

**ROANOKE PASSENGER TRAIN STATION:
FRAMING ICONS**

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KEY WORDS: FRAME, TRAIN, ICON, PASSENGER TRAIN STATION

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ABSTRACT

This thesis explores the framing of graphical qualities of the passenger train and the city of Roanoke, Virginia. A passenger train station frames these icons and brings people directly to the train. This framing creates a new icon for the city. An area on the train tracks is revitalized and creates a permeable threshold into and out of the city.

DEDICATION AND THANKS

Thanks to faculty who have helped me grow as a designer, I am leaps and bounds different than when I came to this school.

Thanks to all of my friends and colleagues for pushing me.

Caitlin, thanks for being my partner in crime and helping to keep me sane. Who knew you could make an awesome friendship out of Yuengling and pita pizzas.

Dedicated to my family for always being there. Even though you may not have understood what I was talking about or the stress and time that goes into what I have been doing the last seven years, you have always been supportive and made me believe I could get it done 'the way it was supposed to be.'

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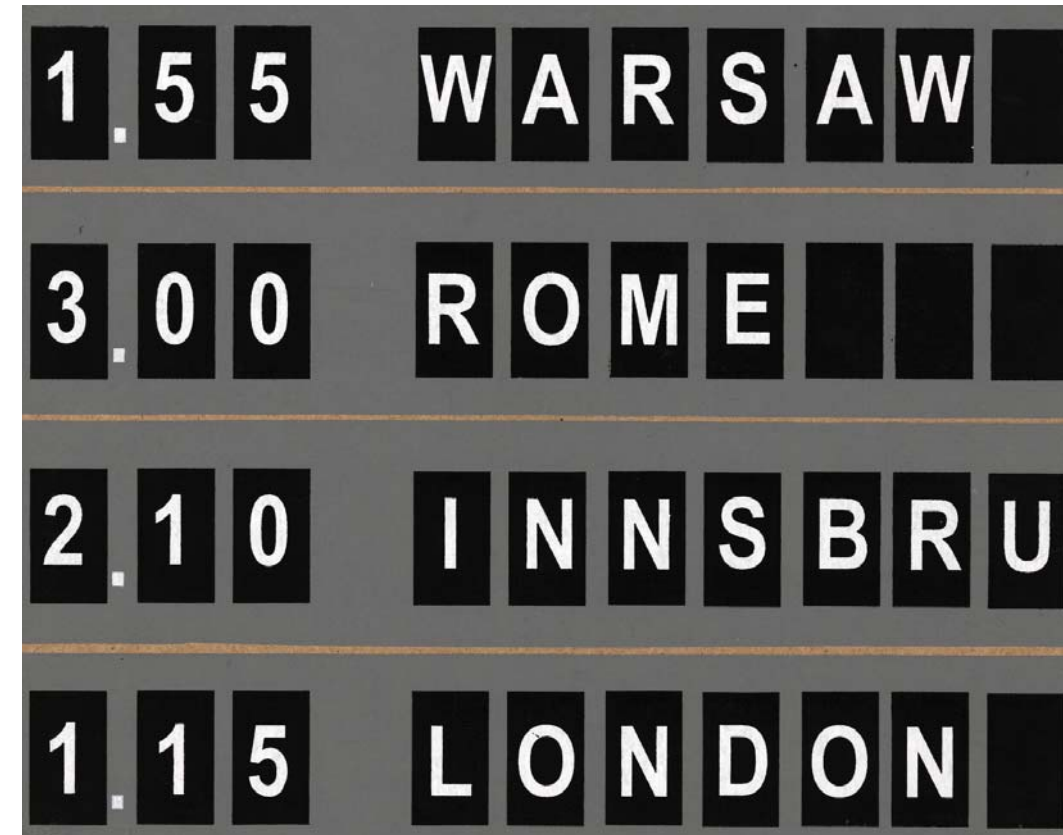
INTRODUCTION

Roanoke, Virginia has many graphical qualities that are recognizable to many. The city embraces these graphics as well as the train lines that run through the center of the city and their train heritage. Cargo train lines have run through the city for decades. These lines have been transformed to accommodate both passenger and freight lines. A passenger train station frames the cultural icons of the city and the icons of the train, while creating a permeable threshold for the city. The station's framing creates a new iconic structure in the fabric of the city, a new fragment to be recognized as a part that makes the whole of the city of Roanoke.

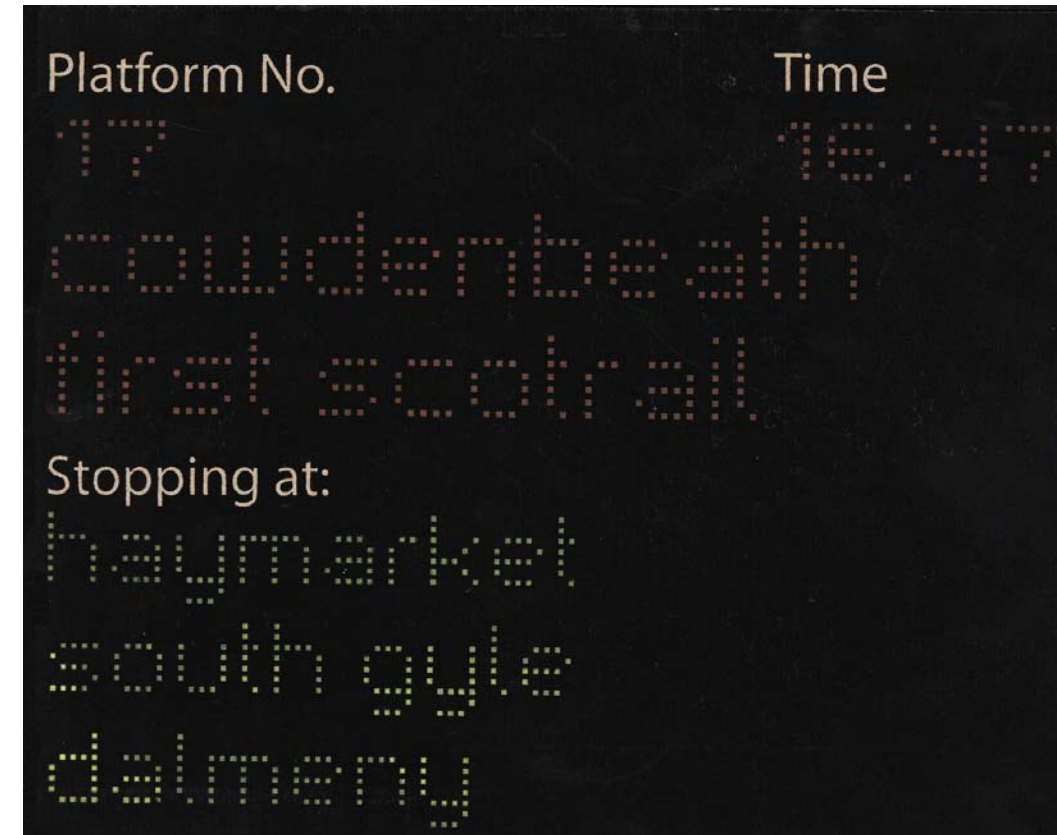


THE ICON OF THE TRAIN

At the beginning of this project, I tried to pinpoint what it was about trains that intrigued me so. While researching passenger trains, I realized that there were many graphic train images that fascinated me. I would stop on certain iconic images every time I came across them. These images give the train an identity throughout time. The train appears in numerous posters, paintings, writings and pictures throughout the last few centuries. These iconic images help to romanticize the passenger train throughout history.



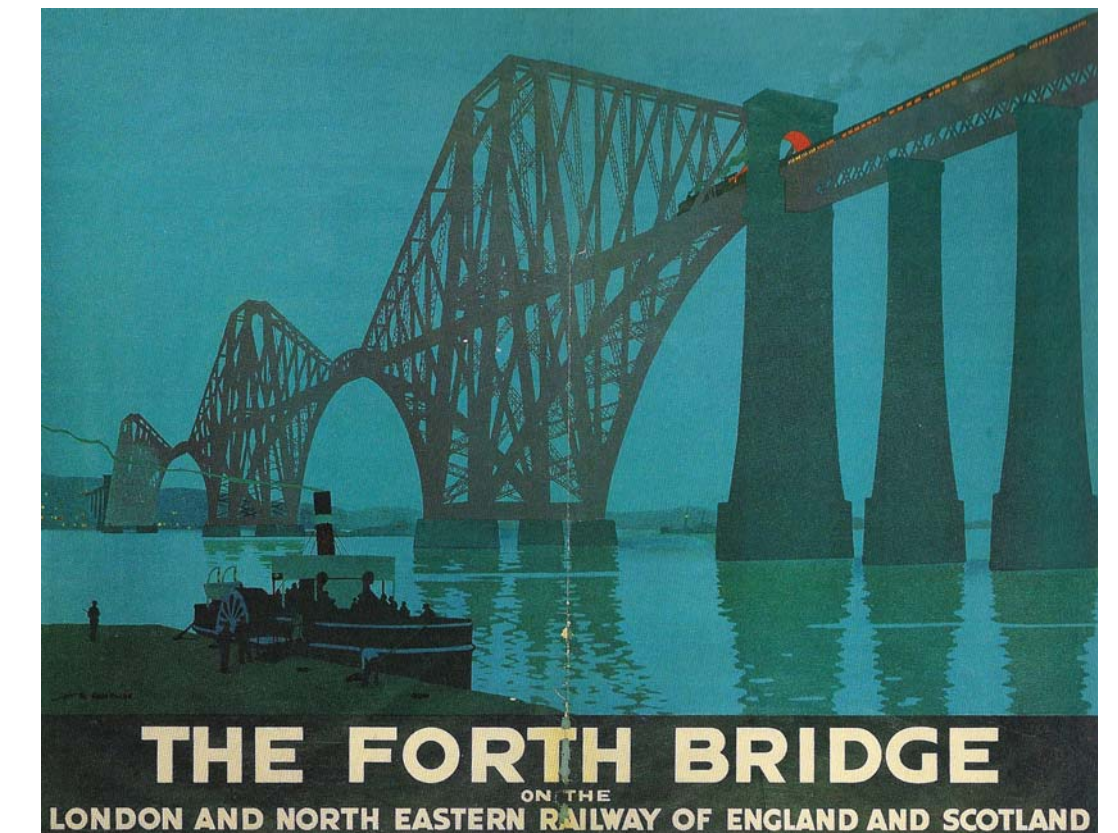
Silk Screen Study: Old Arrival/Departure Board



