



BAY AREA RAPID TRANSIT

# Station Experience Design Guidelines

V1.0 – February 2018

# Table of Contents

<b>1.0 Introduction</b>	<b>3</b>	<b>2.0 Strategies and Overview</b>	<b>17</b>	<b>4.0 Detailed Guidelines for Elements &amp; Amenities</b>	<b>78</b>
1.1 Document Intent	4	2.1 Vision & Goals	18	4.1 How to Use This Section	79
1.2 Importance of Design	6	2.2 Design Principles	20	4.2 Signage	80
1.3 Customer Experience	9	2.3 Customer Journey/Station Zones	31	4.3 Equipment & Furniture	85
1.4 BART Brand	12	2.4 Customer Segments	33	4.4 Bicycle Parking	88
1.5 Document Scope	13	2.5 Station Elements & Amenities	36	4.5 Advertising & Marketing	90
1.6 Guidelines Development Process	14	2.6 Section Summary	38	4.6 Retail & Promotional Stands	96
1.7 Next Steps for Implementation	16			4.7 Art & Community Uses	99
		<b>3.0 Guidance for Station Zones</b>	<b>39</b>	<b>5.0 Appendices</b>	
		3.1 How to Use This Section	40	5.1 Appendix A: Before/After Renderings	
		3.2 Priorities Matrix	41	5.2 Appendix B: Representative Station Analysis	
		3.3 Station Approach	42	5.3 Appendix C: Visual Audit/Best Practices	
		3.4 Station Entrance/Exit	47	5.4 Appendix D: Detailed Advertising Analysis	
		3.5 Unpaid Area Circulation	54		
		3.6 Ticketing/Fare Gates	58		
		3.7 Paid Area Circulation	64		
		3.8 Vertical Circulation	67		
		3.9 Platform	71		



# 1.0

## Introduction

1.1	Document Intent	4
1.2	Importance of Design	6
1.3	Customer Experience	9
1.4	BART Brand	12
1.5	Document Scope	13
1.6	Guidelines Development Process	14
1.7	Next Steps for Implementation	16

## 1.1 Document Intent

The Station Experience Design Guidelines (SEDG) is intended to clearly articulate BART's aspirations for improving customers' experience of riding BART and provide specific direction on how to design and locate customer amenities and visual media at stations.

The SEDG is one tool among many that BART will use to advance its mission of providing “a safe, reliable, clean, quality transit service for riders,” and its strategic goal to provide a quality customer experience. It is also a tool to advance BART's strategy to connect and create great places, as high quality public transit stations are essential to thriving, sustainable communities that can improve the quality of life for all in the Bay Area. The SEDG demonstrates BART's commitment to both the continuous improvement of its infrastructure and the responsible use of public dollars.

This document is a central resource for BART staff, outside groups doing business with BART, and customers to increase understanding of good design and how it can be used to improve the experience of riding public transit. It makes reference to, and should be used alongside other BART standards, including BART Facilities Standard (BFS), Brand Standards, Multimodal Access Design Guidelines (MADG), and Station Retail Design and Development Standard.





## INTRODUCTION

### 1.1 Document Intent

Among BART staff, this document shall be a central resource in assisting to prioritize amenities when there is limited space; in determining how additions or removal of station elements may impact the customer experience; and in improving operations and maintenance procedures to ensure design quality of stations is maintained and gradually improved over time.

For consultants and other groups that may do business with BART, such as retail and advertising vendors, this document provides clear direction on BART's expectations for what essential functions and elements must be maintained when stations are modified or new elements introduced, thereby reducing uncertainty in the design process.



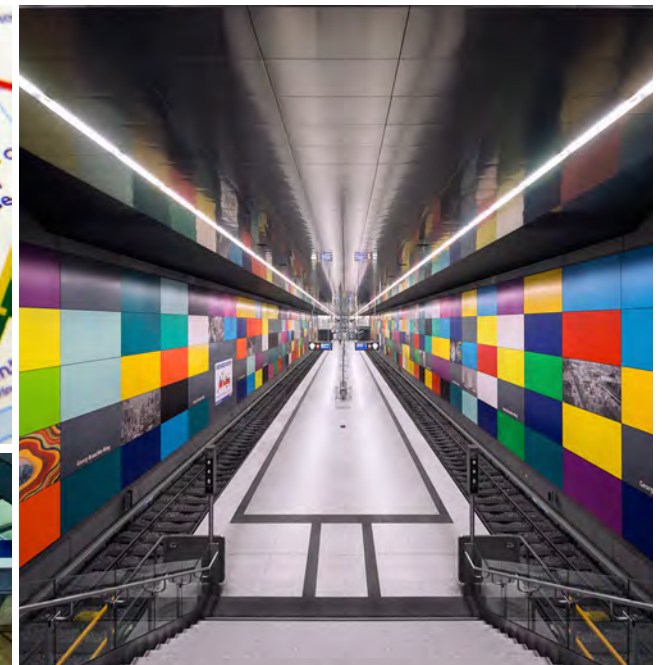


## 1.2 Importance of Design

In public transportation, **design matters**. Good design empowers customers to get the most out of transit service. It enables transit agencies to maintain stations cost-effectively, and it ensures transit facilities enhance the communities that surround them.

The easiest way to understand the value of good design is to use transit systems with high quality design elements, such as the London Underground with its clear signage, branding, and maps, or Munich's U-Bahn with its impressive art-filled stations. These systems demonstrate how good design—the balance of aesthetics, function, and durability—is integral to widespread use of public transit.

The outcome of good design is only possible with a carefully executed design process involving multiple disciplines, requiring a great degree of coordination and alignment of goals across a public transit agency. The absence of a robust design process based on a clear vision will result in suboptimal design outcomes for which customers and taxpayers ultimately pay the price in the form of a poor customer experience and high maintenance and retrofitting costs.



## INTRODUCTION

### 1.2 Importance of Design

The 2012 American Public Transit Association (APTA) paper on “Why Design Matters for Transit” most effectively sums up the importance for transit agencies to make design a priority:

**“Design as transit agency priority can be seen as a commitment to the community.** Whether supporting the transit system as a regular user or indirectly as a tax paying member of the community, the public must entrust the agency with the role of fundamentally influencing its safety, prosperity, and opportunity. Through design, the agency signals its commitment to sustaining this role, and to inspiring the confidence of future generations in the value of the transit agency as an essential partner well worth the public investment.”





## INTRODUCTION

### 1.2 Importance of Design



Benefits of good design in public transit include, according to the American Public Transit Association:

- **Increased safety and security**
- **Enhanced community pride and image**
- **Enhanced economic development**
- **More efficient operations**
- **Improved customer experience**
- **Comprehensive service to all**
- **Increased environmental sustainability**
- **Improved organizational identity**
- **Lowered maintenance costs**
- **Increased ridership**

**SOURCE:**  
American Public Transportation Association, "Why Design Matters for Transit"  
APTA SUDS-UP-RP-003-11 Rev. 1, Recommended Practice, TCRP, 2013



# 1.3 Customer Experience

Design of public transit must be centered around a clear understanding of the customer experience—what public transit users feel as they make their way from their origin to their destination.

Figure 1.1 summarizes the complete customer experience of riding BART, which originates from the initial awareness that BART exists and the decision to choose BART as a means of travel. This is followed by the journey toward a BART station; entry into the station; navigating through the station; boarding the train; the train ride itself; disembarking at the destination station; navigating toward the appropriate exit or transfer point; and ending with the memory of the experience and a revised awareness of BART.

While prior to arriving at a station, a customer’s experience may be influenced by BART’s website, advertising, or visibility in news coverage, the experience of BART stations and trains figure most prominently in a customer’s journey, and are likely to have the greatest impact on customer’s attitudes toward and memories of using BART.

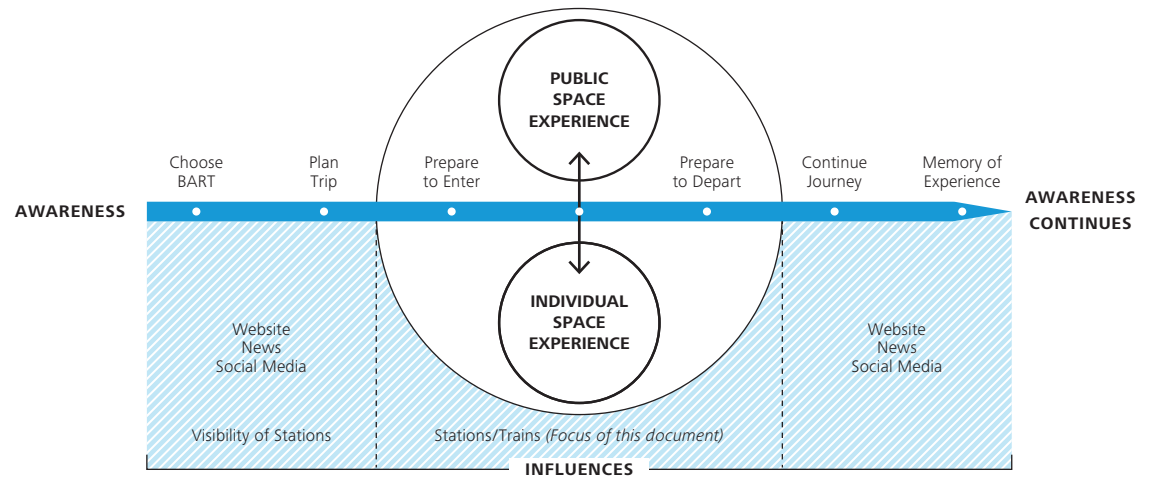


FIGURE 1.1 The Complete Series of Stages of the BART Customer Experience

## INTRODUCTION

### 1.3 Customer Experience

Improving the condition of BART stations is essential to providing a quality customer experience, retaining existing customers and attracting people to use public transit more often.

If stations are not pleasant, safe, and well-maintained environments, customers will use BART only as a last resort and will avoid public transit when possible, at a significant social, environmental, and financial cost to all Bay Area residents.

BART's 2016 Customer Satisfaction survey revealed that overall satisfaction with BART has declined in recent years from 84% of customers expressing they are very or somewhat satisfied with BART in 2012 to only 69% in 2016.

The survey suggests that at least part of the decline in customer satisfaction may be related to customer's experiences of stations. Table 1.1 is a summary of the key metrics of station experience surveyed in 2012, 2014, and 2016. While satisfaction with all attributes related to stations declined in each successive survey, the most important attribute in the eyes of customers relates to station condition and state of repair.

SERVICE ATTRIBUTE	2016 MEAN**	2014 MEAN**	2012 MEAN**	DIFFERENCE (2014-2016)	% CHANGE (MEAN)**	STATISTICALLY SIGNIFICANT*
Elevator Availability and Reliability	4.28	4.58	4.66	-0.30	-6.6%	Yes
Escalator Availability and Reliability	4.33	4.58	4.60	-0.25	-5.5%	Yes
Stations Overall Condition/State of Repair	4.37	4.57	4.81	-0.20	-4.4%	Yes
Station Cleanliness	3.93	4.11	4.46	-0.18	-4.4%	Yes
Elevator Cleanliness	3.71	3.88	4.21	-0.17	-4.4%	Yes
Restroom Cleanliness	3.39	3.52	3.71	-0.13	-3.7%	Yes
Stations Kept Free of Graffiti	4.65	4.76	5.01	-0.11	-2.3%	Yes
Signs with Transfer/Platform/Exit directions	4.97	5.06	5.19	-0.09	-1.8%	Yes

TABLE 1.1 Selected BART Customer Satisfaction Survey Results, 2012-2016

\*Statistically Significant at 95% Confid. Level  
 \*\*Mean Ratings (1 = Poor, 7 = Excellent)

## INTRODUCTION

### 1.3 Customer Experience

Figure 1.2 plots customer ratings of performance of surveyed service attributes on the horizontal axis, and ratings of the relative importance of each attribute on the vertical axis, resulting in a chart that identifies “target issues” for BART to address in the upper left-hand quadrant. The station-related issues listed are highlighted.

The chart shows that station condition/state of repair is a very important issue for BART to focus on, as it is the second most important of all service attributes to BART customers, and it receives a below average performance rating. Because surveyed customers are asked separately about specific station elements like cleanliness, elevators, and escalators, it is likely that dissatisfaction with station condition and state of repair is indicative of customer’s impressions of overall design quality at BART stations. These survey results underscore the importance for BART to focus on improving design at its stations, and the Station Experience Design Guidelines will support the continuous improvement of station environments to enhance customer experience. This is fundamental to reversing the trend of declining satisfaction with BART.

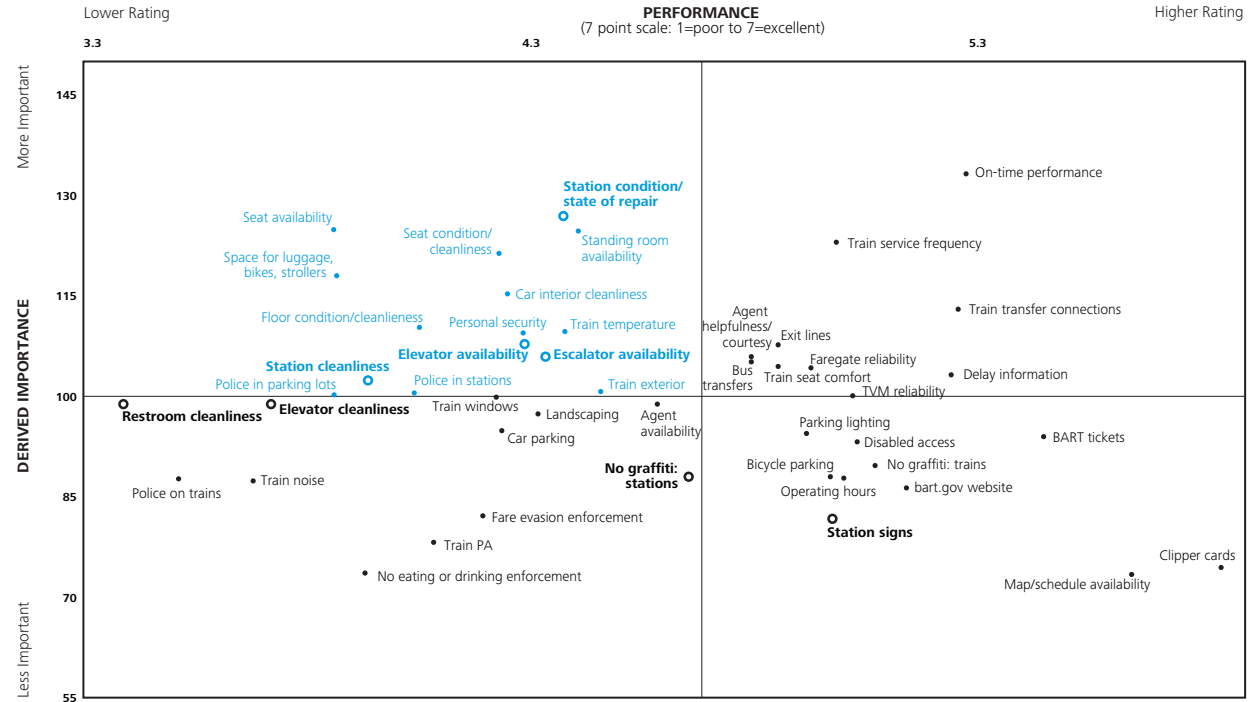
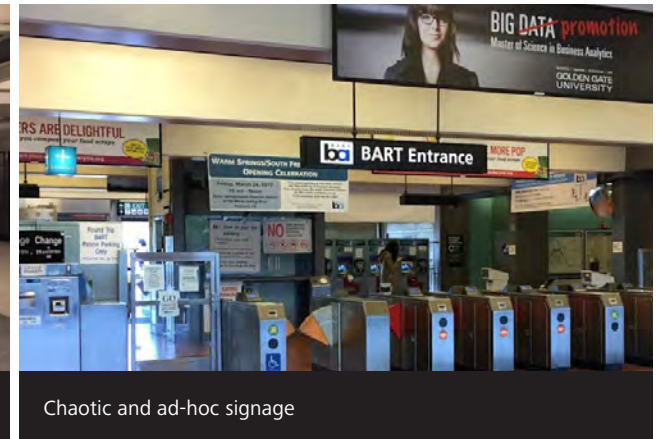
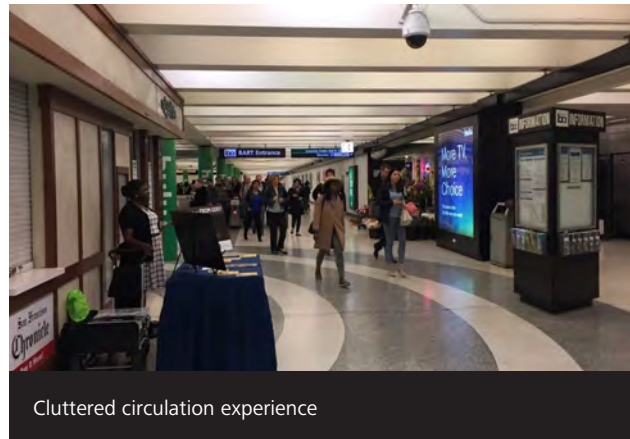
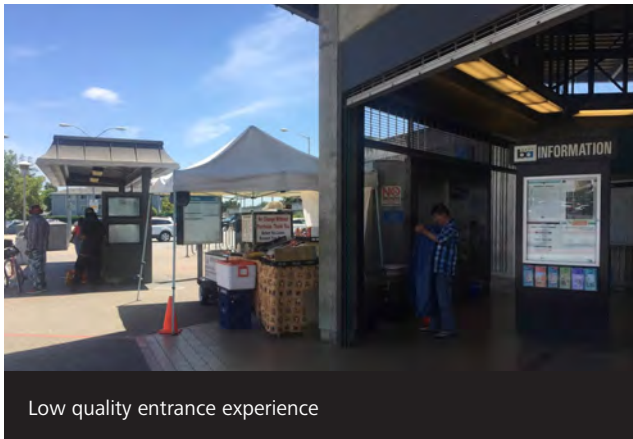


FIGURE 1.2 Quadrant Chart, source: 2016 BART Customer Satisfaction Survey

#### DESIGN ISSUES THAT MAY INFLUENCE PERCEPTIONS OF STATION CONDITION:

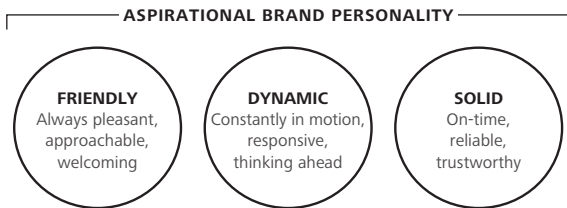




# 1.4 BART Brand

Stations are one of many touchpoints customers have with the BART Brand, each of which is an opportunity to strengthen and reinforce who we are and what we do.

While “brand” is sometimes only thought of as the logo or visual graphics associated with a company or service, brand in fact encompasses the lasting impression that forms in the minds of customers—a strong brand is a promise to the customer. A logo, graphic standards, and other visual elements are representations of a brand and its key attributes. A 2008 update of BART’s brand strategy articulated the brand positioning statement of “BART makes a better day”, supported by the principles that BART is reliable, is traffic-free and less stressful, is good for the environment, and connects customers to possibilities. It also articulated an aspirational brand personality, consisting of the following qualities:



SOURCE: BART Marketing & Research Department

Lack of alignment between a brand touchpoint and the BART Brand potentially weakens overall brand value and erodes passenger trust in BART’s promise, making customers less likely to use or trust BART over the long term.

As a key touchpoint for BART’s brand, stations should represent BART’s aspirational brand qualities, including being friendly (i.e. welcoming, uncluttered), dynamic (i.e. responsive, anticipating user needs), and solid (i.e. consistent, high quality). This set of design guidelines seeks to align BART stations more closely with BART’s brand aspirations by improving the consistency and quality of the BART station experience. This includes how key representations of the BART brand, such as the logo, maps, and signage, appear to customers. Over time, the more consistent representation of BART’s brand in stations combined with a more brand-aligned station experience will enhance customer impressions of BART. This is critical not only for retaining existing customers, but also in attracting new customers and becoming a preferred mode of transportation.



FIGURE 1.3 BART Brand Touchpoints

## INTRODUCTION

# 1.5 Document Focus

While the customer experience is impacted by many touchpoints, the detailed guidelines of this document focuses on stations. As stations are constantly being modified, they offer the most immediate opportunities for BART to make improvements in state-of-good repair and modernization projects, as well as through everyday station operations and maintenance.

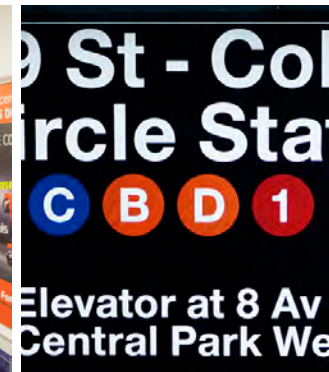
Though this document's focus is mainly on stations, the design vision and principles proposed herein are applicable to all aspects of the customer experience.

It should be noted that this document is not a holistic design vision for BART station architecture, and instead focuses on a limited set of customer elements and amenities. While the SEDG is applicable to new stations, it is intended primarily for existing stations, and focuses on elements that are most likely to be modified as part of station improvement initiatives.

BART intends to develop a more comprehensive architectural design vision that will provide a more complete design framework for stations. This Station Experience Design Guidelines document can therefore be considered to be a focused volume that would be ultimately part of a larger body of design guidance that would cover other aspects of stations, and which would work in conjunction with the BART Facilities Standard (BFS), Brand Guidelines, Multimodal Access Design Guidelines (MADG), and Station Retail Design and Development Standard.



ADVERTISING & MARKETING



SIGNAGE



BICYCLE PARKING



RETAIL & PROMOTIONAL STANDS



EQUIPMENT & FURNITURE



PUBLIC ART



## 1.6 Guidelines Development Process

A technical advisory committee made up of all major BART departments, including the District Architect, Maintenance and Engineering, Operations, Planning, Marketing & Customer Research, Communications, and Customer Access, provided input on these guidelines.

A literature review of national and interational best practices, peer agency design guidelines, past BART customer research and surveys, existing BART Standards and Policies, and detailed station audits were also carried out.

Stakeholdering Meeting 1, December 2016





## INTRODUCTION

### 1.6 Guidelines Development Process

Through a series of workshops, stakeholders identified key challenges and opportunities that Station Experience Design Guidelines could address.

As design solutions are developed and introduced, conducting user testing and collecting feedback from customers and front-line staff will be critical to the success of new system-wide initiatives that seek to improve station experience.



**CHALLENGE**  
Stations are not approachable



**CHALLENGE**  
Lack of hierarchy



**CHALLENGE**  
Separate components



**OPPORTUNITY**  
Make stations welcoming; draw people in; reinforce the brand



**OPPORTUNITY**  
Minimize the clutter; deliver information efficiently



**OPPORTUNITY**  
Customer-centered experience design; make stations classy

## 1.7 Next Steps for Implementation

An integrated design process must be adopted with a clear customer experience vision at its core, in order for this document to effectively guide design of BART stations.

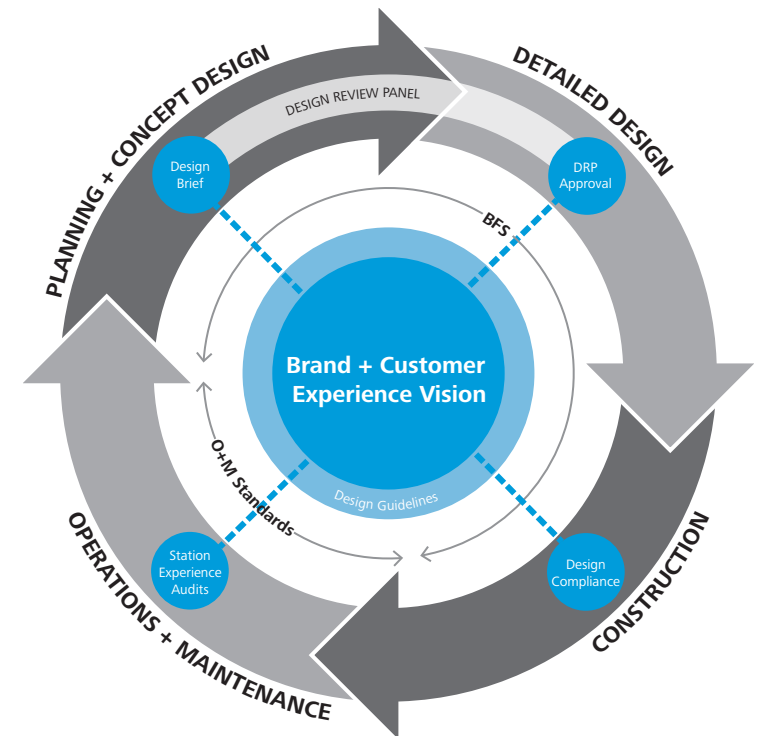
While the SEDG will be used to update BART's Facilities Standards, improving design quality and station experience will more than just updating standards. It will require BART to adopt processes and policies that institutionalize good design and a user-centered approach.

