

## Cross Change Transit Center

Caldwell, Idaho

Emma Siple

**The Cross Change Transit Center is a love letter to a childhood imagination left lacking.** Growing up in and around Boise, Idaho, I was dissatisfied with everything around me. The combination of a sheltered religious upbringing and a monotonous regional architectural language left me discouraged; looking at my hometown with beige-colored glasses made me see only the faded dirt on the foothills sparsely scattered with sagebrush. In 2020, Boise city's population experienced 194% growth from March to June (Warren). Boise has been attracting many new residents from along the west coast but most coming from the surrounding cities to enjoy Boise's close access to greenspace and the popularity of walking and biking downtown. With new residents have come new architecture, such as the post-modern events center, Jack's Urban Meeting Place, and the Fowler luxury apartments. However, throughout the Boise Metro Statistical Area, locally known as the Treasure Valley, cities do not have enough infrastructure to support what could become a booming metropolis in the next 20 to 40 years. The state constitution currently prohibits levying taxes for public transportation (*ValleyConnect 2.0*, 14). This is why my design for a transit center in Caldwell, Idaho must be alluring enough to generate buzz around an expensive project and attract new riders to a transformative shift in the way people live and move through the valley. However to do so, the design must also stay grounded enough to fit in with historic and destination downtown. My design for Cross Change Transit Center in Caldwell, Idaho is informed by the tension between danger and curiosity that produces awe, to visually describe the feeling of a "precipice" of a new way of living. This concept is inspired by the collective remembrance of the advent of the railroad as we sit on the brink of new technology such as autonomous vehicles. The intertwined histories of the land are vital to consider in urban design and city planning, and especially the design of public spaces. It is

paramount that my design solution honestly weighs the impact of the history and legacy of the land as well as the subject of the work as an element of healthy design.

My memories of growing up in the Treasure Valley are interwoven by the connecting thread of driving on the freeway. Heading west out of Boise, running parallel to the south fork of the Snake River, the subdivisions radiate out and give way along Interstate-84 to increasing fields and dairy farms until the driver finds themselves in Oregon. **I-84 was constructed along the Union Pacific Oregon Short Line railroad that was built in 1884. The railroad follows a long established path to which I was introduced as the Oregon Trail, but has a long history going back ten thousand years as a popular avenue through the Snake River Basin traveled by the original Boise Valley People (Corbeil). The descendents of those people today are the Burns Paiute, and Confederated Tribes of Warm Springs, both of Oregon, the Fort McDermitt Paiute and Shoshone of Nevada, the Shoshone-Paiute Tribe of Idaho and Nevada, as well as the Shoshone-Bannock of Idaho.** This history of movement, preserved in iterations of the built environment, reveals how the precedent legacy of transportation in the state of Idaho shares narrative with local Indigenous communities that were violently displaced and subsequently erased from mainstream local narratives.

The city of Caldwell was established as ‘Bugtown,’ a railroad stop on the Oregon Short Line railroad. The county seat’s first train depot was built three years before the Short Line even had a stop in Boise. The 2040 Caldwell Comprehensive plan, adopted in February 2020, mentions that the city experienced moderate growth throughout the 20th century as an “agricultural trading and educational center” (4). Caldwell still serves this role for westward rural cities today. Downtown Caldwell is surrounded by historic homes in a neighborhood known as the Steunenberg district, named for a second-generation Holland-American family who “enthused” 32 of their relatives’ families to live in the downtown area in the 1830’s (“A.K. and Frank Steunenberg”). This is the local identity being underscored in current destination

downtown endeavors. Many small towns across the U.S. focus their revitalization efforts around historic preservation. Caldwell's historic downtown includes examples of Romanesque, Renaissance, Spanish Colonial Revival, and Art Deco building styles (2040 Comp. Plan, 97). However, Caldwell is in a unique position of growth with an opportunity to brand itself as a 21st century community hub in an inter-connected Treasure Valley, with an identity grounded in the present by recognizing the past and considering the future.

**City planning has not been a priority for Caldwell's past city governments,** but the region's anticipated growth has prompted further development in the city's downtown center. The 2020 census estimated 61,210 residents in Caldwell, which is expected to rise to 81,884 by 2040 (2040 Comp. Plan, 5, 20). As more people live and work within the city, Caldwell will need to ensure sufficient housing within city limits. To emphasize the quality of life in order to attract residents and businesses alike, the the 2040 plan includes projections for a destination downtown centered around "Indian Creek,"<sup>1</sup> which runs through downtown and was covered in the 1960's,

then daylighted in 2008. The revitalization project has built steam with annual parades, a winter light show



along the water, a new movie theater, and a plaza behind the historic business block with a stage and winter ice skating rink. These developments have slowly attracted new businesses, but blight still remains a concern in the downtown city center.

**In my most recent visit to Caldwell last winter, I particularly noticed appropriative and dismissive behavior invited by the inattentive branding of the**

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<sup>1</sup> Throughout the rest of this paper, I will refer to "Indian Creek" as "the daylighted creek" pending a rebrand of Caldwell's destination downtown.

