

# COMMON SPACE STATEWIDE DESIGN CHALLENGE

Sarah Barton & Joseph Davis

Title of Entry: 50 VOICES, UNCOMMON Conversations

Category: General Public

## Entry Narrative:

“50 VOICES, UNCOMMON Conversations” documents a live experimental performance event on 16 March 2011 in the Anchorage Museum Atrium. Invitations resulted in diversity of age from 11-75; and diversity of politics, background, education, gender, culinary and musical preferences.

Participants agreed to dramatic terms of engagement including timed conversations, active listening, silence and rotation. The event was further leveraged to support the launch of a Civil and Civic Dialogue campaign by Institute of the North. People were energized and inspired at the end of the 45-minute performance. This video is dedicated to all who dare to risk and initiate conversations that matter, civil and civic dialogues. It is to honor and inspire their further efforts, because they are the most UNCOMMON resource on the planet.

For video viewing, go to You Tube:

<http://www.youtube.com/watch?v=Qc28wFia-dA>

# COMMON SPACE STATEWIDE DESIGN CHALLENGE

Palmer Arts Council

Title of Entry: Quilted Music Braided River Triangle Days

Category: General Public (everyone else)

## Entry Narrative:

The historic Matanuska River Bridge was de-commissioned as part of the Alaska road system in 1997. Since then the beautiful, 1950-steel truss bridge has served as a pedestrian bridge overlooking the Matanuska River. It has never had any improvements such as artwork, benches, historical /educational markers, or enhancements to make it more user friendly. This is a public, common space that is begging for positive attention. Currently this bridge is the site of random graffiti on the cement girders beneath the bridge and on the cement road/path of the bridge.

The Palmer Arts Council believes this space, with enhancements and an artistic reintroduction to the community, could easily become a unique gathering, walking, and uncommon public space. This proposal discusses a possible collaborative event for reintroducing the Matanuska Bridge to the Palmer Community as place for civic, social, and artistic engagement. The Matanuska River figures largely in the civic identity of Palmer, and it seems appropriate that such an historic overlook should receive more care and attention which would result in more public utilization of the bridge.

To our knowledge, there has never been any type of public event on the Old Matanuska Bridge. (Unlike most of the westcoast water cities that have many bridge events: eg Portland, Seattle, San Francisco, Vancouver.) The proposed event, Quilted Music, Braided River, Triangle Days, will kick off a celebration highlighting what this amazing public space could be for local citizens.



# Quilted Music Braided River Triangle Days

A Link of Quilts, Music & Poetry  
on the Old Matanuska River Bridge

## *Alaska Design Forum: Common Space Statewide Design Challenge*

featuring  
the Historic Matanuska River Bridge  
Alaska Singer Songwriter Shonti Elder  
Palmer Soil & Water Conservation  
The Valley Quilters Guild  
Local Poets  
Local Artists  
and The Palmer Arts Council



**Background:** The historic Matanuska River Bridge was de-commissioned as part of the Alaska road system in 1997. Since then the beautiful, 1950-steel truss bridge has served as a pedestrian bridge overlooking the Matanuska River. It has never had any improvements such as artwork, benches, historical /educational markers, or enhancements to make it more user friendly. This is a public, common space that is begging for positive attention. Currently this bridge is the site of random graffiti on the cement girders beneath the bridge and on the cement road/path of the bridge. The Palmer Arts Council believes this space, with enhancements and an artistic reintroduction to the community, could easily become a unique gathering, walking, and uncommon public space. This proposal discusses a possible collaborative event for reintroducing the Matanuska Bridge to the Palmer Community as place for civic, social, and artistic engagement. The Matanuska River figures largely in the civic identity of Palmer, and it seems appropriate that such an historic overlook should receive more care and attention which would result in more public utilization of the bridge.

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*The bridge is inherently symbolic of communication and union, whether it be between heaven and earth or two distinct realms. For this reason it can be seen as the connection between God and Man. It may be the passage to reality, or merely a symbol for travel and crossing. In dreams, a bridge symbolizes the passage from one state to another, higher one, like an ascension; it is the end of one cycle and the beginning of another. In many cultures it is the link between what can be perceived and what is beyond perception, or at least a change or desire for change. Can be a test to see who is brave (who will cross).*



Quilted Music  
Braided River  
Triangle Days

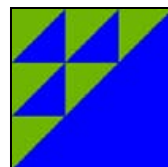
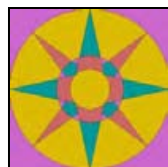
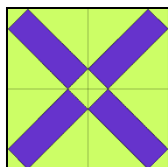
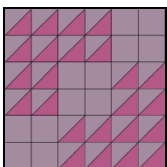
A Link of Quilts, Music & Poetry  
on the Old Matanuska River Bridge

**Goals & Activities:** The goal of the Palmer Arts Council in organizing *Quilted Music, Braided River, Triangle Days* is to produce a two day community event that will be held on the Old Matanuska Bridge to increase awareness about the potential the bridge has as a public space for entertainment, education, and enjoyment. Included in the event will be opportunities for citizens to have input into possible ideas and designs for bridge enhancement. The proposed event, *Quilted Music, Braided River, Triangle Days*, will be a collaborative project that combines quilts, live music entertainment, poetry, education about the Matanuska River, plus civic engagement about possibilities for bridge enhancement.

**The Bridge:** As a steel truss bridge, there are hundreds of triangles that comprise the structural composition of the Old Matanuska Bridge. The bridge is approximately 75 yards long, and has nine horizontal beams, fifteen feet high, and spaced about ten linear feet apart. These nine horizontal beams would make a perfect structure for hanging full size quilts for a unique artistic display of quilts.

**The Quilters:** Quilting is an enormously popular artistic endeavor enjoyed by hundreds of women (and men) in the Mat-Su Valley. Every week the Valley Quilters Guild meets at the Palmer Train Depot to work on their art and craft. The quilting displays at the Alaska State Fair are always one of the most popular exhibits, featuring hundreds of quilts pieced by quilters from around the state. Furthermore, surveys done by the National Endowment for the Arts indicate that women between the ages of 30 – 65 are the largest constituency of outdoor festival events. So it seems like a perfect fit to include the fiber art of quilting as part of the event.

**The Theme:** The idea is to have the theme of the Seasons: spring, summer, fall, and winter as the basis for the quilt display. The quilts would be hung on the nine cross beams following the progress of the season from the beginning to the end of the bridge. There would be quilts visible both front and back. Triangles are frequently an important design element in quilts (and bridges,) nicely tying in with the theme of the event. Quilt Names and Designs that reflect the seasons include Pine Tree, Autumn Leaves, Bears Paw, Maple Leaf, Birds in the Air, Blazing Star, Butterfly, Honey Bee, Clamshell, and Turkey Tracks. Almost every kind of flower is included with patterns like Tulips, Astor, Sunflower, Morning Glory and Black Eyed Susan.



**Among all the various Tarot symbols, the bridge is a profound indicator because it focuses on concepts such as: Connections, Direction, Assistance, Stability, Crossing, Progress, Spanning the Gap. It's this last symbolic meaning of "Spanning the Gap" I'm particularly intrigued by. Every human encounters some kind of hiccup on their life path. I'm talking about an obstacle or conflict. Likewise, every human comes equipped with a metaphorical bridge to span the gap.**

**Bridges as Tarot symbols build up their presence in our readings when our attention needs to be focused on opportunities that help us overcome obstacles. There are tools at our disposal that can make a bridge over troubled waters. These tools come mostly in the form of higher knowing, spiritual awareness, or simply faith in the goodness of life.**



**Imagine strolling through an overhead labyrinth of quilts. Tumbling triangles, twirling triangles, twisting triangles. Incredible colors and hues, carefully combined and stitched by hand. A kaleidoscope of the seasons.**

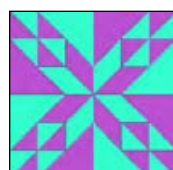
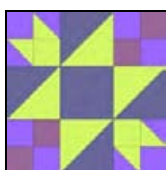
**Imagine a song for each quilt, telling stories inspired by the unique names of the quilts:**  
**Wild Geese;**  
**Basket of Flowers;**  
**Snowstorm;**  
**or Bear Paw.**



*Simulated Quilt Display. Possibility of quilts on two levels.*

**The Musician:** Every quilt tells a story. The unique names of the pattern blocks, combined with the colors, are metaphorical of the seasons of nature and of life. Singer/songwriter Shonti Elder is a gifted musician who is tuned in to the poetry of the Alaskan Landscape and the cycle of seasons in the northern latitudes. Shonti would be commissioned to write a song cycle that tells the story of the seasons as expressed through the visual representation of the quilts on display. On the day of the event, Shonti, with her fiddle and her band, would perform the song cycle on the bridge during the event.

**The Matanuska River:** The Matanuska River is approximately 80 miles long, flowing from the headwaters at the Matanuska Glacier and emptying as a meandering, braided river into the Knik Arm of Cook Inlet. Its fertile, glacial alluvial plain is home to the best agricultural lands in the state of Alaska. The river is also an unpredictable source of destruction as its meandering course erodes riverbanks and causes property damage to homes or fields near its banks. Currently, there is no educational signage about the history or geology of the river anywhere in the Palmer area. The Matanuska Bridge would be a perfect location for this.



*So, we could say bridges are symbolic of divine intervention. When the surface in our readings it is a sign that we have the capability of walking through every hardship we are faced with in life - we just need to keep our eyes open for the proper avenues to either detour further conflict, or find the bridges to rise above difficulties.*

*We all have moments of tribulation - it is the way of human life. But seeing other avenues (opportunities, solutions, perspectives, different ways of viewing life, etc) can bridge the gap between living in misery and living in harmony.*



A Link of Quilts, Music & Poetry  
on the Old Matanuska River Bridge

**Matanuska River Chaos and Destruction:** As part of the *Quilted Music, Braided River, Triangle Days* Celebration, it is also appropriate to include and acknowledge the mythical “forces” under the bridge. Graffiti images help us imagine the days when dangerous trolls all hid under bridges to be killed by heroes, and the land was not so well settled. In other words, trolls represent the unknown, wild element and as encroaching civilization tames the landscape it is important to honor and respect the wild forces of the river that have caused destruction.

**Hip-Hop/Rap Music/Slam Poetry Performance:** A second theme of the event will be the acknowledgement and celebration of the wild and destructive force of the Matanuska River. As part of this, several hip-hop and rap musicians will perform an evening show on the sandy shorefront underneath the bridge. The wild and unpredictable stylings of the wordsmiths will be a great counterpoint to the ordered and sunlit fabric art hanging on the bridge. Both perspective are important to include in a celebration of the bidge.



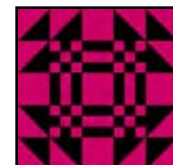
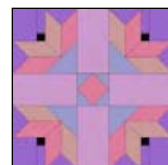
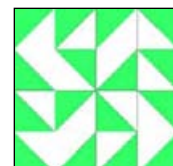
*“I want you to hit me as hard as you can..  
-T.D.*

*Graffiti under the Matanuska River Bridge.  
Symbolic of the destructive fairytale “trolls”  
who live under bridges.*



*Fairytale troll.*

**Storytelling:** The story of *The Three Billy Goats Gruff* would be the perfect story for the pre-school set at this event. This classic Norwegian tale has an "eat-me-when-I'm-fatter" plot, and the three goats symbolize three stages of manhood, each attempting to ward off the destructive force until some later victim comes along.



# COMMON SPACE STATEWIDE DESIGN CHALLENGE

Donald Ricker

Title of Entry: Scenic Wander

Category: Professional (architect, engineer, artist, other / firm or individual)

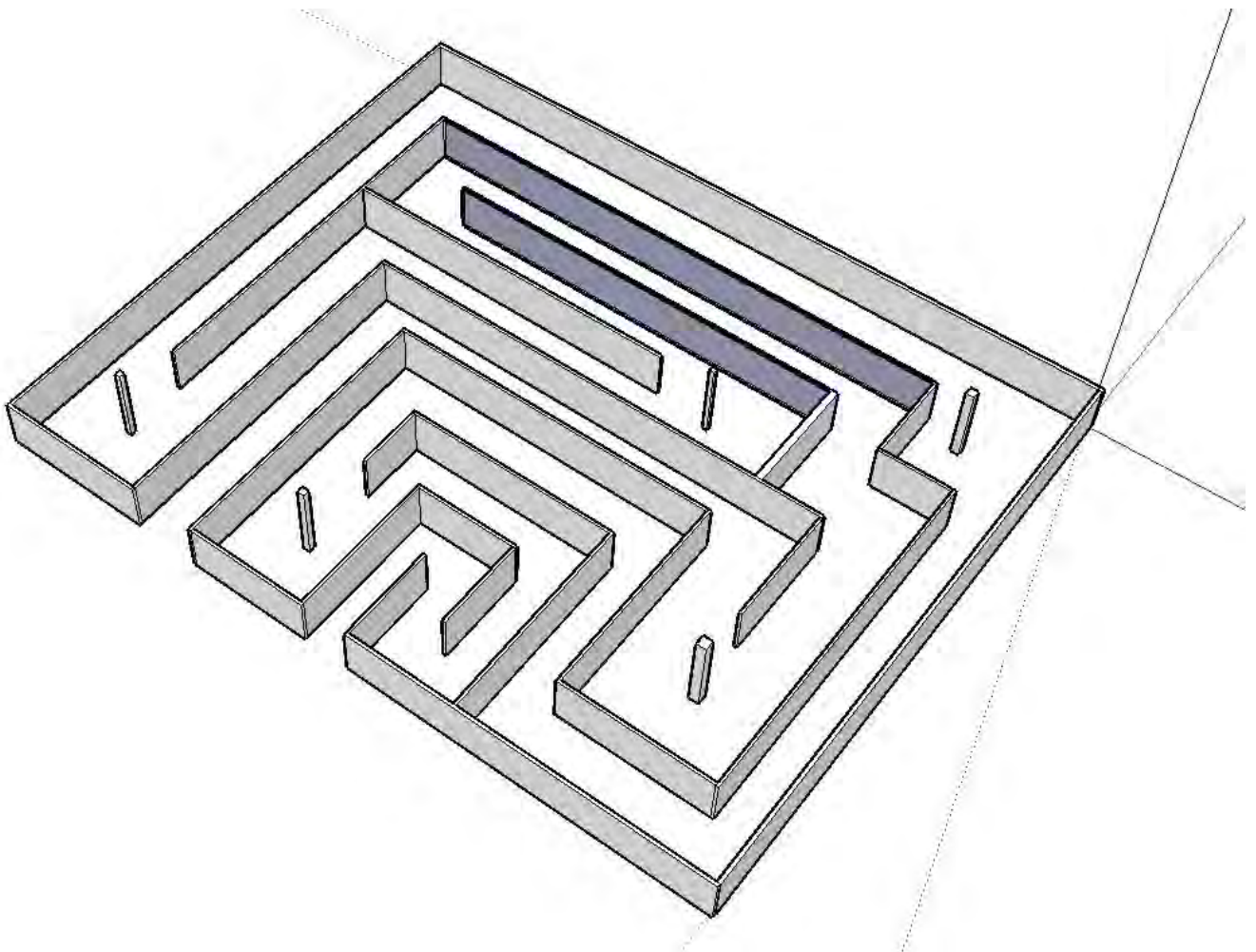
## Entry Narrative:

Scenic Wander is a labyrinth pattern proposed to be realized with posts, struts, and tyvek in an open spot with no underground conflicts. It features two openings and a five galleries, all on a single path within a 60'x75' rectangle.

The theme of Scenic Wander will be the palindrome of the ages of life, and artists will be invited to theme each of the galleries to fit, while others will be given the opportunity to present comic strip style narratives along hallways.

