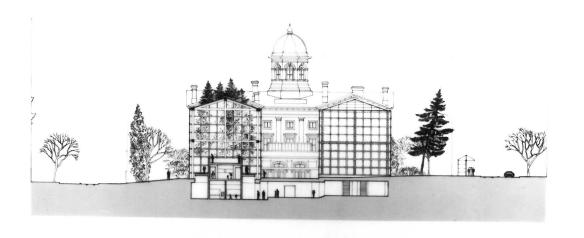
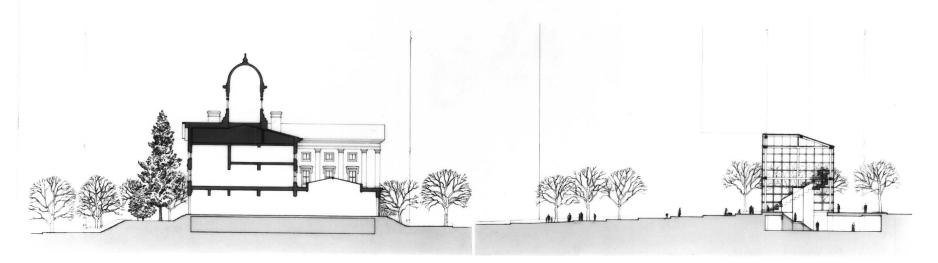
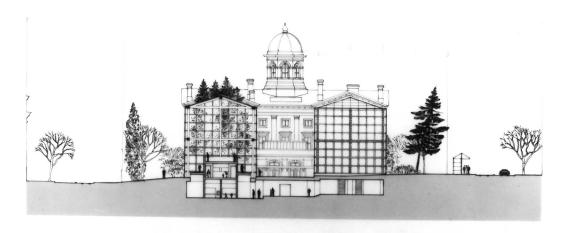


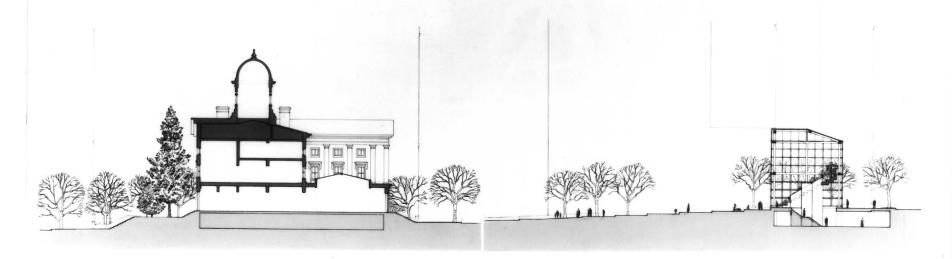
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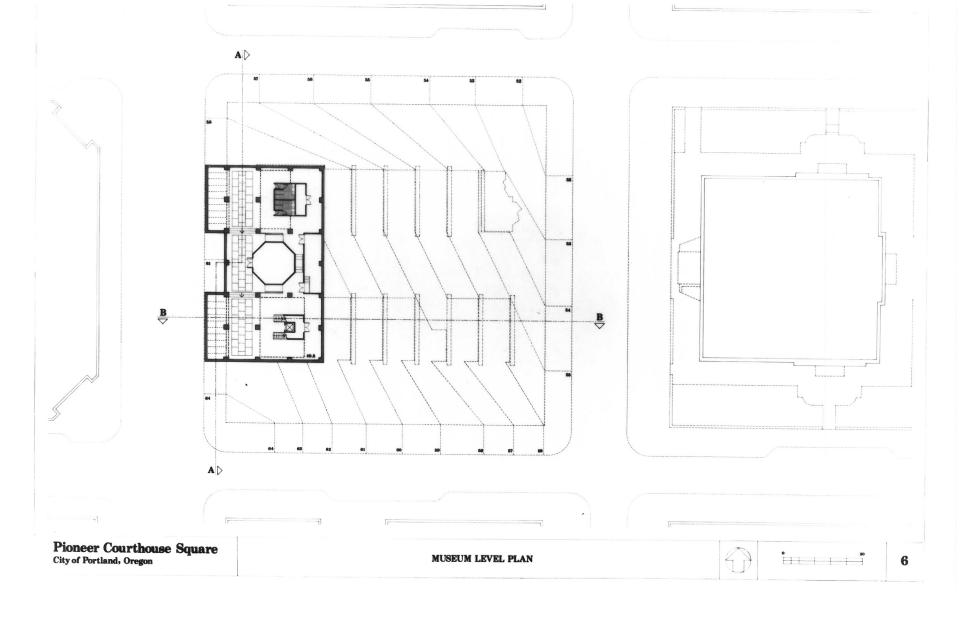


