

New skin for the old ceremony

Master thesis in architecture

Spring 2020

Author: Jacob Henell

Supervisor: Mikael Ekegren

Examinor: Björn Gross



Master Thesis in Architecture
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for her generosity, knowledge and interest in Swedish district courthouses

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for the practical introduction to courthouse architecture

Abstract

Since the birth of the modern European city, institutions such as courthouses, prisons, hospitals and universities have been rhetorical instruments to express the democratic capacities of the state they serve. They are not only the means by which societies are regulated. But also important tools to convey the ambitions and values of the state that commission and build them. This master thesis seeks to understand and materialize the space in which the state practices its power - the district courthouse.

Prominent public institutions are often recognised by their ambiance and identity. Although the modern courthouse seem to have lost its identity though it still today is one of the most fundamental buildings in the city. The aim is to investigate and refine what constitutes the district courthouse. Architecture is used as a cultural practise to discover how we can pass down the typological heritage of courthouses in Sweden. The aim is to design a building that is recognisable but contemporary. In line with the chosen studio the proposal should fullfil all demands for a Swedish courthouse.

To understand and answer this question the architectural history of the Swedish district court have been researched. My interest has primarily been directed towards the 20th century and onwards. A period when the spatial conditions of courthouse architecture have been drastically affected by the introduction of modernism and alterations in the Swedish judicial system.

The methodology behind the thesis derives from Aldo Rossi's concept of Analogue Architecture. By using analogies the aim is to create an architectural familiarity deriving from typology, site and local references. Spatial organisation, materiality and symbolism have therefore become means to relate to the buildings where justice have been practiced both past and present.

Introduction	7
Theory & history	11
Design proposal	23
Conclusion	78
Bibliography	80

Introduction

Student background

1992	Born in Åre, Sweden		
2014-2017	Bachelor of Architecture	180	ECTs
2017-2018	Architectural internship		
2018-2020	Master of Architecture	90	ECTs
	Sustainable developement	7,5	ECTs
	Matter, Space, Structure	22,5	ECTs
	Nordic Architecture	4,5	ECTs
	Future Housing Inventions	22,5	ECTs
	Emergent media	3	ECTs
	Residential Healthcare	22,5	ECTs
	Master Thesis Preparation	7,5	ECTs
	From idea to construction	12,5	ECTs

Research questions

How can we materialize the values behind the judicial system into built form?
How should a courthouse communicate its identity to the city?

Aim

The aim of this thesis is to explore the spatial identity of judicial buildings in general and the district courthouse in particular. Throughout history public buildings have expressed an identity based on the function it has for the country, city and its citizens. Prominent institutions are often recognised by their ambiance and identity. The modern courthouse seem to have lost its identity although it still today is one of the most fundamental buildings in the city. The intention is to investigate and refine what constitutes the district courthouse. Architecture is used as a cultural practise to discover how we can pass down the strong identity of courthouses both past and present. My aim is to design a building that is recognisable but still contemporary. In line with the chosen studio the proposal should fullfil all demands for a Swedish courthouse.

Methodology

To understand the values that the judicial system leans upon its history and basic principles will have to be studied. The central ideas behind civil law, practised on the European continent, are of interest while laying the ground work for the thesis.

The theoretical framework will be complimented with study visits and interviews. This to understand the practical limitations of what architecture can do in the given context. The courthouse is a building with high demands on security, fire regulations, acoustics etc. They main focal point during the study visits will although be from a more architectonically interesting point of view, namely the spatiality that is being experienced by the users.

The methodology used in the design process are based upon the concept of Analogue/Oldnew Architecture developed by Aldo Rossi, Fabio Reinhart and Miroslav Sik at the ETH Zurich. The method aims at creating place specific architecture without falling into nostalgia. Analogies are used as a starting point to then be combined with history, regionalism, folklore elements and anonymous everyday buildings. Analogue/Oldnew architecture seeks to evoke a sensual impact on its user while simultaneously avoiding imitated historicism.

Delimitations

As the thesis is conducted in the studio Building & Tectonics it aims to design a courthouse that fulfils all the demands regarding spatial program, construction and tectonics, security aspects etc.

As the size of the courthouse relates to the amount of sentences in the judicial district, the place and site is chosen to enable a reasonably large program. Due to the high security classification the program is not stated by Domstolsverket, but instead based upon recently erected courthouses in Sweden. It is then complement with study visits and expertise from staff at Svea Hovrätt and Hovrätten för Västra Sverige. Also, architects with experience from judicial architecture has been consulted. The program and the site is therefore not drawn as an actual proposal for a courthouse at the given site. With that said, the current district courthouse in Umeå is in bad need of new facilities. The proposed site and program presented in this thesis fits exceptionally well considering the size and location of how a new courthouse in Umeå would be built.

Why a courthouse?

In the spring of 2018 I visited Lund and it was then I discovered the recently constructed courthouse next to the central station. At first glance the building looked well crafted and deliberately designed. Although there was something about the architecture that left me unsatisfied. After a brief research I found lots of recently constructed or commissioned courthouses around Sweden - all with the same lack of identity. It seemed to be great dissonance between the architecture and what it actually represented. What were the fundamental ideals upon which these buildings were commissioned and built?

Public buildings express the values of the societies that commission and build them. Still recently erected courthouses seem to be just as randomly thought through and designed as generic office buildings seen all over our cities. Courthouses have a great symbolical and practical value to the societies they represent. Although in terms of architectural quality, the rule of law could be considered experiencing a decay. During the 20th century courthouses has looked relatively different due to the current opinion upon crime and punishment. The ideals have changed, from being punishing to becoming more humane and rehabilitating. Meanwhile, the architecture has constantly reflected these ideals. My primary interest is to study and reflect upon how these ideals look today. How can we materialize the values behind the district court?

My second intention with this thesis is to battle the generic placelessness that seem to have affected buildings in general, but in this case specifically the district court. Buildings with great value to the state have historically been used as a way of representing the city. By tying the building to its context it can support the existing city structure and add value to its inhabitants. The district court, being a given architectural element in most cities, could be an interesting example to elaborate with. The tension between creating a building that materializes the values behind the rule of law, while simultaneously referring to the local context, could in a fortunate case generate an interesting architectonic result.

Theory & history

Analogue Oldnew Architecture

The 1970's was somewhat of a legendary era at the ETH Zurich. Aldo Rossi had a short but vital period during which he was the leading co-author of a methodology named Analogue architecture. Rossi's time at the ETH has become rather mythical and is considered to have re-defined Swiss architecture and made it what it is today. Rossi's time at ETH became short due to his ideas and the polemic that they caused. Although as the criticism towards modernism was rising they quickly rooted and was passed on by a guest professor by the name Fabio Reinhart. Analogue architecture has been perceived a bit differently by Rossi, Reinhart and later Miroslav Sik, who until now has been the leading professor of the chair. The ideas taught are based on Aldo Rossi's formulation of how to use analogies as a methodology. First taught by Reinhart with the help of Sik, then later under the name Oldnew, with Sik as head professor. The importance of Analogue architecture and its impact can not be emphasized enough looking at the former students enrolled in the studio. Valerio Olgiati, Christian Kerez, Quintus Miller and Paola Maranta, Andrea Deplazes, Conradin Clavuot etc. are only a handful of students who attended the studio. The methodology used therefore seems highly interesting to take a closer look at.

Analogies

The starting point of the projects was given by the studio and created from an analogy that later would become distorted. Sik always used architectonic analogies, for example a firestation, crematory or water tower. Several analogies could then be used to fuel the project with more information, but the main point of departure was always an atypical building. The studio culture defined good and bad references and where often inspired by Scandinavian neoclassicism or Japanese simplicity. The key analogy in combination with other eclectic references gained momentum when creating a modern building adapted to site and context. Without this input the creation of autonomy would be impossible. Historical, filmic and industrial analogies were often combined with the architectural to create the right ambience for the project and the site. To fully be able to read and understand the input you would have to be a trained architect, painter, historian or carpenter, but the intention was rather to create a vague feeling of familiarity. Analogue architecture departs from history, regionalism, folklore elements and anonymous everyday buildings to create an easy comprehensible style - without ever mentioning post-modernism. The analogue/oldnew method aims at creating ambiguity and innovation instead of imitated historicism.

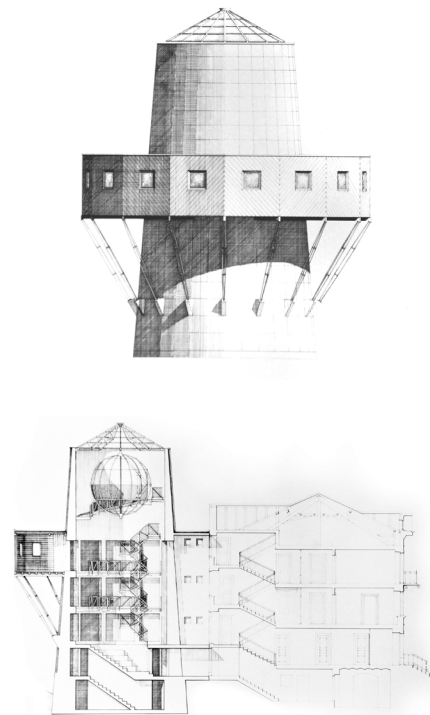


Fig. 4. Library, Einsiedeln (Olgiati, 1984)

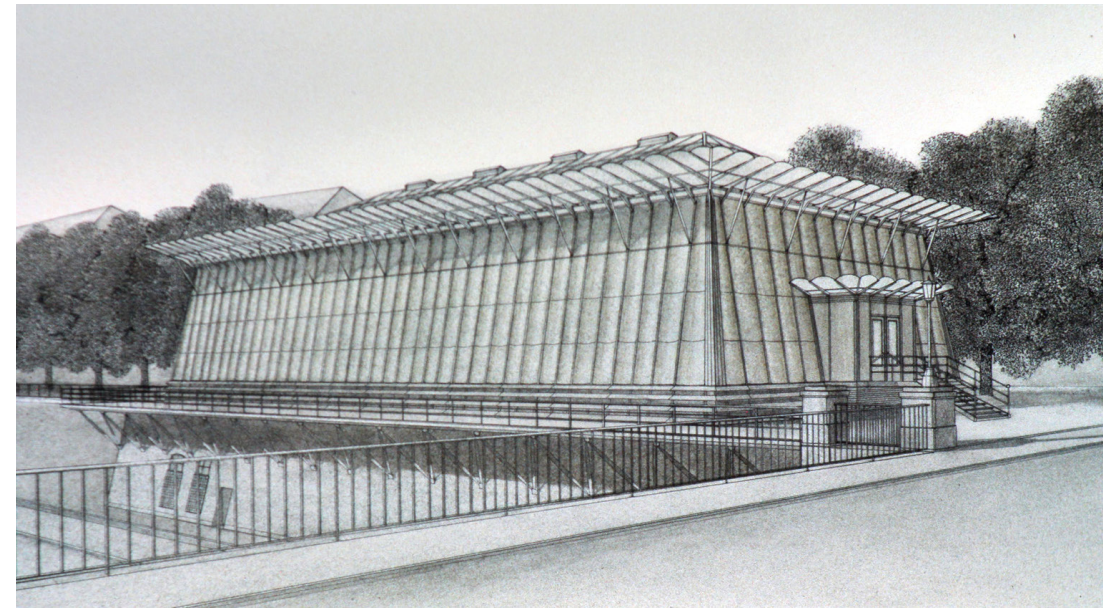


Fig. 5. Graphics collection, Geneva (Oppliger, 1987)

Tradition, site, realism

Looking at the production of the studio you quickly see that the designed projects have an air of magical realism. Highly familiar but something you never seen before. The chosen sites are always well known by the students. Everyday spaces for the public were analogies used and transformed into everyday poetry. Analogue architecture aims at revealing hidden beauty using architecture as a mediator.

Visual universes

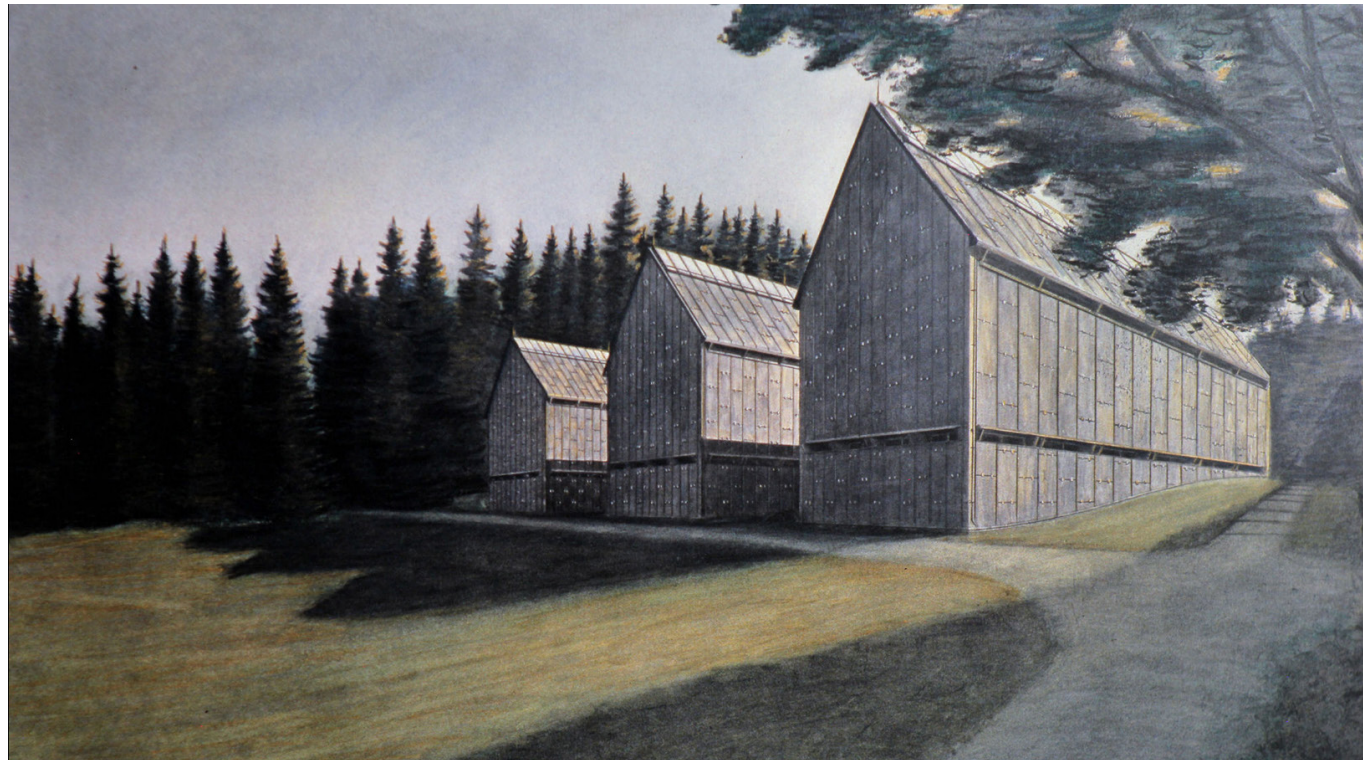
The studio actively counteracted the modernist doctrine of "light, air and sun". Intellectual analysis and investigation was the basis of understanding the analogies used. The studio focused on creating strong ambiances that rooted the projects in its place. Nice modernist settings were banned and considered falsifying. The ambience created helped to understand the site and its tradition and the other way around.