Silk Screen Study: New Arrival/Departure Board



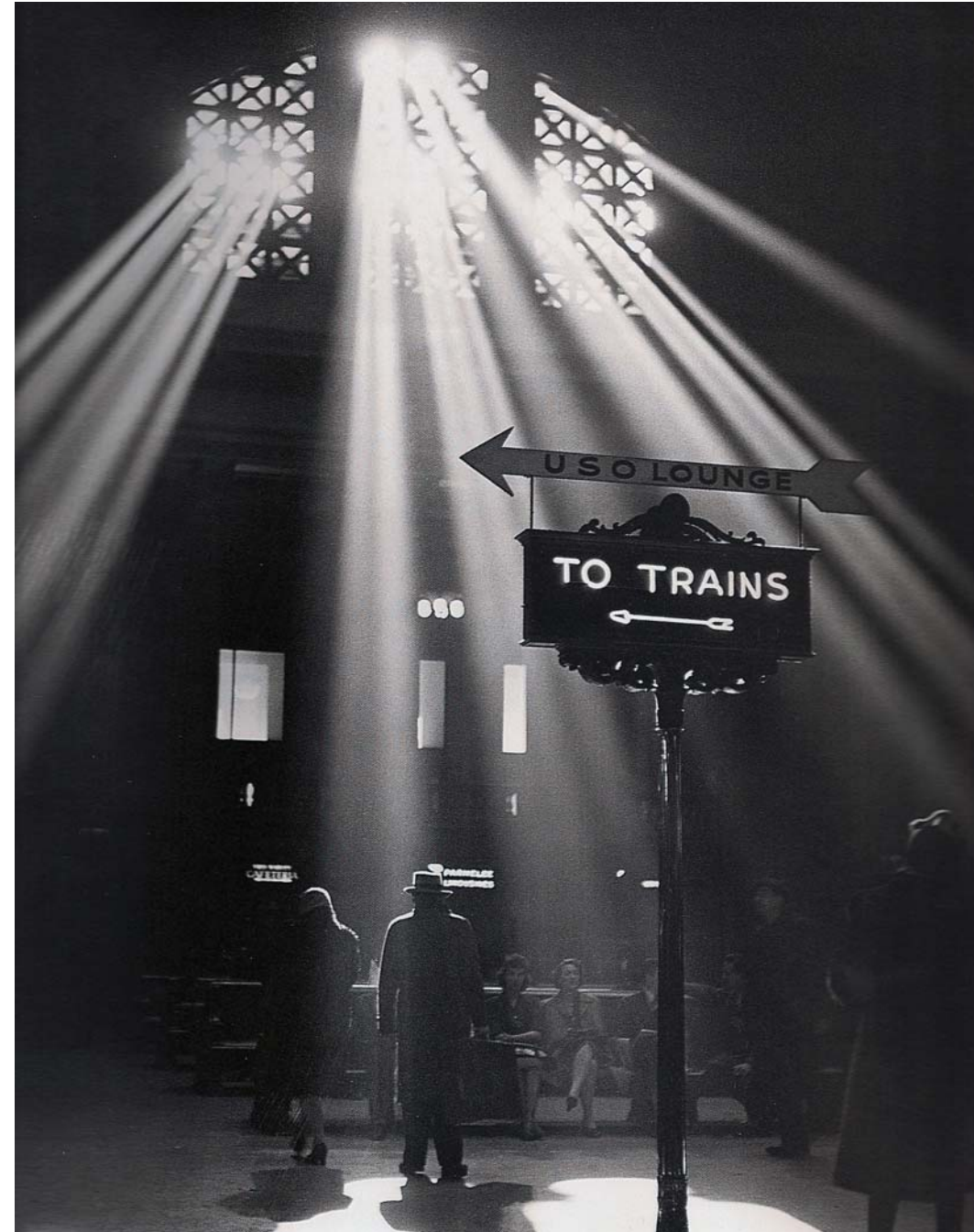
LMS Best Way Poster (A. M. Cassandre)



The Forth Bridge Poster (H.G. Gawthorn)



Orsay, Paris (The Trial, Orson Welles)



Chicago Union Station



Grand Central Station, New York City



Pennsylvania Station, New York City

ICONS OF ROANOKE, VIRGINIA

The first time I was exposed to Roanoke, Virginia, I was immediately intrigued by the city. I quickly noticed that Roanoke embraces its train history and the train tracks that bisect the city. In many urban conditions, areas with train tracks are blighted, but Roanoke has renewed these areas. On nice afternoons, people inhabit the rail walk area on the edge of the tracks. They sit and watch trains go by from both the street and overhead bridge areas while learning about the city's train history. Train-watching has become a pastime in the city. Roanoke has noticeable graphical qualities. There are many iconic fragments that make up the city today. These recognizable fragments such as the star on the mountain, rooftop and painted brick signs, art deco designs and recognizable buildings, create a unique, recognizable atmosphere for Roanoke. Since Roanoke has these wonderful qualities of graphics and train history, it is the site to mesh together the icon of the city of Roanoke with the icon that is the train.



Agnew Painted brick advertisement



Art deco address marker



Coffee rooftop sign



Dr. Pepper rooftop sign

THE SITE

The site was very important to the design. The area chosen was in a central location, close to many of the iconic fragments of Roanoke. The art museum, Wachovia tower and Hotel Roanoke are just a few things that are within a few blocks. Also nearby are many parking structures and Campbell Court, the city's bus hub. The long and skinny site influenced many design decisions. A one-sided station was immediately decided upon to account for this skinniness. The existing MLK Jr. pedestrian bridge was utilized as an entry and connection to the city.



M.L. King Jr. Pedestrian Bridge



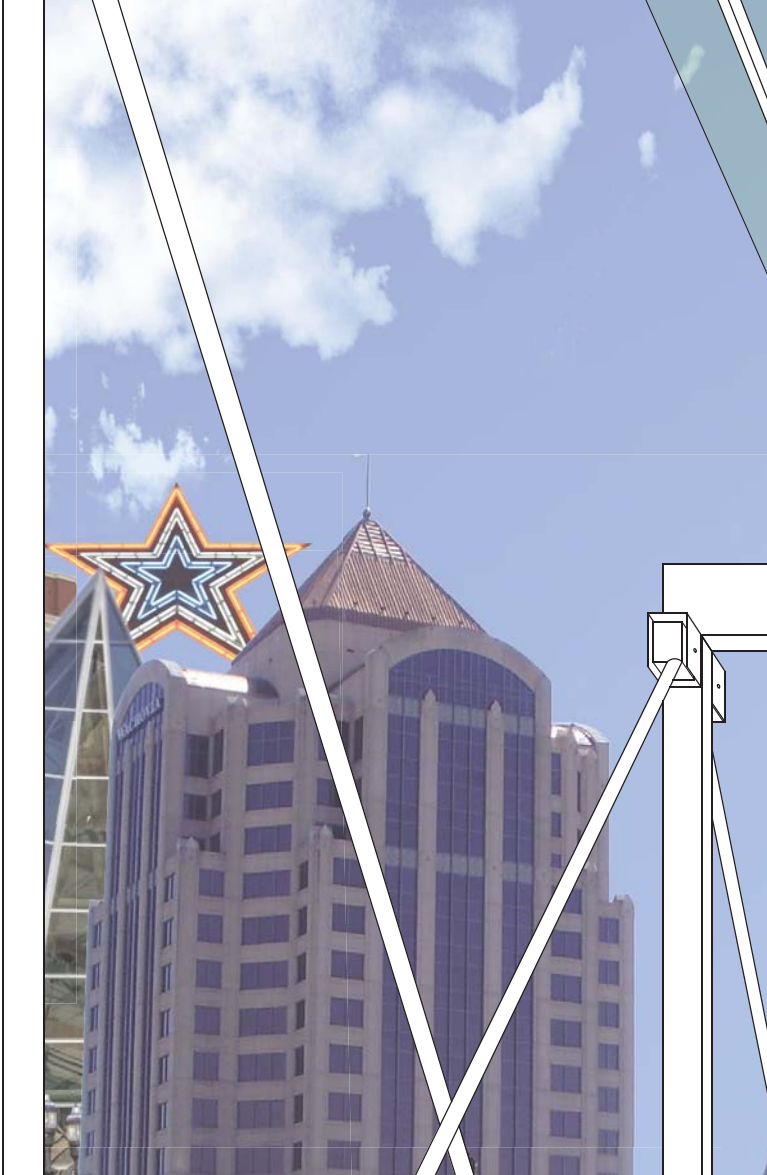
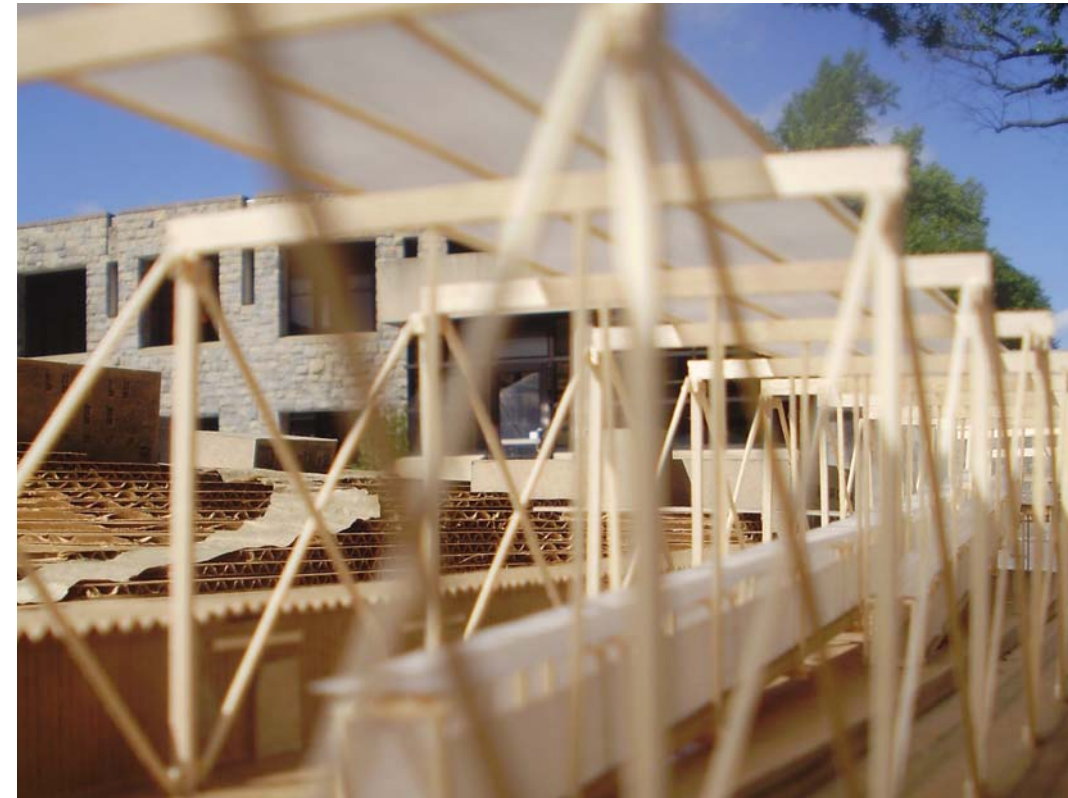
View of Site from M.L. King Jr. Pedestrian Bridge



