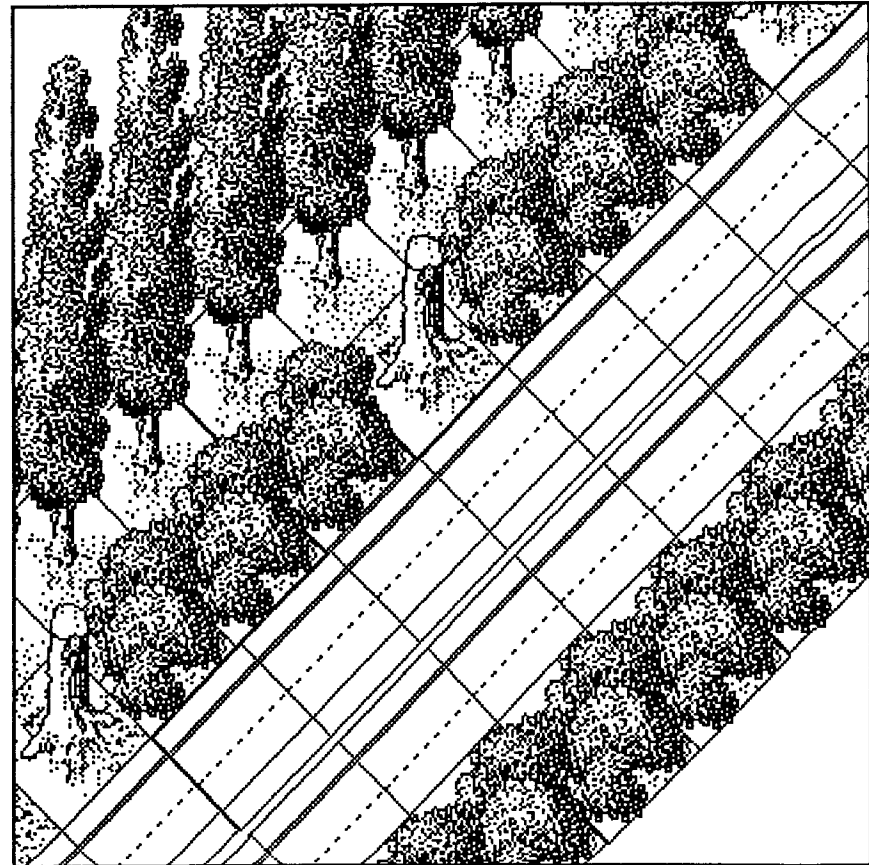


Gate Elements

The transition from one part of the nation to another via the interstate highway is a gradual or staged process. The awareness of location of the vehicle along the roadway, depends on signage, topography and a good road map. So much of the roadway appears to be the same that sense of movement is measured in hours rather than in miles. Hours traveled from point to point becomes the measure of movement and speed. The demarcation of the landscape into cultural or historical zones is almost non-existent. The sameness of the highway experience renders the trip to a singular uniformity of place where any distinguishing features are lost. Certain landmarks and natural features defy eradication from the landscape but offer little information to the motorist as to vehicular movement. Distinguishing features spaced at irregular intervals can offer the motorist a sense of movement through space.

This section introduces a design idea that extends the role of signage far beyond the two-dimensional display. The concept of "gating" the driving experience is the theme of this section of the handbook. Using "gates" to demarcate regions, events, exchanges or one state from another meets the functional needs of the driver while at the same time, increasing the aesthetic content of the highway.

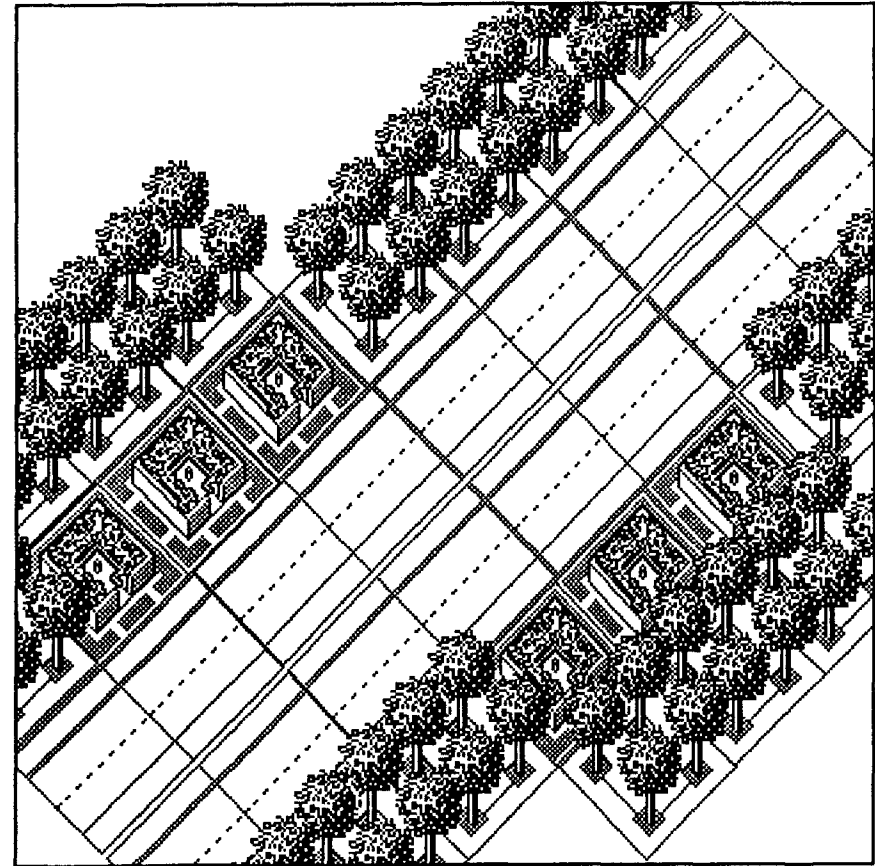
Sculptural elements in the form of tree stumps placed along the roadway add interest.



The toll plaza or rest area are typical forms of gates scattered along the highway. Their primary purpose is to meet the functional needs of income generation, refueling and rest. The movement from one state to another, often denoted by a small "Welcome" sign, is the theme of one of the proposed projects. Using the state line as a major spatial event or happening, a super-scaled portal or gate would be placed across the roadway. The gate would generate the same visual interest as the St. Louis arch generates for the crossing of the Mississippi River.

Other projects contained within this section are designed to announce the arrival or departure from geographical areas such as: natural geological formations, land bank or conservation areas, metropolitan or regional zones, and local, regional or national landmarks. The portal element can be designed to provide a unique character or identity to the entry into Canada or Mexico or to announce the entry into the Alaskan Highway. Specially marked national routes could be reinforced with portals highlighting aspects of the landscape. While the possibilities are almost limitless, the role of the gate or portal must be seen for what it is - a focal point on the landscape. The gate is merely an entry point to the discovery of the beauty of the natural landscape.

