

# Vista Field

Port of Kennewick

## A Project Pattern Language

2/9/2015



Integrated Structures, Inc.



**This document represents the final version of a Pattern Language process that commenced on 11/10/14. Images and text have been reviewed and commented on by participants in that process. Said comments and suggestions have been incorporated into this version**

**February 9, 2015**



# *Introduction*

**The *physical environment* of living, working, playing and shopping affects the performance and quality of life for individuals and groups and makes a profound difference in the results.**

The patterns contained in this document represent (i) items or issues dictated by the amenities of the site expounded upon and fleshed out through discussion, (ii) things we heard loud and clear from the User Group that added insight, (iii) items which the User Group didn't explicitly state but that could be inferred from other comments that were made, and (iv) things that came up unexpectedly as the interview process unfolded. Many of these items could only be obtained through face to face discussions where body language and intonations can be seen, heard and understood. The picture which has emerged is described in the patterns contained in this language.





# Introduction



The language is to be understood as a whole, but it is composed of individual patterns. These patterns are written to articulate to the User Group, the owner and the design professionals “mini scenarios” -- tangible snippets that capture the essence of a problem along with a general description of how these problems may be addressed in the environment. They go beyond a description of spatial features and dimensions by articulating the use, the basis, and a general field of solutions.

An analogy might be to think about musical composition and performance. A selection of musical notes forms chords. Sequences of notes and chords, with some recurring themes and patterns, create the overall piece of music. The score is interpreted by the performers using different instruments. Over time composers,





# Introduction

performers and listeners have evolved rules and principles about effective and satisfying relationships. While notes or chords may be identified separately -- in the long run we experience the music as an integrated whole – and it is this whole that matters. So it is with this pattern language and the environment it seeks to describe. The patterns are the notes and chords that the design professionals will use to compose the environment.

In the pages that follow we depict patterns that have emerged as *core concepts* for addressing the needs of businesses, tourists, the Port of Kennewick administrators and the Tri-City area residents.

## Acknowledgements:

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## SITE PATTERNS

1. A Long Thin Site
2. Sense of Arrival
3. Regional Destination
4. Main Street Spine
5. Industrial Ribbon
6. Public Spaces
7. Access to Water
8. Variety of Parking

## SPIRIT OF THE PROJECT

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10. Retail Anchors
11. Activities for Multi Generations
12. Public Market
13. Sense of Seasonality
14. Education and History of the Site
15. Capillary Courtyards
16. Color and Sensory Stimulation
17. Night Life
18. Public Art
19. Office Mix
20. Pedestrian Realms
21. Shopping Street
22. Bike Paths and Racks
23. High Places



- 24. Tapestry of the Community
- 25. Seasonal Outdoor Skating Rink
- 26. Street Café
- 27. Iconic Landmark
- 28. Events and Festivals

## BUILDING PATTERNS

- 29. Positive Outdoor Space
- 30. Sequence of Outdoor Sitting Places
- 31. Courtyards Which Live
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- 33. Living and Retail Mix
- 34. Roof Top Terraces
- 35. Building Complex
- 36. Shielded Parking
- 37. Fine Grained Shops





# *Site Patterns*

*During our stakeholder visioning discussion, several patterns surfaced which relate to the unique nature of the site of the former airfield. This unique location includes the following amenities:*

- 1. It is located in an approximate center of the Tri-City region.**
- 2. It lies along a one mile long runway producing a long thin site.**
- 3. It has an existing industrial region along its boundaries.**
- 4. It is adjacent to the civic center with new hotel, the Toyota Center, and the three rivers Convention Center.**



# *Site Patterns*

1. A Long Thin Site
2. Sense of Arrival
3. Regional Destination
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# *Site Patterns*

## **1 A Long Thin Site**



**The shape of a site has a great effect on the relative degrees of privacy and crowding and this in turn has a critical effect on people’s comfort and well-being.**

A long thin site offers advantages and challenges. The advantages are that it automatically sets up a strong axis with a beginning and end so that it is easy to navigate and know roughly where you are at all times even if you are visiting for the first time. On the other hand it is difficult to “get lost” and escape from the presence of the site. It is possible to highlight the advantages by placing a passage





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roughly down the middle with little side alleys and courtyards off to the sides so that one can maintain their orientation *and* attain a level of privacy. The park area of the Washington Mall does not accomplish the need for privacy. It is only when one includes the flanking museums with their courtyards that the need for privacy or intimacy begins to develop.

If the site is very long say a mile, as it is in Vista field, it is necessary to provide multiple access and egress points along its length so a person can easily access different sections without having to always walk long distances. These sections can (and should) be distinctive to provide some variety and so one can locate where they are within the overall whole. The strong axis generated by this long thin site sets up the natural expectation that it have something of significance at either end and possibly also toward the middle.

Therefore:

***In a long narrow site, place a passage down the middle running nearly the entire length of the site. Place a destination at each end. Flank the passage with different and interesting things along its length and above all arrange traffic and pedestrian patterns so that a visitor can access it at any point along its length.***



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## 2 Sense of Arrival



**The experience of arrival connects you with the place, and each arrival mode offers its own unique experiences.**

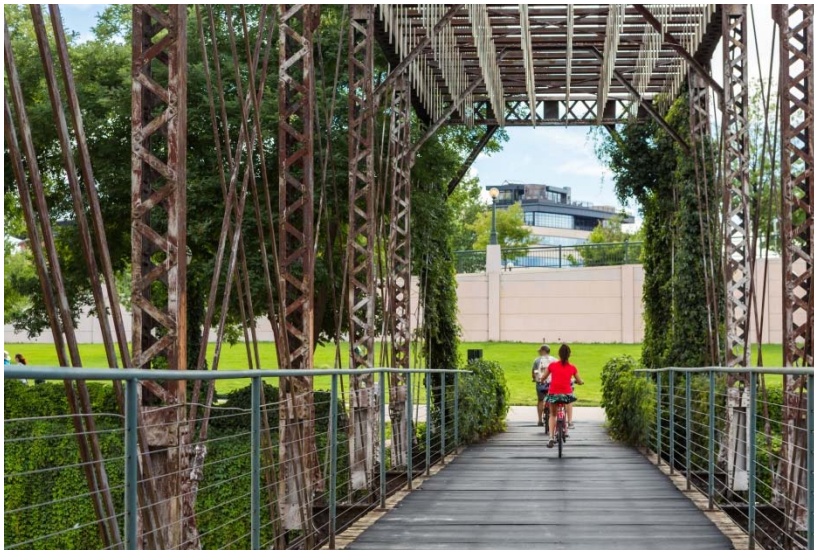
One of the defining characteristics of a profound experience of place unfolds during the process of arrival. The journey provides transition time and space to move mentally from the everyday to the extraordinary. It provides subtle cues to the character of the destination. In the best examples, the process of arrival encourages awareness and heightens expectations with smaller articulated nodes on the path of travel.

Upon “arriving” at the great Tofukuji temple in Japan a visitor first passes through a small gate and then traverses a bridge which passes over a body of water with views to distant gardens. This zone acts as a kind of forecourt to the main gate, a magnificent five story structure whose only purpose is to mark the main entry



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point. Upon passing through the main gate the arrival process continues with an extensive arcade that spans the Sengyokukan Ravine. The arcade is elevated so that for much of its length a pedestrian is walking in the tops of the trees. Visitors flock to the temple in the fall just to walk through the deep red foliage. By the time a visitor has crossed the ravine and entered the first garden they have been made aware they have entered a rare and precious environment – a place fashioned by human hands -- quite unlike anything previously experienced.



Arriving at fisherman's Warf in San Francisco by cable car is a totally different experience than arriving by a motor car – and it colors ones view of the destination – to the point where it is difficult in later years to separate the experience of the place

from the mode of arrival. Although a variety of arrival modes aren't possible in every location, a sense of arrival can be fashioned by passing through a main gate, crossing a bridge, arriving by bike or trolley...

Therefore:

***Design strong recognizable connections and transition spaces that give people a sense that they have arrived at a special place. Create visual nodes or 'landmarks' to guide one along the path, and create a sequence of spaces which uses views, landscaping, benches, trellises etc. to heighten the experience of arrival.***





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## 3 Regional Destination



**A regional hub provides branding and identity for the entire Tri-City area which in turn benefits each of the separate jurisdictions as they will automatically be associated with the identity.**

A story is told about a small fishing village in Mexico where along a crowded beach front full of tourists an ice cream shop opened up. The vendor had a nice business going. One day another ice cream shop opened up right next door. The first vendor was chagrined and was convinced that he would be out of business within a week. To his surprise business boomed – it was twice as good. Also the other vendor was doing a great business and they ultimately became friends. What had happened?. The presence of *two* ice cream vendors branded that end of the beach as the place where one could go to get ice cream and they could sample the wares of different



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artisans . The branding created by the two vendors attracted more people. Although each vendor had to share in the total customer supply the supply was so much greater that each vendor profited more by the other's presence than they did when they were alone. In the tri-cities area currently each jurisdiction vies for patrons setting up a competition among the cities. With a regional destination the area has the opportunity to create a brand which says; "this is a destination -- the place you don't want to miss when you are in south central Washington." Once there, people will naturally want to explore the wider region visiting the outlying jurisdictions. In the end everyone will benefit by the shear presence of more customers and their natural curiosity for exploration.

It is important that the brand be carefully developed. It was easy for the ice cream vendors they were just selling ice cream. The regional destination must take its cues from the specialness and unique qualities of the place.

Therefore:

***Create a strong identity which is authentic and deeply rooted in the history, character and natural beauty surrounding the Mid-Columbia area.***



# *Site Patterns*

## **4 The Main Street Spine**



**People naturally gravitate to promenades, a Ramblas or a main street spine. They are traditionally long walking areas where people go to be seen in society, to enjoy the scenery and rub shoulders with their neighbors. A main street spine helps create and maintain the social glue necessary to hold a society together.**

Promenades generally require three things: (i) an axis defined by something of relative importance or interest at either end, (ii) a wide area for walking and sometimes riding a bike, (iii) something of interest to look at or enjoy along its length. It must also be comfortable and flexible. There has to be street furniture so





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one can stop and rest. It must also provide shade so one can get out of the sun on hot days and direct sunlight so one can get the warmth of the sun on cool days. It must also be lighted in ways that make it romantic and inviting at night. The standard lighting poles specified by traffic engineers to provide a certain number of lumens for efficiency will generally not work.



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Therefore:

*To help activate the future development at Vista field and make the best use of a long thin site build a promenade that roughly parallels the abandoned runway. Create a pedestrian friendly path that is wide enough to allow the erection of kiosks for multiple uses such as the selling of crafts or antiques in the morning and placement of tables and chairs for dining and drinking in the evening.*





# *Site Patterns*

## **5 Industrial Ribbon**



**Exaggerated zoning laws separate industry from the rest of urban life completely, and contribute to the plastic unreality of sheltered residential neighborhoods.**

It is true, obviously, that industry creates smoke, smells, noise, and heavy truck traffic; and it is therefore necessary to prevent the heaviest industry, especially, from interfering with the calm and safety of the places where people live. But it is also true that in the modern city industry gets treated like a disease. The areas where it exists are assumed to be dirty and derelict. They are kept to the "other side of the tracks," swept under the rug. And people forget altogether that the things



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which surround them in their daily lives—bread, chemicals, cars, oil, gaskets, radios, chairs—are all made in these forbidden industrial zones. Under these conditions it is not surprising that people treat life as an unreal charade, and forget the simplest realities and facts of their existence. Since the 1930's various efforts have been made, on behalf of the workers, to make factories green and pleasant. This social welfare approach to the nature of industries is once again unreal, in the opposite direction. A workshop, where things are being made, is not a garden or a hospital. The gardens which surround the new industrial "parks" are more for show than for the workers anyway since a few small inner courts or gardens would be far more useful to the workers themselves. And the contribution of an industrial park to the social and emotional life of the surrounding city is almost nil.