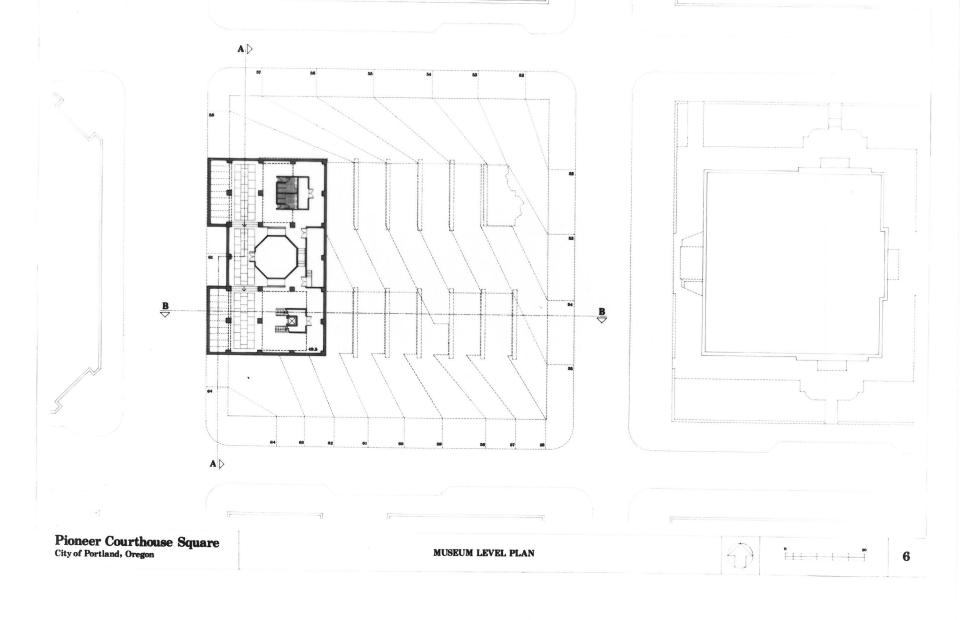
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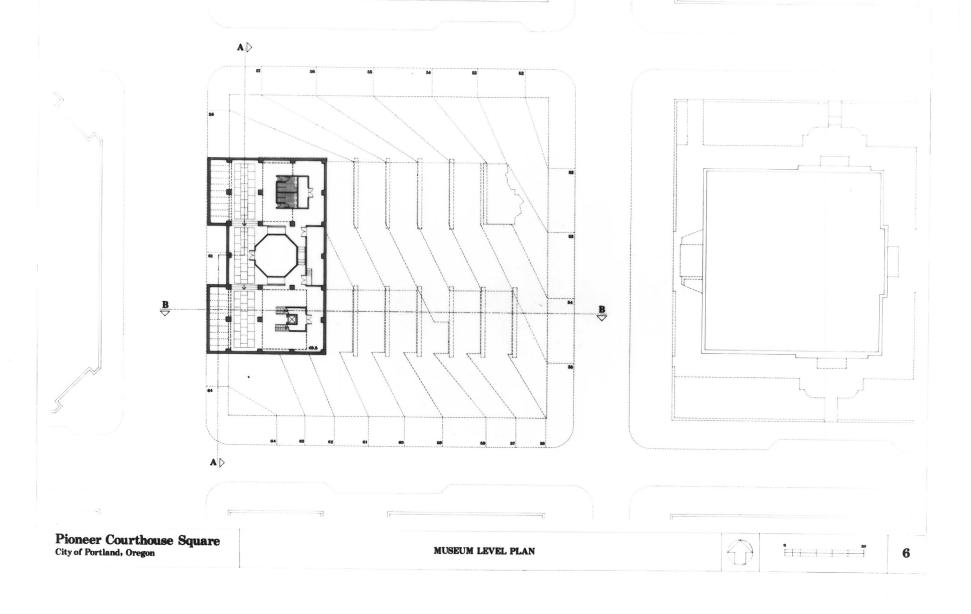


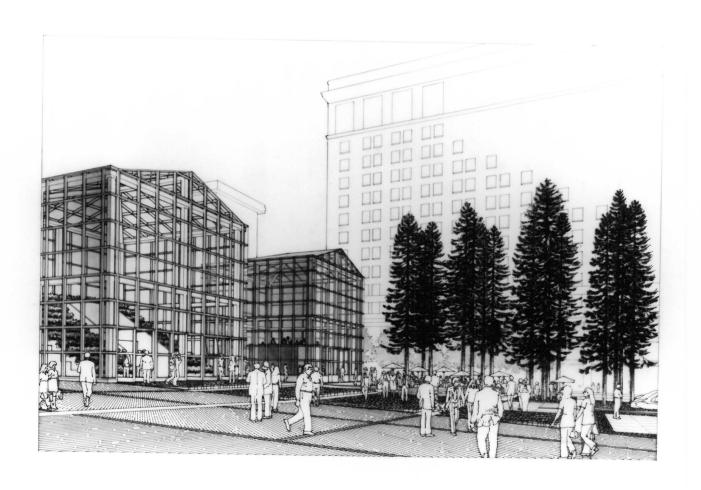


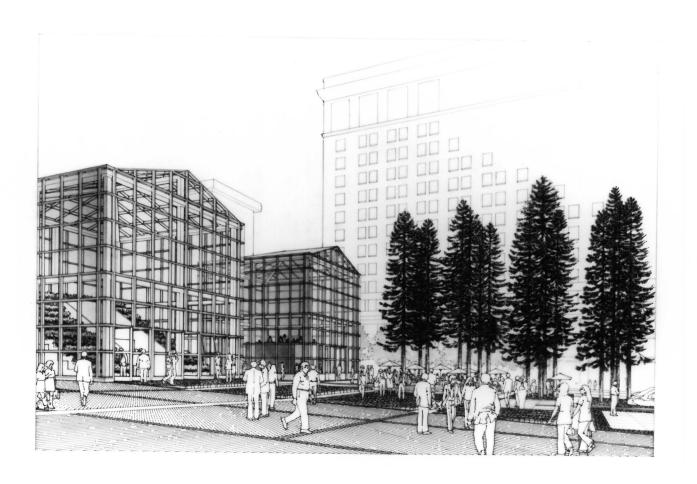
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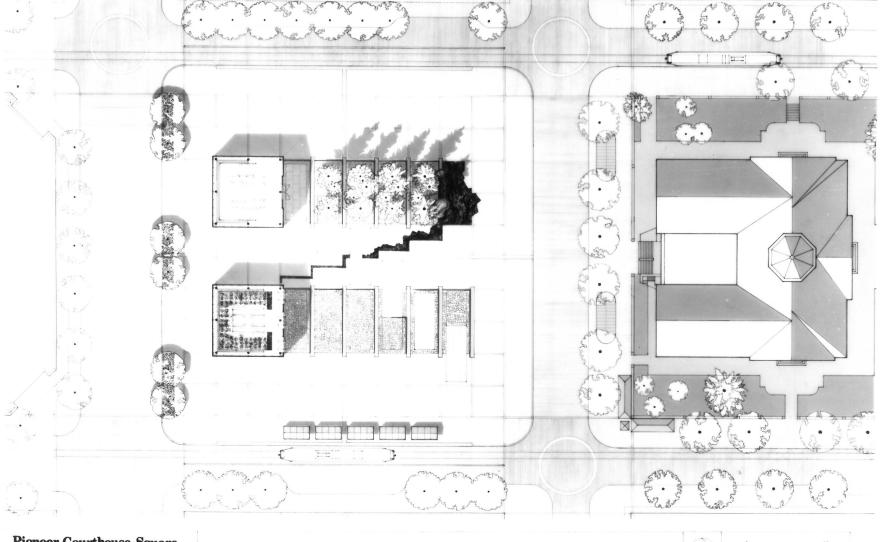






