

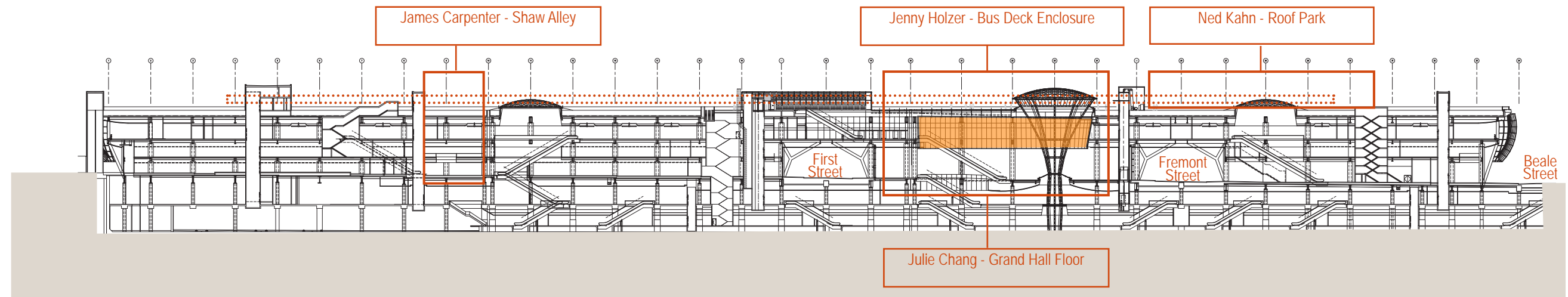
An architectural rendering of the Transbay Transit Center Arts Program. The image shows a large, modern interior space with a high ceiling featuring a series of white, curved, rib-like structures that create a sense of depth and light. The floor is decorated with colorful, abstract patterns in green, red, and yellow. People are walking through the space, and a large staircase is visible in the background. The overall atmosphere is bright and open.

TRANSBAY

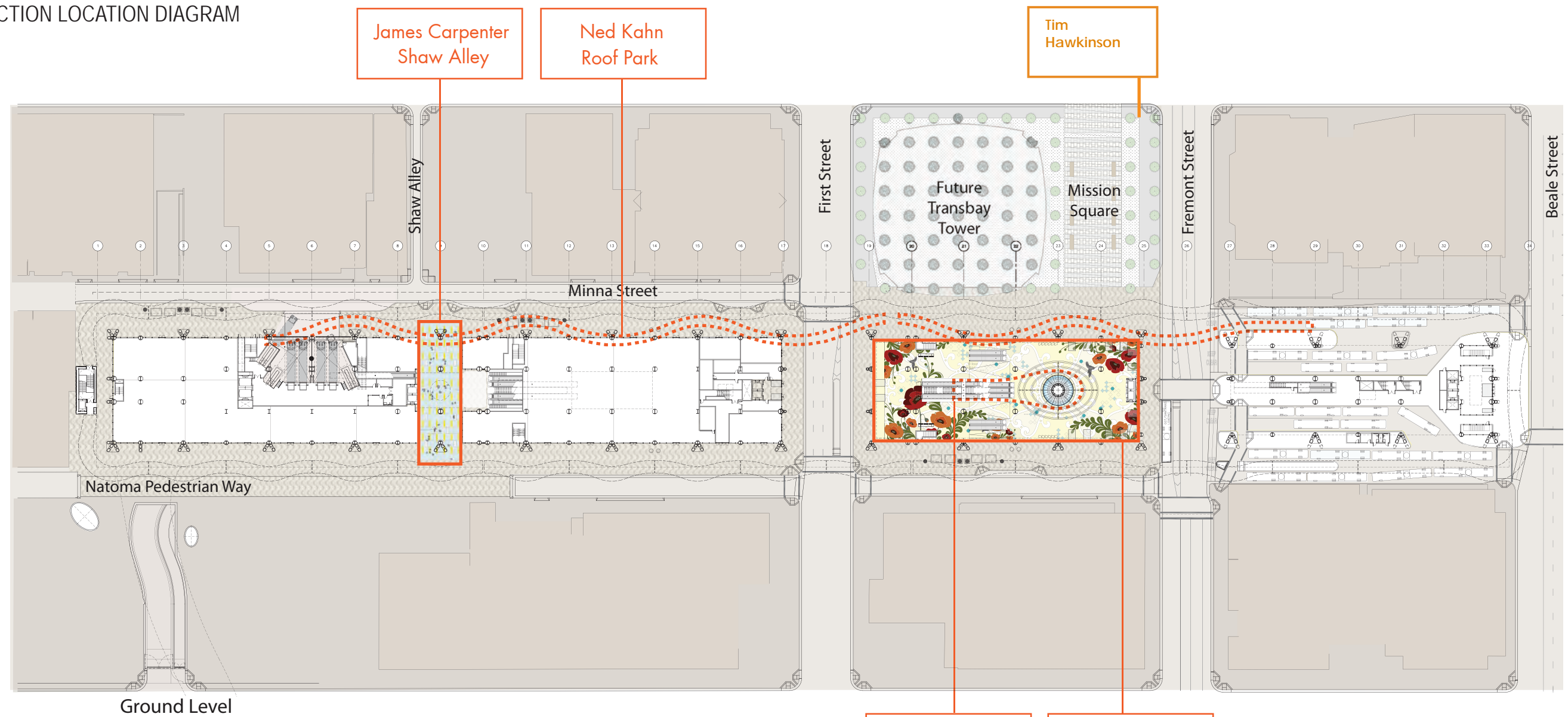
TRANSIT CENTER

ARTS PROGRAM

Pelli Clarke Pelli Architects



TTC ARTS SECTION LOCATION DIAGRAM



TTC ARTS PLAN / LOCATION DIAGRAM

TRANSBAY TRANSIT CENTER

The Transbay Transit Center will provide a modern, state-of-the-art transit hub for downtown San Francisco. The new facility will draw together modes of public and private transportation, creating a grand entry point to the city in the spirit of the great stations of the world. The building's design is highly accessible, sustainable, and attractive, with a 5.4-acre public rooftop Park, grand light-filled spaces, and a unique façade. The new Transit Center is spurring development in the surrounding city blocks, anchoring the growth of a new residential mixed-use urban neighborhood.

Eight counties in the Bay Area and the state will be linked by eleven transit systems: Muni, AC Transit, Greyhound, WestCat, SamTrans, Caltrain, Golden Gate Transit, Bart, ParaTransit, Amtrak shuttle bus service, and, in the future, California High Speed Rail. There is also the possibility of a connection to Amtrak's Coast Daylight train line. In addition, there will be ample accommodation for bicyclists and taxis. By 2030, Transbay is expected to serve up to 45 million people annually.

The Transbay Transit Center will be the focus of a new neighborhood for San Francisco and a destination for retail, art, community, and cultural activities. The building must be not only an excellent and well-functioning transit center, but also a friendly place that people want to use and be near.

The building's design is graceful, luminous, welcoming, and safe. Its undulating metal exterior wall with forms like the petals of a flower and perforated with a beautiful pattern created by the British mathematical physicist, Dr. Roger Penrose, is shaped to reduce the scale of this very large structure. On the interior, the building is suffused with natural light. "Light Columns" bring natural light deep into the building, creating a cheerful, healthful atmosphere. The largest Light Column forms the central element of the 120-foot tall Grand Hall, Transbay's primary space. From the train platforms to the rooftop park, the Transbay Transit Center is open, light-filled, and accessible.

The Transbay Transit Center is scheduled to be complete in the fall of 2017.

ARTS PROGRAM

Artistic collaborations bring into sharp focus the similarities and differences among the arts. When we collaborate, we not only learn about the ideals and crafts of other artists, but we also learn much about our own art and ourselves. The close collaboration of architects with sculptors, painters, and decorative artists allows art to become part of a building, affecting its architecture and being affected by it.

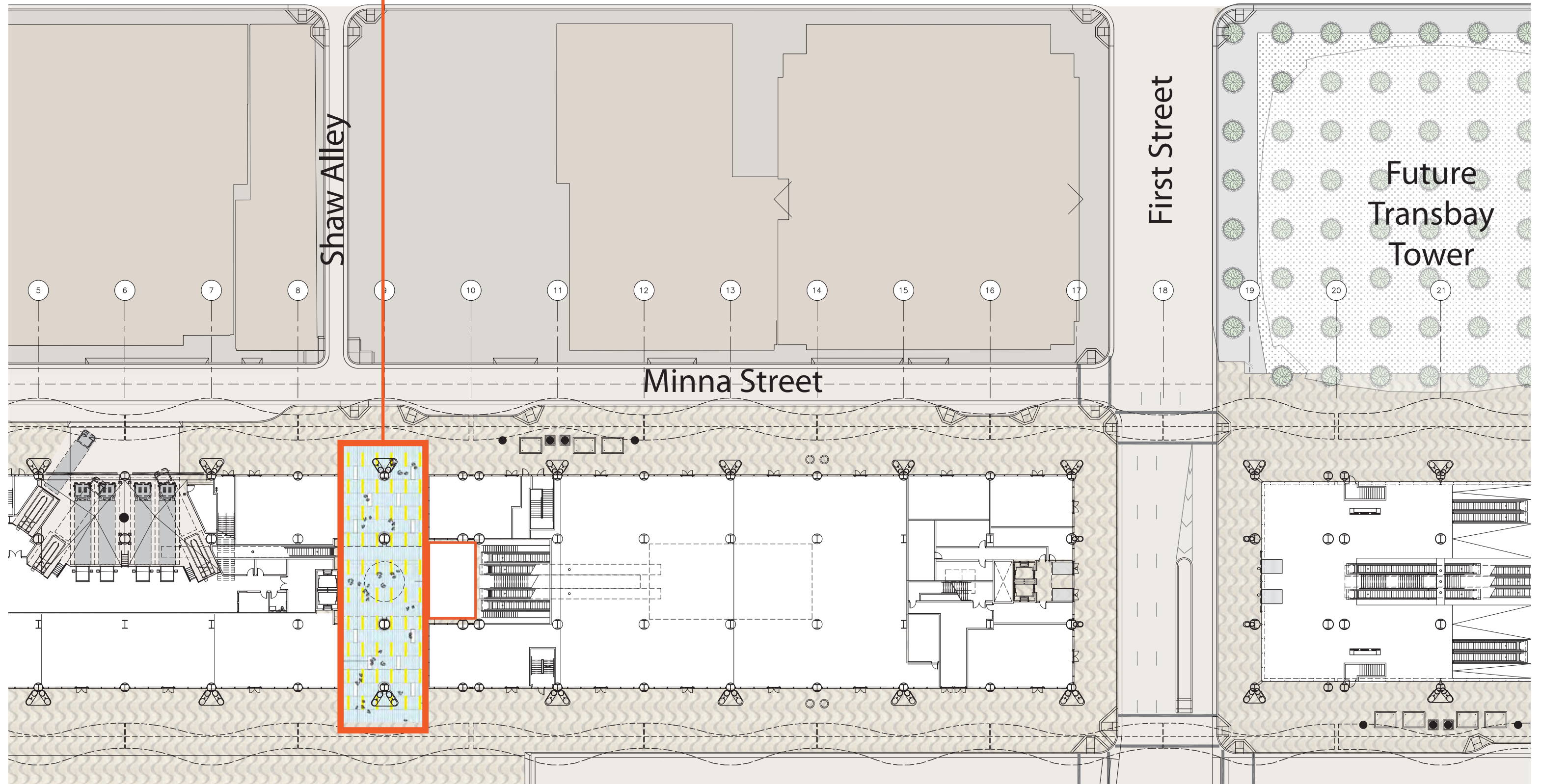
Most painters and sculptors today think of their art as an independent entity, best seen in museums. A different mind-set is needed in order to conceive art as a part of a building. In a museum, paintings are exhibited as very special objects, separate from the viewers. Ever-present guards remind viewers not to touch them. When art is incorporated in a building, however, the relationship between art and viewer is changed, offering artists another way to communicate with their audience. An image on a floor (in mosaic or terrazzo) becomes very accessible, physically and emotionally. We can touch it and even step on it without diminishing it. Art ceases to be remote and becomes part of life.

- Cesar Pelli

The Transbay Transit Center Arts Program is emblematic of the Transbay Joint Powers Authority's support of the arts, and recognizes the importance of integrating public art work into the architecture of the Transit Center. The TJPA and Pelli Clarke Pelli Architects have partnered with the San Francisco Arts Commission to highlight the work of the following artists:

- Jamie Carpenter's light installation in Shaw Alley
- Julie Chang's terrazzo floor in the Grand Hall
- Tim Hawkinson's sculpture in Mission Square
- Jenny Holzer's LED artwork in the Grand Hall and on the Bus Deck Level
- Ned Kahn's bus jet fountain in the Rooftop Park

James Carpenter
Shaw Alley



Narrative of the project

The new Transbay Transit Center will be a major intersection in the urban fabric of the South of Market neighborhood of San Francisco and will span and bridge over several streets including Shaw Alley. As envisioned in Pelli Clarke Pelli's design, Shaw Alley will be developed as a pedestrian passage that will pass underneath the main structure and will be lined with retail shops and include a major entrance to the Transit Center, flanked by adjacent cafés and public functions.

To focus the pedestrians' attention on this unique passage, our proposal for Shaw Alley consists of two fields of luminous objects: A series of sixty illuminated fins consisting of paired planes of cast acrylic resin with a prismatic rib pattern and integral LED lighting, set within the undulating wave ceiling and a series of sixty illuminated glass pavers set within a larger field of precast concrete pavers. The two Light Fields act in concert to define a luminous volume through which the pedestrian moves.