Figure 1.4 represents a potential framework for how design review could be integrated into BART's project cycle and operations. The Station Experience Design Guidelines should be an extension of a broader Customer Experience Vision that serves as a central reference point for all BART departments, in order for all types of capital and operations activities occurring at stations to reinforce and advance the same vision of design excellence.

The following **next steps** are recommended for institutionalizing design excellence at BART:

- Clearly define what departments or individuals have primary responsibility for the entire customer experience at BART.

- Develop Customer Experience Vision centered around a clear brand promise.
- Develop internal design review process for projects that impact the customer experience at stations; consider creating an external design review panel of qualified design professionals.
- Develop an architectural design vision for station modernization projects and future new station construction, including a "kit-of-parts" approach to common elements that can be incorporated into BART's Facilities Standards.
- Regularly monitor design condition and customer experience by station to help prioritize improvements.
- Establish clear policies that promote user-centered design thinking on all types of projects; conduct staff training to raise awareness and understanding.
- Realign toward a customer experience oriented organizational structure; incorporate customer experience goals into four-year work plans



**FIGURE 1.4**  
Conceptual design review process for BART stations centered around a strong brand and customer experience vision

# 2.0

## Strategies & Overview

2.1	Vision & Goals	18
2.2	Design Principles	20
2.3	Customer Journey/Station Zones	31
2.4	Customer Segments	33
2.5	Station Elements & Amenities	36
2.6	Section Summary	38



## 2.1 Vision & Goals

### VISION

**BART stations will provide an excellent customer experience through high quality, unified design that reflects a world-class transportation system.**

Station design will enable regular, infrequent, and new BART customers of all backgrounds and abilities to easily access and navigate through the BART system and connecting mobility services to reach their destination. Consistent and high quality design at stations shall contribute to a strong systemwide identity—increasing ridership, customer satisfaction, and BART’s brand value—while optimizing system safety, operational efficiency, and revenue generation.





## STRATEGIES & OVERVIEW

### 2.1 Vision & Goals

#### GOALS

##### **IMPROVE CUSTOMER EXPERIENCE**

Make stations welcoming, comfortable, intuitive and convenient for customers throughout their transit journey.

##### **INCREASE RIDERSHIP**

Promote BART and public transit ridership.

##### **STRENGTHEN & LEVERAGE BART BRAND**

Reinforce BART's brand through the appearance and upkeep of stations.

##### **VALUE CREATION AND VALUE CAPTURE**

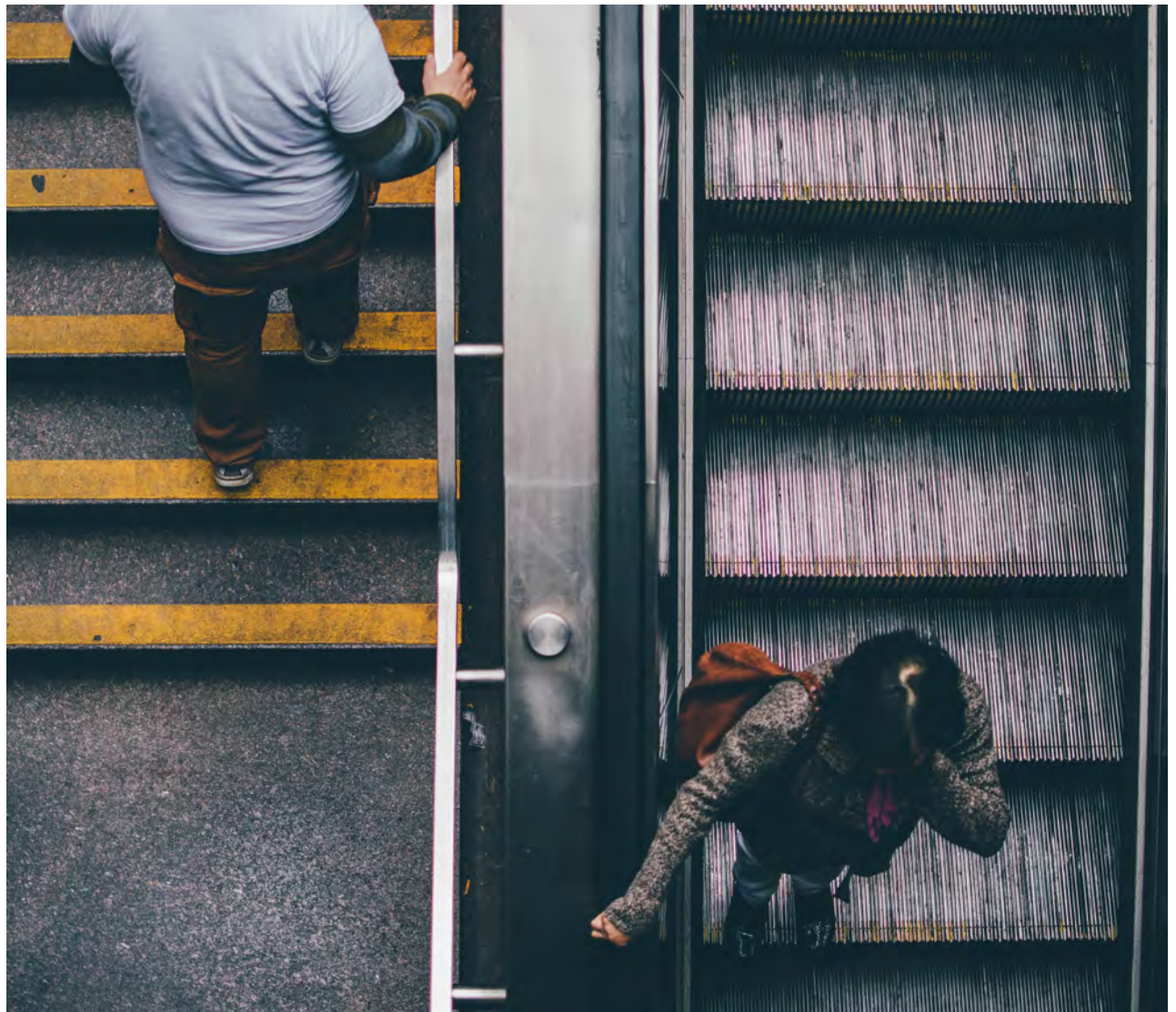
Optimize advertising, retail, and other revenue generation at stations by creating high quality interior and exterior environments.

##### **SUPPORT PLACEMAKING AND COMMUNITY**

Support use of art, retail, and good design to make stations, transit-oriented development, neighborhoods, and nearby development more vibrant and attractive.

##### **EFFICIENT USE OF RESOURCES**

Coordinate station upgrades and minimize maintenance costs.



## 2.2 Design Principles

The following eight Design Principles should guide all design work affecting BART station experience.

**1. USABILITY**

Focus on customer needs

**2. OPERABILITY**

Design facilities to be straightforward to maintain and operate

**3. SAFETY**

Protect the security and health of passengers and staff

**4. UNITY**

Establish a legible, consistent, and system-wide design identity

**5. SIMPLICITY**

Integrate and align products, services and infrastructure

**6. CONTEXT**

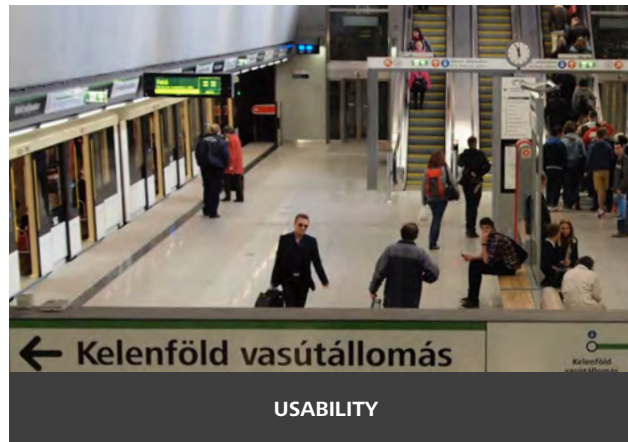
Respond to local conditions to promote a sense of place

**7. ECONOMY**

Optimize revenues and efficiency

**8. FLEXIBILITY**

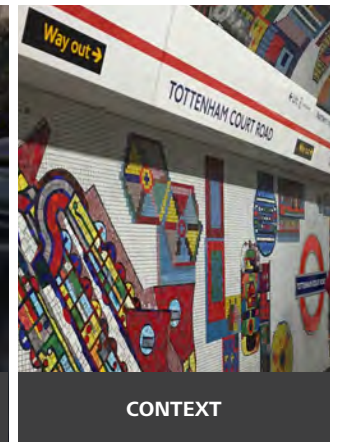
Anticipate future needs



USABILITY



OPERABILITY



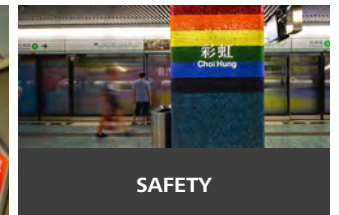
CONTEXT



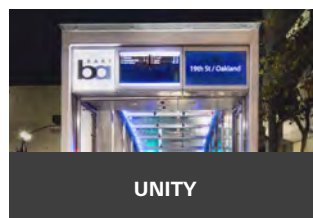
SIMPLICITY



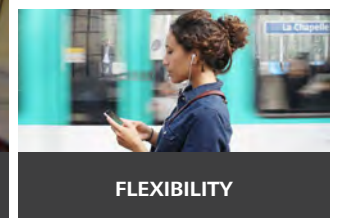
ECONOMY



SAFETY



UNITY



FLEXIBILITY



2.2 Design Principles

**PRINCIPLE 1: USABILITY**

Focus on customer needs

GUIDELINES	ADDITIONAL COMMENTS & REFERENCES
<p><b>1.a</b> Consider customer needs, especially those of infrequent or new customers, within the context of the complete transit customer journey as a starting point for all design.</p>	<p>See 2.3 “Customer Journey Station Zones”</p> <p><b>OTHER REFERENCES</b></p> <ul style="list-style-type: none"> <li>• <i>BFS Design Criteria – Architecture – General</i></li> </ul>
<p><b>1.b</b> Provide passenger amenities and visual media in stations based an established prioritization of customer needs.</p>	<p><i>Transit-related information essential to customer safety and navigation take precedence over other information, media, and amenities; decision-making zones should be treated with particular design sensitivity.</i></p> <p>See 3.2 “Priorities Matrix”</p>
<p><b>1.c</b> Provide sufficient space for smooth and direct passenger movement.</p>	<p><i>Do not obstruct passenger flow with non-essential amenities or media.</i></p> <p><b>OTHER REFERENCES</b></p> <ul style="list-style-type: none"> <li>• <i>BFS Design Criteria – Architecture – Passenger Stations, Sec. 2, 6</i></li> </ul>
<p><b>1.d</b> Apply principles of universal design, accommodating the widest possible range of users, including non-native English speakers, users with disabilities, and people of all ages.</p>	<p><b>OTHER REFERENCES</b></p> <ul style="list-style-type: none"> <li>• <i>BFS Design Criteria – Architecture - General</i></li> <li>• <i>American with Disabilities Act (ADA), 1990</i></li> <li>• <i>Americans with Disabilities Act Accessibility Guidelines (ADAAG)</i></li> </ul>





2.2 Design Principles

**PRINCIPLE 2: OPERABILITY**

Design facilities to be straightforward to maintain and operate

GUIDELINES	ADDITIONAL COMMENTS & REFERENCES
<p><b>2.a</b> Design facilities to optimize the effectiveness of BART station agents, service workers and police.</p>	<p><b>OTHER REFERENCES</b></p> <ul style="list-style-type: none"> <li>• <i>BFS Design Criteria – Architecture – Passenger Stations – Sec. 4.8</i></li> </ul>
<p><b>2.b</b> Design and locate customer amenities and visual media to be easy to clean or replace and accessible to maintain.</p>	<p><i>For elements vulnerable to vandalism, use vandal-proofing strategies such as barrier or sacrificial coatings to simplify repair and replacement.</i></p> <p><b>OTHER REFERENCES</b></p> <ul style="list-style-type: none"> <li>• <i>BFS Design Criteria – Architecture – Passenger Stations, Sec. 13</i></li> </ul>
<p><b>2.c</b> Provide adequate and convenient equipment storage areas so that all maintenance equipment and miscellaneous items can be kept out of public sight.</p>	
<p><b>2.d</b> Maintain a consistent and high standard of station cleanliness.</p>	



2.2 Design Principles

**PRINCIPLE 3: SAFETY**

Protect the security and health of passengers and staff

GUIDELINES	ADDITIONAL COMMENTS & REFERENCES
<p><b>3.a</b> Design and locate customer amenities and visual media to accommodate extreme crowding and support smooth and efficient emergency egress.</p>	<p><b>OTHER REFERENCES</b></p> <ul style="list-style-type: none"> <li>• <i>BFS Design Criteria – Architecture – Passenger Stations, Sec. 2</i></li> </ul>
<p><b>3.b</b> Minimize opportunities for graffiti, vandalism, loitering, or illicit behavior.</p>	<p><i>Employ site design strategies, such as natural surveillance, maximized sightlines, enhanced lighting, and restricted access, deter vandalism. Where blank surfaces within reach are unavoidable, use public art or creative design treatments to discourage graffiti.</i></p> <p><b>OTHER REFERENCES</b></p> <ul style="list-style-type: none"> <li>• <i>BFS Design Criteria – Architecture – Passenger Stations, Sec. 2</i></li> </ul>



2.2 Design Principles

**PRINCIPLE 4: UNITY**

Establish a legible, consistent, and system-wide design identity

GUIDELINES	ADDITIONAL COMMENTS & REFERENCES
<p><b>4.a</b> Exemplify design excellence and clear design intent in all station features visible to passengers.</p>	<p><i>All new and retrofitted customer-facing amenities should be reviewed for design quality and compliance with system-wide and station-specific design principles by qualified professional designers. Third-party elements introduced into stations should be designed to integrate with BART aesthetics.</i></p>
<p><b>4.b</b> Use high quality, durable materials that exemplify excellence, refinement, and permanence.</p>	<p><b>OTHER REFERENCES</b></p> <ul style="list-style-type: none"> <li>• <i>BFS Facility Design Criteria – Architecture – Passenger Stations, Sec. 3.4</i></li> </ul>
<p><b>4.c</b> Align station design with BART’s brand positioning (friendly, solid, dynamic).</p>	<p><b>OTHER REFERENCES</b></p> <ul style="list-style-type: none"> <li>• <i>BART Brand Book</i></li> <li>• <i>BART Communications Standards Guide</i></li> </ul>
<p><b>4.d</b> Use the BART logo and colors (primary and secondary) in a consistent manner across station amenities.</p>	<p><b>OTHER REFERENCES</b></p> <ul style="list-style-type: none"> <li>• <i>BART Communications Standards Guide</i></li> <li>• <i>BFS Design Criteria – Architecture – General, Sec. 4</i></li> </ul>





2.2 Design Principles

**PRINCIPLE 4: UNITY** *continued*

Establish a legible, consistent, and system-wide design identity

GUIDELINES	ADDITIONAL COMMENTS & REFERENCES
<p><b>4.e</b> Consistently use a family of common fixtures, materials, finishes, allowing for exceptions for variation where custom or unique elements are integral to the station's individual design narrative.</p>	<p><b>OTHER REFERENCES</b></p> <ul style="list-style-type: none"><li>• <i>BFS Design Criteria – Architecture – General, Sec. 4</i></li><li>• <i>BFS Facility Design Criteria – Architecture – Passenger Stations, Sec. 4.7</i></li></ul>
<p><b>4.f</b> Provide a welcoming, calming, and delightful station environment.</p>	



2.2 Design Principles

**PRINCIPLE 5: SIMPLICITY**

Integrate and align products, services and infrastructure

GUIDELINES	ADDITIONAL COMMENTS & REFERENCES
<p><b>5.a</b> Cleanly organize amenities, fixtures, and equipment.</p>	<p><i>Respect dominant horizontal and vertical data of the station; promote consistent, ordered spacing and symmetry between multiple elements.</i></p> <p><b>OTHER REFERENCES</b></p> <ul style="list-style-type: none"> <li>• <i>BFS Design Criteria – Architecture – Passenger Stations, Sec. 4.7</i></li> </ul>
<p><b>5.b</b> Integrate structural, mechanical, and electrical systems.</p>	<p><i>Optimum simplicity in the appearance of the ceiling, walls, and floors.</i></p> <p><i>Lighting and ceiling treatment should conceal infrastructure.</i></p>
<p><b>5.c</b> Minimize clutter.</p>	<p><i>Remove all non-essential elements from public areas; where possible, integrate multiple amenities and fixtures into a single, adaptable element.</i></p>
<p><b>5.d</b> Restrict and control ad-hoc, poorly-designed, or non-permanent signage, fixtures, furniture or media.</p>	<p><i>BART staff and outside groups should understand and uphold BART's station experience objectives and not be permitted to introduce low-quality design elements (e.g. folding tables, laser-printed signs) into the station.</i></p>



2.2 Design Principles

**PRINCIPLE 6: CONTEXT**

Respond to local conditions to promote a sense of place

GUIDELINES	ADDITIONAL COMMENTS & REFERENCES
<p><b>6.a</b> Identify elements of distinction at each station that intentionally deviate from consistent systemwide elements; design of elements of distinction should engage and support local communities.</p>	<p><b>OTHER REFERENCES</b></p> <ul style="list-style-type: none"> <li>• <i>BART Transit-Oriented Development Guidelines</i></li> </ul>
<p><b>6.b</b> Preserve, highlight, and leverage notable or character-defining architectural design and environmental features.</p>	<p><b>OTHER REFERENCES</b></p> <ul style="list-style-type: none"> <li>• <i>BFS Design Criteria – Architecture – General</i></li> </ul>
<p><b>6.c</b> Engage passengers with arts, culture, and history experiences at appropriate points throughout the customer journey.</p>	<p><b>OTHER REFERENCES</b></p> <ul style="list-style-type: none"> <li>• <i>BFS Design Criteria – Architecture – General, Sec. 4</i></li> <li>• <i>BART Art Master Plan (forthcoming)</i></li> </ul>
<p><b>6.d</b> Activate underutilized spaces in and around stations with retail, temporary uses, and other programming.</p>	





2.2 Design Principles

**PRINCIPLE 6: CONTEXT** *continued*

Respond to local conditions to promote a sense of place

GUIDELINES	ADDITIONAL COMMENTS & REFERENCES
<p><b>6.e</b> Activate underutilized spaces in and around stations with retail, temporary uses, and other programming.</p>	
<p><b>6.f</b> Employ design variability strategies between stations to help passengers distinguish stations easily (especially from inside the BART train) and to promote a sense of place.</p>	<p><i>Variable elements may include architectural features, finishes, public art, and in limited cases, fixtures such as benches.</i></p>



2.2 Design Principles

**PRINCIPLE 7: ECONOMY**

Optimize revenues and efficiency

GUIDELINES	ADDITIONAL COMMENTS & REFERENCES
<p><b>7.a</b> Provide opportunities for advertising in stations at appropriate points within the customer journey to optimize revenue options.</p>	<p>See 4.2, "Guidance for Elements &amp; Amenities – Advertising/ Marketing"</p>
<p><b>7.b</b> Provide retail in stations at appropriate points within the customer journey in a way that does not impede passenger flow, sightlines, or station operations.</p>	<p>See 4.6, "Guidance for Elements &amp; Amenities – Retail"</p> <p><b>OTHER REFERENCES</b></p> <ul style="list-style-type: none"> <li>• See Station Retail Design and Development Standard (contact BART Real Estate Department)</li> </ul>
<p><b>7.c</b> Design of retail and advertising furniture and equipment should be high quality and should enhance the overall station environment.</p>	
<p><b>7.d</b> Explore partnerships with third parties to enhance the design features and upkeep of stations.</p>	
<p><b>7.e</b> Explore the use of digital services and media to enhance district revenues.</p>	



2.2 Design Principles

**PRINCIPLE 8: FLEXIBILITY**

Anticipate future needs

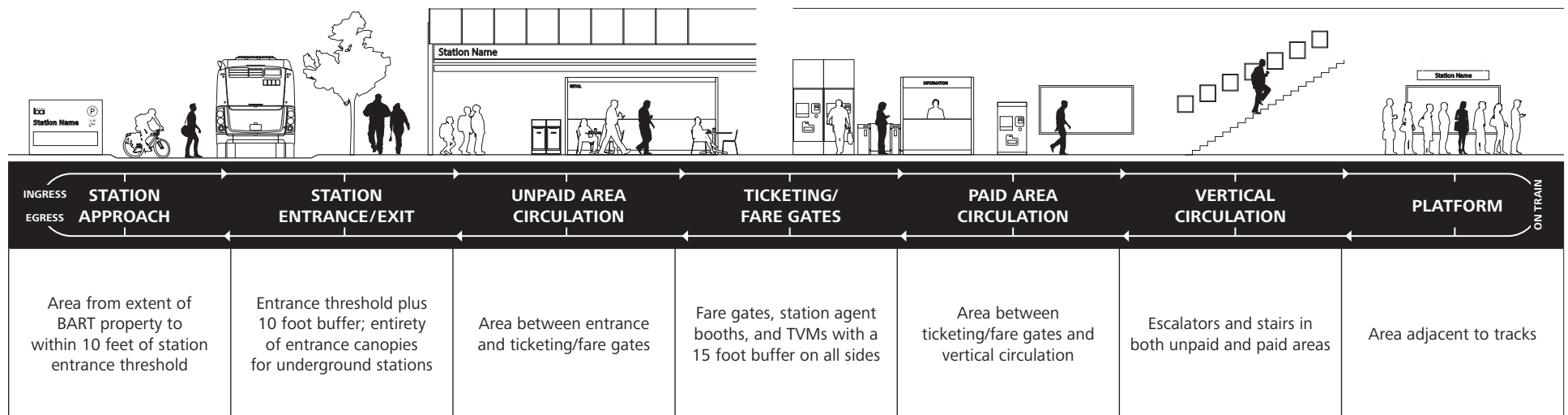
GUIDELINES	ADDITIONAL COMMENTS & REFERENCES
<p><b>8.a</b> Provide infrastructure for variable and emergency messaging.</p>	
<p><b>8.b</b> Provide static signage and advertising that is easily updateable.</p>	
<p><b>8.c</b> Design station features (chases, power, communications equipment) to be able to add additional amenities easily and discreetly over time.</p>	<p><b>OTHER REFERENCES</b></p> <ul style="list-style-type: none"> <li>• <i>BFS Design Criteria – Architecture – Passenger Stations, Sec 11, 12</i></li> </ul>
<p><b>8.d</b> Leverage and anticipate personal handheld devices and changing technology to enhance the customer experience and comfort.</p>	
<p><b>8.e</b> Use widely available technology and software where possible to enable future innovation.</p>	





## 2.3 Customer Journey/Station Zones

The zones depicted below show touchpoints and specific decision-making areas within stations where customers have distinct needs.



This framework is used to organize and approach the customer experience guidelines more holistically, demonstrating how the overall journey flows within BART's station ecosystem.

## 2.3 Customer Journey/Station Zones Existing Conditions

These zones are based on an analysis of three existing stations that represent a cross-section of the overall existing station conditions within the BART system.

The matrix below indicates where the zones occur at Montgomery, Pleasant Hill/Contra Costa Centre, and Fremont stations.



## 2.4 Customer Segments

The following are customer segments to be considered when designing a unified and scalable customer experience.



### Regular Riders

Regular riders likely use BART as their primary means of transportation, especially for commuting, and therefore often access the same station(s) on a regular basis. Their route is often a fine-tuned routine which requires less wayfinding and directional signage than other segments.

#### TYPICAL NEEDS

- Clear directions on how to alter their journey if an aspect of their route is not consistent from day-to-day
- Accurate and real-time arrival information

#### TYPICAL EMOTIONS

- Content with consistent routine
- Anxiety when running late
- Frustration when when routine is disrupted



### Occasional Riders

Occasional riders may use BART for leisure or as a secondary means of transportation so they are likely familiar with the system but may be less so than regular riders. Additionally, their journey may differ with each trip rather than accessing the same stations every time.

#### TYPICAL NEEDS

- Confirmation of their route at regular intervals throughout their journey
- Consistency from station to station
- Accurate and real-time arrival information

#### TYPICAL EMOTIONS

- Anxiety around getting lost or lack of knowledge of the system
- Frustration when direction is not readily available



### First-time Riders

New riders are likely new to the city or are on a trip or vacation and are looking for a welcoming and intuitive experience. New riders are likely less experienced than the other segments and therefore want to stay out of the way of regular riders. They also may want convenience in their journey, including amenities such as retail.

#### TYPICAL NEEDS

- Maps, directional signage, and clear wayfinding
- Simple instructions for how to use the system
- A friendly person to talk to if directions are not understood
- Accurate and real-time arrival information

#### TYPICAL EMOTIONS

- Excited to take first ride
- Anxiety around getting lost, losing others in group, unfamiliar surroundings



## 2.4 Customer Segments Sub Groups

In addition to the core customer segments, a variety of specific needs should be considered as they relate to the following sub groups.