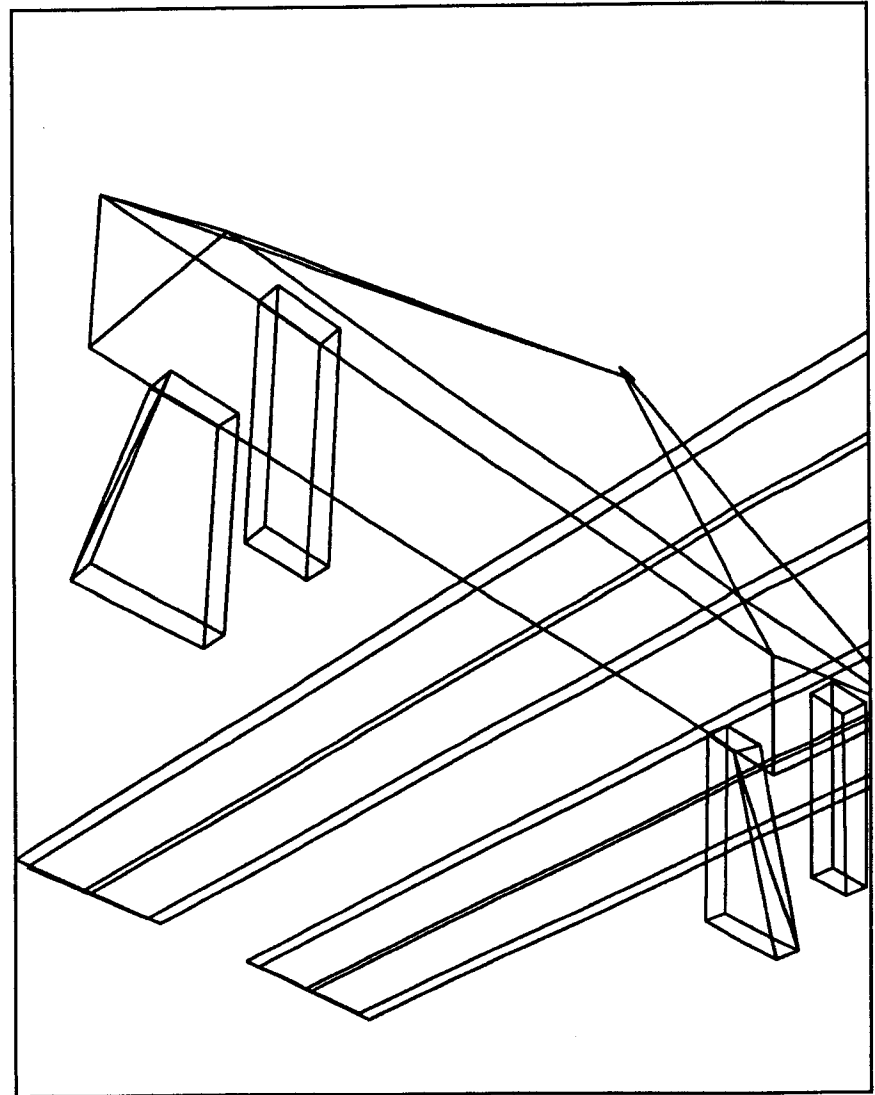
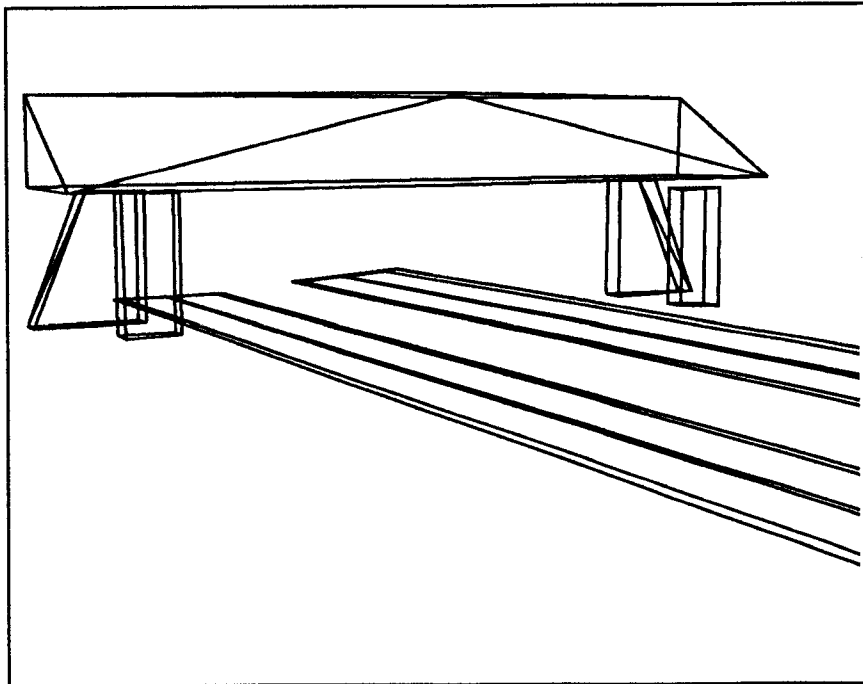
Sculptural forms in combination with trees can provide a better definition of edge.



Gate Elements

Object: Entry Portal

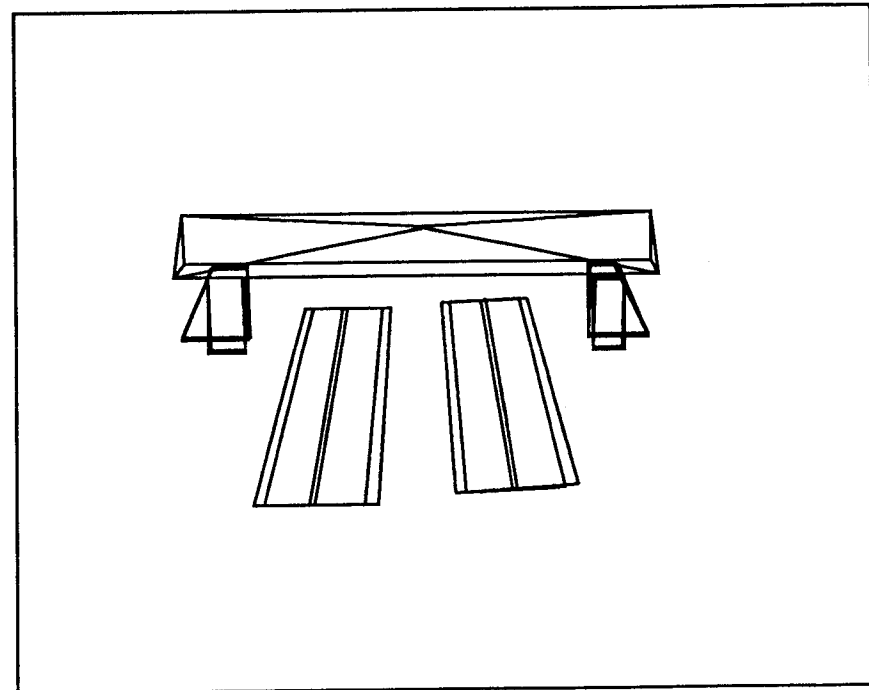
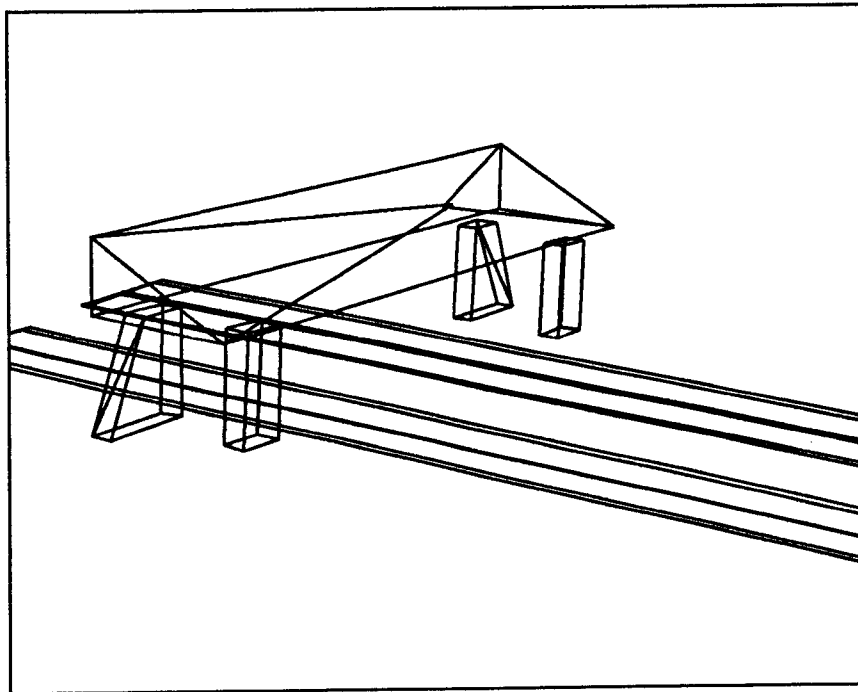
The triumphal arch has performed a major role in the articulation of the highway. Used extensively throughout the Roman Empire, the triumphal arch symbolized the power and the glory of Rome while at the same time providing a defined entry into