The crisp edges and rectangular geometry of the prismatic fins in the upper Light Field contrast with the undulating wave geometry of the ceiling and emphasize the sense of movement created by the ceiling geometry and the directional axis of Shaw Alley. The lower Light Field reinforces this sense of movement and clear sense of directionality leading the pedestrian along the axis of Shaw Alley through the Transit Center.

A series of illuminated benches is located within the field of pavers between the central line of building columns and consists of precast concrete seats identical to the pavers that are raised above the plane of the pavers. A stainless steel armature supports the bench and incorporates angled reflector panels of specialty finished ribbed stainless steel that reflects light from the glass pavers located beneath the bench. A central steel spine provides back support while discouraging the use of the bench as a sleeping platform. The use of light in both the ceiling and floor planes provides for both a sense of security and clear way finding through the Transbay building.

The Parallel Light Fields form a unique and dramatic landscape of light that celebrates passage and movement while creating an entry environment that links the Transbay Transit Center to the City.

JAMES CARPENTER DESIGN ASSOCIATES

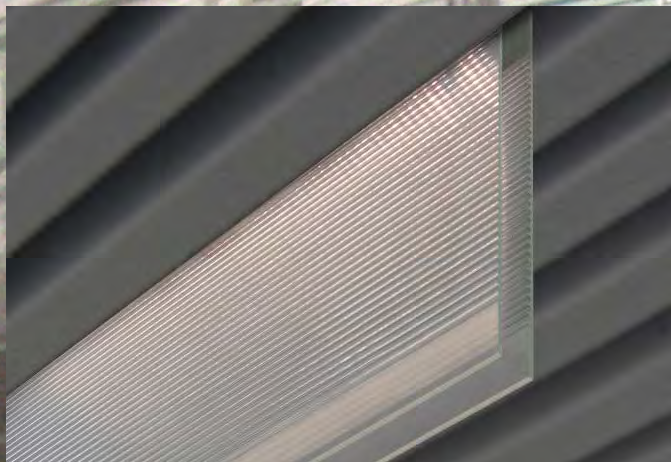


SHAW ALLEY CONCEPT VIEW - IMAGE BY PCPA

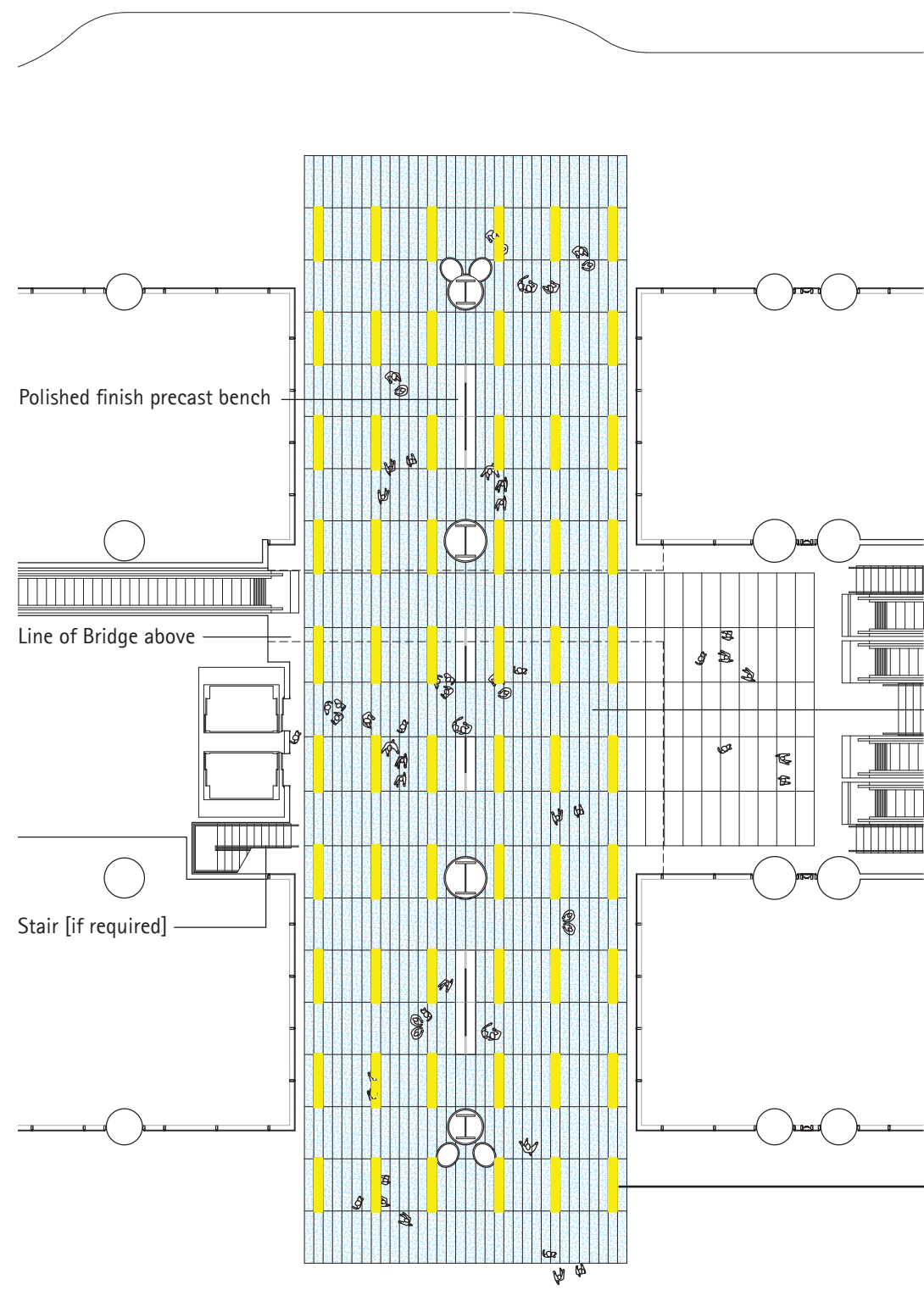




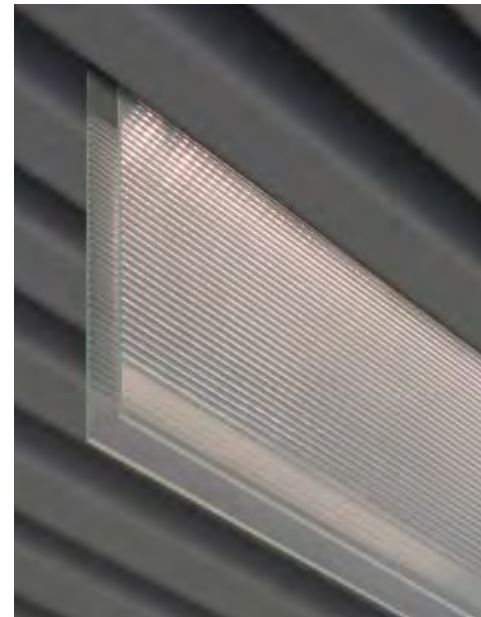
SHAW ALLEY CONCEPT VIEW DAY



SHAW ALLEY CONCEPT VIEW EVENING



Ground Floor Plan



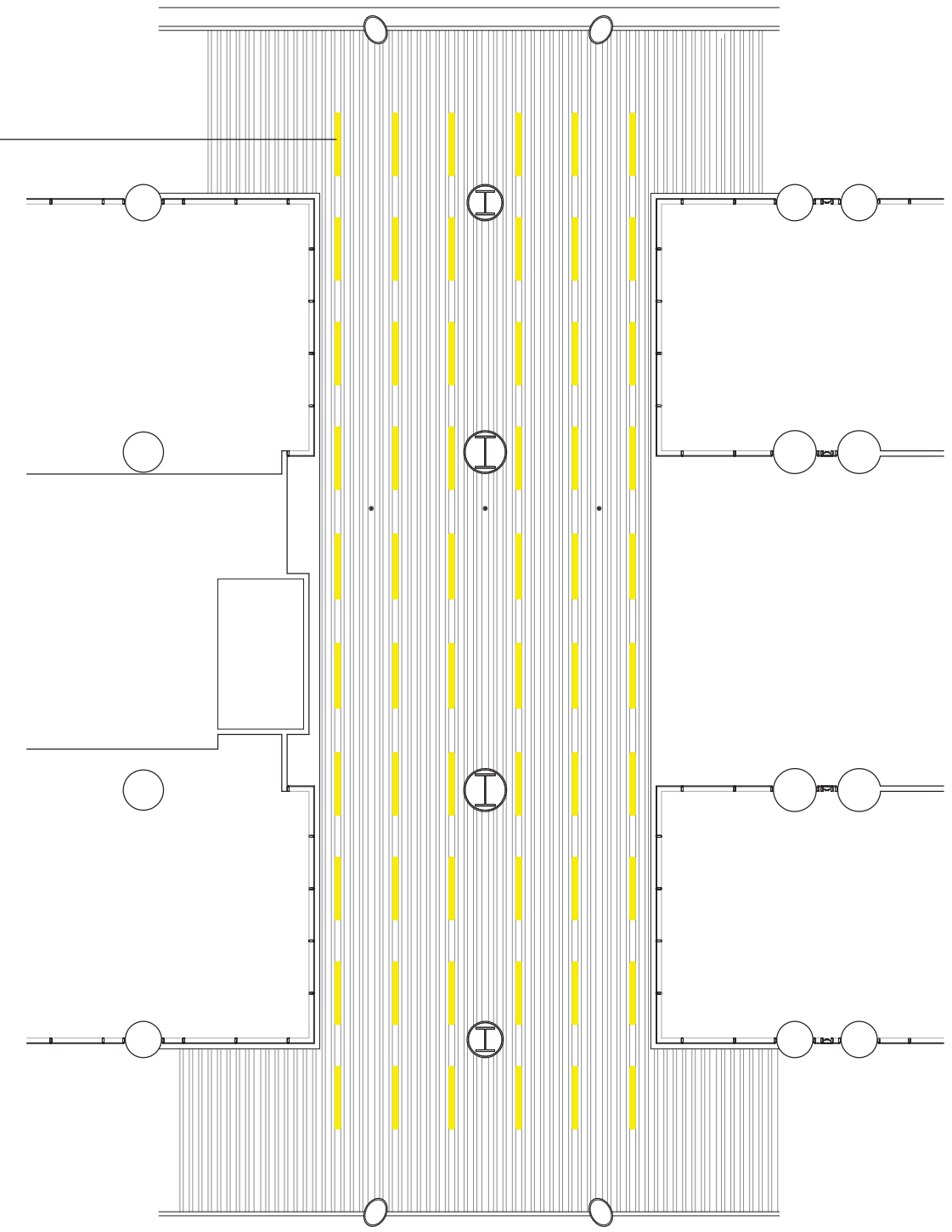
Luminous Prismatic Resin Fins



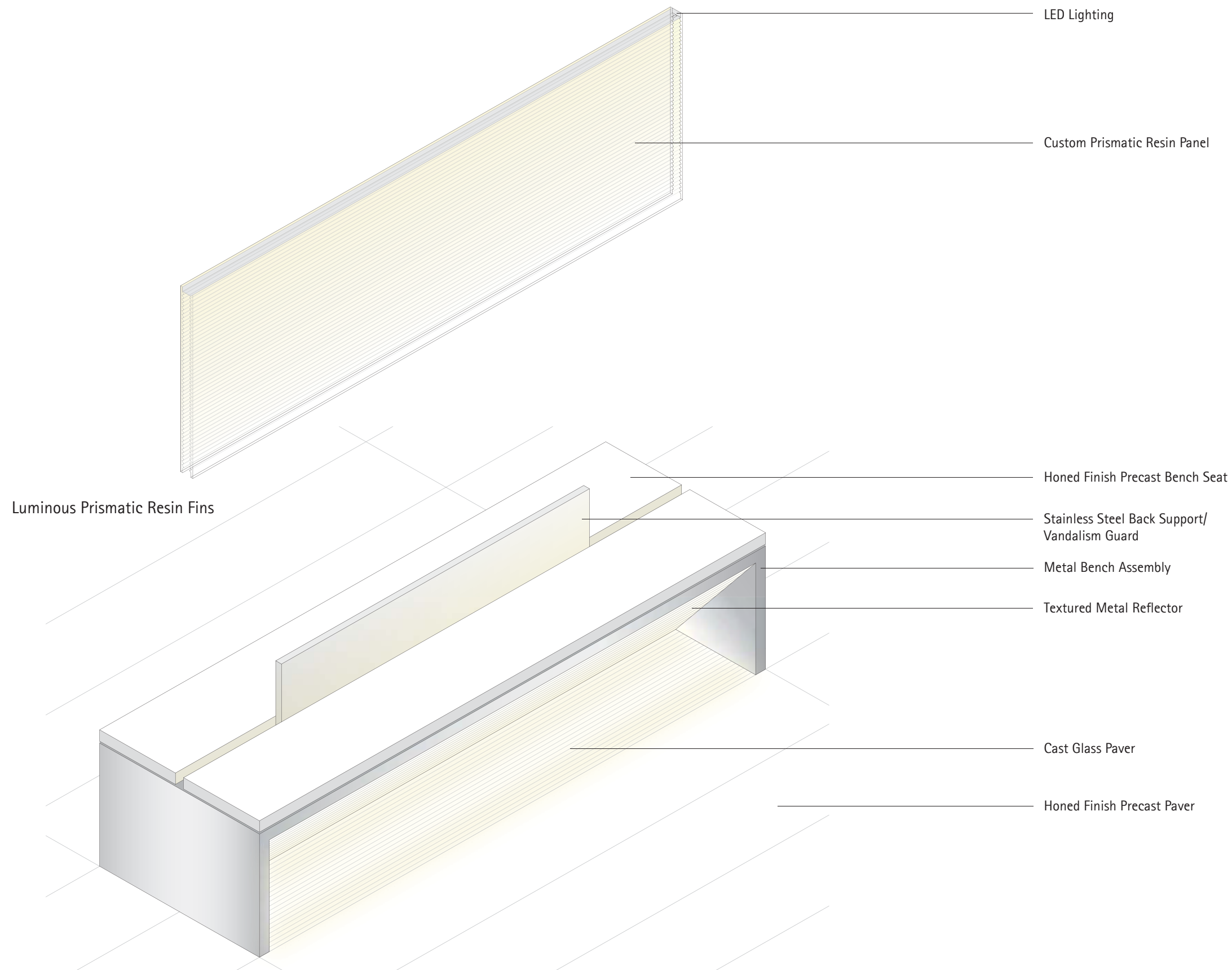
Honed Finish Precast Pavers



Cast Glass Pavers



Reflected Ceiling Plan



Lighting Integrated Bench

SHAW ALLEY LIGHTING INTEGRATED BENCH STUDY



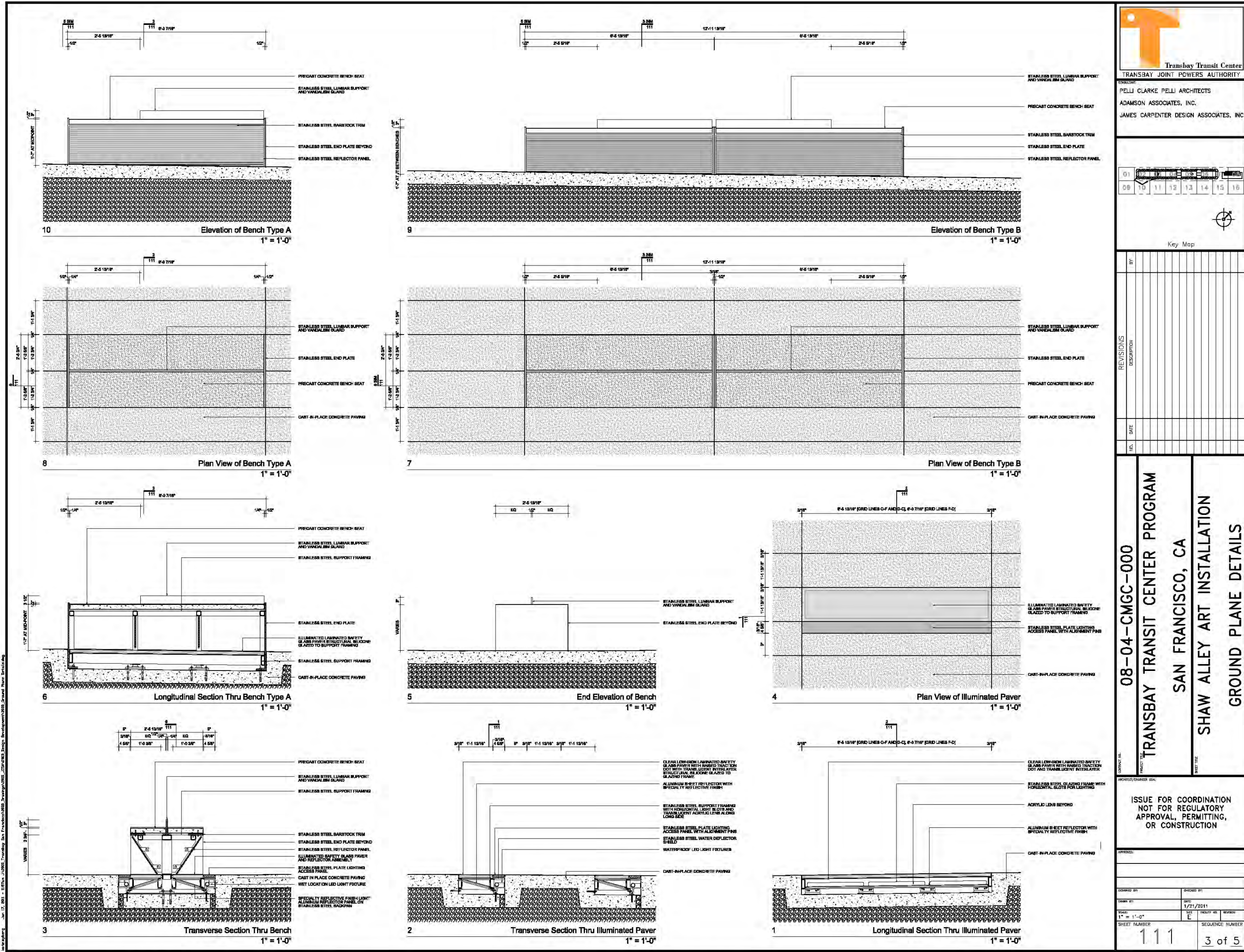


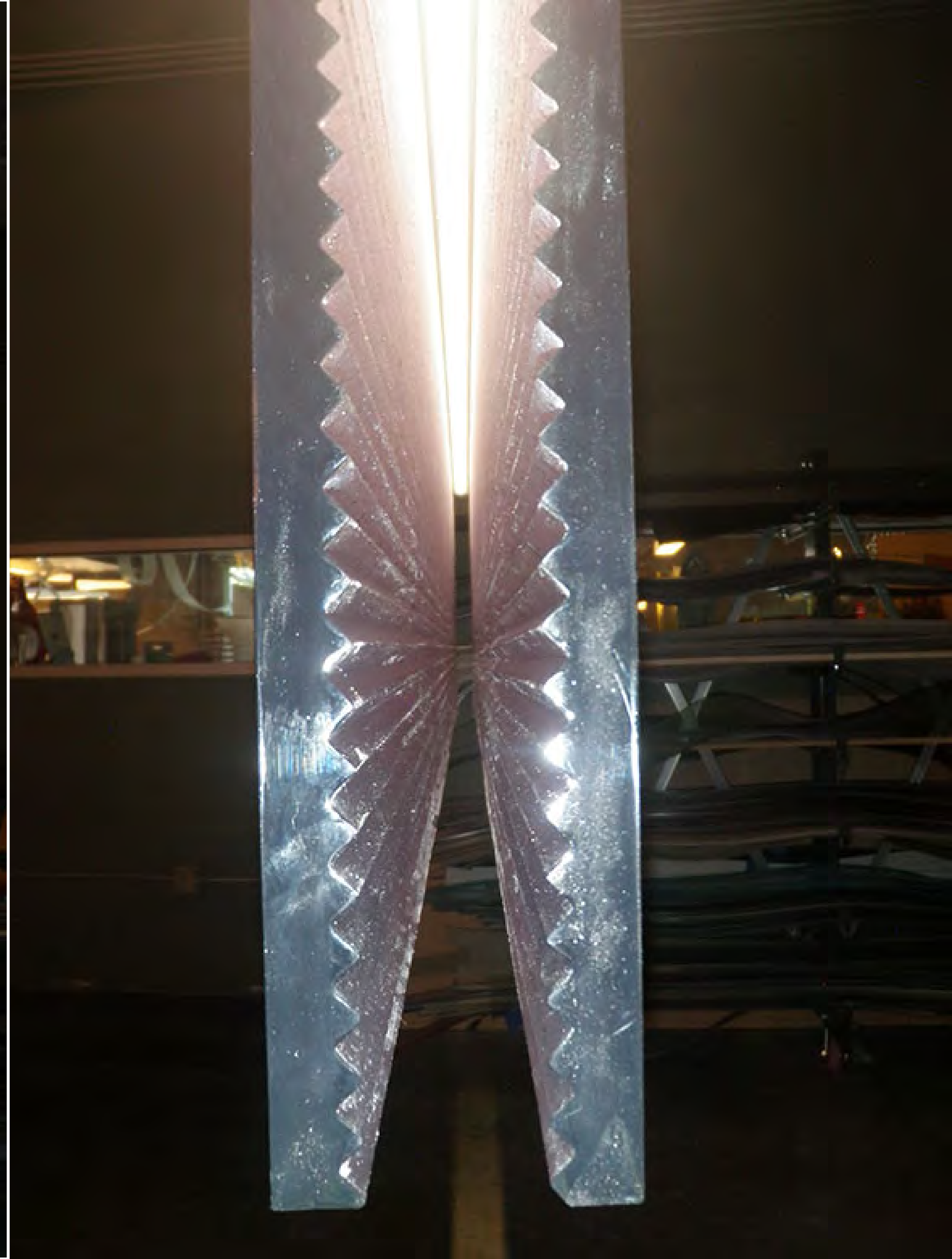
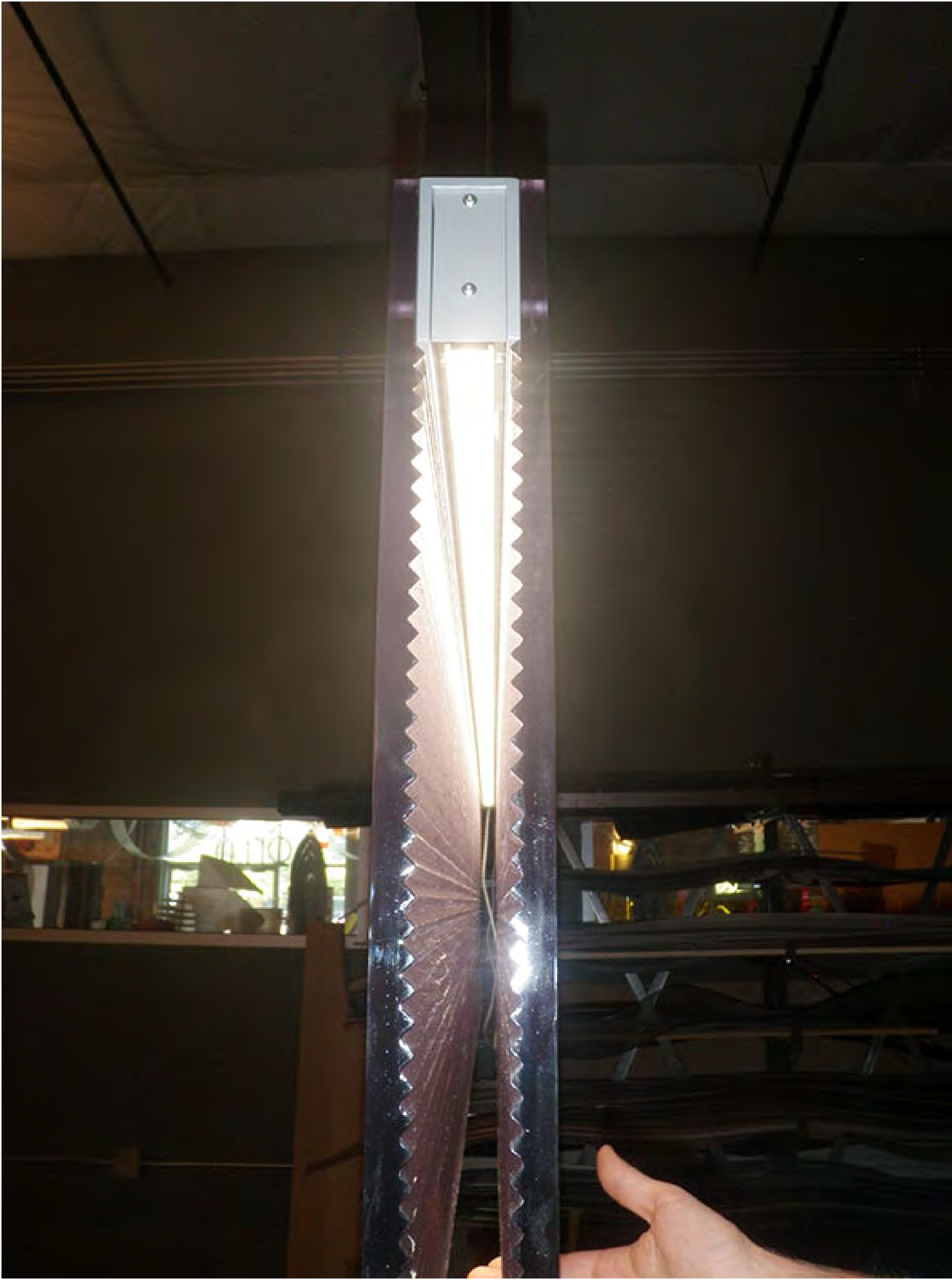
SHAW ALLEY PROJECT CONCEPT - IMAGE BY PCPA