Iconic City Fragment Locations

FRAMING THE CITY

The Station serves as a permeable threshold and a framing mechanism for the city. When inside the station, one can see outward to the many nearby icons of Roanoke. This helps showcase the city and not just the station for arrivals. These views can be achieved by looking through the frames that make up the station, through the apertures in the walls of the hanging pedestrian bridges and also by looking outward from the existing pedestrian bridge. As one travels up the new hanging bridges toward the Martin Luther King Jr. pedestrian bridge views out to the city begin to open up. Once passengers have reached the existing pedestrian bridge, they are raised up into the city and can see the city's icons from above. By incorporating the Martin Luther King Jr. and the Second Street traffic bridge, fragments of the city are physically brought inside the station.





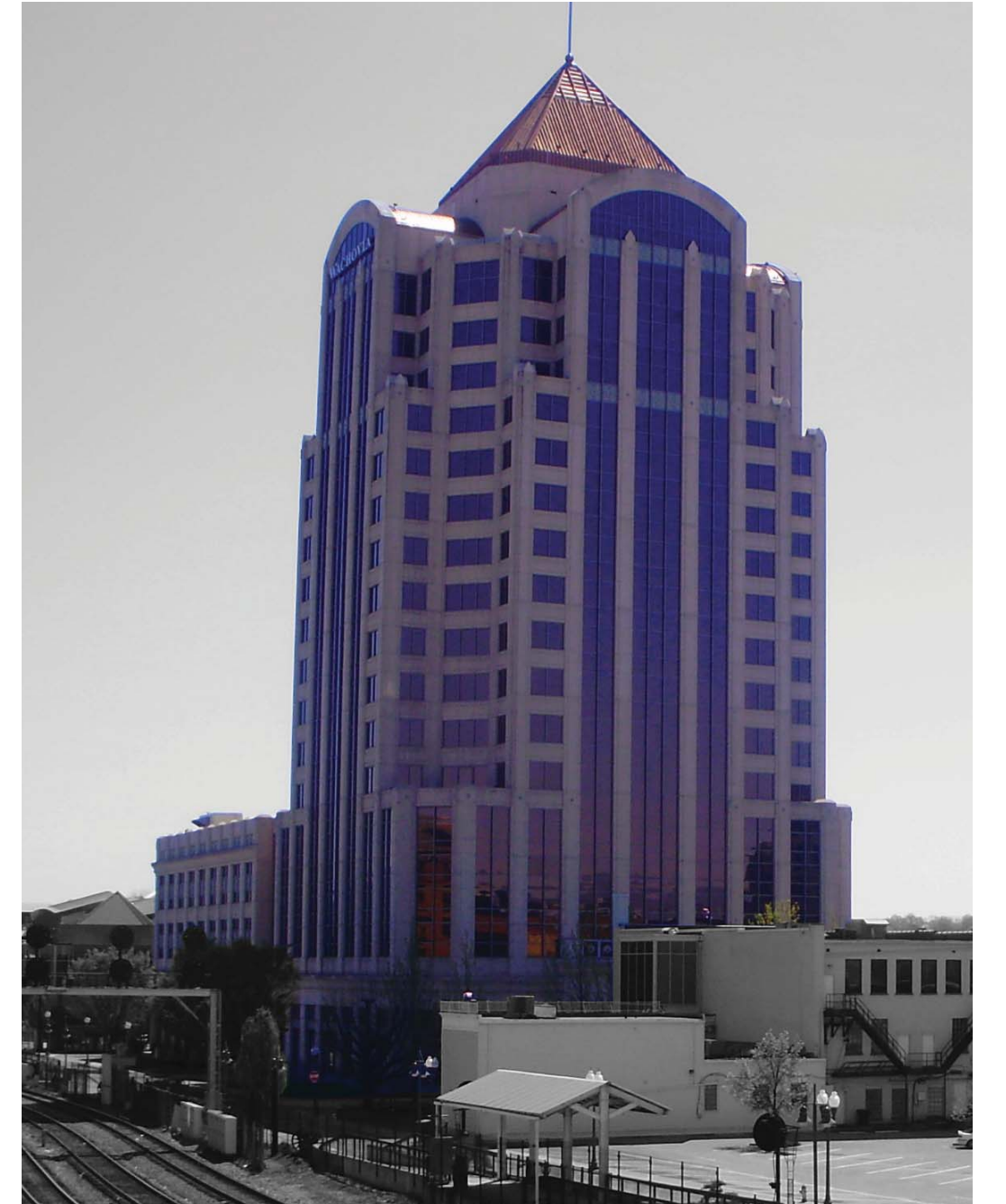
Coca-Cola Painted Brick Advertisement



Uneeda Biscuit Painted Brick Advertisement



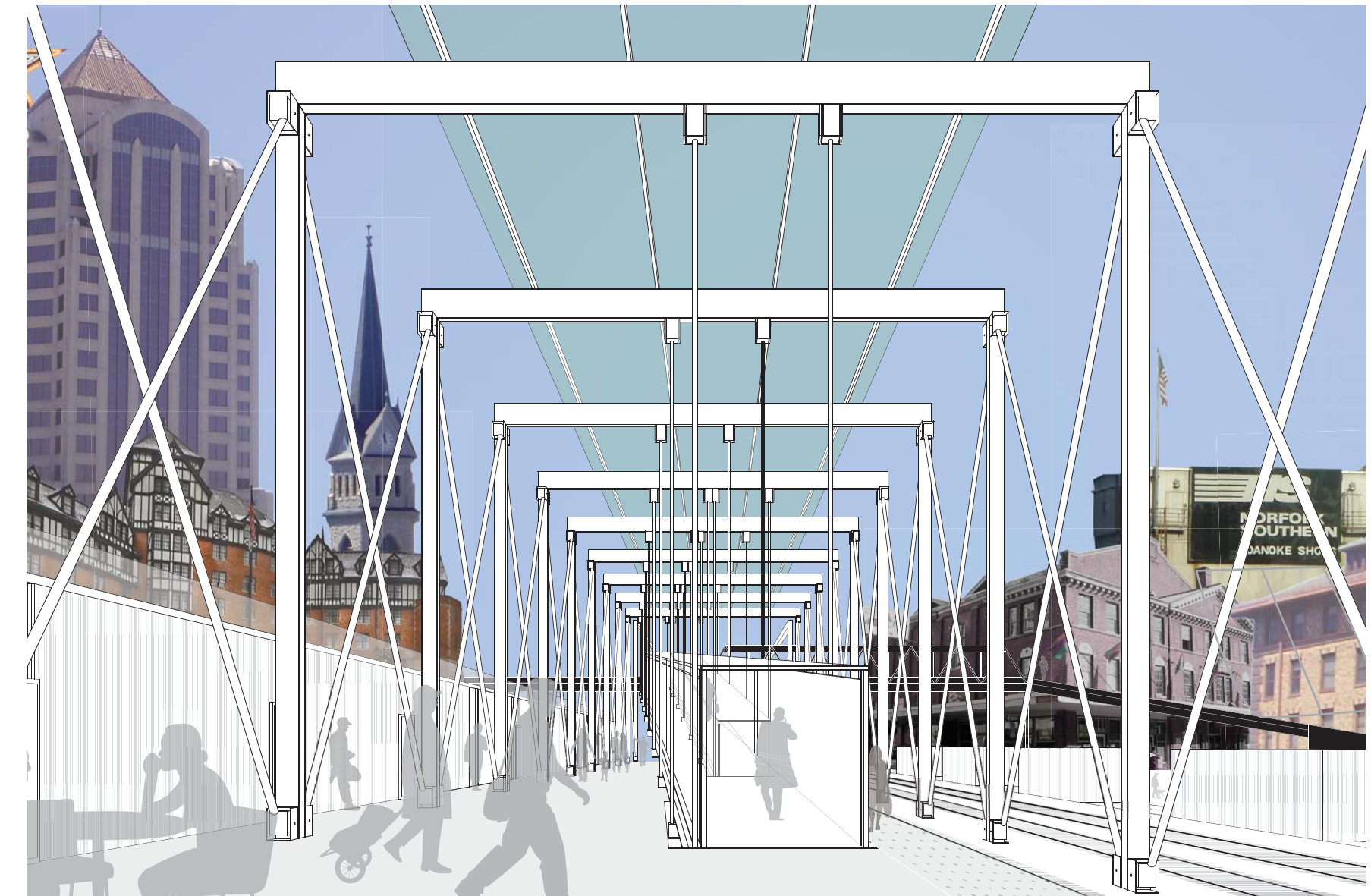
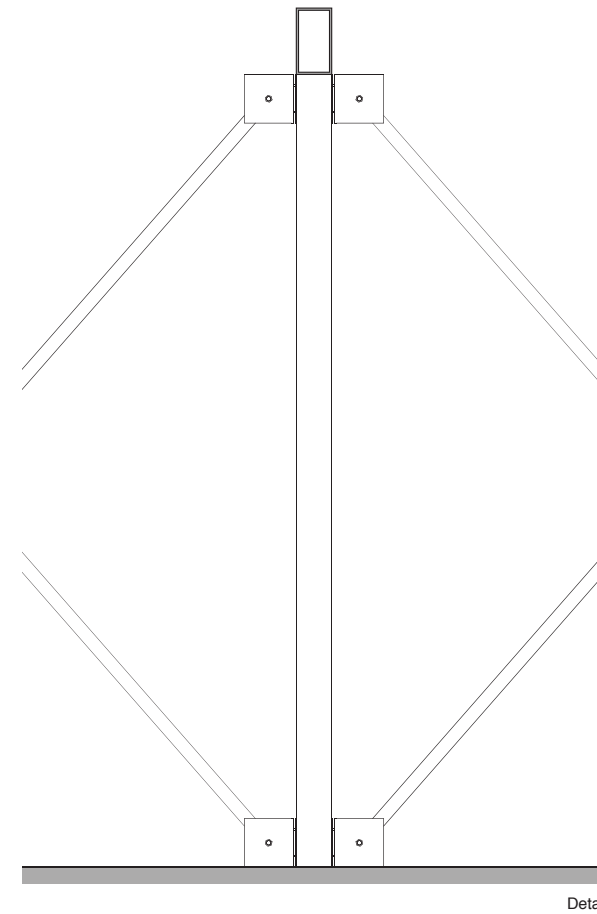
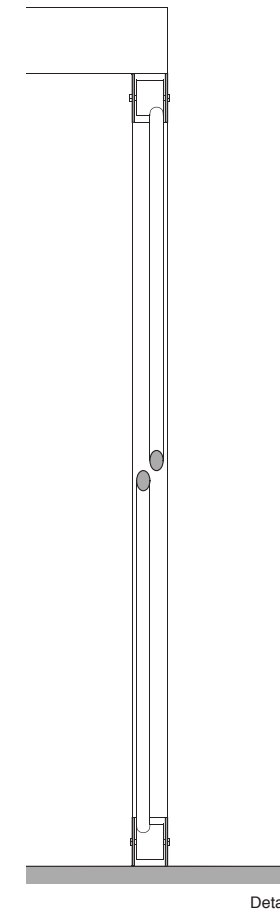
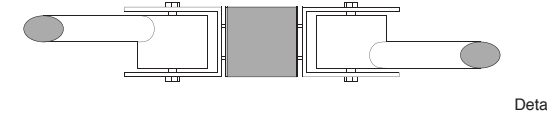
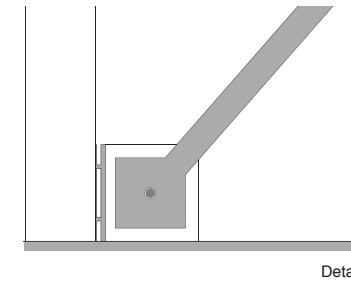
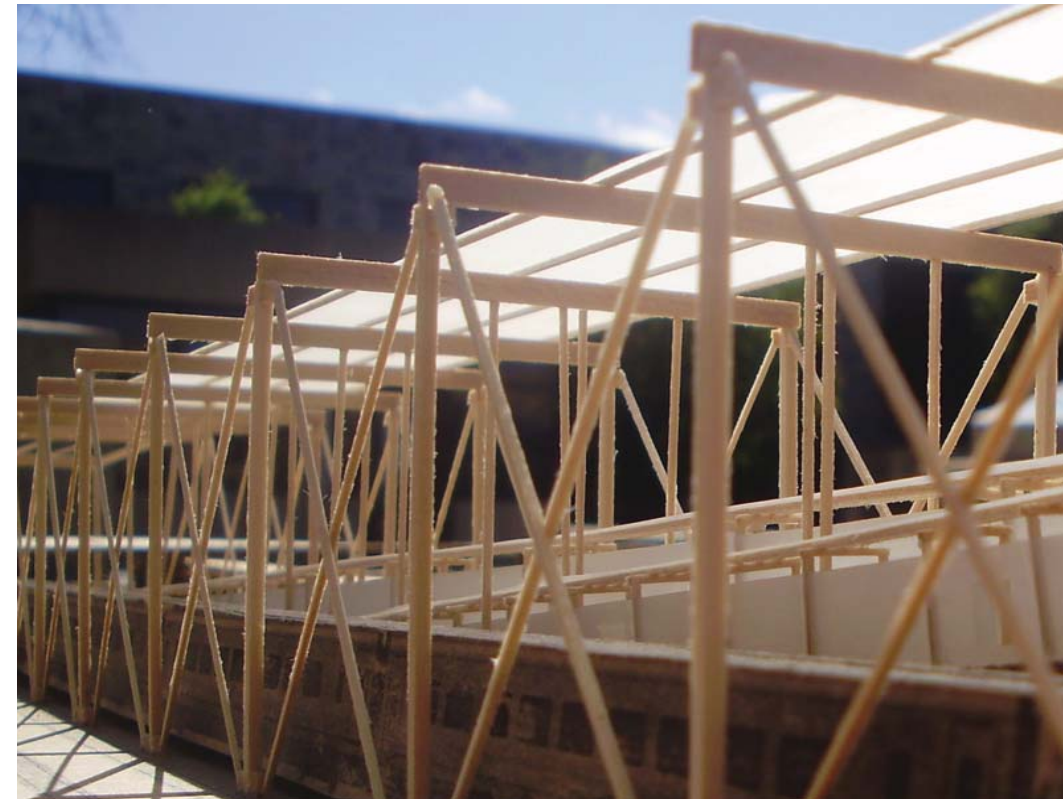
Lunar rocket

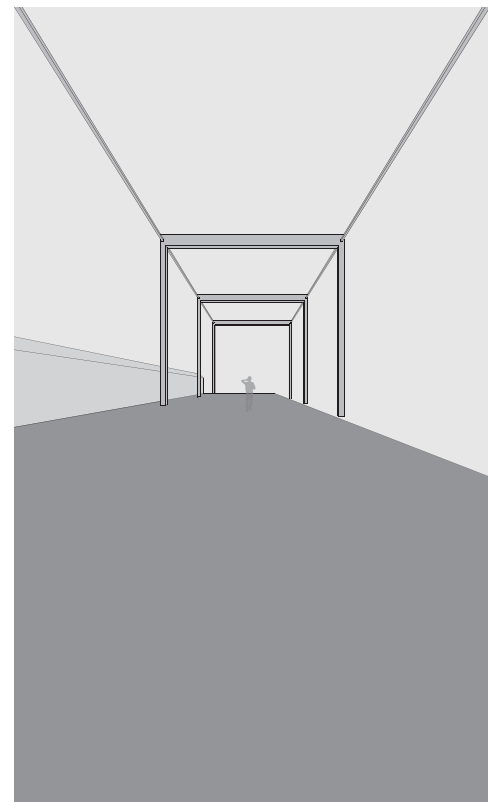
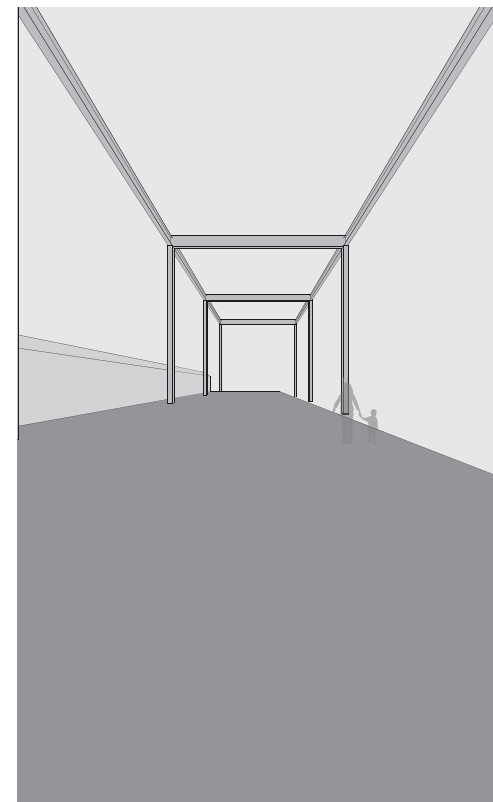


