
Urban Brand



C1 Urban Principles

C2 Books Structure

Urban Principles

C1

C1.1 Baltic Sea

C1.2 Traditional House

C1.3 Adaptability

C1.4 Identity

C1.5 Accessibility

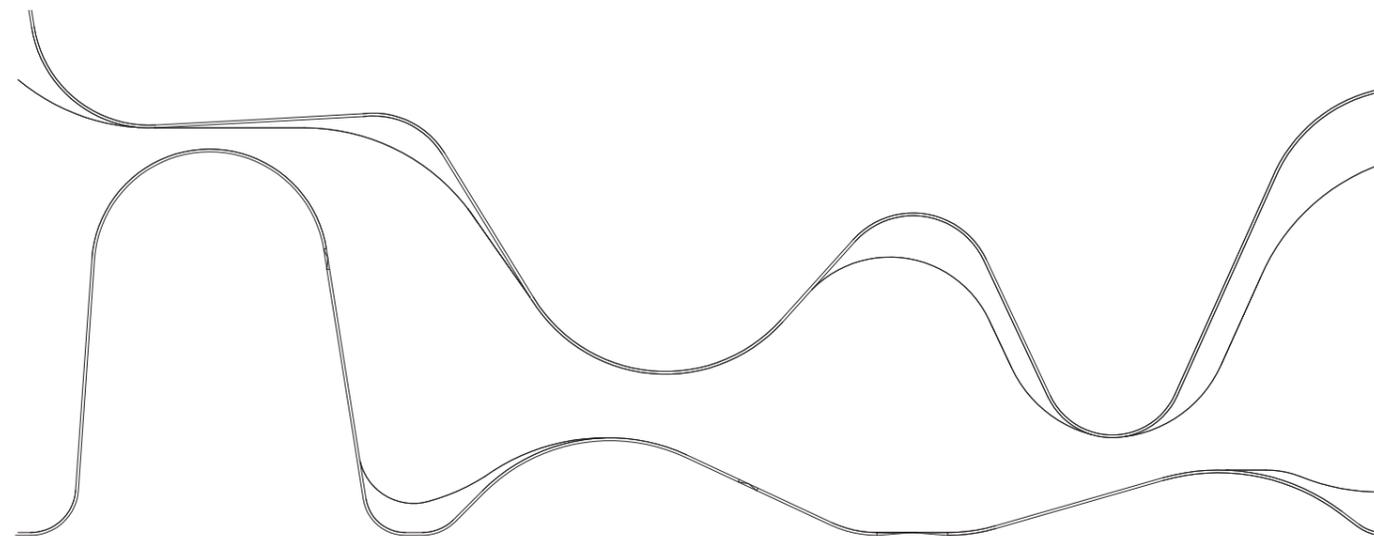
C1.6 Environment

C1.7 Maintenance

Baltic Sea

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”.



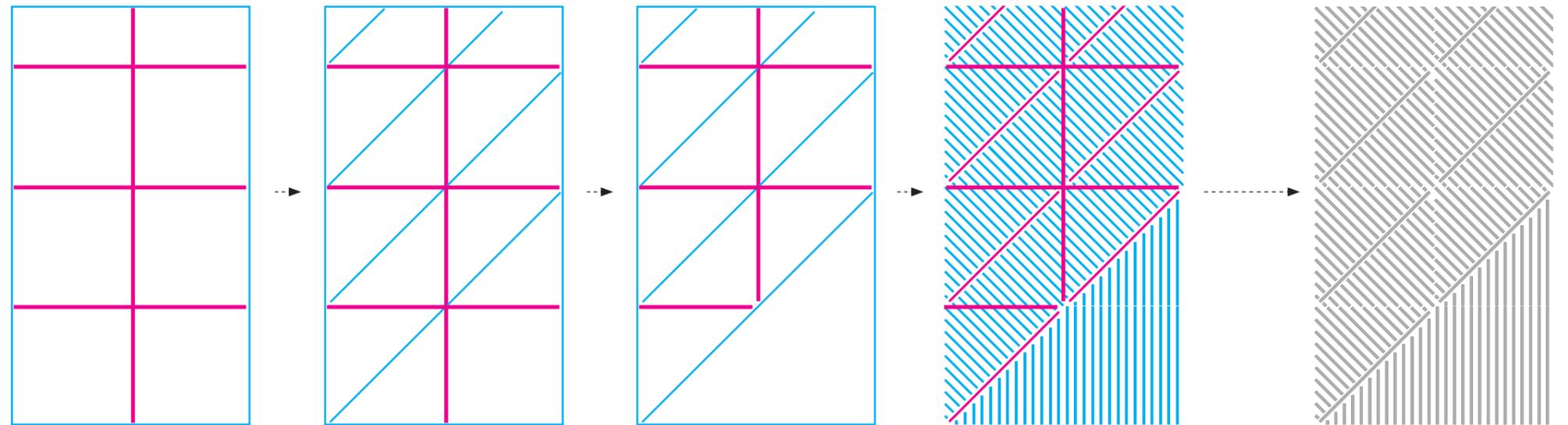
Picture
Lithuanian coast
Credits: Michal Trnka

Traditional House

Typical geometry of the traditional architecture have inspired the design of most of the Architectural and Landscaping elements.

