# Station Brand

A

Station Brand Vision

A1.1 Design Strategy

Introduction

The railway station needs also to be an important architectural element, but this seems to have been forgotten. When the rail was developed in several countries around the world in the beginning of the 19th century, the Regional Stations was not only the identity of the rail line, but also the main connection between the far population and the main centres and capitals. The station was not only a vital link for each town and village to its wider locality, region, and state, it was also the meeting place. The regional railway station as a permanent architectural manifestation has not just been important for customers entering it but it has also been the centre of urban life.

The regional stations were developed with a country identity but mainly with the regional or local identity. The regional station was the first welcome building when passengers arriving and it was clear that was designed to identify one region, sometimes with local architecture, regional elements, identifiable materials as hand painted tiles, local stone, local wood, pitched roofs, colours etc.

The long tradition of the railways shall be emphasized with modern contemporary architecture for the regional stations and to add a landmark as a lantern that guides passengers through Baltic landscape, peaceful and calm.
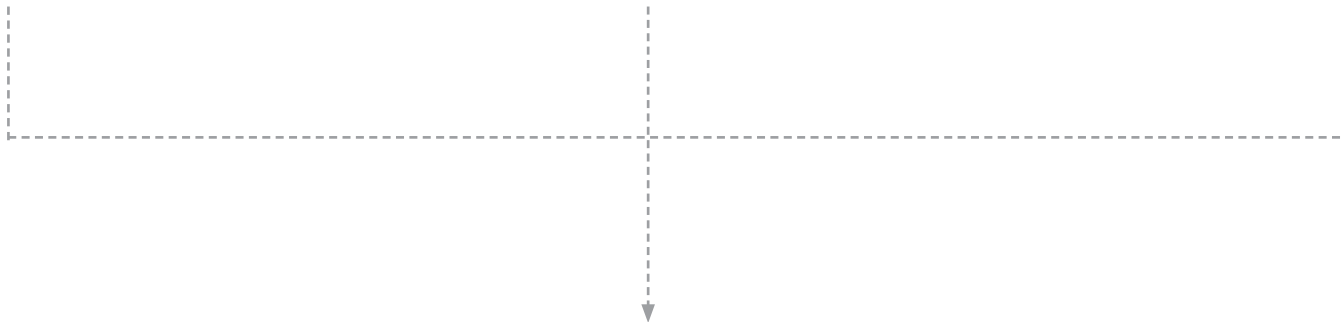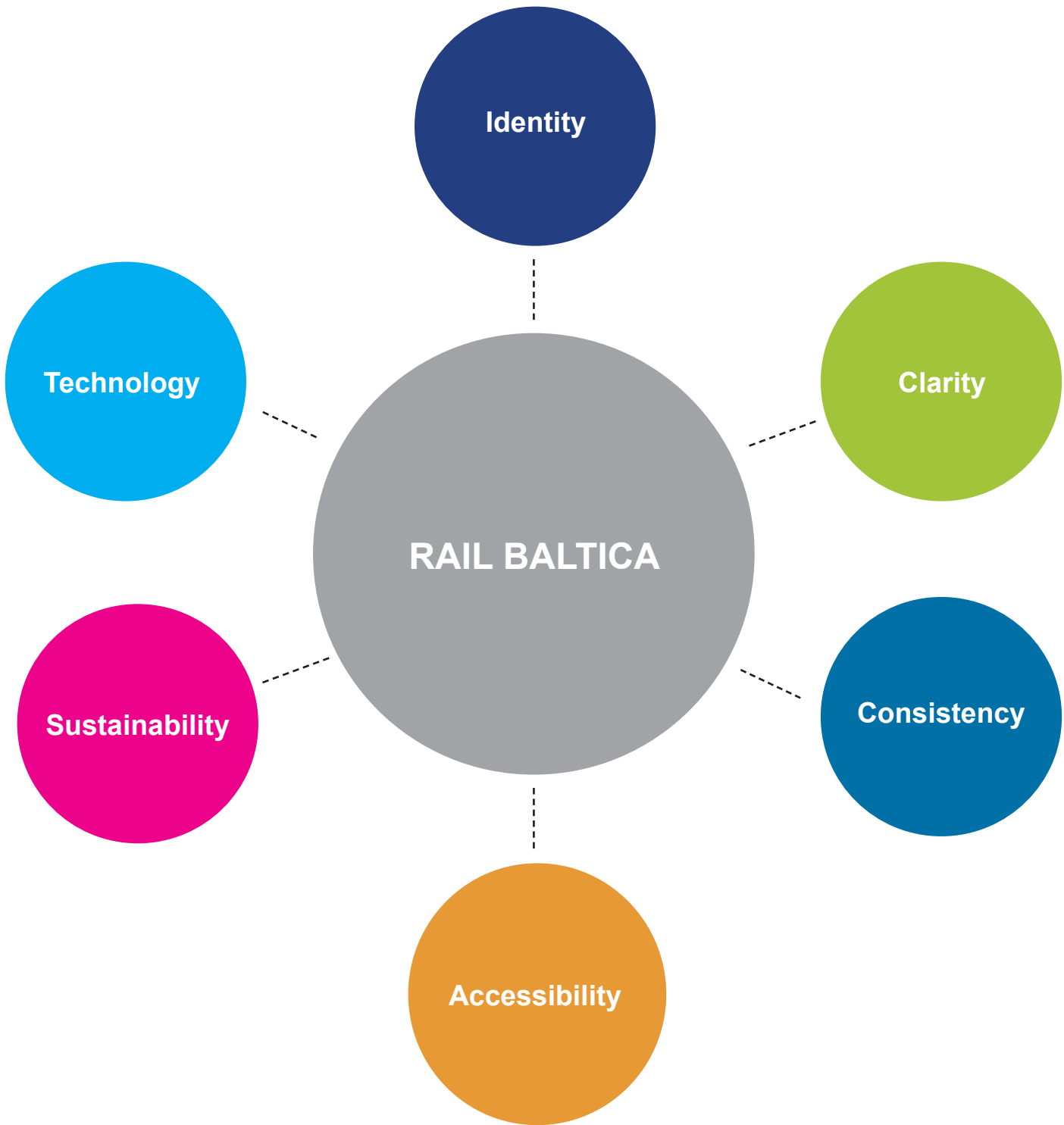
Design Strategy

It is clear that railway stations must be functional, but they also should be more than a mere instrument for satisfying a basic need. They also have to demand aesthetic and emotional demands. Baltic Rail and their Regional Stations must use its chance of meeting such demands.

Additionally, the importance of offering the customer an aesthetic experience has either been underestimated, or simply disregarded so far, although it is a fundamental requirement if customers are to gain confidence in the system to be built in the three Baltic states.

The overall design, the interior appointment and, of course, the architecture of station buildings as aesthetic space to be experienced is essential for the exit of Baltic Rail system.

In the long term, the Baltic Rail shall be associated with an improvement in the living of Baltic citizens and Regional Stations shall be the visible identity of a new system crossing Estonia, Latvia and Lithuania, and connecting the main European cities with the Baltic capitals through their regions. Baltic Rail shall work as a sophisticated customer system that shall lead to a new culture of railway travel with its own identity.

The identity of the Regional Stations shall be clear and must become a recognizable brand item. Arriving in a station shall be a pleasant stage of a pleasant trip. The station shall ensure, for arriving and departure passengers, a clear sequence of spaces and elements.

Identity

Clarity

Technology

RAIL BALTICA

Consistency

Sustainability

Accessibility

Design Strategy

Customer habits shall be integrated in the design of the stations and the work done with the stakeholders can help the passengers to identify with the design of the stations.

The aim of the Regional Station is a combination of functional efficiency and meaning. On one side, there is the building engineering, how to build, how to protect, how to organize, how it is working, how it operates but on the other side, there is the soul of the final object that need to give meaning and identify to the subject; and the idea is to use the history of the three countries and to express them in terms of a single identity and to have the passenger to participate in its function, feeling the building and the chosen approach.

The station as a house was the design approach during the history of regional stations in several countries and also in the Baltic states as references images in First Interim Report Traditional domestic Baltic architecture and the station as a home for commuters is the design approach to develop three options of design.