### Foreign Language Speakers

**TYPICAL NEEDS**

Icons, languages, or translations in the station or online to enable a trip without the need for translations. Audio and visual communication.



### Seniors & Persons with Disabilities

**TYPICAL NEEDS**

An accessible way to get to the platform or exit including elevators and escalators. Clear information about how to make an accessible journey. Audio and visual communication.



### Families & Children

**TYPICAL NEEDS**

Clear wayfinding, directional, and identity signage to find elevators and avoid getting lost or missing a stop. Clear identification of where to get help or find designated meeting areas.



### Luggage-toters

**TYPICAL NEEDS**

A way to get to the platform or exit with items. To find information about how to make a journey easily and without getting in the way of others.



### Technology Literate

**TYPICAL NEEDS**

Ability to access transit apps and online maps to confirm routes, departure times, and destinations at each station.



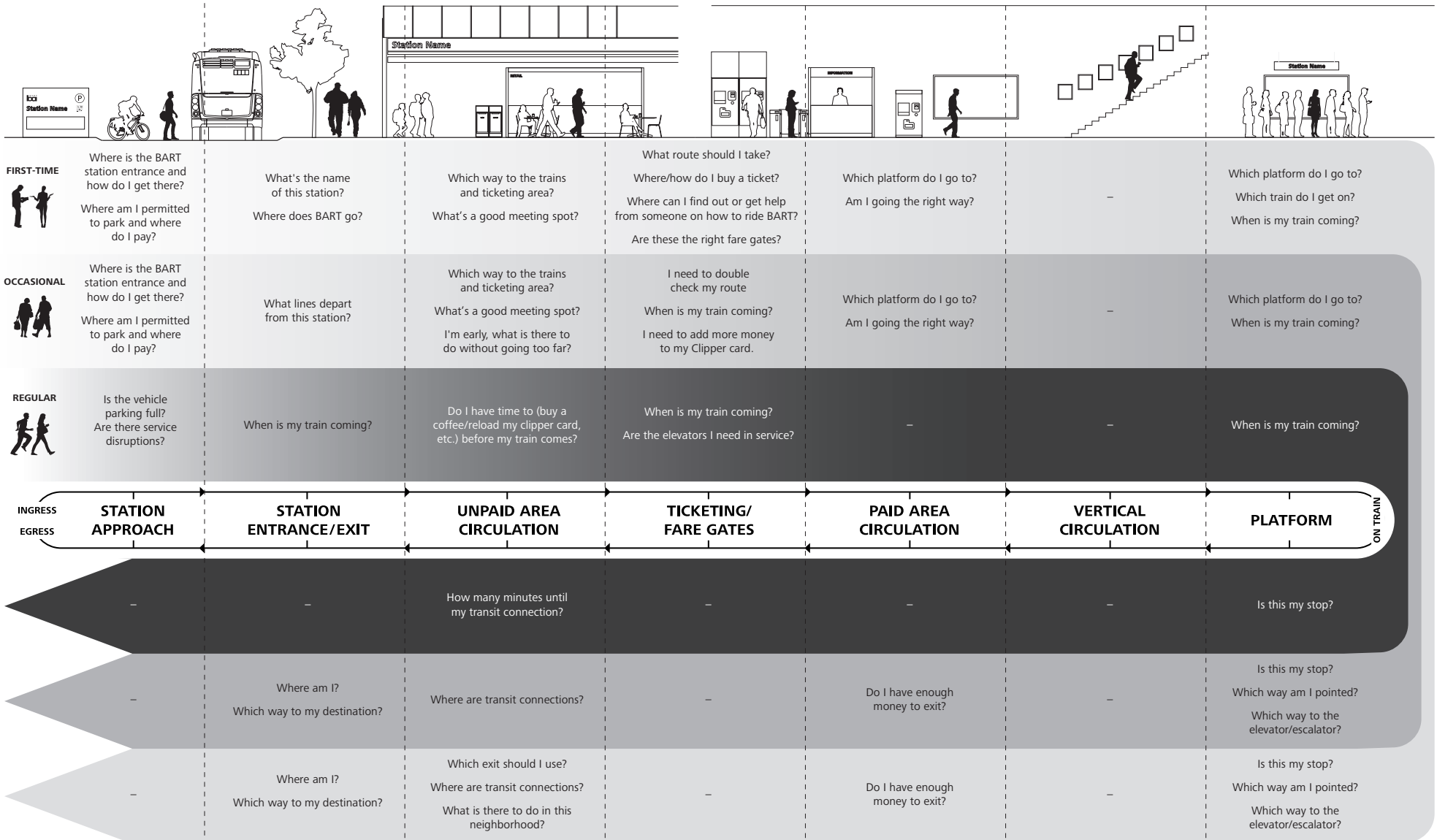
### Cyclists

**TYPICAL NEEDS**

A way to get to bicycle parking, the platform, or the exit with a bike. Clear information in the station or online about how to make a journey with a bike.

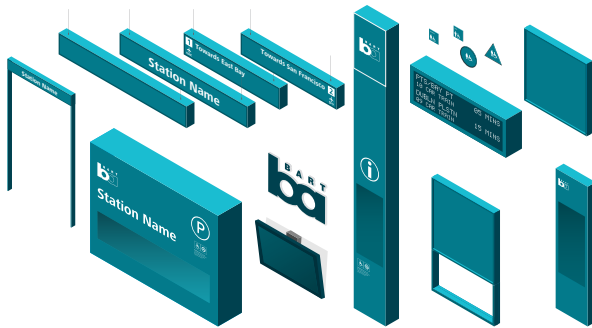
## 2.4 Customer Segments User Needs by Station Zone

The matrix below shows typical questions that each core customer segment has at various points throughout their journey from **ENTERING** the station, moving towards the platform, and departing on a train, to arriving at their destination, disembarking, and moving towards **EXITING**.

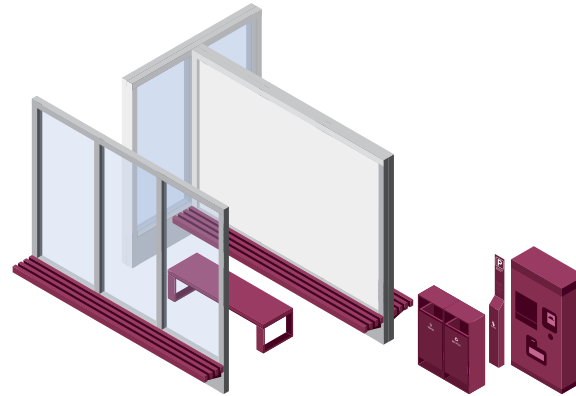


## 2.5 Station Elements & Amenities

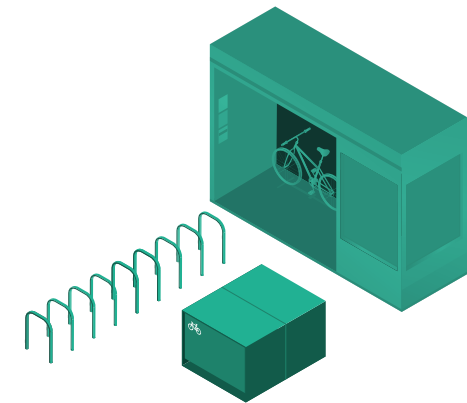
The following six categories of station elements and amenities are the focus of the station experience design guidelines.



SIGNAGE



EQUIPMENT & FURNITURE



BICYCLE PARKING

Signage includes a variety of sign types, static and digital, that contribute to identification, wayfinding, and safety. Thoughtful design and placement of signage is critical to effective navigation and positive experience of stations at key customer touchpoints.

- Station/BART Identification: BART logo, Station name
- Wayfinding Maps: Identification, directional (including dynamic/digital), orientation, system maps, connecting system information
- Safety/Regulatory: Emergency egress, warnings,
- Other System Information: Non-safety codes, rules, title VI postings, suicide prevention
- Real-Time Information: Next train, parking availability, service advisories

Equipment & Furniture includes transit equipment (i.e. ticket vending machines, etc.) and furniture (i.e. seating, waste receptacles). These transit-related and miscellaneous elements contribute to the operation and cleanliness of stations and the comfort and wellbeing of customers.

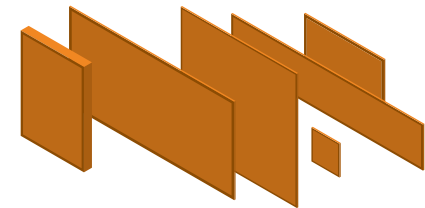
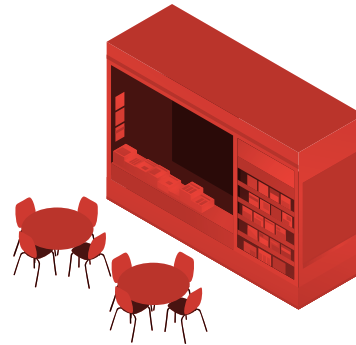
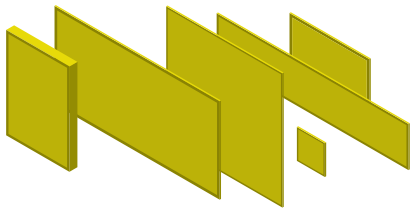
- Transit-Related Equipment: Addfare, TVMs, Parking validation
- Seating
- Waste Receptacles

Bicycle parking includes the facilities that enable BART customers to safely and conveniently store their bicycle while using the system. Placement of these facilities should consider ease of use for cyclists and unimpeded flow for non-cyclists.

- Lockers, racks, bike stations



## 2.5 Station Elements & Amenities



### ADVERTISING & MARKETING

Advertising includes media of various sizes, static and digital, that promote commercial products or services. Marketing includes media of various sizes, static and digital, that promote BART products and services. Ads and marketing have the potential to create a positive customer experience and bring in additional revenue.

- BART Marketing
- Small-Format Advertising:  
Eye-level two-sheets, poster-sized ads
- Large-Format Advertising:  
Kings, large or custom format ads
- Floor Graphic Advertising

### RETAIL & PROMOTIONAL STANDS

Retail includes both permanent stands, kiosks, or storefronts, and temporary pop-up style booths. Other promotional stands include any profit-based activity permitted by BART. Retail contributes to station safety by providing additional and consistent supervision of various station areas.

- Permanent
- Temporary

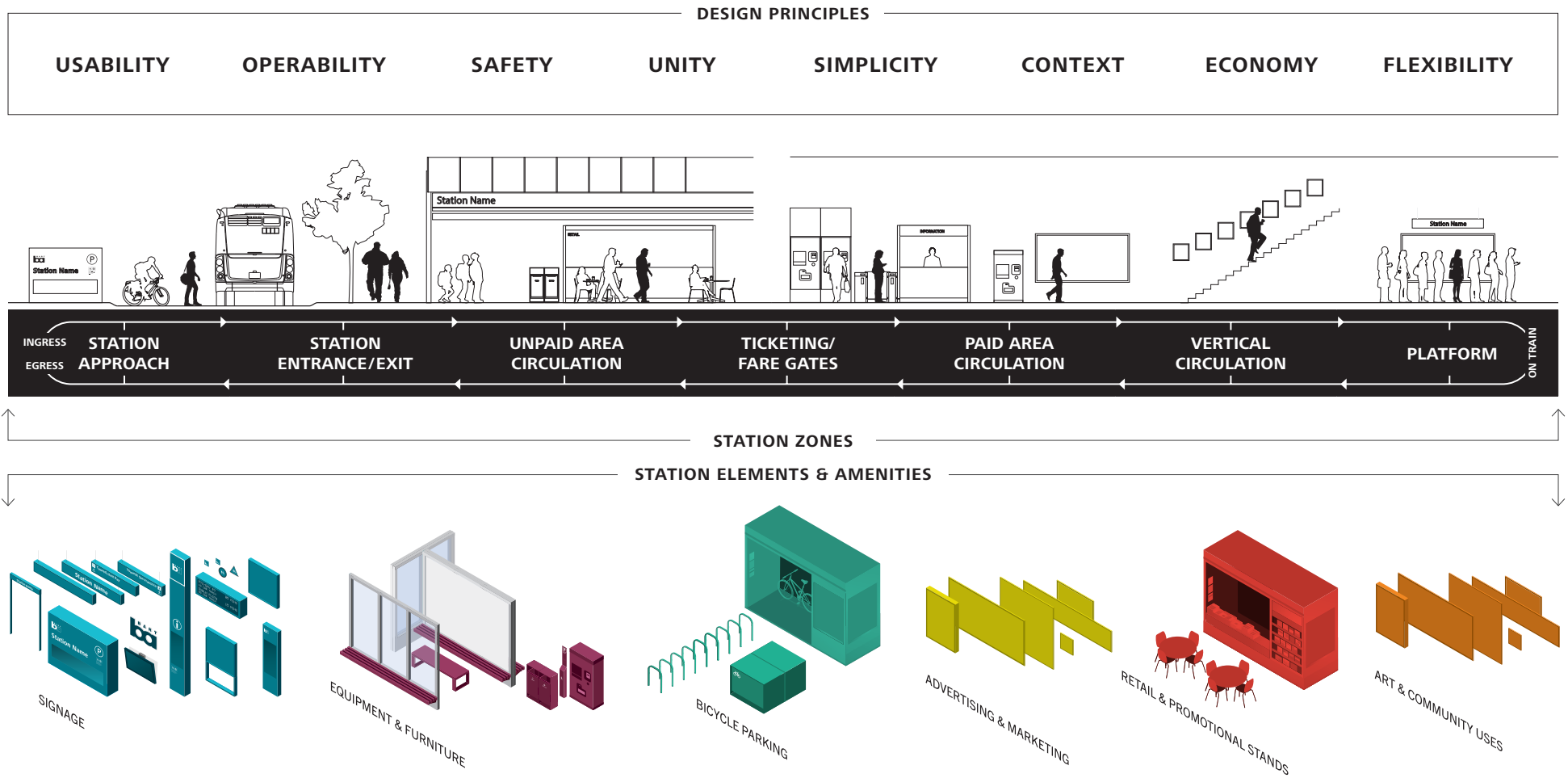
### ART & COMMUNITY USES

Public art includes permanent installations and temporary pop-ups, performances, rotating pieces. Art contributes to the customer experience by providing opportunity for station-specific identity and enlivening interior and exterior spaces.

- Permanent artwork
- Temporary art & exhibits
- Large performance/ event
- Small performance/busking
- First amendment community use

# 2.6 Section Summary

An understanding of the Design Principles, Station Zones, and Station Elements & Amenities is the foundation for the BART Station Experience Design Guidelines.





# 3.0

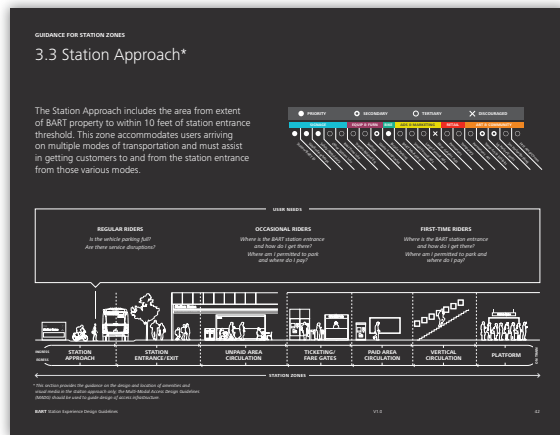
## Guidance for Station Zones

3.1	How to Use This Section	40
3.2	Priorities Matrix	41
3.3	Station Approach	42
3.4	Station Entrance/Exit	47
3.5	Unpaid Area Circulation	54
3.6	Ticketing/Fare Gates	58
3.7	Paid Area Circulation	64
3.8	Vertical Circulation	67
3.9	Platform	71



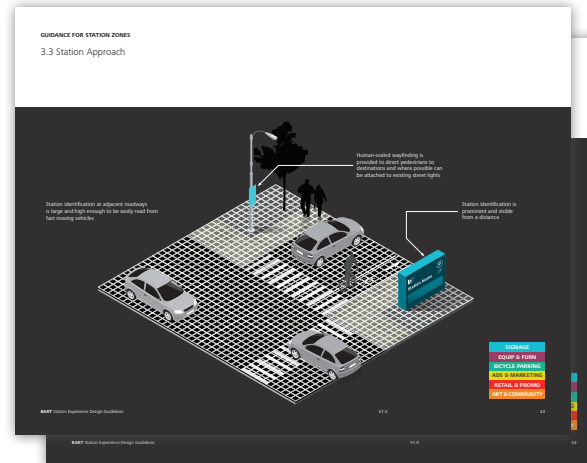
# 3.1 How to Use This Section

This section provides guidance on the placement and hierarchy of all station elements and amenities at each station zone. The guidance for each station zone is supported by an overview of user needs, idealized vignettes, and representative renderings.



### ZONE OVERVIEW

The overview describes the station zones and reiterates the priority matrix of station elements and amenities and the user needs.



### IDEAL STATION VIGNETTES

The diagrammatic vignettes demonstrate the ideal placement and hierarchy of all allowable elements and amenities at each station zone.



### REPRESENTATIVE RENDERINGS

The renderings demonstrate the guidance on placement and hierarchy of station elements and amenities at existing BART stations. Renderings are illustrative only and do not indicate final approved designs.

# 3.2 Priorities Matrix

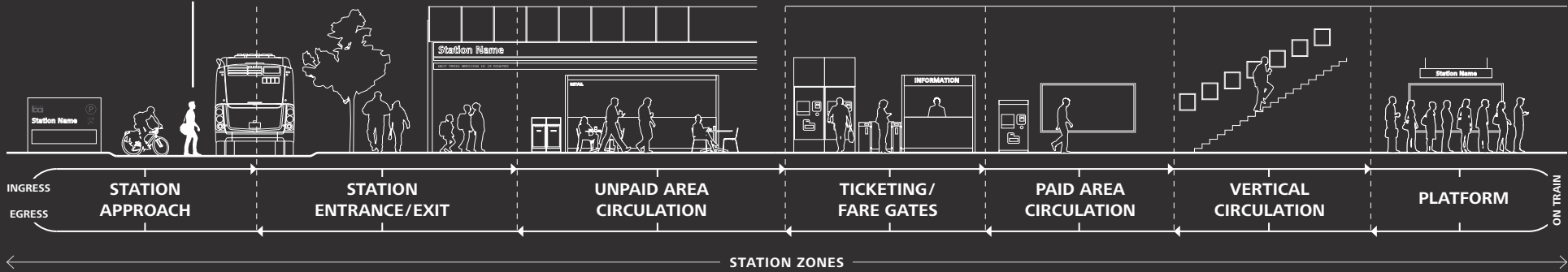
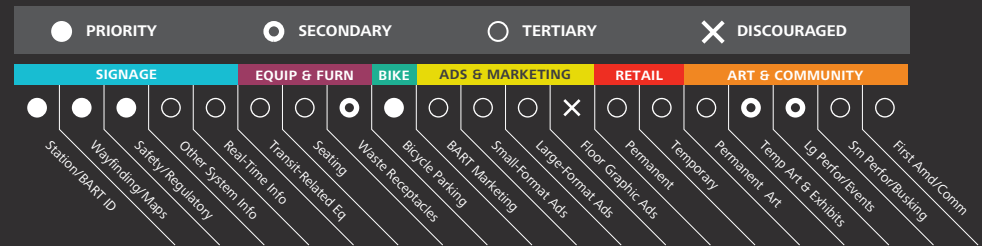
This matrix provides guidance when placing station elements and amenities at each of the station zones by prioritizing the critical elements or indicating where they are discouraged. When space is limited, higher priority elements should take precedence over lower priority elements.

- **PRIORITY**  
Required
- **TERTIARY**  
Not required; allowable in some cases, space permitting
- ◐ **SECONDARY**  
Preferred in most cases, if space is available
- ✗ **DISCOURAGED**

		STATION APPROACH	STATION ENTRANCE/EXIT	UNPAID AREA CIRCULATION	TICKETING/ FAREGATES	PAID AREA CIRCULATION	VERTICAL CIRCULATION	PLATFORM
SIGNAGE	Station/BART Identification	●	●	✗	●	✗	✗	●
	Wayfinding/Maps	●	◐	●	●	●	●	●
	Safety/Regulatory	●	●	●	●	●	●	●
	Other System Information	○	○	◐	○	○	○	◐
	Real-Time Information	○	◐	○	●	○	✗	●
EQUIP & FURNITURE	Transit-Related Equipment	○	○	○	●	●	✗	○
	Seating	○	○	✗	✗	○	✗	●
	Waste Receptacles	◐	○	◐	○	◐	✗	◐
BIKE	Bicycle Parking	●	✗	○	✗	○	✗	✗
ADVERTISING & MARKETING	BART Marketing	○	○	○	◐	○	◐	◐
	Small-Format Advertising	○	○	◐	○	◐	◐	◐
	Large-Format Advertising	○	✗	◐	✗	◐	◐	◐
	Floor Graphic Advertising	✗	○	○	○	○	○	○
RETAIL	Permanent	○	✗	○	✗	✗	✗	✗
	Temporary	○	✗	○	✗	✗	✗	✗
ART & COMMUNITY USES	Permanent Artwork	○	○	◐	○	◐	◐	◐
	Temporary Art & Exhibits	◐	✗	◐	○	○	○	○
	Lg. Performance /Events	◐	✗	✗	✗	✗	✗	✗
	Sm. Performance /Busking	○	✗	○	✗	✗	✗	✗
	First Amendment Community Use	○	✗	○	✗	✗	✗	✗

# 3.3 Station Approach\*

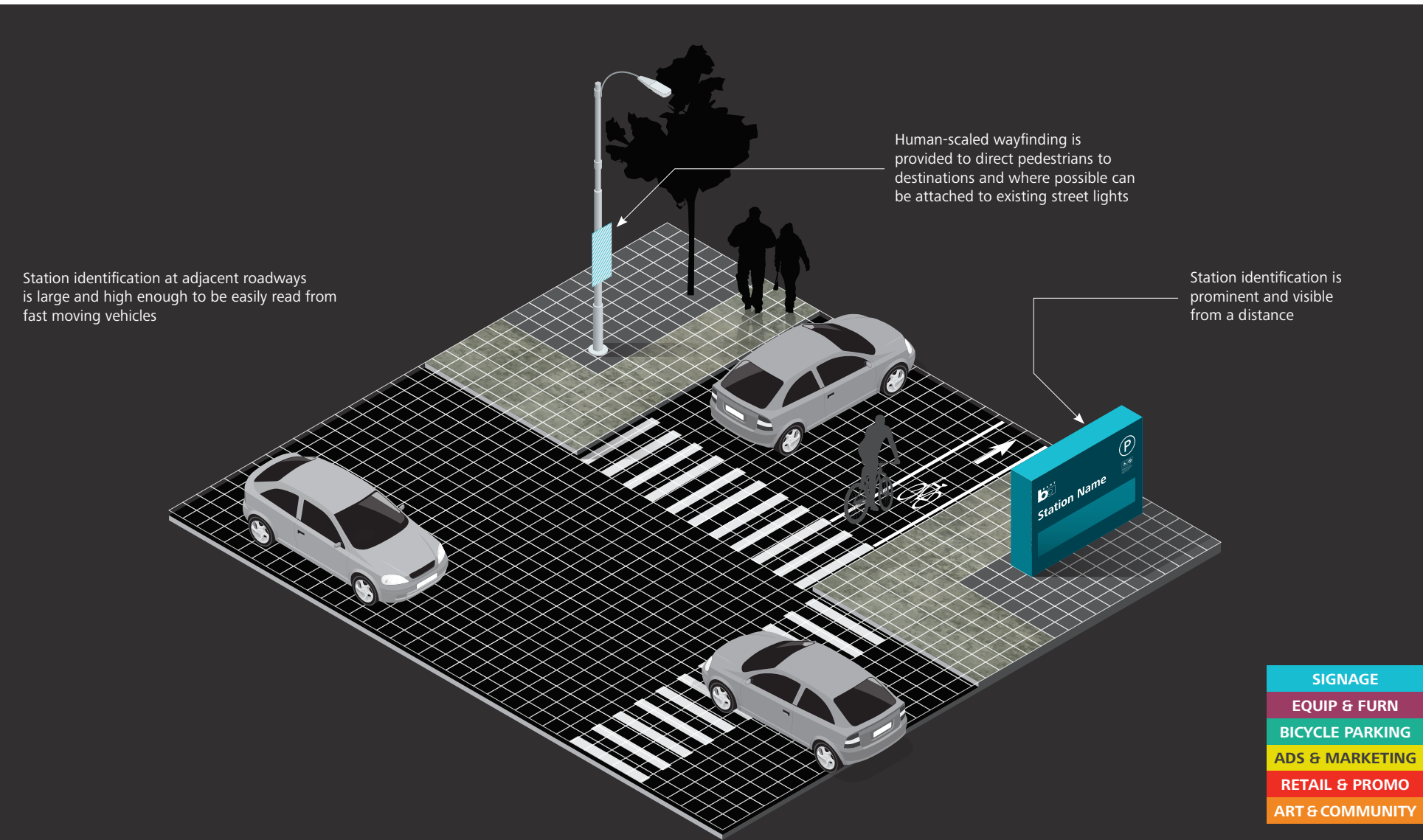
The Station Approach includes the area from extent of BART property to within 10 feet of station entrance threshold. This zone accommodates users arriving on multiple modes of transportation and must assist in getting customers to and from the station entrance from those various modes.