The pattern illustrated is the results of this graphic approach.

Instruction on how to apply the pattern are explained in the book of Urban Elements.



Pictures

- From left:
- Image 1 - Credits: SBS Engineering
- Image 2 - Credits: Wake and Wander
- Image 3 - Credits: Juozas Kamenskias
- Image 4 - Credits: SBS Engineering

Adaptability

Rail Baltica railway line extends for 850 km crossing three different countries:

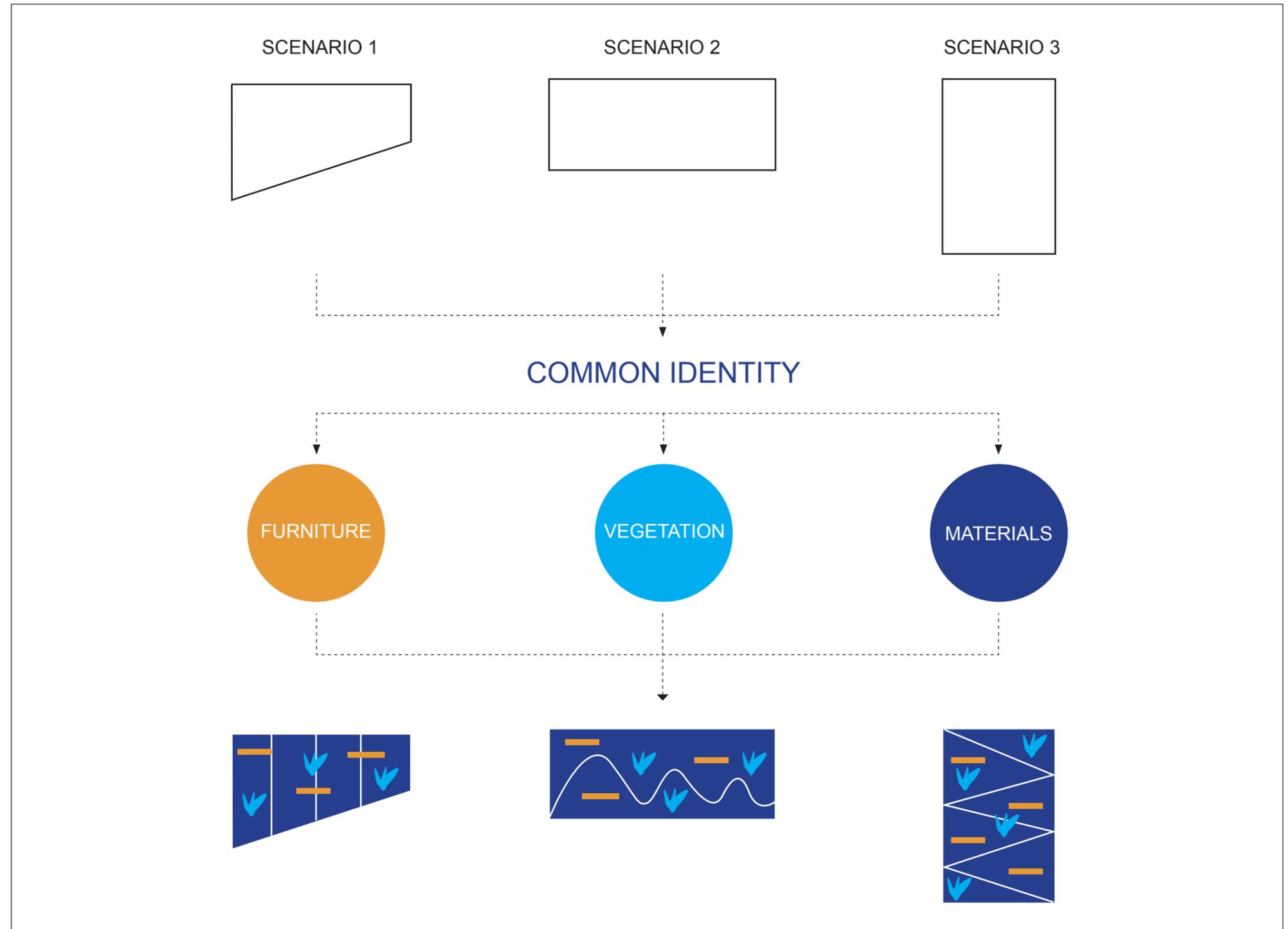
- Estonia
- Lithuania
- Latvia

Each country has its own environment and cultural traditions. Moreover, each regional station will be placed in site areas that differ in terms of the urban context, dimension, and geometry.

Based on these considerations, it's very difficult to define a design and ensure a common identity in all the site areas.

Guidelines instructs the designers to use specific furniture, signage, materials, and vegetation in order to ensure a Network identity to each regional station.

Use these standardize elements in each public area, the design became adaptable to any context but recognizable.



Identity

Identity Matrix

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

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

3. The Regional Identity is revealed through choose of local vegetation and elements derived from local and regional culture.