What is needed is a form of industry which is small enough so that it does not need to be so sharply segregated; genuine, so that it seems like a workshop, because it is a workshop; in such a way that the truck traffic which it generates does not endanger nearby neighborhoods; and formed along the edge of neighborhoods so that it is not a dangerous, forgotten zone, but so that it is a real part of life, accessible to children from the surrounding houses, woven into the fabric of city life, in a way that properly reflects its huge importance in the scheme of things. But many industries are not small. They need large areas to function properly. These industries can only fit into a neighborhood if the boundary is wide enough. Ribbons whose width varies between 200 and 300 feet, with sites varying in length between 200 and 500 feet, will be able to provide the necessary range of one to 5-acre sites in compact blocks, and are still narrow enough to keep communities on opposite sides of the ribbon reasonably connected. The industrial ribbons require truck access and some rail transport. Truck roads and rail spurs should always be located in the center of the ribbon, so that the edges of the ribbon remain open. Truck traffic from an industrial area to a nearby freeway destroys a neighborhood. Even more important, the ribbons must be placed so that they do not generate a heavy



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concentration of dangerous and noisy truck traffic through neighborhoods. Since most truck traffic comes to and from the freeways, this means that the industrial ribbons must be placed fairly near to ring.



Therefore:

*Place industry in ribbons, between 200 and 300 feet wide, which form the boundaries between communities. Break these ribbons into long blocks, varying in area between 1 and 5 acres; and treat the edge of every ribbon as a place where people from nearby communities can benefit from the offshoots of the industrial activity. Place the ribbons near enough to ring roads so that trucks can pass directly from the ribbons to the ring road, without having to pass through any other intermediate areas. Develop the internal layout of the industrial ribbon like any other work community, though slightly more spread out.*





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## 6 Public Spaces



**It is crucial that some spaces within the development be controlled by a public entity to insure that all members of the community have unfettered access.**

There are commercial developments all over the United States that are privately owned. They are controlled to the point where they are the equivalent of a gated community or the Truman Show. The streets, the street furniture, the walkways the light poles -- *everything* is owned by a private entity. If you see a street vendor they are there because the owner has either given them permission or possibly even hired them. Non-desirables need not apply. This is of course done in reaction to cities which allow panhandlers to harass shoppers. To “protect the patrons” and improve their shopping experience the situation is controlled.. In the end these



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places are unreal. Everything is staged so that in the end it is not all that different from the Truman Show (1998 Movie, social-science, comedy-drama film).

To overcome these tendencies, insure that the destination represents a cross section of the community, that all members of the community are welcome and that the place is rooted in reality. It is necessary that large tracts of the development be owned by a public entity. This is the only way that spontaneity and the unexpected – experiences like buying a toy boat hand made by a Gypsy in Spain – can occur. These experiences are the ones that are remembered later on after the outing is over.



Therefore:

*Identify areas such as parks, pedestrian ways, roads, bike paths, water features, street furniture etc. that are owned and operated by the governing body to insure that the public portions of the development are truly public.*





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## 7 Access to Water



**We came from the water; our bodies are largely water; and water plays a fundamental role in our psychology. We need constant access to water, all around us; and we cannot have it without reverence for water in all its forms. But in most cities water is out of reach.**

Even in the temperate climates that are water rich, the natural sources of water are dried up, hidden, covered, or inaccessible for some reason. Rainwater runs underground in sewers; water reservoirs are covered and fenced off; swimming pools are saturated with chlorine and fenced off; ponds are often polluted. In the Tri-Cities area the Columbia River is ever present, but it is contained along much of its length and too powerful to be easily accessed.



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We hypothesize that our lives are diminished if we cannot establish rich and abiding contact with water, and in most cities we cannot. Swimming pools, lakes, rivers and beaches are few in number and far away. We take water for granted – turn on the tap and it comes out. But as marvelous as the high technology of water treatment and distribution has become, it does not satisfy the emotional need to make some kind of physical contact with water in its natural form, and to understand the cycle of water; its limits and its mystery.

We imagine a development or a town where there are many hundreds of places near every home and workplace where you can dangle your feet. Today all but the largest rivers and lakes are paved over and forced underground. Instead of building alongside creeks, planners simply get them out of the way, as if to say: “The vagaries of nature have no place in a rational street grid.” But we can build in ways which maintain contact with water, in ponds and pools, in reservoirs, and in brooks and streams. We can even build details that connect people with the collection and run-off of rain water.

Think of the shallow ponds and pools that children need. It is possible for these pools and ponds to be available throughout the development and throughout the city, close enough for children to walk to. Some can be part of the larger pools. Others can be bulges of streams that run through a development or city, where a balanced ecology is allowed to develop along the edges – ponds with ducks and fish, and with gentle edges safe enough for children to come close.

And think of running water, in all its possible forms cascades, waterfalls, fountains, brooks, streams, rivers.... People who have been deprived of it in their daily surroundings go to great lengths to get out of town into the countryside, where they can watch a cascade or sit by a stream and gaze at the water. Children are fascinated by running water. They use it endlessly, to play in, to throw sticks and



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see them disappear, to run little paper boats along, to stir up mud and watch it clear gradually.



In summary, we propose that every building project, at every scale, take stock of the distribution of water and the access to water in its neighborhood. Where there is a gap, where nourishing contact with water is missing, then each project should make

some attempt, on its own and in combination with other projects, to bring water into the environment. There is no other way to build up an adequate texture of water in cities: we need pools for swimming, ornamental and natural pools, streams of rain water, fountains, falls, natural brooks and creeks running through towns, tiny garden pools, and reservoirs we can get to and appreciate.

Therefore:

***Create natural pools and streams and allow them to run through the development; make paths for people to walk along them and footbridges to cross them. Build fountains in public squares. Make safe places for children to play in water. .***





# Site Patterns

## 8 A Variety of Parking



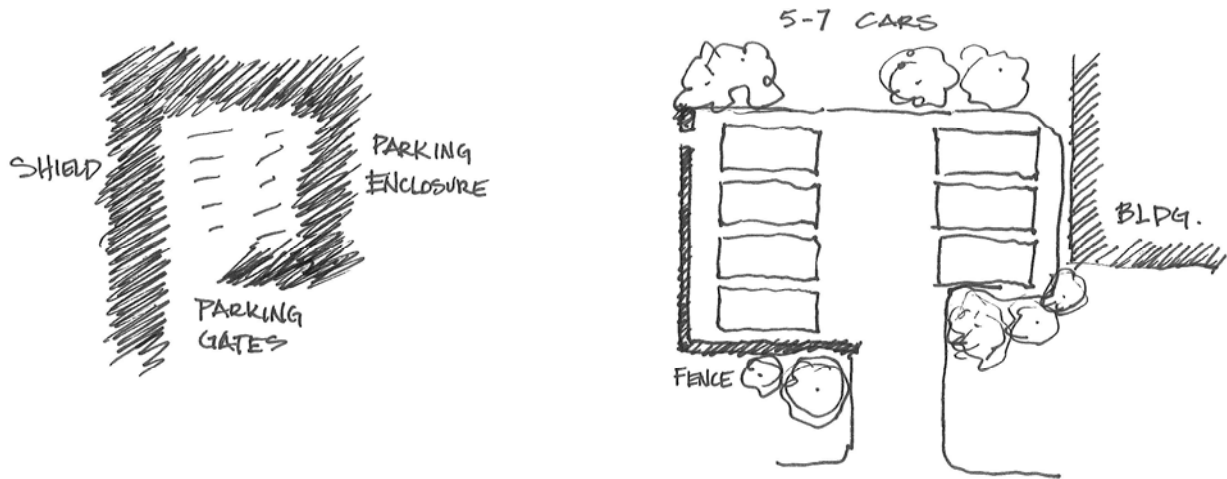
**An uninterrupted sea of parking wrecks the land for people and doesn't address the parking needs of different visitors.**

Different tasks are supported with different parking environments. If a visitor wants to stop at a store and pick up one or two items and be on their way they desire a parking space as close to the entrance as they can get. If they plan to spend a longer time at their destination -- say drink a glass of wine or take a child to the park -- they are more willing to walk a greater distance especially if the car can be parked in the shade and the walk from the parking to the destination is pleasant. In such cases a visitor will actually seek out the more distant parking site, especially if the more distant parking spaces are readily available where the closer spaces are sought after and likely to be full necessitating a wait. Overflow and event parking, which is used on rarer occasions, should be located even farther away from



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the destination so that the parking doesn't overwhelm and destroy the sites' environment. Large parking lots which most efficiently accommodate automobiles are out of human scale and create large tracts of space that are generally uncomfortable for adults and dangerous for children.



- 1. Provide some small parking lots serving no more than about ten cars within the environment of the destination itself. Space them apart and place them in relative close proximity to retail. Surround them with hedges, fences and trees... so that the cars are shielded.*
- 2. Provide larger parking areas that are more remote. Embellish these areas with shade and connect them with a path or paths that will afford a visitor a pleasant walk on the way to their destination. If the lots become too far to walk connect to the site with a jitney service possibly in cooperation with Ben Franklin transit.*
- 3. Provide event parking that is even further distant from the site so that it doesn't detract from everyday use of the site. This parking could be a designated location that can be used for other activities*



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*at other times. It can also occur on streets around the neighborhood.*

- 4. Manage the parking resource by putting rules in place – such as designating a place for employee parking – that is not right in front of retail, enforcing parking time limits, or adjusting meter prices to reflect demand.*



## *Spirit of the Project*

*The patterns under this heading seek to capture the unique essence of the location and the spirit of the development, namely (i) the long thin nature of the site with a pedestrian spine in a park like setting, (ii) the sense of urban recreation with a place for the arts and (iii) retail and specialty shops in contrast to big box retail and chain franchises.*



# *Spirit of the Project*

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28. Events and Festivals





# *Spirit of the Project*

## **9 Cultural Anchor**



**To intensify the regional destination it is important to include activities that will draw a variety of participants to the destination. Cultural anchors such as performing arts, fine arts museums, and arboretums... should be encouraged to become part of the development.**

Cultural anchors intensify an area in ways that shops, cafes, fountains... cannot. They help brand an area by speaking for the community in which they reside. They present a different face to the public. They say that the arts are alive and well here.

And, they attract a different crowd, or perhaps the same crowd but in a different mood. Going to an opera is different from going to a movie and the experience involves much more than listening to the event. It involves getting dressed up,



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having dinner, maybe taking a taxi instead of driving, watching the other guests, meeting someone you haven't seen in a long time, having a late drink or coffee... The experience, even if one doesn't particularly like operas, is unique and usually quite memorable.

Cultural centers are also good for children. They can inspire a young mind in ways that other activities cannot. I remember first picking up a guitar – a playing activity that still pleases me today 50 years after my father took me to hear a Spanish guitarist. My daughter bought a colt, raised it, took up dressage and later became a large animal vet which she credits to my taking her to see a dressage event at the Cow Palace in San Francisco.