the City of Rome. The placement of the arch at each of the gates of Rome, complete with inscriptions, suggested the breadth and depth of the empire. Each gate, therefore, became a recording of what had passed through over a period of time.

In this proposal, a triumphal gate is placed at the various entry points to the city. Each highway artery that enters the core would have a triumphal gate dedicated to that particular location or a specific cultural aspect of the community or region.

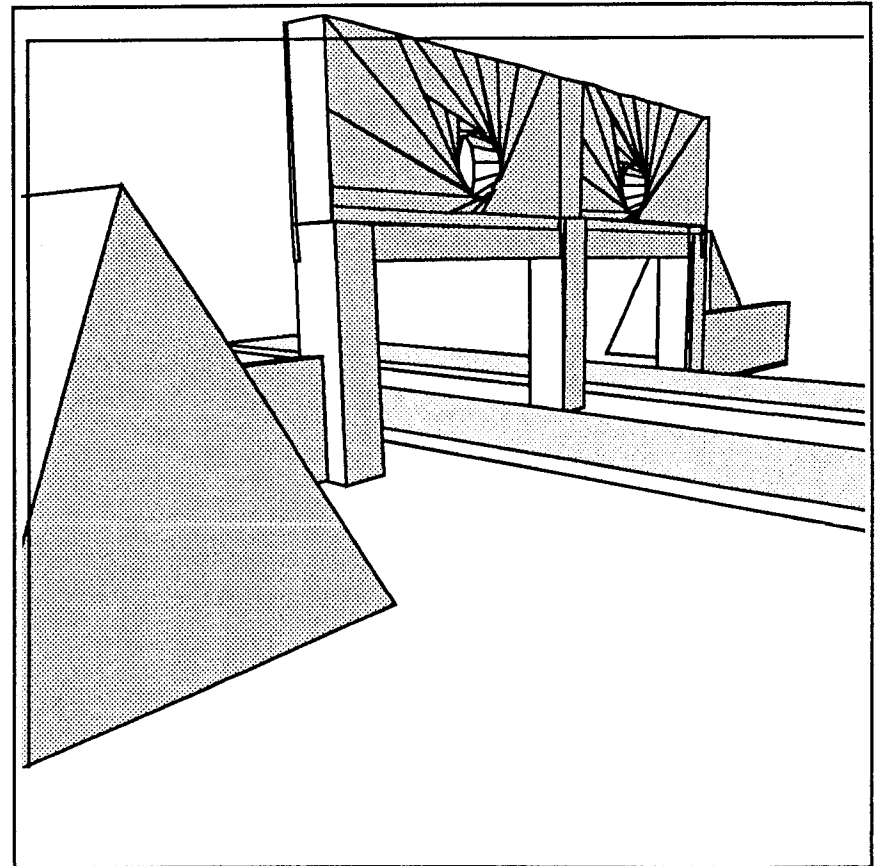
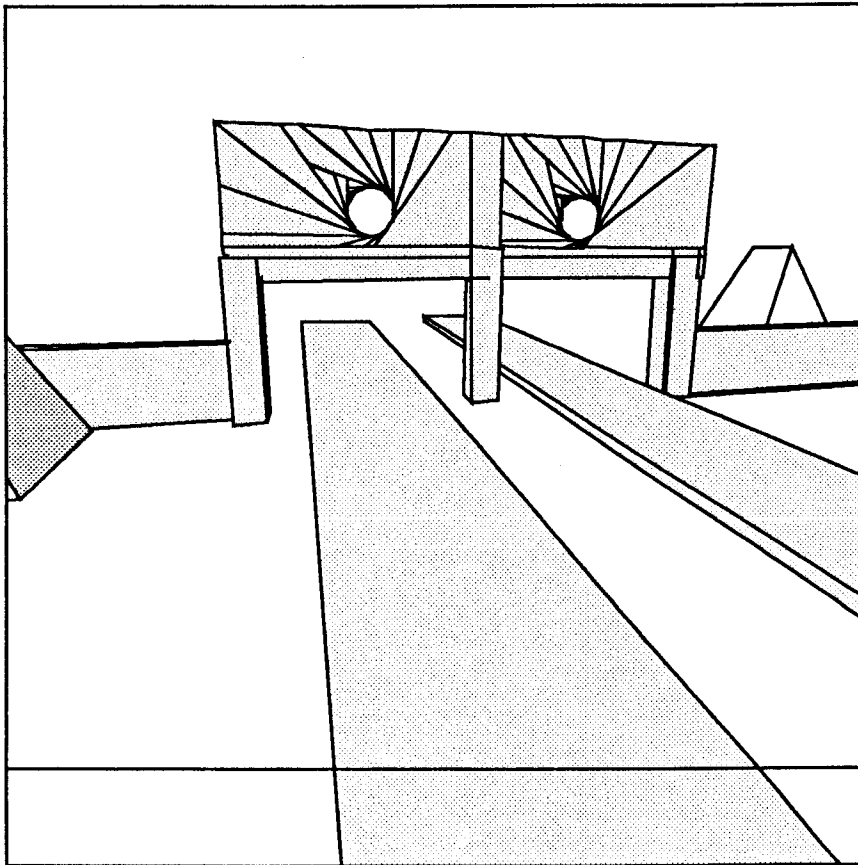
Each gate is designed to span the highway with a pedestrian walkway connecting two rest areas at either end. The gate, constructed of light-weight steel has an illuminated electronic signage system built into the structure. Each gate would have a different character, such as height, shape, structure, scale and color, in order to stress the various orientations into the city center.