Perception training

To understand the site and ambience large scale drawings were often used as a method. This changed due to digitalization during the Oldnew era but was still a central idea of the method. How the roof meets the sky, the materiality of the door knob and other everyday scenarios are studied in detail. The city is seen from the eyes of the pedestrian and not in a volumetric sense. All scales have to be considered simultaneously. Although inspiration and understanding does not have to come from how the site looks today, but can be studied through history and archival photographs.

Images as tools

The analogue process starts from gathering pictures from the chosen main analogy. The picture is then redrawn on the specific site. First the outside, then the inside. A lot of time is spent on the atmosphere and this is when the new analogies start to give the project its momentum. References are chosen with care and slowly incorporated into the main analogy. No references are to be copied or implemented in a direct way. Paraphrasing the ambience is the key. In the end the spatial program is applied to the proposal. The original picture has now been transformed into site specific sections, plans and facades - making the project highly buildable and concrete. Analogue architecture is the sum of integration and transformation. These are considered to be the main points of Analogue architecture. They taught in a strict studio culture under Fabio Reinhart's supervision with close help of



Miroslav Sik. After Reinharts professorship ended Sik left the school to work with his own office. After ten years of working with real projects he then was offered the professorship of the studio and maintained the tradition under the name Oldnew. Oldnew still taught analogue methodology but under more liberal forms. Siks' time in practice had made him more interested in creating an architecture that symbolized the values of the analogue, but still following budgets, building codes and wishes from the client.

To me analogue architecture stands for a sublime and interesting attitude towards building tradition, place and innovation than the one generally articulated in schools today. The analogue method seem relevant in creating a district court due to its main architectural themes regarding power, democracy, crime and punishment. The recently constructed courthouses in Sweden does in my opinion lack all of these references. By working in the tradition of analogue architecture I hope to achieve an innovative yet sophisticated courthouse.

Fig. 6. Cemetary with crematory, Neuenhof(Deplazes, 1988)

”The primary way to poeatically portray reality is through the transformation of the classics. (...) The magic formula for compositional work with classics is not to copy and adhere to a style, but improvisation. Like every improvisation, the improvisation of the classics is based on a stylistic foundation. It forms the design-based resistance for interpretation to creatively work through. (...) The secret of dark concrete magic is: do not represent reality with holistic images and motifs. Use more abstract and reduced forms. Do not cite, simply imitate atmospherically.”
– Miroslav Sik

Never modern

With the book *Never Modern* architecture critic Irénée Scalbert collects ideas and thoughts from the architectural office 6a. Through 6a Tom Emerson and Stephanie Macdonald formulates an attitude rather than a theoretical framework. Situation, intervention, making, comedy, bricolage, chance and anthropology are cornerstones in the making of an architecture they consider to be created by coincidences. I've chosen this as a reference to enable myself to work intuitively but precise. Instead of working with only efficiency and rationality in mind, 6a takes the role of anthropologists, comedians, detectives and bricoleurs to create buildings with an obvious yet sublime presence.

Situation explains an example of how to architects may use site, material, tools, history and participants in their work while intervention symbolize its implementation. Making is for 6a a way to connect language and creation into sublime details that place the building in time and context. Leaving traces for new detectives to find. Comedy inspires the architect to investigate with feelings to create situations in-between building and inhabiting.

Bricolage is perhaps the most used and interesting term in the world of 6a. The bricoleur, unlike the engineer, uses what is at hand. With the help of artifacts, photographs and historical documents the architect-bricoleur unlocks the project and uses his library of material as restrictions from which she or he designs the project. Of course the architects-bricoleur starts with a plan, but always stays open minded to new input generated by chance. When combining artifact and chance new situations arise, creating an architecture detached from stylistic -isms. As anthropologists 6a makes people the subject. By studying the lives being lived combined with future inhabitation they move easily through time and create spaces neither modern or post-modern. "Times have been mixed." concludes Scalbert(2013)

"6a do not subscribe, however, to the need that architecture needs to make a statement. But they believe instead that architects make statements when they make things in a certain way as opposed to another."(Scalbert, I., 2013, p.73)

The code of judicial procedure (1942:740)

The code of judicial procedure, in Swedish "Rättegångsbalken", is the legal document describing how a trial is to be conducted. The legal system is highly conservative and changes in the code of judicial procedure takes decades, if not centuries, to be prepared and implemented. The latest changes were adopted in 1942 and implemented in 1948 and resulted in major changes of the spatial conditions where the law is finally practised - the courtroom. There were four aspects that mainly defined this change. The oral principle(muntlighetsprincipen), the accusatory process, the statutory judicial district chancellor and the imposition of preparation as a part of the civil law. (Löfgren, 2011)

The oral principle implies that the significant parts of the trial, mainly the evidence, should be presented orally in the courtroom. This meant a great change for the acoustics and furnishings of the courtroom. The spoken word, as opposed to the written, was now defining the spatial conditions of the courtroom.

The accusatory process means that both parties is to be liable for their own argumentation and production of evidence - the prosecutor plays an accusatory role and the defence plays a mitigating role. This in opposition to an inquisitorial process where the state leads both the investigation and the process itself. For the architect, this was another major change. Before this, the architecture highlighted the power of the state and thereby the judge. After 1948 architects instead searched for a spatial condition that illustrated a negotiation and interaction between the two parties.

The demand of having a chancellor and archives was probably a way to achieve efficiency. This on the other hand increased the idea of the courthouse as an institution. Opening hours were defined by the law and the size of the archives grew. The new law also put more responsibilities on the chief district judge to keep the premises in good shape and care for its inventory.

The preparatory negotiation, became a part of all civil cases. This meant that both parties met with a judge before the actual trial. This in order enable the parts to come to an agreement before the actual trial. If no settlement could be reached, the actual negotiation would be conducted in the courtroom. This resulted in the preparatory session halls which can be seen in the spatial programme and plan drawings. (*Rättegångsbalken*[RB], SFS 1942:740)

History of Swedish district courthouses during the 20th century

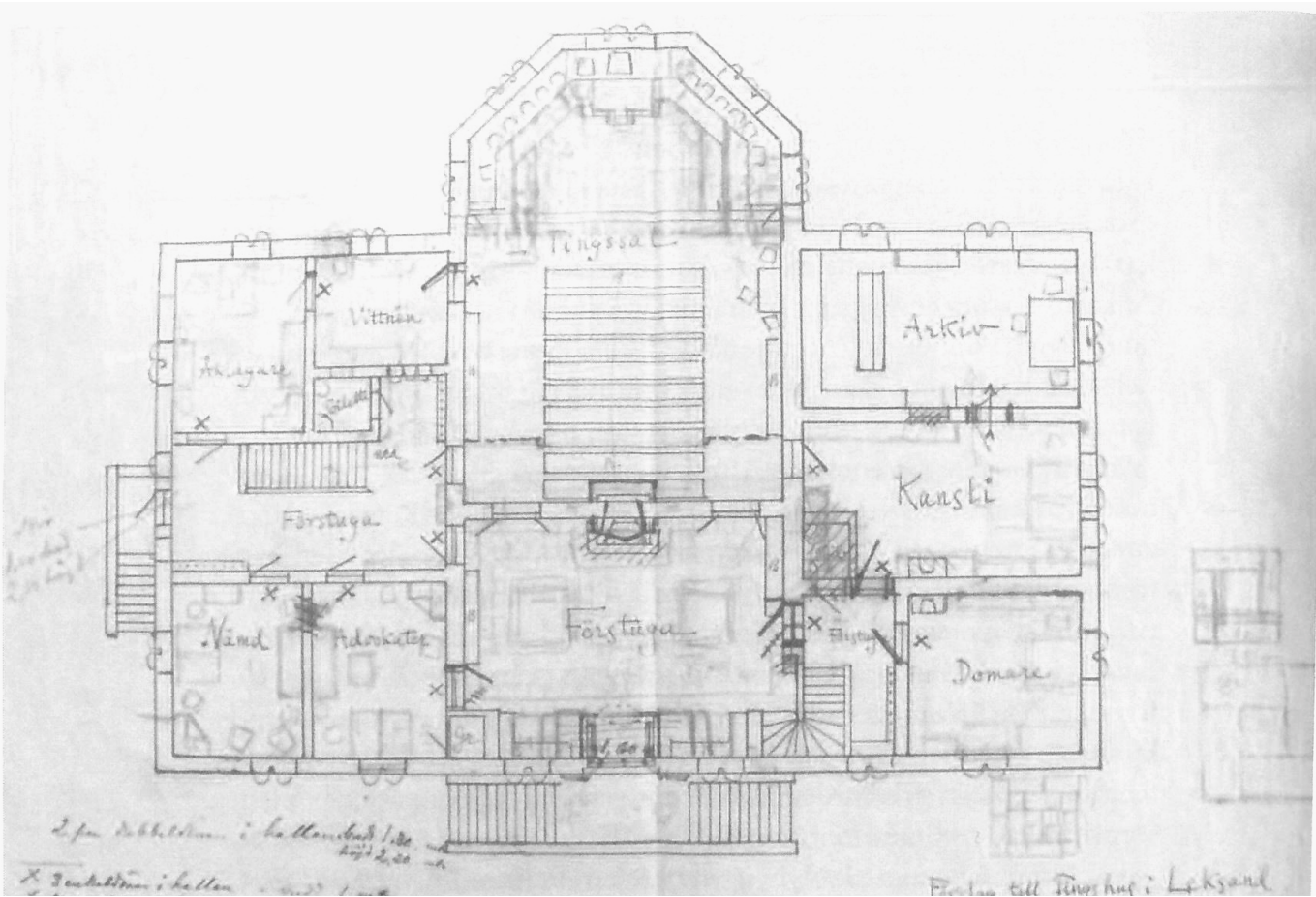
The origin of the district court

In the year of 1734 a new law was implemented in Sweden. Its purpose was to tie the judicial process to a specific room. Conflict management had before then been solved during more liberal circumstances. By managing conflicts and negotiations in a specific room there was easier to ensure a well functioning judicial process. This new type of room, in Swedish called "Häradsrätt", had no specific demands on its spacial configuration. The law declared that each legal territory was responsible for the establishment and financing of a courthouse in which the process of conflict management would take place. Since both economy and building tradition differed a lot geographically, the courthouses could differ a lot in terms of size, ornamentation and room disposition. (Löfgren, 2011)

The district court between the industrialisation and WWII

After the industrialisation with an increasing population moving to the cities, local courthouses were centralised to form larger judicial territories. The state did not take responsibility for the courthouses and its financing until 1971 which still resulted in architectural differences depending on the economical capacity of the judicial territory. Although in the beginning of the 19th century the architecture of the district courts started to possess similar qualities in terms och spatial configuration, ornamentation and choice of materials. During the 19th century, courthouses were generally one-story log constructed timber houses. Due to fire prevention, stone and masonry instead became the material for constructing courthouses, as for cities in general. Plan and facade symmetry was inspired by classicist ideals with the grand session hall placed in the central building axis. Typical plans from the time shows the importance of the session hall, acting as the main focal point in courthouses of the time. Double ceiling height and generous measurements area reoccurring spatial qualities. There was still no standardised plan of the session hall, although a podium, seating for the audience and an enclosing fence for the judges section were common attributes.(Löfgren, 2011)

Courthouses from the beginning of the 19th century share similarities with a residence. The chairman of the judicial territory lived in a large apartment above the session hall. With its flourishing garden, fencing and informal gravel walkways the courthouse could exteriorly be read as a residence. When the standardised floor plan was introduced in 1935, this was something architects tried to dissociate from externally. Gardens were replaced with stone paving and water mirrors and fences were removed. (Löfgren, 2011)



Leksands district courthouse is an atypical courthouse from the beginning of the 20th century. The session hall and vestibule was placed on the central axis while the surrounding rooms had a more liberal disposition. The house shows clear classicist attributes both in terms of layout and elevation. The head judge resided on the second floor while the janitor and his family lived in the basement. Worth noticing is the window placement behind the judge. Before the introduction of the accusatory process in 1942, this was a way to highlight the power of the state and thereby the judge.

Sketch for Leksands tingsrätt by Gustaf Ankarcrone, 1918 (Leksands Kommunarkiv)

The modern district courthouse takes shape – 1950 - present

After the second world war the district courthouses acquired new shapes, both internally and externally. The main driving force behind this change is both due to new architectonic aspirations and ideals, but also because of a major change in the Swedish juridicial procedural code. After more than hundred years of investigations and revisions the procedural code underwent major changes. A lot of them which affected the judicial process and therefore also the spatial configuration of the rooms where the process were taking place.

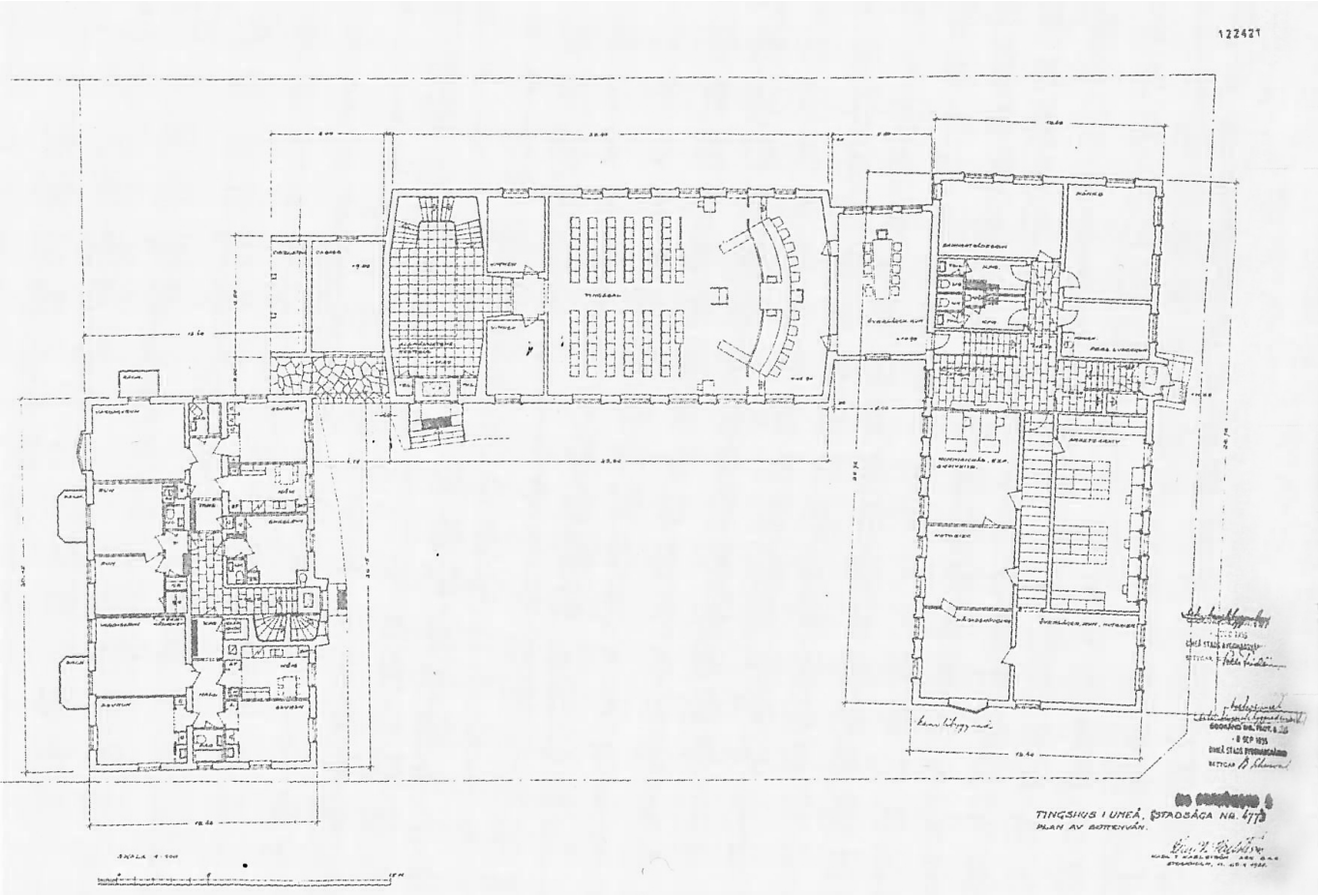
That major changes concerning the architects work were the following: the principle of oral testimony(muntlighetsprincipen), the introduction of the adversarial legal system and extended demands on archives and chancellory. (Löfgren, 2011, s.458) In short this meant that conflict management between the two parties became central. The judges role as a mediator was highlighted not only in the process but also his physical presence in the courtroom. The oral evidence were from now on only allowed to be presented in the courtroom and written evidence was set aside. Architects working with courthouses during the period was very well informed of these changes. Windows, room dimensions and the position of furnishing were carefully orchestrated for the parts to mediate. Negotiation and understanding rather than punishment became the key ideals for the modern courthouse. Tendencies of the past which aimed at representing the court as monumental and powerful was now considered outdated.