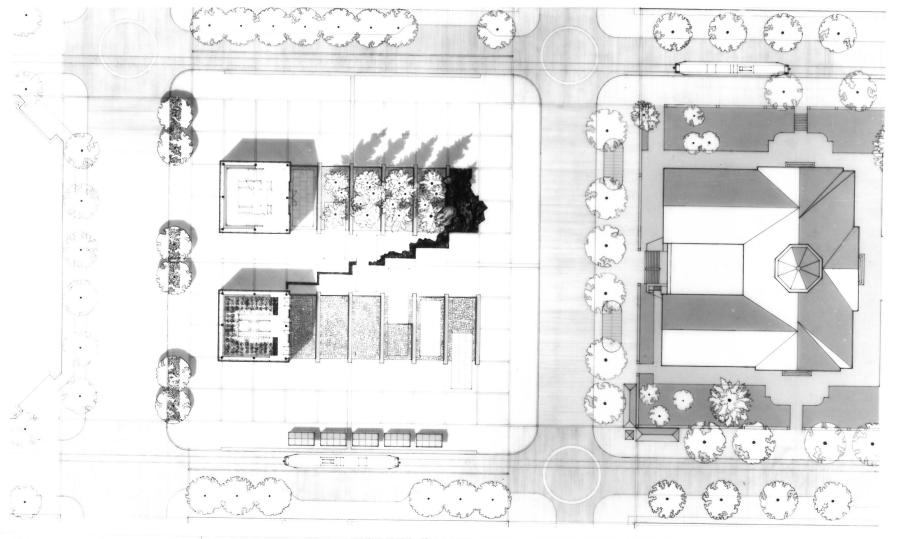






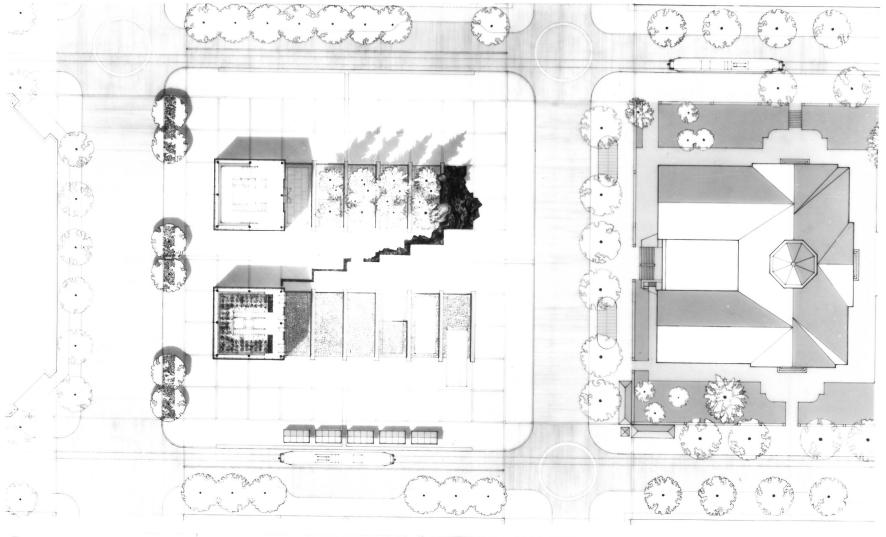
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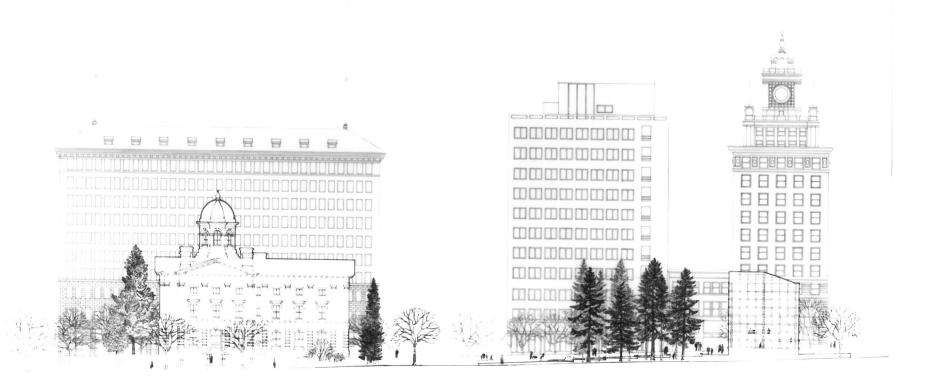
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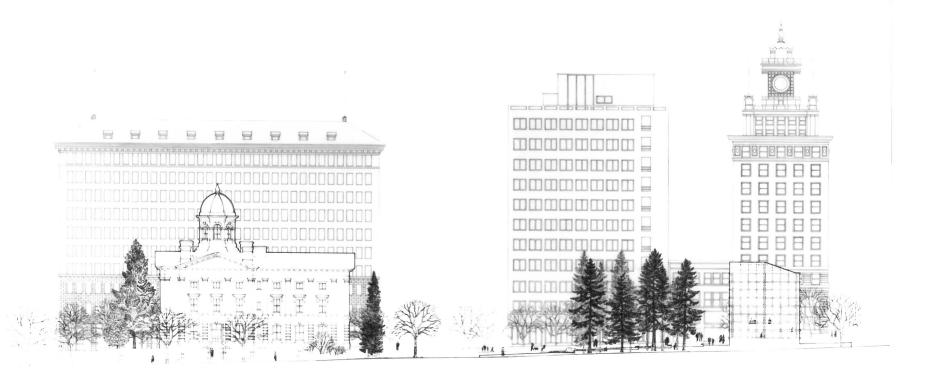