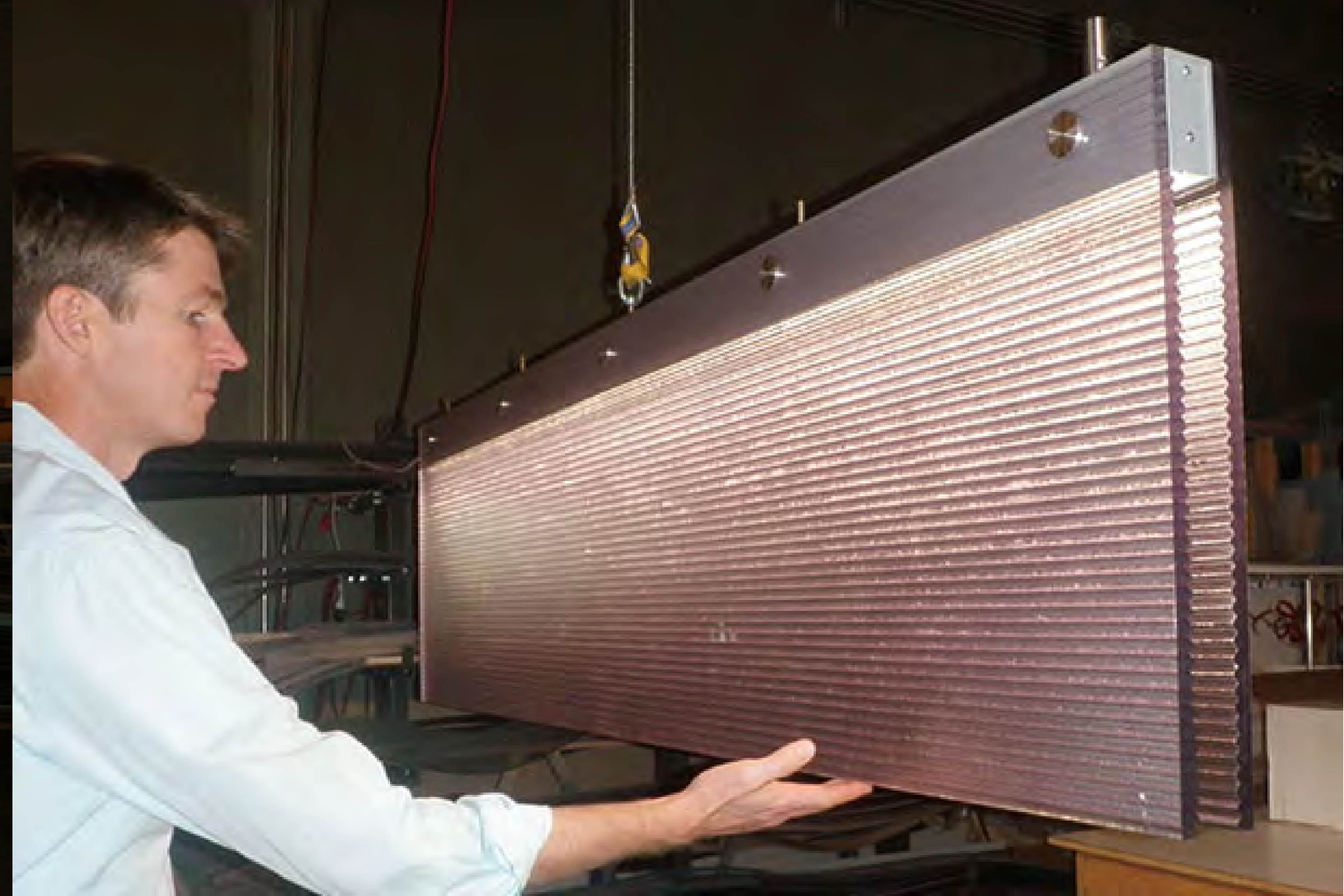












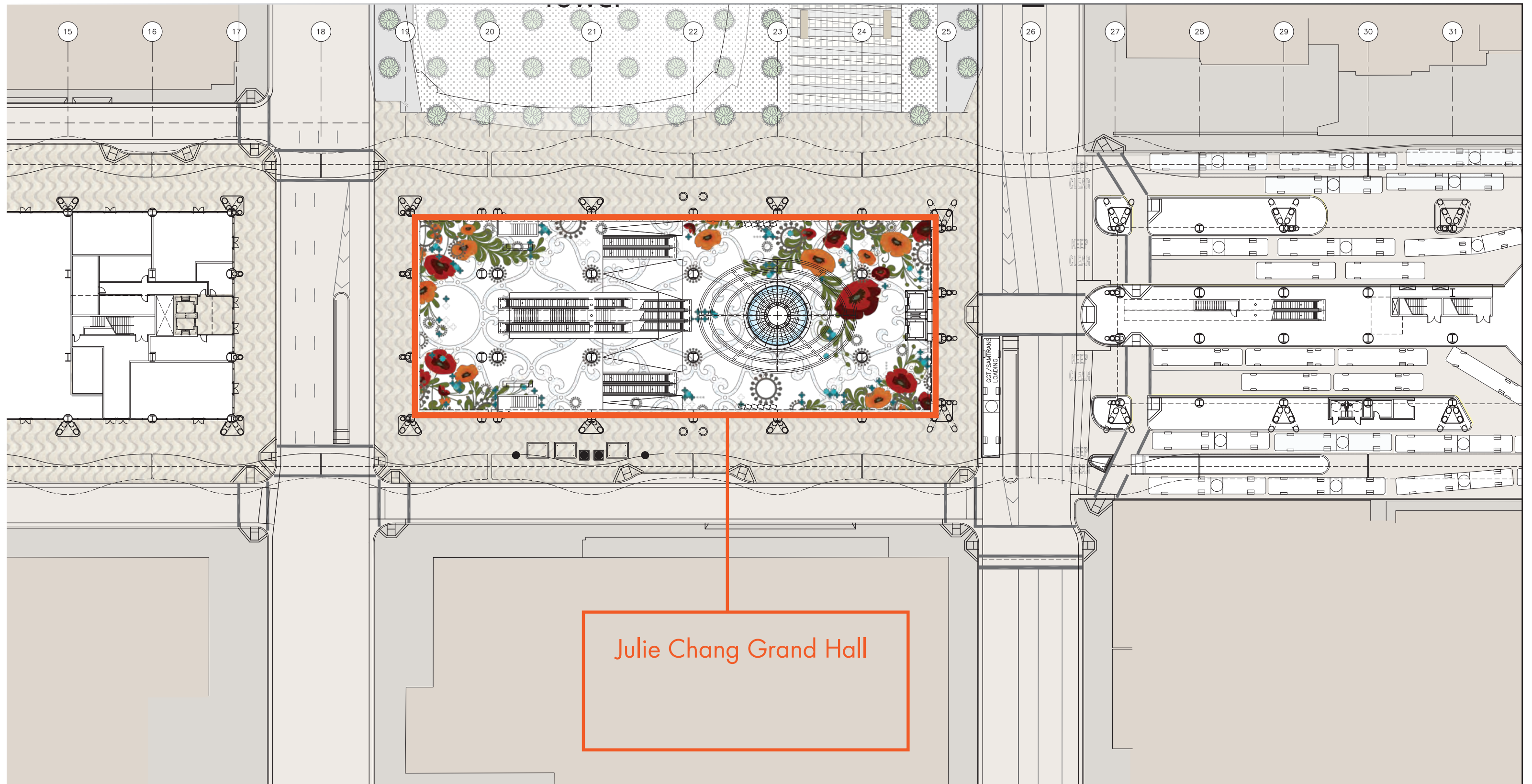


JCDA PAST WORKS





Julie Chang Grand Hall





Narrative of the project

The Transbay Transit Center is not only a valuable resource for the community, but also a great civic building that has the potential to express and celebrate the spirit of the neighborhood, city and region. Inspired by the striking juxtaposition of Victorian and Modern architecture for which San Francisco is best known, the design floor of the Grand Hall would be created entirely in terrazzo and would welcome visitors into a warm and inviting environment that evokes a lush sunlit Victorian garden.

A graphic band of Victorian ornament is laid in white glass across the entire surface and provides the basic structure to the design. Appearing to morph out of the building's canopy of arching steel beams, it elegantly joins past and present together and references our city's architectural heritage.

Mined from our local ecology, California poppies in shifting hues of vibrant reds and oranges burst into bloom alongside verdant laurels from every corner of the hall, while jewel-toned hummingbirds, highlighted by mirrored glass, sparkle throughout.

Integrated into the design is a subtle overlay of icons and patterns, which are drawn from the rich tapestry of people and cultures across the Bay Area. To name a few, flower like circular rings from an Indian sari tumble throughout and decorate each supporting column of the building. Simultaneously, cloud like curves inspired by Chinese embroidery and Japanese crests play alongside diamonds and chevrons, which are found in a variety of sources including African textiles and Grecian pottery. A geometric scattering of star and cross motifs from Islamic tiles reflect pieces of the sky and serve as way finding elements to and from entrances, escalators and staircases.

Spanning nearly 20,000 square feet, the Grand Hall would boast the largest fine art terrazzo installation in the nation to date, where visitors and commuters alike will find themselves drawn into the colorful light filled space, inspired to explore the myriad of symbols and images and compelled to linger.

JULIE CHANG



day March 3, 2014

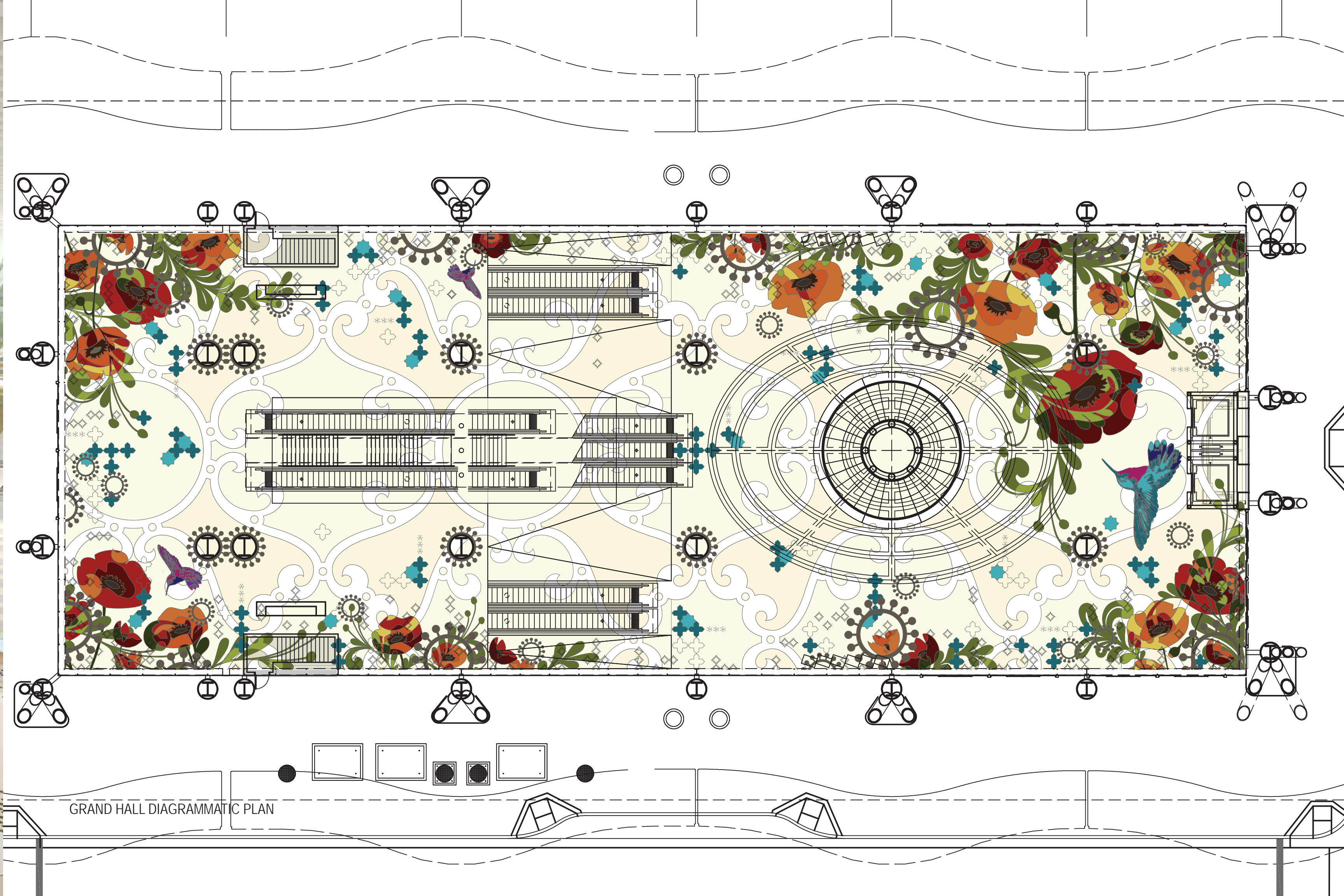
SCHEDULE		BUS SCHEDULE	
1	2	3	4
5	6	7	8
9	10	11	12
13	14	15	16
17	18	19	20
21	22	23	24
25	26	27	28
29	30	31	32
33	34	35	36
37	38	39	40
41	42	43	44
45	46	47	48
49	50	51	52
53	54	55	56
57	58	59	60

