ST. LOUIS METROLINK: REFRAMING PUBLIC TRANSIT SPACE

by

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A REPORT

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ABSTRACT

People often move through public transit space only recognizing the functional qualities. In such an environment we become faceless bodies moving through the landscape. As our environments become increasingly functional, so do humans—we cycle anonymously between work and home with little spontaneous interaction occurring in between. The daily routine is executed in nonplace:

> "Where once there were places we now find nonplaces. In real places the human being is a person. He or she is an individual, unique and possessing a character. In nonplaces, individuality disappears. In nonplaces, character is irrelevant and one is only the customer or shopper, client or patients, a body to be seated, and address to be billed, a car to be parked" (Oldenburg 1989, 205).

The Maplewood light rail station in St. Louis County, Missouri is an example of nonplace. Although functional, the landscape lacks character. In order to combat nonplace sociologist Ray Oldenburg suggests that we cultivate third places—liminal spheres between home and work that facilitate informal social interaction. A major component of third place is user accessibility. Therefore, the ability to physically and mentally access public transit space will be investigated as a design dilemma. Through the reframing of physical and mental accessibility the Maplewood MetroLink station will evolve into a third place capable of supporting informal social interaction.

In order to understand the factors influencing social interaction in public transit space, five precedents were examined using the Project for Public Spaces definition of "place." Characteristics found to promote social activity include linkages, flexibility, imageability and social infrastructure.

Factors were further defined as 'mental' or 'physical' accessibility which were then used to analyze the Maplewood MetroLink station.

After examining physical and mental accessibility at the Maplewood MetroLink station, a design solution was proposed. The design encourages users to pause and interact with each other and the landscape in a highly mobile environment.

Figure 0.1. *Entrance to the Maplewood MetroLink station* (Grogan 2011).

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“I get by with a little help from my friends” (The Beatles 1967).

ACKNOWLEDGEMENTS

To my peers, especially Jaime, The Wizard (Dan), Peiwen, Felipe, Talberto Burle Marx (Scot), Crocodile Runde (Scott), Lil’ Womp (Chadd), and Princess (Corey): Thank you for making studio fun, sharing ideas and creating pleasant distractions.

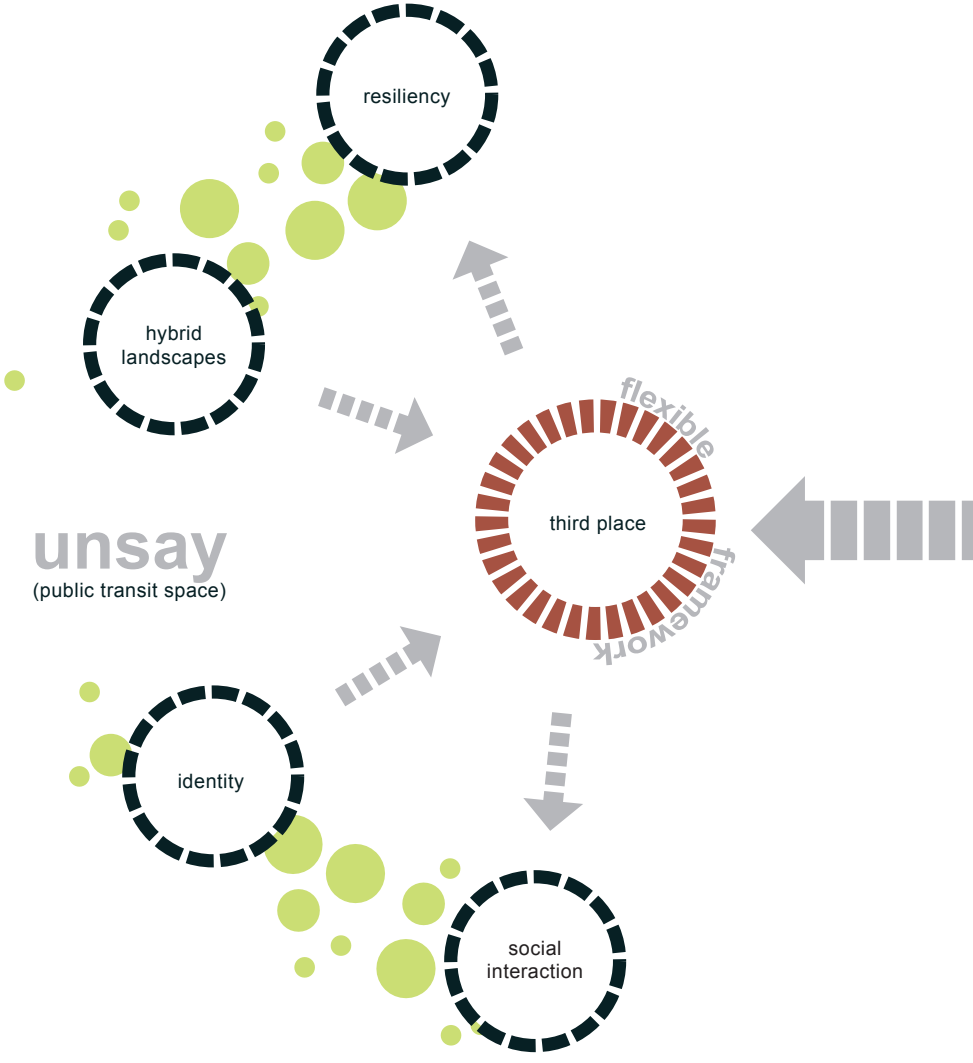
To the professors, especially Katie Kingery-Page: Thank you for the time and energy you put into helping me become a landscape architect.

To my mom: Thank you for always being there. I couldn’t have made it this far without you.

To Andy: I can’t even remember how many times I emailed you late at night with text or an idea which you found the time to edit or critique by the next day. Thank you.

Figure 1.1. *Existing Conditions.* Entrance to the Maplewood Metro-Link station (Grogan 2011).

[01] *INTRODUCTION*


resiliency
hybrid landscapes
flexible framework
third place
unsay
(public transit space)
identity
social interaction

THEORETICAL FRAMEWORK

Figure 1.2. *Theoretical Framework.* Public space should remain flexible in order to accommodate multiple activities and reinvigorate the daily routine (Grogan 2011).

Social Sustainability

We live life in planned activity zones. Deviation from intended function is often discouraged through signs reading “no skateboarding” or “no loitering.” Can designers create spaces for more than just function?

Public transit stations are often designed for the singular function of mobility. People see these spaces as “nonplace”—points along the way to a “place.” Yet “in the transit from A to B, you find yourself in a liminal sphere that gives room to performative social life” (Raahauge 2008, 127). Proper design can cultivate the social potentiality of public transit spaces. New York street performers have already begun to give vitality to the subway system, creating “open-minded spaces that encourage social activities and attitudes such as lingering, receptivity, and ‘tolerance for diversity.’ Subway music...helps to transform the single-minded subway system into an open-minded facility and meeting space” (Tanenbaum 1995, 121). New York subways were not designed to accommodate street performers, yet makeshift stages naturally evolved. As landscape architects we must learn to design “a stage for the performance of life, for the propagation of more life, and for the emergence of novelty” (Corner 2005, 2-3). Just as we plant a seed and watch it grow, landscape architects give initial form and function to a space, only to watch it evolve in response to cultural and environmental processes. Ideally design strategy can anticipate the effect of these processes on the urban environment and its users: “Space and form are the products of their contemporary culture, but so are users and their culture the product of their social and physical environment. The challenge, then, is to find a stance that reconnects the urban landscape to its inhabitants, at both physical and theoretical levels” (Houben 2003, 78).

Environmental Sustainability

Automobiles consume non-renewable fossil fuels and contribute to air pollution. As we quickly approach the brink of environmental crisis, the ability to draw individuals to public transit becomes an issue. Unfortunately, automobiles offer a sense of autonomy that eludes public transit. In order to compete, transit spaces must adapt a flexible framework capable of drawing diverse user groups. These spaces must offer a better experience in a rapidly changing world. As landscape architects, we have the opportunity to promote sustainable lifestyles through environmental design.

Mobilizing Change

People often move through public transit space, only recognizing the functional qualities. In such an environment we become faceless bodies moving through the landscape. As our environments become increasingly functional, so do humans—we cycle anonymously between work and home with little spontaneous interaction occurring in between. What if everyday spaces were designed as a "stage for the performance of life, for the propagation of more life, and for the emergence of novelty" (Corner 2004, 2-3)?

Landscape architect Walter Hood cultivates novelty through the hybridization of traditionally separate landscapes, creating designs that give meaning to ordinary routine:

> "People activate space and give it life. As social infrastructure, public landscapes should build upon the common and the mundane practices that take place within them. The idiosyncratic arises from this process and forces us to learn more about one another. Meaning comes out of use, event, spectacle and the continuous practice of the everyday" (Hood 2004, 164).

Through the reframing of public transit space, landscape architects can create everyday environments that encourage social resiliency. In order to facilitate public life, however, spaces need to be physically and mentally accessible to users. Without the ability to absorb, interpret and engage the physical qualities of a site, we default to a functional relationship with our surroundings. We become featureless in a featureless landscape (see figure 1.3).

The possibility for something more exists. For example, Chip Crawford, a leader of the HOK Planning Group, has described a spontaneous conversation he engaged in at an airport while waiting for a flight. The conversation involved Janine Benyus, co-founder of the Biomimicry Guild, and resulted in a partnership between HOK and the Guild (Crawford 2011). The story shows that great ideas can develop from informal social interaction in public transit space. While waiting provides the opportunity for interaction, landscape architects can encourage such behavior through design.

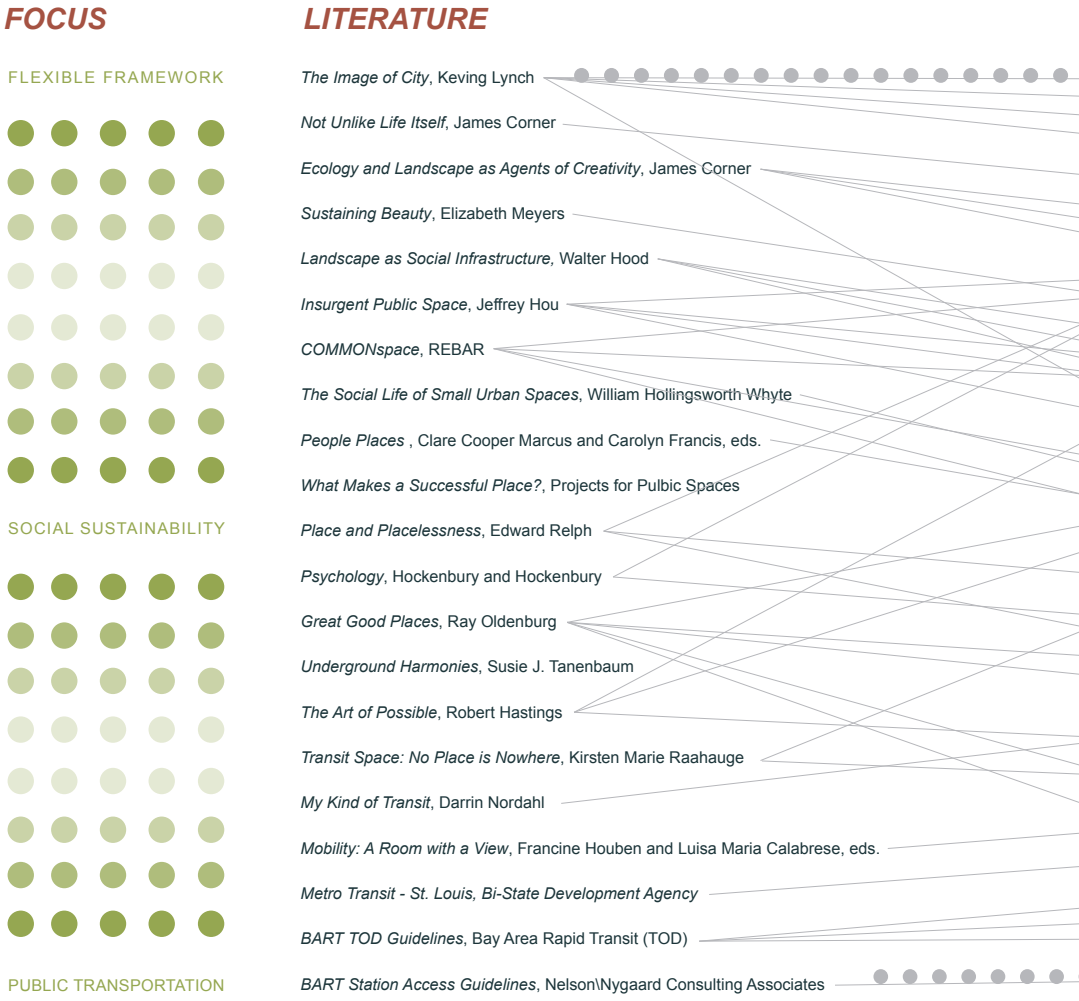
In order to transform public transit space into third place we must push the limits of comfort:

Figure 1.3. *Untitled Painting by George Grosz*. As the landscape loses its identity we become faceless bodies moving through space (http://library.artstor.org/library/welcome.html#3|search|1|george20grosz|Multiple20Collection20Search|||type3D3126kw3Dgeorge20grosz26id3Dall26name3D).

> "Public spaces presuppose contact—some friction, even—between strangers, but from this jostling and grit spring the creativity and thrill of everyday life" (Rebar 2010).

By pushing the limits of comfort, we can more fully experience daily activities. As a society, therefore, we must cultivate friction by "e-scaping and re-scaping our relationship to nature and the 'other' through the construction of built worlds" (Corner 1991, 129). Landscape architects have the opportunity to become leaders in social and environmental resiliency. Although this project indirectly addresses environmental resiliency, the focus is the promotion of informal social interaction through design. Social and environmental health are mutually exclusive in public transit space. As more people feel comfortable using and engaging in public transit space, the need for cars decreases. Let us start "re-scaping" the landscape by creating places that diminish space between people.

Figure 1.4. *Literature Map*. (Grogan 2011).



The idea of integrating third place into public transit space developed during the literature review process. As shown in the literature map to the left the research can be divided into three categories—flexible frameworks, social sustainability and public transportation. The map illustrates the amount of overlap between the three categories and identifies key terms. In the appendix the literature and key terms are further explored through an annotated bibliography and glossary (see appendices c and d beginning on page 118).

DILEMMA

> "Steve: Single people get in their cars every morning. They drive and wonder why there's gridlock…If you had a supertrain you give people a reason to get out of their cars. Coffee, great music…they will park and ride. I know they will.
>
> Linda: I still love my car, though" (Singles 1992).

The preceding quote from a popular movie released in the 1990s reiterates a major obstacle to sustainability in the United States today—Americans love their cars. Automobiles give users a sense of control unattainable through public transportation—one can play music, adjust the temperature and alter the route. In order to compete with automobiles public transit must become a place rather than a geographical location through the social and cultural engagement of users.

Currently automobiles are the dominate mode of transportation in St. Louis. The local light rail, the MetroLink, fails to compete. The MetroLink is what sociologist Ray Oldenburg calls nonplace:

> "Where once there were places we now find nonplaces. In real places the human being is a person. He or she is an individual, unique and possessing a character. In nonplaces, individuality disappears. In nonplaces, character is irrelevant and one is only the customer or shopper, client or patients, a body to be seated, and address to be billed, a car to be parked" (Oldenburg 1989, 205).

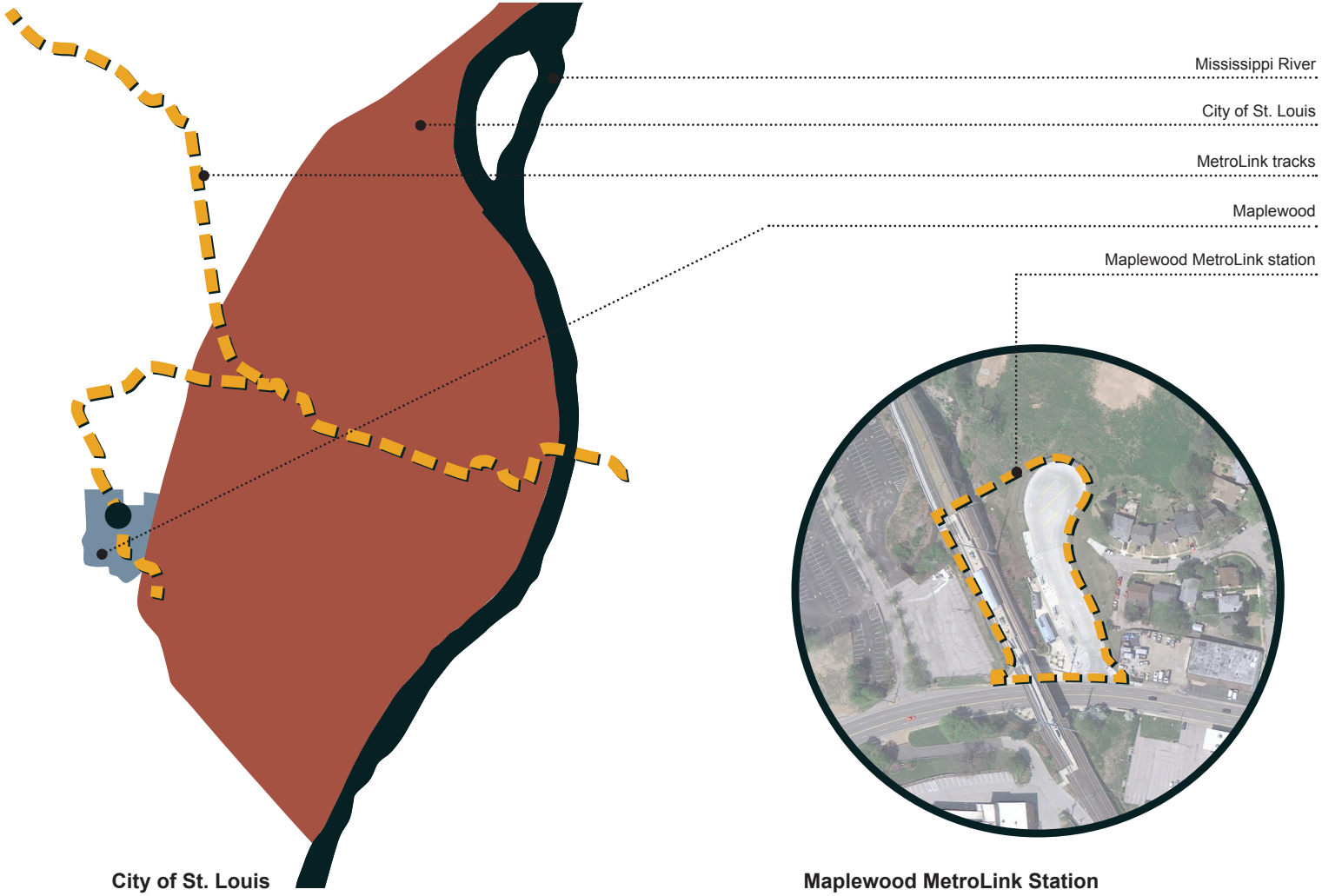
The MetroLink occupies nowhere and serves statistical populations. It offers no meaningful experience and, therefore, we superficially relate to it through function (Relph 1976).

As a public space, light rail stations have the potential to act as a "setting for public life" (Nordahl 2008, 153). In *The Great Good Place* Oldenburg describes the "third place," a realm between home and work that facilitates informal social interaction and is a vital component of human mental health. As a society we tend to socialize from the privacy of our own homes and as a result yearn for public life (Marcus 1998). Can MetroLink stations surpass their intended function—mobility—and become a "third place"? By designing the stations based on human social needs, can public transportation begin to compete with automobiles in St. Louis?

From Left:

Figure 1.5. *Site Location: City of St. Louis.* The Maplewood Metro-Link station is located in St. Louis County (Grogan 2011).

Figure 1.6. *Site Location: Maplewood MetroLink Station*. The station includes an elevated MetroLink platform and a bus turn-around at ground level (Google Earth 2011, adapted by Grogan 2011).



City of St. Louis

0’ 8000’ 16,000’ 32,000’ 1” = 1600’

Maplewood MetroLink Station

0’ 150’ 300’ 600’ 1” = 300’

Figures 1.7. *Existing Conditions at the Maplewood MetroLink Station and Connecting Streets* (Grogan 2011).

THESIS

The public transit experience begins on the street. When orientation is unclear people feel lost or insecure and do not identify with the site (Norberg-Schulz 1980). In addition to pedestrian and vehicular route improvements, the design of stations can produce a socially engaging environment that encourages individuals to look past function and identify the light rail as a place with meaning. Individuals already passively interact on the MetroLink—it is the unspoken truth that people watch each other in public spaces. What if opportunities for observation and active interaction were incorporated into MetroLink stations?

Through the reframing of 'physical' and 'mental' accessibility public transit space can evolve into a third place capable of supporting informal social interaction.

Physical accessibility is the ability to physically access a place or opportunity.

Mental accessibility is the highly imageable characteristics of an object with which the observer identifies and which trigger mental recall when the object is not physically present.

Figure 1.8. *Conceptual Montage*. Image depicting potential materiality and emotive quality of the redesigned Maplewood MetroLink station (Grogan 2011).


MAPLEWOOD METROLINK

Figure 2.1: *Existing Conditions*. View of the Maplewood MetroLink overhead structure from ground level (Grogan 2011).