The design is based on the principles of overall unity and diversity of individual elements. The new railway station is designed as a consistently unified space to be experienced, satisfying every customer's demand of it. The new concept of regional stations, expressed in the presented three options, is essentially determined by four factors: quality, economy, customer and identity. This will be achieved by a unified brand architectural image with permanent features and structures through the three states and about them keeping the identity of each.
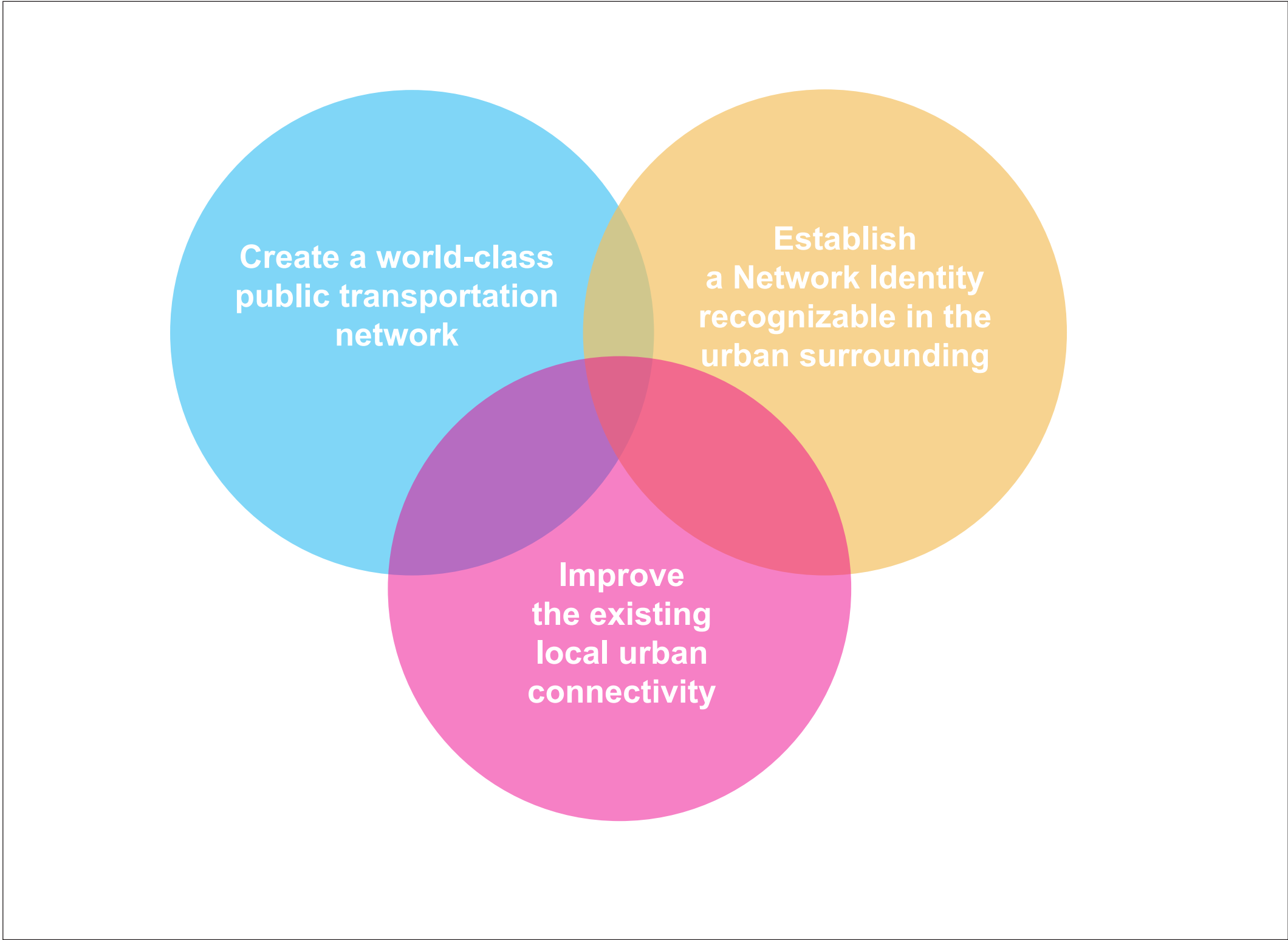
Picture
Credits: Getty - Contributor

Design Strategy

A1.1

Brand design of Rail Baltica should give us a great deal of latitude when it comes to the communication. It shall provides our consumers with orientation, allowing them to recognize the brand instantly at all touch points. It also helps us stand out from other rail lines.

The design principle has a contemporary look and is aligned with the visual and reading habits of our travelling passengers. It provides greater flexibility, a new color scheme conveys the identity of the brand and offers a clear structure for the single-minded messages in our communication. The general layout principle of the brand design provides great flexibility in using the same visual brand elements to adapt the message to every communication purpose and format.

Create a world-class public transportation network

Establish a Network Identity recognizable in the urban surrounding

Improve the existing local urban connectivity

Station Principles

A2

Introduction

A2

The Rail Baltica Railway Network is a part of integrated design concept. Creating a strong identity for the network will function a powerful statement of the benefits of Public Transport.

Each station becomes a cultural vehicle within the network and a local reference point within the urban context.

Spatial clarity will be a key to memorable user experience and to encourage the use of public transportation a clear and valid alternative for private.
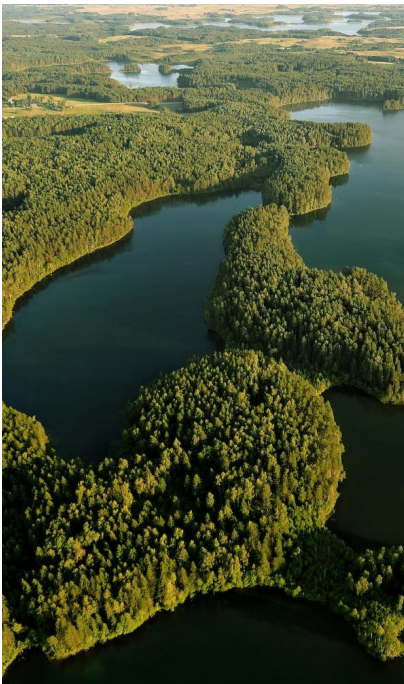
| Identity | Environment | Accessibility | Traditional House | Baltic sea |

Pictures

From left:
Image 1 - *Credits: Wikimedia Commons*
Image 2 - *Credits: Youtube.com*
Image 3 - *Credits: campmanyabogados.com*
Image 4 - *Credits: SBS Engineering*
Image 5 - *Credits: pixels.com*

Baltic Sea

A2.1
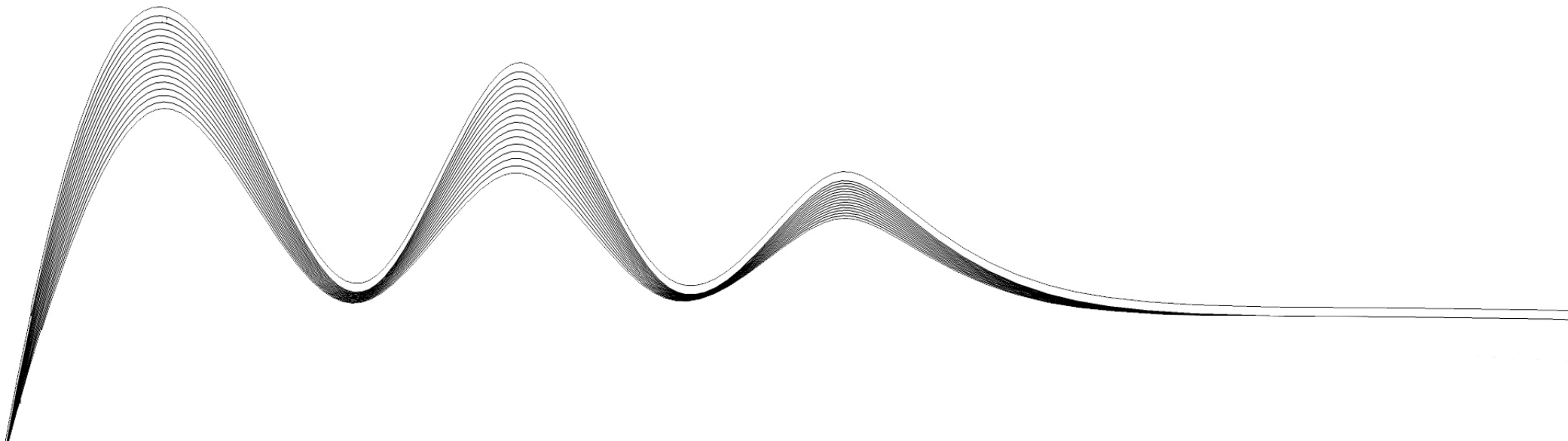
Inspired by Nature

A station accessible on all levels
The concept of accessibility has a broad and general meaning. Making public transport accessible entails an approach that both deals with issues on an overall planning level to locate a station correctly and operate it effectively, and on a detailed level to design a station environment so that everyone can get around.

Following regulatory documents on accessibility for individuals with disabilities is a self evident requirement. In the planning work, however, consideration must be given to how a station facility as a whole integrates with, and connects to the surrounding environment. In this way, stations and public transport truly become accessible, reachable and useful to all.