The public will be invited to contribute their own sgraffiti in other areas at an opening event, and there is the opportunity to charge a small fee for entry. In this case, one entry will be more expensive than the other one.

The practicalities of scale are rapidly encountered when calling out bills of material to create labyrinths. Something closer to 40'x50' may be more suitable.



# COMMON SPACE STATEWIDE DESIGN CHALLENGE

Patrick Solana Walkinshaw

Title of Entry: Connecting To Place

Category: General Public (everyone else)

## Entry Narrative:

This project goal is to help Dillingham residents develop a stronger sense of place through the identification of “village” boundaries and focal points. There are four distinct areas in the landscape that hold supportive energetic frequencies for human habitation. The life force present in these villages is unique and informs the activities of the residents in relation to the spirit of the land. Within each of these boundaries there is a focal point that acts as an omphalos or navel that connects the village with the earth spirit or Gaia. This omphalos will be marked by an art installation consisting of a 10 foot wooden pole decorated by the residents of the village. These installations will provide a visual reminder of our connection to mother earth.

Attached is a map showing the approximate boundaries of the villages and the corresponding focal points.





# COMMON SPACE STATEWIDE DESIGN CHALLENGE

## Ratchet Constructs

**Title of Entry:** glass billet breakwater

**Category:** Professional (architect, engineer, artist, other / firm or individual)

### Entry Narrative:

This is just a pipe dream I developed after reading the headline in the Empire - "Bridge park, seawalk project moves forward" - and the first line - "Plans for turning an aging public works building near the Douglas bridge into a park area with perhaps an environmental museum and a seawalk are coming together."

My pipe-dream - an idea of what to do with the waste generated by a plasma-garbage-burner being considered as a solution to our community garbage issues (i.e. - the mountain of trash growing in Lemon Creek.) In talking to an active community member, I was questioned about the feasibility of creating a glass plant to create glassware for use in industry, utilizing waste glass slag bricks produced from the plasma burning process. Although this idea would not be feasible, because of the incompatibility and foreign materials found in the waste for use in a food production facility, and the enormity of the plant needed to create glassware; the inert glass slag blocks (billets) would work as wonderful materials for the currently proposed sea walk/waterfront plan in downtown Ju-neau.

Not only could the large billets - I've heard they would be 4x4x2' - be safely used as breakwater building materials, as they should be inert, they could also be quite visually stunning. Depending on how large and numerous the breakwaters included in the downtown waterfront plans, building of breakwaters could take care of our garbage and waste materials for years to come. The billets could also be utilized in the seawalk itself as see-through blocks in the walk to observe what you are walking over.

Not only would this idea proposed solve issues with a couple of up and coming projects in our community, but would also eliminate the need for expensive shipping costs of our waste products to down south and would provide a unique and uniquely beautiful solution for dealing with our waste products on a large scale.

The visual attachment is a small scale model of a mock glass breakwater.



# COMMON SPACE STATEWIDE DESIGN CHALLENGE

Mel Jenski

**Title of Entry: Wovenplace**

**Category: General Public (everyone else)**

## Entry Narrative:

I have to start off by saying that this was not my original concept but rather it was a series of events and happenstance encounters that led me to put pencil to paper, to commit a simple idea into something more tangible than merely a fleeting vision. It is my hope that this project serves not purely the end of a process, but rather the beginning of something more important and rich and vibrant. It is my hope that the following series of pages, images and words serve as a point of departure for the local community of Palmer, Alaska to come to the table with an open mind and endless possibilities for exploring the latent potential of their built environment; a place which is steeped in the stories and history and images of its people.

The scope of this project focuses on the area of downtown Palmer consisting of a business district along "main street", a myriad of public spaces and buildings, a varied historic district, and plenty of green/open space scattered throughout. The goal was to provide more opportunities for the community to engage one another, their past, and their future while creating a more complex urban landscape. This was achieved through the careful weaving of artwork, gardens, and local history into a network of inter-related parts that are at once separate but simultaneously part of a larger, connected system. Here people venture outside their homes and office to engage one another, to learn from and with each other. Here the young learn the colorful stories of the area's locals from decades past, the elderly enjoy the company of a passerby, and the visitors to more than just skim the surface. Here is the beginning...

# WOVENPLACE

COMMUNITY

ENGAGE

ART

HISTORY

GREEN  
SPACE

# WOVENPLACE [ *def. to combine elements into a complex whole within the context of a specific place* ]

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Here is the beginning...



## Green Space [existing]

Palmer has a rather extensive area of open/green space through the downtown area. While some sites are unprogrammed and simply exist as open space, others have more specific functions. Descriptions of the key open/green areas are outlined below and in the following slide.



### **Railroad Corridor/Town Green**

Bordered by the the business district to the west (S. Alaska Street) and predominately public buildings (S. Valley Way) to the east, this open green space provides a central focus for the downtown core. The railroad, running through the center creates a north-south axis, with the Train Depot serving a major focal point and north anchor.

### **Visitor Center Gardens**

One of Palmer's crowning jewels, this green space is a main attraction several months of the year for visitors and locals alike. It shares its grounds with the Visitor Center and Palmer Museum and is located opposite the business district, just east of the railroad corridor.

### **Arboretum**

A relatively small but interesting area, the arboretum is located to the south-east of the downtown core. Nestled in the church district among a group of historic UAF staff houses it tends to be a little off the beaten path, but an excellent discovery for the few that wander upon it.

## Green Space [existing continued]



### **Town Quad**

Set to the east of the downtown corridor, the “Quad” is flanked by the Matsu Borough (historic school) to the east, the historic Dahlia Street Market to the north, the historic Colony Inn to the south and the Public Library to the west. Previously used as the school playing field it now features an undulating landscape, interpretive signage, and walking paths through it generally under-utilized as a public space.

### **Playing Fields**

Comprised of several ball-fields and a few tennis courts this area is most widely used in the summer for sporting events.

### **AK State Veterans & Pioneers Home**

Built in 1971 on the site of the original AK State Fair, local seniors call this place home. Anchoring the southern end of the downtown core and located adjacent to the railroad tracks, the site features a large open green space to the north and small existing community garden areas to the the south.

## Activating Green Spaces [community gardens]

The introduction of several community gardens throughout various locations in the downtown core and historic district begins to establish a network of inherently related green spaces. The existing green spaces, previously having little relationship to one another begin to speak the same language.



### Proposed Sites

Historic District (Mat-Maid site)

Veterans and Pioneers Home

Arboretum

### Community Gardens:

- beautify the neighborhood
- provide opportunities for education, recreation, therapy
- stimulate social interactions
- preserve green space within city
- encourage self-reliance and nutritious food production

## Activating Green Spaces [art]

A rendering showing the proposed community garden in front of the Veterans and Pioneers Home.





## Activating Green Space [art]

In addition to creating a network of community gardens, sculpture is introduced at various sites to further enhance the relationship between previously unrelated green spaces. Furthermore, the sculptures aim to represent fragments of Palmer's past by bringing to life various characters and scenarios that shaped the area's history.



**Train Passenger**

The Train Depot was quite the happening place back in the day, bringing people and their belongings, in search of a place to call home on the *last frontier*.

On break from the military base in Anchorage, men, nostalgic for their mid-west roots, eagerly went to work in the fields, becoming a major source of labor for valley farmers.



**G.I. Potato Picker**



**Sneaky School Kid**

**Principal Z**

The infamous Principal Z scolds a young school kid who gets caught sneaking across the street to buy candy at the market.

## Activating Green Space [art continued]

Historical sculpture continued...



### Giant Cabbage

Known for unusually large veggies, the first question tourists ask is, "Where can we see a giant cabbage?" Now they don't have to try hard to imagine when they arrive in early June and the cabbages are still on the small side.



A native living outside of Palmer, Old Blind Nick found his way into town for supplies by using the railroad as a guide for going back and forth. He was usually sighted with a young boy by his side and two walking sticks in hand.



**Blind Nick**

A homesteader that loomed above those of average height, the *Giant* was actually a gentle giant with a penchant for writing poetry. Here he is taking a break from planting to jot down a few inspiring words.

**The Giant of Jackass Canyon**



## Activating Green Spaces [art]

A rendering showing the proposed "Giant Cabbage" art sculpture in front of the Palmer Museum and Visitors Center.



## Activating the Business District [art]

Continuing the series of historic art throughout town, another sculpture is added to the downtown business district in an effort to further create a cohesive theme and provide a unified network of history and art.



Existing Business District

### George Palmer

City of Palmer's namesake, he was a pioneer with a penchant for drinking and an entrepreneurial spirit perfectly suited for the last frontier. He arrived in Alaska in 1893 and went in and out of several business ventures, one of which happened to be a store in the local area.



## Activating Business District [art]

A rendering showing the proposed "George Palmer" art sculpture in front in the heart of downtown Palmer.



# COMMON SPACE STATEWIDE DESIGN CHALLENGE

Amanda Thompson

**Title of Entry:** Transformational choices through trashy planters

**Category:** Professional (architect, engineer, artist, other / firm or individual)

## Entry Narrative:

How would people respond to an invitation to help grow decorative plants directly in pieces of garbage in their neighborhood? Would they scoff at the idea? Even sabotage it? Or would they see it as shared benefit? If given the choice to care for the plant in a common space or a private space, would they choose the common space? Would residents respond better to an urban intervention method that rejects using imposed formal design? Would they respond better than if presented with professional landscaping? I would like to propose a project that would test how residents of the north end of Spenard react to an invitation to help care for an installation of plants in their neighborhood.

The common space along Spenard between Fireweed and 36th Avenue would be transformed through the installation of potted young plants. Typical Alaskan landscaping plants would be planted in actual pieces of garbage found along the stretch of road: beer cans and bottles, plastic bags, tires and other suitable cast-off containers. These containers will be marked in way to show that they are part of a specific installation. With permission of local businesses, a few larger items such as tree saplings will be planted in unused dumpsters, landscape beds and other areas that are in disuse, as well.

The container will be attached to a structure, but will be removable. Structures can include light posts, authoritative signs, garbage cans, derelict vehicles, business Each plant will be tagged with a request which asks the passerby to water it so that the neighborhood can enjoy it. Passerbys will be confronted with the choice to either enjoy, care for, take, destroy, or ignore the plant. Through their action or non-action, they will show how they feel about the green transformation of the shared space.



# COMMON SPACE STATEWIDE DESIGN CHALLENGE

YY Arch Team

**Title of Entry: Flowing Space**

**Category: Professional (architect, engineer, artist, other / firm or individual)**

Entry Narrative  
Design Narrative

Project name: Sledding Center

Project location: Any public sledding site

Building area: 1460 Square Feet, 1460 Square Feet (Outdoor)

Key words: SLEDDING, FLOWING SPACE, OUTDOOR RECREATION

Design Concept:

People (families and kids) like to participate in outdoor winter activities in Alaska, such as hill sledding. Most of the time, kids need to take a break, warm up, eat, or rest after playing, while some parents just want to watch their kids play while being warm and dry. We found there is no place where they can comfortably rest and stay warm at many public sledding sites.

Can we provide them a better atmosphere for waiting and enjoying one of Alaska's outdoor winter activities? The answer is yes.

Plan and Functional Design:

The Sledding Center is a semi-public indoor waiting and warming facility for adults and children. It has several different indoor and outdoor waiting areas - users can sit, stand, or play while waiting, and also enjoy a view of the sledding hill while they are taking a break or waiting for the kids; it includes an outdoor play deck and sitting area for people preferring to relax outdoors. The plan also provides a small locker area and restrooms as auxiliary areas.

Space and Form Design:

The visual representation of the building is reminiscent of hills and the sleds used on them - curvy, sleek, and fast.

The horizontal curved slabs are combined with different functions in the flowing space on different levels: they are bent from down to up or backwards expressing the lively and enthusiastic attitude sledding brings. In function, curved slabs also play the role of roofing, view corridors, entry canopy, or sledding deck. As a space, they create a special flowing space between the outdoors and indoors. You even can see the structures sled-like shadows reflected on the ground on sunny days - it is a fun and lively facility.

The outdoor sledding deck is formed with different levels of curved slabs, it crosses from the top of the lower roof to the second level roof, and it is a continuation of the flowing spaces - they express a feeling of expansiveness.

While indoors, people can see the sledding players over the roof through the roof openings; and there are four levels of stair landings where people can get the best views

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of the sledding site, the space and views appear in constant motion when people are moving along the steps and other common areas, it creates real-time flowing space, and it exemplifies the view and space exchange between the indoors and out.

**Building Materials:**

Foundation: CMU/ concrete

Floor: Tile surface with some elasticity finishes in activity areas

Wall: Metal stud framing, laminated glass with metal framing

Roof: Solar panels on top roof deck in all non-sledding roof areas

Power supply: Provide solar panels on roofs

Water supply: May include cisterns to collect rainwater to be used for plant irrigation or cleaning as gray water.

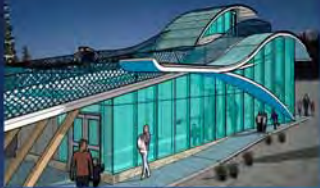


# FLOWING SPACE - WILD WITH JOY



## Space and Form Design

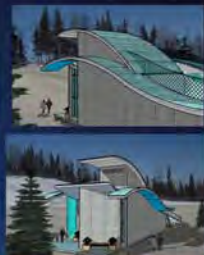
The visual representation of the building is reminiscent of hills and the sleds used on them - curvy, sleek, and fast.



The outdoor sliding deck is formed with different levels of curved slats, it comes from the top of inner roof to the second level roof, and it is a continuation of the flowing space - they create a feeling of openness.



While indoors, people can see the sliding flows over the roof through the roof openings, and there are the levels of stair landings where people can get best views of the sliding site, the space and snow appear in constant motion when people are moving along the steps and other common areas. It creates real-time flowing space, and it complements the new and pure exchange between the indoors and out.



Building Area: 1460 SF  
1460 SF (Outdoor)

## Building Materials:

Foundation: CMU, Concrete

Floor Finishes: The surface with some elasticity finishes in activity areas

Wall: Metal stud framing, laminated glass with curtain wall framing

Roof: Solar panels on top roof deck in all main sliding roof areas

Roofing: Provide solar panels on roof

May include systems to collect rainwater to be used for plant irrigation or cleaning as grey water



## Plan and Function Design

The Skiing Center is a semi-public indoor waiting and warming facility for adults and children. It has several different indoor and outdoor waiting areas - skiers can sit, stand, or play while waiting, and also enjoy a view of the sliding site hill while they are taking a break or waiting for the kids. It includes an outdoor play deck and seating area for people preferring to relax outdoors. The plan also provides a small locker area and restrooms in utility areas.

The horizontal curved slats are combined with different functions in the flowing space on different levels: they are best from down to up or backwards expressing the lively and enthusiastic attitude sliding brings. In functions, curved slats also play the role of roofing, where corridors, entry canopy, or sliding deck. As a space, they create a special flowing space between outdoors and indoors. You even can see the structures sled-like and players shadows reflected on the ground on sunny days - it is a fun and joy facility.