[02] *DISCOVERING SITE*

METHODOLOGY: DISCOVERING SITE

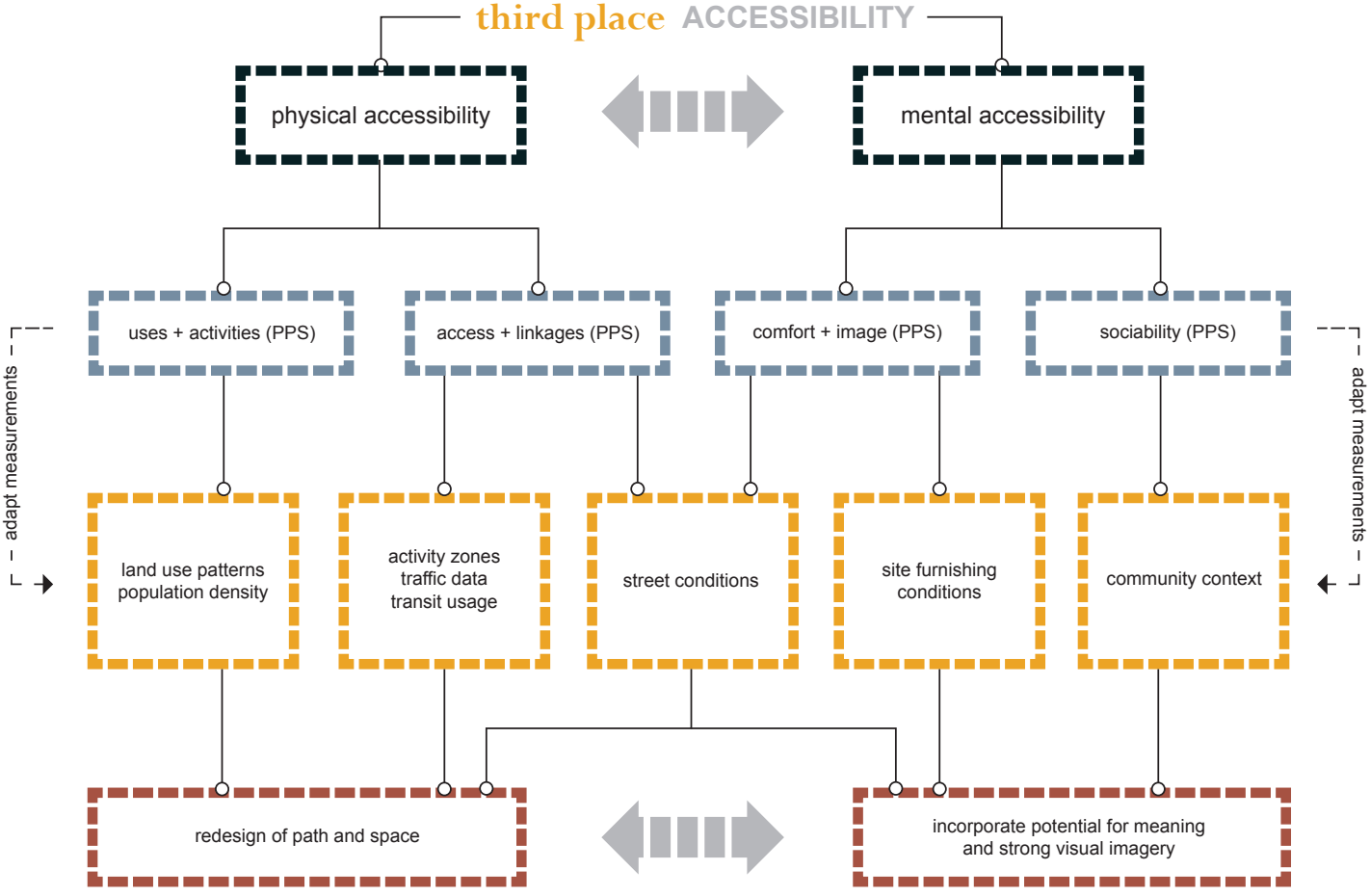
The characteristics of third place as defined by Ray Oldenburg include accessibility (free or inexpensive to the public, within walking distance and accommodating), availability of food and drink (important, but not necessary), the presence of regulars as well as acquaintances (old and new) and comfort (Oldenburg 1989). Accessibility is a large part of third place. Without accessibility the remaining characteristics lose significance—comfort has no meaning if the regulars and acquaintances cannot access a place.

In addition to defining third place, accessibility is a characteristic that can be directly improved through design. By dividing accessibility into categories of physical and mental, a differentiation can be made between its concrete and experiential qualities. Physical accessibility is the ability to physically access a place or opportunity. The term is adapted from the traditional urban design definition of accessibility in Public Places, Urban Spaces: "the capacity to enter and use a space" (Carmona, Heath, Oc & Tiesdell 2003, 107). But access also has a mental component. We use environmental cues to understand our spatial orientation while certain qualities make us remember and return to a place. Kevin Lynch begins to describe mental accessibility with the term imageability, or "that quality in a physical object which gives it a high probability of evoking a strong image in any observer. It is that shape, color, or arrangement which facilitates the making of vividly identified, powerfully structured, highly useful mental images of the environment" (Lynch 1960, 9). But what is a mental image?

According to Hockenbury and Hockenbury, a mental image is "a mental representation of objects that are not physically present…the mental images we use in thinking have some features in common with actual visual images, but they are not like photographs. Instead they are memories of visual images" (2003, 281-283). Two factors facilitate the encoding of visual images into the long-term memory: self-reference and highly visual imagery (Hockenbury & Hockenbury, 2003). Combining Kevin Lynch's term imageability with the general psychology terms mental image and memory, mental accessibility is the highly imageable characteristics of an object with which the observer identifies and which trigger mental recall when the object is not physically present. In order to expand the terms mental and physical accessibility to include elements of analysis and

Third place is a public realm between home and work that facilitates informal social interaction (Oldenburg 1989).

Figure 2.2. *Method of Analysis*. The relationship between third place and accessibility (Grogan 2011).


third place ACCESSIBILITY
physical accessibility
mental accessibility
uses + activities (PPS)
access + linkages (PPS)
comfort + image (PPS)
sociability (PPS)
adapt measurements
adapt measurements
land use patterns
population density
activity zones
traffic data
transit usage
street conditions
site furnishing
conditions
community context
redesign of path and space
incorporate potential for meaning
and strong visual imagery

design, the Project for Public Spaces (PPS) categories—access and linkages, uses and activities, comfort and image, and sociability—are included as subcategories of physical and mental accessibility (see figure 2.2).

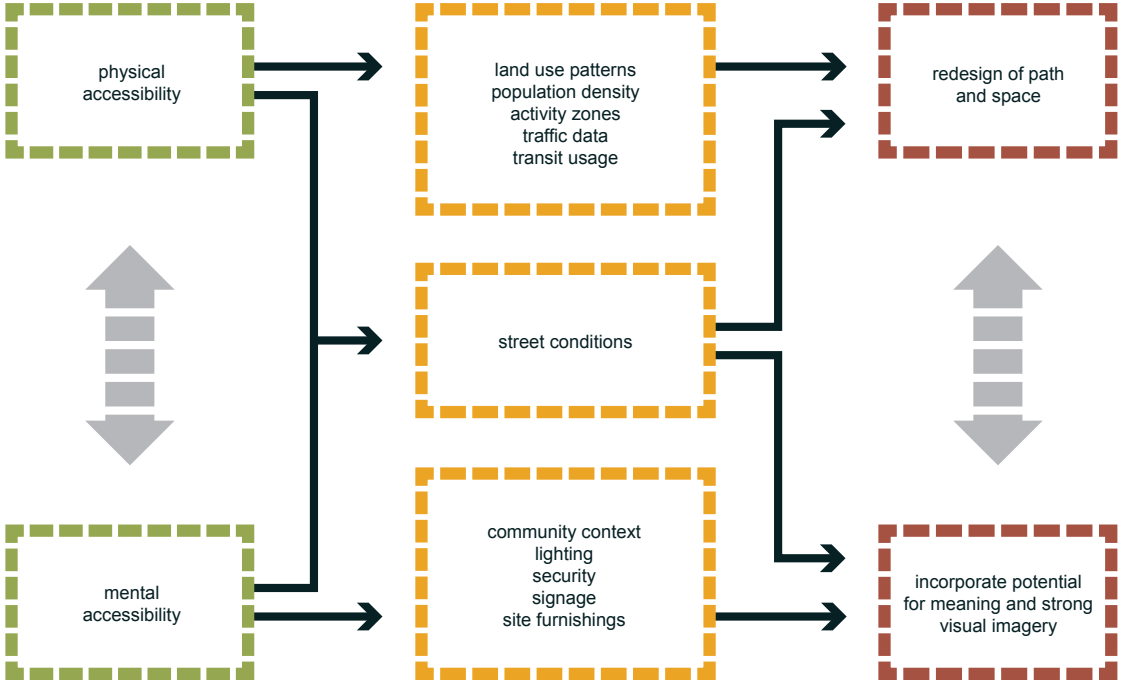
A list of measurements was compiled under the categories of physical and mental accessibility (see figure 2.4). The measurements were adapted from the PPS diagram of “What makes a great place” (see figure 2.3). Additional measurements, such lighting, security, signage and site furnishings were included to address the site at station scale.

Through research, observation and community walks the physical and mental accessibility of the site was recorded and assessed. This method reflects an experiential site discovery process discussed in *Four Trace Concepts in Landscape Architecture* by Christophe Girot. The concepts “cluster around issues of memory: marking, impressing and founding,” thus allowing the “designer to blend direct physical experience and intuition with local research” (Girot 1999, 60-61).

From left to right:

Figure 2.3. *What Makes a Great Place?* The Project for Public Spaces (PPS) definition of “place” (http://www.pps.org/grplacefeat/).

Figure 2.4. *Site Inventory and Analysis: Measurements*. The diagram further defines the site inventory and analysis measurements as directly related to physical and mental accessibility (Grogan 2011).

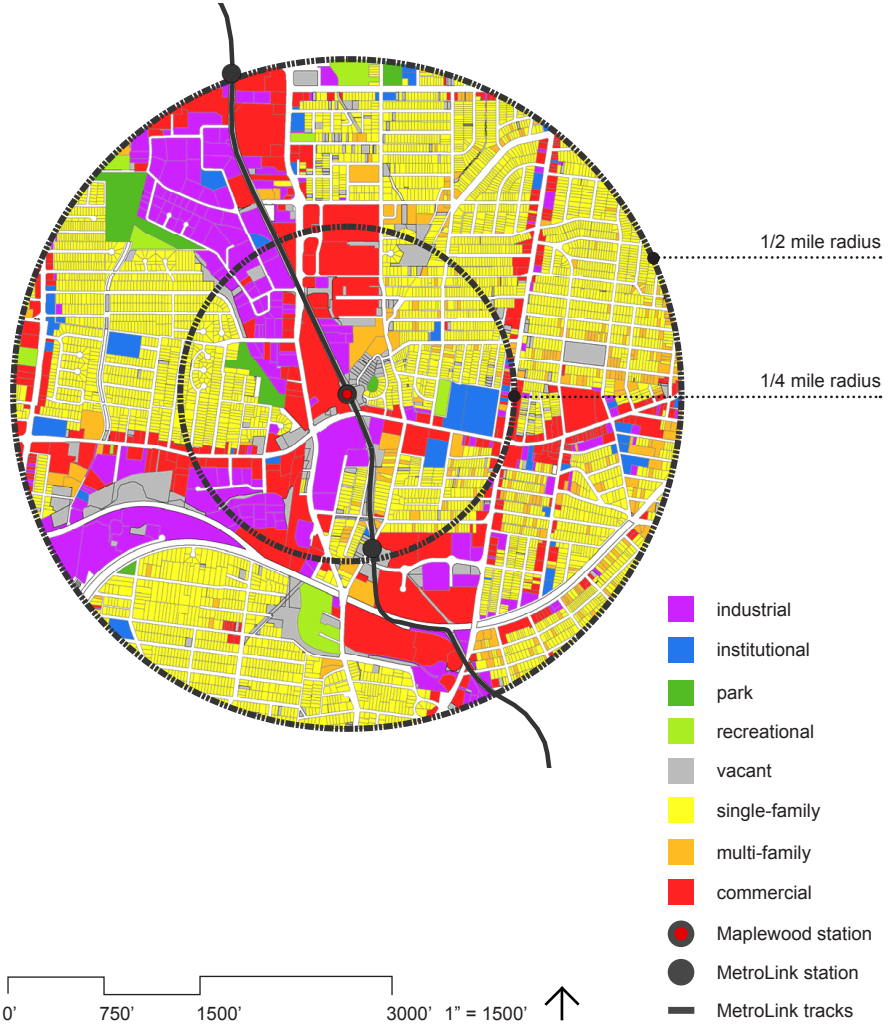


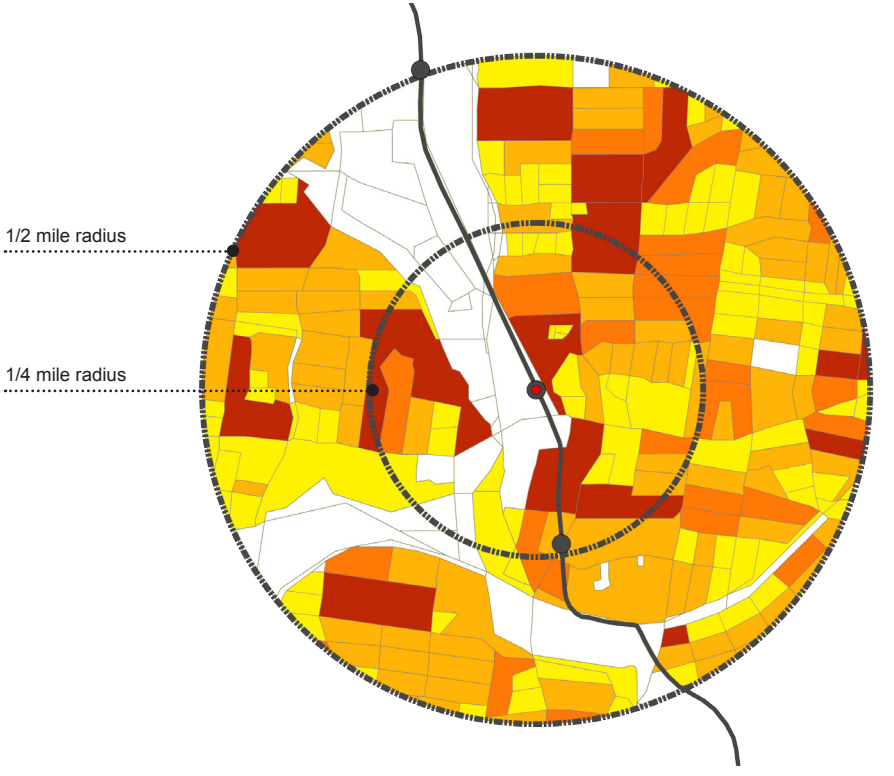
PHYSICAL ACCESSIBILITY

Land Use Patterns
Land use within a half mile and one mile radius of the Maplewood MetroLink station.

Inventory
The station is located within a half mile of residential, industrial, commercial, institutional, park and vacant land uses. Nearby destinations within a half mile include: Sunnen Products (industrial), Pasco Systems (commercial), Aldi's grocery store, Maplewood-Richmond High School, City Hall, the Police Station, the Public Library, the Maplewood Arts District, Sam's Club, Metropolitan Employment and Rehabilitation and several multi-family residential complexes.

Analysis
Users are generally willing to walk a half mile to access public transit opportunities (Nelson\ Nygaard Consulting Associates 2003). Using the half mile rule many destinations are within walking distance of the Maplewood MetroLink station. Pathways linking the station to potential destinations, however, need improvement. Currently the pedestrian experience is poor due to inadequate street maintenance, sidewalk disconnect and lack of a buffer between pedestrians and vehicles.





From left to right:

Figure 2.5. *Land-use* (St. Louis County GIS Service Center 2010, adapted by Grogan 2011).

Figure 2.6. *Population Density* (St. Louis County GIS Service Center 2010, adapted by Grogan 2011).

Population Density

People per tract block within a half mile and one mile radius of the Maplewood MetroLink station.

Inventory

The station is surrounded primarily by single-family units with several multi-family apartment complexes and townhomes within a half mile radius.

Analysis

Pathways linking the station to high density areas need improvement. Currently the pedestrian experience is poor due to inadequate street maintenance, sidewalk disconnect and lack of a buffer between pedestrians and vehicles.

Activity Zones
The functional role of space and identification of circulation paths.

Inventory
Two staircases on the north and south side of Manchester Road provide access to the elevated light rail platform. Direct exits are available from the platform to Pasco Systems (a commercial campus directly north of the station) and Sunnen Products (an industrial campus directly south of the station). An elevator on the north side of Manchester Road provides ADA access to the platform. The north side of Manchester road has a Metro bus turnaround and waiting area located at street level which overlaps with light rail space. Amenities not offered by the station include a park and ride lot, a vehicular drop-off area and bike racks.

Analysis
The elevated platform limits emergency entry and exit. Lack of a park and ride, drop-off area and bike racks neglects potential riders beyond walking distance.

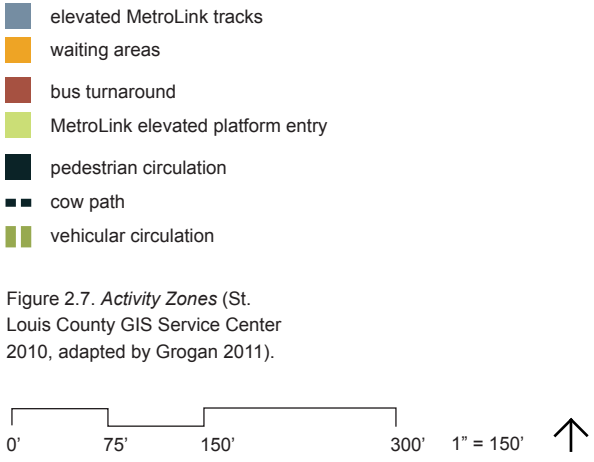


Figure 2.7. *Activity Zones* (St. Louis County GIS Service Center 2010, adapted by Grogan 2011).

Traffic Data

Traffic volume and commute data for Manchester Road and the Maplewood MetroLink station.

Inventory

Vehicular traffic: The Maplewood MetroLink station is located on an arterial street (Manchester Road). The traffic volume estimate for the portion of Manchester Road accommodating the light rail station is 19,123 automobiles per day, a number that has remained constant between 2007 and 2009 (Bi-State Development Agency 2010).

Light rail traffic: The Maplewood MetroLink station attracts 705 riders per day. The Maplewood stop is the first station boarded by 0.9% of MetroLink users and the last station exited by 1.3% of MetroLink users. The approximate MetroLink schedule is as follows (Bi-State Development Agency 2010):

+ Monday – Friday: 12-20 minutes intervals, 4:30 am – 12:30 am
+ Saturday and Sunday: 20 minute intervals, 5:30 am – 12:30 am

Bus traffic: Three bus lines (2, 32 and 57) connect to the Maplewood MetroLink station. The approximate bus schedules are as follows (Bi-State Development Agency 2010):

Bus line 2

+ Monday – Friday: 60 minute intervals, 6:00 am – 11:30 pm
+ Saturday: 30-60 minute intervals, 5:30 am – 11:30 pm
+ Sunday: 30 minute intervals, 1:30 pm – 11:30 pm

Bus line 32

+ Monday – Sunday: 40 minutes intervals, 5:30 am – 12:00 am

Bus line 57

+ Monday – Saturday: 40 minute intervals, 5:00 am – 12:00 am
+ Sunday: 60 minutes intervals, 5:00 am -11:00 pm

A second bus stop, connecting to lines 2 and 57, is located approximately 550 feet west of the Maplewood MetroLink station on Manchester Road.

Analysis

The sidewalks need buffers to separate pedestrians from high volume automobile traffic. Station design should anticipate relatively short waiting periods.

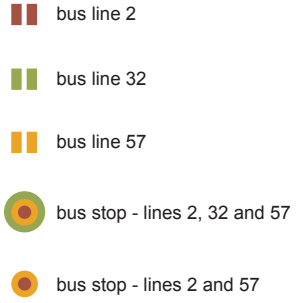


Figure 2.8. *Bus Line Connections.* Three bus lines connect at the Maplewood MetroLink station (St. Louis County GIS Service Center 2010, adapted by Grogan 2011).


0’
300’
600’
1200’
1” = 600’

Transit Usage
Current users of the Maplewood MetroLink station and potential users based on existing destinations.

Inventory
Sunnen Products, a thirteen acre industrial campus located directly south of the station, estimates that approximately 1-2% of their workers commute to work using MetroLink. During site visits riders were observed carrying Aldi bags at the Maplewood MetroLink station and throughout the transit system. Since the Maplewood stop is the only MetroLink station located within walking distance of an Aldi's, it is assumed that riders carrying Aldi's bags are using the Maplewood station. Transfers from MetroLink to bus system and vice versa were also observed during site visits.

Analysis
Potential daily, weekly and occasional users of the Maplewood MetroLink station can be estimated based on surrounding land uses and amenities. Potential daily users include individuals commuting to Maplewood for work (Sunnen Products, Pasco Systems and other employment opportunities) and residents traveling from Maplewood to work. Potential weekly users include Aldi's grocery store shoppers and Metropolitan Employment and Rehabilitation visitors. Potential occasional users include riders going to the Maplewood Arts District, Cardinals games, Barnes-Jewish Hospital and Lambert Airport. While the transit station provides access to multiple destinations and opportunities, the space lacks characteristics, such as imageability, social infrastructure and flexibility of use, which help to draw tentative users.

From top left to bottom right:

Figure 2.9. *Aldi's Grocery Store* (http://www.flickr.com/photos/bking/135172631/sizes/l/).

Figure 2.10. *Lambert Airport* (http://www.synergy-pr.com/press/KwameBuildingGroup/3/358/0).

Figure 2.11. *St. Louis Cardinals Baseball Stadium* (http://www.jamonabercrombie.com/cardinals-game-update).

Figure 2.12. *Sunnen Products* (Grogan 2011).

Figure 2.13. *Maplewood Arts District* (http://stlouis.metromix.com/events/photogallery/let-them-eat-art/2062782/content).

Figure 2.14. *Barnes-Jewish Hospital* (http://www.flickr.com/photos/14303872@N05/2499228420/sizes/l/).

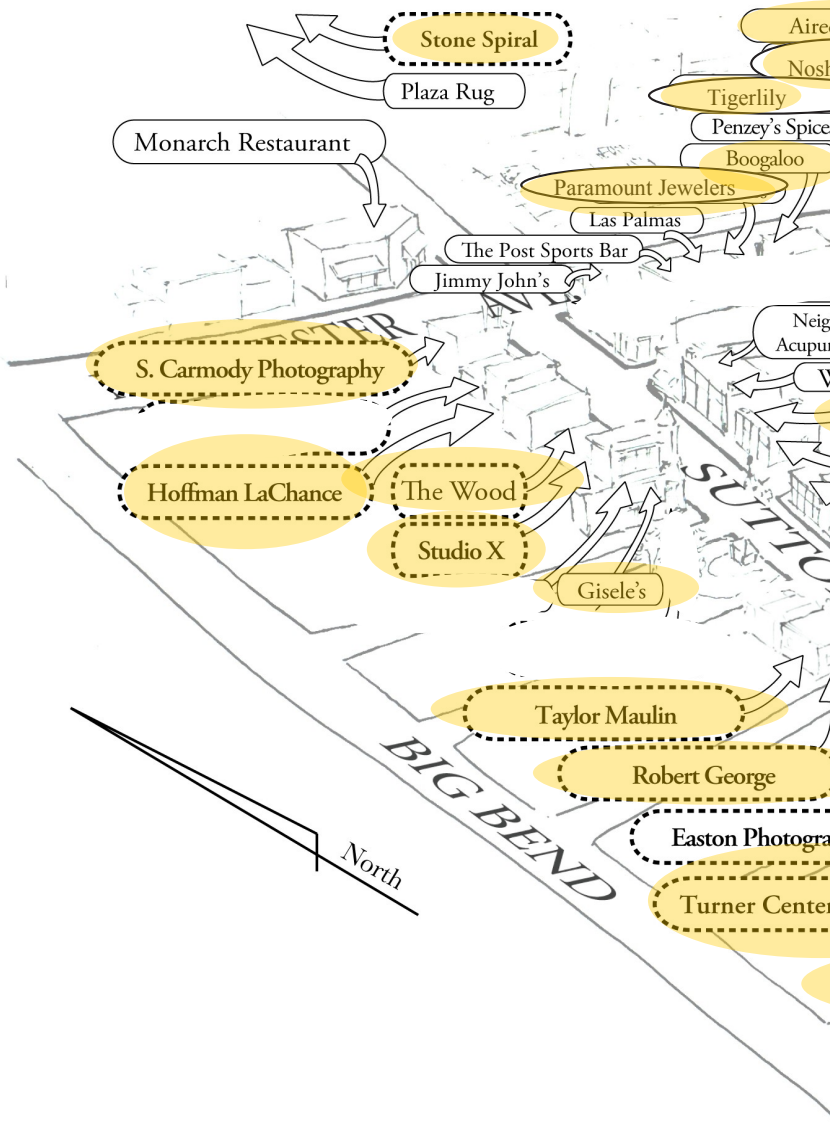
Figure 2.15. *Metropolitan Employment and Rehabilitation Center* (Grogan 2011).