The design takes direct inspiration from nature and Baltic country geography
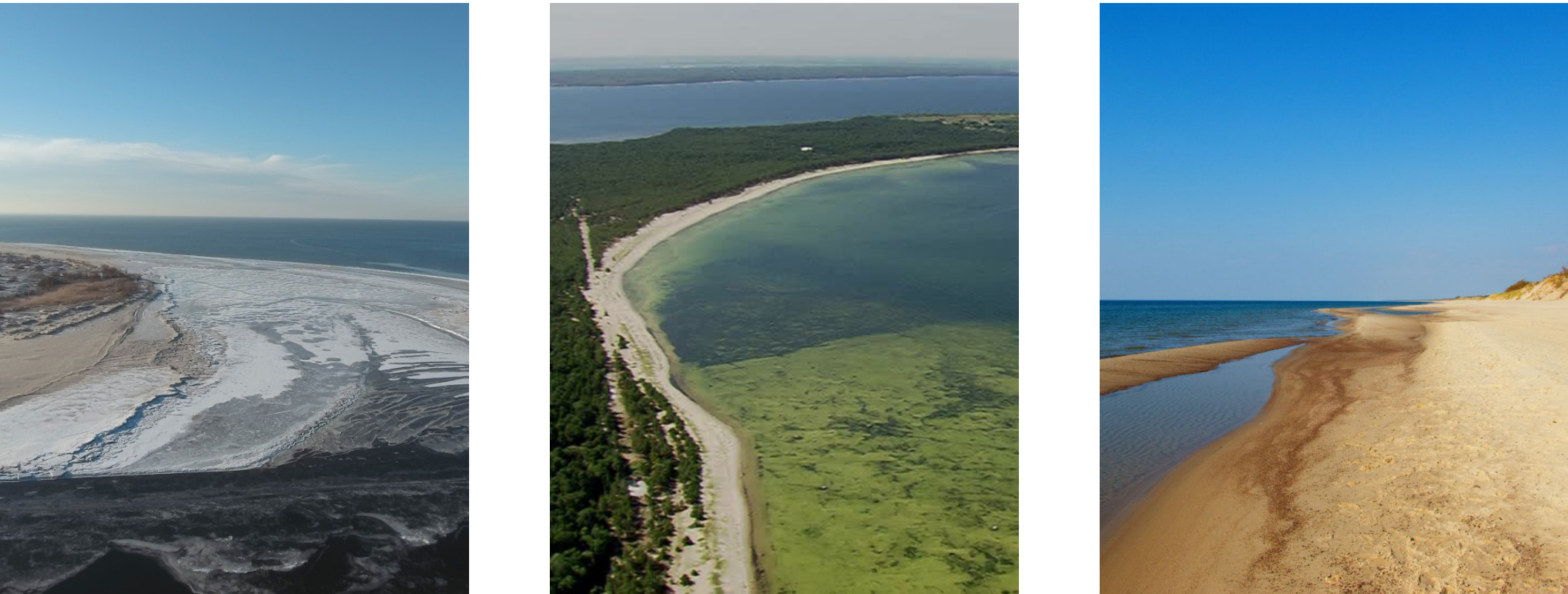
Pictures
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Image 1 - *Credits: youtube.com*
Image 2 - *Credits: footage.framepool.com*
Image 3 - *Credits: Michal Trnka*
Image 4 - *Credits: pixels.com*
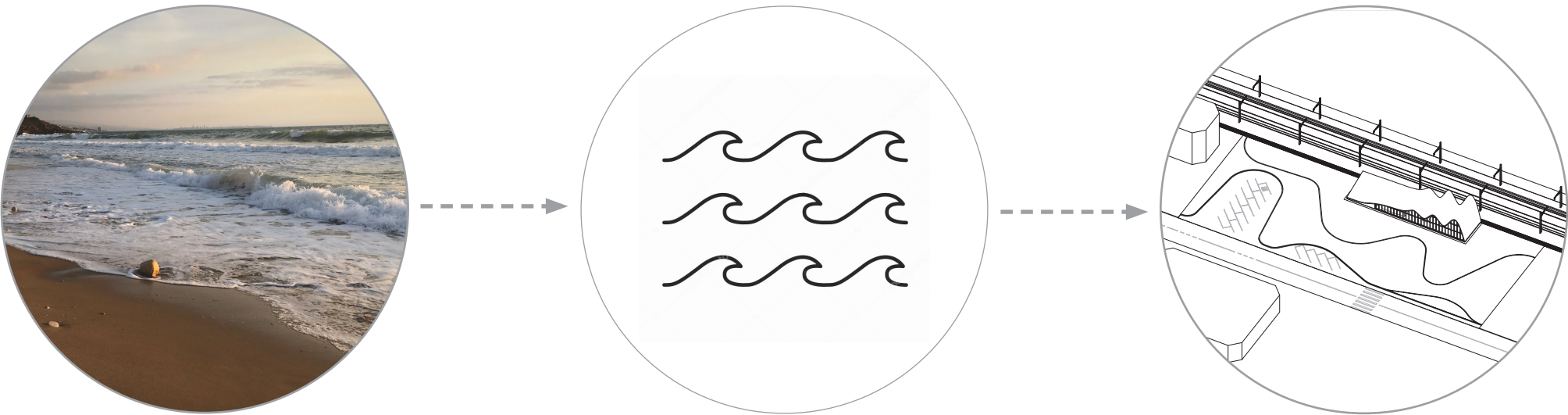
Baltic Sea

Designing with traditional materials

The sea, which connects countries

The design process generally begins by analyzing the urban context and the surrounding where the project will be placed. Since Regional station will be located in several different site, our surrounding are the entire countries, their tradition and culture. During the interviews with the Stakeholders, one of the most poetic answer we have received when we have asked: "What you have in common with the other countries?" they have answered "the sea".

Picture
Credits: Michal Trnka

House

A2.2

Traditional Baltic House

Given the dense woodland nature of the Baltic countries, much of traditional architecture centres around timber. For centuries was the material for houses and villages as a natural resource. These structures are very simple with some unique architectural details such as the Landmark forms of the gabled roofs.

The architecture of wooden buildings was expressed in the construction silhouette, roof constitution, also in the forms and the décor of openings and small details. The roof took an important place in construction. The proportions between the building's walls and the roof height are very important. Traditionally, the roof takes an exceptional place in building construction and its construction has been allocated about two-thirds of the total building height. Buildings were either covered by a tent roof, a double pitch roof, or a double pitch roof with hip ends. For roofing, straw, reed and shakes were used. The roof pitch had to be a little less than 45 degrees, so little wide angle would be made by the rafters in the gable.
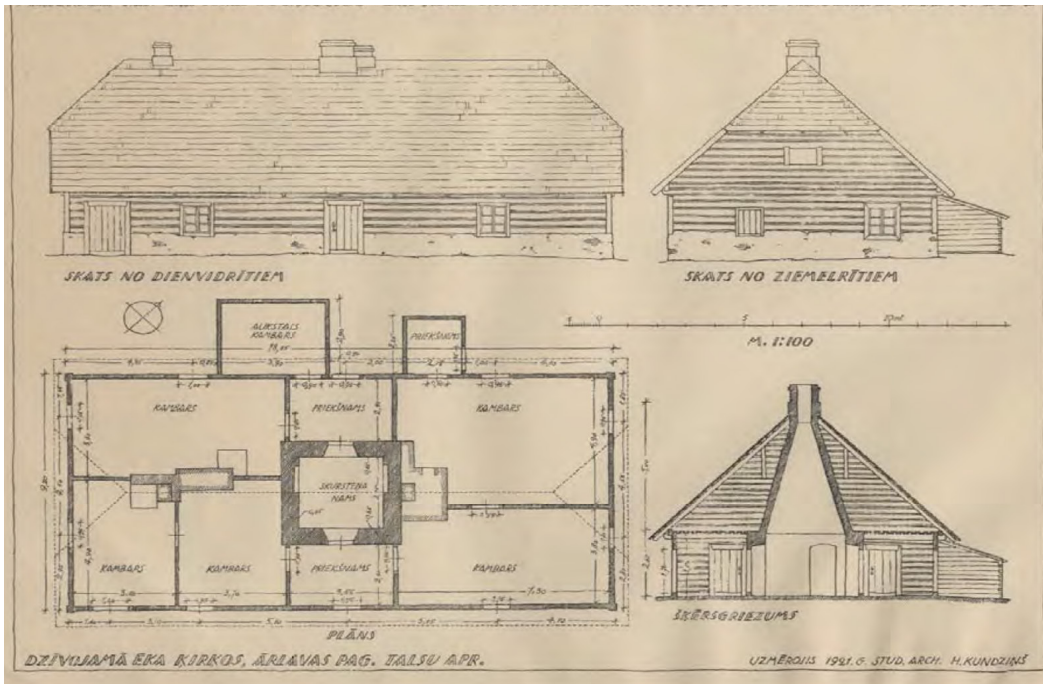
Pictures
All image - *Credits: SBS Engineering*

House

A2.2

Traditional Baltic House

Wood Design

There is also a special sense for wood shared by people in the Baltic Sea region. Wooden furniture and tools, the smell of fresh logs or freshly scrubbed floorboards; these are memories that constitute a solid base for a common Baltic Sea identity.

Also as an element that identify the vernacular architecture, and mainly in Estonia, is the limestone, a national symbol.

Pictures
All Image - *Credits: SBS Engineering*

Modularity

The construction of a new infrastructure provides to countries the possibility of potential growth in the next years.

Rail Baltica will be a new huge infrastructure in the Baltics and the main elements of the project, like the stations, must be designed following a modular approach, in order to allow municipalities and designers to select built the best type of station based on the actual surrounding and number of passengers, but leaving the possibility to expand the station during the years.