Externally architects enhanced the public- and representational character of the building. Functional ideals was applied to the volume and the internal room disposition was articulated externally. The session hall, chancellory and accommodation for the employees was separated into three volumes. A brick facade combined with Swedish stone framed windows and doors was used in almost every courthouse of the time. Earlier the session hall had been the main focal point for architects, but now the waiting hall was where the attention was spent. The welcoming of people and openness towards the city was important. A lot of care was put in to materials, detailing and dimensioning. Marble, wooden details and public art was commonly used. (Löfgren, 2011, s.595)

Worth noticing is that after the adoption of the new Swedish Code of Judicial Procedure in 1942 the architectonic interest among lawyers and prosecutors increased. In Svensk Juristtidning the question of architectonic values was frequently debated among renowned lawyers. (Löfgren, 2011, s.458) In relation to my thesis this is interesting when considering todays dissonance between the values which the constitutional state is built upon and the architecture that represents it.

Right: Karl, J. Karlström. Entrance floor, Umeå Tingsrätt (Umeå Kommunarkiv)

Lower right: Karl, J. Karlström. Facade, Umeå Tingsrätt (Umeå Kommunarkiv)



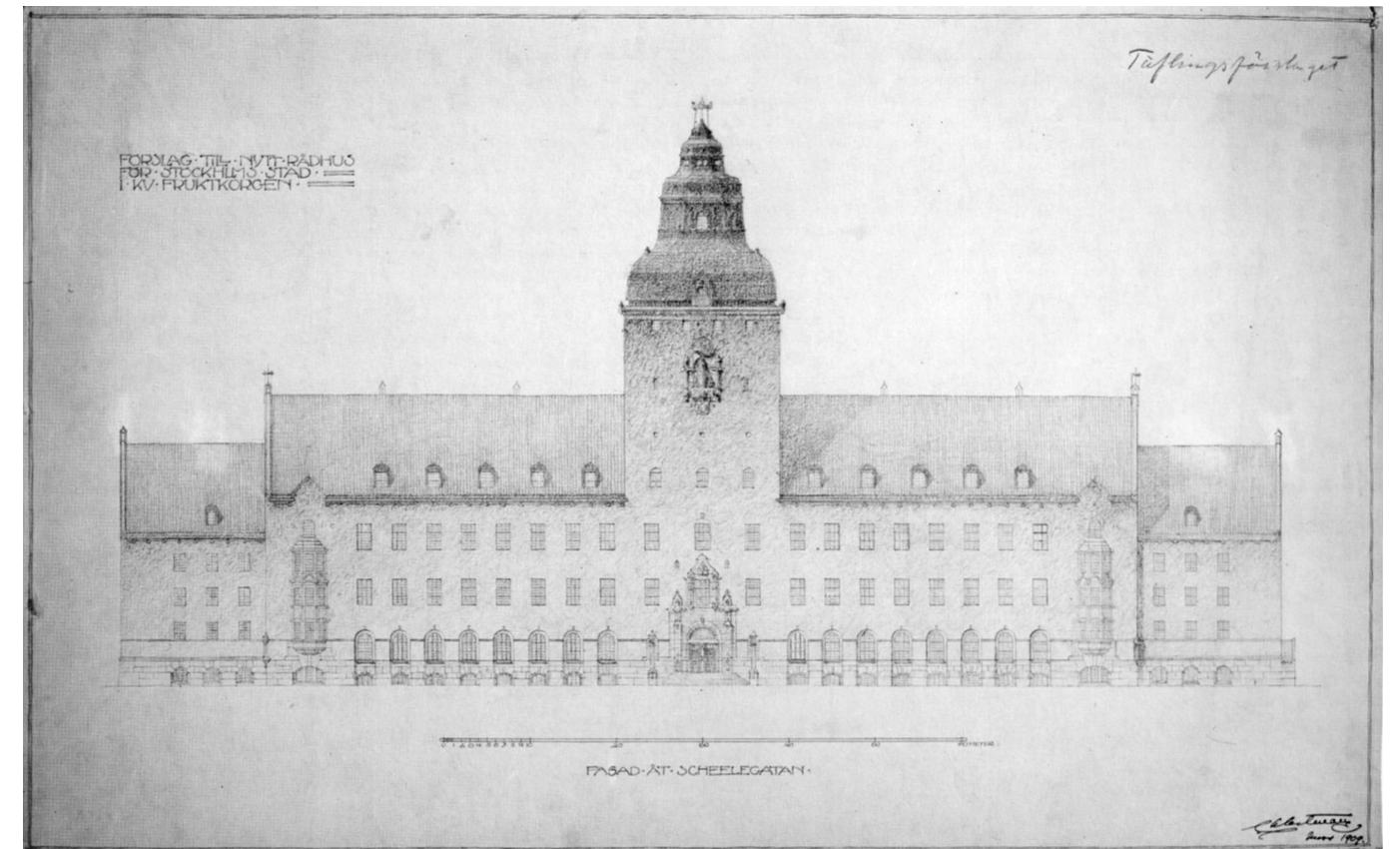
Design proposal

Analogies

”‘logical’ thought is the thought expressed in words, that addresses itself to the outside world as a discourse. The ‘analogical’ or fantastic thought is sensible, figurative and mute, it is not a discourse but a rumination, material of the past, an act of revolt. The logical thought is ‘thinking in words.’ Analogical thought is archaic, unconscious and practically inexpressible in words.”

— Carl G. Jung (March 02, 1910)

24



Top: Stockholm district courthouse (Westman, 1909)
Below: Former Uppsala district courthouse (Erikson, 2006)

The atypical courthouse

As noted from the historical background of Swedish courthouses during the 20th century, this period can be divided into two major parts. First, the one built on classicist and national romantic ideals. This period was strongly influenced by the desire to express the power of the state. Carl Westmans Stockholm district courthouse is an atypical example of how the ideals of symmetry, heaviness and building volume is expressed.

Secondly, the period after 1940 when changes in the code of judicial procedure and modernistic tendencies put the negotiating part of the process in center. Ambition was put into public art and expensive materials in foyers and courtrooms. Courthouses was built upon functionalist ideals with a clear separation of chancellory, courtroom and staff accommodations. The architecture of the courtroom itself was focused on problem solving and negotiation instead of punishments from the state.

The courthouse as an analogy is meant to give the building a historical familiarity to depart from. References have to be composed in a subtle manner to evoke feelings for both staff and visitors.

25



The institution

The spatial conditions of courthouses has changed a lot during the 20th century. Its former prominence has today retreated due to the high demands on security, organisational capacity etc. By using classical institutional buildings as references my belief is that ideas of prominence and grace can be combined with the requirements of today.

Riksförsäkringsanstalten by Sigurd Lewerentz balances themes such as anonymity, security and professionalism. In addition to its public facades the inner courtyard amplifies the feeling of a public institution. In opposition to the strict facade, the plan and section creates a playfulness and element of surprise. Within the rational system of offices and conference rooms the spiral staircase and courtyard windows conveys a light and graceful character to its users.

The analogy of public institutions containing courtyards spans back to roman times and is throughout history used in universities, courthouses and police headquarters. Famous examples of the typology in use could be Hack Kampmanns Copenhagen police headquarters, Carl Westmans Stockholm district courthouse or Ragnar Österbergs Stockholm city hall.

Riksförsäkringsanstalten (Arkdes)CC-BY

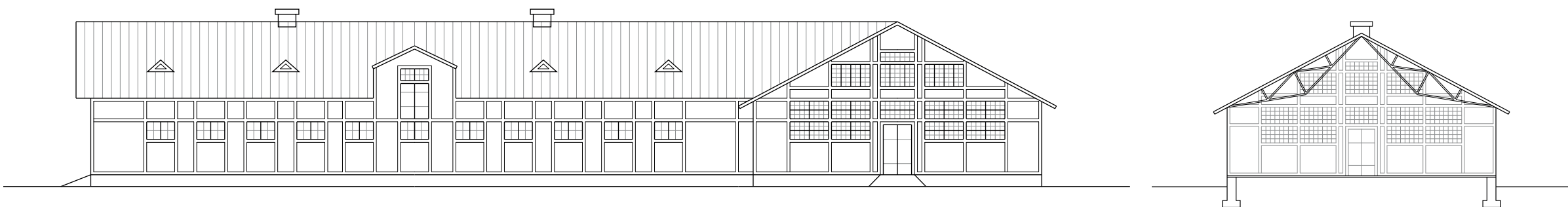
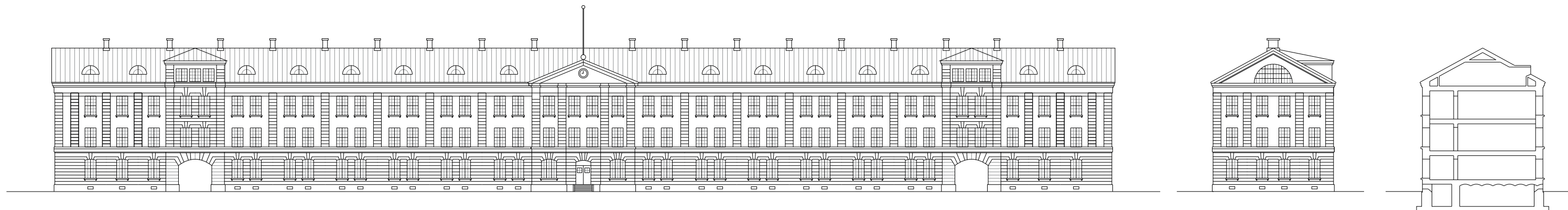


The church

The interest for legal history in Europe started during the 17th century. Most European societies have built their judicial understanding upon ideals originally developed in the Christian Roman Empire. As Europe gradually became Christian, the judicial tradition was spread through missionaries.

Even though the judicial doctrine has changed a lot since the 17th century there is still a historical inheritance from the institution that originally shaped our ideas of ethics and moral – the church. Even though the church and legal system no longer is connected, the church could act as an interesting analogy for defining the space where justice is administered. In contrast with todays office-inspired courthouses this analogy might add a piece of seriousness and austerity to the atmosphere.

Gruntvigskirken, 1927 (Towner, J) CC0 1.0
Bagsværd kirke, 1976 (photo courtesy P. Pustina)



*Buildings next to the site by architect
Erik Josephson (1864–1929)*

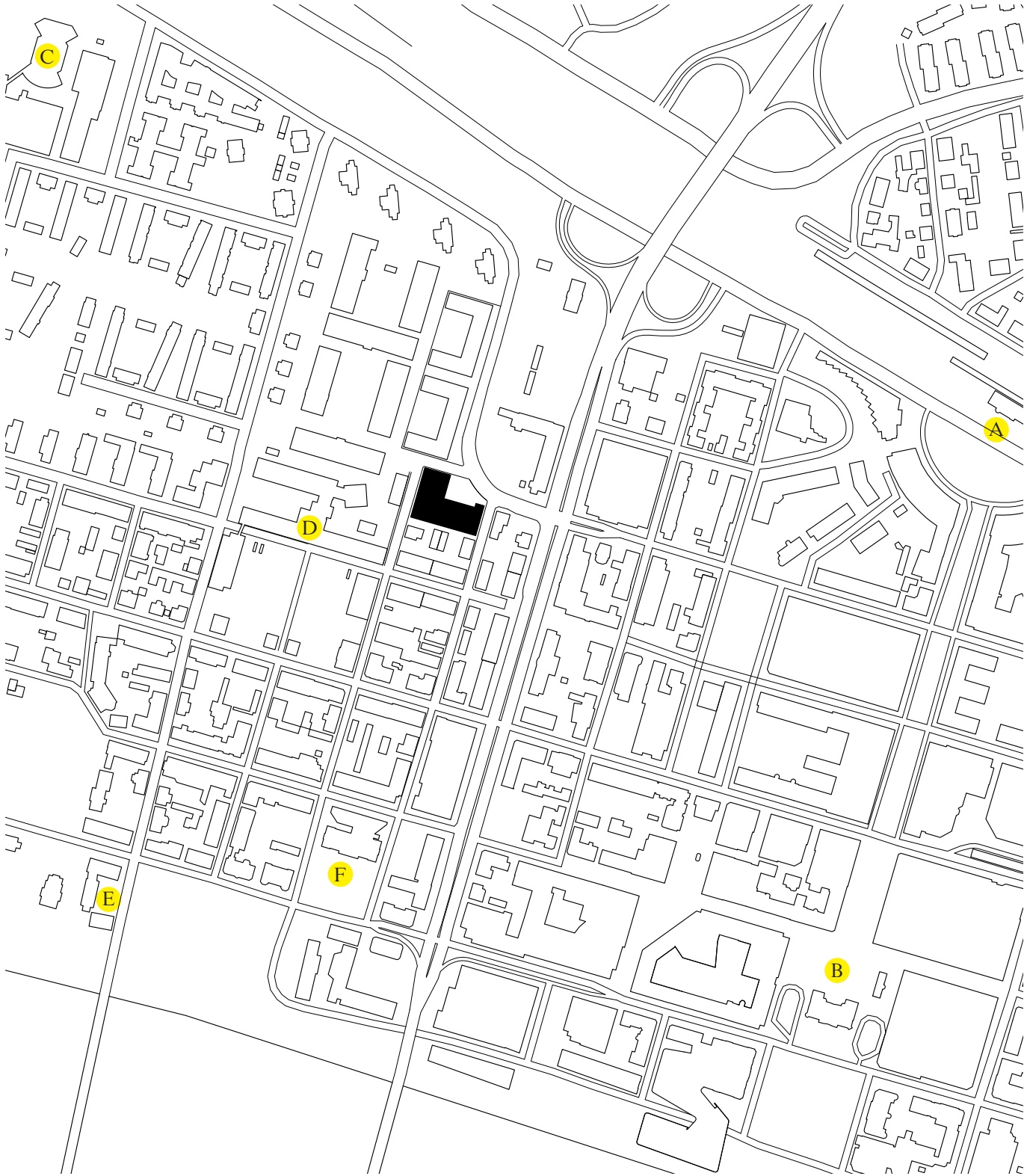
Site



Umeå
The city of Umeå is located on the eastern coast of Sweden, approximately 650 kilometers north of Stockholm. The cities history stems from the middle ages but is today known for its university, cultural scene and the being the largest city north of Stockholm. The city will be the chosen location for the project due to the size of its judicial district. Courthouses in Sweden has during the last 60 years been relocated to the larger cities and doubled in size. The old district courthouse has therefore outgrown its premises. Secondary, as the used methodology relies on a fundamental knowledge of the site and its characteristics, I have chosen the site since it is my hometown.