MENTAL ACCESSIBILITY

Community Context
Events and opportunities within a one mile radius of the Maplewood MetroLink station.

Inventory
The Maplewood Arts District begins approximately half a mile east of the station. Community events include: Coffee Crawl, Let Them Eat Art, Don't Dream It...Bet It!, Costume Contest, Schlafly's Art Outside, Maplewood Arts Walk, The Maplewood Health and Safety Fair, National Night Out and Women Making History.

Analysis
Pathways linking the station to community events need improvement due to inadequate street maintenance, sidewalk disconnect and the absence of a buffer between pedestrians and vehicles. The station also lacks social infrastructure representative of the community identity found a half mile east in the Maplewood Arts District.



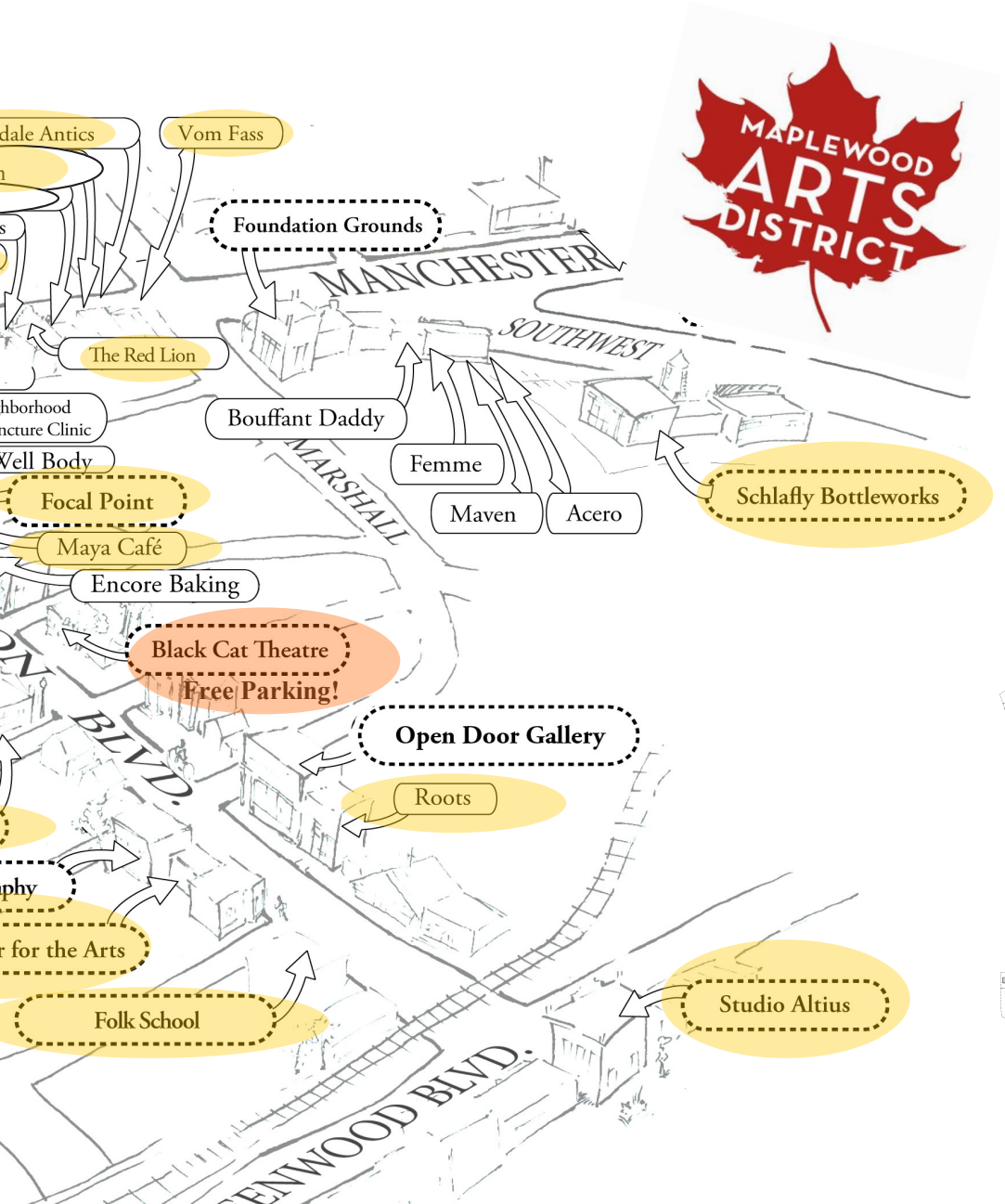


Figure 2.16. *Maplewood Arts District Arts Walk Map*. Many restaurants and galleries welcome visitors during the Arts Walk (http://mo-maplewood.civicplus.com/index.aspx?NID=186).

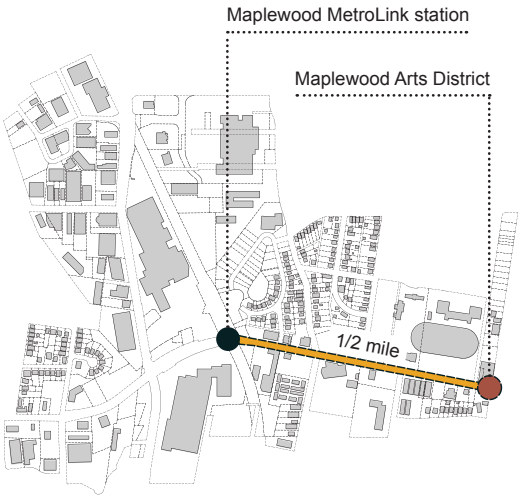


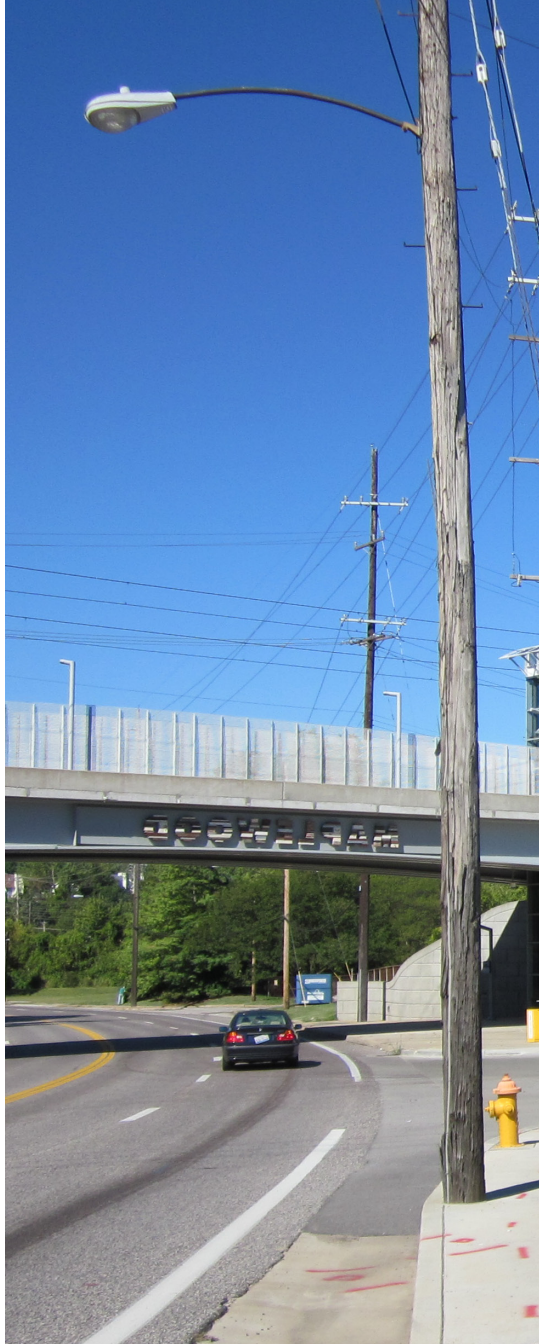
Figure 2.17. *Maplewood Arts District Location Diagram*. The Maplewood Arts District is located 1/2 mile east of the Maplewood MetroLink station. (St. Louis County GIS Service Center 2010, adapted by Grogan 2011).

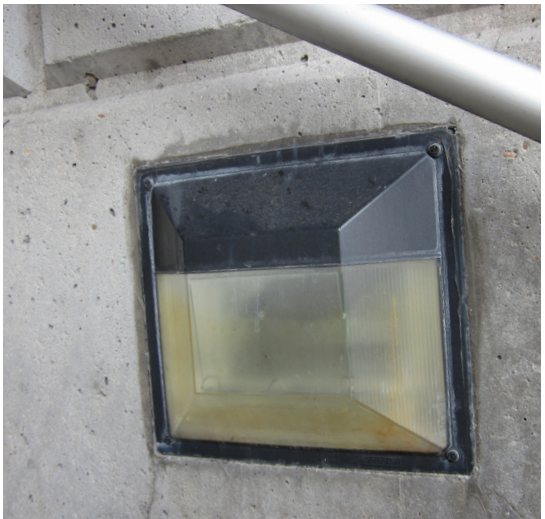
Lighting
The perceived quality of lighting at the Maplewood MetroLink station and on major connecting streets.

Inventory
Manchester Road has cobra-shaped, automobile-oriented street lights. The actual station has contemporary pedestrian-oriented street lamps on the platform and at street level. Square light fixtures are set into the walls of platform entrance stairways below the handrail. Light fixtures also line the platform overhead structures.

Analysis
The existing light fixtures provide safety lighting on connecting streets, but are old, unattractive and not to pedestrian scale. The streamlined, modern lampposts at the station provide comfortable, pedestrian-scaled lighting. Only under the stairway do light fixtures provide inadequate light, leaving shaded areas which create opportunities for hiding.

Figure 2.18. *Inventory of Existing Light Fixtures* (Grogan 2011).





Security
Site elements contributing to sense of safety.

Inventory
Uniformed and undercover police officers patrol the transit system. Metro contracts Securitas, an international security firm, to staff MetroLink platforms and trains. Security is responsible for fare enforcement (Bi-State Development Agency 2010). The platform has a passenger assist telephone for emergencies as well as blue security lighting and a camera.

Analysis
Extension of security lighting to the platform entrance located under the overpass could improve the nighttime pedestrian experience. Perceived safety is limited in shadowed areas which makes it difficult for users to identify the station as place.

Figure 2.19. *Inventory of Existing Security Fixtures* (Grogan 2011).


INFORMATION
Metro


PASSENGER
ASSISTANCE
INFO
PUSH FOR HELP
Code Blue

Signage

Signage communicating the schedule and geographical location of the Maplewood MetroLink station to potential users.

Inventory

A small and nondescript sign is located east of the station at the intersection of Big Bend Boulevard and Manchester Road. A similarly characterless sign is located directly across from the station on Manchester Road. All MetroLink stops include the same piece of sculptural signage which is only visible at the Maplewood station when approaching from the east. The overpass also displays an artfully crafted sign reading “Maplewood.”

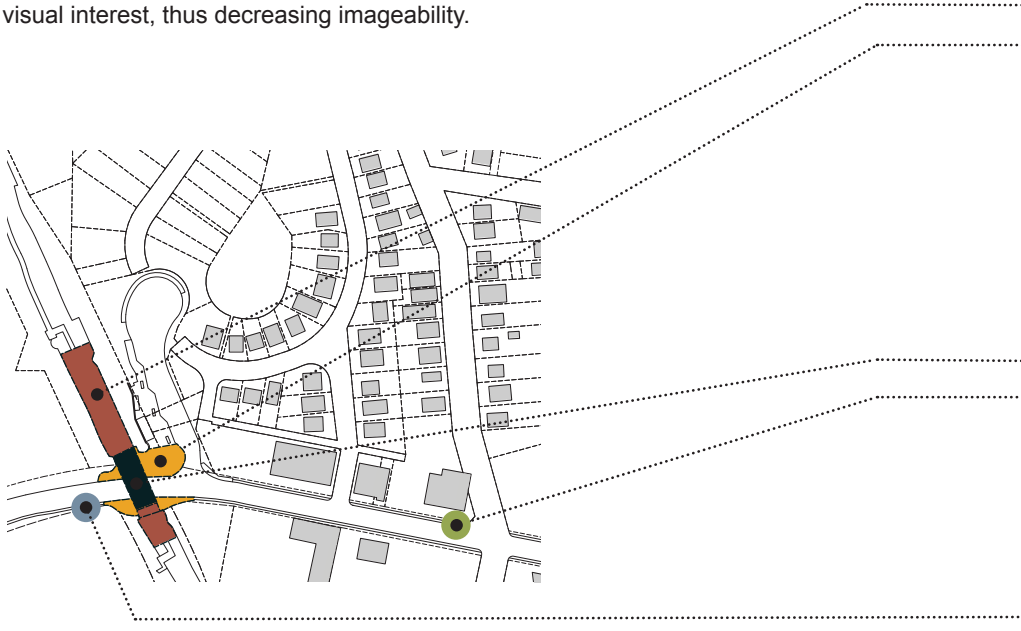
Information kiosks show light rail train arrival times and a schematic map of the system, but offer no delineative maps relating to the city and possible destinations. During a site visit confused riders were observed asking for directions after struggling to decipher a schematic map. Because the cardinal directions were unclear on the map, riders were unsure of which light rail train to board.

Analysis

In general the signage is sparse and nondescript. The artwork reading “Maplewood” offers visual interest, but does little to indicate the presence of a light rail station. System maps on platform overhead structures are schematic and hard to interpret. The lack of illustrative maps makes it difficult to understand location relative to destination. Ultimately the signage has no clear orientation or visual interest, thus decreasing imageability.

Figure 2.20. (below) *Signage Location Diagram* (St. Louis County GIS Service Center 2010, adapted by Grogan 2011).

Figures 2.21 (right) *Inventory of Existing Signage* (Grogan 2011).




INFORMATION
Metro


M
Maplewood-Manchester


MAPLEWOOD


MetroLink


M
MetroLink

Site Furnishings
Description and evaluation of existing site furnishings (excluding signage, lighting and security fixtures which are separated into their own categories above).

Inventory
The materials generally consist of concrete and metal with accent colors of red and blue. Three overhead structures are located in the bus waiting area when you enter the station at street level. Bollards separate pedestrian and vehicular space at the bus turnaround. Between the three overhead structures and a retaining wall are restrooms and a mechanical building. Adjacent to the restrooms are two soda machines and two Metro ticket kiosks. One ticket validation machine is located at the north platform entrance under the overpass. Two additional ticket validation machines are located under overhead structures on the platform. Decorative paving surrounds the platform entrances under the overpass.

Stairways leading to the platform have handrails and a textured metal on the steps to prevent slippage. On the platform metal fencing borders the edge for safety, a change of pavement designates standing space and an overhead structure provides shelter.

Other site furnishings include three trash cans at street level and two on the platform. Four benches are located in the bus waiting area, two at the south entry of the platform under the overpass and four on the platform. Several young trees frame the entrances to the platform on Manchester Road.

Analysis
The site furnishings are functionally adequate, but sterile materials and an inability to manipulate and interact with the furnishings diminishes imageability. Although nondescript, the furnishings are only five years old and in good condition. Therefore, they will be retained and supplemented with highly imageable infrastructure.

Figure 2.22. *Inventory of Existing Site Furnishings.* Excludes lighting, security and signage which are further elaborated above (Grogan 2011).


3


CANCEL
COINS
SELECT FARE TYPE

PHYSICAL + MENTAL ACCESSIBILITY

Street Conditions
The condition of pathways on nearby arterial roads (Manchester Road and Hanley Road).

Inventory
Pasco Systems owns the surface parking lot directly west of the station on Manchester Road. A chain-link fence surrounds the parking lot which is currently dilapidated and unused. Vacant lots are for sale west of the station next to the River Des Peres at the intersection of Manchester Road and Hanley Road.

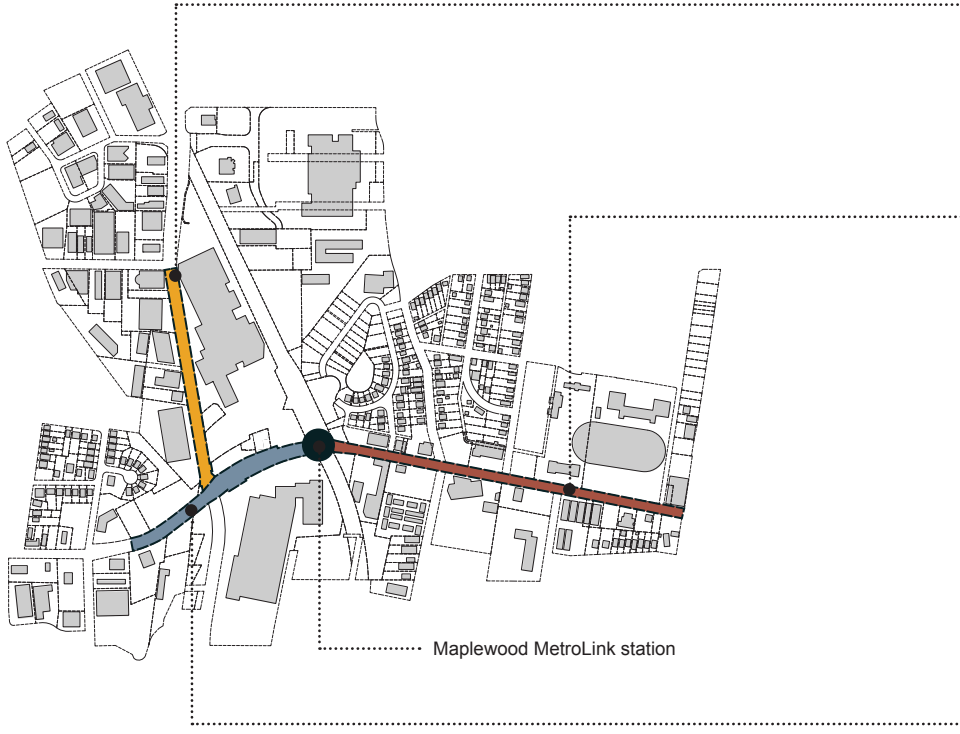
No buffer exists between the sidewalks and Manchester Road which is a busy arterial street (30 mph). The north side of Manchester Road lacks a sidewalk for approximately 700 feet west of the station; pedestrians have formed a cow path in its place. Existing sidewalks are narrow, piecemeal and crumbling apart.

At the station a park located near the terminus of the bus turnaround is separated by a fence. The park consists of grass with a small playground.

Analysis
The pathways connecting to the station need improvement. Currently the pedestrian experience is poor due to sidewalk disconnect and absence of a buffer between pedestrians and vehicles. Additionally, the park located at the terminus of the bus turnaround is unmarked and lacks amenities such as seating and clear access.

Figure 2.23. (below) *Street Conditions Location Diagram* (Grogan 2011).

Figure 2.24. (right) *Existing Street Conditions* (Grogan 2011).



CONCLUSIONS: DISCOVERING SITE

Physical Accessibility

The station is located within close proximity to multiple destinations and opportunities, yet physical accessibility remains poor due to the absence and degradation of linkages. Streets connecting to the station lack a buffer between pedestrians and high volume traffic which decreases user perception of safety. The sidewalks are narrow, eroding and often missing, thus violating the Americans with Disabilities Act design standards. Additionally, the disrepair of several nearby vacant lots creates derelict space—spaces with no flexibility of use because they have no programmatic elements and fail to accommodate user needs.

Mental accessibility

Mental accessibility remains poor due the condition and appearance of existing infrastructure and site furnishings, including seating, trash receptacles, lighting and signage. The sidewalks and surrounding lots are in disrepair and site furnishings are un-engaging, unaesthetic and fail to define space. In general the station and its surroundings lack imageability. Social infrastructure is also limited with sense of community restricted to a sign on the MetroLink overpass reading “Maplewood.” Community identity gets lost in the banality of the existing sidewalks, buildings and furnishings. Without an environment for users to process and extract meaning, the space is less likely to be perceived and remembered as a unique place.

Figure 2.25. *Montage of Existing Conditions*. The site is currently nonplace—it lacks identity and, therefore, we superficially relate to it through function (Grogan 2011).


Nonplace
3


Fairview Heights

Figure 3.1. *MetroLink Car*
(Grogan 2011).

[03] *GATHERING EVIDENCE*

Figure 3.2. *Montage of Precedents*. The precedents exemplify public transit space brought to life through the introduction of secondary activities and social infrastructure (Grogan 2011).

METHODOLOGY: GATHERING EVIDENCE

Precedent Selection
Five precedent studies were chosen based on their ability to propagate the informal social interaction integral to third place in public spaces organized around mobility.

Ashby BART Station: The light rail station encourages spontaneous social interaction through the introduction of secondary functions (flea market and drummer's circle).

Poplar Street: The design combines two different landscape types, yard and street, to create a hybrid space that supports community needs.

César E. Chavez Memorial Plaza: The landscape is a hybrid between plaza and bus stop, thus merging a traditionally social space with public transit. Art installations by a local artist promote community dialogue and engagement with the environment.

TriMet Public Art Program: Public art installations promote community dialogue and user engagement with the environment.

Kirkwood Train Station: The juxtaposition of train station, plaza and farmer's market produces overlapping activity zones. Location of the train station within approximately five miles of the Maplewood MetroLink station provides comparison within the same geographical context.

Precedent Analysis
Project for Public Spaces uses four categories to define "place": sociability, uses and activities, access and linkages, and comfort and image. Since the goal of this project is to transform the Maplewood MetroLink station into a "third place," these four categories were used to analyze sense of place in the five precedents.

ASHBY BART STATION: BERKELEY, CA

"More than a place to shop, the Berkeley Flea market is a 'scene,' a place to hang out, stroll up and down the aisles and check in with friends. A longtime resident in the neighborhood says, 'I think it's part of the community; people look forward to it. I think a lot of older people walk through the market. I don't say they always spend money, but it gives them something to do on the weekend.' A vendor who has been selling records and other collectibles since the market first started lives nearby and says 'it's part of my community.' He likens it to a 'cultural center more than a flea market'" (Gans 2009).

Background

The Ashby BART station opened on January 29, 1973 in Berkeley, California. As a stop in the Oakland-Richmond connection, the Ashby station was part of the second BART system to open (BART 2010). Over the years the Ashby stop has become more than just a transit hub. The Berkeley Flea Market and a regular drum circle have reclaimed the parking lot as a stage for public life.

In 1980 the city unsuccessfully attempted to remove the flea market from the parking lot, fearing it would set a precedent for less desirable groups to establish activities at BART stations. Currently the South Berkeley Neighborhood Development Corporation plans to build a housing project on the flea market site (Davis n.d.). Community members are petitioning the development plans:

> "There is no alternative location that provides the same benefits, security, and central location in the community as the one the Flea Market currently occupies. Moving the Flea Market means killing it" (Davis n.d.).

Analysis

Access and Linkages: Many access points exist for pedestrians and automobiles. Sidewalks and vehicular drives are on axis with the light rail platform entrance, thus creating safe pathways by decreasing pedestrian-vehicular interaction. During the flea market pedestrian pathways become less defined.