Based on several analysis and also on the medium number of passengers per day, four type of station have been define:

Type 1: International Station
Type 2: Landmark Station
Type 3: Basic Station
Type 4: Platform Station (no building, only shelters)

The scheme illustrates how, starting from the basic, a station can growth choosing to expand toward the Icon station or the Basic Plus.

The maximum possible expansion will allow reaching the Landmark plus station.
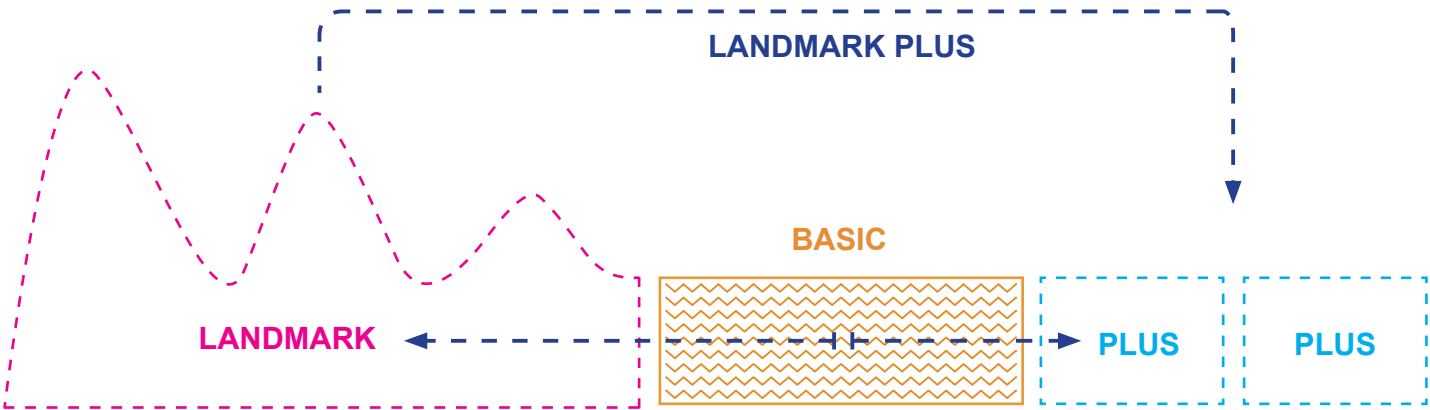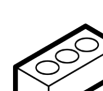
Standardization

The Architectural, Landscaping and Visual Identity Design Guidelines manual is a set of rules, parameters and requirements leading the development of a project. It defines the Architectural, Landscape and Visual Identity concept of all the elements composing the RB project.

During the design phase it's important to have guidelines in order to standardize the elements all along the rail line and at the same time make them recognizable.

One of the most important principles of the Architectural, Landscaping and Visual Identity Design Guidelines is standardization and this implies:

Increased performance

Easy realization

Fast construction

Reduced costs

The risk of standardization is the loss of identity so Guidelines provide indications regarding a common Identity of all the Rail Baltica elements to ensure the recognizability.

VISUAL IDENTITY DESIGN GUIDELINES

STANDARDIZATION

STRENGTHS

Increased Performance
Easy Realization
Fast Construction
Reduced Cost

RISKS

Loss of Identity

COMMON IDENTITY

RB PROJECT

MODULAR ELEMENTS
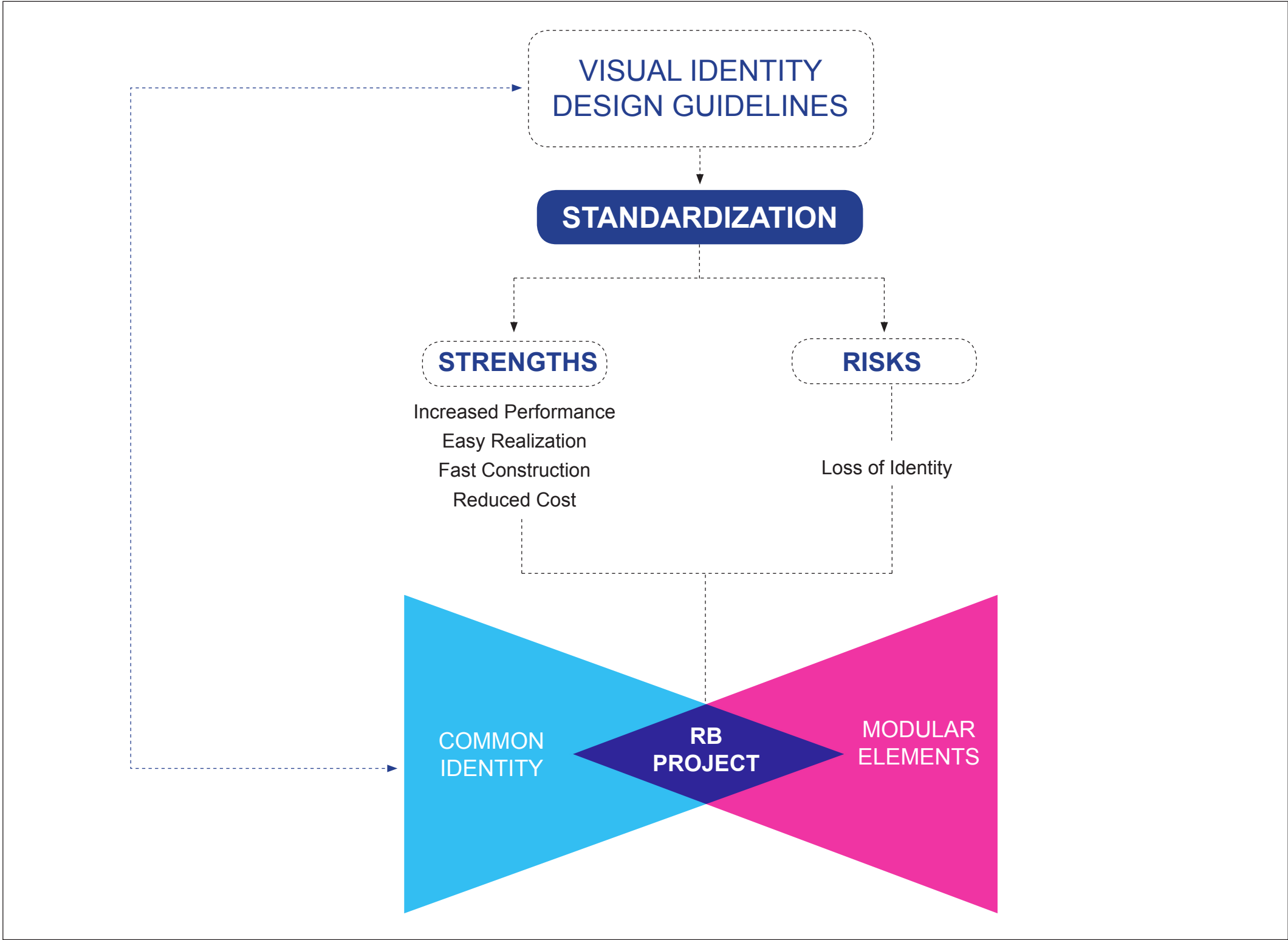
Identity

Building the identity

Rail Baltica

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Additionally, the importance of offering the customer an aesthetic experience has either been underestimated, or simply disregarded so far, although it is a fundamental requirement if customers are to gain confidence in the system to be built in the three Baltic states.

The overall design, the interior appointment and, of course, the architecture of station buildings as aesthetic space to be experienced is essential for the exit of Rail Baltica system.

Identity

The identity of the Regional Stations shall be clear and must become a recognizable brand item. Arriving in a station shall be a pleasant stage of a pleasant trip. The station shall ensure, for arriving and departure passengers, a clear sequence of spaces and elements.

For the usability and public acceptance of the station, functionality is important. If the railway station's aesthetic characteristics and atmosphere are to be attraction points, then normal transportation operations must be discreet.
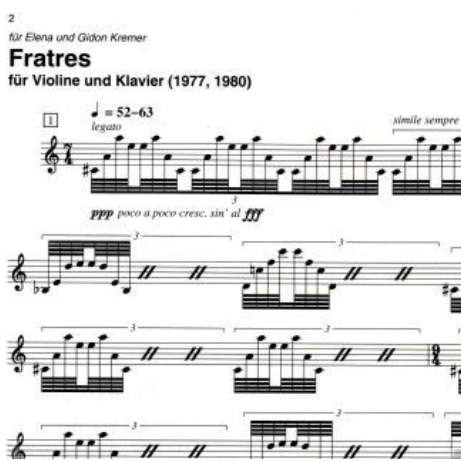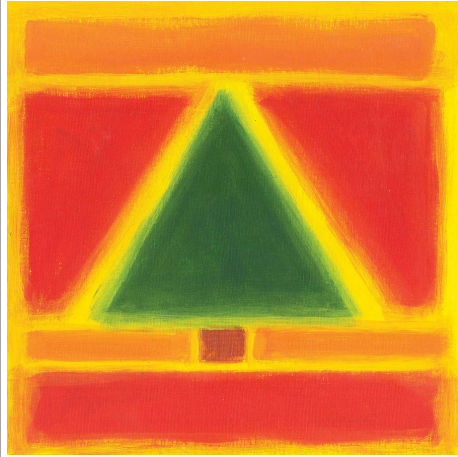
Identity

A2.5

Three states

Rail Baltica

Rail Baltica is crossing three states and their country identity shall be part of the new regional stations. The use of the national colours is one of the subject that helps defining the identity of the stations in the proposed design. The colour is an element that gives to the passenger a recognizable identity. This can work as the macro approach to the regional stations identity.

