Richter am Kammergericht
Andrea End
Katrin Schönberg
Frau Plaschke

Brandenburg GmbH Social therapy workshops, Berlin

Hartmut Hanack
Hausverwaltung, Bundesfreiwilligendienst, Werkgemeinschaft für Berlin-Brandenburg
Eckhardt Fedderson
Architect
Peter de Klein
Colour designer

Familiengericht Templehof-Kreuzberg, Berlin
(Family Court and Local Court)
Herr Dr Christian Kunz
President
Dagmar Mittler
Vice President
Herr Lanugenbach
Frau Anja Hurtmanns
Frau Uta Berndt-Benecke
Regina Baumert
interpreter

equality and transparency

David Tait

Everyone is equal under the law. If any German citizen was unaware of this third article in their national constitution, they would be gently reminded of it when they entered the courtroom in Düsseldorf's new court complex. The phrase is engraved across the windows. When court users look out to the street, they do so through the prism of the Basic Law.

But the reminder is hardly necessary. The architecture of modern German courtrooms tells the same lesson, as this elegant courtroom in the Family Court in Berlin's Templehof-Kreuzberg suburb declares. Courtrooms are designed for function and comfort, not status. Equality can perhaps be carried too far, with the judges in this courtroom having replaced the stylish chairs designed by architect Oswald Mathias



Ungers with more functional ergonomic chairs - but only for themselves, not the litigants. Meanwhile in the more modestly-sized Catalan courts, the judge and the parties also display status equality – they share a U-shaped configuration at the same level. Even the image of the Spanish king behind them is modest, with the monarch in a simple business suit.
Unlike the standard French or British courts where a bar separates the working area of the court from the public, in Catalonia, the participants are placed on a stage, one step up from the audience. This enhances the visibility of the trial as a public process.

Previous page: Etching in windows of *Alle Menschen sind vor den Gesetz gleich*, trial courts in Düsseldorf (courtesy of BLB Düsseldorf).
This page from left to right: Court room in Family Court, Berlin (Emma Rowden); Catalan court room in Sant Boi (Wendy Yeung); Catalan court room in City of Justice (Wendy Yeung).

art and symbolism

Davd Tait

Justice is represented in many ways in courthouses. Justinian is the pre-eminent figure in the history of Roman Law; his officials codified a thousand years of legal history and laid the foundation for most modern European legal systems. This contribution is celebrated in Berlin's *Kammergericht*, where his image is displayed alongside prominent law-givers Moses and Hammurabi. A radically different approach to representing the written law is provided in the local court in Sant Boi in Catalonia. The front of the court confronts passers-by, as well as visitors to the court, with an image of a bookcase. The books, arrayed in a somewhat chaotic pattern, suggest that the legal references are in constant use, but hints also that there may be gaps in the coverage of the law, and room for ongoing vigilance. Unlike Justinian's imposition of a

single correct interpretation of the law, the lack of a hierarchy in the arrangement of books in the symbolic bookcase hints at a diversity of legal influences - European, Spanish and Catalan - that help to shape justice in Sant Boi.

A quite different approach to art is expressed in the huge cheerful mural in the entrance hall of the new Düsseldorf courts. Visitors are free to read what they will into the abstract splashes of colour. Perhaps it represents a rejection of classical ways of representing justice, or maybe it just tells visitors that justice is as much concerned for beauty as for truth. The rest of the courthouse confirms the impression of the court as art museum, with a range of high quality art works from the region prominently displayed. Whether justice is presented in an overt form, like a painting of Justinian (or the omnipresent Justitia) in the fabric of the building or in abstract works that invite the visitor to share in the task of interpretation, justice requires symbols to communicate effectively. Whether the symbols used in contemporary courtrooms serve this important task is an issue that architects and justice officials continue to explore.

Previous page: Relief of Justinian in *Kammergericht*, Berlin (Emma Rowden).
This page: Facade of Sant Boi, Catalonia (Wendy Yeung).
Next page: Art work in *Vorhalle, Amst- und Landgericht*, Düsseldorf (Courtesy of BLB Düsseldorf).

threshold of justice

David Tait

A major threshold in court buildings is typically between public spaces like courtrooms and working areas for officials and judges, or between public waiting areas and courtrooms. In the European Court of Justice, a corridor sweeps around the building providing both access between different zones while maximising natural light in the sometimes dull climate of Luxembourg.