Wachovia Tower

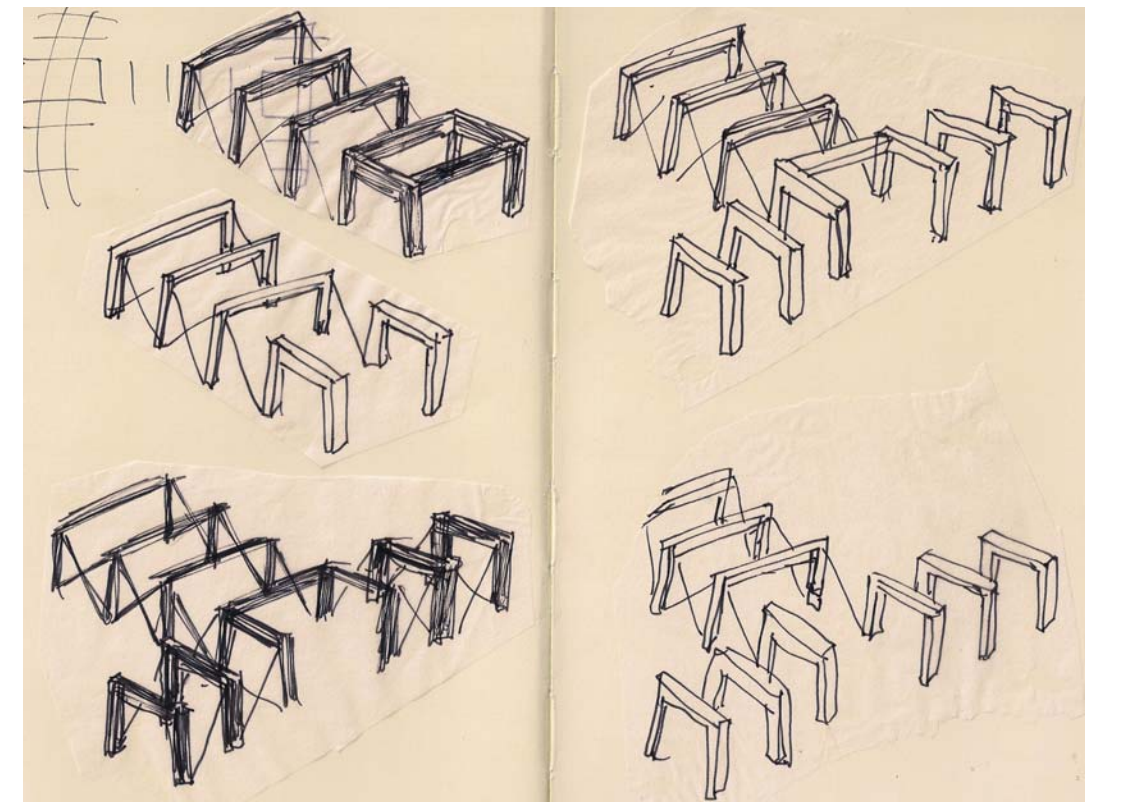
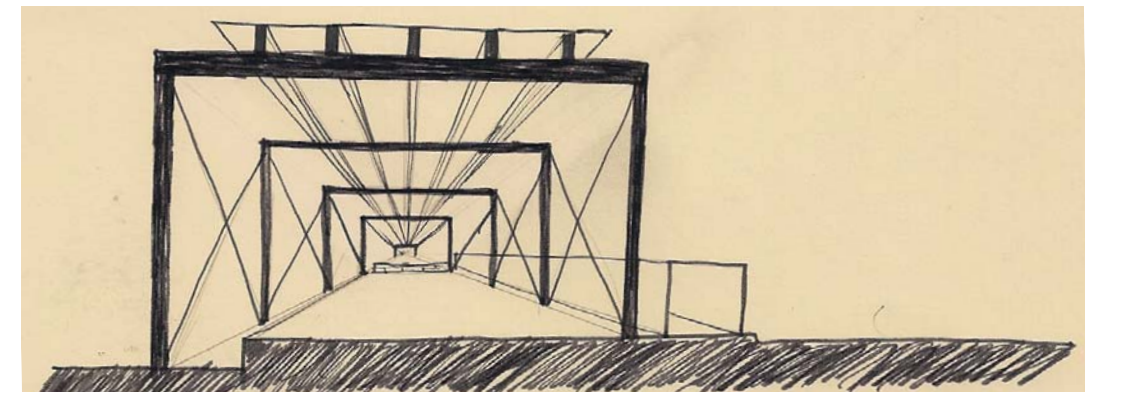
THE FRAMES

From the beginning, the design took the form of strong individual frames. These frames were present in all models and drawings created throughout the year. The structure became very important to the project. These frames were kept individualized with the use of several guidelines. The frame's member sizes were kept large so that they would stand out from the rest of the structure. The secondary structure was kept very small and lies in a cross direction, becoming a secondary piece to the structure. The connection for these pieces were kept away from the top corners of the frames in order to make them stand out more from the smaller pieces. These uncompassed areas stand out against the sky and give the frames a feel of independence. The roof also is stepped back from these edges helping reiterate these ideas. The cross members joints were designed to show their movement. The rigid steel members move into a box that is welded onto the frames. This box gives the illusion that it is not touching the frames giving the frames some space to stand-alone. These pieces are pinned in place. The joints are staggered so that they can cross and pass directly next to each other.

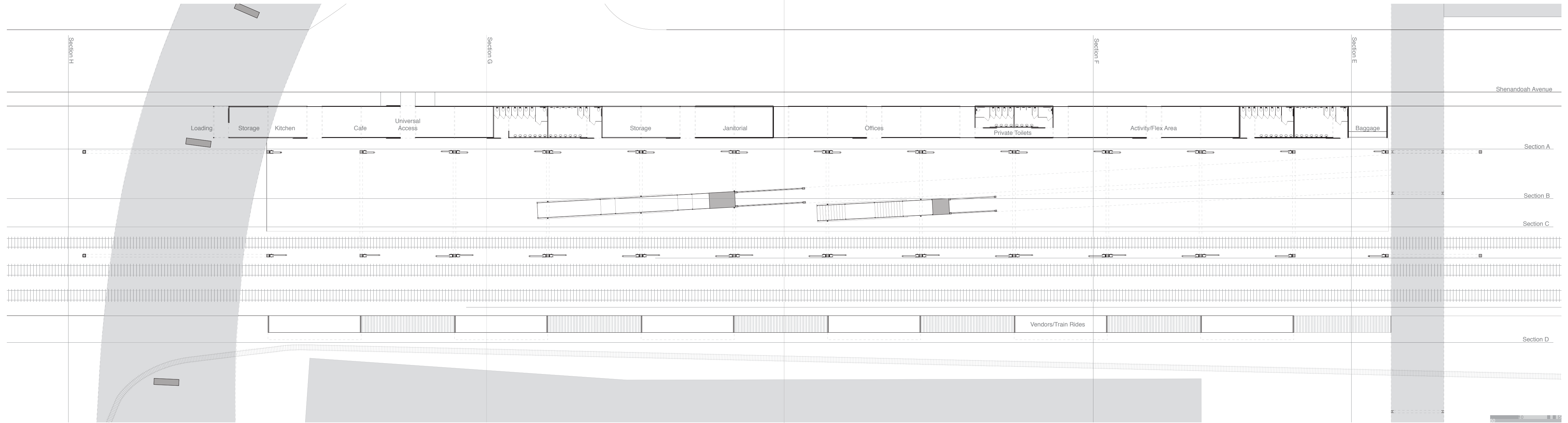




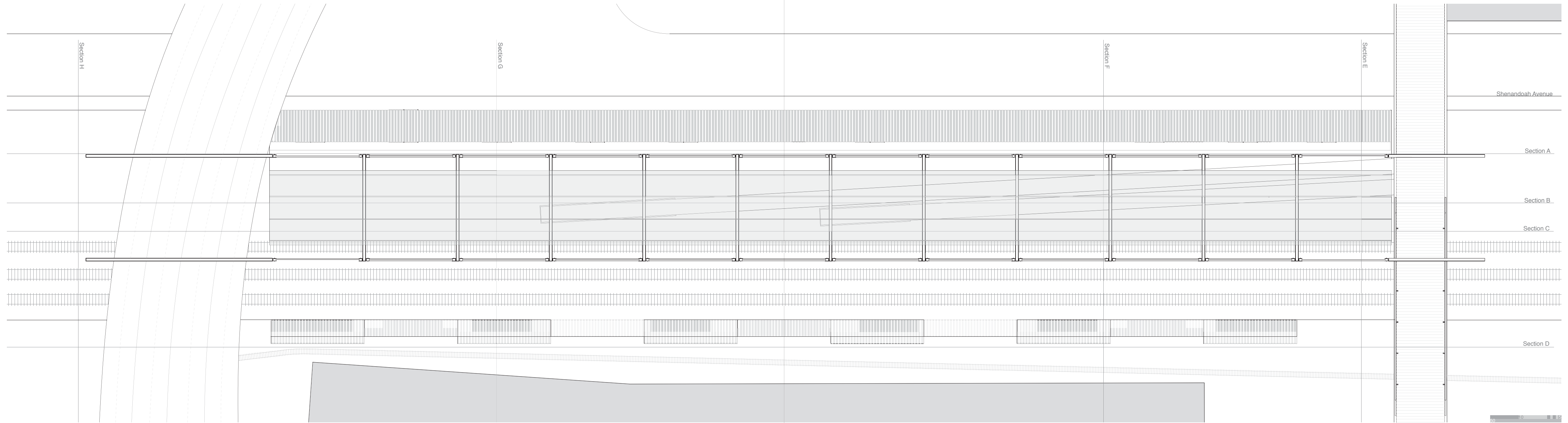
Perspective Structural Studies



End Condition Sketches



50 10 15
Plan

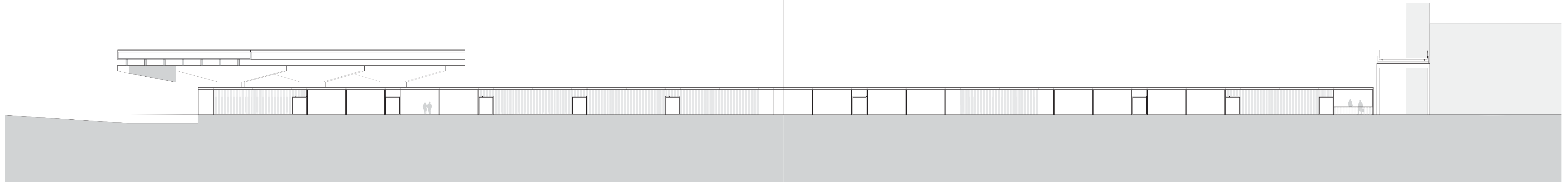


Roof Plan

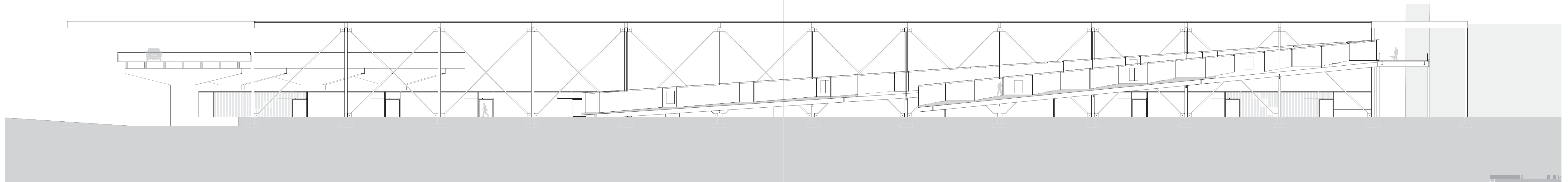
FRAMING THE BRIDGES

The Martin Luther King Jr. pedestrian bridge and the Second Street Bridge act as a physical ending boundary for the train station. The bays of the structure in the station have a repetitive form as they move through the space. As these bays reach and carry over the bridges, the orientation of the building's primary structural members turns ninety degrees. When people pass over the bridges they are confronted with beams overhead drawing their attention toward the frames that define the station. This turn in structure stays within the existing structural boundaries but rotates to frame the bridges at the ends of the station.