-  Material
-  Geometry
-  Modularity
-  Color
-  Vegetation

	N	C	R
Shelter	  		
Landscape	 		 
Signage	  		
Furniture	 		

Identity

Network Identity - Materials

Several materials are selected along with the Guidelines to represent the Network Identity of the Rail Baltica Line.

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

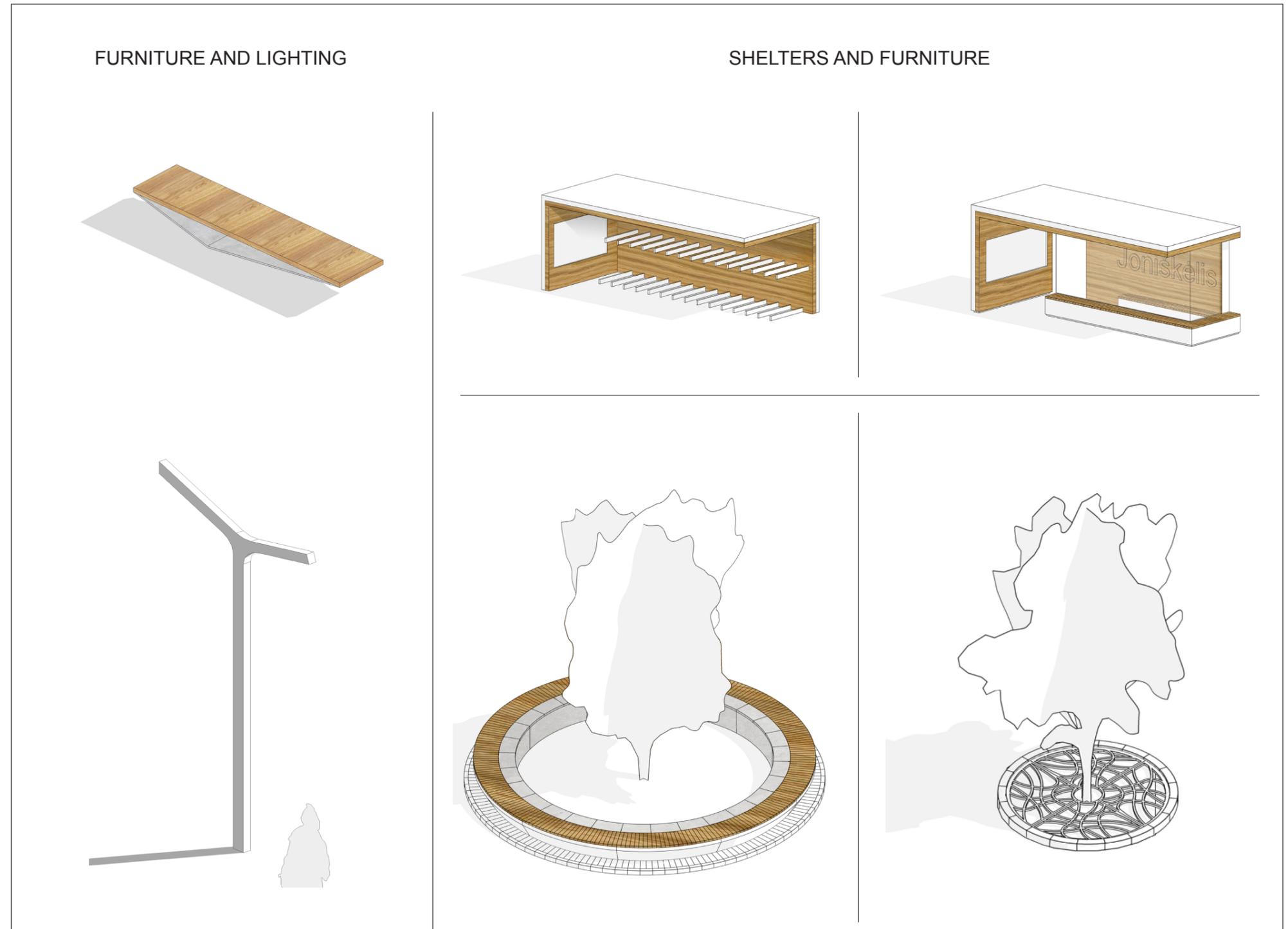
PAVING		FURNITURE
		
		
		

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

Identity

Network Identity - Furniture

Design of the furniture, signage elements and shelters is a common element that designers will use in all the Rail Baltica stations.



Identity

Country Identity - Vegetation

The Rail Baltica line across three different countries. Each has a primary colour assigned for identification.

- Estonia
- Latvia
- Lithuania

Designers can define and chose from native species of trees and flowers in order to apply the identity to the green areas.

	COUNTRY IDENTITY			INSPIRATION
ESTONIA				
LATVIA				
LITHUANIA				

Identity

Regional Identity - Event Space

“Basically, what you really want to do is try to engage the viewer’s body relation to his thinking and walking and looking, without being overly heavy-handed about it. I think you always have to find where the boundary is in relation to the context in order to be able to kind of articulate how you want the space to interact with the viewer.”

Richard Serra

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.