**Indian Creek Steakhouse.** The larger issue of appropriating or dismissing Indigenous names and identities was recently brought to national attention in the discourse surrounding the name change of the Cleveland NFL team. Many Indigenous communities have long called for the removal of other appropriative team mascots that may be caricatures, slurs or otherwise



contribute to cultural erasure. **Lori Edmo**

**(Shoshone-Bannock)**, 2020 NAJA Medill Milestone

Achievement Award Recipient, said in an interview for the

Boise Department of Arts & History blog that, **“everybody**

**thinks about us in the past because of how it’s**

**written in the history books or they think, you know,**

**we’re mascots. And we’re not. There’s no honor in**

**that. It’s a matter of respect. To respect our people**

**and honor our people and share the real history of**

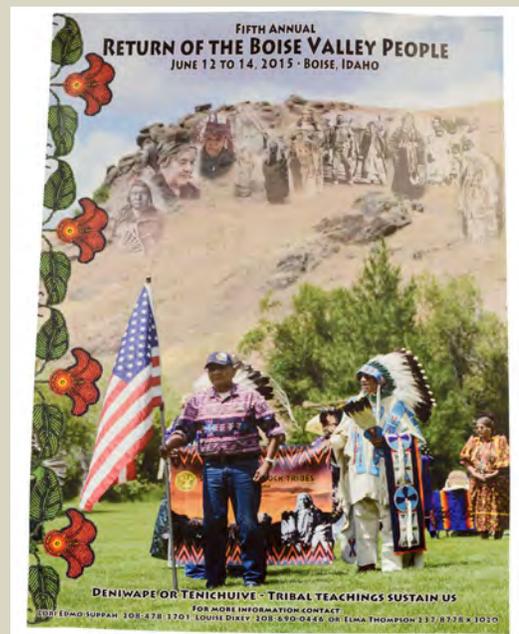
**this area is important”** (Burton). This sentiment is felt in downtown Caldwell’s built environment. The branding of the daylighted creek revitalization project, heightened by the repetition of the name across destination downtown sites, currently sends the message to newcomers and longtime residents that respect is not a value the city upholds. Businesses around Caldwell reinforce this impression with their actions.

In December of 2020, the Shoshone-Bannock tribe sued the Idaho-based J.R. Simplot company against the expansion of a phosphogypsum stack site which was already labeled a Superfund site in 1990 (Ridler). The sale of 719 acres to the multinational agriculture company allows Simplot to dump stacks containing uranium, radium, and radon gas where it will pollute the reservation’s water and air, as well as privatize access to traditional hunting and fishing sites promised to the Shoshone-Bannock in the 1868 Fort Bridger Treaty (Ridler). This is an example of how a municipality that is uneducated about its history perpetuates harm against

marginalized communities. It is important to understand the sovereignty<sup>2</sup> of the Boise Valley People over the land, as most residents and schools perpetuate the harmfully naive perspective that there is no Indigenous claim on the Treasure Valley, despite multitudes of dedicated historical sites throughout Canyon and Ada counties. The city of Boise has already taken the beginning steps of recognition and reparation to the original communities of the Treasure Valley.

**The Boise Valley region was never relinquished by the original communities that lived there due to the fact that the 1864 Boise Treaty was never ratified by the state of Idaho.** However, local residents were forced out of their ancestral homes and onto reservations anyway after gold was found in the hills in 1869. The Return of the Boise Valley People Proclamation, signed by Boise Mayor David H. Bieter, cites these two actions in designating June 8th 2017 as **Return of the Boise Valley People Day, specifically to “[honor] the Boise Valley People through partnerships... that will... tell the tribes’ stories to encourage and expand public understanding of local history so that**

**healing can take place”** (*Return of the Boise Valley People*). The event in 2017 was the seventh annual gathering of the Boise Valley People at Eagle Rock where many of their ancestors were buried before the unsuccessful attempted annihilation of these people and their culture (*Return of the Boise Valley People*). The gathering provides space for healing, tradition, and celebration. The National Guard has been the largest and most involved partner acting as liaison in managing tribal use of lands like the Gowen Field army base. This



partnership has been viewed as “ironic” at best by tribal elders who still deeply distrust U.S.

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<sup>2</sup> I recommend listening to Crooked Media’s podcast, “This Land” hosted by Rebecca Nagle (Cherokee) for an in-depth explanation of this term in the context of the so-called United States.

institutions (Burton). This demonstrates to me, as a community member with ties to Idaho National Guard, **a need for deeper, committed action to end the present violence and repair harm done** to both recognized and unrecognized Indigenous communities in the so-called state of Idaho. **The intertwined histories of the land are vital to consider in urban design and city planning, and especially the design of public spaces. A multifaceted understanding of history is key to designing non-prescriptive spaces which can promote physical, emotional and social healing.**