The Baltic Way

The Baltic Way or Baltic Chain was a peaceful political demonstration that occurred on 23 August 1989. Approximately two million people joined their hands to form a human chain spanning 675.5 kilometres (419.7 mi) across the three Baltic states, which were considered at the time to be constituent republics of the Soviet Union. People carried portable radios with them to be able to tell the exact time when to form the human chain from Tallinn through Riga to Vilnius. They also carried badges to show the unity of the three states in the struggle for independence from the Soviet Union.

This social event woks as a landmark and defines the strong identity of the three countries. It is another element, part of a macro reference for the Regional Baltic Stations as an element that help to unify different parts of the three states in one single line.

Pictures

From above:

Image 1 - *Credits: madeinklaipeda.lt*

Image 2 - *Credits: Wikimedia Commons*

Identity

A2.5
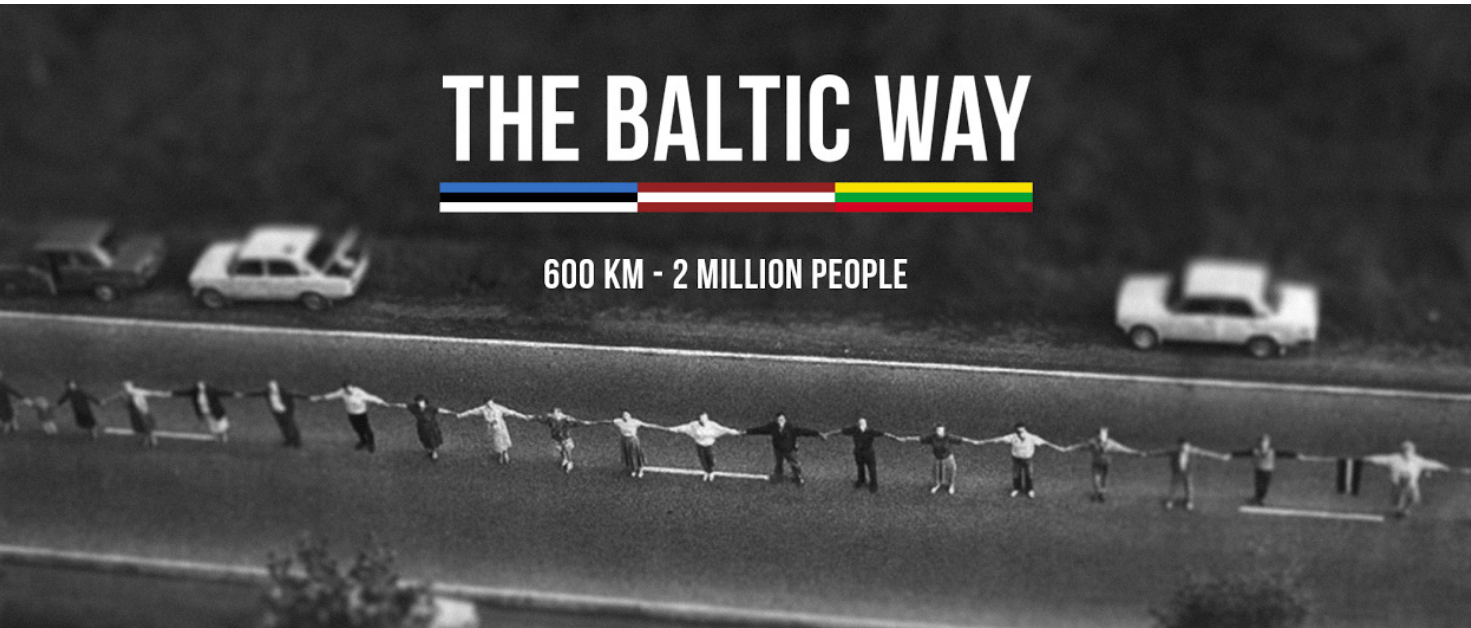
Recognisable Brand

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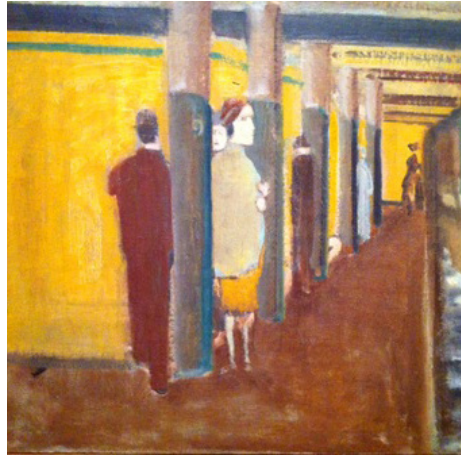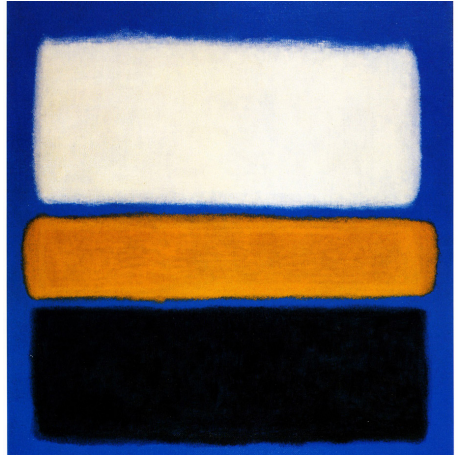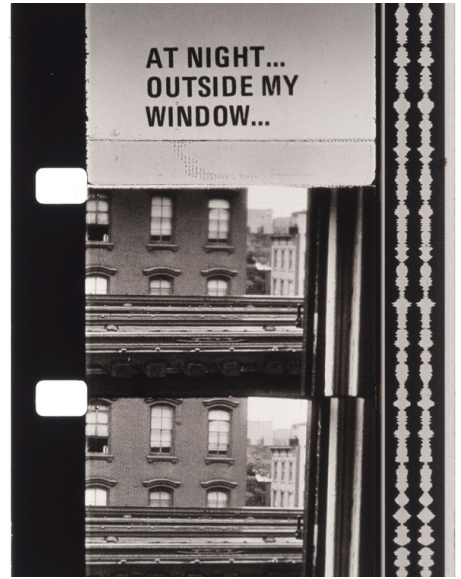
Pictures
First row, from left:
Image 1 - *Credits: wallpapersexpert.com*
Image 2 - *Credits: cellcode.us*
Image 3 - *Credits: medium.com*
Second row, from left:
Image 4 - *Credits: nma.gov.au*
Image 5 - *Credits: Museums Victoria*
Image 6 - *Credits: la.lv*
Third row, from left:
Image 7 - *Credits: aljanh.net*
Image 8 - *Credits: etsy.com*
Image 9 - *Credits: youtube.com*

Identity

A2.5

People of Baltic

These references can clarify about the approach in the design of the three types of options for the Regional Station. The repetition or the emphasis given in the main element or the balance between the same element as music, or frames or colour needs to be a characteristic of the proposed design for the Regional Station.

ESTONIA				Arvo Part Arvo Part (1935) is an Estonian composer of classical and religious music. It has been said by Immo Mihkelson, that Part's compositions address everyone, attempting to appeal to that shared aspect of human kind which rises above nationality, skin colour and culture – it is as if the music wishes to say that we are all in it together.
LATVIA				Mark Rotko Mark Rotko (1903 / 1970) born in Daugavpils in Latvia, was an American painter. Although Rothko himself refused to adhere to any art movement, he is generally identified as an abstract expressionist.
LITHUANIA				Jonas Mekas Jonas Mekas (1922 / 2019) was a Lithuanian American filmmaker, poet, and artist who has often been called "the godfather of American avant-garde cinema". His work has been exhibited in museums and festivals worldwide

Identity

A2.5

Vernacular Architecture

Given the dense woodland nature of the Baltic countries, much of traditional architecture centres around timber. For centuries was the material for houses and villages as a natural resource. These structures are very simple with some unique architectural details such as the Landmark forms of the gabled roofs.