Therefore:

***Identify areas within the master plan where cultural anchors would have the greatest impact on the life of the environment and set aside land for future development.***



# *Spirit of the Project*

## **10 Retail Anchors**



**To insure economic stability a commercial development needs an “anchor tenant.”**

Every developer understands the need for an economic anchor. They provide economic stability to the overall development in at least two ways. First, they provide the “draw.” People visit the development, in part, because they want the goods and services the anchor tenant offers. Second, they tend to be larger than other tenants, leasing more space, and they are more economically stable because they are either part of local or national chain, or a local icon. Although smaller boutique shops and service centers may come and go from the development, leaving empty space for lease, the anchor tenant stays on providing economic stability.



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In modern developments, however, the anchor tenant extracts a high social price. In many cases they displace local business and eliminate the mom and pop stores. Because of their size they can use their buying power to purchase manufactured goods at the lowest possible price and then offer those reduced prices to their customers. Also they tend to offer a wide variety of consumer products, so that one stop shopping becomes the norm, further reducing the need for small specialty shops.

To overcome these difficulties we propose the following solutions. First, try to find an anchor tenant that is part of a *local* chain. An example of this from the San Francisco Bay area would be Andronicos supermarket or Rainbow Grocery. Secondly, find a tenant that is a local icon with



a reputation for quality and service that extends *beyond* the local area. Oakland's Fenton's ice cream, where one can watch the ice cream churning through a glass window behind the serving station, is an example, as was the original Peet's coffee, Amoeba records (which carries vintage and new vinyl records), and Cody's bookstore located in Berkeley. Finally, try to identify a national chain store that provides goods and services that local stores cannot provide so that they don't take the place of the mom and pops. An Apple computer store is an example.

Therefore:

***To help insure economic stability without displacing local retailers identify anchor tenants that are either (i) part of a local chain, (ii) a local celebrity***





## *Spirit of the Project*

*who's reputation extends beyond the local area, or (iii) a chain store that provides goods and services which local retailers cannot provide. A branch of the Country Mercantile is a good candidate. Second tier business that would be attracted to pedestrian traffic and local business that have outgrown their space could be enticed to open a second space.*



# *Spirit of the Project*

## **11 Activities for Multi Generations**



**People of different ages share many things in common, but they also have different interests.**

A 70 year old and a 4 year old can both be content in a park eating watermelon, or buying ice cream. However, the 4 year old would be bored listening to a chamber orchestra as would the elder watching Sesame Street. Likewise, a middle aged person and a teenager may equally enjoy water skiing on the Columbia River, but have different experiences visiting an antique shop.

The point is that to appeal to multi generations, on a regular basis, it is necessary to provide an environment where they can enjoy the things they share in common, but also enjoy things that appeal more exclusively to their age group. This has to be tempered, however, so that one group doesn't take over to the detriment of other groups. Sixty screaming kids in a playground would not be conducive to other visitors or age groups.



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Most developers build to appeal to the *buying* population. However, in accommodating multigenerational diversity, we can imagine profits being made so that businesses flourish. It is easy to imagine a scenario where a grandparent takes their grandchild to a park and then walks over to the nearby coffee shop and boutique toy store buying something at each location. In that scenario a synergy has been set up between the park, the coffee shop and the toy store whereby a non-paying customer (the two-year old) brought the paying customer (the grandparent) to the store via the park (a non-leasable space).

To get a handle on addressing activities for multi generations we suggest making a matrix of the local population with activities across the horizontal axis and age groups along the vertical. The activities should include everyday ones as well as special events. As an example, age groups could be 2-5; 6-12; 13-15; 16-18; 20-25; 26-36; 37-47; 48-59; 60 and up, or any other set of ages that make sense for the local population. Fill in the matrix as accurately as possible. Then rank order the activities giving those that appeal to the most number of age groups a 1. Those appealing to the next greatest number of age groups would be given a 2 and so on. Then try to provide an environment that includes amenities that appeal to those with numbers 1-3 with future potential for those that occur less often.

Note that there may be some activities and/or events that will appeal to nearly every age group. A triathlon, which generally includes 14 through 70+ year olds, is a good example.

Therefore:

***Assess the local population in terms of (i) age groups and (ii) activities and special events that might be most appealing in your local area. Create a matrix with age groups on one axis and activities on the other. Rank order activities from 1 to n with those appealing to the largest group given a 1. Provide an environment that definitely includes the possibility for activities***



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*given a number 1, 2 or 3 but also try to provide something for every age group. Once compiled, lay out the activity nodes strategically so that different groups can co-exist but need not be right next to each other as the different activities may not be compatible. Place some kind of interactive art as an anchor to have events around. The Glass Mushroom in Chicago, or the Red Wagon in Spokane provide two examples.*





# *Spirit of the Project*

## 12 Public Market



**A public market often becomes a ritual for people, bringing them into the area over and over for a specific purpose which cannot be satisfied any other way.**

Public markets and farmer's markets provide an opportunity for people to buy art, jams, and orchids, fresh, organic or pesticide free, local dairy, meat, fish and produce and to become educated about the products by speaking directly with the crafts people and farmers. Further, by buying directly from the producers and paying with cash, the cost for goods of equal quality are typically lower than super market prices. These facts do two things: first, they bring locals out to the markets on a *regular* basis, and second they establish the location where the market is held in people's minds.



# Spirit of the Project



Depending on the time of day and the location, a public market supports local businesses which are located nearby. When they are held early on a Saturday morning in a shopping center parking lot they do little to support local businesses. When they are held along a

promenade or a main street at night with shops on at least one side and with a local band playing, restaurants and bars with patios opening to the street do a lively business. When a permanent structure is established it reinforces the markets' importance in the community and if the structure is attractive, visible from adjacent thoroughfares and useable by the community at other times during the week further establishes the location.

Therefore:

***To support local businesses and establish a location in people's minds try to attract a public market that may be open year round selling produce and art...similar in concept to the Boise 8<sup>th</sup> street market. When possible build a permanent structure for the market that is (i) attractive (ii) visible to a large cross section of the community and (iii) useable at other times during the week by the general population. It is also possible to hold a public market (say on a Friday night) along a main street with shops, restaurants and bars opening into it.***





# *Spirit of the Project*

## **13 Sense of Seasonality**



**In large developments and in spaces controlled by public agencies landscaping is generally determined on the basis of maintenance cost. To track the seasons it is necessary to have a variety of plants which highlight the snows of winter, the changing color of foliage in the fall and the vibrant colors of flowers in spring and summer.**

It is useful to consider the four basic tenants strived for in the design of Japanese gardens. (1) the sound and appearance of water, (2) colors every month of the year, (3) smells every month of the year and (4) attraction of butterflies, honey bees and dragonflies.



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Therefore:

*Do not allow the landscape design to be predicated solely on the basis of annual maintenance costs. Instead, design the landscaping to track the changing seasons and highlight the senses with plantings that provide vibrant color, fragment aromas, and the attraction of beloved insects like butterflies and dragonflies.*





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## **14 Education and History of the Site**



**By highlighting the history of an area we show respect for those who came before us, recognize the current group of users by educating them about the past and underscore the specialness of the place.**

The Chrysler airflow built in the 1930's does not appear unusual or significant. However, it was destined to become the progeny of all subsequent cars manufactured in America and elsewhere.

Prior to the airflow, cars were noisy and bumpy at freeway speeds, and dangerously unstable, even though the roadways were relatively smooth. The lead design engineer of the airflow, Carl Breer set out to change all that. He began by taking thousands of feet of film footage showing different people walking. From the film, he plotted the forward and up and down movement of their heads and drew a



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normalized curve that has been termed “the human gait.” He went on to design the cars’ suspension to match this gait at freeway speeds. One of the reasons children sleep so easily in a car ride is because of this suspension. Through a series of wind tunnel tests the car’s body was shaped to reduce drag and noise making the car’s interior quiet even though the wind was moving past the vehicle at 80 mph.

With this history, one begins to understand the car differently and appreciates it in new ways. It no longer appears as just another car from the 30’s. Such is the influence of history and education. It has the power to transform our understanding and appreciation of a place, an event, or an object.

Therefore:

***To increase awareness and appreciation of Vista Airfield identify important historical information that should be highlighted. Use various methods (placards, art work ...) to describe or be a metaphor for aspects of the history of the place.***



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## **15 Capillary Courtyards**



**There are times when people want the opportunity to have dinner or a glass of wine in an outdoor public place isolated from the noise and smell of cars.**

The desire to get away from the noise and smell of car fumes is so great that people spend inordinate amounts of money on their back or side yards in an effort to isolate themselves from traffic and obtain some peace and quiet in the outdoors. The same desire exists in public places and towns that recognize this need and plan for it flourish. Carmel, California is a good example. People go back to Carmel not just for the art galleries and shopping but because they can get lost in the back alleys and courtyards off the main drag and have a glass of wine or cup of tea away from the noise of cars. If a destination is laid out with a long main street that permits





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access to different sections then by necessity cars will need to travel along the spine. To satisfy the need for sanctity away from cars we propose the concept of capillary courtyards which are accessed by foot from the main street spine and lead into an enclosed outdoor space.



Therefore:

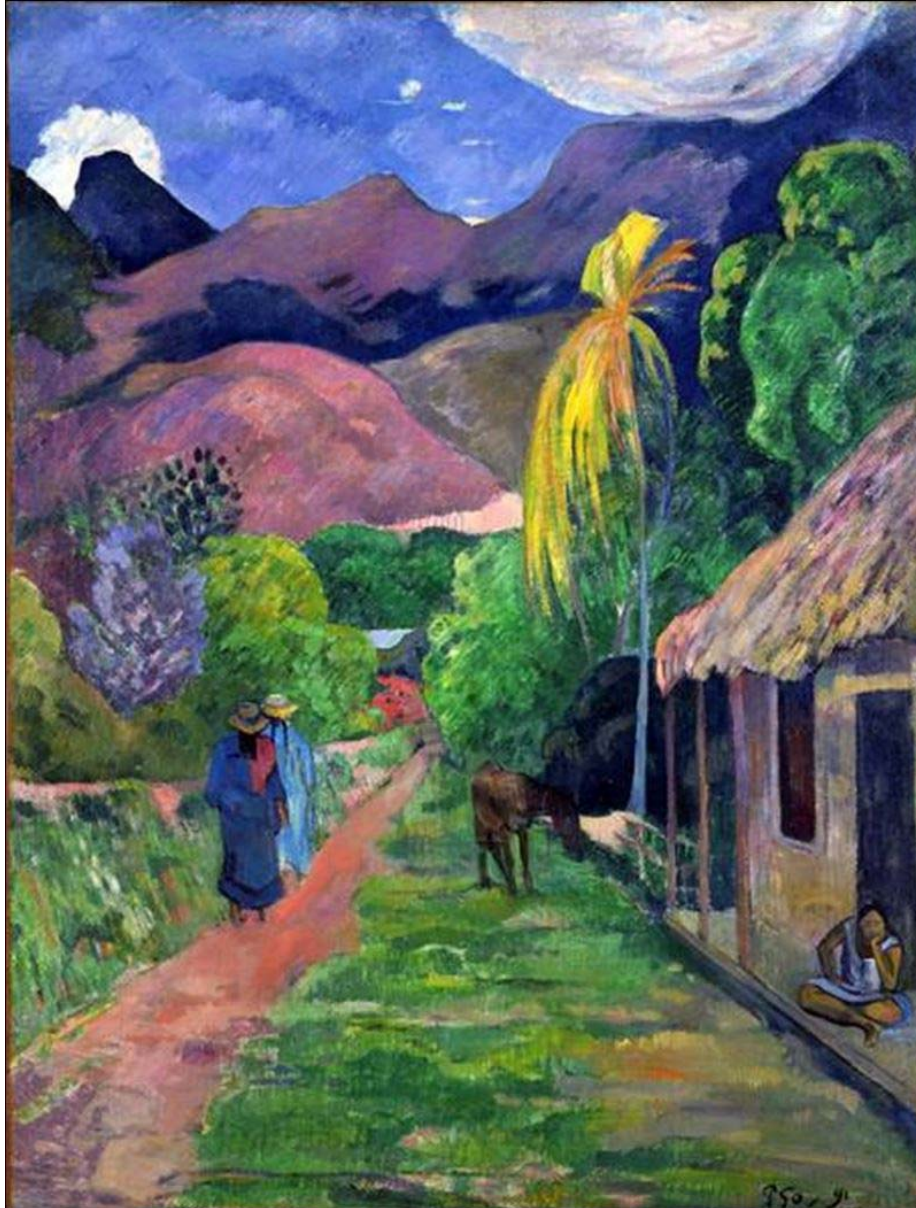
*Nest a series of hidden courtyards that lie within the boundaries of buildings and that have pedestrian access from the main street spine.*





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## **16 Color and Sensory Stimulation**



“Now I have to tell you about color as the language of the listening eye.”