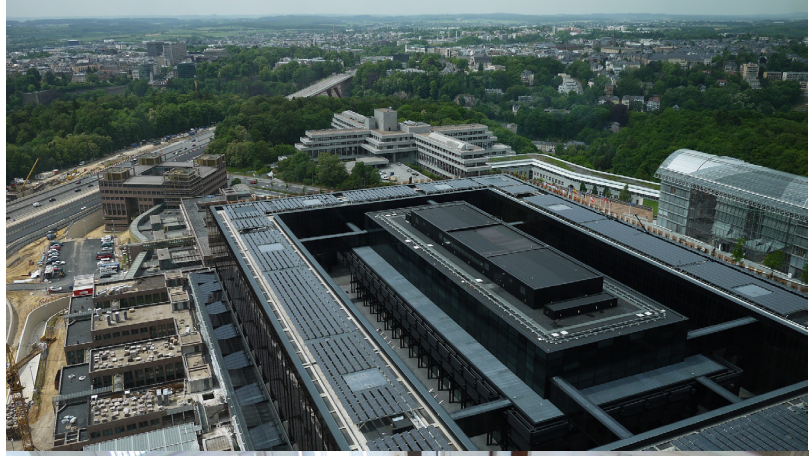
Meanwhile, the grand sweeping stairs of one of Berlin's finest courts, the *Kammergericht*, provide an invitation for all to participate in justice. Unlike the hierarchies of control that characterise most Anglo-American courts, with their multiple circulation spaces and private zones for judges, most German courts display an openness that shocks many visitors from abroad. Once court

users pass through security, they are free to visit almost any part of the building.

There may also be special spaces for particular users. One of the most memorable of these is the children's waiting room in the family court in the Berlin suburb of Templehof-Kreuzberg. Designed by the eminent architect Oswald Mathias Ungers, the children's room in his courthouse is an oasis of colour and refuge for children undergoing stressful family traumas. The transition to this room marks the boundary between the seriousness of the law and childhood fantasy. The glass corridor provides a foretaste of fun, while providing a link to the natural world all around.

A rather different use of glass to indicate transition surrounds interpreter booths in the high-security court in Düsseldorf. Their presence in a building to manage terrorism cases indicates both the painful transition of Germany to a stable democracy, and the emergence of rights for accused persons to hear the evidence against them in their own language. Whether justice is seen as a transition to open access, a refuge from trouble or the guarantee of rights, the language of transitions is an important part of the architectural grammar of a courthouse.

Previous page: Internal street of European Court of Justice (Wendy Yeung).
This page clcckwise from top: View of ring around the ECJ (Wendy Yeung); *Kammergericht,* looking from above at sweeping staircase (Emma Rowden); Bridge to children's room in Templehof-Kreuzberg *Familiengerichthof* (Emma Rowden); Interpreters booth in *Hochsicherheits gebäude*, Düsseldorf (Emma Rowden).



managing energy

David Tait

Court buildings have responded in a variety of ways to their environments. The Old Bailey was open to the elements for many years to reduce the spread of contagious diseases. Nineteenth-century Australian courts were typically kept cool in summer by natural ventilation, with vents under the floorboards drawing in cool air which flowed through the tall courtrooms and out under the eaves. Less generous mid-twentieth century buildings somehow forgot some of these lessons. In Europe, courtyards played an important role in energy management of courts. Indeed the German word for courthouse, *Gerichtshof*, implies an internal courtyard or series of yards, which served to regulate the climate (as well as serving other functions like at one time hosting executions, and today providing parking spaces). The courthouse at Catalonia has a



series of small interior courtyards that remind court users of the Catalan tradition, as well as bringing light into the building and regulating the temperature. In hot climates having thin and deep windows, like the one in Santa Coloma also serves to provide light while keeping out most of the heat of the midday sun.

On the other hand in the colder climate of Berlin, allowing natural light to flood into corridors brightens up the spirits of court users, even if the double- or even triple-glazing of windows in German public buildings limits heat exchange. The cost of energy in new public buildings in Germany's largest province, North Rhine-Westphalia, is factored into the lifecycle cost. Materials are chosen for their conservation qualities and the heat produced by industrial processes in local factories used to heat public buildings.

