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Awareness at a Threshold: Urban Exchange through Public Space

Matthew Spears

mspears504@gmail.com

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An aerial photograph of Seattle, Washington, showing the city's urban landscape. The image is in grayscale, except for a blue-tinted architectural rendering of a proposed development in the downtown area. This development includes a large, modern stadium with a curved roof, labeled 'CENTURYLINK FIELD'. The stadium is situated near the waterfront and is surrounded by existing city buildings and infrastructure, including a major highway and a bridge. The text 'AWARENESS AT A THRESHOLD' is overlaid on the left side of the image.

AWARENESS AT A THRESHOLD

URBAN EXCHANGE THROUGH PUBLIC SPACE

ROGER WILLIAMS UNIVERSITY
SCHOOL OF ARCHITECTURE, ART & HISTORIC PRESERVATION
GRADUATE THESIS RESEARCH SEMINAR FALL 2012
MATTHEW SPEARS
HASAN-UDDIN KHAN

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HASAN-UDDIN KHAN

Submitted in fulfillment of the requirements for the Master of Architecture degree:

Matthew Spears
[Master of Architecture]

Date

Hasan-Uddin Khan
[Thesis Advisor]

Date

Stephen White
[Dean_School of Architecture, Art & Historic Preservation]

Date

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ABSTRACT

The moment of arrival becomes an important opportunity for cultural exchange in an urban environment. This exchange can be both the physical exchange between two places or it can be the experiential exchange between two or more disparate groups. These moments of exchange are an elusive experience for visitors as well as residents and are easily forgotten. Expressing the space of the traveler, an interactive space between locals and visitors, can raise cultural awareness between the most prominent groups as well as the marginalized groups, creating a more cohesive urban imaginary. The major exchange hub in Seattle, Washington speaks to this opportunity, where the existing intermodal stations are physically separated by a void that is 100' across and more than three football fields long. This void has occupied the edge of the historical Pioneer Square district since the construction of the stations in 1910. The idea of the new intermodal landscape is not to erase this void entirely, but to continue the ongoing palimpsest of the urban environment. The space of the traveler is a space largely dedicated to views and orientation, and how these help travelers of all kinds to understand the city in a better way. In this way the new intermodal hub will be both internalized yet inseparable from its surroundings. Connecting the multiple points of transit exchange with a unifying public space can allow for this idea of cultural exchange in a highly accessible part of the city. Along the way, interstices at different scales allow for a multitude of activities that are able to cater to all needs of the public. ◆

*GRAVITY, WEIGHTINESS, AND PERMANENCE
ARE ASSOCIATED WITH ARCHITECTURE.
FLEETINGNESS, UNPREDICTABILITY, OPENING,
AND CONNECTION ARE ASSOCIATED WITH
LIFE. OUR BUILDINGS MUST ACCOMODATE
AND CELEBRATE LIFE.*

- JOSEP LUIS MATEO

THE BUILT WORLD IN A BUILT WORLD

MANIFESTO

The desire for a place within the world, is why we create. Architecture is the way man has evolved from animals to conscious creates. At a certain point, a certain function was required and mankind began to design. All design is inspired by the mind, an overflowing collection of the natural. Nature contains structure, reason, and beauty. These are elements that man has taken from nature (their mind) and used in the creation of their own natural civilizations. Humans, like other animals, build for themselves a sanctuary for survival in the physical world. Humans, unlike other animals, build for themselves a sanctuary for survival in the psychic world. This separation of sanctuaries has granted man with responsibility. What humans create in their mental sanctuary becomes that which separates them from other animals. The human built environment should be a sanctuary where man understands his place in the world and desires to make it better. This can be done through the understanding of the needs and desires of others. The relationships made between people come from their desires in life, and this creates culture.

The digital age we live in tends to blur cultures into something that can be understood as a global culture. Within the global culture are all of the sub-niche cultures, thriving in all areas of the world, because of a certain spirit of a place. Globalization seeks to unify cultures with very mixed results. The results mix, possibly, because of the use of the machine. Since it is ultimately the machine that has globalized our world, the machine will be the determining factor of the results. The machine must be used to better our everyday experiences but without creating complication and ambiguity. Our problem lies with our submission to the machine.

There are desires for certain functions, and certain outcomes. Function can either mean how something is used, or how the idea functions in one's mind. Aesthetics perform no physical function but play a large role in psychical function. An architectural project should result in a performance suited for the desired functions. The architectural project should transcend the needs of the physical project and also be linked with concerns such as cultures, sustainable mentalities, and identities. This is what makes architecture unique, the deeper meaning to what has been built.

Planning as a creation of our knowledge. Our environment is a result of our reactions to the current situation. Once we develop an understanding of that situation we start planning for development, ways in which the environment could be bettered. Based on the outcomes of the plans, we gain further predictability, and this continues the cycle. Everything should be considered cyclical by nature, and the built environment should reflect these cycles. Historical preservation should be used as a way to keep stories of these many cycles. Without these stories there is no possibility of dialogue and we are lost in ambiguity. You cannot make a good point if no one around you is making any sense. Our ability to generally rationalize nature should be our clue to always listen, and build accordingly. When our built environment becomes directly associated with the natural environment, we become much more aware of its wonder.



PROBLEM STATEMENT

PROBLEM THEMES

globalization

lost sense of place, time and culture

the need for history, identity and relations

psychological effects of blurred cultures

the “non-place”

traveler’s space

moment of arrival

**EPISODIC HUMANISM
IN ARCHITECTURE**
ALVAR AALTO'S MODERNISM



The man of the Modern era is defined by a contradictory question – How can the Machine be humanized? The Modern period is defined as a new universal society where the use of the Machine rules all. The Machine is based on the ideals of functional and economical efficiency, and thus is removed from place. The Machine is used for good and evil in the world, but even when used for good sometimes the Machine is still inhumane. As Scandinavia was joining the Modernist Movement, Alvar Aalto was moving towards a regionalist approach in design in order to distinguish Finland as its own country. Aalto's design language, which involved architecture, furniture, painting, and sculpture, differs from his contemporaries' who were following a strict functionalist agenda. In order for the modernist approach towards functionalist architecture to be a success, the attitudes towards the machine must not triumph those of humanity. Aalto's forms contradict the function in order to instill a sense of humanity in what he created. This approach towards design was Aalto's way on contributing to the built environment, "but was unique in its attention to the personal experience and participation of the users of the building" (Wilson 15). Through the ideas of discontinuity, the duality of incompleteness and ruination, Aalto's projects strive to instill the sense of time (Radford & Oksala). Ideas of discontinuity can be juxtaposed with more rigorous modernists such as Le Corbusier, where the architecture becomes an idea that references history, but is removed from time. Altogether, Aalto's attitudes towards the machine, built forms, and time, contribute his work as a modernist architecture that celebrates and sympathizes with man's anticipation and anxiety of the future.

Aalto held strong beliefs that design must look further than relying on technical functionalism and must reach out to psychological functionalism. Designs by Aalto, whether architecture, furniture, or art, all exhibit the use of the machine while resisting its approach as paramount. Aalto wrote extensive volumes regarding his anxiety:

Modern architecture has been rationalized mainly from the technical point of view...Modern architecture has created constructions where rationalized technique has been exaggerated and the human functions have not been

Exploration of Public Space through Urban Exchange emphasized enough...But since architecture covers the entire field of human life, real functional architecture must be functional mainly for the human point of view" (Aalto qtd. in Nerdinger 13).

Early buildings, such as the Turun Sanomat building (fig.1), show Aalto embracing the goals of the modernist movement through his use of the machine forms. The building utilizes Le Corbusier's Five Points of a New Architecture, but still references Russian Constructivism (Fig. 2), which reveals Aalto's apprehension of such a rigorous ethos and his yearning to define Finland's architecture. He would use concepts taken from the natural landscape of Finland such as the repetitive timber forests and curvilinear lakeshores for a design language that can be thought of as Finnish. He applied these concepts to machine forms for a synthesis in design that can be found in most of his projects. His works are seen as art through the way he manipulates plan, section and elevation with refined sculptural qualities that break away from the grasp of the machine.

Architecture should reveal the human soul through the use of contradictions between form and function. Aalto was very aware of the issues that the modernist design approach posed for people in the turbulent times after the war. Much of the world was rebuilding what had been destroyed and was relying on technical economy. Massive housing projects were underway which in some ways are good because they are providing shelter to those without, but architecture, especially housing, must do more for people than provide shelter. In order for buildings to be economical yet humanistic, Aalto relies on the use of contradictory arrangements in his designs. Aalto himself stressed "that only when the structural elements – the outcome of logic – are tinged with the art of play was the architect on the right path to enrich life," (Aalto in toward a human modernism 18). The Viipuri Library (1933-35), one of Aalto's earlier works, represents this formal contradiction that ensures the user's satisfaction (Fig.3). The interior space of the lecture hall (Fig.4) uses an undulating ceiling for acoustical purposes and creates a unique interior atmosphere framing the outside. From the exterior of the lecture hall, the building techniques use the machine forms to create a more institutional appearance, yet unlike other modernists, Aalto does not conceal these clashing forms. Instead, "the

Turun Sanomat, 1927



Villa Mairea, 1938



Saynatsalo Town Hall, 1949

Vuoksenniska Church, 1956

architecture of the library is conceived neither from the inside out, nor...from the outside in. Internally and externally, the design complies with a third standard, namely the human beings who use these spaces to read and listen" (Nerdinger 15). Here the use of the dogma, "form follows function" is a crucial distinction of Aalto's work. The overall building form is not defined by one singular design principle, but instead is a synthesis of interior and exterior spaces to create a holistic architecture for people.

The human condition is in a constant state of growth and decay, a condition that must be represented in the human environment. Aalto accomplishes the representation of time through a number of design decisions that all relate to the 'theme of discontinuity' (Radford & Oksala 1). His approach towards spatial planning and form making, as well as his attention to materiality can all be considered a duality between the rational and irrational. A basic diagram (Fig.5) showing a straight line and a curvilinear line summate this concept where, "The regularity, the straight line, provides a stable reference for the action, the serpentine line that symbolizes a break away from regularity" (Radford & Oksala 3), and this is seen throughout his career. The Modernist language has ways to both conceal and exemplify the passing of time:

As a consequence of its formal ideals, the architecture of our time is usually creating settings for the eye which seem to originate in a single moment of time and evoke the experience of flattened temporality. Vision places us in the present tense, whereas haptic experience evokes the experience of the temporal continuum. (Pallasmaa 2)

Where many of Aalto's contemporaries were struggling to find the truth in form to better the lives of people, Aalto was aware of the power of time and was not attempting to stop it. Aalto's spaces and surfaces are a palimpsest of multiple experiences as seen in projects such as his Experimental House in Muuratsalo (Fig. 6, 7). Aalto's palimpsest is accomplishing the representation of both incompleteness and ruination, giving his projects a timeless quality because they in fact accept fate:

Sensuous materiality and the sense of tradition evoke a benevolent experience of natural duration and temporal continuum. Whereas the architecture of

Exploration of Public Space through Urban Exchange geometry attempts to build dams to halt the flow of time, haptic and multi-sensory architecture makes the experience of time healing and pleasurable. (Pallasmaa 5)

The idea that Aalto's architecture used haptic qualities to express the passing of time only reaffirms his uniqueness among Modernist architects such as Le Corbusier, who was mainly concerned with a careful approach to aesthetics. Whereas Aalto allows for the Machine forms to breakdown, Le Corbusier becomes much stricter, as seen in the Villa Savoye (Fig 8.) where the wooden structure was finished to appear as a machine. Timelessness is a fundamental goal for modern architecture and design and "only a few avant-garde architects – notably Le Corbusier and Aalto – worked historical references into their buildings. Indeed, the absence of the historical dimension of human existence is one of the basic problems of Modernism" (Nerdinger 11). Aalto's haptic qualities create a humanistic synthesis of natural and machine forms that can be applied to any design, a human modernism.

Architecture needs to be rooted in a place, both sensually and technically, in order to listen to history and make a justified response. This is especially important today with the growth in computer aided design software that can remove the humanity from any project. Our society today faces many issues with computer design but we have the ability to act responsibly. Computer design has made great use of the collage technique to instill a sense of place:

Collage and assemblage are favored techniques of artistic representation in our time; these media enable an archaeological density and a non-linear narrative through the juxtaposition of fragmented images deriving from irreconcilable origins. Collage invigorates the experience of tactility and time. (Pallasmaa 5)

Our visual libraries are constantly growing, recording history isolated finite detail. The use of computers are also generating new forms in design but all too often are too separated from traditional building techniques to be applied on a large scale. Aalto's humanistic approach can be an example of how designers today should utilize the computer for ideas. Never should the people

who use the design, and especially their emotions, be forgotten. Both physical and psychological qualities must appear in humanistic design for, "abstraction and perfection transport us into the world of ideas, whereas matter, weathering and decay strengthen the experience of time, causality and reality" (Pallasmaa 2). Without the human spirit, architecture will do nothing for us but remove our sense of who we are. ◆

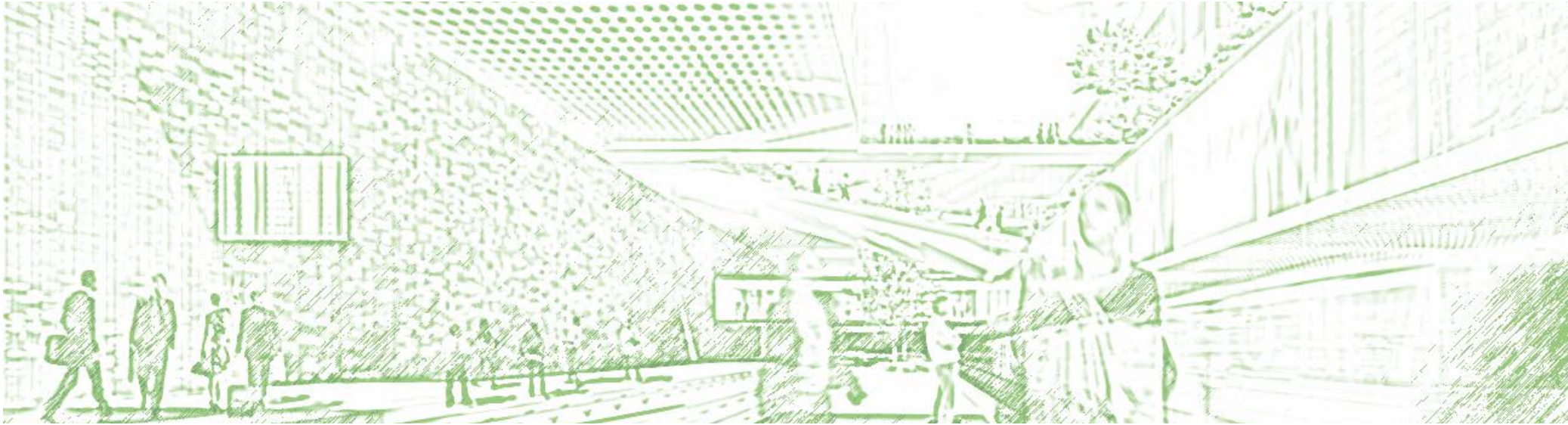
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Detail of brickwork at the Experimental House in Muuratsalo.
(Opposite page) *Untitled*, oil painting.







PROJECT DEFINITION

PROJECT THEMES

- accommodation of exchange*
- establishing identity and relations*
- enhancing the traveler's space*
- respecting the historical*
- natural landscape*
- cultural landscape*
- first impressions*



TRAVEL

SEEING ANOTHER CULTURE THROUGH THE LENS OF ONE'S OWN

*traveling allows one to momentarily grasp the
place of a culture in a certain time.*

understanding a new place

understanding the place from where you came.

disorientation demands concentration

what becomes the space of the traveler?

The amazing thing about travel is the ability it provides one to momentarily understand a specific place, and relate it with other places. This globalizing effect allows one to transcend their own understanding of the environment and rely on the locals to formulate new meanings. When done correctly, the exchange of cultural information will be beneficial for both sides. There are certain, iconic, places that are visited by millions of people every year, and these places have not only an opportunity, but also a responsibility to welcome the visitors with an understanding and respectful attitude and an eagerness to reveal their own beliefs and lifestyles. One such place that receives such a vast number of visitors from around the globe is the Alhambra in Granada, Spain. Created over centuries by different occupants, the complex has evolved into a physical record of history. The influence of the edifice reaches far and wide around the world, receiving bits of life from the Moors to the Christians, giving the place a complex and beautiful culture. Now, as millions travel from around the world to this palace, there is a certain responsibility to portray such an icon meaningfully and respectfully to people with different backgrounds, beliefs and lifestyles. What the traveler is able to take away from such a place is invaluable. Understanding a new environment adds layers of complexity to one's current understanding of the place from which they came. The historical and cultural values obtained frame the existence of other places that were otherwise unrelated before. Such complexity tends to disorient the traveler, demanding absolute concentration in fear of overlooking something significant. How the traveler is able to hone their concentration in such environments becomes an important aspect of the spatial design of traveler. What elements, positionings and settings create a space that foster the growth of the traveler so that they are capable of returning with something of value? ◆



1

2

3

MODES OF TRANSIT

PERCEPTIONAL DEPENDENCE ON THE MODE OF ARRIVAL

Each form of transit provides the traveler with an incredibly unique opportunity to experience a place differently. The contrast between arriving somewhere after an extensive and laborious voyage is quite different from the arrival after a relatively quick and painless one. Driving across the country versus flying across the country each have their own opportunities for insight into a new place. Having to work for an arrival leaves one feeling truly proud, as though they have accomplished something great, and ingrains them with a sense of detail and time while a simple trip of airline travel provides the traveler with ample time by compressing one aspect of travel and lengthening another - the stay.

Each form of transit also has a specific form of arrival into a place. The idiosyncrasies of these arrivals do have an impact on the way the traveler

feels about somewhere, whether the arrival is grandiose or subtle and quick the traveler, consciously or not, remembers these aspects of their arrival. Different forms of transit have their arrival point in different locations based on logistical aspects of each system. Airports must be placed on peripheries and require further movement towards the destination. Trains and subways create a direct and repetitious route, at times beneath the ground, into the heart of a city. Arriving by car is a relatively pleasant experience that allows the traveler a bit more time to absorb the surroundings as they pass by.

Once the arrival has occurred, the multiple forms of transit occur again and again throughout the stay, influencing the traveler's imaginary. The transit nodes become focal points of the urban landscape and will be used repeatedly by both visitors and residents, giving them an immense opportunity for impacting people's appreciation of a place. ◆



NON-PLACES

AWARENESS TAKES PLACE AT THE THRESHOLD

*produced by “supermodernity” (excess)
globalizing contributor to common individuality
create solitary understanding of environment
meant to be passed through, little memory attained*

Non-places becomem the negative outcome of the traveler's space because of excess, globalization and the need to get somewhere quickly and to leave even faster. Many places of arrival become non-places because of a lack of connection to history, place and culture, providing the traveler with very little significance. Certain places have no connection with the history of a place through the way the place was brought into being, neglecting what was there before. Arriving somewhere should provide the traveler with a sense of place, connected to a specific region, and speak to the traditional methods of building. Without this, one arrival point has no more significance than any other arrival point. When the arrival point lies on the outskirts of a city, it is very difficult for it to become saturated with a specific culture of the region, and when the arrival point does lie within the heart of a city, there should be no excuse for the absence of culture. Without these connections the space of the traveler will remain a non-place, a place that is not to be remembered, for the lack of awareness fostered in such places leaves them without an imaginary. ◆

“

Where a dense network of means of transport which are also inhabited spaces is developing, where the habitué of supermarkets, slot machines and credit cards communicate wordlessly, through gestures, with an abstract, unmediated commerce; a world surrendered to solitary individuality, to the fleeting, the temporary and ephemeral.

”



PUBLIC ART & LANDSCAPE

SYNTHESIS OF THE ARTS

blending the built environment with a cultural perception such as art to establish a sense of place.

cultural consciousness

FILM

murals

sculpture

architecture

“

The environment of the fine arts formulates the need for the integration of painting and sculpture with architecture, for a return from the ancient elements of color and volume to the white architectonic organism, using the language of the great arts purified by a long evolutionary process. To be limited to just decorating walls or placing paintings and sculptures on improvised places does not have, in terms of the synthesis of the arts, more value than it already has in the collection of a museum. The idea of this synthesis could only give positive results when painting and sculpture find the architectonical reasons of their incorporation in the built environment, that is to say, only when the artist paints and models thinking about the spacial elements that constitute the architectonic work. The spirit of the Synthesis of the Arts is to corroborate and highlight the real space-form of the architectural design; or in an inverse process, disperse and transform the real volumes in relations that are purely special.

”

CARLOS RAÚL VILLANUEVA
CARLOS RAUL VILLANUEVA

Villanueva, Paulina, Macía Pintó, and Paolo Gasparini. Carlos Raul Villanueva. New York: Princeton Architectural Press, 2000. Print.



MODEL: TRAIN STATION INTEGRATED IN CITY

STITCHING THE TRANSIT FABRIC

becomes part of urban system

establishes relationships between different

levels of flexible urbanization

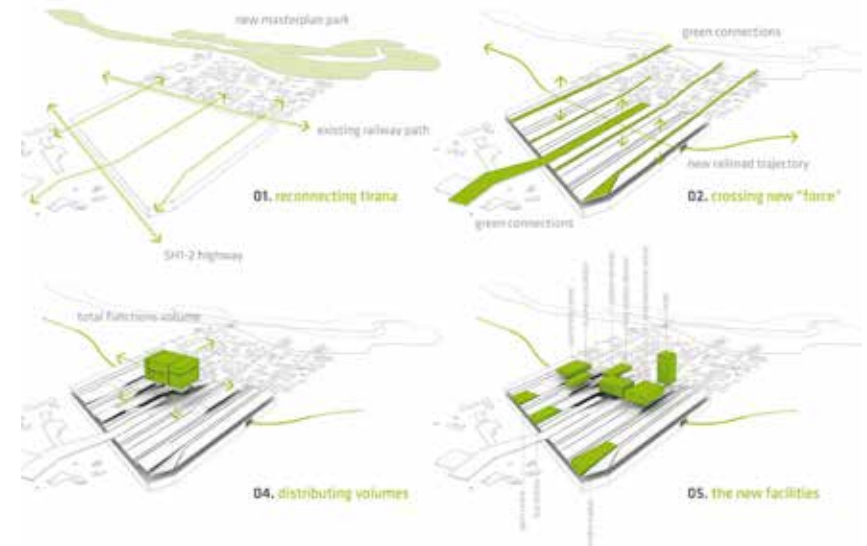
making multiple uses for transit environment

business incubator

entertainment center

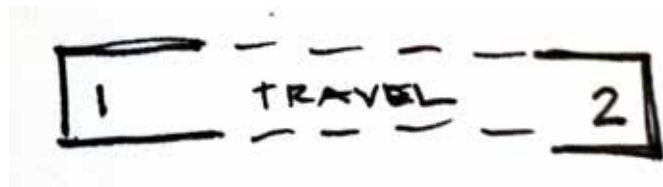
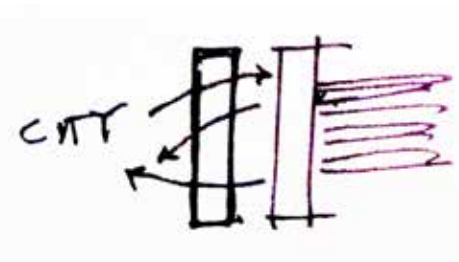
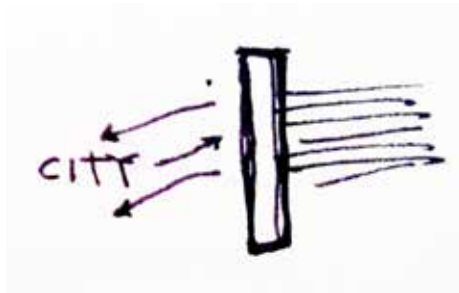
sports center

farmer's market



Non-places become the negative outcome of the traveler's space because of excess, globalization and the need to get somewhere quickly and to leave even faster. Many places of arrival become non-places because of a lack of connection to history, place and culture, providing the traveler with very little significance. Certain places have no connection with the history of a place through the way the place was brought into being, neglecting what was there before. Arriving somewhere should provide the traveler with a sense of place, connected to a specific region, and speak to the traditional methods of building. Without this, one arrival point has no more significance than any other arrival point. When the arrival point lies on the outskirts of a city, it is very difficult for it to become saturated with a specific culture of the region, and when the arrival point does lie within the heart of a city, there should be no excuse for the absence of culture. 21 Without these connections the space of the traveler will remain a non-place, a place that is not to be remembered, for the lack of awareness fostered in such places leaves them without an imaginary. ♦

ARCHITECTURAL PROGRAM



PROGRAMMATIC ELEMENTS

THE ARRIVAL POINT

The moment of entry will require careful programmatic situations, while allowing for flexibility to flourish. Flexibility will be needed to ensure the proper use of a threshold, allowing for many different functions and events to take place, while remaining consistent in nature. Cities are in constant flux and reinterpretation, and always will be. This makes choosing specific program very difficult because the duality the threshold demands, flexibility yet consistency. The arrival point can take form in many different ways, shapes and sizes. Looking at how a train station acts as a threshold for people coming and going through the city becomes an enormous opportunity. It is at this point that people feel the need for orientation and awareness, and will be more susceptible to the environment that they encounter. This is where the element of public art comes into play. An intermodal hub based on the implementation of public art becomes the heart of the project. ♦

“either of two related things, especially when one implies the other.”

-correlation

MULTIMODAL HUB

The multimodal hub is the catalyst for all other events and functions of the project for it is here that the users are found. Transit exchange marks the moment of arrival and departure, creating a relatively small but extremely important piece of the city for both visitors and residents. The concern of this project will be to clarify the complex intersection of a city in order for the experience of the traveler to be more pleasurable as well as enlightening. The moments this environment presents are transient, making the consciousness of the traveler somewhat inhibited. This will provide the challenging opportunity of both introducing the city to first time visitors as well as saying reminding to those whom return.

PUBLIC LANDSCAPE

The importance of the exterior civic space lies in the public connotations. Located against the train station will also demand of the site a certain level of clarity so that visitors can be well adjusted and those returning are without obstacle. Where buildings can be understood as being for a certain user, landscapes can be thought of as being for everyone. This idea of the public realm is crucial to an urban introduction. The space must be filled with constantly changing events and programs to ensure the public's consciousness about the site. Leaving the train station, visitors and those returning will feel welcomed by the civic space. There are also multiple degrees of scale that are needed for such a space to succeed. There will be a need for large scale spaces for the influx travelers, upwards of 1,000 people, while also accommodating more intimate gatherings of only several people. This range of scale will allow for any group or person to feel welcome using the spaces, and encouraged to join others at events.

PUBLIC ART

The way in which public art can be used in such a project becomes very important. Allowing travelers the opportunity to encounter ideas and beliefs they do not know, or do not agree with, will create an intensive educational environment where public discussion can arise. Public art is taking advantage of the need for awareness at thresholds that travelers experience. This experience will raise questions on the beliefs and attitudes that make a city a reality. Through the use of performance spaces, galleries, and market spaces, travelers will be able to appreciate the many cultures that make up a city through their art, food, music and more. Whether it is a holiday, a tradition or a new collection, flexible spaces allow for any cultural group to promote themselves to others. Having a mixture of different groups at any one time will help raise public awareness about the many cultures that make a place unique.

TRANSIT LANDSCAPE

PROGRAMMATIC APPROACH

The moment of arrival into Seattle will immerse travelers in an environment that encourages cultural awareness. The two main components for the program of this project will combine the utilitarian needs of an intermodal hub with the thought provoking capabilities of a cultural landscape. This combination will help travelers by providing helpful wayfinding elements along with the means to fully appreciate the city's numerous cultures. This not only makes the traveling experience more memorable, but gives people a reason to remain in the area for a little while longer and lessens the negative image of many transit environments.

26 With an incredible power in our hands, transit stations should not be overlooked for their potential of fostering cultural awareness. Using the machine for good is the crisis of modernism, we should always be looking for opportunities to elevate the humanistic qualities of the machine for the users. With such a large number of people traveling through train stations every day, the opportunity to engage people with one another

becomes a vital asset to the city. As previously discussed, travel promotes cultural awareness by forcing the traveler to orient themselves in a new situation. Understanding the many layers that comprise a new environment means paying attention to many different qualities and conditions. The programmatic approach to a transit landscape will require space for various public activities to occur such as performances, rallies, parades, exhibitions, markets and simple open space that can be left to interpretation. The challenge will be creating moments for public interaction without neglecting the functional needs of a transit station. The combination of spaces that will arise from such an environment will be looking to satisfy many needs, and a careful strategy will be taken to focus on combining and separating the two programmatic pieces.

The conflict with this programmatic duality is the opposing realities of such spaces, one for moving quickly and the other for being patient. Understanding other cultures requires a great deal of visualization, listening, engaging, and remembering that will be all the more difficult while moving through a transit stop. The utilization of existing infrastructural elements will aid the project in easing cultural functions into the working parts of the transit system. The goal is ultimately about making the act of transit more meaningful but also easier, so the cultural venues will not be able to completely overwhelm. By keying in cultural functions carefully and systematically, the traveler will be able to gain from their journey something much greater than punctuality. ◆

transit exchange

way finding / information

schedule information

ticket purchasing

bike rental

king street station platform

commercial activity

shops / boutiques

cafes (4 @ 1,000)

restaurant

kitchen

exhaust from tunnel

restrooms

offices / control

tourism office

technical services

landscape / public art

gardens / public art

cultural garden spaces

larger urban landscaping

edible

piazza style square

artist studios (15 @ 625)

galleries / museum spaces

temporary

permanent

film spaces

large accommodation

small accommodation (5 @ 1,000)

performance space

skatepark

famers / flea market

offices

social media

event planning

public relations

GEHUA YOUTH AND CULTURAL CENTER

OPEN ARCHITECTURE

<http://www.archdaily.com/276957/gehua-youth-and-cultural-center-open-architecture/>



BIJLMEERPARKTHEATER

PAUL DE RUITER

<http://www.paulderuiter.nl/projectens/bijlmer-parktheater-2/>



<http://www.archdaily.com/276957/gehua-youth-and-cultural-center-open-architecture/>

OPEN ARCHITECTURE

GEHUA YOUTH AND CULTURAL CENTER



<http://denswca.files.wordpress.com/2012/01/absent-ai-weiwei-tfam-1-537x358.jpg>

AI WEIWEI

FOREVER BICYCLES

CARPENTER CENTER

LE CORBUSIER

<http://www.archdaily.com/119384/ad-classics-carpenter-center-for-the-visual-arts-le-corbusier/>



PIAZZA DELL'ANFITEATRO

LORENZO NOTTOLINI

<http://www.geolocation.ws/v/P/51932443/piazza-anfiteatro/en>



<http://wjhooddesign.com/>

WALTER HOOD

ABRAHAM LINCOLN BRIGADE MEMORIAL



http://www.flickr.com/photos/famsf/galleries/72157622516986427/#photo_2979046276

WALTER HOOD

DE YOUNG MUSEUM

WAY FINDING / INFORMATION

Numerous way finding tactics will be used inorder to help travelers with their commute. Information will be provided throughout the site as well as a central office that can be accessed at grade. Providing a means of orientation becomes a goal of this project and will take on numerous forms throughout the site.

SCHEDULE INFORMATION

People will be able to find their schedule information for any number of transportation modes such the commuter rail, light rail, buses, ferries and any other major forms the city provides.

TICKET PURCHASING

Along with the schedule information, tickets can be purchased for the major modes of transportation in the city. This area will also require spaces for a vault where the money can be managed and secured.

KING STREET STATION PLATFORM

The current site provides the means for accessing the King Street Station's platforms. The current location is likely the most suitable location for the acess point and should remain as is but be integrated within the rest of the new landscape.

BIKE RENTAL

A rental shop will be provided to allow visitors the opportunity to experience the city by means of the bicycle. This mode of transportation is not only environmentally friendly, but it also allows people to experience the city in a different way. A large area for bicycle storage must be provided for the rental shop and public bike storage for the promotion of bicycle use

COMMERCIAL ACTIVITY

Commercial activity adds another layer of use to the transit landscape, giving people another reason to remain in the area. The hope for programmatic elements such as this not only make the environment friendlier and safer, but gives travelers a place to get a decent meal or spend time while waiting for their departure.

OFFICES

Several offices will be needed to manage a complex transit environment in terms of planning and management, technical services, and financing. There will also be a tourism office that deals with both scheduling tour groups, but also organizes their plans with that of the cultural landscape.

RESTROOMS

Ample restrooms are needed in an environment with such a large number of people coming and going as well as the people working in the offices.

TUNNEL EXHAUST

There will need to be space provided to deal with exhaust coming from the tunnel passing under the site. The exhaust stack will need to be located for optimum performance and be tall enough to safely exhaust fumes away from the site.

transit exchange



GARDENS & PUBLIC ART

A large landscape filled with art will provide the environment necessary for the traveler's space to become historical, cultural, and ecological. The landscape will need to be large enough to accommodate the number of people using the nearby modes of transit and still allow for events to take place without interfering. Different types of gardens will display the numerous types of local flora as well as cultural design recipes. The garden landscape can be thought of as a flexible, transistion space that can also allow for large gatherings and public events.

ARTIST STUDIOS

Artist studios become a key element in the overall success of the landscape. The constant creation of new designs allows the environment to maintain a fresh, ever changing collection of work. These spaces will only need to be large enough for individual operations but should be understood as a whole entity within the landscape. Visitors and passer-bys will be awarded the opportunity to witness artists and artisans creating in their environment and await their display.

GALLERIES / MUSEUM

The display of the artists work become paramount within the project. A crucial aspect of the collection is that both historical and contemporary artwork is to be displayed for travelers. This will help evoke a sense of history and place at the moment of arrival. The spaces will be removed from the main transitory spaces of the garden and public art landscape to allow for the individual's reflection.

FILM SPACES

Along with galleries for the plastic arts, spaces to accommodate the viewing of film will be very important to the design. The film spaces will have an interesting role in the landscape, becoming merged with physical spaces. There will also be screening spaces for groups of 75-100 people where one can remove himself from the chaos city life and escape to a filmic reality.

PERFORMANCE SPACES

Performance spaces will take on two different scales, one for large scale performances and another for more intimate performances. The large space may either be connected or disconnected from the transitory landscape, allowing for travelers to catch a glimpse of an act, or stick around for its entirety. Smaller, more private spaces will host performances of any kind from dance to theater.

FARMER'S MARKET

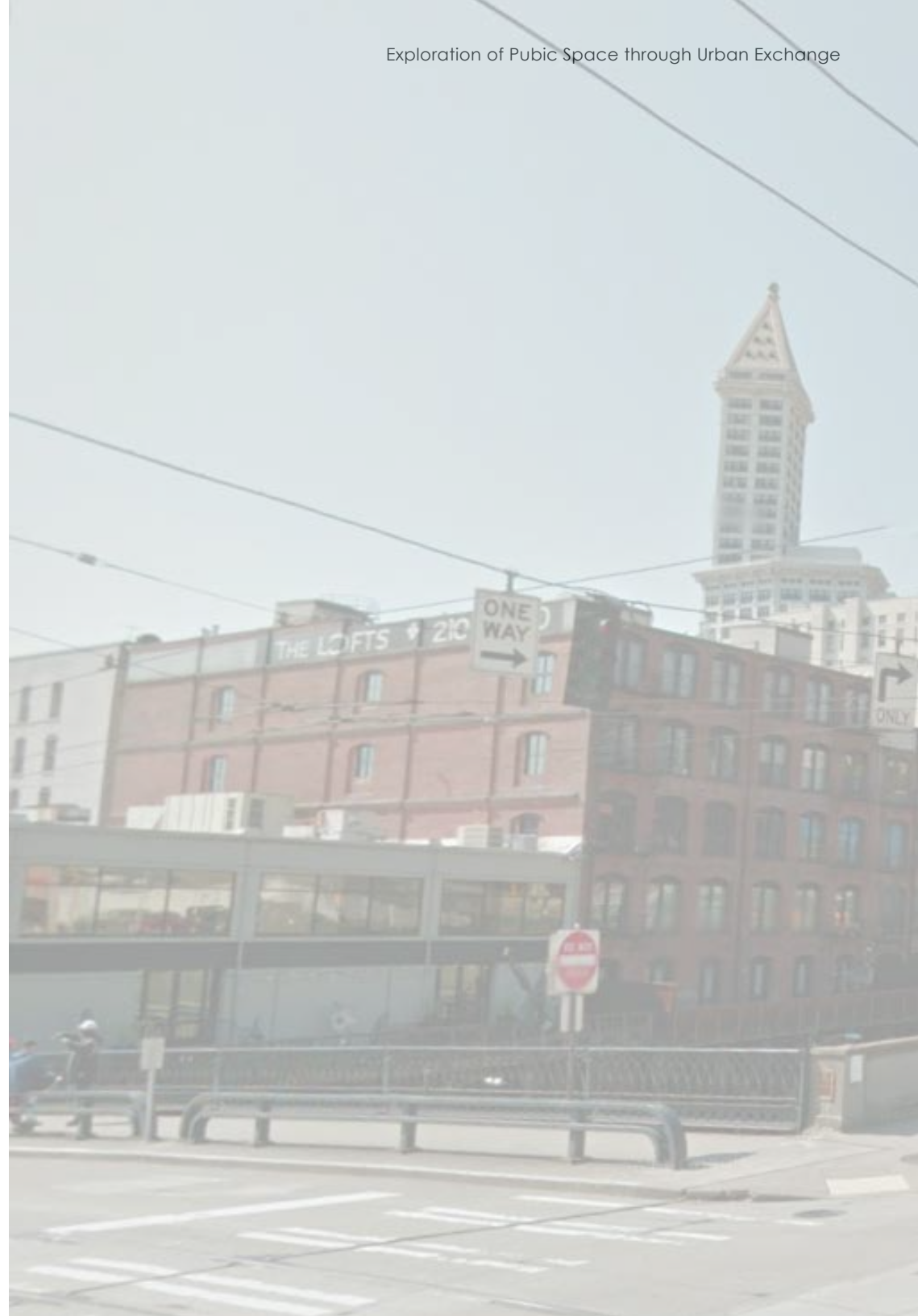
Farmer's markets play a large role in the street life of Seattle and should be included at the moment of arrival. The market spaces will be integrated within the garden and public art landscape to ensure the stimulation of all the sense. The market will give passerbys the opportunity taste a bit of Seattle's culture.

OFFICES

Offices for social media, event planning, and public relations will be very important for the transitory landscape to perform. Forms of social media can tap into the fast lifestyles of city dwellers and help them with their commute as well as inform them of all the different events that will be taking place near each station.

LOCATION & SITE

HISTORY, ENVIRONMENT & CONTEXT





I love you and you love me

100
Main

ONE WAY



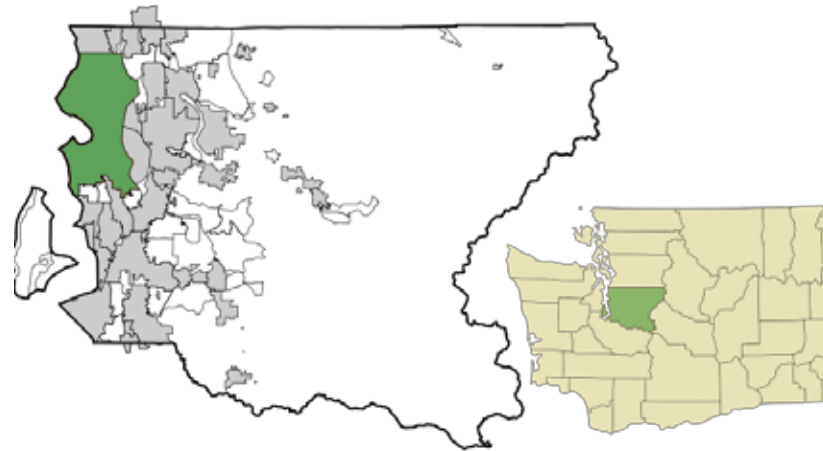


SEATTLE, WA

SEATTLE WASHINGTON

AN OPPORTUNISTIC CITY

Seattle is home to one of the busiest train stations in North American and provides it's residents with a substantial transportation system. The city is famous for it's public spaces and beautiful scenery. The city's relatively short history has left it with an interesting built environment and personal style. The variety of public transportation within the city and it's outskirts becomes an amazing opportunity for the intergration of public art and landscape. A city wide ordinance mandates that 1% of spending for public transportation much go towards public art installations. This sentivizes both the transportation authority and local artists to consciously think about the integration of art and transit. One of the major transit hubs in the city, the King Street Station, currently lacks a cultural backdrop that is crucial for an urban introduction. The station is situated just south of major downtown attractions and numerous other forms of public transportation.



SEATTLE WITHIN WASHINGTON



MAJOR TRAIN STATION IN NORTH AMERICA

http://en.wikipedia.org/wiki/List_of_busiest_Amtrak_stations



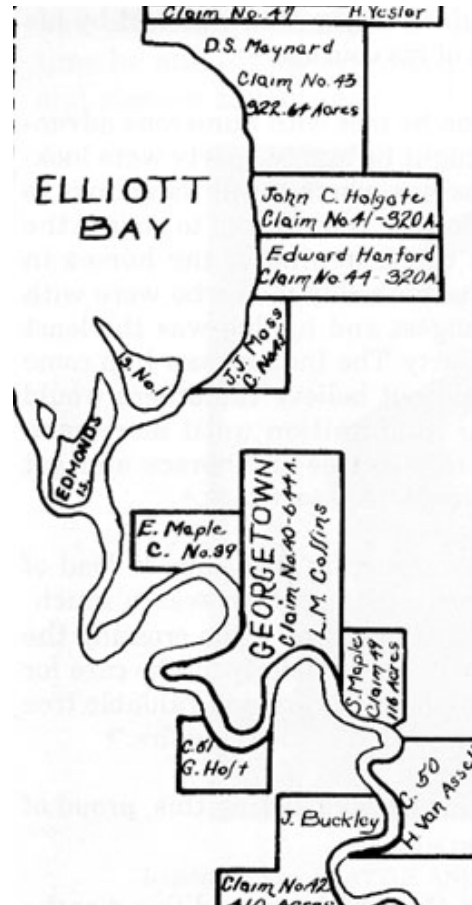
KING STREET STATION





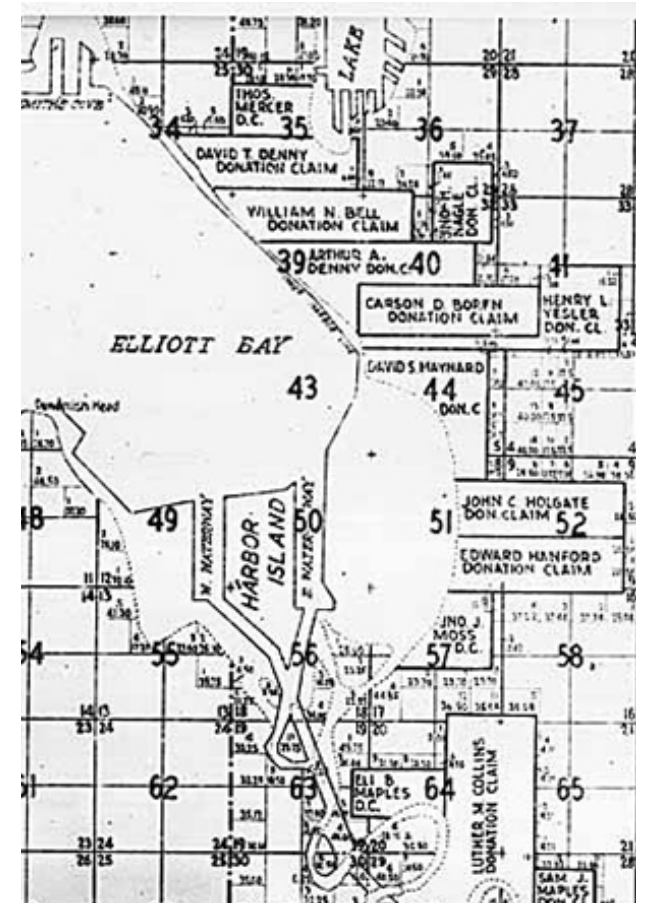
EARLY LAND SURVEY

http://content.lib.washington.edu/cdm4/item_viewer.php



EARLY LAND SETTLEMENTS

http://content.lib.washington.edu/cdm4/item_viewer.php



EARLY LAND SETTLEMENTS

http://content.lib.washington.edu/cdm4/item_viewer.php

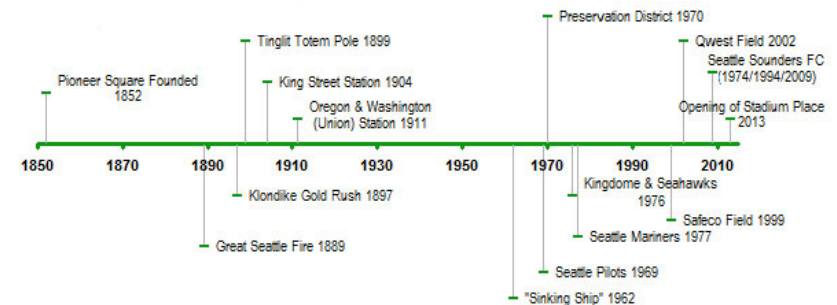
HOW SEATTLE CAME TO BE

SEATTLE'S HISTORY

Seattle lies on a narrow strip of land between the salt waters of Puget Sound and the fresh waters of Lake Washington. Beyond the waters lie two rugged mountain ranges, the Olympics to the west and the Cascades to the east. It is a city built on hills and around water, in a mild marine climate that encourages vegetation and abundant natural resources.

Settlers came to the Seattle area in 1851, establishing a townsite they first called New York, and then, adding a word from the Chinook jargon meaning "by-and-by," New York-Alki. They soon moved a short distance across Elliott Bay to what is now the historic Pioneer Square district, where a protected deep-water harbor was available. This village was soon named Seattle, honoring a Duwamish Indian leader named Sealth who had befriended the settlers.

White settlers came to the Seattle area in 1851, establishing a townsite they first called New York, and then, adding a word from the Chinook jargon meaning "by-and-by," New York-Alki. They soon moved a short distance across Elliott Bay to what is now the historic Pioneer Square district, where a protected



deep-water harbor was available. This village was soon named Seattle, honoring a Duwamish Indian leader named Sealth who had befriended the settlers. Seattle managed to force a connection with Northern Pacific shortly after its completion in 1883, and the town's population soared in the late 1880s. Lumber and coal were the primary industries, but the growth of fishing, wholesale trade, shipbuilding, and shipping also contributed to the town's economic expansion and population growth. On June 6, 1889 there was a disastrous fire which leveled the buildings on 116 acres in the heart of the city's business district. The fire provided the opportunity for extensive municipal improvements, including widened and regraded streets, a professional fire department, reconstructed wharves, and municipal water works. New construction in the burned district was required to be of brick or steel, and it was by choice on a grander and more imposing scale.

During the early 1900's the Union Pacific and Milwaukee Road train systems reached Seattle and reinforced the city's position as a trade and shipping center, particularly with Asia and the North Pacific.



AERIAL VIEW OF SEATTLE

<http://matthewandrachel.com/wp-content/uploads/2012/02/seattle-aerial-shot.jpg>

GEOGRAPHY

MOUNTAINOUS

The City of Seattle is located in the State of Washington on Puget Sound. The city is located at sea level and the highest hill elevation in the city area is 520 feet. There are four mountain ranges dominating the Pacific Northwest. They are the Cascade Range, the Olympic Range, the Coast Range and parts of the Rocky Mountains. Mount Rainier is an active volcano that is visible from many points in the city. The mountainous backdrop provides Seattle with a wonderful presence that can be felt throughout the city.

South of Harbor Island, the Duwamish Waterway becomes the Duwamish River, which divides South Seattle between the Beacon Hill, Seward Park and Rainier Valley neighborhoods to the east, and the Delridge and West Seattle neighborhoods to the west.

The overall shape of the City of Seattle is like an hourglass, stretching from north to south. The city is flanked by the water bodies of Lake Washington to the east and Puget Sound to the west, and divided more or less at its center by the Lake Washington Ship Canal (which runs east-west). The topography is very



VIEW OF CASCADE MOUNTAINS

http://seattlest.com/2008/01/22/best_mountain_v.php

hilly; the city is built on seven adjacent hills. As a result, while the city street system is generally laid out in a grid pattern, it is full of streets that wind and curve and run at arbitrary angles to one another.