FREMONT

STREET

NATIONAL STREET

VIEW TO GRAND FROM BUS LEVEL



GRAND HALL DIAGRAMMATIC PLAN

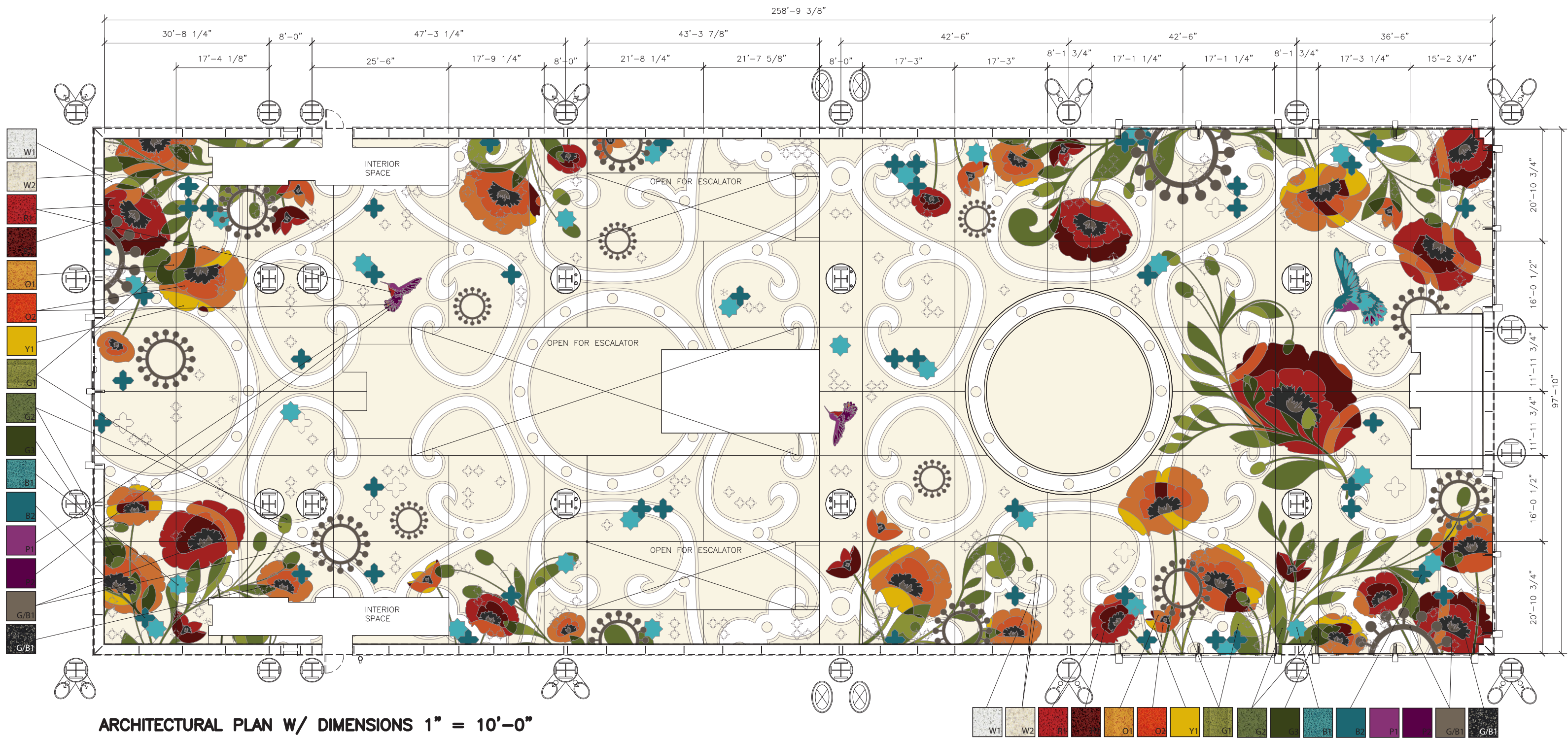


VIEW FROM GRAND HALL TO BUS LEVEL



GRAND HALL FLOOR DETAIL







VIEW FROM BUS LEVEL TO GROUND



↑







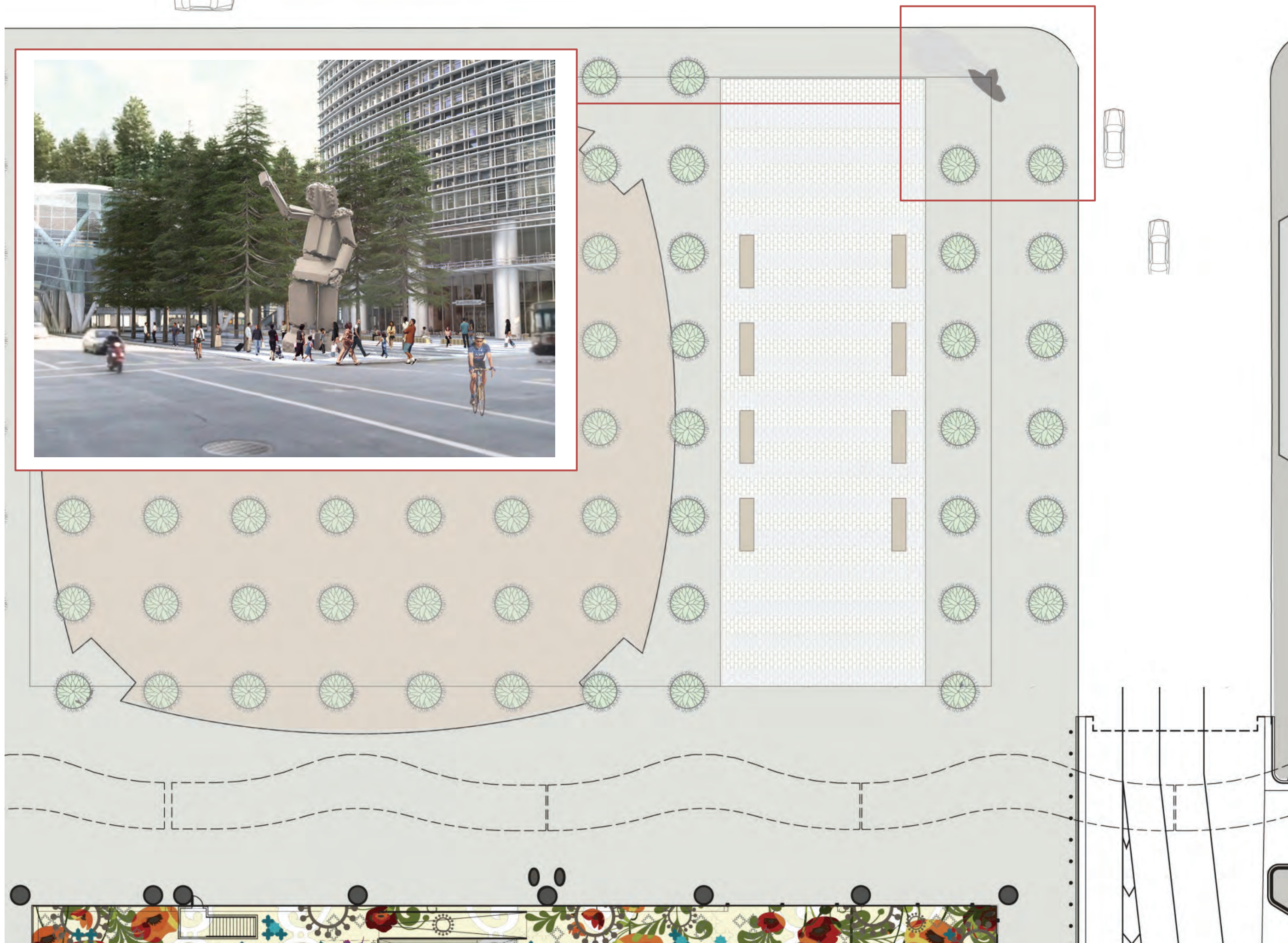


PAST WORKS



THANK YOU

A NICE DAY





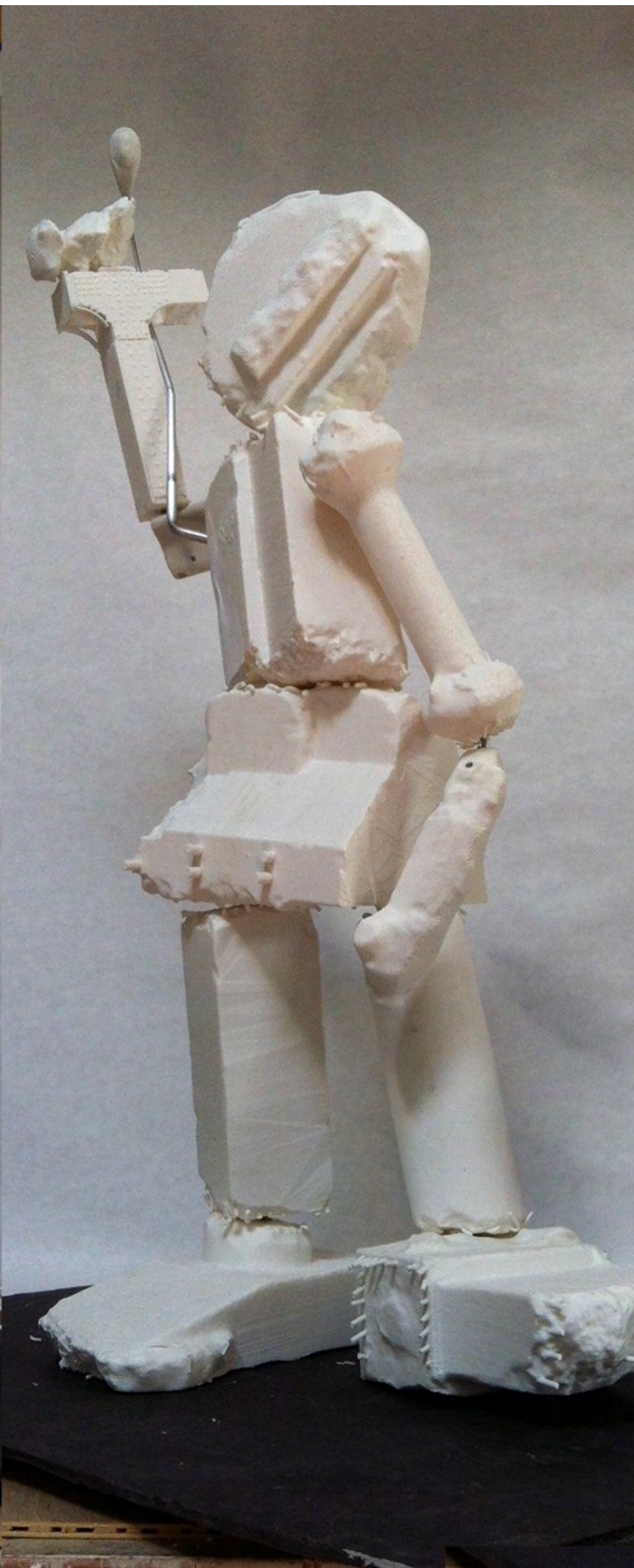
Narrative of the project

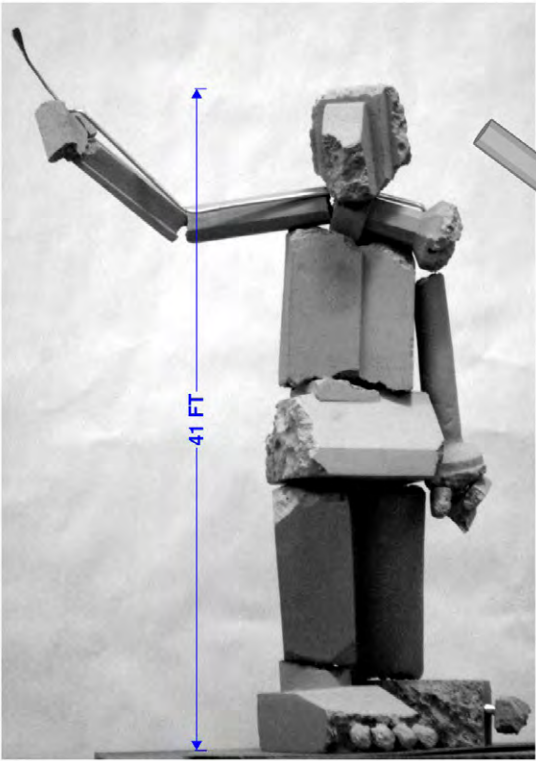
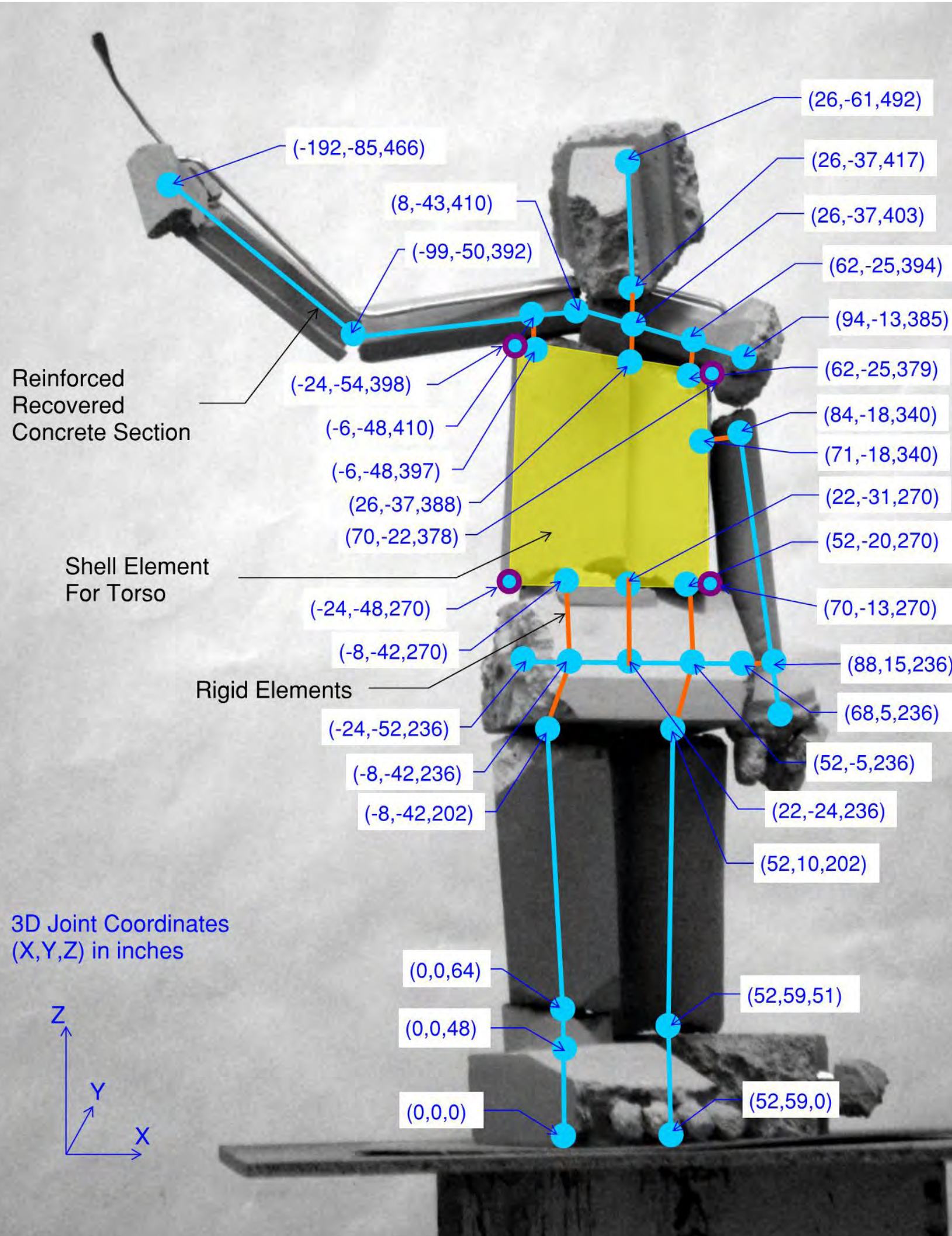
A sculpture composed of approximately 10 blocks of salvaged concrete. It stands 40 feet tall and weighs 80 tons. Conceived as a modern marker, it's most basic and timeless statement -- "I was here" -- is an indication that one is on the right path. This Journey is underscored by the sculpture's original incarnation as a bus ramp, reminding us that life is composed largely of transitions. Its contrappostal gesture recalls classical sculpture but its raw and immediate form speaks of the primitive and archetypal.