The Cross Change Transit Center is only one part of a larger coordinated city plan intervention, which parts are outlined in yellow on the map of Caldwell city center. This proposed intervention came about by identifying opportunities outlined in the Caldwell 2040 Comprehensive plan in alignment with the work of Studio Gang Architects in *Civic Commons: Reimagining Our Cities' Public Assets* which provided me with an approach to work out Caldwell's infrastructure problems with socially impactful design solutions. Page two of the 2040 plan states, **"The City faces enormous challenges in accommodating the projected growth and increasing diversity of its population... it seeks to avoid potential dangers"** such as **"increased traffic congestion and declining air quality, longer school bus commute times, a diminished sense of place, loss of open space and agricultural lands, higher cost for public infrastructure... and blight in the central part of the City"** (2040 Comp. Plan, 38, italics mine). The city's recommendations to address these concerns in downtown include: **initiating a public arts program with relationship to the daylighted creek corridor, implementing a cohesive downtown visual identity across city streets and pedestrian corridors, defining and improving streetscapes, and "identifying transit routes and design station locations as a means to bring people to downtown Caldwell"** (2040 Comp. Plan, 106, italics mine). In *Civic Commons*, Studio Gang battles the decline and divestment from public spaces by coordinating their public amenities as community anchors and public spaces, by outlining seven



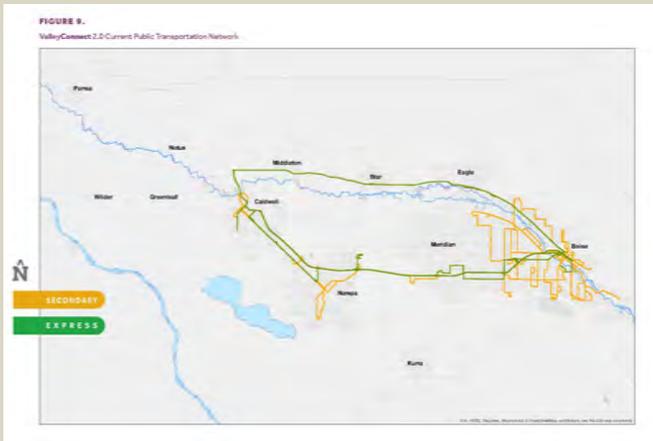
connecting disparate parks around Lake Union with a bike and pedestrian path, while considering the additional needs of the natural environment, vehicular traffic, businesses and private residences. The design process provides a framework for collaborative effort with community stakeholders and open community feedback at various stages of the project (*Cheshiahud Lake Union Loop master plan*, 30-31). A similar process involving advisory groups and community feedback was implemented in the creation of *ValleyConnect 2.0*, an aspirational mass transit proposal by the Treasure Valley’s transit authority, Valley Ride Transit, in cooperation with Treasure Valley city governments, local colleges and universities, highway districts, county authorities, public outreach organizations, as well as direct feedback from 1,200 local residents (*ValleyConnect 2.0*, iii). What would vary from these two processes in this proposed rebrand of the daylighted creek, would be a prerequisite consultation with the team that brought about the Return of the Boise Valley People Day of Remembrance, and willing affiliated Tribes, to generate alternative names and respectful branding strategies, as well as set terms for a process in which Indigenous artists and other creatives will be guaranteed avenues to contribute to city public art projects. These steps would be a starting point for reparative action to the Treasure Valley’s Indigenous communities, but **the city of Caldwell would not ask for this input without compensation.**

**This proposed rebrand will also include a land donation to BVP when they achieve nonprofit status or to the Shoshone-Bannock of Idaho to build a cultural center in downtown Caldwell.** A property donation is a non-prescriptive avenue to create spaces for healing our cities from the historical and continued trauma affecting those who “are our teachers, lawyers, community members,” as said by



Tai Simpson (Nez Perce), Boise-based activist (TedX). But more than that, setting aside space for a cultural center brings a specific place-making site to the city center to combat “a diminished sense of place” (2040 Comp. Plan, 38). This would enrich downtown’s streetscape and attract visitors and prospective new residents (and businesses) to downtown Caldwell. There are many sites susceptible to blight along Cleveland Blvd. which are suitable options for a Boise Valley People cultural center, but my specific recommendation is on Arthur St. between 10th and 11th Aves. The site is prime for new construction or natural cultivation and is located at the end of the greenbelt around the daylighted creek, and across the street from the newly established “Our Memories Indian Creek Museum,” making it a meaningful site within the creek corridor. This site on Arthur St. would create a closer relationship between the city center and the College of Idaho along the daylighted creek, in alignment with the 2040 plan’s recommendation to create a cohesive pedestrian corridor. Including reparations to affected communities on this level of municipal accountability, by asking for input and providing meaningful compensation, is what I would add to Gang Architects’ framework provided in *Civic Commons*, to develop our cities for the 21st century starting where we are. Furthermore it **reinforces a downtown environment that upholds values of respect, inclusion, and empathy.**

The Cross Change Transit Center (CCTC) combines elements of this urban planning intervention, integrating the previously discussed concepts into a public fixture downtown that will be equipped to service for generations into the future. My site selection began with a study of Valley Ride Transit’s *ValleyConnect 2.0* to determine which routes would connect downtown Caldwell to adjacent neighborhoods, employer and shopping cores, Boise and Nampa to the east, and Parma in the west part of the valley. CCTC is designed thus to service 10 routes in a blend of express, premium, and frequent lines as defined in *ValleyConnect2.0* “Growth” scenario, which includes current bus lines 43, 45, 51, 52, 53, 54, 55, and proposed routes 254c–Micron, 351c–Midland, and 255c–Parma (50). The plot along 11th Ave. between Dearborn