Automobile users can ride and park daily for $1.00 (spaces generally fill up by 8:00 am) (BART 2010). Parking was recently decreased with the construction of a housing project on the east parking lot. In addition to parking, connecting transit vehicles and bicycle amenities help create a seamless journey to potential origins and destinations such as the residential and commercial land uses which surround the station.

Comfort and Image: The outside of the transit station lacks design and social infrastructure such as public art. Existing amenities include several benches and an overhead structure which provides shade. Without the life brought by the flea market and drum circle the station would be placeless. Together the Berkeley Flea Market,

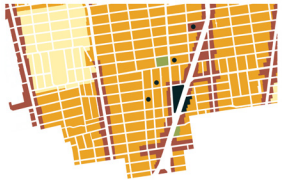
From top left to bottom right:

Figure 3.3. *Thumbnail of Berkeley Land-use Plan*. See page 114 in appendix b for supplemental diagrams.

Figure 3.4. *Berkeley Flea Market I.* The entrance to the underground Ashby BART station is visible in the background (http://www.fl ickr.com/photos/andrewhao/3697957057/).

Figure 3.5. *Drum Circle at the Ashby BART Station Entrance I.* Musicians play at the entrance to the Ashby BART station (http://www.berkeleydaily-planet.com/issue/2010-02-25/article/34744?headline=The-Drummers-at-the-Ashby-Flea-Market).

Figure 3.6. *Berkeley Flea Market II.* Vendors set up a variety of booths in the parking lot (http://www.yelp.com/biz_photos/TQN-FganfLf8Qecg_h0q6kg?select=b9GOzs97z8xUpVuXctY9Tw).



ASHBY BART STATION: BERKELEY, CA

"Some say that the roof overhang in front of the station where they play seems to enhance the acoustical quality, and it provides some shelter on rainy days. Yes, rainy days don't faze them. Unless it's really miserable those truly passionate drummers are there. And they are there from morning till night, long after the flea market closes down...The drummers get together to share their love of creating the rhythm and the sound of their collective effort. One described it as almost an addiction, it fills a physical and a spiritual need. Someone else talked about getting satisfaction in being 'part of something big', part of a community" (Gans 2010).

drum circle and the Ashby BART station form a symbiotic relationship which maintains sense of security.

Uses and Activities: The site accommodates public transit, the Berkeley Flea Market and a drum circle. As a result of the overlap, riders walk directly into public life as they exit the underground platform, thus creating a seamless experiential sequence. The entire exterior of the transit station receives use during weekends.

Sociability: The station is used by transit riders, shoppers, musicians and community members (attracts a diverse crowd) and creates a vibrant street scene when exiting the underground light rail platform. Users express a sense of community (see quotes on pages 46 and 48).

Program

Light rail station

+ Hours: Weekdays (4:00 am - Midnight), Saturday (6:00 am - Midnight), Sunday (8:00 am - Midnight)
+ Parking: Available for a daily $1.00 fee, taxis/ kiss-and-ride, monthly reserve, extended weekend and long-term
+ Amenities: Bike racks, lockers

Flea Market

+ Hours: Saturday (7:00 am - 7:00 pm), Sunday (7:00 am - 7:00 pm)
+ Run by Community Services United (CSU), a nonprofit organization

Relevance

BART officials created a set of access guidelines for use during station design. The document defines accessibility and outlines key considerations for access by walking, transit (connecting rail, feeder bus and shuttle), bicycle, pick-up/ drop-off and automobile parking. Other programs include accessibility for disabled persons, public art and crime prevention through environmental design (CPTED).

The transit station functions on multiple levels with the west parking lot hosting a flea market and drum circle on weekends. The activities produce a third place where individuals can casually interact. By supporting alternative activities community members have introduced a "looseness" to the site which allows users to redefine the space in accordance with their own needs and desires (Hou 2010). Community members have fought to maintain the looseness by uniting in protest against recent plans to develop the parking lot into a housing project.

From top left to bottom right:

Figure 3.7. *Drum Circle at the Ashby BART Station Entrance II* (http://www.flickr.com/photos/andrewhao/3697951845/).

Figure 3.8. *Drum Circle at the Ashby BART Station Entrance III* (http://www.worldisround.com/articles/198109/).

Figure 3.9. *Berkeley Flea Market III* (http://www.worldisround.com/articles/198109/).

Figure 3.10. *Drum Circle at the Ashby BART Station Entrance IV* (http://www.worldisround.com/articles/198109/).

POPLAR STREET: DOWNTOWN MACON, GA

Background

Downtown Macon, Georgia has three main streets with a 55-meter right-of-way. Cherry and Mulberry Street are both visually striking and provide space for social activity. Poplar Street has a narrow 4.5-meter central median which restricts the amount of space available for social use. A redesign of Poplar Street by landscape architect Walter Hood was completed in 2004. The landscape now functions as a hybrid between yard and street, thereby accommodating a variety of activities (Hood 2004).

Analysis

Access and Linkages: The space accommodates automobiles, buses and pedestrians through the modification of Poplar Street's median.

Comfort and Image: An existing Daughters of the Confederacy obelisk is juxtaposed with two site features that prompt users to the draw new meaning from the obelisk (Hood 2004). The features are described by Hood:

> "A small landform rises up from the ground adjacent to the obelisk. Planted with grasses, it is a form suggestive of the local Native American mound builders. Although small, it visually lowers the obelisk's scale. On the downhill slope away from the obelisk a series of rectilinear concrete plinths are aligned in a grid suggestive of the bales of cotton that were once stored in the street's middle. The plinths serve as benches or tables for public use" (Hood 2004, 50).

Additional elements include runnel fountains which provide relief from the summer heat and represent the hydrological system, performance spaces paved in brick that are adjacent to existing bars and clubs, and a steel arbor that serves as a strong visual element and also provides relief from the summer heat.

Uses and Activities: Hood combines two different landscape types: Yard and street. The hybrid landscape integrates activities common to each. Activities include musical performance space, a farmer's market, bus stops, parking and pedestrian corridors. Modification of the median creates space for yard activities by incorporating grassy patches, tree plantings, child play structures and landscape structures such as and an arbor and deck.

"...objects and furnishings within the public realm should be distinct from place to place and... reinforce the idiosyncratic patterns and practices of particular communities" (Hood 2004, 146).

From left to right:

Figure 3.11 - 12. *Sketch of Yard-Street Hybridization* (http://www.wjhooddesign.com/macon.html).

Figure 3.13. *Aerial of Macon Street Design* (http://www.wjhood-design.com/macon.html).

Sociability: Objects in the space reflect the city's history and invite social commentary, yet remain flexible as community needs change.

Program

"Street Design

+ Auto traffic flow and lane configuration
+ New crosswalks at intersections
+ New sidewalks
+ ADA ramps

Public Transit Yards

+ Bus traffic flow and land configuration
+ Bus shelter design and locations
+ Lighting, signage, and safety issues

Parking / Leisure Yards

+ Parallel and angled parking
+ Trees planted at parking
+ Loading areas
+ Landscape structures – arbor with vines, deck
+ Children's playground
+ Green hillock
+ Historic city market

Hybrid Urban Furnishings

+ Lighting, custom and standard
+ Benches
+ Playground structures, swing and sandbox
+ Landscape structures, arbor and deck
+ Historic time-line and interpretive market and signage
+ Water features, cistern and runnels

Social / Environmental Infrastructure

+ Public restroom
+ Public transit kiosk and shelters
+ Ecological landscape design, bio-retention zones
+ Water features" (Hood 2005).

Relevance

Overlapping landscape types can accommodate more activities than any single type alone. In the case of Macon Street, transit space, automobiles and pedestrians coexist. The physical design of the site and its furnishings make the hybrid landscape possible.

Ultimately the redesign of Poplar Street propagates third place by creating spaces for a variety of user activities and engagement. Local history was used to infuse these spaces with identity and set the stage for the continual emergence of community life.

CÉSAR E. CHAVEZ MEMORIAL PLAZA: SAN FERNANDO, CA

Background
Dedication of the transit station took place on October 22, 2004 in San Fernando, California (Ruiz n.d.). The project transformed a small vacant lot in a low-income community into a culturally activated bus stop and plaza (Hou 2010).

Analysis
Access and Linkages: The plaza is located at the intersection of two major streets with many access points exist for pedestrians.

Sidewalks and crosswalks connect the space to adjacent land uses which are predominantly commercial and residential. In addition to sidewalks, an unpaved path along the northeast edge of the plaza acts as a trail.

Comfort and Image: The plaza includes several pieces of public art, including an eagle fountain, a statue of civil rights leader César E. Chavez, a sculpture of ten farm workers and a 100 foot mural. The memorials were designed by local community artist, Ignacio Gomez (Ruiz n.d.). Other amenities include several benches and trees. Due to their location on the north edge of the site, the trees provide little relief from the afternoon sun.

Uses and Activities: Mobility, recreation and education. The integration of transit and plaza space is seamless. No separation of function allows users to interact informally without a predetermined role (the role of transit rider does not preclude sociability, because the spaces are indistinguishable).

Sociability: The population is predominately Latino. Bus riders and community members intermix in the plaza.

Program
Plaza / park
+ Design by local community artist
+ César E. Chavez (Latino civil rights leader) memorial
+ Incorporates public art
+ Creates community identity
+ Educational

Transit station
+ Bus stop

"Whereas most middle-class Angelinos cannot locate their local bus stops, Latinos' bus stops are major nodes of neighborhood activity for pedestrians, transit riders, and vendors. From selling mangos to elote (corn), vendors hang around bus stops greeting transit riders with quick purchases and inexpensive items that enhance the transit experience. Yet waiting for the bus in LA is not a pleasant experience because many bus stops lack amenities and are sometimes placed in front of gas stations" (Hou 2010, 36).

Figure 3.14. *Social Infrastructure in the César E. Chavez Memorial Plaza* (http://www.pbase.com/torres21/chavez_memorial).

Figure 3.15. *Thumbnail of San Fernando Land-use Plan*. See page 116 in appendix b for supplemental diagrams.

Relevance

The César E. Chavez Memorial Plaza demonstrates collaboration between community and local government to create a public space for the people. Community involvement in design and grassroots funding was supplemented with major funding by the City of San Fernando and METRO (Hou 2010). In the end the project transformed an under-utilized space next to a bus stop into a people place by creating new usage patterns and reinventing the narrative of public space. New usage patterns were achieved through the integration of mobility, culture and public art. The culturally infused public art in turn propagates third place by introducing opportunities for triangulation.

TRIMET PUBLIC ART PROGRAM: PORTLAND, OR

Background

The TriMet public art program began in 1998 with the Westside MAX Blue Line. Artists, architects and engineers worked together to create art installations which represent the history, culture and landscape of Oregon (TriMet 2010).

Analysis

Access and Linkages: Artwork functions as a wayfinding element and visual guide in addition to creating linkages to nearby attractions, such as parks.

Comfort and Image: Seating options vary in order to create manipulatable and memorable site furnishings while community pride is cultivated through cultural references and the use of local art. Attracting users to transit stations via public art puts more eyes on the street, thus increasing safety. Lights can be incorporated as sculptural elements, thereby creating space available for night use. Public art also humanizes and increases attractiveness of what could be impersonal transit space (BART 2010).

Uses and Activities: Mobility and public art display.

Sociability: Art can engage users by creating what William Whyte describes as triangulation, or spontaneous social interaction between strangers generated from an external stimulus (Project for Public Spaces n.d.). The Interactivator sculptures located on the TriMet WES commuter rail lines allow users to manipulate the components on tracks. The heads represent the diversity of human experience encountered on public transit (TriMet 2010).

Program

Public Art Program

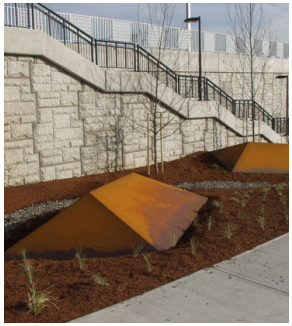
+ Promote transit use
+ Enhance community identity
+ Increase attractiveness
+ Permanent and temporary art installations

Transit station

+ Light rail
+ Bus shelters

Figure 3.16. *TriMet Site Furnishings* (http://trimet.org/publicart/index.htm).









Relevance

The public art program cultivates a relationship between city and community through the use of local art and professional collaboration between artists, landscape architects and other professionals.

Art in the public transit environment also encourages users to identify space as place. Both Projects for Public Spaces and Clare Cooper Marcus describe aesthetic quality and attractiveness as integral to the definition of place. Incorporation of public art is one means of satisfying the need for beauty in the public transit environment. The strategic integration of these art installations can create informal activity zones which contrast the dictated behaviors and functions of formal design. The informal activity zones in turn generate third place by generating opportunities for triangulation.

KIRKWOOD TRAIN STATION: KIRKWOOD, MO

Background

The train station was opened in downtown Kirkwood, Missouri in 1893. Over the past two decades the historic downtown has undergone revitalization. In 2002 Amtrak almost shut down the station in an effort to cut costs. The City of Kirkwood responded by purchasing the station and agreeing to staff it with volunteers. Nearly 200 community members offered their time answering questions and directing station visitors (City of Kirkwood 2010).

Analysis

Access and Linkages: The train station acts as a hub for the downtown with multiple access points available by street and sidewalk. Activities complementary to the act of waiting include an ice cream parlor located next to the station and a coffee shop across the street. Plenty of free public parking is also available. Adjacencies include a plaza and farmer's market area and nearby amenities include the public library, city hall, restaurants and shopping.

Comfort and Image: The old stone train station and surrounding building facades give downtown Kirkwood a nostalgic and community-oriented atmosphere.

Uses and Activities: Mobility, historical exhibit (in station), farmer's market, musical performances and public gathering space.

Sociability: Volunteers at the train station and vendors at the farmer's market engage a variety of users, including shoppers, diners and those waiting for a train.

Program

Plaza + Pavilion
+ Outdoor dining area
+ Musical performances
+ Festivals

Farmer's Market
+ Local vendors
+ Outdoor dining area
+ Musical performances
+ Festivals

Transit station
+ Train
+ Historical exhibit

From top left to bottom right:

Figure 3.17. *Plaza Across the Street from the Kirkwood Train Station I* (http://www.mlpllc.com/Property.cfm?property=Station%20Plaza%20Apartments&PID=30).

Figure 3.18. *Plaza Across the Street from the Kirkwood Train Station II* (http://www.mlpllc.com/Property.cfm?property=Station%20Plaza%20Apartments&PID=30).

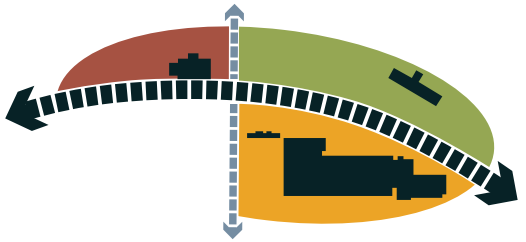
Figure 3.19. *Kirkwood Farmer's Market I* (http://www.mycafemanila.com/cafemanila.htm).

Figure 3.20. *Kirkwood Farmer's Market II (*http://activerain.com/blogsview/717279/farmer-s-market-inkirkwood-missouri).

Figure 3.21. *Kirkwood Farmer's Market III (*http://www.prairiesoul.net/docs/pictures/pictures2.htm).

Figure 3.22. *Kirkwood Train Station* (http://www.flickr.com/photos/msabeln/4269615338/sizes/o/).

Figure 3.23. *Overlapping Activity Zones* (Grogan 2011).



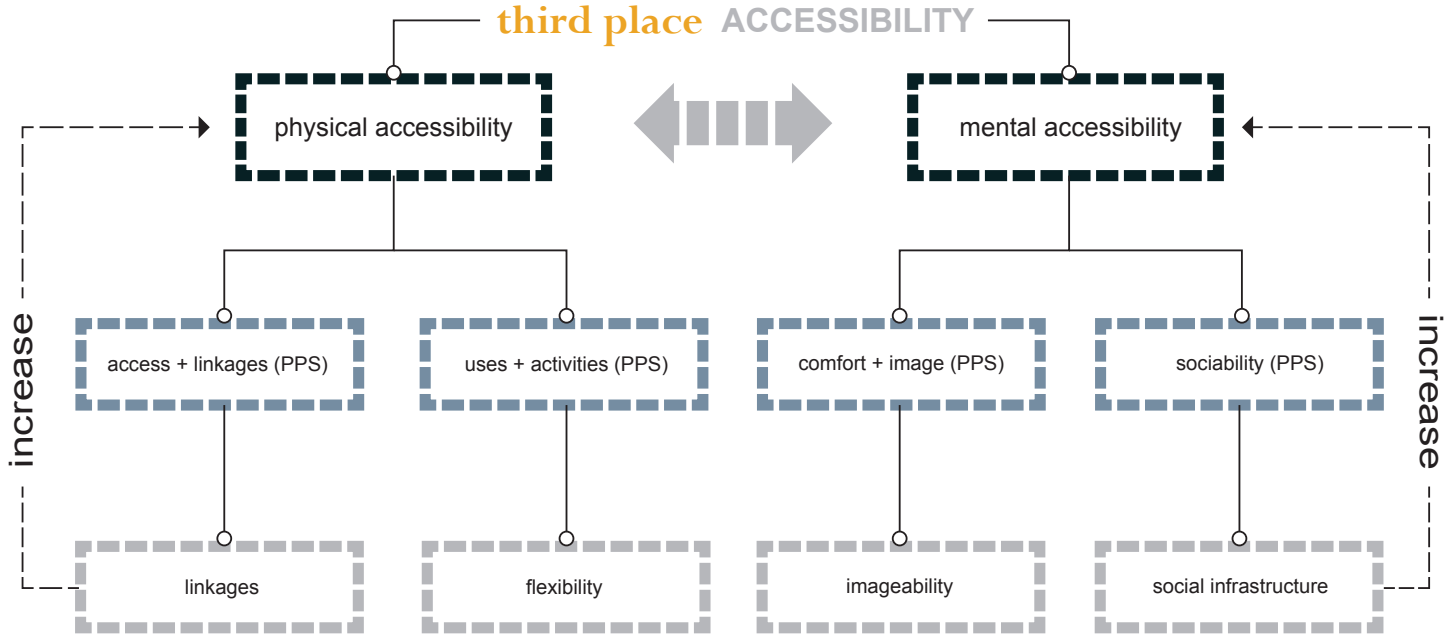
Kirkwood train station

Kirkwood Farmer's Market

Plaza

Relevance

In downtown Kirkwood the juxtaposition of train station, plaza and farmer's market produces overlapping activity zones. As a result the train station has become a major part of downtown Kirkwood's identity. The reverse might occur at the Maplewood MetroLink station. The nearby arts district has the potential to infuse the transit station with community identity. The coffee shop and ice cream parlor located next to the train station provide activities complementary to the act of waiting, as does the historical exhibit located within the station. Similar opportunities could help invigorate the Maplewood MetroLink and provide an interesting third place to pause and interact.


third place ACCESSIBILITY
physical accessibility
mental accessibility
access + linkages (PPS)
uses + activities (PPS)
comfort + image (PPS)
sociability (PPS)
linkages
flexibility
imageability
social infrastructure
increase
increase

CONCLUSIONS: GATHERING EVIDENCE

Figure 3.24. *Method of Analysis.* The precedent study analyses provide a framework for the redesign of the Maplewood MetroLink station (Grogan 2011).

Elements in the precedent studies found to generate third place are summarized below. The elements are organized under the four Project for Public Spaces categories used to define place—access and linkages, uses and activities, comfort and image, and sociability. The elements—linkages, flexibility, imageability and social infrastructure—are later used to inform a design solution for the Maplewood MetroLink station (see figure 3.24).

Physical Accessibility

Access and Linkages

Linkages: Places and opportunities within walking distance of the station. BART access guidelines state that users are generally willing to walk half a mile to access public transit (Nelson\Nygaard Consulting Associates 2003).

Uses and Activities

Flexibility: Characteristics that allow the space to evolve with user needs. One possible design approach is the hybridization of two or more typically separate landscape types, such as park, plaza, square, street and garden (Hood 2004).

Mental Accessibility

Comfort and Image

Imageability: The characteristics of an object which facilitate "the making of vividly identified, powerfully structured, highly useful mental images of the environment" (Lynch 1960, 9).

Sociability

Social infrastructure: Objects, such as public art and site furnishings, that encourage growth as a community (Hood 2004).


PRINCESS
SEPT. 16 - 19

Figure 4.1. *Existing Conditions*. Cow path in a vacant lot adjacent to the Maplewood MetroLink station (Grogan 2011).

[04] *ESTABLISHING PLACE*

SELECTING A PATH FOR RE-IMAGING

All public transit users are pedestrians at one point, thus making the journey to the station part of the transit experience (Nelson\Nygaard Consulting Associates 2003). In order to improve the journey to the Maplewood MetroLink station several major pathways connecting to the site were selected for redesign.

Pathway selection was based on both land use information and site visits. The diagram to the right depicts the path selected for redesign. BART access guidelines state that users are generally willing to walk half a mile to public transit, therefore residential areas outside a half-mile radius of the station were excluded from the diagram (Nelson\Nygaard Consulting Associates 2003). Low density commercial and industrial areas were also excluded, because they impact fewer potential users. Large vacant lots near the station remain in the diagram for their redesign potential. The selected path extends north to a rehabilitation center, west to a large vacant lot for sale, and east to high density residential and commercial land uses, civic services and the Maplewood Arts District.

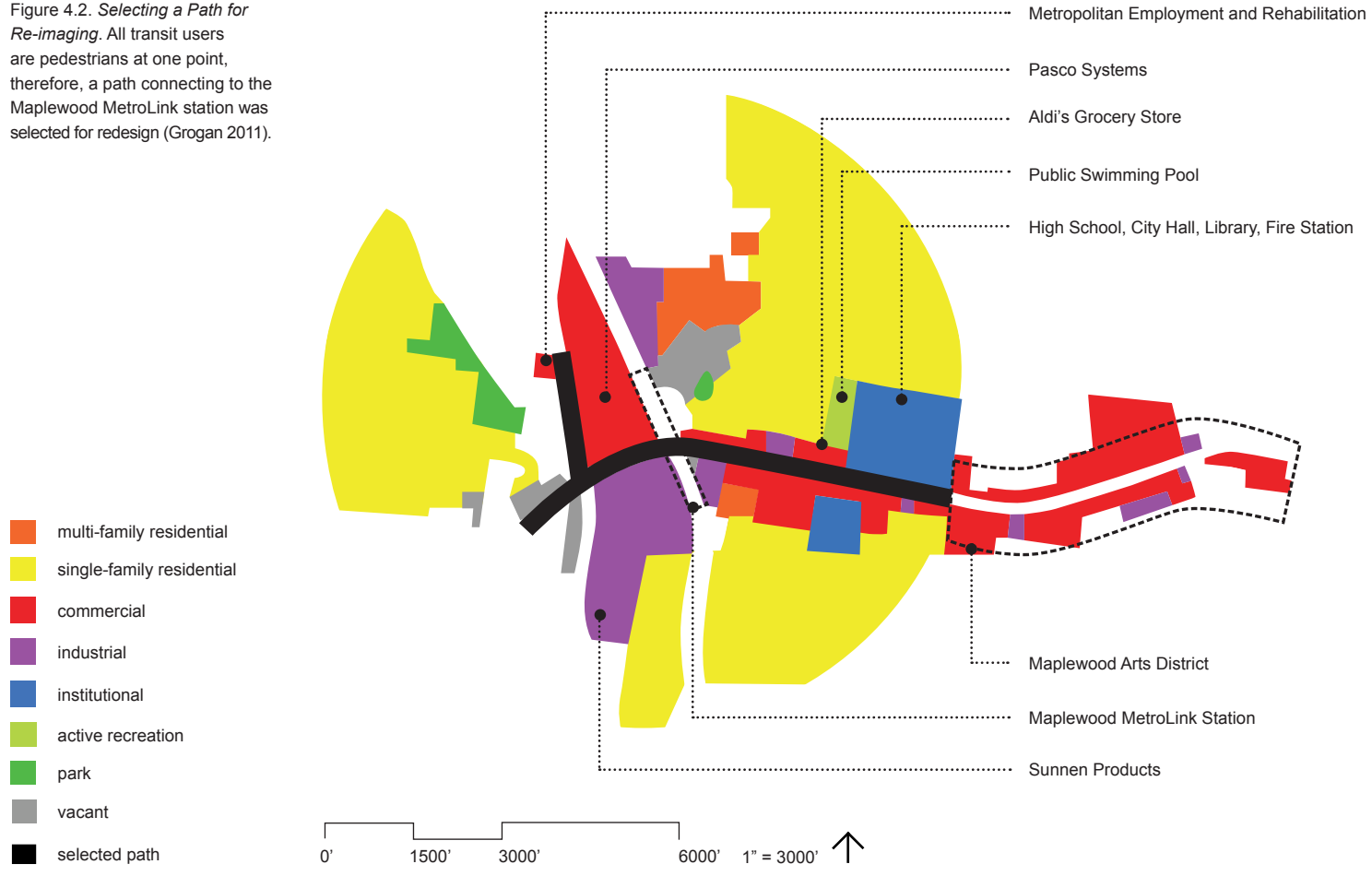
Aldi's grocery store is located in the strip of commercial land use east of the Manchester station.