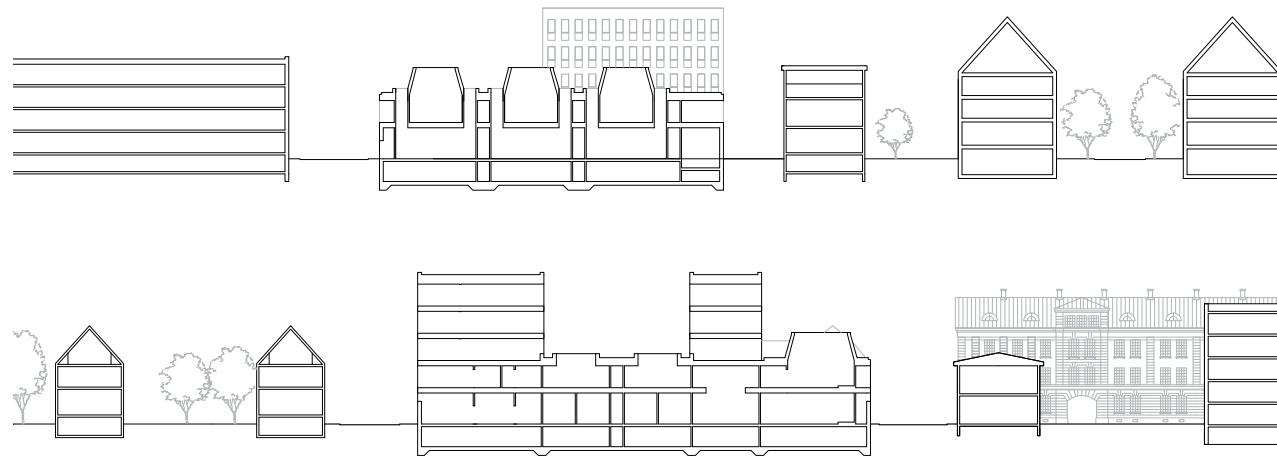
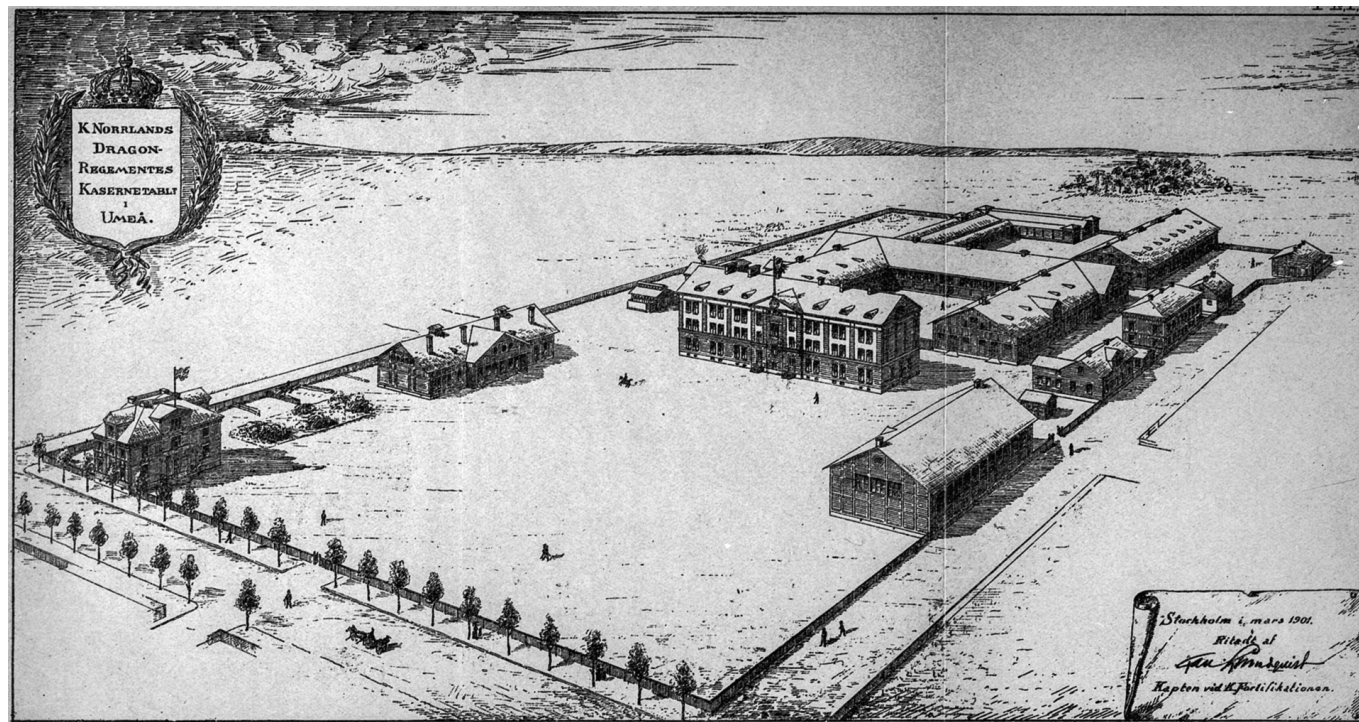
During recent years the town has grown rapidly looking at inhabitants, business and culture. Architectonically this has generated hotels, museums, an architectural school and housing additions completed by world renowned architectural firms such as Snøhetta, Henning Larsen, Wingårdhs and BIG. These additions have undermined the local building tradition in regards to materiality and context. I therefore find the methodology of Analogue Architecture highly relevant as means of generating a form driven contextualism.

Schwarzplan of Umeå city center, 1:20 000



The district court and the city
A general requirement for courthouse locations are the proximity to the city center, railway station and police station. The sitemap shows past and present locations of courthouses in the city, all within walking distance from the city centre. The proposed location is placed on an empty parkinglot inbetween the police station(C), city hall(D) and railway station(A). It enables the creation of an open, secure and democratic institution - but also supports the current tradition of how democratic institutional buildings have been located in the city.

- Sitemap, 1:5000
- A Central station
 - B City center
 - C Police station & jail
 - D City hall
 - E Umeå tingsrätt original location
 - F Norrlands övre Hovrätt



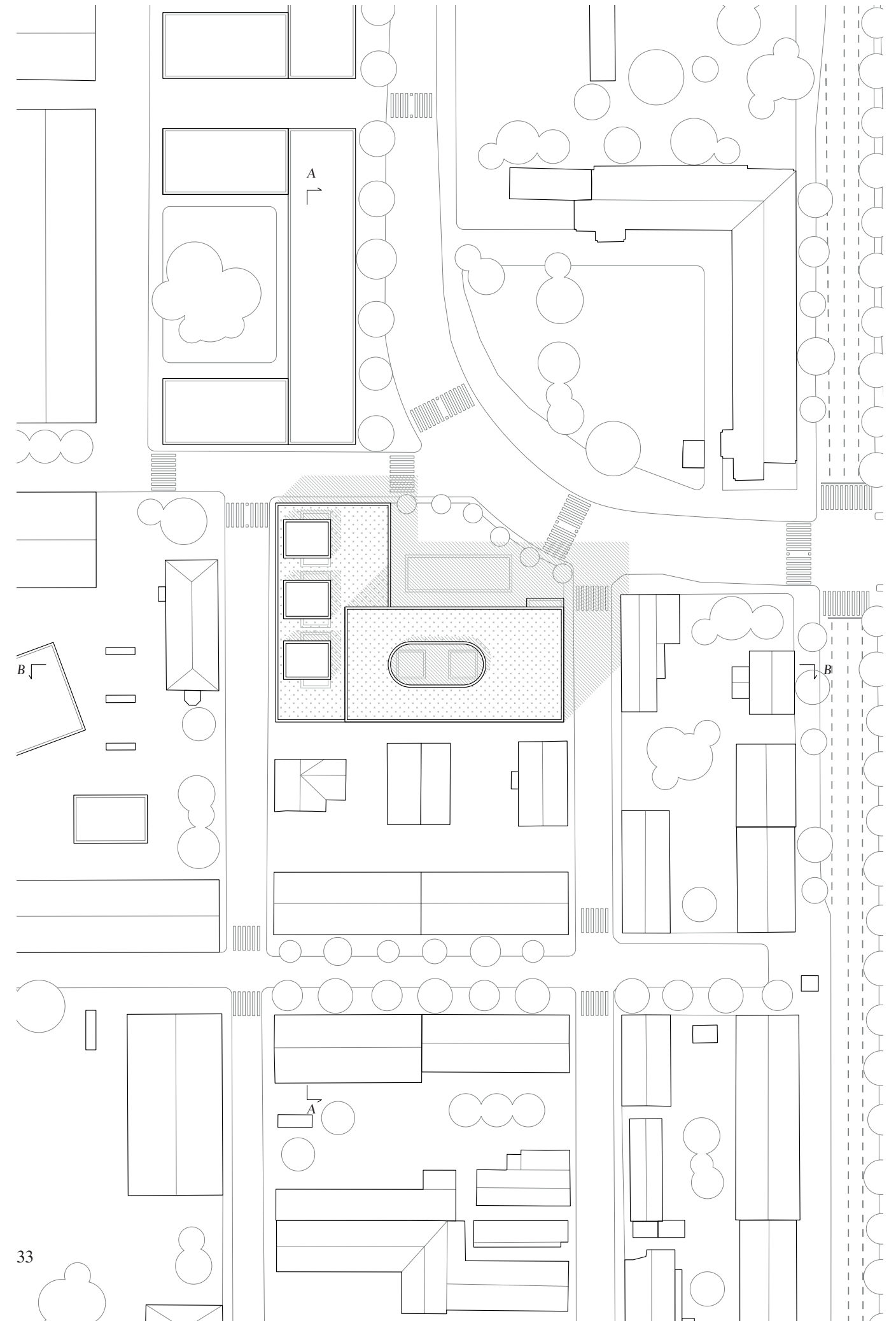
History

The chosen site is placed in regards to a historically valuable part of the city, the former Umeå garrison, now used as the city hall. The Swedish army trained its ranger battalions here during the beginning of the 20th century. This type of garrison is today very uncommon in Sweden and the buildings are considered a national cultural interest.

The main buildings to the south west are yellow plastered brick structures while the former stables to the north are executed with a traditional balloon frame timber construction. The site was used as training grounds for the equestrians. The architect was Erik Josephson, highly recognised during the turn of the century and the stables and garrison is considered to be one of his most well composed buildings in terms of proportion. The buildings served as architectural ideals in the city during the time and became inspiration for a lot of the private wooden houses. (Umeå Kommun, 2018)

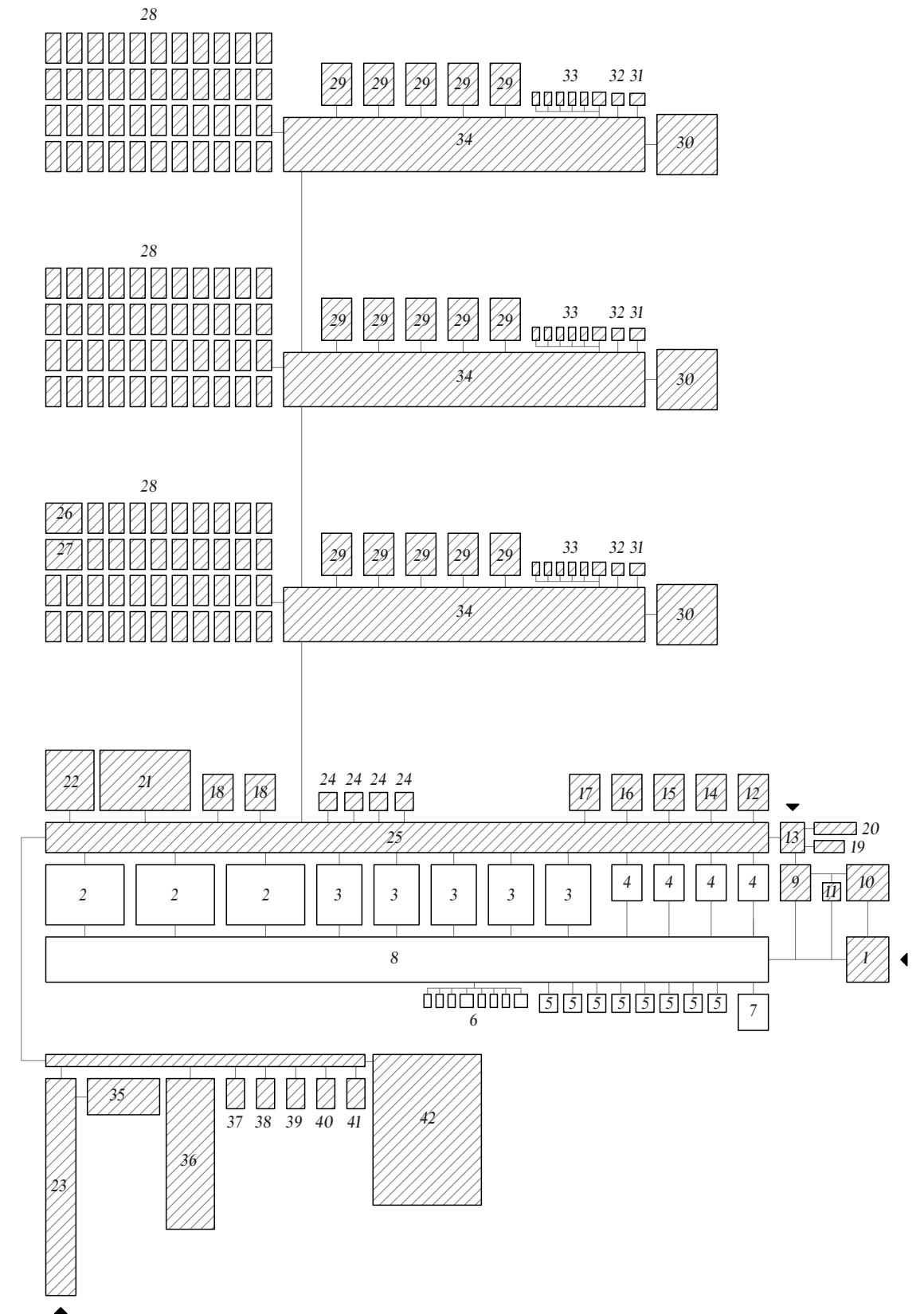
Today the police station and jail is located to the west. Hovrättsgatan to the south leads straight towards Hovrätten för övre Norrland and the river. Since the intention of the new zoning program is to strengthen Ridvägen this will make the northern facade optimal for the public entrance.