Paul Gauguin



# *Spirit of the Project*

**One of the most important human senses is our ability to see color. Nature rewards this ability while architecture as practiced in the United States unanimously ignores it.**

Several years ago I was meeting with the planning director prior to a presentation picking his brain for advice. The presentation was to be to the planning board in the high priced neighborhood of Orinda California. The director told me that to get a project approved I should know that the planning board only approves two materials – stucco on the walls and tile roofs. He then pulled out a book of accepted color samples. The wall colors ranged from medium beige to slightly darker beige. They actually had five different beige's but I was hard pressed to tell the difference between #2, #3 and #4. Next he pulled out the concrete roof tile book of colors and beamed as he turned to the preferred muted grey that had recently been put on a new fast food restaurant in town. I smiled and thought about telling him about the language of the deaf eye

Contrast this with colors employed on the walls and roofs of buildings in the Caribbean, Italy, Spain...even the colors of their simple boats. Just looking at a picture makes you want to smile even giggle.

Therefore:

***To address a deeply felt human need challenge the status quo by splashing color on your buildings in your gardens even on the pavement under foot. Above all do not let planners or zoning ordinances dictate colors. Instead, experiment, have fun, go out on a limb and encourage this from your design team.***



# *Spirit of the Project*

## **17 Night Life**



**Most of the city's activities close down at night; those which stay open won't do much for the night life of the city unless they are together.**

This pattern is drawn from the following seven points:

1. People enjoy going out at night; a night on the town is something special.
2. If evening activities such as movies, cafes, ice cream parlors, businesses offering live music, and pubs are scattered throughout the community, each one by itself cannot generate enough attraction.



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3. Many people do *not* go out at night because they feel they have no place to go. They do not feel like going out to a specific establishment, *but they do feel like going out*. An evening center, particularly when it is full of light, functions as a focus for such people.
4. Fear of the dark, especially in those places far away from one's own back yard, is a common experience, and quite simple to understand. Throughout our evolution night has been a time to stay quiet and protected, not a time to move about freely.
5. Nowadays this instinct is anchored in the fact that at night, street crimes are most prevalent in places where there are too few pedestrians to provide natural surveillance, but enough pedestrians to make it worth a thief's while, in other words, dark, isolated night spots invite crime. A paper by Shlomo Angel, "The Ecology of Night Life" (Center for Environmental Structure, Berkeley, 1968), shows the highest number of street crimes occurring in those areas where night spots are scattered. Areas of very low or very high night pedestrian density are subject to much less crime.
6. It is difficult to estimate the exact number of night spots that need to be grouped to create a sense of night life. From observation, we guess that it takes about six, minimum.
7. On the other hand, massive evening centers, combining evening services which a person could not possibly use on the same night, are alienating. For example, in New York the Lincoln Center for the Performing Arts make a big splash at night, but it makes no sense. No one is going to the ballet and the theater and a concert during one night on the town. And centralizing these places robs the city as a whole of several centers of night life.





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All these arguments together suggest small, scattered centers of mutually enlivening night spots, the services grouped to form cheery squares, with lights and places to loiter, where people can spend several hours in an interesting way.



Therefore:

*Knit together shops, amusements, and services which are open at night, along with restaurants and frozen yogurt stands to form centers of night life: well-lit, safe, and lively places that increase the intensity of pedestrian activity.*



# *Spirit of the Project*

## 18 Public Art



**Public art enhances a community's identity and helps unify it both socially and physically.**

Public art has the ability to elevate an urban environment and generate a space that causes a reaction in people that is unusual to metropolitan areas. It encourages a more interactive lifestyle because viewing art in unexpected places creates a unity and starts dialog between strangers. It helps express the character of a neighborhood and create a stronger sense of community.





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It also has the ability to establish boundaries and create cohesion for communities. By placing a family of art throughout a scattered region it establishes a connection that is identifiable.

Public art is also used to stimulate an economy through tourism, job creation, and real estate. Commissioning art employs not only the artist or firm, but also the art suppliers, manufacturers, and project managers for the installation. Once the art is placed it beautifies the area. Therefore it serves as a tourist attraction and a more desirable place to live, increasing the property value.



According to a Forbes Magazine article dated 5.5.09, the Olafur Eliasson's (4) Waterfalls installations in New York created millions of dollars of revenue for the



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city. The piece cost private donors an estimated \$15.5 million, but it was reported that the city received revenues of \$69 million that were associated with the art.

*“Why We Love – and Need – Public Art” Journalist: Raquel Laneri, Forbes Magazine.*

Identifying the opportunity to create revenue through art has led many state and local governments to adopt legislature to spend portions of their budgets on public art. As an example, Oregon requires that 1% of direct construction funds for state buildings over \$100,000 be allocated for public art.

Therefore:

***Make it a requirement to incorporate Public Visual Art at the development.  
Provide a mechanism for funding and encourage partnering with the city  
Arts Commission.***





# *Spirit of the Project*

## 19 Office Mix



**Mixing offices with shops and residential bring daytime activities to a place, reduce transportation and improve the office experience.**

Zoning laws which relegate offices to the office park, make bedroom communities, and put shops into malls fail to meet the needs of active adults. Buying a simple sandwich or getting a cup of coffee in an office park can be a challenge. And when a large percentage of the population is busy working at the office park during the day the downtowns are dead except for an occasional shopper or the lunch crowd, mostly construction workers, who arrive by car.

Mixing offices in the development solves several problems. It gives the office workers access to a variety of eating establishments within walking distance from



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their offices. It activates the area during the day by having “people on the street,” and it can reduce the use of the car.

Therefore:

***Mix offices into the development. Place them on an upper floor above retail and place exterior stairways from the offices to the main street so that the street is activated by people coming and going to and from the offices.***





# *Spirit of the Project*

## **20 Pedestrian Realms**



**The simple social intercourse created when people rub shoulders in public is one of the most essential kinds of social glue in society.**

In today's society this situation and therefore this glue is largely missing. It is missing because so much of the actual movement is taking place in vast parking lots at the big box stores, or in indoor corridors and lobbies. This happens partly because cars have taken over the streets and made them uninhabitable, partly because the layout of retail spaces involves few rather than many entrances, and partly because indoor space is more exclusive than public outdoor space and therefore carries a narrower ethnic grouping and an overall lower density of pedestrian traffic. To recreate the social glue of public movement, as far as possible, the movement



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between rooms and building must take place outdoors on sheltered walks, arcades, paths and streets which are truly public and separate from cars.

To function properly pedestrian realms require two properties. First of all, no cars or at the very least slow moving ones, and second buildings must be relatively small and planned to reduce interior staircases, corridors and lobbies to leave most of the circulation outdoors. This creates an outdoor realm lined with stairs which lead from upstairs offices, restaurants, or living quarters directly to the outdoors and many ground floor entrances all of which help to increase the life of the pedestrian realms.

Therefore:

***Arrange buildings so that they form pedestrian realms, separate from cars with many entrances and open stairs directly from the upper stories.***

***Arrange as much as possible for movement between buildings and even rooms within building to be outdoors on open paths, covered paths, trellised arcades...***





# *Spirit of the Project*

## 21 Shopping Street



**Shopping centers depend on access: they need locations near major traffic arteries. However, the shoppers themselves don't benefit from traffic: they need quiet, comfort, and convenience, and access from the pedestrian paths in the surrounding area. This simple and obvious conflict has almost never been effectively resolved.**

On the one hand, we have shopping strip malls. Here the shops are arranged along the major traffic arteries. This is convenient for cars, but it is not convenient for pedestrians. A strip does not have the characteristics which a pedestrian shopper needs. On the other hand, we have those “pre-automobile” shopping streets in the center of old towns. Here the pedestrians' needs are taken into account, at least



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partially. But, as the town spreads out and the streets become congested, they are inconvenient to reach; and again the cars dominate the narrow streets.

The modern solution is the shopping center. They are usually located along, or near to, major traffic arteries, so they are convenient for cars; and they often have pedestrian precinct in them – so that, in theory at least, they are comfortable and convenient for pedestrians. But they are usually isolated, in the middle of a vast parking lot, and thereby disconnected from the pedestrian fabric of the surrounding areas. In short, one cannot walk to them.

The solution of connecting shopping to cars and pedestrians may be informed by the European urban planning concept of a “living street” or “shared space”. Unlike most 20th century streets, the needs of car drivers are secondary to the needs of users of the street as a whole. It is a space designed to be shared by pedestrians, playing children, bicyclists, and low-speed motor vehicles. Some national schemes with similar principles are “home zones” in the United Kingdom and “woonerf” in the Netherlands.

One of the principals behind the idea, Monderman is quoted as saying, "When you don't exactly know who has right of way, you tend to seek eye contact with other road users... You automatically reduce your speed, you have contact with other people and you take greater care." Shared space zones are characterized by an absence of traditional road markings, signs, signals and the distinction between “road” and “walkway”. Shared Space is successful because the perception of risk may be a means or even a prerequisite for increasing objective safety. Because when a situation feels unsafe, people are more alert and there are fewer accidents.

Therefore:

***To be convenient for traffic access for quick stops (Variety of Parking),  
convenient for people walking (Pedestrian Realms) and connected to the***



# *Spirit of the Project*

*fabric of the surrounding built environment, arrange the shopping street with curves, parallel parking or other traffic calming techniques to slow down vehicles and make both drivers and pedestrians aware that they are sharing the same turf. Provide wide sidewalks at the same grade as the street and let ‘Street Café’ terraces spill out onto them. Indicate the entrance into a ‘slow network’ area. Successful examples include; Pikes Street in Seattle and Jack London Square in Oakland.*



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## **22 Bicycle Paths and Racks**



**Bike use in the Tri-City area is currently small but expanding and the needs associated with a future biking community needs to be considered.**

The central issue is – does the tri-city community want to encourage biking as an alternative mode of transportation or do they want to provide minimum standards to satisfy a few vocal people who would bike to work and shopping regardless of the amenities provided?