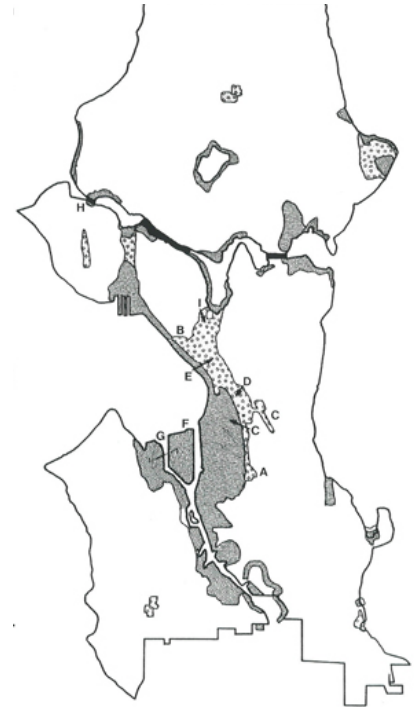


URBAN MORPHOLOGY

THE REGRADING OF SEATTLE

From the 1880's through 1910, Seattle's city limits dramatically changed due to the development and regrading from Green Lake southward to Juniper Street. The original street level in most of the downtown area was at one time below sea level and flood prone. During the early 20th century the city undertook one of the largest regrading projects of its time. The entire downtown was raised three stories about sea level to protect against flooding. The commercial district expanded eastward away from the waterfront, as the shoreline became increasingly devoted to shipping and manufacturing. It also moved northward, toward Denny Hill. During the early twentieth century, Seattle's hills blocked further expansion of the city. In some places, the grades on streets over the hills measured 20 per cent, making transportation, as well as construction, difficult. As historian Clarence B. Bagley pointed out, during the early twentieth century the business section of Seattle became "one vast reclamation project." As he defined it, this area extended from Denny Way and the foot of Queen Anne Hill on the north to the Duwamish River toward the south. The massive amount of

- A. South Canal - (Beacon Hill) Proposal
1896
Length: 4.9 mi.
Proposed max. cut: 320 ft.
Width at water level: 140 ft.
- B. 1st Avenue Regrade (Pine to Denny)
1899-1903
Excavation: 110,700 cu. yds.
- C. Dearborn Street Regrade
1909
Max. cut: 108 ft.
- D. Jackson Hill Regrade
1910
Max. cut: 85 ft.
Excavation: 1,810,656 cu. yds.
- E. Denny Hill Regrade No. 1
1911
Max. cut: 110 ft.
Excavation: 4,307,000 cu. yds.
- F. Harbor Island
1912
Area of fill: 398.2 acres
Fill amount: 24,000,000 cu. yds.
- G. Duwamish Waterway
1912
Dredge Removal: 1,200,000 cu. yds.
Depth: 30 ft. up to 1st Ave. S. Bridge
Width: 500 ft.
East & West Waterway width: 750 ft.
- H. Lake Washington Ship Canal
1916
Length: 8 mi.
Width: 100 ft.
Depth: 30 ft.
R.O.W.: 300 ft.
Lock sizes:
Large: 80 x 825 ft.
Small: 30 x 125 ft.
- I. Denny Regrade No. 2
1930
Max. cut: 80 ft.
Excavation: 4,197,000 cu. yds.



earth was moved by hydraulics. Engineers used sluicing techniques similar to those used in gold mining, drawing water from Lake Union by large electric pumps through woodstave pipes. The water sprayed from hoses that featured a pressure of approximately 125 pounds at the nozzle, washing clay and rocks down into flumes and a central tunnel. Heralded as a monumental engineering feat, the Denny Regrade created more than 30 blocks of level land for new construction.

This regrading was a major change to the street scape of Seattle and now provides the city with underground space for transportation, utilities and even tours through parts of the old city. Seattle is know for it's hilly terrain and the fact that much of this terrain is man made is a remarkable realization. The history of Seattle's development becomes an interesting catalyst for further development within the city.

SPRING

<http://www.travelmedianinja.com/spring-in-seattle/>



SUMMER

<http://www.celebratebig.com/pacific-northwest/seattle-northwest-folklife-festival-2008/index.htm>



<http://www.sfgate.com/nation/article/Storm-dumps-over-foot-of-snow-on-Pacific-Northwest-2619786.php#photo-2105707>

WINTER



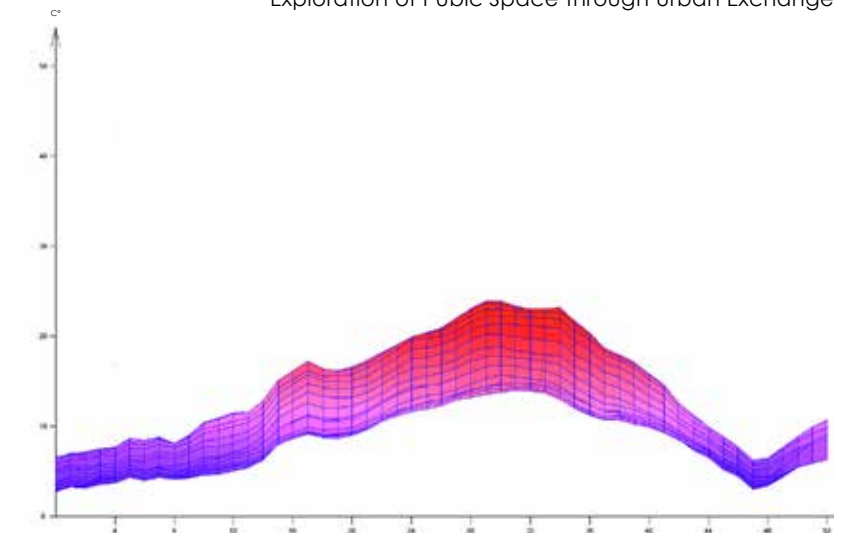
http://commons.wikimedia.org/wiki/File:Seattle_-_Pioneer_Square_Park_02.jpg

FALL

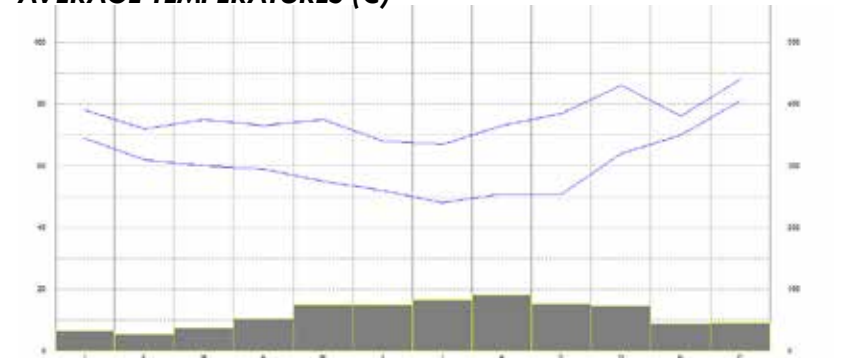
CLIMATE

OCEANIC CLIMATE

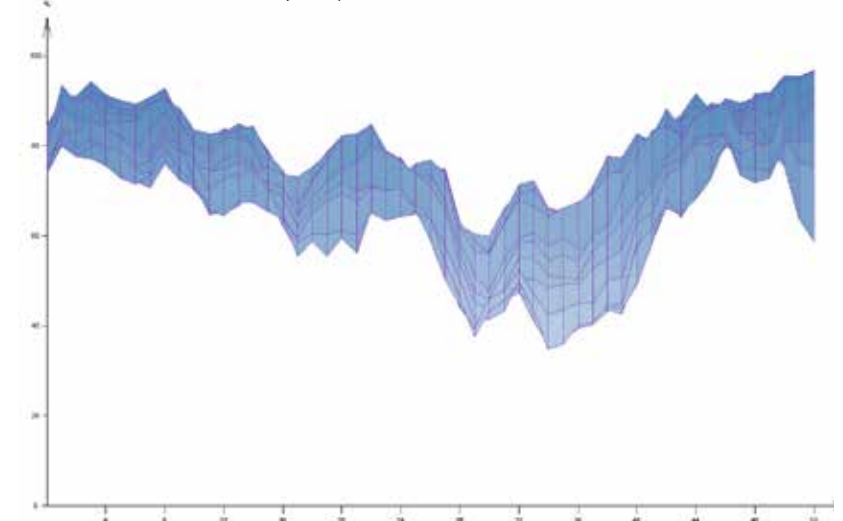
Seattle resides within the Oceanic Climate zone giving the city a narrow temperature range throughout the year, as well as a more evenly dispersed rainfall opposed to having a “rainy season”. The summers are warm and the winters are cool, but usually the seasons do not witness many extreme conditions. Seattle has a reputation of being a rainy place, but in actuality it receives less rainfall than either New York City or Atlanta, but again, the rainfall is more consistent throughout the year. The average rainfall in Seattle tops at roughly 18 inches in a month. The average cloud coverage is more so what gives Seattle its reputation for lousy weather with rates around 70% each month. Because of this, the main design goals for a project should consider water infiltration and natural sunlight to be high priorities.



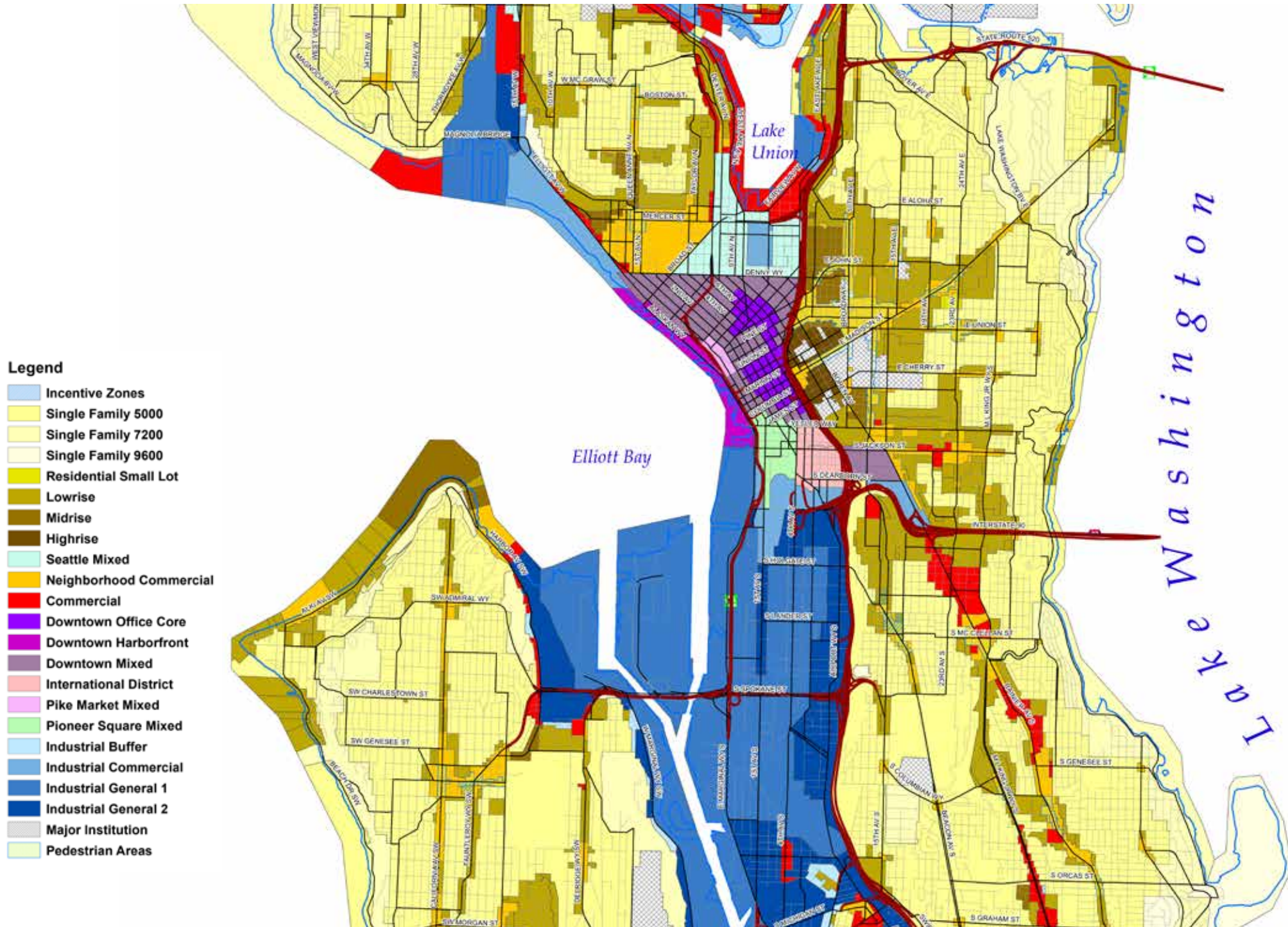
AVERAGE TEMPERATURES (C)



AVERAGE RAINFALL (mm)



AVERAGE CLOUD COVERAGE (%)





ZONING

CONTEXT & ZONING

Seattle is a major metropolitan area with a diverse range of urban scale, function and character. With large sky scrapers found in the dense heart of the city, heavy industry at the water front and a periphery of small and medium scale residential neighborhoods, almost any form of life can be found in Seattle. Looking at a zoning map one can gather a basic understanding of how Seattle is laid out in terms of uses, being almost split in half East and West. The site of King Street Station is nestled into a vast mix of historical, commercial, industrial, business, and residential uses, acting as a vital node connecting each zone. The zoning map also reveals how the site of the station is necessary as a major exchange point as it connects all these different zones. Without a careful acknowledgement of each urban character, this nodal point in the city will fail, and thus requires an intensive utilization of public space so that the diversity of groups can be seen and understood as a presence in the city.

PIONEER SQUARE DISTRICT

<http://www.seattlemet.com/data/publicola-assets/2010/07/Occidental-1600.jpg>



INTERNATIONAL DISTRICT

<http://www.flickr.com/photos/omggirl/7616825658/in/photostream/>



http://www.panoramio.com/photo_explorer#view=photo&position=35&with_photo_id=27970288&order=date_desc&user=3750058

UNIVERSITY DISTRICT



<http://www.flickrriver.com/places/United+States/Washington/Seattle/>

Industrial+District/
INDUSTRIAL

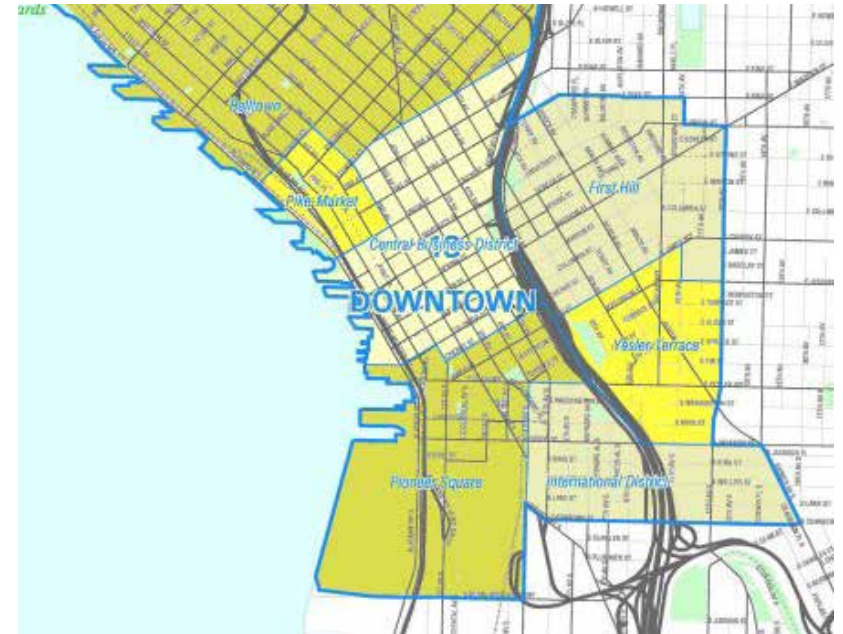
SEATTLE'S NEIGHBORHOODS

A RICH DIVERSITY

Pioneer Square's historic district of Seattle, Washington offers numerous art galleries, bookstores, antique shops, casual and upscale restaurants, and nightclubs all within walking distance of most downtown Seattle hotels. The neighborhood's cobblestone streets and horse-drawn carriages are a reminder how life used to be a century ago.

The area is located from East to West, between 2nd Ave and the Alaskan Way Viaduct, and from South to North, between Columbia St. and King St. Pioneer Square is between downtown proper to the North, and the sports stadiums and International District to the South. Although the name indicates otherwise, there is no square shape at Pioneer Square.

Pioneer Square is the city's second oldest neighborhood. Many of the buildings in Pioneer Square date back to the 1890's but little of Seattle's early architecture survived the fire of 1889. The civic leaders of the day took advantage of the fire to raise the streets in Pioneer Square, solving a long standing drainage problem that the area once had.



One of the city's oldest neighborhoods, Seattle's Chinatown-International District is rich with history and culture. For many years the Chinatown-International District has served as the cultural hub for Asian Americans in the area. The draw of the area is undeniable-from delectable Asian restaurants to unique specialty shops to the diverse heritage sites.

Most of the Industrial District is built on what was once the mudflats and lowlands of Elliott Bay and the Duwamish estuary, dredged, straightened, and filled 1902 and 1907. Much of the area is also built on landfill which is prone to liquefaction. This makes buildings in this area highly prone to earthquake damage.



**SOUND COMMUTER
MONORAIL**



<http://www.seattlemonorail.com/about/>



**METRO TRANSIT
BICYCLES**



<http://seattletransitblog.com/2011/09/15/more-bike-boulevards-please/seattle-bike-lane/>



**INTERSTATE-5
CENTRAL LINK LIGHT RAIL**



<http://www.panoramio.com/photo/60231039>

AWARENESS AT A THRESHOLD

Amtrak provides train service along the west coast. The Amtrak Cascades runs three trains a day between Seattle and Portland (two run between Seattle and Eugene, Oregon, via Portland). The trains stop at King Street Station, which is located just south downtown, near Safeco Field, one of the two major stadiums in Seattle. Sound Transit operates a rail/bus system around the region, including a commuter train between Seattle and Tacoma, and the Link Light Rail (Central Link) between downtown Seattle and SeaTac airport.

Seattle Center Monorail provides fast and direct transportation between downtown Seattle's Westlake Center (5th Ave. & Pine Street) and Seattle Center/Lower Queen Anne. Open daily - train departs approximately every 10 minutes. The Monorail is a great way to connect from Sound Transit's Link Light Rail to the Space Needle, Pacific Science Center, Experience Music Project Museum, and more. While the monorail is an interesting way to move through the city, many view it as a gimmick and not all that practical. An advantage to the monorail is that by lifting the track above street level, the ground is left open for pedestrians to move about freely.

Metro Transit is the major local bus line in the Seattle area. Their buses and bus stops can be found all around downtown Seattle. All Metro bus travel within the downtown core is free of charge and is only \$2.25 for a ticket that lasts several hours. The bus system in Seattle uses a combination of diesel fuel and overhead electric lines to power each bus. The buses provide an enormous amount of people their daily transportation to work and recreation. Buses also provide a way of seeing the city differently because they allow passengers the chance to look around and get an understanding of a city's fabric. Traveling from the outskirts to the downtown area by bus is a great way to experience all the different neighborhoods Seattle has to offer.

Bicycles have not been fully integrated in Seattle's transportation system. The addition of bicycles would greatly enhance the pedestrian's experience of a place but also poses many difficulties in planning. Usually for bicyclists to feel safe they must be removed from the highly trafficked areas and provided paths on quieter roads. Bicycles are a fun way to move through a city and give cyclists a much different perspective of a city because of the speed they are moving - faster than walking but slower than buses and cars. This becomes a much more personal way to experience a city and a great way of getting daily exercise.

Exploration of Pubic Space through Urban Exchange

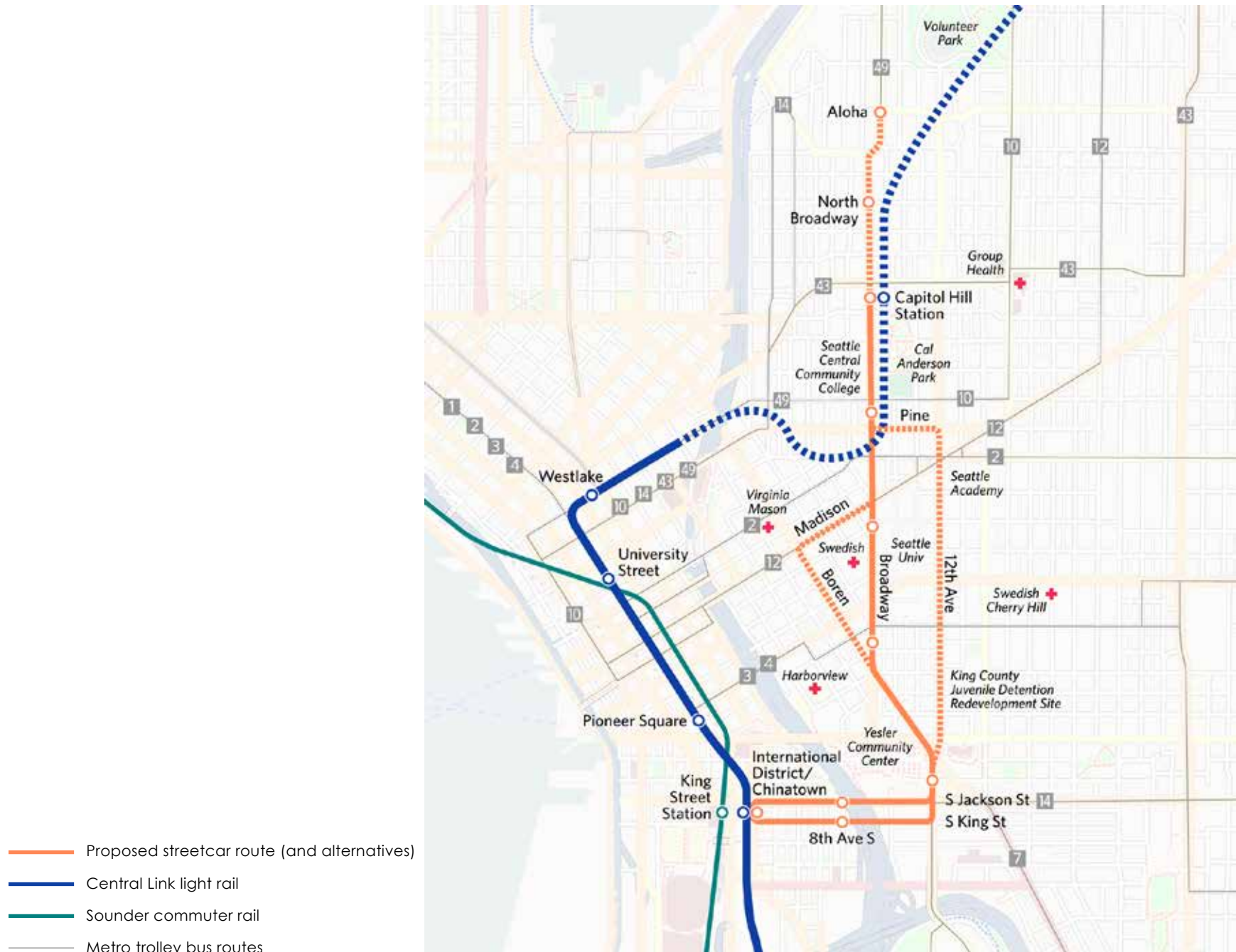
If you are arriving in Seattle by car, there are several ways you may be driving in. The largest freeway is Interstate 5 (I-5), which runs up the middle of Seattle, north-south. If you are coming from the east, you may be headed in via Interstate-90 or Freeway 520. All routes from the west are going to be by ferry. There are only two roads that run all the way through Seattle from north to south -- Interstate 5 and State Route 99 (which is also known as Aurora Avenue within the city limits, and which becomes the Alaska Way Viaduct while running through downtown Seattle). Thus they are natural traffic magnets. The only east-west street to run directly from the waterfront area of downtown Seattle to the shore of Lake Washington to the east is Madison Street.

Central Link Light Rail is Seattle's first light rail system running from downtown to the airport. The opening of the line in 2009 has added more transportation options to the Seattle area. One big plus of this system is using it to access sporting events at both Qwest Field and Safeco Field. With a station within a block of both stadiums the line again provides a fairly inexpensive, convenient way to the games. The light rail system in Seattle shares numerous routes with the Metro Transit, creating a spatially efficient but complicated plan. The underground tunnels are shared by both systems in order for the tunnels to be used efficiently.

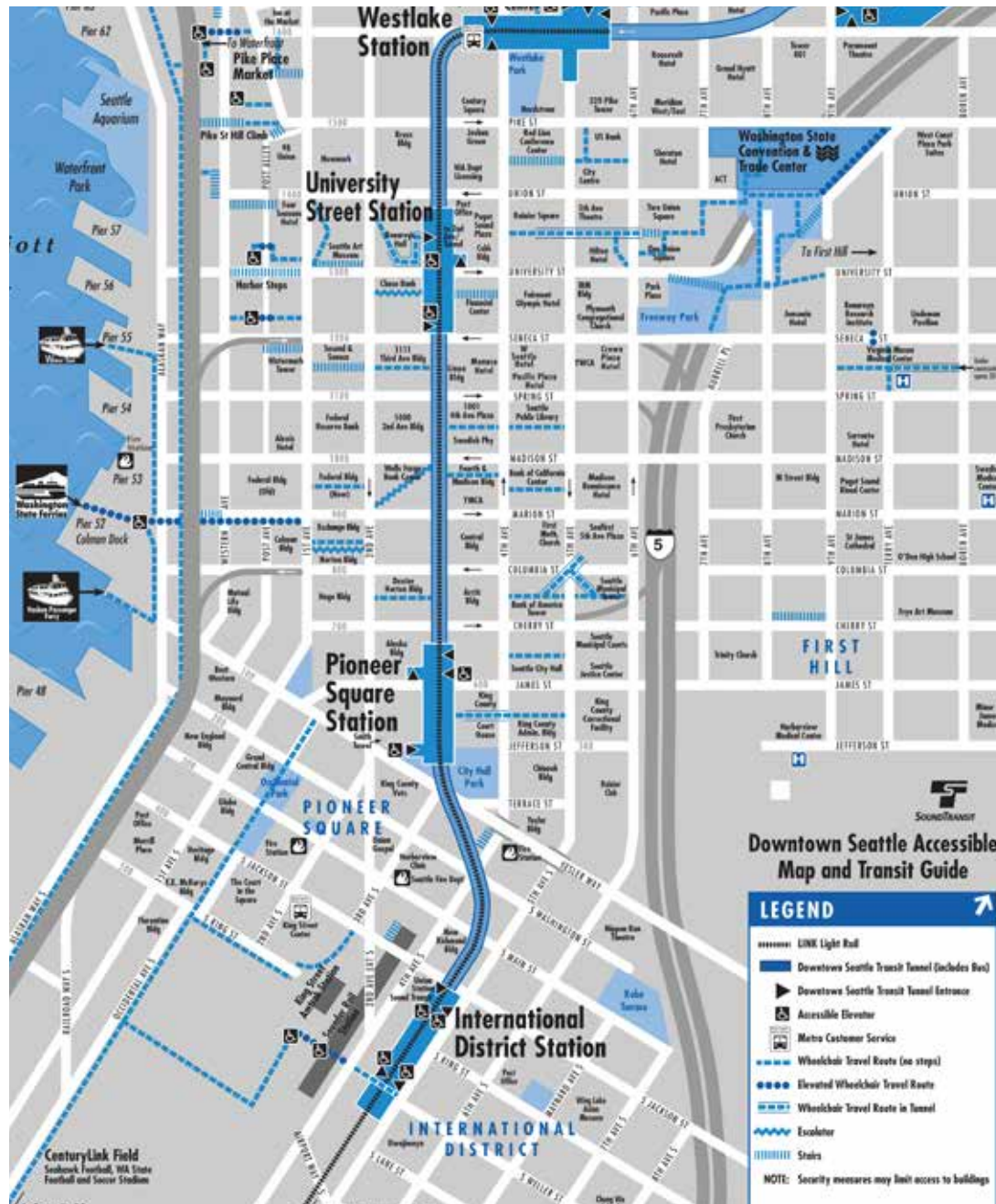


<http://metro.kingcounty.gov/maps/system/pdf/metro-system-map-northwest.pdf>

METRO SYSTEM MAP NORTHWEST



<http://seattletransitblog.com/2009/09/21/first-hill-streetcar-funding-agreement-coming/>



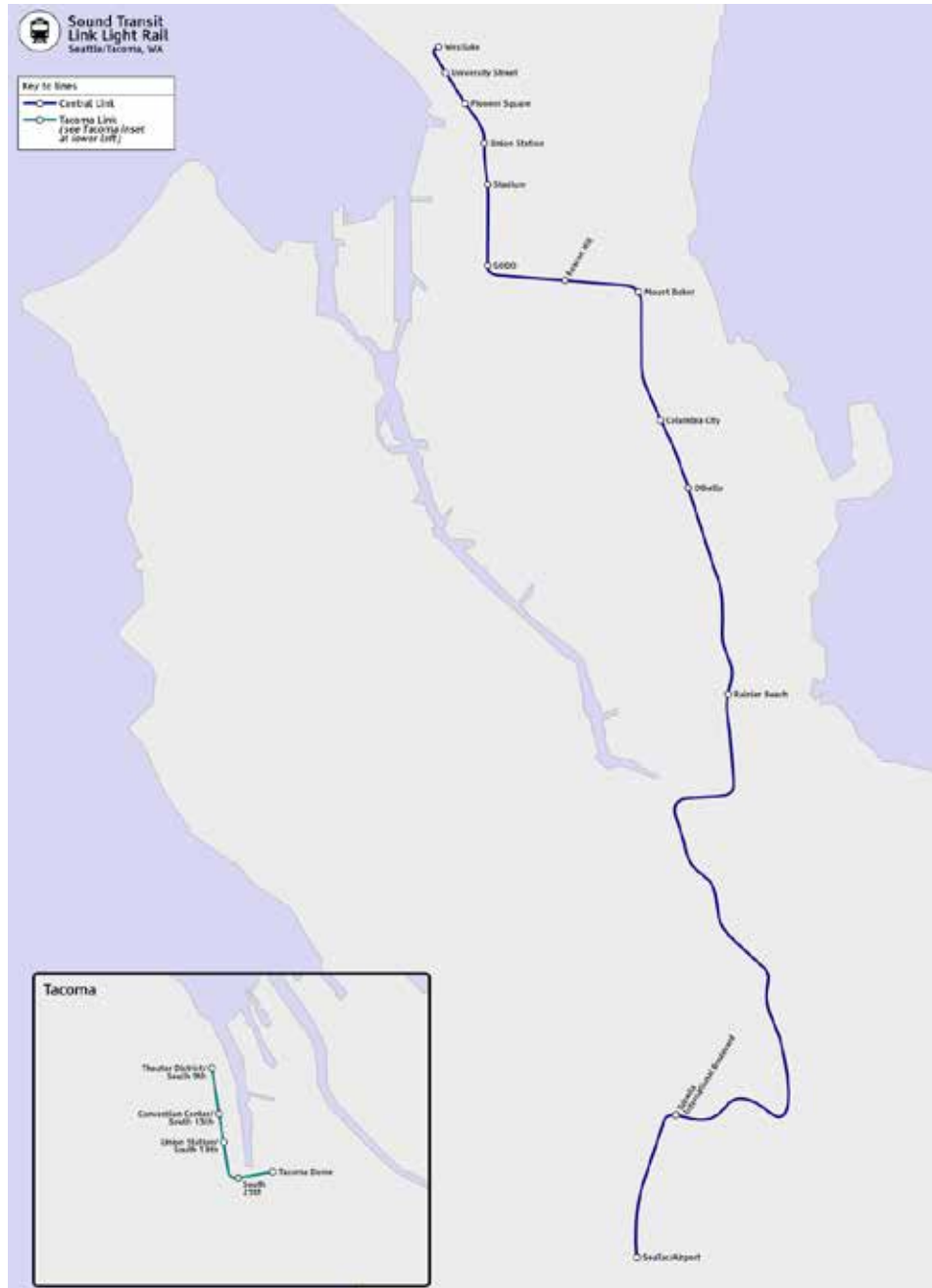
<http://metro.kingcounty.gov/maps/>

DOWNTOWN ACCESSIBILITY



<http://metro.kingcounty.gov/maps/>

SOUNDER TRANSIT SYSTEM MAP



<http://metro.kingcounty.gov/maps/>

LINK LIGHT RAIL MAP



<http://www.seattle.gov/transportation/ppmpcentercity.htm>

FUTURE TRANSPORTATION NETWORK





A_KING STREET STATION

B_UNION STATION

C_INTERSTATE 5

D_INTERNATIONAL DISTRICT

E_PIONEER SQUARE

F_DOWNTOWN CORE

G_ELLIOT BAY

H_PIKE PLACE MARKET

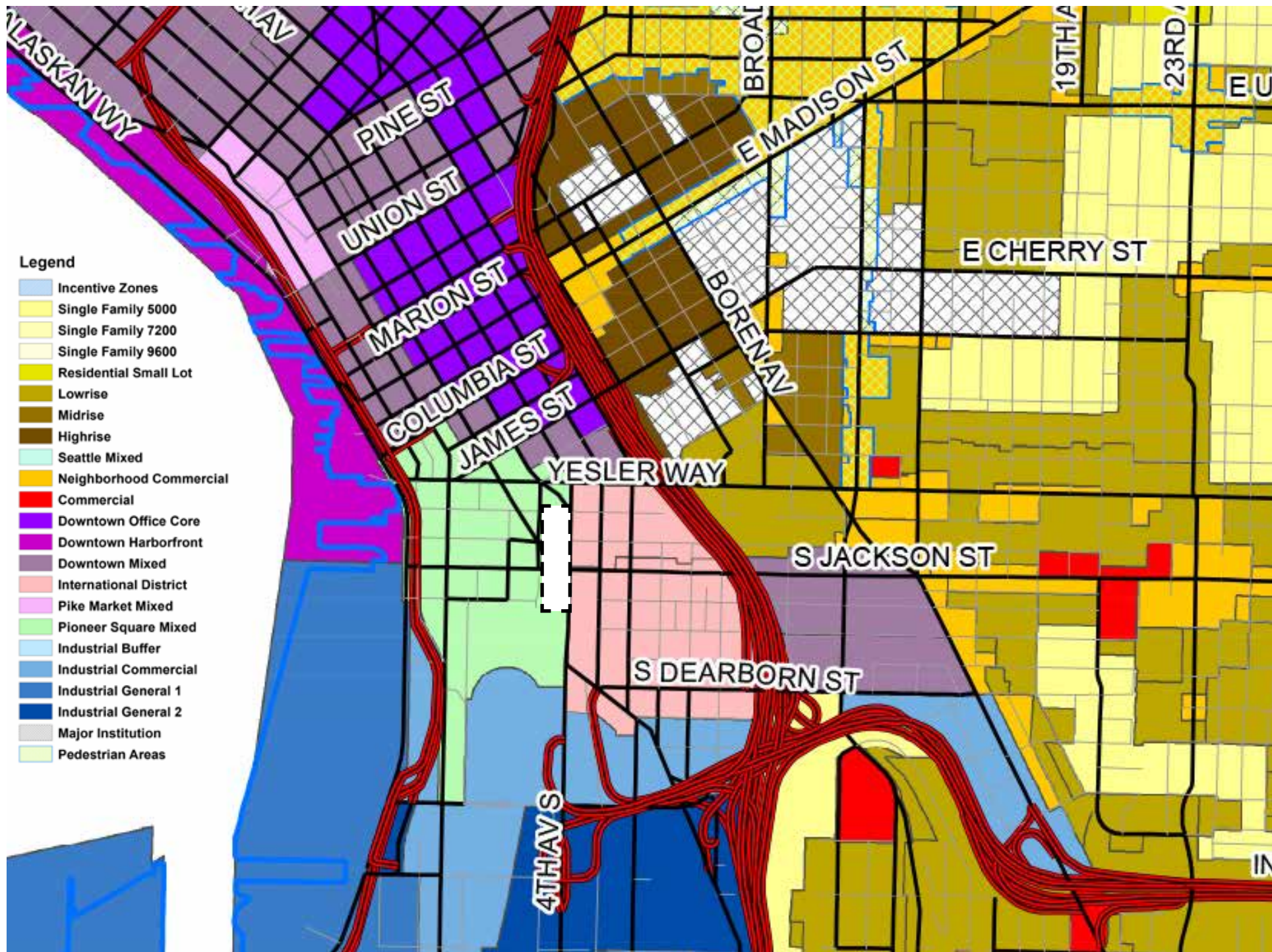
I_CENTURYLINK FIELD

 **CAR**

 **METRO/BUS**

 **COMMUTER RAIL**

 **FERRY**



ZONING

IMMEDIATE SITE

In the immediate site context of the two stations is a very comfortable and friendly scale. The site lies between two of the city's most historical and modest neighborhoods of the city, unfortunately the many wonderful space that are nearby are difficult to discover. This part of the city is the entrance, the portal into which the traveler will arrive, and this area should be able to thrive off of these visitors as well as be enhanced by them. While there is an eagerness to get into the city as quickly as possible, and discover what lies ahead, the traveler should encounter the opportunities necessary to discover what is in the immediate vicinity. Ways to achieve this could be as simple as coregraphed views and movement. The site itself also has numerous opportunities to be enhanced by the immediate context through the people and the architecture. While the locals can provide cultural settings that engage the public in the city's character, the surrounding buildings provide a glimpse into the past with robust Richardsonian Romanesque.



CHINATOWN GATE TOWARDS STATIONS

http://commons.wikimedia.org/wiki/File:Seattle_-_Chinatown_gate_08A.jpg



OCCIDENTAL SQUARE

<http://www.seattlemet.com/data/publicola-assets/2010/07/Occidental-1600.jpg>

PIONEER SQUARE TOTEM POLE

<http://www.flickr.com/photos/seattlephotographs/8218417478/in/pool-pioneersquareseattle>



<http://www.flickr.com/photos/lgevans/4572966191/in/pool-47626916@N00/>

TOWERS



http://en.wikipedia.org/wiki/Pioneer_Square,_Seattle
PIONEER BUILDING & PERGOLA ON LEFT & SMITH TOWER & SEATTLE HOTEL ON THE RIGHT
PIONEER SQUARE, 1917

PIONEER SQUARE DISTRICT

PAST AND PRESENT

In 1852 the area that is known today as Pioneer Square was chosen by the first permanent white settlers as the location of their new city because it was the only flat area along the deep, protected harbor on Elliott Bay. The following year Henry Yesler began operating a steam sawmill near where Yesler Way and First Avenue South intersect today. Logs from the wooded hillsides were skidded down to Yesler's sawmill and wharf. Business activity grew up near the mill, primarily along Commercial Street (now First Avenue South).

On June 6, 1889, fire destroyed 25 blocks of mostly wood buildings in the City's central core. Fortunately, the great fire occurred at a time when the local economy was strong, therefore rebuilding began almost immediately. Determined not to be vulnerable to another blaze, the Seattle City Council passed an ordinance that required buildings to be constructed of fire-resistant brick and stone. Because much of the city had been built on boggy, marshy ground, the area was filled, street levels were raised, and the area now known as



http://en.wikipedia.org/wiki/Pioneer_Square,_Seattle
EXTENT OF PIONEER SQUARE DISTRICT

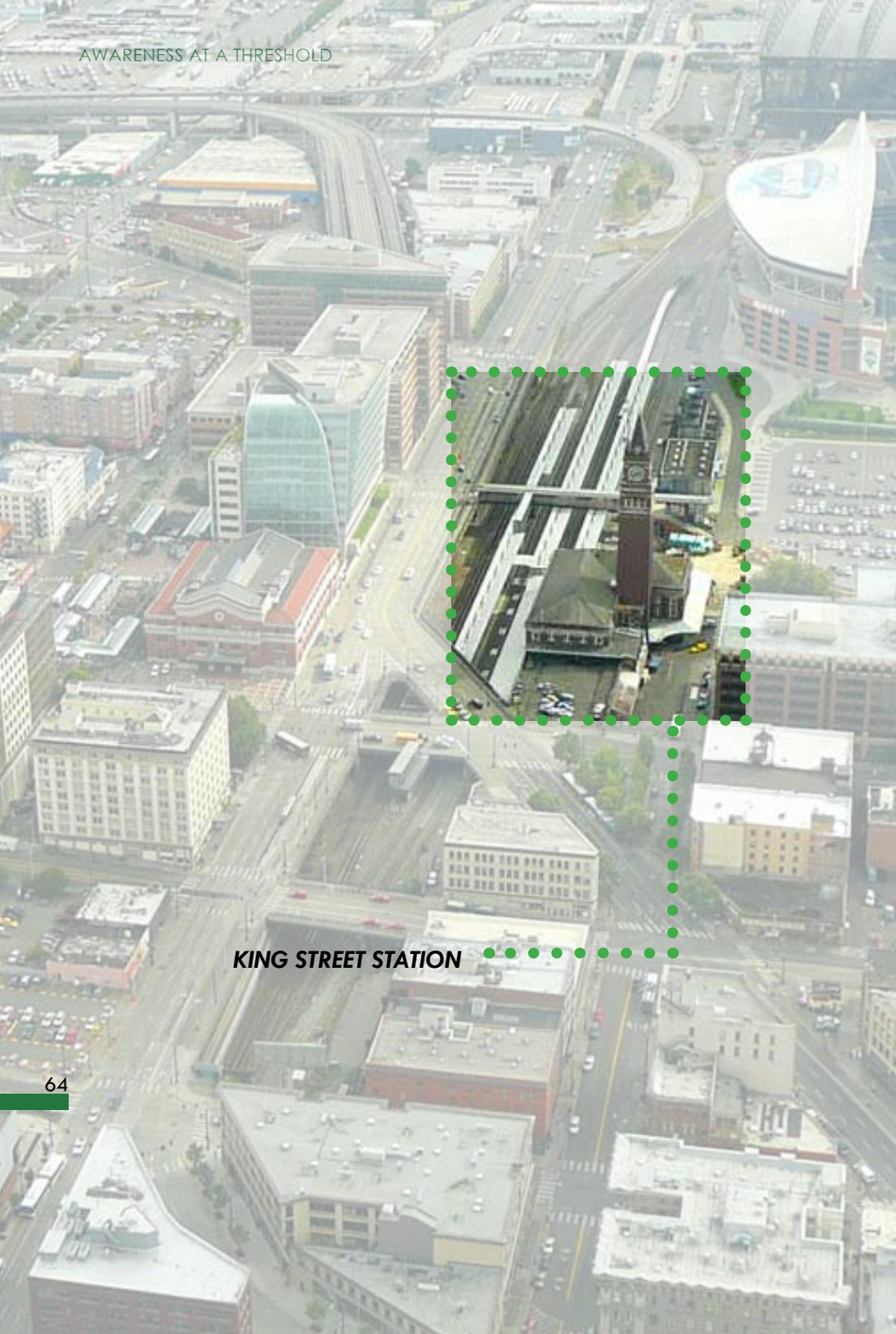
Seattle's underground was created.

The architectural styles for the rebuilt district were modeled after the then popular Richardsonian Romanesque buildings in Chicago and on the East Coast. Characteristics of this style include a heavy masonry base, use of the Roman arch, and varied architectural details on each floor. The brief reconstruction period (almost the entire area was rebuilt within two years), and the fact that only a handful of architects designed most of the buildings resulted in a remarkably harmonious architectural character.

In 1970, through the efforts of a solid grass-roots movement, Pioneer Square was designated a national historic district, and in May of that same year, established as Seattle's first preservation district. A special review board, the Pioneer Square Preservation Board, was created and guidelines were developed to preserve the area's architectural and historic character and to assure sensitive restoration of buildings for economically viable purposes.







KING STREET STATION



KING STREET STATION

Traditional Buildings. Vol. 26/No. 4 August 2013



TRAIN AT PLATFORM, CA. 1910

Traditional Buildings. Vol. 26/No. 4 August 2013

KING STREET STATION

SEATTLE, WASHINGTON

Constructed in 1906 by Reed and Stem, architects that helped with New York's Grand Central Station, the King Street Station holds a special place in the hearts of Seattle citizens. From its creation until the 1970's, King Street Station served the Great Northern Railway and the Northern Pacific Railway, and then served AmTrak. Interestingly, the brick and granite building was modeled after the Campanile di San Marco in Venice and because of this the station also holds an iconic presence in the city. Through the 1950's and 60's the station was remodeled and much of the interior character was altered. In 2006 the rehabilitation commenced and by 2012 was complete, returning the grandeur status to the station. Currently, the station serves approximately 675,000 passengers annually, putting in the top ranks of the country. The station establishes a major connection with Los Angeles, Chicago and Vancouver, BC, making it a critical piece of the national transit circuit.