ELEVATION ONE

ELEVATION TWO

ELEVATION THREE

SECTION B-B

FIRST FLOOR

SECTION A-A

SECOND FLOOR

FIRST FLOOR

# COMMON SPACE STATEWIDE DESIGN CHALLENGE

Laura Minski

**Title of Entry:** our East/West green connection

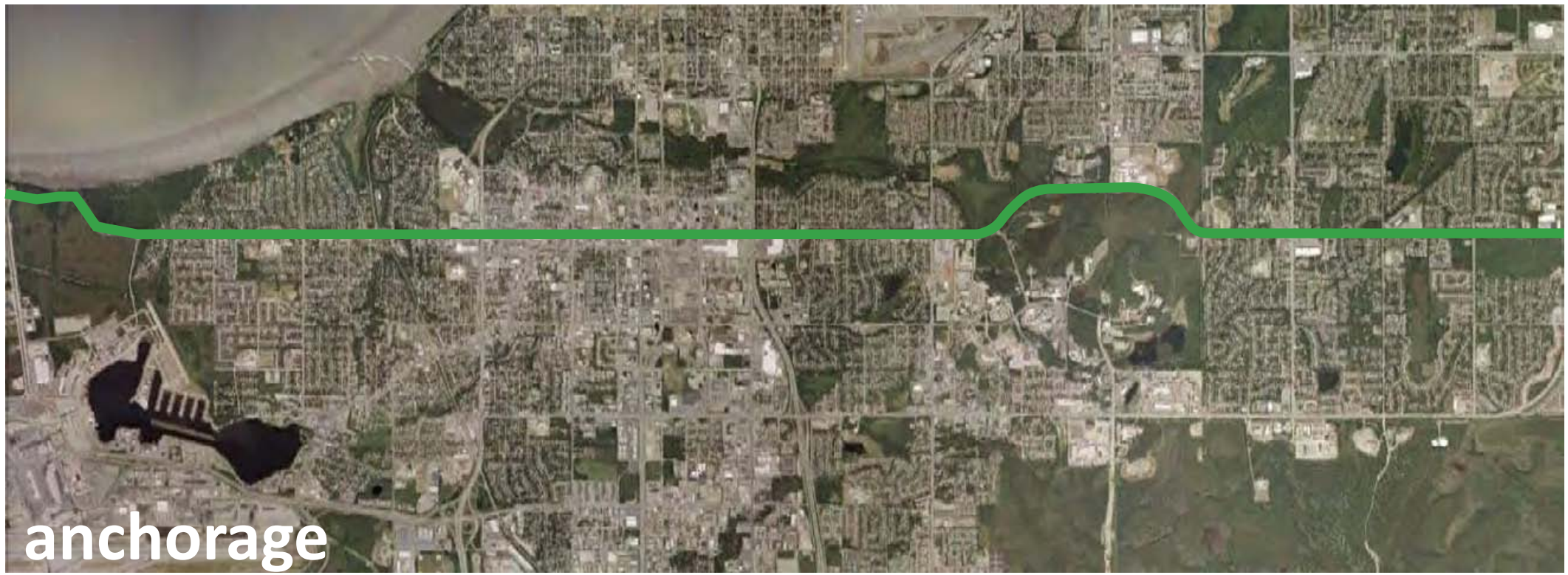
**Category:** Professional (architect, engineer, artist, other / firm or individual)

## Entry Narrative:

Northern Lights Boulevard connects the base of the mountains in east Anchorage to the airport on the west, and several neighborhoods between. It supports the businesses and residents of active midtown anchorage with four vehicle lanes across it, with traffic running only one-way. It is often busy, chaotic, and fast-paced. If you are traveling this corridor on foot or on bike, it more than that...it is dangerous. For all users, it is generally a busy, bleak, unattractive space.

Bleakness be gone! Retrofitting the north and south lanes into functioning, multi-use paths with landscaped separation from the vehicles traveling 45 mph would create a most, uncommon space.

It would transform the existing corridor into a safe, attractive space. It could renew this route with encouraged pedestrian use while maintaining adequate vehicular traffic. It would provide a safe traverse across our expansive city...completely from east to west.

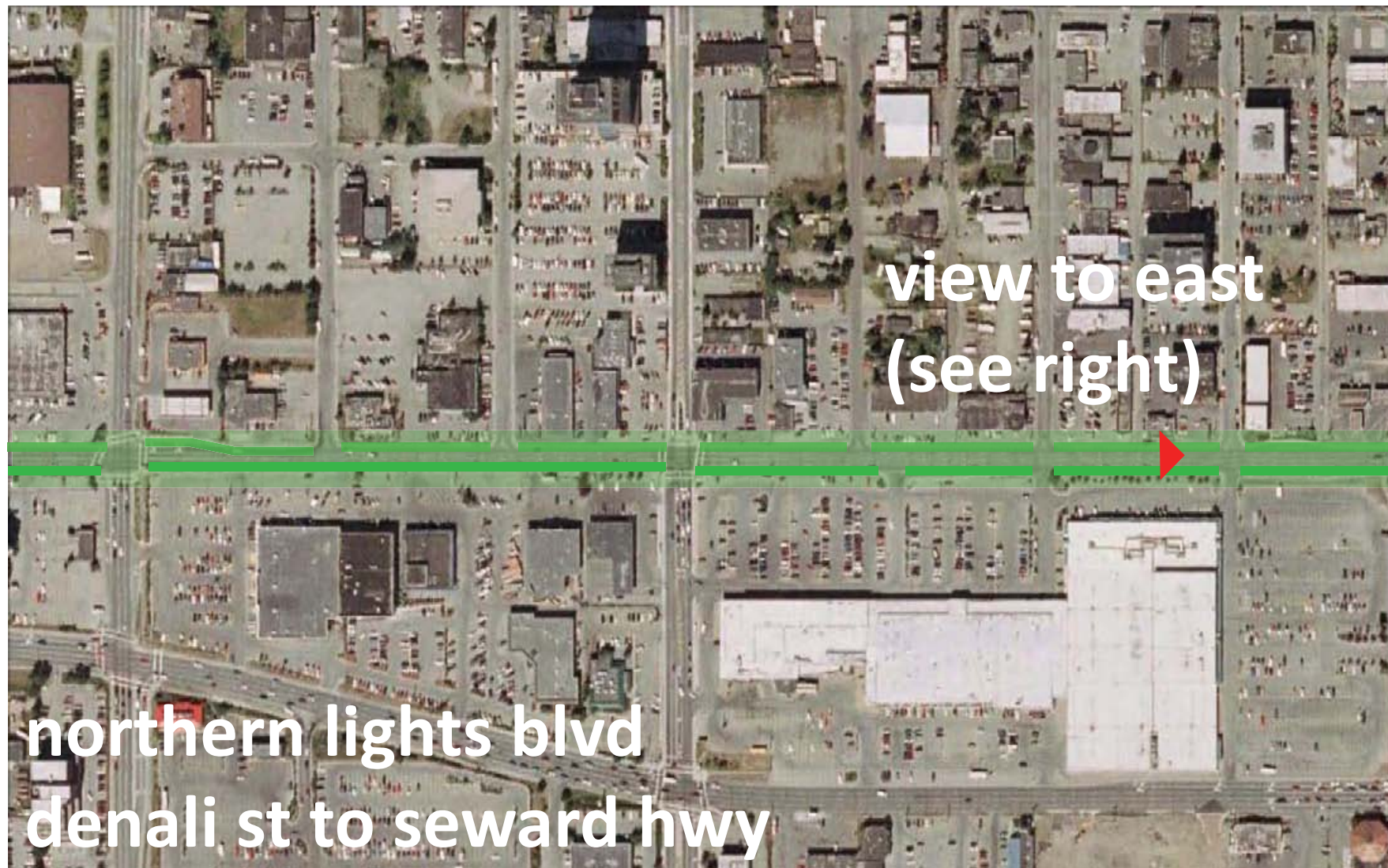


anchorage



midtown

**common space**



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**common space**

# COMMON SPACE STATEWIDE DESIGN CHALLENGE

Glen Hemingson

**Title of Entry: Westchester Lagoon Nature Trail & Art Park**

**Category: General Public (everyone else)**

## Entry Narrative:

Proposal: Westchester Lagoon Nature Trail Rehab and Re-Focus as Interpretive Site and Art Park, with ADA-accessible trail.

The Westchester Lagoon Nature Trail is located at Spenard Road and 19th Avenue, along-side Chester Creek. It is the only designated municipal parkland on the south side of the Chester Creek Greenbelt from Seward Highway west to the creek mouth at Cook Inlet. This space has been overlooked in recent upgrades to other parklands along the western end of Chester Creek, which include the Westchester Lagoon Outflow and Viewing Platform, the complete re-build of Spenard Road and addition of a pedestrian bridge, and the recent upgrades to Valley of the Moon Park, one of the most heavily-used parks in Anchorage, upstream (east) from this location.

In one of the most actively-used corridors of parkland in the Municipality of Anchorage, the Nature Trail offers the only direct connection to the creek from the neighborhoods of North Star and Spenard to the south. All other segments of the western greenbelt offer parking and access from the north side only. From a small parking area on 19th Avenue, a paved trail parallels the creek along the south bank, and a short 300 yard paved loop off the creek side trail completes the developed area of this space. Pedestrian access is from 19th Avenue and from the Chester Creek Trail at two points, via walking bridges at Spenard Road (west end) and Bunker Street (east end). The parking area, short trail network and four existing benches are all in need of extensive rehabilitation and re-paving.

This park offers unique flora and fauna at the topmost point of Westchester Lagoon. This is the location where creek flow slows and water begins to pool in the reservoir formed when the Alaska Railroad was constructed in the early 1900's. It is the first point where still water opens in the spring, extended westward across the upper lagoon as temperatures rebound from winter. Ducks, geese and moose are present at various times, and songbirds abound during the summer months. Bog and creek shoreline offer a wide variety of habitats for flora. Salmon and trout are present at various times of year in the water.

This proposal includes necessary repairs, rehabilitation and re-paving of current trails and benches, creation of a small creek viewing platform, and installation of six to eight small concrete pads for interpretative signage and public art installation. Full access via ADA trail standards is an achievable goal in this space, with level surface available throughout.

Implementation of this project would benefit the neighborhood directly adjacent to the south, a mixed-use, middle-income assortment of single- and multi-family residences, and would draw trail users across the creek from the main trail on the north bank. It has great potential for transformation from an under-used and neglected public space into a magnet for those living in the vicinity and throughout Anchorage.

*Westchester Lagoon Nature Trail: Rehabilitation and Re-Focus as  
ADA-accessible Interpretative Site and Art Park*

Submitted by: Glen Hemingson

**Proposal Narrative:**

The Westchester Lagoon Nature Trail is located at Spenard Road and 19<sup>th</sup> Avenue, alongside Chester Creek. It is the only designated municipal parkland on the south side of the Chester Creek Greenbelt from Seward Highway west to the creek mouth at Cook Inlet. This space has been overlooked in recent upgrades to other parklands along the western end of Chester Creek, which include the Westchester Lagoon Outflow and Viewing Platform, the complete re-build of Spenard Road and addition of a pedestrian bridge, and the recent upgrades to Valley of the Moon Park, one of the most heavily-used parks in Anchorage, upstream (east) from this location.

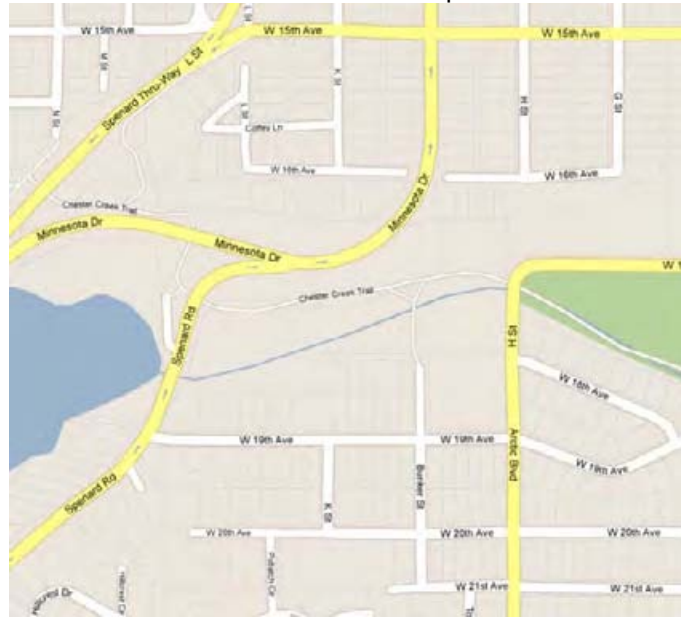
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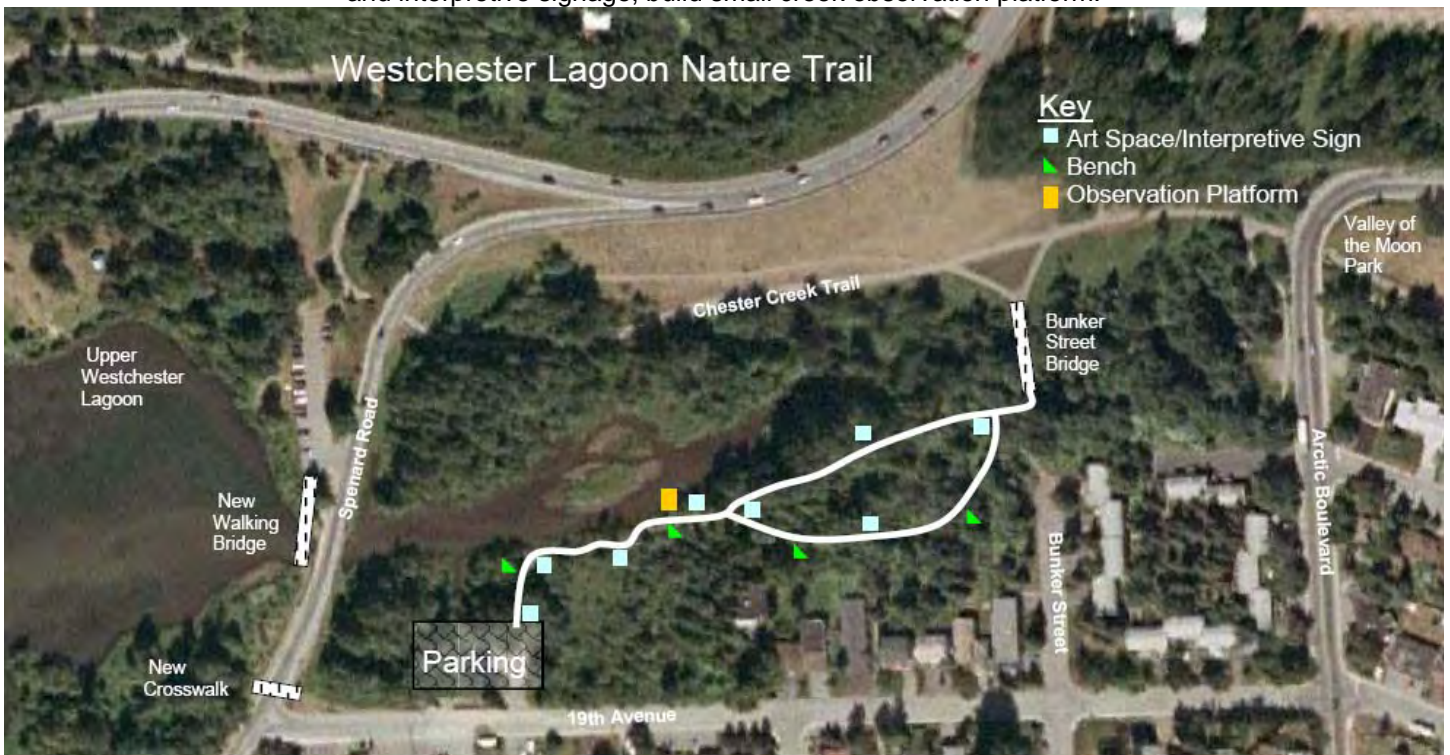
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**Location: 19<sup>th</sup> Avenue and Spenard Road**



**Proposal:** Rehabilitate and re-pave parking lot and trail surfaces to ADA-accessible standards, install pads for public art and interpretive signage, build small creek observation platform.