St. and Cleveland Blvd. is already in consideration as the site for Caldwell’s future downtown transit center. When the Carnegie library was renovated into the Caldwell Veterans’ Memorial Hall in 2016, the entire walk-up was paved for easy bus access transporting elderly visitors, with enough room for a bus to turn on the one-way Cleveland Blvd. **The 66,460 sq. ft. proposed CCTC site currently houses only one business**, Designs by Diana & Company floral delivery, which has a footprint less than 2,000 sq. ft. within the total area, but shares parking space with three adjacent businesses. The site is situated a convenient distance from both Caldwell freeway exits, the city’s connections to the greater valley.

The 11th Ave. site is a perfect entry point for visitors into the city, which allows the transit center to take up space within local social functions. *Civic Commons'* method to unite transit centers with the social flow of the city scape is to design them as places to go (30). Positioning is one place-making aspect of anchoring civic functions within a social landscape. The site is less than a ten minute walk to the downtown plaza, and only a bit farther from the College of Idaho. Serenity park across Dearborn St. is where the summer farmer’s market is held every Wednesday. Situated between the recently converted Carnegie library, built in 1913, and the Caldwell Public Library, the transit center is close to key community resources for residents and visitors. **Metaphorically, these two houses of knowledge represent the legacies of the past and present stories at play in downtown Caldwell. The transit center between them represents the applied knowledge of those stories in the context of**

**the future.** These attributes make the site attractive because of its convenience for downtown visitors to get information and commuters to be connected to the interstate from downtown. **My design takes place-making a step further in alignment with the 2040 plan recommendation to bring people to downtown Caldwell through the design of transit centers, by creating distinct regional architecture as an attractor to downtown.**

**The schematic design of CCTC is informed by the tension between danger and curiosity that produces awe, to emotionally evoke the feeling of a “precipice” of a new way of living.** This concept is inspired by the collective remembrance of the advent of the railroad as we sit on the brink of new technology such as autonomous vehicles. The state constitution currently prohibits levying taxes for public transportation (*ValleyConnect 2.0*, 14). This is why my design for a transit center must be alluring enough to generate buzz around an expensive project and transformative shift in the way people live and move through the valley. **A design that can evoke both fear and delight is an irresistible attractor to public works,** which is of paramount importance to enticing new riders who don’t need public



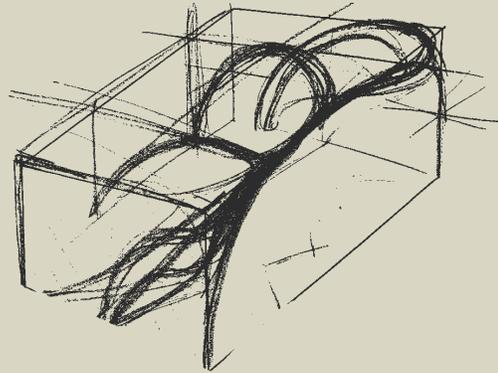
transportation. Designed elements within the transit center play with the idea of awe abstracted into danger and curiosity by coding the bus platform as “symbols,” meaning abstract artistic elements, and “signals,” meaning clear way-finding elements. My “symbols” are modeled after big sagebrush, *Artemisia tridentata*, whose twisting, wrapped trunk; round, tapered leaves; and silver green hue come through in the individual elements of the bus platform. I drew on **Caldwell’s natural history as “originally covered by sagebrush**

**and native grasses reflecting the arid climate”** to ground the fantastical architecture in bioregional forms (2040 Comp. Plan, 5). This take on biophilic design as a damper on the

heightened energy of the physical environment intends to provide a sense of ease and familiarity to comfort new riders.

Cross Change Transit Center intends to become an architectural icon downtown that fits with the city's identity both now and in the future. **Designing the canopy as a seemingly precarious overlook is how I have chosen to evoke the “precipice” of a new way of living. The canopy form is based on a**

**branching big sagebrush trunk that grows out of the semi-enclosed seating area and twists over to the restroom pavilion, its “branches” then become the supports of the structure anchored below the platform**

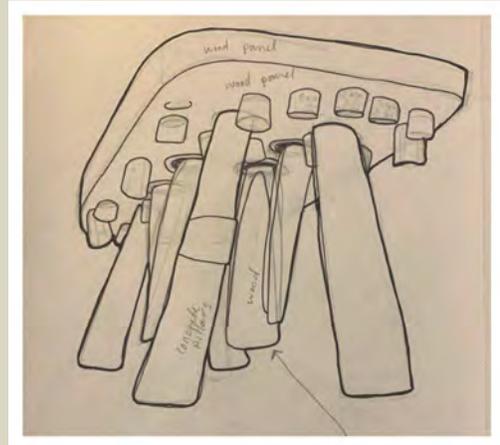


**itself.** The arching supports evoke the arches and arched motifs across historic downtown and the College of Idaho. Caldwell's population is expected to grow to well over 80,800 by 2040 (2040 Comp. Plan, 20). The CCTC bus platform will cover a collective 3,308 sq. ft. to achieve comfortable flow for 544 riders, with capacity at 1,000 people. The remaining 39,000+ sq. ft., which does not include new roadways for vehicle circulation, will be landscaped to beautify downtown Caldwell, and could potentially house a visitor's center in the future. **As downtown Caldwell grows taller and more dense through the 21st century, CCTC will stand as a testament to imagination and empathy.**