LOBBY CEILING DETAIL

Traditional Buildings. Vol. 26/No. 4 August 2013

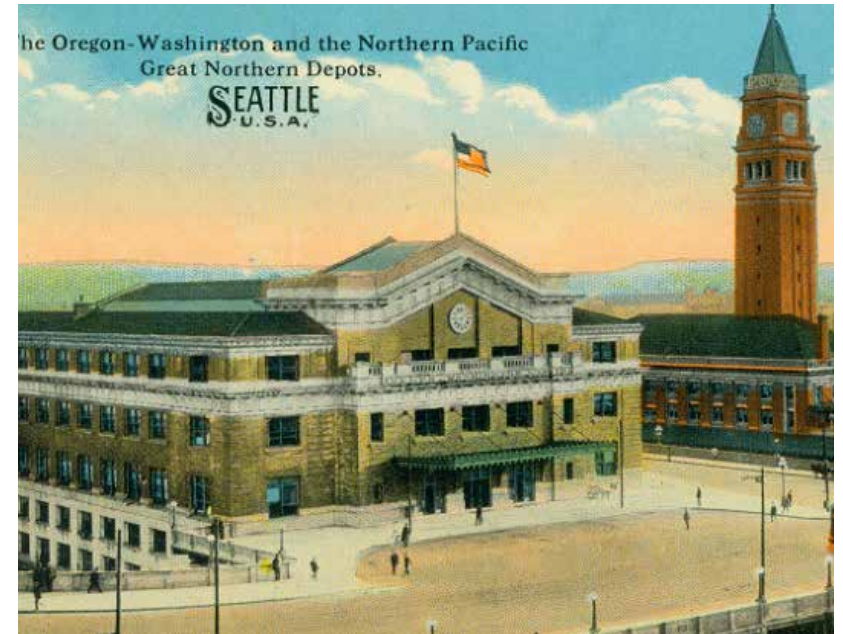


MAIN LOBBY SPACE

Traditional Buildings. Vol. 26/No. 4 August 2013



UNION STATION



POST CARD OF UNION STATION, CA. 1911

http://content.lib.washington.edu/cdm4/item_viewer.php?CISOROOT=/seattle&CISOPTR=3169&CISOBX=1&REC=5



CONSTRUCTION OF UNION STATION, CA. 1910

<http://pauldorpat.com/seattle-now-and-then/2009-03-15-union-station-on-gas-cove/>

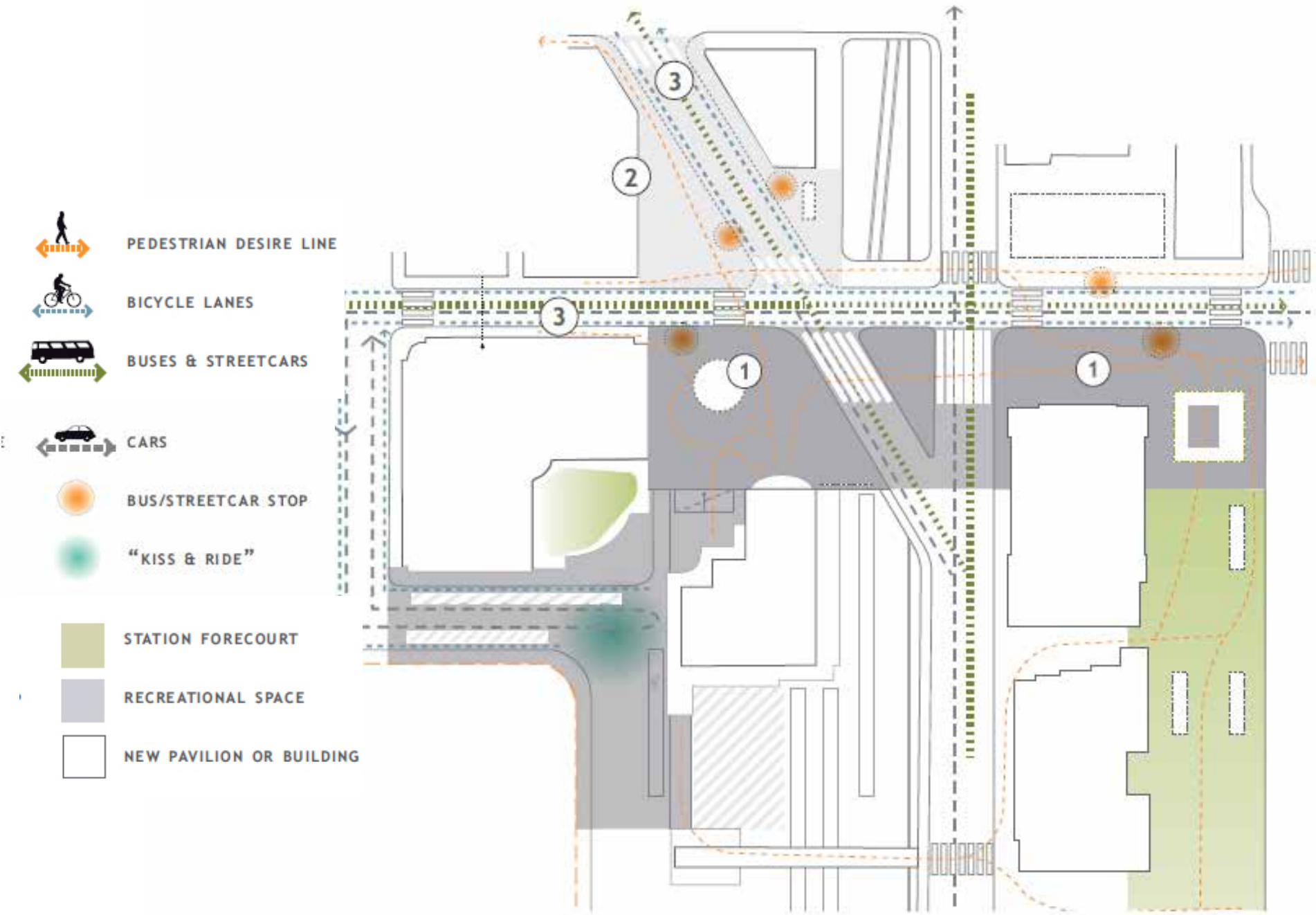
UNION STATION

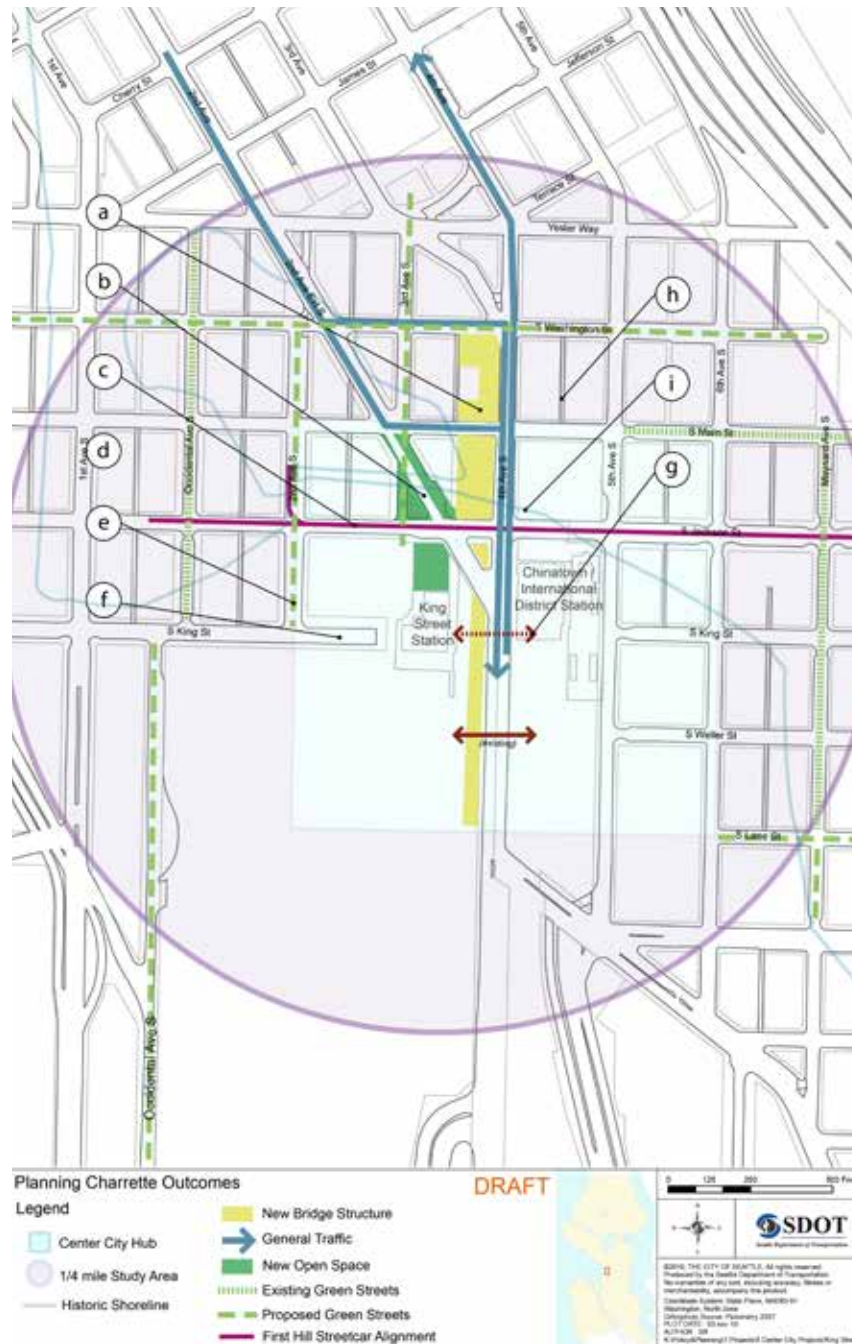
SEATTLE, WASHINGTON

Built between 1910 and 1911, Union Station was once home to the Union Pacific Railway and the Milwaukee Road until the 1960's when both railways discontinued service. For 30 years the station lay in disuse until 2000 and is now the headquarters of Sound Transit. The station won the 2000 National Historic Preservation Award for its renovation and opened its doors once again. While the main hall has been restored, much of the current transit takes place below street level. The King County Metro buses and Central Link light rail make continuous stops daily to Union Station, acting as a connector to the King Street Station.



MAIN HALL



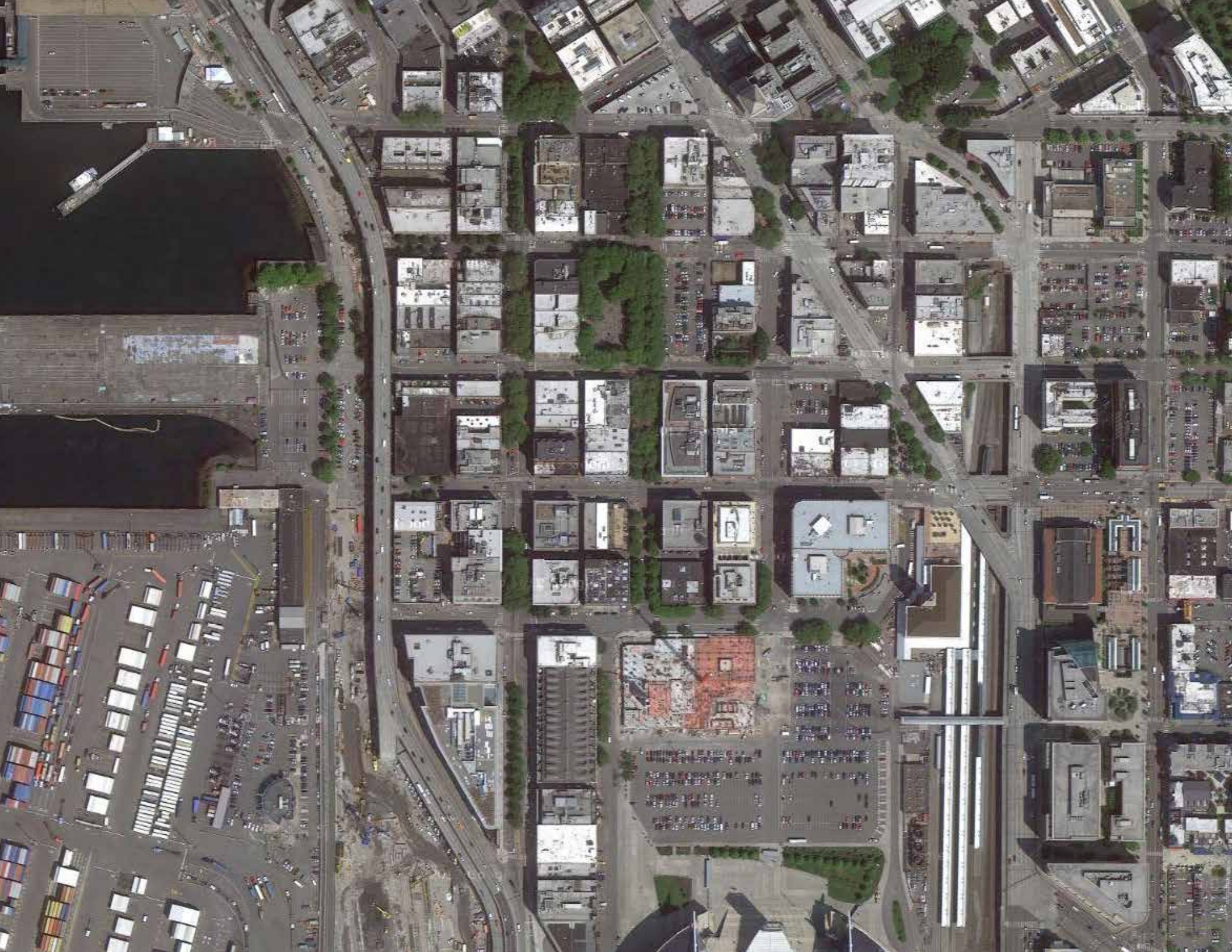


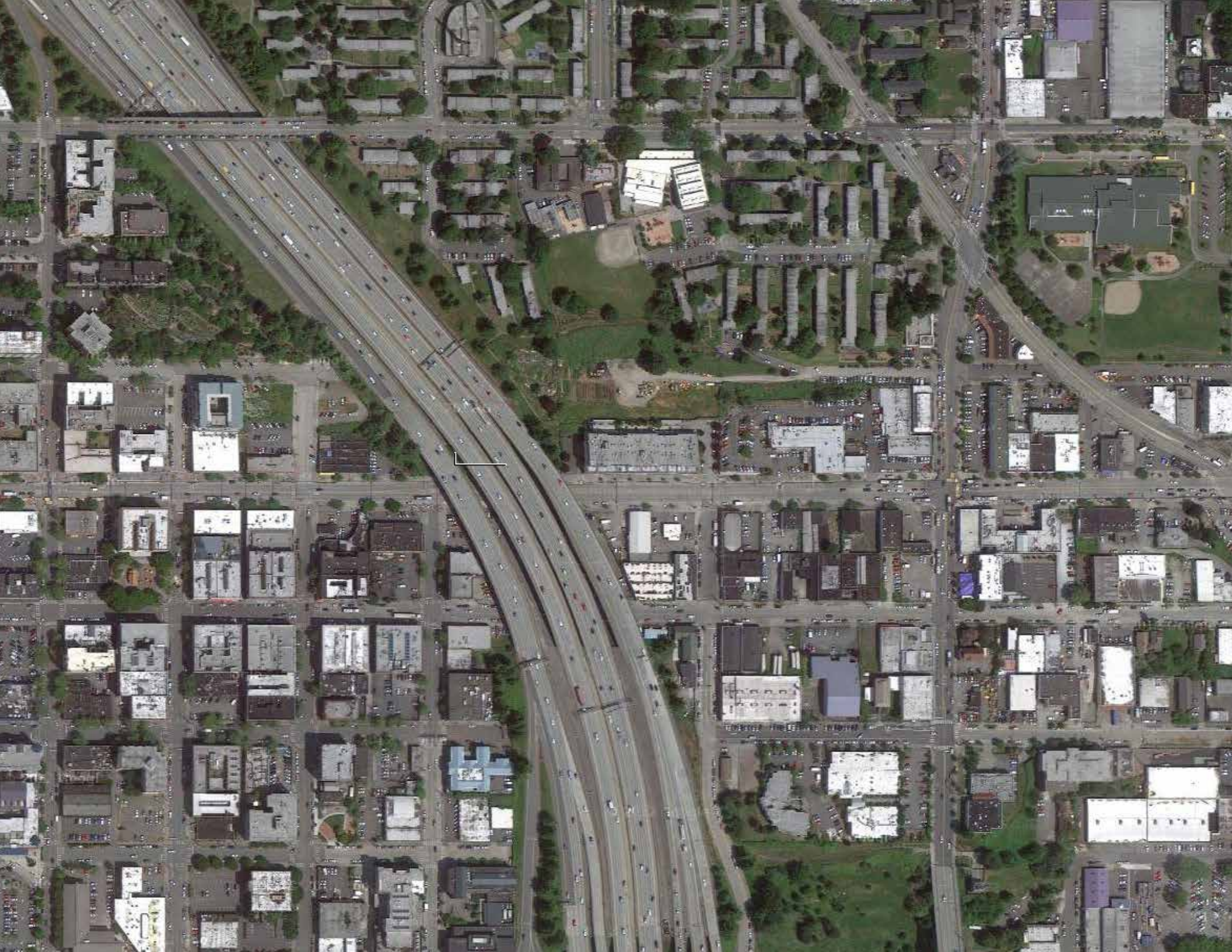
SEATTLE'S TRANSPORTATION HUB STRATEGY
<http://www.seattle.gov/transportation/kingstreethub.htm>

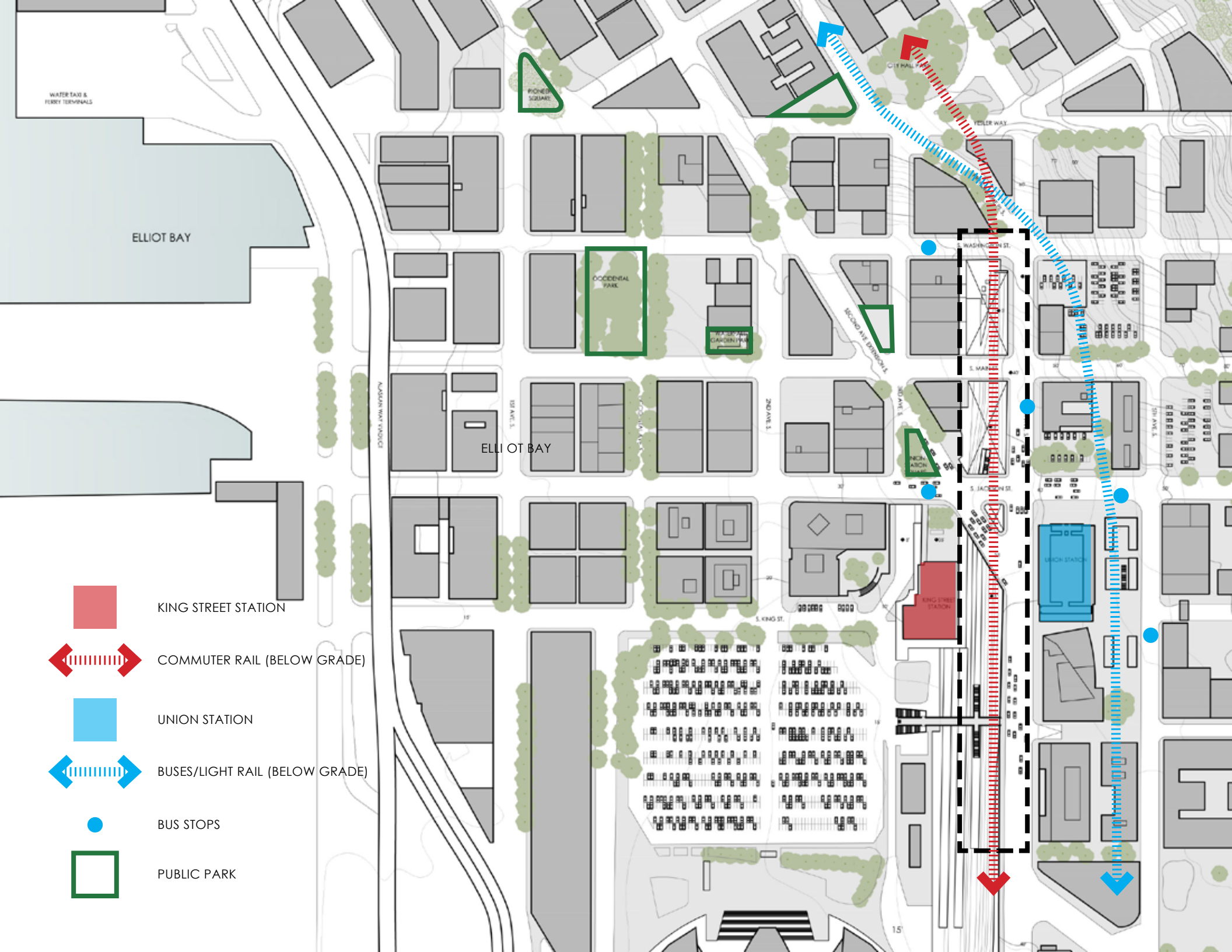
CITY PLANS

KING STREET STATION TRANSPORTATION HUB STUDY

- Lid the openings over the railroad
- Restore the grid by closing 2nd Ave Ext S
- Make S Jackson street a “complete street”
- Improve and integrate wayfinding
- Create more green within streetscapes (3rd Ave S, 2nd Ave S, S Washington St, 4th Ave S)
- Repurpose curbspace to allow for kiss and ride/taxi drop-off at KSS and to remove bus layover areas
- Improve ped/bike connection between King Street Station and Chinatown/ID Station
- Pedestrianize alleys (secondary pedestrian network)
- Celebrate the historic districts and historic shoreline







KING STREET STATION



COMMUTER RAIL (BELOW GRADE)



UNION STATION



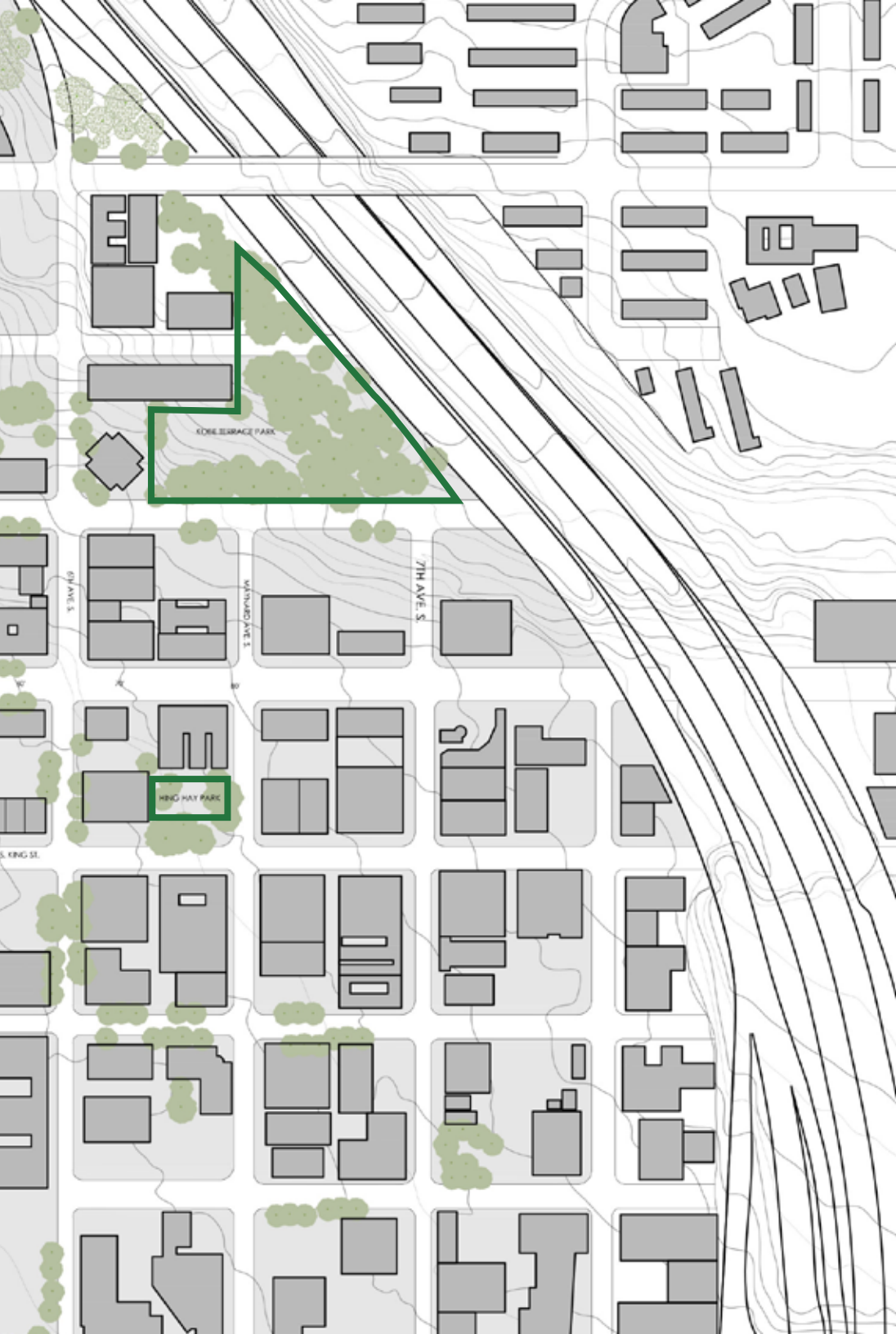
BUSES/LIGHT RAIL (BELOW GRADE)



BUS STOPS



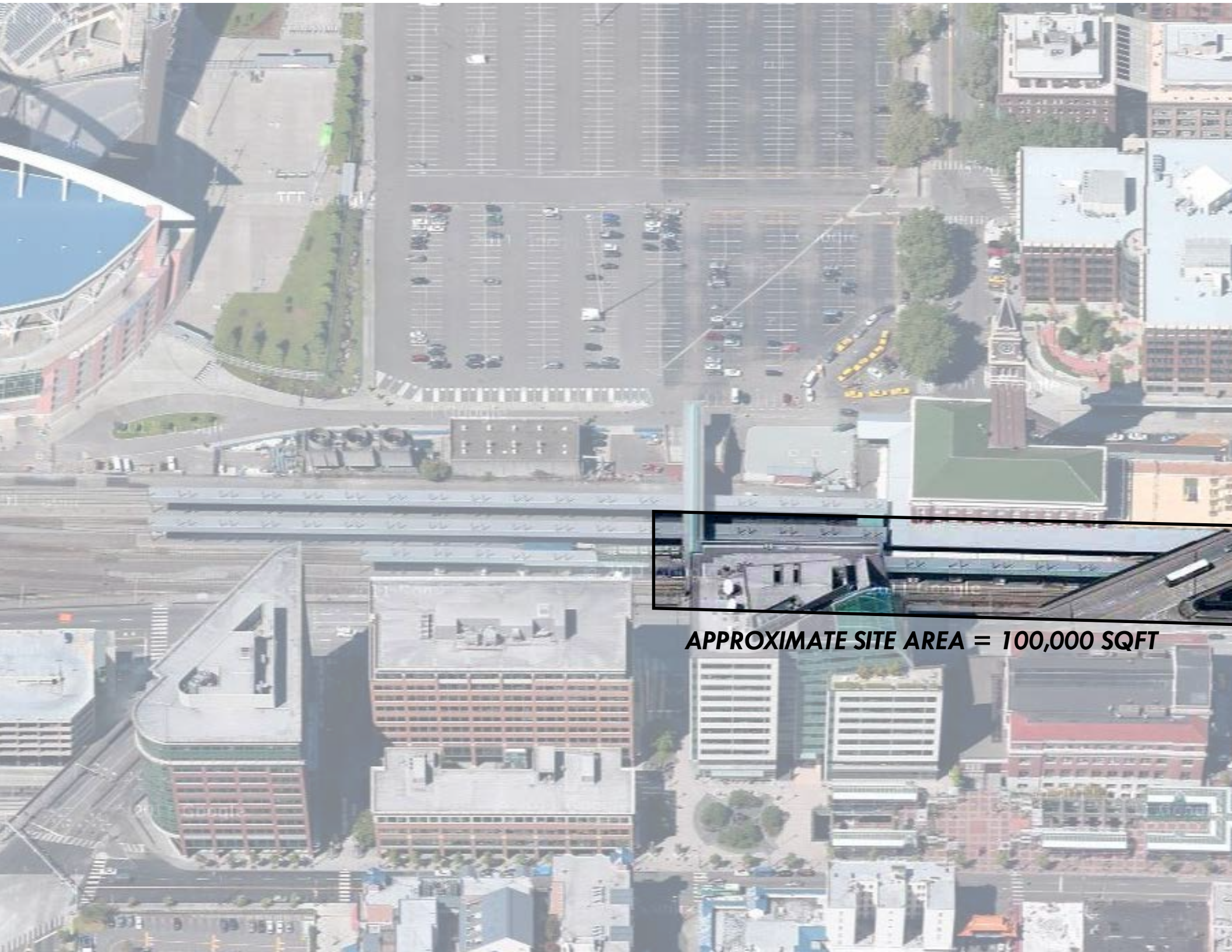
PUBLIC PARK



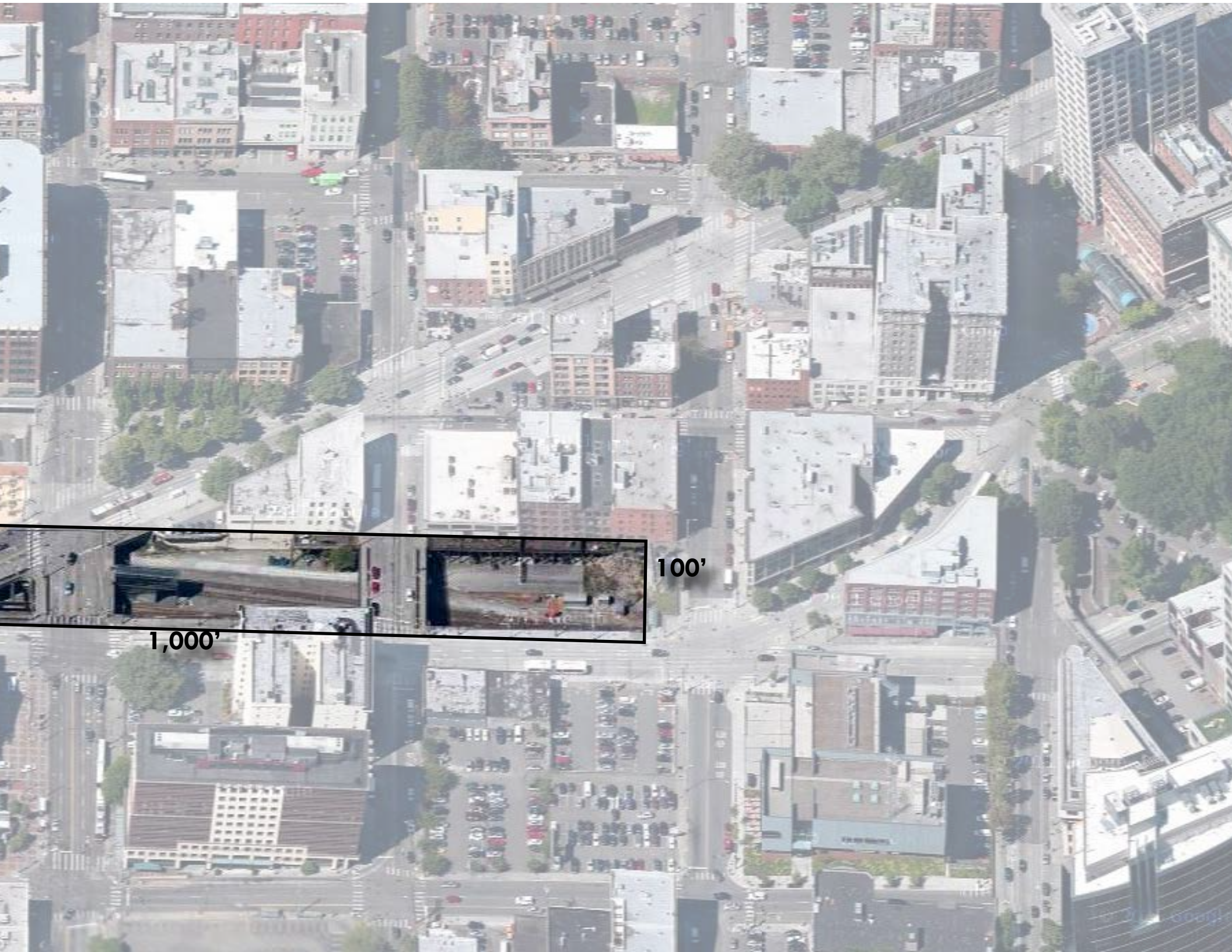
EXISTING CONDITIONS

TRANSPORTATION & OPEN SPACE

Transportation and open space become the main focus of the project. Looking at a simple diagram of the surrounding open spaces and the rail lines, it is easy to see the basic movement of the city. What is not as easy to decipher is the relationship between these two elements. An intervention in this area of the city should foster a relationship between these two parts of the city, transportation exchange and open space, a relationship that should become obvious to both the traveler as well as the locals. Immediately, there is an observation to be made about the general distance between the two stations and the larger public spaces. From this we could imagine movement along rail lines that emphasizes attention to the East and West towards the open spaces. Not only the creation of public open space, but the understanding of and attention to the existing open spaces is a critical focal point.



APPROXIMATE SITE AREA = 100,000 SQFT



1,000'

100'

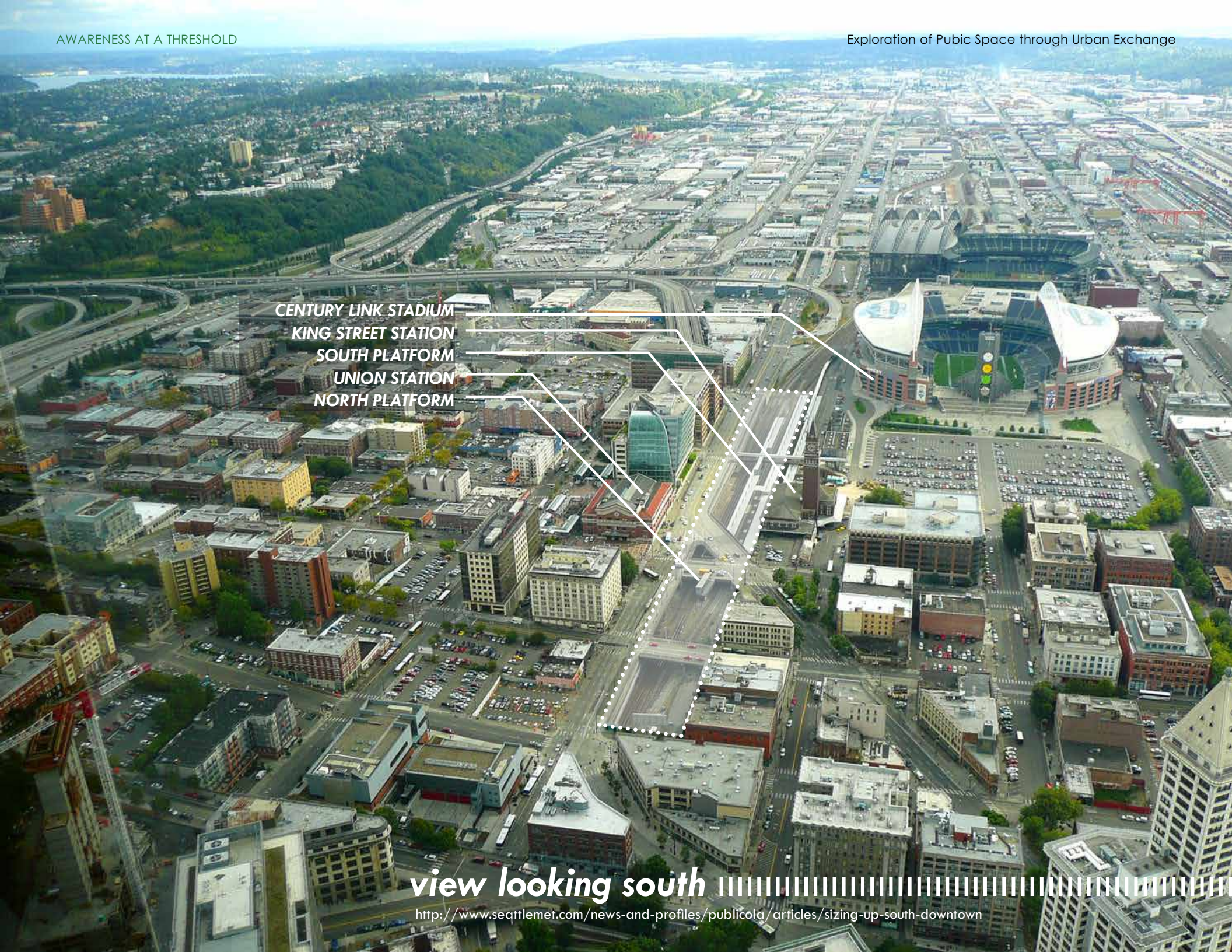


MODEL OF EXISTING CONDITIONS

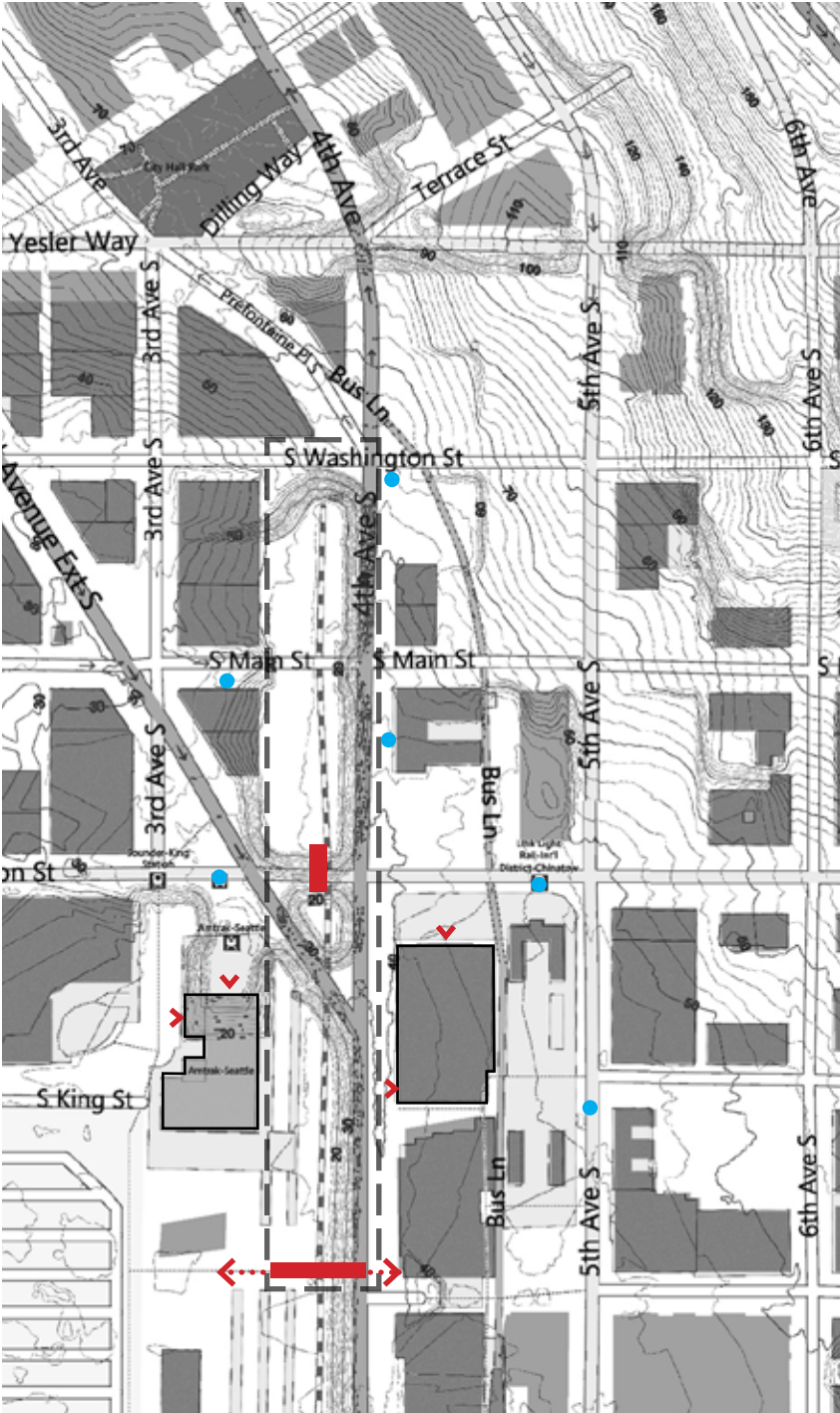
CENTURY LINK STADIUM
KING STREET STATION
SOUTH PLATFORM
UNION STATION
NORTH PLATFORM

view looking south

<http://www.seattletimes.com/news-and-profiles/publicola/articles/sizing-up-south-downtown>







TRANSIT EXCHANGE ACCESS



VIEW FROM STADIUM



CURRENT CONDITION OF THE VOID



IMPORTANT VIEWS

EXTENDING THE PERCEIVED SITE

The site has incredible potential in terms of views which can be extremely important for orienting travelers to different parts of the city. The site acts as a visual gateway to the city's downtown to the North, and should remain this way for a successful project. Elliot Bay is only several blocks to the West giving the site the opportunity for spectacular views of Puget Sound. There could be challenges achieving views of the water because of the heights of surrounding buildings. The Safeco Stadium is a major attraction in the area and views to it must be maintained for the large amounts of sports fans attending games. The site is situated between the King Street Station and Union Station and both stations should retain visual clarity. Another set of views comes from below street level at train platform. These views are of the sky and city skyline and help the train platform not feel as an isolated cave below grade. These guidelines and potentials will be crucial for the success of the project for visitors finding their way and locals seeing the city as they remember it.



A_CITY ENTRANCE
C_ELLIOT BAY

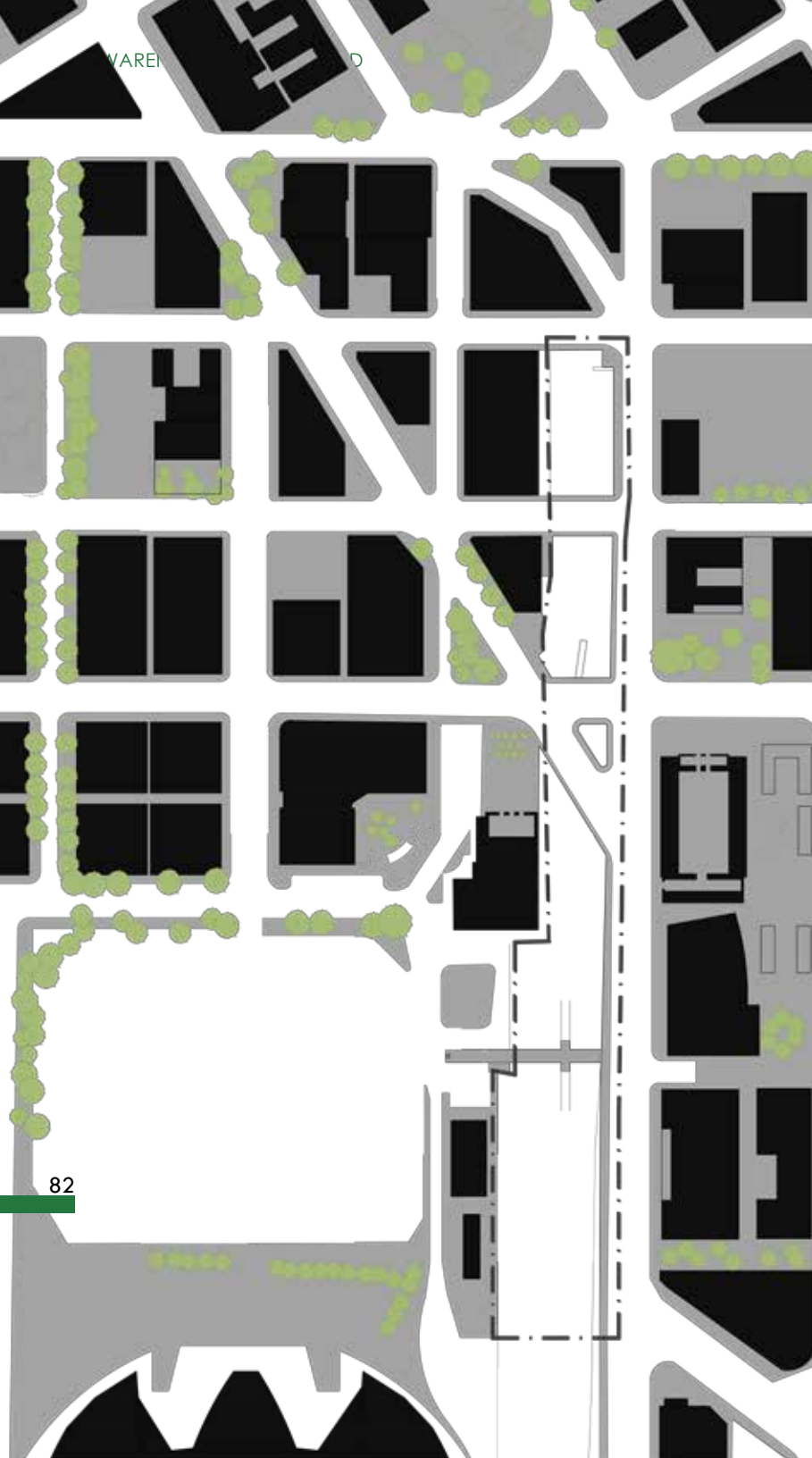


http://www.panoramio.com/photo_explorer#view=photo&position=



B_FROM TRACKS LOOKING UP
D_STADIUM





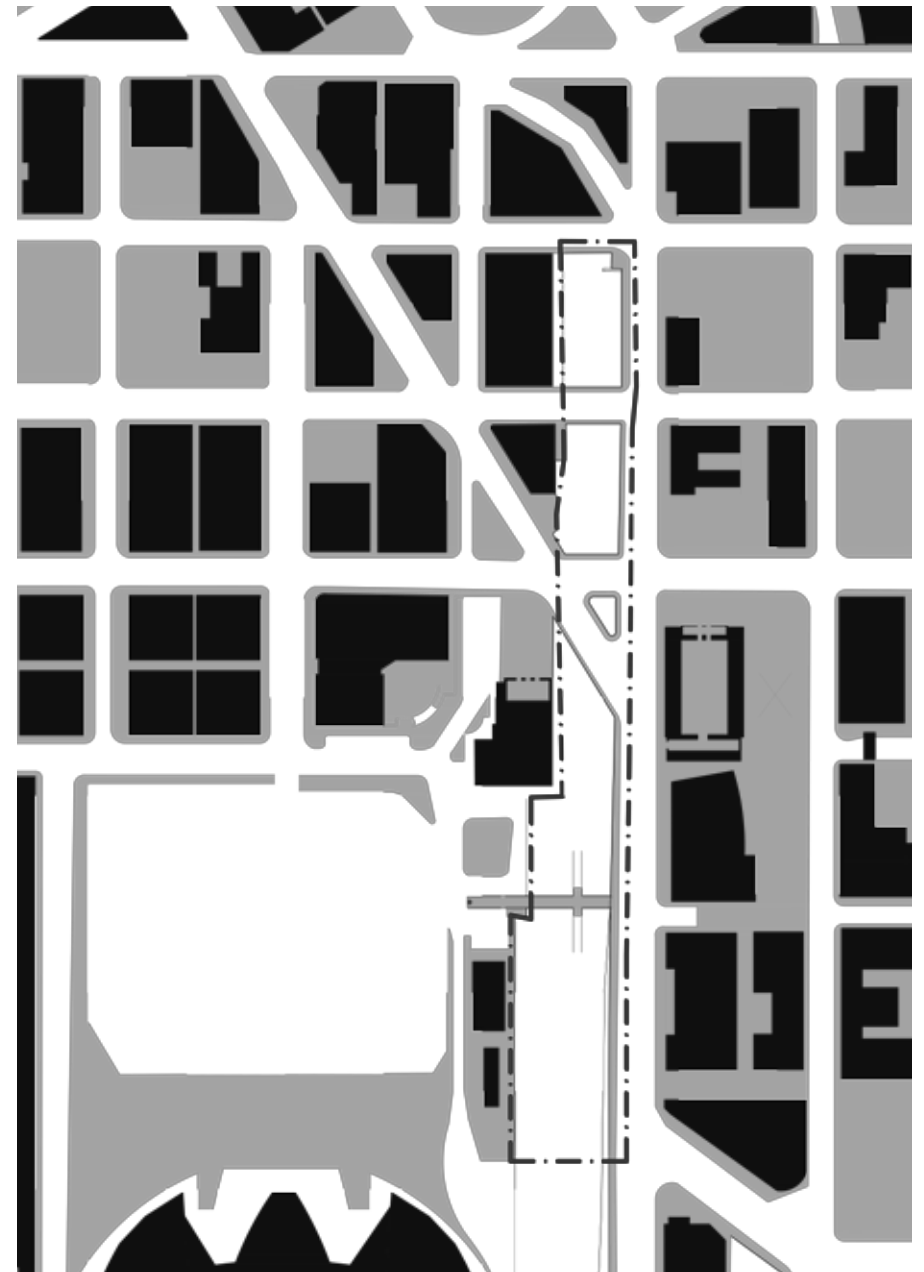
EXISTING ENVIRONMENT

NATURAL AND BUILT-UP ENVIRONMENTS

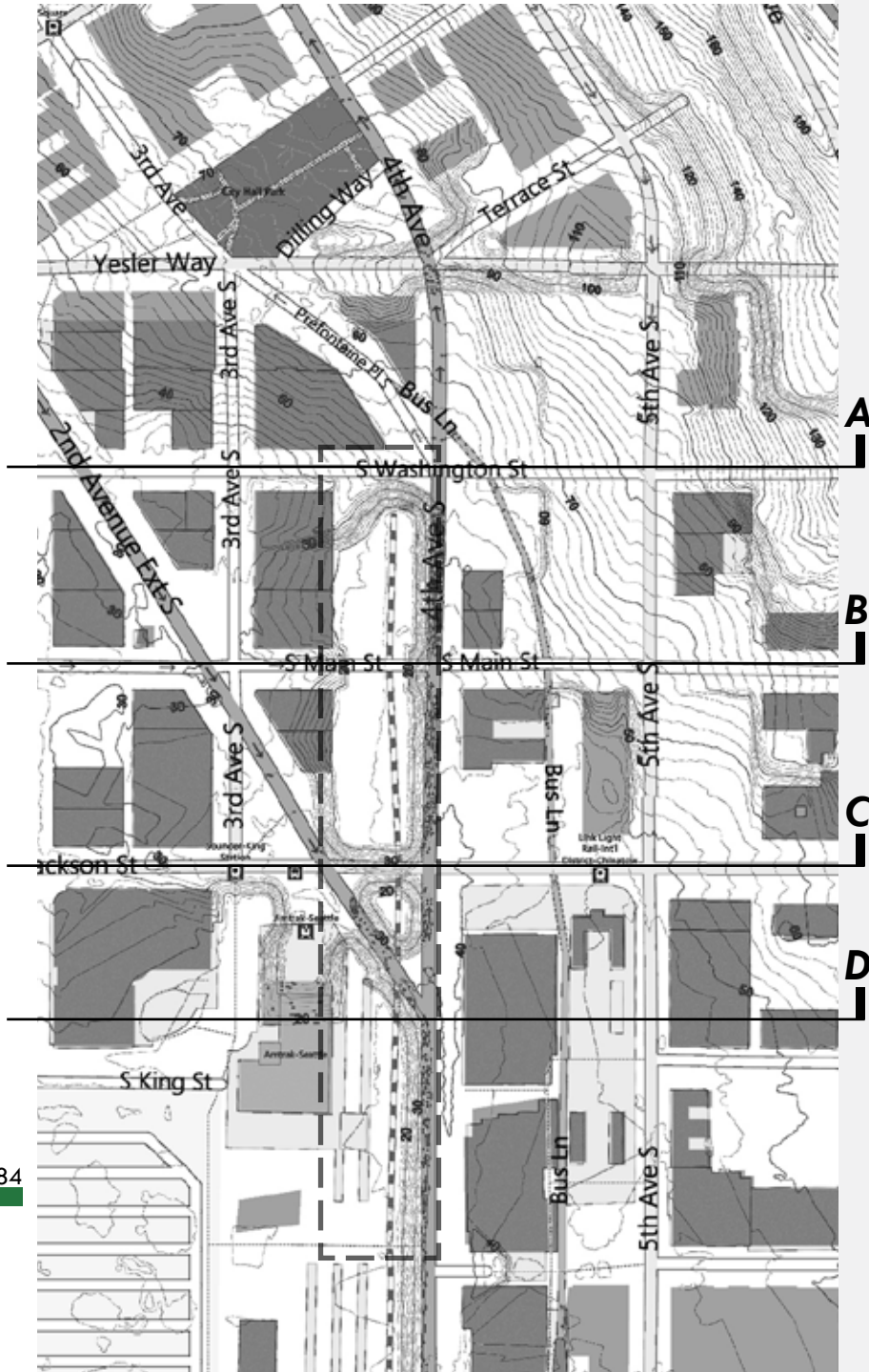
A helpful way to analyze the existing site is the look at the diagrams of the natural environment and the built up environment. By natural environment we can think of vegetation and topography. This gives the city of Seattle its character. The built-up environment is composed of buildings, road sidewalks. Diagramming the built-up environment gives us a clear sense of the urban scale, spaces and circulation. In these terms, we can understand strategies the city is using. Looking at the natural environment tells us of certain places. The long corridor of vegetation here happens to be the notable Occidental Street, an iconic street in the downtown connecting the historic Pioneer District with the stadium. Looking at the topography we can gauge the direction of inclination and get a sense of where the proposed site's high and low points are located. When we look at the built-up environment we get an immediate sense of open space along the proposed site as well as north of the stadium. Combining the two diagrams confirms notions of place and movement around the proposed site.