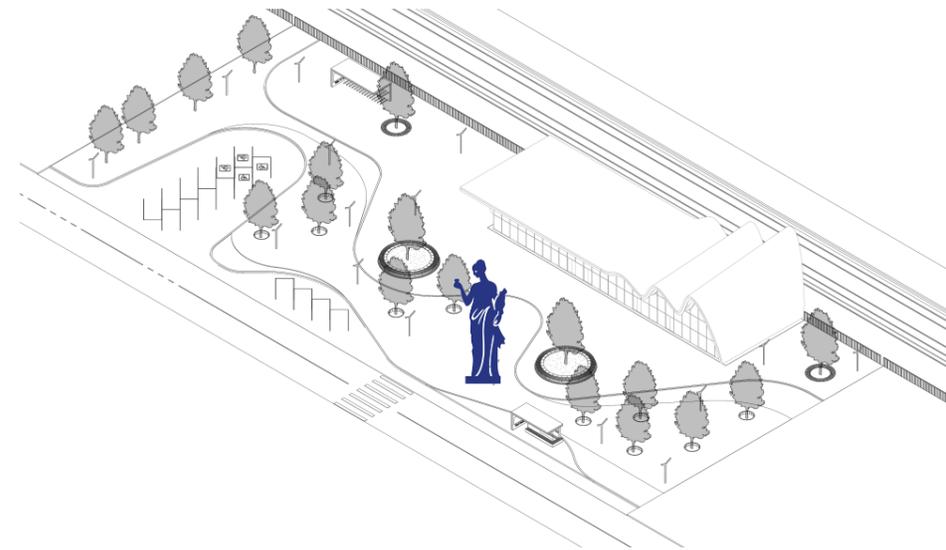
Incorporating art within the stations will enhance even further the identity of the stations and will reinforce the link with contemporary local culture.

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.

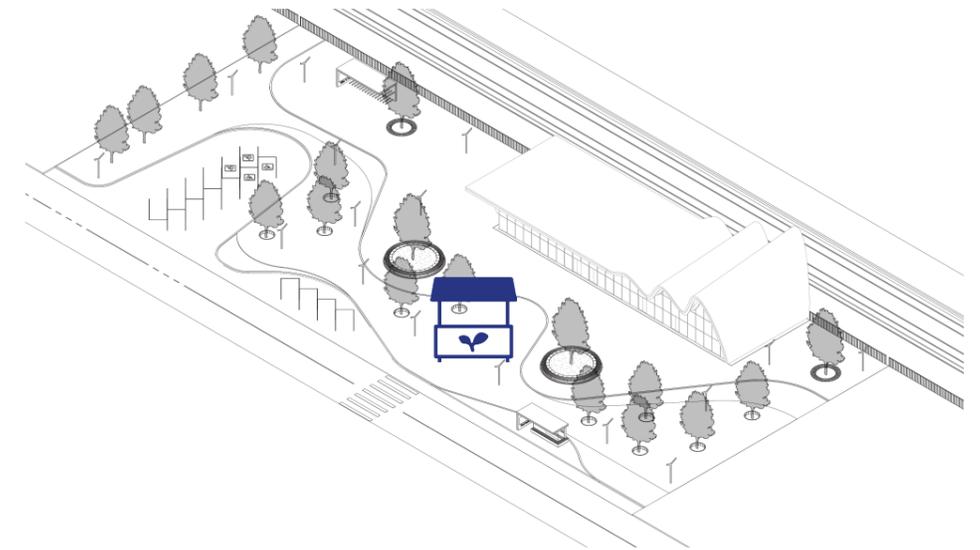
The preference would be for a single theme/artist within each station, as a way to reinforce their identity. Also, is welcome large format artwork, establishing a fruitful and bold dialogue with the architecture of the stations and making full use of their potential.

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.