During site visits MetroLink users were observed carrying Aldi's shopping bags. While riding the transit system additional riders were observed carrying the shopping bags at other stations. Since the Maplewood stop is the only MetroLink station located within walking distance of an Aldi's, it is assumed that riders carrying Aldi's bags were using the Maplewood station and that the grocery store is an existing destination.

Also noted during site visits was a direct entrance from the Maplewood MetroLink station to Sunnen Products, a 13 acre industrial campus located directly south of the station. An employee of Sunnen Products estimates that approximately 1-2% of workers use the MetroLink to commute to work despite the direct entrance from the station to the campus. Thus, the Maplewood MetroLink station is currently underused as a source of transportation by Sunnen Products employees.

The observations noted above were used to select a path that will link the station to observed (Aldi's grocery store) and target destinations (Sunnen Products, Pasco Systems, the Maplewood Arts District, Metropolitan Employment and Rehabilitation Center and a vacant lot with the potential for development).

Figure 4.2. *Selecting a Path for Re-imaging*. All transit users are pedestrians at one point, therefore, a path connecting to the Maplewood MetroLink station was selected for redesign (Grogan 2011).



RE-IMAGING

Photomontage is an emerging representational tool for landscape architects. Dada and surrealist artists developed the technique to challenge traditional perception through emotive juxtapositions. Similarly, Corner uses the concept of "unsaying" to understand what words and landscapes are not (1997). By creating novel juxtapositions we can push the boundaries of traditional design. This point relates back to the initial dilemma which asks how public transit space can evolve into third place by encouraging user interaction—both interpersonal interaction and interaction with the environment. In such spaces "landscape architects and planners on too many occasions go along with standard typological associations without critically understanding how they can be more meaningful and beneficial to a community's use and expectation" (Hood 2004, 144). If we apply the surrealist process of unsaying the familiar, what is public transit space not? Idle space. Public pause. Can it become a space for the public to pause and linger in idle mobility? Artist Paul Klee incorporated movement into his paintings by "'taking the line for a walk'… these lines were not detached from resonances in the living but full of openness and possibility" (Crouch 2010, 9). Klee captured mobility in a still painting. Can we celebrate stasis in a mobile environment? Yes. The Poplar Street redesign by Hood (see Precedent Studies) develops a movement corridor with elements that encourage the individual to pause: runnel fountains provide relief from the summer heat and represent the hydrological system, performance spaces paved in brick are adjacent to existing bars and clubs, and a steel arbor serves as a strong visual element (Hood 2004). The landscape is a hybridization of pedestrian space and parking. A long linear axis (the pedestrian median) moves users through the landscape, yet encourages people to stop, process and interact with something outside themselves.

Currently pedestrian paths connecting to the Maplewood MetroLink station are un-engaging, disconnected and deteriorating. No buffer exists between sidewalk and street. The BART Transit-Oriented Development Guidelines emphasize the importance of humanizing the pedestrian route to improve user perception of safety (BART 2003). Some portions of the path selected for redesign do not have a right-of-way wide enough to incorporate a vegetative buffer. In such instances what is a feasible alternative? I propose a linear element that connects the site and maintains visibility. Design details from the linear element will seep into the station, supplementing the

Figure 4.3. *Conceptual Montage*. Re-imaging the streetscape and MetroLink overhead structure. See figure 4.28 and 4.38 captions for source of images in the montage (Grogan 2011).

existing site furnishings which are several years old and in good condition, but aesthetically weak. By extending the materiality of the linear element into the station, the Maplewood MetroLink has the potential to transform into an engaging public environment.

Different design alternatives can be quickly explored through the use of photomontage (figure 4.3). The montages use photos to contrast the existing banality with the proposed design framework. The framework will increase physical and mental accessibility through the improvement of linkages and imageability, and the incorporation of flexible spaces and social infrastructure.

DESIGN FRAMEWORK

A flexible design framework evolves with community needs while providing enough detail to give the landscape form. At the Maplewood MetroLink station the framework is physical and mental accessibility as fostered through linkages, imageability, flexible space and social infrastructure. The resulting landscape infuses the MetroLink station with identity from the nearby Maplewood Arts District.

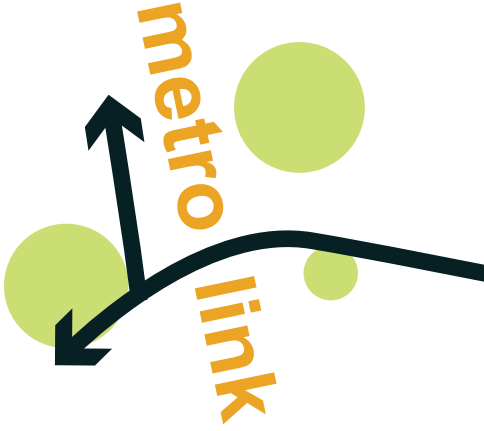
Three concepts are used to integrate the framework into the site: Stitching, kinetic corridor and idle mobility.

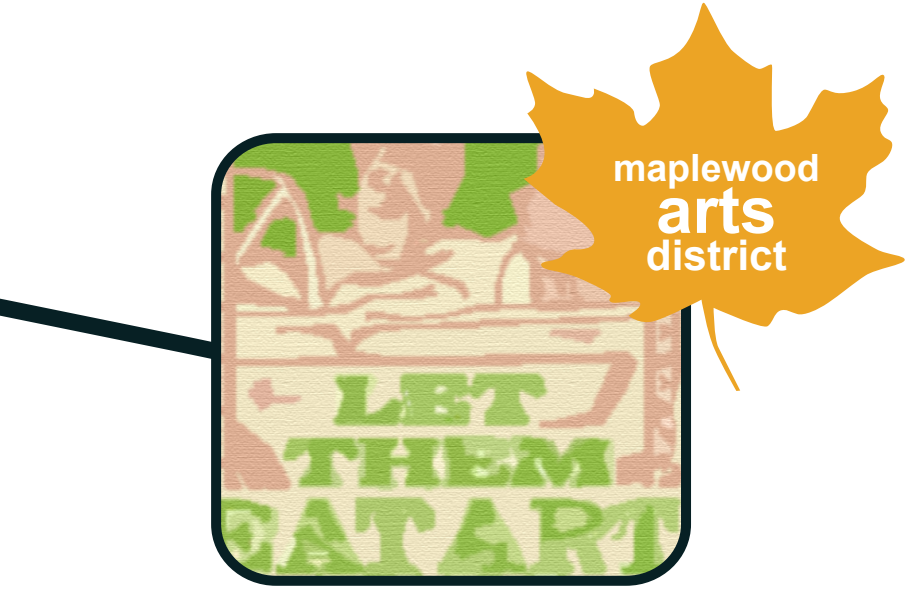
The first concept stitches together adaptable nodes, or vacant lots available for reprogramming, through the restructuring of existing sidewalks. The adaptable nodes are flexible in that they accommodate multiple activities complementary to the act of waiting and are phased in as community need arises.

The kinetic corridor is the unifying element that draws people through the landscape. It focuses in on the visual qualities of the stitch which link the adaptable nodes to the station. The color, form, texture and lighting of the kinetic corridor enhance imageability and act as social infrastructure by creating points of triangulation.

At the station scale, idle mobility represents the specific design details that encourage user engagement. Again, the color, form, texture and lighting of site furnishings enhance imageability while the introduction of social infrastructure sets the stage for informal social interaction.

Figure 4.4. *Integrating Identity from the Maplewood Arts District* (http://www.cityofmaplewood.com/index.aspx?nid=147).





“Similarly, in designing pathways, corridors, patches, fields, matrices, meshworks, boundaries, surfaces, mats, membranes, sections, and joints—each configuration highly specific in dimension, material, and organization—we are constructing a dynamic expanding field, literally a machinic stage for the performance of life, for the propagation of more life, and for the emergence of novelty” (Corner 2004, 2-3).

STITCHING

Adaptable Nodes

Three adaptable nodes are stitched together through the improvement of sidewalk conditions on several paths connecting to the Maplewood MetroLink station. The nodes are intended to support public transit and provide activities complementary to the act of waiting. Programming of the nodes is drawn from the precedent studies in "Gathering Evidence." The Ashby BART station, César Chavez Memorial Plaza and Kirkwood train station are surrounded by commercial and high density residential land uses, therefore, a mixed-use development is proposed for the first adaptable node (see figure 4.7). The mixed-use node provides a linkage to dining and shopping opportunities and high density residential units within walking distance of the station.

As well as proximity to residential and commercial land-use, several of the precedent studies integrate art into public transit space. The mixed-use node will offer plaza space for installations by local artists. The incorporation of public art increases imageability, introduces social infrastructure and creates a western anchor for the Maplewood Arts District.

The second node incorporates plaza and community garden areas (see figure 4.9). The space is currently vacant with the exception of one bus stop. Inspiration for redesign of the adaptable node is drawn from the Ashby BART station which is enlivened by a regular drum circle and flea market. People emerge from the underground BART station into complementary activity zones, creating a seamless experiential journey. Similarly, the inclusion of plaza and community garden space adjacent to the Maplewood MetroLink station hybridizes typically separate landscapes. Local residents and students from the nearby high school can acquire plots at the garden and sell produce in the plaza.

Currently a cow path traverses the vacant lot where a sidewalk is missing, thus indicating regular use and need for improvement. After design implementation pedestrians will be able to explore the plaza and garden space on their way to or from the MetroLink station.

A bus overhead structure and light fixtures from the Maplewood MetroLink station will be incorporated into the plaza and garden node to create unity. Additionally, the plaza provides space for art installations by local artists, thus introducing social infrastructure conducive to triangulation and increasing imageability.

Figure 4.5. *Master Plan* (Grogan 2011).


A. Mixed-use Node
B. Plaza + Garden Node
C. Park Node
Proposed Buildings
A
B
C
Hanley Road
Manchester Road
MetroLink tracks
0’
300’
600’
1200’
1” = 600’

From left to right:

Figure 4.6. *Existing Vacant Lot Selected for Mixed-Used Development* (Grogan 2011).

Figure 4.7. *Adaptable Node: Proposed Mix-used Development.* The proposed building will provide a parking garage with 180 stalls, 40 residential units and 20,000 sq. ft. of commercial space (Grogan 2011).


BARNES & NOBLE

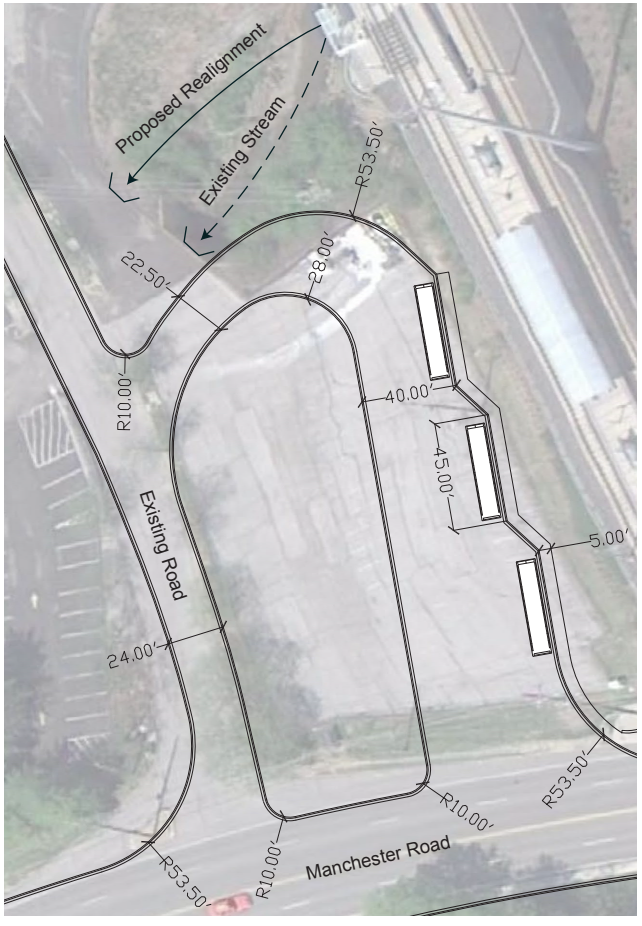
From left to right:

Figure 4.8. *Existing Vacant Lot Selected for Plaza and Garden Activities* (Grogan 2011).

Figure 4.9. *Adaptable Node: Proposed Plaza and Garden* (Grogan 2011).

The third node extends an existing park into adjacent vacant lots during phase I (see figure 4.11). A path extends from the bus turnaround area into the park node. Similar to the concept of the yard-street hybridization introduced on Poplar Street by Walter Hood, the park creates leisure space for pedestrians to enjoy. The park extension also introduces an additional linkage which is visible from the MetroLink platform waiting area. Once again, the opportunity for local art display is possible at the park node.

During phase II the node adapts to close a residential loop that was previously interrupted by the Metro bus turnaround, thus introducing additional residential land use and potential transit station users. The bus turnaround is relocated to the west side of the MetroLink tracks (see figure 4.10). The new turnaround continues to accommodate the three connecting bus lines through the provision of three bus pull-in areas. Greater spatial efficiency is achieved by connecting the turnaround to an existing road.



0’ 40’ 80’ 160’ 1” = 80’

Figure 4.10. *Proposed Phase II Bus Turnaround* (Google Earth 2011, adapted by Grogan 2011).

Figure 4.11. *Relocation of the Bus Turnaround.* The bus turnaround (represented in red) moves from the east side of the MetroLink tracks in phase I to the west side of the tracks in phase II (Grogan 2011).

Each of the nodes provides space for local art installations in order to infuse the landscape with identity from the Maplewood Arts District. According to Robert Hastings, agency architect for the TriMet, public art has the ability to transform a community and its people:

> "The public arena is the crucial test that can transmute an artwork into a touchstone for society. It is this potential to inspire that drives me. I believe art gives meaning to our lives by distilling the essence of the world around us and presenting it back to us in breathtaking ways. It gives us an opportunity to see things differently, to be elevated out of the everyday" (Hastings 2009).

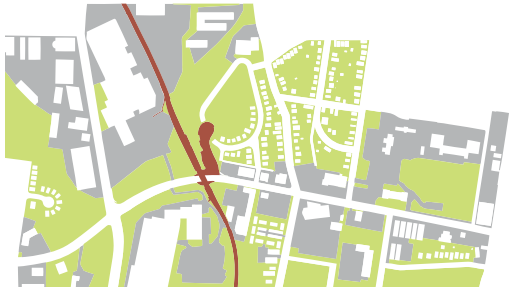
In addition to providing complementary land uses and activities, the nodes break up the pedestrian experience:

> "Somewhere along the path of a fine street, particularly if it is long, there is likely to be a break. More than just intersections, breaks are small plazas or parks, widening, or open spaces. They are most important on narrow streets and long streets and streets that bend and turn. On those streets particularly they provide stopping places, pauses, reference points along the path" (Jacobs 1995, 301).

Manchester Road is long with large bends and turns. Using Jacob's idea of breaks, the adaptable nodes will give rise to public pause and reinforce the connection between the Maplewood Arts District and the transit station.

Phase I

Phase II



Existing conditions

existing MetroLink

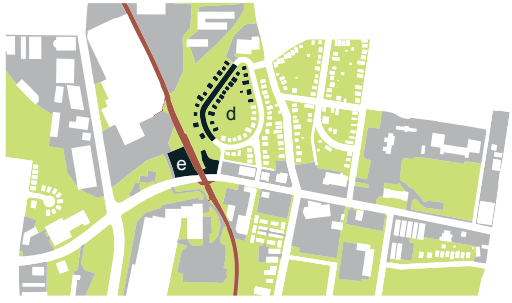
Phase I

+ Introduce a mixed-use development (a)
+ Provide a community garden and plaza space (b)
+ Extend the existing park (c)
+ Integrate the “kinetic corridor” and “idle mobility”

proposed improvements

kinetic corridor

existing MetroLink



Phase II

+ Complete the residential loop and replace the park extension with single-family housing units (d)
+ Relocate the bus turnaround, with greater spatial hierarchy, to the west side of the overpass (e)
+ Provide the opportunity for bike rental through the introduction of shared bikes

proposed improvements

existing MetroLink

Figure 4.12. *Phasing Diagram* (Grogan 2011).

Phasing

The Metro bus turnaround disrupts what was once a residential loop. Twenty-five lots parceled for single-family homes remain vacant due to lack of demand in the housing market. Within the center of the residential loop is a small park without signage or designated pedestrian access. During the first phase of stitching the park will be extended into the vacant residential parcels and a sidewalk will connect the bus waiting area to the park. A basketball court, playground and small walking path will give individuals catching or departing public transit the option to engage with the landscape and each other while participating in physical activity. Currently the City of Maplewood owns the vacant lots which allows for the transformation of the landscape into public green space until additional housing units can be built.

For the purposes of the project it is proposed that the city purchases five vacant lots surrounding the intersection of Manchester Road and Hanley Road. The lots on the west side of the intersection are for sale by Truman Bank, while the east lots are owned by Maplewood Hilltop LLC.

Directly west of the station on Manchester Road are two underused and dilapidated parking lots owned by Sunquad LP which leases the property to a commercial business. The lots will be reparceled and bought by the city in order to create a continuous 1500 foot pedestrian fabric. Together the Maplewood Hilltop LLC and Sunquad LP lots will become a plaza and community garden. The node will connect the Maplewood MetroLink station and bus turnaround to a separate bus stop approximately 550 feet west on Manchester Road.

The lots for sale by Truman Bank will be transformed into a mixed-use development, thus providing commercial destinations and high-density residential units to support public transit use and community garden activities.

Phase two will take place when housing demands increase and the residential loop can be completed. Twenty-five single-family homes will replace the park and increase the number of potential MetroLink users. The bus turn around will be relocated directly west of the overpass, taking over part of the plaza and community garden space. Ultimately the adaptable nodes will help form “active, walkable, developed areas that can support ridership growth with reduced alliance on additional parking” (BART TOD Guidelines 2003, 21).


MAPLEWOOD METROLINK

KINETIC CORRIDOR

The 'kinetic corridor' is defined as the unifying element that draws people through the landscape.

Figure 4.13. *Conceptual Montage: Kinetic Corridor.* The texture, color, and emotive qualities of pathways connecting to the Maplewood MetroLink station were explored through montage (Grogan 2011).

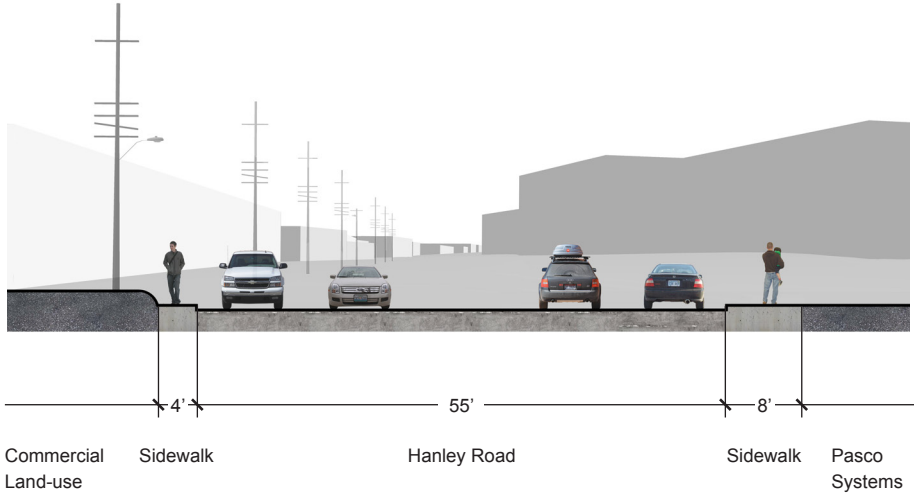
Physical Accessibility

All public transit users are pedestrians at one point. The journey to public transit, therefore, becomes part of the overall experience (Nelson\ Nygaard Consulting Associates 2003). A major component of creating successful linkages is perceived safety. Pedestrians should not have to worry about being hit by a car, feel excluded due to lack of ADA accessibility or question the safety of a corridor that has only vehicular-oriented lighting (Jacobs 1995). Pedestrian pathways leading up to the Maplewood MetroLink fall short in each of these categories. No buffer exists between four foot sidewalks and narrow driving lanes, the sidewalks are crumbling apart and street lighting is vehicle-oriented. In order to increase pedestrian comfort the streetscape needs defined boundaries:

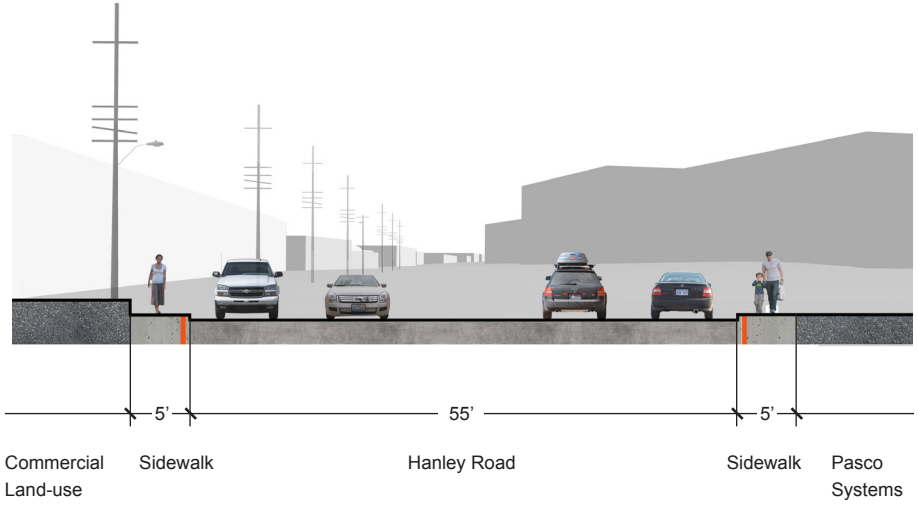
> "Great streets have definition. They have boundaries…that set the street apart, that keep the eyes on and in the street, that make it a place. Streets are defined in two ways: vertically, which has to do with height of buildings or walls or trees along a street; and horizontally, which has most to do with the length of and spacing between whatever is doing the defining" (Jacobs 1995, 277).