It references, among other things, stacked stone objects created by indigenous people of the Pacific Northwest, Greek Telamons (ornate architectural columns carved in the form of male figures), and the biblical Ebenezer. (Ebenezer is a name of Hebrew origin meaning "Stone of the help", derived from the phrase "Eben ha-Ezer").

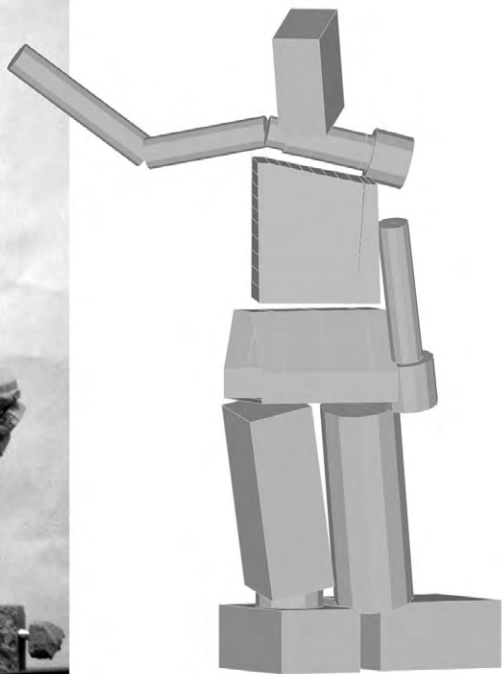
TIM HAWKINSON



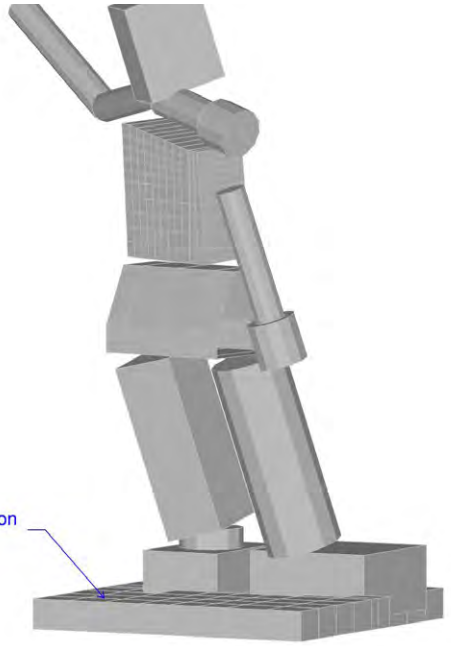




Sample Model



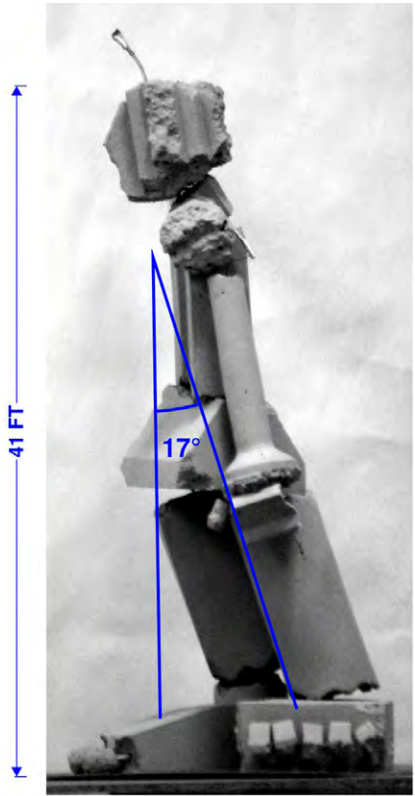
Analysis Model



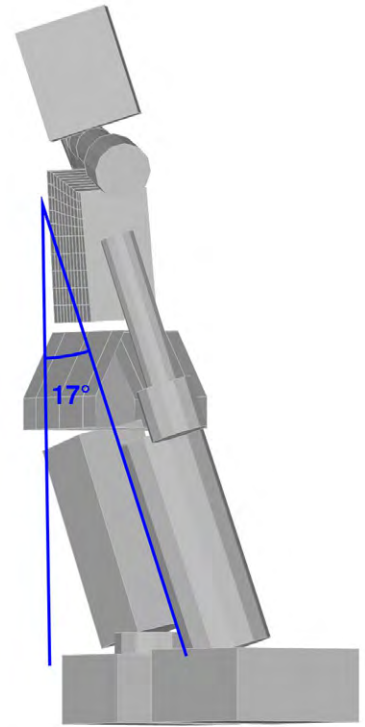
RC Mat Foundation
20'x20'x2'



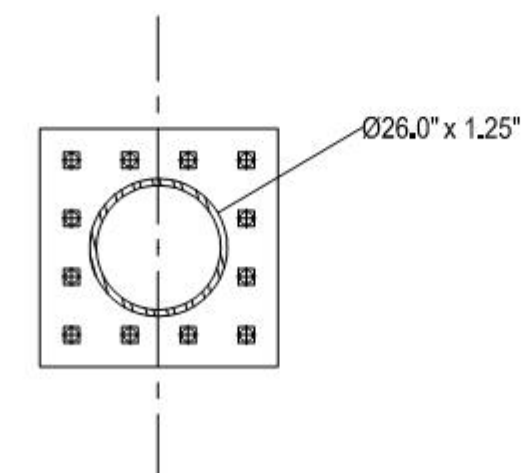
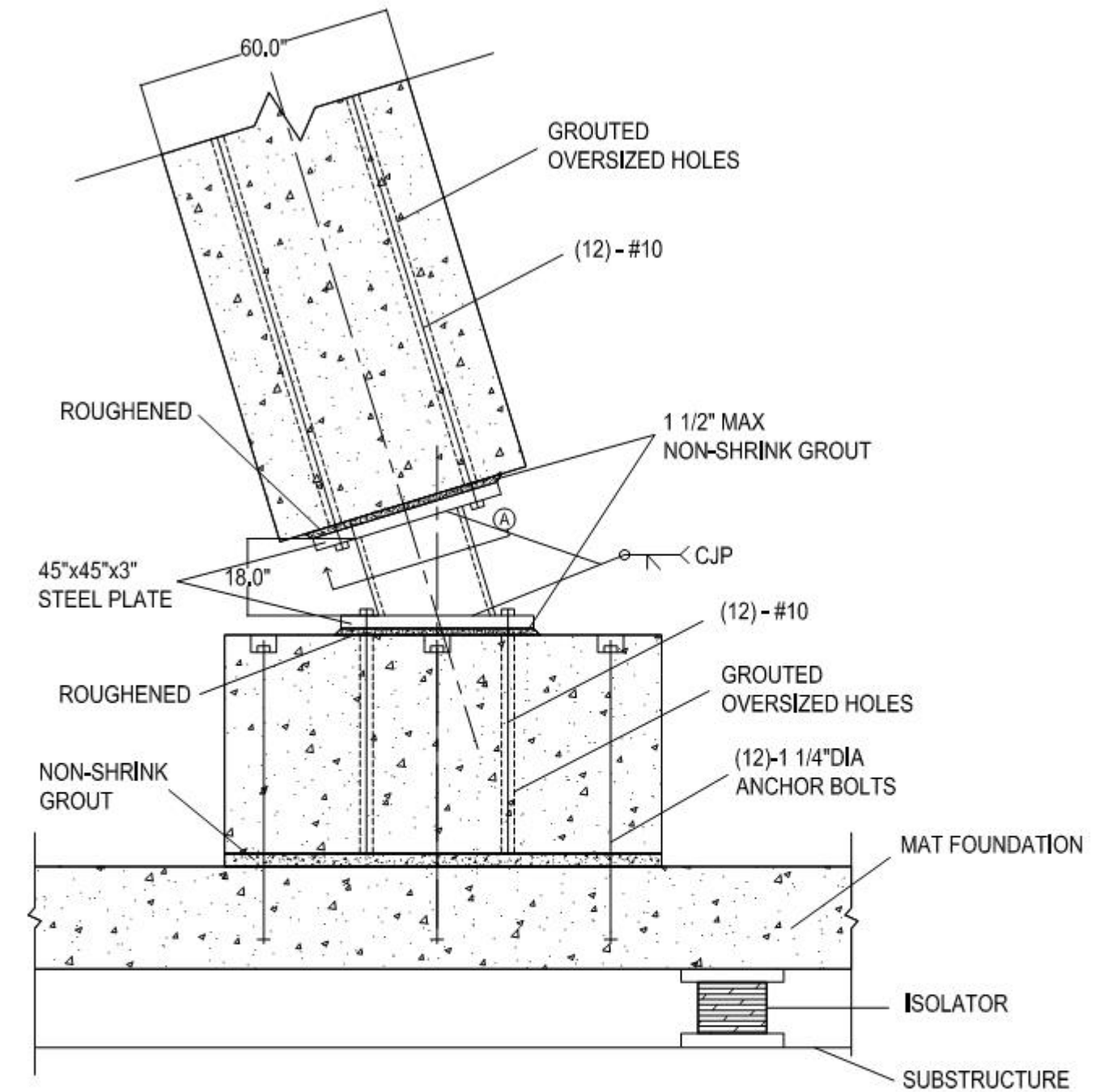
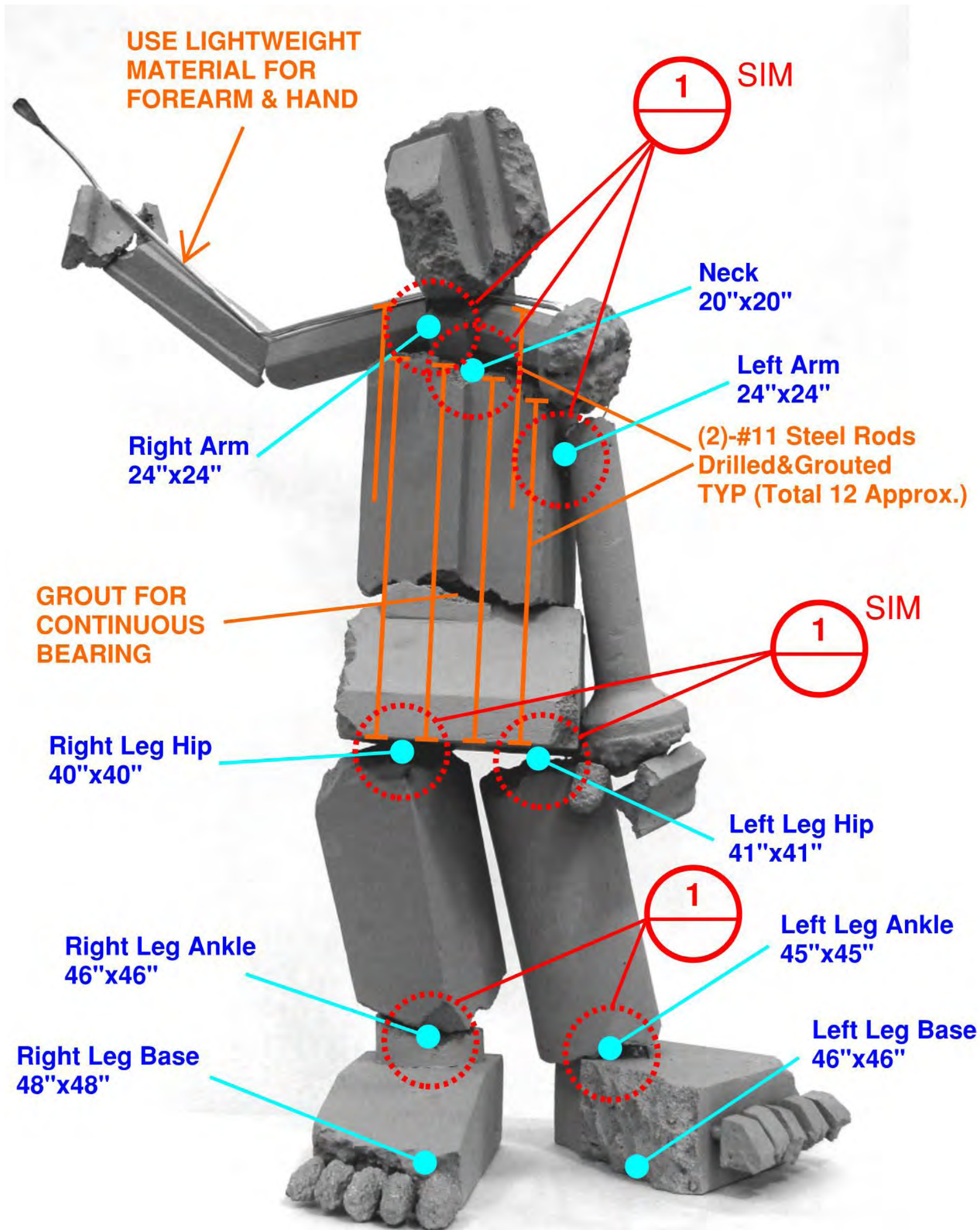
Base Isolator