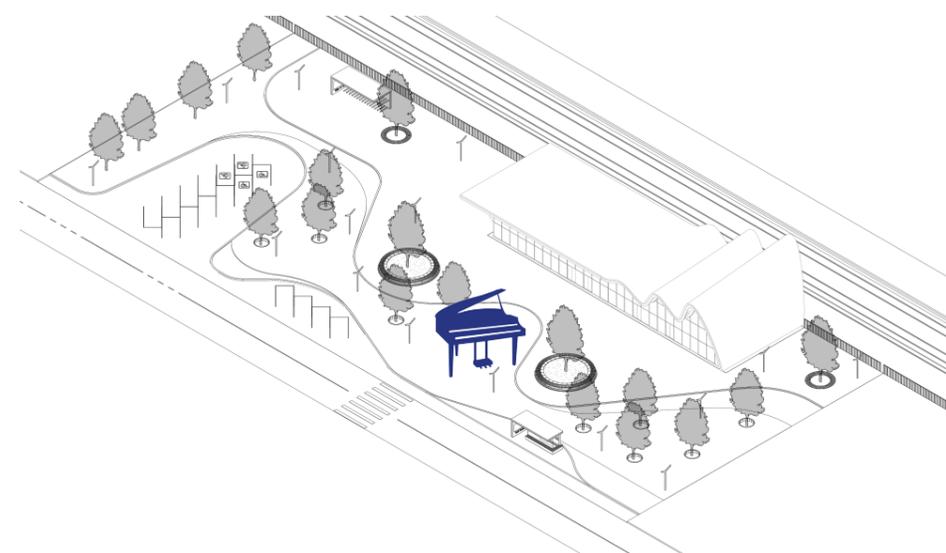
ART AND SCULPTURE



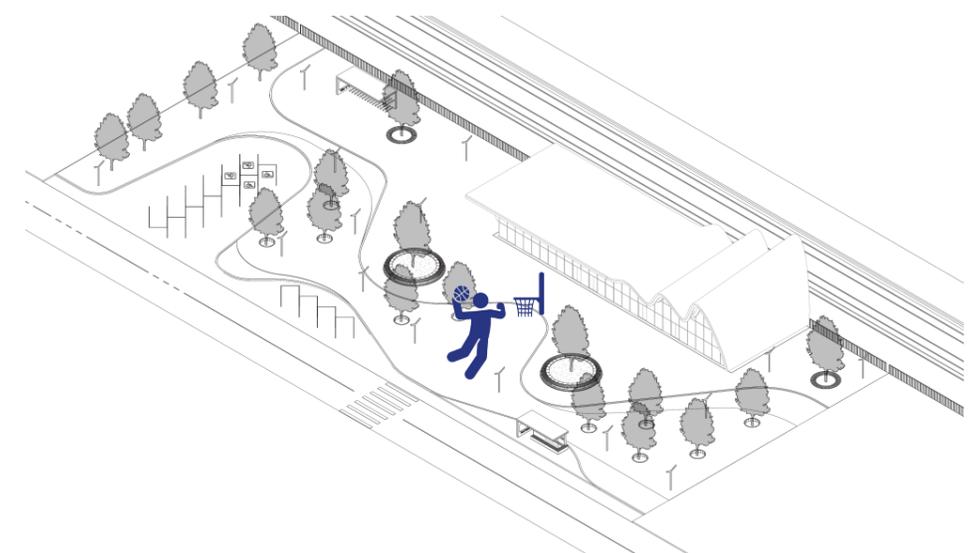
OUTDOOR MARKET



MUSIC AND CONCERT



SPORT



Identity

Regional Identity - Event Space



Pictures

First row, from left:

Image 1 - Credits: imgur.com

Image 2 - Credits: bcheights.com

Image 3 - Credits: 10best.com

Image 4 - Credits: travelandleisure.com

Second row, from left:

Image 5 - Credits: flickr.com

Image 6 - Credits: funda.nl

Image 7 - Credits: martindegnblog.wordpress.com

Accessibility

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.

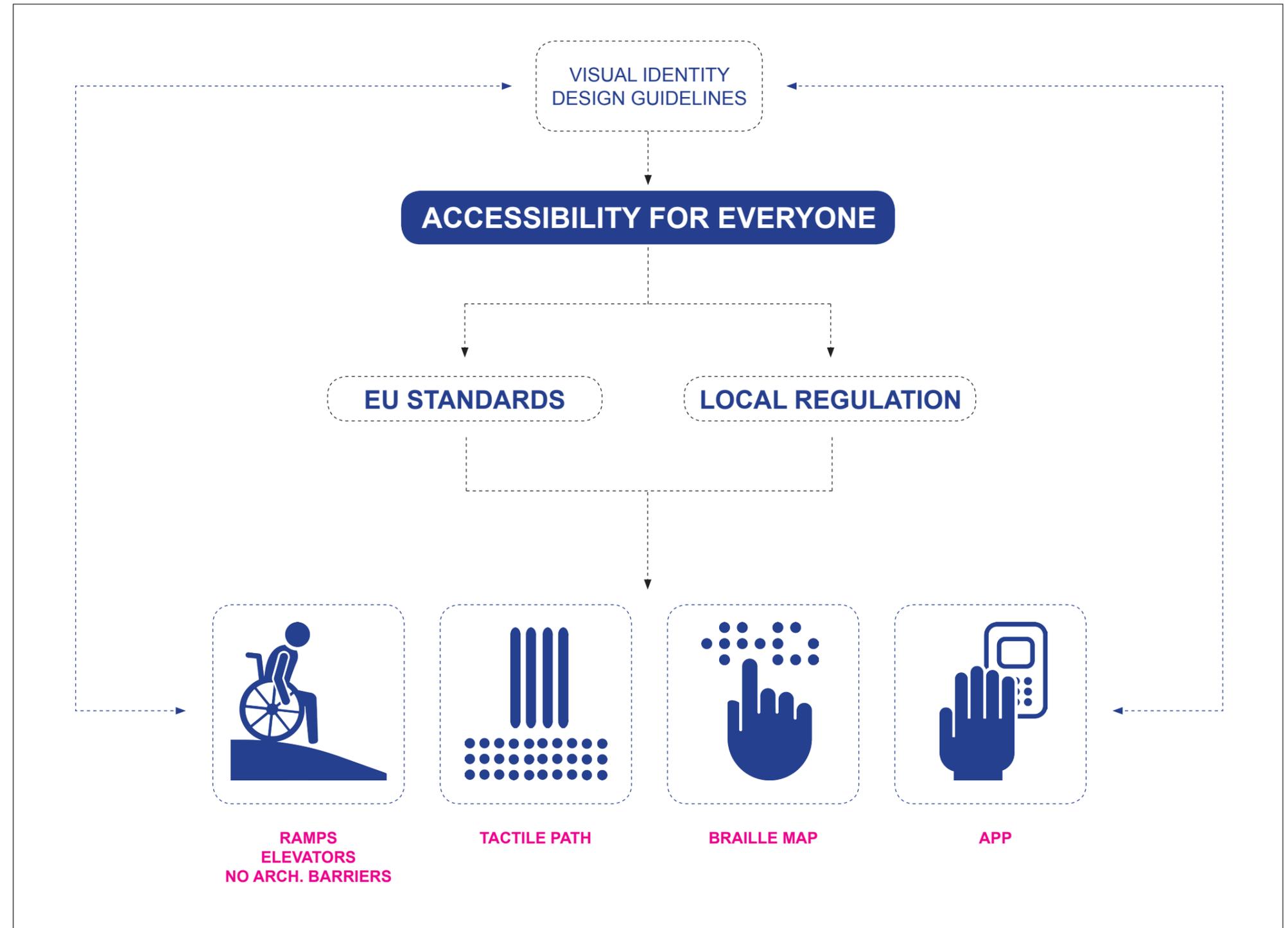
Following regulatory documents on accessibility for individuals with disabilities is a self-evident requirement.

