



Image 1 - Site plan
Simple site plan of entire courtyard.



Image 2
The 21,000 square foot courtyard has a north- south axis between massive granite steps and two granite fountains at the ends of its east-west axes. A symmetrical medallion of concrete paving in a field of decomposed granite sets up the circulation pattern.



Image 3
A space bounded on four sides is a rare opportunity. Building a place that feels as if it has always been a part of its surrounding context is a matter of understanding the resonance between material and space.



Image 4
The white brick walls of the courtyard are illuminated as a back drop for the plaza creating a parallel texture with the white bark of the birch. The pattern, materiality and weight of the ground plane creates a place that counters the hierarchical order of the surrounding architecture.



Image 5
There is a kinesthetic quality to material. Sculpture has human scale that takes on direction and motion when it is part of the functions it performs. The benches were set before the paving bands were poured to create a seamless and continuous line of motion.



Image 6
The minimal, but forceful geometry of the ground plane still allows the historic amenities such as the lantern, right, and the carved stone bench left mid ground to reside in a comfortable context.



Image 7
Scale and distance are both physically and visually measured. The fountain is negotiated by forms with similar movement and these forms bring us to the fountain and contain our attention.



Image 8

Arthur Brown's original 1932 plans showed two wedding cake fountains that were never completed. Using the same locations, Ribbons completed the original historic design positioning carved granite fountains that anchor the east and west axes of the courtyard and provide the sound of water. Water takes on a particular surface tension and movement on polished granite that concrete cannot offer. Concrete and granite are equally plastic and set up a similar vocabulary throughout the courtyard's sculpture.



Image 9

Concrete sculptures were made off site in fiberglass molds, using one concrete mix. This single mix allowed each sculpture to carry up to four different surfaces: polished, light, medium and heavy sandblast.



Image 10

The massive granite steps and traditionally expressive building materials posed a significant material context for the new courtyard. The cost of granite or bronze was prohibitive. 80% recycled, precast concrete has mass, density, plasticity and offered the economy of duplication in series.