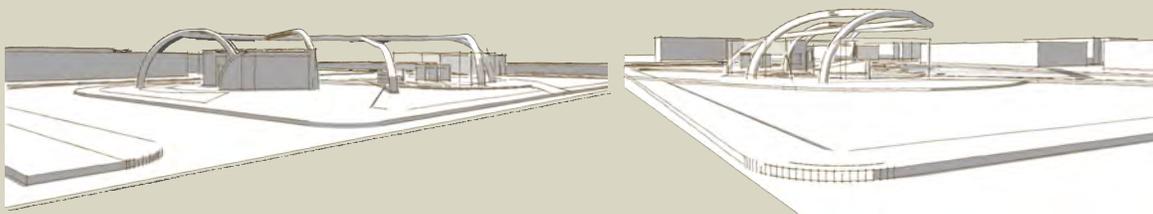


**To design a transit center in Caldwell for 2040 is to design for an entirely new century of travel.** Technology— specifically AV's, robots, drones, and AI powered help— has the potential to design more intelligent infrastructure, but the **increase in surveillance instills a heightened and ongoing sense of anxiety within our communities** (Liddell). **This anxiety has remedies: design with empathy and trust based on human data at human scale.**

“Station of Being” is a transit design in Umeå, Sweden which shows how technology can be used in practical relationships with human behavior to ease our human anxieties in the hybrid digital-physical world. A transit center site is always physically dangerous due to the

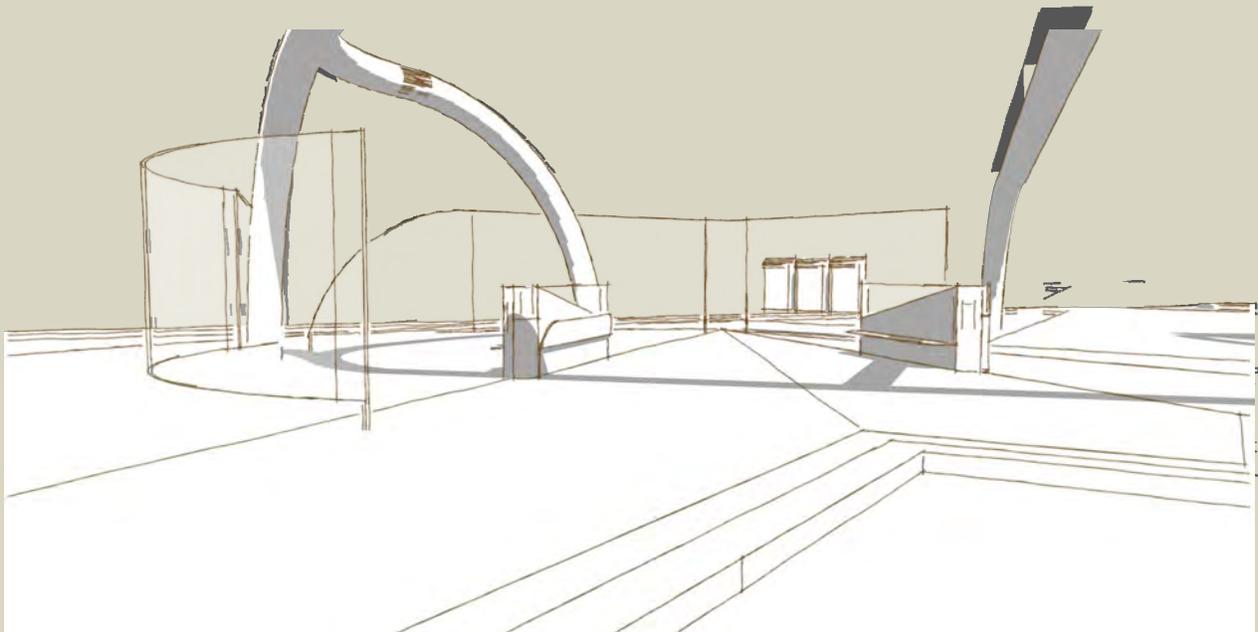


combination of speed and velocity in pedestrian space. “Station of Being” uses the “spectacle of light and sound” to let riders know what bus is coming and how close it is without riders having to watch for their bus from the cold side of the arctic road (Ravenscroft). To ground inherent anticipation and ambient anxiety, the CCTC bus platform fosters ease through convenient wayfinding and accessible, human-scale elements, meeting riders at their individual level of need.