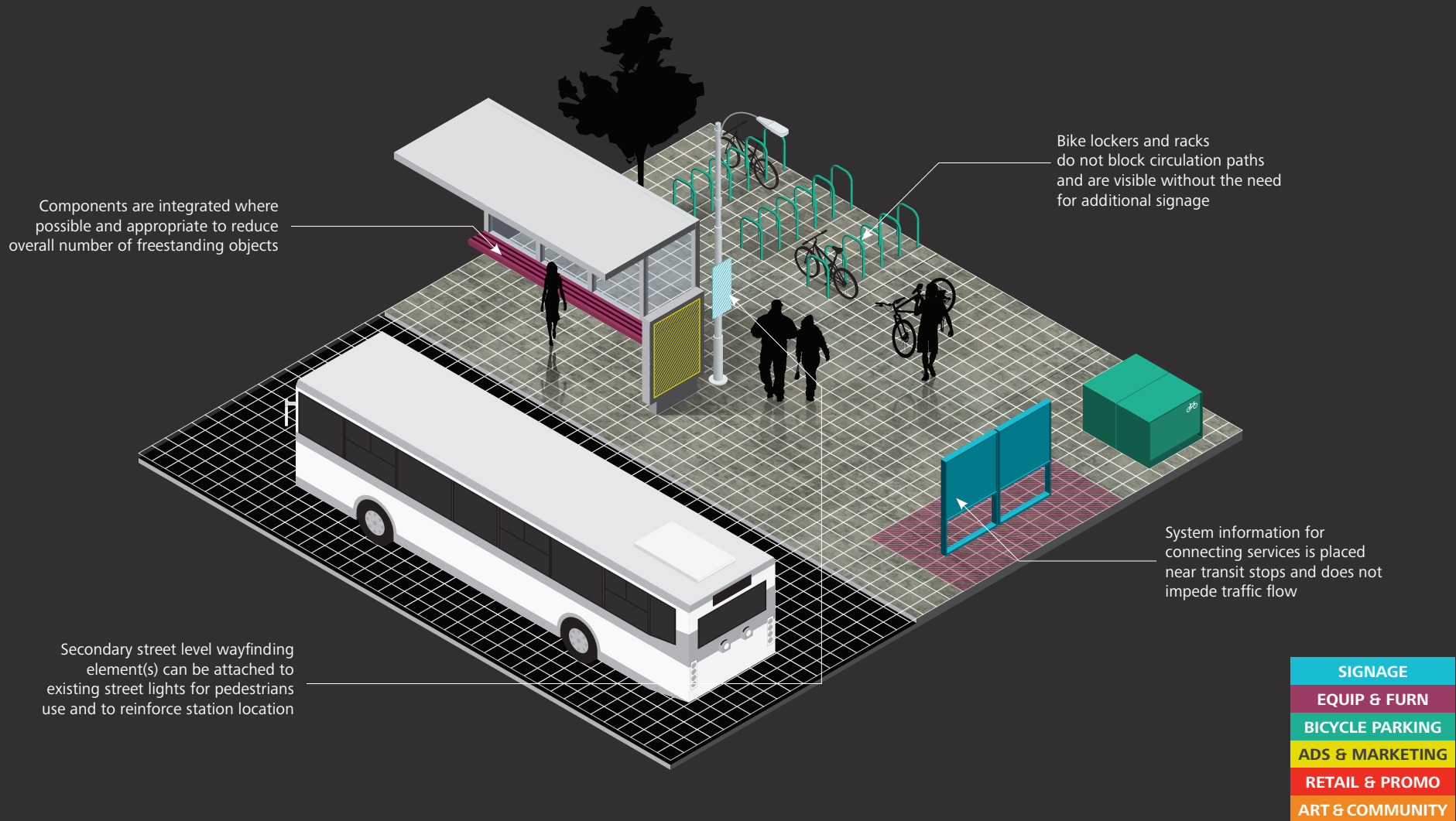
\* This section provides the guidance on the design and location of amenities and visual media in the station approach only; the Multi-Modal Access Design Guidelines (MADG) should be used to guide design of access infrastructure.



### 3.3 Station Approach

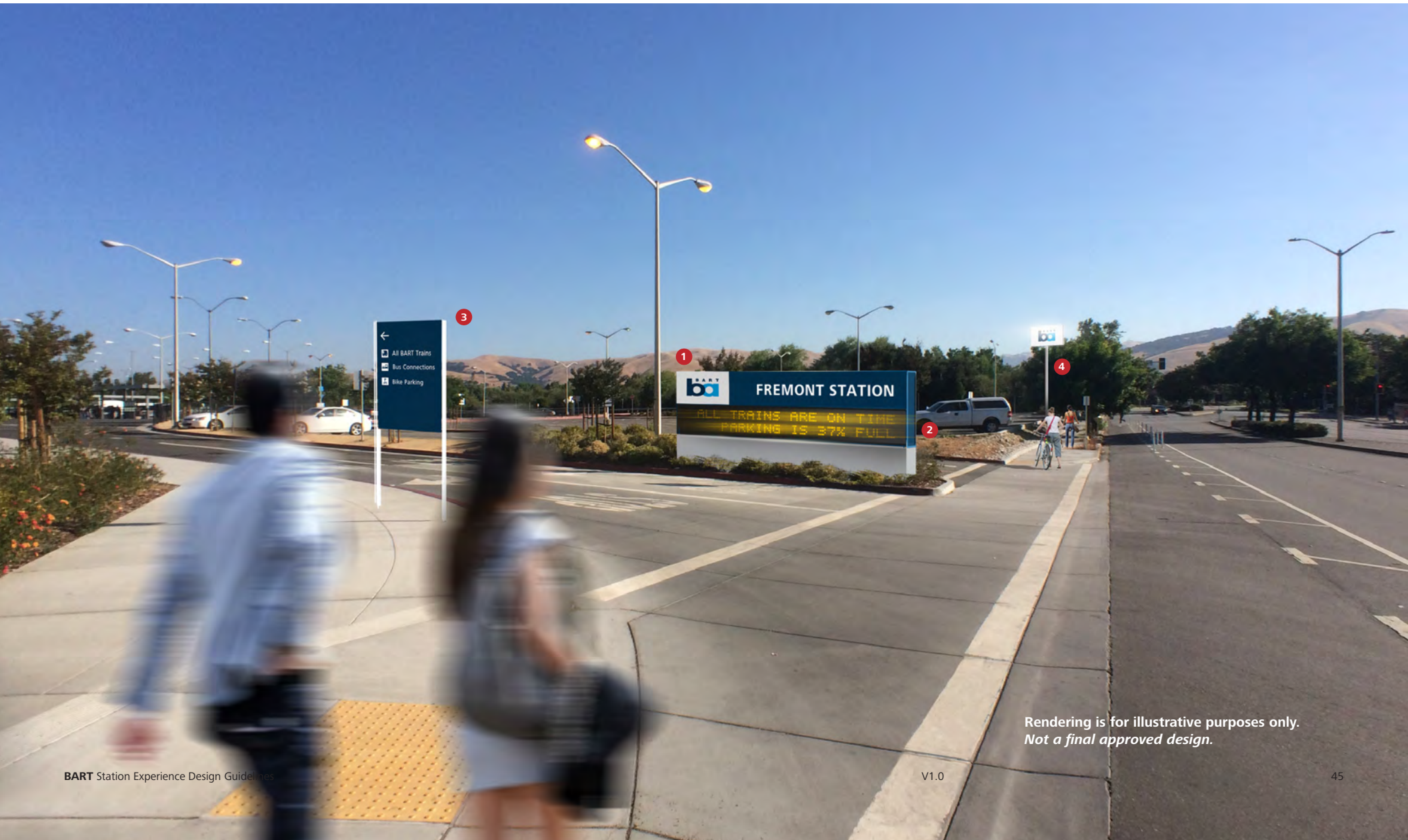


### 3.3 Station Approach



### 3.3 Station Approach

1. Station identification is prominent and visible from a distance.
2. Opportunity for real-time parking and/or service advisory information.
3. Pedestrian wayfinding is provided where it is visible from the surrounding pedestrian network.
4. Station identification at roadways is large and high enough to be easily read from fast moving vehicles.



Rendering is for illustrative purposes only.  
Not a final approved design.



### 3.3 Station Approach

1. Components are integrated where possible and appropriate to reduce overall number of freestanding objects.
2. System information for connecting services is visible from exit, placed near transit stops, and does not impede traffic flow.
3. Bike lockers do not block circulation paths and are visible without the need for additional signage.
4. Retail has high-quality design and activates waiting areas.



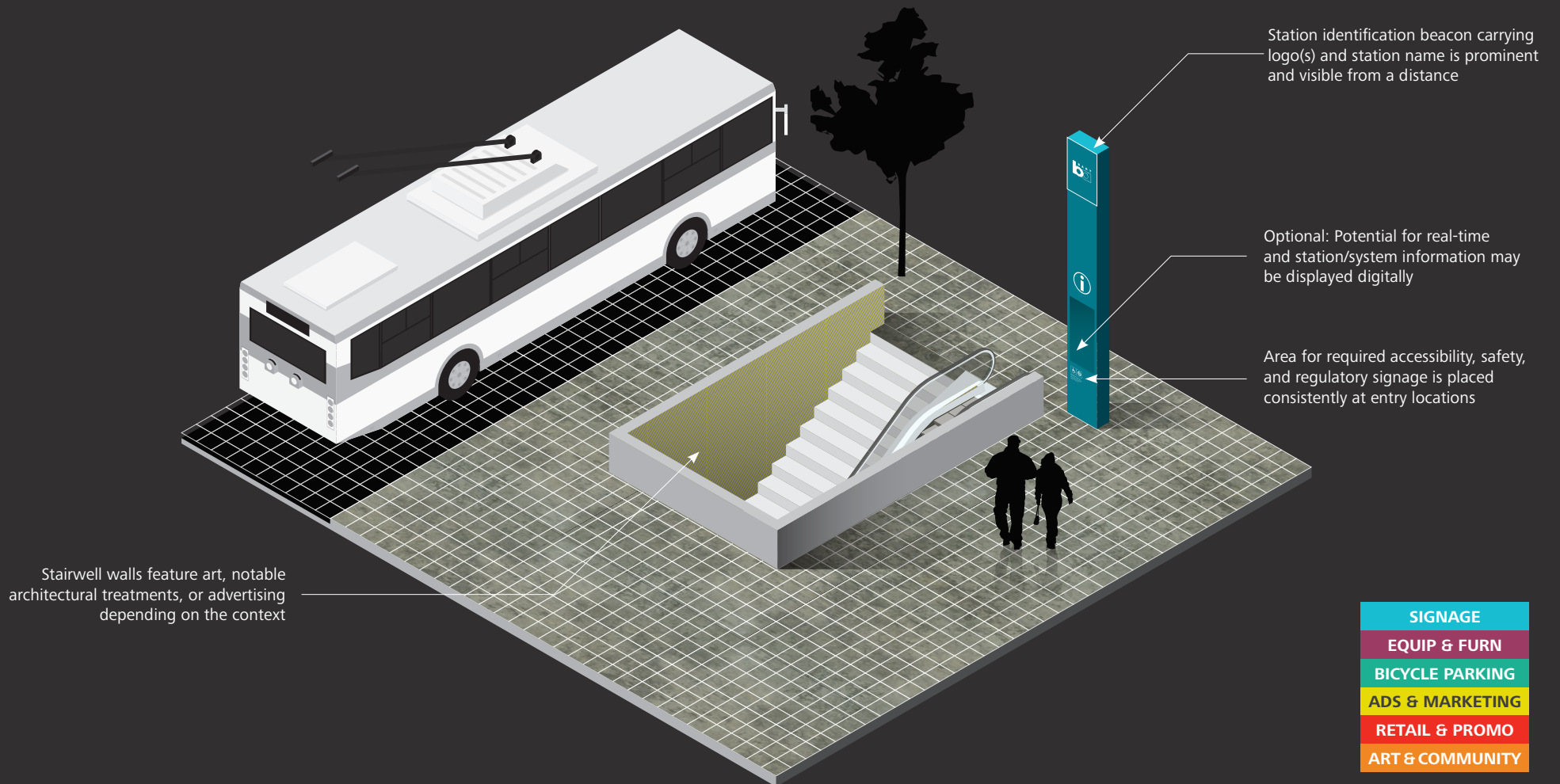
Rendering is for illustrative purposes only.  
Not a final approved design.



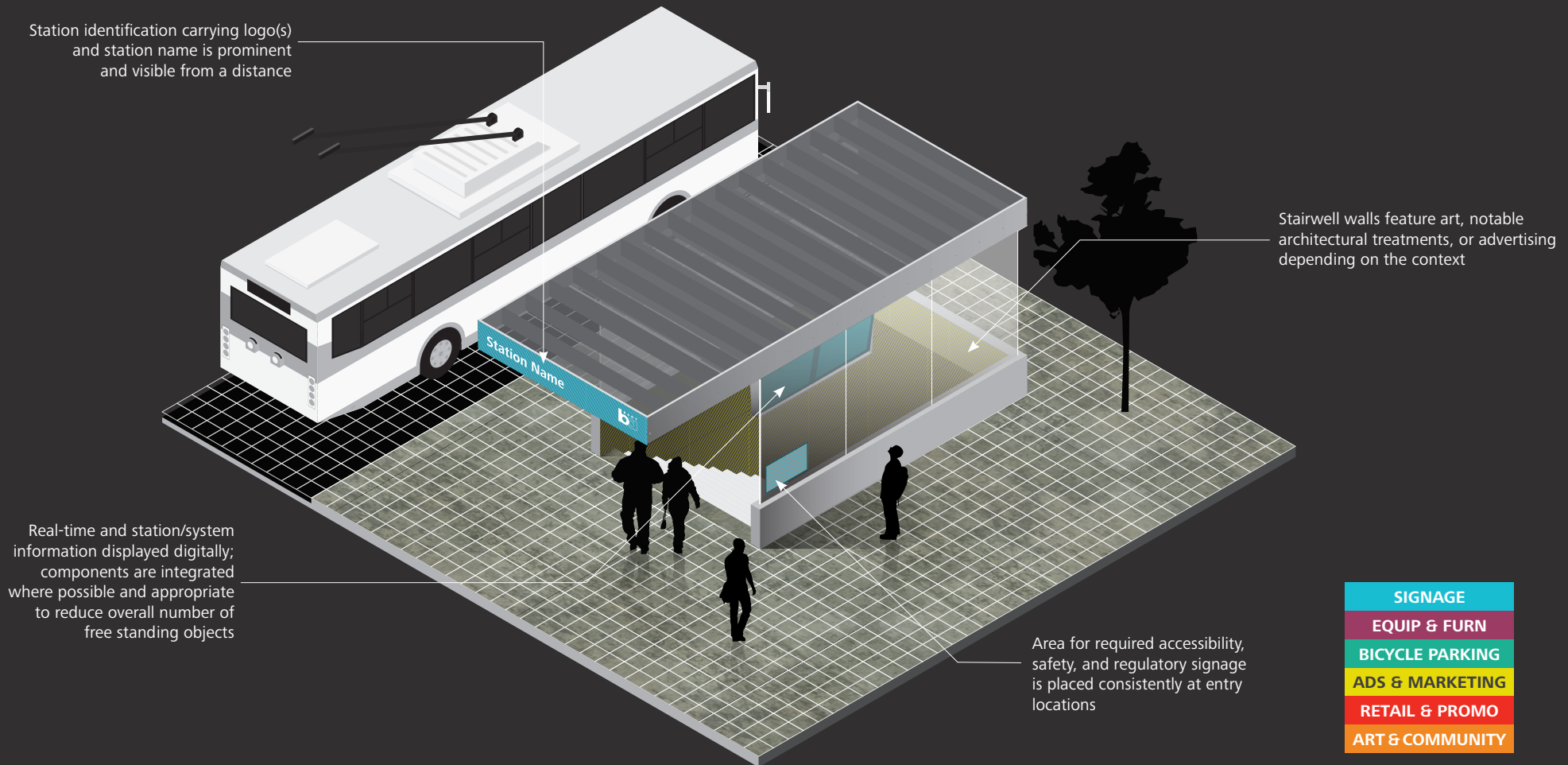




3.4 Station Entrance/Exit



3.4 Station Entrance/Exit





## GUIDANCE FOR STATION ZONES

### 3.4 Station Entrance/Exit

1. Branded station identification signage carrying logo(s) and station name is prominent and visible from a distance.
2. Regulatory signage is prioritized within a 10-foot buffer around the entry threshold.
3. Garbage receptacles are organized and placed in a way that does not impede visual or physical connection to station entrance.
4. Bike station does not block circulation paths and is visible without the need for additional signage.
5. System information for connecting services is visible from exit, and does not impede traffic flow.



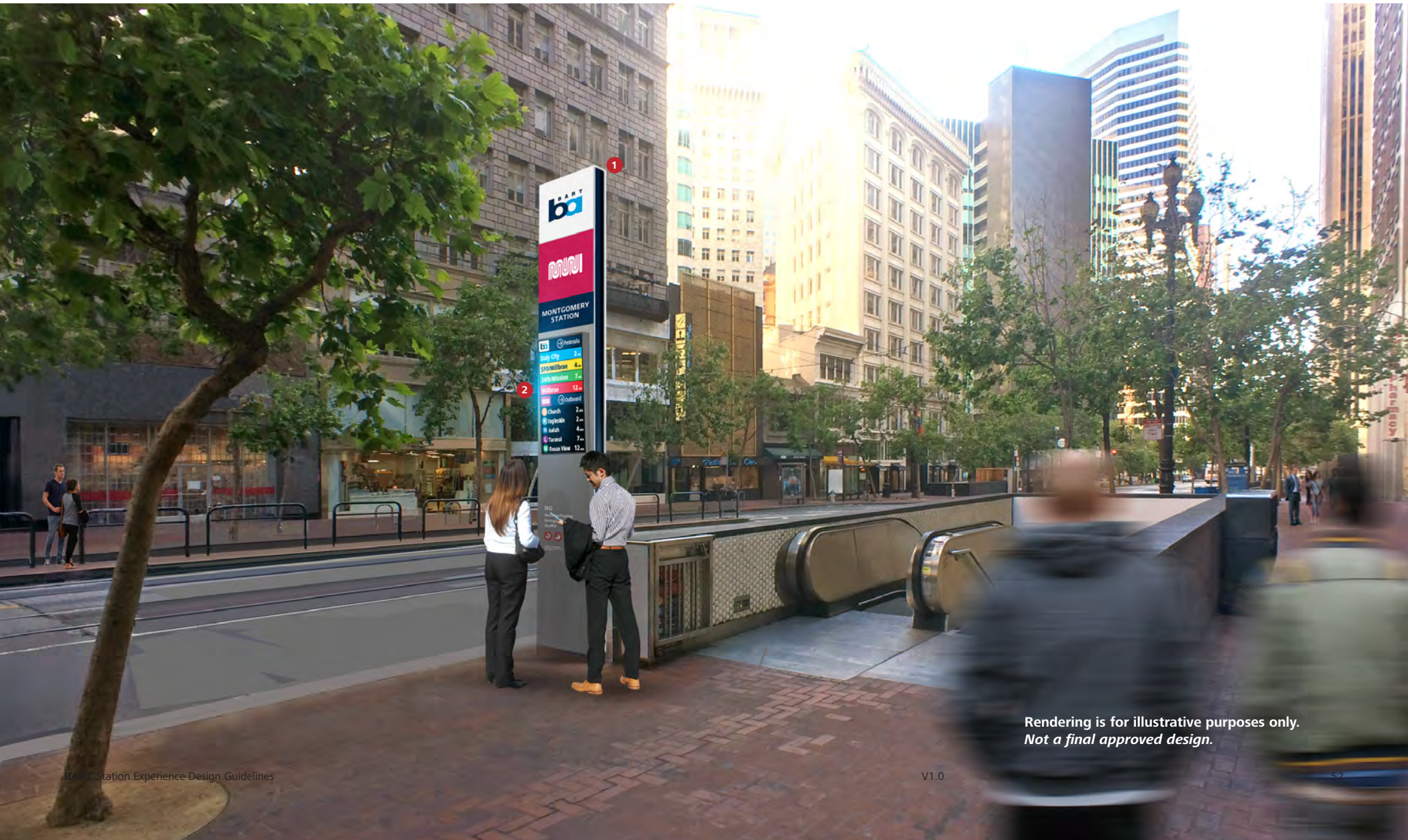
Rendering is for illustrative purposes only.  
Not a final approved design.



## GUIDANCE FOR STATION ZONES

### 3.4 Station Entrance/Exit

1. Branded station identification signage carrying logo(s) and station name is prominent and visible from a distance.
2. Real-time and station/system information displayed digitally.





## GUIDANCE FOR STATION ZONES

### 3.4 Station Entrance/Exit

1. Primary Station BART logo is large and high to be easily read from adjacent roadways.
2. Equipment and furniture is organized and placed in a way that does not impede visual or physical connection to station entrance.
3. High quality retail is organized and placed in a way that does not impede visual or physical connection to station entrance.
4. Secondary branded station identification is prominent and visible from a street level distance indicating station entrance point.



Rendering is for illustrative purposes only.  
*Not a final approved design.*

# 3.5 Unpaid Area Circulation

The Unpaid Area Circulation zone includes the area between entrance and ticketing/fare gates. This area provides space for customer amenities without impeding the flow of arriving and departing customers.