Gate Element

Object: **Triumphal Gate**

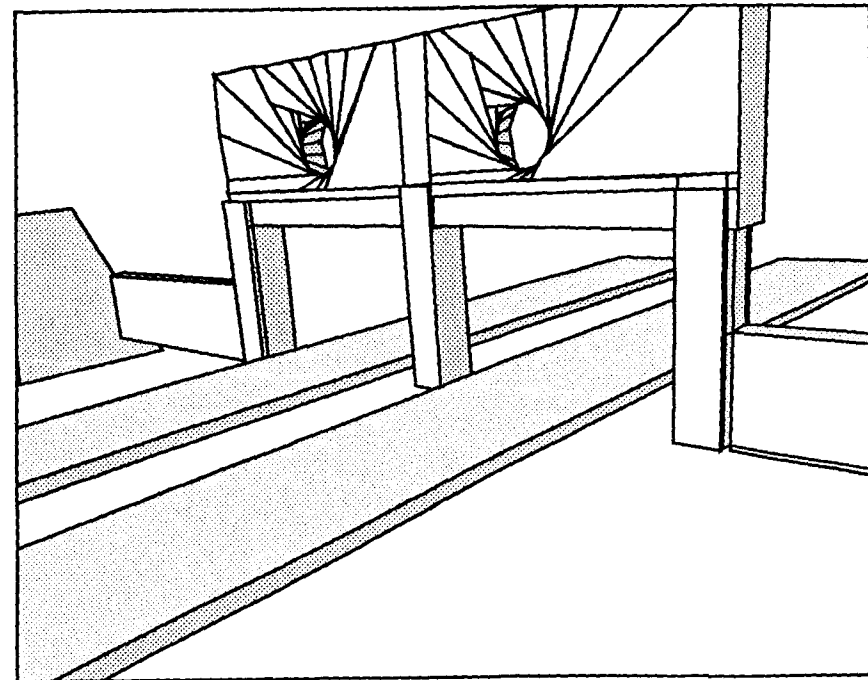
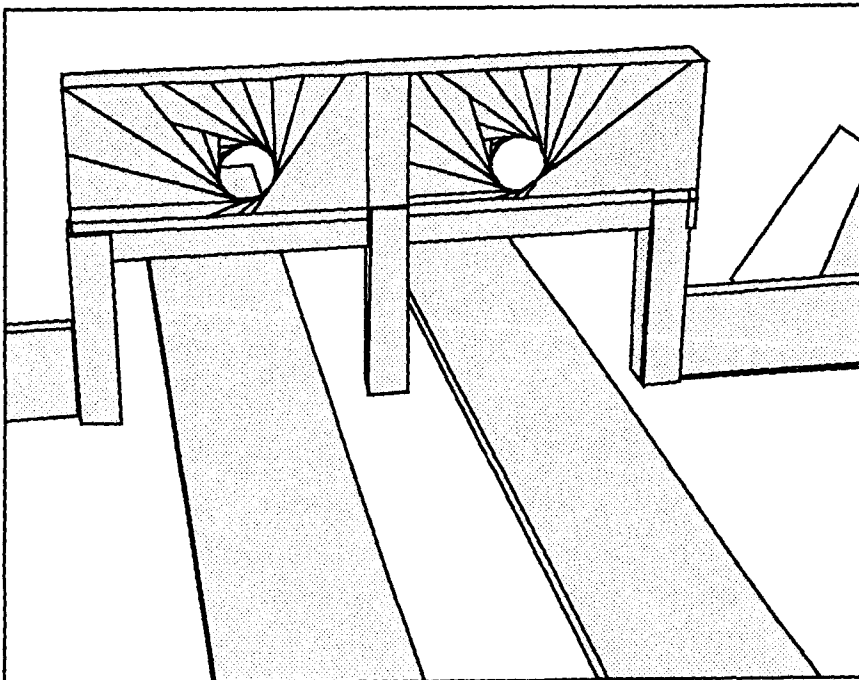
The St. Louis Arch, designed by the architect Eero Saarinen, has become a national landmark in a relatively short period of time. Its placement along the Mississippi symbolizes a gateway to the West while also providing a sense of place to the City of



St. Louis. The arch represents an entry or exit between the states of Illinois and Missouri.

The establishment of territories which later became states is the basis for this design proposal. The state line, traditionally seen as simply a small welcome sign or merely a change in the texture of the highway pavement, becomes celebrated as a major event through the placement of an arch or gate form that spans the highway along the state line proper. Since the gate

could represent the contiguous states, each facade could provide a different story. The symbolic entry from both sides acts as a means of reinforcing historical, cultural and regional boundaries through the geo-political placement of the gate. The gate therefore acts as an intermediary between the states and can assume landmark status not unlike that of the St. Louis Arch.