NATURAL ENVIRONMENT
COMBINATION OF TOPOGRAPHY AND VEGETATION



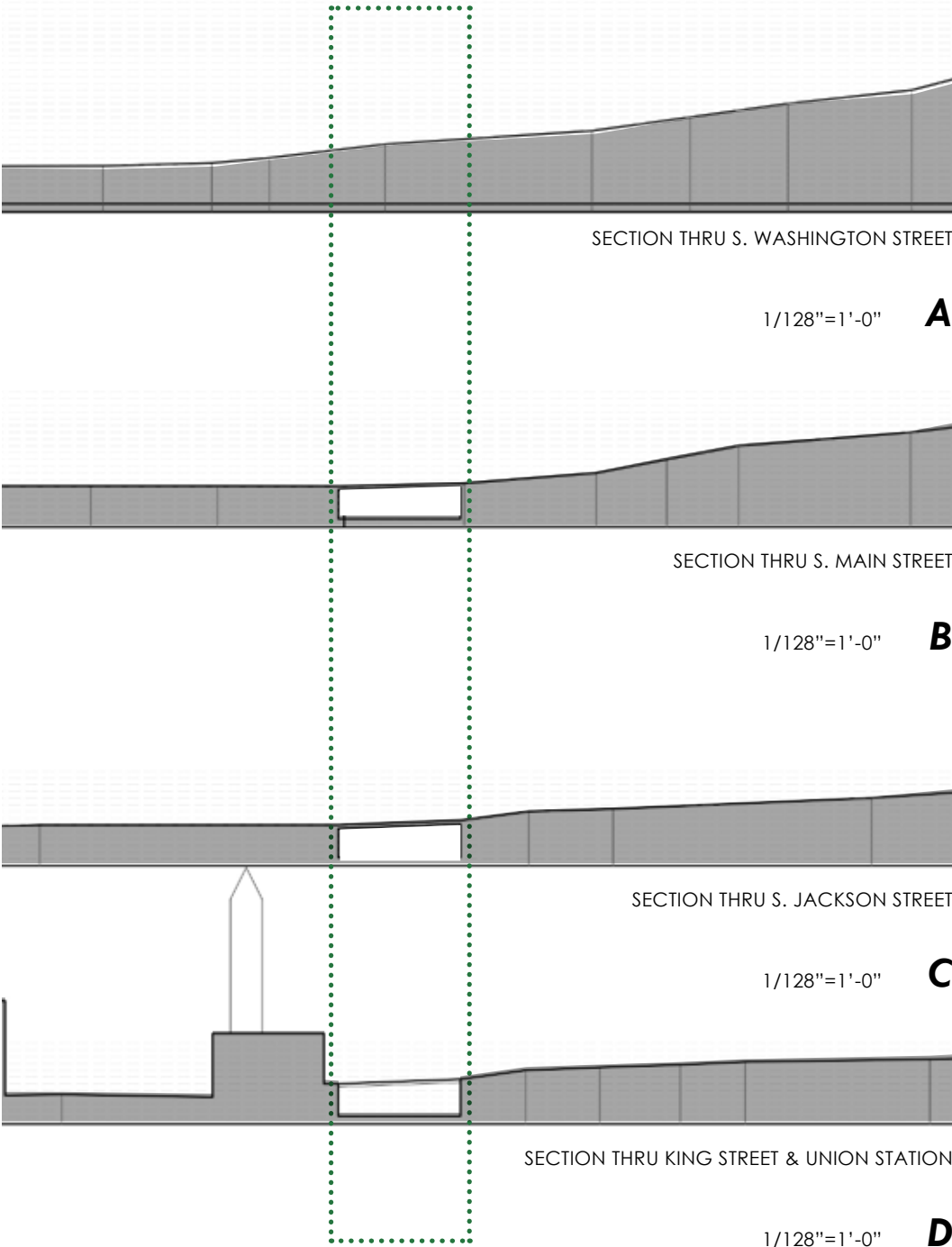
BUILT-UP ENVIRONMENT
COMBINATION OF BUILDINGS AND SIDEWALKS

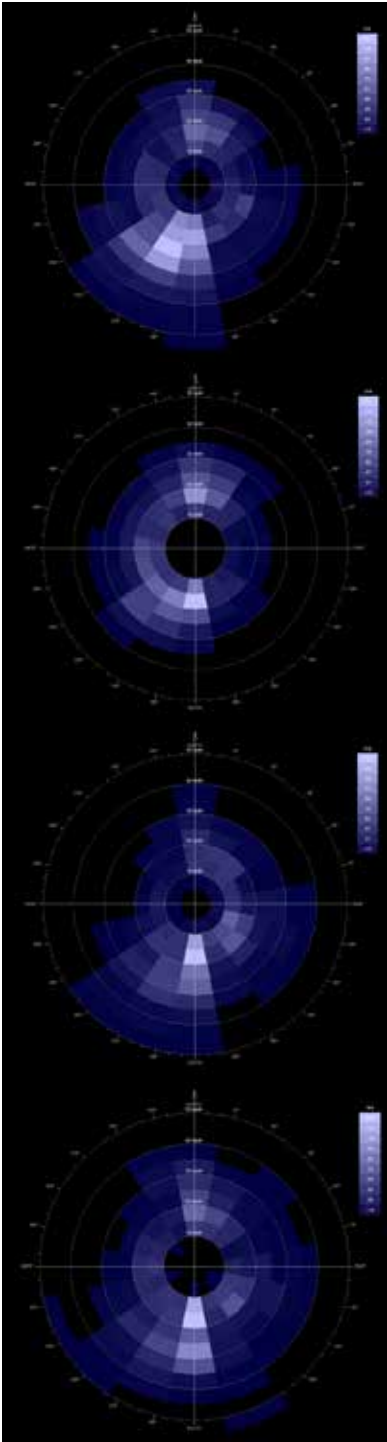


SITE SECTIONS

SEATTLE'S HILLY TERRAIN

The mountainous geography of Washington is found in the streets of Seattle with slopes up to 30% and grade changes up to 100'. This terrain provides Seattle with a interesting opportunity for sectional qualities but also makes challenges in terms of accessibility. The city has already taken advantage of the space below grade for transit tunnels and utilities, and further use of this space will only benefit the street level for the pedestrian. Sinking certain aspects of transit forms removes many undesirable sights, sounds, and smells from the city's atmosphere. Designs above street level should take advantage of this hilly terrain and not combat it. Negotiating with the landscape will allow buildings to appear more natural in their setting and give the building many interesting sectional qualities.





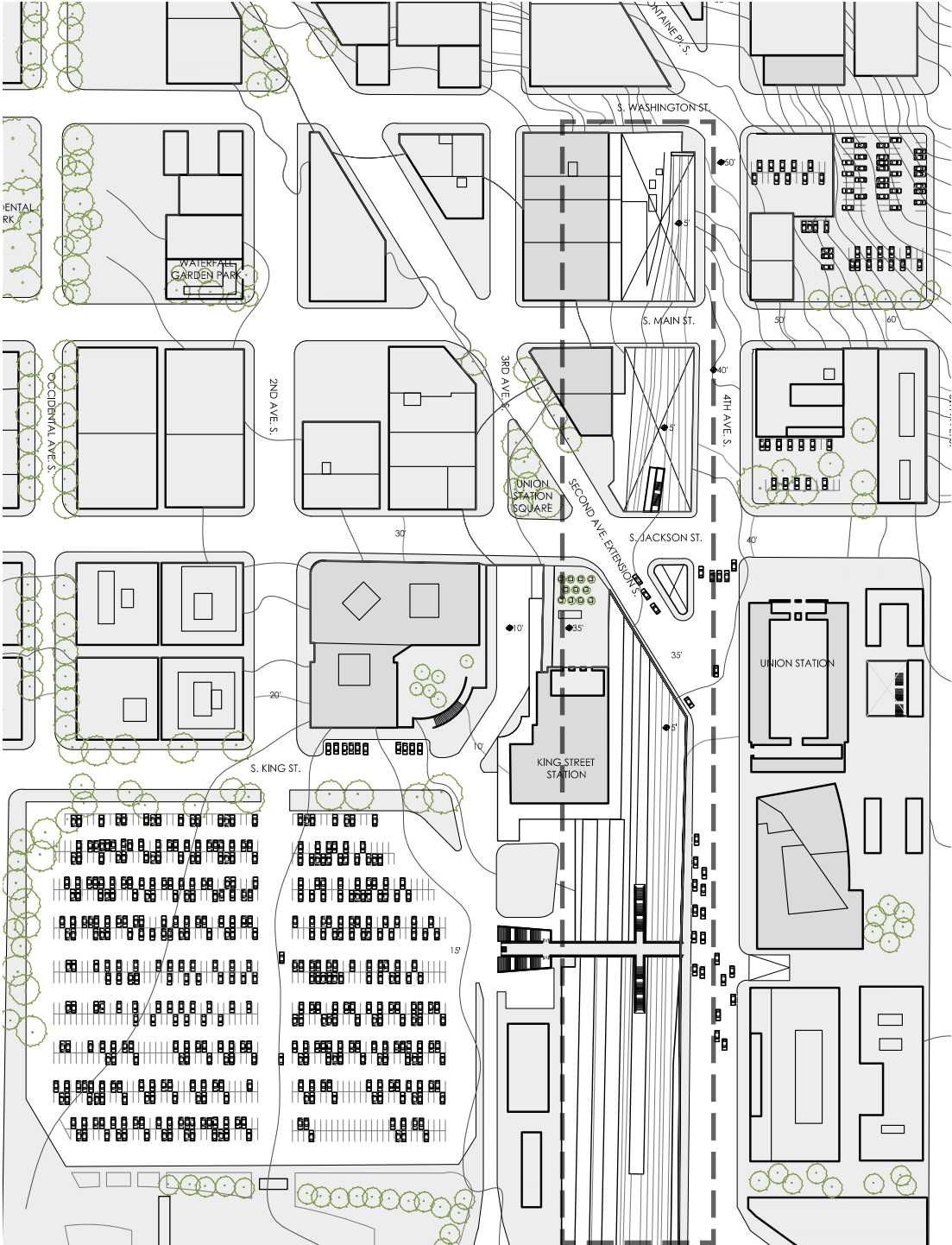
**PREVAILING
WINDS**

SPRING

SUMMER

FALL

WINTER



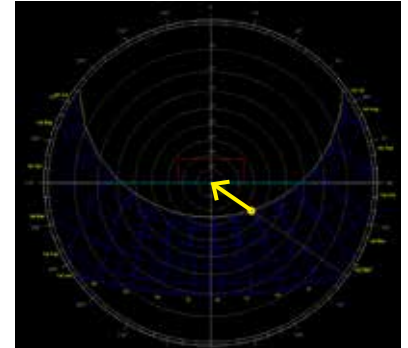
SUN & WIND DIRECTIONS

ENVIRONMENT EFFECTS

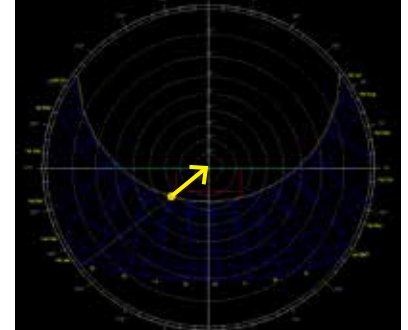
The site has incredible potential in terms of views which can be extremely important for orienting travelers to different parts of the city. The site acts as a visual gateway to the city's downtown to the North, and should remain this way for a successful project. Elliot Bay is only several blocks to the West giving the site the opportunity for spectacular views of Puget Sound. There could be challenges achieving views of the water because of the heights of surrounding buildings. The Safeco Stadium is a major attraction in the area and views to it must be maintained for the large amounts of sports fans attending games. The site is situated between the King Street Station and Union Station and both stations should retain visual clarity. Another set of views comes from below street level at train platform. These views are of the sky and city skyline and help the train platform not feel as an isolated cave below grade. These guidelines and potential will be crucial for the success of the project for visitors finding their way and locals seeing the city as they remember it.

SUN ANGLES

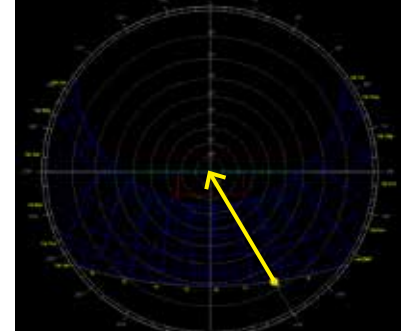
JUNE 10 am



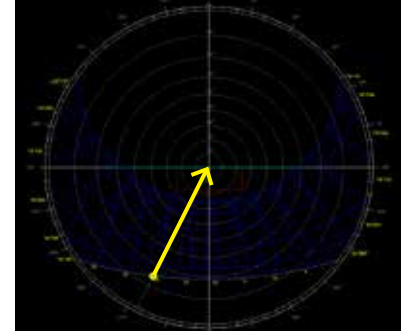
JUNE 2 pm

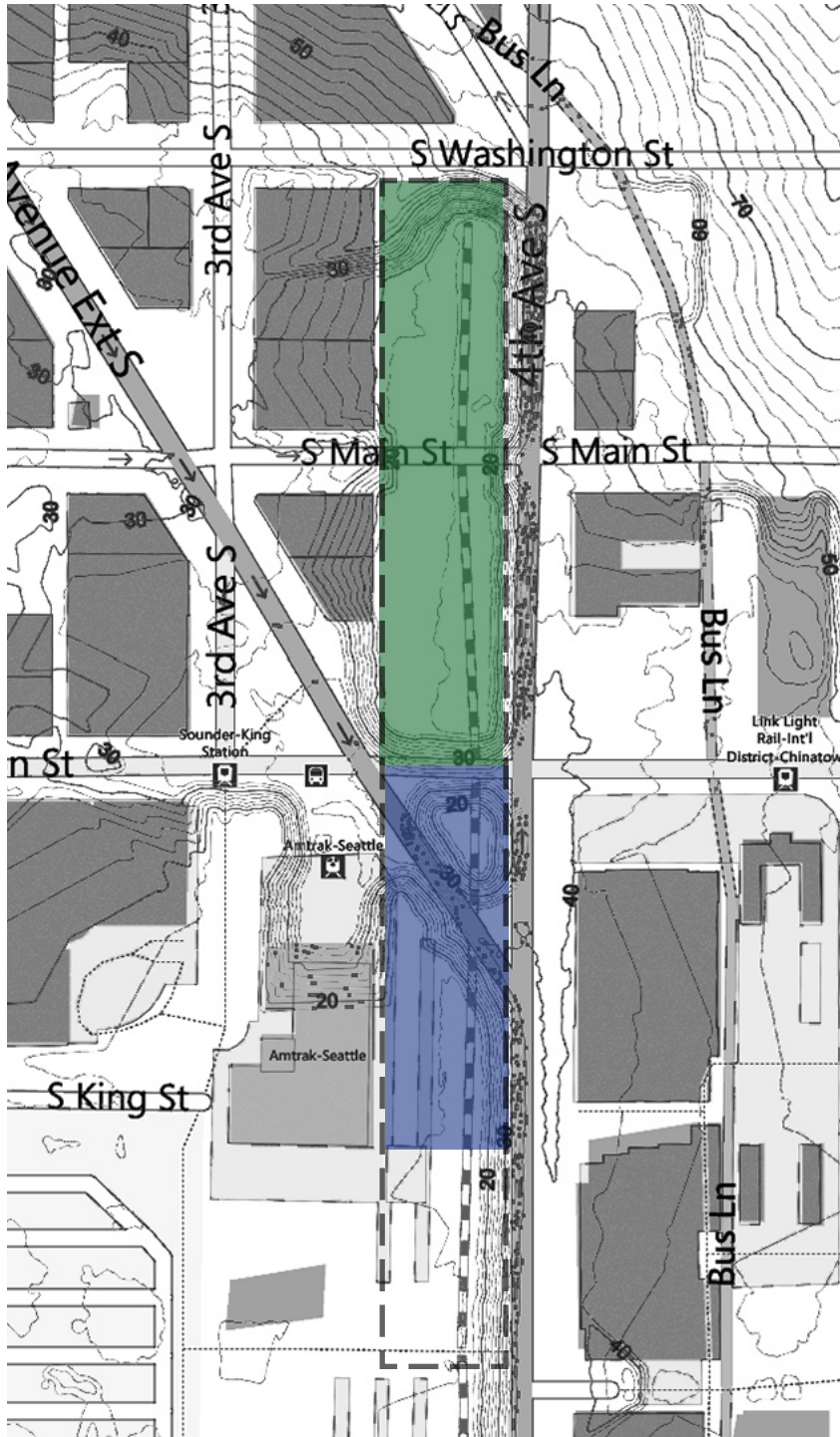


DEC 10 am



DEC 2 pm

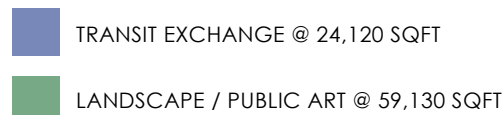




PROGRAM SIZES ON SITE

PROGRAMMATIC APPROACH

The program sizes are a mixture between desired hopes for activity combined with the amount of passengers that could be in the immediate area at any time. The desire for large groups of people to gather for events is a large piece of the project and deserves a large amount of urban space. The diagram to the right shows the two programmatic elements of transit exchange and landscape on the chosen site with their respective sizes. This diagram is only used now for understanding the overall amount of program that will be on the site and only includes the built spaces and does not include any of the public landscape. For this program to work successfully on the site the project will most likely take on multiple levels to accommodate the large public landscape and gathering spaces. ◆



transit exchange

way finding / information	3,000
schedule information	800
ticket purchasing	800
bike rental	1,500
king street station platform	400
commercial activity	11,000
shops / boutiques	3,000
cafes (4 @ 1,000)	4,000
restaurant	4,000
kitchen	500
exhaust from tunnel	500
restrooms	1,000
offices / control	1,100
tourism office	800
technical services	300

total (NET)	20,100
+20% gross factor	24,120

landscape / public art

gardens / public art	15,000*
cultural garden spaces	5,000
larger urban landscaping	8,000
edible	1,000
piazza style square	2,000
artist studios (15 @ 625)	9,375
galleries / museum spaces	16,000
temporary	8,000
permanent	8,000
film spaces	11,000
large accommodation	6,000
small accommodation	5,000
performance space	4,500
skatepark	3,000
famers / flea market	3,000
offices	2,400
social media	800
event planning	800
public relations	800

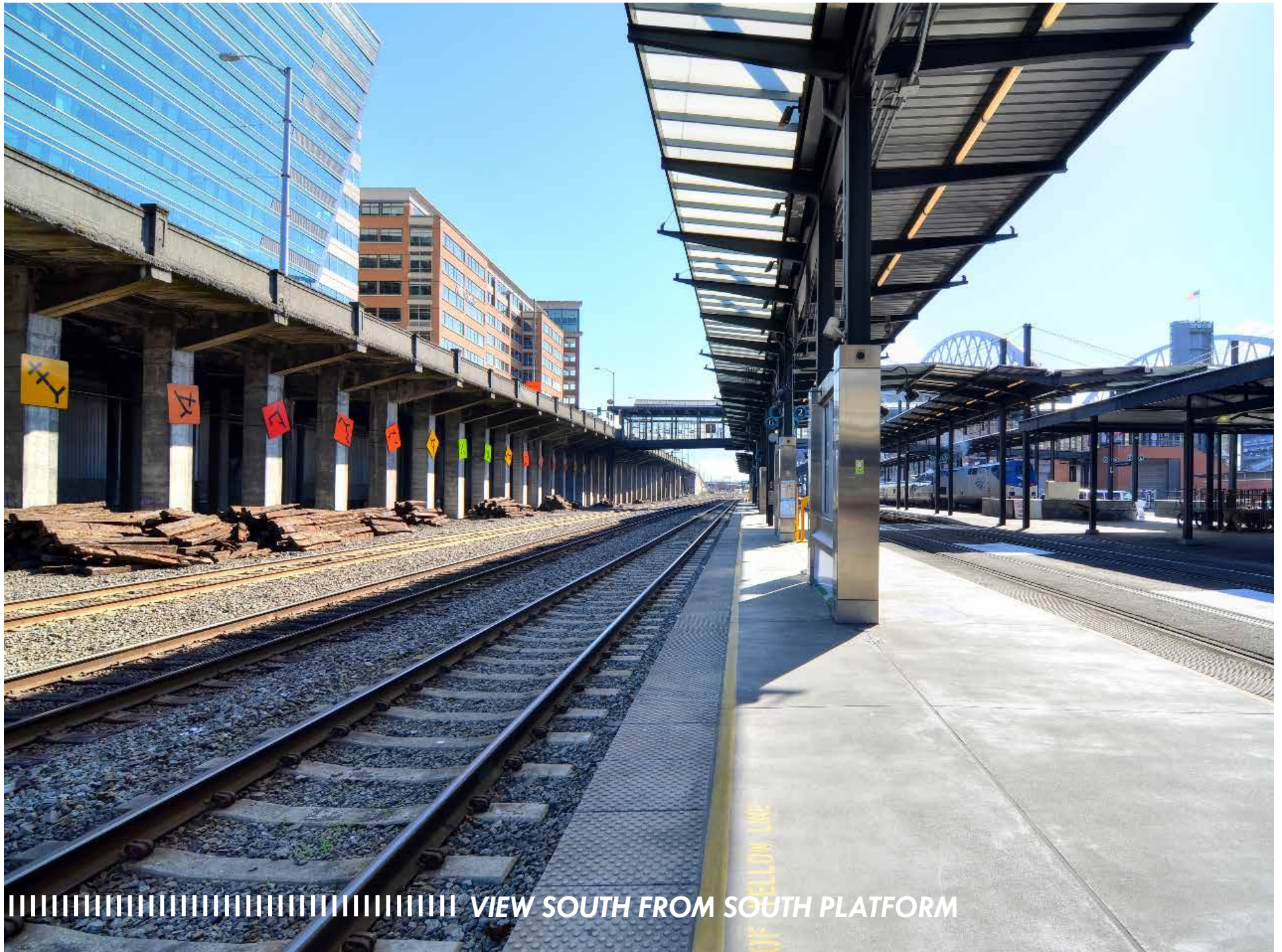
total square footage (NET)	49,275
+20% gross factor	59,130

* = not included in square footage





VIEW NORTH FROM S. MAIN ST. |||||





VIEW TOWARDS UNION STATION

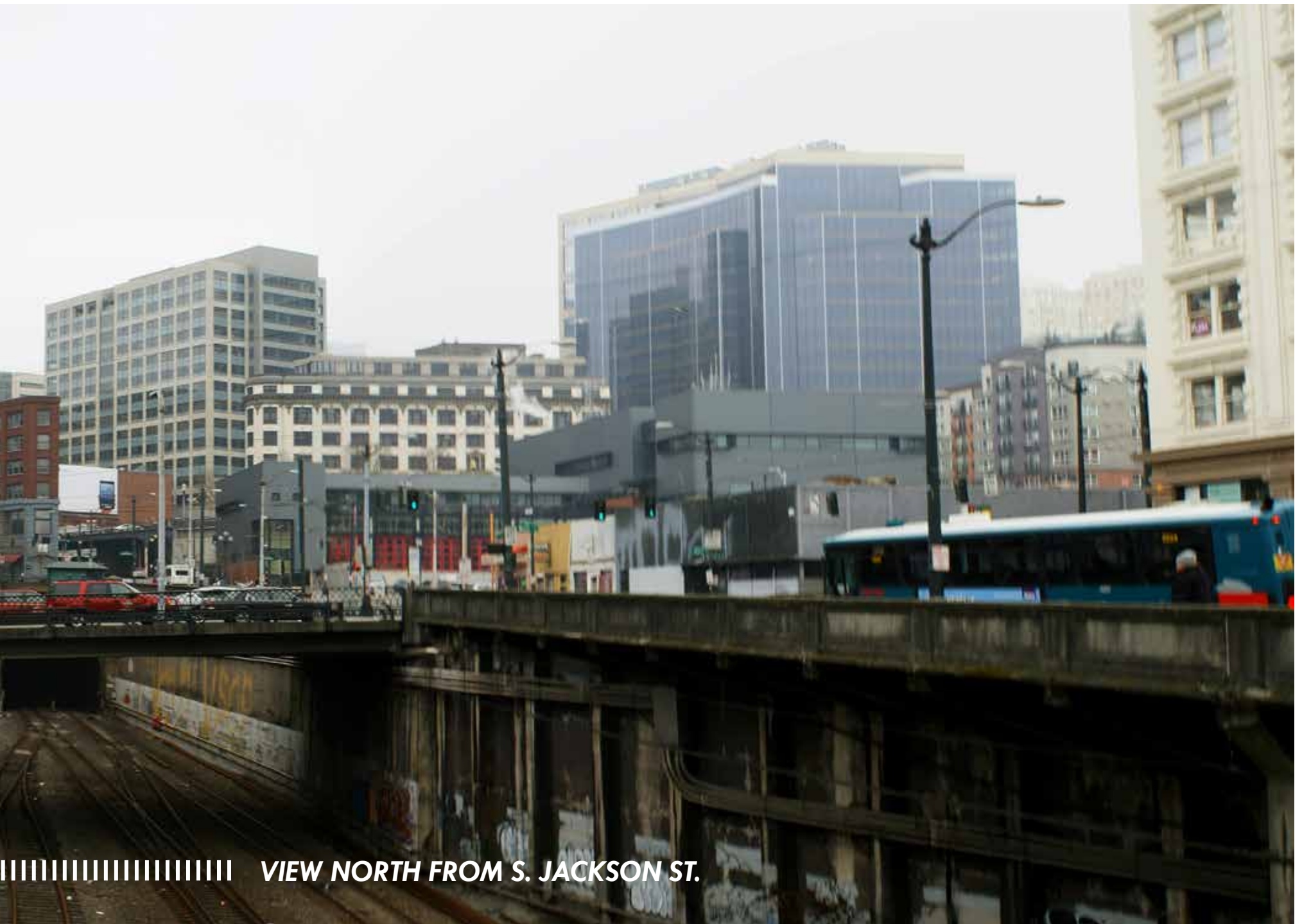


VIEW NORTH FROM SOUTH PLATFORM



VIEW NORTH FROM SOUTH PLATFORM





VIEW NORTH FROM S. JACKSON ST.

CONCEPTUAL FRAMEWORK

PROJECT DESIGN

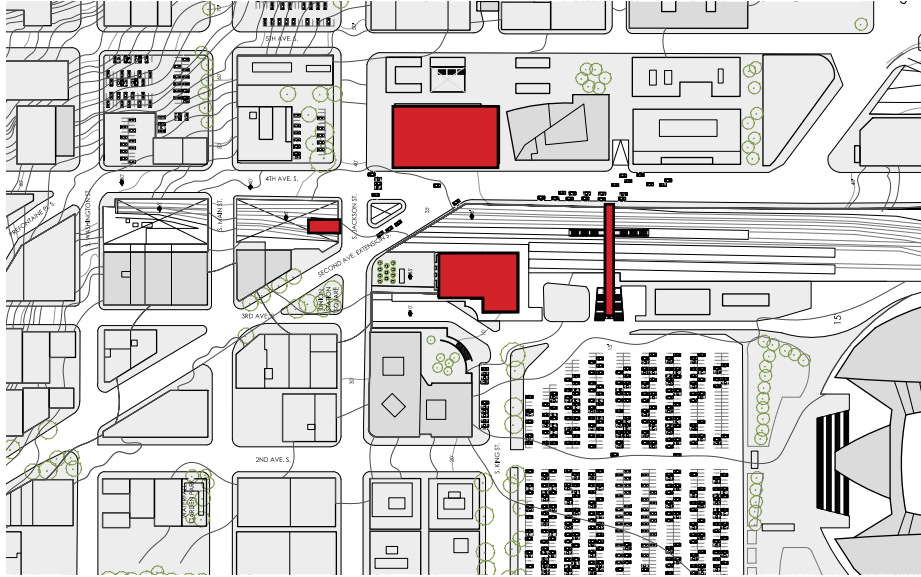




AWARENESS AT A THRESHOLD

POINTS OF EXCHANGE

Different point of transit exchange are used as reference points for the design.



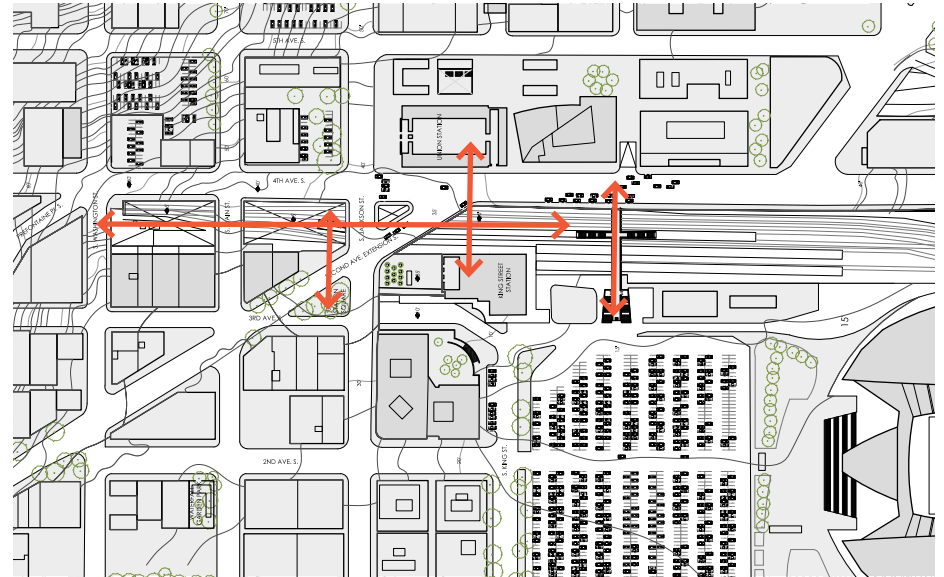
A unifying gesture is used to create numerous pathways and public spaces that can be identifiable in the city's morphology.

CREATION OF PATHWAY

Exploration of Pubic Space through Urban Exchange

DESIRED ROUTES / PATHS

Many routes exist on the site that must be respected and enhanced for travelers. These paths must also accommodate the need for public space.



Moments for public space along at points of exchange enhance the traveler's experience and provides residents with critical social space.

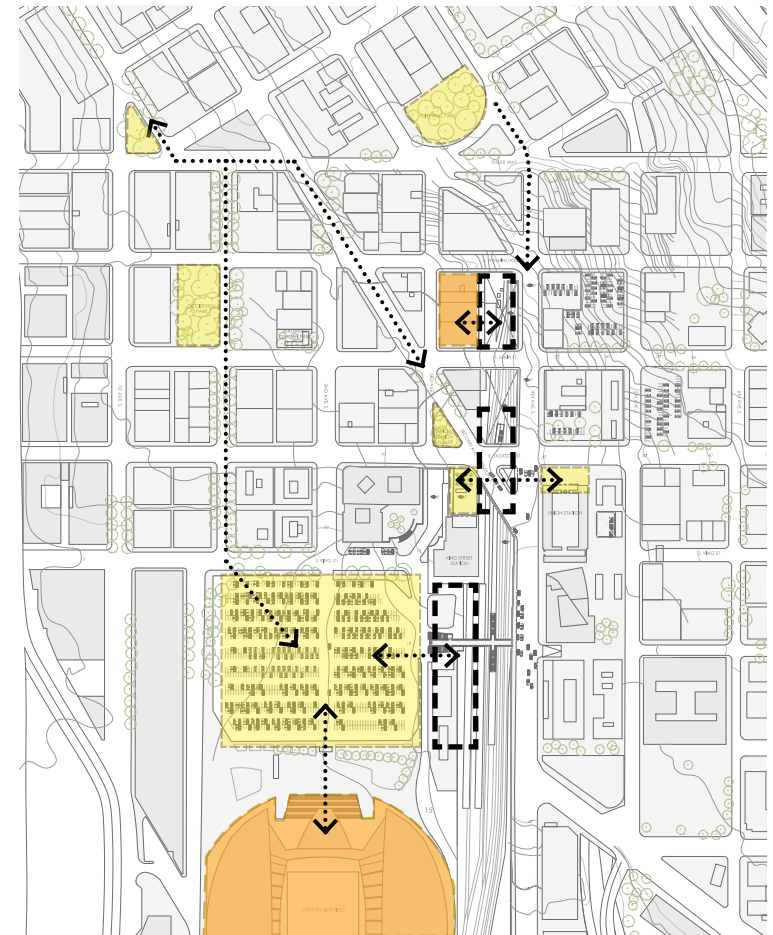
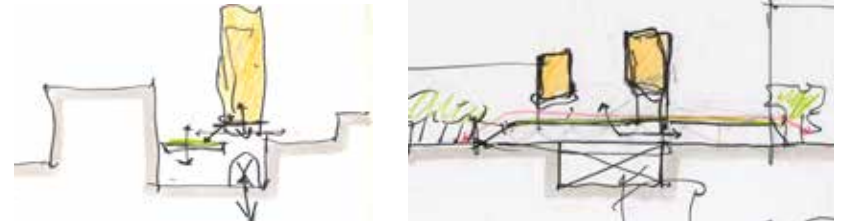
CRITICAL MOMENTS OF PUBLIC EXCHANGE



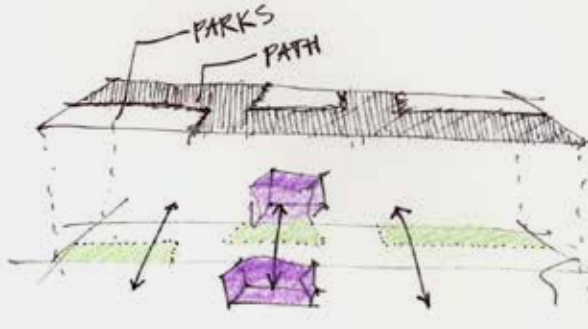
CONCEPT

URBAN EXCHANGE THROUGH PUBLIC SPACE

Connecting multiple points of exchange through a continuous pathway allows for the urban threshold to act as a large public space in an important part of the city. Allowing for public space at moments of exchange, beyond the typical arrive and leave mentality of most transit exchange, attempts to foster a crucial part of a successful city - the affirmation of diverse users. The concept of the project is quite simple, connect to existing infrastructure through a continuous pathway, creating public interstices. This will benefit the city tremendously both in terms of transit efficiency as well as socially. This area of the city has remained a physical void since Seattle reclaimed the land, and it has also become a mental void in the city's imaginary through its lack of pedestrian activity. Providing public functions at the moment of exchange will allow this void to be replaced with new memories and public awareness without disrupting the existing patterns of traffic. Not only will the void of the train tracks be removed, but the surrounding public spaces will be enhanced through a careful series of spatial relationships.



RELATION TO EXISTING PUBLIC SPACE



PLACE MAKING

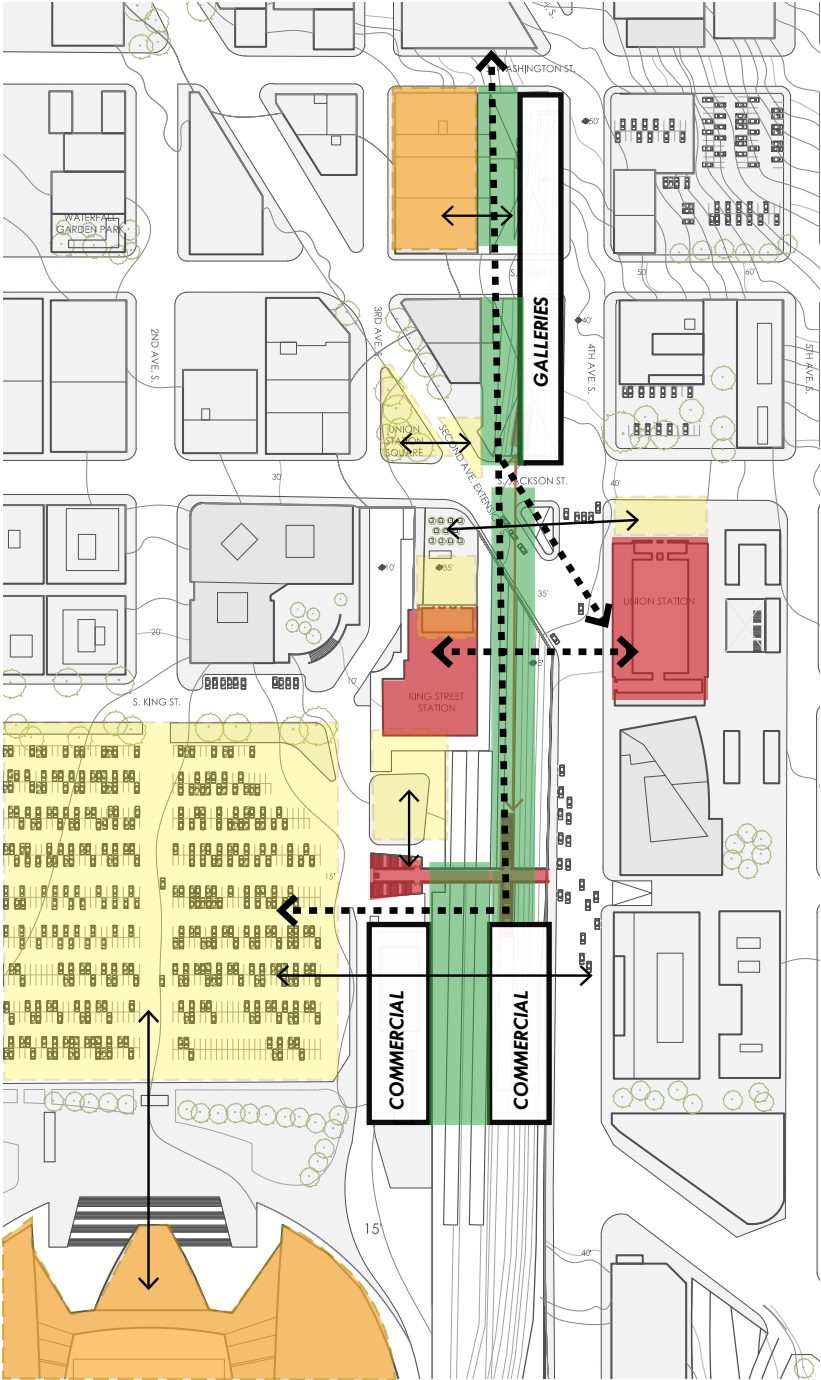
CREATION OF A PATHWAY

The creation of public space as a path will bring together disconnected places that already hold meaning for the city. The spaces in front of each station, Union Station Square and the expansive Century Link Field parking lot each have different functions and meanings for the city. By addressing each of these spaces with specific program, and catering to the needs each space has in relation to the stations, the moment of exchange in this part of the city will be transformed into one of intensive public use. Not only will the connection act functionally as circulation, but also as a way to enhance the public prominence at the moment of exchange. While there is a basic desire for circulatory clarity, there is also a desire to create outdoor public spaces along the way. This will require an analysis of the existing conditions and determining where the most appropriate spaces are for such needs. The intervention will consist of three main public spaces along the path that address the stadium, the stations, and the North Platform.



Place making will depend on a relationship with existing public spaces in terms of scale as well. Larger existing spaces will desire larger programmatic elements such as commercial functions. Depending on the duration of time most people will occupy an existing space, proposed program should satisfy both the needs of people looking to pass quickly as well as people who are looking for something to occupy their time.

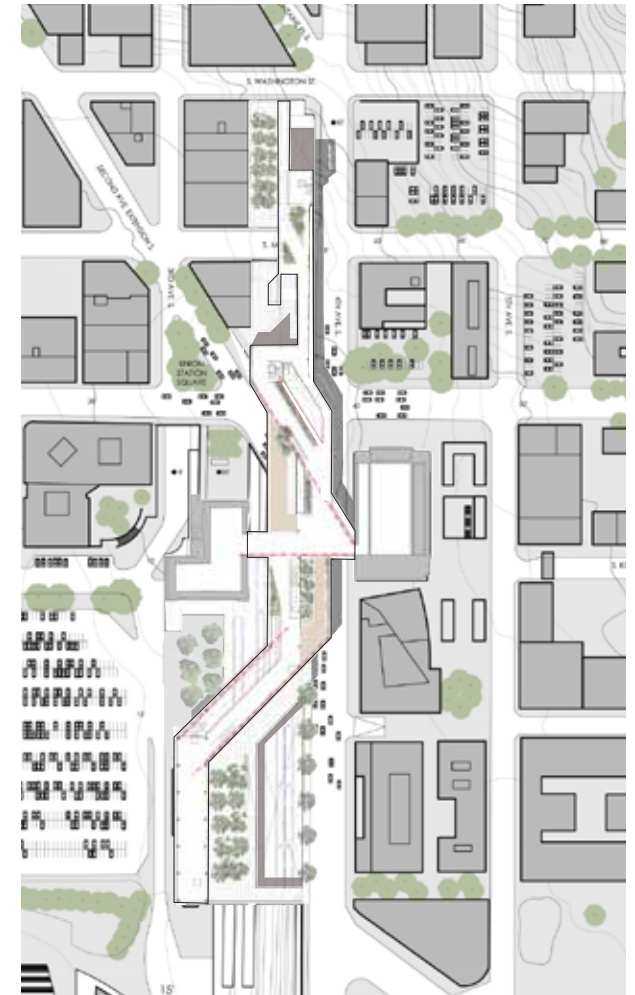
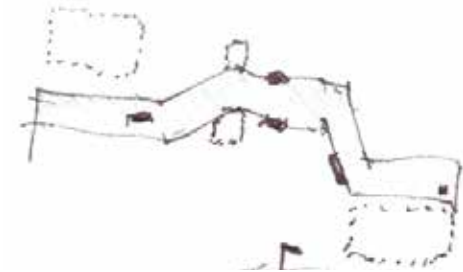
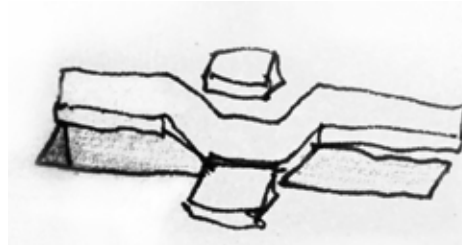
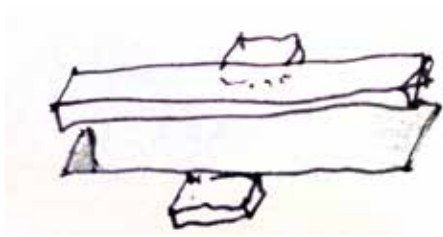
Addressing the street edge with the pathway is crucial to its success. Without this relationship the project becomes too isolated. At times the pathway will sail over busy streets while at other moments seemingly becomes part of the existing sidewalk. In this way, the public landscape will provide diverse users and enhance life on the street.



Relation of program and green space to surroundings.
⌚ **SITE PLAN**



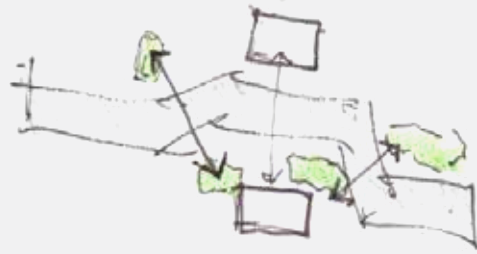
Studying pathways and massing along site.
SCHEMATIC MODEL (LOOKING SOUTH)



UTILIZATION OF SINGLE FORM

MANIPULATION OF FORM

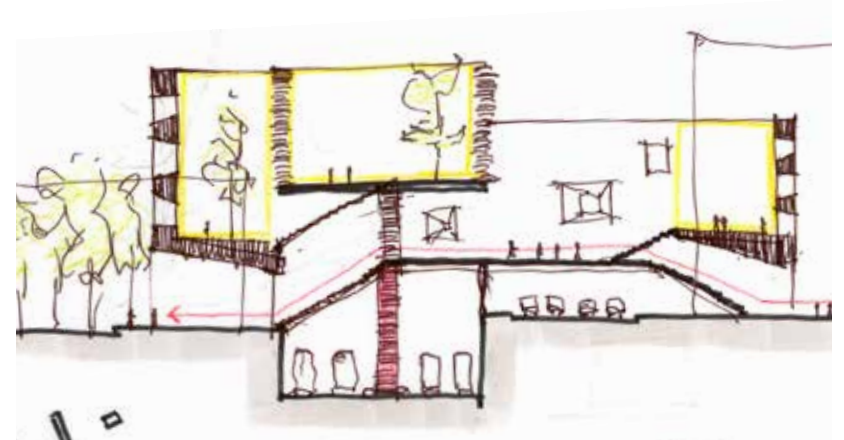
MAKING CONNECTIONS



CREATION OF URBAN FORM

A UNIFYING GESTURE

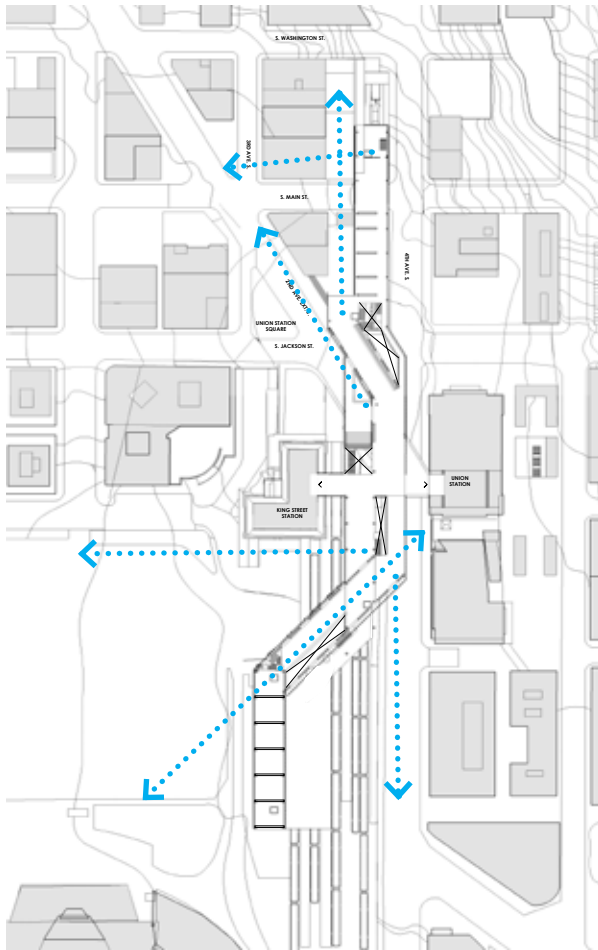
The manipulation of the form becomes a simple gesture that engages the two stations and the major spaces surrounding them. As the pathway wants to be a simple movement to get people from one point to the other, it also wants to provide travelers with opportunities for views, interaction and an understanding with the broader area. While the pathway could exist as an abstraction of the existing void below, there is a need for directionality to major urban elements. Addressing each station, the stadium, and major avenues begins to alter the form of the structure into something more unique and iconic. The strategy for massing, and determining the scale of the structure, becomes a system of understanding the surrounding needs. The scale of users at the Century Link Stadium will require a larger mass to accommodate various needs as compared to the Northern Platform with its smaller number of users. The massing of the structure will also attempt to become its own space within the city - becoming an isolated object that is in fact deeply interconnected in the urban system.