**Photos of Westchester Lagoon Nature Trail**



Entrance from Spenard Road



New Spenard Pedestrian Bridge  
West Access from Chester Creek Trail



View to west



View to east





Creek Observation Area



Creekside Trail



Chester Creek



Winter Mallards



Bunker Street Bridge – east access from  
Chester Creek Trail



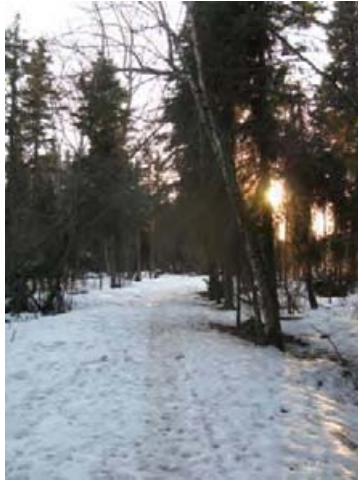
Bunker Street access



Loop Trail 1



Current Art Installation



Loop Trail 2



Bog



Approach from 19<sup>th</sup> Avenue

# COMMON SPACE STATEWIDE DESIGN CHALLENGE

Feral D/KEL Productions

**Title of Entry:** Garment Project

**Category:** Professional (architect, engineer, artist, other / firm or individual)

## Entry Narrative:

The Garment Project is an investigation into the labor of clothing production and the life cycle of fashion. The plan is fairly simple. KEL will take 'fashion' or branded clothing items, cut them up and resew them into yardage which will then be used to create a garment with an inordinately long and cumbersome skirt and sleeves. The actual work will be done at outside at a portable work station, at various sites in Anchorage where clothing is sold - the mall, department stores, resale and consignment shops. The performance aspect of the project consists of five eight-hour 'workdays', one day at each of five sites. KEL will set up a small table with a treadle sewing machine, and do the work of reconstructing the fabric at this work station. The yardage that is constructed will be allowed to accumulate and trail from the table, creating a long colorful path from the sewing machine out into the public space in front of each store.

Clothing production has a long cyclical arc. Textiles are designed and woven or knit from natural and synthetic fibers. This cloth is cut up and stitched into brand-new clothing that ranges from high fashion worn by celebrities to marked-down sale items at Wal-Mart. When the person who buys a new garment gets tired of it, or when it goes out of style, the clothing is given to a friend, or taken to a resale or consignment shop, or gets donated to places like Value Village or the Salvation Army. Sorters decide which garments are good enough to be resold, and which ones get sent on to third-world countries to be sold in street markets. Clothing that reaches the end of its useful life is converted into rags.

Feral D/KEL Productions is interested in the invisible, anonymous and often underpaid workers that help propel this labor cycle - the garment workers, the clothing pricers, the sorters, the ones who eventually cut up the clothing to make the rags. This project would take place in the locations where clothing is sold to call attention to the means of clothing production, the market, the economy and the labor itself.

The final outcome, which may or may not come to fruition during the Common Space 'performances' will be a garment that is neither attractive nor fashionable. It is intended to be weighty, heavy, uncomfortable. The sleeves will not allow the wearer to pick up or hold anything, but instead will drag on the ground, along with the skirt. The intention is to continue to add fabric to the skirt until the wearer can no longer pull its weight.

## History

The Sewing Project is one of several projects initiated by Feral D/KEL Productions, a collaborative two-person team (Dawnell Smith and Keren Lowell.) These projects are usually a combination of performance, construction and documentation, and are meant to investigate the relationships between work, signs and signals, and economies of exchange. Past projects include the Sign Project (a foray into the world of sign-holding, bids for attention, street corners and work), the Food Project, (an installation at the International Gallery that highlighted the differences between packaging and content of modern supermarket food), and the Work Project ( an installation at MTS Gallery in Mountain View in which Feral D and KEL contracted out artists to reinterpret street signs purchased from their makers).

# COMMON SPACE STATEWIDE DESIGN CHALLENGE

Feral D/KEL Productions

Title of Entry: Garment Project

Category: Professional (architect, engineer, artist, other / firm or individual)

The JPG image included in this proposal is from the Sweatshop Project, when KEL was living in the HOUSE at APU. During that week, KEL solicited clothing items from friends and acquaintances. Each person who donated clothing was asked to bring in two clothing items - one required mending or repair of some sort, and one was an item with a brand-name logo. KEL mended the first item in exchange for the second. These branded clothing items were then cut up and recombined into a larger garment. We've included an image of this prototype worn by Demetrius Morisa, a student from the UAA Fiber Program, who modeled the garment in this year's Object Runway.



# COMMON SPACE STATEWIDE DESIGN CHALLENGE

Micolina

Title of Entry: Downtown Portfolio

Category: General Public (everyone else)

Entry Narrative:

our narrative is at the beginning of our presentation.

### Preface to the Downtown Portfolio

If anyone has walked through downtown Anchorage on a Sunny day they will realize that it's really quite gross. Sun peaks only barely between buildings, trash and mud cover the sidewalks and streets, everyone hurries their way to the next nearest store in order to be out of the sharp wind or cold darkness, dodging the rushing cars to the best of their ability. Why is this? Why has nothing been done to clean up or even straighten up downtown anchorage? In particular, the streets of D-H and 4<sup>th</sup>-8<sup>th</sup>. In the following pages are the plans for just that: making downtown Anchorage into a more enjoyable and beautiful northern city. The title of "Northern" is used to get across the point that the largest reason for it all is that we receive sun from the south, and our city is just not modeled to fit that. In the coming pages there is a most classical arrangement of before and after pictures and paintings. The before captures what these select few downtown locations look like, and the after portrays our vision of how it could be improved. Through much discussion and work we bring you the book you now hold in your hands, and without further ado, turn the page and walk with us into the world of Anchorage, the Northern City.



Ah, a fallen soldier to a growing city, 4<sup>th</sup> Avenue Theatre. Once the place to go for a movie or local play! Now this theater sits; boarded up, mothballed, empty. It remains the best-looking theatre in town, with beautiful craftsmanship, and yet it sits here to decay... why? We say enough, this is a place that needs to return, 4<sup>th</sup> Avenue used to be a busy, bustling street with history and things to do! Now it sits here alone, a relic to the past. One of the best things about relics of the past in Anchorage though, is that you're allowed to go inside and check it out. We say a return is due, and here is a look at that new change.





We assure you the streets won't be quite so empty and would you just look at the improvement? The sidewalk is wider and we have trees about! And we have some eager people lined up to see ocean's 14! Huzzah! And just imagine the splendor within. The seats give the resounding creak of use and the screen, newly adjusted, hums, people sit about and the audience buzzes with excitement to be in a relic such as 4<sup>th</sup> Avenue theatre. Why doesn't Anchorage have this? We think it should.



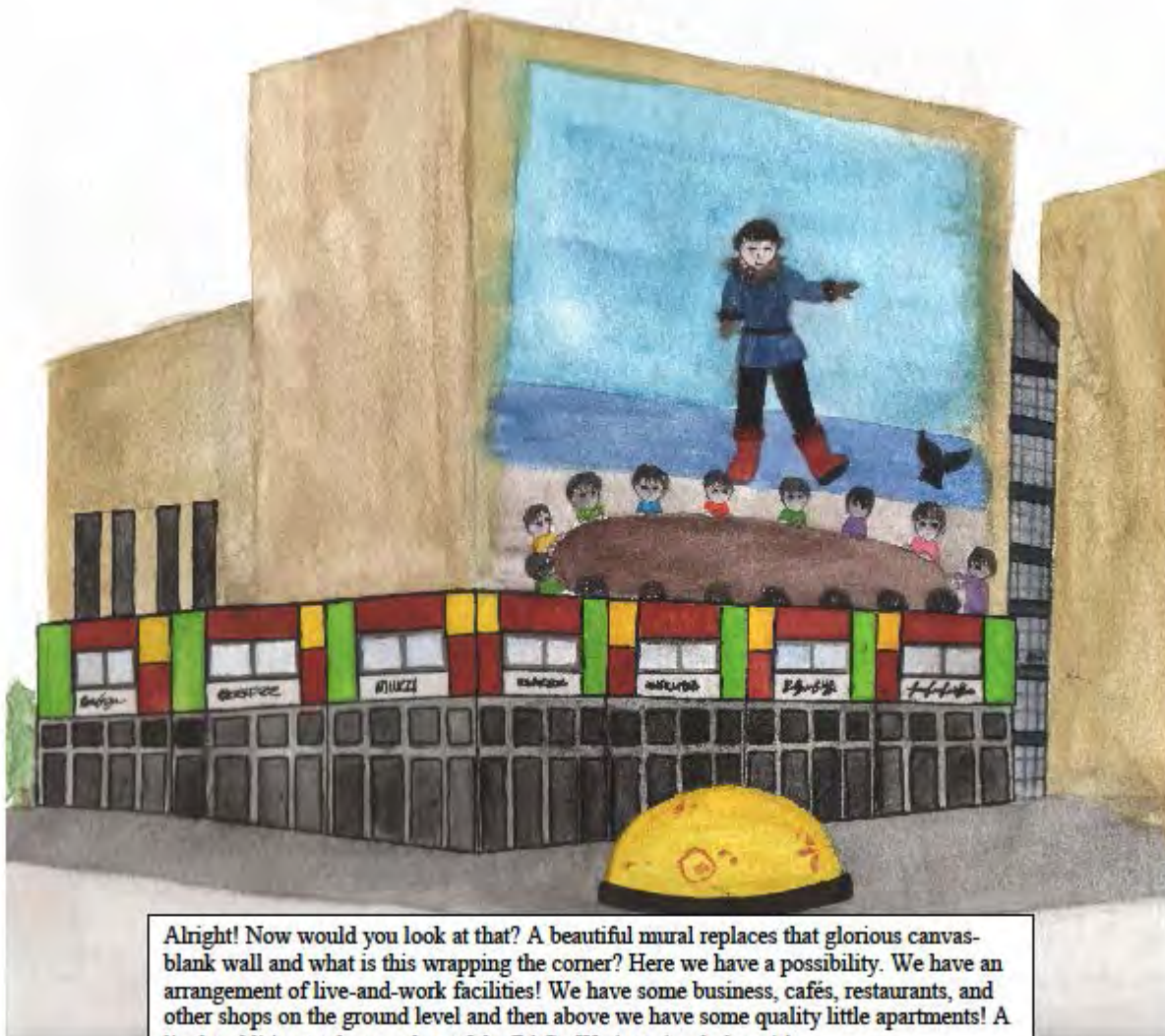
Here is a lovely dark vision of 5<sup>th</sup> Avenue. This picture superbly illustrates the lack of sunlight on an obviously clear day and a completely dull wall of the Performing Arts Center to the right and a dirt-colored hue to the pavement and street lined with cars. Remind us exactly what is good about this arrangement? Not much. And you were wondering why people are so angry when you take too long to cross the street or press the gas at a green light.



Now here we have quite an excellent improvement! We have a reasonable-looking fit of cement leading the way and a fetching mural against the bare wall of the PAC. There are trees on the sides of streets, and a nice little covered walkway to the left and many people walking by! In the distance we have a convenient light rail to take you about, some bikes and an electric car on the road. A spectacular improvement, if we do say so ourselves.



Ah, the PAC, and would you look at that wall? WOW! Marvelously blank and with no intriguing aspects at all! We have some nice trees, cars, the planet walk, a most excellent enjoyment, cars, oh and did we mention cars? Hey! And look at that! The sky is blue and there isn't a ray of sunlight making it to that beautiful blank wall. Go us! No, something has to change, and quickly, let us take a look at a possibility?



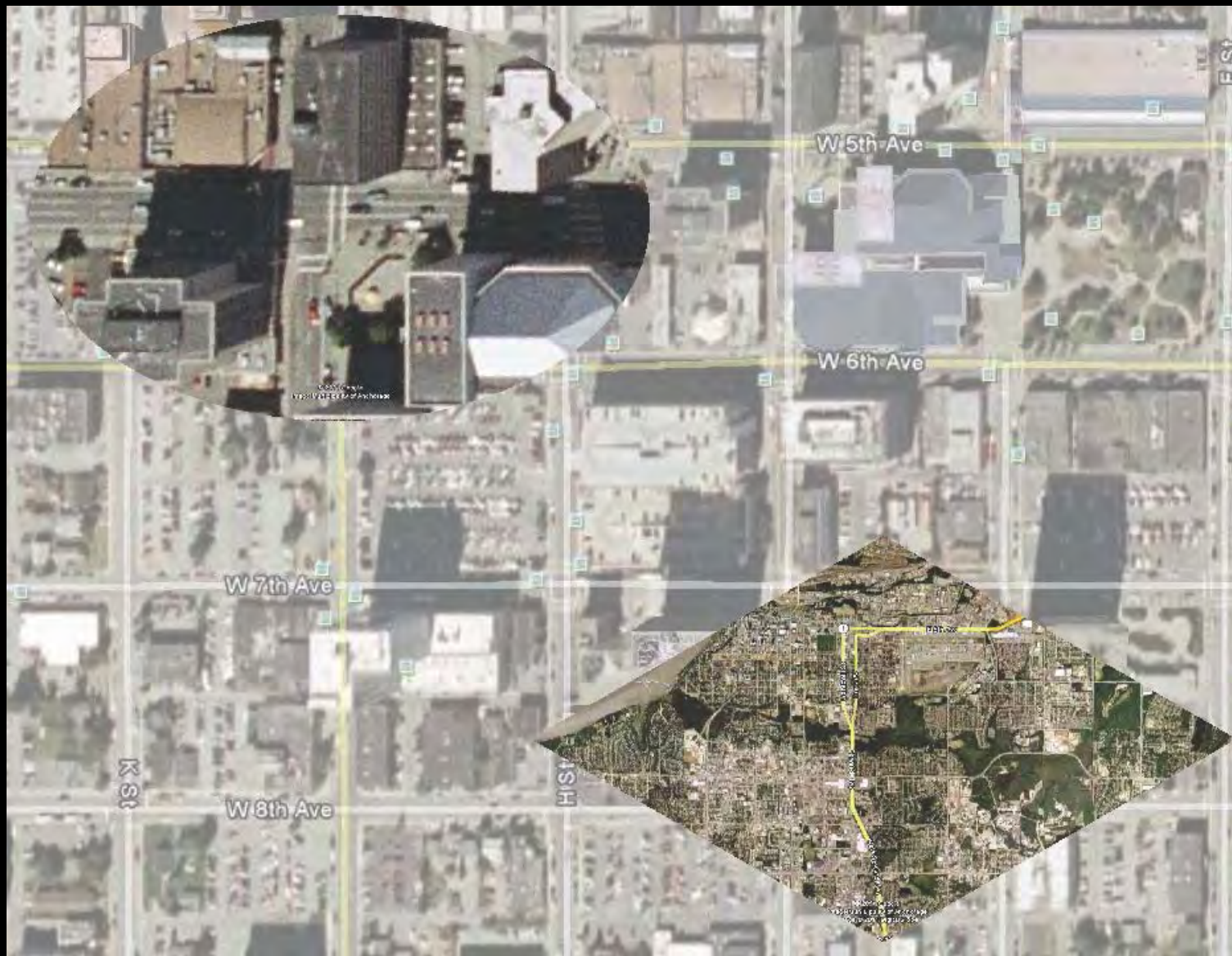
Alright! Now would you look at that? A beautiful mural replaces that glorious canvas-blank wall and what is this wrapping the corner? Here we have a possibility. We have an arrangement of live-and-work facilities! We have some business, cafés, restaurants, and other shops on the ground level and then above we have some quality little apartments! A lively addition to the wonders of the PAC. We just simply love it!



Our town square. Right now it isn't so bad in winter, but if you've been around in summer, you aren't around long, because this little place becomes the perfect gang hangout. What? It's our town square and we let gangs make it their home? Why is that? We say enough. Town square needs to be more, much more. It needs undestroyed grass, people, and it some entertainment! See what you think of Anchorage Town Square 2.0 on the next page. We find it to be a wonderful breath of fresh air.