● PRIORITY		○ SECONDARY		○ TERTIARY		✕ DISCOURAGED													
SIGNAGE		EQUIP & FURN		BIKE		ADS & MARKETING		RETAIL		ART & COMMUNITY									
✕	●	●	○	○	○	○	○	○	○	○	○								
Station/BART ID	Wayfinding/Maps	Safety/Regulatory	Other System Info	Real-Time Info	Transit-Related Eq	Seating	Waste Receptacles	Bicycle Parking	BART Marketing	Small-Format Ads	Large-Format Ads	Floor Graphic Ads	Permanent	Temporary	Permanent Art	Temp Art & Exhibits	Lg Perfor/Events	Sm Perfor/Events	First Amd/Comm

USER NEEDS

**REGULAR RIDERS**

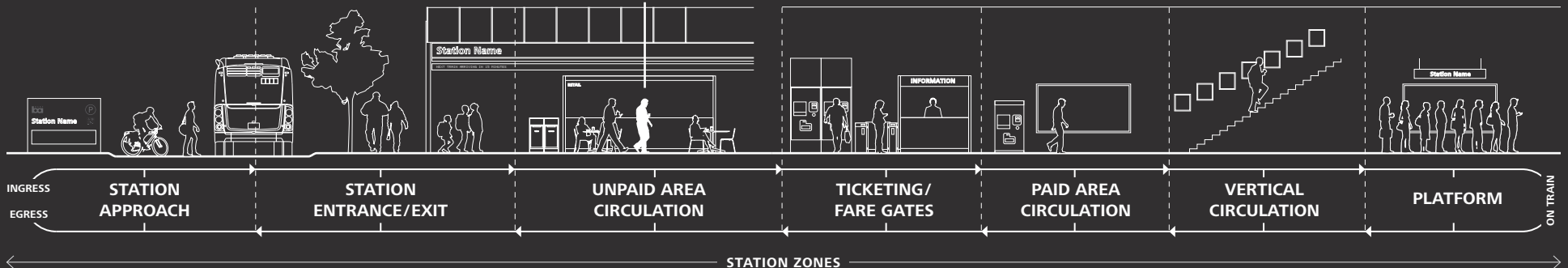
*Do I have time to (buy a coffee/  
reload my clipper card, etc.)  
before my train comes?  
How many minutes until  
my transit connection?*

**OCCASIONAL RIDERS**

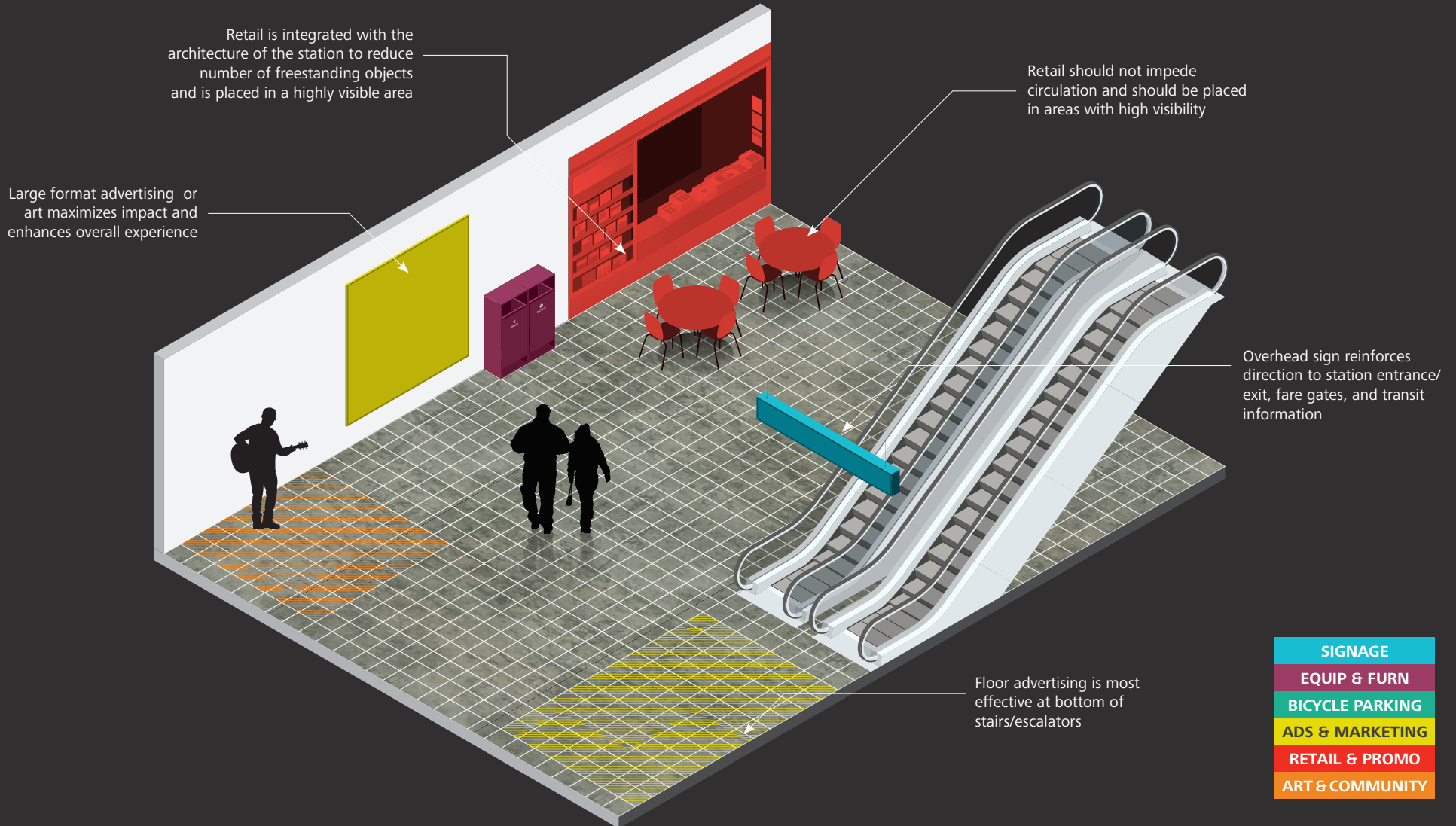
*Which way to the trains and ticketing area?  
What's a good meeting spot?  
I'm early, what is there to do without  
going too far?  
Where are transit connections?*

**FIRST-TIME RIDERS**

*Which way to the trains and ticketing area?  
What's a good meeting spot?  
Which exit should I use?  
Where are transit connections?  
What is there to do in this neighborhood?*

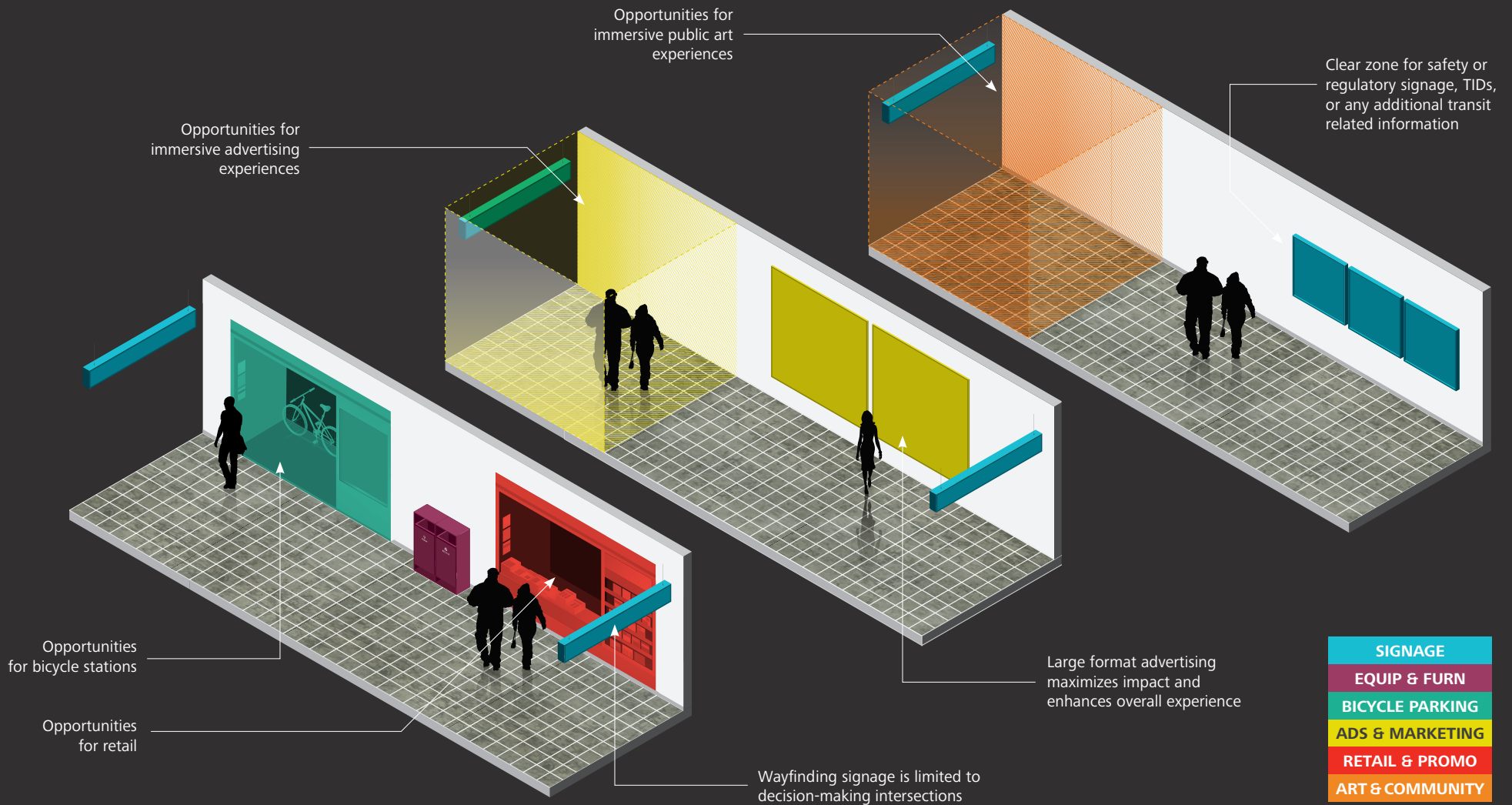


### 3.5 Unpaid Area Circulation





### 3.5 Unpaid Area Circulation



## GUIDANCE FOR STATION ZONES

### 3.5 Unpaid Area Circulation

1. Retail is integrated with the architecture of the station to reduce overall number of freestanding objects.
2. Retail does not impede circulation and is placed in areas with high visibility.
3. Large open spaces are kept available for temporary activities such as performance art, etc.

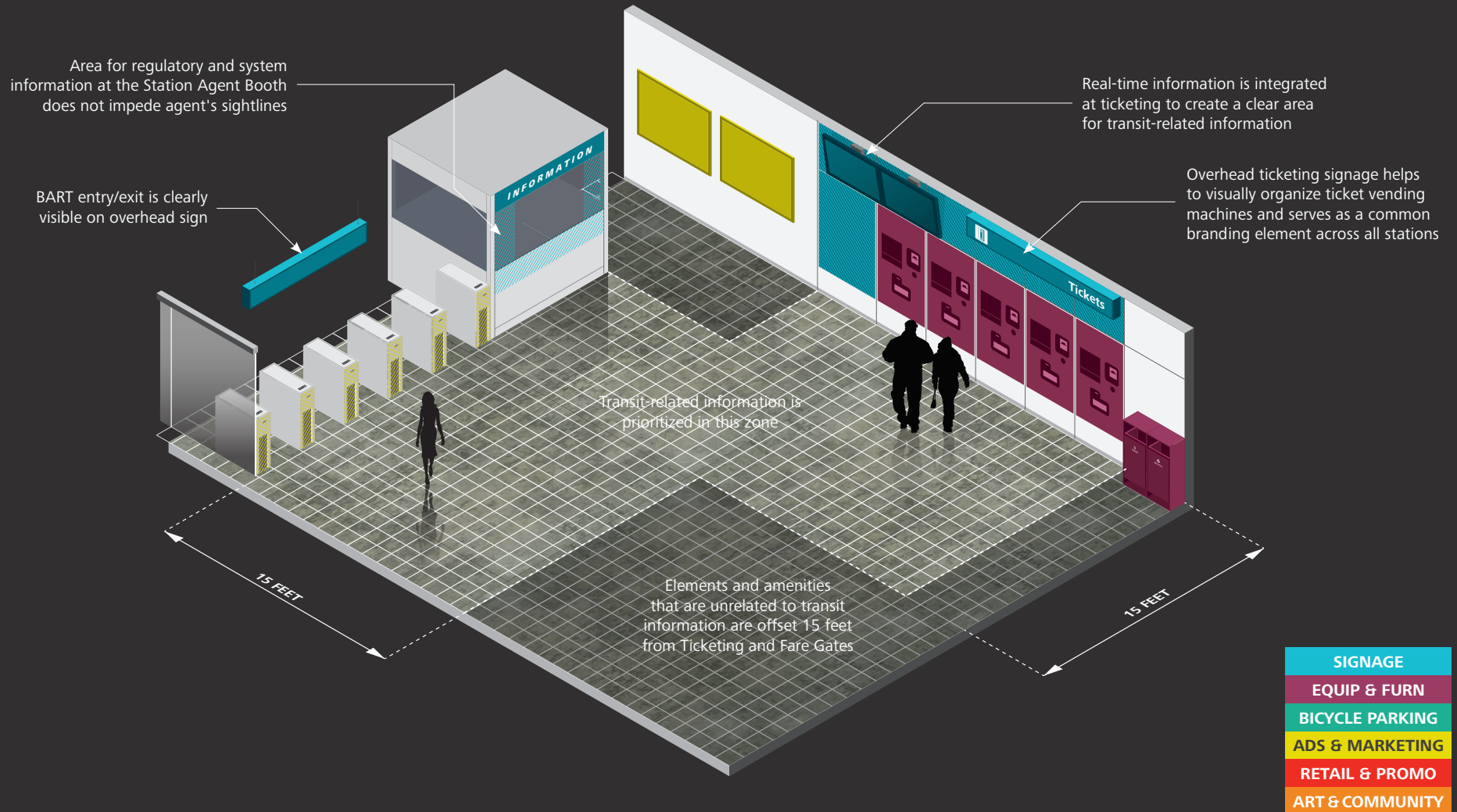


Rendering is for illustrative purposes only.  
Not a final approved design.

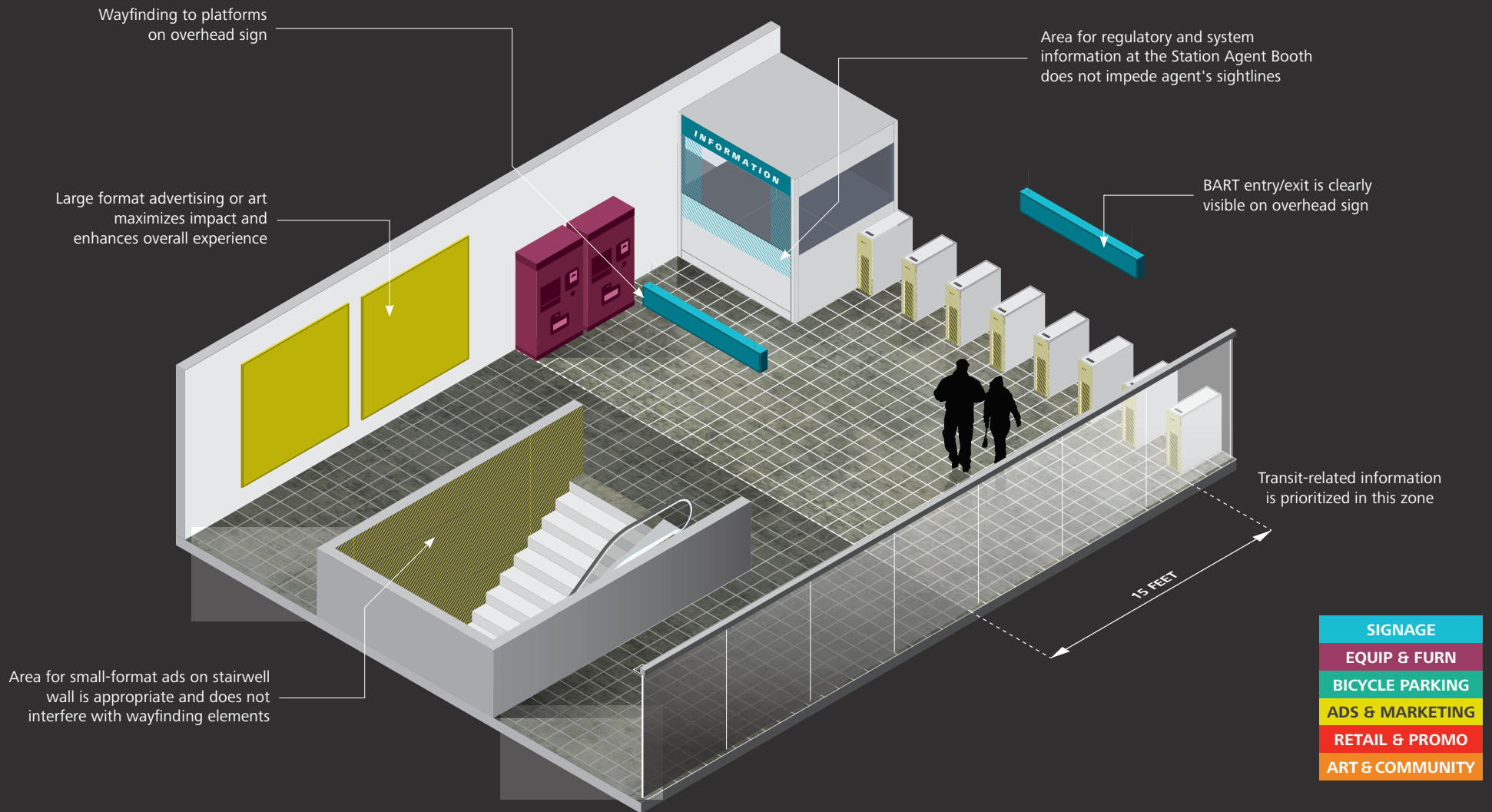




### 3.6 Ticketing/Fare Gates



3.6 Ticketing/Fare Gates





## GUIDANCE FOR STATION ZONES

### 3.6 Ticketing/Fare Gates

1. Real-time information is integrated at fare gates/ticketing to create a clear area for transit-related information.
2. Large format advertising or art maximizes impact and enhances overall experience.
3. Branded signage identifying BART specific customer assistance.
4. Regulatory signage is official and cleanly organized.

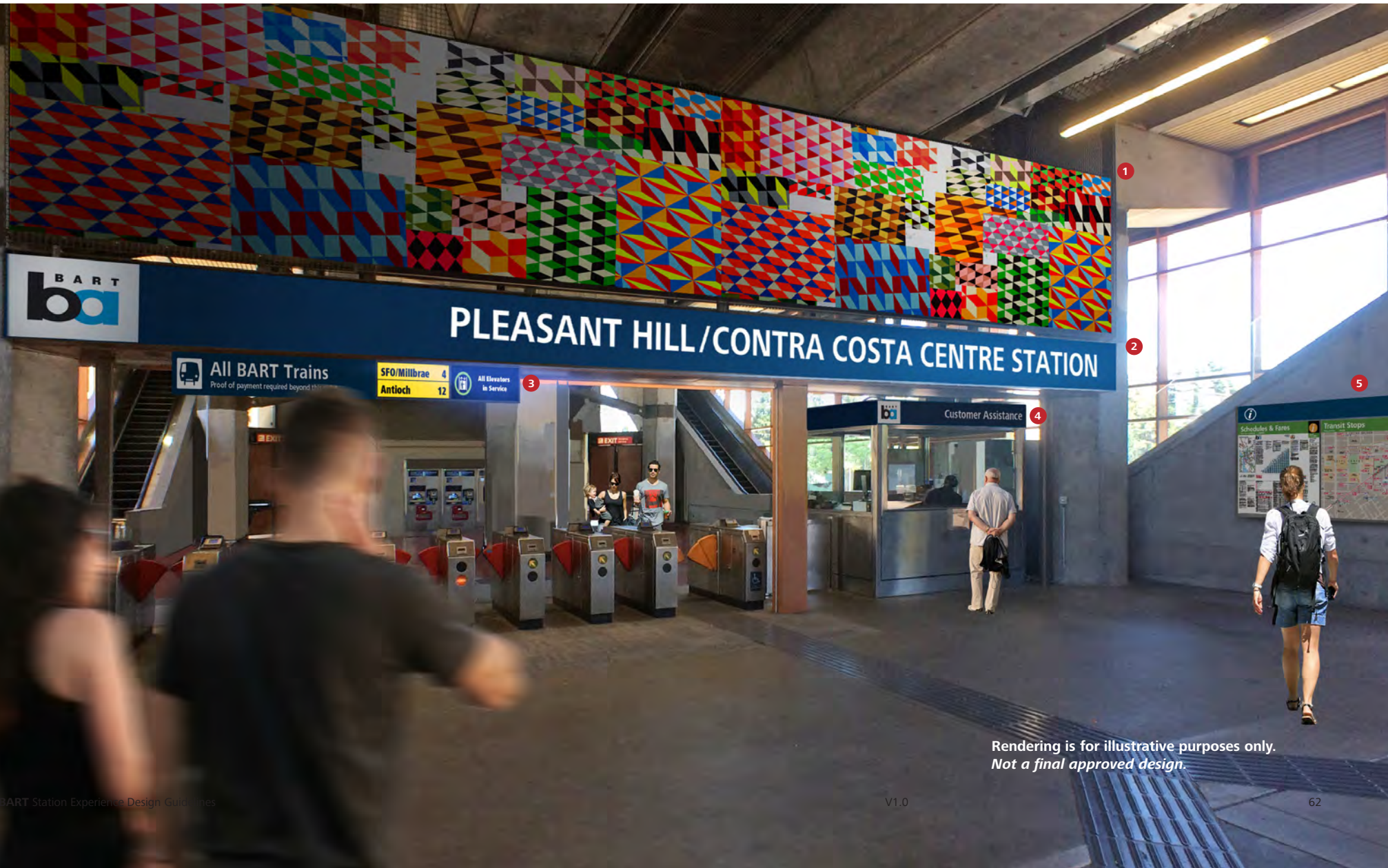


Rendering is for illustrative purposes only.  
*Not a final approved design.*



### 3.6 Ticketing/Fare Gates

1. Immersive public art creates a unique station identity and enhances overall experience.
2. Branded station identity signage carrying logo(s) and station name is prominent and visible from a distance.
3. Real-time information is integrated at fare gates/ticketing to create a clear area for transit-related information.
4. Branded signage identifying BART specific customer assistance.
5. Clear zone for TIDs and any additional transit related information.



Rendering is for illustrative purposes only.  
Not a final approved design.



## GUIDANCE FOR STATION ZONES

### 3.6 Ticketing/Fare Gates

1. BART entry/exit is clearly visible on overhead sign.
2. Real-time information is integrated at fare gates/ticketing to create a clear area for transit-related information.
3. Transit-related information is prioritized in this zone.
4. BART Marketing located on empty ticket vaults and adjacent to ticket vending areas.
5. Clear, consistent parking payment signage located prior to fare gates, and attached to fare gate machines in fare paid area.
6. Regulatory signage is official and cleanly organized.

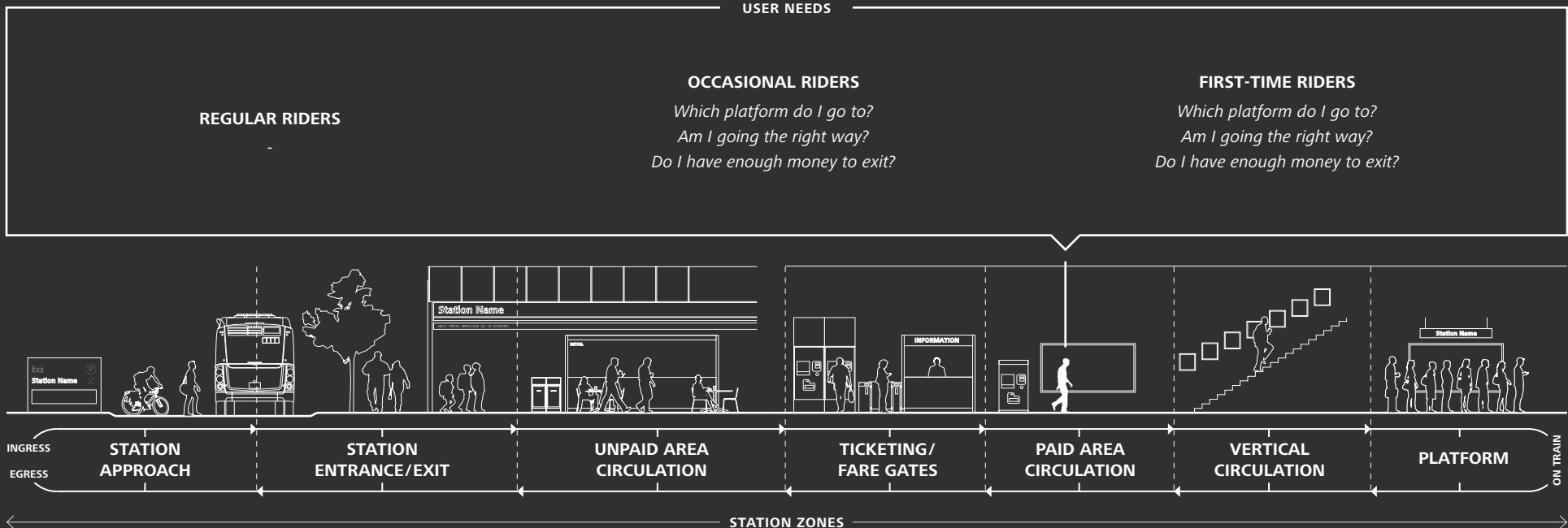


Rendering is for illustrative purposes only.  
Not a final approved design.

# 3.7 Paid Area Circulation

The Paid Area Circulation zones encapsulates the area between ticketing/fare gates and the platform. This zone has some customer amenities but is primarily meant to support customers as they make their way to the platform or out of the station.