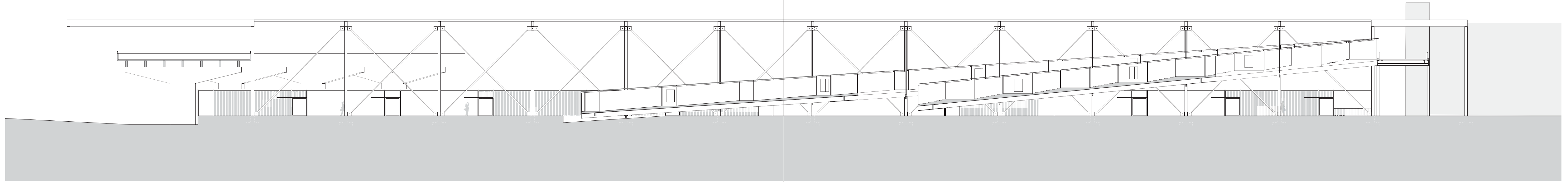


Section A

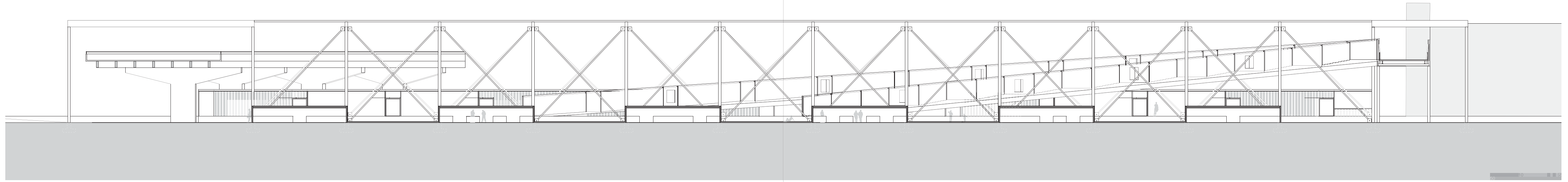


Section B





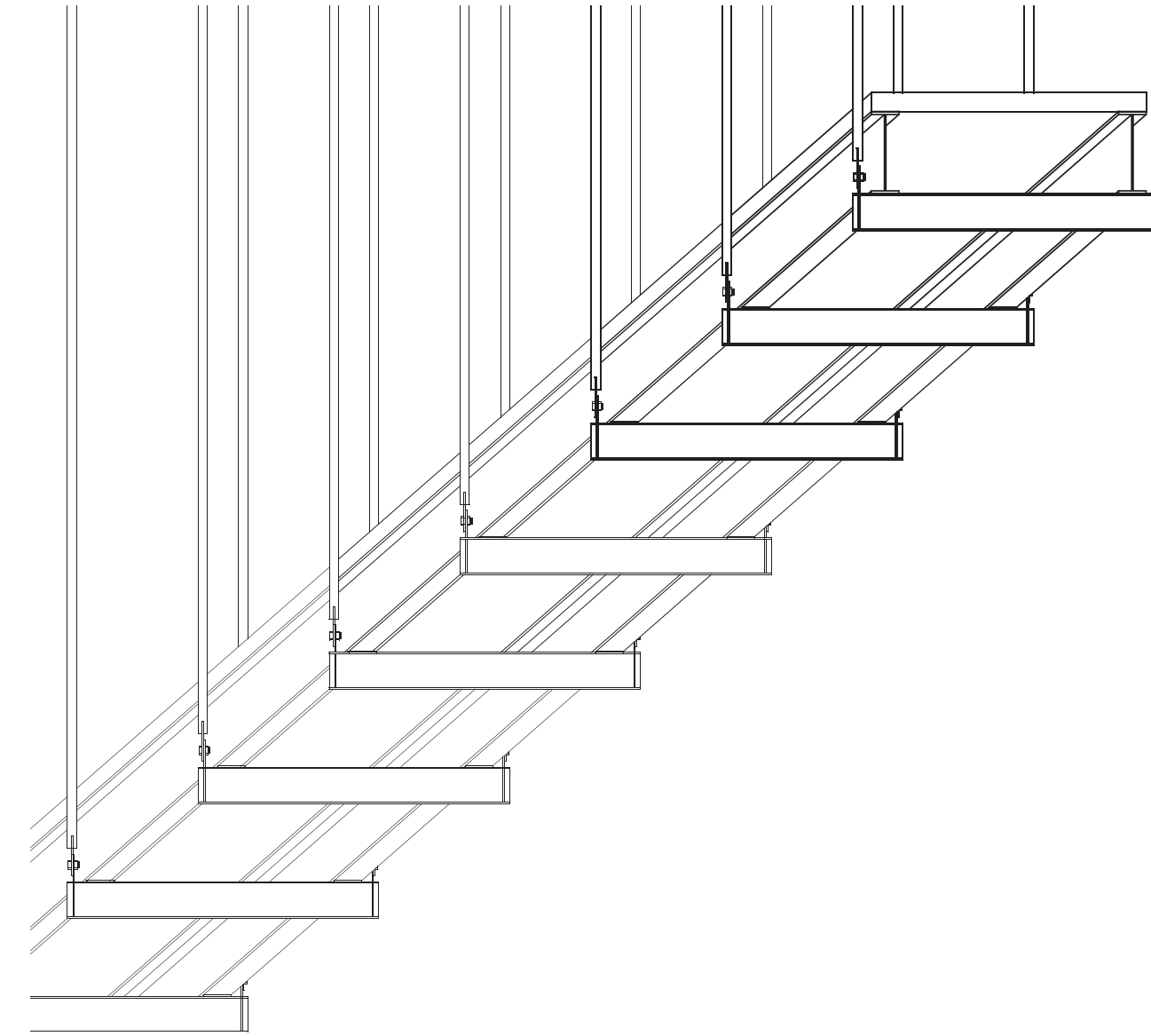
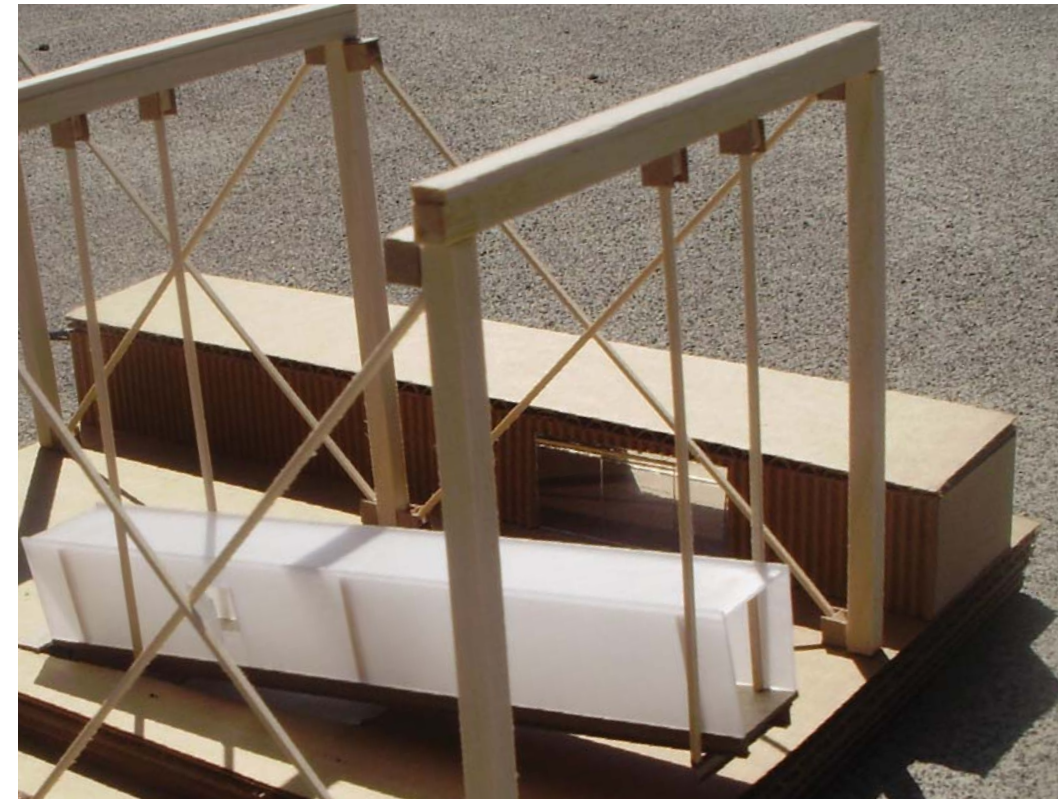
Section C