The site layout prioritizes the psychological security of feeling welcome. From either end of the site, there are continuous sightlines from the walkup to and through the platform, ensured by the transparency of elements like the windbreak and benches. I considered responsive

biophilia in designing elements of the platform to ease security features like an open layout with convenient landing points that have advantageous sightlines for people on the platform waiting on a bus or restroom. **Biophilia in architecture has become an umbrella term for healthy spaces that connect people with nature**, either through increased greenery or locally sourced materials. **My approach to biophilic design utilizes technology in biophilic ways to help the layout feel intuitive to first time visitors. Designed elements respond to human nature** by providing a response to interaction with sound or movement. I continue the motif of big sagebrush to invite people to interact with the space by piquing their interest at each landing point within the space.



The seating elements within the semi-enclosed waiting area are inspired by the rounded tapered leaves of *artemisia tridentata*. The benches' back are semi transparent for secure sightlines, and at the larger rounded end there are two payphones. One phone is at standard height and the other is situated slightly lower for reach in a wheelchair. The functional dual programming of these seats populate the benches and their positioning makes the phones the closest element



to the busses, emphasizing the theme of connections within the layout. These seating elements have **tilting benches that invite people to choose whether they would like to sit or lean against the bench. This agency eases some of riders' anxiety by putting them in a position of control over their experience.**

The restroom pavilion comprises four water closets, each 7'x8' and equipped with code compliant grab bars, changing tables, and toddler seats. The hand-washing sinks are located externally in the corridor between the water closets. **For psychological wellness and physical safety, there are ticketing booths on each end of the pavilion as a way to populate a vulnerable space.** There are sight lines to the interior corridor from the sitting area, and walk-ups, but doorways into the water closets are mostly obscured from far distances for personal safety and security.

In the four years since I left Caldwell, I've often thought about what I could give back to my younger self growing up there. I've realized in a personal reckoning with my religious past, that many things that were taught to me in my schools were based in naivety at best and insidious oppression at worst. **Transportation is not a priority for the region's representatives, but inter county connections are vital for a strong economy and community. Current transit options are extremely limited and unequipped to handle the region's current growth, leaving communities disconnected from each other.** I devised the name Cross Change in thinking about how public transportation designed with empathy would irreversibly transmute life in my hometown. The latin verb *transmutare* means to cross a change. The city plan interventions I have proposed, rebranding the daylighted creek, land back to our Indigenous community members, and comprehensive inter-county public transportation positions the city of Caldwell to grow and urbanize in a new way than other small towns across the U.S. Giving this small town the chance to be an attractive alternative to living in Boise, not simply an affordable one. **What I give to my childhood imagination left lacking, I hope for my hometown. A chance to understand the**

**history I have come to understand, and motivation to keep creating things for the better. A path forward which underscores the human capacity for change, to bring empathy into our built environment as we foster greater connections within ourselves and our communities.**

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Bisom-Rapp, Skylar, et al, panelists. Exterior Interiors: Rethinking City Streets. AIANY Continuing Education Webinar, 12 Jan 2021, Manhattan, NY. The New York chapter of the American Institute of Architects’ Continuing Education Series’ panel on the construction and implementations of exterior interior spaces in Manhattan before, during and after Covid-19 was offered to AIA members for CES credit, and was free to attend for students but reasonably priced for non-AIA-members. Micheal Chen, principal of Micheal K. Chen Architecture, spoke first on his involvement in Design Advocates, a collaboration of architects and designers with the intent to share knowledge and help small businesses to create covid-safe retail and restaurant experiences. The projects Chen discussed spanned from information campaign pamphlets to exterior restaurant experiences as community enrichment, and all revolved around the applications of the open street. Claire Weisz is the architect and urbanist founder of renowned WXY Architecture. Weisz began by analyzing the distance between Manhattan retailers struggling due to Covid-19 and streets that had become open exclusively for pedestrians. She elaborated on the nature of pedestrianizing Manhattan streets by detailing her work opening streets for public enjoyment such as UberEats’ Renaissance Pavilion in Harlem, finally asking, “what do our streets connect us to?” Skylar Bisom-Rapp is the Senior Associate at Practice for Architecture and Urbanism (PAU). Bisom-Rapp reviewed his research for Farhad Manjoo’s *New York Times* editorial, “I’ve Seen a Future Without Cars, and It’s Amazing,” and discussed further precedents for banning cars within Manhattan. He maintained that streets are “contested spaces,” by restaurants, businesses, autonomous communities, and government regulations. Bisom-Rapp asks, whose access will create the most potential for supporting urban framework? This webinar spotlights an opportunity within my capstone project to

pedestrianize my site as a part of challenging 20th century urbanism. The limitations of this information to my scope is that all three speakers focused on Manhattan streets which have their own specific histories, communities, and legal precedents. This is not wholly negative though, because Manhattan streets showcase a range of experiments that reveal what is already possible when you test the limits of the street.