There is the improved Town Square, a thing of beauty. Town square is flowing with people in the sun and around the sweet grass. A band stands atop center square, playing a tune, and people are there to see performances of solo actors, or just relaxing in the sun at a table, listening to the music.

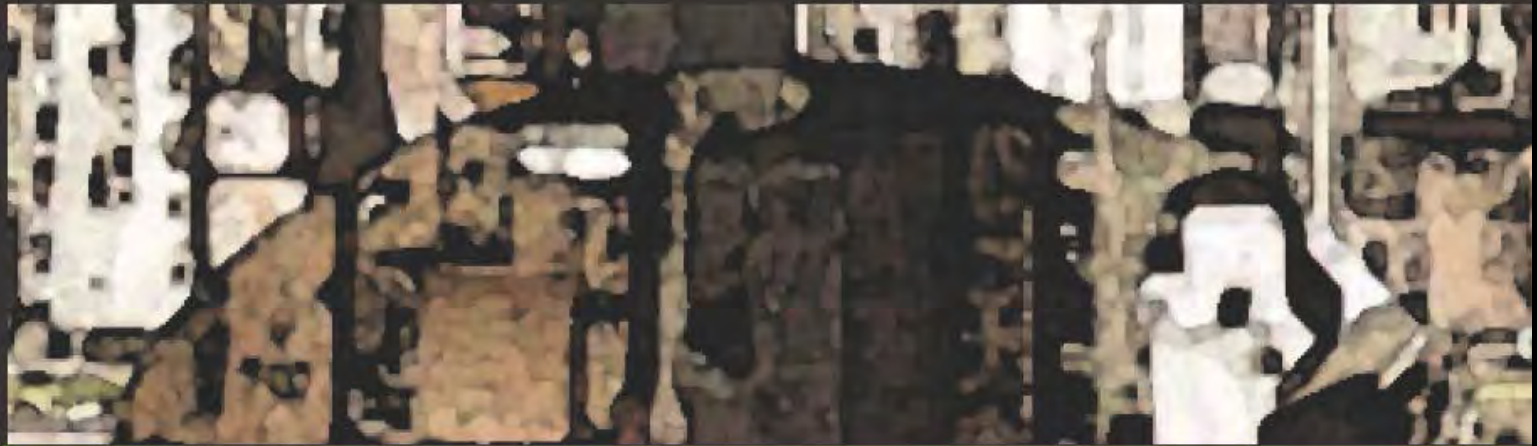


Downtown is over run with traffic. All the trucks going from the port and the railroad go right through downtown. All the trucks going from the airport to the valley go through town. Fifth and Sixth Avenues are like highways and the drivers act like it. People drive really fast and spray muddy water during break up.





Reroute the highway so the travelers and the big trucks don't come downtown.



Instead of a highway we have a covered area on the north side of the street, then a large sidewalk which serves as snow storage in the winter and then a bike path and then the light rail track and then a small street and then perpendicular parking (on the south side of the street in the shade). And where the buildings are big and dumb, we introduce small scale live work buildings between the parking and the big dumb buildings.

## WHAT THE NEIGHBORHOOD NEEDS AND HOW IT COULD BE BETTER

Fewer cars    Less litter    More history    Less grossness    Better performing arts    Outdoor theater  
More walkers (hmm, that could mean a number of different things)    Safer boundaries    Homeless shelters  
More street vendors    More grassy locations    Less buildings    More sun    Better sense of community  
More happier people    Better lights    More outdoor things to do    More decorations    Better summertime town square  
More sculpture    Less solemn    More colors, brighter colors    Bigger sidewalks    Smaller roads    Warmer  
No parallel parking    More heated sidewalks    More fun    More cafes    More trees    Recycling program  
Plug-ins for electric cars    Better bus station    Bike trails    Light rail    More heated sidewalks    Adequate parking  
Businesses sufficient to make it work    Adequate restaurants    Adequate entertainment    Adequate snow removal  
Adequate accommodation for bicycles and pedestrians    Adequate maintenance of public amenities    More theaters  
Adequate number of hotels    Adequate number of statues    Adequate number of cool things    More parks    More friendliness  
More murals    Better public information    The ability to hear the sounds of a safe city    Planet Walk maintained  
Better mental health    More gathering places    Adequate level of change    Adequate quantity of knowledge  
Adequate quantity of compassion    Adequate quantity of vision    Adequate quantity of wisdom    Dump    Schools  
Electricity    Visitors    Communications    Fire Protection    Police    Snow removal    Sanitation    Water  
Heat    Health Care    Jobs    More housing    More views    Nicer street furniture    More weather protection for pedestrians  
Public restrooms    More things to do    More places to sit    More public art    Slower cars  
More engaging street fronts    Nicer buildings    More small markets    More creativity    Nicer surfaces (like pavements)  
More density

## WHAT WE THOUGHT WERE THE 15 MOST IMPORTANT THINGS TO CHANGE

1. brighter colors ~citywide repainting of walls to, bring more vibrancy (perhaps a visit of public art)
2. more gathering places ~parks ~more cafés ~more restaurants
3. sun ~the asymmetrical block system ~reflective glass to replace store fronts and business buildings for sun reflection ~more Curve to building roofs?
4. history/public information ~historical walk thing of 4th ave. ~renovation of 4th ave. Theatre. ~more plaques that talk about areas of anchorage taken for granted
5. public art ~murals ~artistic painting of sidewalks or even town square
6. fewer/slower car ~parallel parking area becomes larger sidewalk ~slower speed limits through town ~no large traffic allowed through town ~parking garage usage or a connection with alternative transportation
7. make it cleaner~citywide cleanup at a certain time each year ~signs that actually say throwing that trash on the ground isn't a good idea (also connection to recycling)
8. recycling program~recycling bins next to every trash can~electronic recycling sorters ~more recycling suggested signs
9. more weather protection for pedestrians ~awnings over side walks that don't prevent sunlight. Maybe even artistic awnings ~more enclosed places for pedestrians (coordinated with more gathering places perhaps)
10. more people ~connection to outdoor things to do and cleaner streets~make the city more worthy of people
11. more Green spaces ~aligned with the aforementioned parks, also a wipe of some unused blocks areas to plant grass ~connection to the asymmetrical block system in order to use the now a available space to include more planted grass and trees ~replanting of grass everywhere, most of it is just butchered now
12. more housing ~asymmetrical block system~use of business and housing connections ~ build up
13. alternative transportation ~light rail or better bus system
14. electric car plug ins~put them in
15. outdoor things to do ~mini golf ~parks ~outdoor area to the new cafés and restaurants ~more entertainment on sidewalks (easier when sidewalks are expanded) ~outdoor theatres more~historical walks~more things like the planet walk, as in interactive things to do with just the city

thanks to google earth and Clark Mishler  
watercolors by Kivalina Grove  
text by Nicholas Hewitt  
ideas by Kivalina Grove, Nicholas Hewitt and Mike Mense

# COMMON SPACE STATEWIDE DESIGN CHALLENGE

YY Arch Team

Title of Entry: Green Flame - Symbolic Space

Category: General Public (everyone else)

Entry Narrative:

Project name: Green Flame - Symbolic Space

Project location: Outdoor

Building area: 270 Square Feet

Key words: GREEN, SOLAR, FIREPLACE

Design Concept:

Usually, fireplace flames are not clean because of soot and smoke from outdoor fireplaces in winter.

The Green Flame is a clean fireplace; it provides a very small special space for outdoor activities. The design mimics a flame. People can tell from the flame shape what this little space is for. It uses green solar power, and saves energy while providing clean heat.

The Green Flame design is a green power system - solar panels, a curved flame shape of panels with a little vertical angle will receive most available solar in all seasons - especially in locations of low angle azimuth in Alaska.

Building Materials:

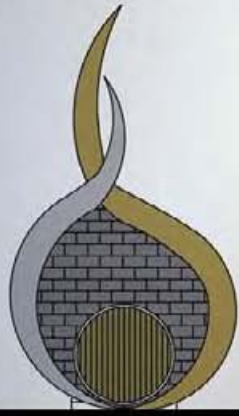
Foundation: Concrete

Floor: Natural stone surface

Wall and Roof: Metal stud framing, laminated glass with metal framing Solar panels on top wall and roof

Power supply: Solar panels

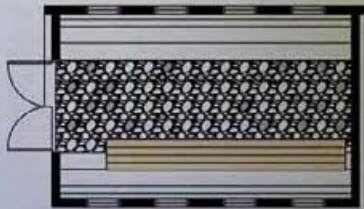
# GREEN FLAME - SYMBOLIC SPACE



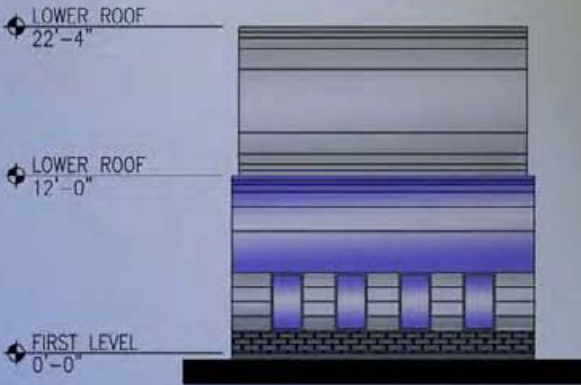
ELEVATION THREE



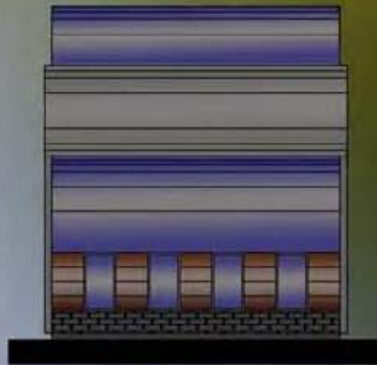
The Green Flame is a clean fireplace; it provides a very small special space for outdoor activities.



PLAN



ELEVATION ONE 0' 2' 4' 8'



ELEVATION TWO

The design mimics a flame. People can tell from the flame shape what this little space is for. It uses green solar power, and saves energy while providing clean heat.



FLAME SYMBOL



FIREPLACE



SHAPE OF FIREPLACE



ELEVATION VIEW



The Green Flame design is a green power system - solar panels. a curved flame shape of panels with a little vertical angle will receive most available solar in all season - especially in location of low angle azimuth in Alaska.

# COMMON SPACE STATEWIDE DESIGN CHALLENGE

Aryeh Lax

Title of Entry: 4th Avenue Commons

Category: Children (0-17)

## Entry Narrative:

"...[T]he most daring thing is to create stable communities in which the terrible disease of loneliness can be cured."

--Kurt Vonnegut, Jr.

Note: Names for areas of the building given in capitals represent the names as labeled on the floor plan.

To explore the interplay between the nebulous, mercurial nature of community and the fixed, physical structure of common space, this paper presents a hypothetical community space in Anchorage, Alaska: a renovated 4th Avenue Theater. This proposal is a purely hypothetical thought-experiment; it is in no way affiliated with the current owners of the 4th Avenue Theater, nor does it claim to represent their wishes or intentions, or those of any other involved parties.

The concept of this new "4th Avenue Commons" is a blend of several historic influences. In recognition of the building's historical significance, the general layout and decor will remain much the same—the façade will remain virtually unchanged, and all of the original murals and reliefs will be untouched. However, certain areas will be renovated to better serve the new purpose. Visually and philosophically, the Commons will draw heavily from the café culture of late 1800's and early 1900's Paris and Vienna and the plazas of Europe and Central America.

Starting on the first floor; the TICKET BOOTH and the movie poster frames in the VESTIBULE will be used to advertise for the stores in the basement.

The main body of the theater—what is now the THEATRE [sic] AUDITORIUM—will be cleared of its rows of seats, and the floor will be leveled (it is currently stepped, as befits its previous use as a movie theater). The carpeting will be replaced with a cobblestone-like surface, as a visual nod to European streets and plazas. The main area will be filled with café tables, where patrons can sit and enjoy a coffee or meet with friends. Live plants will be cultivated—a central tree, if feasible; raised flower beds if not. The STAGE will be left untouched, with the expectation of its use for live concerts and performances. Finally, the ceiling over the THEATRE [sic] AUDITORIUM will have a large skylight installed, not unlike the one in the entranceway of the Z. J. Loussac Library.

On the first floor, the CONCESSION next to the grand staircase up to the MEZZANINE will be removed to restore the original flow of the room, and the RETAIL section will have its north wall torn down and become a lounge-area.

Finally, the areas marked RESTAURANT, KITCHEN, and COOLER on the first floor will be transformed into a community café. RESTAURANT SEATING (11'-0" x 24'-8") will be furnished with a few coffee tables and comfy chairs, and offer a slightly more cozy retreat, while RESTAURANT SEATING (16'-0" x 22'-8") will merge seamlessly with the LOBBY, and offer another entrance into the THEATRE [sic] AUDITORIUM.



# COMMON SPACE STATEWIDE DESIGN CHALLENGE

Aryeh Lax

Title of Entry: 4th Avenue Commons

Category: Children (0-17)

The community café will be run as a non-profit, with any proceeds (beyond wages, supplies, etc.) going to the maintenance of the building. It will emphasize teen outreach—especially toward disadvantaged teens—by actively hiring employees from the 16- to 18-year-old range, in addition to adult employees.

On the second floor, the wall between the MEZZANINE and the BALCONY will be partially or wholly removed (as structural limitations allow). The BALCONY will be flattened (as the THEATRE [sic] AUDITORIUM), and furnished with large tables, desks, and soft chairs, to form a reading room. The MERGED second floor CONCESSION and POWDER ROOM will be provided with windows and window seats along the perimeter, as well as soft chairs and coffee tables, to form a second reading corner. The suite of seven OFFICES will be combined, and leased to the Municipality of Anchorage for the establishment of a small public library branch.

On the third floor, windows will be punched through the wall separating the BALCONY/AUDITORIUM BELOW area from the adjacent rooms and corridors—this will help integrate the multiple levels, and remove the sense of claustrophobia from the third floor. The OFFICES, WORK ROOMS, DRESSING ROOMS, STORAGE rooms, and the PROJECTION ROOM will be merged in various combinations to provide small locations that will be offered as rooms available by reservation at very low prices—for meetings, classes, etc. Profits will go towards building maintenance. The MECHANICAL booth will retain its original function.

The fourth floor (of which floor plans were viewable but couldn't be copied) consists almost entirely of large, open areas designated ATTICS. These will generally retain their current layouts, but will be heavily soundproofed and offered to artists as low-rent studio spaces. The artists can lower the cost even further by committing to teach a fixed number of reduced-rate community classes at the 4th Avenue Commons. Proceeds from these classes will again go towards building maintenance.

The PENTHOUSE APARTMENT on the fifth floor will be rented out, free of charge, to any artist or writer who passes a simple vetting process. These leases will be between one week and one month in length (artists' discretion), and will culminate in a photographic and/or written record of all work completed during this time. This record will then be available for public viewing within the Commons.

Most of the DECK and ROOF will be replaced by the skylight into the THEATRE [sic] AUDITORIUM.

Finally, the basement's warren of small rooms will be combined into a smaller number of larger rooms. Half of these will be set aside for lease to the Municipality of Anchorage, for use as offices. The other half will be pitched to local boutiques (such as fashion outlets, independent booksellers, and stores selling handmade crafts).