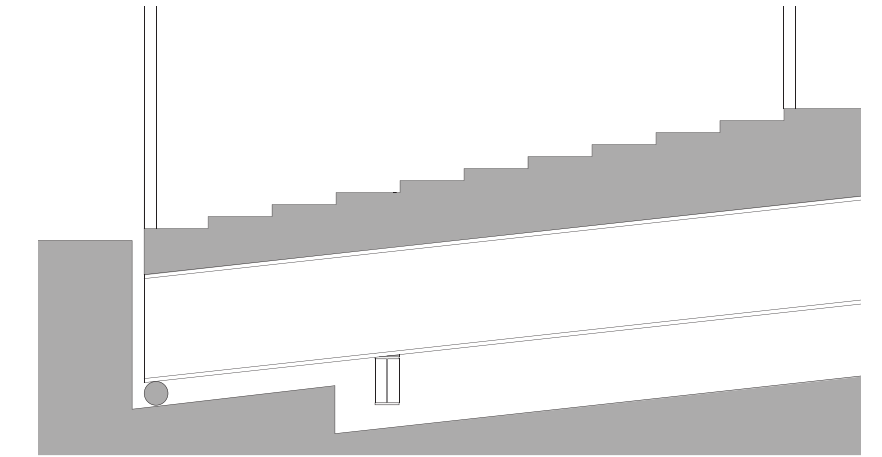
Section D

HANGING BRIDGES

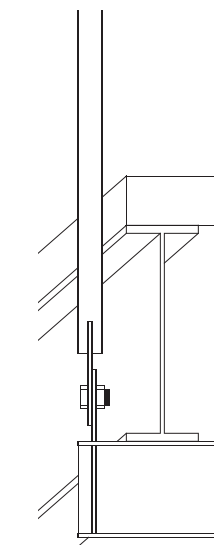
The new pedestrian bridges hang parallel to each other from the frames above. They move past one another as trains pass each other on tracks. The connection between the frames and the bridges are the same as the cross pieces and movement in these joints are permitted. The ground is cut to allow for movement of the large steel beams. With the shrinking and expanding of the steel, the bridges literally move past one another. While on these pedestrian bridges moving downward into the station, the views that are achieved are of the train and tracks. This confronts people with the train directly by framing a view of only the train and tracks. These large hanging bridges embrace the skinniness of the site and of the train. The form of the bridges are seen more because they are hung instead of supported from beneath. The service areas are housed on the northside of the site and are the same proportions as a boxcar thus embracing the long form of the train.



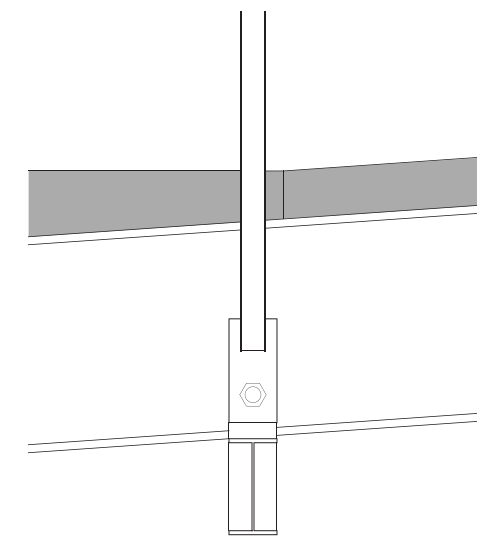
Hanging Details



Roller Details



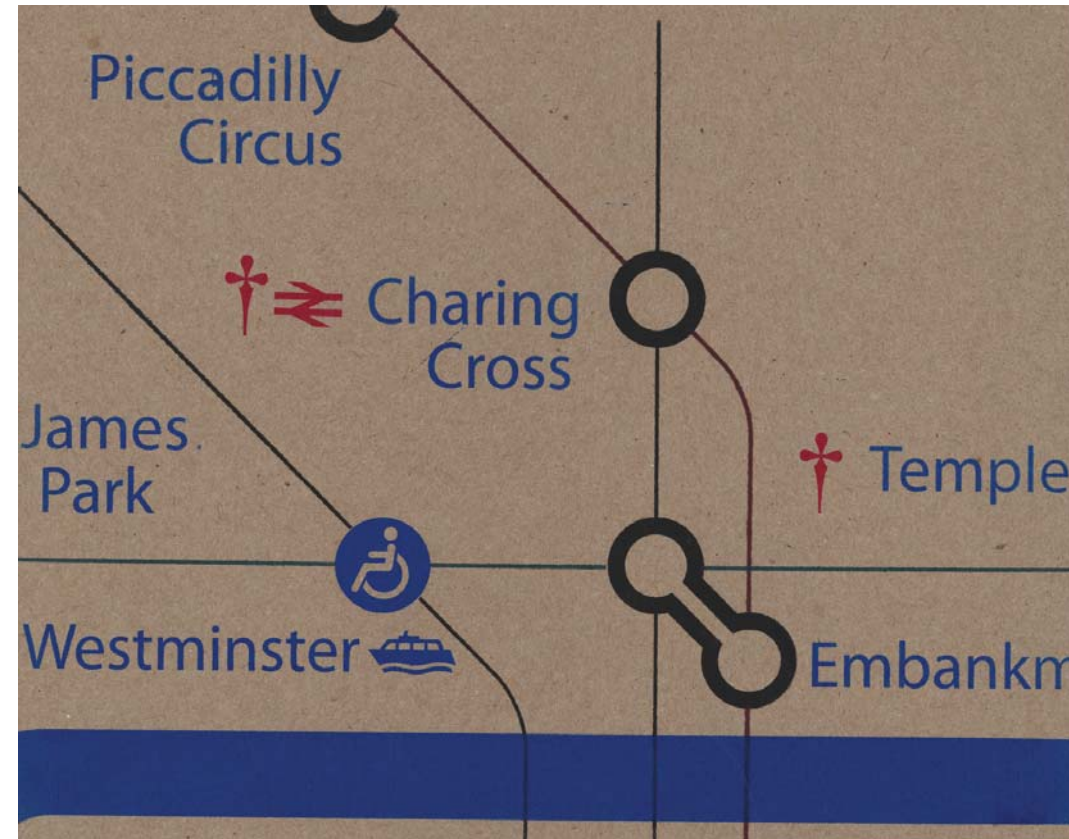
Connection Details



Connection Details



Silk Screen Study: Old London Train Map



Silk Screen Study: New London Train Map



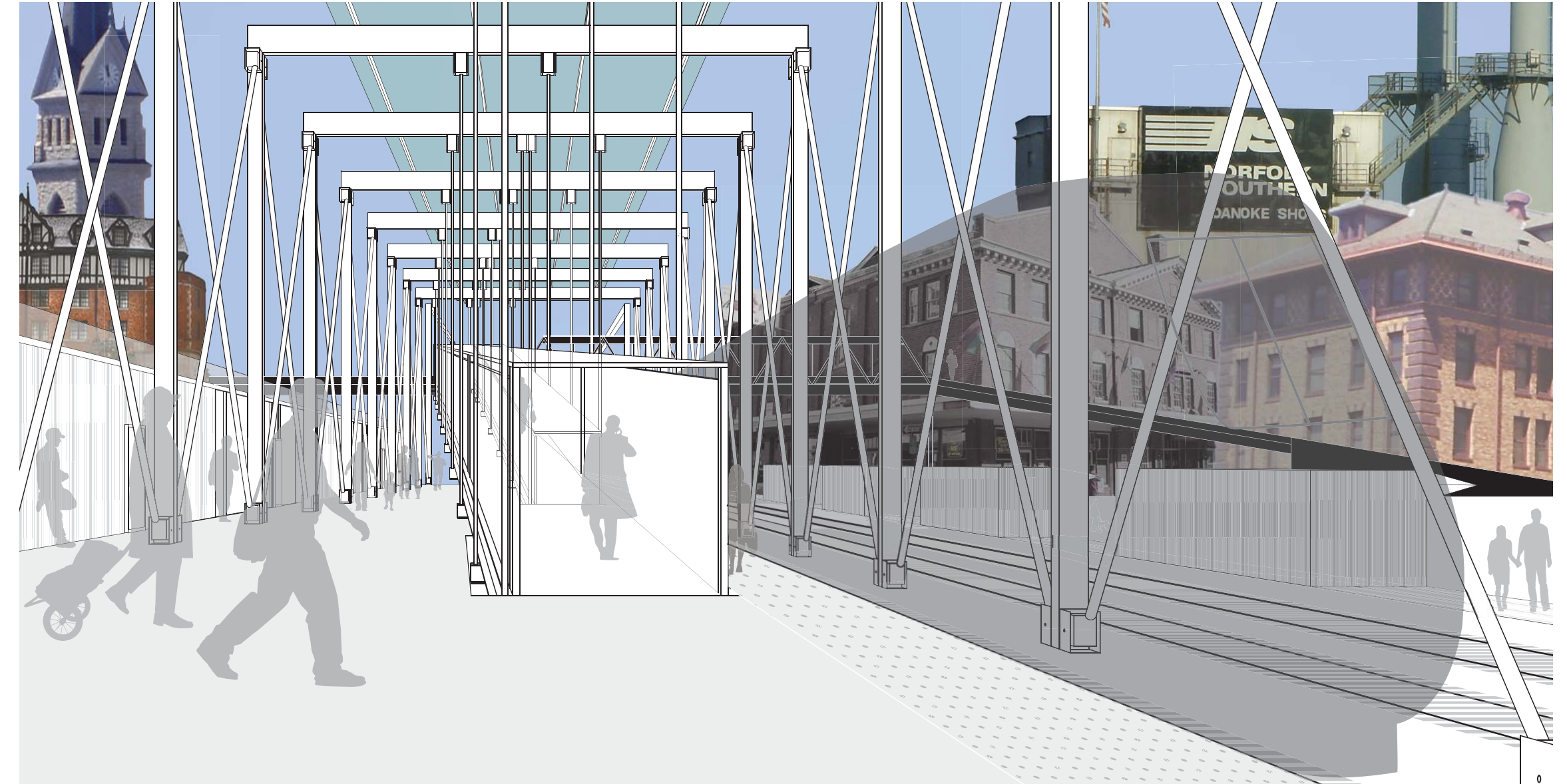
Silk Screen Study: Old Train Bridge (Bouch, Firth of the Fourth)