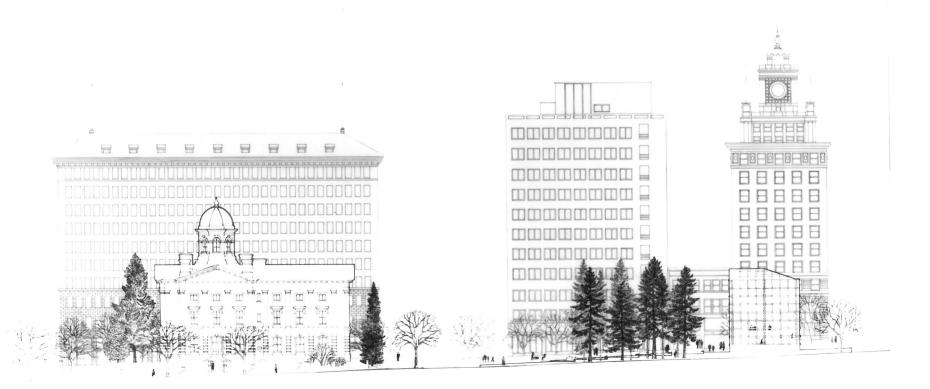
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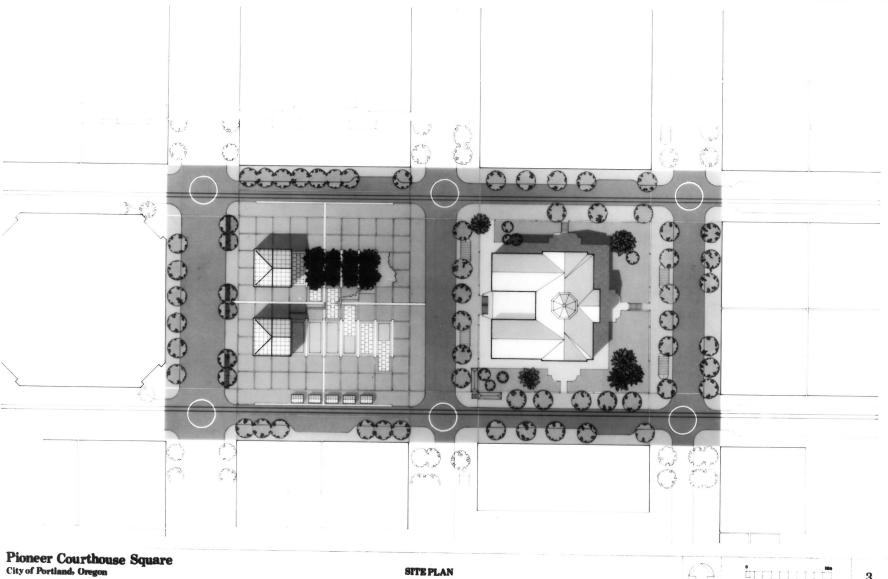