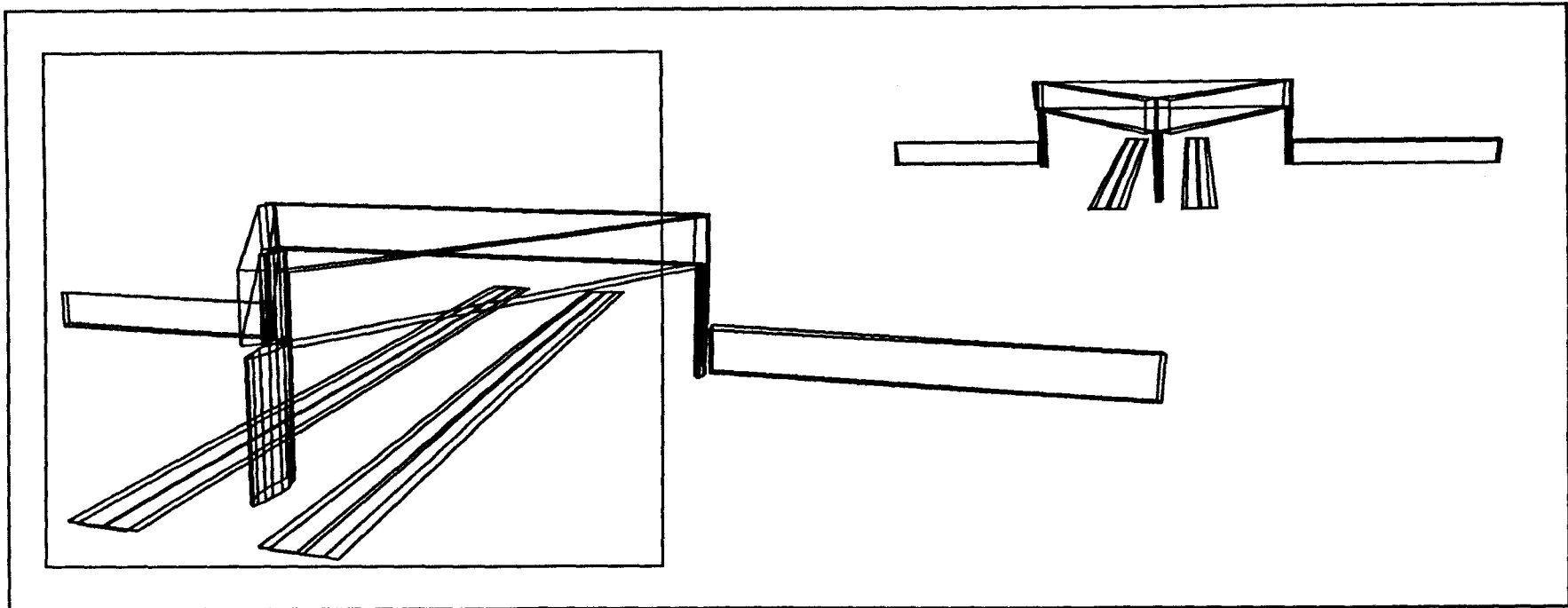
Gate Element

Object: Triangular Portal

The use of highway furniture has been limited to a very narrow palette. Toll booths, signs, guardrails, markers, ramps, bridges, lighting and abutments comprise the majority of elements used in the design of the highway. The furniture, while suited to its

particular task, has proven to be quite uncomfortable and awkward in its placement. One major criticism has been that the furniture has not fit its particular task as well as it should. Through a re-evaluation of design requirements, highway furniture can become better integrated and an aesthetic part of the highway environment.

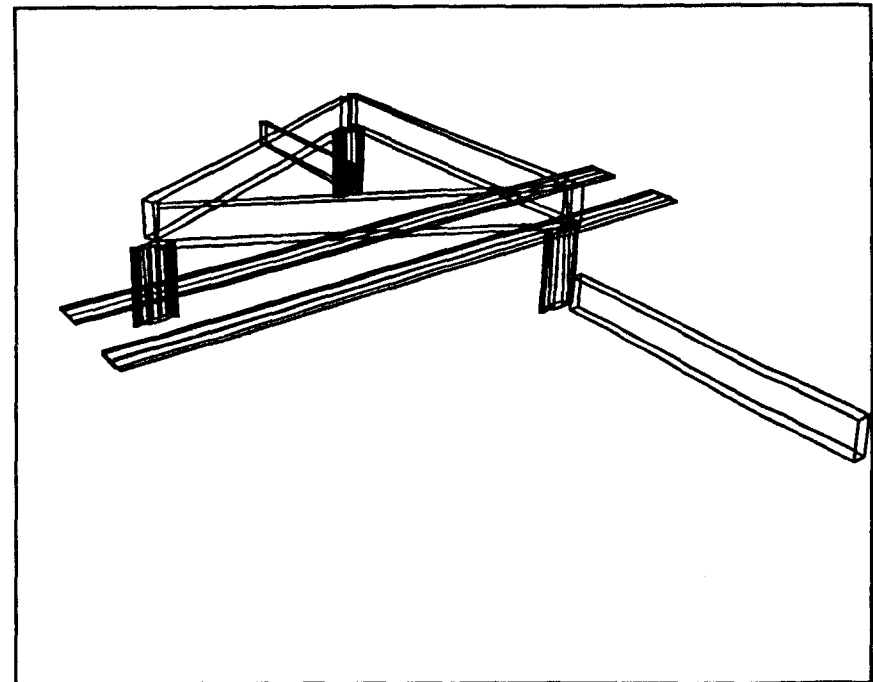
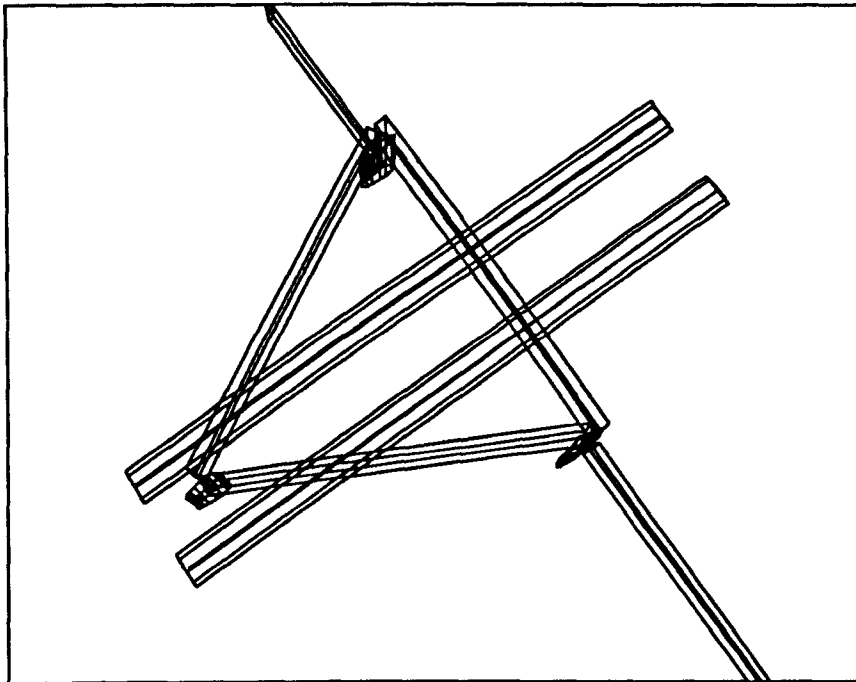
This design proposal is for a toll booth plaza. The views suggest that a dominant feature is the three-dimensional enclosure of



the plaza. The scale can vary accordingly, but the most important aspect is providing a specific spatial signature for each plaza. The sameness and repetitive quality of the toll booth plaza makes it difficult to locate the position geographically. As a result, each toll plaza is an identical experience.

Using closed or open geometrical systems such as the circle, square, triangle and oval, a unique spatial signature can be developed on a state by state basis. The interstate

highway system represents more than just a transportation system, it is a daily experience in a majority of our lives, and as such, the furniture should fit and enhance the highway experience.