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.

In order to make it accessible and reachable in a broad sense, a station should be designed so that it is usable for all. Regulations and guidelines are found in both national and EU directives.

For people with disabilities, a well thought-out, integrated environment with few obstacles to ease and independence of movement in the environment is crucial. It must be possible to use the environment easily.

In addition to creating an integrated environment, stations and transfer points in their basic functions, construction and design should comply with the requirements and regulations regarding disabilities that society imposes on a station's function and physical design.



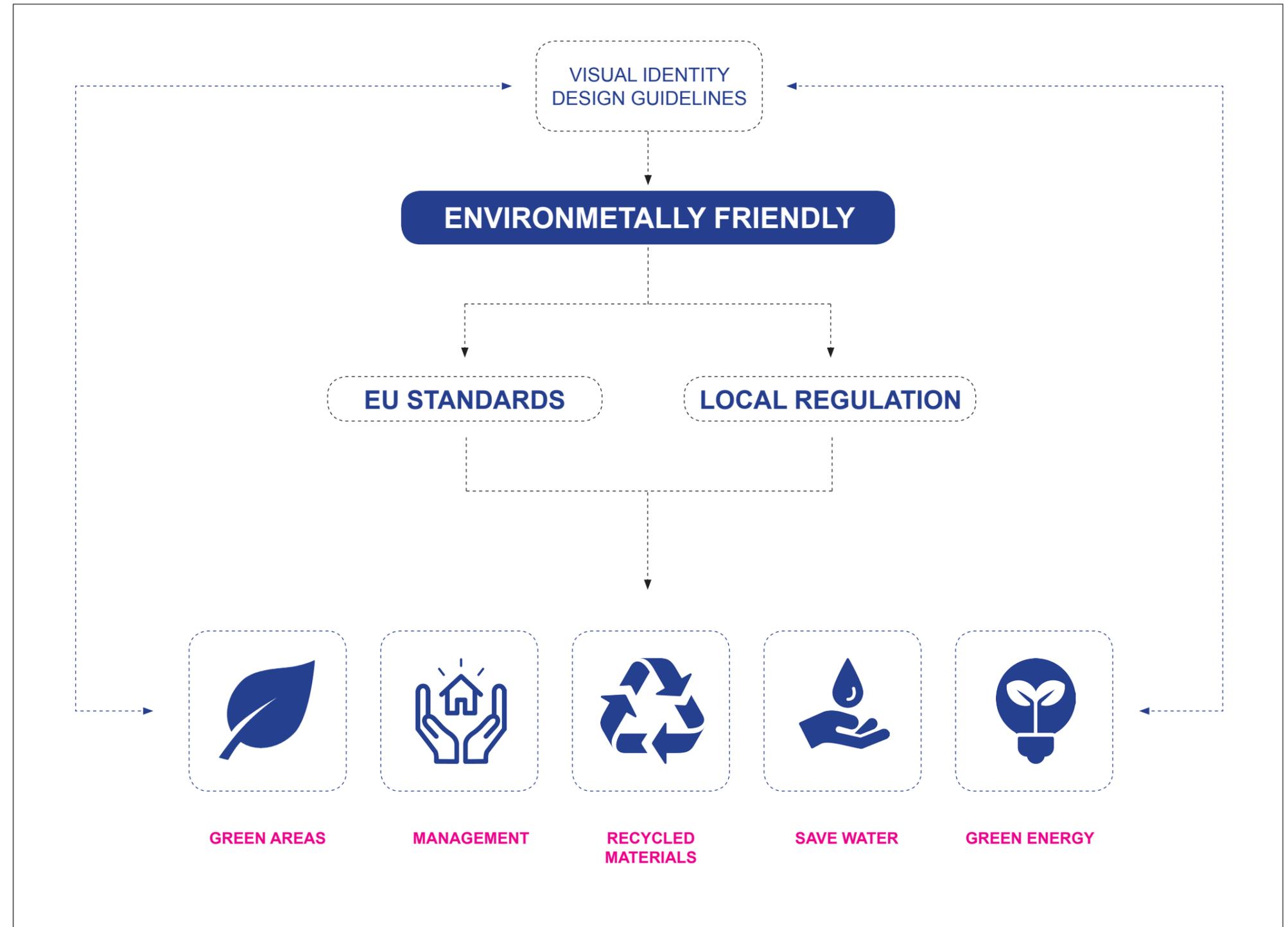
Environment - Zero impact