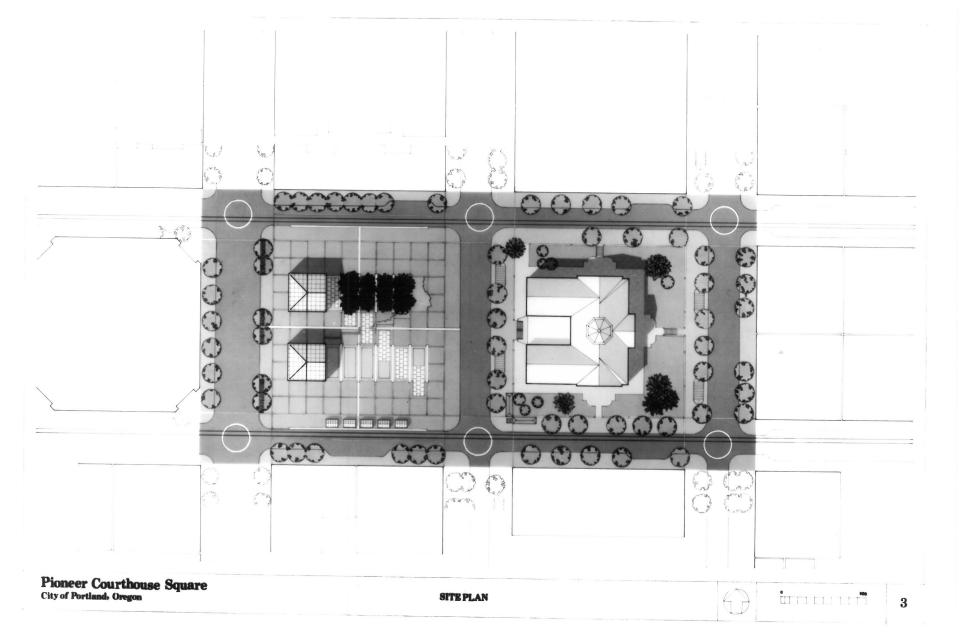
MORRISON STREET ELEVATION

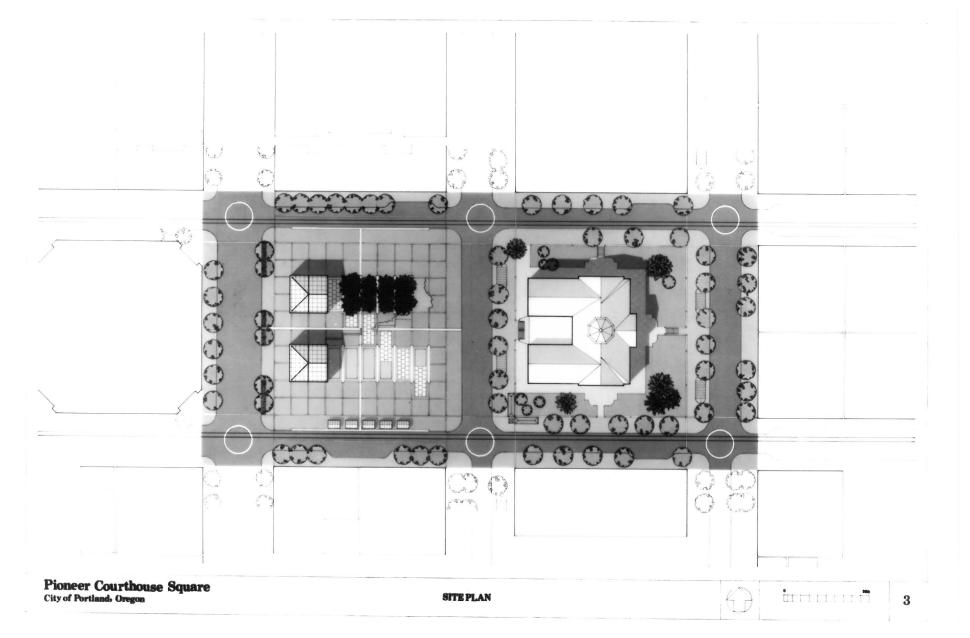


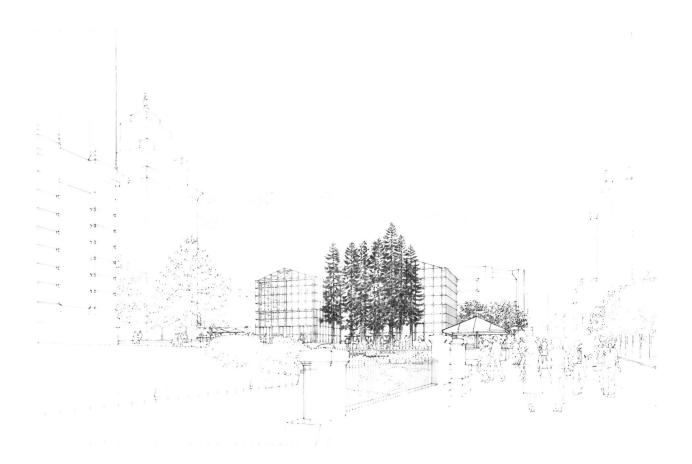
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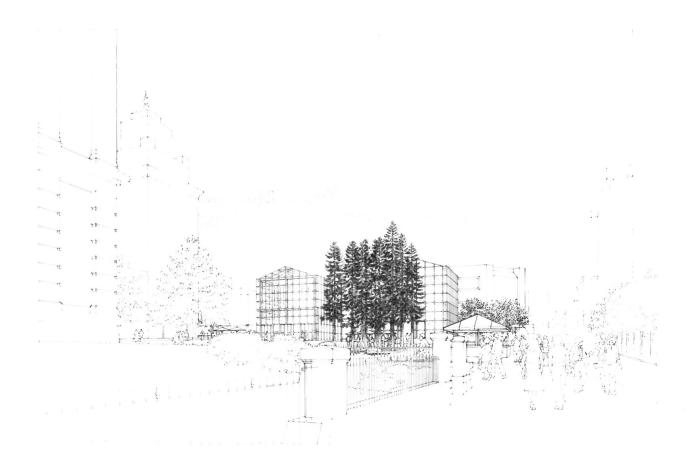


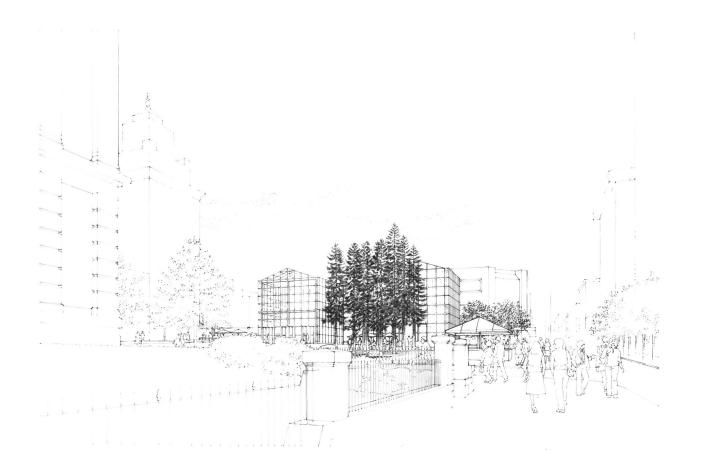


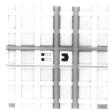














# 1. Controlling Concept

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The design is intended as a response to four sets of factors:

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- and our ideas about urban spaces and historic places.