The sustainable benefits of alternative transportation modes are recognized. In an active city such as the Tri-Cities, Washington with growing numbers of young professionals with active lifestyles, encouraging bike use could cut pollution and foster healthier lifestyles.





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To *encourage* biking, a network of biking paths and bike lanes would need to be provided along with lockable storage for one's bike (so they will leave even an expensive bike there). In addition, safe bike lanes would be provided within the Vista Field complex. To offset some of the construction and maintenance costs for lockable storage racks and possible showers and lockers it would make sense to charge at different levels for these services.

Therefore:

***Provide a network of bike paths and bike lanes throughout the tri-city area particularly focusing the effort on connecting the downtown areas of the communities to each other and to vista field. In addition to exterior bike racks, provide additional secure storage for a limited number of commuter and recreational bicycles. Locate exterior bike racks away from the main entrances so that the exterior spaces associated with those entrances are not filled with bicycles.***



# *Spirit of the Project*

## **23 High Places**



**The instinct to climb up to some high place, from which you can look down and survey your world, seems to be a fundamental human instinct.**

In traditional villages, the tiniest hamlets have a dominating landmark – usually the church tower. Great cities have hundreds of them. The instinct to build these towers is certainly not merely Christian; the same thing happens in different cultures and religions, all over the world. Persian villages have pigeon towers;



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Turkey, its minarets; San Gimignano, its houses in the form of towers; castles, their lookouts; Athens, its Acropolis; Rio, its rock.

These high places have two separate and complementary functions. They give people a place to climb up to, from which they can look down upon their world. And they give people a place which they can see from far away and orient themselves toward, when they are on the ground.

Listen to Proust:

*Combray at a distance, from a twenty-mile radius, as we used to see it from the railway when we arrived there every year in Holy Week, was no more than a church epitomizing the town, representing it, speaking of it and for it to the horizon and as one drew near, gathering close about its long, dark, cloak, sheltering from the wind, on the open plain, as a shepherd gathers his sheep, the woolly grey backs of its blocking houses . . . .*

*From a long way off one could distinguish and identify the steeple of Sainte-Hilaire inscribing its unforgettable form upon a horizon beneath which Combray had not yet appeared; when from the train which brought us down from Paris at Eastertime my father caught sight of it, as it slipped into every fold of the sky in turn, its little iron cock veering continually in all directions, he could say: "Come, get your wraps together, we are there." (Marcel Proust, Swann's Way.)*

High places are equally important, too, as places from which to look down: places that give a spectacular, comprehensive view of the town. Visitors can go to them to get a sense of the entire area they have come to; and the people who live there can do so too – to reassess the shape and scope of their surroundings. But these visits to the high places will have no freshness or exhilaration if there is a ride to the top in a car or elevator. To get a full sense of the magnificence of the view, it seems necessary to work for it, to leave the car or elevator, and to climb. The act of



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climbing, even if only for a few steps, clears the mind and prepares the body. Of course the view cannot be restricted from those unable to make the climb but the climb should be encouraged.

Therefore:

***Build occasional high places as landmarks in the development. They can be towers or part of the roofs of the tallest buildings.***





# *Spirit of the Project*

## **24 Tapestry of the Community**



**Ethnic groups naturally tend to congregate. However, in any healthy society there is a longing to be in touch with members of the community that are different from oneself, even if you don't live right next door.**

One of the highlights of a trip to Boise, ID was sitting outdoors at the Bardenay restaurant facing a small dead end street in which a Basque wedding was taking place. Although only observers, we were able to share the joy and feel part of a larger community which had different customs, different music, brightly colored costumes and a language that was a joy to listen to.

Another example of a place which weaves together different members of the community is the Sea Breeze Café in Berkeley. It is located right off the freeway, sandwiched between a small inlet of the San Francisco bay and the frontage road (running parallel to the freeway) and the bay bike trail and at the entrance to the Berkeley Marina. The café itself is basically a shack with beat up but newly painted



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red picnic tables sitting on a gravel floor, fronting the bike path. You can get a cup of coffee, a piece of fruit, a sandwich, a bowl of soup, a smoothie, deli items, clam chowder, a taco, or a variety of drinks. You could spend as little as \$.50 (for an apple or peach), or more for sandwiches and soup. You can take whatever you purchased and leave, sit at one of the picnic tables go over to the water's edge, or sit in your car. It is a stopping point for a wide range of people. Fisherman on their way to the marina stop for coffee, wind surfers stop for a smoothie and some water, bicyclists and people on roller blades stop to rest and get something to drink, families with kids on bicycles stop to eat something, as do couples or joggers pushing strollers.

The group also tends to be wide ranging in age and ethnic mix; Grandparents, and



kids mingle with an African American family, an Indian couple, young adults with tattoos or pink hair, a couple of Caucasians, an Hispanic or Asian groups...

The place is totally relaxed, non-discriminatory, accessible and welcoming.

Therefore:

***Create at least one place on the site that has the welcoming easy going properties of the Sea Breeze Café. Keep it simple and robust with outside seating. Place parking nearby so someone can get a cup of coffee and leave. Place bike racks close by and directly in view so someone with an expensive bike can stop and keep an eye on it. Create a simple enclosure (pots and bushes) so children can run around without parents having to worry.***



# *Spirit of the Project*

## **25 Seasonal Outdoor Skating Rink**



**Seasonal activities are enjoyed by people of all ages and when provided in a public setting makes the activity available to all members of the community.**

Tracking the seasons is one of the high points of living above or below the equator. It gives rise to summer sports and winter activities. When the activities occur in a public space unexpectedly it adds another dimension to the experience. An outdoor ice rink provides the occasion for grand parents, children, families and lovers to gather in the same location for a short while and share in an enjoyable activity. However, the design of the rink is important. It needs to be part of a larger plan associated with tracking the seasons. It cannot be an “ice rink” that is walled off and dead 9 months of the year. It needs to be just another form of a water feature



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like a pond at the end of a small cascade that freezes over when the temperatures drop below freezing.

Therefore:

***Provide an outdoor skating rink that is part of a water feature that doubles as a pond in summer.***





# *Spirit of the Project*

## **26 Street Café**



**The street café provides a unique setting, special to cities: a place where people can sit lazily, legitimately, be on view, and watch the world go by.**

We know that people enjoy mixing in public, in parks, squares, along promenades and avenues, in street cafes. The preconditions seem to be: the setting gives you the right to be there, by custom; there are a few things to do that are part of the scene, almost ritual: reading the newspaper, strolling, nursing a beer, playing catch; and people feel safe enough to relax, nod at each other, perhaps even meet. A good café terrace meets these conditions. But it has in addition, special qualities of its own: a person may sit there for hours – in public! Strolling, a person must keep up a pace; loitering is only for a few minutes. You can sit still in a private, peaceful experience. And sitting at home on one's porch is again different: it is far more



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protected; and there is not the mix of people passing by. But on the café terrace, you can sit still, relax, and be very public

It is this experience that the street café supports. And it is one of the attractions of cities, for only in cities do we have the concentration of people required to bring it off. But this experience need not be confined to the special, extraordinary parts of town. In European cities and towns, there is a street café in every neighborhood – they are as ordinary as gas stations are in the United States. And the existence of such places provides social glue for the community. They become like clubs – people tend to return to their favorite, the faces become familiar. When there is a successful café within walking distance of your home, in the neighborhood, so much the better. It helps enormously to increase the identity of a neighborhood. It is one of the few settings where a newcomer to the neighborhood can start learning the ropes and meeting the people who have been there many years.

The ingredients of a successful street café seem to be:

There is an established local clientele. That is, by name, location, and staff, the café is very much anchored in the neighborhood in which it is situated.

In addition to the terrace which is open to the street, the café contains several other spaces: with games, fire, soft chairs, newspapers... This allows a variety of people to start using it, according to slightly different social styles.

The café serves simple food and drinks – some alcoholic drinks, but it is not a bar. It is a place where you are as likely to go in the morning, to start the day, as in the evening, for a nightcap.

When these conditions are present and the café take hold, it offers something unique to the lives of the people who use it: it offers a setting for discussions of great spirit – talks, two-bit lectures, half-public, half-private, learning, exchange of thought



# *Spirit of the Project*

Therefore:.

*Encourage a cafe to spring up in the development. Make them intimate places, open to a busy path, where people can sit with coffee or a drink and watch the world go by. Build the front of the cafe so that a set of tables stretch out of the cafe, right into the street.*



# *Spirit of the Project*

## **27 Iconic Landmark**



**A landmark locates a place in space and time and “brands” the location. However, to be most effective the landmark should (i) be deeply rooted in the communities history, (ii) be functional and (iii) be memorable.**

Looking at the photograph above you immediately know where it was taken. Nothing else in the photograph gives you the same kind of cue. You also suspect that the windmills are real – using the wind to pump water from the river to the nearby fields or perhaps to pump water over a dyke. Looking closer you can detect the wind ripples on the water and notice the outstretched flag. These are the essential ingredients of an iconic landmark. The Dutch windmills are known throughout the world, they brand a location or a society immediately without reservation. Next, they are life size “working” models performing real tasks like





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they have done for centuries. Finally their scale and location in the landscape makes them memorable.

Therefore:

***Provide a structure that landmarks the location. Make it functional. Make it unique and eye-catching to be memorable and above all make it deeply rooted in the history of the community.***



# *Spirit of the Project*

## **28 Events and Festivals**



Seasonal events provide opportunities to bring the community together, celebrate special occasions, highlight harvest, such as wine making and educate the public.



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Seasonal events mark the passage of time and highlight the changing of seasons. When there is a location that has events and fairs to celebrate these special occasions it draws an influx of people to watch and participate in the festivities. A grove of deciduous trees help mark the passage of time with fall color, bare branches, spring growth and summer shade. The Willows has the opportunity to create seasonal events around the wine making process and to expand on already existing celebrations.

Wine making begins by harvesting grapes, and the seasons play a large role in the wine process. The most commonly celebrated stage is the harvest and crush with the crushing, fermentation (daily punch down) and pressing. These are all stages that invite participation by people who are interested in wine production but have no formal education in the art. One of the wineries that we designed and built years ago has formed a “crush club,” in which a group of friends or a family get together and make a barrel of wine. They participate in the crushing, pressing, and bottling. The wine maker takes care of the wine once it is in the barrel. This business model has worked well for the wine maker and for the families who are generally able to obtain several cases of \$30.00 per bottle wine for about \$12.00 a bottle.

The Tri-Cities also is an ideal candidate for a Harvest celebration because Washington is the number one producer for over 13 different crops sold nationwide. The Columbia Basin grows 10 of those crops, resulting in a harvest celebration that could incorporate more than just grapes. Apples, pears, and cherries are all late summer / early autumn fruit that could be highlighted in a harvest celebration.

A variety of other events take place in the tri cities throughout the year including the “Classy Chassis Car Show” and the “Tri-Cities Water follies”. There may be other events as well. The point is that with its location near the centroid of the tri-city region Vista field is primed to become an active member if not a host of several



# *Spirit of the Project*

seasonal events and the layout of the buildings, courtyards and lawns should be designed to support these events.