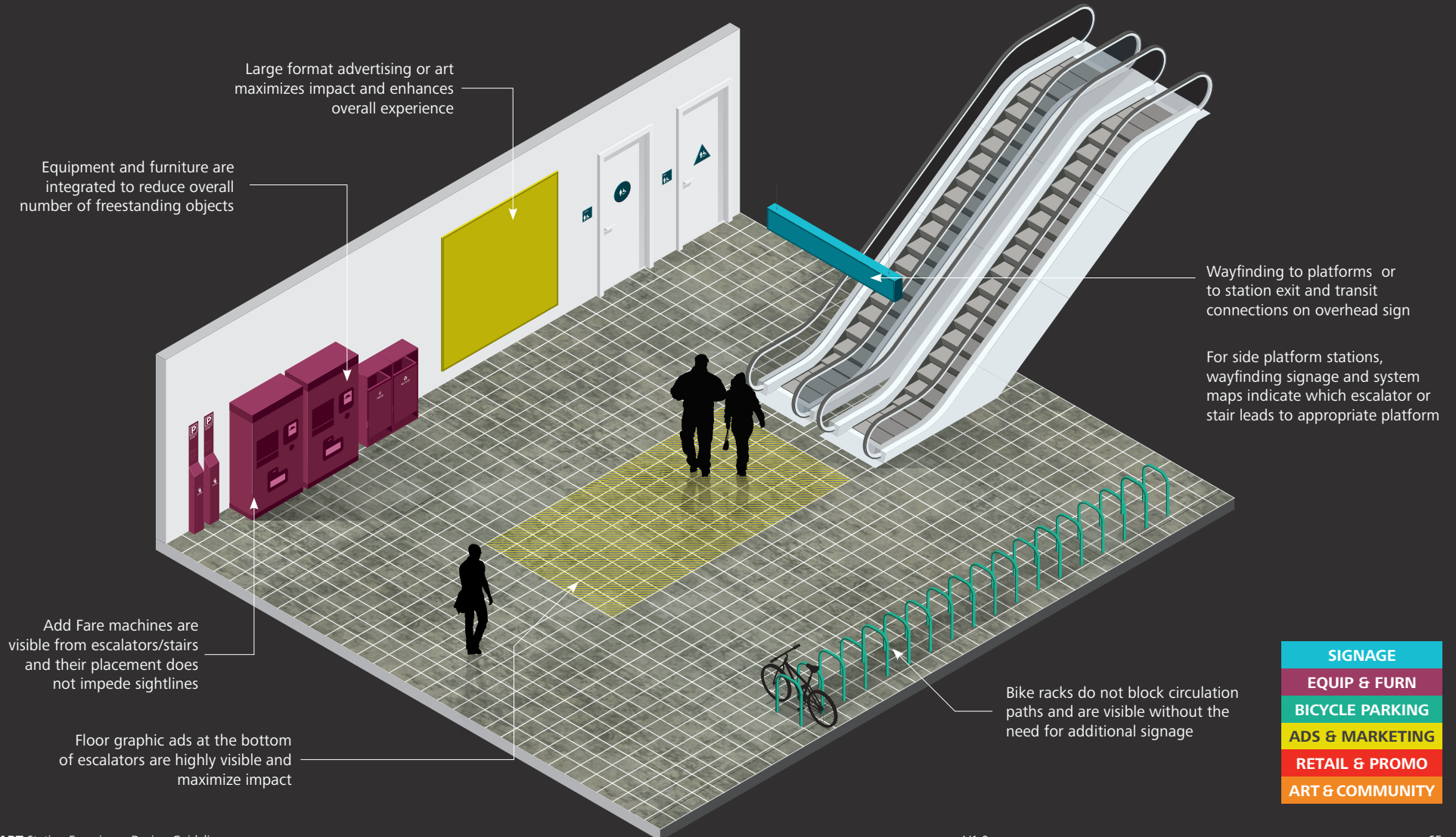
● PRIORITY		○ SECONDARY		○ TERTIARY		✕ DISCOURAGED						
SIGNAGE		EQUIP & FURN		BIKE		ADS & MARKETING		RETAIL		ART & COMMUNITY		
✕	●	●	○	○	○	○	○	○	○	✕	✕	
Station/BART ID	Wayfinding/Maps	Safety/Regulatory	Other System Info	Real-Time Info	Transit-Related Eq	Seating	Waste Receptacles	Bicycle Parking	BART Marketing	Small-Format Ads	Large-Format Ads	
										✕	✕	
										Floor Graphic Ads	Permanent	Temporary
										Permanent Art	Temp Art & Exhibits	Eg Perf For/Events
										Sm Perf For/Busing	First Amd/Comm	





## GUIDANCE FOR STATION ZONES

### 3.7 Paid Area Circulation



## GUIDANCE FOR STATION ZONES

### 3.7 Paid Area Circulation

1. Furniture is organized and placed in a way that does not impede traffic flow or decision making.

2. Large format, immersive advertising maximizes revenue and enhances overall experience.

3. Wayfinding to platforms on overhead sign. Potential for dynamic signage/information dependent upon station capacity needs.

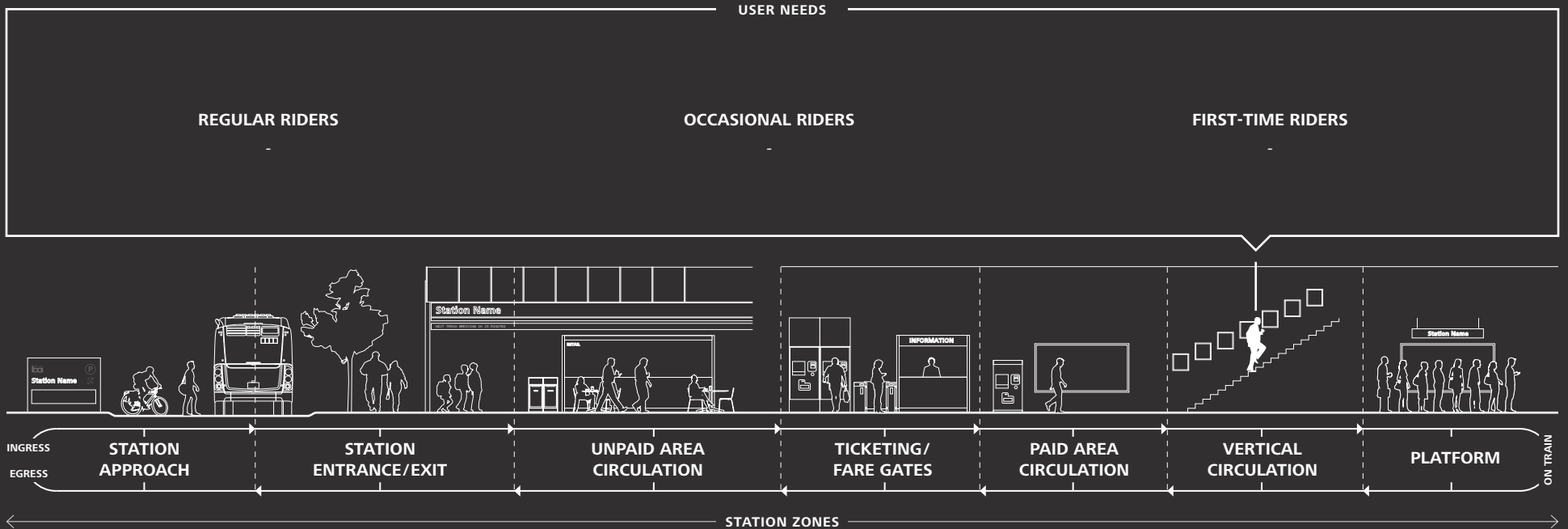


Rendering is for illustrative purposes only.  
Not a final approved design.

# 3.8 Vertical Circulation

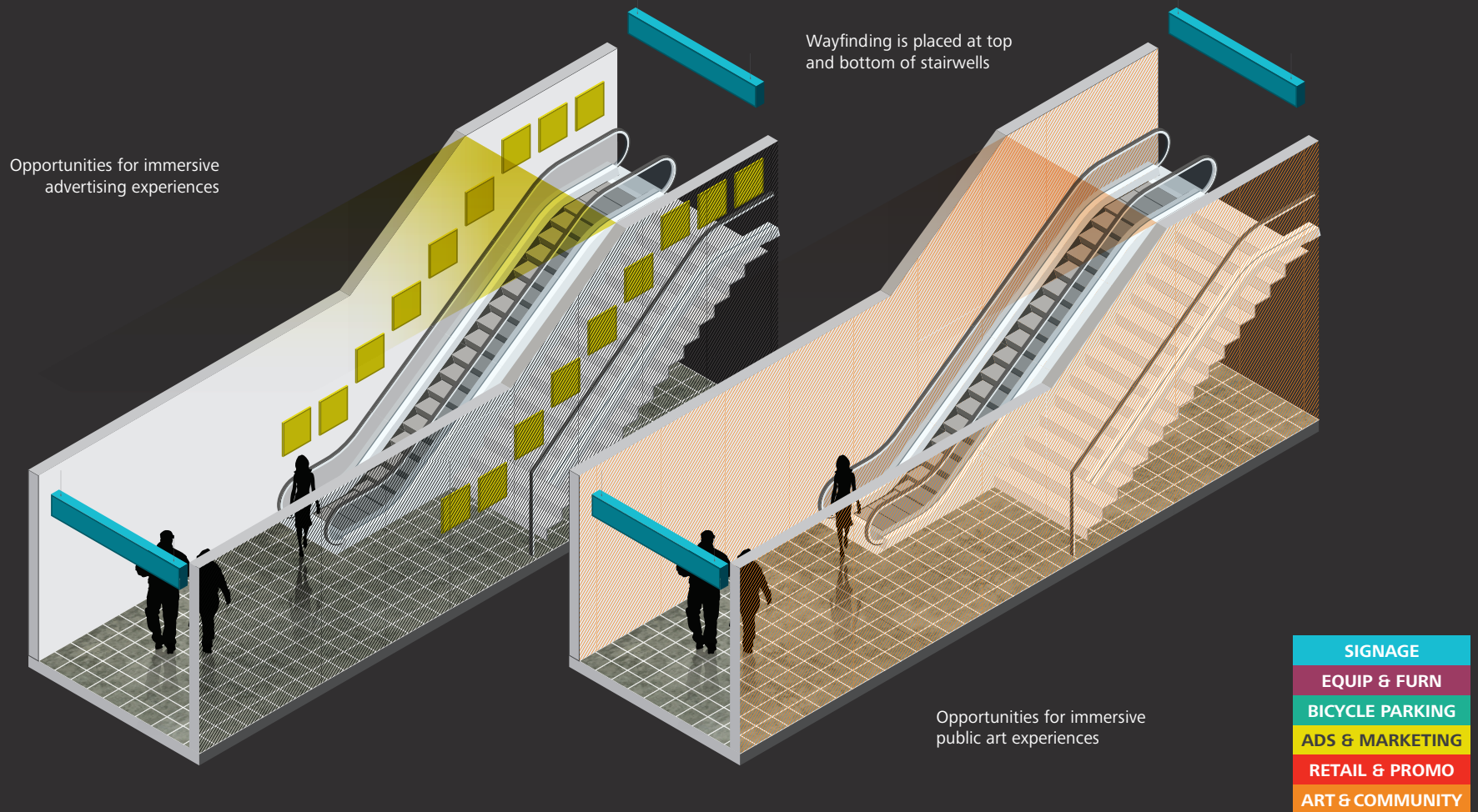
The Vertical Circulation zone includes single-choice circulation in both unpaid and paid areas. As no decisions related to the transit journey need to be made within this zone, amenities that enhance the customer experience and do not impede movement are encouraged.

	PRIORITY		SECONDARY		TERTIARY		DISCOURAGED	
	●	○	●	○	○	○	×	×
SIGNAGE	●	○	○	○	○	○	○	○
EQUIP & FURN	○	○	○	○	○	○	○	○
BIKE	○	○	○	○	○	○	○	○
ADS & MARKETING	○	○	○	○	○	○	○	○
RETAIL	○	○	○	○	○	○	○	○
ART & COMMUNITY	○	○	○	○	○	○	○	○
Station/BART ID	○	○	○	○	○	○	○	○
Wayfinding/Maps	○	○	○	○	○	○	○	○
Safety/Regulatory	○	○	○	○	○	○	○	○
Other System Info	○	○	○	○	○	○	○	○
Real-Time Info	○	○	○	○	○	○	○	○
Transit-Related Eq	○	○	○	○	○	○	○	○
Seating	○	○	○	○	○	○	○	○
Waste Receptacles	○	○	○	○	○	○	○	○
Bicycle Parking	○	○	○	○	○	○	○	○
BART Marketing	○	○	○	○	○	○	○	○
Small-Format Ads	○	○	○	○	○	○	○	○
Large-Format Ads	○	○	○	○	○	○	○	○
Floor Graphic Ads	○	○	○	○	○	○	○	○
Permanent	○	○	○	○	○	○	○	○
Temporary	○	○	○	○	○	○	○	○
Permanent Art	○	○	○	○	○	○	○	○
Temp Art & Exhibits	○	○	○	○	○	○	○	○
Eq Perfor/Events	○	○	○	○	○	○	○	○
Sm Perfor/Bushing	○	○	○	○	○	○	○	○
First Amd/Comm	○	○	○	○	○	○	○	○





3.8 Vertical Circulation





### 3.8 Vertical Circulation

1. Immersive advertising maximizes revenue and enhances overall experience.



Rendering is for illustrative purposes only.  
Not a final approved design.



### 3.8 Vertical Circulation

1. Immersive public art creates a unique station identity and enhances overall experience.

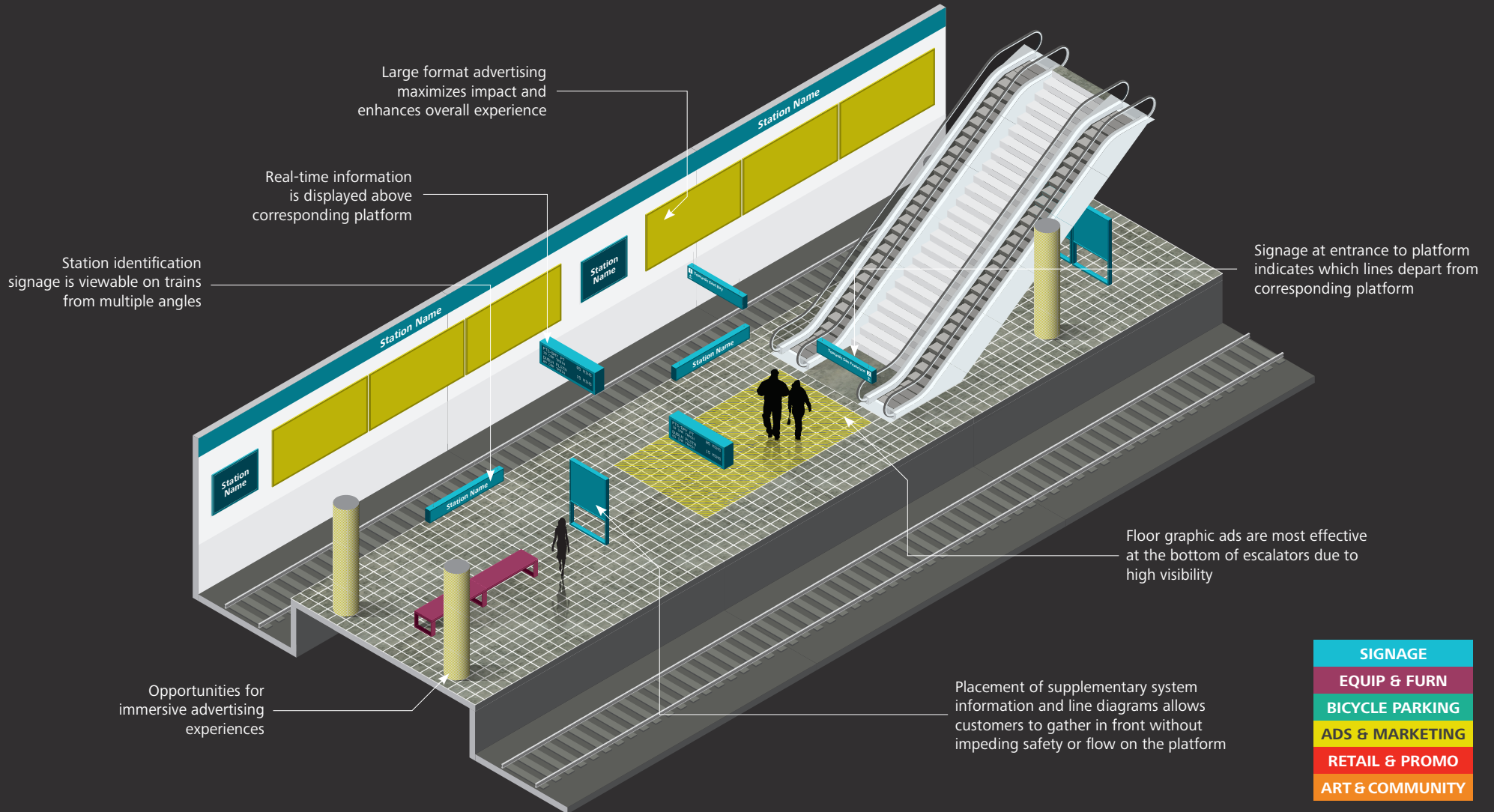


Rendering is for illustrative purposes only.  
*Not a final approved design.*

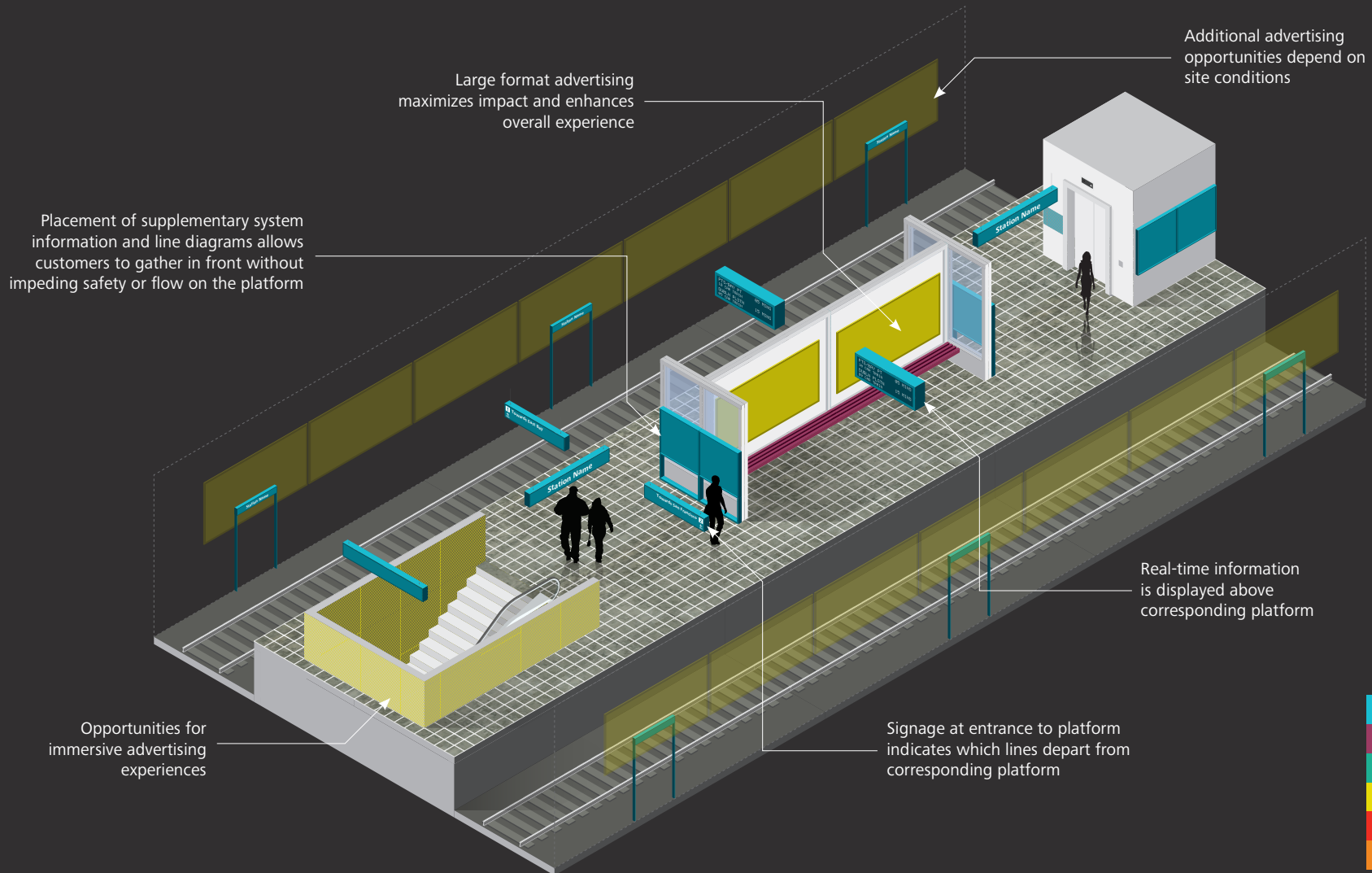




### 3.9 Platform Underground Station

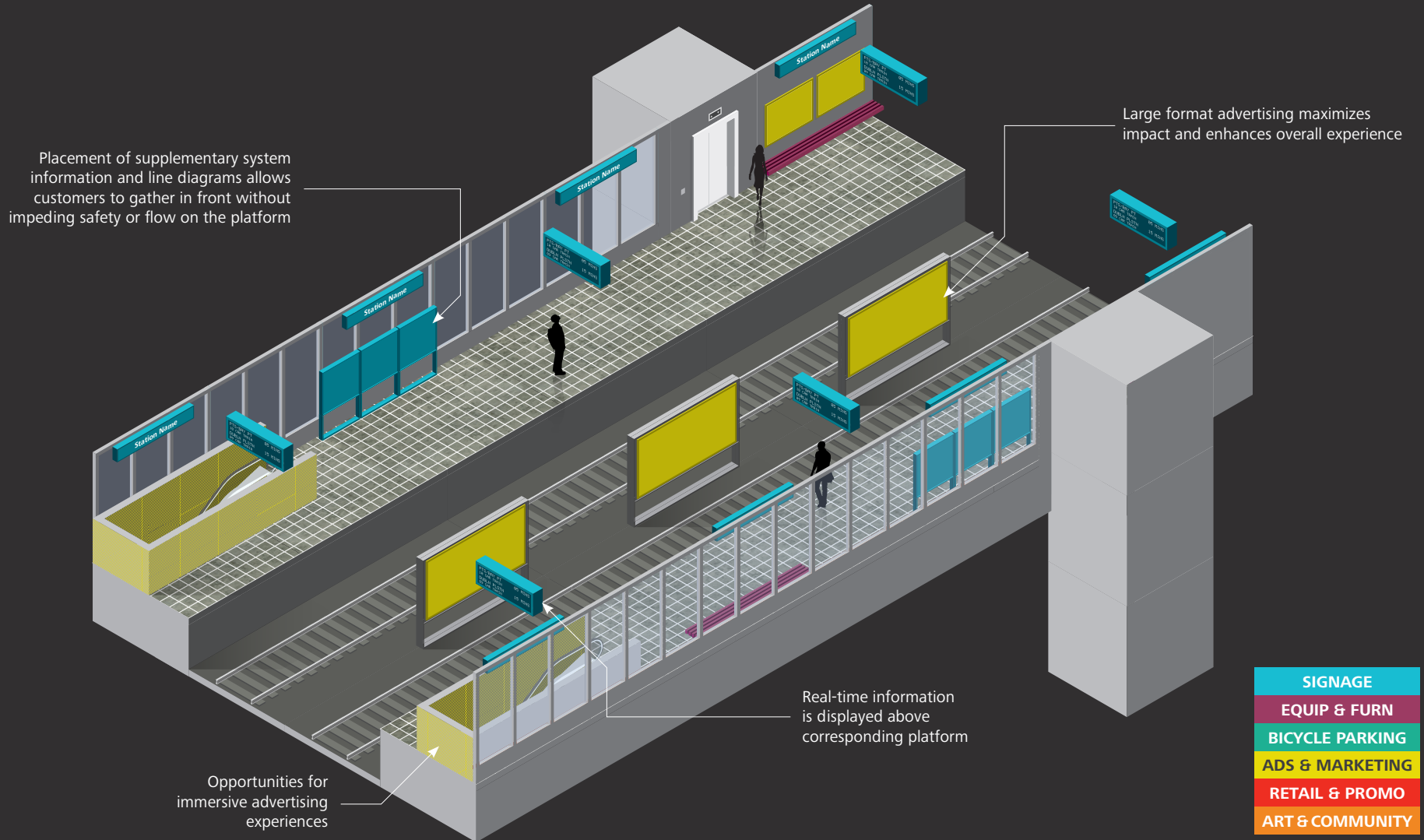


### 3.9 Platform Elevated Station Centered





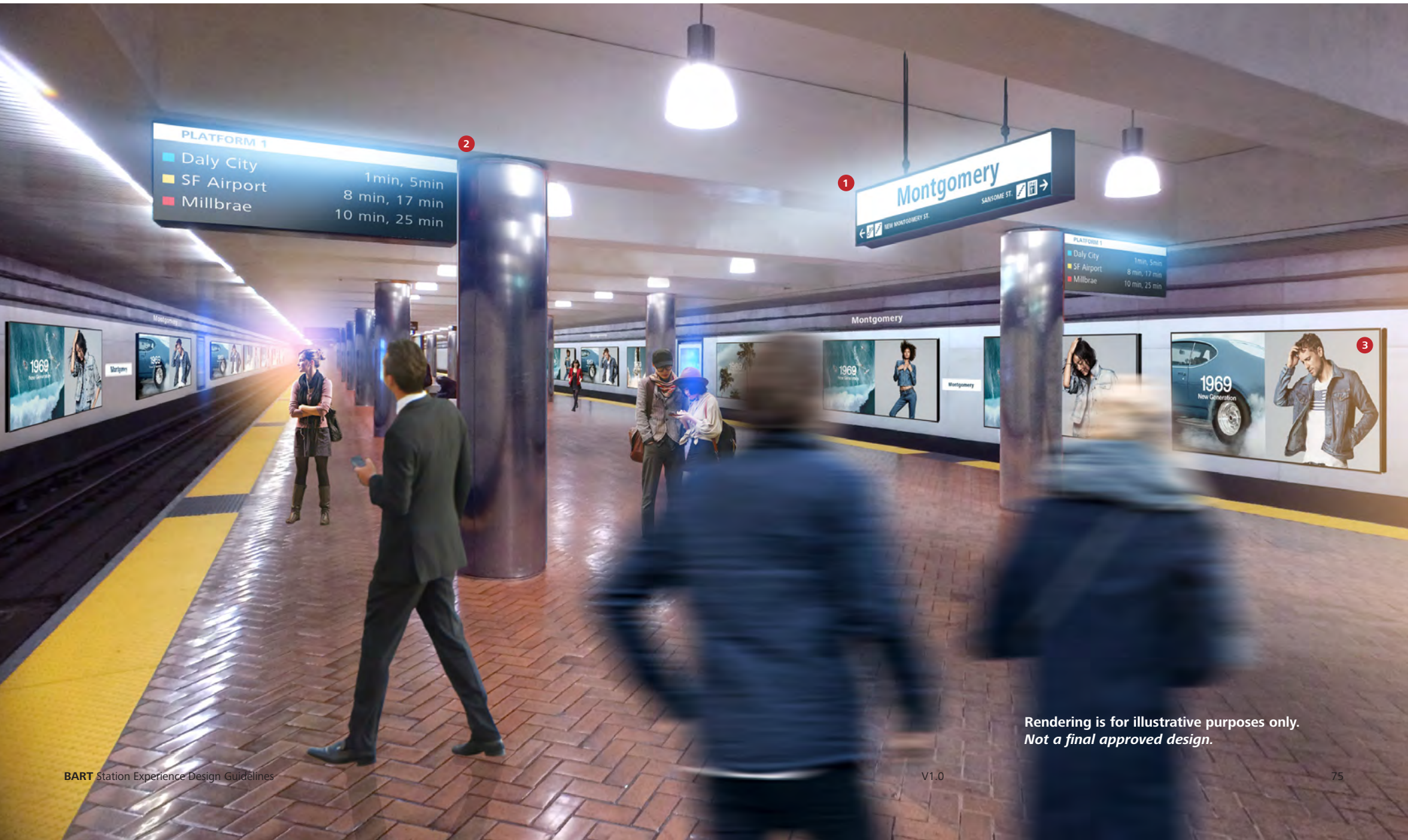
3.9 Platform Elevated Station Side



## GUIDANCE FOR STATION ZONES

### 3.9 Platform Underground Station

1. Overhead signage clearly indicates station name and corresponding wayfinding elements towards exits and elevators.
2. Real-time information is displayed above corresponding platform.
3. Large format advertising maximizes impact and enhances overall experience. Opportunities for immersive advertising experiences.