Sample Model

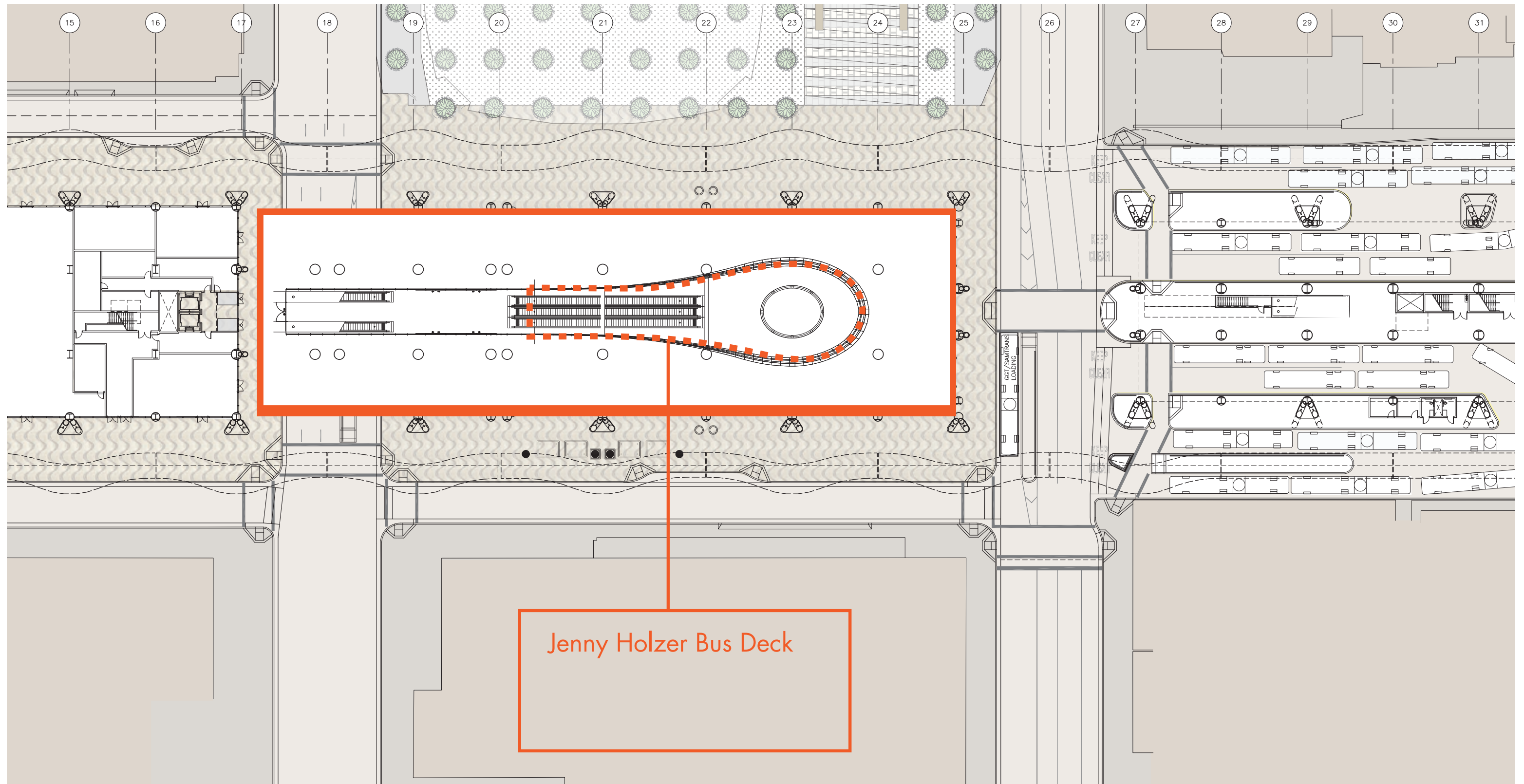


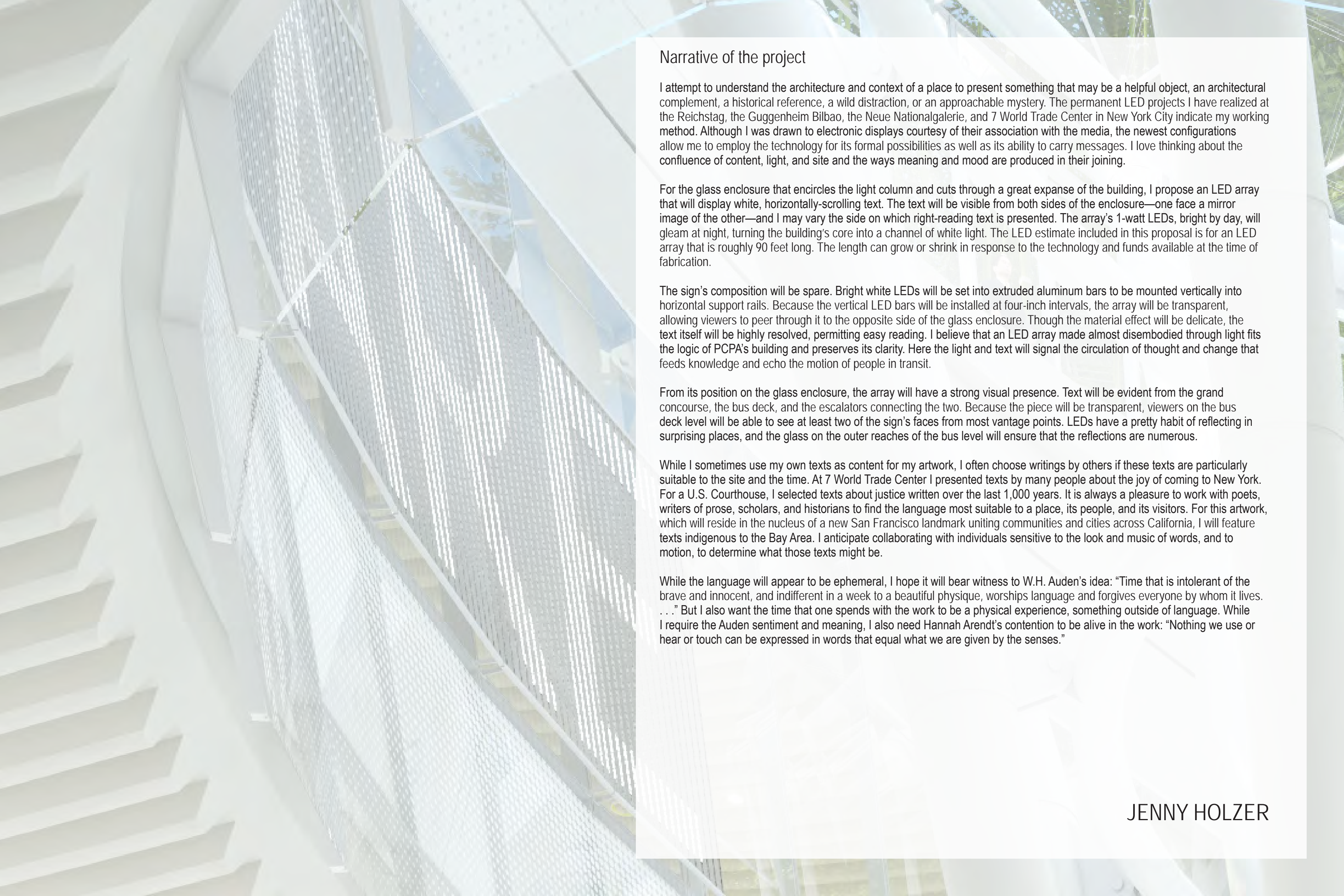
Analysis Model



SECTION A

STRUCTURAL ANALYSIS



An architectural rendering of a modern building with a glass facade. A central light column is visible, and a glass enclosure is shown cutting through the building's structure. The rendering is in a light, semi-transparent style, showing the internal structure and the proposed LED array.

Narrative of the project

I attempt to understand the architecture and context of a place to present something that may be a helpful object, an architectural complement, a historical reference, a wild distraction, or an approachable mystery. The permanent LED projects I have realized at the Reichstag, the Guggenheim Bilbao, the Neue Nationalgalerie, and 7 World Trade Center in New York City indicate my working method. Although I was drawn to electronic displays courtesy of their association with the media, the newest configurations allow me to employ the technology for its formal possibilities as well as its ability to carry messages. I love thinking about the confluence of content, light, and site and the ways meaning and mood are produced in their joining.

For the glass enclosure that encircles the light column and cuts through a great expanse of the building, I propose an LED array that will display white, horizontally-scrolling text. The text will be visible from both sides of the enclosure—one face a mirror image of the other—and I may vary the side on which right-reading text is presented. The array's 1-watt LEDs, bright by day, will gleam at night, turning the building's core into a channel of white light. The LED estimate included in this proposal is for an LED array that is roughly 90 feet long. The length can grow or shrink in response to the technology and funds available at the time of fabrication.

The sign's composition will be spare. Bright white LEDs will be set into extruded aluminum bars to be mounted vertically into horizontal support rails. Because the vertical LED bars will be installed at four-inch intervals, the array will be transparent, allowing viewers to peer through it to the opposite side of the glass enclosure. Though the material effect will be delicate, the text itself will be highly resolved, permitting easy reading. I believe that an LED array made almost disembodied through light fits the logic of PCPA's building and preserves its clarity. Here the light and text will signal the circulation of thought and change that feeds knowledge and echo the motion of people in transit.

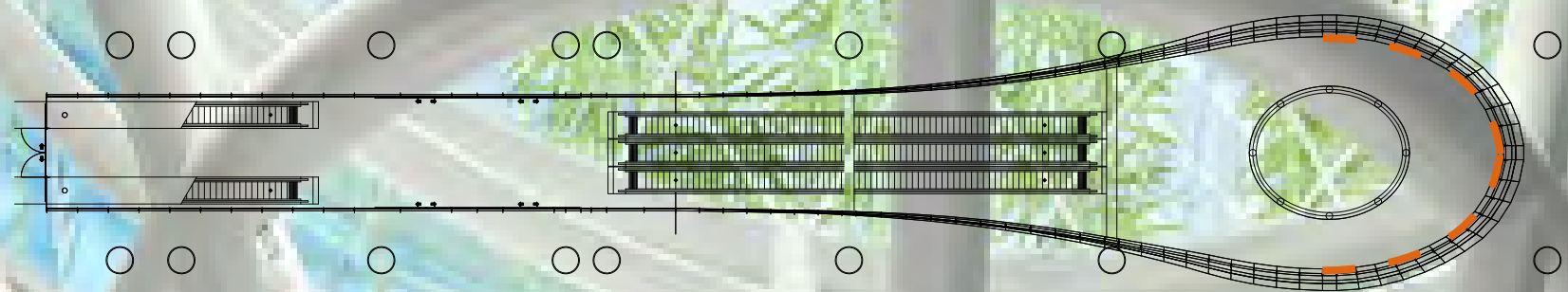
From its position on the glass enclosure, the array will have a strong visual presence. Text will be evident from the grand concourse, the bus deck, and the escalators connecting the two. Because the piece will be transparent, viewers on the bus deck level will be able to see at least two of the sign's faces from most vantage points. LEDs have a pretty habit of reflecting in surprising places, and the glass on the outer reaches of the bus level will ensure that the reflections are numerous.

While I sometimes use my own texts as content for my artwork, I often choose writings by others if these texts are particularly suitable to the site and the time. At 7 World Trade Center I presented texts by many people about the joy of coming to New York. For a U.S. Courthouse, I selected texts about justice written over the last 1,000 years. It is always a pleasure to work with poets, writers of prose, scholars, and historians to find the language most suitable to a place, its people, and its visitors. For this artwork, which will reside in the nucleus of a new San Francisco landmark uniting communities and cities across California, I will feature texts indigenous to the Bay Area. I anticipate collaborating with individuals sensitive to the look and music of words, and to motion, to determine what those texts might be.

While the language will appear to be ephemeral, I hope it will bear witness to W.H. Auden's idea: "Time that is intolerant of the brave and innocent, and indifferent in a week to a beautiful physique, worships language and forgives everyone by whom it lives. . . ." But I also want the time that one spends with the work to be a physical experience, something outside of language. While I require the Auden sentiment and meaning, I also need Hannah Arendt's contention to be alive in the work: "Nothing we use or hear or touch can be expressed in words that equal what we are given by the senses."