Therefore:

*Identify seasonal events which occur already and others which could occur given the right conditions. Music venues – a night of Jazz once a month, or country western during the fair are appealing to the local population.*

*Provide some indoor and outdoor areas; lawns, high places, covered terraces, courtyards...which support these events. Plant deciduous trees which express fall color to help mark the seasons, as well as at least one large evergreen that can be lit up during the Christmas season.*





# *Building & Courtyard Patterns*

*The patterns in this section address the essential qualities of the buildings and courtyards of the project, as well as the nature of the retail and residential components.*

- 29. Positive Outdoor Space
- 30. Sequence of Outdoor Sitting Places
- 31. Courtyards Which Live
- 32. Hierarchy of Open Space
- 33. Living Retail Mix
- 34. Roof Top Terraces
- 35. Building Complex
- 36. Shielded Parking
- 37. Fine Grained Shops



# *Building & Courtyard Patterns*

## **29 Positive Outdoor Space**

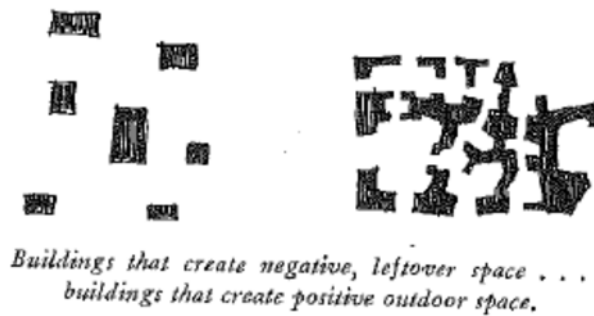


**Outdoor spaces which are merely “left over” between buildings will, in general, not be used.**

There are two fundamentally different kinds of outdoor space: negative space and positive space. Outdoor space is negative when it is shapeless, the residue left behind when buildings – which are generally viewed as positive – are placed on the land. An outdoor space is positive when it has a distinct and definite shape, as definite as the shape of a room, and when its shape is as important as the shapes of the buildings which surround it. These two kinds of space have entirely different plan geometries, which may be most easily distinguished by their figure-ground reversal.



# Building & Courtyard Patterns



If you look at the plan of an environment where outdoor spaces are negative, you see the buildings as figure, and the outdoor space as ground. There is no reversal. It is impossible to see the outdoor space as figure, and the buildings as ground. If you look at the plan of an environment where outdoor spaces are positive, you may see the buildings as figure, and outdoor spaces as ground – *and*, you may *also* see the outdoor spaces as figure against the ground of the buildings. The plans have figure-ground reversal.

Another way of defining the difference between “positive” and “negative” outdoor spaces is by their degree of enclosure and their degree of convexity.

In mathematics, a space is convex when a line joining any two points inside the space itself lies totally inside the space. It is nonconvex, when some lines joining two points lie at least partly outside the space. According to this definition, the following irregular squarish space is convex and therefore positive; but the L-shaped space is not convex or positive, because the line joining its two end points cuts across the corner and therefore goes outside the space.



# Building & Courtyard Patterns

Positive spaces are partly enclosed, at least to the extent that their areas seem bounded (even though they are not, in fact, because there are always paths leading out, even whole sides open), and the “virtual” area which seems to exist is *convex*. Negative spaces are so poorly defined that you cannot really tell where their boundaries are, and to the extent that you can tell, the shapes are *non-convex*.



*This space can be felt: it is distinct:—a place . . . and it is convex. This space is vague, amorphous, “nothing.”*

Now, what is the functional relevance of the distinction between “positive” and “negative” outdoor spaces? We put forward the following hypothesis. *People feel comfortable in spaces which are “positive” and use these spaces; people feel relatively uncomfortable in spaces which are “negative” and such spaces tend to remain unused.*

The case for this hypothesis has been most fully argued by Camillo Sitte, in *City Planning According to Artistic Principles* (republished by Random House in 1965). Sitte has analyzed a very large number of European city squares, distinguishing those which seem used and lively from those which don’t, trying to account for the success of the lively squares. He shows, with example after example, that the successful ones – those which are greatly used and enjoyed – have two properties. On the one hand, they are partly enclosed; on the other hand, they are also open to one another, so that each one leads into the next.

The fact that people feel more comfortable in a space which is at least partly enclosed is hard to explain. To begin with, it is obviously not *always* true. For example, people feel very comfortable indeed on an open beach, or on a rolling plain,





# *Building & Courtyard Patterns*

where there may be no enclosure at all. But in the smaller outdoor spaces – gardens, parks, walks, plazas – enclosure does, for some reason, seem to create a feeling of security.

It seems likely that the need for enclosure goes back to our most primitive instincts. For example, when a person looks for a place to sit down outdoors, he rarely chooses to sit exposed in the middle of an open space – he usually looks for a tree to put his back against; a hollow in the ground, a natural cleft which will partly enclose and shelter him.

Most often, positive outdoor space is created at the same time that other patterns are created. The following photograph shows one of the few places in the world where a considerable amount of building had no other purpose whatsoever except to create a positive outdoor space. It somehow underlines the pattern's urgency.



*The square at Nancy.*

When open space is negative, for example, L-shaped – it is always possible to place small buildings, or building projections, or walls in such a way as to break the space into positive pieces.

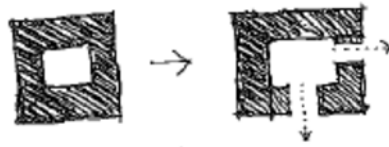


*Transform this. . . . to this.*



# Building & Courtyard Patterns

And when an existing open space is too enclosed, it may be possible to break a hole through the building to open the space up.



*Transform this. . . . to this.*

Therefore:

***Make all the outdoor spaces which surround and lie between your buildings positive. Give each one some degree of enclosure; surround each space with wings of buildings, trees, hedges, fences, arcades, and trellised walks, until it becomes an entity with a positive quality and does not spill out indefinitely around corners.***



# *Building & Courtyard Patterns*

## **30 Sequence of Outdoor Sitting Places**



**Every outdoor location is a potential sitting space. But each sitting space has different needs for comfort and for enclosure according to its position in an “intimacy gradient.”**

In a public environment, people need a gradient of settings, which have different degrees of publicness and intimacy. Sitting on a bench having a semi private conversation, eating one’s lunch in relative solitude leaning against a tree, sitting by the water watching the ducks, eating dinner with a group of friends or drinking a glass of wine at an open air café all require different degrees of intimacy. When the gradient exists it is possible for people to give each social encounter different shades of meaning by choosing their position in the intimacy gradient carefully. A landscape which is homogenous rubs out the possibility for a subtlety of social interaction.



# Building & Courtyard Patterns

It is important to recognize that the outdoors should contain a sequence of sitting spaces of varying degrees of intimacy and that each space in this sequence needs the degree of enclosure and comfort appropriate to its position. It is also important in a climate with varying temperature swings both from winter to summer and from midday to evening that a variety of sunny, shady, in the breeze and out of the wind sitting spaces be provided.



Therefore:

*Consciously think about and organize the exterior spaces as a sequence of graded sitting spaces throughout the site. Make spaces where people can be on public view watching life, where they can be semi private and reflective, where they can roll around on the ground with their kids... And make places that are in the sun, in the shade, protected and out of the wind*





# *Building & Courtyard Patterns*

## **31 Courtyards Which Live**



**The outdoor spaces encompassed by and around the edges of buildings carry on a conversation with the interior spaces and have the potential to be the largest room in the complex complementing and enhancing the sequence of environments.**

There are three distinct ways in which a building's courtyards often fall short and should be addressed to be successful and alive:

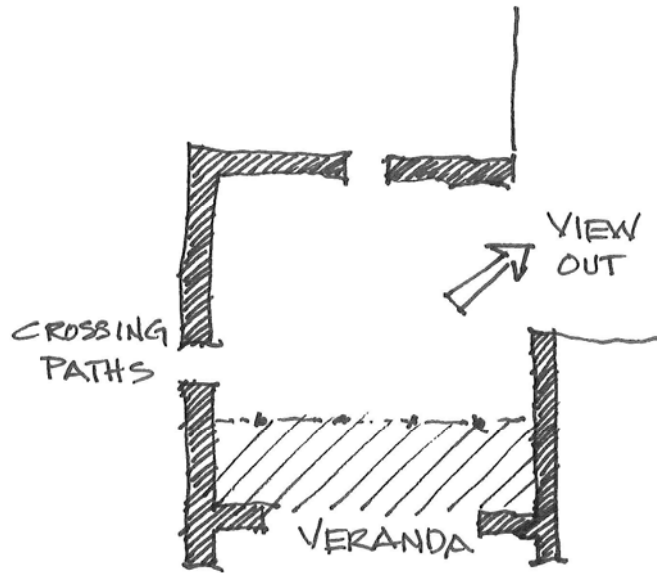


# *Building & Courtyard Patterns*

1. *There is too little ambiguity between indoors and outdoors.* If the walls, sliding doors, doors which lead from the indoors to the outdoors, are too abrupt, then there is no opportunity for a person to find himself half way between the two – and then, on the impulse of a second, to drift toward the outside. People need an ambiguous in-between realm – a porch, or a veranda, which they naturally pass onto often, as part of their ordinary life within the building so that they can drift naturally to the outside.
2. *There are not enough doors into the courtyard.* If there is just one door, then the courtyard never lies between two activities within the building complex; and so people are never passing through it, and enlivening it, while they go about their daily business. To overcome this, the courtyard should have doors on at least two opposite sides, so that it becomes a meeting point for different activities, provide access to them, provides overflow from them, and provides the cross-circulation between them.
3. *They are too enclosed.* Courtyards which are pleasant to be in always seem, to have “loopholes” which allow you to see beyond them into some larger, further space. The courtyard should never be perfectly enclosed by the rooms which surround it, but should give at least a glimpse of some other space beyond. (see Hierarchy of Open Space)



# Building & Courtyard Patterns



Therefore:

*Place every courtyard in such a way that there is a view out of it to some larger open space; place it so that at least two or three doors open from the building complex into it and so that the natural paths which connect these doors pass across the courtyard. And, at one edge, beside a door, make a roofed veranda or a porch, which is continuous with both the inside and the courtyard.*



# *Building & Courtyard Patterns*

## **32 Hierarchy of Open Space**



**Outdoors, people always try to find a spot where they can have their backs protected, looking out towards some larger opening, beyond the space immediately in front of them.**

In short, people do not sit facing brick walls – they place themselves toward the view or toward whatever there is in the distance that comes nearest to a view.

Simple as this observation is, there is almost no more basic statement to make about the way people place themselves in space. And this observation has enormous implications for the spaces in which people can feel comfortable. Essentially, it means that any place where people can feel comfortable has





# Building & Courtyard Patterns

1. A back.
2. A view into a larger space.

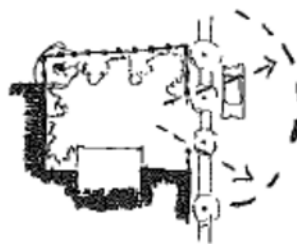
In order to understand the implications of this pattern, let us look at the three major cases where it applies.

In the very smallest of outdoor spaces, in private gardens, this pattern tells you to make a corner of the space as a “back” with a seat, looking out on the garden. If it is rightly made, this corner will be snug, but not at all claustrophobic.