CREATION OF MULTIPLE SPACES WITHIN SINGLE FORM

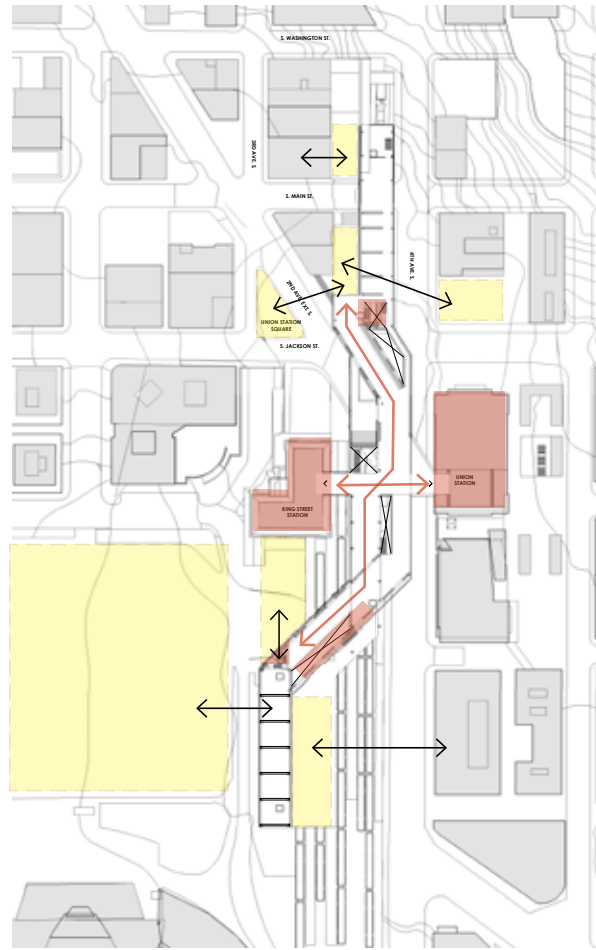


VIEW FROM CENTURY LINK FIELD PARKING



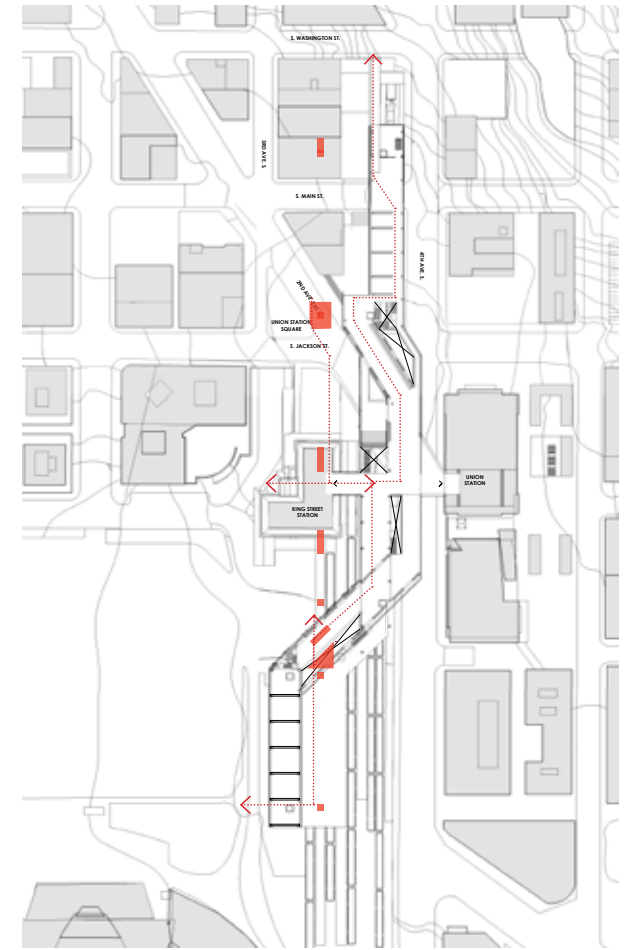
VIEWS OF SURROUNDINGS

The views that will be granted through the intervention will allow for an understanding of the immediate and distant surroundings unlike before. Upon arrival, travelers will be able to see not only major landmarks such as Elliot Bay, Century Link Field, parks and the downtown, but they will have new opportunities to view selected corridors towards destinations such as 2nd Ave. Extension South and S. Jackson St.



CONNECTING TO SURROUNDINGS

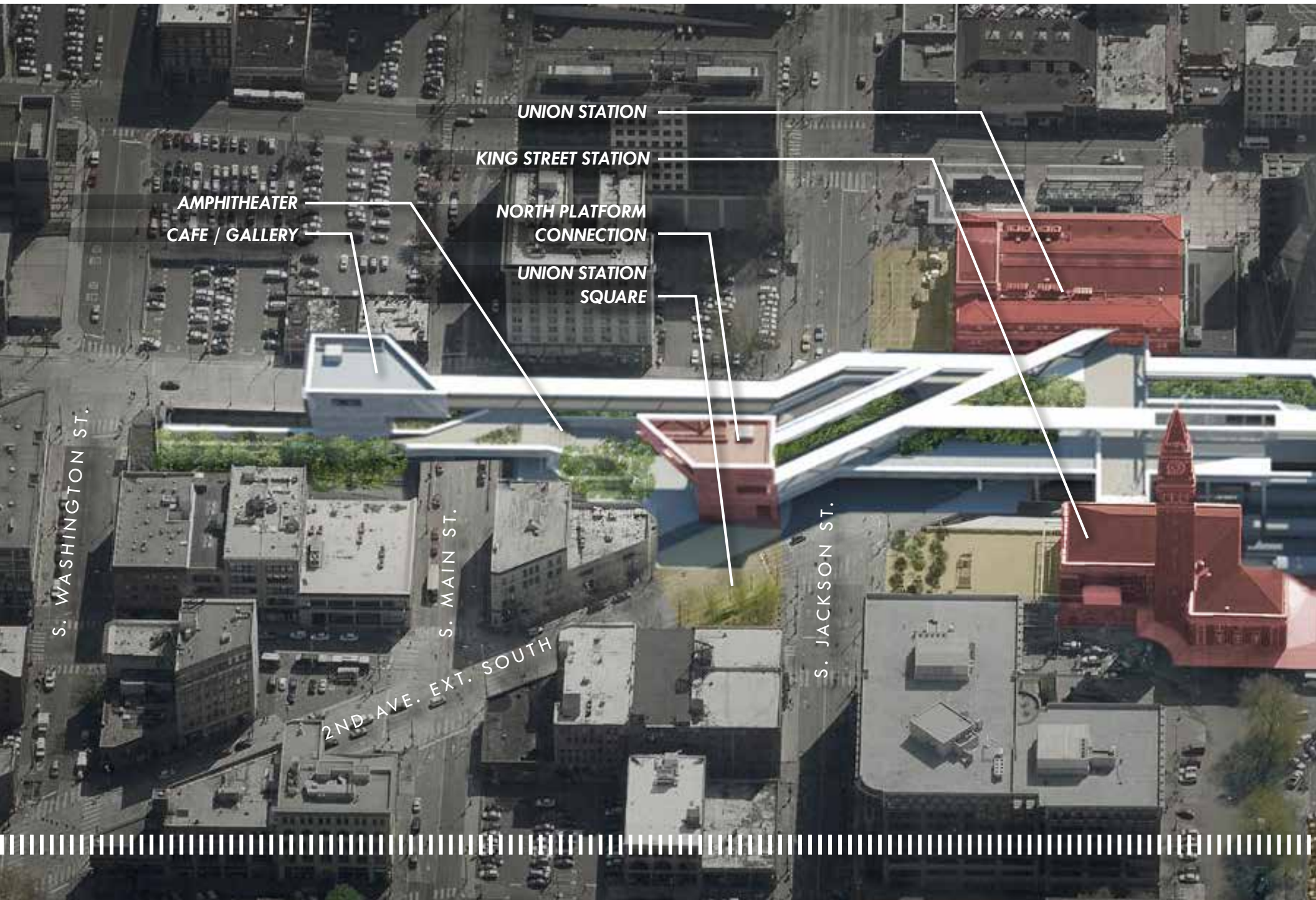
With carefully placed vantage points comes a need for direct connections and simple choreography. Travelers will need to understand how they can most easily move to their destination while being awarded different pleasures and opportunities along the way. For instance, moving towards the view of the Century Link Field the traveler may encounter a garden, a market space, or a view towards an icon they were previously unaware of.



CIRCULATION & EGRESS

Movement along the new public scape, while promoting and enticing one to wonder, will also provide direct paths to the major exit points of the project. The train platforms, the stadium parking, and the avenues leading towards town become readily exposed to the traveler. Points of egress also coincide with the important connections to existing infrastructural elements as to remain efficient and memorable.





UNION STATION

KING STREET STATION

AMPHITHEATER
CAFE / GALLERY

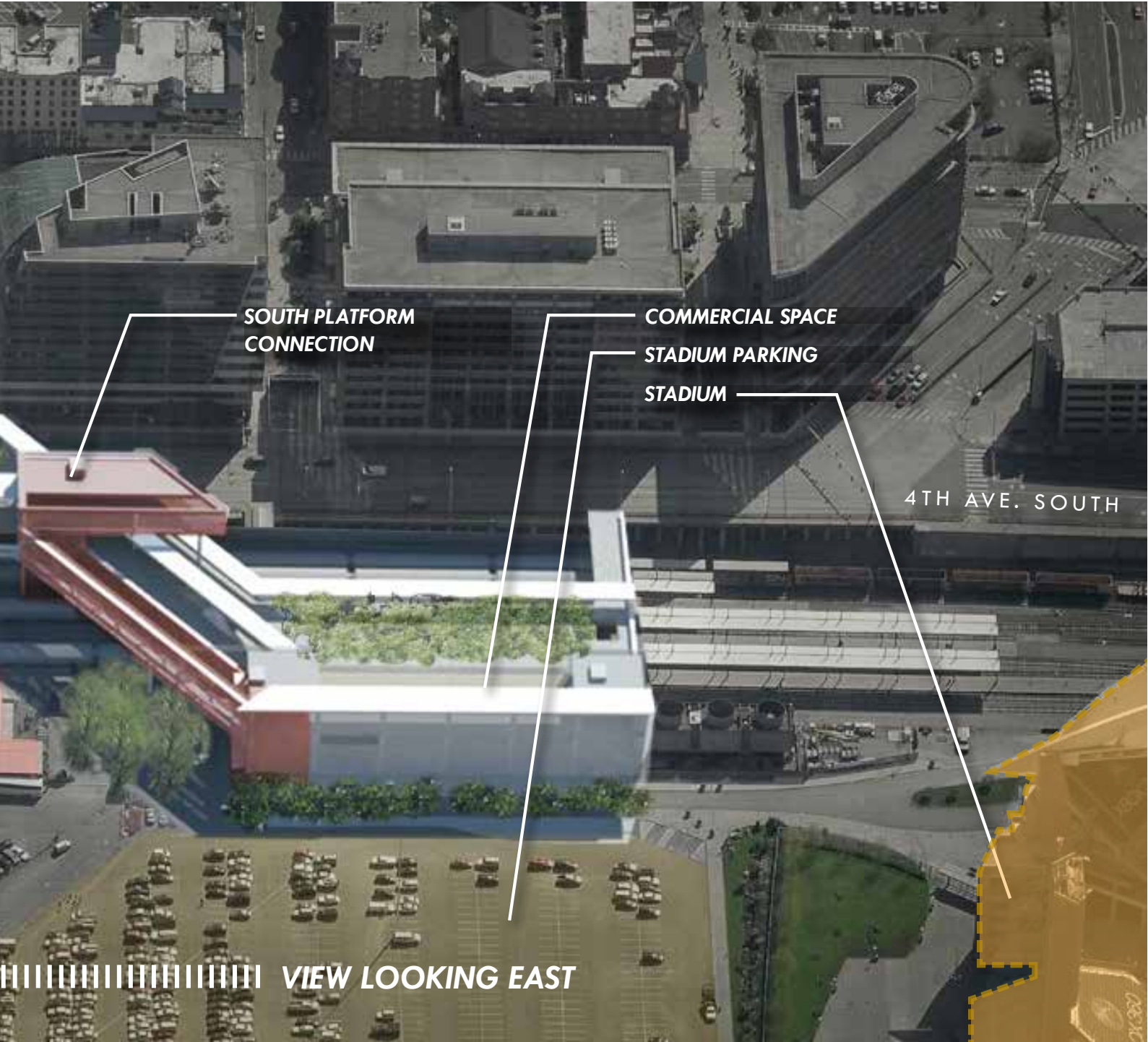
NORTH PLATFORM
CONNECTION
UNION STATION
SQUARE

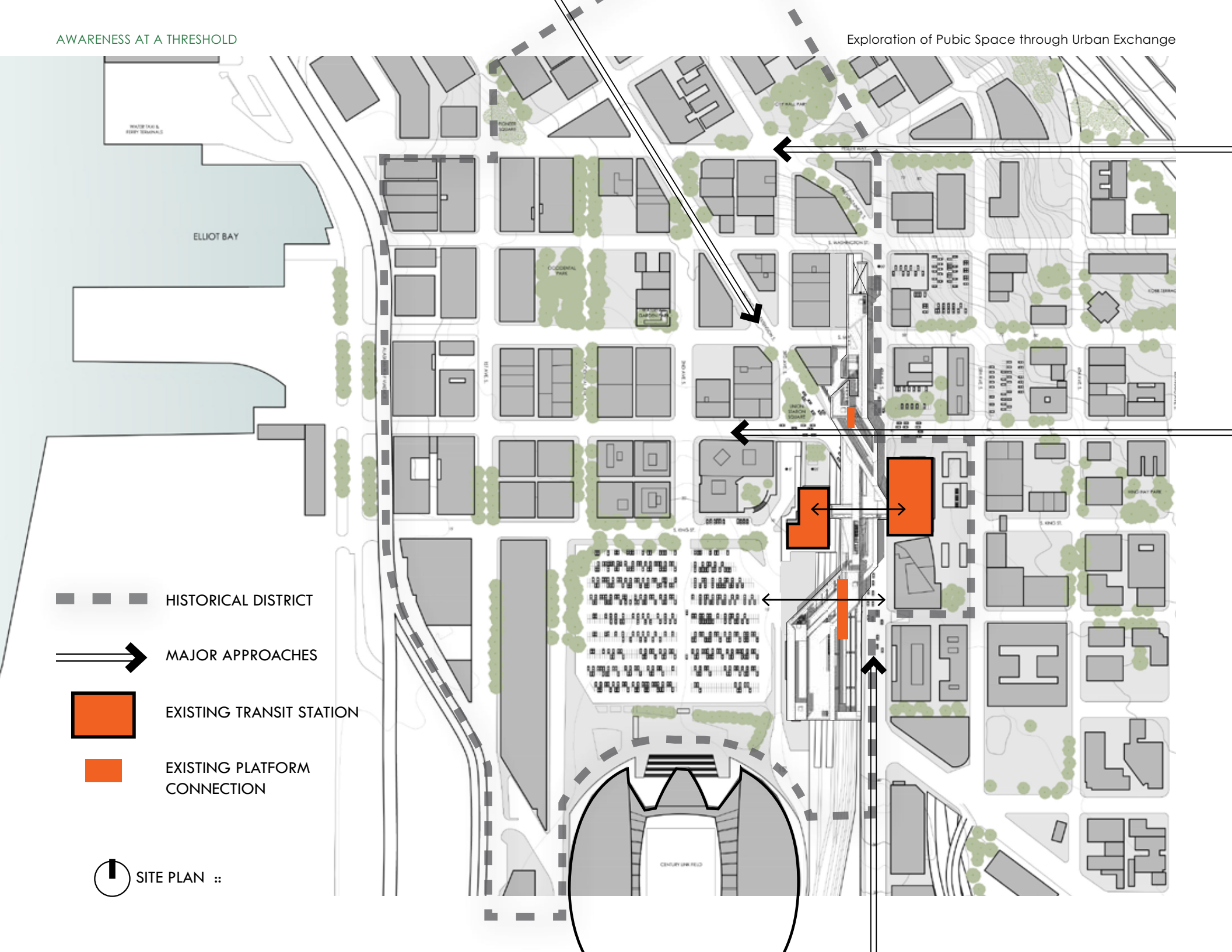
S. WASHINGTON ST.

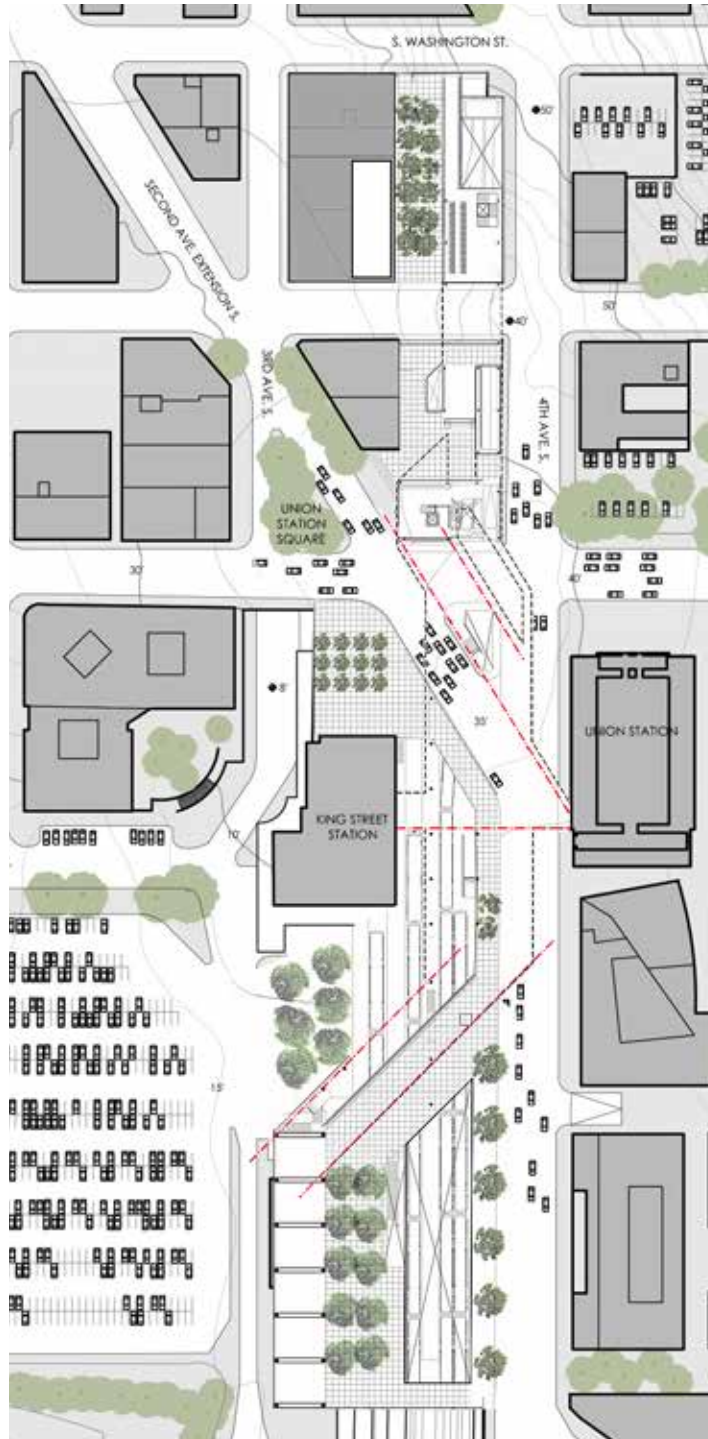
S. MAIN ST.

2ND AVE. EXT. SOUTH

S. JACKSON ST.





**STREET LEVEL PLAN**

PROPOSED SOLUTION

TRANSIT EXCHANGE THROUGH PUBLIC SPACE

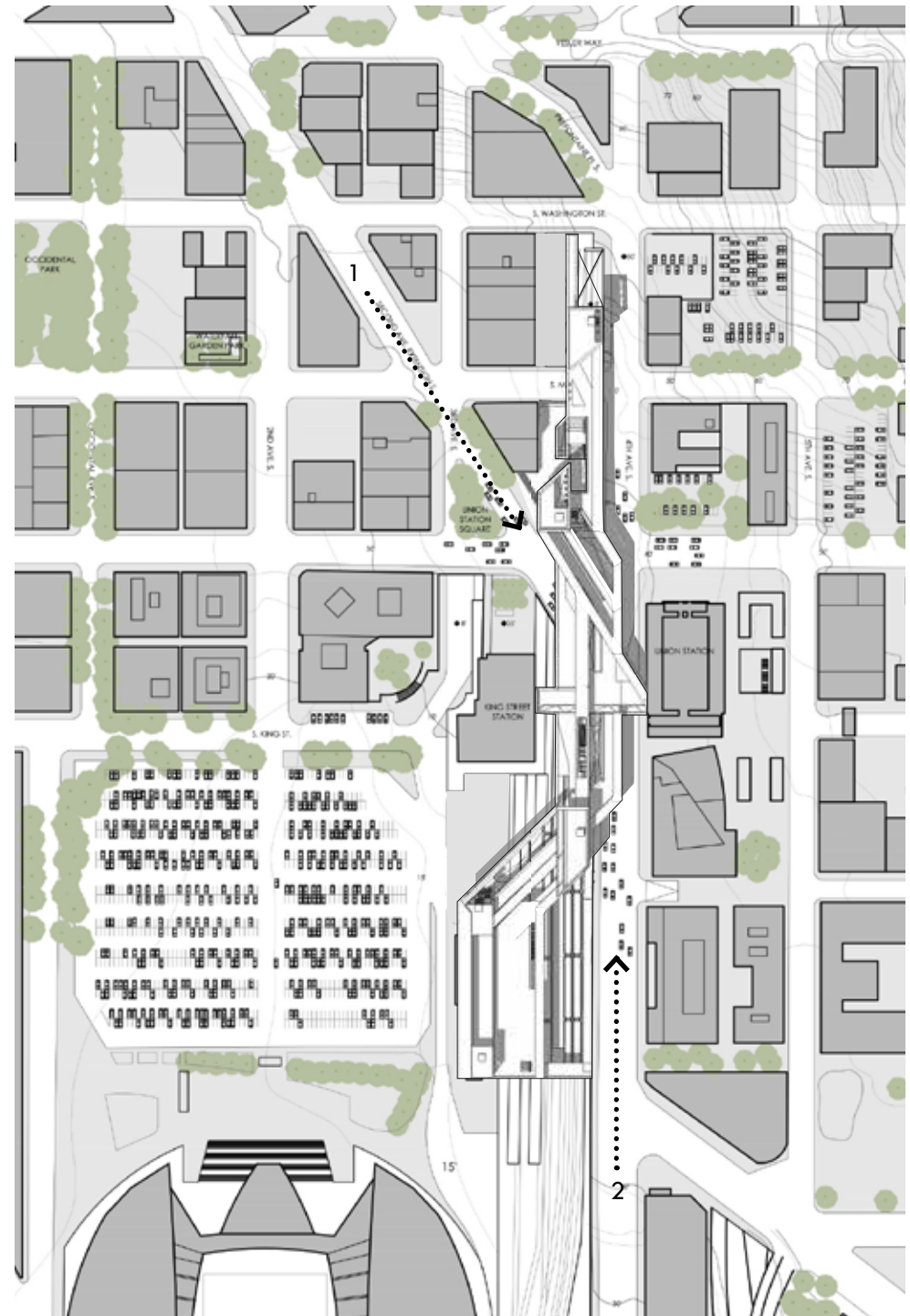
The heart of the project becomes the idea that urban transit exchange can be fully integrated within a landscape for public exchange. Focusing on enhancing the commuter's experience through means of orientation and ease of movement, the public landscape will guide travelers in such a way that this space in the city has never had. At street level travelers will be confronted with a monumental structure that is not just imposing but it is marking the major significance of this place. As an entry way into Seattle, the transit hub now will be able to foster public interaction through the provided spaces both at ground level as well as about the street. At grade travelers can utilize basic functions and spaces to either spend a lunch break or wait for the next bus to catch. Lofted above the street the traveler finally has the right of way in a place that was once a void in a sea of traffic. Here the traveler can absorb the surroundings and witness the fluctuating intensity of movement happening below, and appreciate not only the volume of people coming and going, but the importance of such events.

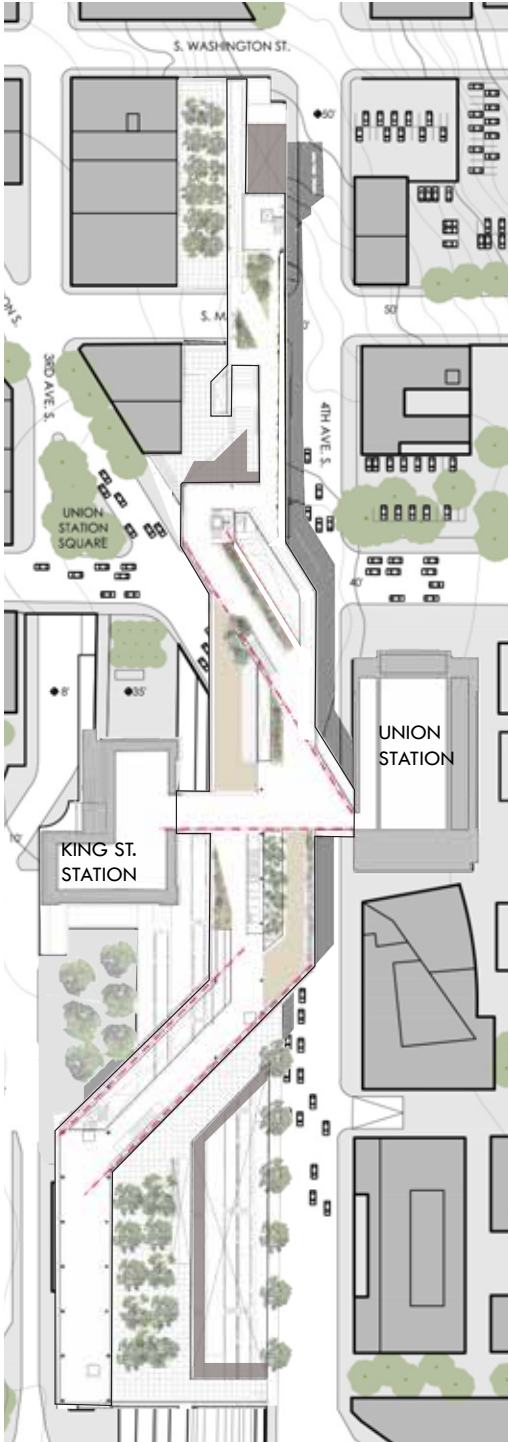
APPROACHING THE SITE

MAKING A STATEMENT ABOUT THIS PART OF THE CITY

The two major approaches to the site are along 2nd Ave. Ext. S. and 4th Ave. S., one moving away from the city and the latter moving into the city. Since the meaning of this area in the city is about exchange, the new public landscape will not hinder movement of any kind, and in fact the project's intent is just the opposite. Adding more layers of movement to the site, intensifying the already busy traffic flows, with a careful understanding of the existing circulation will make the area both more efficient and utilized. One of the main objectives of the project was to enhance the street life and pedestrian right of way. By adding open space, galleries and commercial space, the site will finally be able to bring people together at this part of the city and give them a reason to stay awhile.

112 While the new landscape does make a statement through its size, it allows for the surroundings to be recognized through means of composition, scale, framing and sequence. Large cantilevers and towers draw attention while diagonals bring the eye to focus on where the structure is directed - the stations, stadium, and the two major avenues towards the city.





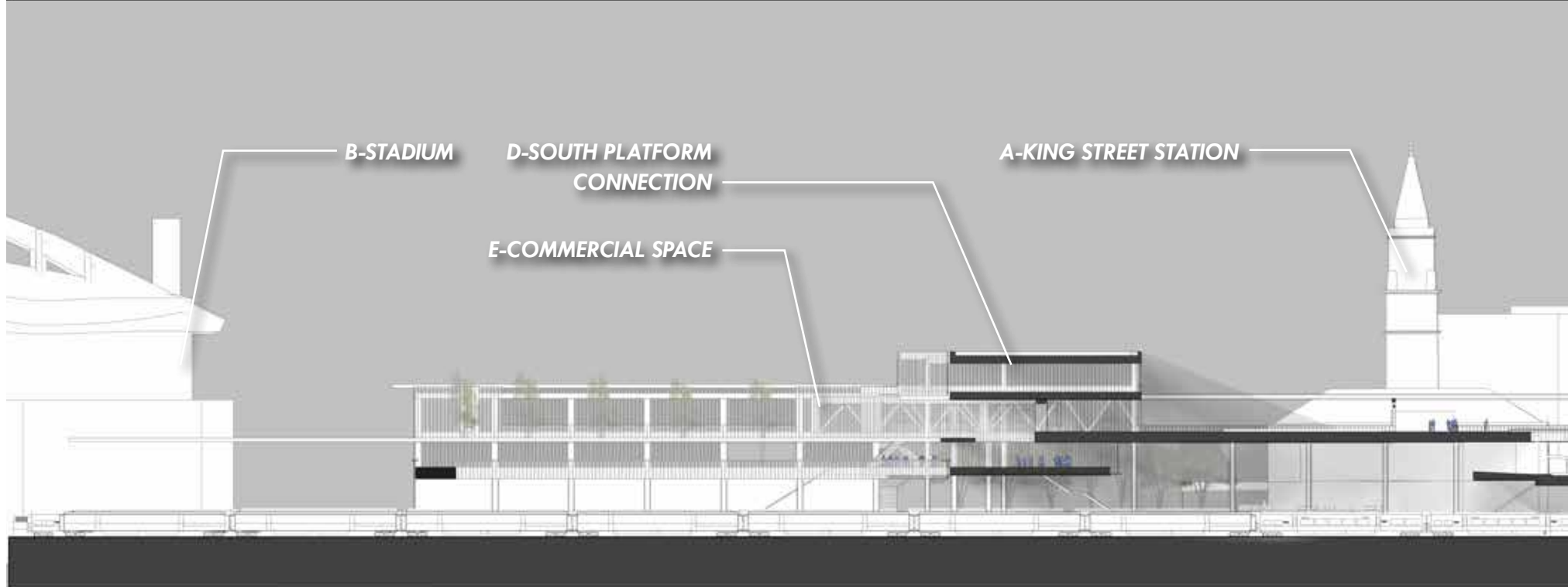
UPPER LEVEL PLAN

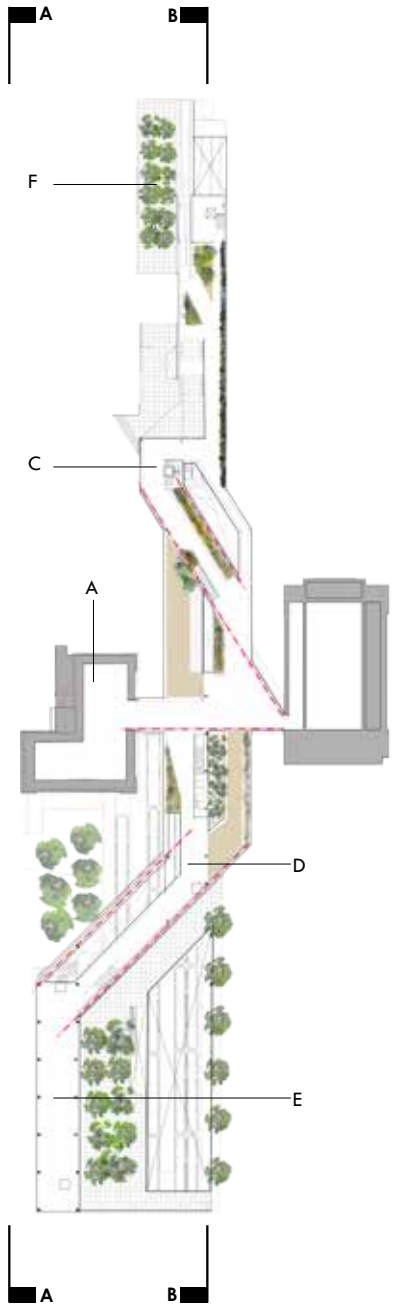
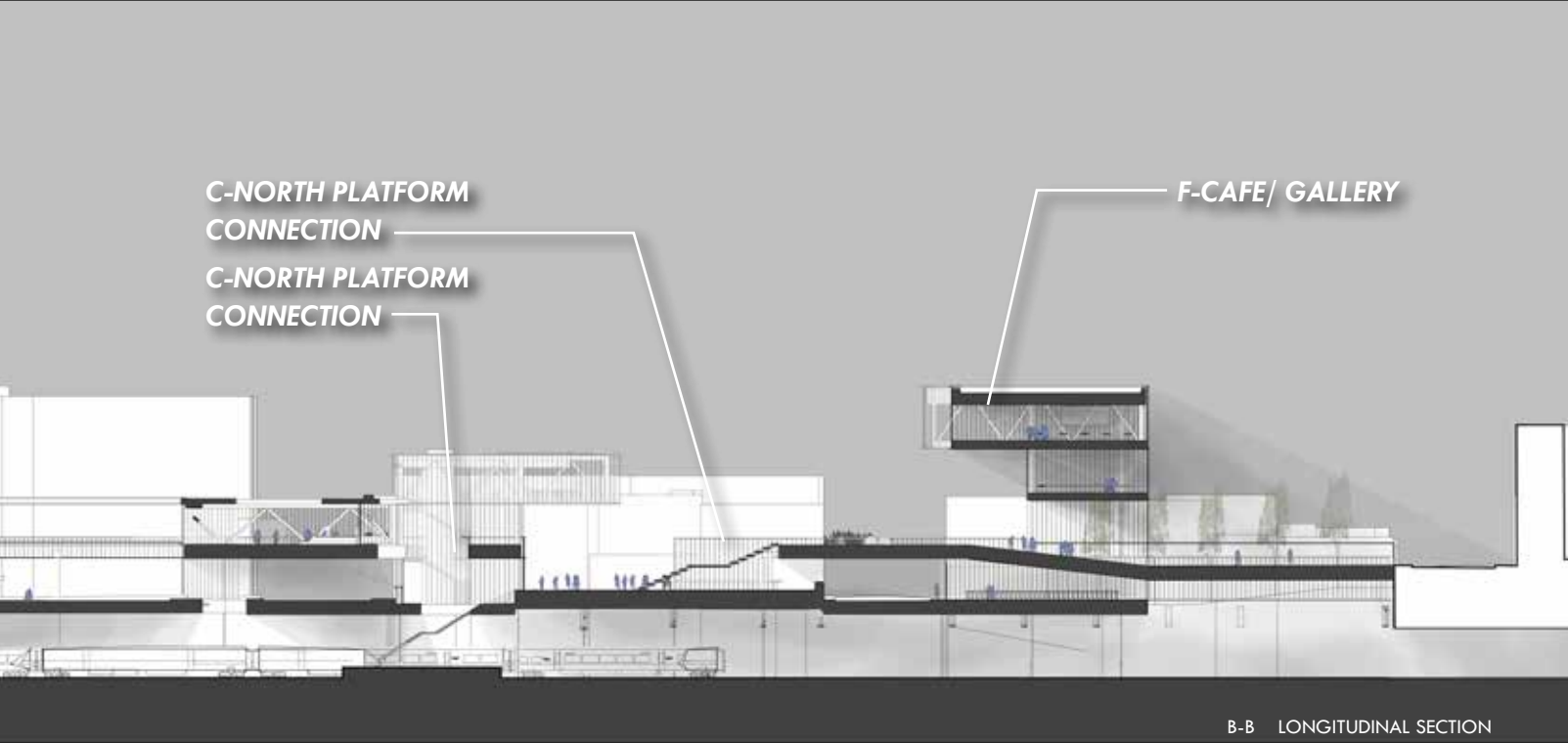
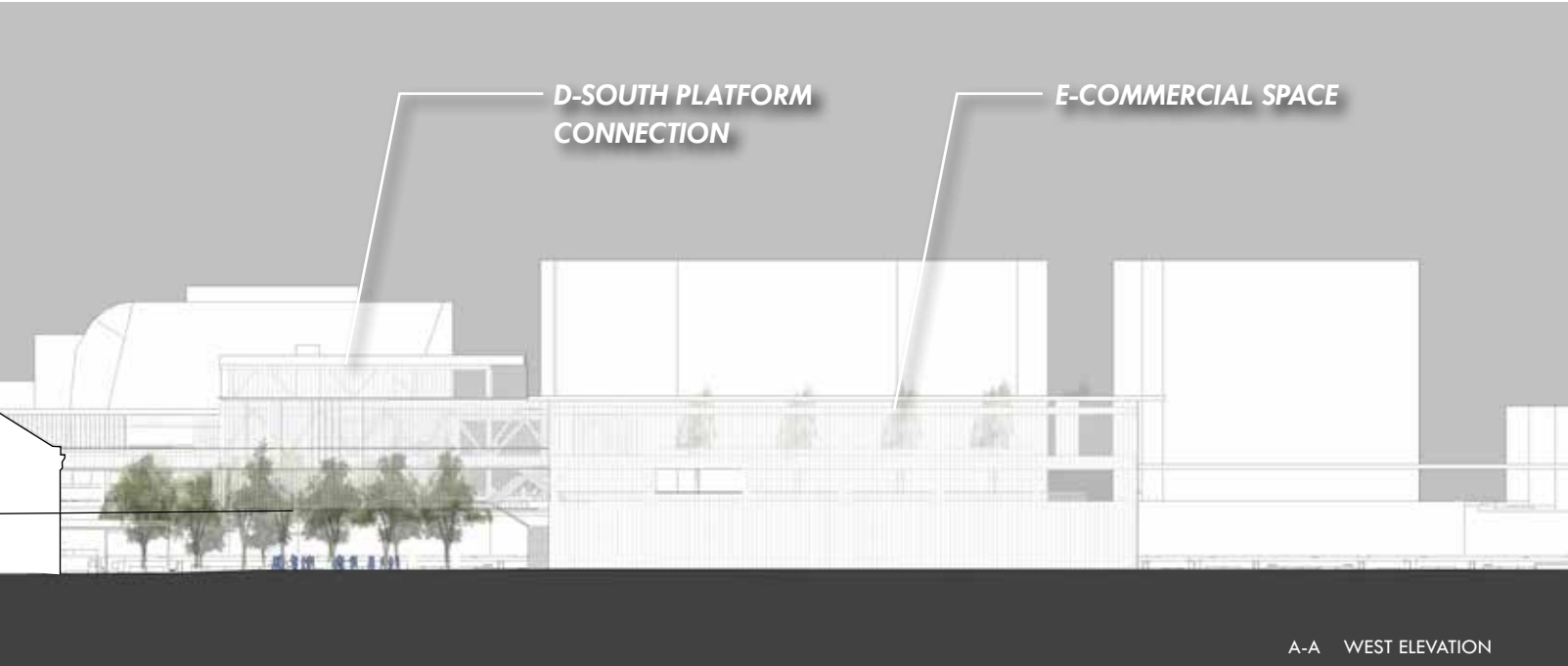


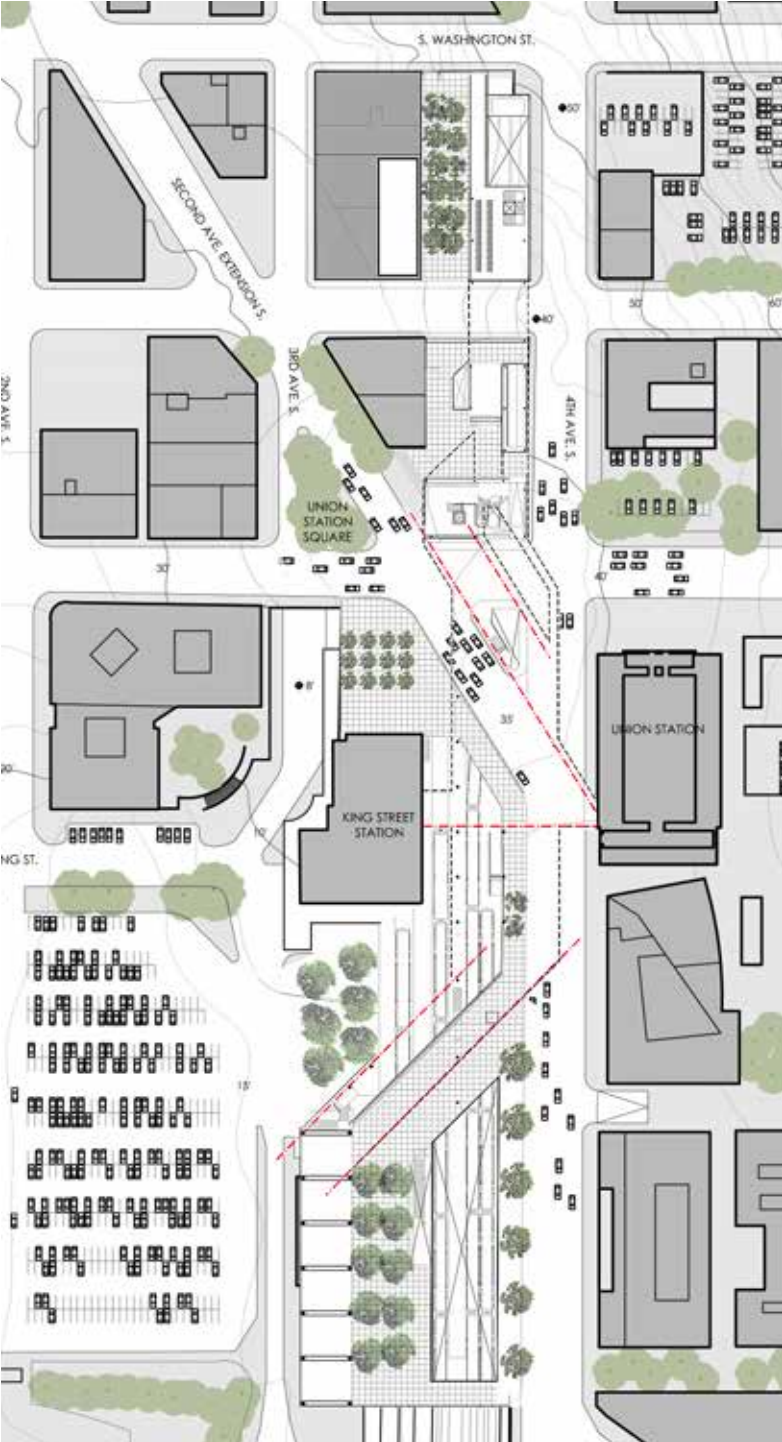
1 APPROACH FROM 2ND AVE. EXT. S.



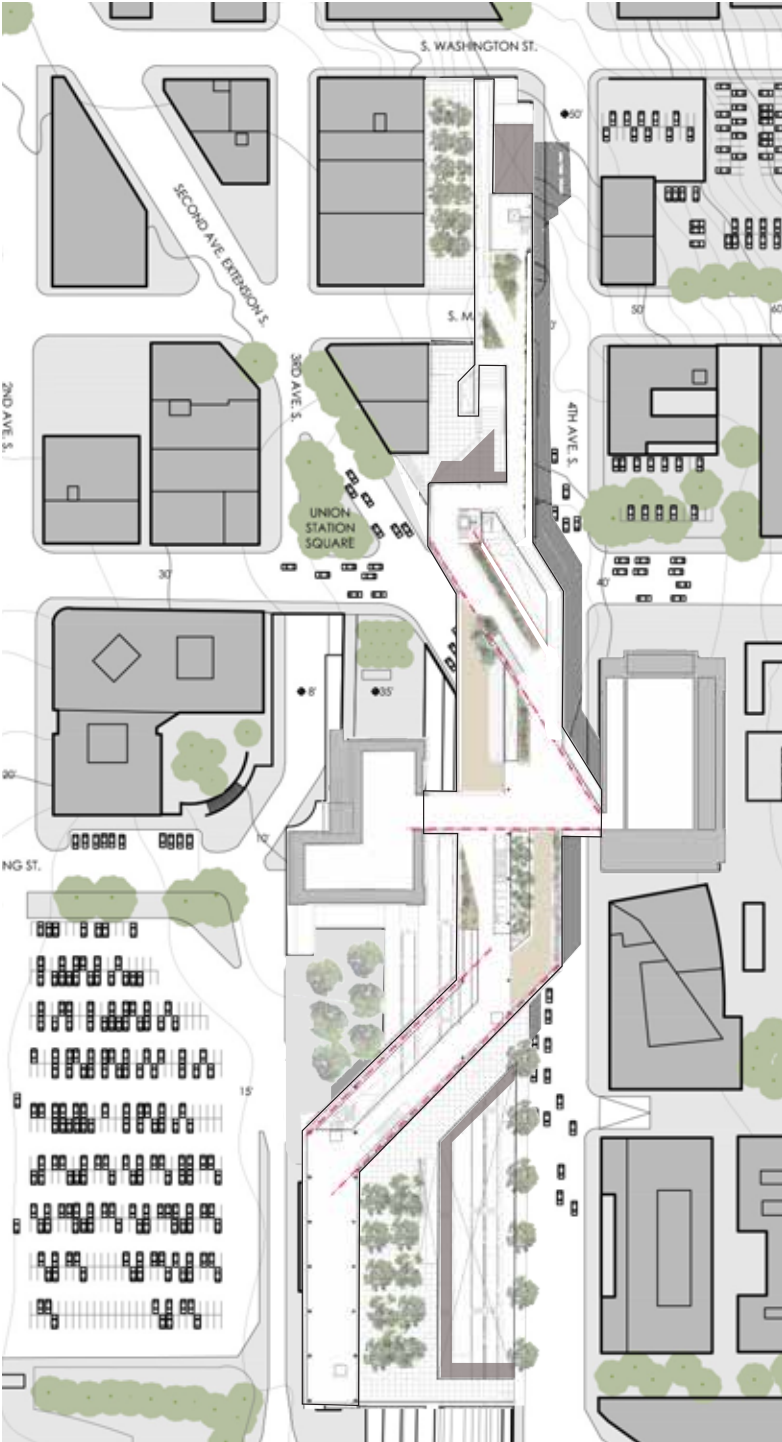
2 APPROACH FROM 4TH AVE. S.