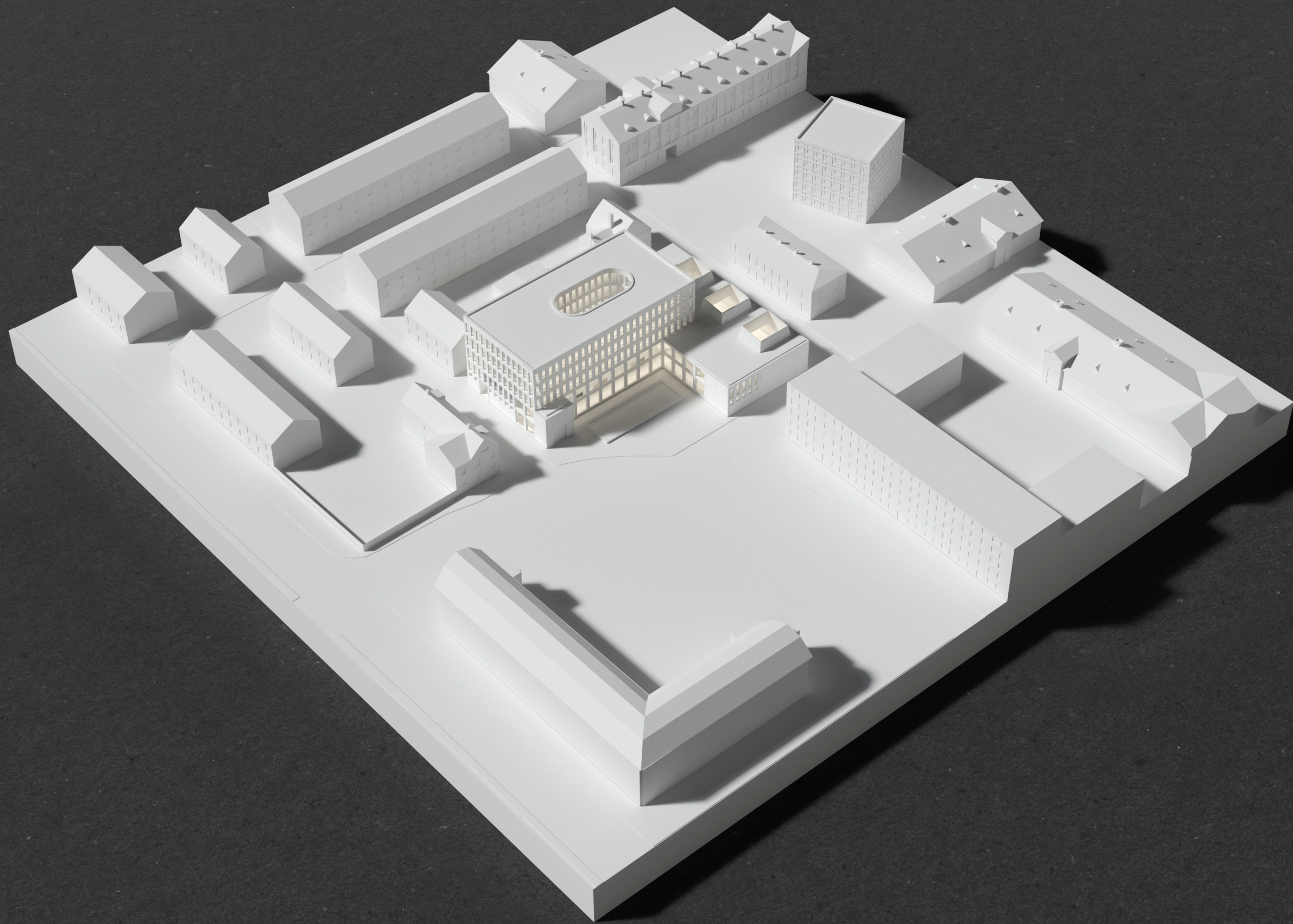
This page: Drawing of the garrison from 1901(Västerbottens museum)
Section A 1:1000
Section B 1:1000
Right page: Siteplan 1:1000



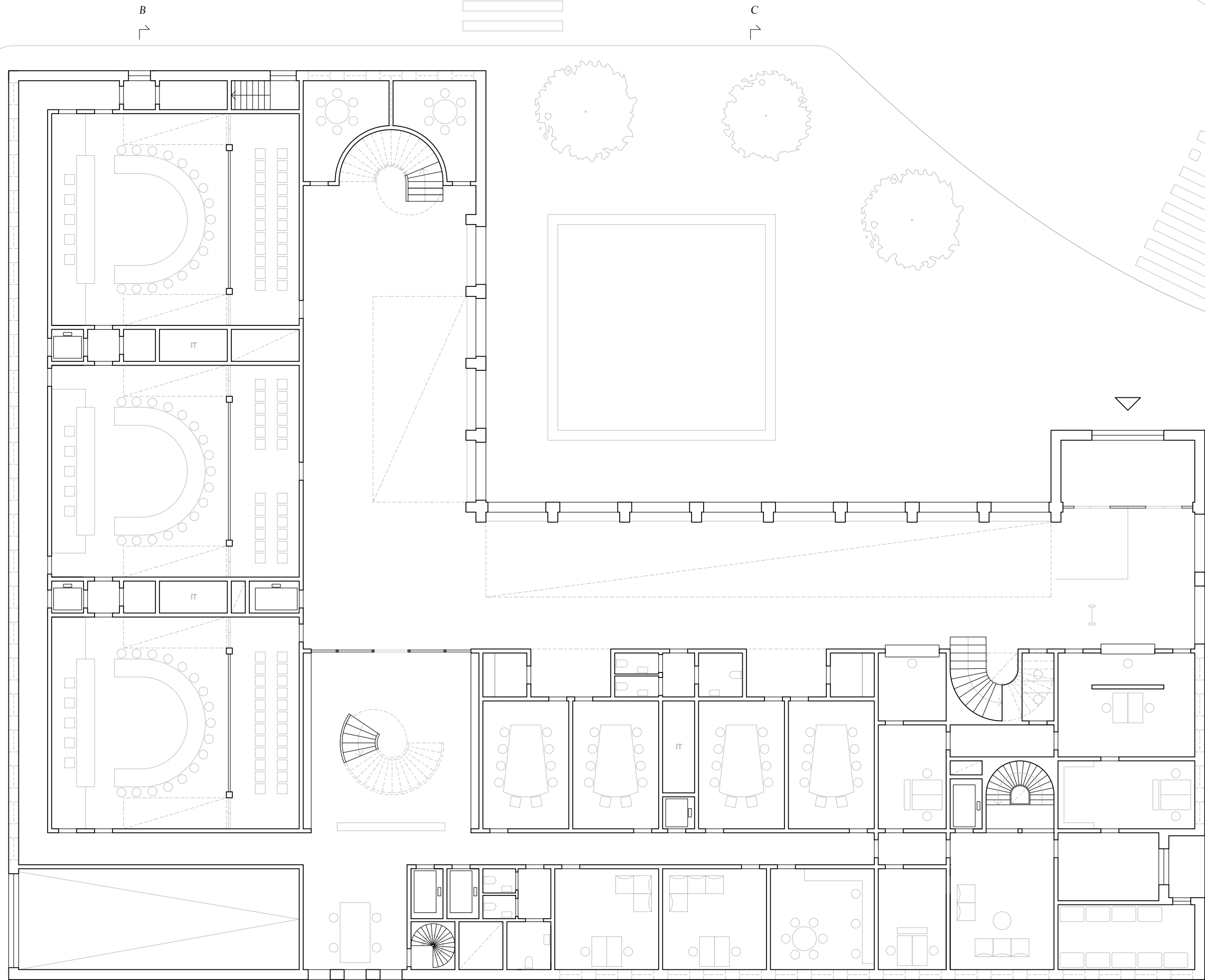
Space program

No.	Space	Quantity	m²	Total	No.	Space	Quantity	m²	Total
Public areas					Offices				
1	Security entrance	1	70	70	26	Court president	1	25	25
2	Secure courtroom	3	130	390	27	Executive judge	1	25	25
3	Courtroom	5	75	375	28	Office room	128	12,5	1600
4	Parley room	4	30	120	29	Meeting room	15	20	300
5	Conversation room	8	8	64	30	Canteen	3	100	300
6	Public lavatories	8	3	24	31	Copy room	3	5	15
7	Lawyers room	1	20	24	32	Lavatories	18	3	54
8	Circulation	-	900	900	33	Cleaning	3	10	30
					34	Circulation	-	1620	1620
Staff spaces					Services				
9	Reception	1	40	40					
10	Guard room	1	40	40	23	Garageramp	1	80	80
11	Visitors room	1	10	10	35	Jail staff	1	40	40
12	Press room	1	40	40	36	Jail	1	72	72
13	Staff entrance	1	20	20	37	Sprinkler	1	15	15
14	Reception office	1	40	40	38	IT/electricity	1	15	15
15	Prosecutors room	1	30	30	39	Heating	1	15	15
16	Lay assessors room	1	30	30	40	Cooling	1	15	15
17	Janitors office	1	30	30	41	Storage	1	15	15
18	Deliberation room	2	30	60	42	Ventilation	1	200	200
19	Mailroom	1	10	10					
20	Waste room	1	15	15	Total				
21	Judicial library	1	150	150	7629				
22	Conference room	1	80	80					
23	Garage ramp	1	80	80					
24	Courtroom IT	4	10	40					
25	Communication	-	600	600					