Since from the 70s the awareness of the need to build energy-efficient buildings and infrastructures has been increasingly established.

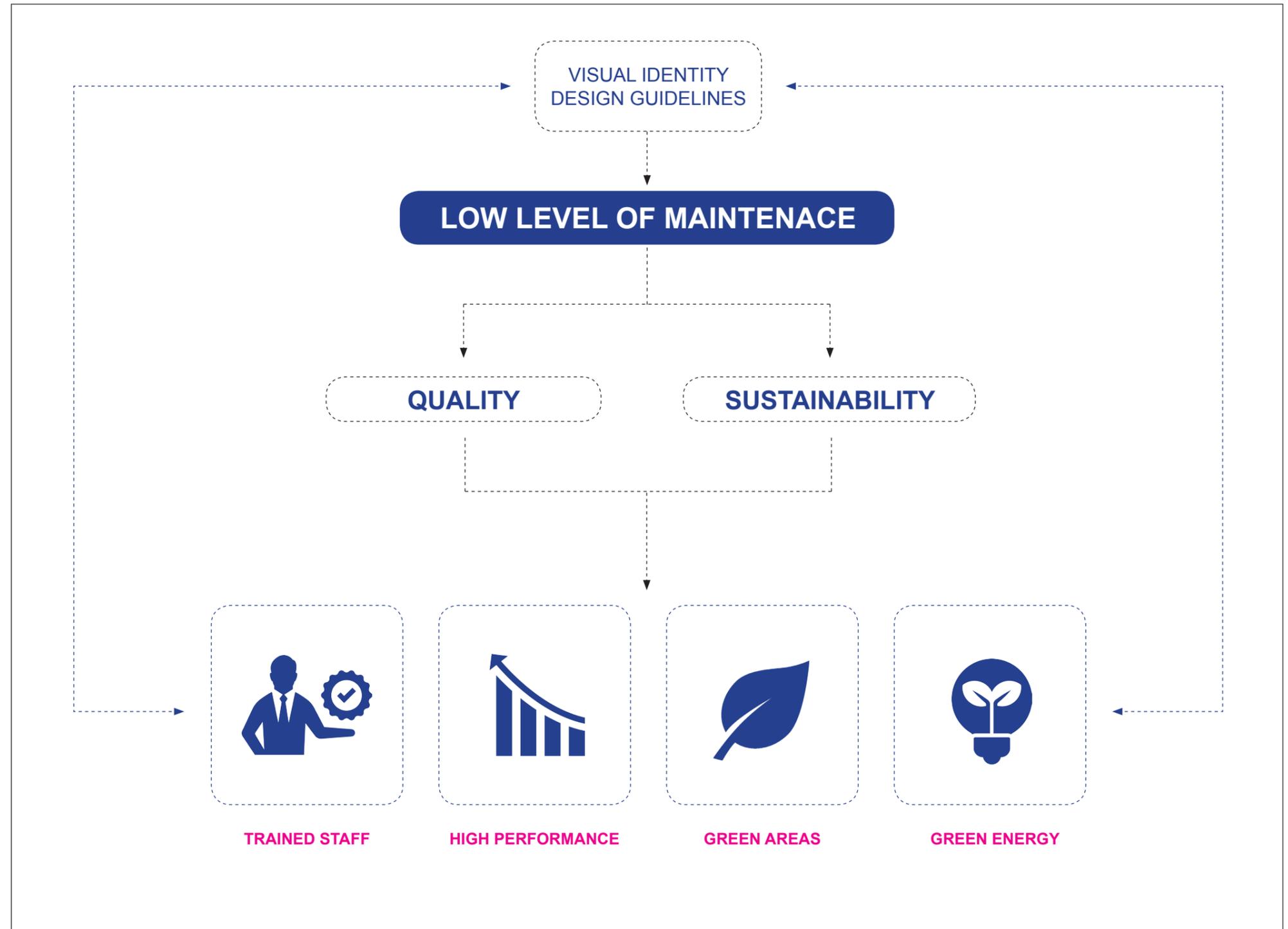
There aren't univocal rules for the zero impact construction, but rather some principles to be respected to develop a project that is as efficient as possible.

Based on the environmental and climate context, the first step is always to seek passive solutions that minimize energy demand and therefore the need for intervention of mechanical systems.

For this reason it is fundamental to study aspects such as the shape, orientation and structures of the building, taking into consideration the radiation, winds, temperatures and shading, reuse of water, consider to use recycled materials and provide a good management of the building or infrastructure also in terms of maintenance.