Pictures
All image - *Credits: SBS Engineering*

Identity

Revealing Identity

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An architecture worthy of preservation, as well as local colour, gives a distinct personality to each railway station.
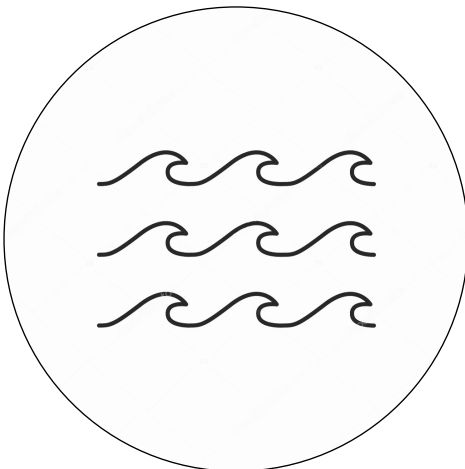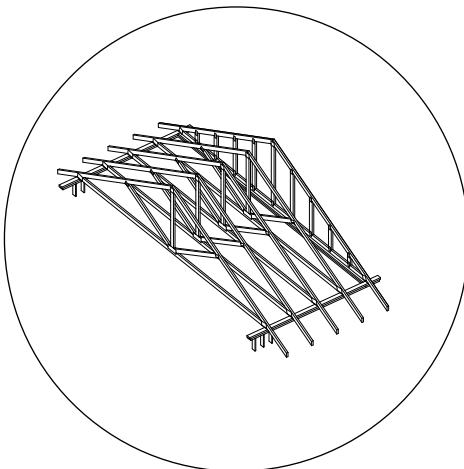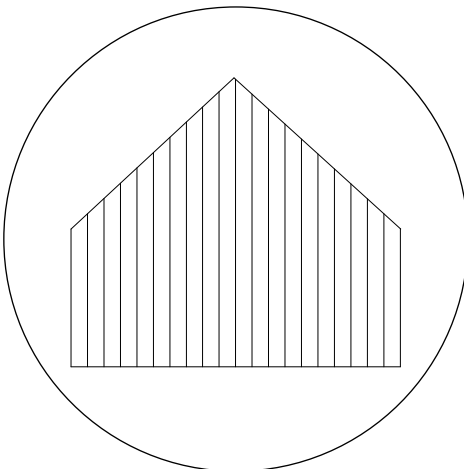
Pictures
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Image 1 - *Credits: SBS Engineering*
Image 2 - *Credits: SBS Engineering*
Image 3 - *Credits: pixels.com*

Identity

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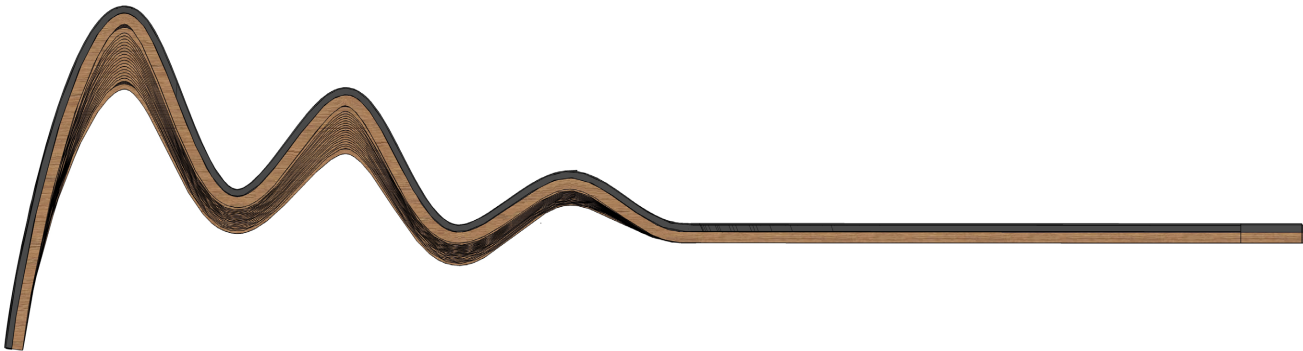
Design Matrix

The Network Identity defines principally materials, and geometry of the Architectural, Landscaping and Visual Identity Design Guidelines elements.

The Country Identity defines colours taking inspiration from the flags of each country.

The Regional Identity is revealed through choice of local elements derived from local and regional culture.

- ▦ Material
- ◺ Geometry
- ⬡ Modularity
- ⬤ Color

	N	C	R
Floor	▦ ◺	⬤	
Ceiling	▦ ◺		
Wall	▦ ◺	⬤	
Signage	▦ ◺ ⬤		
Furniture	▦ ◺ ⬤		
Shelter	◺ ⬡	⬤	
Overpass	▦ ◺ ⬤		

Identity

A2.5
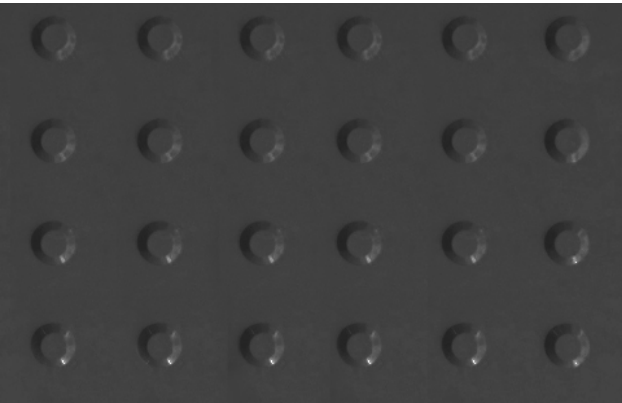
Network Identity - Materials

Several materials are selected along with the Architectural, Landscaping and Visual Identity Design Guidelines Elements to represent the Network Identity in the stations.

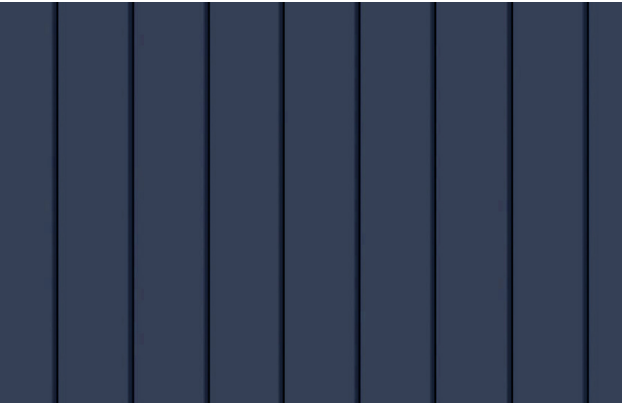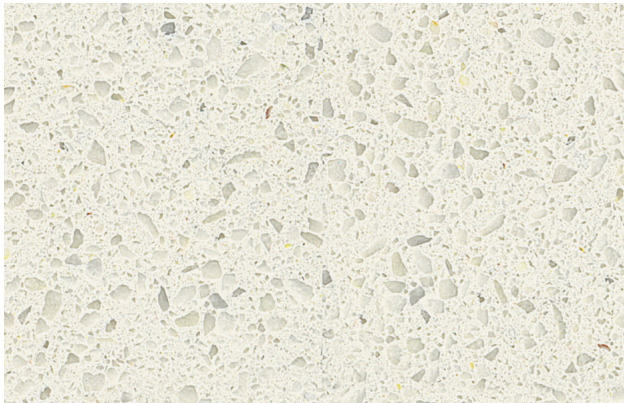Network materials palette ensure a common identity to each Rail Baltica station, giving the possibility to future designers to propose a design suitable for each site.

MATERIALS

Note

All material selections and specifications require the approval from Rail Baltica and municipalities.

Identity

A2.5

Country Identity - Colors

Usage of selected colors will ensure the country identity to the elements of the station.

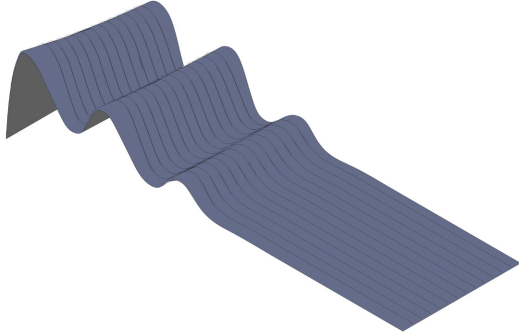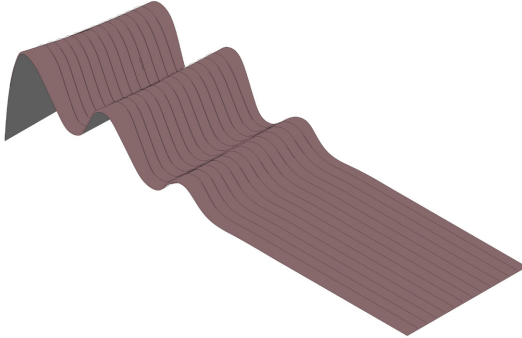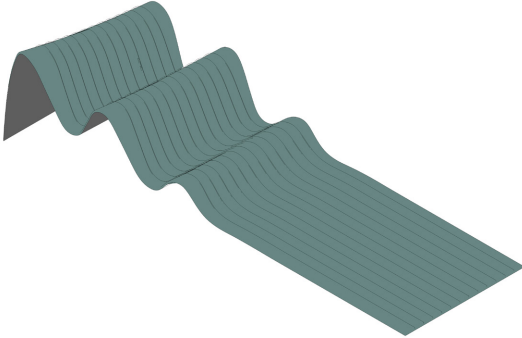How to apply the country identity through the color has been defined in BOOK B.