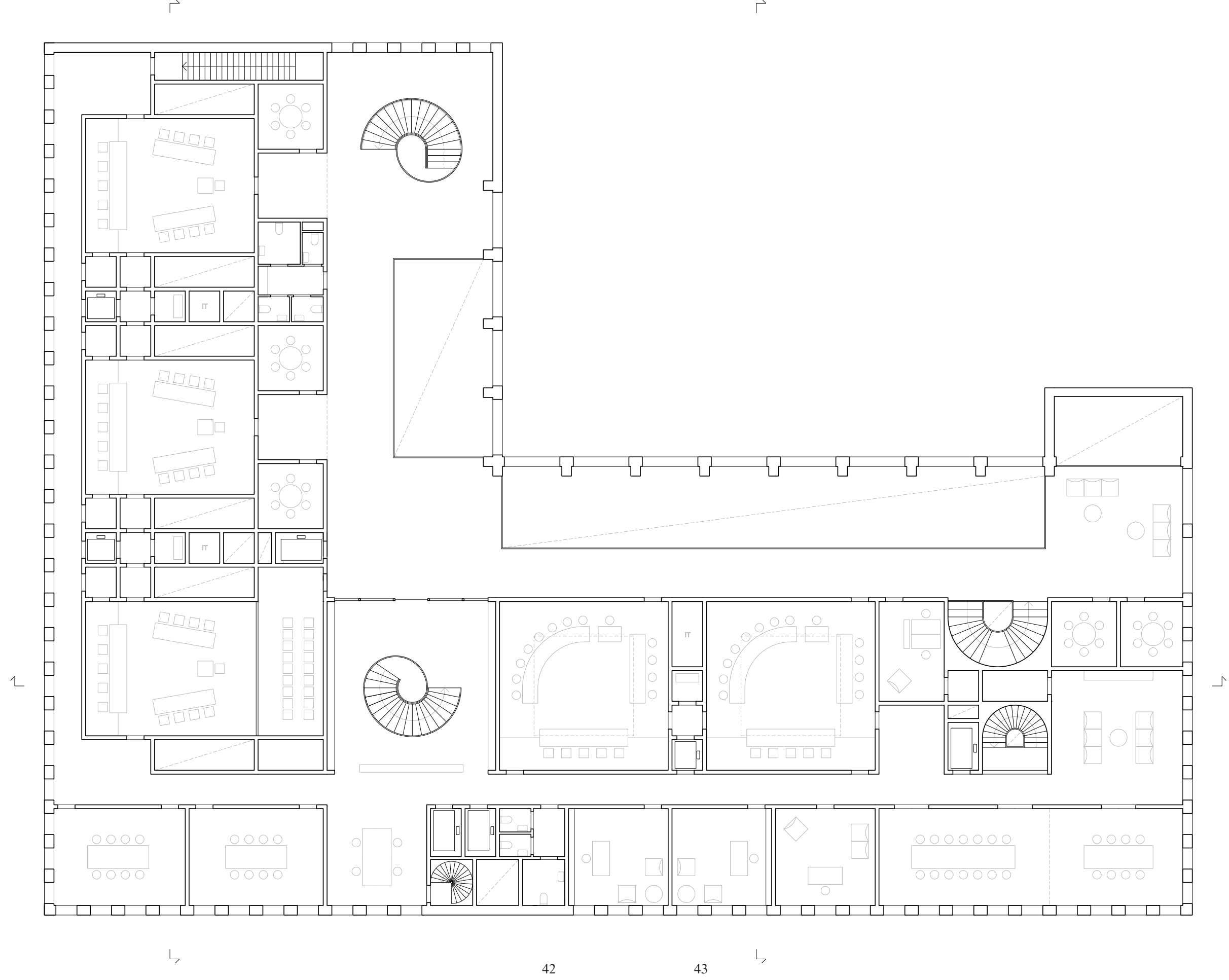




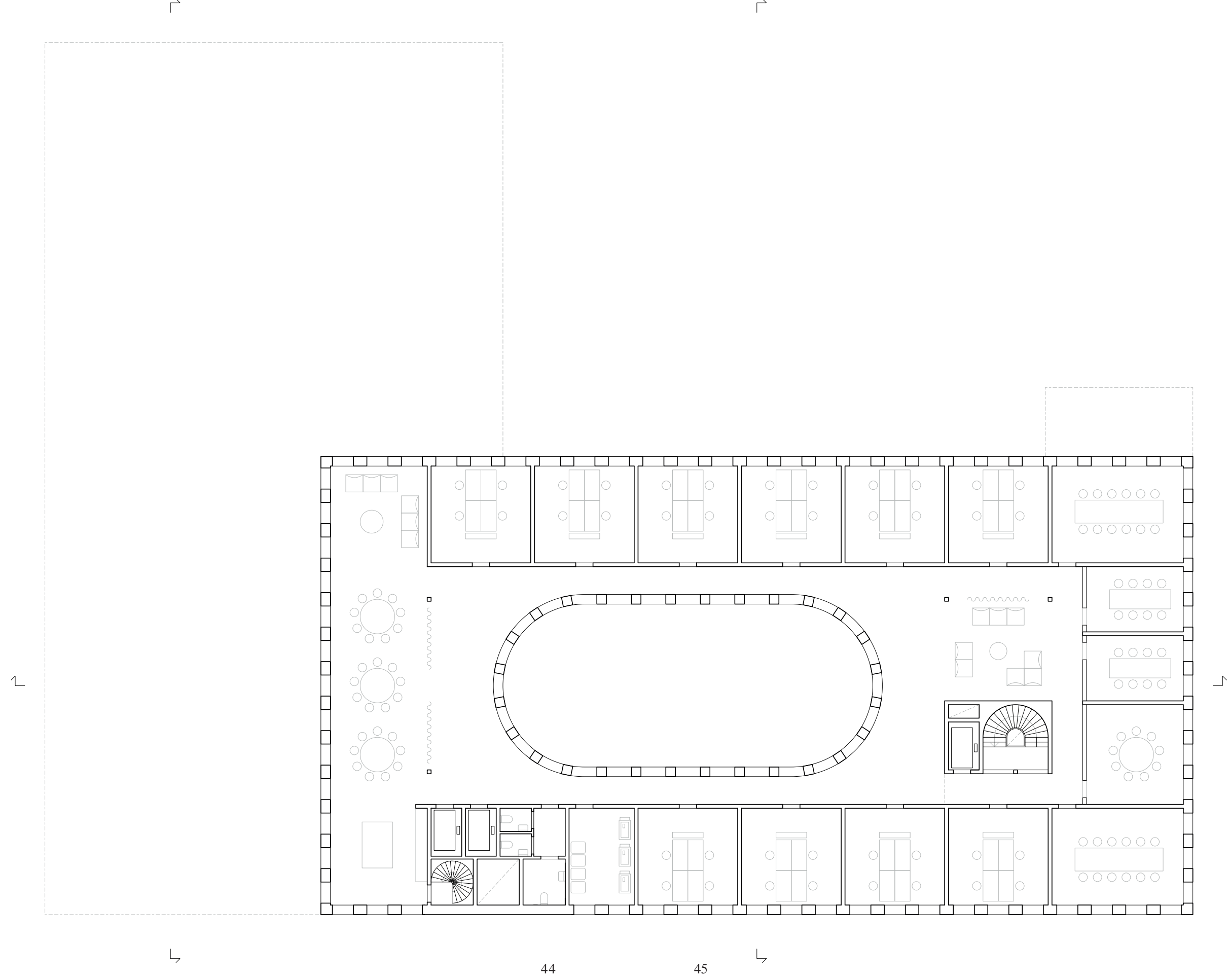




Ground floor plan
1:200

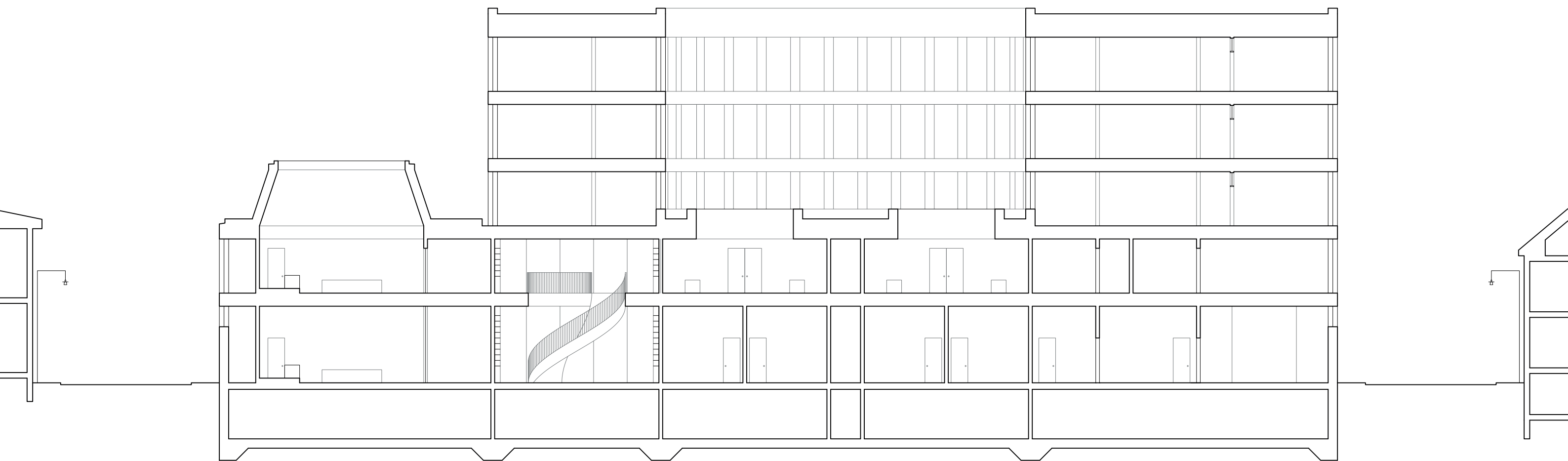


Second floor plan
1:200





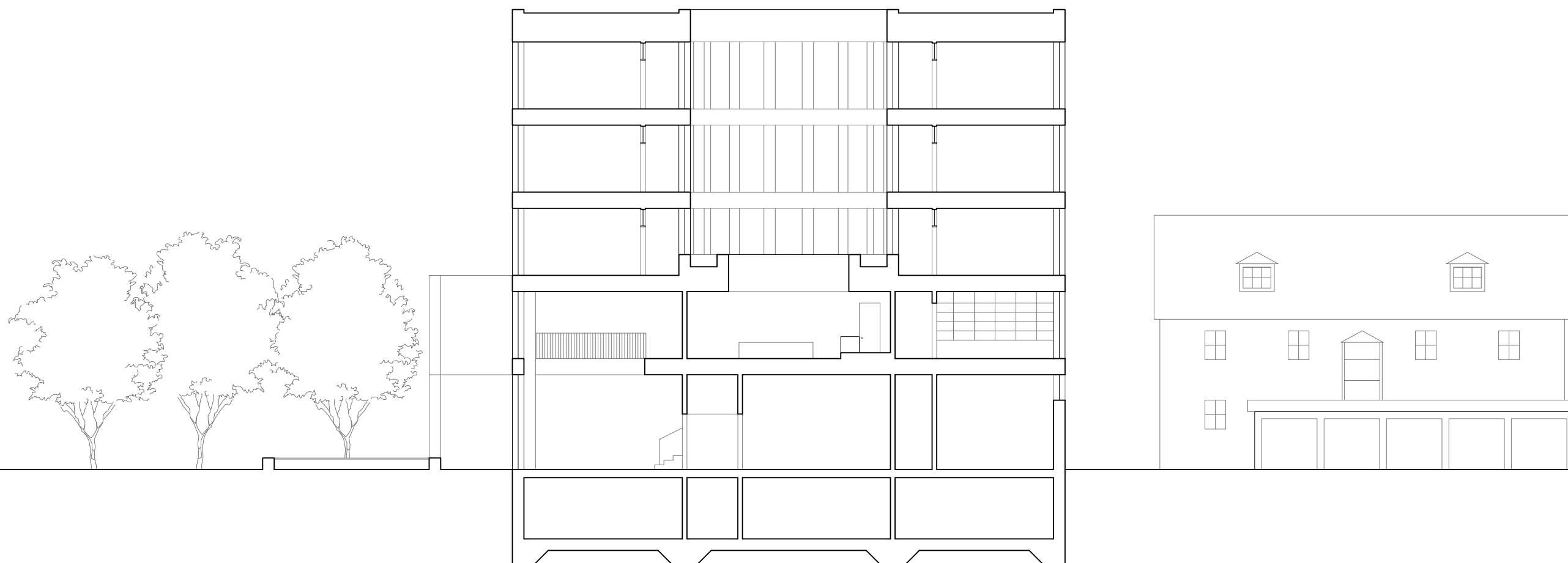




Section A
1:200



Section B
1:200

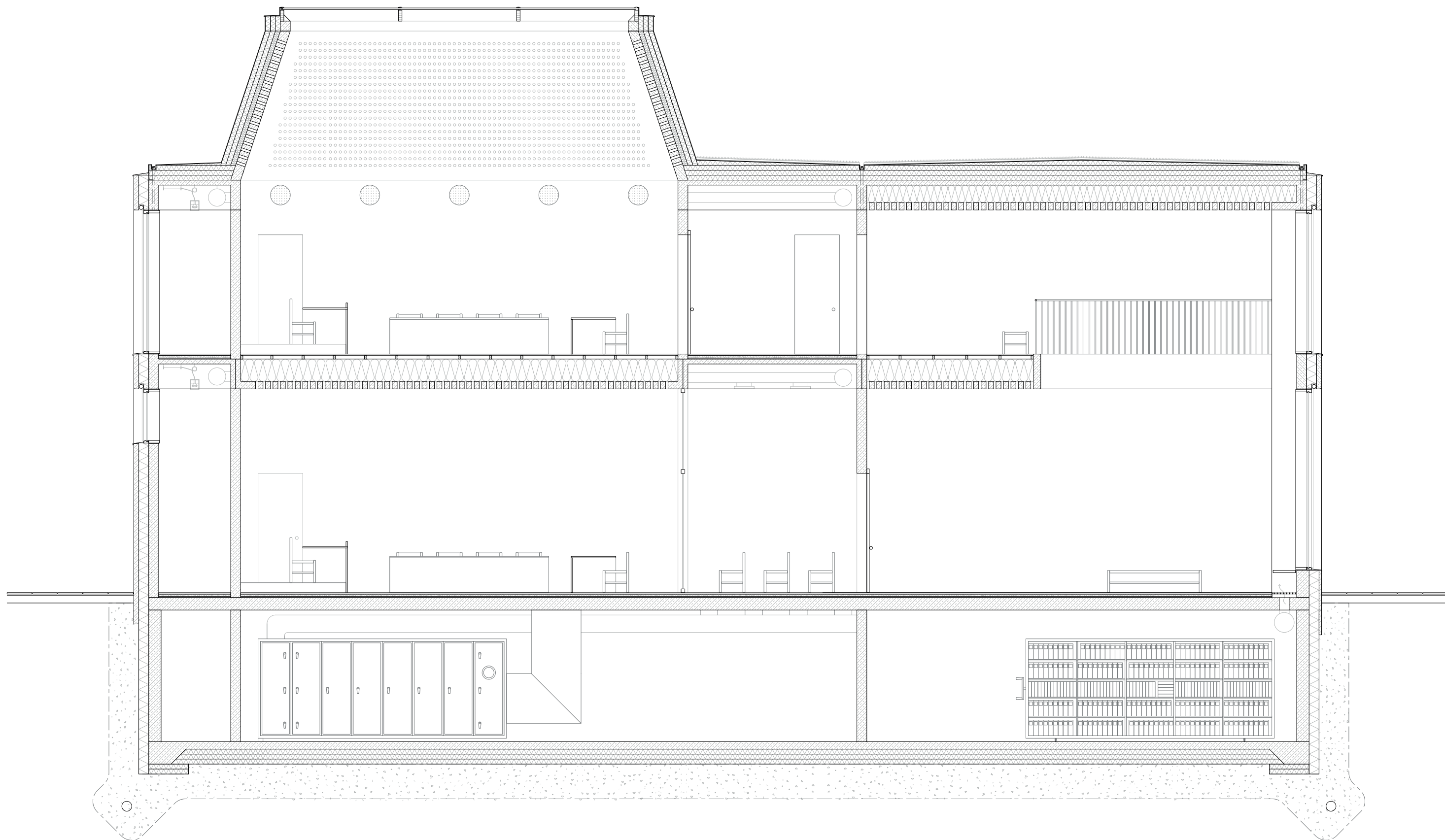


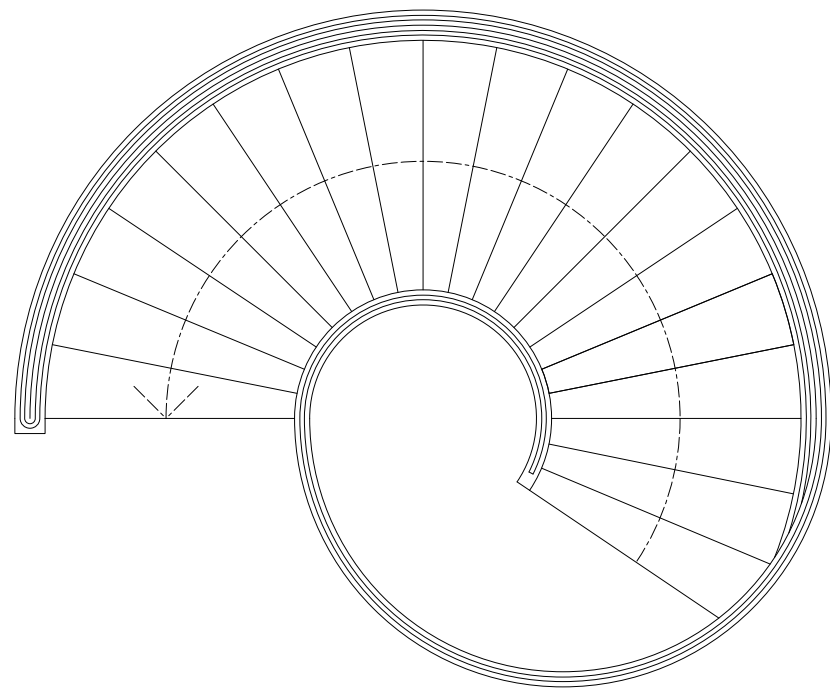
Section C
1:200







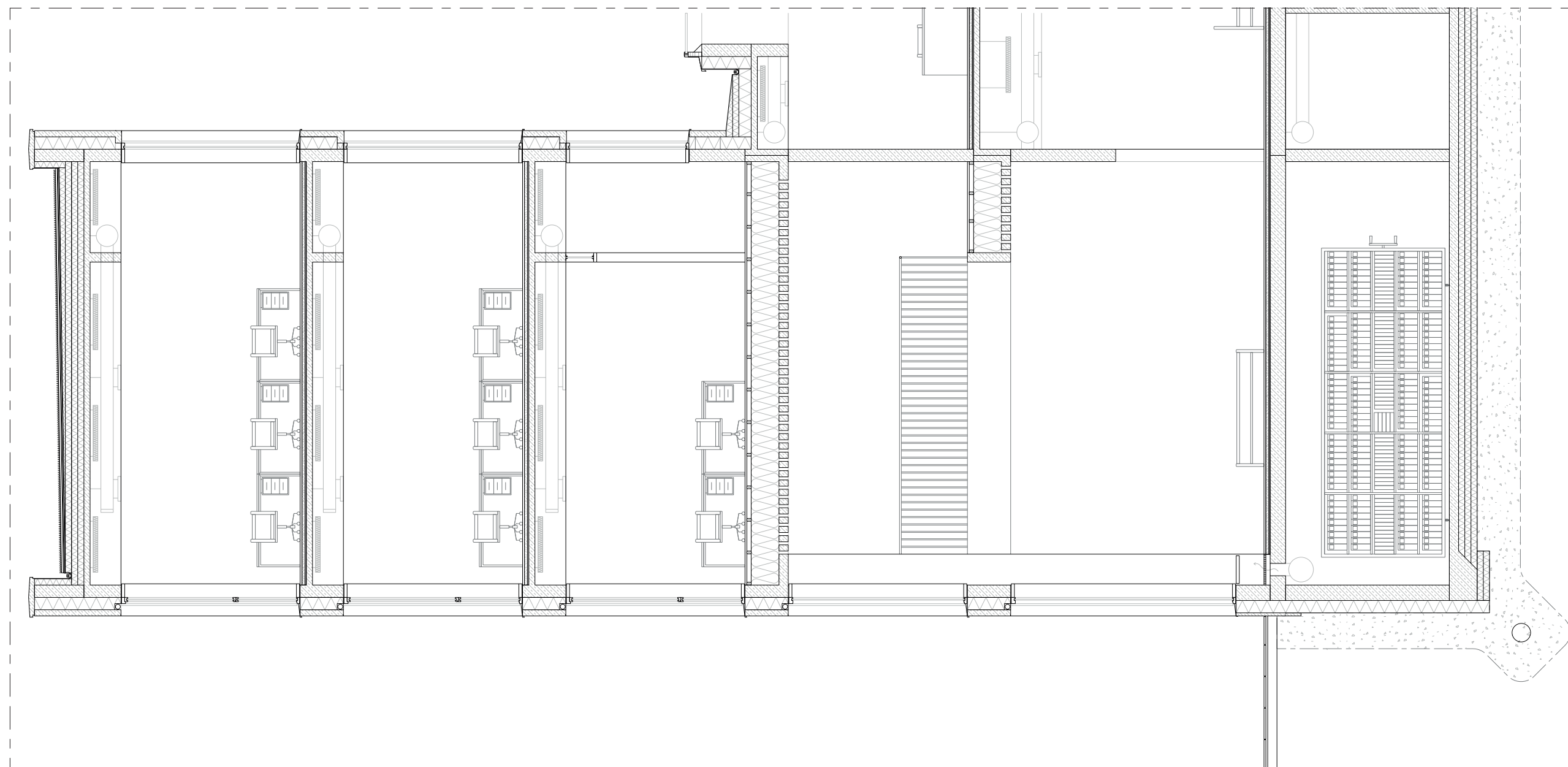


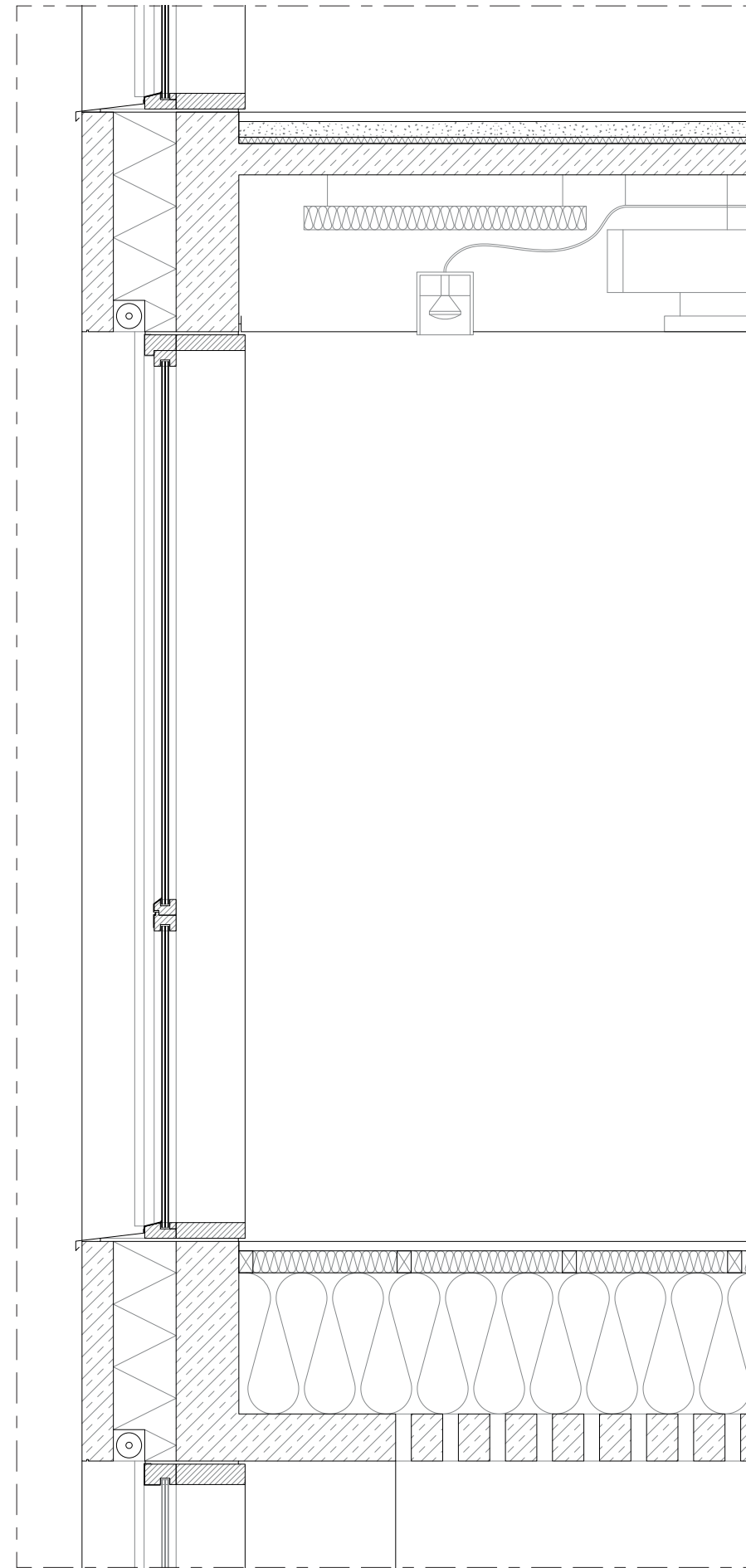
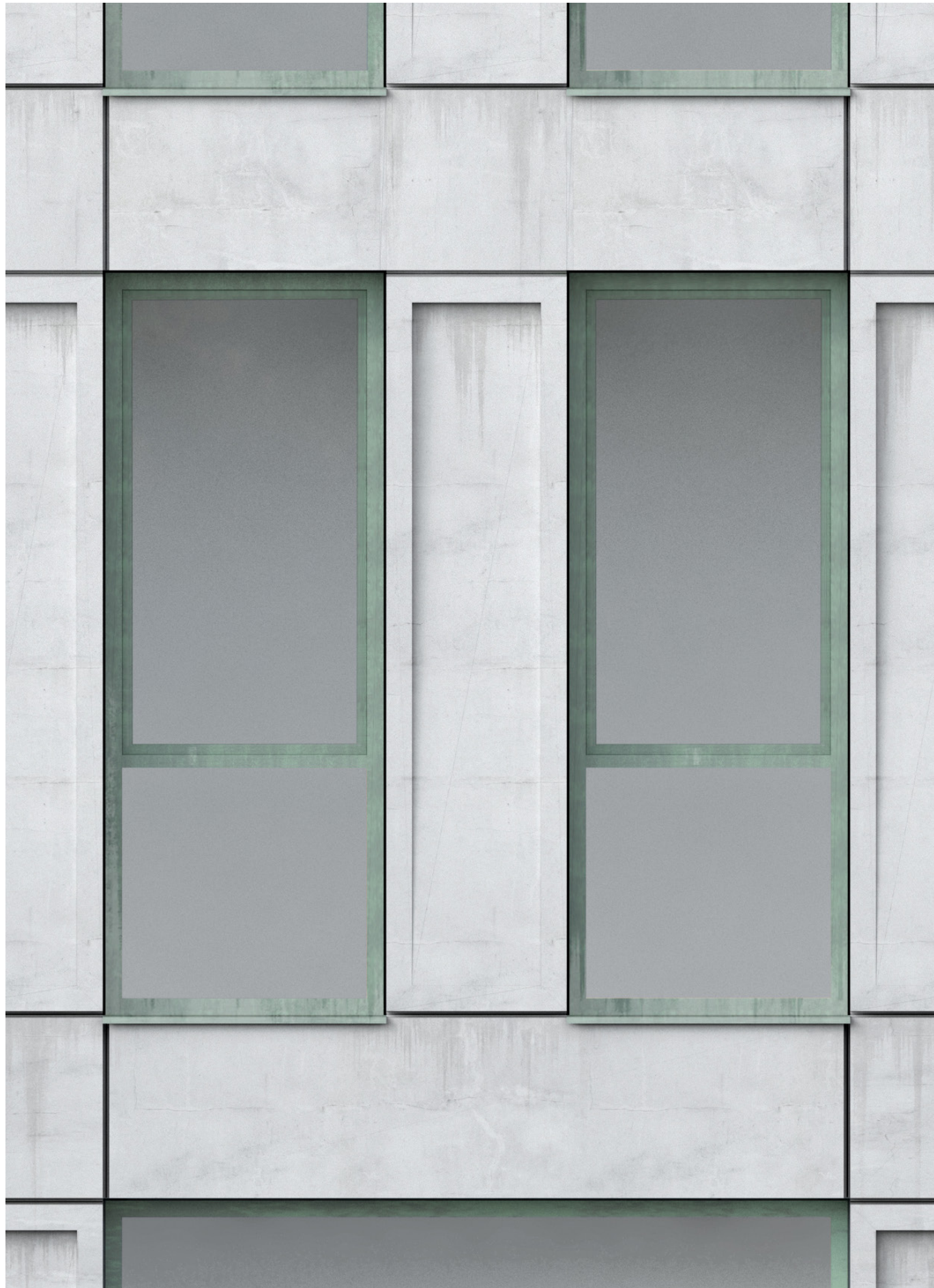


Library staircase
1:50

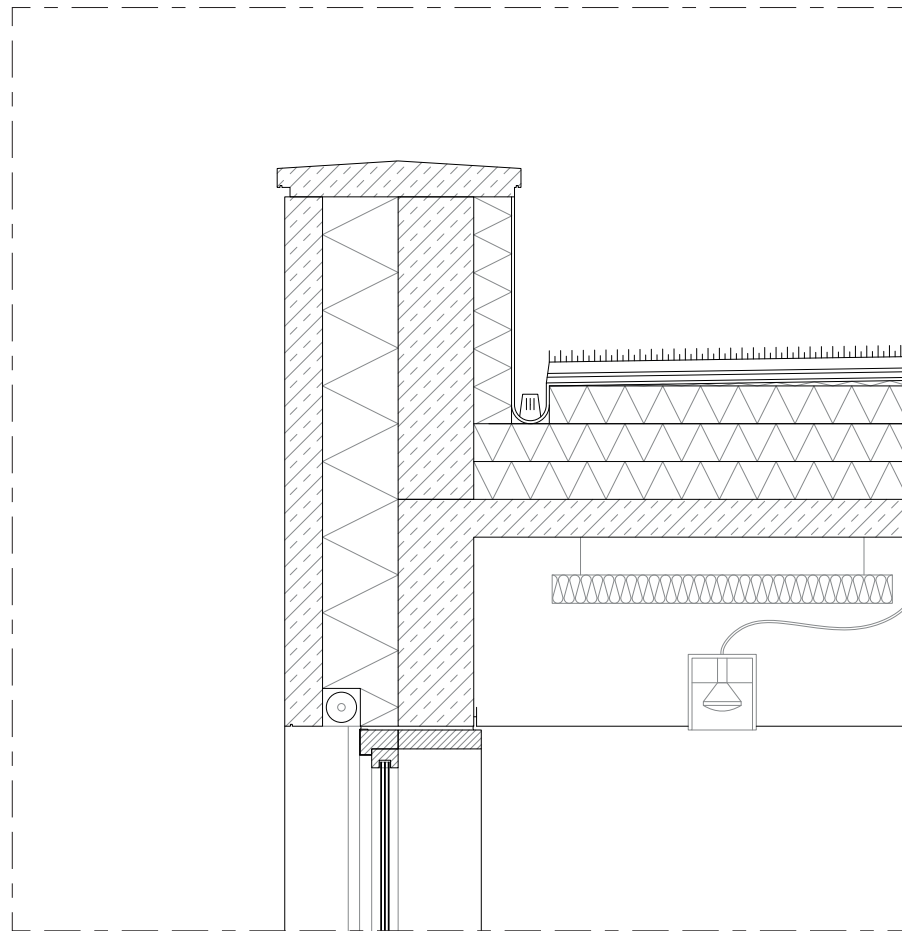








Wall construction	
100	precast concrete element, hung
200	rigid insulation
200	in-situ concrete