Previous page: Long and deep windows of City of Justice, Barcelona (Wendy Yeung).
This page from left to right: Internal light well to funnel natural light into Court of Santa Coloma (Emma Rowden); Corridor in *Familiengericht*, Berlin, bathed in light (Emma Rowden);
The underground air register and the central PCM system (phase change material = latent heat storage units) are examples for the efficient and innovative energy concept at the *Landgericht* and *Arbeitsgericht* (Courtesy of BLB).

security

David Tait

One of the most memorable expressions of a concern for security is Düsseldorf's high security court. Its flat roof, containing a helipad for protected witnesses or defendants, is detached from the main building to absorb potential bomb blasts. Inside, the main courtroom is huge, with space for at least a dozen defendants and their lawyers, and several dozen members of the public. The building is set on the rural fringe of the town, and security cameras from the court provide surveillance over the surrounding area. Despite this heightened security concern, both courtrooms have natural light brightening up the courtroom from a strip just below the roof, and art work to add colour. In one major terrorism trial observed in the larger courtroom, the atmosphere was quite relaxed, with the defendants chatting easily to their

lawyers through the glass screen, and the enormous size of the room adding a sense of grandeur to the occasion. The tour participants, led by Marilyn Warren, Chief Justice of of Victoria, used the courtroom to debate issues of court security, and were impressed by the scale of the room and the thorough planning that lay behind it.

While protecting citizens from major threats to public safety is clearly an important role for justice agencies, courts and other public buildings may also provide safe spaces for people who are anxious or vulnerable in some way. Nowhere is this better illustrated than in the remarkable Steiner therapeutic workshop on the southern edge of Berlin. The nook illustrated here represents the type of sanctuary many court users need, and shows the emphasis on colour, light and depth in the design of spaces by architect Eckhardt Fedderson and colour designer, Peter de Klein.

Previous page: Nook in Steiner therapeutic workshop, Berlin.
This page from left to right: External view of the *Hochsicherheits-gebäude*, displaying the separation of the roof from the rest of the building; Internal view from the high security courtroom in Düsseldorf (all photographed by Emma Rowden).

ownership and identity

David Tait

Identity and ownership may be asserted directly by the use of symbols like flags. In many countries, one flag is enough to assert jurisdiction. However in Catalan courts, it is quite usual to find three flags, representing the European Union, Spain and Catalonia, and indicating the complex identity of the inhabitants of the region. Outside the Santa Coloma court, there are in fact four flags, with the local town also being represented, reportedly because this encouraged the local council to maintain the land around the court.

In more recent courts, architecture replaces or supplements any messages communicated by overt symbolism of authority or ownership. Courts are public spaces: that is the message given by the busy foyer in Barcelona's City of Justice, which serves as