Maintenance



Books Structure

C2

Book 0 + C + D



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

The Book C *Urban Brand*, consists of two chapters which illustrate Rail Baltica Urban Brand Vision:

- C1 Urban Principles
- C2 Books Structure

The Book D *Urban Elements* consists of one chapter structured in eight sub-chapters which detail the required design elements for the development of Rail Baltica station public areas:

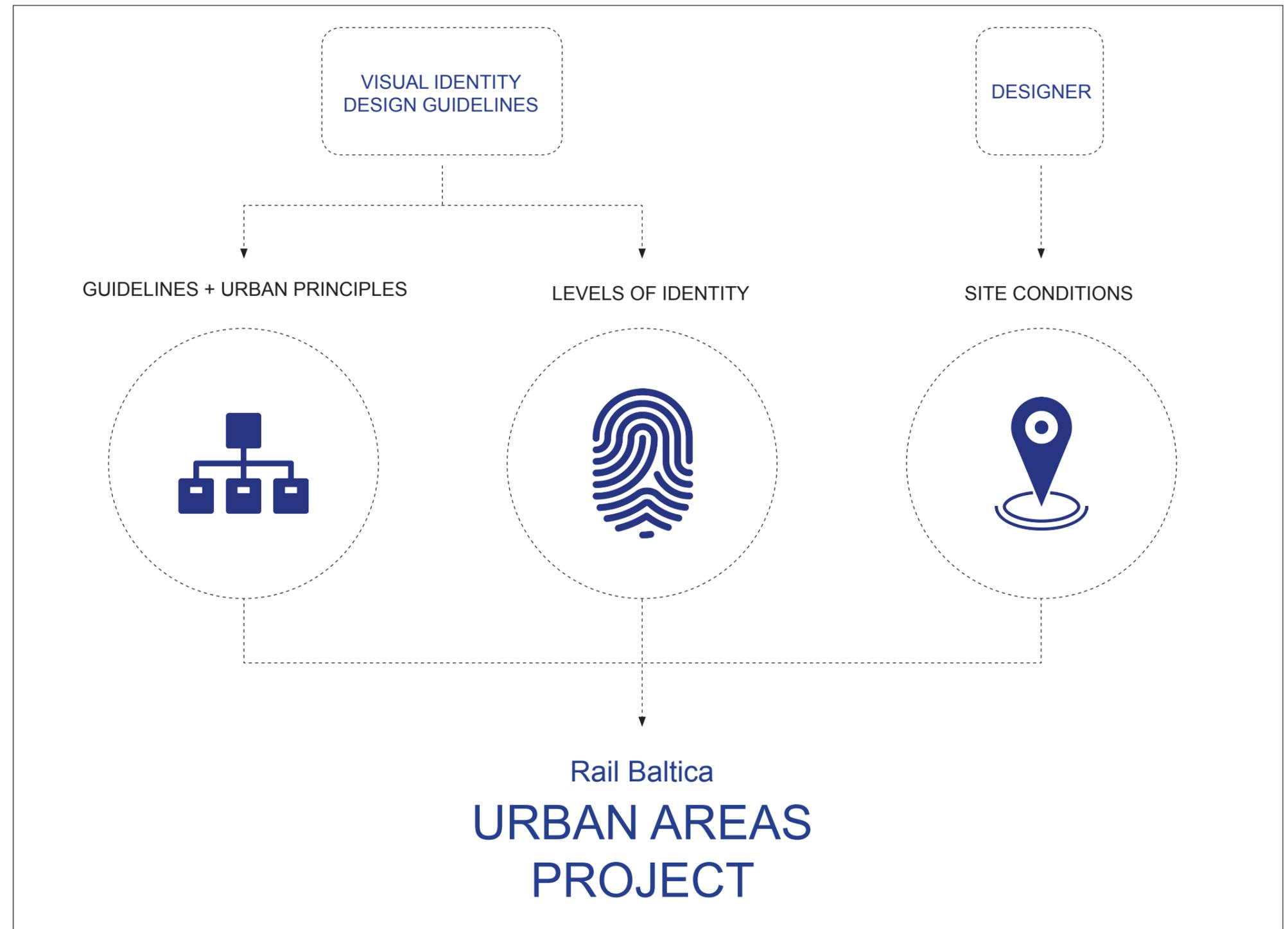
- D1 Landscape
 - D1.1 Requirement
 - D1.2 Station Classification
 - D1.3 Zoning Strategy
 - D1.4 Identity
 - D1.5 Design Strategy
 - D1.6 Adaptability
 - D1.7 Hardscape
 - D1.8 Softscape
 - D1.9 Signage and wayfinding
 - D1.10 Shelter
 - D1.11 Furniture
 - D1.12 Accessibility
 - D1.13 Design Proposal

Urban aspects of the project 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 consider another very important aspect:

- Site Conditions





Rail Baltica Urban Brand

ARCHITECTURAL, LANDSCAPING AND
VISUAL IDENTITY DESIGN GUIDELINES FOR
RAIL BALTICA

RB Rail AS



SBS ENGINEERING
GROUP