STREET LEVEL PLAN

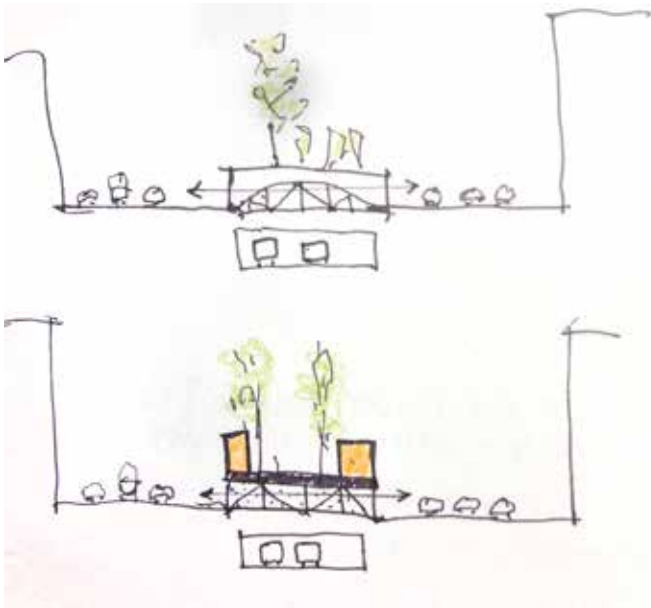


UPPER LEVEL PLAN

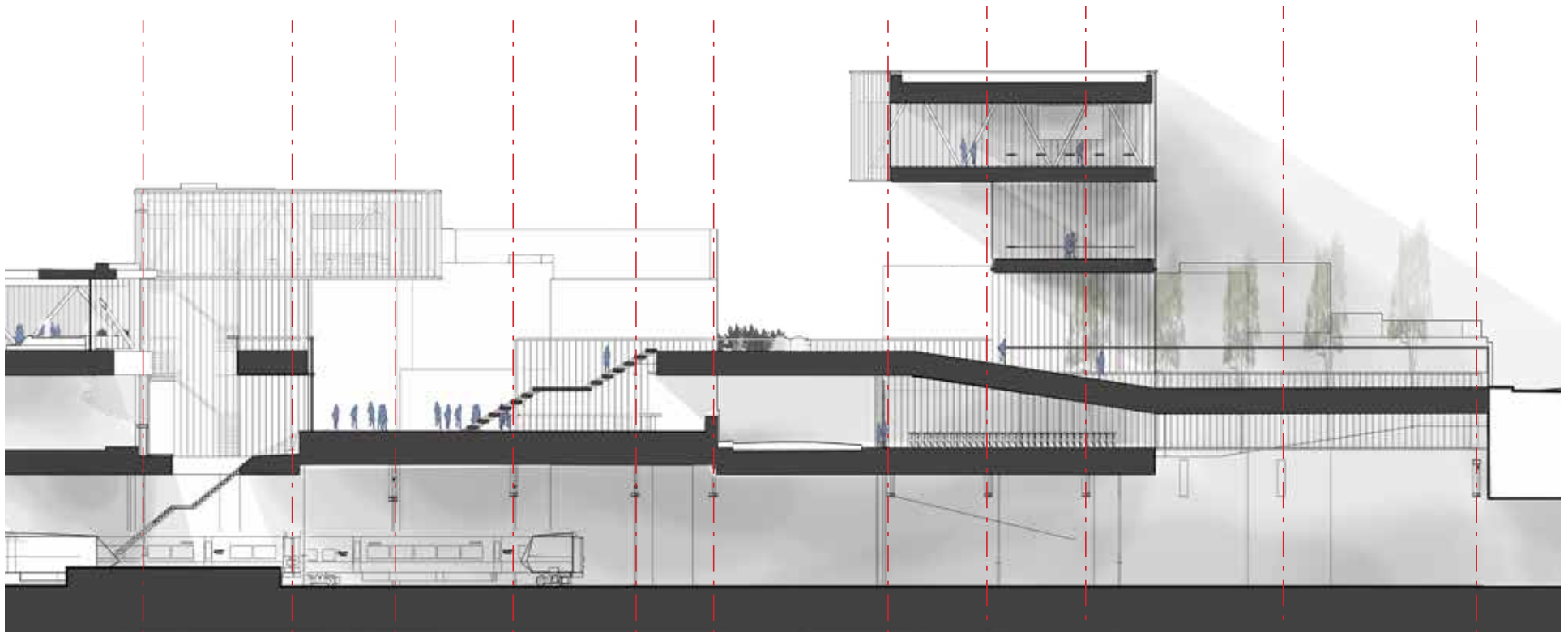


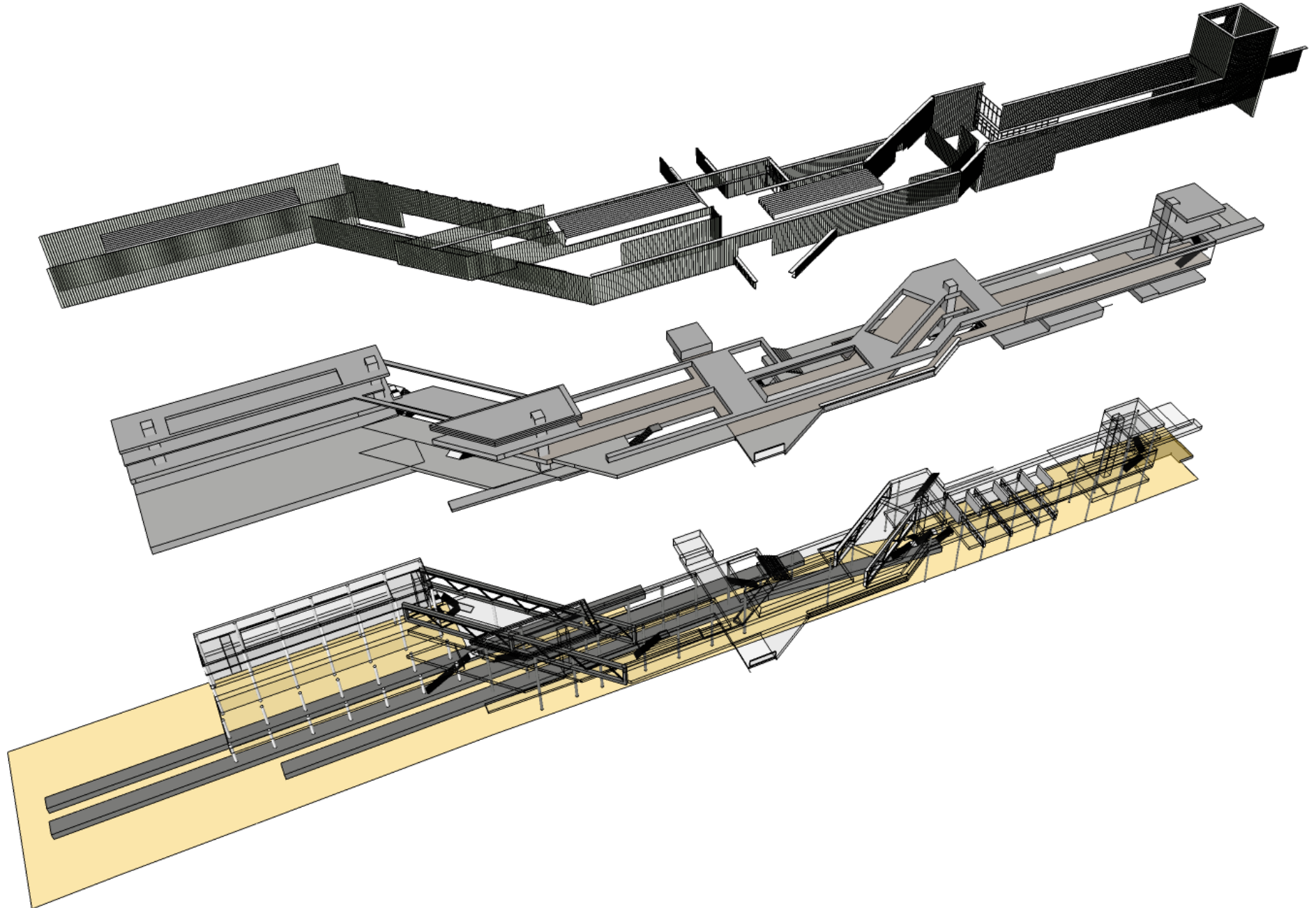
FINAL MODEL

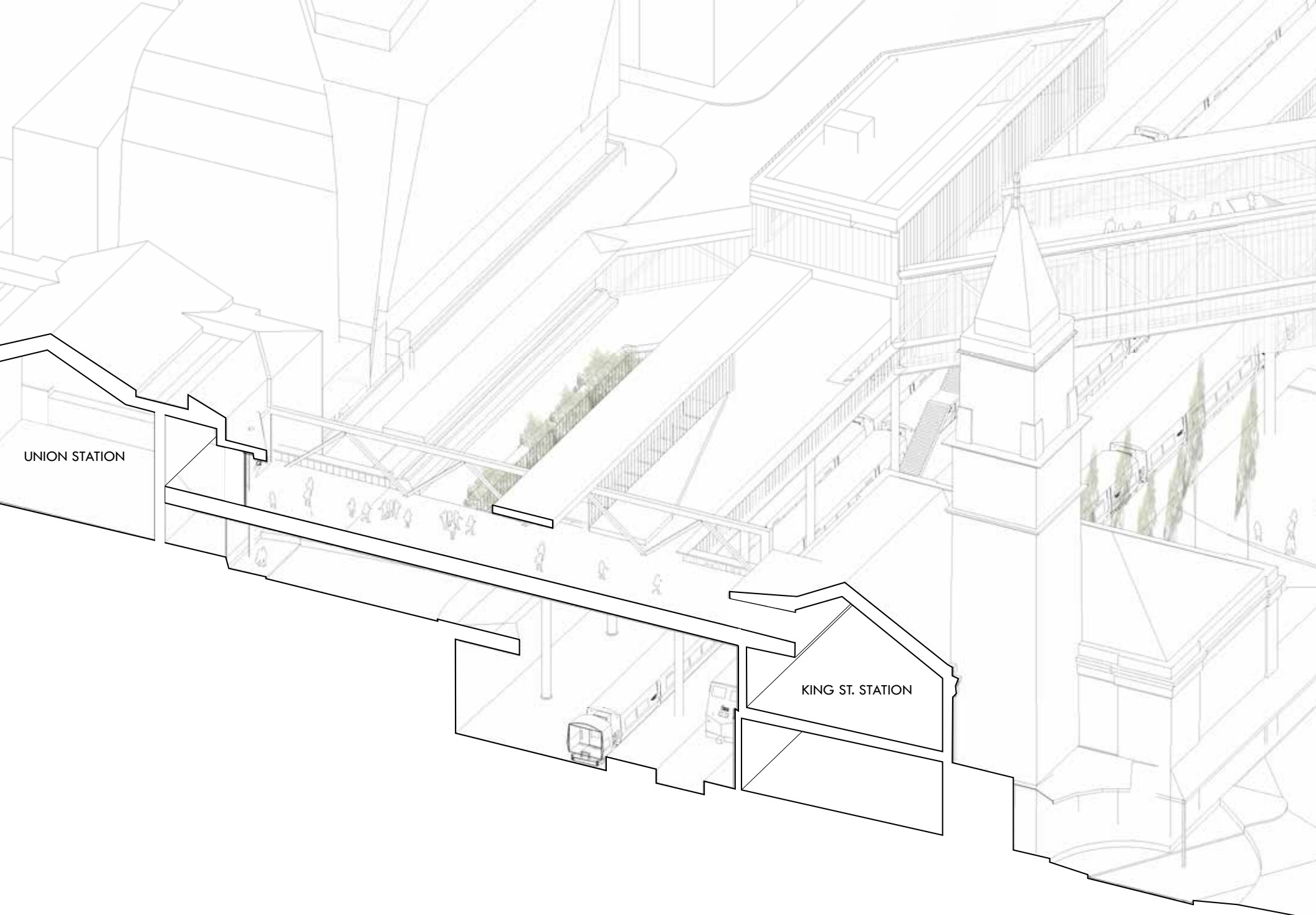




The design of the structure takes on a simple yet monumental expression to achieve the structural feat of spanning the train tracks with a public landscape. This structure will allow for a new landscape to occupy an existing void without completely removing it.
structure becomes landscape



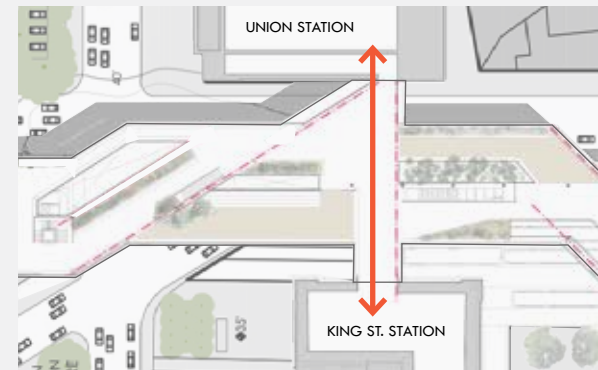
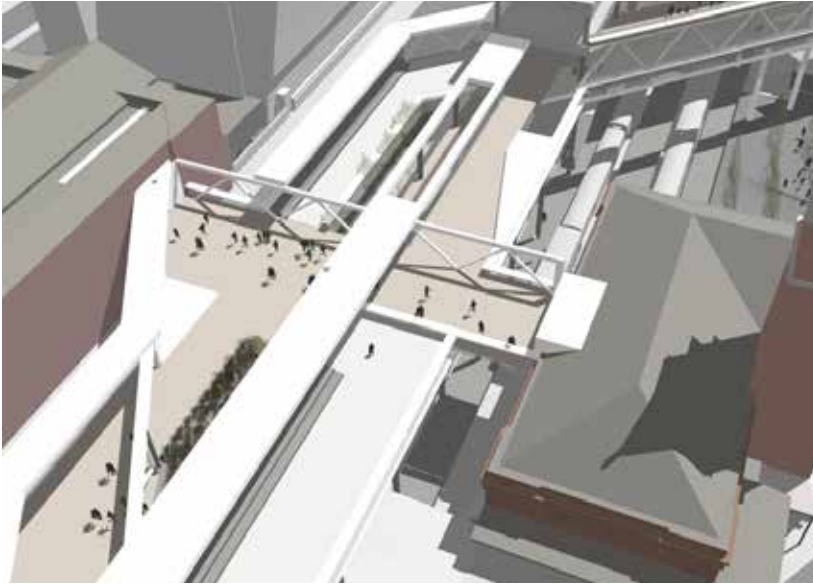




UNION STATION

KING ST. STATION

CROSS SECTION BETWEEN STATIONS



TRANSIT CONNECTIONS

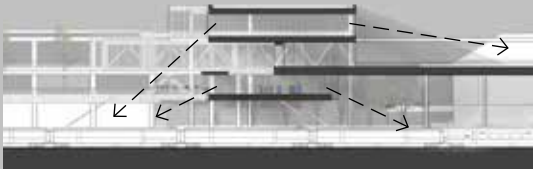
CONNECTION TO EXISTING STATIONS

Making the connection between the King Street Station and Union Station is a major gesture of the project and one of the primary features to enhance the ease of pedestrian movement. The chaos at street level calls for a different strategy beyond crossing the road. With the elevated landscape, travelers will be able to move directly from King Street Station to Union Station. Flanked on both sides with garden and open space, this connection remain direct but allows for deviation and a comfortable place to sit and relax. Because both Stations are historical buildings, the physical connection was made as light as possible in order to have little effect of the character defining features. Another aim of this connection is to aid the old stations so that they will be able to better perform for the large number of users they experience every day.

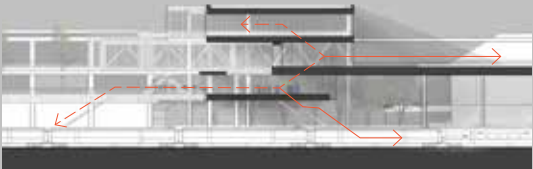




||||| **ARRIVAL AT SOUTH PLATFORM**



VIEWS



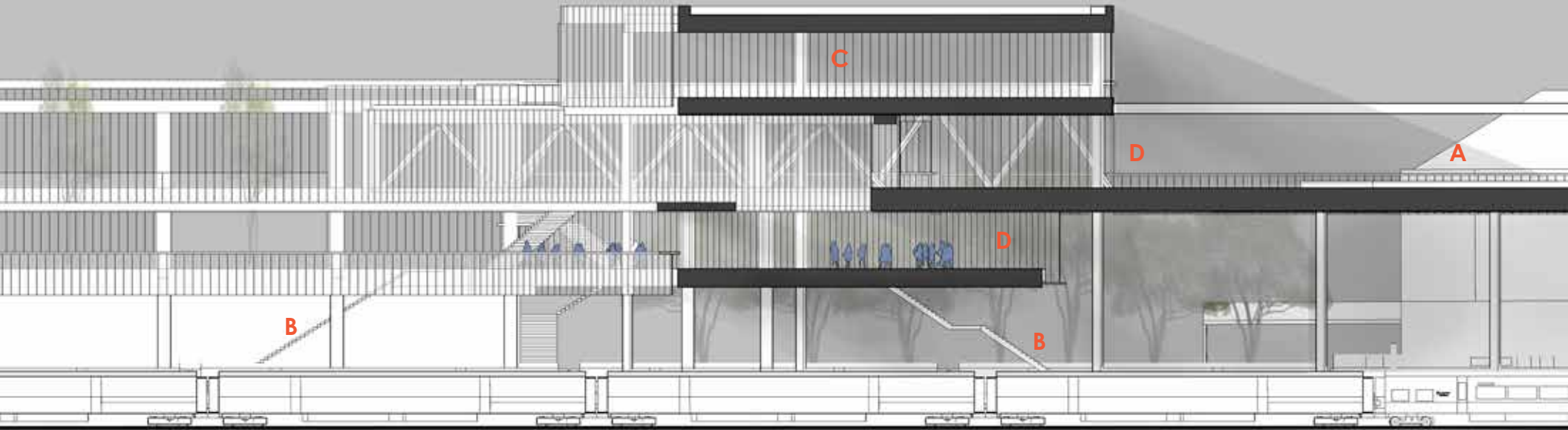
CIRCULATION

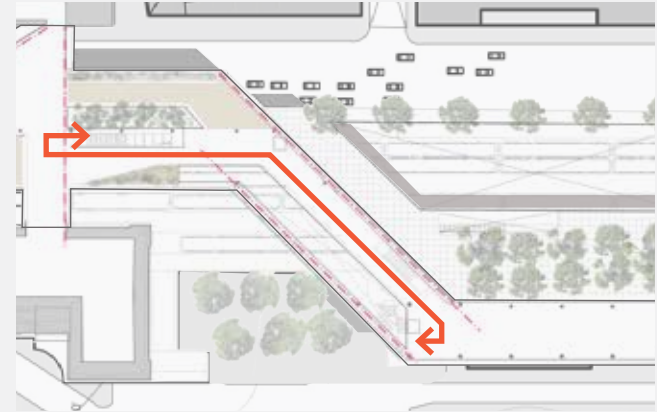


CREATION OF PUBLIC SPACE

- A STATION CONNECTIONS
- B CONNECTION TO PLATFORM
- C GALLERY SPACE
- D GARDENS

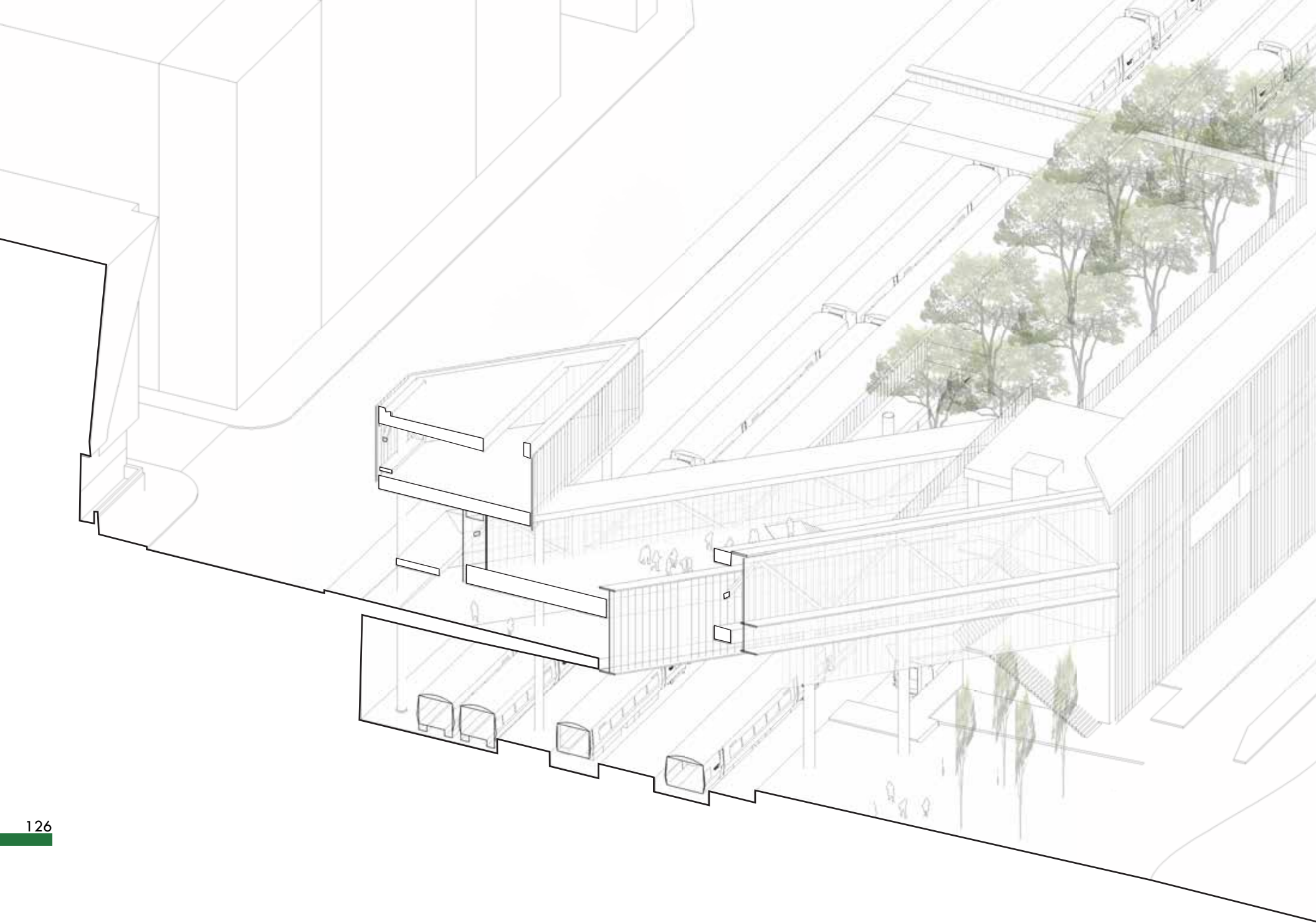
- CIRCULATION
- CIRCULATION BEYOND





SOUTH PLATFORM CONNECTION

For many travelers this platform marks the major arrival into Seattle and for this reason deserves a grand gesture. Since this area sees the largest amount of foot traffic, it requires ample circulation space, views and open space. This platform lands between the King Street Station and Union Station connection and the commercial zone of the project. This location wants to provide travelers with many views to the stations, the stadium, the bay and the city all while maintaining a clear pathway. A notable gesture in this part of the project is the deviation from the North-South linearity. This movement directs travelers to the important surrounding features- the stations and the stadium, because this is where the majority of travelers will be heading. While the gesture takes place on a monumental scale, the residual spaces of the commercial zone and train platform acquire a noble and comfortable scale well suited for their uses.

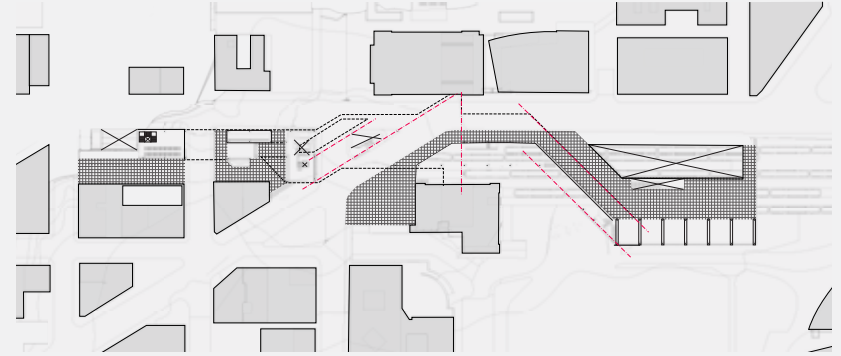




VIEW OF SOUTH PLATFORM



STUDIES OF PATHWAYS



LAYERED PATHWAYS

NEGOTIATING THE LANDSCAPE

Using multiple layers of pathways provide the project with a rich sense of alternatives while negotiating the multiple levels of the existing conditions. Because there is a need for accommodating these different layers, there is a unique opportunity to move people in different ways, with different views and with different sensations along a path towards the same end. These paths also alleviates congestion by separating different flows of travelers. While any traveler can move about freely, the most direct routes are always apparent. The sensations this layering could provide may be one of the more successful parts of the exchange because of the different ways the traveler can experience the threshold. Moving at the level of the tracks is intensely loud and visually chaotic.





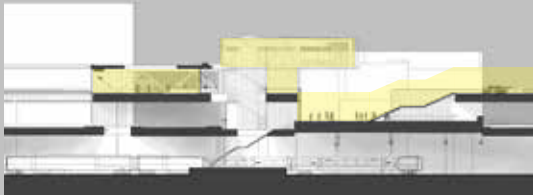
MOVING TOWARDS NORTH PLATFORM



EXISTING ROADS



NEW CIRCULATION



CREATION OF PUBLIC SPACE

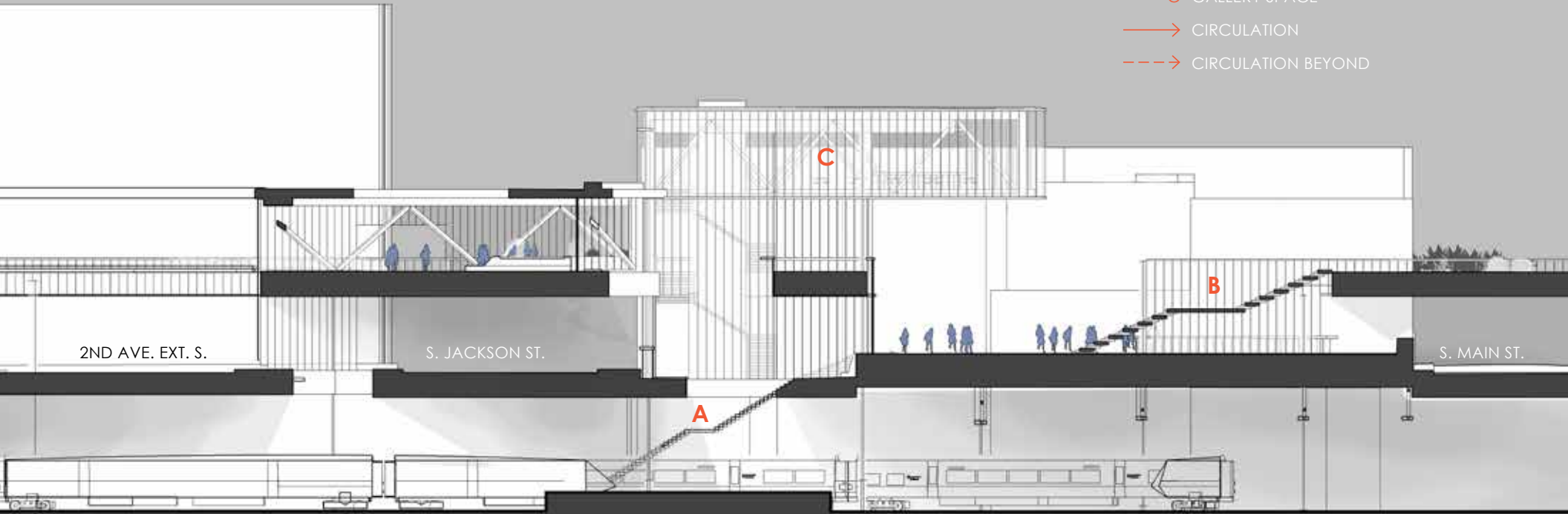
A CONNECTION TO PLATFORM

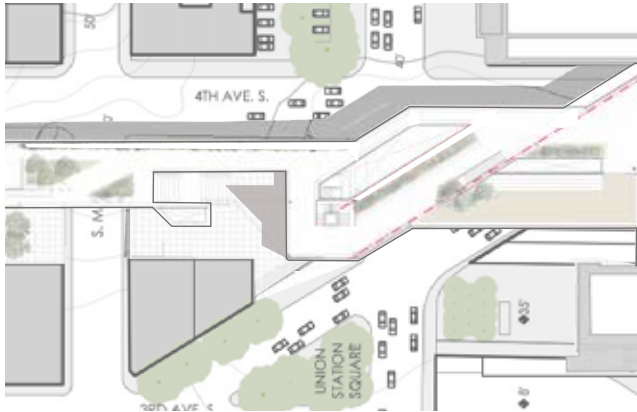
B AMPHITHEATER

C GALLERY SPACE

—> CIRCULATION

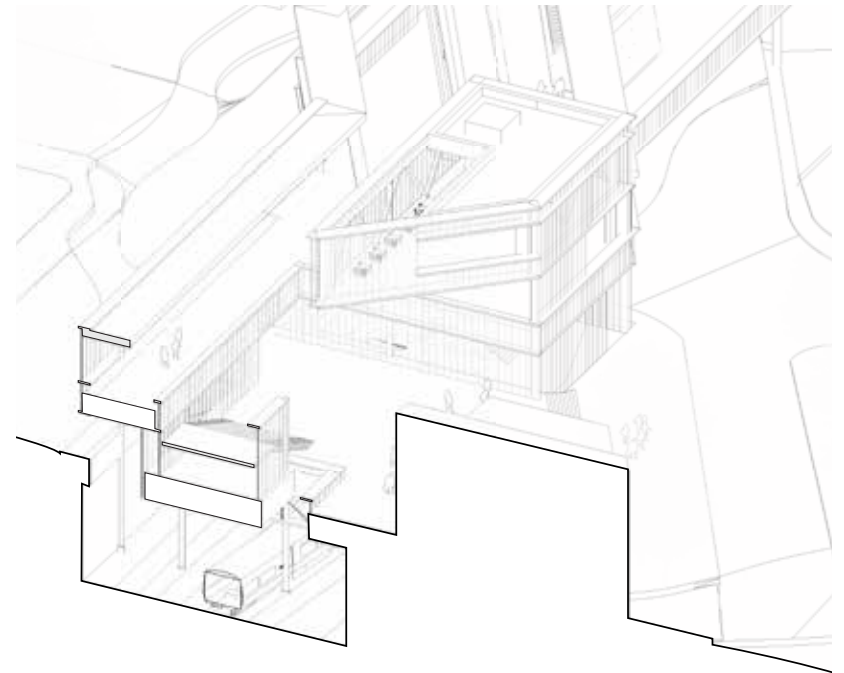
- - -> CIRCULATION BEYOND

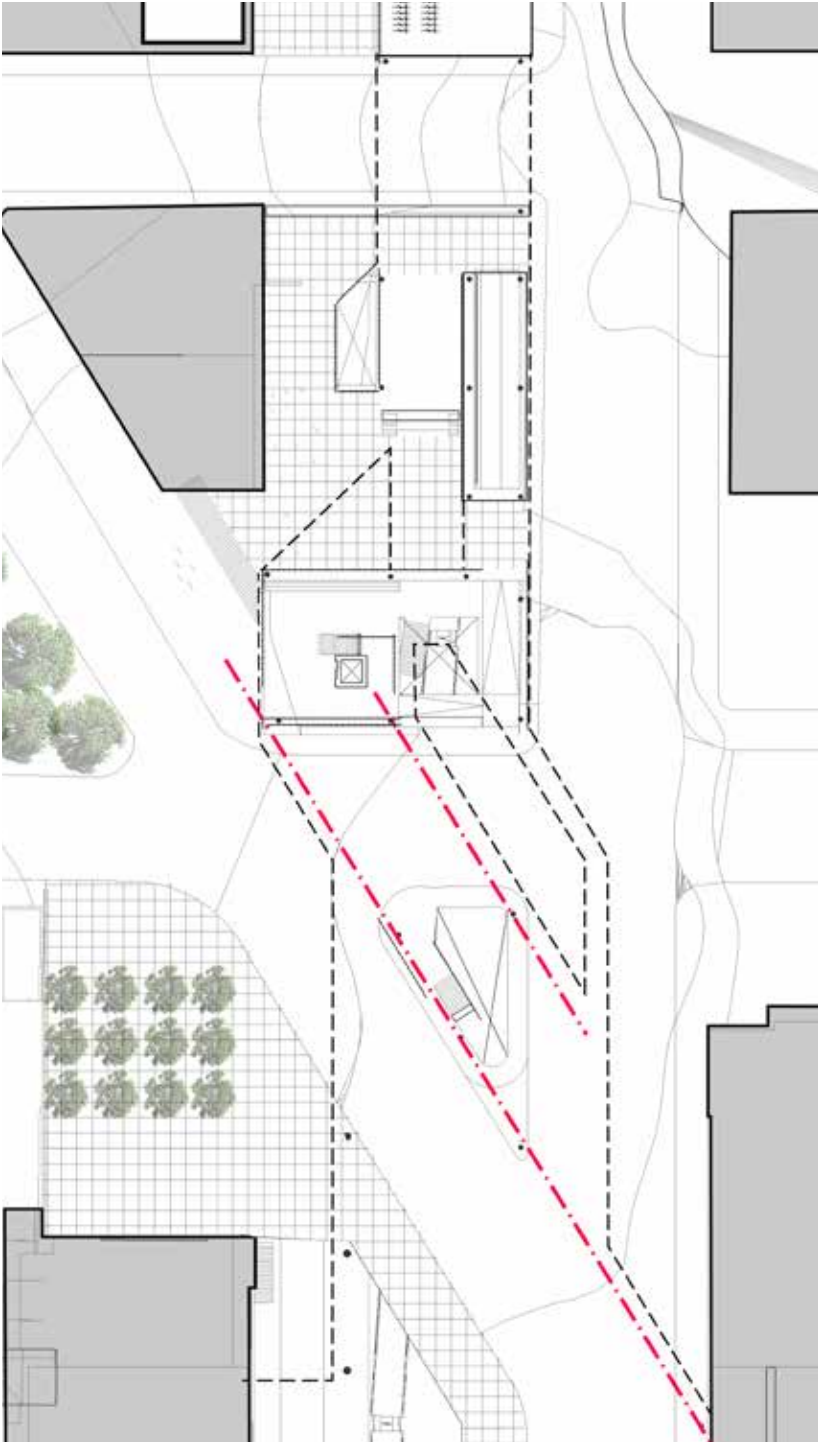




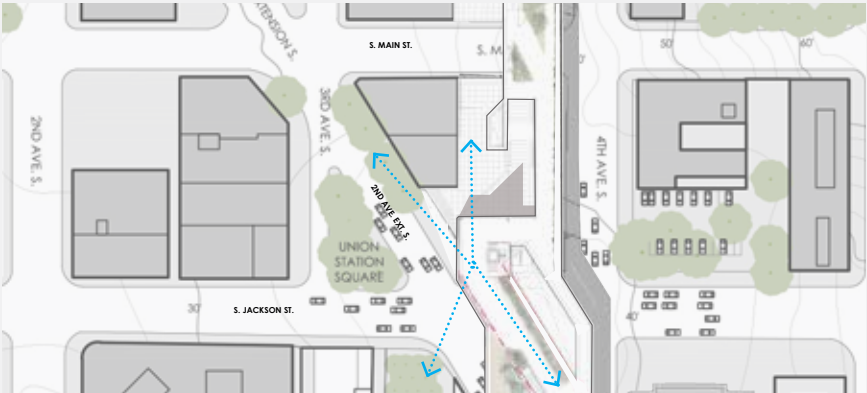
NORTH PLATFORM CONNECTION

As a traveler on foot, approaching this particular point of urban exchange becomes rapidly exciting. Each platform entrance becomes a node in the project, and programmatic elements revolve around it in order to enhance this point of exchange. This will be a fairly busy point of exchange requiring a simple strategy to get people from the train platform to the street. Emphasizing this vertical movement, travelers will be enticed to continue up through the gallery spaces to a good vantage point where they will be able to take in views of the nearby parks and city in the distance. This vantage point will also show them the continuation of the public landscape to the North and South. If their next stop is Union Station to catch a bus they will instantly understand how to get there. The North Platform Connection also provides travelers with ample space to sit around and encounter many other travelers, both visitors and locals, who may be passing through or sitting in the amphitheater. The juxtaposition of exchange and public space will provide travelers with the opportunity to remember this moment in their journey.

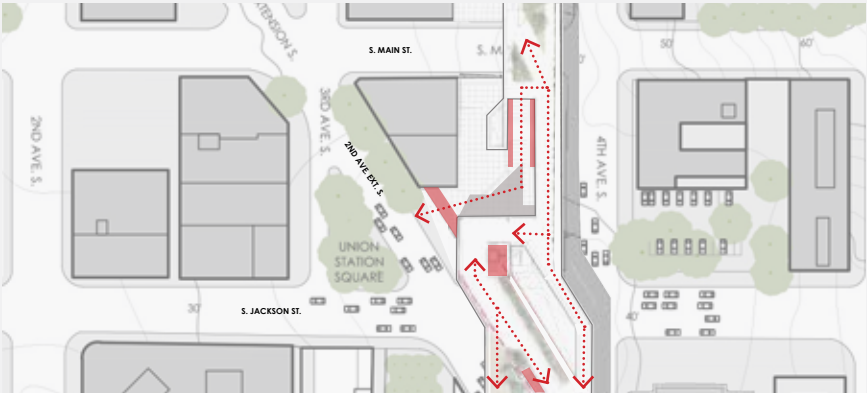




PROGRAM



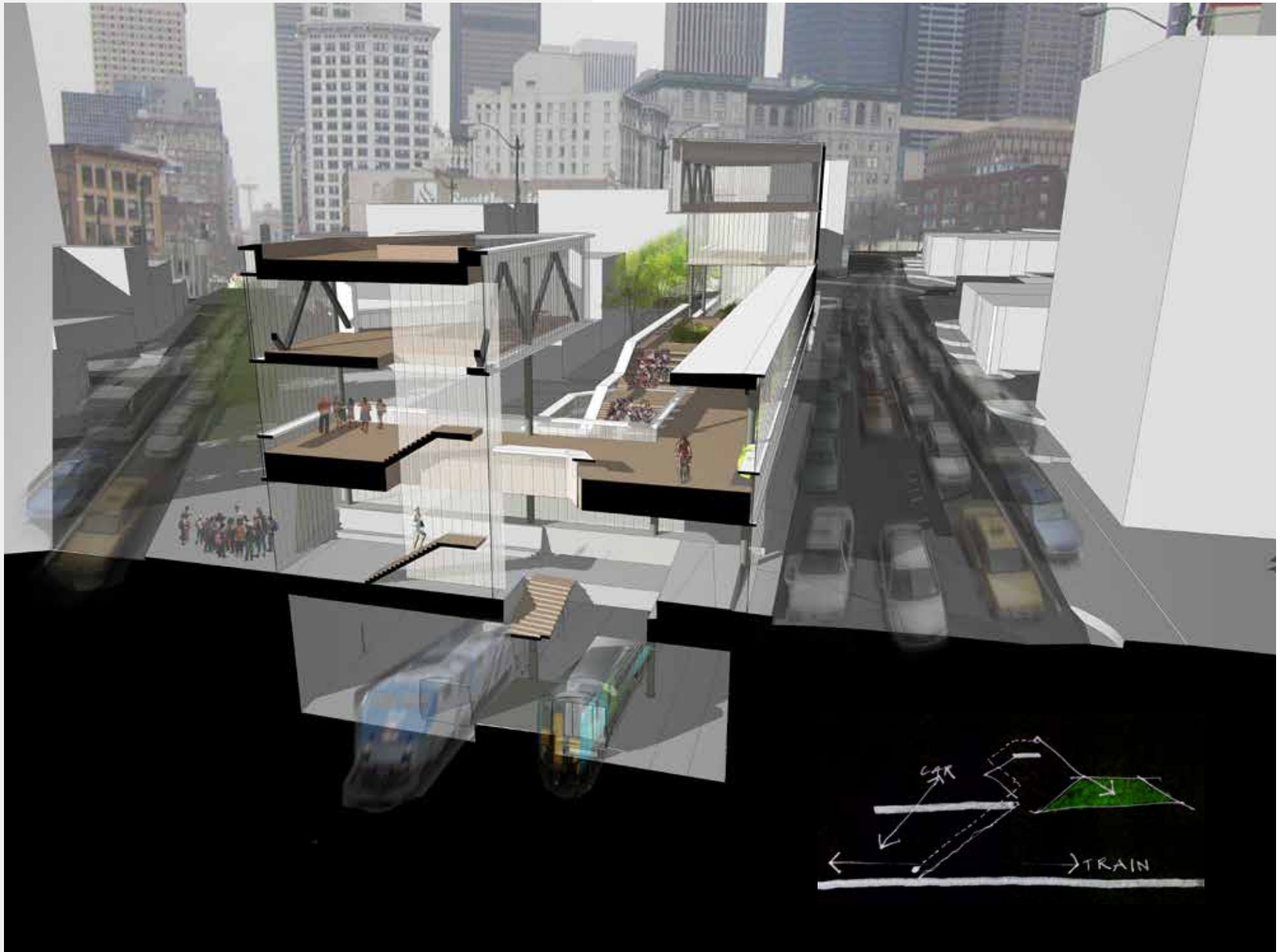
VIEWS



MOVEMENT



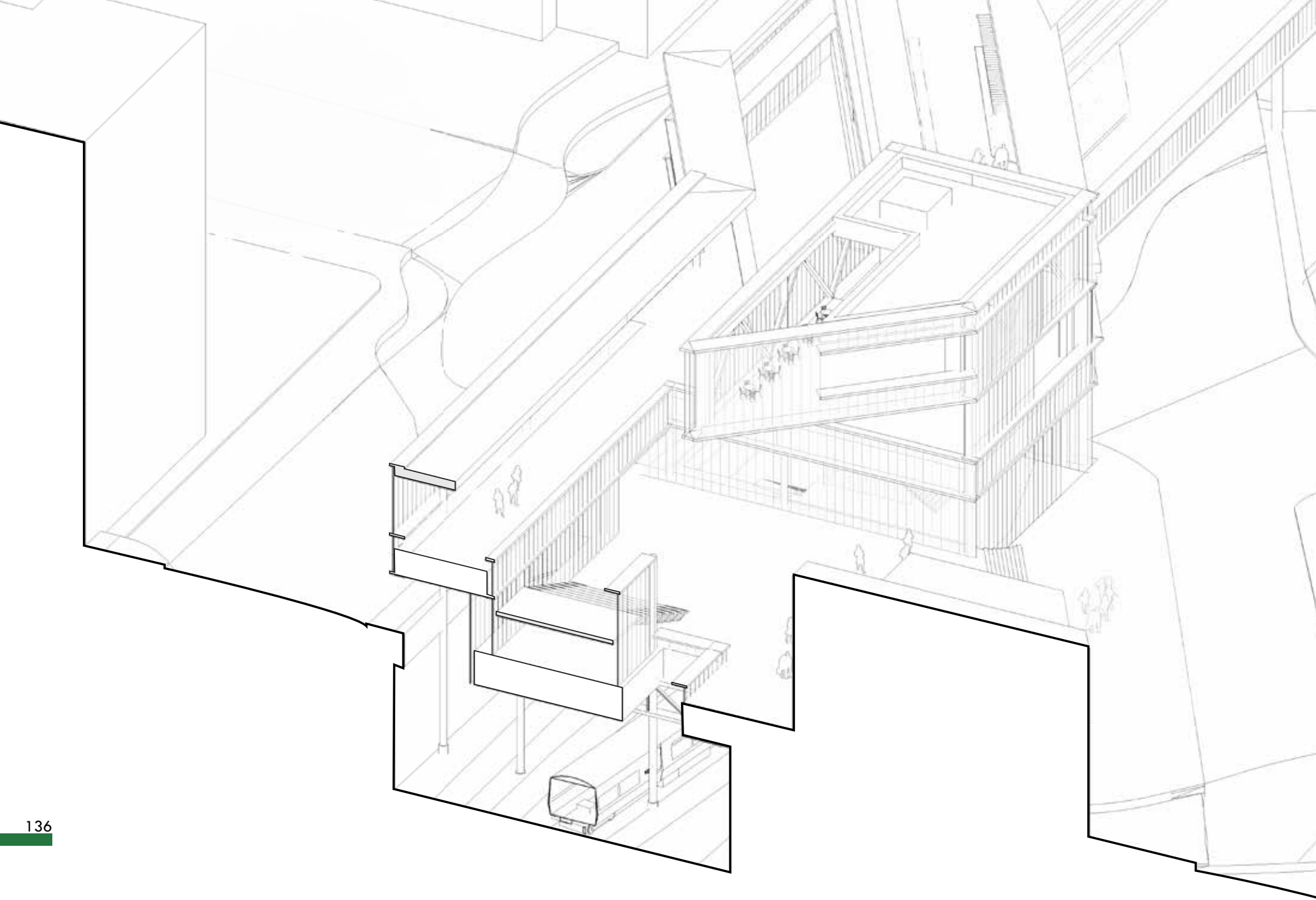
NORTH PLATFORM FROM UNION SQ.|||||





ARRIVAL AT NORTH PLATFORM







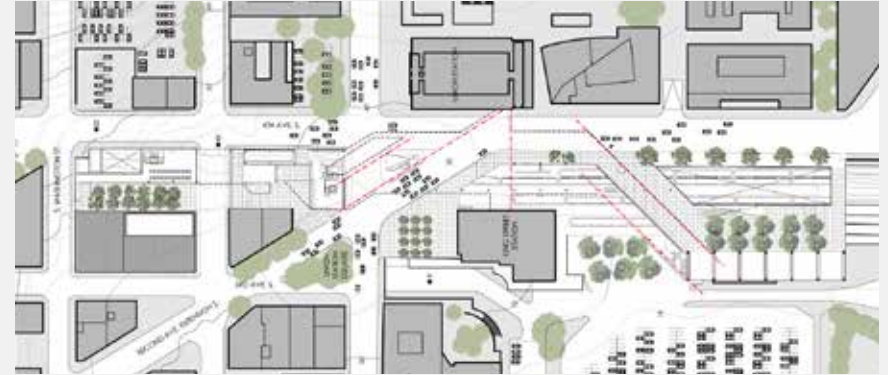
SIDEWALK ALONG 4TH AVENUE S.



OVERLAPPING SIDEWALKS AND PATHWAYS



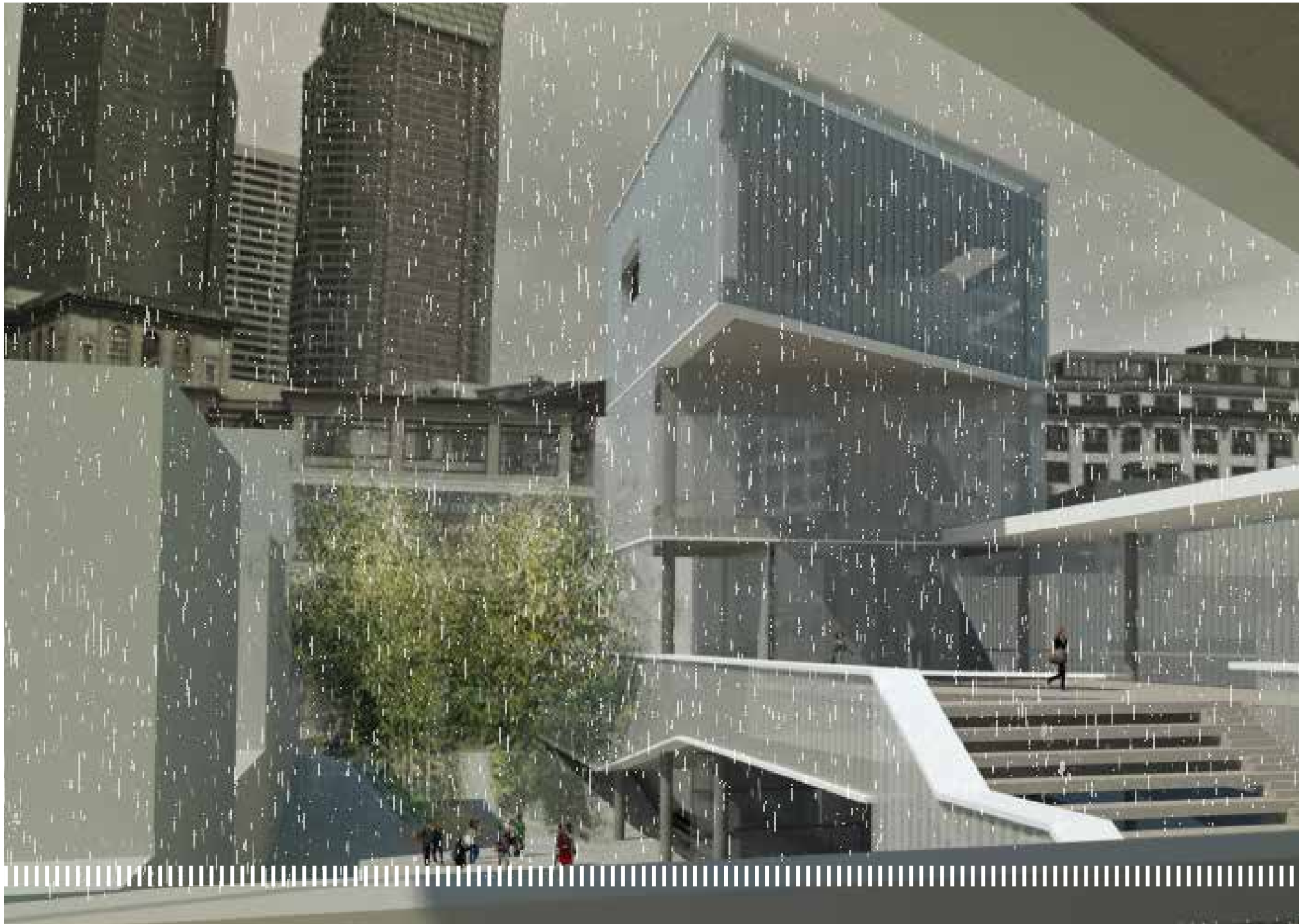
APPROACH FROM UNION STATION SQUARE



TRANSITION FROM SIDEWALKS

CONTINUATION OF THE STREET LIFE

The way in which an intervention of this magnitude addresses the street edge speaks about an attitude towards the existing conditions. Different conditions create the desire for existing spaces that are enhanced, extended, or excluded. An important goal of the project is to enhance the site and not take away from existing functions such as retail and commercial buildings. Existing parks such as Union Station Square is a historical park that not only wants to be enhanced by the intervention, but new relationships with the park must be made. Other instances of the site are surrounded by unpleasant traffic conditions that benefit from a certain level of exclusion. By creating moments that are removed from the surroundings allows for public spaces to be more intimate and memorable.