ESTONIA	LATVIA	LITHUANIA

Identity

Regional Identity - Cultural Space

One of the main drivers in the design of the stations shall be to ensure that they have a clear and strong identity, combining an unequivocally contemporary language with the use of materials, patterns and textures rooted in the Baltic Countries culture.

Incorporating art within the stations will enhance even further the identity of the stations and will reinforce the link with contemporary local culture.
Shall be favour interventions within the stations that make full use of their potential to house artwork in whichever format: painting, sculpture, photography, video/light installations, music, etc.
The preference would be for a single theme/artist within each station, as a way to reinforce their identity.

Also, is welcome large format artwork, establishing a fruitful and bold dialogue with the architecture of the stations and making full use of their potential.
The installation of art features in the public spaces has a long tradition in most of the Human cultures.

Rail stations, as public gate buildings to urban transportation equipment, tend to go unnoticed after a routine usage has been established. Art is the element that might have the potential to make this public equipment stand out as well as providing an identity to every station.
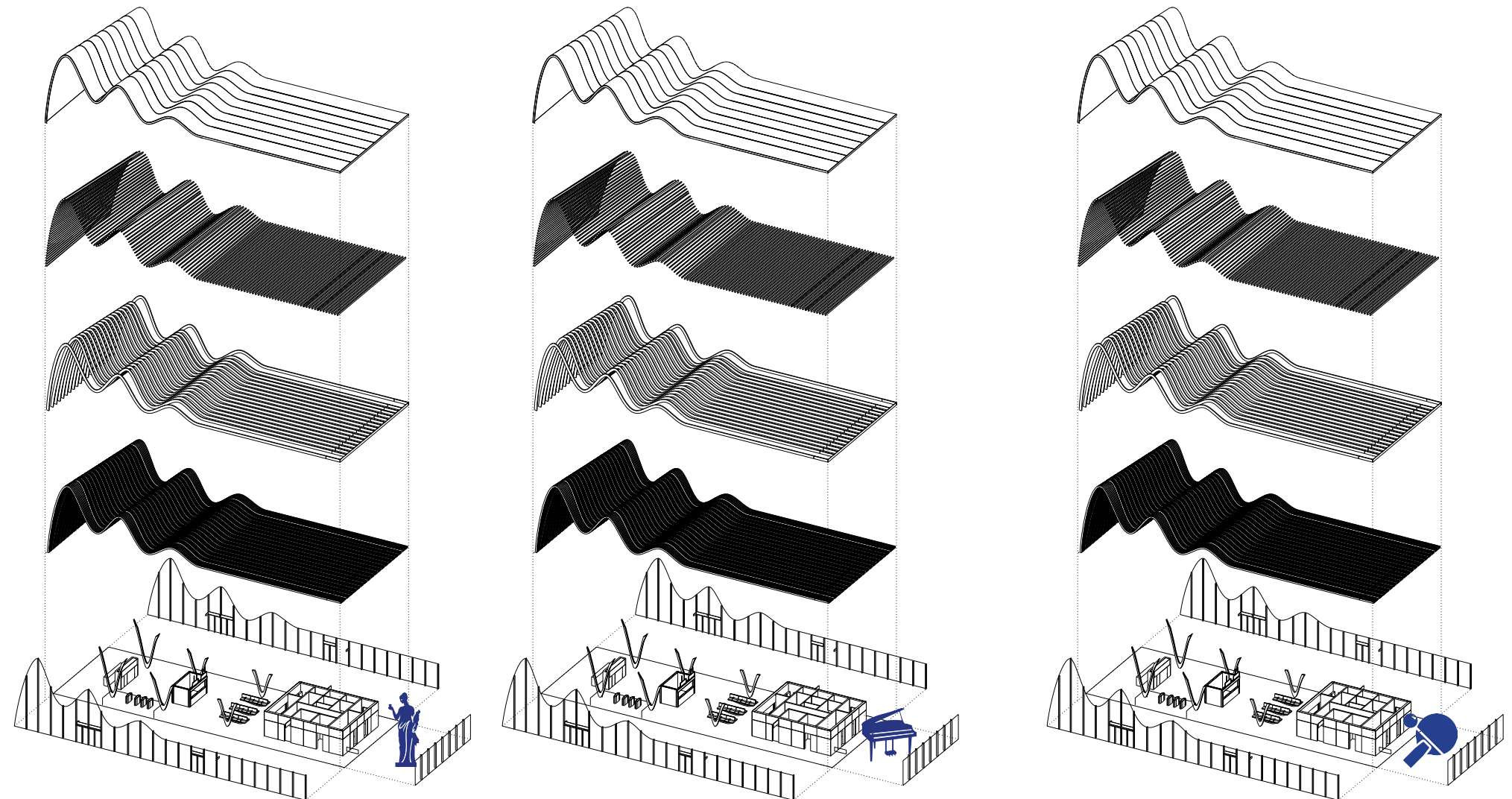
ART AND SCULPTURE   MUSIC AND CONCERT   SPORT

Accessibility

Design for everyone

A station accessible on all levels

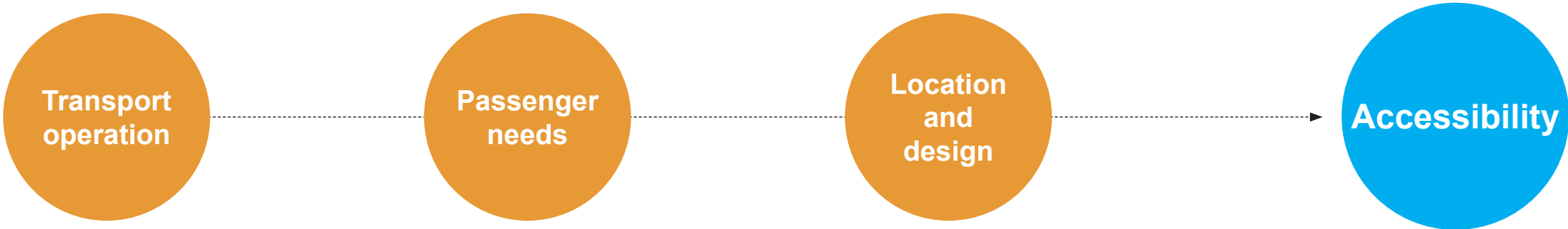Making public transport accessible entails an approach that both deals with issues on an overall planning level to correctly locate a station and be able to operate it effectively, and on a detailed level to design a station environment so that everyone can get around. Following regulatory documents on accessibility for individuals with disabilities is a self evident requirement. In the planning work, however, consideration must be given to how a station facility as a whole integrates with, and connects to the surrounding environment. In this way, stations and public transport truly become accessible and reachable for all. The aim of the Rail Baltica transport is to help to provide basic accessibility with good quality and usability, and to contribute to the development potential in the country. To achieve accessibility different systems should work together:
• Transport operation – the range of travel routes, frequency of service etc.
• The passenger's characteristics – the needs and demands of different passenger categories
• Location and design – the planning chain from location to the specific design of the facility

Railways and stations should, in a convenient manner, integrate with their environs: in other words, be easily reachable and not form barriers and obstacles in the local environment. A good station location with coherent links results in an increase in the perception of closeness. This favours the establishment of both businesses and homes in a station's immediate environs. In the long-term, a station can contribute to urban development and shift urban focal points. Through its construction, the entire station facility should be orientable, traversable and easy to use, and comply with legal and regulatory requirements applicable to measures for individuals with disabilities.

Transport operation ⋯ Passenger needs ⋯ Location and design → Accessibility

Pictures

*Credits: events.imeche.org*

Environment - Zero Impact

A2.7

Sustainable Design

Developed design proposal aims to minimize the environmental impact of the stations, investigating the integration of natural light, careful material selection, low maintenance, orientation, renewable energy and low energy initiatives. The newest technologies and materials are going to be utilized in its construction.