Burton, Brooke. "Creators, Makers, & Doers: Return of the Boise Valley People," *Boise City*

*Dept. of Arts & History*, 12 June 2019,

[www.boiseartsandhistory.org/blog/2019/06/05/creators-makers-doers-return-of-the-boise-](http://www.boiseartsandhistory.org/blog/2019/06/05/creators-makers-doers-return-of-the-boise-valley-people/)

[valley-people/](http://www.boiseartsandhistory.org/blog/2019/06/05/creators-makers-doers-return-of-the-boise-valley-people/). Brooke Burton is an artist and photographer whose work has been

featured in Pacific Northwest universities as well as Boise Art Museum, and Burton has

taught as an adjunct professor at Boise State University where she earned her BFA in

photography. Burton hosts CREATORS, MAKERS, & DOERS for Boise City Arts &

History Department live as well as writes for the Dept. blog. Burton interviewed the

organizers of the Return of the Boise Valley People event, Louise Dixey, Lori Edmo,

Verna Racehorse, Brian Thomas, Justina Paradise, and Kenton Dick. The event

organizers speak on the work and the sentiments of the ancestors they do it for. Meeting

with Boise Mayor Beiter in 2019 to rename Eagle Rock Park and Eagle Eye Reserve was

motivated by the unfulfilled promises of the 1996 Morningside Heights Memorandum of

Understanding (currently in BSU's special collections) which also included that the trails

would be named for the Boise Valley People and areas of the reserve would be renamed

according to recommendations by the united tribes, and that there would not be any

further development at that place. This is a template for renaming Indian Creek in

Caldwell, bolstered by land reparations which are still owed by the state. Lori Edmo says,

"Because the treaty wasn't ratified, then we still own title to the land." The Boise Valley

Treaty guaranteed a reservation within the Boise Valley. These are similar grounds as the recent Supreme Court case *McGirt vs Oklahoma*. Jake Fruhlinger was the cultural resources manager and tribal liaison for the Idaho National Guard and was also interviewed at this time. It was brought up that many elders in BVP tribal communities still distrust the state government for killing, imprisoning, and oppressing their people, as attested to by a mural in the old Ada County courthouse of a lynching of two Native American men was brought up. Tribes insisted the city not remove the mural in the 1990's, because it is real history. It is worth noting the dark irony of the National Guard still representing municipal interests as a tribal liaison while other agencies "do the absolute bare minimum." This interview outlines further evidence of where the valley's socio-political culture can expand to benefit the Treasure Valley's indigenous communities, as well as primary sources as to why it is owed. A reparative action asked for in this article is a cultural center for bvp in the treasure valley.

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*CHESHIAHUD LAKE UNION LOOP MASTER PLAN: SEPA Environmental Checklist.* Seattle Parks and Recreation, Jan. 2009.

Day, Don. "Bigger than a streetcar: An idea on transit for 2040." *BoiseDev*. Regence.

<https://boisedev.com/news/2017/2/22/boise-transit-transportation-buses-bikes>. 23

Feb. 2017. Don Day is the founder and editor of BoiseDev, a local business news website which started in 2016 that reports on the growing business, housing, and development of the Boise Metro Statistical Area (referred to as the Treasure Valley). This article merges an existing rail line streetcar project tested in 1997 with an ongoing prospective streetcar project. Day reports perspectives of current and previous Boise mayors involved with the projects, as well as project managers and transit board members. The current streetcar project is an expensive project that would be a "strong link" in an overall poor bus system, which is why Day advocates combining it with another established rail line to connect more "big things" such as large employers, hospitals, and shopping centers. This article presents infrastructure to consider in a bus system as well as introduces the idea of connecting Boise's neighborhoods to downtown in one big loop.

Griffiths, Alyn. "Swooping Shell-like Roofs Provide Shelter at Pforzheim Central Bus Station."

*Dezeen*, 16 Sept. 2016,

[www.dezeen.com/2016/09/17/metaraum-pforzheim-central-bus-station-swooping-roof-canopy-germany](http://www.dezeen.com/2016/09/17/metaraum-pforzheim-central-bus-station-swooping-roof-canopy-germany).

Liddell, Devin. "Car Free Downtowns, Autonomous Retail, and Other Transformations to Life after Covid-19." The Retail Design Institute Pacific Northwest Chapter, 28 Jan 2021, Webinar, Seattle, WA. Guest Lecture. Devin Liddell is a Principal Futurist at Teague, leading future-focused conceptual projects such as Hannah, a form of autonomous school transportation. Liddell has worked with Toyota on the company's projection of life in 2030. In his RDI lecture, Liddell spoke on small technological changes that will

create transformational change. These changes have been spurred on by Covid-19's social incentive to bring goods directly to consumers in a reversal of trends that followed the industrial revolution. In the wake of the pandemic, Liddel predicts two new trends that we have already begun incorporating into our everyday routines: greater surveillance (as we see already in the relationship between Amazon's ring products and police departments), and more automation including the proliferation of AV's, robots, drones and AI powered help. Both these trends bring up impossible tensions between efficacy and empathy, safety and anxiety, as well as issues around consumer consent. Liddell ended his lecture by noting that these impossible tensions frame the design problems facing 21st century designs. In his process, Liddell creates "artifacts of the future" to synthesize new technologies with human behavior in designed objects or spaces. My project is an artifact of the future, and will account for the changes proposed by this lecture.