VIEW LOOKING NORTH



EXISTING ROADS

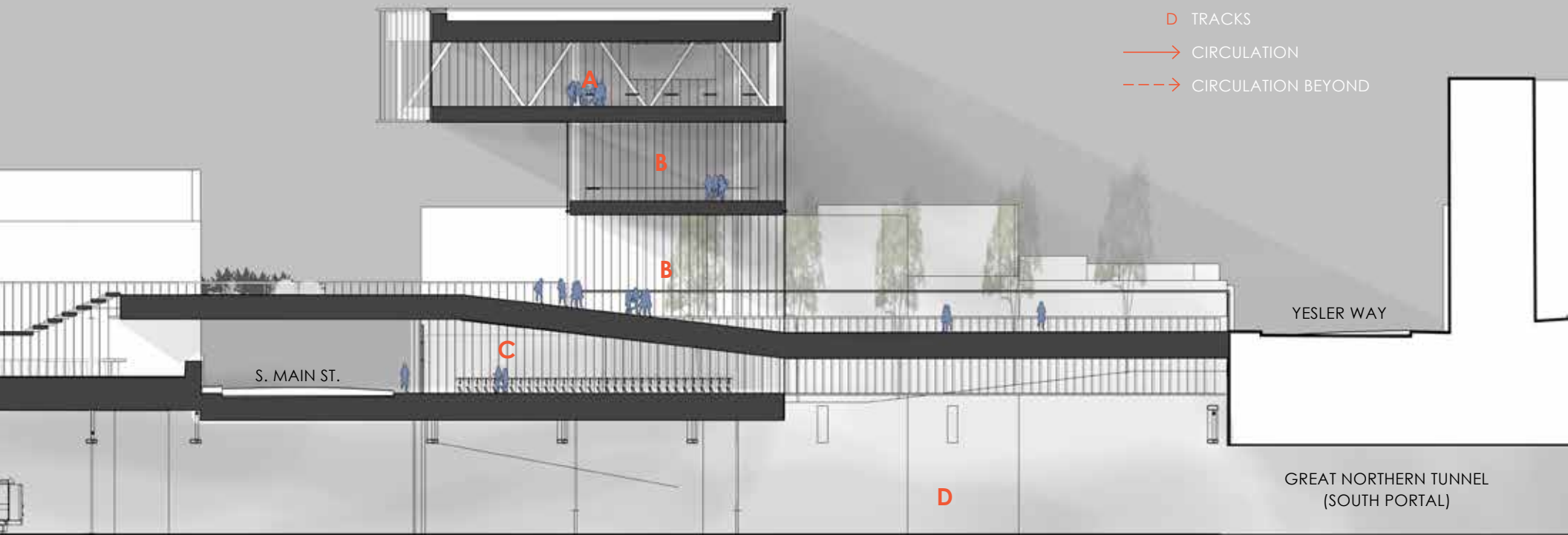


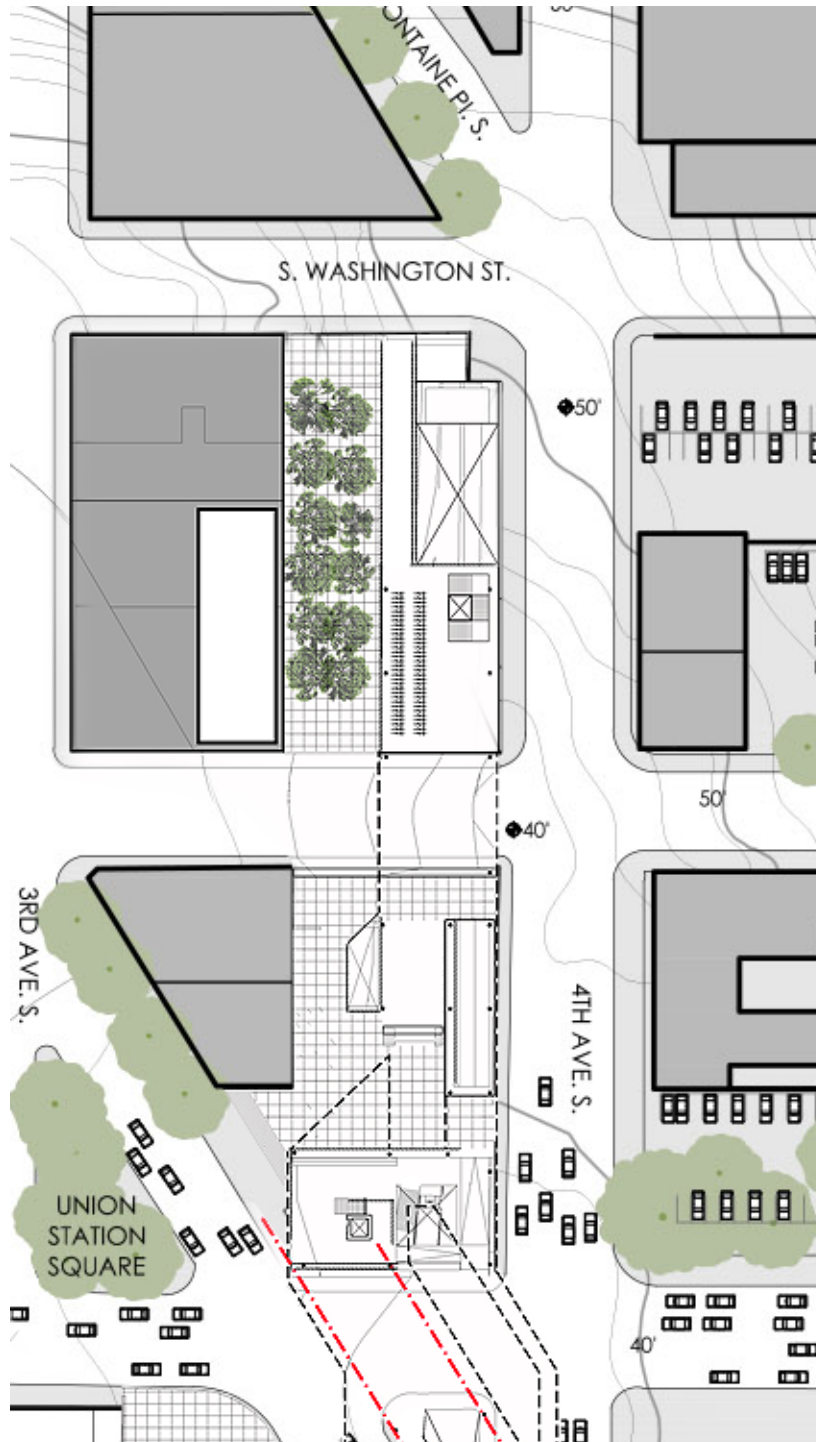
NEW CIRCULATION



CREATION OF PUBLIC SPACE

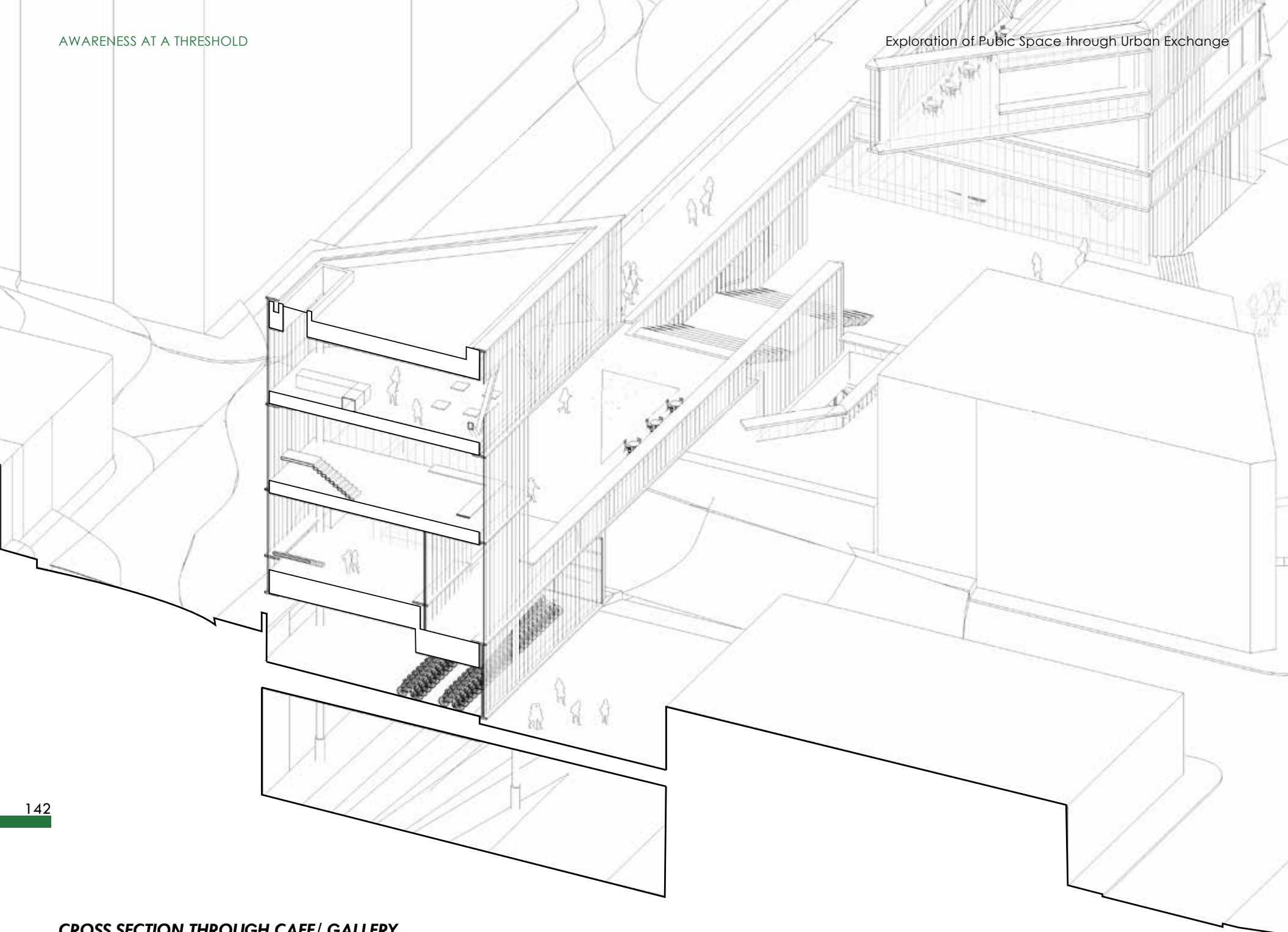
- A CAFE
- B GALLERY SPACE
- C BIKE STORAGE
- D TRACKS
- CIRCULATION
- - - - - CIRCULATION BEYOND





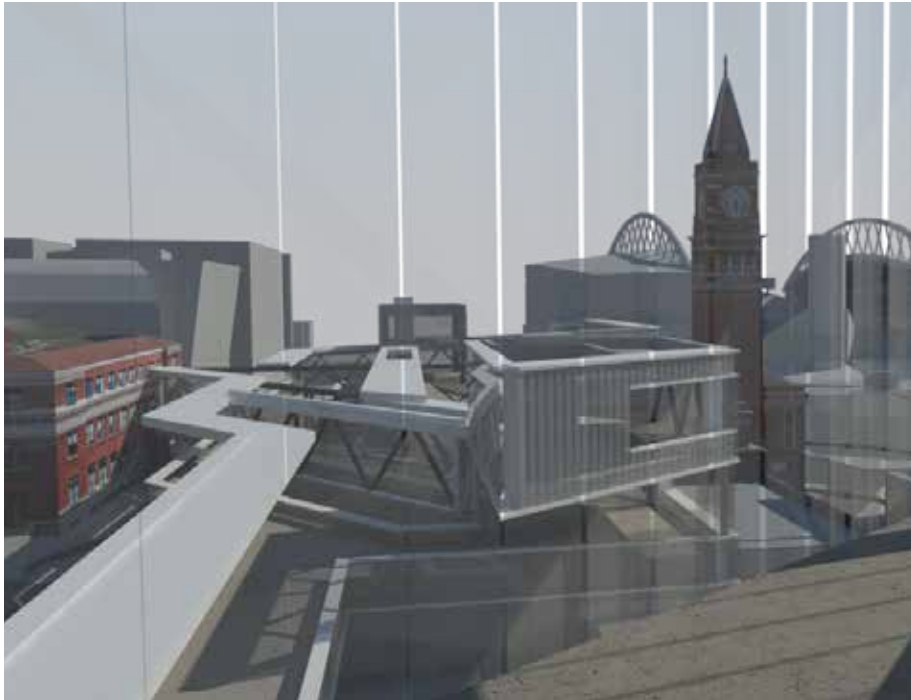
CAFE, GALLERY AND PARK SPACE

The characteristic of the North Platform is more modest than its counterpart to the South. This area is responding to the quiet nature of the neighboring buildings and uses, compared to the intensity and scale of the stadium. Acting as an anchor point on the site, the Northern most tower provides travelers and residences with views of the new landscape and existing neighborhood. This is a special point of the project because of its subtle detachment from the exchange point. Here, the project is responding to the neighboring art gallery as a catalyst for activity, and a hardscape parkway is provided in hope that the existing gallery will be able to spill out onto it. With ample bike storage provided and a small cafe, local travelers will be encouraged to bike to the new transit hub and walk along the elevated parkway to their next stop.

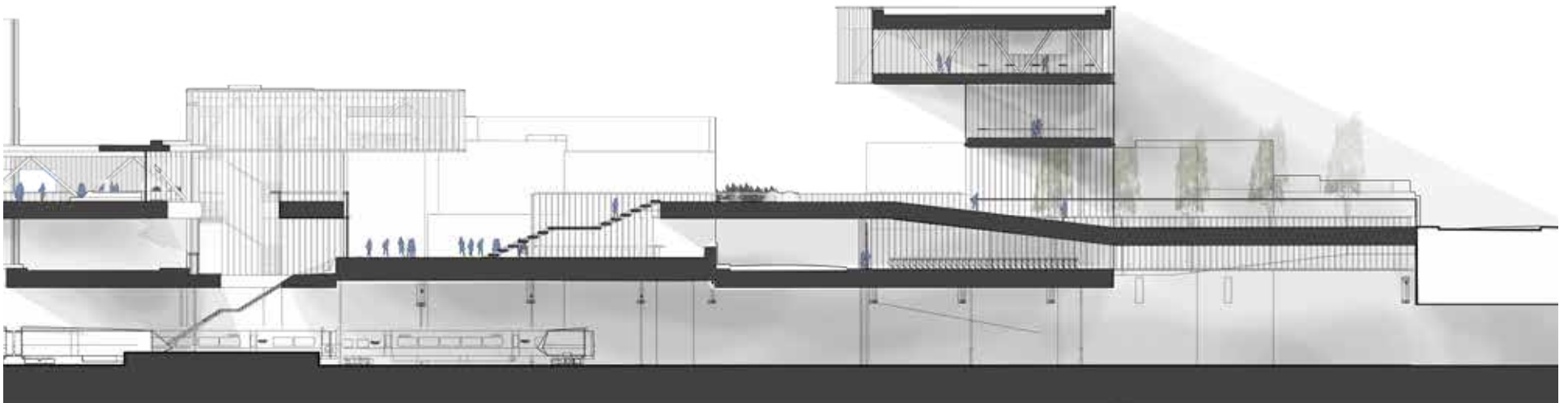
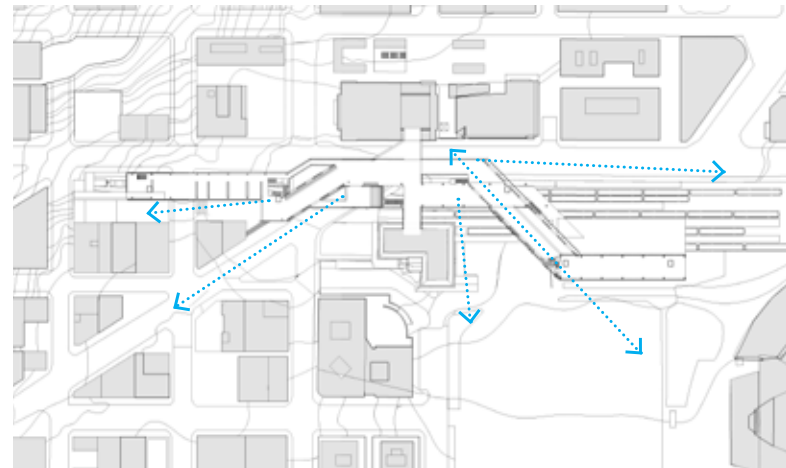


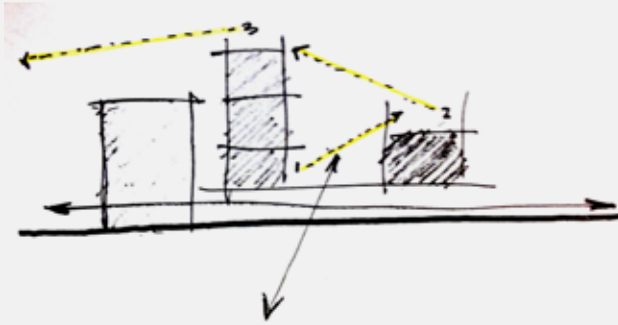


||||| NORTH GARDEN AS MARKET



VIEW FROM CAFE TOWARDS STATIONS





NORTH PUBLIC LANDSCAPE

AMBIGUOUS SPACE OF EXCHANGE

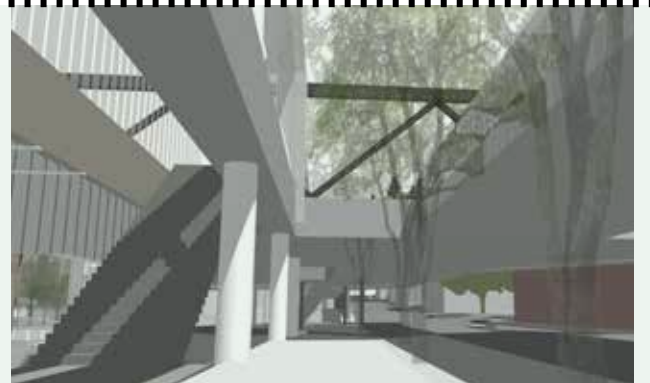
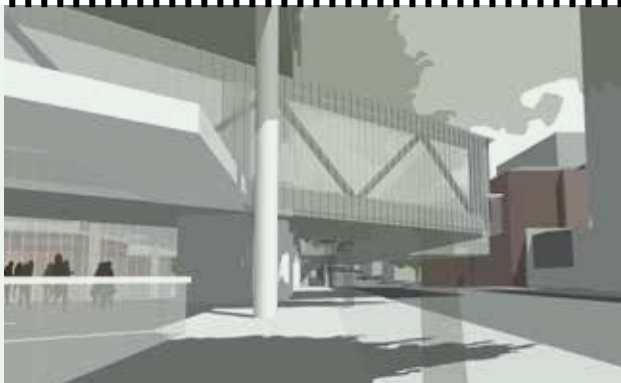
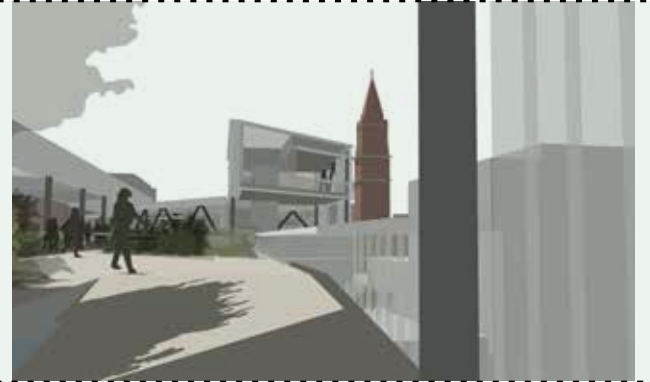
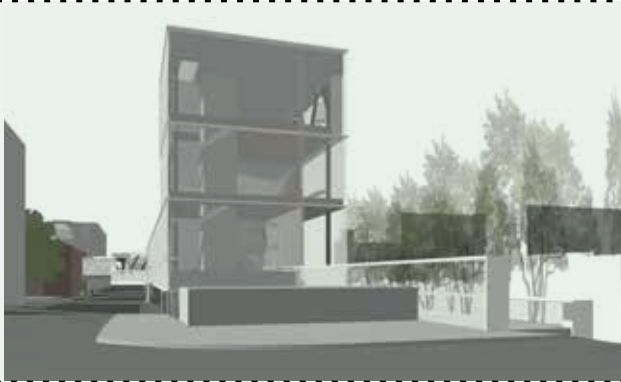
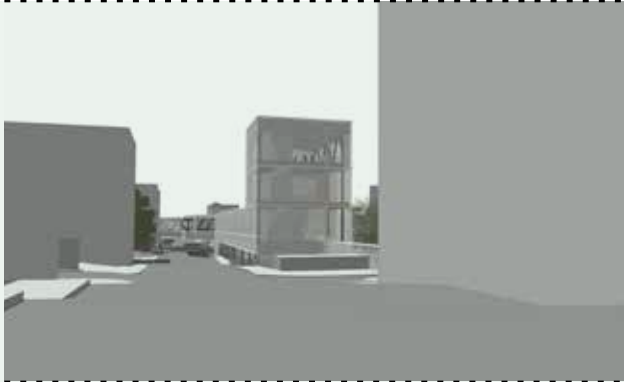
Because the points of arrival have a desire for orientation, importance was placed on allowing travelers numerous views towards the city. Multiple towers placed at the exchange points create the opportunity for views towards Elliot Bay, the financial center, the Century Link Field, and the nearby parks that give Seattle it's distinct character. The towers will continue the movement upwards from the train platforms to vantage points allowing for the desired views. Inside the towers are spaces that provide the place for public activities and celebrations, as well as the possibility for small cafes. These functions give the towers multiple uses throughout the day while remaining ambiguous in nature. This flexibility will allow for different displays of the public through galleries, films, exhibitions, and discussions with the city of Seattle as the backdrop for all of it. Providing these sorts of spaces at this major urban threshold takes advantage of people's need for awareness. Not only are people placed in spaces that provide views but they are also given the chance to understand some of the diverse culture the city has to offer.







||||| SITTING IN GARDEN LOOKING TOWARDS CITY



AWARENESS AT A THRESHOLD



APPROACH FROM DOWNTOWN



LEAVING UNION STATION



APPROACH FROM SOUTH

Exploration of Pubic Space through Urban Exchange

The approach from the downtown financial district meets the project on the opposite end from the stations. Initially, the project address the scale of downtown

The connection between the two historical stations is made simple and direct but allows for alternative spaces for relaxing and viewing the city.

These sequences help illustrate the pathway in terms of its spatial sequence. As described before, the new public intervention seeks to enhance the existing city fabric and create new spaces for public interaction at this threshold. By linking the two historical stations and platform accesses, the project has the opportunity and responsibility to create a multitude of spatial configurations that respond to the physical environment.

REGULATORY ENVIRONMENT

ZONING, LIFE SAFETY & ASSEMBLY







HISTORICAL DISTRICT

PARTAKING IN A DIALOGUE

Designing within a historical district demands a certain type of dialogue. This dialogue should respect the past and use history as a lesson for new design. The Pioneer Square Preservation District was established in 1970 to retain the historical character of the original downtown neighborhood. Guidelines for classifying the district as well as for new designs attempt to capture the essence of the Pioneer Square District and allow for future additions. Designing within the context of the historical fabric becomes an immense amount of pride and responsibility. In order for the new public park to become a success it must respond to this issue of dialogue.

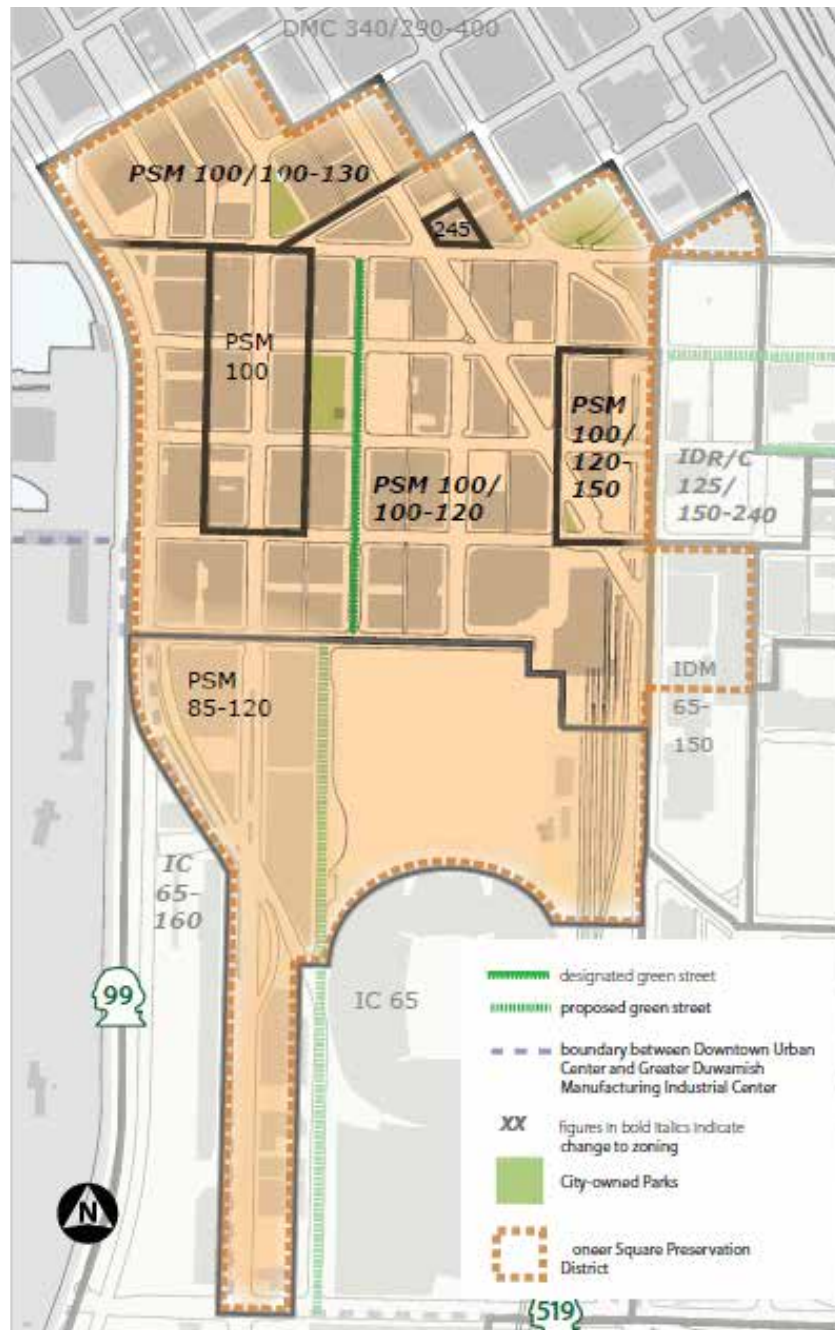
HISTORICAL DISTRICT GUIDELINES

A. Development on the Site should respond to the following context of the site:

1. It is located in the Pioneer Square Preservation District.
2. It is located next to the King Street Station, listed in the National Register of Historic Places.
3. The King Street Station serves as a major transportation hub.
4. The Site is next to Qwest Field.
5. The Site is located in a major pedestrian thoroughfare during events at Qwest Field and Events Center and Safeco Field.
6. The Site is across the street from residential uses to the west and office and commercial uses to the north.
7. The eastern portion of the Site is adjacent to the International Special Review District, separated by a grade change and railroad tracks.
8. There are no buildings that currently abut the Site. The sites to the south and east could be developed in the future.
9. Weller Street pedestrian bridge terminates at the Site.
10. Occidental Avenue South changes alignment with the street grid at the northwest corner of the Site.

B. Other Important Contextual Building Features of the District:

1. Existing buildings in the District generally range in height from 2 - 8 stories.
2. Historic buildings in the District do not have setbacks at street level.
3. The buildings to the north are laid out in a grid pattern of four buildings to a block, with each building being approximately 110' x 108'. The exception is the new King Street Center which occupies the whole block. The building on South King Street between Occidental Avenue South and First Avenue South is approximately 79' x 180'.
4. Neighboring buildings generally employ a distinctive block-like massing composition.
5. Pedestrian and scaling elements found in the District include standard-sized bricks, arches, terracotta and stone design details and decorative cast iron. Windows are double hung, single hung and pivot type. Buildings should include a variation of materials particularly at entrances in some buildings.
6. Building design in the Pioneer Square Historic District is generally typified by horizontal divisions which create distinctive base and cap levels. Facades may also be divided vertically by pilasters or wide piers which form repetitive window bays. Street facades are also distinguished by heavy terminal cornices and parapets, ornamental storefronts and entrance bays and repetitive window sizes and placement. (from the Pioneer Square District Rules



SETBACKS, HEIGHTS & LANDUSE

NEW CONSTRUCTION DESIGN

NEW CONSTRUCTION DESIGN IN THE PIONEER DISTRICT

A. Massing. Consider variation of heights and facades to relate contextually the existing buildings on the blocks north of the site within the District. It is recognized that the Site will at least be bisected by the continuation of Second Avenue, creating two separate blocks.

B. Building Heights. The new buildings' heights should be perceived to relate to existing historic buildings. There should be floor height variation on the Site. Use of false parapets to accomplish the variation of height is not acceptable.

C. Setbacks. A majority of the facades on South King Street and Occidental Avenue South should be set back only after the 5th, 6th or 7th floors to maintain the street wall at a similar height as neighboring buildings. Depth of setbacks could be from a minimum of 15' to a maximum of 30'.

D. Scale. Building facades should have a pedestrian scale, attention to detail on the ground floor and features in proportion to pedestrians.

E. Street Walls. Street level building frontage should abut the existing sidewalk and should create a continuity of facades that are compatible with historic building heights. Street level facades on South King Street and Occidental Avenue South should relate to the street wall patterns in the District. Entries may be recessed. Street walls can be interrupted by continuations of pedestrian paths.

F. Non-Street Wall Elevations. The quality of design and materials should be maintained on all sides of the buildings, as they will be seen from the street and neighboring buildings. Non-street walls can reflect the context in which they exist, but should continue to be compatible with the street facades. Service and utility functions should not be concentrated on the south side of the buildings such that they visually overwhelm the quality of design.

G. Building Articulation and Definition. Consider how the new buildings on the Site relate to the existing buildings composed of a base, shaft and cap. The base could include the street level or the street level plus the second story. Each building on the Site should have a consistent, articulated bay rhythm, but not necessarily the same as each other. Buildings on the Site should be articulated both vertically and horizontally. The buildings should have an articulated parapet.

H. Floor to Floor Height. Floor height should reflect the floor to floor heights that exist in Pioneer Square.

I. Entrance Orientation. Each building on King Street or Occidental Avenue should have an identifiable primary entrance at street level in addition to the storefront entrances on the King and Occidental facades. Architectural detailing such as, but not limited to: ornamental glazing, railings and balustrades, awnings, canopies, decorative pavement, decorative lighting, seats, architectural molding, and signage could be used to articulate the entrances.

J. Display Windows and Storefronts. Transparency should be maintained on the ground level, therefore windows should be storefront window types and should be non-reflective, non-tinted glass.

K. Upper Floor Windows. Upper floor glass should maintain transparency and be of non-reflective glass.

L. Balconies. Balconies are encouraged and the design and material should contribute to the vertical and/or horizontal expression of a building.

M. Pedestrian Friendly Design. The design should promote continuation of the pedestrian connections at Weller Street and Occidental and Second Avenues. Pedestrians move at a slower pace and are more attuned to detail and proportion, and therefore the design should reflect proportions and details which make the pedestrian feel comfortable. Examples of desirable features include, but are not limited to: visual and pedestrian access (including barrier-free access) into the Site from the public sidewalk, pedestrian-scaled entries and windows, use of colors, textures and patterns, pedestrian-scaled site lighting, areas for vendors in commercial areas, pedestrian-scaled signage that identifies uses, shops and way finding, site furniture or amenities such as awnings, canopies, fountains, benches, pergolas, kiosks, etc., landscaping that screens undesirable elements or that enhances the space and architecture.

Zone Designation	Base FAR	Maximum FAR
<i>Downtown Office Core 1 (DOC1)</i>	6	20
<i>Downtown Office Core 2 (DOC2)</i>	5	14
<i>Downtown Retail Core (DRC)</i>	3	5
<i>Downtown Mixed Commercial (DMC)</i>	4 in DMC 65 4.5 in DMC 85 5 in DMC 125, DMC 160, DMC 240/290-400, and DMC 340/290-400 3 in DMC 85/65-150	4 in DMC 65 4.5 in DMC 85 7 in DMC 125, DMC 160, and DMC 240/290-400 10 in DMC 340/290-400 5 in DMC 85/65-150
<i>Downtown Mixed Residential/Residential (DMR/R)</i>	1 in DMR/R 85/65 1 in DMR/R 125/65 1 in DMR/R 240/65	1 in DMR/R 85/65 2 in DMR/R 125/65 2 in DMR/R 240/65
<i>Downtown Mixed Residential/Commercial (DMR/C)</i>	1 in DMR/C 85/65 1 in DMR/C 125/65 2 in DMR/C 240/125 2.5 in DMR/C 65/65-85 2.5 in DMR/C 65/65-150	4 in DMR/C 85/65 4 in DMR/C 125/65 5 in DMR/C 240/125 4 in DMR/C 65/65-85 4 in DMR/C 65/65-150
<i>Pioneer Square Mixed (PSM)</i>	N.A.	N.A.
<i>International District Mixed (IDM)</i>	3, except as stated below* 6 for hotels** in IDM 75-85 and IDM 75/85-150	3, except as stated below 6 for hotels** in IDM 75-85 and IDM 75/85-150 6 in IDM 150/85-150
<i>International District Residential (IDR)</i>	1	2 if 50% or more of the total gross floor area on the lot is in residential use
<i>International District Residential/Commercial (IDR/C)</i>	3, except hotels 6 for hotels**	3, except hotels 6 for hotels**
<i>Downtown Harborfront 1 (DH1)</i>	N.A.	N.A.
<i>Downtown Harborfront 2 (DH2)</i>	2.5	Development standards regulate maximum FAR
<i>Pike Market Mixed (PMM)</i>	7	7
Footnotes: N.A. = Not Applicable. *In the IDM 150/85-150 zone, hotel uses are subject to the base FAR of 3 FAR. **Hotel use may be combined with up to 3 FAR of other chargeable floor area, up to a total of 6 FAR.		

OCCUPANCY TYPES

A-ASSEMBLY

Assembly uses include social, recreational and civic gatherings. Assembly includes four subdivisions:

A-1: This division includes facilities for the production and viewing of the performing arts.

A-2: This division includes recreational, amusement, and worship uses not specifically falling under other Assembly groups, including, for example, auditoriums, churches, community halls, courtrooms, dance halls, gymnasiums, lecture halls, libraries, museums, passenger stations and depots, nonresidential schools and colleges, and the like.

A-3: This division includes arena-type facilities.

A-4: This division includes outdoor gatherings.

A-1

THEATERS

A-2

RESTAURANTS

A-3

ART GALLERIES, AUDITORIUMS, EXHIBITION HALLS, LECTURE HALLS, PASSENGER STATION WAITING AREAS,

M-MERCANTILE

Mercantile uses include the display and sale of retail and wholesale merchandise and the related stocking of such goods.

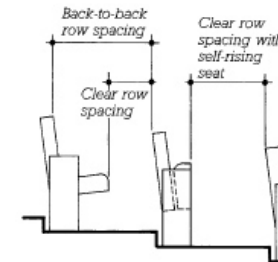
M

MARKETS, RETAIL,

ASSEMBLY SEATING

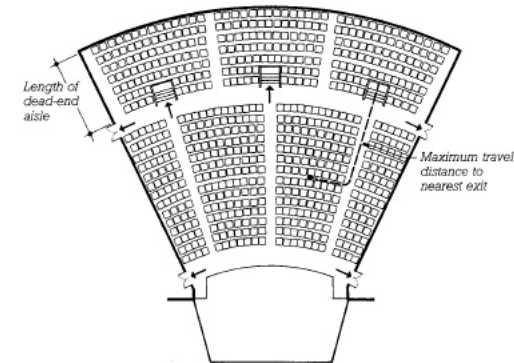
	Seating		Aisles ¹			Maximum Slope of Aisle
	Maximum Row Length	Row Spacing	Minimum Aisle Width	Longest Dead-End Aisle	Cross-Aisle Width	
International Building Code²	For a row with egress at both ends: 100 seats; for a row with egress at one end only: 30' (9 m) to an aisle that offers a choice of two paths of egress (one choice may be across an additional row of not more than 24 seats).	For a row with egress at both ends: 12" (305 mm) clear plus 0.3" (7.6 mm) for every seat above 14. For a row with egress at one end only: 12" (305 mm) plus 0.6" (15.2 mm) for every seat above 7. Maximum required clear spacing is 22" (559 mm).	36" (914 mm) for aisles serving seating on one side or not more than 50 seats on two sides. 42" (1067 mm) for aisles serving more than 50 seats on two sides.	20' (6 m) unless seats served by dead-end aisle are within no more than 24 seats of another aisle with row spacing 12" (305 mm) plus 0.6" (15.2 mm) for every seat above 7.	Same as for aisles, sized for the combined capacity of the converging aisles.	1:8

N:

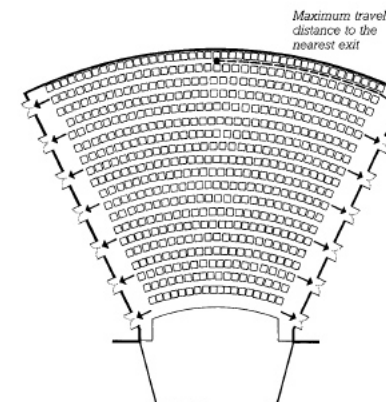


ASSEMBLY SEATING

Stairs				Exits	
Stairs in Aisle	Minimum Stair Width	Required Stair Width	Handrails	Maximum Travel to Exit: Unsprinklered	Maximum Travel to Exit: Sprinklered
Tread depth 11" (279 mm) minimum. Riser height 8" (203 mm) maximum and 4" (102 mm) minimum. Risers up to 9" (229 mm) are permitted where necessitated by slope of adjacent seating.	36" (914 mm) for stairs serving seating on one side or not more than 50 seats on two sides. 48" (1219 mm) for stairs serving more than 50 seats on two sides. See also the next table column.	Add to the minimum stair width from the previous column: 0.3" (7.6 mm) per person for risers 7" (178 mm) or less, plus 0.005" (0.13 mm) per person for each additional 0.1" (2.5 mm) of riser height greater than 7".	Handrails are required at stairs and at aisles with a slope exceeding 1:15. Aisles or stairs subdivided by handrails must have a minimum width of 23" (574 mm) between the handrail and adjacent seating.	200' (61 m)	250' (76 m)



CONVENTIONAL ASSEMBLY SEATING



CONTINENTAL ASSEMBLY SEATING

SEATING FOR THE DISABLED

Required	Total Capacity	Wheelchair Places
International Building Code	4-25	1
	26-50	2
	51-100	3
	101-300	5
	301-500	6
	Over 500	6, plus 1 additional for each 200 seats or portion thereof

EGRESS REQUIREMENTS

QUANTITIES FOR DETERMINING WIDTHS OF EGRESS COMPONENTS

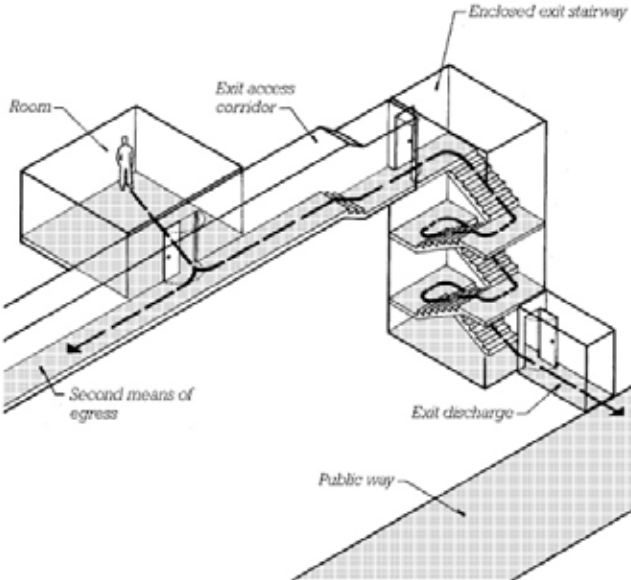
Assembly occupancy, gaming floors	11 ft² (1.0 m²) gross
Assembly occupancy with concentrated seating (chairs only, not fixed)	7 ft² (0.65 m²) net
Assembly occupancy with standing space	Standing space: 5 ft² (0.46 m²) net
Assembly occupancy with unconcentrated seating (tables, chairs, stages, platforms)	15 ft² (1.4 m²) net; for booth seating, assume 24" (610 mm) width per occupant
Assembly occupancy, fixed seating	Use the actual number of seats; for seating without dividing arms, assume 18" (457 mm) width per occupant

STAIRS

	Stairs Other Than Residential					Residential Stairs¹	
	Maximum Riser Height (R)	Minimum Riser Height (R)	Minimum Tread Depth (T)	Maximum Rise Between Landings	Minimum Number of Risers per Flight	Maximum Riser Height	Minimum Tread Depth
International Building Code	7" (178 mm)	4" (102 mm)	11" (279 mm)	12' (3658 mm)	no requirement	7.75" (197 mm)	10" (254 mm)

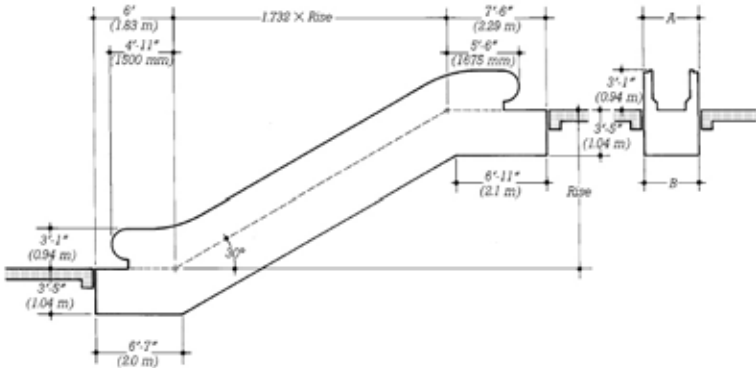
RAMPS AND SLOPES

	Maximum Ramp Slope for Required Exits	Minimum Ramp Width	Landing Requirements
International Building Code	1:12 for ramps part of an accessible path of travel; 1:8 for other ramps	36" (914 mm) clear width between sides of ramp or handrails, if any	Landings are required at points of turning, ramp entrances and exits, and doors opening onto ramps. The maximum rise between landings is 30". Landings must be at least as wide as the ramp, with a minimum length of 60" (1525 mm), except in Group R-2 and R-3 individual dwelling units, where the minimum length is 36" (914 mm).



3. The exit discharge is a means of moving from an exit to a public way. It may be as simple as a door opening from an enclosed exit stairway to the street, but it can also be a protected exit corridor to an exterior door, or a path across a ground floor vestibule or lobby.

low. Also included are simplified standards for the preliminary design of these components, condensed from the model building codes treated in this book. The standards summarized here apply to new buildings. For existing buildings, certain of the



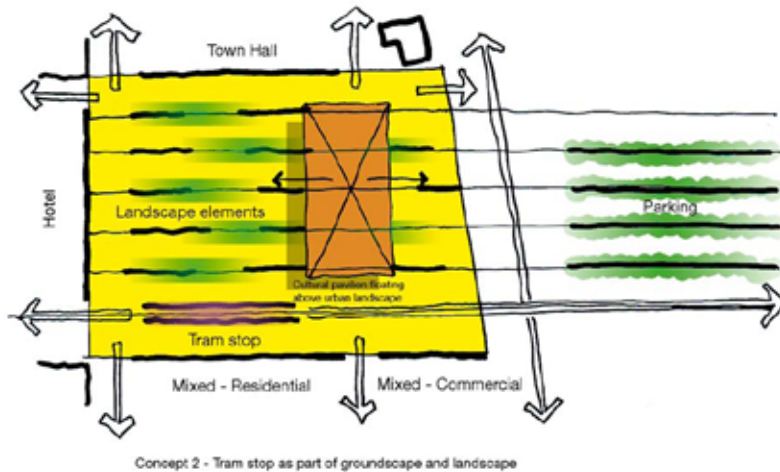
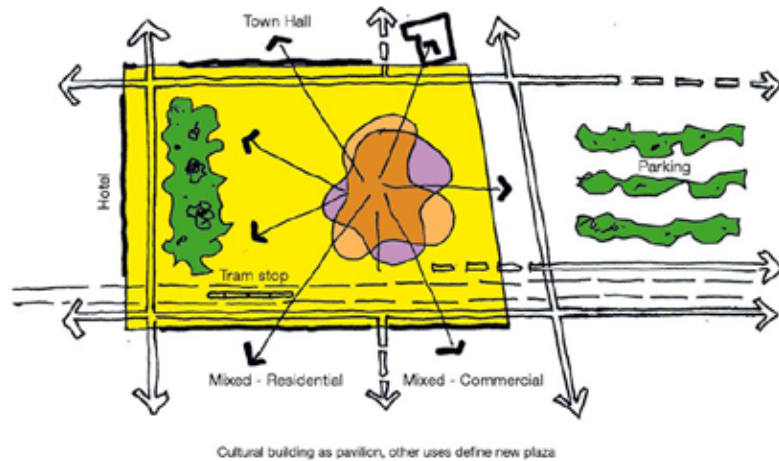
PRECEDENT CASE STUDY ANALYSIS

NUOVO CENTRO CIVICO A SCANDICCI







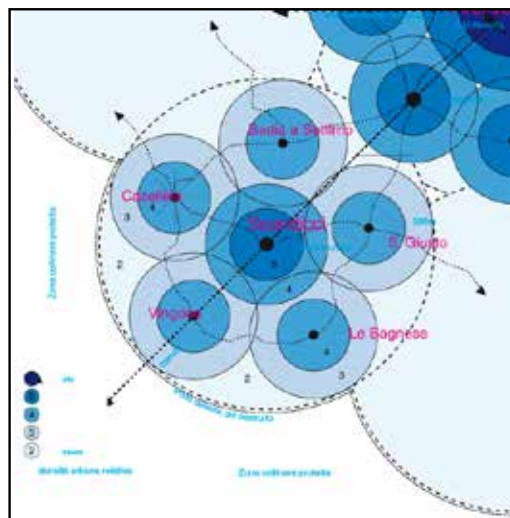


NUOVO CENTRO CIVICO A SCANDICCI

SCANDICCI, ITALY 2008-
ROGERS, STIRK HARBOUR + PARTNERS

TRAM STOP AS PART OF LANDSCAPE

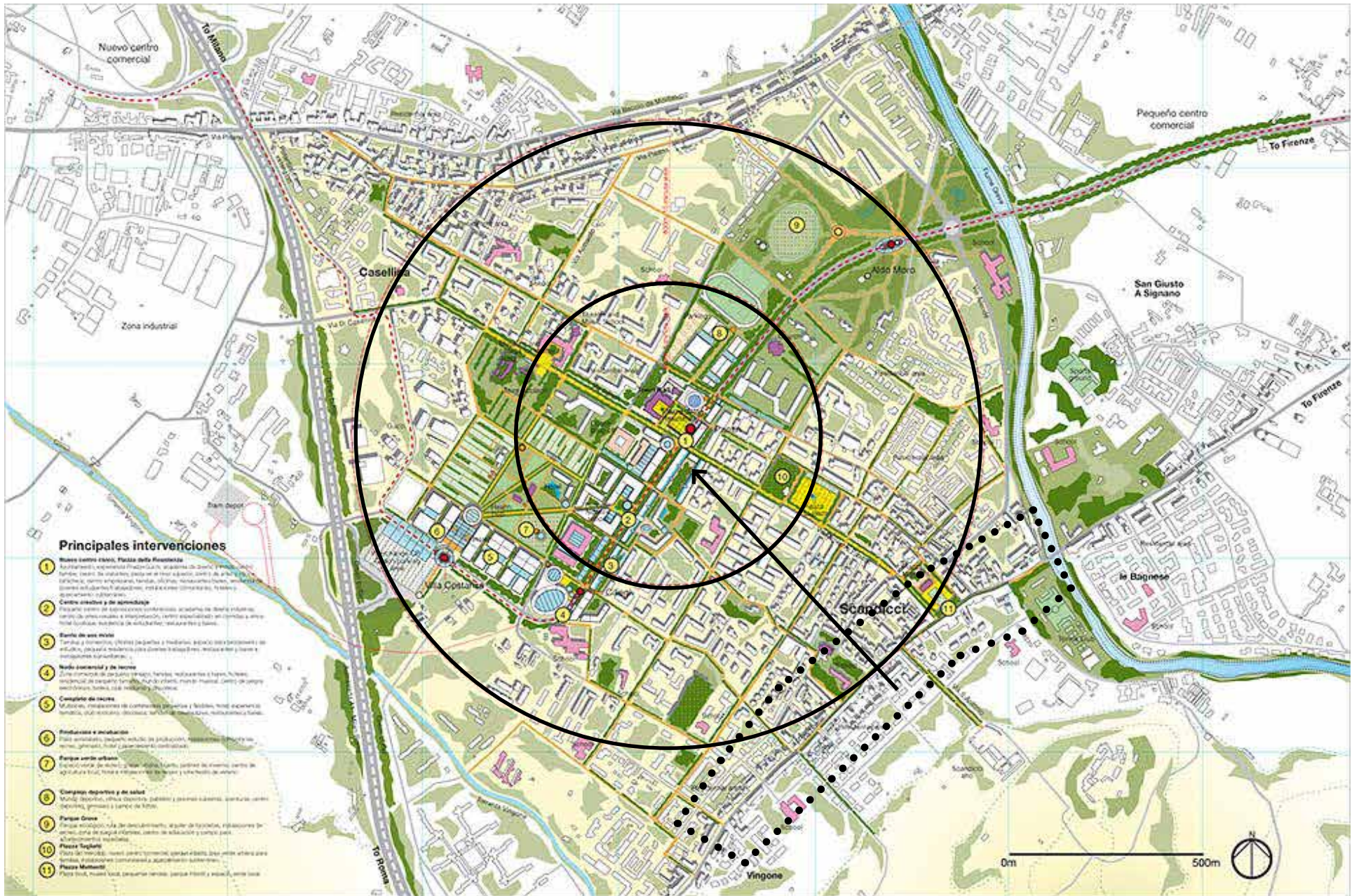
The Nuovo Centro Civico a Scandicci was designed to follow the master plan for future development commissioned by the Scandicci Council in 2003. Rogers Stirk Harbour + Partners was appointed by Scandicci Centro SRL to design the key buildings at the heart of this mixed-use development. The building area is located along the new tram line that connects Scandicci to Florence. The scheme aims to maximise opportunities offered by the tram connection while also providing Scandicci with a more clearly-defined town centre. The concept behind the project supports the idea that the area surrounding a city's entrance, in this case the major tram line, must provide cultural significance. The important here is found not only in the architecture of the cultural center, but also the civic space in front of the building. This space becomes the sort of "living room" for the city center hub, around which other mixed uses provide atmosphere. The use of the other functions allows for the city center to never sleep, providing a constant use of the buildings and exterior spaces.