All together, this proposal would take a building currently sitting unused, and transform it into a social and artistic hub. The 4th Avenue Commons would encourage artists, writers, small business owners, and everyday people to meet, talk, collaborate, and form

# COMMON SPACE STATEWIDE DESIGN CHALLENGE

Aryeh Lax

**Title of Entry: 4th Avenue Commons**

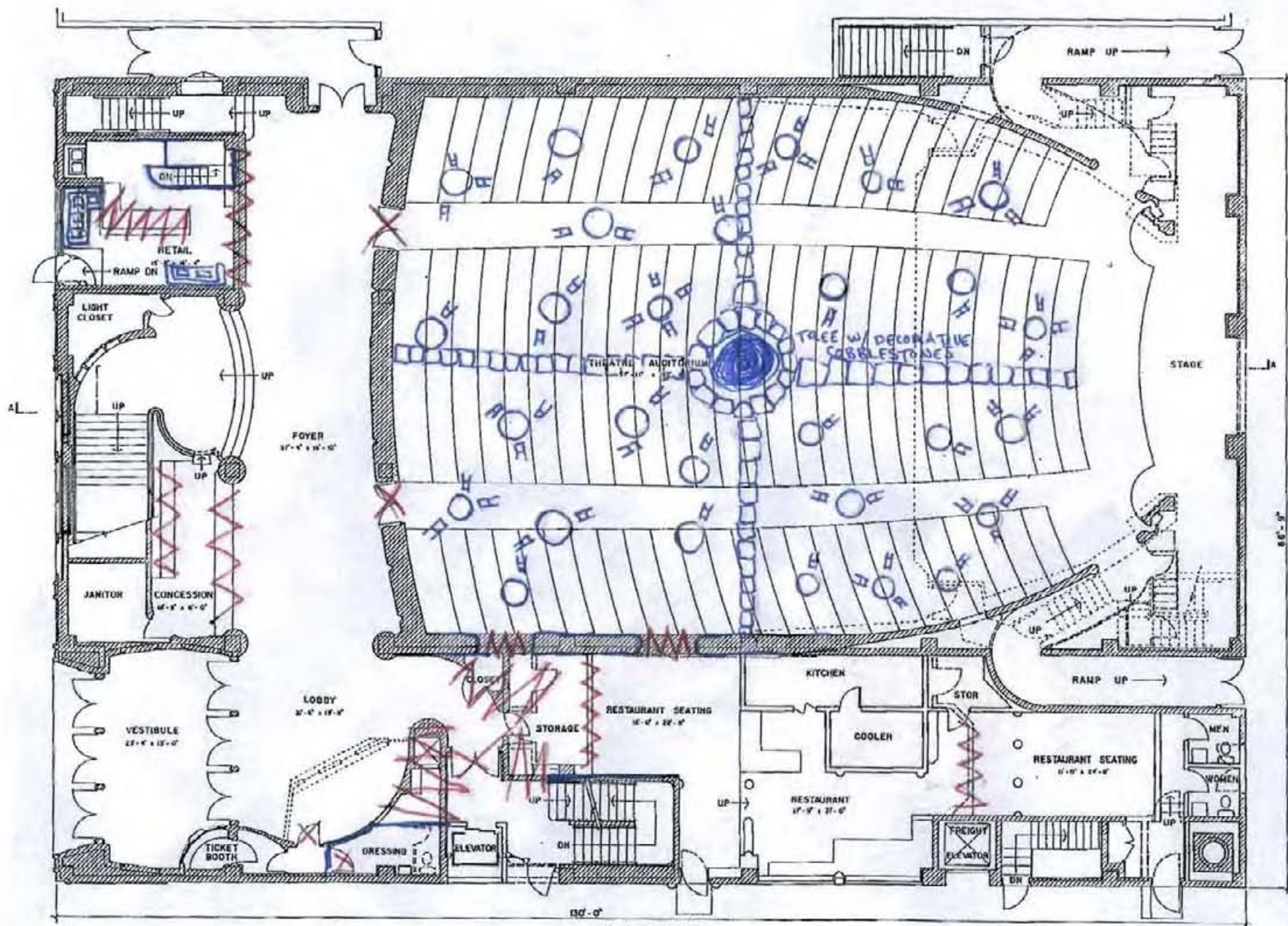
**Category: Children (0-17)**

connections that might otherwise never have happened. It would foster community by encouraging the unexpected, unpredictable interactions between individuals that make up the very building blocks of society.



Note:

Blue pen represents an addition to the floor plan; red pen  
represents a nullification.



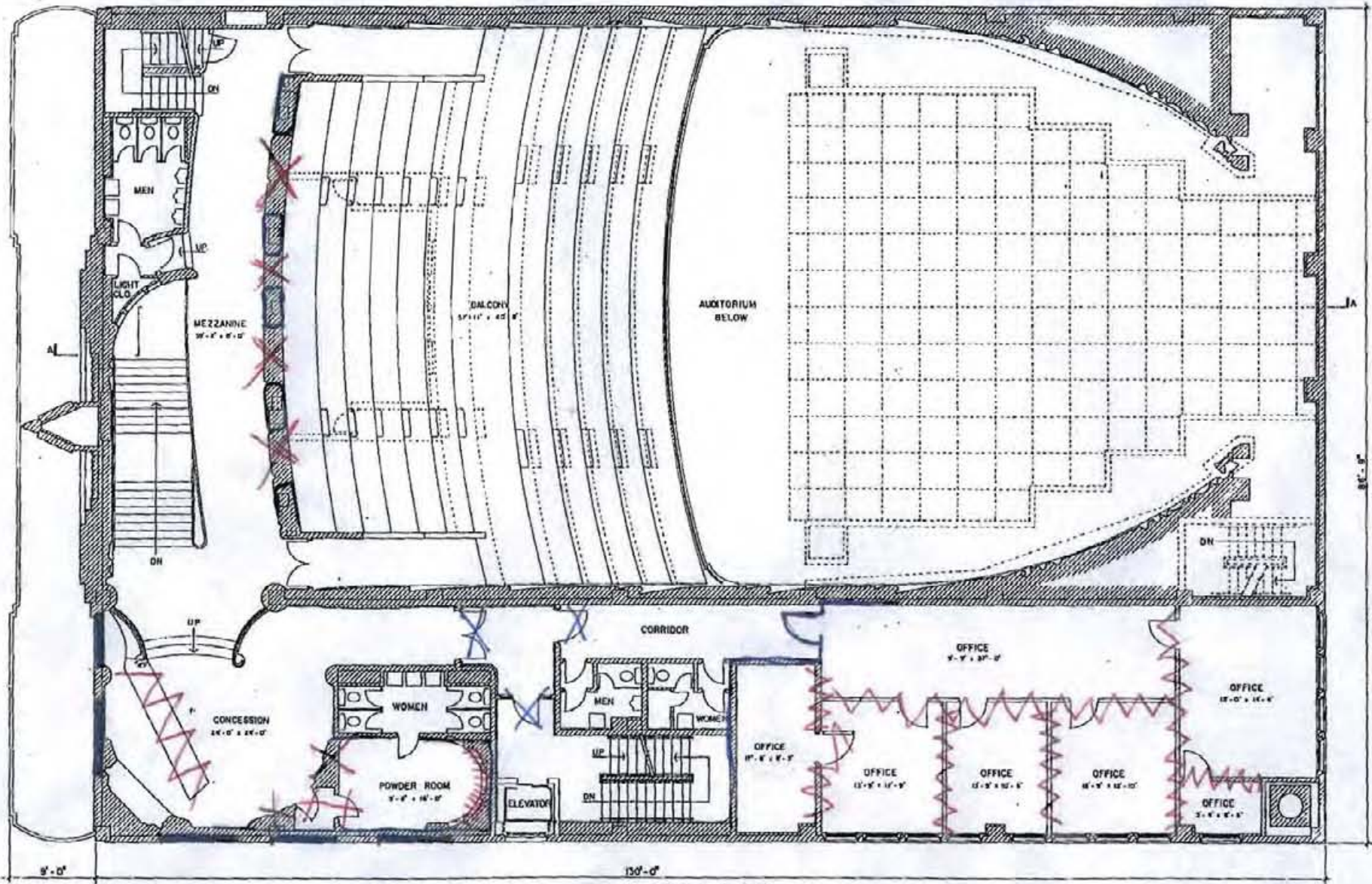
KEY:

- ORIGINAL
- ADDITION
- ORIGINAL REMOVED
- REVISION



FIRST FLOOR

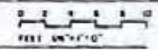
FEET 0' - 10'

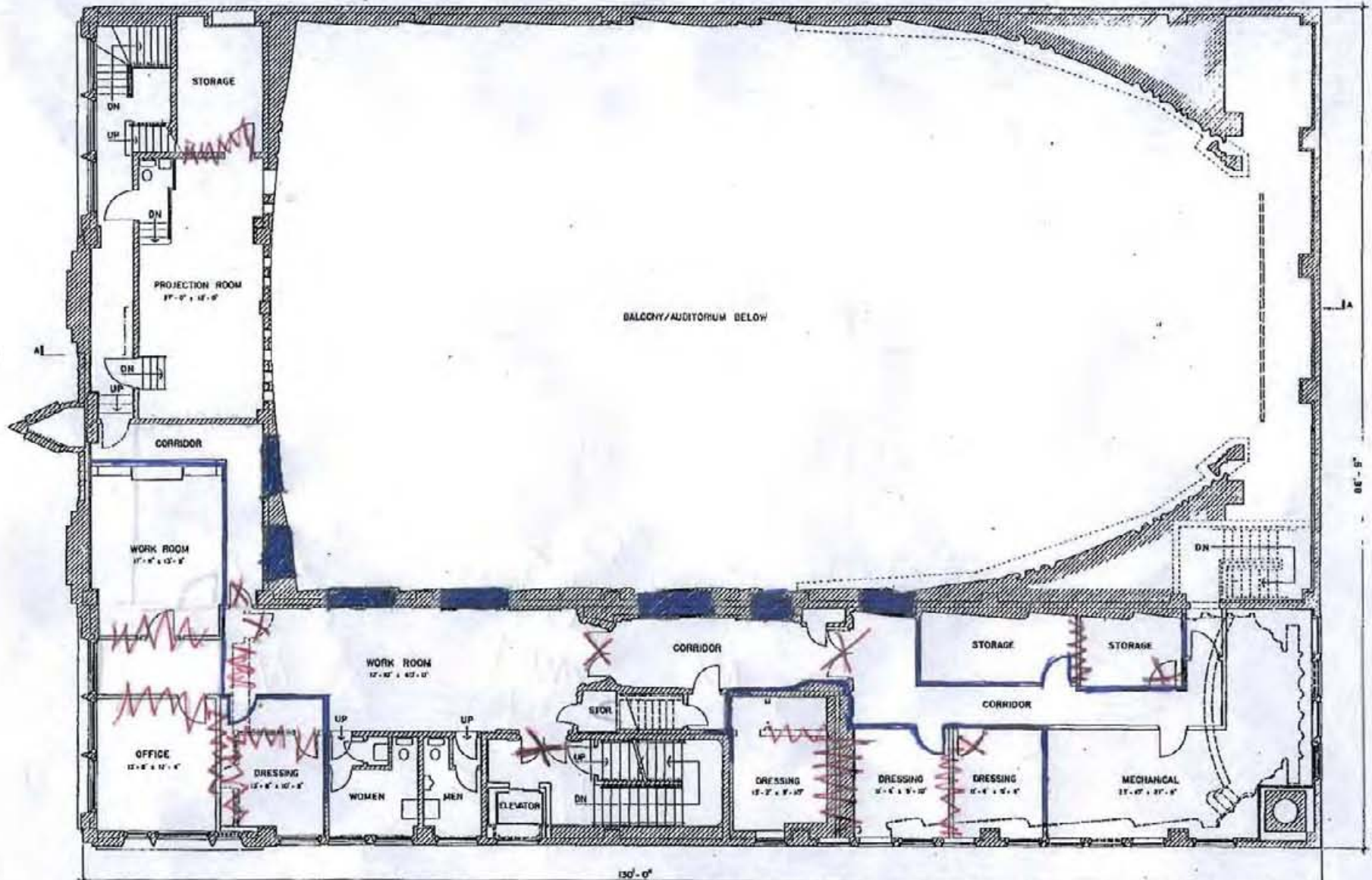


KEY:

- ORIGINAL
- - - - ADDITION
- ..... ORIGINAL REMOVED
- - - - ZIGZAG TEMPORARY

② SECOND FLOOR





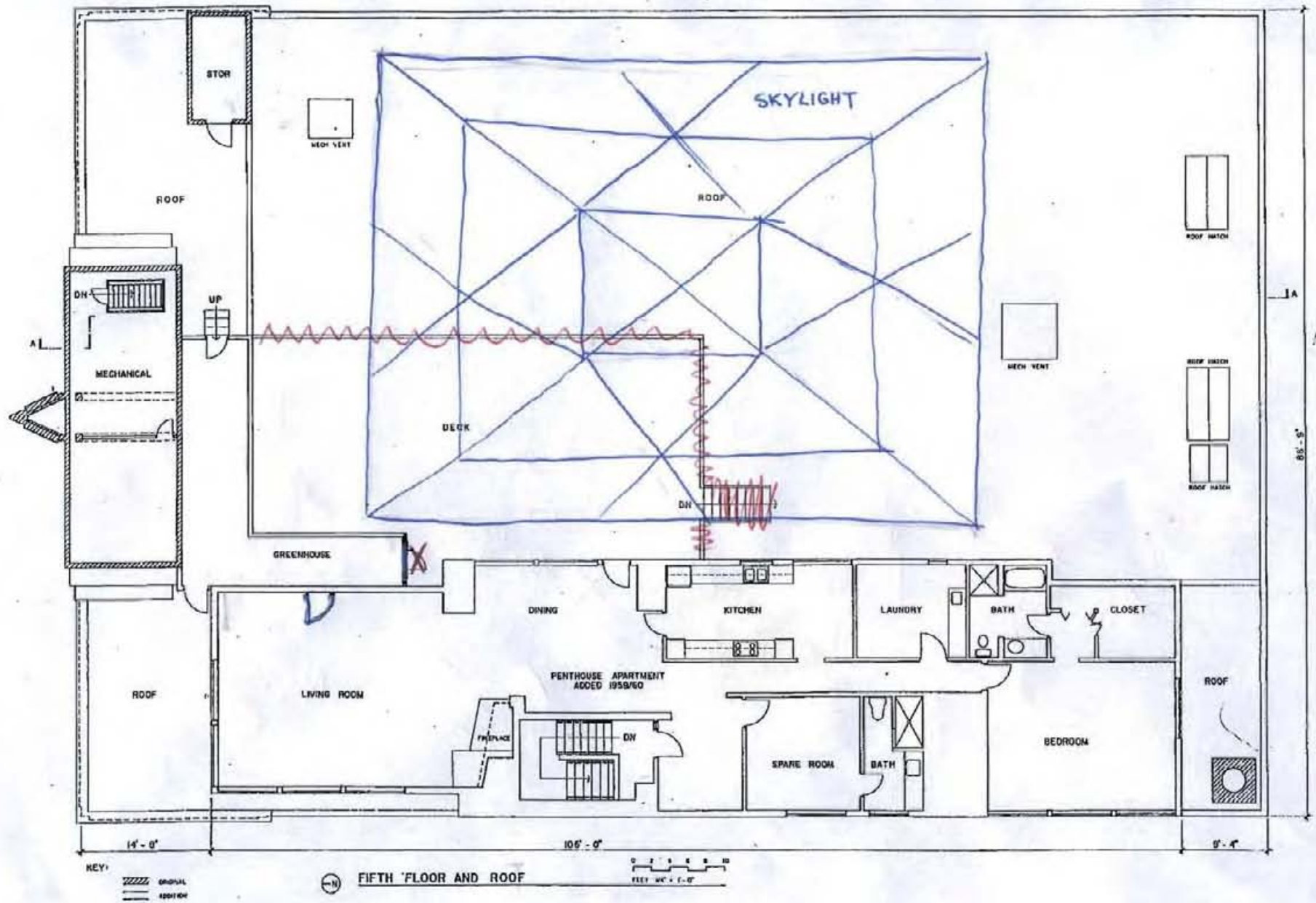
KEY:

- ██████ ORIGINAL
- ==== ADDITION
- ORIGINAL REMOVED
- ..... TEMPORARY

⊕ THIRD FLOOR

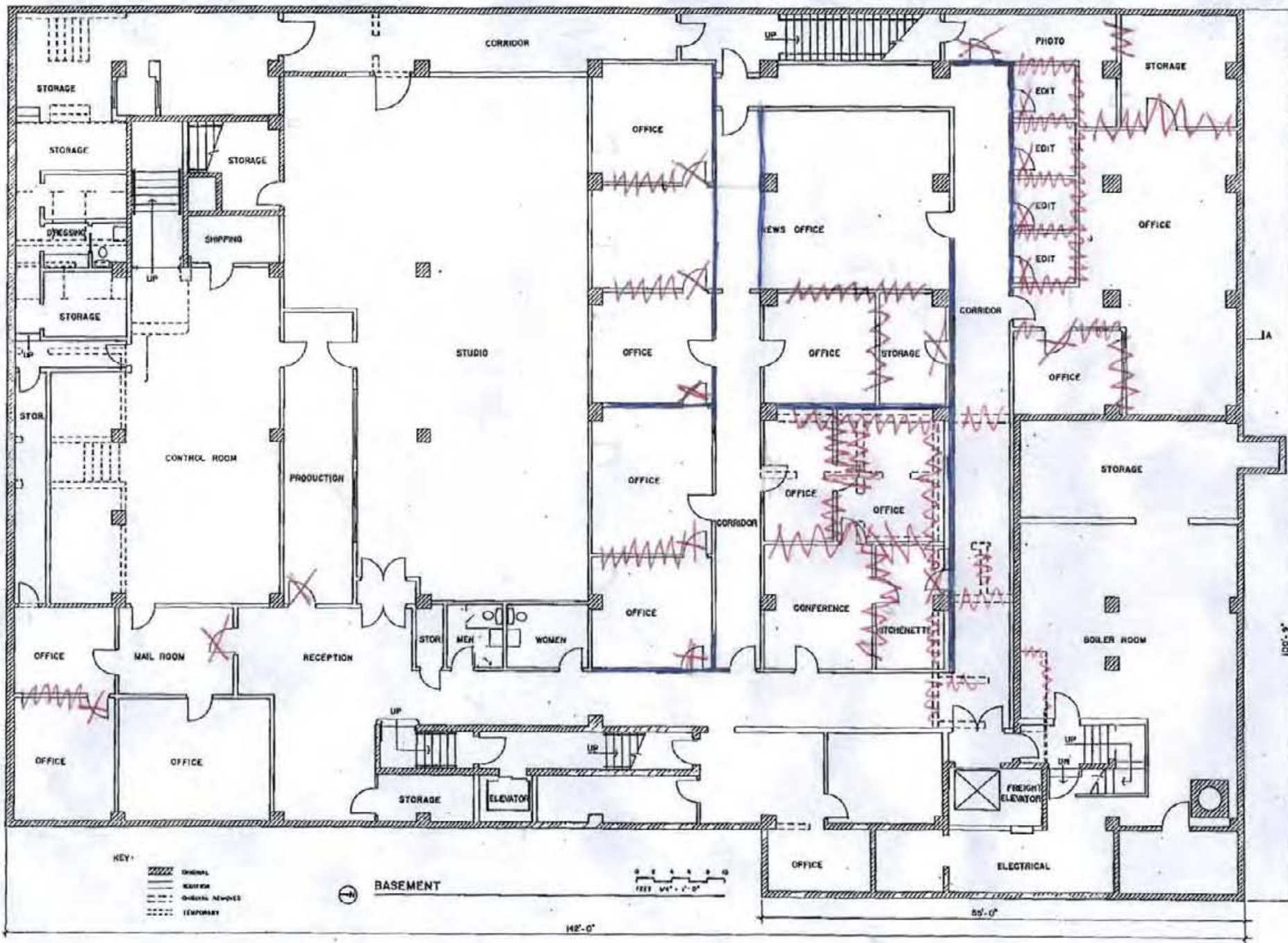
0 2 4 6 8 10  
FEET 1/4" = 1'-0"





FIFTH FLOOR AND ROOF





KEY:

- ORIGINAL
- REMOVED
- PROPOSED ADDED
- TEMPORARY

BASEMENT

1/4" = 1'-0"

142'-0"

100'-0"

# COMMON SPACE STATEWIDE DESIGN CHALLENGE

Peter Briggs

Title of Entry: untitled

Category: Professional (architect, engineer, artist, other / firm or individual)

Entry Narrative:

The entry is a video that is located at: <http://vimeo.com/21786834>

I can provide this video in a non-online format as desired.

How do we activate our public spaces? How do we turn spaces into places? How do we make uncommon common? When we envision an empty space vs. a full one... our vision is of people making that difference. The difference between a group of boring people, and a great place to be in is... emotion. It's very hard for the design of a place to engender emotion (memorials aside), so it falls to the activities within those places to create emotions. I like laughter. It's a good measurement for a specific emotion of enjoyment. My piece is about something as simple as taking any place and mixing together children (of all ages... including adults) and providing them with the component pieces (nothing assembled), so they can build their own fun and laughter. Pop-up playgrounds. Whether organized as activity and fun sessions... or guerilla in nature... it's a way to imbue our spaces with the soul that makes them places. Making uncommon... common.

# COMMON SPACE STATEWIDE DESIGN CHALLENGE

## Intrinsic Landscapes

**Title of Entry: Roadside Attraction**

**Category: Professional (architect, engineer, artist, other / firm or individual)**

### Entry Narrative:

Common Space in Alaska is not a static space but is comprised of a network of transportation trajectories that compose nodes of intersecting paths. Common Space in Alaska refers more to the collective experience of individual journeys that lead up to a shared moment, more so than the geographical significance that locates a destination. There is a common saying in a Alaska that a trip is more about the journey to and from a place, more so than the projected importance of the destination.

Through the act of transporting ourselves, the goods we require to exist, or perceive to require, we establish commonalities with the desires of others and the reliance upon transportation that feeds our needs.

An installation along the Seward Highway will provoke travelers to communicate with one another through an interactive wall of giving and telling. With the act of providing goods like chocolate, soap, paper, fruit, first-aid, sound recording and disposable photographic equipment, we hope to inspire an act of giving, sharing, and communicating. The wall will be comprised of 55 gallon drum sections, a familiar container of all thing relating to life in Alaska.

Through the act of sharing something that symbolizes a personal possession with an unknown fellow traveler, a commonality is created between two disassociated individuals or parties. On a larger scale, the interactions that happen along remote stretches of Alaskan roads are some of the most sincere and genuine encounters, creating a heightened awareness and appreciation of 'common' space.

Distance traveled and adversities that are overcome are what define communality in Alaskan space. Whether it's the companionship of a fellow wandering and seeking soul, or the re-supply of an enabling essential good - all Alaskans share the indebtedness we knowingly or neglect to exhibit to the act of transport.

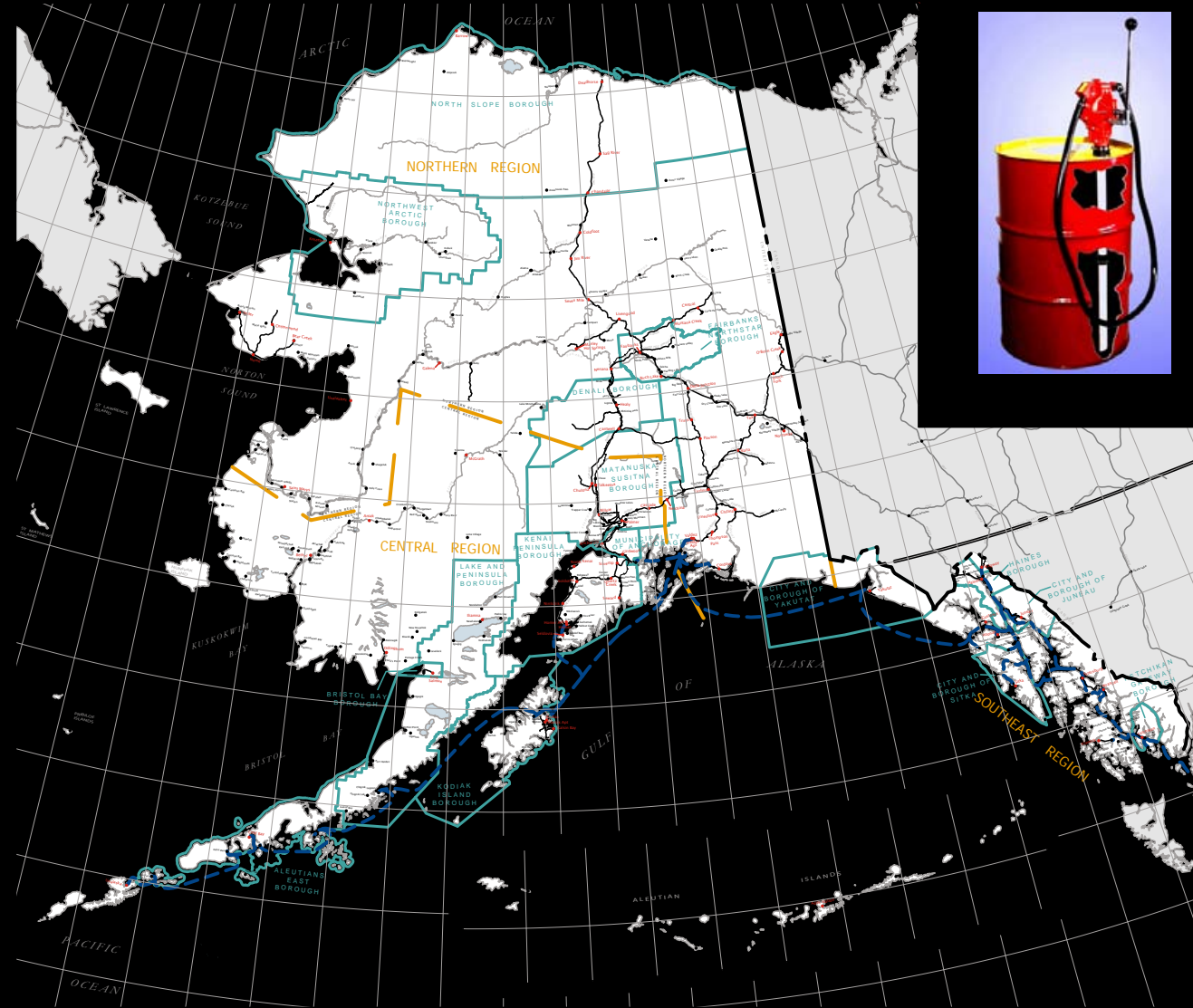


# ROADSIDE ATTRACTION

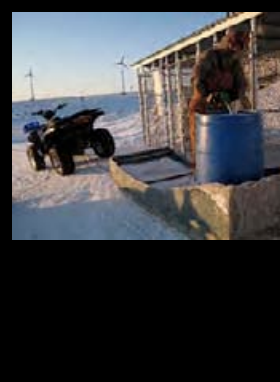
COMMON SPACE IN ALASKA IS CREATED THROUGH THE COLLECTIVE ACT OF TRANSPORT. COMMON SPACE BECOMES AN EVENT OF INTERSECTING TRAVEL PATTERNS. THE TRANSPORTATION OF BOTH GOODS AND PASSENGERS CREATES A COMMON SPACE THAT IS PLASTIC AND ALWAYS IN MOTION.

THE 55 GALLON DRUM IS THE QUINTESSENTIAL COMMON SPACE IN ALASKA. UTILIZED TO SHIP FUEL & DRY GOODS, PROVIDE HEAT, CREATE COOKING APPARATUS, AND PROVIDE WASTE STORAGE.

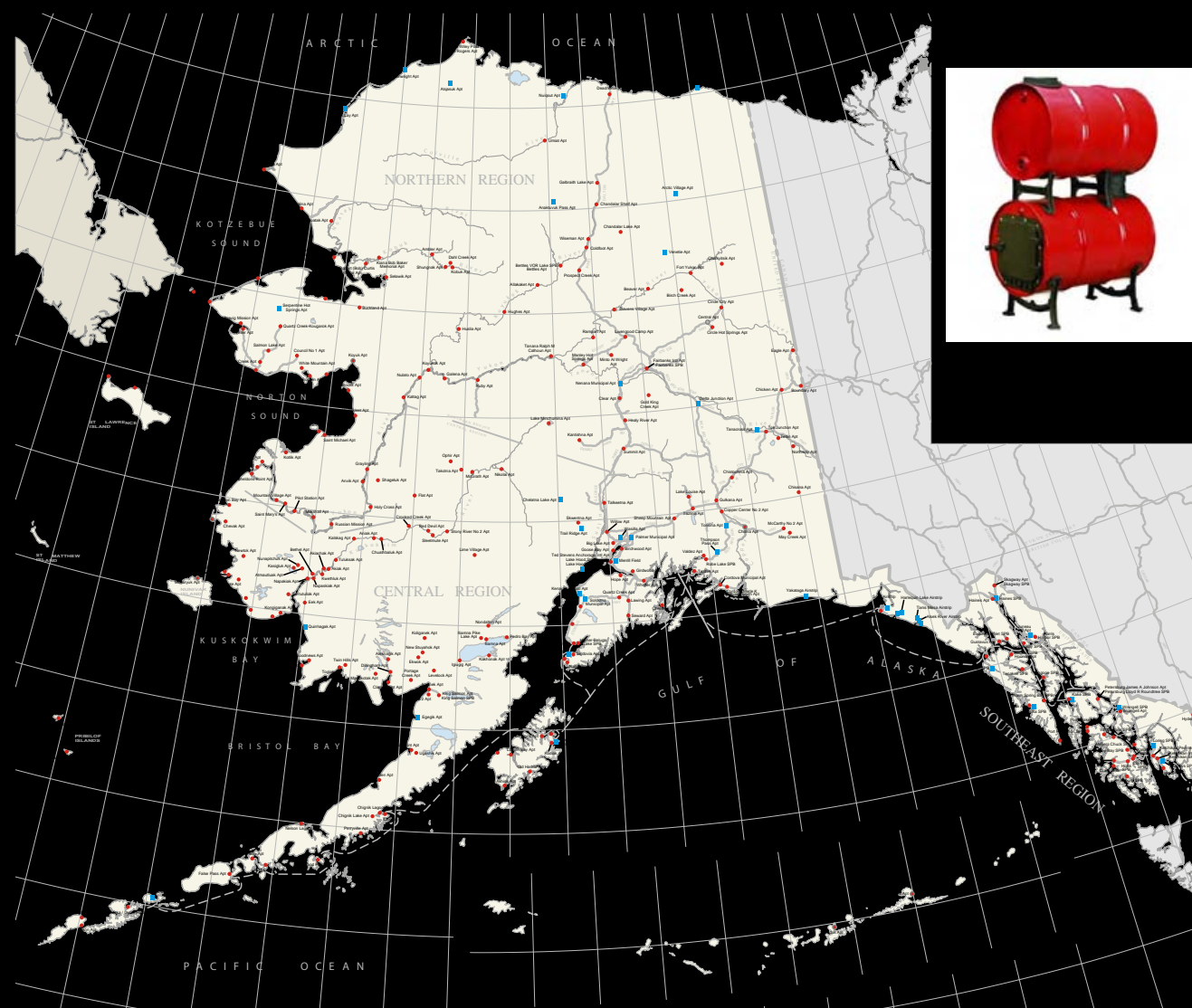
A WALL OF 55 GALLON DRUMS PLACED AT A SCENIC OVERLOOK ALONG THE SEWARD HIGHWAY WILL CREATE AN INTERACTIVE DEPOSITORY WHERE TRAVELERS WILL BE ENCOURAGED TO EXCHANGE ITEMS AND MEMORIES FROM THEIR TRAVELS.