We believe the design is practical, responsive, and strong. It acknowledges history without nostalgia and accommodates function without disregarding symbolic need and the aura of the place.

It is at once a garden and an urban plaza.

At its core, it is a dialogue between nature and man-what existed and what was imposed. It suggests simple and complex relations between the natural and the manmade, between nature and man's art.

# II. Elements of Design

Pioneer Courthouse Square is a major open space which stands at a unique intersection in the Portland grid. Its northeast corner is at the crossing of a proposed major east-west pedestrian light-rail street (Morrison) and one of a pair of existing north-south transit ways. The Square itself will then serve as a major interchange for the Portland Transit System.

# 2 The Double Square

The two blocks which contain the Courthouse and the new Square are brought together in the design to create a great "double square." The old Courthouse is left intact—the new Square responds to it—new space interlocks with old building.

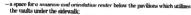
This integration is achieved through the location of two pavilions on axis with, and opposite to, the two west-facing wings of the Courthouse, which both extend and counterpoint the older building. Together these three visually and geometrically linked objects define and are defined by the surrounding "room" of the two city blocks in which they are placed. A terraced garden between the new pavilions and the Courthouse further emphasizes, through landscaping, the spatial unity of the double square. A paved zone surrounding the terraced gardens is analogous to the landscaped berm surrounding the Courthouse but opposite in character. One is a soft, tranquil, green border; the other a hard, active, paved perimeter.

To articulate the "natural" profile of the ground and the "imposed" patterns of use, the surface (ground plane) of the new Square follows the diagonal (southwest to northeast) fall of the grade within the orthogonal street grid. This is a forthright and preferable alternative to "synthetic" solutions such as building a podium or cutting a flat surface into the natural slope.

Following this grade creates a natural flow of water across the Square, a diagonal path on that grade connecting the northwest and the southeast corners of the site, and a clear articulation of the two major sets of organizing axes—the orthogonal axis of the street and building grid and the diagonal axis of the land's natural contours. It also functionally connects the new ground plane to the existing street grades and sidewalks without slopes, berms, or stairways which impede pedes-

In order to accommodate its many and changing uses and to acknowledge its special character with respect to the Courthouse, the new Square has the following features:

-tiro paritions, one a gigantic (conservatory) flower room, the other a terraced cafe;



the vaults under the sidewalk;

—an elgour parced ground plane of brick and stone, subdivided into a 20 x 30 foot
gold, a microcosm of the larger 200 foot grid of the City. This patterned "floor"
will extend across the existing streets to the face of the surrounding buildings
to create the sense of unified space and to reduce the visual intrusion of the
righth-of-way for light-rail, bus, and vehicles;

—an inner terrored gunder (a central landscaped core) which offers a center of
repose within the frame of greater activity that occurs at the perimeter of the
Source. Shorned terroress with Trees. flowers, formal and informal austin

repose whant the traine of greater activity that occurs at the perimeter of the Square. Stepped terraces with trees, howers, formal and informal sesting provide a natural amphibitester for concerts, plays, and performances. The southern terrace is an open place for sitting in the sun, for cafe tables, and for viewing performances. The northern terrace is a place of nature—a shaded grove of evergreenes. Between and connecting the two is a watercourse and crossing it is a sequence of stone terraces connecting the northeast and south-west corners of the site in a level path -open paved areas, extended sidewalks on each side of the terraces to accom-

modate pedestrian movements and the loading and unloading of the light-rail transit vehicles, and for tents for the Rose Festival, Art Quake, and other

a series of permanent shelters on the southern perimeter for the transit system

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4. The Tax name Although the Square is designed to accommodate a wide variety of events, it has a "center," a permanent place of interest and character which gives life to the surrounting City, day and night, weekenda as well as weekedays. This is provided by the two glass Porland Parelions, which create a symbolic image of the City-expressing in their shape, function, placement, and materials the duality. between man and nature which seems so strong in the Pacific Northwest

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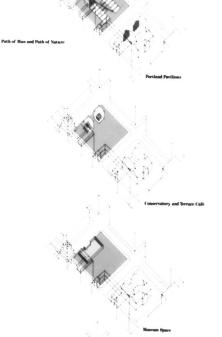
The Conservatory Pavilion is filled with a great bank of flowers-marigolds, The Conservatory Favunon is filten with a great cours on nover—margonia, pertunias, geraniums, narvissus, tullis, roses, theibids, andless, camelias, thode-dendrous, ferra—offering a dense, lash, scented, intimate environment—the City of Fowers' Garden Room. Here water trickles as in the nearby forests and then gathers force and moves out from its source onto the plans. It flows diagonally search the terror is a torvent, inclusing the store, and subsides in a great basin of search between the same and the s pebbles at the foot of the tall, evergreen grove.

The Terrace Café Pavilion is occupied not by nature but by man. Here the passersby can sit, eat, and drink, taking in the activity and pageant of the passing City, in the midst of the urban world, yet in a sanctuary. In summer tables and chairs will extend the café outside the enclosure onto the terraces.