Manchester Road has little to no definition. Parking lots and vehicular circulation edge the sidewalks. As vehicles drive past pedestrians feel a gust of wind created by the motion. Existing sidewalks are narrow, eroding and often edge the boundaries of the public-right-way, leaving little room for expansion (see figures 4.15, 4.17 and 4.19). The design expands the sidewalk five feet in width to achieve ADA accessibility and creates a pedestrian-vehicular barrier within the existing public right-of-way. Utility poles obstructing pedestrian paths will be relocated. Because the barriers are too narrow for street trees and the sidewalks are not edged by buildings or walls, a "kinetic corridor" will be introduced to create the verticality discussed by Jacobs. The kinetic corridor, defined as the unifying element that draws people through the landscape, will be located in the one to three foot space between the sidewalk and road. The kinetic corridor will function as a sculptural element—stitches that integrate the arts district and transit space. (see figures 4.16, 4.18 and 4.20). The following sections are strategically cut to illustrate the existing conditions and proposed improvements along Manchester and Hanley Road.

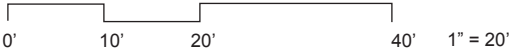
0’ 300’ 600’ 1200’ 1” = 600’



Existing Streetscape



Proposed Streetscape



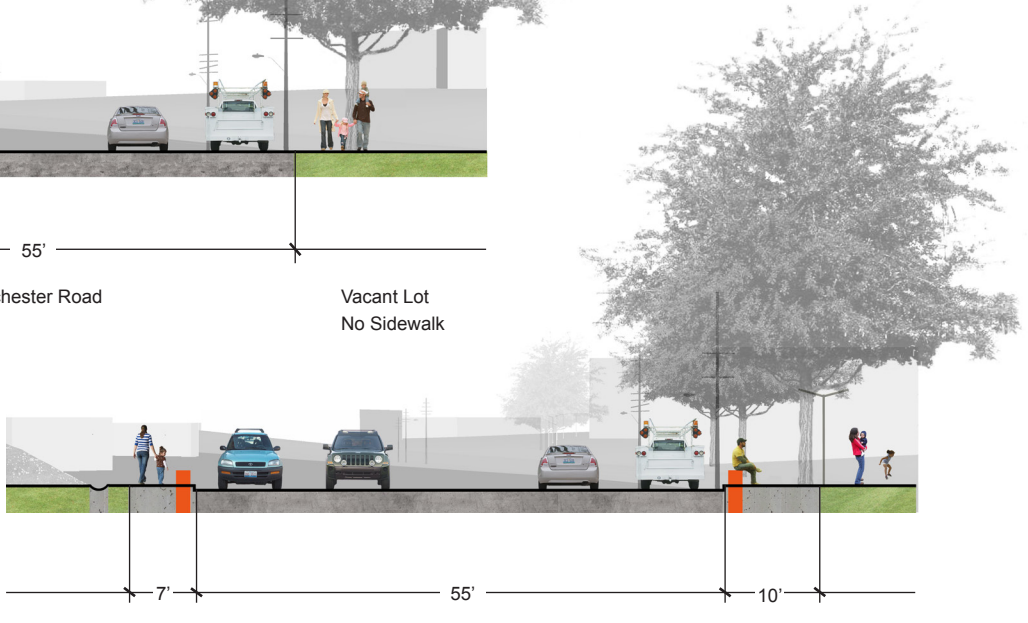
From left to bottom right:

Figure 4.14. *Stitching*. The stitches begin at 50’ intervals, then compress to 25’ and 15’ intervals. The spacing of the stitches decreases with proximity to the Maplewood MetroLink station in order to create a rhythm (Grogan 2011).

Figure 4.15. *Section AA’: Existing Street Conditions*. The existing sidewalks are inconsistent and provide no separation between pedestrian and vehicular traffic (Grogan 2011).

Figure 4.16. *Section AA’: Proposed Street Conditions*. The proposed improvements shift the Hanley Road centerline east one foot to increase the width of the western sidewalk. Orange represents the stitches of the kinetic corridor which in this location is 6” wide (Grogan 2011).

Existing Streetscape



Proposed Streetscape

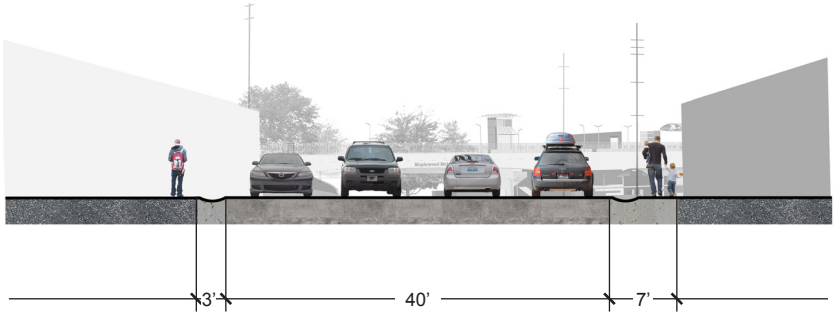
From top left to bottom right:

Figure 4.17. Section BB': *Existing Street Conditions.* The northern side of Manchester Road lacks a sidewalk in this location. A cow path has formed in its place (Grogan 2011).

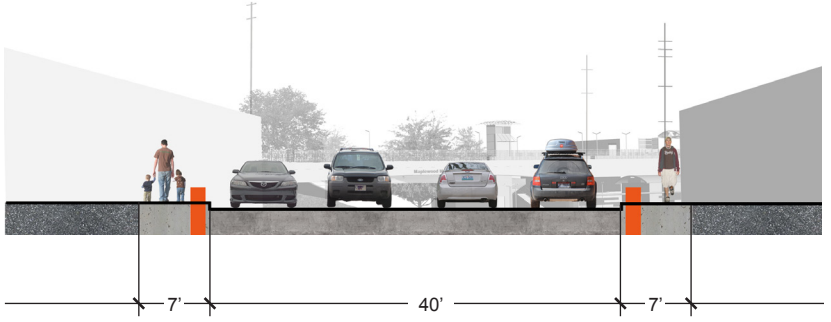
Figure 4.18. *Section BB': Proposed Street Conditions.* The proposed improvements incorporate 2' - 5' wide orange stitches into the streetscape. A sidewalk will be constructed on the northern side of Manchester Road, thus creating a linkage to the plaza and garden node (Grogan 2011).

Figure 4.19. *Section CC': Existing Street Conditions.* The northern edge of Manchester Road lacks a sidewalk in this location (Grogan 2011).

Figure 4.20. *Section CC': Proposed Street Conditions.* The proposed improvements incorporate 2' wide orange stitches into the streetscape. Existing 3' drainage ditches will be replaced by curbs in order to widen the sidewalks. The curbs will drain into existing drain inlets. Unfortunately the right-of-way is too narrow to allow for bio-infiltration cells and comfortable sidewalks (Grogan 2011).



Existing Streetscape



Proposed Streetscape

Mental Accessibility

Parts of the existing derelict environment will merge with more intentional design elements borrowed from the Maplewood Arts District. Concrete from the existing sidewalks will become a vertical element framed by metal "stitches" which at times act as seats (see figures 4.21-4.31). The stitches are composed of powder-coated steel that has been painted orange. Perforations allow light from an in-grade lighting fixture to filter through the smoothly painted steel at night. At the station the corridor culminates in a gateway formed by improvements to the MetroLink overpass. The improvements incorporate the words "Maplewood MetroLink" onto the overpass and introduce an orange textured surface that relates back to the stitches (figure 4.35).

The form of the kinetic corridor will increase mental accessibility by evoking what Kevin Lynches describes as imageability, or "that quality in a physical object which gives it a high probability of evoking a strong image in any observer" (Lynch 1960, 9). A highly imageable street will engage users and encourage participation. The kinetic corridor also acts as social infrastructure by creating a common point of interest between users. Social infrastructure creates the potential for third place, but it is the people who give it life:

> "To watch, to pass, movement especially of people: of fleeting faces and forms, changing postures and dress… The show is not always pleasant, hot always smiles or greetings or lovers hand in hand. There are cripples and beggars and people with abnormalities, and, like the lovers, they can give pause: they are reasons for reflection and thought. Everyone can use the street. Being on the street and seeing people, it is possible to meet them, ones you know or new ones… Sociability is a large part of why cities exist and streets are a major if not the only public place for that sociability to develop. At the same time, the street is a place to be alone, to be private, to wonder what it was once like, or what it could be like. It is a place for the mind to wander, triggered by something there on the street or by something internal, more personal, a place to walk while whatever is inside unfolds, yet again" (Jacobs 1995, 4).

The form, light and texture of the kinetic corridor give character to the street which in turn creates a setting for the emergence of public life.

From top left to bottom right:

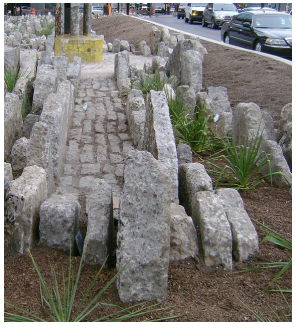
Figure 4.21. *Bench from the Újbuda City Centre by Garten Studio*. Light playing off the steel provided material inspiration for the stitches of the kinetic corridor (http://www.landezine.com/index.php/2011/01/ujbuda-city-centre-by-garten-studio/).

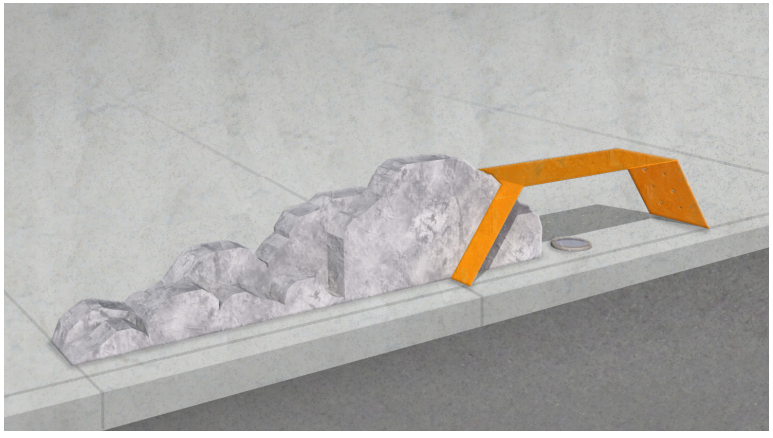
Figure 4.22. *Recycled Concrete Barrier in New York by Tobiah Horton/Margie Ruddick at WRT Design; Urban Design: Marpillero Pollak Architects*. Concrete from the existing sidewalks can be recycled as part of the stitches (http://www.flickr.com/photos/tobiahhorton/5283363161/).

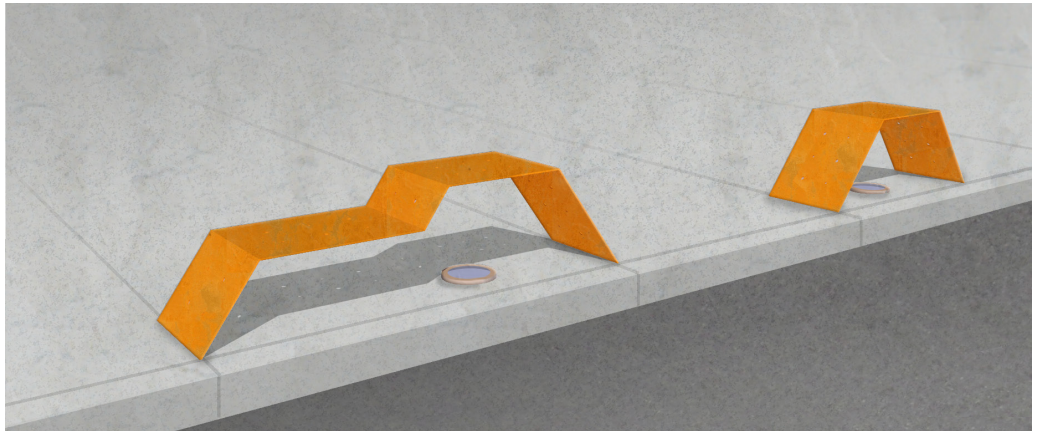
Figure 4.23. *"Two Running Violet V Forms" by Robert Irwin*. The bench by Garten Studio and concrete barriers in New York have interesting forms and textures, but lack the visual interest provided by color. Without a distinct color the stitches risk blending in with the existing banality of the site. The strong use of color by Robert Irwin inspired a vibrant paint choice for the stitches (http://stuartcollection.ucsd.edu/StuartCollection/Irwin.htm).

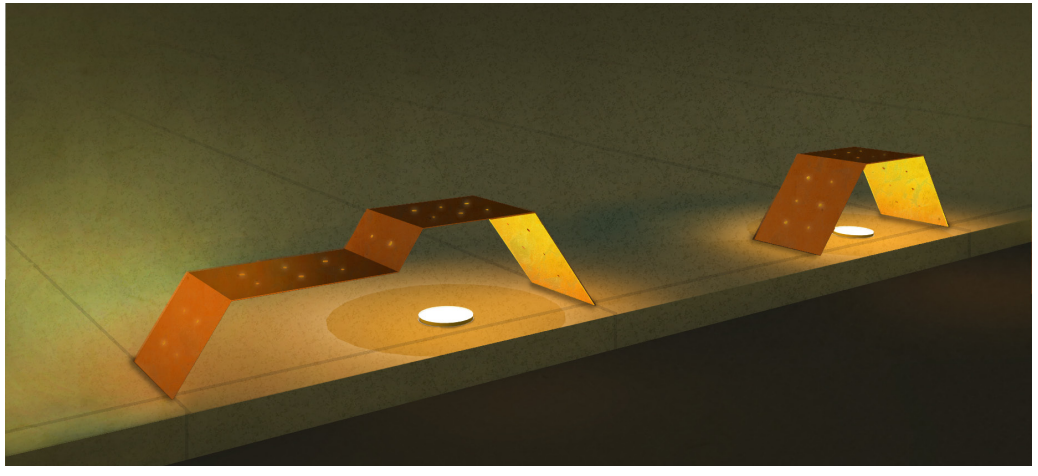
Figure 4.24. *Proposed Stitch I during Day*. Concrete recycled from the existing sidewalks is framed by powder-coated steel orange seating elements in order to form vertical stitches. The seats are a depth of 1.5' and vary in width from 2' to 4'. The advantages of steel include longevity, vandal resistance and malleability (Grogan 2011).

Figure 4.25. *Proposed Stitch I during Night*. Perforations in the steel allow light to filter through the stitches from an in-grade light fixture placed under the seats (Grogan 2011).









From top left to bottom right:

Figure 4.26. *Proposed Stitch II during Day*. In order to create variety the stitches will sometimes stand alone as seating elements without the incorporation of recycled concrete slabs (Grogan 2011).

Figure 4.27. *Proposed Stitch II during Night*. (Grogan 2011).

Figure 4.28. *"Pothole Gardens" by Pete Dungey*. The installation served as an inspiration for the form of the planters located along Manchester Road at the adaptable nodes. The cracks play off the existing derelict environment and decaying sidewalks. (http://trendland.net/2010/06/23/pothole-gardens/#).

Figure 4.29. *Tree Grate Innovation*. Due to the condition of the existing environment, it was decided that the crack planters require a frame. A framing element gives the planters form and prevents them from blending in with the surroundings. The tree grate to the right photographed by Ken McCown provides further inspiration for the design of the framing element (http://

www.flickr.com/photos/kenmc-cown/5331951687/sizes/l/in/set-72157625643671057/).

Figure 4.30. *Proposed Street Planter.* The proposed street 5' x 6' planter frames the "crack" with a 6" wide powder-coated steel edge. The edge of the frame facing pedestrians begins to mimic a crack. The planters will be incorporated into the streetscape at adaptable nodes, because only at the nodes is the barrier is wide enough to accommodate vegetation. The planting palette will consist of Blue Fescue (*Festuca glauca* 'Elijah Blue') which reaches a height of 8-12" and spread of 6-12." Blue Fescue tolerates dry to medium moisture conditions and requires full sun (Grogan 2011).

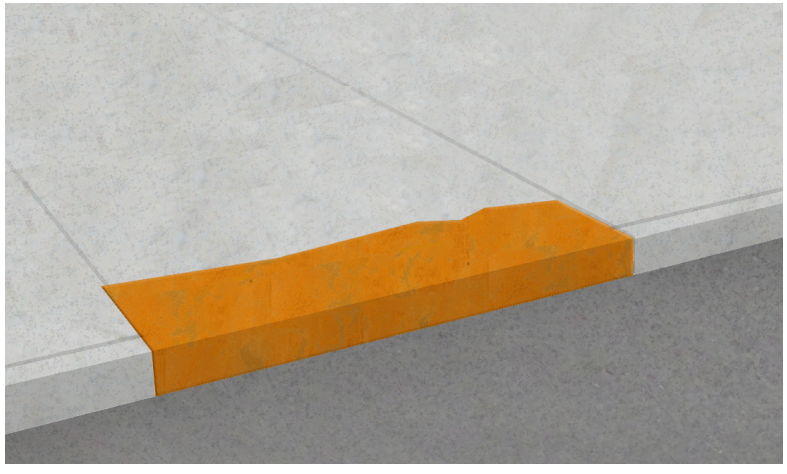


Figure 4.31. *Proposed Stitch III.* When the barrier is too narrow to incorporate planters the stitch will become a 1' x 6' or 2' x 6' orange crack which is flush with the sidewalk and extends through the curb (Grogan 2011).

IDLE MOBILITY

Mental Accessibility

Energy from the kinetic corridor feeds into mobility at the Maplewood MetroLink station, where individuals are then slowed down by "idle mobility," which is defined as the specific design details that encourage user engagement. The design will frame the station, yet retain a degree of flexibility:

> "An environment which is ordered in precise and final detail may inhibit new patterns of activity. A landscape whose every rock tells a story may make difficult the creation of fresh stories. Although this may not seem to be a critical issue in our present urban chaos, yet it indicates that what we seek is not a final but an open-ended order, capable of continuous further development (Lynch1960, 6).

The banality of the existing environment will be improved through the introduction of design elements which encourage the emergence of individual narratives. The improvements will create what Walter Hood describes as a social infrastructure, or the objects (such as seating or sculptures) which give a place a unique identity.

'Idle mobility' is defined as the specific design details that encourage user engagement.

Figure 4.32. *Conceptual Montage: Idle Mobility.* Reframing an existing wall to create social infrastructure (Grogan 2011).

Throughout the design process ideas were quickly explored through photomontage. Figure 4.32 juxtaposes a chalk wall against an existing concrete facade to suggest the projection of individual narrative onto public infrastructure. Users can create their own art and contribute to the creative energy seeping into the transit station from the Maplewood Arts District. Inspiration comes from the Charlottesville chalk wall which was designed as a monument to the First Amendment (figure 4.34). Although the wall invites profanity, it also allows people to erase or respond to the messages of others (Zeiger 2008). The space functions as a public forum where personal expression can take the form of words or drawings.

Figure 4.33. *Urban Outfitter Corporate Campus, Philadelphia Navy Yard*. The plaza by DIRT Studio is composed of recycled concrete pavement. Once again existing sidewalks can be recycled and incorporated into the design. In the perspective to the right recycled concrete pavement is used to created a space within a space at the Maplewood MetroLink station (http://www.arch.virginia.edu/lunch/print/territory/sustaining.html).

Figure 4.34. *Charlottesville Chalk Wall*. The Charlottesville Chalk Wall provided inspiration for social infrastructure at the Maplewood MetroLink station. In the perspective to the right slate is bolted to the existing concrete wall to create an interactive site feature. Chalk dispensers will provide media to interested users for a low fee, such as twenty-five cents (http://www.flickr.com/photos/mr_t_in_dc/2689807203/sizes/l/).

Figure 4.35. *Perspective of the Maplewood MetroLink Station during the Day.* The gateway incorporates the word “MetroLink” and integrates the materiality of the stitches (Grogan 2011).


MAPLEWOOD METROLINK

At the Maplewood MetroLink station transit users will have the opportunity to leave visual and verbal messages on the chalk wall which transforms into a shadow wall at night. In addition to creating an active nocturnal environment, the shadow wall will illuminate the space under the overpass. The band of light illuminating the space under the overpass stretches into the stairway, producing aesthetic interest and safety lighting. At the Maplewood MetroLink station the chalk wall will open up community dialogue and artistic expression, thus setting the stage for secondary activities to occur:

> "While urban designers might create potential environments, people create effective environments. Rather than determining human actions or behavior, urban design can be seen as a means of manipulating the probabilities of certain actions or behaviors" (Carmona, Heath, Oc & Tiesdell 2003, 107).

Transit stations are in the realm of public space and presuppose a passive interaction between strangers—people just need a reason to stop, look and interact.

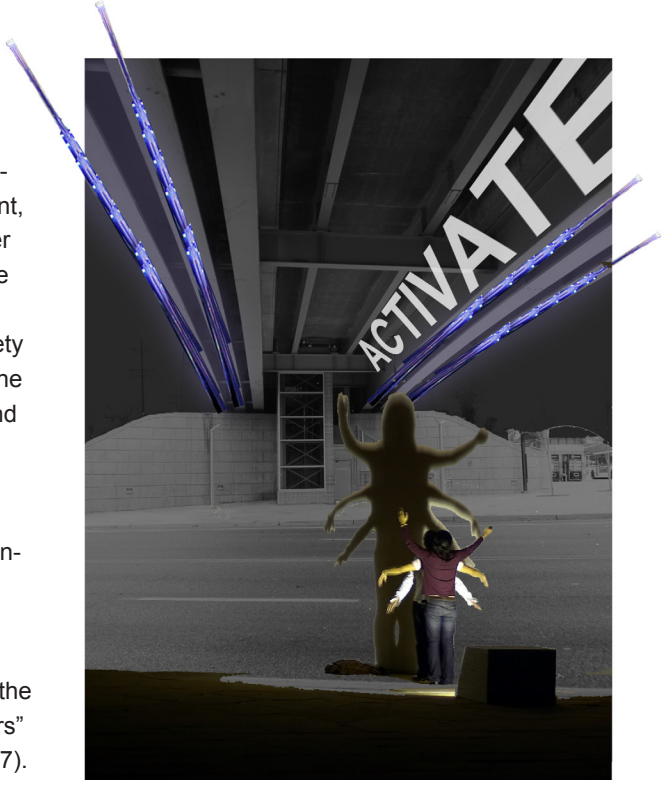


Figure 4.36. *Conceptual Montage: Idle Mobility*. Re-imaging existing infrastructure as a shadow wall (Grogan 2011).

Figure 4.37. *Perspective of the Maplewood MetroLink Station during the Night*. A spotlight is used to illuminate the underpass and create an engaging nighttime environment (Grogan 2011).