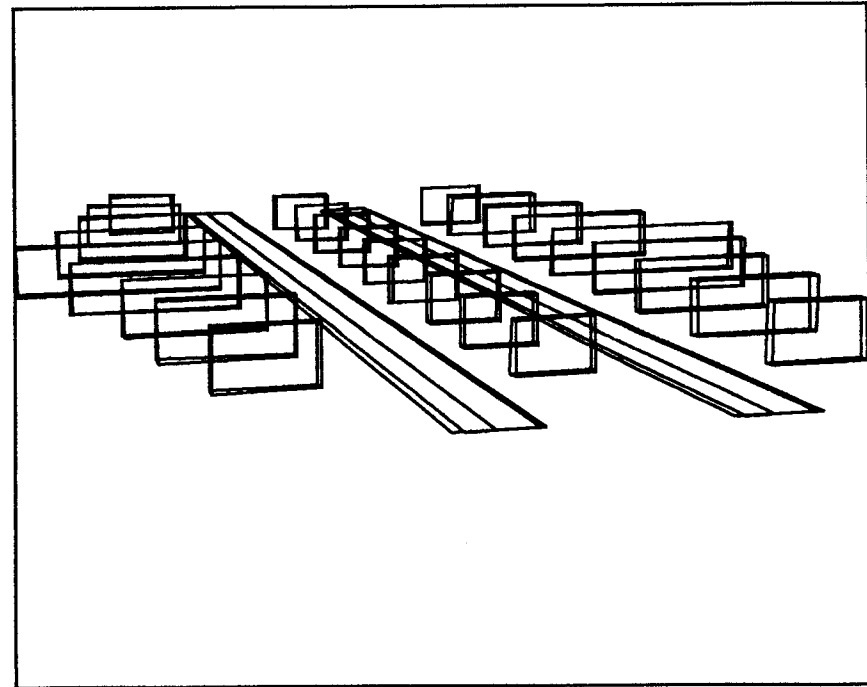
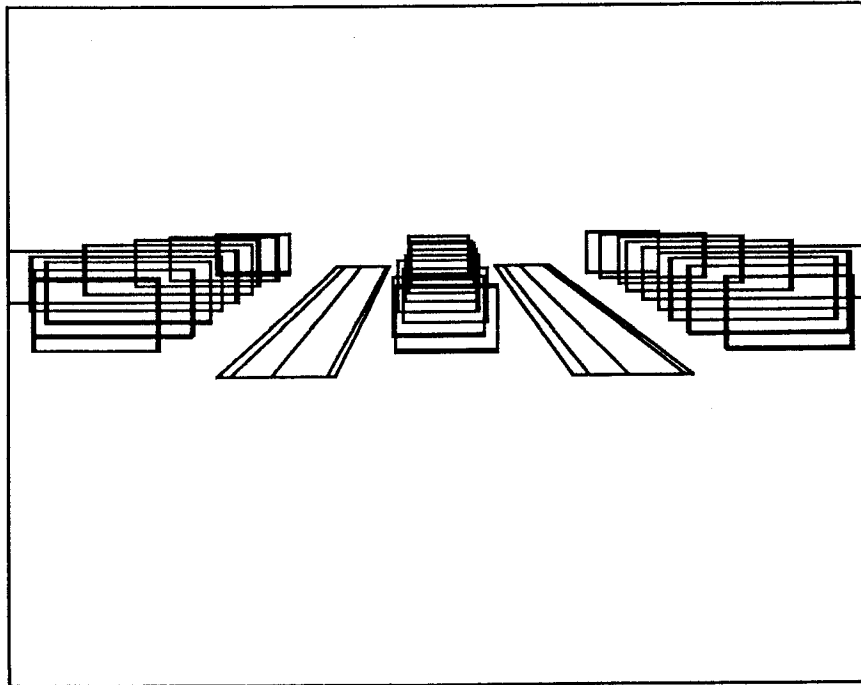


Gate Element

Object: **Sequential Planar Gate**

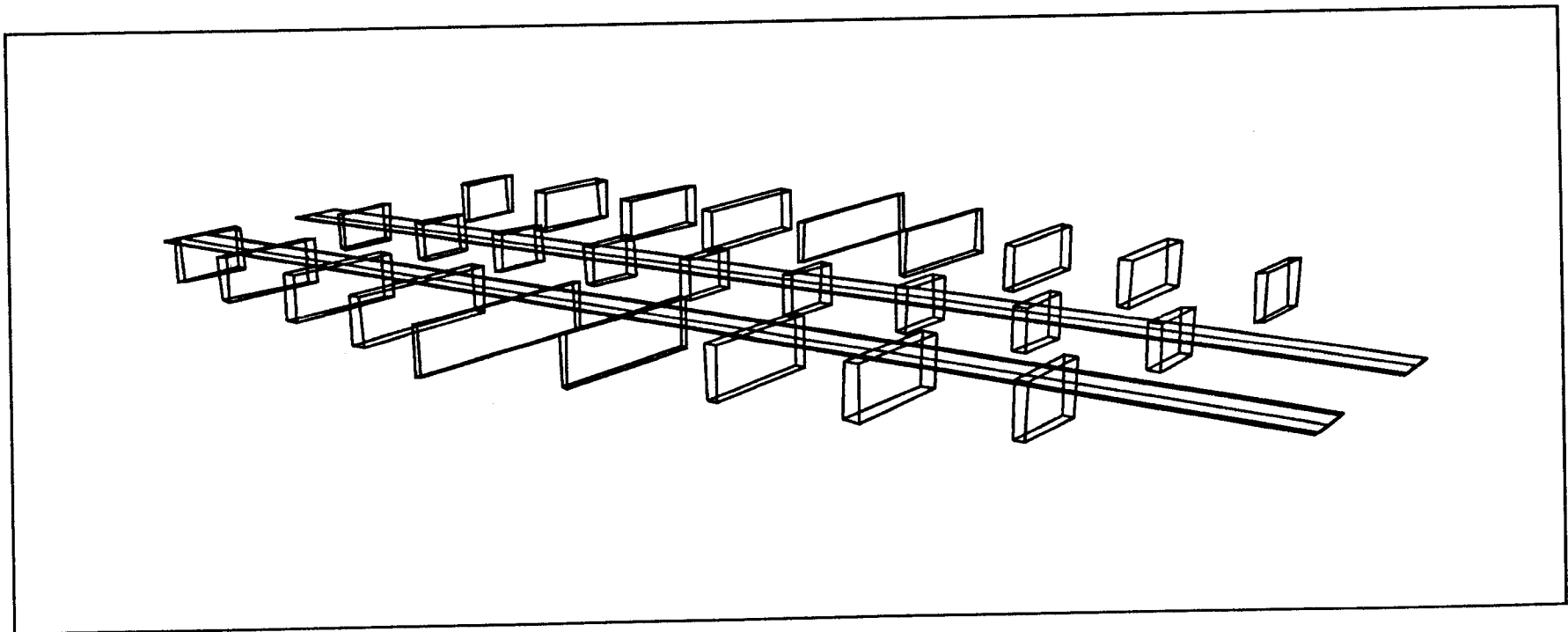
Travel through the city creates a sequence of visual experience. The sequence is a moving encounter with the environment. The vertical city scale combined with a narrow field of vision creates a heightened awareness of movement and

changing vista. Each experience is relative. The experience of the sequence may be enjoyed purely as a sensuous dialogue with the environment or it may be used to glean information about the city, its structure and meaning. The rural highway traveller does not have the same visual sequence to experience. The extended horizontality of the landscape combined with the monotony of the route creates a relaxed and sometimes dangerous atmosphere for the driver. The prolongation or repetition of any experience brings forth the need for change.



This scheme establishes a spatial sequence that acts in contrast to the rhythmic quality of the flat highway. While many forms of sequencing exist, they all embody some of the following elements: sensuous form, image disclosure and structure of attention. Through a succession of motion, mass, space, light, texture, detail and activity a sequence of elements is developed. The path that is disclosed to the driver is one of alternating heights, colors, textures and forms. Developed over a mile in length, a constant tempo is maintained that is either increas-

ing or decreasing in intensity. The sculptural aspect of the planar gates is perceived as a distant goal. On the approach, the sculptural setting still is not recognized thereby heightening the climax. Once through the sequence, the departure experience lies in the sense of relief after the intensity. It is a beginning rather than an end.