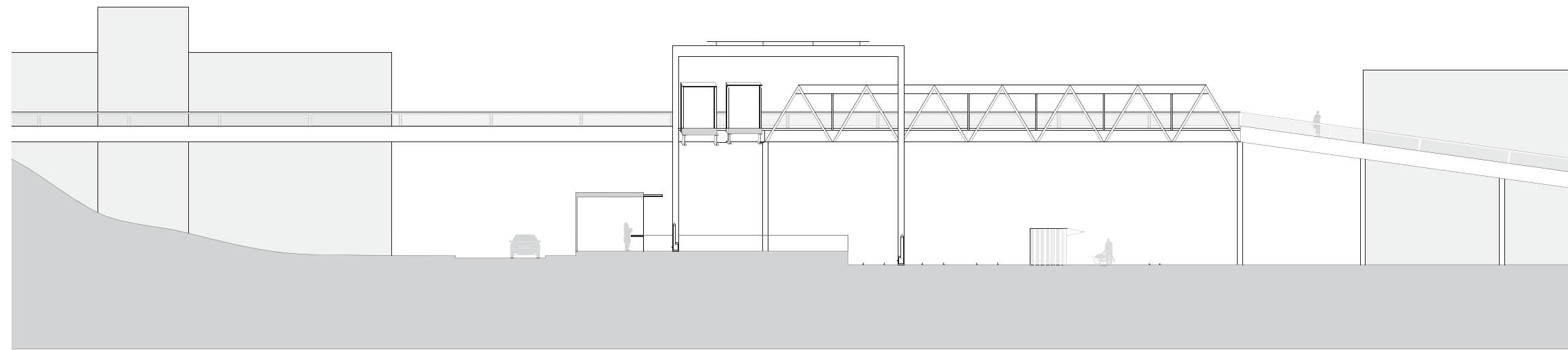


Silk Screen Study: New Train Bridge (Calatrava, Jerusalem Chords Bridge)

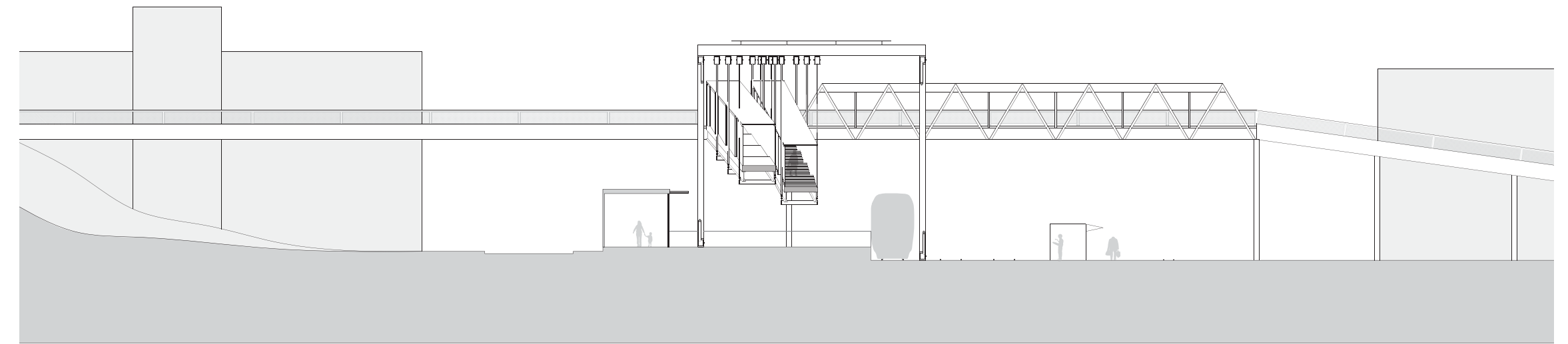
FRAMING THE TRAIN

The train is a defining part of the city. To embrace the importance of the train in Roanoke, the station acts as a framing mechanism for this icon. There are many different places where one can go and watch the train arrive and leave the city. Views of the train from above can be achieved while on the existing bridges on the edges of the site. Trains can be seen while traveling down new pedestrian bridges and from the platform area. The new pedestrian bridges were created not only as a way to get to the train platforms, but also as a way to frame a view of the train when present in the station.

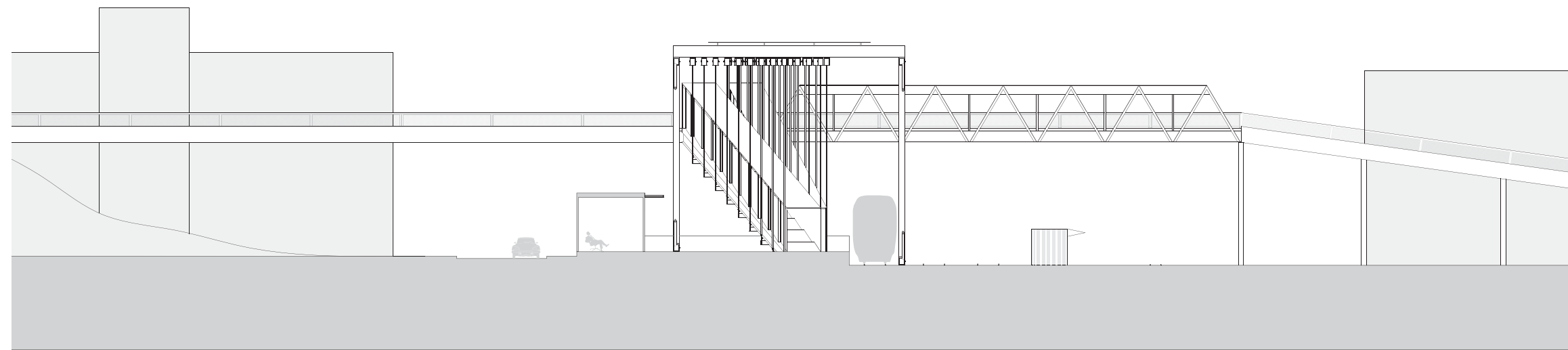




Section E



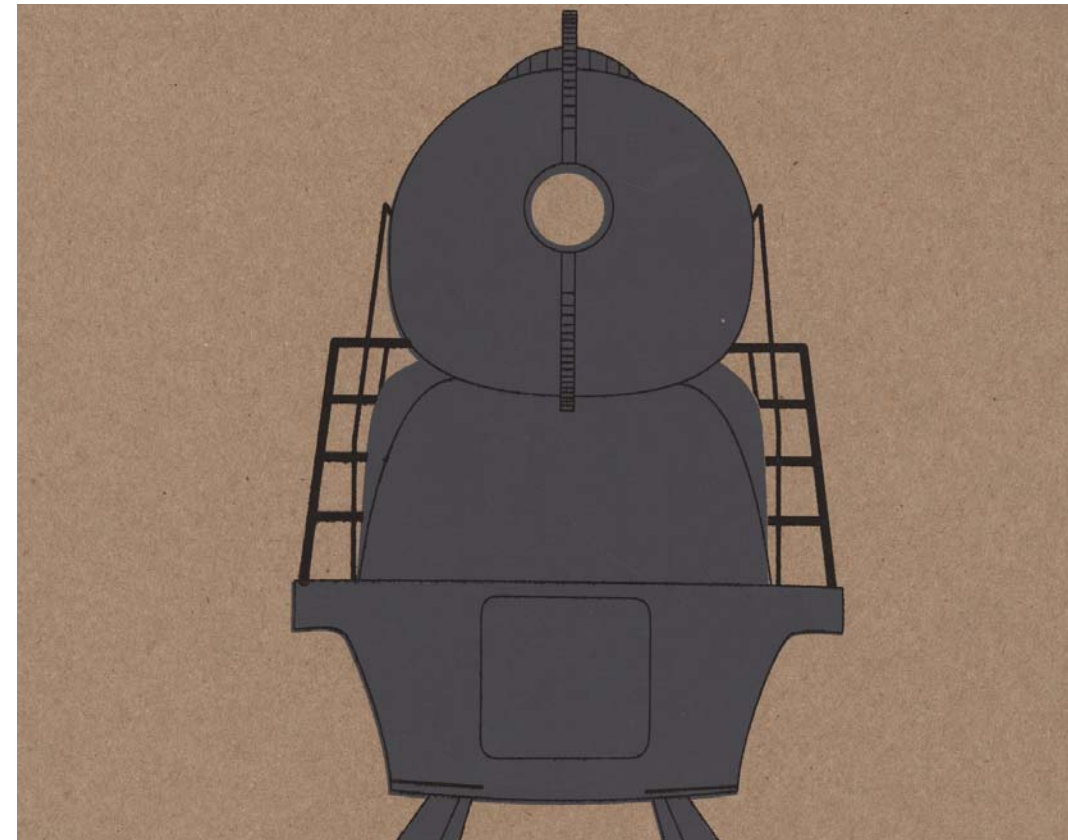
Section F



Section G



Section H



Silk Screen Study: OLD DIESEL TRAIN (TWENTY CENTURY LIMITED)



Silk Screen Study: NEW ELECTRIC TRAIN (ACELA TRAIN)



Arrival of the Normandy Train, Gare Saint-Lazare, Monet



Rain, Steam and Speed- The Great Western Railway, Turner



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Parissien, Steven. Station to station. London: Phaidon Press Ltd, 1997. 25, 46, 83, 144,
150, 159,167. Print

Graphics 04.2
Cole, Beverley, and Richard Durack. Railway posters, 1923-1947. New York City: Rizzoli
International Publications Inc., 1992. 137. Print.

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