# III. A Summary of Design Intentions

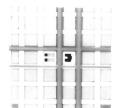
The elements of the design are responses to the functional and symbolic requirements of the Competition Program. Their underlying intentions can be summarized as follows:

- to emphasize the unity of the Square and the Courthouse
- to establish a separate character for the new Square within the larger unity, in which aesthetic concerns reinforce the practical requirements;
- -to maintain the natural slope of the land; and
- to create a unique, yet compatible, image and symbol for Portland, which can be a permanent focus of the City's life.











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# 3. The New Square

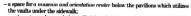
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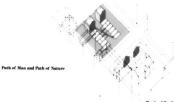
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Portland Pavilion



Conservatory and Terrace Cafe

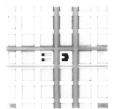


luseum Space



Tents, Bus Shelters and Performance Shell

# Pioneer Courthouse Square City of Portland, Oregon



Location in Gri

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Path of Man and Path of Natur

Portland Pavilions



Conservatory and Terrace Cafe

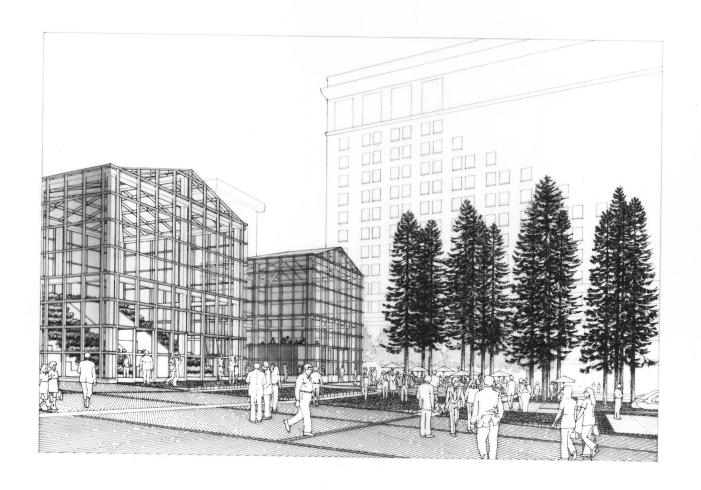


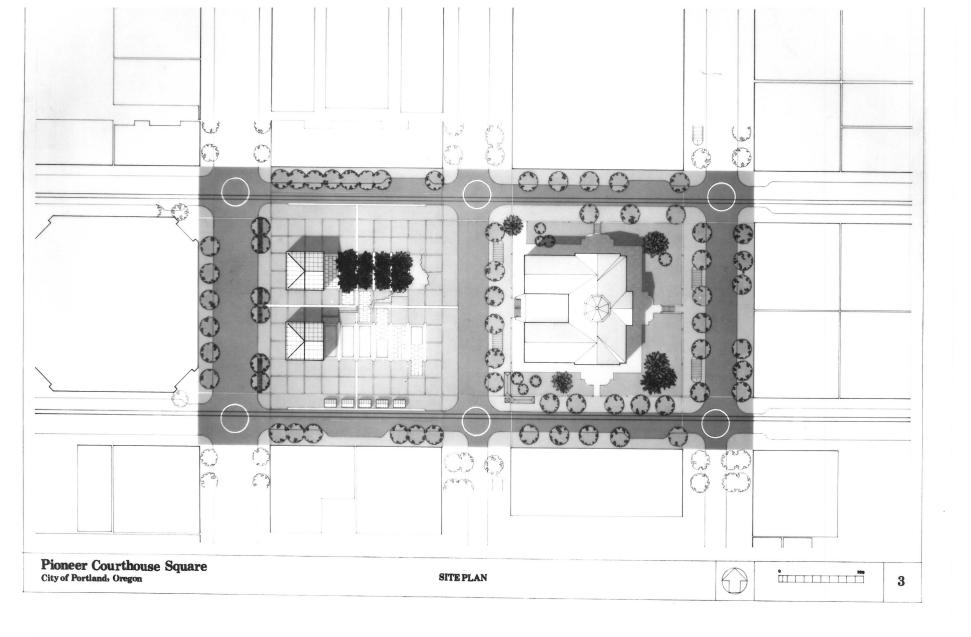
Museum Npac

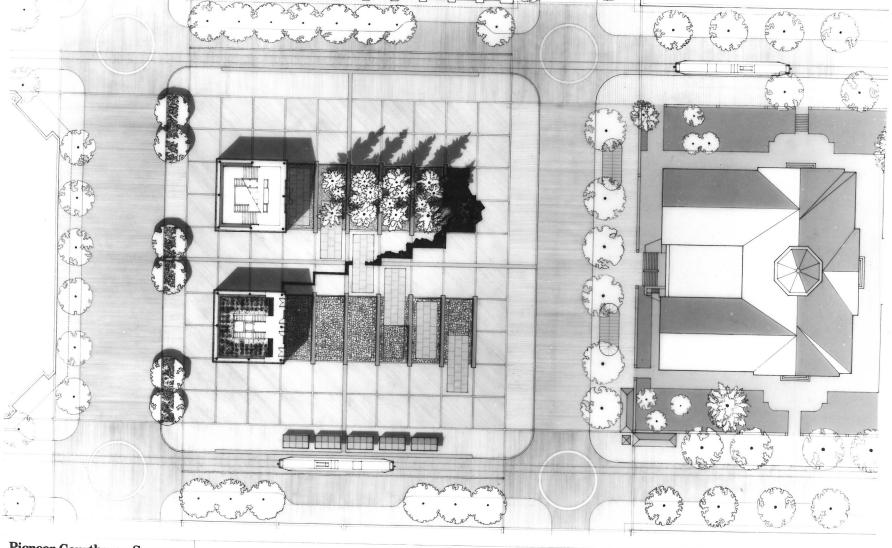


Tests, Bus Shelters and Performance Shell



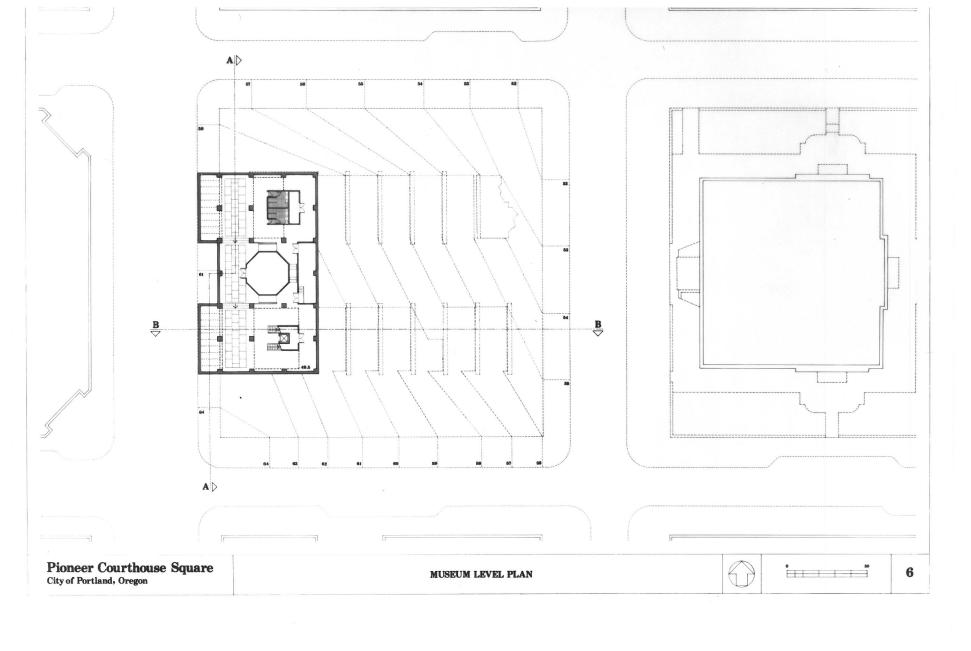


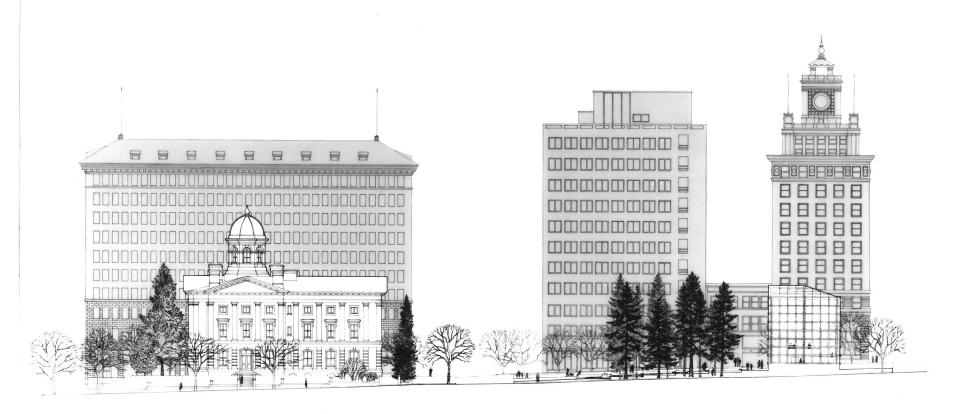




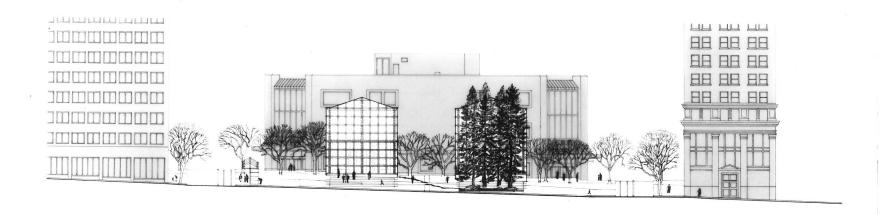
**PLAN** 



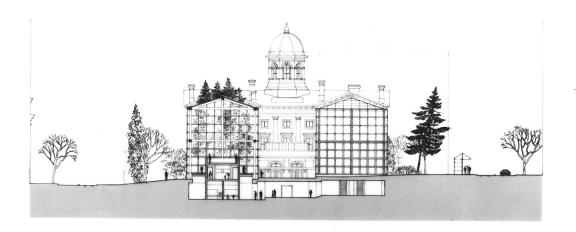


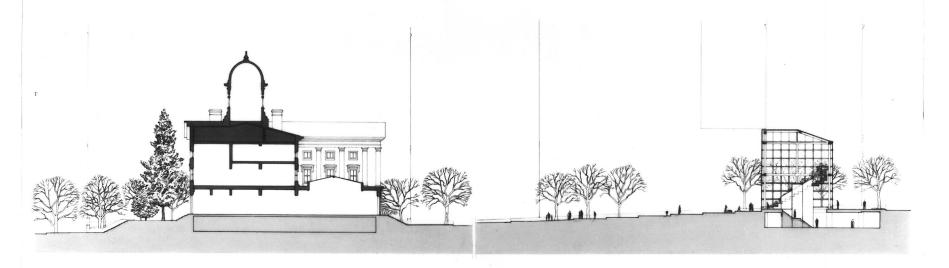


MORRISON STREET ELEVATION









SECTION A
SECTION B