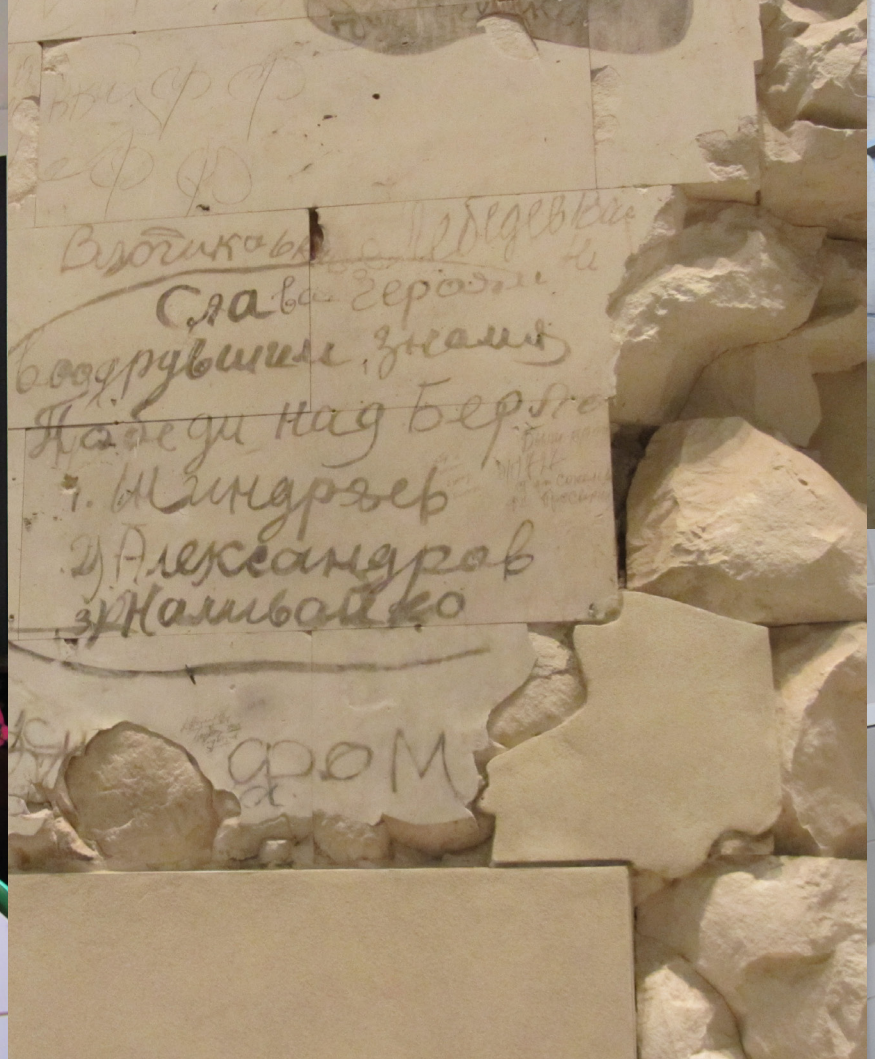
a meeting place, somewhere to get coffee and wait for legal proceedings to begin or end. The foyer connects three major high rise buildings, each with its own distinctive function and colour scheme. While this bustling space declares itself as being quintessentially 'public', the children's waiting area in Berlin's Family Court at Templehof-Kreuzberg announces itself as being 'private', a refuge for children. The sign declares that it is a *Kinderhaus*, a house specially designed for children. Instead of huge open spaces, tall furniture and high ceilings, we find small child-sized spaces, diminutive furniture and toys. It is a reminder that courts should be both comfortable workplaces for the professionals who staff them, but also supportive environments for the wide diversity of users.

Previous page: Flags outside Santa Coloma Court.
This page from left to right: Foyer of City of Justice in Barcelona as meeting place; Sign of '*kinder haus*' at entrance to children's room in Berlin's Family Court (all photographed by Emma Rowden).

history and memory

David Tait

Trees and justice have a long association. Legendary French kings sat under a tree to dispense justice, English courtrooms made extensive use of oak to symbolise the national heritage, and Manukau's court in southern Auckland is build around a magnificent flowering Pohutakawa. Oswald Mathias Ungers made extensive reference to nature in the children's room in the Templehof-Kreuzberg family court. While Ungers is more famous for his repetitive use of squares, cubes and other geometric shapes, the *Kinderhaus* is a refuge from that obsession, and provides a rich sensory experience of nature, with organic shapes including trees and shrubs providing colour and relief. Buildings too have memories, or at least they bear traces of their former uses. Berlin's *Kammergerichthof* has a box in the main ceremonial room designed for