WOOD METROLINK
CHALK + SHADOW WALL

Seating can also act as social infrastructure. An engaging seating option will replace clear panels on the existing platform overhead structure (figure 4.39). The proposed seating is created by setting the steel frame of the seat into plexiglass panels. The panels provide space for advertisements which are necessary to financially support St. Louis Metro.

Inspiration came from an installation by REBAR Design Group (figure 4.37). People waiting for the MetroLink can crawl into the space and drift into thought or sit on the ledge and interact with other users. Additionally, the platform seating structures overlook two adaptable nodes, creating highly imageable vistas which transform the landscape into a distinct place.

Figure 4.38. *Seating Installation by REBAR*. The seating structure provided inspiration for the redesign of seating elements on the MetroLink platform. (http://www.designboom.com/weblog/cat/9/view/3338/landmark-route-by-ronald-hernandez-marcelo-valdes-osvaldo-veliz.html).

Figure 4.39. *Process Sketch of Proposed Seating*. View from street level facing northeast (Grogan 2011).

Figure 4.40. *View of the Plaza + Garden Adaptable Node from the Elevated MetroLink Platform*. The use of plexiglass panels and a steel frame allow the seating structure to accommodate advertisements. The plexiglass panels extend to the top of the overhead structure, thus preventing pigeon roosting (Grogan 2011).


Metro
iPad

CONCLUSIONS

Public transit users are on their way to someplace else, but what happens during the journey from point A to point B? The space between point A and B has the potential to evolve into third place, or that realm between home and work where informal social interaction occurs (Oldenburg 1989). In public transit space people come together within the same geographical location as they travel between home and work. The setting exists, but becomes nonplace without proper linkages, flexibility, imageability and social engagement . In nonplace individuals lose their identity—they repeat daily motions without experiencing the landscape. The landscape becomes what architect Jan Gehl calls poor quality public space:

> "In poor quality public spaces, only strictly necessary activities occur. In higher quality public spaces, necessary activities take place with approximately the same frequency—although people choose to spend longer doing them—but, more importantly, a wide range of optional (social) activities also tend to occur" (Carmona, Heath, Oc & Tiesdell 2003, 107).

Landscapes defined by function lack the personal benefits of third place, including sociability and novelty (Oldenburg 1989). Exactly how much of our daily routine is enacted in motions that have no meaning?

The Maplewood MetroLink station is nonplace—it offers no meaningful experience and, therefore, people superficially relate to the space through function. Using information from the precedent studies and site inventory and analysis the station was redesigned with the intention of creating a third place. The proposed design integrates highly imageable and engaging infrastructure into the Maplewood MetroLink station and connecting streets. These details will serve as a point of triangulation, thus giving people a reason to stop and interact in a mobile environment. Success of the design as a third place is difficult to assess without the ability to implement the design framework and perform a post-occupancy evaluation.

Limitations

During redesign of the station boundaries were assigned to create a tangible site. The edges of the site quickly became a limitation.

Transformation of the station into third place was fraught by a constant friction at the edges—a friction between place and nonplace. The word site removes the landscape from its context:

> "A site is a social construct, a representation of space. It is conceived apart from the complexity of human relations. In effect, a site is a place that has been denatured, formalized, and colonized, its meanings made compatible with the relations of productions, state imperatives, and the order that both imply. Opposed to the site is a representational space…and its complex symbolism grounded in lived experience" (Beauregard 2005, 40).

Labeling and restricting the landscape to a site is dangerous. The immediate context of the Maplewood MetroLink station, adaptable nodes and connecting streets is nonplace. Designing third place into distinct portions of the landscape neglects the immediate context. So where do we start and what is the physical end of a design? Despite design intentions are some landscapes incapable of becoming third place?

During project development the idea of third place emerged in reaction to the banality of the existing Maplewood MetroLink station. With the idea now further developed, the edge issue is a major source of uncertainty—is the design capable of increasing informal social interaction? Exploration of design at a variety of scales could be useful in approaching the question of edge and third place suitability.

A second limitation is the lack of community and transit user engagement during site inventory, analysis and design. The surveying of community members and transit users could have improved the argument by adding credibility to the analysis and design decisions. Oldenburg states that the presence of regulars helps to define third place, therefore, the feedback of regular MetroLink users could become the basis for design exploration (1989).

During site inventory and analysis I was limited by time and distance from the site and, thus, relied on GIS data and observation rather than surveying procedures. While discovering the

site I observed usage patterns, initiated conversations, documented existing conditions and contacted local businesses. Participation of the community through verbal surveys and written questionnaires could reveal user and non-user perception of the Maplewood MetroLink and, thereby, validate (or invalidate) the design decisions.

Without surveys the design decisions were based on research and montages intended to gain a holistic understanding of how textures, colors and patterns alter space. A review of current landscape architectural projects showed how the materials explored through photomontage could evolve into imageable site furnishings. The photomontages and inspirational images were synthesized in a series of sketches. While the process helped to create design details, it was difficult to fully comprehend the materiality without experiencing and manipulating the elements first-hand.

Further Research

If the study were to be taken further, the engagement of community members and transit users through surveys and design charrettes would help validate the argument and design decisions. During design charrettes potential materials could be presented and manipulated by participants, thus encouraging the creation of three-dimensional montages. The montages would offer a means of gauging public preference and engagement with the site furnishings.

In addition to community involvement, the investigation of stormwater management techniques would enhance the project. Are there ways to incorporate bio-infiltration cells despite the narrow right-of-way? Perhaps through the involvement of adjacent land-owners and the City of Maplewood the right-of-way boundaries could be negotiated to include space for bio-infiltration cells *and* a comfortable pedestrian experience.

Development and implementation of the design would then provide an opportunity to identify success and failures, thereby testing the initial argument that public transit space can support informal social interaction through the reframing of mental and physical accessibility.

Final Thoughts

The future of landscape architecture as a discipline depends on our ability to create places with

social and environmental resiliency. Only by "unsaying" traditional landscape definitions can we begin to create meaningful change in the environment and the perception of that environment by its inhabitants:

> "The answers, I believe, lie within the powers of both Natural and cultural agencies in the evolving of landscapes that precipitate (and are caught within) processes of indetermination and diversification; landscapes that engage, enable, diversify, trick, emancipate, and elude—put simply, landscapes that function as actants, as continual transformations and encounters that actively resist closure and representation" (Corner 1997, 105).

It is only human to categorize the landscape into types. That is part of the language through which we communicate. Yet in order for landscape architecture to evolve we must ask how language restricts the imaging of place. Many people may ask what part of public transit space anticipates the emergence of informal social interaction, but without questioning standard theories and practices, creativity and the potential for growth as a discipline are diminished.

Throughout the project I asked myself what is public transit space not and can it transform to incorporate those qualities. In the end I see the limitations, such as the question of edge, but I also believe that a design framework can emerge that incorporates third place into public transit space. One must only look at the Ashby BART station or Kirkwood train station for reassurance. I believe that limitations only precipitate further exploration. Ultimately we must understand what public transit space is not, before we can truly understand what it is capable of becoming.

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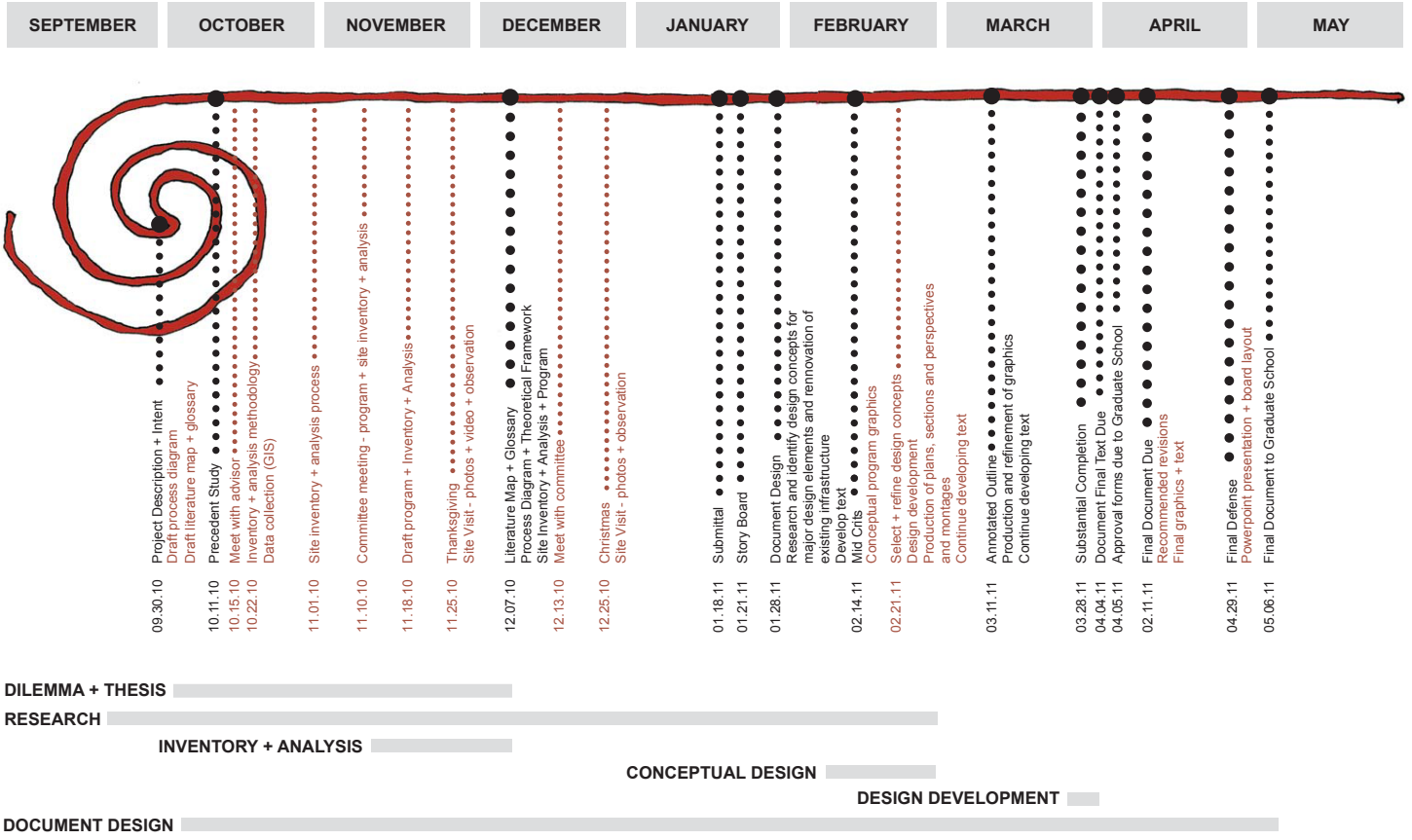
Figure 5.1. *Existing Conditions*. Entrance to Maplewood MetroLink elevated platform (Grogan 2011).

[05] *APPENDICES*

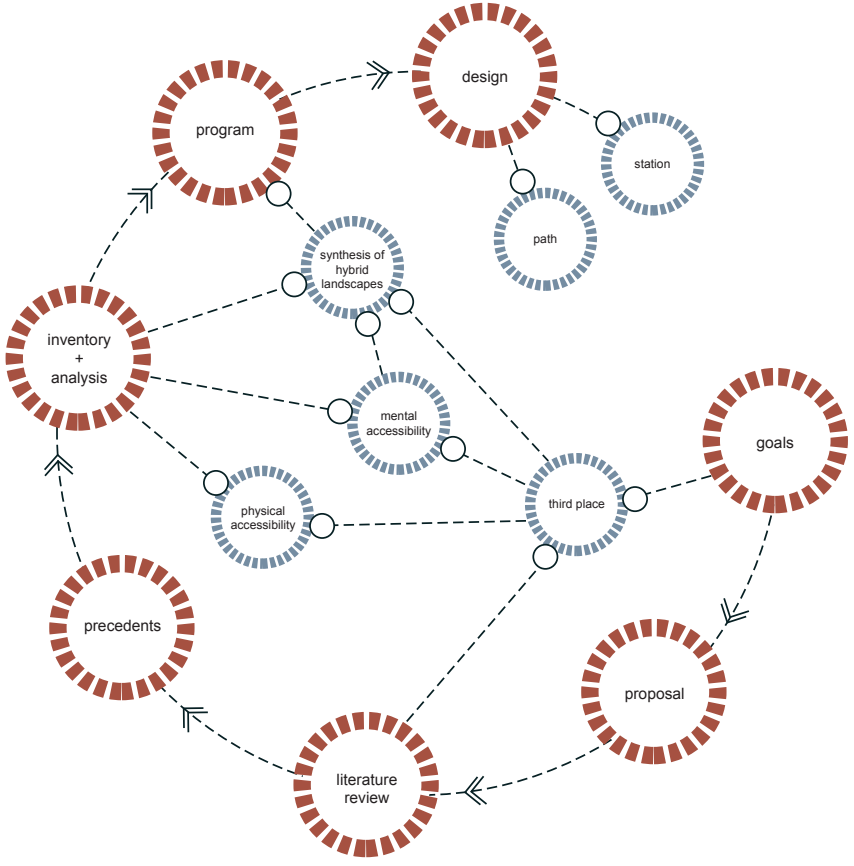
APPENDIX A - PROCESS DIAGRAMS

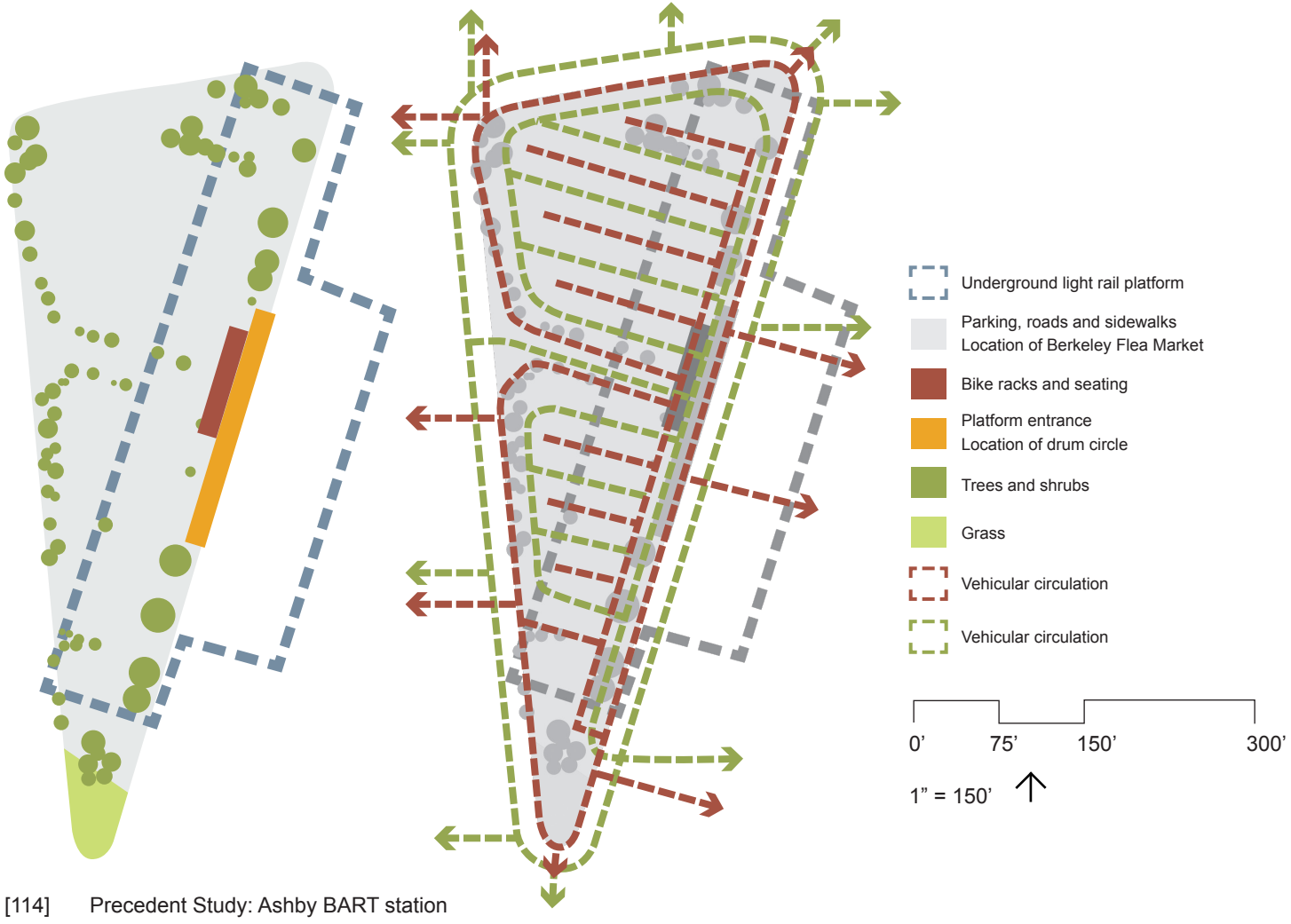


From left to right:

Figure 5.2. *Timeline* (Grogan 2011).

Figure 5.3. *Process Diagram.* Throughout the project I developed a path which circled in on itself, thus allowing me to revisit and re-image previous ideas (Grogan 2011).



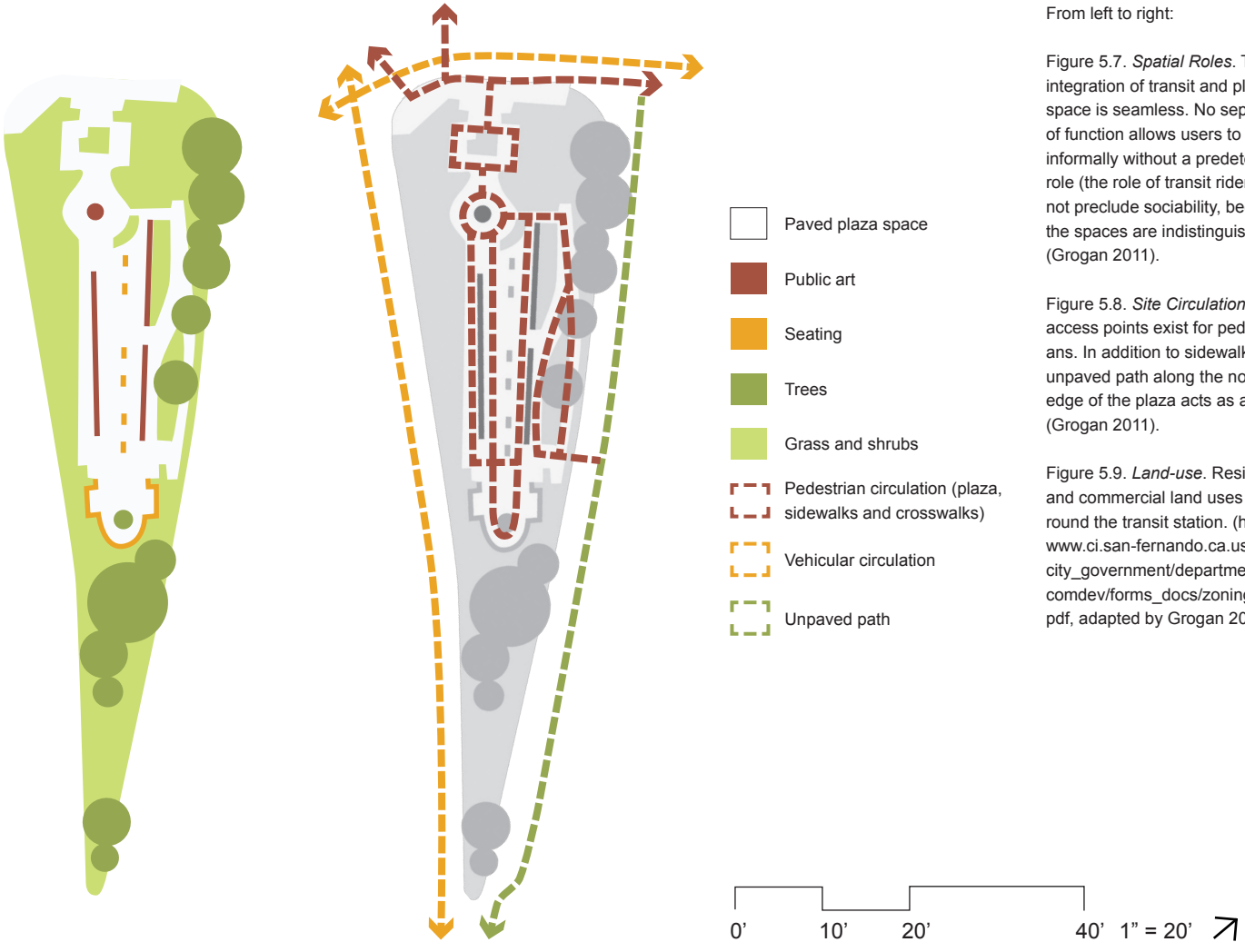

Underground light rail platform
Parking, roads and sidewalks
Location of Berkeley Flea Market
Bike racks and seating
Platform entrance
Location of drum circle
Trees and shrubs
Grass
Vehicular circulation
Vehicular circulation
0’
75’
150’
300’
1” = 150’

From left to right:

Figure 5.4. *Spatial Roles*. The transit, market and musician spaces begin to overlap. Riders walk directly into public life as they exit the underground platform, creating a seamless experiential sequence (Grogan 2011).

Figure 5.5. *Site Circulation*. Many access points exist for pedestrians and automobiles. Sidewalks and vehicular drives are on axis with the light rail platform entrance, thus creating safe pathways by decreasing pedestrian-vehicular interaction. During the flea market pedestrian pathways become less defined (Grogan 2011).

Figure 5.6. *Land-use*. Residential and commercial land uses surround the transit station (http://www.ci.berkeley.ca.us/ContentDisplay.aspx?id=6474, adapted by Grogan 2011).