Office floor	
30	pine, hard waxed & pigmented
-	felt
50	screed
20	sound impact insulation
100-600	ribbed concrete slab/ installations
Foyer roof	
30	pine, hard waxed & pigmented
70	battens/insulation
450	acoustic box/installations
150-600	perforated ribbed concrete slab

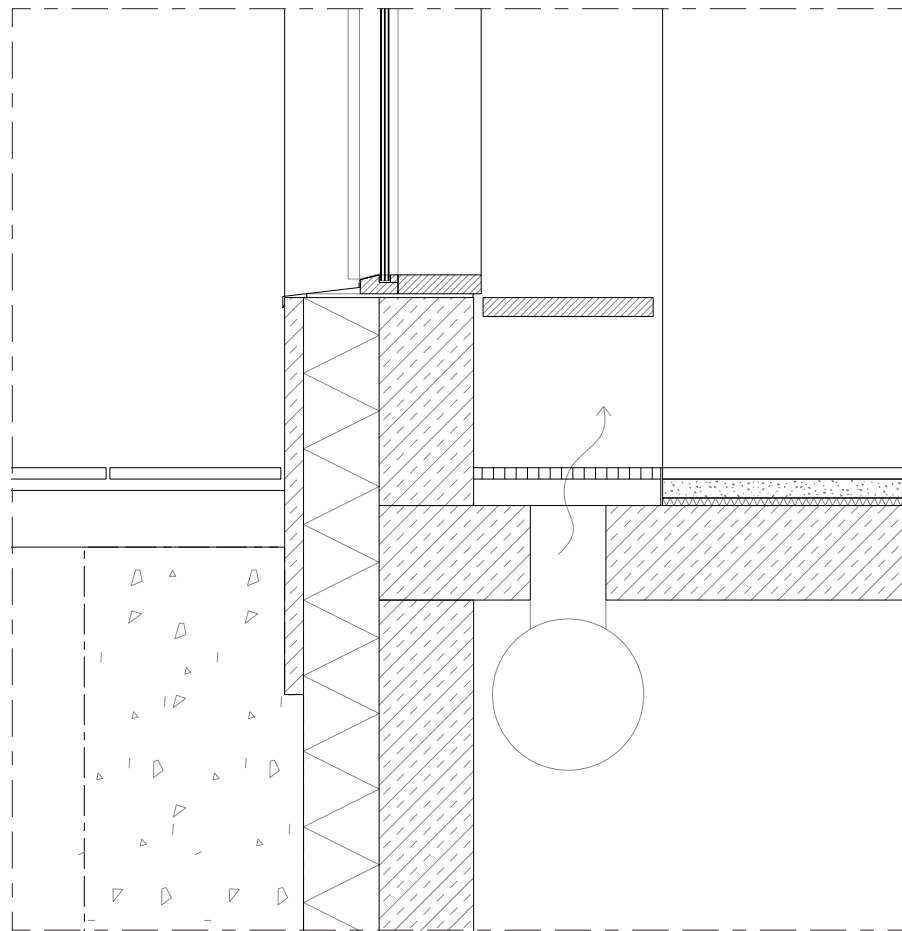


Roof construction

30	<i>sedum</i>
10	<i>planting felt</i>
15	<i>draining mat</i>
8	<i>bitumen seal, two layers</i>
300-400	<i>insulation, angled to falls</i>
-	<i>vapour barrier</i>
100-600	<i>ribbed concrete slab</i>

Wall construction

100	<i>precast facade element, hung</i>
200	<i>rigid insulation</i>
200	<i>in-situ concrete</i>