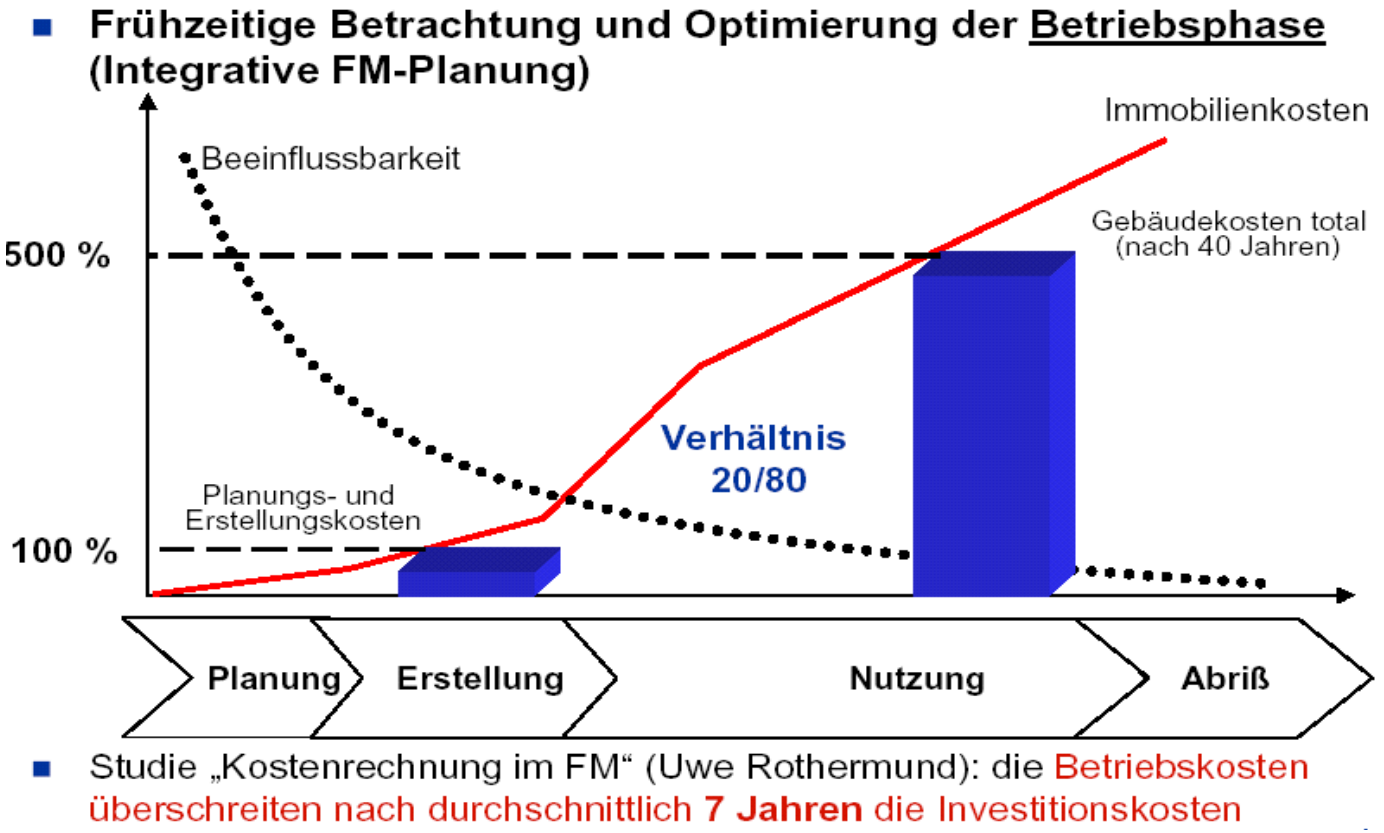
the *Kaiser*, which was covered by a Nazi flag when the room was commandeered for Hitler's infamous show trials. After the war, the building provided a centre for occupation officials, as the large noticeboard, Allied Control Authority, just inside the entrance declares. Recalling another aspect of the post-war occupation is the graffiti retained on the walls of the Bundestag. These two traces of a past that is fading represent two sides of the law – planning and organisation on the one hand, and spontaneous outbursts of popular feeling on the other. Justice systems, it can be argued, develop the first to manage the second.

Previous page: Markings on handrail of *Kammergericht*, Berlin (Wendy Yeung)
This page clockwise from left: *Kinderhaus* in Templehof-Kreuzberg family court; Russian graffiti on walls of Bundestag; 'Allied Control Authority' sign in *Kammergericht*; foot washing basins in high security court (all photographed by Emma Rowden).

procurement

David Tait

How to get money to build a new court building is a perennial challenge for court administrations and chief justices. Either they need to convince the government to go into debt to borrow the money directly – a hard task when balancing budgets is a top priority – or they use public-private partnerships (PPP) which too often seem to compromise quality. Two rather different models for court financing were encountered on this tour. Barcelona's City of Justice was built using a variant of a PPP, but with architects and users agreeing on what was required before the financiers came onto the scene. The resulting building program resulted in seven buildings that appear almost identical in everything but colour, achieving considerable economies of scale and permitting industrial-scale building production. The buildings are



used for a variety of purposes, including a forensic pathology headquarters, apartments and one that was for general lease.