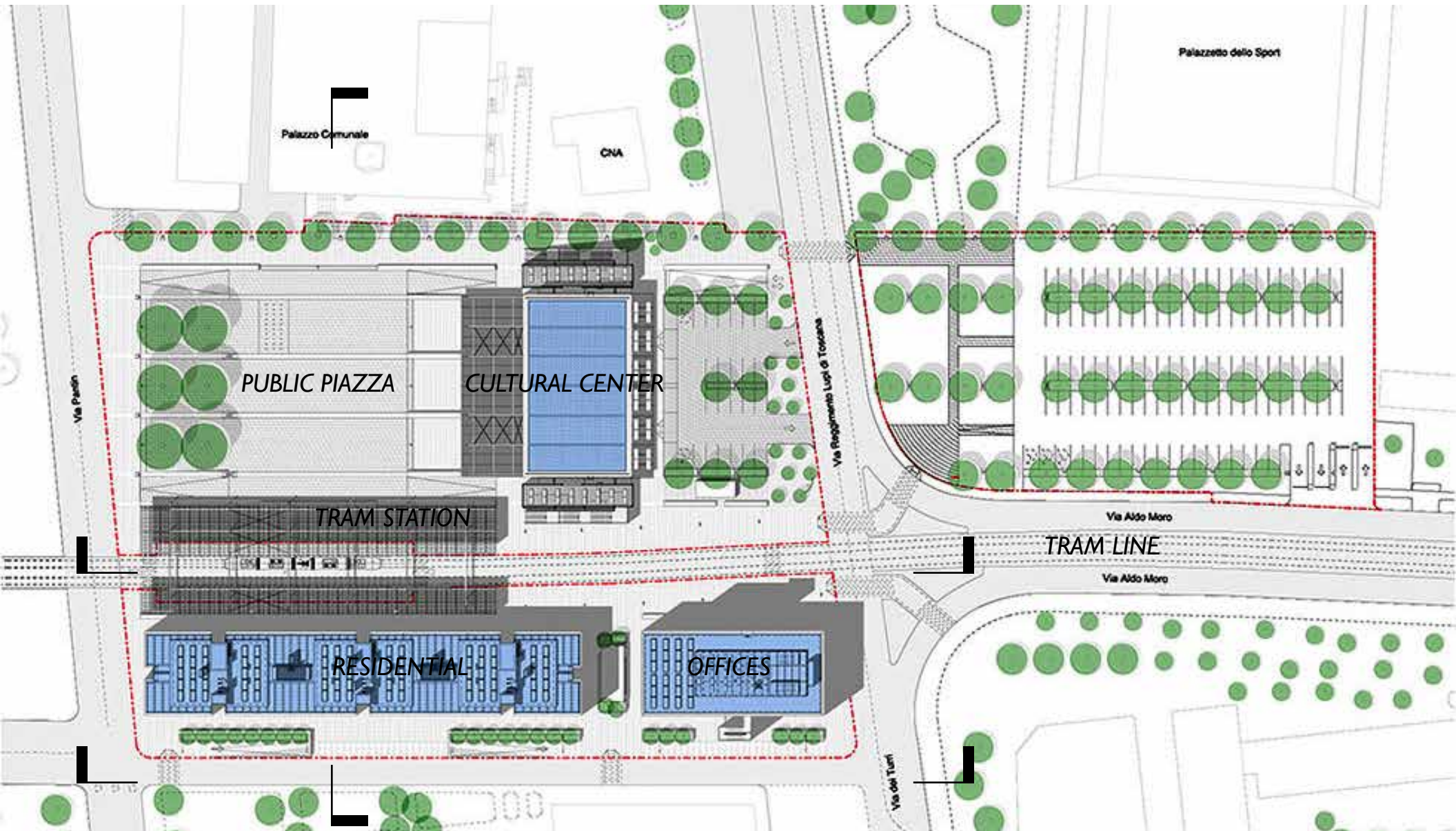


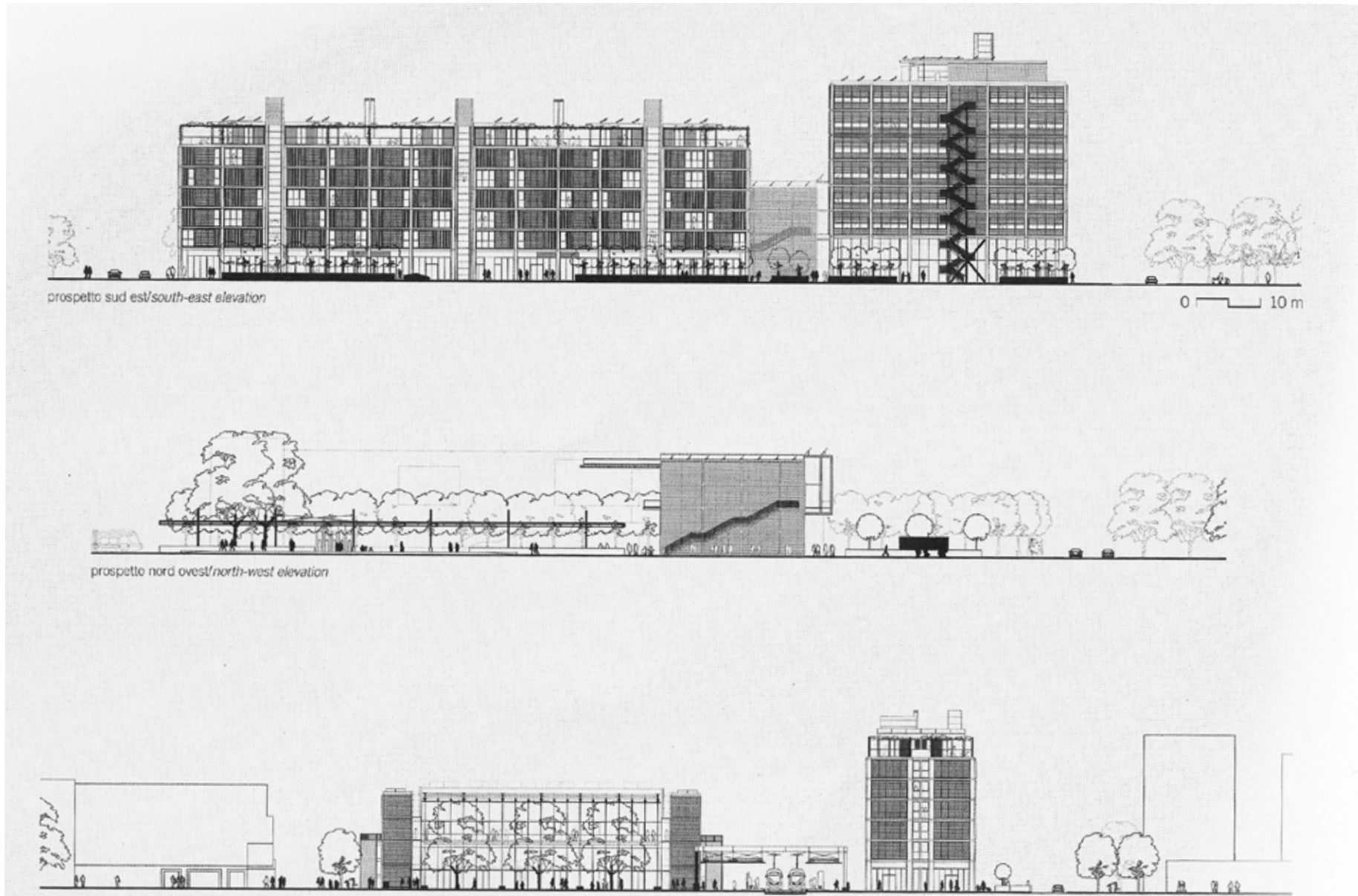
COMPACT CITY - CONNECTION TO FLORENCE

The location of a inter modal hub becomes very important when thinking of relations to surroundings. In the case of the Scandicci, the hub is thought in relationship to the hub in downtown Florence. This relationship is important for a town like Scandicci to be represented as a singular place as well as part of a larger system. These connections also help the economy of each place.

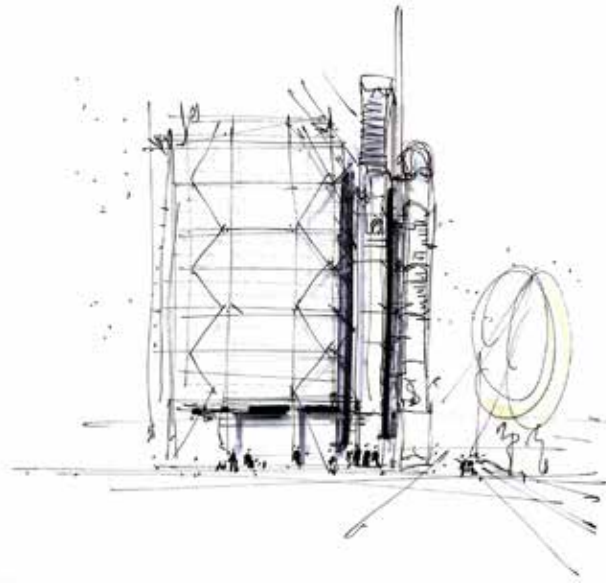
http://www.richardrogers.co.uk/work/buildings/nuevo_centro_civico_scandicci/concept











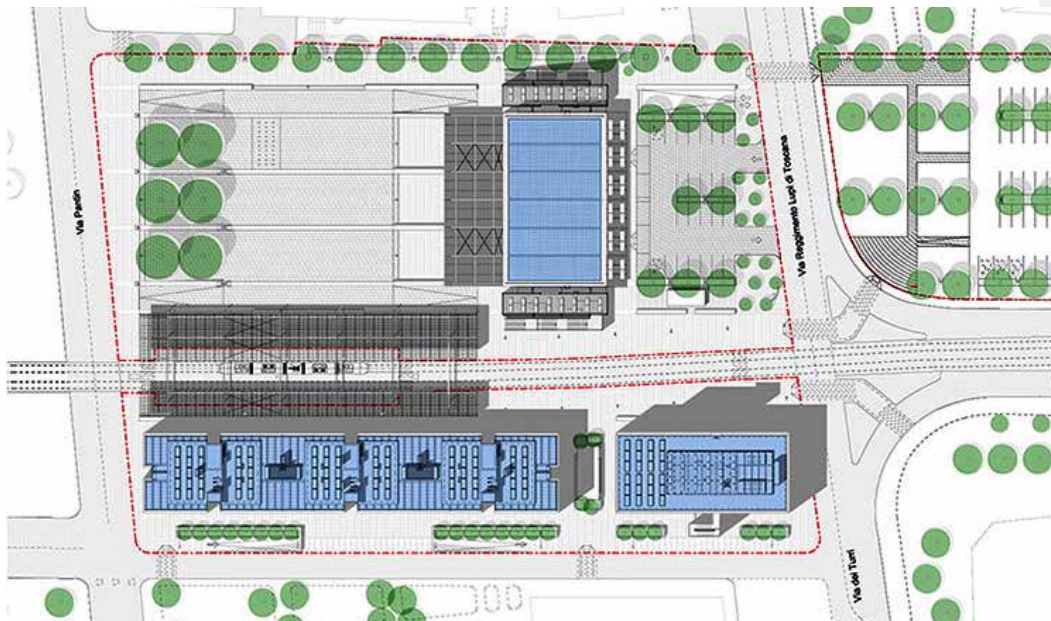
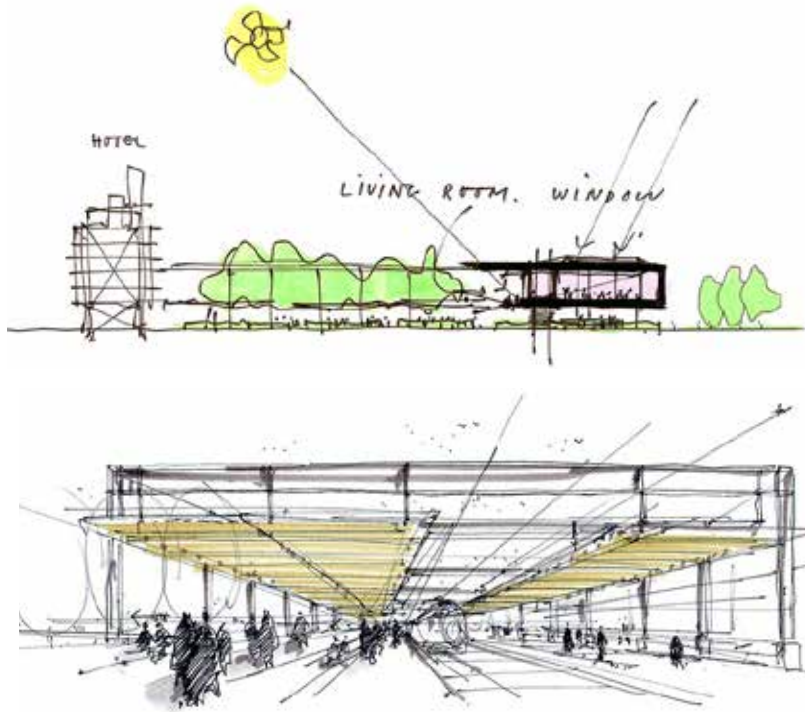
Area

Site Area	85,280 ft ²
Development Area	49,200 ft ²
Cultural Centre	6,230 ft ²
Office	13,120 ft ²
Residential.....	23,800 ft ²
Commercial.....	7,700 ft ²

PROGRAM

- multi-functional hall for seminars, conferences, exhibitions and concerts
- a seven-storey office building will act as 'marker' for the development
- 1-, 2- and 3-bedroom apartments as well as eight penthouse flats.
- retail and restaurant uses at ground-floor levels creating an animated zone





BUILDING FORM AND ORDER

A simple design promoting flexibility was used for the cultural center in order to act as a catalyst for public activity. This flexibility allows the building to adapt over time and not become a stale element in the city center. Broken into six bays, the building appears to be taking on the gesture of the tram line itself, insisting on the communication between the two. This bay system also helps the building remain flexible and up for interpretation. Located in Italy, the cultural center properly takes advantage of solar orientation and includes self shading devices for itself and the public piazza. Again, the public piazza is taking cues from the linear sequence of the tram line to define its order. In this way, the tram line and piazza become one entity, ensuring the use of both.



http://www.richardrogers.co.uk/work/buildings/nuevo_centro_civico_scandicci/concept



The idea of movement is every present in the new cultural center. the appropriate use of overhead screening desivces convey a sense of place in an arid region, while simultaneously convey the sense of movement away from the city. the duality between presence and (figuratively opposite) displacement/fleeting allows the new station to connnect to the current needs of commuting. the new architecture is able to blend with the landscape and be felt as a moment in time within the transitory moments of the city. this simple demonstration is still very effective in its spatial definition and continuity in formal expression.

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APPENDIX

PROGRESS & FINAL PRESENTATION

CREATING AWARENESS AT A THRESHOLD

MANY CITIES IN THE UNITED STATES SUFFER FROM THE DIFFICULTIES OF CLEARLY ESTABLISHING THEIR CULTURE FOR BOTH VISITORS AND RESIDENTS. A THRESHOLD INTO A NEW PLACE BECOMES CRUCIAL TO VISITORS AND THEIR OVERALL IMAGINARY OF THE PLACE. A MOMENT OF ARRIVAL IS A DELICATE SITUATION IN ANY PLACE, BOTH THE PHYSICAL AND CONCEPTUAL MEANINGS OF ARRIVAL REFLECT THE CITY'S ATTITUDES AND PROGRESSION TOWARDS THE PAST AND FUTURE. ARCHITECTURE CAN RESTORE THE POSITIVE ATTITUDES OF A CITY'S CULTURE WITH EDUCATION AS THE MEDIUM OF THE THRESHOLD. THE BUILDING WILL BE CONCERNED WITH THE CONCEPT OF MOVEMENT, THE ORGANIZATION OF PUBLIC LANDSCAPE (IN AN URBAN ENVIRONMENT), AND HOW THIS ALLOWS US TO EDUCATE. THE BUILDING WILL CONVEY ATTITUDES OF UNDERSTANDING AND FEELING A PART OF THE CITY, WHICH IS ULTIMATELY CONCERNED WITH AWARENESS, ACCEPTANCE AND EQUALITY. WE ALL HAVE PLACES THAT WE WANT TO GO IN LIFE. TRANSPORTATION IS JUST THE MANIFESTATION OF THIS YEARNING.

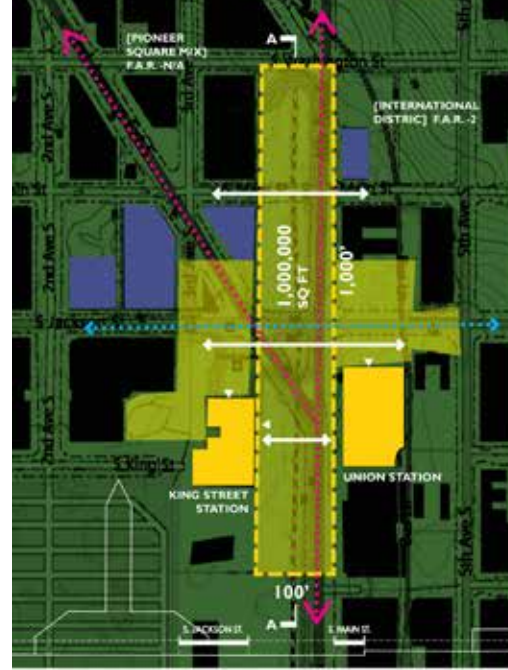


PATRICIA WHITE
THOMAS KUMAR
HUMAN URBAN KANSAS
PALLADIUM

AWAKENING

THRESHOLD

AWAKENING



SITE

MAJOR INTERMODAL CROSSROADS OF NORTH WEST

The entrance point to Seattle Washington lies between the King Street Station and Union Station. This site becomes the major gateway into the city by all means of transportation, connecting people to local and regional destinations. At of now, the moment of arrival lacks the cultural presence and means of orientation that it deserves. Lying on the edge of the Downtown Pioneer Square, and international districts, the site becomes culturally, historically, and functionally charged. The program is defined from the necessities of a threshold as well as the site context.

PROGRAM

THE NEED FOR CULTURAL AWARENESS AT A THRESHOLD

Can a threshold be people, coming and going through the city becomes an opportunity for cultural awareness? It is at this moment of arrival that people feel the need for orientation and awareness, and will be more susceptible to the environment that they encounter. The proposed site will cover the current void with a public landscape, letting visitors know that they are welcome to this place. A series of programs will mix cultural, geographical, and ecological functions with the functional aspects of a transit hub to properly introduce a new environment and support its many cultures.

CULTURAL ORIENTATION

PUBLIC LANDSCAPE
CULTURAL EVENTS
SMALL ASSEMBLY SPACES
PERFORMANCE SPACES
GALLERIES

TRANSIT ORIENTATION

INFORMATION
ICARTS / KARTS
BUS STOP
TECHNICAL OFFICE
WAITING AREA

PRECEDENTS



Source: Seattle Public Library

Source: Seattle Public Library

Source: Seattle Public Library

Source: Seattle Public Library

Source: Seattle Public Library

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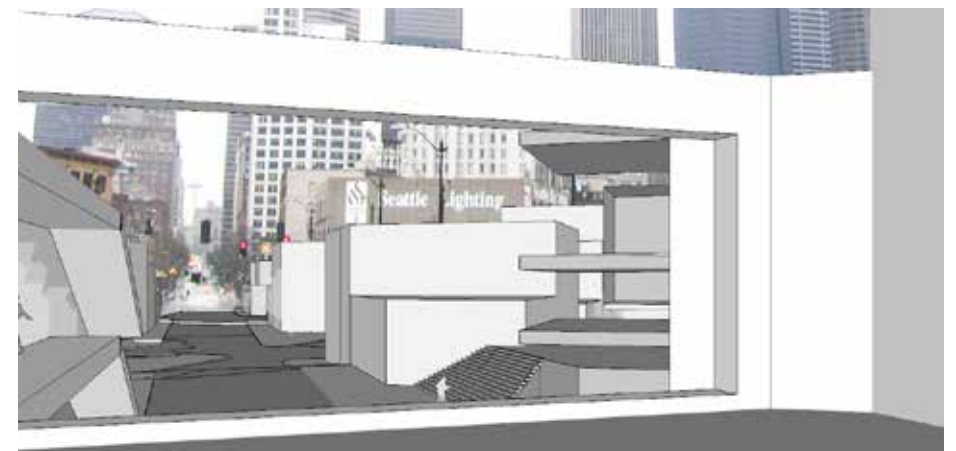
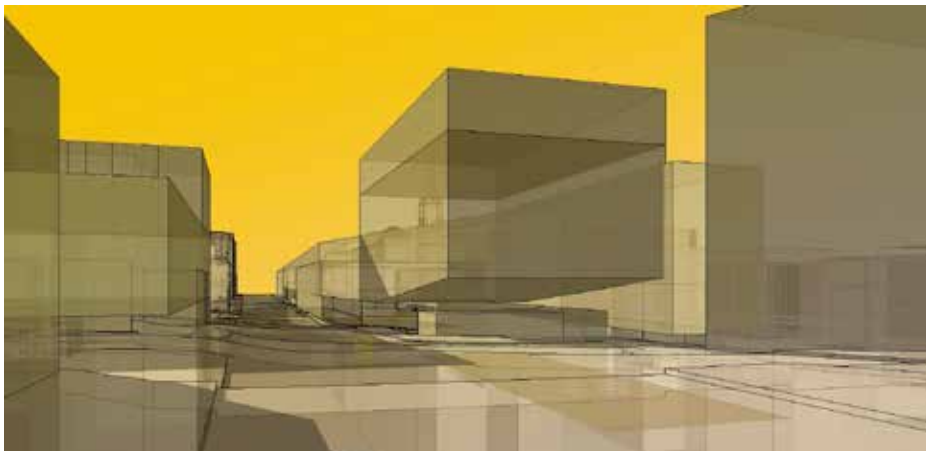
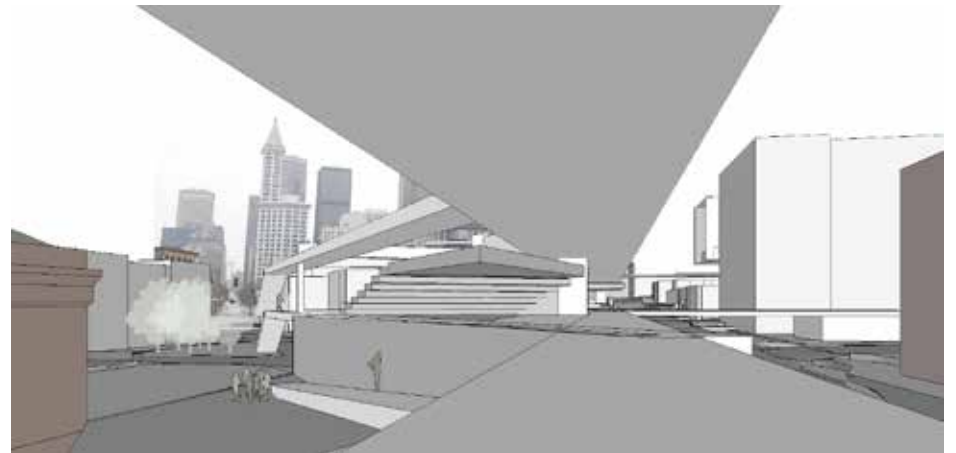
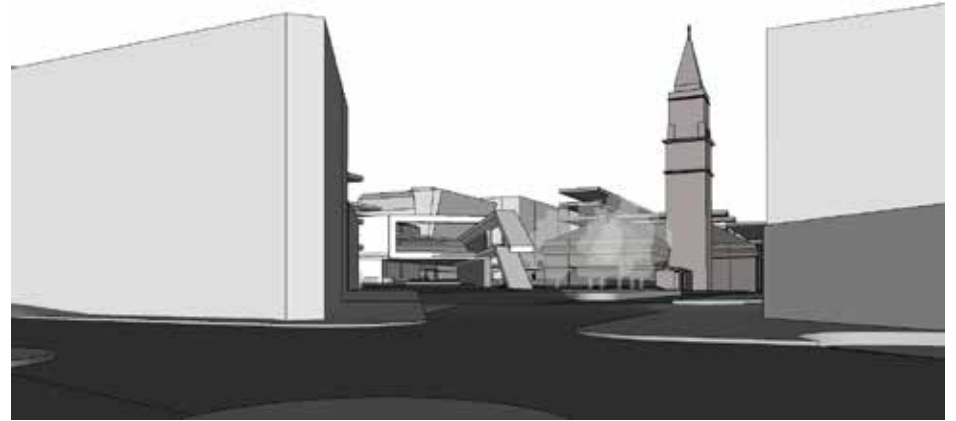
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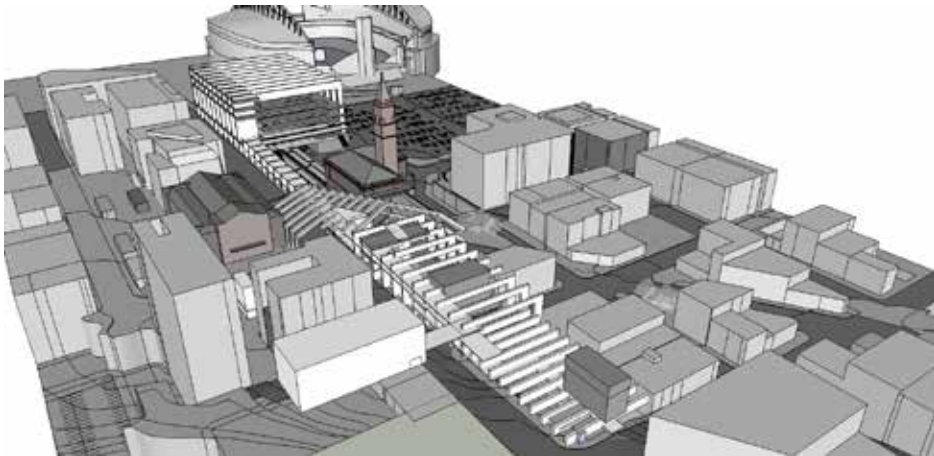
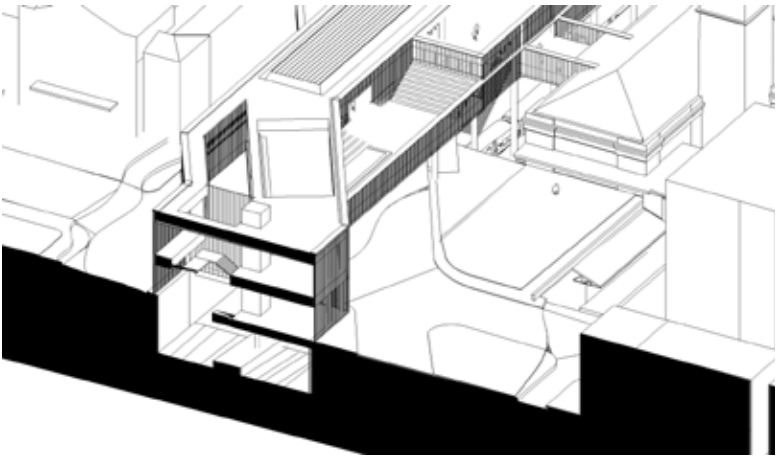
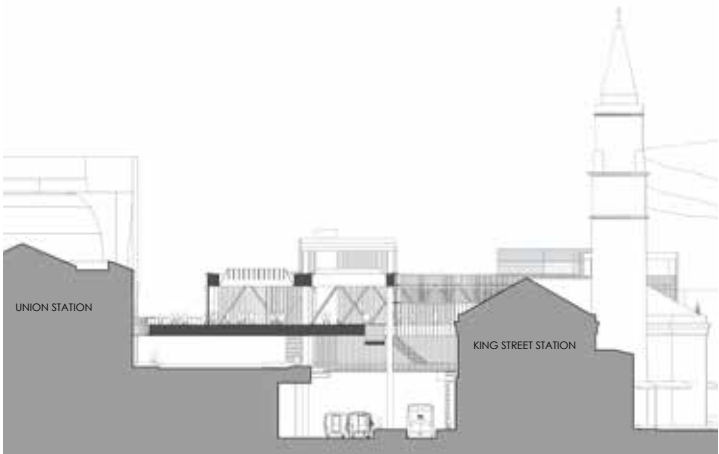
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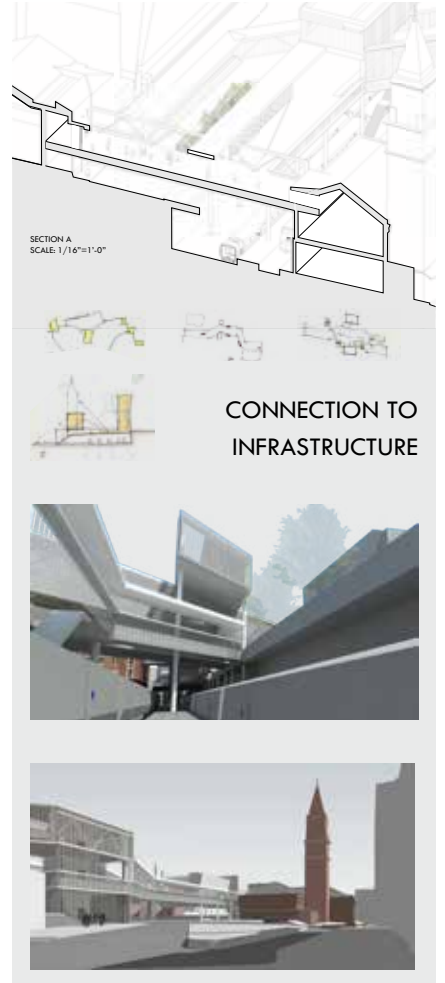
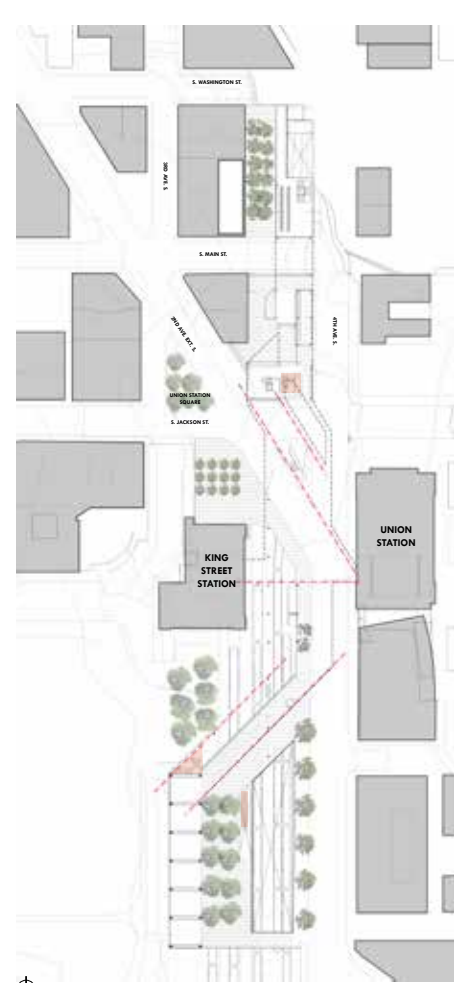


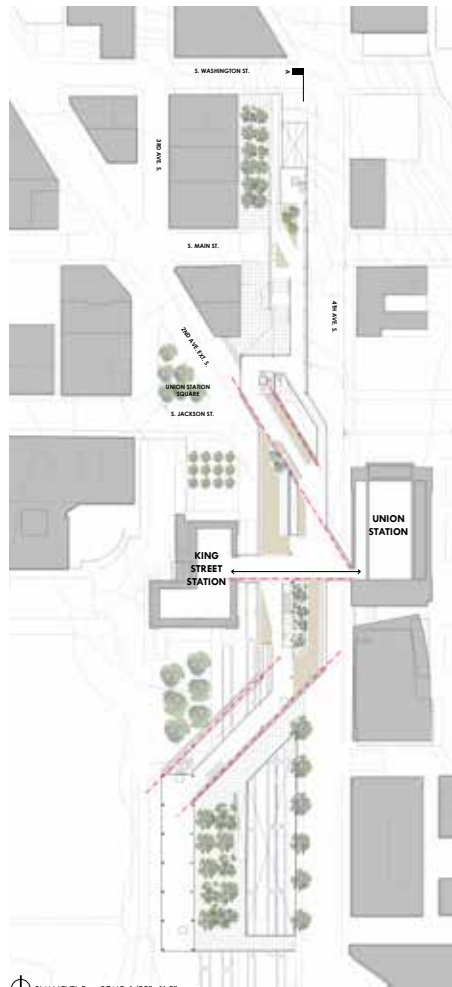


AWARENESS AT A THRESHOLD

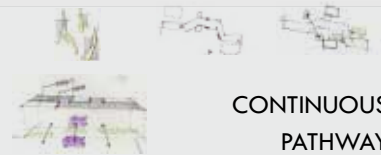
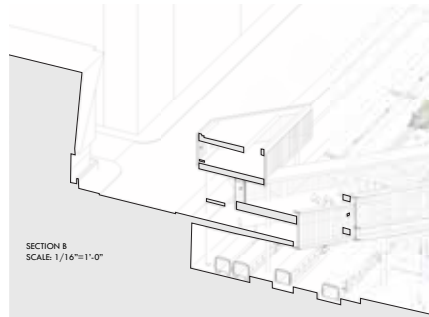
URBAN EXCHANGE THROUGH PUBLIC SPACE

The moment of arrival becomes an important opportunity for cultural exchange in an urban environment. This exchange can be both the physical exchange between two places or it can be the experiential exchange between two or more disparate groups. These moments of exchange are an elusive experience for visitors as well as residents and are easily forgotten. Expressing the space of the traveler, an interactive space between locals and visitors, can give cultural awareness between the most persistent groups as well as the marginalized groups creating a more cohesive urban imaginary. The major exchange hubs in Seattle, Washington speak to this opportunity, where the existing intermodal stations are physically separated and by a void that is 100 yards and more than three football fields long. This void has occupied the edge of the historical Pioneer Square district since the construction of the station in 1910. The idea of the new intermodal hub is to erase this void entirely, but to continue the ongoing polemic of the urban environment. The space of the traveler is a space largely disavowed by views and orientation, and how these help travelers of all kinds to understand the city in a better way. In this way the new intermodal hub will be both intermodal yet inseparable from its surroundings. Connecting the multiple points of transit exchange with a varying scale space can allow for this idea of cultural exchange in a highly accessible part of the city. Along the way, thresholds of different scales allow for a multitude of activities that are able to cater to all needs of the public.

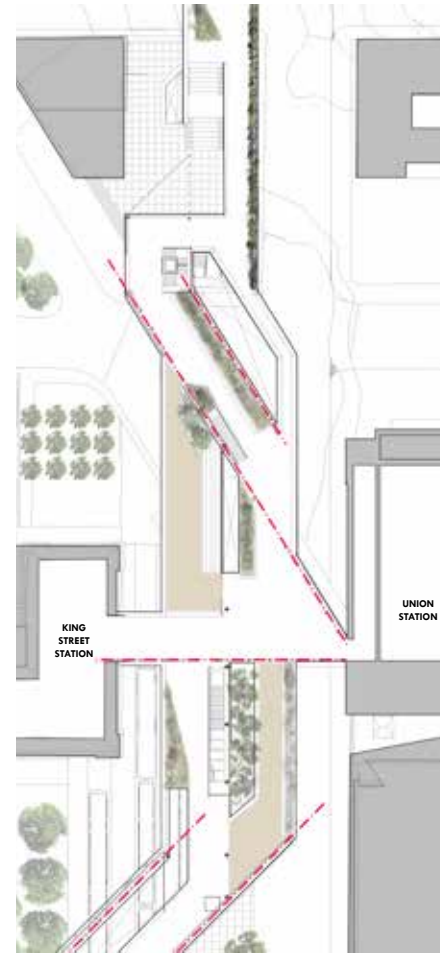
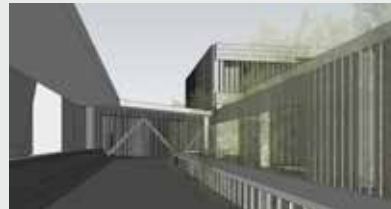




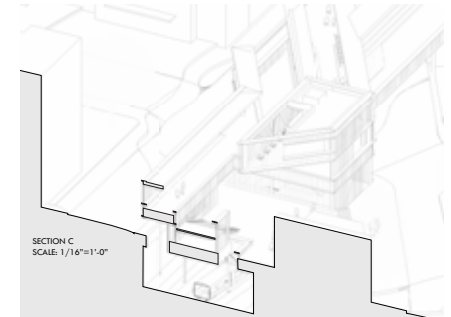
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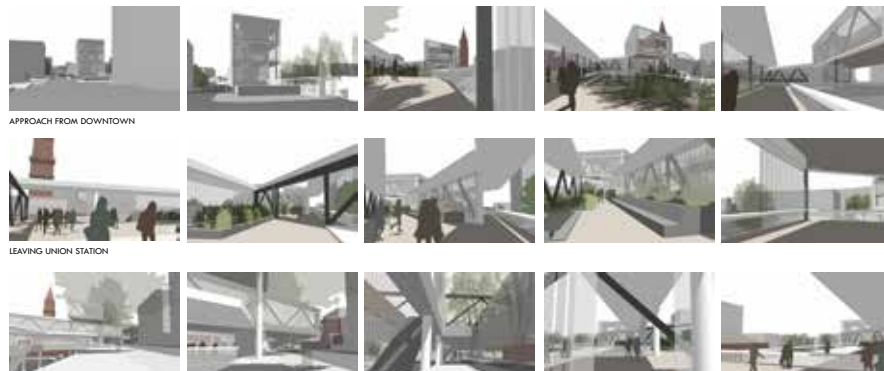
CONTINUOUS PATHWAY

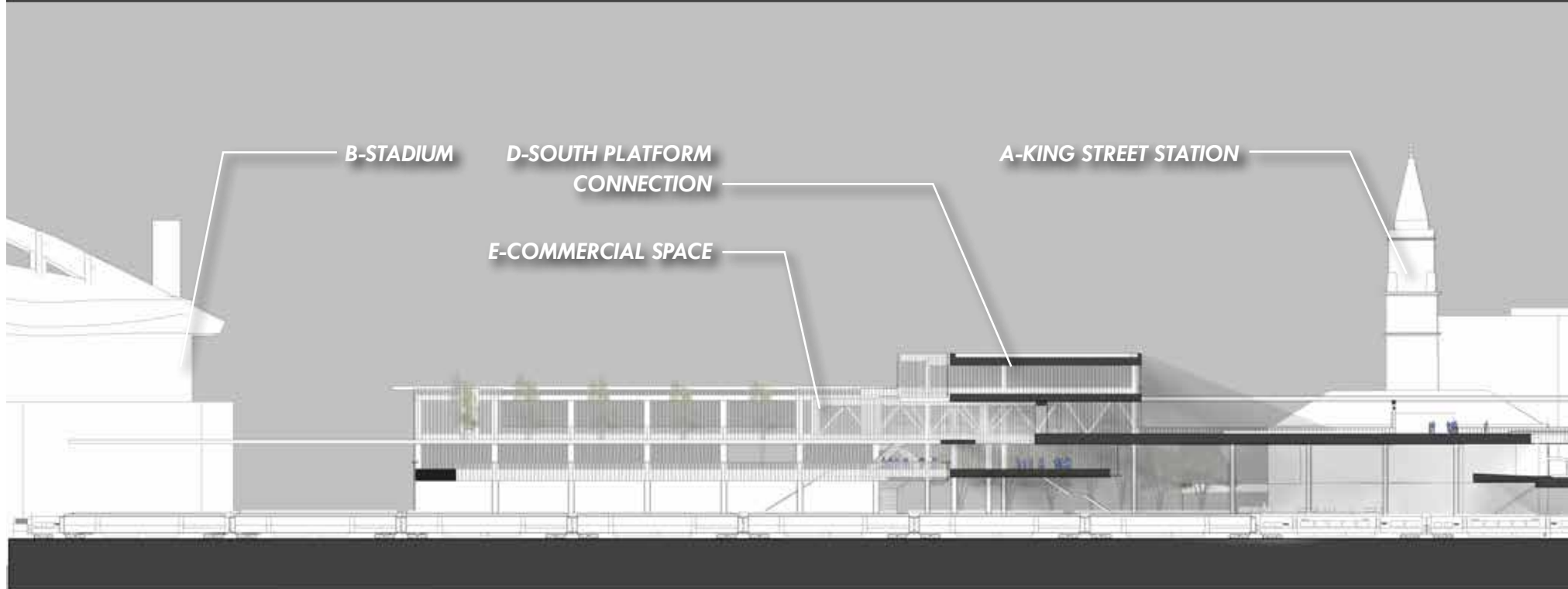


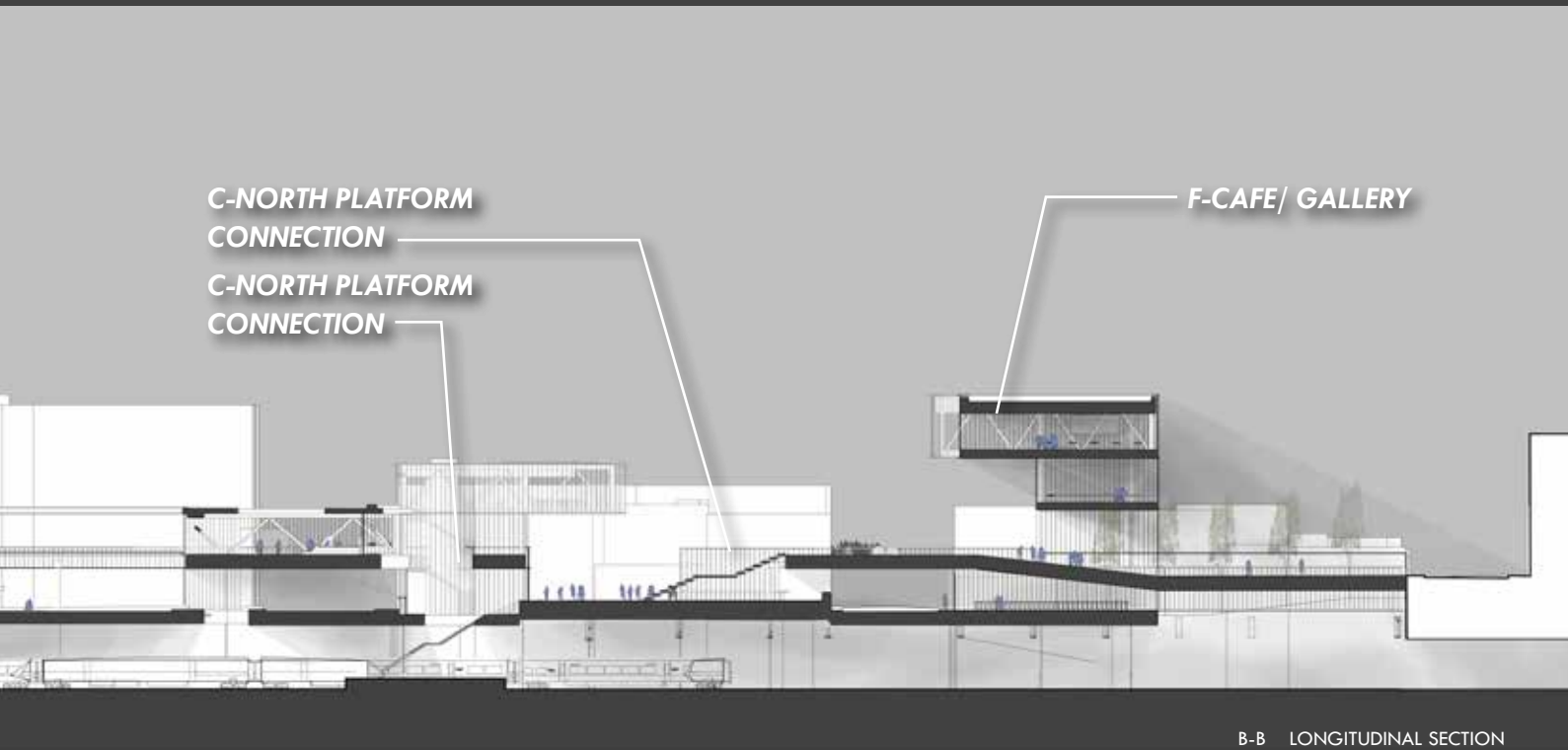
PLAN LEVEL 3 = SCALE: 1/16"=1'-0"



INTERSTICES FOR PUBLIC SPACE







END