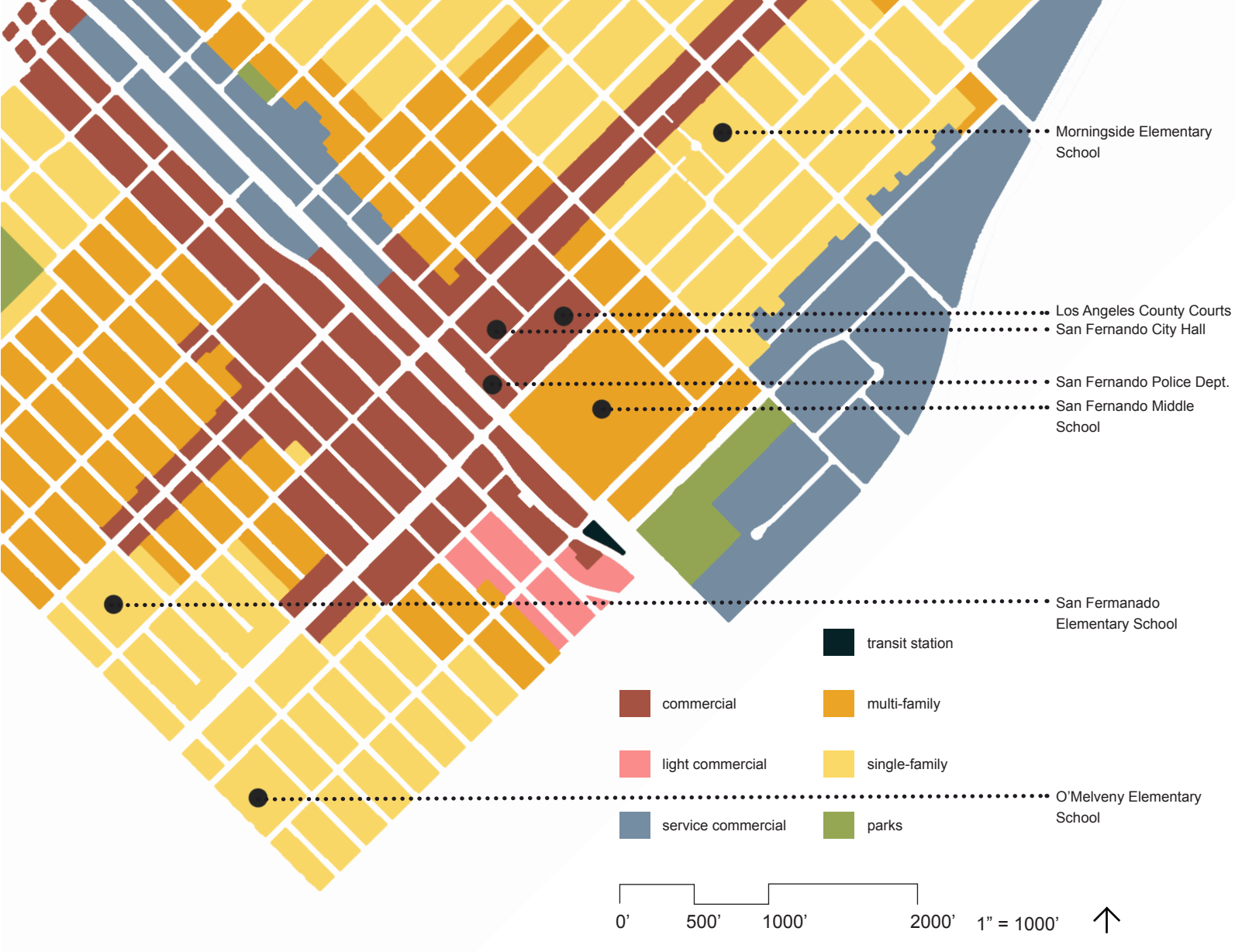


From left to right:

Figure 5.7. *Spatial Roles*. The integration of transit and plaza space is seamless. No separation of function allows users to interact informally without a predetermined role (the role of transit rider does not preclude sociability, because the spaces are indistinguishable) (Grogan 2011).

Figure 5.8. *Site Circulation*. Many access points exist for pedestrians. In addition to sidewalks, an unpaved path along the northeast edge of the plaza acts as a trail (Grogan 2011).

Figure 5.9. *Land-use*. Residential and commercial land uses surround the transit station. (http://www.ci.san-fernando.ca.us/city_government/departments/comdev/forms_docs/zoning-lgl.pdf, adapted by Grogan 2011).


Morningside Elementary School
Los Angeles County Courts
San Fernando City Hall
San Fernando Police Dept.
San Fernando Middle School
San Fermanado Elementary School
O'Melveny Elementary School
transit station
commercial
multi-family
light commercial
single-family
service commercial
parks
0'
500'
1000'
2000'
1" = 1000'

APPENDIX C - LITERATURE REVIEW

Books

2010: Insurgent Public Space: Guerilla Urbanism and the Remaking of Contemporary Cities

Jeffrey Hou

Through a compilation of writings the author argues for the reframing of "dead public space." Hou provides examples of professionals who discuss the incorporation of novel activities into the everyday landscape, thus creating a setting for informal social interaction. The idea of reclaiming a public space can be applied to transit stations which are an often neglected part of the daily routine.

Important quotes:

"…the 'unbalanced personal life and empty public life' are manifested in the dead public space of modern architecture, with few opportunities for social interactions" (Hou 2010, 6). The "empty public life" relates to Oldenburg's idea of a third place between work and home where informal social interaction occurs. Currently we lack a third place because public space has lost its flexibility.

"Streets are an integral part of the community fabric because they bring people together by allowing for mobility and social exchanges. Latinos become 'Eyes on the street,' as Jane Jacobs (1961) stated. Whether one is sitting on the front porch or fixing a car, eyes provide a sense of safety and promote walking as a viable transportation mode for neighborhoods. By marrying mobility and community needs, Latinos create a sustainable transportation system that is based not on fossil fuels but on the encounters of friends and neighbors" (Hou 2010, 36). Perhaps we can borrow some of the ideas from Latino culture to reinvigorate public transit in the United States.

2008: My Kind of Transit: Rethinking Public Transit in America

Darrin Nordahl

The author suggests that in order to compete with cars, public transit must offer a better experience. Through several case studies the author illustrates the successful design of public transit vehicles. Many of the ideas can be transferred to public transit waiting spaces.

Important quotes:

"This book began with a simple assumption: if the transit car—a public space and, thus, a setting for public life—can provide a rewarding passenger experience, it can more effectively compete against the private automobile for

ridership" (Nordahl 2008, 153). Public transit space is public, yet we often pass through such spaces in our own private bubbles. What if we create an experience that brings users outside of their private bubbles and into the chance interactions that give life to pubic space?

2003: Public Places, Urban Spaces
Matthew Carmona, Tim Heath, Taner Oc and Steve Tiesdell
The authors divide urban design into categories of context, dimensions and implementation. The chapter titled "The Social Dimension" discusses human behavior in public space. Landscape architects can set up the potential for interaction, but people ultimately determine its success. In higher quality spaces social interaction occurs in conjunction with functional activities, while low quality spaces operate on a purely functional level.

Important quotes:
"While urban designers might create potential environments, people create effective environments. Rather than determining human actions or behavior, urban design can be seen as a means of manipulating the probabilities of certain actions or behaviors" (Carmona, Heath, Oc & Tiesdell 2003, 107).

"The crux of Gehl's argument is that in poor quality public spaces, only strictly necessary activities occur. In higher quality public spaces, necessary activities take place with approximately the same frequency – although people choose to spend longer doing them – but, more importantly, a wide range of optional (social) activities also tend to occur" (Carmona, Heath, Oc & Tiesdell 2003, 107).

"Activities that were once only available in collective and public forms have increasingly become available in individualized and private forms, while the use of public space has been challenged by various developments and changes, such as increased personal mobility – initially through the car and subsequently through the internet…cars also facilitate an essentially private control over public space" (Carmona, Heath, Oc & Tiesdell 2003110).

"There is, nevertheless, the possibility of a vicious spiral: if people use public space less, then there is less incentive to provide new spaces and

maintain existing ones. With a decline in their maintenance and quality, public spaces are less likely to be used, thereby exacerbating the vicious spiral of decline" (Carmona, Heath, Oc & Tiesdell 2003, 111).

2003: Psychology
Don H. Hockenbury and Sandra E. Hockenbury
This book is intended to supplement a college introductory course on psychology. The information on memory can be applied to public transit space in order to increase mental representation and recall of such spaces.

Important quotes:
"Thinking involves the manipulation of two forms of mental representations: mental images and concepts…A mental image is a mental representation of objects or events that are not physically present" (Hockenbury & Hockenbury 2003, 281). The definition of mental image along with Lynch's term imageability help to define the mental accessibility of a space.

"The environmental cues in a particular context can become encoded as part of the unique memories you form while in that context" (Hockenbury & Hockenbury 2003, 253). Design details are integral to the successful incorporation of a space into memory.

2003: Mobility: A Room with a View
Francine Houben and Luisa Maria Calabrese, eds.
The editors have compiled several essays which describe the importance of "people deriving a sensory experience from their everyday mobility." Although the book focuses on the experience of mobility via automobile, many of the ideas can be applied to public transit spaces.

1998: People Places: Design Guidelines for Urban Open Space
Clare Cooper Marcus and Carolyn Francis, eds.
Clare Cooper Marcus argues that as a society we tend to socialize from the privacy of our own homes and as a result yearn for public life. She then uses several post-occupancy evaluations to demonstrate the basic components of people places.

1995: Great Streets
Allan B. Jacobs
Streets compose our public realm, but what defines a great street? Jacobs discusses

design elements that make streets memorable places to daydream or observe and interact with strangers. According to the author great streets require the following assets: places for people to walk with some leisure, physical comfort, definition, qualities that engage the eyes, transparency, complementarity, maintenance and quality of construction and design. At some point all public transit users are pedestrians. Street layout, therefore, affects the overall quality of the transit experience.

Important quotes:
"The street is movement: to watch, to pass, movement especially of people: of fleeting faces and forms, changing postures and dress… Sociability is a large part of why cities exist and streets are a major if not the only public place for that sociability to develop. At the same time, the street is a place to be alone, to be private, to wonder what it was once like, or what it could be like. It is a place for the mind to wander, triggered by something there on the street or by something internal, more personal, a place to walk while whatever is inside unfolds, yet again" (Jacobs 1995, 4).

"The best streets are those that can be remembered. They leave strong, long-continuing positive impressions" (Jacobs 1995, 9).

"The eyes move. There is no stopping them, no keeping them still, unless there is nothing to see" (Jacobs 1995, 281).

1995: Underground Harmonies: Music and Politics in the Subways of New York
Susie J. Tanenbaum
In the chapter titled "Relationships in Public Space" the author argues that street performers and newsstands in New York subway stations create a safe, socially conducive environment. The incorporation of secondary functions encourages social interaction which in turn increases accessibility by enhancing sense of safety through the ever watchful "public eye."

1989: The Great Good Place
Ray Oldenburg
In *The Great Good Place* Oldenburg describes the third place, a realm between home and work that facilitates informal social interaction and is a vital component of human mental health. The

idea of third place can help define the social life of transit spaces.

Important quotes:
“We do not have that third realm of satisfaction and social cohesion beyond the portals of home and work that for others is an essential element of the good life. Our comings and goings are more restricted to the home and work settings, and those two spheres have become preemptive. Multitudes shuttle back and forth between the ‘womb’ and the ‘rat race’ in a constricted pattern of daily life that easily generates the familiar desire to ‘get away from it all’” (Oldenburg 1989, 9). We move between home and work without appreciating the space in-between, thus depriving ourselves of a third class of social needs important to mental health.

“To the regular, though he or she may draw full benefit from them, third places are an ordinary part of a daily routine. The best attitude toward the third place is that it merely be an expected part of life. The contributions that third places make in the lives of people depend upon their incorporation into the everyday stream of existence” (Oldenburg 1989, 37). The third place is part of the daily routine—not a pass through space, but a place with individual meaning.

“Where once there were places, we now find nonplaces. In real places the human being is a person. He or she is an individual, unique and possessing a character. In nonplaces, individuality disappears. In nonplaces, character is irrelevant and one is only the customer or shopper, client or patient, a body to be seated, an address to be billed, a car to be parked” (Oldenburg 1989, 205). As our landscapes become more functional, so humans—we transform into faceless bodies cycling anonymously between work and home. We allow little room for spontaneous social interaction because we are always on the path to somewhere and something more important.

1980: The Social Life of Small Urban Spaces
William Hollingsworth Whyte
Through observation and interviews Whyte develops guidelines for the planning and design of public space. Although the book focuses on squares and plazas, the concepts such as triangulation can be applied to public transit space.

1976: Place and Placelessness
Edward Relph
The author states that people have a superficial relationship with the world that revolves around function and goes on to define the concept of place. We form places by creating landscapes with clear spatial relationships, the potential for individual meaning and cultural identity. Places offer more than function, prompting the user to experience her surroundings.

1960: The Image of the City
Kevin Lynch
The author discusses the elements which give a city form and in doing so coins the term image-ability, which is defined as "that quality in a physical object which gives it a high probability of evoking a strong image in any observer" (Lynch 1960, 9). Lynch then goes on to describe the potential of cities to be highly imageable, using several examples.

Important quote:
"If an image is to have value for orientation in the living space, it must have several qualities. It must be sufficient, true in a pragmatic sense, allowing the individual to operate within his environment to the extent desired. The map, whether exact or no, must be good enough to get one home. It must be sufficiently clear and well integrated to be economical of mental effort: the map must be readable. It should be safe, with a surplus of clues so that alternative actions are possible and the risk a critical turn, a power failure may cause disaster. The image should preferably be open-ended, adaptable to change, allowing the individual to continue to investigate and organize reality: there should be blank spaces where he can extend the drawing for himself. Finally, it should in some measure be communicable to other individuals. The relative importance of these criteria for a 'good' image will vary with different persons in different situations; one will prize an economical and sufficient system, another an open-ended and communicable one" (Lynch 1960, 9). Highly imageable settings contain contextual cues that integrate meaning into the everyday routine, while leaving room for uncertainty.

Articles
2008: Sustaining Beauty. The Performance of Appearance: A Manifesto in Three Parts
Elizabeth Meyer
The author discusses the role of aesthetic experience in cultivating ecologically sustainable values in users. Aesthetics closes the gap between the

performance and appearance of the landscape. What if aesthetic experience was used to encourage social sustainability in the public arena?

2008: Transit Space: No Place is Nowhere
Kirsten Marie Raahauge
Focuses on the experience of transit space in Arhus, Denmark. The author argues that any public space has the potential for public life, including transit space: "In the transit from A to B, you find yourself in a liminal sphere that gives room to performative social life" (Raahauge 2008, 127). Similar to Oldenburg's "third place," Raahauge describes a barely perceptible space that has the potential for informal social interaction.

2005: Not Unlike Life Itself
James Corner
The author describes design intelligence as a strategic approach to the landscape. We must recognize the potentiality of a site and design for its eventual evolution. Landscape architects can use this approach to frame public transit spaces in a way that encourages social interaction and leaves room for flexibility as the site grows and adapts over time.

Important quote:
"Similarly, in designing pathways, corridors, patches, fields, matrices, meshworks, boundaries, surfaces, mats, membranes, sections, and joints—each configuration highly specific in dimension, material, and organization—we are constructing a dynamic expanding field, literally a machinic stage for the performance of life, for the propagation of more life, and for the emergence of novelty" (Corner 2005, 2-3). At the level of site we design highly specific details which act as a framework for the emergence of new life.

2004: Landscape as Social Infrastructure: Hybrid Modifications – Scraping, Weaving, Stratifying and Lumping
Walter Hood
The author investigates ways to create landscapes that better serve as social infrastructure. We often become stuck in the rigidity of formal type and function, neglecting the needs of users. Hood prescribes two social modification methods: design of the physical personality of a site based on behavior settings and the formation of hybrid landscapes.

Important quotes:
“Landscape architects and planners on too many occasions go along with standard typological associations without critically understanding how they can be more meaningful and beneficial to a community’s use and expectation” (Hood 2004, 144). In order to create spaces that accommodate the needs of a community we must first recognize that the landscape does not fall into simple man-made categories, such as park, plaza or public transit space.

“People activate space and give it life. As social infrastructure, public landscapes should build upon the common and the mundane practices that take place within them. The idiosyncratic arises from this process and forces us to learn more about one another. Meaning comes out of use, event, spectacle and the continuous practice of the everyday” (Hood 2004, 164). Public landscapes have lost their flexibility—as community needs change over time the landscape becomes obsolete if it is unable to adapt. Landscapes architects must design spaces that evolve with user needs and, therefore, better accommodate the informal social interactions that give life to the public realm.

1999: Eidetic Operations and New Landscapes
James Corner
The author argues that landscape architectural representations should be agents for change and easily accessible. In order to create highly imageable spaces, landscape architects must first find effective ways to envision and represent design ideas. Photomontage is a fast and emotionally provoking technique that can be used to re-image public transit space.

Important quote:
“The future of landscape as a culturally significant practice is dependent on the capacity of its inventors to image the world in new ways and to body forth those images in richly phenomenal and efficacious terms” (167).

1997: Ecology and Landscape as Agents of Creativity
James Corner
The author suggests that we should understand what the landscape is not in order to foster creativity in landscape architecture. Language is a human construct and vehicle through which we see the world. Words and meanings limit our understanding of Nature. In order to move beyond

the human dilemma—that we inhabit a philosophical limbo that both separates and merges us with Nature—we must unsay the familiar by creating new juxtapositions. What happens when we unsay public transit?

Web

2010: Metro Transit – St. Louis

http://www.metrostlouis.org/

A variety of information is available through the St. Louis Metro Transit website. Data of particular relevance includes: 2008 Onboard Survey Research (which contains ridership and user satisfaction data), time schedules, MetroLink system maps, security measures and the history of the system.

2010: REBAR

http://www.rebargroup.org/projects/commonspace/index2.html

REBAR is a San Francisco art, design and activism studio that focuses on "visual and conceptual public art, landscape design, urban intervention, temporary performance installation, digital media and print design…REBAR remixes the ordinary, repurposes the ubiquitous and restructures the fabric of the urban environment by exposing hidden assumptions and shared meanings embedded in the everyday experience of the built world." The studio embeds potentially meaningful experiences within the daily routine which in turn promote social interaction.

Important quotes:

"The paraformance—an intentional reframing of reality—often begins subtly, as a playful, "plausibly deniable" action by a single individual, and can culminate in full scale, "flash mob"-style occupations that engage the participation of their accidental audiences" (REBAR 2010). By creating an environment that encourages "paraformance," or performance actions, users can unite in the experience of landscape.

"Good public spaces are the physical expression of urban culture at its most generous, cosmopolitan and tolerant. Public spaces presuppose contact—some friction, even—between strangers, but from this jostling and grit spring the creativity and thrill of urban life. It's in public spaces we learn behavior from others, where we observe new styles and are exposed to new ideas. Arguably, if there is any space where reality is in flux, it is public space" (REBAR 2010).

2003: BART Station Access Guidelines
http://www.bart.gov/docs/planning/access_guidelines.pdf
Defines access and establishes a set of guidelines in order to create a "seamless journey." Considers wayfinding mechanisms and pedestrian, bike, bus and vehicular access to BART stations as well as rail to rail connections. The document also covers several program elements: ADA accessibility, art and crime prevention through environmental design.

2003: BART: Transit-Oriented Development Guidelines
http://www.bart.gov/docs/planning/TOD_Guidlines.pdf
The document provides guidelines for a successful transit-oriented development, including the following considerations: accessibility, identity, surrounding development, community services, public gathering space and activity zones.

Lecture Outline
2009: The Art of the Possible: The Past as Prologue
Robert Hastings
This lecture took place at the International Making Cities Livable Conference on May 11, 2009. The speaker suggests that art can create place in public transit space.

Important quotes:
"Create a civic architecture that is permanent, has a characteristic thread and contributes to its context…one that is not entirely derivative of the transit system, but of the neighborhoods and community of which it is a part" (Hastings 2009, 2). By designing parts of the community into public transit systems, the space begins to merge experience with function, thus creating lasting and meaningful infrastructure.

"The public arena is the crucial test that can transmute an artwork into a touchstone for society. It is this potential to inspire that drives me. I believe art gives meaning to our lives by distilling the essence of the world around us and presenting it back to us in breathtaking ways. It gives us an opportunity to see things differently, to be elevated out of the everyday" (Hastings 2009, 5). Art leaves rooms for interpretation and uncertainty. It allows us to deeply encode a space within our memory through the meaning we derive from its visual characteristics.

APPENDIX D - GLOSSARY

Aesthetics
"The philosophy and science pertaining to sensuous perception and the criticism and appreciation of the beautiful" (Meyer 2008, 22).

Behavior Setting
The characteristics of a community which make it a distinct place. Walter Hood describes behavior settings: "What are essential in the case of behavior settings are how we identify the idiosyncratic and the process we engage to produce physical furnishings and objects" (Hood 2004, 146). Examples of behavior analysis methods include: "observation, historical documentation, listening, community walks, questionnaires and interviews" (Hood 2004, 146).

Experience
Sensory perception of an environment.

Hybrid Landscape
"The merging together of two or more landscape types and their objects to facilitate those practices that are not commonly found in a single type" (Hood 2004, 144).

Idle Mobility
The specific design details that encourage user engagement.

Imageability
"That quality in a physical object which gives it a high probability of evoking a strong image in any observer. It is that shape, color, or arrangement which facilitates the making of vividly identified, powerfully structured, highly useful mental images of the environment" (Lynch 1960, 9).

Kinetic Corridor
The unifying element that draws people through the landscape.

Mental Accessibility
The characteristics of an object with which the observer identifies and which trigger mental recall when the object is not physically present.

Mental Image
"A mental representation of objects or events that are not physically present" (Hockenbury & Hockenbury 2003, 281). "The mental images we

use in thinking have some features in common with actual visual images, but they are not like photographs. Instead, they are memories of visual images" (Hockenbury & Hockenbury 2003, 283).

Park and Ride

Public transit stations with short- and/or long-term parking lots. Commuters can park and continue on their commute. Most St. Louis MetroLink park and rides are free. Some have security guards.

People Places

Places designed to promote public life. Clare Cooper Marcus states that "a people place should:

+ Be located where it is easily accessible to and can be seen by potential users.
+ Clearly convey the message that the place is available for use and is meant to be used.
+ Be beautiful and engaging on both the outside and the inside.
+ Be furnished to support the most likely and desirable activities.
+ Provide a feeling of security and safety to would-be users.
+ Be geared to the needs of the user group most likely to use the space.
+ Encourage use by different subgroups of the likely user population, without any one group's activities disrupting the other's enjoyment.
+ Offer an environment that is physiologically comfortable at peak use times, in regard to sun and shade, windiness, and the like.
+ Be accessible to children and disabled people.
+ Support the philosophical program espoused by the managers of the space, for example, the educational program of a child care center or the therapeutic program of the hospital.
+ Incorporate components that the users can manipulate or change.
+ Allow users the option, either as individuals or as members of a group, of becoming attached to the place and caring for it through involvement in its design, construction, or maintenance; by using it for special events; or by temporarily claiming personal spaces within the setting.
+ Be easily and economically maintained within the limits of what is normally expected in a particular type of space.
+ Be designed with equal attention paid to place as an expression of visual art and place as social setting. Too much attention focused on one approach at the expense of the other may result in an unbalanced or unhealthy place" (2008, 9-10).

Physical Accessibility
The ability to physically access a place or opportunity.

Place
Phenomenological definition - the synthesis of location and character which makes a space identifiable (Norberg-Schulz 1980). Sociological definition – spaces in which individuals experience a sense of belonging.

Nonplace
Phenomenological definition – the loss of character which makes a space unidentifiable. Sociological definition – spaces in which individuals lose their identity and become part of the mass populous.

MetroLink
Light rail system in St. Louis, Missouri.

Social Infrastructure
“Public landscapes and their physical objects that contribute to community and their sustainability and growth. These are the basic physical and spatial landscape installations that facilitate human use and action, while providing the foundation for the practices of everyday life” (Hood 2004, 144).

Third Place
A public realm between home and work that facilitates informal social interaction.

TOD
Transit-Oriented Development. “Moderate to higher-density development, located within an easy walk of a major transit stop, generally with a mix of residential, employment and shopping opportunities for pedestrians without excluding the auto. TOD can be new development or reconstruction of one or more buildings whose design and orientation facilitate transit use” (BART TOD Guidelines 2003, 9).

Unsay
Defining what something is not. “Through the disappearance of the distinct and separate form of things there is enabled the appearance of a radically new form of experience and knowing” (Corner 1997, 98).