Another model of developing a court building project was encountered in the new local and district court in Düsseldorf. Building costs of the competition entrants were assessed over a 40 year lifespan, with functionality, architectural quality, quality of materials and integrity of the process rated separately. The state building agency that oversaw the process was also responsible for hospitals, schools, universities, prisons and some heritage buildings like cathedrals, so the economies of scale were generated partly by having a unified approach to a vast stock of public buildings.

Previous page: For lease sign outside City of Justice.
This page anti-clockwise from top left: Seven buildings of City of Justice; windows of identical details that allow cleaning of windows from inside to reduce long term maintenance cost (all photographed by Wendy Yeung); Lifecycle cost diagram by BLB (courtesy of BLB).

Santa Coloma Courthouse visit

Frank Greene

The new courthouse in a suburb of Barcelona was developed by the Government of Catalonia in close partnership with the local municipality. In addition to the five courtrooms and accommodations for staff and judges, the project forms an essential link in the urban fabric of the town, connecting the existing government center to the riverfront with a new civic space. The building presents an iconic western façade to the river and the distant approach, a more nuanced entrance portico to the north and to the civic center, a simple wood paneled wall to the east facing new social housing, and a layered reading from the south, expressing the organization from public to private in different materials with reveals that break down the massive bulk of the building to be more in scale with its smaller neighbors.

The building parti layers the building horizontally and vertically, with the plan organized to have public circulation on the west side with views of the river filtered by a wood and metal bris soleil; staff areas and courtrooms in the center layer; and the judges and other private offices to the east, facing the town. Vertically, the basement houses building services, detention and parking; the ground and first floors have the courtrooms; and the second to fifth floors house the judge chambers, staff areas, and courtrooms. The circulation system is separated between public and private, but detainees must use the judges' corridor to access the courtrooms, requiring coordination between security staff and judge movement. This arrangement is a minor annoyance in normal operations, but can be a serious issue in an emergency.

The clarity of building organization; convenience of circulation, including positioning a fire stair so that it can be used as a convenience stair as alternative to the elevator; and the use of materials to cue wayfinding, including daylight and view as major design "elements" mark this building as a masterful composition of a mature architect. The manipulation of scale elements on the exterior allows the transition from grand civic scale to intimate human scale in directing the eye and

Previous page: Western facade of Court Santa Coloma (Emma Rowden).
This page clockwise from top left: Court Santa Coloma in its context (Emma Rowden);
Parti and articulation of the building in three bands separated by circulation spines - public area to the west, staff areas and court rooms in the middle, and judges and private offices in the east; Fire stairs double up as major means of vertical circulation; Corridor to offices (all photographed by Frank Greene).

movement to the entrance. The extensive daylight is well shaded by louvers and bris soleil. The materials and massing are composed to identify the building as civic, sustainable, and responsive to its urban context.

The devotion of the designer and owner to providing benefit of the views and daylight to the public means that the courtrooms do not have access to daylight and views. The downlights result in strong contrast between the bright spots in the ceiling and the shadows of the ceiling and upper portions of the walls.

On the upper floors, the same diagram of public space along the west river façade, private space along the east, with staff areas sandwiched between gives staff areas with little daylight. Exposed structural concrete shear walls along the north south axis do not allow opening up of the staff space to the west or east.

Thus the great clarity of the building parti demonstrates the eternal dialogue between formal concerns and functional needs.

From left to right: Waiting areas with views to the river; Offices along the east side of the building; Courtroom interior and lighting (all photographed by Frank Greene).

art and symbolism in the justice system in Aotearoa

Chief Judge Jan-Marie Doogue

Aotearoa is a nation of immigrants. She was originally populated by iwi – a collection of Maori tribes who came by heroic sea voyage from Hawaiki in the Pacific in waka (canoes) to the new land at the bottom of the world around 1280 CE.