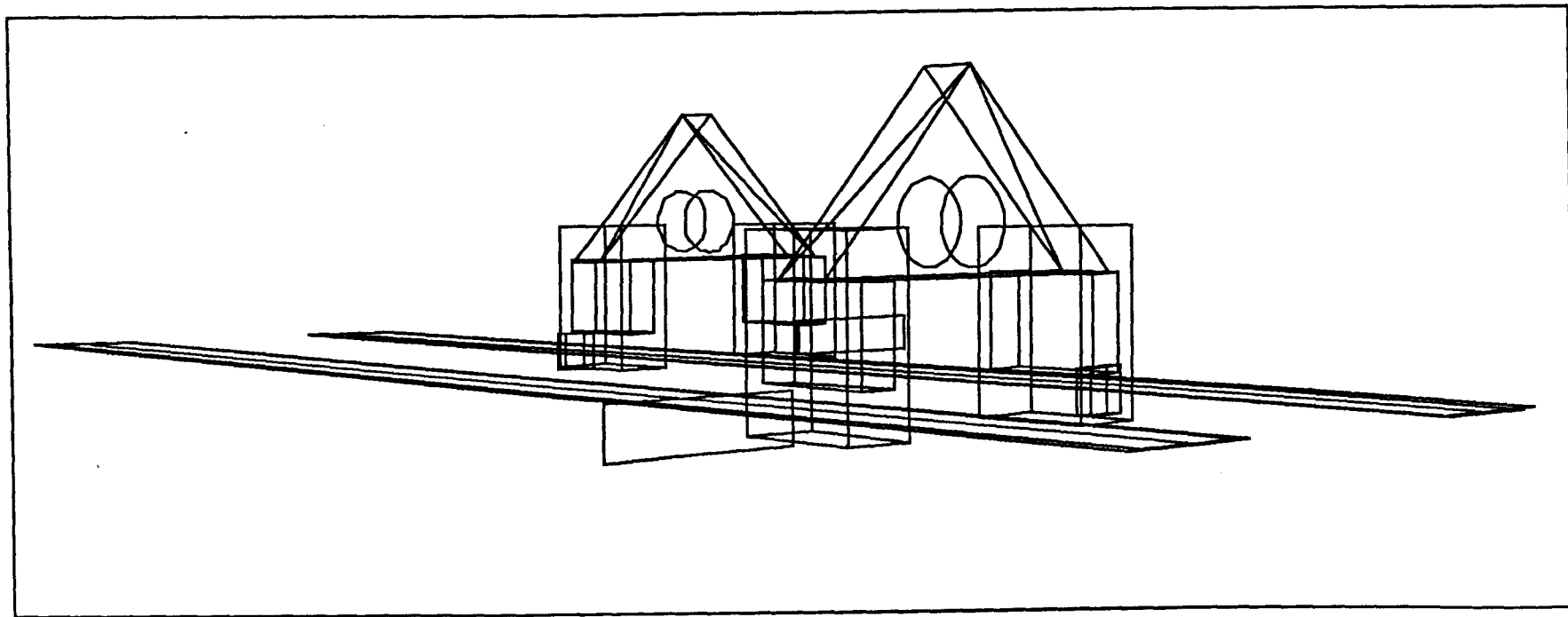


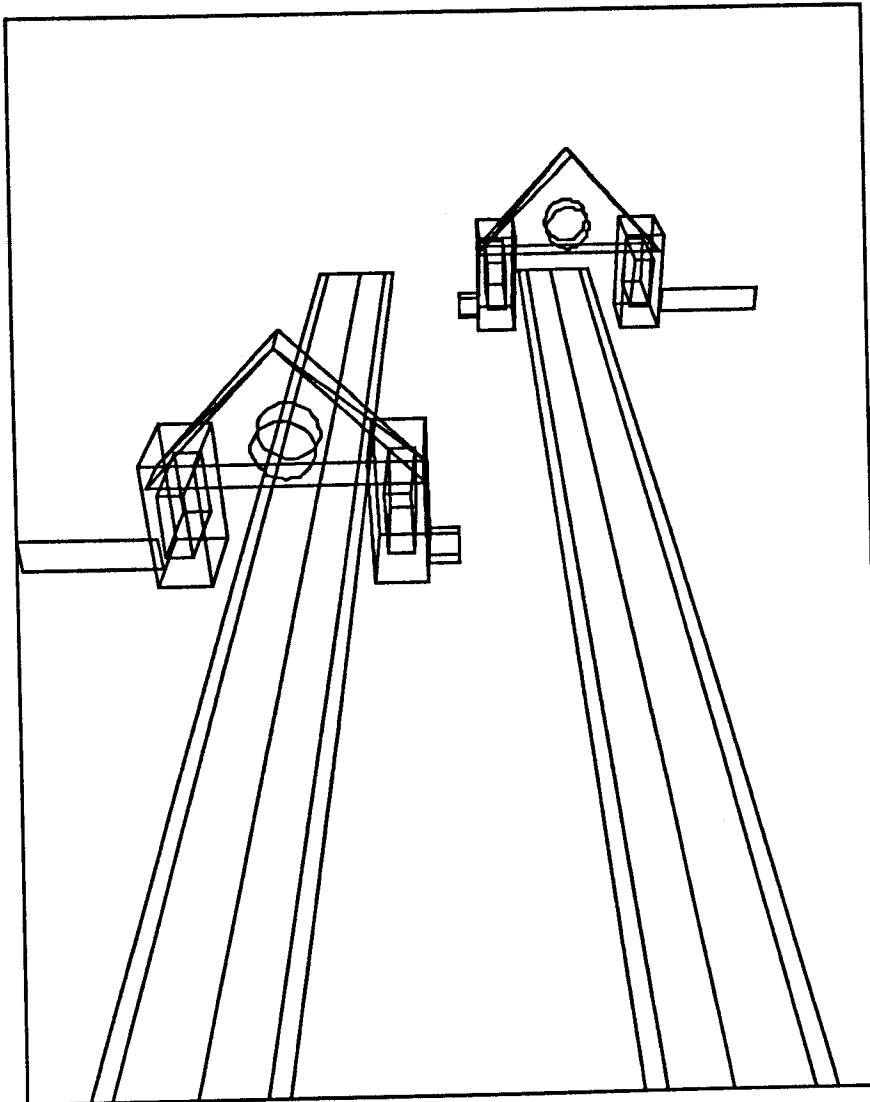
Gate Elements

Object: **Twin Portals**

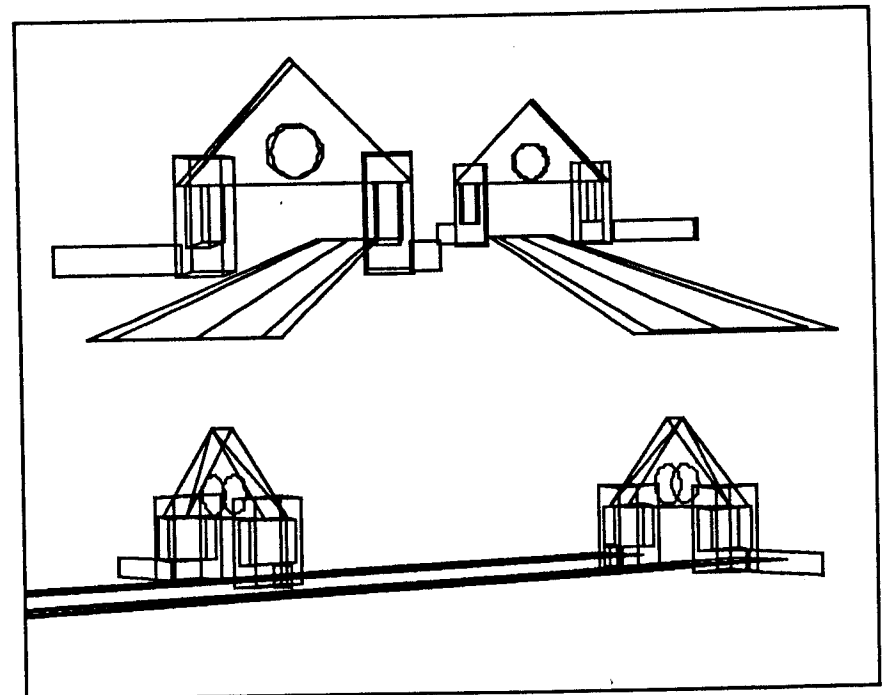
As the highway motorist navigates through the general environment, the traveller is engaged in a strategy of search. The commuter can check on pre-formed images, the visitor is constantly scanning to establish place. The path ahead is of

immediate concern. The clues of future direction are picked up and become goals to recognize and then pass. These goals may be elements of the path itself - bridges, intersections, toll areas or natural landmarks. When a goal is revealed for a long time, its impression begins to fade and the driver loses interest. If, however, it temporarily disappears, or is partially masked, attention returns at the threatened loss. Its presence has become conditional. This design scheme is intended to establish those points along the route that establish orientation





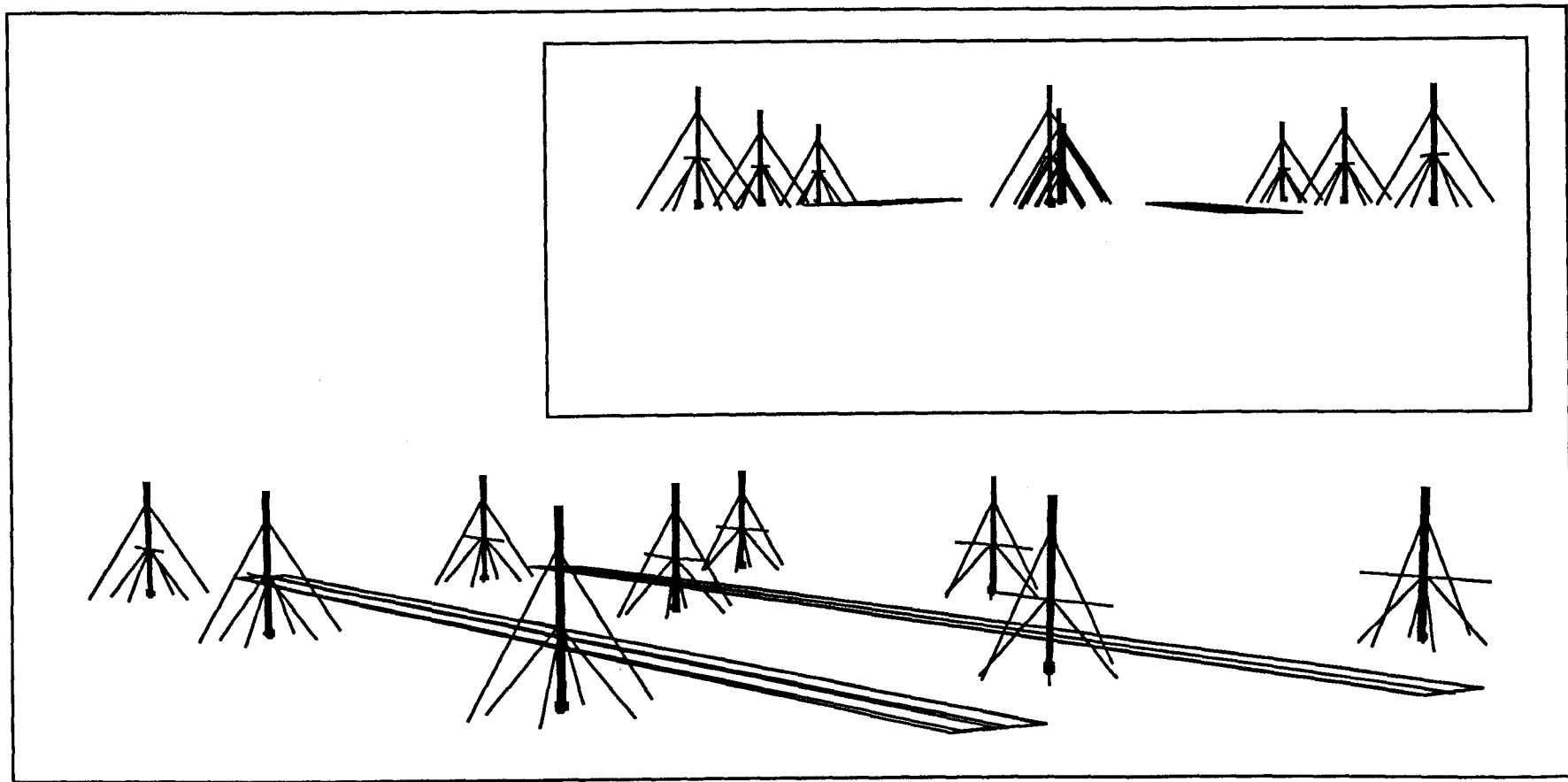
through overlapping goals. Since any route may be entered at several points and travelled in either direction, a sense of position and directional orientation is necessary. By placing gateway structures in a random pattern of overlapping goals, a set may be observed at any one viewpoint, then singled out individually creating a path of rhythmic alternation. The elements of the visual pattern must correspond to the elements of the functional, physical and social pattern to be effective. The design aesthetic must be present to make the goals effective.



Gate Elements

Object: **Vertical Cable Stayed Masts**

If the motorist can only see in a plane, he can observe a line but not an area. If he can place himself above or below the plane he can observe an area. Since the motorist must be able to observe depth, freedom of movement is critical. In this scheme,



several cable-stayed towers are exactly in line. For the driver to perceive depth, an element of time is necessary. This element of time (miles per hour) proceeds in our ordinary experience in one direction only. Thus the equivalent of motion in graphic terms becomes the motion of the eye of the motorist viewing the tower configuration. The displacement of the motorist relative to the placement of the towers is how the motorist connects with the third dimension. The experience is asymmetrical. In this scheme, the design arrangement is symmetrical but the expe-

rience of volume is asymmetrical. The continuous change of orientation of the towers relative to vehicular movement increases driver awareness of three-dimensional space and therefore depth. This environmental sculptural becomes a means to introduce a broader definition of artistic space to the roadway as well as encourage a greater sense of passage on the part of the motorist.