JENNY HOLZER

LED ARRAY LOCATION / LIMITS DIAGRAM



PROJECT DETAIL



GRAND HALL INSTALLATION RENDERING

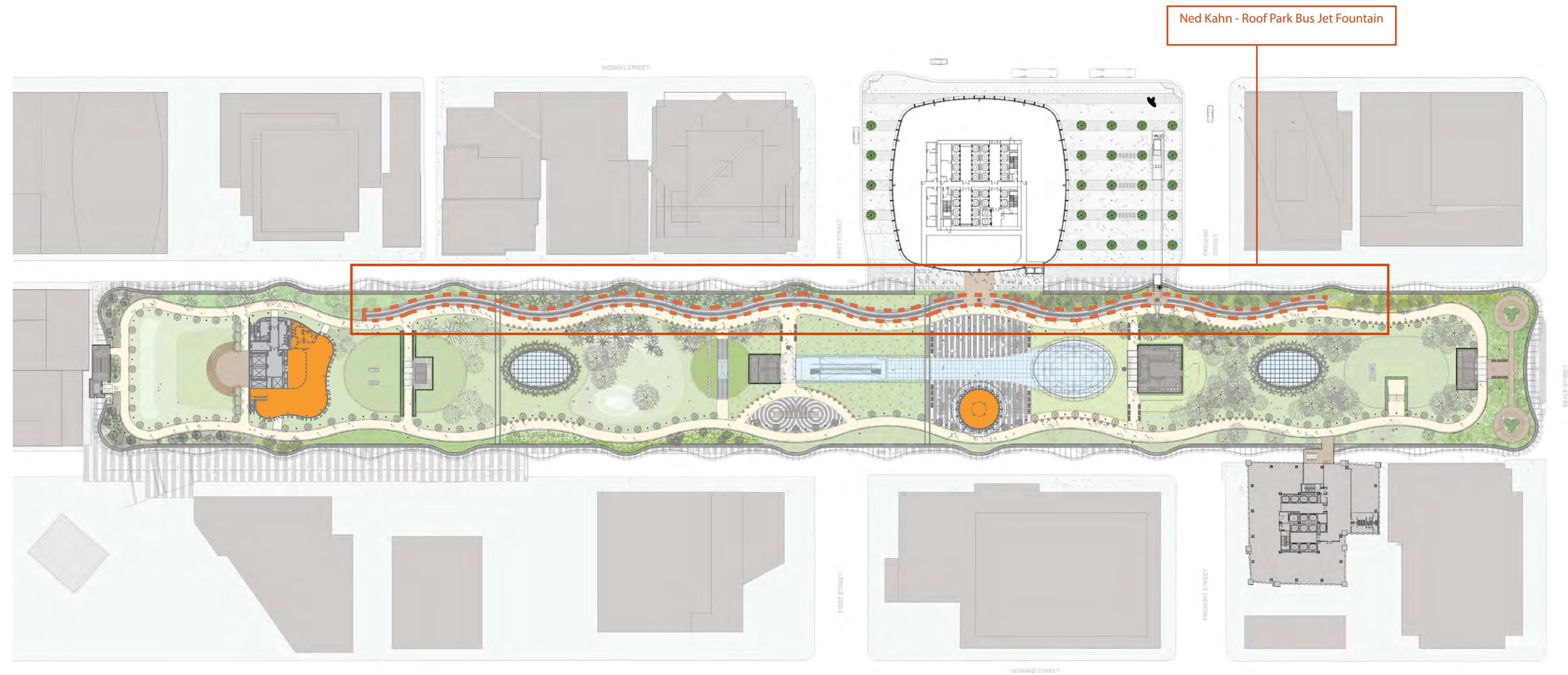
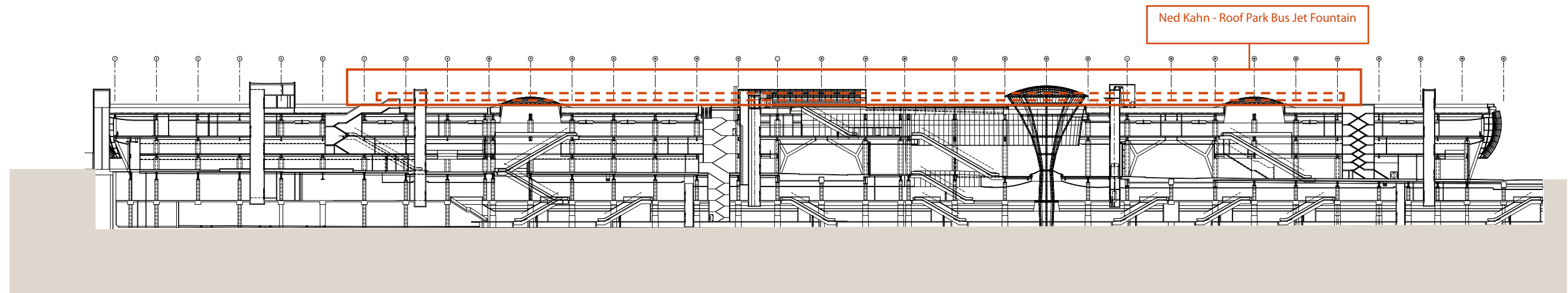






PAST WORK





Ned Kahn - Roof Park Bus Jet Fountain

Ned Kahn - Roof Park Bus Jet Fountain

PLAN / LOCATION DIAGRAM

Narrative of the project

My interest in visualizing turbulence on the scale of architecture has led me into a series of collaborations over the last decade where I created artworks that actively draw their energy from the site. One project is a collaboration with Pelli Clarke Pelli Architects and Peter Walker and Partners, on the new Transbay Transit Center in downtown San Francisco.

The new Transit Center, which will serve as the major hub of the high-speed train to Los Angeles, will feature a large park on the roof. I collaborated with Peter Walker on the design of a 1032-foot-long channel of water that will be activated by the buses driving through the level below. Ultrasonic sensors embedded in the ceiling above the passageway where buses drive through the building will activate jets of water in the park above, creating a real-time moving image of the passing buses rendered in water.

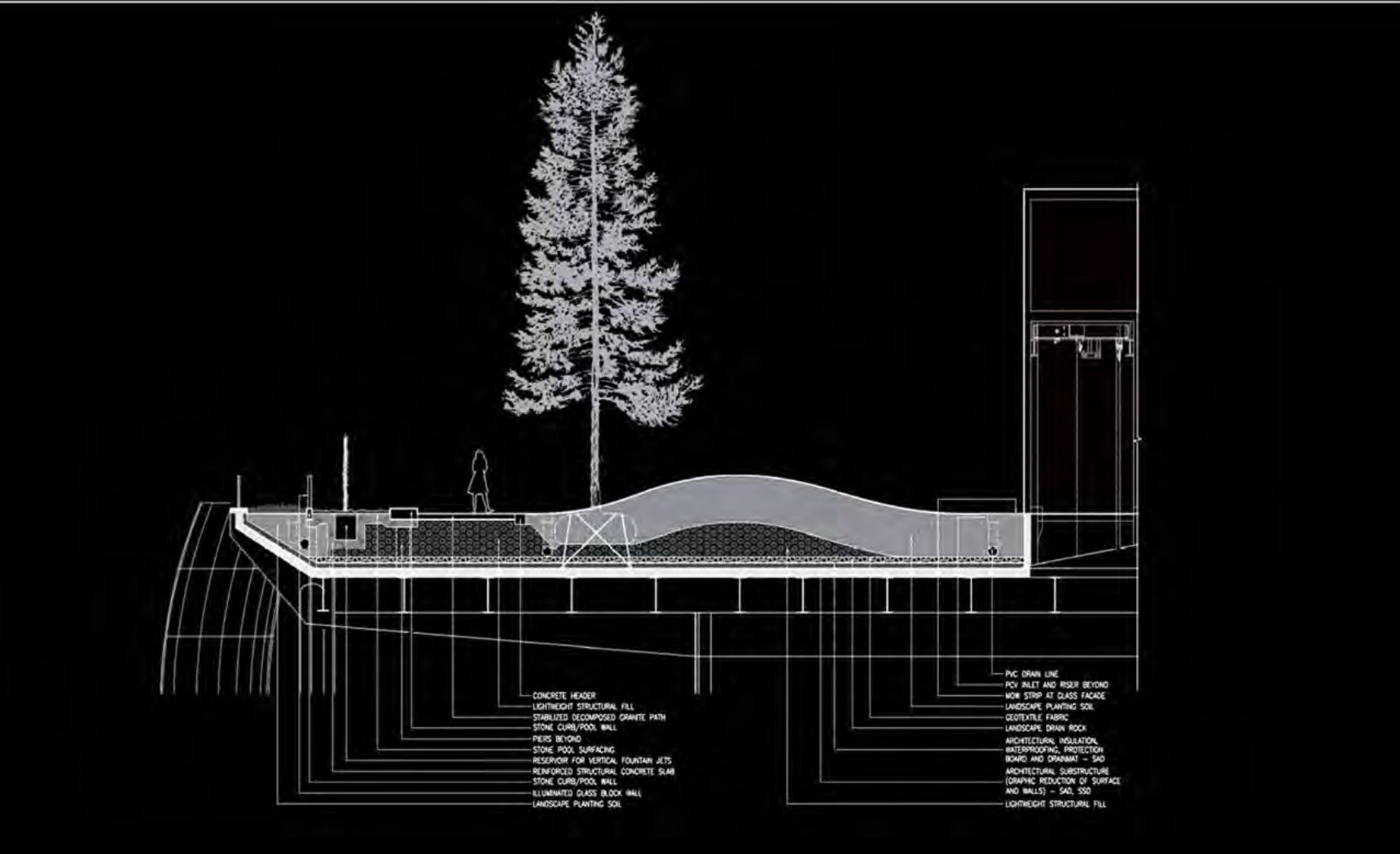
The ultrasonic sensors will be spaced every 4-feet on the ceiling and will be installed inside standard recessed can lighting fixtures. Wires from each sensor will run up through the ceiling and connect to a solenoid valve control on the water jet nozzle array directly above the sensor. The nozzles, which will also be on 4-foot centers to match the sensors, will be set into a floor grate covered channel that will run the length of the fountain. As a passing bus interrupts the ultrasonic beam, the sensor will open the solenoid valve directly above and allow a 4-foot tall jet of water to flow. The water will continue to flow while the beam is disrupted and will stop as the bus moves on. The result will be an impression, in water, of the motion of the buses through the station. An average bus is around 40-feet long which means that approximately 10 nozzles will be engaged at any given moment for each passing bus. Articulated buses are longer and will engage more nozzles. The sensor array will be centered above the middle lane on the North side of the roadway. The intent is to locate the sensors in a line where the most varied bus activity will take place.

The detection technology that we are using is ultrasonic liquid level sensors designed to be installed inside large storage tanks and oceangoing vessels to accurately measure the level of fluids. These sensors are a proven technology designed for decades of maintenance-free functioning in harsh and hard-to-access places. Unlike light bulbs, there are no filaments or other elements that burn out. This system will run for many decades with very minimal maintenance.

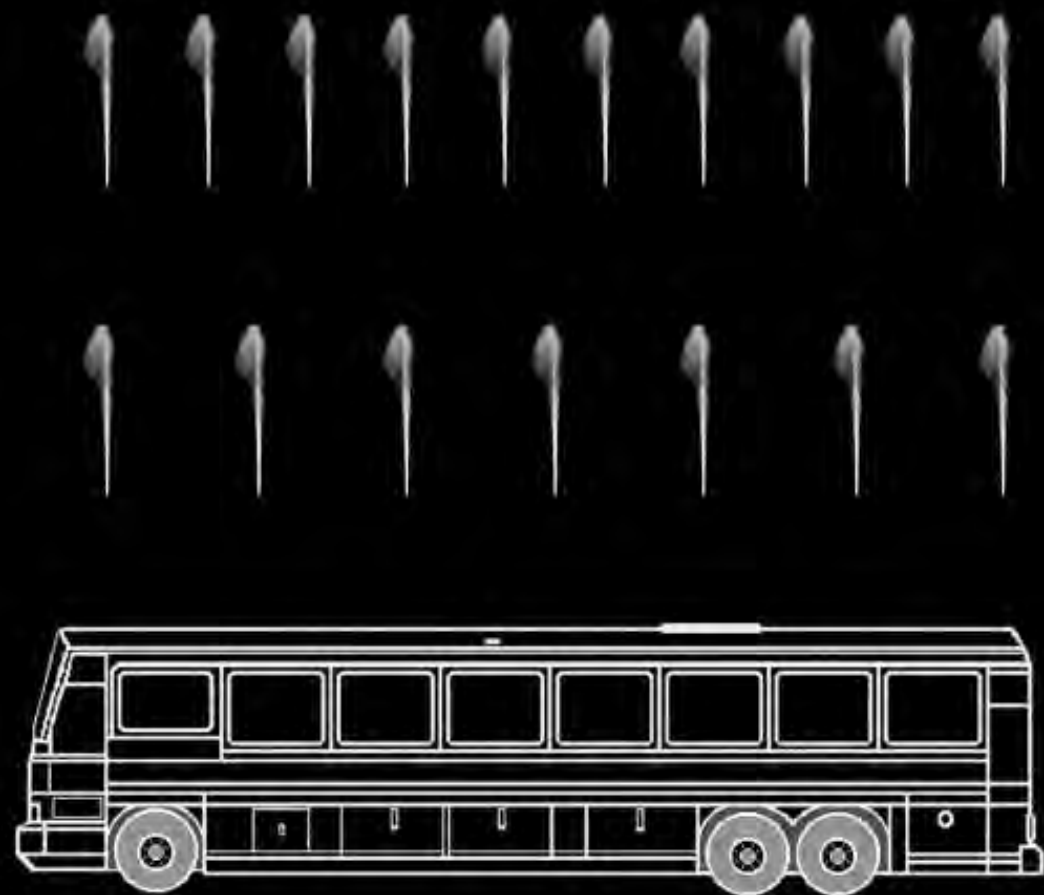
NED KAHN



BUS JET FOUNTAIN RENDERING



BUS JET FOUNTAIN DETAIL PRECEDENTS











PAST WORK



TRANSBAY
TRANSIT CENTER
S A N F R A N C I S C O
TJPA
TRANSBAY JOINT POWERS AUTHORITY
Pelli Clarke Pelli Architects