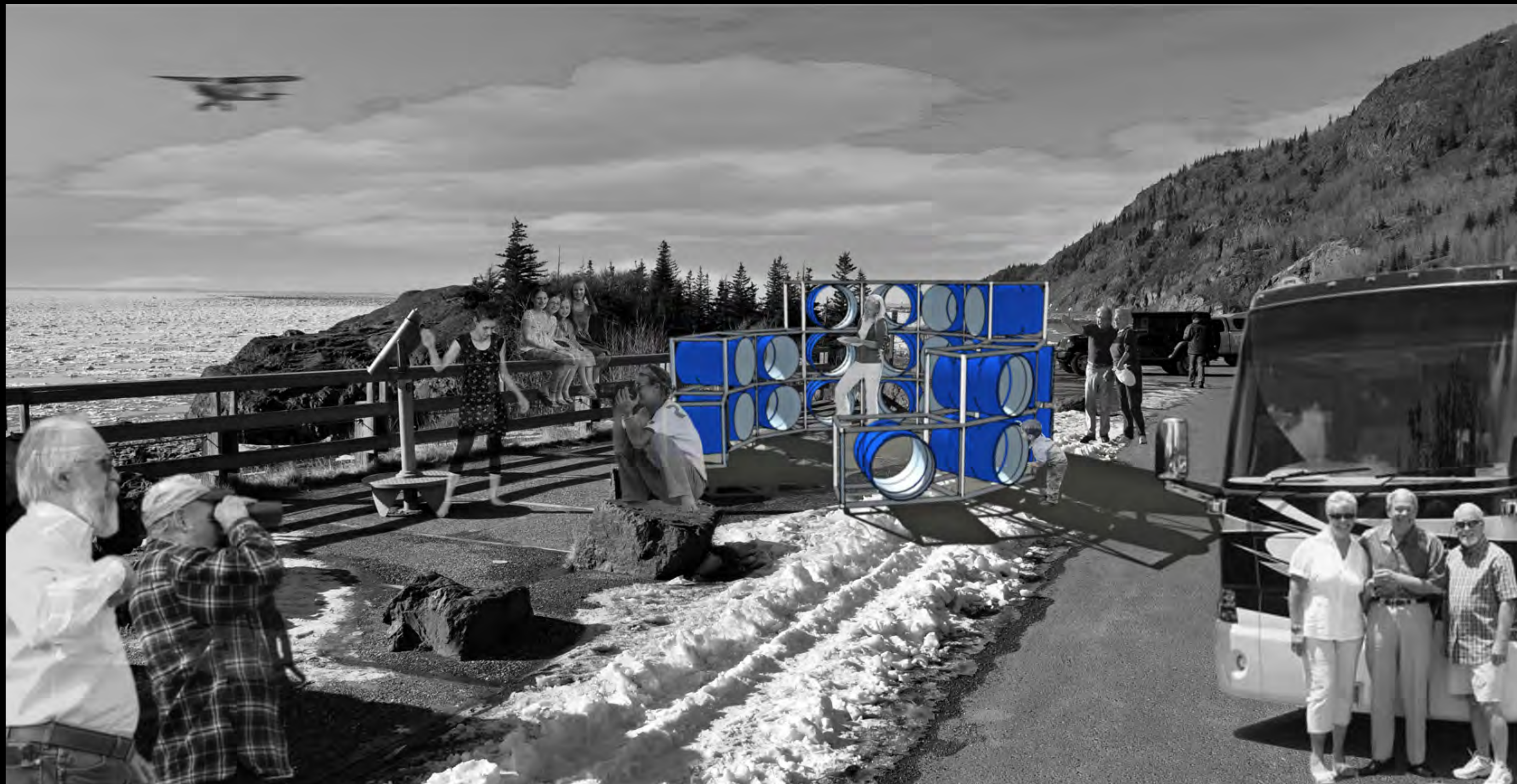
D.O.T. ROADS, FERRIES, RAILROAD



PUBLIC PORTS AND HARBORS



PUBLIC AIRPORTS



# COMMON SPACE STATEWIDE DESIGN CHALLENGE

Barbara Carlson Johnson

Title of Entry: 8 Stars of Gold

Category: Professional (architect, engineer, artist, other / firm or individual)

Entry Narrative:

8 Stars of Gold

There are 8 stars in the Big Dipper Constellation, including Polaris, the North Star. I am proposing a map of these stars overlaid on a map of our community, where public art will be installed at main points of interest - the "stars".

The Big Dipper constellation would be used for marking larger scale points further apart, for example, Ester Dome as the furthest tip of the dipper "handle", and the Pedro Monument as the northernmost point - the "Polaris" star. The Little Dipper constellation would mark smaller scale points, to include downtown intersections. Community input would influence the placement of star "points".

This will allow individuals or groups in the community to contribute designs for these star "points". Schools could also be involved, selecting certain "points" for their work. We would hold school and community design charettes to generate ideas for each of the "points". This will achieve maximum participation from the community, to enliven public interest in public art!



# COMMON SPACE STATEWIDE DESIGN CHALLENGE

Garrett Burtner, MCG Architects

Title of Entry: Minnesota Park Renewal

Category: Professional (architect, engineer, artist, other / firm or individual)

Entry Narrative:

## BACKGROUND

Minnesota Park is a long thin neighborhood park about 2 blocks from my house. It parallels Minnesota Drive, a 6-lane highway, and provides some shelter for the backs of neighboring houses.

The park has been neglected over the years and is in disrepair. Work began last year with the Parks Department and a group of volunteer residents to repair and re-invent the park. The first round of work repaired the fence, planted trees, added a bench and signs and removed the broken surface of one tennis court.

Our volunteer residents group applied for and were awarded an Anchorage Parks Foundation grant to do more work in the summer of 2011.

## VISION

The vision for this park is to make it relevant to neighbors and the city by creating opportunities for all ages in an attractive environment. Ideas to accomplish this include:

1. Landforms for summer picnics and free play and winter snow sports including a snow-board halfpipe
2. A system of park furniture mounted to tall, brightly colored poles. These will unify the long park, be visible from the highway and mark the space as special.
3. Complete renovation of the north tennis court and conversion of the south court into outdoor table tennis area
4. Place locally made sculptures in the park to tie the Spenard neighborhood to the park
5. Build a picnic shelter as a central meeting point for neighborhood block parties

This is a long-term goal and will not be attainable with the current grant funding. Our park committee intends to continue advocating for the park with private donors/volunteers, the state legislature, parks department and through grant applications.

See submission for more information including plans.

# Minnesota Park Renewal

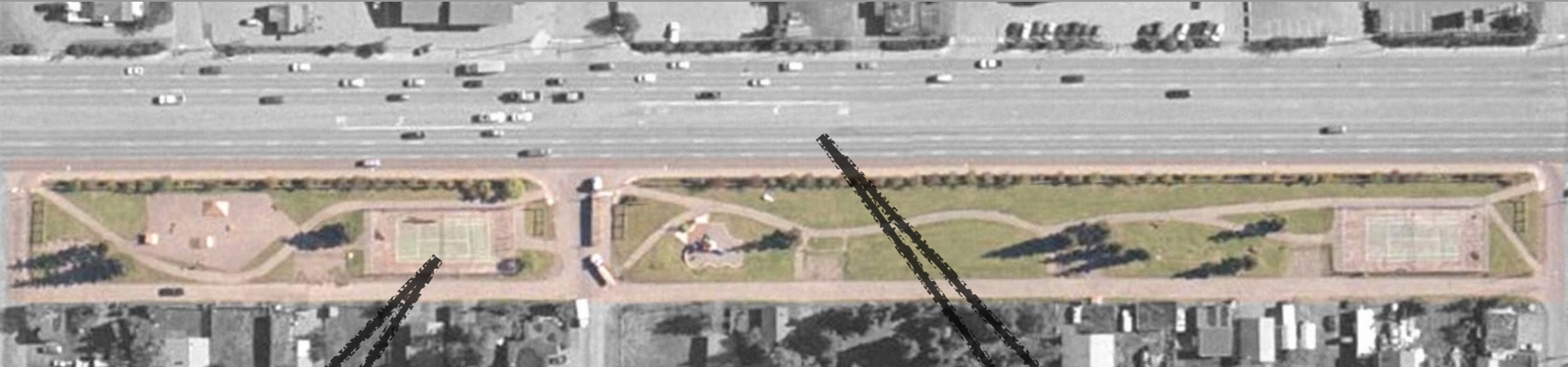
Help!



Garrett Burtner, MCG Architects  
Common Space Statewide Design Challenge

# A Glorified Median

**This neighborhood park, between the 3200 and 3600 blocks of Minnesota Blvd., is underused and has fallen into disrepair. It's only functional features are a bike path that runs through it and a small play structure for young children. Two existing tennis courts are crumbled and chained shut. The park is essentially a wide grass highway median.**



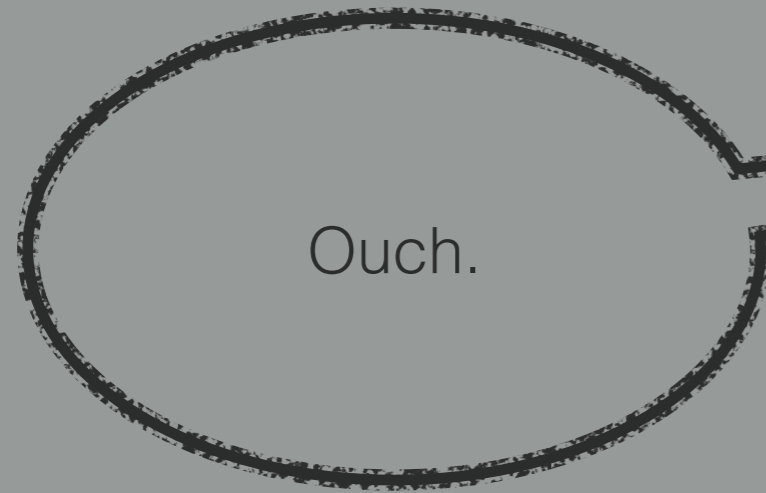
Can't use me!



Scary traffic!



# The Edge of Somewhere



**Calling this space marginal is appropriate from both a spatial and cultural point of view. The park is a buffer between the residential zone and the highway traffic. It also defines the limits of the commercial part of Midtown Anchorage. As an edge, the park has not been claimed by either the residents or the businesses. It is common space but has been uniformly disowned.**

**This project is about claiming the park, giving the common space a unique identity within the city and creating a positive experience for park users.**

# Rebirth of Cool Parks

An artwork made in Spenard!

This is the only tennis court in our neighborhood!

These earth mounds make a half pipe in winter.

We can play games here in the summer.

**North End Plan**

**We propose several layers of improvement to Minnesota Park: basic repairs, adding color to the fence, new colorful furnishings, building earth mounds for adventure play and placing local artworks in the park.**

# Block Party!

## Middle Plan

The fence looks way better now.

How about a picnic at the park?

Nice view from up here!

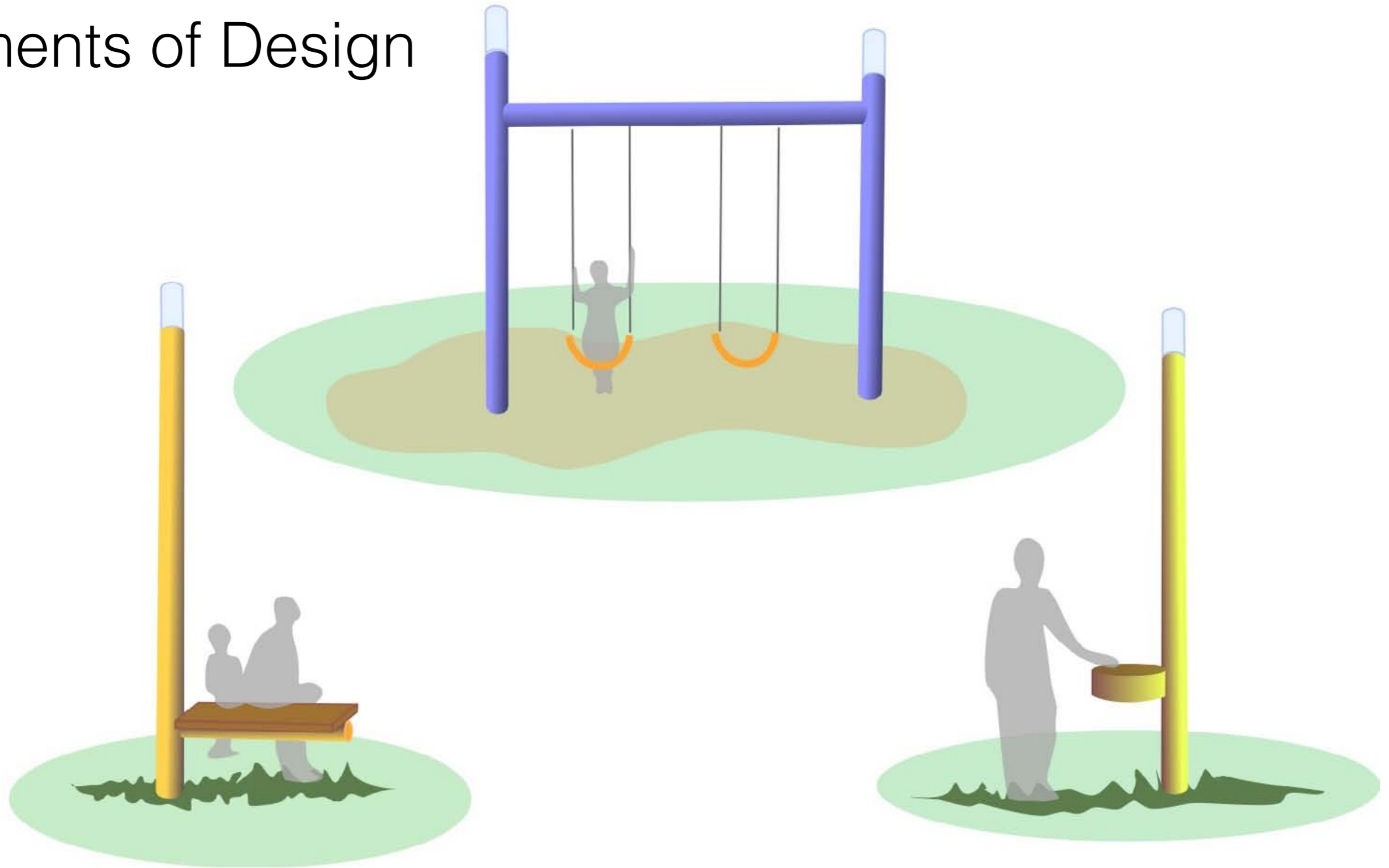
**The addition of a picnic shelter adjacent to the existing playground creates new opportunities for family and neighborly park use. Along with improvements to the park, the neighborhood will organize a volunteer group to plan events and clean up. A community commons is born.**

# Our New Front Yard



**The south tennis court is beyond repair so this area is planned as the site of several concrete table tennis tables. The tables provide a play option that can appeal across generations, from children to grandparents.**

# Elements of Design



**A series of park furnishings based on brightly colored steel poles will unify the long strip of land and mark it as a special place in the city. Lighting elements at the tops of the poles animate the park during the darkness of winter.**



Nice!

Fun Hills!

**Phase I of this vision was completed in 2010. Phase II will be accomplished this summer with the help of an Anchorage Parks Foundation matching grant. Our volunteer committee is seeking further funding from the state legislature to pursue Phase III in 2012.**