Rendering is for illustrative purposes only.  
Not a final approved design.



### 3.9 Platform Elevated Station Centered

1. Line diagrams at entry points to platform orient passengers to the correct side.
2. Real-time information is displayed above corresponding platform.
3. Large format, immersive advertising maximizes impact and enhances overall experience.
4. Furniture and equipment is organized and placed in a way that does not impede traffic flow and decision making.



Rendering is for illustrative purposes only.  
Not a final approved design.



## GUIDANCE FOR STATION ZONES

### 3.9 Platform Elevated Station Side

1. Real-time information is displayed above corresponding platform.

2. Large format advertising maximizes impact and enhances overall experience.

3. Overhead signage clearly indicates station name and corresponding wayfinding elements towards exits and elevators.

4. Furniture and equipment is organized and placed in a way that does not impede traffic flow and decision making.





# 4.0

## Detailed Guidelines for Elements & Amenities

4.1	How to Use This Section	79
4.2	Signage	80
4.3	Equipment & Furniture	85
4.4	Bicycle Parking	88
4.5	Advertising & Marketing	90
4.6	Retail & Promotional Stands	96
4.7	Art & Community Uses	99

# 4.1 How to Use This Section

This section is organized by elements and amenities and provides guidance on placement and hierarchy. A summary page provides an overview for each category of elements and amenities. This is followed by detailed guidance with representative images of "dos" and "don'ts."

DETAILED GUIDELINES FOR ELEMENTS & AMENITIES

## 4.2 Signage

● PRIORITY ○ SECONDARY ○ TERTIARY ✗ NOT PERMITTED

	STATION APPROACH	STATION ENTRANCE/EXIT	IMBIO AREA CIRCULATION	TICKETING FAREGATES	PAID AREA CIRCULATION	VERTICAL CIRCULATION	PLATFORM
Station/BART Identification	●	●	✗	●	✗	✗	●
Wayfinding/Map	●	○	○	●	●	●	●
Wayfinding/Platform	●	●	●	●	●	●	●
Clear Access Information	○	○	○	○	○	○	○
Real-time Information	○	○	○	●	○	✗	●

**KEY DESIGN PRINCIPLES & GUIDELINES**

**1.1** Consider customer needs, especially those of infrequent or new customers, within the context of the complete transit customer journey as a starting point for all design.

**1.2** Provide passenger amenities and visual media in stations based on established presentation of customer needs.

**2.1** Design and locate customer amenities and visual media to be easy to notice or request and accessible to everyone.

**3.1** Design and locate customer amenities and visual media to accommodate extreme crowding and support smooth and efficient emergency egress.

**4.1** Use the BART logo and colors (primary and secondary) in a consistent manner across station amenities.

**4.2** Consistently use a family of common fixtures, materials, finishes, allowing for exceptions for variation where custom or unique elements are integral to the station's individual design narrative.

**5.1** Clearly organize amenities, fixtures, and equipment.

**5.2** Minimize clutter.

**5.3** Reflect and control ad hoc, poorly designed, or non-permanent signage, fixtures, furniture or media.

**6.1** Provide infrastructure for visible and emergency messaging.

**6.2** Provide clear signage and announcements that are accessible.

**8.1** Design station fixtures (screens, power, communications equipment) to be able to add additional amenities early and efficiently over time.

**REFERENCE DOCUMENTS**

- BART Communications Standards Guide
- BIS Design Criteria – Architecture – General
- BIS Design Criteria – Architecture – Passenger Stations (Vol. 2), Sec. 4.7.1
- BIS Design Criteria – Wayfinding and Signage

BART Station Experience Design Guidelines | 11.1

DETAILED GUIDELINES FOR ELEMENTS & AMENITIES

## 4.2 Signage

**4.2.1** Station identification signage should be visible and located in such a way to make stations highly visible from the surrounding environment. Station identification, and most importantly the BART logo or other transit icons, should be visible from trains approximately half a block away, or about 150 feet, primarily within-oriented signs should be visible from further away.

**4.2.2** Station amenities should be highly BART-branded with consistent, iconic station identification signage. Other components or signage types should be either a reasonable distance from either side of the entrance.

**4.2.3** Signage should fit completely on the surface on which it is mounted, or be hung permanently from the ceiling. Hanging banners should only be permitted in emergency circumstances, and should be replaced as soon as possible with permanent signage.

**4.2.4** Station identification signage should be visible and located in such a way to make stations highly visible from the surrounding environment. Station identification, and most importantly the BART logo or other transit icons, should be visible from trains approximately half a block away, or about 150 feet, primarily within-oriented signs should be visible from further away.

**4.2.5** Station amenities should be highly BART-branded with consistent, iconic station identification signage. Other components or signage types should be either a reasonable distance from either side of the entrance.

**4.2.6** Signage should fit completely on the surface on which it is mounted, or be hung permanently from the ceiling. Hanging banners should only be permitted in emergency circumstances, and should be replaced as soon as possible with permanent signage.

BART Station Experience Design Guidelines | 11.2

### ELEMENT OR AMENITY OVERVIEW

The overview describes what is included in the category and reiterates the prioritization of the element or amenity at each station zone. This page also lists high-level guidance and any reference documents that may have further guidelines.

### REPRESENTATIVE IMAGES

The representative images provide an example of how the guidelines have been implemented correctly and incorrectly. The images used include both BART stations and stations in other transit systems.

- ✓ Indicates compliance with guideline
- ✗ Indicates inconsistency with guideline



# 4.2 Signage

● PRIORITY    ◉ SECONDARY    ○ TERTIARY    ✕ NOT PERMITTED

		STATION APPROACH	STATION ENTRANCE/EXIT	UNPAID AREA CIRCULATION	TICKETING/ FAREGATES	PAID AREA CIRCULATION	VERTICAL CIRCULATION	PLATFORM
SIGNAGE	Station/BART Identification	●	●	✕	●	✕	✕	●
	Wayfinding/Maps	●	◉	●	●	●	●	●
	Safety/Regulatory	●	●	●	●	●	●	●
	Other System Information	○	○	◉	○	○	○	◉
	Real-Time Information	○	◉	○	●	○	✕	●

**KEY DESIGN PRINCIPLES & GUIDELINES**

<b>Usability</b>	<b>1.a</b>	Consider customer needs, especially those of infrequent or new customers, within the context of the complete transit customer journey as a starting point for all design.
	<b>1.b</b>	Provide passenger amenities and visual media in stations based an established prioritization of customer needs.
<b>Operability</b>	<b>2.b</b>	Design and locate customer amenities and visual media to be easy to clean or replace and accessible to maintain.
<b>Safety</b>	<b>3.a</b>	Design and locate customer amenities and visual media to accommodate extreme crowding and support smooth and efficient emergency egress.
<b>Unity</b>	<b>4.d</b>	Use the BART logo and colors (primary and secondary) in a consistent manner across station amenities.
	<b>4.e</b>	Consistently use a family of common fixtures, materials, finishes, allowing for exceptions for variation where custom or unique elements are integral to the station’s individual design narrative.
<b>Simplicity</b>	<b>5.a</b>	Cleanly organize amenities, fixtures, and equipment.
	<b>5.c</b>	Minimize clutter.
	<b>5.d</b>	Restrict and control ad-hoc, poorly-designed, or non-permanent signage, fixtures, furniture or media.
<b>Flexibility</b>	<b>8.a</b>	Provide infrastructure for variable and emergency messaging.
	<b>8.b</b>	Provide static signage and advertising that is easily updateable.
	<b>8.c</b>	Design station features (chases, power, communications equipment) to be able to add additional amenities easily and discreetly over time.



**REFERENCE DOCUMENTS**

- BART Communications Standards Guide
- BFS Design Criteria – Architecture – General
- BFS Design Criteria – Architecture – Passenger Stations (Sec. 2, Sec. 4.7)
- BFS Design Criteria - Wayfinding and Signage

## 4.2 Signage



**IMAGE:** Copenhagen Metro  
Brightly colored identification sign makes transit stations visible from the surrounding environment.



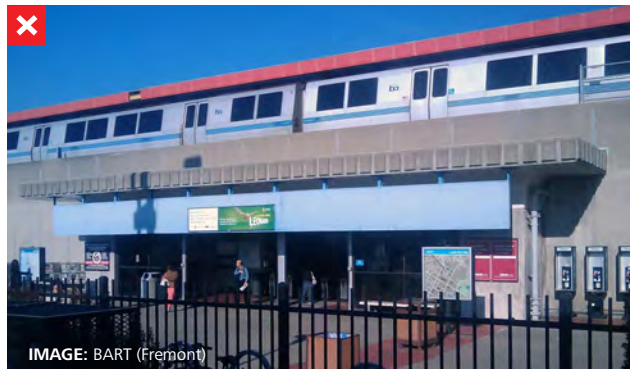
**IMAGE:** BART (19th St./Oakland)  
Clear, brand-compliant use of BART logo displayed on station entrance strengthens BART brand.



**IMAGE:** BART (Warm Springs)  
Permanent signs hung judiciously from ceiling, preserving sightlines and architecture.



**IMAGE:** Berlin S-Bahn  
Large transit icon is placed in highly visible locations to serve both pedestrians and vehicles.



**IMAGE:** BART (Fremont)  
**DISCOURAGED:** No consistent branded entrance treatment; other cluttered elements detract from entry experience.



**IMAGE:** BART (MacArthur)  
**DISCOURAGED:** Banners placed indefinitely at stations, serving critical wayfinding functions.

↑  
4.2.1. Station Identification signage should be scaled and located in such a way to make stations highly visible from the surrounding environment. Station identification, and most importantly the BART logo or other transit icon, should be visible from from approximately half a block away, or about 150 feet; primarily vehicle-oriented signs should be visible from further away.

↑  
4.2.2. Station entrances should be highly BART-branded with consistent, iconic station identification signage. Other components or signage types should be offset a reasonable distance from either side of the entrance.

↑  
4.2.3. Signage should fit completely on the surface on which it is mounted, or be hung permanently from the ceiling. Hanging banners should only be permitted in extenuating circumstances, and should be replaced as soon as possible with permanent signage.



## 4.2 Signage

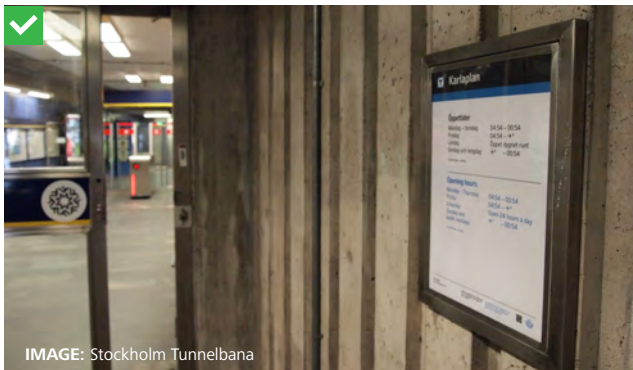


IMAGE: Stockholm Tunnelbana

Regulatory signage is displayed consistently at entrances points.



IMAGE: Kuala Lumpur LRT

Station agent booth regulatory signage is integrated, preserving sight lines and architecture.



IMAGE: Stockholm Tunnelbana

Real time information displayed at fare gates is integrated, and is large and simple enough to be seen from a distance.



IMAGE: BART (Richmond)

DISCOURAGED: Uncoordinated, non-standardized scattered regulatory signage.



IMAGE: BART (Richmond)

DISCOURAGED: Ad-hoc, disorganized station agent booth signage.



IMAGE: Singapore MRT

Real time screens with more complex information should be displayed off to the side, not obstructing paths of travel.

↑  
4.2.4. Establish consistent formats and sizes for regulatory signage that can be modified easily when additional information needs to be added.

↑  
4.2.5. Integrate messaging into a single sign rather than having multiple small signs. Restrict regulatory signage on the station agent booth to a small, defined area that doesn't obstruct sight lines.

↑  
4.2.6. Provide real time signage at fare gates. If possible, integrate real time signage with static signage to avoid multiple elements and the potential for alternative messaging in the event of service disruptions.



## 4.2 Signage



IMAGE: Singapore MRT

Consistent permanent cases for freestanding signage.



IMAGE: Budapest Metro

Real time information displayed in the path of travel should be able to be taken in instantly.



IMAGE: New York City Subway

Line diagrams showing the stations accessible from a platform should be displayed to complement platform system maps.



IMAGE: BART (Warm Springs)

DISCOURAGED: Low quality signage solutions used indefinitely.



IMAGE: Toronto PATH

DISCOURAGED: Complex real time displays in circulation paths; duplicative real time digital screens.



IMAGE: Kuala Lumpur LRT

Line digrams should be displayed at key decision points and are especially helpful at center platforms.

↑  
4.2.7. Signs should be made of a consistent materials. If a different materia is used, signs should adhere to graphic standards to appear consistent with the brand and to avoid a temporary appearance.

↑  
4.2.8. Real time signage should be designed as simply as possible to allow next train information to be taken in an instant by regular and new riders while moving along their regular path of travel.

↑  
4.2.9. Provide passengers the information they need at key decision points. For example, line diagrams showing which stations are accessible from each platform can be provided at the points where customers must make a choice on which way to proceed.

## 4.2 Signage



IMAGE: Stockholm Tunnelbana

Digital signage should be designed to support changes in station circulation.



IMAGE: Copenhagen S-Tog

Real time and digital information displayed throughout the network should follow the same graphic conventions.



IMAGE: Transport for London

Interactive digital screens can assist with community wayfinding.



IMAGE: Hong Kong MTR

Digital signs should enable display of service disruption or other important system announcements.

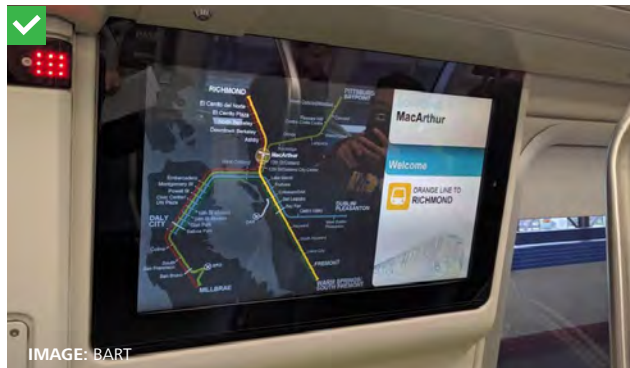


IMAGE: BART

Onboard real time digital screens in BART's Fleet of the Future follow BART Communications conventions.



IMAGE: New York City Subway

Interactive digital screens can display points of interest accessible from the transit network.

↑  
4.2.10. Digital signage should be designed to display important customer announcements and accommodate changes to customer circulation.

↑  
4.2.11. The locations and formats of all digital information screens (real time regional information, real time BART information, platform arrival information) in stations should be consistent and aligned and reflect BART branding and regional wayfinding conventions.

↑  
4.2.12. Interactive display screens may be used to display additional non-essential system and area wayfinding information for customer convenience.

# 4.3 Equipment & Furniture

● PRIORITY    ○ SECONDARY    ○ TERTIARY    ✕ NOT PERMITTED

		STATION APPROACH	STATION ENTRANCE/EXIT	UNPAID AREA CIRCULATION	TICKETING/ FAREGATES	PAID AREA CIRCULATION	VERTICAL CIRCULATION	PLATFORM
EQUIP. & FURNITURE	Transit-Related Equipment	○	○	○	●	●	✕	○
	Seating	○	○	✕	✕	○	✕	●
	Waste Receptacles	●	○	●	○	●	✕	●

KEY DESIGN PRINCIPLES & GUIDELINES	
<b>Usability</b>	<b>1.a</b> Consider customer needs, especially those of infrequent or new customers, within the context of the complete transit customer journey as a starting point for all design.
	<b>1.b</b> Provide passenger amenities and visual media in stations based an established prioritization of customer needs.
	<b>1.c</b> Provide sufficient space for smooth and direct passenger movement.
	<b>1.d</b> Apply principles of universal design, accommodating the widest possible range of users, including users with disabilities, non-native English speakers, and people of all ages.
<b>Operability</b>	<b>2.a</b> Design facilities to optimize the effectiveness and comfort of BART staff.
	<b>2.b</b> Design and locate customer amenities and visual media to be easy to clean or replace and accessible to maintain.
	<b>2.c</b> Provide adequate and convenient equipment storage areas so that all maintenance equipment and miscellaneous items can be kept out of public sight.
<b>Safety</b>	<b>3.a</b> Design and locate customer amenities and visual media to accommodate extreme crowding and support smooth and efficient emergency egress.
<b>Unity</b>	<b>4.b</b> Use high quality, durable materials that exemplify excellence, refinement, and permanence.
	<b>4.e</b> Consistently use a family of common fixtures, materials, finishes, allowing for exceptions for variation where custom or unique elements are integral to the station’s individual design narrative.
<b>Simplicity</b>	<b>5.a</b> Cleanly organize amenities, fixtures, and equipment.
	<b>5.c</b> Minimize clutter.
<b>Flexibility</b>	<b>7.c</b> Design station features (chases, power, communications equipment) to be able to add additional amenities easily and discreetly over time.



**REFERENCE DOCUMENTS**

- BART Communications Standards Guide
- BFS Design Criteria – Architecture – General
- BFS Design Criteria – Architecture – Passenger Stations (Sec. 2, Sec. 3.4, Sec. 4, Sec. 6, Sec. 13)
- American with Disabilities Act (ADA), 1990
- Americans with Disabilities Act Accessibility Guidelines (ADAAG)



## 4.3 Equipment & Furniture



IMAGE: London Underground

Standardized, modular equipment and hardware contribute to a clean, branded aesthetic and are easy to modify over time.



IMAGE: Toronto Union-Pearson Express

Ticket vending machines are integrated into wall alcoves.



IMAGE: Copenhagen Metro

Equipment, wayfinding, system information, and other amenities are integrated into a series of standard panels in ticketing areas.



IMAGE: London Underground

Iconic, standardized seating can enhance the system identity.



IMAGE: BART (El Cerrito del Norte)

DISCOURAGED: Freestanding ticket vending machines and other equipment arranged haphazardly.



IMAGE: Seattle Sound Transit

System marketing is prominently displayed near ticketing areas in permanent frames.

↑  
4.3.1. BART equipment and furniture should maintain a common, sleek aesthetic that uses common materials, ties together all stations, and is consistent with BART's brand.

↑  
4.3.2. Ticket vending machines and addfare machines should be integrated into walls or clustered in groups. Where possible, common signage should be provided to integrate multiple elements.

↑  
4.3.3. Areas near ticket vending machines, including empty vaults, should be used to display standard BART marketing, communications, and promotions.

## 4.3 Equipment & Furniture



IMAGE: BART (Fruitvale)

Simple, wood benches are a common feature of many BART stations that tie together a system identity.



IMAGE: Budapest Metro

High quality receptacles should be easy to use and clean.



IMAGE: Budapest Metro

Ticket vending machine signage is organized and aligned.



IMAGE: Copenhagen S-Tog

Benches, garbage receptacles and other system furniture can be integrated and be of the same design family.



IMAGE: BART (24th St./Mission)

DISCOURAGED: Non-matching, damaged, or redundant garbage receptacles.



IMAGE: BART

DISCOURAGED: Ad-hoc, non-standardized, non-aligned signage on equipment.

↑  
4.3.4. A common family of simple, durable seating should extend throughout the BART district, including variations that correspond to particular contexts (benches in intermodal areas, benches at platforms, benches in concourse areas). Customized benches at individual stations may be allowed if there is a strong design basis in the surrounding context to do so.

↑  
4.3.5. A common set of high-quality waste receptacles should be deployed throughout the district. These units should be carefully placed to minimize litter accumulation on floors while integrating with station architecture and other amenities.

↑  
4.3.6. Where individual signs must be attached to ticket machines, they should be neatly organized and be aligned across all machines.

# 4.4 Bicycle Parking

● PRIORITY   ● SECONDARY   ○ TERTIARY   ✕ NOT PERMITTED

	STATION APPROACH	STATION ENTRANCE/EXIT	UNPAID AREA CIRCULATION	TICKETING/ FAREGATES	PAID AREA CIRCULATION	VERTICAL CIRCULATION	PLATFORM
BIKE Bicycle Parking	●	✕	○	✕	○	✕	✕

KEY DESIGN PRINCIPLES & GUIDELINES	
<b>Usability</b>	<b>1.a</b> Consider customer needs, especially those of infrequent or new customers, within the context of the complete transit customer journey as a starting point for all design.
	<b>1.b</b> Provide passenger amenities and visual media in stations based an established prioritization of customer needs.
	<b>1.c</b> Provide sufficient space for smooth and direct passenger movement.
<b>Safety</b>	<b>3.b</b> Minimize opportunities for graffiti, vandalism, loitering, or illicit behavior.
<b>Unity</b>	<b>4.a</b> Exemplify design excellence and clear design intent in all station features visible to passengers.
	<b>4.b</b> Use high quality, durable materials that exemplify excellence, refinement, and permanence.
	<b>4.e</b> Consistently use a family of common fixtures, materials, finishes, allowing for exceptions for variation where custom or unique elements are integral to the station’s individual design narrative.
<b>Simplicity</b>	<b>5.a</b> Cleanly organize amenities, fixtures, and equipment.



**REFERENCE DOCUMENTS**

- BART Multimodal Access Design Guidelines
- BART Bicycle Capital Plan
- BFS Design Criteria – Architecture – General
- BFS Design Criteria – Architecture – Passenger Stations (Sec. 2, Sec. 4.7)



## 4.4 Bicycle Parking



IMAGE: BART (El Cerrito Plaza)

Bicycle lockers minimize area for hiding, and are located convenient to bicycle paths.



IMAGE: BART (Glen Park)

Simple interior bicycle racks do not conflict with circulation paths or block sightlines.



IMAGE: BART (Embarcadero)

Bicycle station is integrated into the station architecture and includes placemaking elements.



IMAGE: BART (Pleasant Hill)

Rows of bicycle lockers arranged to prevent dead ends or unmonitored areas.



IMAGE: BART (Lake Merritt)

DISCOURAGED: Bicycle parking should not block public art or notable architectural features.



IMAGE: Copenhagen S-Tog

Bike station may include retail component.

↑  
4.4.1. Bicycle lockers should be located in exterior areas outside of major circulation paths. Placement should minimize opportunities for hiding or loitering.

↑  
4.4.2. A standard, simple set of bicycle racks should be deployed across the BART district that integrates with BART's aesthetic. Multiple styles of racks at the same station is highly discouraged. Bike racks should be appropriately offset from public art or notable architectural features.

↑  
4.4.3. Bicycle stations should generally follow the same placement guidelines as retail:

- Integrate into existing walls or structures.
- Do not block major circulation paths or views of the station entrance.