*Seat and garden.*

Slightly larger in scale, there is the connection between a terrace or an outdoor room of some kind and a larger open space, the street or a square. The most common form of the pattern at this scale is the front stoop, which forms a definite enclosure and a back, off the public street.



*Terrace and street or square.*



# Building & Courtyard Patterns

At the largest scale, this pattern tells you to open up public squares and greens, at one end, to great vistas. At this scale, the square itself acts as a kind of back which a person can occupy, and from which he can look out upon an even larger expanse.

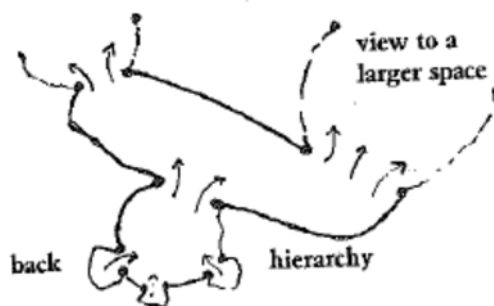


*Square and vista.*

Therefore:

*Whatever space you are shaping – whether it is a garden, terrace, street, park, public outdoor room, or courtyard, make sure of two things. First, make at least one smaller space, which looks into it and forms a natural back for it. Second, place it, and its openings, so that it looks into at least one larger space.*

*When you have done this, every outdoor space will have a natural “back”; and every person who takes up the natural position, with his back to this “back,” will be looking out toward some larger distant view.*



# *Building & Courtyard Patterns*

## **33 Living Retail Mix**



**Separating residential and commercial zones is not a necessary zoning requirement. Residential zones are inactive during the day with only small children and care takers inhabiting the area while the commercial zones are vacant at night when everyone returns to their homes.**

Generally, commercial areas have been grouped together and kept separate from residential zones because of the economies of scale that are created when businesses are geographically close to one another and to keep noise and heavy machinery out of residential zones.

However, separating work and home leaves the commercial areas empty during the evenings thus increasing the potential for crime. By integrating family and work areas together provides more “eyes on the street,” to help reduce crime. It also



# *Building & Courtyard Patterns*

bolsters retail and restaurants in the area as people are in the vicinity to frequent these spots during more hours of the day.

Additionally, when homes and work are separated and there is no cross over between work and enjoyment, there becomes a rift in people's lives. It becomes difficult to return home for lunch and spend time with your family in the middle of the day or pop into the office to finish a project during off hours. Therefore work becomes related to a task or tedious routine. The pleasure is lost and a balanced life of work and family is difficult to attain.

In order to achieve this mixed use area and receive the benefits for both zones, it must be viable for the businesses and desirable for the residents. Although it is advantageous for some industries and factories to be located together, the issue of economies of scale is mute if the right type of commerce is assimilated into residential areas such as small, independently owned businesses. Therefore a bakery, a boutique toy shop, a sporting goods store, a professional office, or a restaurant are all candidates for a mixed use area.

In order for the area to be desirable for residents it is also important to create a sense of community. To do this all sections of the population should be represented from young families to the elderly. In most cases living above retail will include stairs. In order to make these living spaces available to all, some buildings should incorporate an elevator, a lift, or have residences on the first floor.

Another way to foster a sense of community is to have a portion of the population be permanent residents. Therefore it is recommended that the residents be encouraged or provided the opportunity to purchase and not just lease.

Integrating commercial and residential zones into multi use areas creates a deeper sense of community and more balanced life that increases safety in the neighborhood as there is a higher density of population at all times.





# *Building & Courtyard Patterns*

Therefore:

*Provide residential living adjacent to commercial areas. In some cases place them over the areas that close down earlier at night and have less heavy machinery operating nearby.*



# *Building & Courtyard Patterns*

## **34 Roof Top Terraces**



**The majority of a town's area is covered in buildings, and they block the sun and views for most of a pedestrian's day.**

By nature, people like to have exposure to the sun and see their surroundings. However when living in a town, the buildings act as a barrier between the residents and nature.

The rooftop terraces should be on the same floor as indoor spaces so that they are easily accessible and are frequently used. There should be terraces on multiple floors of the building and should be a large portion of the roof so that there can be various outdoor dining and sitting areas on the second and third floor of the buildings.



# Building & Courtyard Patterns

These terraces will also act as a draw to businesses. When people see terraces that have umbrellas or other items that come into view, it is in their nature to want to explore and find out what is there. Thus, people are drawn to see what is up there.

Therefore:

*Almost every roof system that is a viable roof top terrace should be dedicated as outdoor space. The terraces should be flat or terraced to incorporate plants, and there should be public and private places to sit and dining spaces. It should be designed so that it is possible to walk out onto the terrace from a usable interior space. To reduce the number of elevators connect terraces and elevated walkways between buildings.*



# *Building & Courtyard Patterns*

## **35 Building Complex**



**An honest and authentic building is a massing of spaces which manifests its own internal social structures, addresses the human need for variation and responds appropriately to the site.**

A building is a visible, concrete manifestation of a social group or social institution. And since every social institution has smaller groups and institutions within it, a human building will always reveal itself, not as a monolith but as a complex of these smaller groupings made manifest in the massing. When a building is organized in such a way the user can mentally map the complex, the staff within can be socially identified as individuals. When human scale vanishes from a building, people stop identifying with the staff who work there as personalities and think only of the entire institution as an impersonal monolith.





## *Building & Courtyard Patterns*

Consider a survey of visitors to public service buildings in Vancouver, British Columbia. (*Preliminary Program for Massing Studies, Document 5: Visitor Survey*, Environmental Analysis Group, Vancouver, B.C., August 1970.) Two kinds of public service buildings were studied; old, three story buildings and huge modern office buildings. The reactions of visitors to the small building differed from the reactions of visitors to the large buildings in an extraordinary way. The people going to the small buildings most often mentioned friendly and competent staff as the important factor in their satisfaction with the service. In many cases the visitors were able to give names and describe the people with whom they had done business. Visitors to the huge office buildings, on the other hand, mentioned friendliness and staff competence rather infrequently. The great majority of these visitors found their satisfaction in "good physical appearance, and equipment."

In the monoliths, the visitors' experience is depersonalized. They stop thinking primarily of the people they are going to see and the quality of the relationship and focus instead on the building itself and its features. The staff becomes "personnel," interchangeable, and indifferent, and the visitors pay little attention to them as people - friendly or unfriendly, competent or incompetent.

We take this evidence to indicate disaffection from the *human* environment in the huge, undifferentiated office buildings. The buildings impress themselves upon us as things: objects, commodities; they make us forget the people inside, as people; yet when we use these buildings we complain vaguely about the "general atmosphere."

It seems then that the degree to which a building is broken into visible parts does affect the human relations among people in the building. And if a building must, for psychological reasons, be broken into parts, it seems impossible to find any more natural way of breaking it down, than the one we have suggested. Namely, that the various institutions, groups, subgroups, activities, are visible in the concrete



# *Building & Courtyard Patterns*

articulation of the physical building, on the grounds that people will only be fully able to identify with people in the building, when the building is a building *complex*.

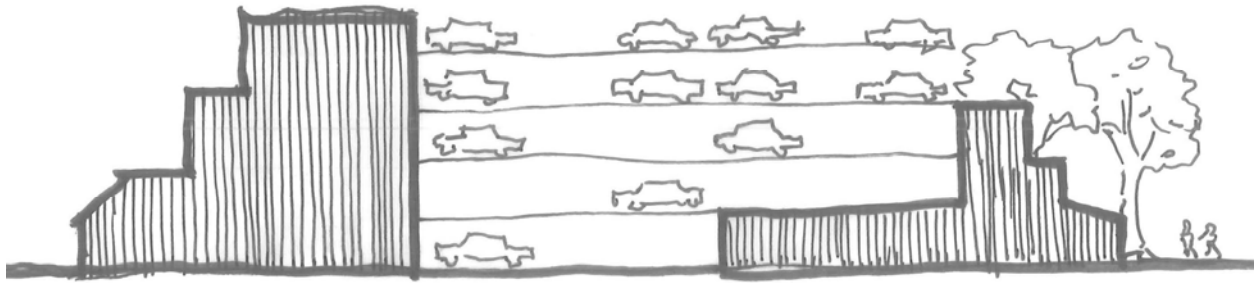
Therefore:

***Translate the building program into a building complex, whose parts reflect the social structures within. A single building can be treated as a building complex, if its' parts are picked out, made identifiable and articulated.***



# *Building & Courtyard Patterns*

## **36 Shielded Parking**



**Large parking structures full of cars are inhuman, no one wants to see them or walk by them. At the same time if you are driving, the entrance to the parking structure is essentially the main entrance to the building – and it needs to be visible.**

Cities require a certain amount of parking. But the parking must be built in such a way that it is shielded – by shops, houses, hills of grassy earth or other types of buildings so long as the interior of the parking structure and the cars are not visible from the surrounding environment. On the ground level the shield is especially critical. Shops are useful since they generate their own pedestrian scale immediately. Housing can also serve the same function. In Paris many of the most charming apartment houses are arranged around courtyards which permit parking inside away from the street. There are limits to the number of cars so that they don't destroy the courtyard for the residents, but this arrangement leaves the entrance to the apartment along the street free of cars.

Along with the need to shield the parking is the equally pressing need on the part of the driver to be able to see where they need to go to park quickly and see how it is connected to the building or the environment they are heading for. This is



# Building & Courtyard Patterns



particularly important for visitors and tourists. This means that the parking, though shielded, must be clearly marked for a driver. The entrance should be marked with an attractive gate. This technique will function best if the driver spots the entrance at about the same time they spot their destination so they

establish the connection – this is the parking area for building so and so. It is also necessary that once you park your car you are able to see the exit that will take you where you want to go.

The parking structure at the Emery Bay cinemas and shops in Emeryville, California is successful. Signage leads a driver into the parking structure, which is situated behind and shielded by shops and the cinema complex. A driver can easily see the exits which lead to street level shops or second and third level plazas that then lead to restaurants or the cinema.

Therefore:

***Put all large parking lots and parking garages behind some kind of natural wall, so that the cars and parking structure cannot be seen from the outside. The wall could be a building, connected houses, earth-berms or shops.***

***Make the entrance to the parking lot a natural gateway to the buildings which it serves.***





# *Building & Courtyard Patterns*

## **37 Fine Grain Shops**



**Small privately owned shop owners generally offer more than just specialty one-of-a-kind goods. They bring knowledge about the products they sell. Several small shops nested together provide a density of variety that activates pedestrian realms. Chain stores offer greater financial security, more products and reliable product quality but require substantially more space. Big box stores damage the landscape with their square in plan shape and 25 foot ceilings.**

It is true that the large supermarkets do have a great variety of foods and other products. But this “variety” is still centrally purchased, centrally warehoused, and still has the staleness of mass merchandise. In addition, there is no human contact



## *Building & Courtyard Patterns*

left, only rows of shelves and then a harried encounter with the check-out person who takes your money.

The only way to get the human contact back, and the variety of food, and all the love and care and wisdom about individual foods which shopkeepers who know what they are selling can bring to it, is to create those markets once again in which individual owners sell different goods, from tiny stalls, under a common roof.