All the design decisions for Rail Baltica will follow the following principles:

- Holistic approach - identification of urban context with key requirements in relation to ecology, biodiversity corridors, green landscape and local environment;
- Integrated environmental design - passive design, solar optimization, thermal and local climate responsive, adaptive design;
- Resilience - climate change impacts and future changes in environment;
- Energy efficiency - efficient local energy and renewable energy design solutions
- Economy - whole of life thinking, life cycle analysis and sustainable whole life costing, value for money solutions;
- Constructability - efficient construction options and minimize waste;
- Delivery - sustainability principles can only be implemented from design through construction if it is supported by principles of Design Strategy;
- Materials - Materials selection to minimize toxicity.
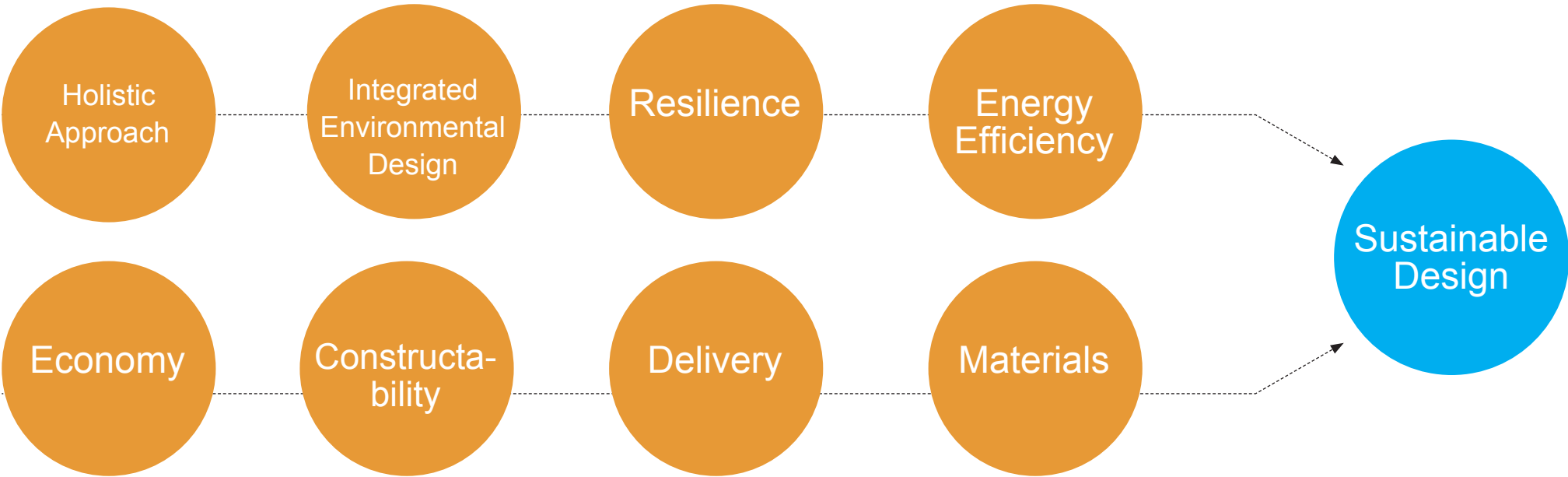
Pictures
From left:
Image 1 - *Credits: imgur.com*
Image 2 - *Credits: latvia.travel.lv*
Image 3 - *Credits: JuliusKielaitis/Shutterstock*

Holistic Approach

Integrated Environmental Design

Resilience

Energy Efficiency

Economy

Constructa-bility

Delivery

Materials

Sustainable Design

Books Structure

Book 0 + A + B

Book A and Book B provide guidelines which are elaborated to facilitate the understanding of the principle design features which will guide the design of all the Station Element and conditions of Rail Baltica project.

The Book A *Station Brand,* consists of three chapters which illustrate Rail Baltica Station Brand Vision:

A1 Rail Baltica Station Brand Vision
A2 Station Principles
A3 Books Structure

The Book B *Station Elements*, consists of one chapter structured in three sub-chapters which detail the required design elements for the development of Rail Baltica station public areas:
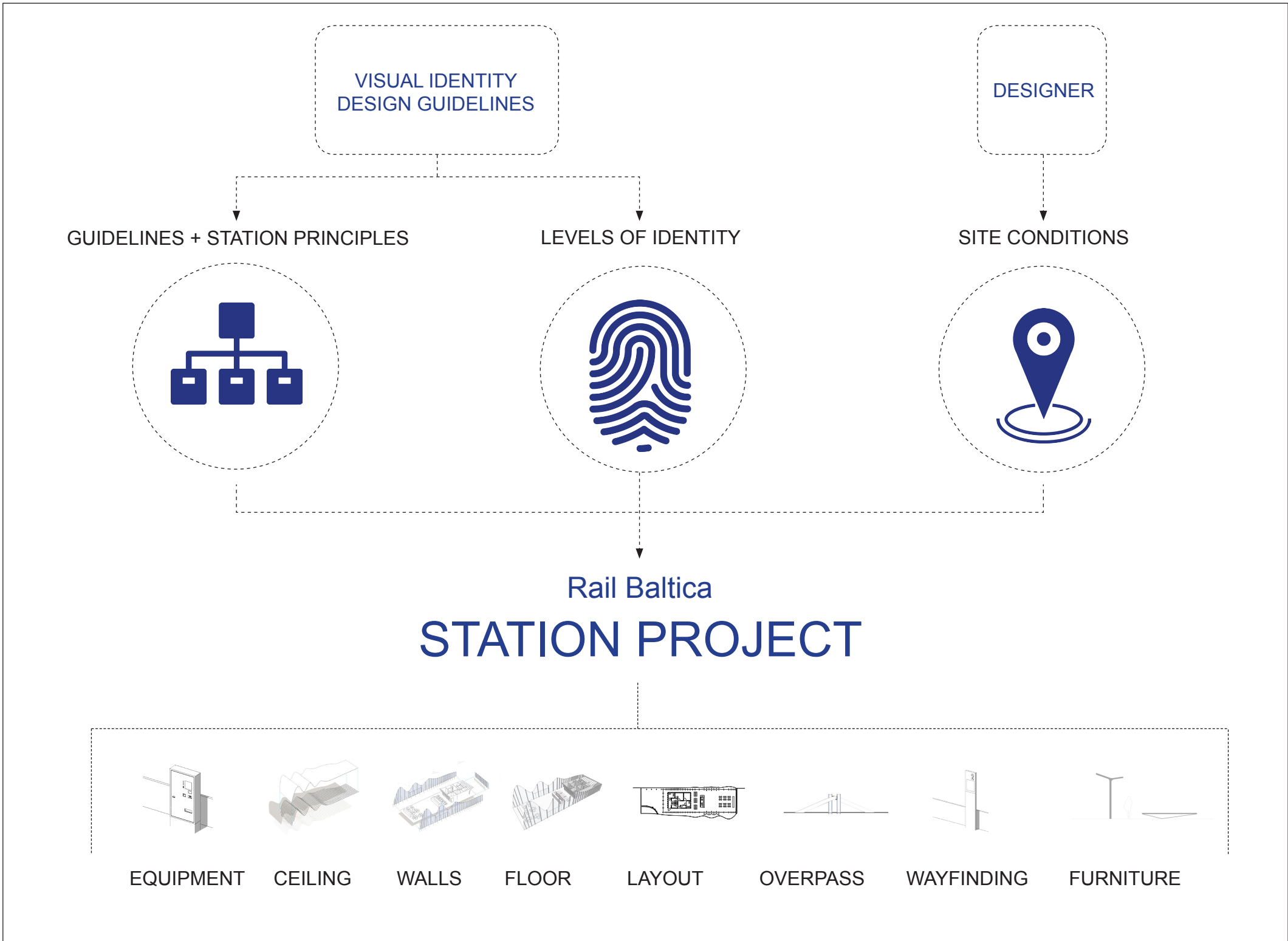
B1 Station
B2 Underpass
B3 Platform
B4 Overpass

All the aspects regarding the Station are based on the analysis of two main topics:

• Architectural, Landscaping and Visual Identity Design Guidelines Principles
• Three levels of identity

During the design phase, future designers will have to add another very important aspect:
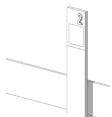
• Site Conditions

VISUAL IDENTITY
DESIGN GUIDELINES

DESIGNER

GUIDELINES + STATION PRINCIPLES   LEVELS OF IDENTITY   SITE CONDITIONS

Rail Baltica
STATION PROJECT

EQUIPMENT   CEILING   WALLS   FLOOR   LAYOUT   OVERPASS   WAYFINDING   FURNITURE
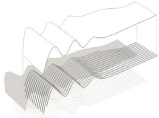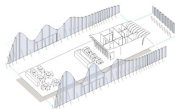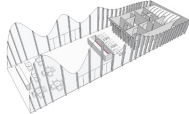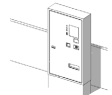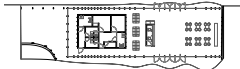
Book B

Some Network elements are used all along the Rail Baltica line both in International Stations, Regional Stations and Public Areas.

For this reason the table illustrates in which books the items are analyzed.

TOPIC	INTERNATIONAL STATION	REGIONAL STATION
FURNITURE	BOOK B - B1.6/B2.5	BOOK B - B1.13/B3.3
WAYFINDING	BOOK B - B1.5/B2.4	BOOK B - B1.12
UNIVERSAL DESIGN	BOOK B - B1.2/B2.1/B2.6	BOOK B - B1.8/B2.1/B3.7
LIGHTING	BOOK B - B1.8/B2.3	BOOK B - B1.8/B2.3
CEILING	-	BOOK B - B1.10/B2.4
WALL	-	BOOK B - B1.9
FLOOR	-	BOOK B - B1.8
EQUIPMENT	-	BOOK B - B1.14
OVERPASS	-	BOOK B - B3
LAYOUT	-	BOOK B - B1.5

ARCHITECTURAL, LANDSCAPING AND VISUAL IDENTITY DESIGN GUIDELINES FOR RAIL BALTICA

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