# 4.5 Advertising & Marketing

● PRIORITY   ● SECONDARY   ○ TERTIARY   ✕ NOT PERMITTED

		STATION APPROACH	STATION ENTRANCE/EXIT	UNPAID AREA CIRCULATION	TICKETING/ FAREGATES	PAID AREA CIRCULATION	VERTICAL CIRCULATION	PLATFORM
ADVERTISING & MARKETING	BART Marketing	○	○	○	●	○	●	●
	Small-Format Advertising	○	○	●	○	●	●	●
	Large-Format Advertising	○	✕	●	✕	●	●	●
	Floor Graphic Advertising	✕	○	○	○	○	○	○

### KEY DESIGN PRINCIPLES & GUIDELINES

<b>Usability</b>	<b>1.a</b>	Consider customer needs, especially those of infrequent or new customers, within the context of the complete transit customer journey as a starting point for all design.
	<b>1.b</b>	Provide passenger amenities and visual media in stations based an established prioritization of customer needs.
<b>Simplicity</b>	<b>5.a</b>	Cleanly organize amenities, fixtures, and equipment.
	<b>5.d</b>	Restrict and control ad-hoc, poorly-designed, or non-permanent signage, fixtures, furniture or media.
<b>Context</b>	<b>6.b</b>	Preserve, highlight, and leverage notable or character-defining architectural design and environmental features.
	<b>6.d</b>	Activate underutilized spaces in and around stations with retail, temporary uses, and other programming.
<b>Economy</b>	<b>7.a</b>	Provide opportunities for advertising in stations at appropriate points within the customer journey to optimize revenue options.
	<b>7.c</b>	Design of retail and advertising furniture and equipment should be high quality and should enhance the overall station environment.
	<b>7.d</b>	Explore partnerships with third parties to enhance the design features and upkeep of stations.
	<b>7.e</b>	Explore the use of digital services and media to enhance district revenues.
<b>Flexibility</b>	<b>8.a</b>	Provide infrastructure for variable and emergency messaging.
	<b>8.b</b>	Provide static signage and advertising that is easily updateable.
	<b>8.c</b>	Design station features (chases, power, communications equipment) to be able to add additional amenities easily and discreetly over time.



### REFERENCE DOCUMENTS

- BART Communications Standards Guide
- BART Digital Signage and Infotainment Guidelines
- BFS Design Criteria – Architecture – General
- BFS Design Criteria – Architecture – Passenger Stations (Sec. 2, Sec. 4.7, Sec. 11, Sec. 12)
- BFS Design Criteria - Wayfinding and Signage



## 4.5 Advertising & Marketing



IMAGE: BART (Embarcadero)

Ads are evenly spaced and respect architectural features, including lighting.

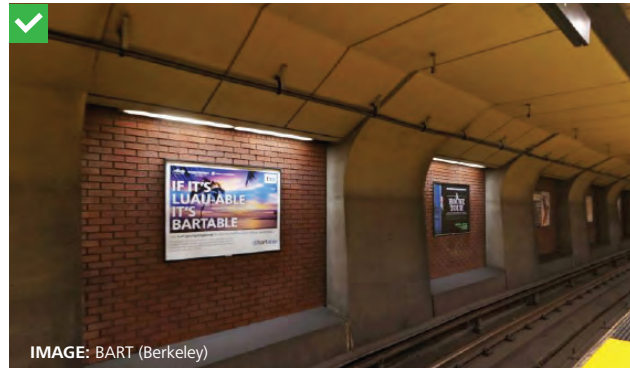


IMAGE: BART (Berkeley)

Ads fit within the spaces provided.



IMAGE: BART (Colma)

Overhead ad that is offset by the appropriate distance from fare gates.



IMAGE: BART (16th St./Mission)

DISCOURAGED: Ad compromises a notable architectural feature and is in discordance with lighting.



IMAGE: BART (Pleasant Hill)

DISCOURAGED: Ad is too large for column.



IMAGE: BART (Lafayette)

DISCOURAGED: Ad directly overhead of fare gates conflicts with signage and entry experience.



### 4.5.1. Advertising should respect the architecture:

- Ads should not cover notable architectural elements or be placed on surfaces where they do not fit
- Ads should not be mounted on top of art or murals



### 4.5.2. Ads should “fit” in the spaces they inhabit.



### 4.5.3. No advertising above fare gates, within 15 feet in front of or behind fare gates. Any overhead signage in this zone should be wayfinding-related.



4.5 Advertising & Marketing



IMAGE: BART (North Concord)

Ads are appropriately offset from station agent booth and fare gates.



IMAGE: BART (Embarcadero)

Ad is appropriately offset from ticketing machines and customer information.



IMAGE: London Underground

Dominant station identification signage over entrances enhances entry experience.



IMAGE: BART (Castro Valley)

DISCOURAGED: Ad conflicts with station agent booth.



IMAGE: BART (Fruitvale)

DISCOURAGED: Advertising dominates the ticketing area, making a confusing area more chaotic.



IMAGE: BART (Ashby)

DISCOURAGED: Advertising dominates the entry experience at the expense of BART brand.

↑  
4.5.4. No advertising on or over station agent booth.

↑  
4.5.5. No advertising above TVMs or transit information displays.

↑  
4.5.6. No advertising above entrance thresholds.  
Station identification and branding should be prominent.

## 4.5 Advertising & Marketing



IMAGE: BART (Pleasant Hill)

High quality direct-application advertising is properly adhered to surface.



IMAGE: BART (Lake Merritt)

Advertising is mounted on glass in a way that maximizes transparency.

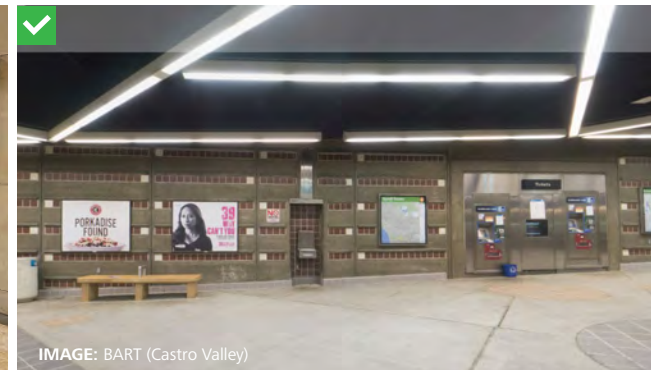


IMAGE: BART (Castro Valley)

Ads are properly offset from other amenities and signage.

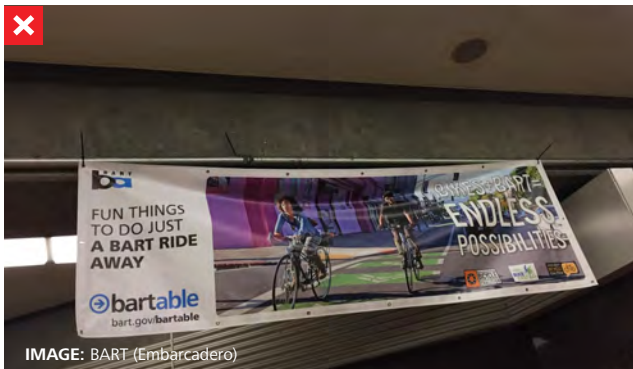


IMAGE: BART (Embarcadero)

DISCOURAGED: Banner hung from the ceiling obstructs openness of station.



IMAGE: BART (Fremont)

DISCOURAGED: Large opaque backing blocks sightlines and unnecessarily covers glass.

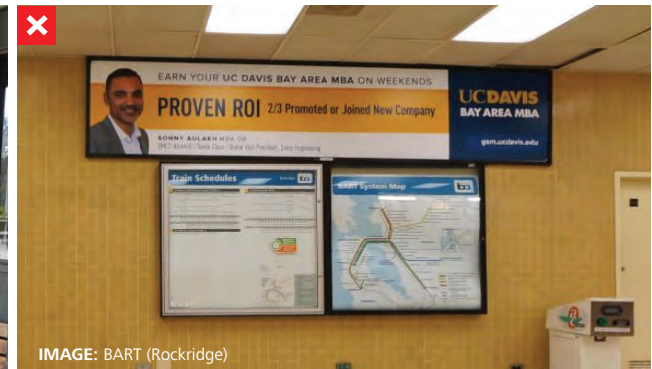


IMAGE: BART (Rockridge)

DISCOURAGED: Ad does not provide sufficient spatial buffer with information display cases.

↑  
4.5.7. Ads should be in frames if possible. If no frame is used, ads should be flat and adhered directly onto a surface. Banners are discouraged; if used, they should be properly secured and hung freely from the ceiling.

↑  
4.5.8. Advertising mounted on glass (e.g. on platform shelters) should maximize the amount of transparency around ad. If possible, design structure to accommodate both glass and advertising.

↑  
4.5.9. Advertising should respect the need for signage, art, wayfinding, retail, and other elements to have sufficient spatial buffers of “breathing space” around them.



## 4.5 Advertising & Marketing



IMAGE: Copenhagen S-Tog

Freestanding ad does not conflict with circulation and creates no hiding space.



IMAGE: BART (Embarcadero)

Overhead ad fits on architectural beam.



IMAGE: Copenhagen Metro

Station architecture and branded signage create a welcoming entry experience.



IMAGE: BART (Montgomery)

DISCOURAGED: Freestanding ad blocks sightlines and creates hiding/loitering space.



IMAGE: BART (Fremont)

DISCOURAGED: Overhead ad does not fit on beam.



IMAGE: BART (Union City)

DISCOURAGED: Views of station architecture from exterior are compromised by advertising.

↑  
4.5.10. Free-standing advertising structures should be avoided. If used they should:

- Be located parallel to direction of travel
- Not create spaces for hiding

↑  
4.5.11. Ads should fit entirely on the surface they are mounted upon. They should not “overhang” when mounted on overhead horizontal architectural beams.

↑  
4.5.12. Large format advertising should not be mounted on the exterior of primary station building.



## 4.5 Advertising & Marketing



IMAGE: Copenhagen Metro

Digital advertising displays should also serve as a platform for system information and promotions.



IMAGE: Toronto Subway

Shared advertising screens may be used as primary means of delivering real time information to customers.



IMAGE: Hong Kong MTR

Digital advertising displays are positioned in line with static advertisements and integrated with the station architecture.



IMAGE: Hong Kong MTR

Screens that display advertising should also be able to display service disruption information, especially in emergencies.



IMAGE: Montreal Metro

Real time information delivered using shared advertising screens should be visible at most times.



IMAGE: Stockholm Tunnelbana

Digital advertising should support smooth passenger movement.

↑  
4.5.13. Digital advertising displays should show BART messaging in the event of an emergency or evacuation. Digital advertising displays should be leveraged to display BART information or marketing.

↑  
4.5.14. If critical customer information, such as real time information, is delivered jointly with digital advertising, dedicated screens or portions of screens should show BART information at most times. BART information should follow BART communications standards.

↑  
4.5.15. Digital displays should be spatially aligned with architectural features, and other signage or advertising displays.

# 4.6 Retail & Promotional Stands

● PRIORITY   ● SECONDARY   ○ TERTIARY   ✕ NOT PERMITTED

		STATION APPROACH	STATION ENTRANCE/EXIT	UNPAID AREA CIRCULATION	TICKETING/ FAREGATES	PAID AREA CIRCULATION	VERTICAL CIRCULATION	PLATFORM
RETAIL	Permanent	○	✕	○	✕	✕	✕	✕
	Temporary	○	✕	○	✕	✕	✕	✕

KEY DESIGN PRINCIPLES & GUIDELINES	
<b>Usability</b>	<b>1.a</b> Consider customer needs, especially those of infrequent or new customers, within the context of the complete transit customer journey as a starting point for all design.
	<b>1.b</b> Provide passenger amenities and visual media in stations based an established prioritization of customer needs.
	<b>1.c</b> Provide sufficient space for smooth and direct passenger movement.
<b>Operability</b>	<b>2.b</b> Design and locate customer amenities and visual media to be easy to clean or replace and accessible to maintain.
<b>Safety</b>	<b>3.a</b> Design and locate customer amenities and visual media to accommodate extreme crowding and support smooth and efficient emergency egress.
<b>Unity</b>	<b>4.b</b> Use high quality, durable materials that exemplify excellence, refinement, and permanence.
<b>Simplicity</b>	<b>5.a</b> Cleanly organize amenities, fixtures, and equipment.
<b>Context</b>	<b>6.d</b> Activate underutilized spaces in and around stations with retail, temporary uses, and other programming.
<b>Economy</b>	<b>7.b</b> Provide retail in stations appropriate points within the customer journey in a way that does not impede passenger flow, sightlines, or station operations.
	<b>7.c</b> Design of retail and advertising furniture and equipment should be high quality and should enhance the overall station environment.



**REFERENCE DOCUMENTS**

- BART Station Retail Design and Development Standard (contact BART Real Estate Department)
- BFS Design Criteria – Architecture – General
- BFS Design Criteria – Architecture – Passenger Stations (Sec. 2, Sec. 4.7)

## 4.6 Retail & Promotional Stands



IMAGE: Montreal Metro

Retail area is kept to a defined zone that does not conflict with circulation or transportation operation.



IMAGE: Berlin (S-Bahn)

Freestanding retail kiosks are made of high quality transparent materials and preserve sightlines.



IMAGE: London Underground

Retail activates the public realm with window displays and open counters oriented outward.

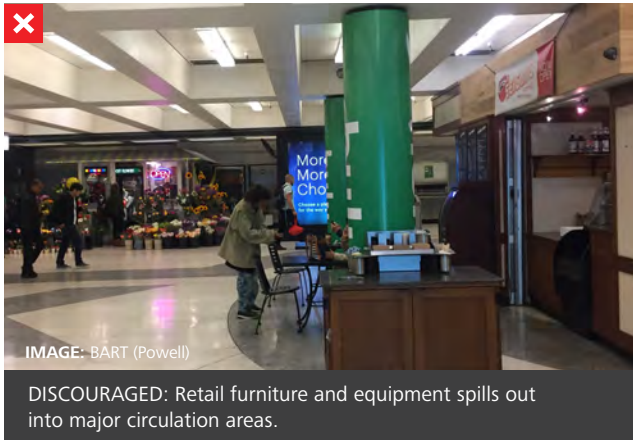


IMAGE: BART (Powell)

DISCOURAGED: Retail furniture and equipment spills out into major circulation areas.

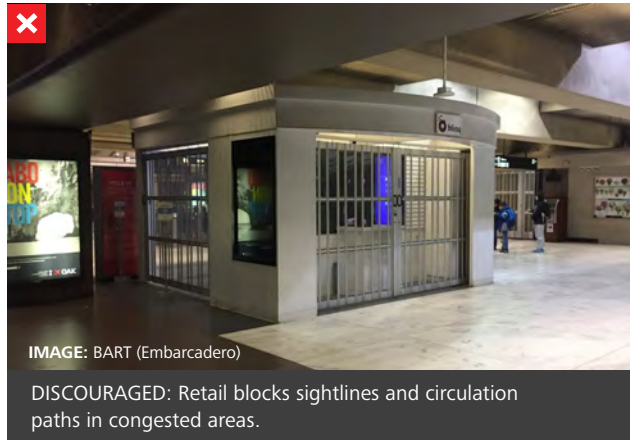


IMAGE: BART (Embarcadero)

DISCOURAGED: Retail blocks sightlines and circulation paths in congested areas.



IMAGE: BART (Pleasant Hill)

DISCOURAGED: Retail is internally-oriented, exposes blank walls, and is poorly integrated into station architecture.

↑  
4.6.1. Retail spaces should be simple and compact forms that occupy defined spaces within stations, especially in interior areas. Tables and chairs should be limited to defined zones.

↑  
4.6.2. Freestanding retail kiosks must not block sightlines across areas of customer circulation and should minimize opportunities for hiding.

Retail spaces should be made of high quality materials that complement materials and architectural styles of the station.

↑  
4.6.3. Retail should maximize exposure and activate surrounding areas. Blank walls or exposed utilities should be avoided.



## 4.6 Retail & Promotional Stands



IMAGE: London Underground

Retail is integrated along the edges of circulation paths.



IMAGE: Copenhagen S-Tog

Retail is integrated into architecture.



IMAGE: London Underground

Permanent retail signage is integrated into retail architecture.



IMAGE: BART (El Cerrito del Norte)

DISCOURAGED: Freestanding retail protrudes into circulation paths and obstructs access to amenities (phones).



IMAGE: BART (Ashby)

DISCOURAGED: Low-quality informal retail.



IMAGE: BART (Berkeley)

DISCOURAGED: Non-permanent or low quality signage for retail.

↑  
4.6.4. Long-term retail should be integrated into or along existing walls and minimize protrusion into circulation areas.

↑  
4.6.5. Pop-up retail and temporary promotions should have high quality furniture and signage and should not conflict with circulation paths.

↑  
4.6.6. Retail signage should be simple, contemporary, and high quality, and should fit appropriately within the scale of the space. No banner or hanging signs are allowed.

# 4.7 Art & Community Uses

● PRIORITY   ● SECONDARY   ○ TERTIARY   ✕ NOT PERMITTED

		STATION APPROACH	STATION ENTRANCE/EXIT	UNPAID AREA CIRCULATION	TICKETING/ FAREGATES	PAID AREA CIRCULATION	VERTICAL CIRCULATION	PLATFORM
PUBLIC ART	Permanent Artwork	○	○	●	○	●	●	●
	Temporary Art & Exhibits	●	✕	●	○	○	○	○
	Lg. Performance /Events	●	✕	✕	✕	✕	✕	✕
	Sm. Performance /Busking	○	✕	○	✕	✕	✕	✕
	First Amendment Community Use	○	✕	○	✕	✕	✕	✕

KEY DESIGN PRINCIPLES & GUIDELINES	
<b>Usability</b>	<b>1.a</b> Consider customer needs, especially those of infrequent or new customers, within the context of the complete transit customer journey as a starting point for all design.
	<b>1.b</b> Provide passenger amenities and visual media in stations based an established prioritization of customer needs.
<b>Operability</b>	<b>2.b</b> Design and locate customer amenities and visual media to be easy to clean or replace and accessible to maintain.
<b>Safety</b>	<b>3.b</b> Minimize opportunities for graffiti, vandalism, loitering, or illicit behavior.
<b>Unity</b>	<b>4.a</b> Exemplify design excellence and clear design intent in all station features visible to passengers.
	<b>4.b</b> Use high quality, durable materials that exemplify excellence, refinement, and permanence.
	<b>4.f</b> Provide a welcoming, calming, and delightful station environment.
	<b>6.a</b> Employ design variability strategies between stations to help passengers distinguish stations easily (especially from inside the BART vehicle) and to promote a sense of place.
<b>Context</b>	<b>6.c</b> Engage passengers with arts, culture, and history experiences at appropriate points throughout the customer journey.
	<b>6.d</b> Activate underutilized spaces in and around stations with retail, temporary uses, and other programming.



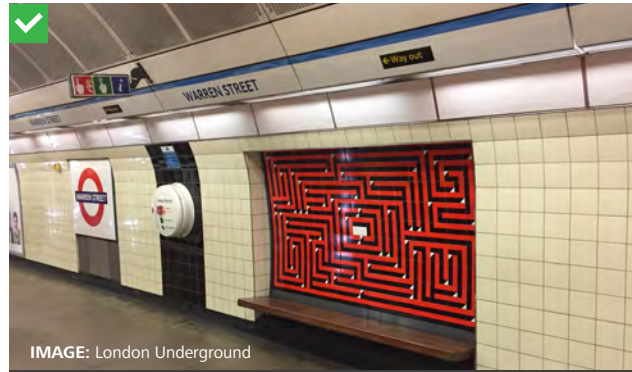
**REFERENCE DOCUMENTS**

- BART Art Master Plan
- BFS Design Criteria – Architecture – General
- BFS Design Criteria – Architecture – Passenger Stations (Sec. 2, Sec. 4.7)

## 4.7 Art & Community Uses



Large scale public artworks is located in highly visible areas.



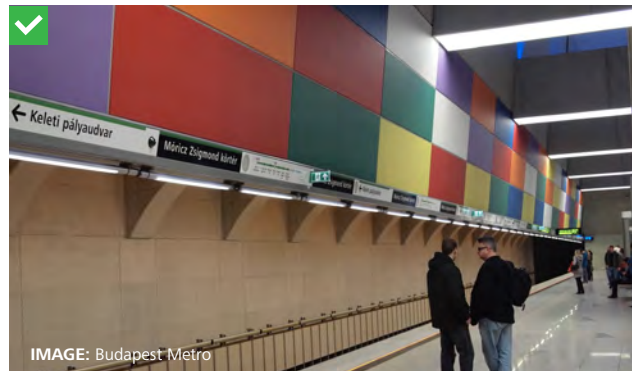
Platform-level art assists with wayfinding and station identification.



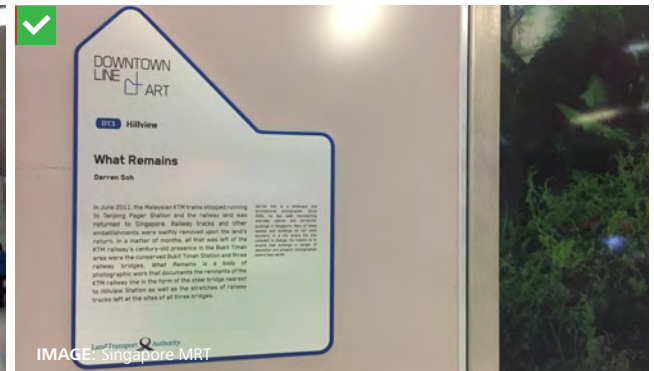
Designated, contained space for performing art experiences can help minimize conflicts with circulation.



Artwork is integrated into architecture.



Unique design treatments assist with wayfinding.



Consistent interpretive signage for art should be visible and reinforce the BART art program.

↑  
4.7.1. Permanent visual artworks should be integrated into the station architecture and should be located in well-lit, highly visible locations within stations.

Where permanent visual artworks are present, secondary and tertiary amenities should be offset by appropriate spatial buffers.

↑  
4.7.2. Platform level art should assist with wayfinding and differentiation of underground stations from within the train.

↑  
4.7.3. Designated spaces for performing art should be identified in each station; performing art should avoid blocking narrow circulation corridors.

Art should include consistent interpretive signage and gives credit to the artist.



## 4.7 Art & Community Uses

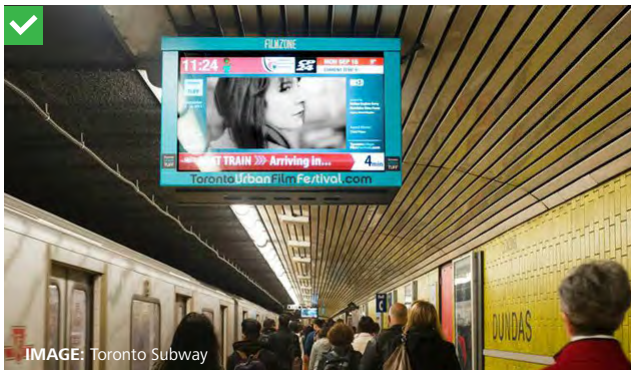


IMAGE: Toronto Subway

Digital displays are leveraged for promotion of art program.



IMAGE: BART (24th St/Mission)

Performance located clear of major station access paths.



IMAGE: BART (Powell)

First Amendment community members do not obstruct circulation flows or block amenities



IMAGE: Montreal Metro

Artwork is displayed using digital signage and advertising infrastructure.



IMAGE: BART (Fruitvale)

Large event maintains clear and wide pathway to station.



IMAGE: BART (Berkeley)

DISCOURAGED: Busker position obstructs customer wayfinding.

↑  
4.7.4. Leverage digital platforms for promotion of art program and community uses.

↑  
4.7.5. Large performances and community events, such as farmers markets, should preserve the most direct pedestrian pathways to the station from all directions.

↑  
4.7.6. Small performance, buskers, or community members exercising their First Amendment Rights should stay clear of entrances, to the side of major passenger flows, and what not block access or visibility to any customer amenities, including wayfinding. Equipment and bags should be neatly and compactly arranged.

# Acknowledgments

This document is the result of a dedicated collaboration between many BART departments and the Perkins+Will design team. Its content represents the shared aspirations of BART to improve its system for customers.

The project team would like to thank everyone who contributed to this document through participation in workshops or reviewing drafts of the document:

## **BART Planning, Development & Construction**

Tim Chan  
Jennifer Easton  
Tian Feng  
Joe Lipkos  
Val Menotti  
Shirley Ng  
Susan Poliwka  
David Pultz  
Ellen Smith  
Abigail Thorne-Lyman  
Paul Voix

## **BART Maintenance & Engineering**

Herb Diamant  
Mac Gines  
Tracy Johnson  
Greg Lombardi  
Jonas Radstrom  
John Yen

## **BART Operations**

Roy Aguilera  
Edna Staley  
Tera Stokes-Hankins

## **BART External Affairs**

Karen Basting  
Gina De Lorenzo  
Alicia Trost  
Aaron Weinstein  
Catherine Westphall

## **BART Customer Access**

Steve Beroldo  
Bob Franklin

## **Perkins+Will (Consultant Team)**

Sarah Christensen  
Emily Kuo  
Alexander Chung Ng

## **For questions, please contact:**

Ian Griffiths  
Planning, Development & Construction

IGriffi@bart.gov  
510 874 7303