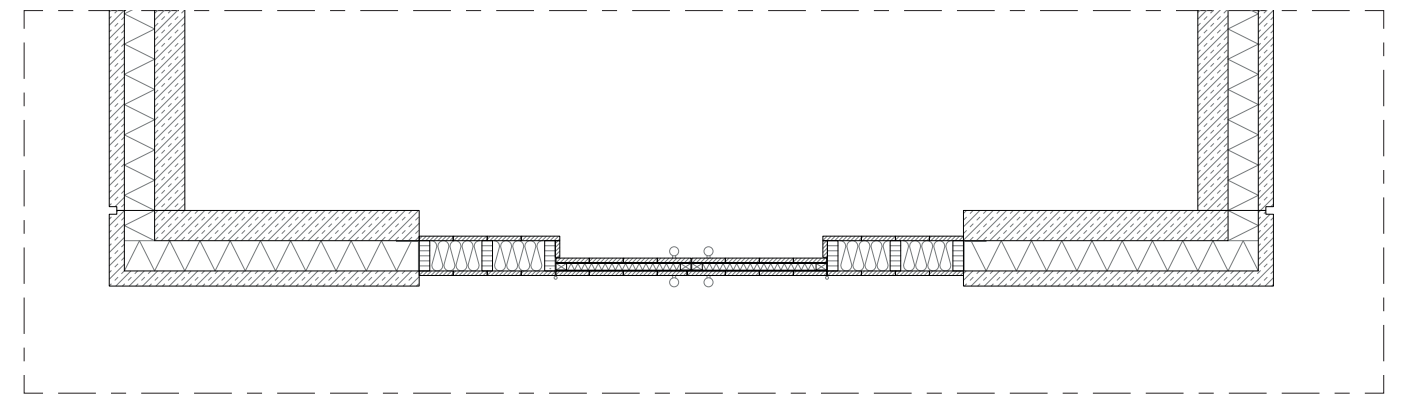
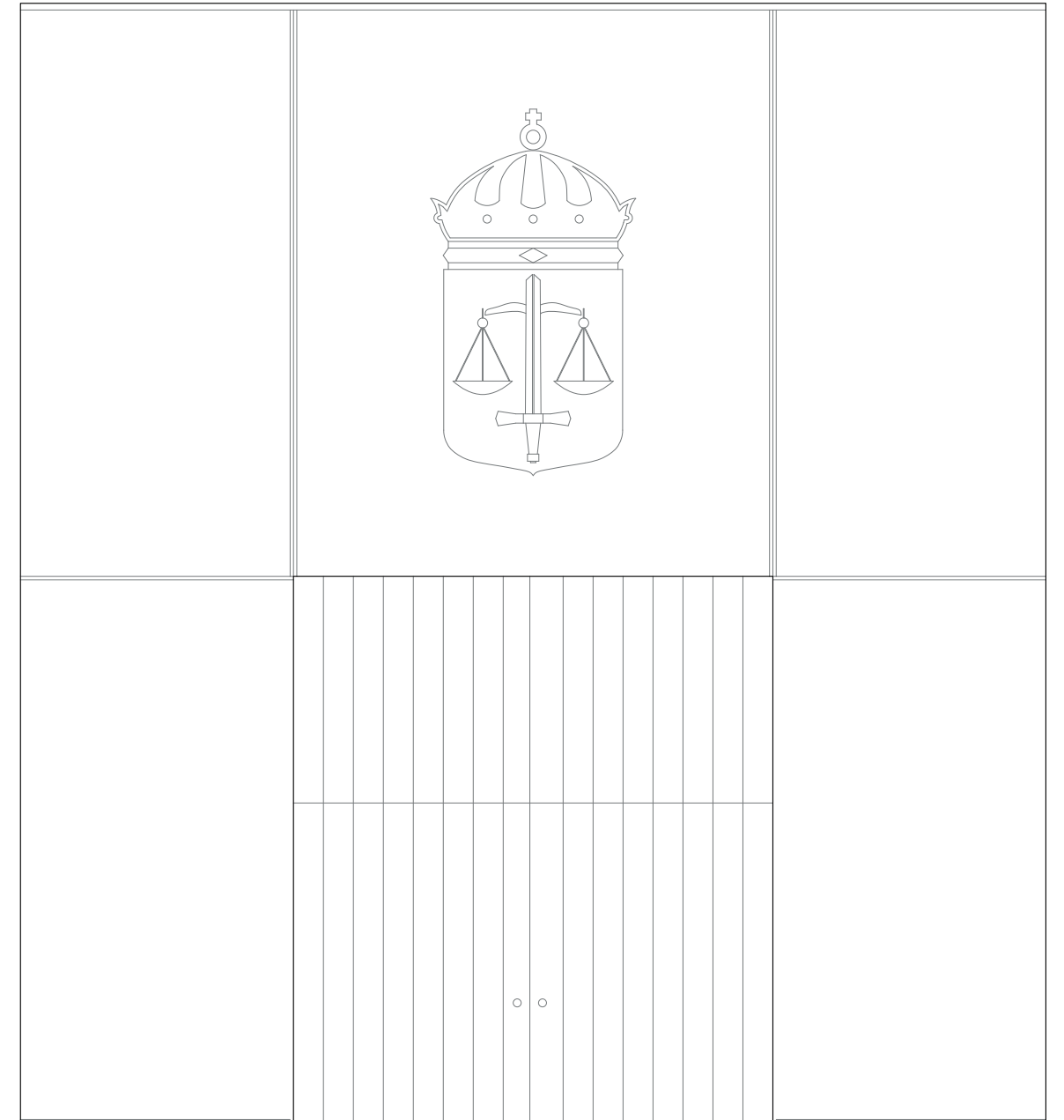


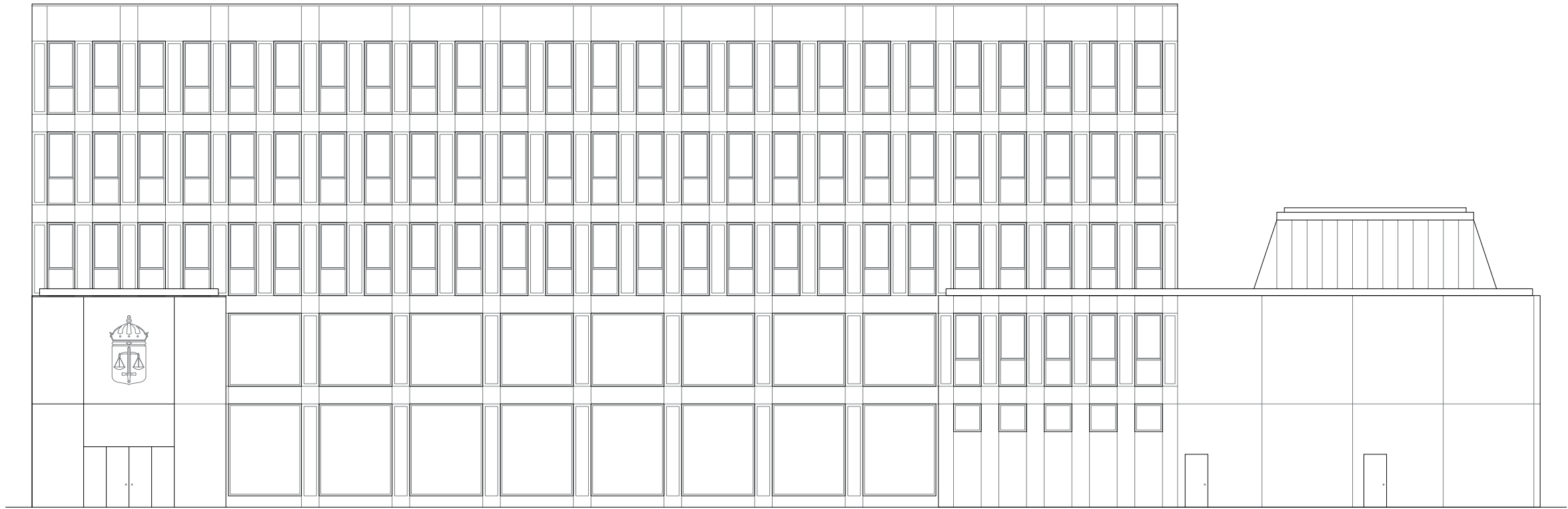
Basement wall

-	<i>geo-textile</i>
500	<i>macadam</i>
200	<i>rigid insulation</i>
4	<i>bitumen seal</i>
250	<i>in-situ concrete</i>

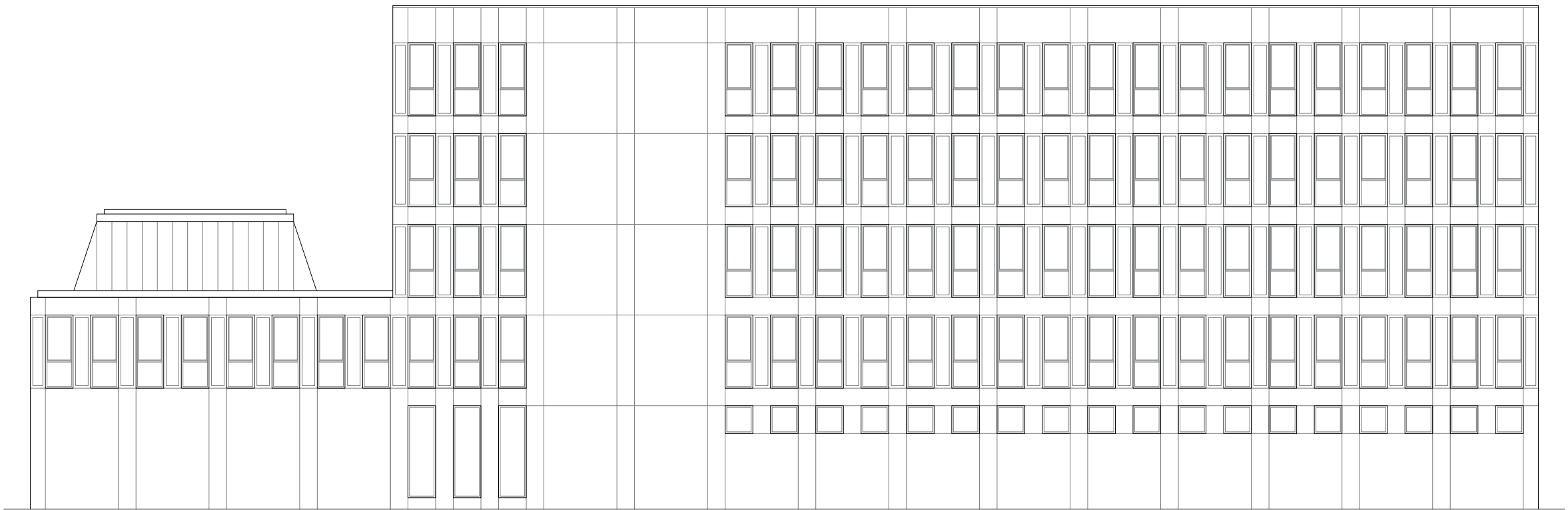
Floor

30	<i>pine, hard waxed & pigmented</i>
-	<i>felt</i>
50	<i>screed</i>
20	<i>sound impact insulation</i>
250	<i>in-situ concrete</i>





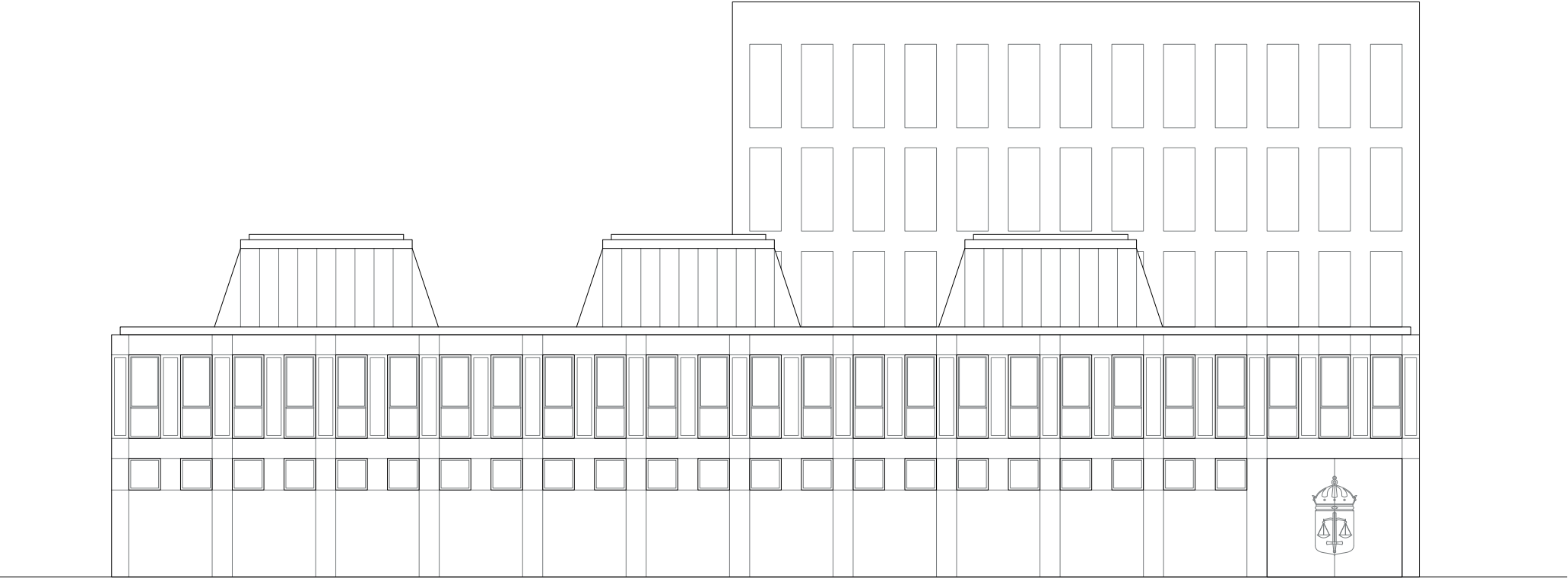
Facade north
1:200



Facade south
1:200



Facade east
1:200



Facade west
1:200

Conclusion

Materializing the values behind the judicial system into built form was from the start bound to be interesting and close to impossible. Still the thesis question had to be left open due to the complexity and ambiguity that the judicial system holds. During my initial research I fortunately found historical narratives in the code of judicial procedure that had been forgotten, e.g. the oral principle and the shift to an accusatory process. These narratives, in combination with the methodology of Analogue/Oldnew Architecture, created a framework that felt both interesting and honest to base the design work upon.

As this was my first time working from the principles of Analogue/Oldnew Architecture it was hard to understand to which degree the analogies would have to be implemented to make an impact on the final result. They could not be too direct nor too vague to make the final design satisfactory in regards to the historical heritage and site. Fortunately, I have received interesting critique and proposals of where the references are collected from. This meaning that the project at some level evokes feelings and ideas about its history and creation. Personally I have found the method of working fruitful and satisfactory. Something I hope is transmitted into the final proposal.

How a courthouse should communicate its identity to the city is just like the first question not a task with one solution. The fear of creating a commercially looking office building quickly disappeared as the volume, entrance and finally the facade was given an architectural language suggesting something more specific. With the large amount of conference and office spaces presented in the program I instead worked towards creating an exterior more gracious and alienated from office buildings and contemporary courthouses. Normally I despise working with facades but yet again the methodology infused life and playfulness to the design work.

My hope is in the end that the project can be read as rich and interesting without any prior knowledge of the historical background presented in the booklet. I also hope that the proposal liberates itself from a specific architectural period or style. Looking back, it has been a very engaging and joyful semester. Something I hope can be communicated despite the serious atmosphere possessed by courthouse architecture.

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