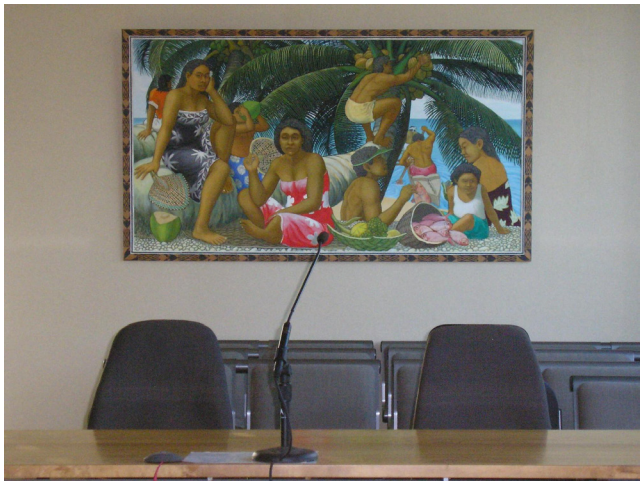
She was later colonised by immigrants from Britain. In 1835 the iwi signed a Declaration of Independence – declaring Aotearoa to be an independent state with sovereign power and authority residing in the Maori Chiefs. Five years later, on the 6th of February 1840, the Treaty of Waitangi was signed. This was a Treaty between British representatives and iwi, designed ostensibly to be in the spirit of mutual governance. But it was not signed by the Chiefs of all iwi. Despite this, the Crown later decided unilaterally to bind all Maori

Maori

A representation of the Tino Rangatiratanga flag, symbolising self-autonomy, unity and life.
Black represents the long darkness (Te Po) from whence the world emerged. White represents the emergence of light (Te ao marama). Red represents the coming into being (Te Whei Ao) - symbolising the earth mother, sustainer of life. Koru (fern frond) curls through the image as the unfolding of new life recognising that everything is reborn and continues.
Artist: Wilray Price “Waitangi Series” (wood)

Tonga

A tapa cloth presented to the Manukau Family Court by a staff member (whose husband also worked at the Manukau Court before passing away).
Bark cloths are of great social and cultural significance to all of the Pacific. It is worn by some Pacific nations on formal occasions and universally gifted as a mark of highest respect during all important ceremonies. This example is from Tonga, where Tapa cloths have been known to stretch for 100s of metres, eg for Royal coronations – the equivalent to the red carpet.



Samoa

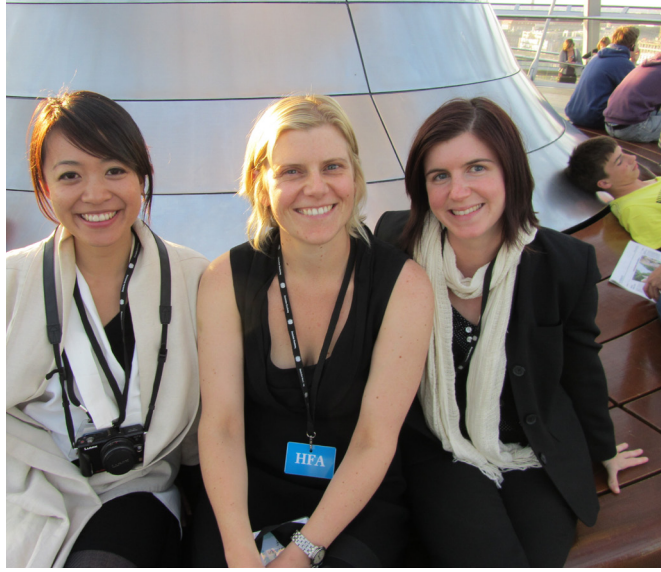
The traditional culture of Samoa is a communal way of life. One’s family is viewed as an integral part of a person’s life. The extended family lives and works together. Elders in the family are greatly respected and hold the highest status.
Painting donated by Judge John Adams to the Manukau Family Court on his appointment.

to the Treaty. This Treaty is described as a solemn compact between two peoples to allow peaceful arrival and settlement in Aotearoa. The Treaty has a troubled history, but since the mid 1980s its principles have been recognised and have underpinned much of our legal endeavour. Maori represent 14.6% of our current population, and Europeans 66%.

Post Second World War Aotearoa’s immigration policies accorded persons from nearby Pacific Island countries special concessions for entry into Aotearoa (market driven). Pacifika persons now represent 7% of Aotearoa’s population.

Some early Asian immigration occurred in gold mining and early market-gardening activity in the late 1800s and early 1900s but a century later, in the late 1980s and early 1990s, business immigrants from countries in Asia (Korea, Hong Kong, Singapore and Taiwan especially) became an explicit focus of immigration policy for the first time, and latterly from mainland China. Asian peoples now represent 9.5% of our population.
In this address I describe how art and symbolism in our Court buildings reflects the history of our nation of immigrants and strives to be reflective of the diversity of the persons we serve.



credits

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