As it stands, supermarkets are likely to get bigger and bigger, to conglomerate with other industries, and to go to all lengths to dehumanize the experience of the marketplace. Horn and Hardart, for example, have been contemplating this scheme:

. . . the customer either drives her car or walks onto a moving ramp, is conveyed decorously through the whole store, selects her groceries by viewing samples displayed in lighted wall panels (or unlocking the cases with a special key or her credit card), and chooses her meat and produce via closed circuit TV. She then drives around to a separate warehouse area to collect her order, paid for by a universal credit card system. . . Most of the people would be invisible. . . (Jennifer Cross, *The Supermarket Trap*, New York: Berkeley Medallion, 1971).

Now contrast this with the following description of an old-fashioned market place in San Francisco:

If you visit the Market regularly you come to have favorite stalls, like the one with the pippin and Hauer apples from Watsonville. The booth attendant, usually the farmer or a member of his family, looks at each apple as he chooses it and places it in the bag, reminding you to keep them in a cool place so they will remain crisp and sweet. If you display interest, he tells you with pride about the orchard they come from and how they were grown and cared for, his blue eyes meeting yours. His English is spoken with a slight Italian accent so you wonder about the clear



## *Building & Courtyard Patterns*

blue eyes, light brown hair, and long-boned body until he tells you about the part of northern Italy where he was born.

There is no doubt that this is far more human an enlivening than the supermarket conveyor belt. The critical question lies with the economics of the operation. Is there a reasonable economic basis for a marketplace of many shops? Or are markets ruled out by the efficiencies of the supermarket

There do not seem to be any economic obstacles more serious than those which accompany the start of any business. The major problem is one of coordination – coordination of individual shops to form one coherent market and coordination of many similar shops, from several markets, to make bulk purchase arrangements.

The small stores are often undercut by supermarkets because they are located by themselves, and therefore cannot offer shoppers the same variety at one stop, as the supermarket. However, if many of these small shops are clustered and centrally located, and together they offer a variety comparable to the supermarket, then they can compete effectively with the chain supermarkets.

Therefore:

***Make several small spaces (some as small as 12'x 30') for privately owned shops and give them frontage along main shopping streets and pedestrian realms. Intersperse some chain stores and design their spaces with up to three floors of retail to give them more square footage while keeping their footprints and street frontage smaller. In all cases keep big box stores out of the development.***



# *References*

Alexander, Christopher (1977) *A Pattern Language* New York, NY: Oxford University Press





VISTA FIELD – A PATTERN LANGUAGE Attendees November 10, 2014

Carl	Adrian
Vonie	Aeshliman
Chris	Barnes
Jim	Beaver
Josh	Bohlke
Doug	Brown
Barb	Carter
Kyle	Cox
Rich	Cummins
Jennifer	DeFoe
Chuck	DeGooyer
John	Deichman
Charlie	Drader
Charles	Eaton
Ed	Frost
Tom	Galioto
Rustin	Hall
Gary	Hanson
Barb	Johnson
Mike	Kluse
Kathryn	Lang
Lori	Matson
Christine	Miller
Jennifer	Mitchell
Vicki	Monteagudo
Anthony	Muai
Kyle	Palmer
Justin	Raffa
Richard	Reuther
Gary	Spanner
Derrick	Stricker
Kris	Watkins
Kirk	Williamson

## Kennerick APL - VISTA FIELD



1] major regional attraction

.029

2] Destination - place to go on weekends

3] Downtown

4] quality of life amenities

regional gathering place

- meets expectations of young professionals & potential employment recruits

- attract convention goers (nighttime)

Grow businesses that provide life after Harvard

- Tech spin-offs

- wine industry

- arts

Public parks, outdoor civic spaces, sports facilities, museums, hike & bike trails

5] Enhance region's Identity "brand."

- Provide a striking memorable asset

- incorporate a major water feature - Canal / Lake

- distinctive Civic Zone - Evening entertainment, shopping & other uses

distinctive local cultural & business activities - arts incubation / market

## For Afternoon

Retail Anchors → how does it look. How do they look

Industrial Anchors →

Regional Downtown → Regional Destination

Process patterns?

7.

activities for young professionals

Single fam 200 units → 1200 people  
multi fam 1000 units → 1400 x 3  
3000

$\frac{1}{4}$  = children

- (1) Rigger - commercial district  
draws young professionals
- (2) Jack  
walkability w/ various activities around it
- (3) Charlie  
cheers consistency of  
Restaurant chains non-franchise
- (4) Richard Ruffus - theater director  
performing arts space  
Public Art in places that please
- (5) Anthony Uy  
recreation for kids  
little park / plaza / fountain / interactive space
- (6) Barbara Johnson  
Public markets  
multi-use plans Plaza gathers abn in the morning late at night  
walkability cohesive integrated & well thought through

(1) choir

carol in car

hanging in wheelbarrow

outdoor cafe

multitable

art galleries, retailers, wine, entertainment, colors

Early in morning to late at night

flower

gathering area to visit your neighbors

(2) Larry Hansen

a place to sit down under in all seasons

slow down

no drive through

Accessible day & night

lit walking paths

water, trees

(3) Larry Springer

one city idea

like water water living

(10) Don

Activities for multi generations

destination spot

entertainment & relaxation for all ages

major unique feature

open air restaurant

live entertainment

people watch

(11)

Justice - Symbolic - common

share of the art that houses

performing arts center

dinner/dinner

outdoor cinema

(12) Curt - only the 4 colors

multicultural



local town  
local events

business meeting → to lunch within the city field area

(13) Chris Barnes

personality

pride

confluence of rivers

lava flows

\* Inspire me like the natural surroundings

(14) Doug Brown

charming mid-city street of escape

deal with the automobile

don't see or hear traffic

good architecture

water features → ice rink

outdoor performing venues

easily walkable

(15) Jennifer

landscaping that changes with the seasons

sense of seasonality

nature as part of the environment

(16) Mike Chase

creation of a central draw in the city

create the central point of identity

but it is a draw for locals & visitors

(17) Rick Cummings

connectivity, walkability

bikeability, runnability, water connection

Transformational identity → point to it "this is the  
town center!"

connections \* relate to the nearby stuff  
convention center, Toyota arena, etc. etc.



(18) John DeKortan

\* Performing Arts Center that will attract international talent.

Living, eating nearest venue = Spokane

(19) Kathryn King  
all kinds of magical performances

(20) Kyle Cox - Librarian  
young professional  
attractively, safe & reliable  
utility based  
neat look  
cosmopolitan & local  
open late all night days  
Spine = various reliable & accessible

(21) Barb Carter  
Non-conforming use  
interactive experience with ground children

Non-conforming design  
multi-level  
Roof top dining  
Not just flat  
Not looking better - totally different

(22) Jim Beaver - Benton County Commissioner  
A place that touches the senses - a trophy place  
- entertainment, easy on the eye &  
- downtown

No casino  
No Home Depot  
No Big Box  
Garbage gone @ river front part  
No chain restaurants  
Living opportunities  
Alive \*

#1 business - Home delivery pizza  
Fun & Entertainment

(23) Stuart Mathon - Tri-citys biweekly study  
walkability & cars dealt with  
completely car-free area  
Parking garage  
big & extraordinary winter festival with ice skating  
opportunities along the water.  
outdoor festival space - (how big?)

health & wellness fair  
music festival

(24) Kyle Palmer  
18 hour activity  
variety of bars - have a drink  
walkability  
it's ok to walk around  
walk to work  
parking is huge  
~~the~~ reduced amount of asphalt  
Trees

(25) Larry Nelson  
European town square  
Something recognizable - Sydney opera house  
cocktail-like  
famous market - our big one

(26) Jennifer Mitchell lived in Portland  
running track - running through the area  
nice big buildings  
house - what brick, trees, flowers, clean  
things to do with kids

(27) Rustin Hall  
Safe art gallery w/ art school right next door  
paved off got lost in (like Philly)  
comfortable

(28) Ed Frost

walking is the most attractive mode  
like friendly & safe & comfortable for him  
big open town center  
wide sidewalks  
outdoor music  
encourages the bikes

(29) Chuck Allen

An Anchor Point  
Center for the performing arts - an performing arts center  
21 arts related businesses businesses  
fest brown music  
All the activities related to the arts  
wine  
food  
no black  
no Asians  
no Hispanics  
no Latinos  
People missing !!  
excellent point

(30) Dennis Miller - higher division

AS ??

Artisan focus - value added Agriculture  
Incubating

franchising

Artisan community unit

A place where you don't feel that you are in the  
Tri-cities - Tap into AS.

(31) Chucky Draper

people are special here  
Sunshine - warmth - water  
Sensory -

Social!

variety of locally, small,

kitchens w/ specialties

Antique shops

→ vintage, & modern restaurants

CONF

605 475-4800

Biggs - North tunnel in Chicago

1002327#

Sealable size

Source of record

Killing time

Foot traffic

Source of History

air museum

In down day diving

\* - Endustrial Shale Schiller

Slow down traffic

→ living working players

\* back alleys

no plans but options

\*



Define the technological nature of the functions

A place to work  
Shared parking concept between  
different activities

No asphalt → Not dumping in  
the roadway / hallway

Integrate Education into this

Trolley / Busses

A high place - vertical element

Condominiums above the retail

40 stories — 7 story limit  
Have work play  
live my life & not eat grass

live & light @ night

floral shows - landscaping

getting lost  
lost pathways

Vista Hotel Convention & Water Collection connection

— Cultural Hub at Vista Hotel street

grass tower

Public



# \* Town Center

(1) Public / Private

Public & Private space

(2) Parking Garage - Sense of Arrival

Variety of Parking  
Employee only parks  
Keep parking separate  
from the production  
realm  
valet parking

(3) Tapestry of the community

(4) Public Market monolithic public market  
physical structure

? - (3) Incubator "Small business incubator"

~~(5) Connection to the larger community~~

(6) Industrial Ribbon - inclusion but not encouraging

(7) connection to the local community  
too to enter

connectivity to

No one story large footprint

Homework

Inside / Outside - continuum of space

Guangzhou  
regeneration

Plazas w/ morning & evening light  
quirky street performers w/ bench

Sustainability



Interesting shapes & organic detail  
Storefront unit

open air outdoor sitting

Kids things boutique

In & out easy

mini-golf

Central gathering place

tree houses

Access to water

Sidewalk cafe

bicycle parking } biking  
" lanes }

communal space

Shopping, eating, entertainment

Outdoor Room

Architect Secret garden

Colors & flowers

→ Pioneering & Adventure not Yucca

Public Meeting. 11/10/14

Accessibility -

Education - WUAT training

Connection to the River?

Tapestry of the Community

Landmark opportunity - something identifiable

Center for the performing Arts

Night life. -

Poise - new square - Biologis fountain.

Freight access underground?  $\longleftrightarrow$  Back Alloys

% Public vs. Private?

16, 24, -

Bar district - id check to get in, the free outdoor  
monument.

Inventory of vacant land

FEBA0987

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- 15 education
- 16 Capillary Counts
- 17 Color and color sensory stimulation
- 18 night life
- 19 public art
- 20 Sculptured work
- 21 Ped realms
- 22 shopping street
- 23 bike paths rocks
- ~~24 public square~~
- 24 high places
- ~~25 Main gateways~~
- 26 Tapestry of the community 25
- ~~27 Local town~~
- 28 Seasonal Rink
- 29 ~~29~~ street cafe
- 30 ~~31~~ Identifiable land market.

Building ~~the~~ Complex  
 shielded parking  
 Fine Grain Shopped.

Rainy St.  
 Austin TX

Bridgeport shopping  
 Village Mall