Nikdel, Sammy. "LOHA's Revamped Santa Monica Bus Shelters Are Blue Discs." *Dezeen*, 7 Dec. 2014,

<https://www.dezeen.com/2014/12/07/loha-santa-monica-bus-shelters-blue-discs-stilts/>

Sammy Nikdel, writer for *Dezeen* in 2014 and 2015, covers the modular Santa Monica bus stops made of reclaimed steel poles and circular canopies that were designed by Lorcan O'Herlily Architects (LOHA) from an industrial architecture perspective. LOHA's design was requested to be "impervious to vandalism and loitering, and provide maximum visibility to surrounding businesses," though this means design is implicitly based in prejudice against poor and marginalized communities such as sex workers, the impotence lead LOHA to minimize the amount of vertical element in the structures. The discs that make up the canopy are angled and configured specific to each site to provide maximum sun protection. LOHA were inspired to do so after noticing how desperate Santa Monica bus riders were for shade in the California sun. Though this region differs

much from the Treasure Valley, this article introduces a process by which to evaluate mail-order bus shelters. The bus stop integrates technology with high efficiency LED lights and a digital GPS “Rider Information Display” to alert riders to the next bus’s arrival. Overall, LOHA’s bus stops are an example of an efficient design that is still accommodating and accessible.

Ravenscroft, Tom. “Station of Being Is an Interactive Arctic Bus Stop.” *Dezeen*, 12 Dec. 2019, [www.dezeen.com/2019/12/11/rombout-frieling-lab-arctic-bus-stop-umea-sweden/](http://www.dezeen.com/2019/12/11/rombout-frieling-lab-arctic-bus-stop-umea-sweden/). Tom Ravenscroft is the editor of *Dezeen* whose high-profile writing career has focused on architecture and construction. “Station of Being” is a bus stop in Umeå, Sweden designed by Rombout Frieling Lab in partnership with the Research Institutes of Sweden. The bus stop addresses climate based needs, but with the overall intention of creating a meditative resting space for bus riders. This bus stop solves a rider problem with arctic temperatures with a technology solution by using light and sound as indicators throughout the pavilion relaying all transit information to riders who may stay cozy and warm inside scoop-shaped leaning pods that can be rotated to facilitate social or private spaces for riders to zone out and decompress. These design decisions were based on the collaboration’s observations of commuter behavior, and their process evaluates design problems while simultaneously working toward a design goal. “Station of Being” uses technology in a close relationship with the architecture to create a healing space within a specific typology. Though Umeå is an arctic climate, the principal architect believes that the project’s findings, such as a rider’s need for a transition time/space, are universal, and the “spectacle of light and sound” could be applied to other climates.

*Return of the Boise Valley People Proclamation*. Office of the Mayor, City of Boise, State of Idaho, 6 Jun 2017. Boise Mayor David H. Bieter signed this proclamation to designate June 8th 2017 as the Return of the Boise Valley People Day. The proclamation

acknowledges five tribes descended from the Boise Valley People. It cites the unratified 1864 Boise Valley Treaty, and the 1869 forced relocation of Boise Valley inhabitants after gold and silver were discovered in Boise's foothills as justification for reparative action, designating the day and site for the RBVP event. The proclamation says the site was a place of spiritual gathering and bathing in the geothermal waters, near where many people's ancestors are buried. This proclamation shows that Boise is open to working with local Tribes and the Boise Valley People, and these acknowledgements demonstrate that the region is primed to take further, concrete reparative actions.

Ridler, Keith. "Tribes Sue to Stop Idaho Land Swap amid Pollution Concerns." *Spokesman.com*, The Spokesman Review, 9 Dec. 2020, [www.spokesman.com/stories/2020/dec/09/tribes-sue-to-stop-idaho-land-swap-amid-pollution/](http://www.spokesman.com/stories/2020/dec/09/tribes-sue-to-stop-idaho-land-swap-amid-pollution/). Associated Press writer Keith Ridler reports on the Shoshone-Bannock Tribes lawsuit against the expansion of a giant toxic waste site next to the Fort Hall Reservation in violation of environmental laws and the Fort Bridger Treaty of 1868. J.R. Simplot Company— a multinational agricultural company engaged in a variety of activities including seed production, farming, ranching, frozen food processing and gene editing— will expand their waste phosphogypsum stacks, which contain radium, uranium, and can release bursts of radon gas, by 719 acres. The existing phosphogypsum site was labeled as a Superfund site in 1990, and the acreage sold to Simplot would restrict access to traditional hunting and fishing sites promised by the treaty in 1868. Simplot spokesman Josh Jordan is quoted saying "This facility provides nutrients needed to grow the crops that help maintain food security in North America," but Jordan did not address the air and water pollution that expanding the site will cause to the 840 square-mile reservation site. This is an example of how a community uneducated to its history perpetuates harm against marginalized communities, right now, today.

Simpson, Tai. "Indigenous Storytelling as a political lens." TEDxBoise, *TED: Ideas Worth Spreading*. JUMP Boise, ID. Lecture. "The Storyteller," Tai Simpson, is a direct descendant of Chief Redheart of the Nimiipuu people (federally recognized as the Nez Perce tribe). Simpson's background is in Political Philosophy & Public Law and she currently serves as an organizer and social change advocate. Tai believes Indigenous principles are a far better alternative for communities to construct their social and political narratives. This applies to my driving goal to design for healthy urban communities with regard to the transit station in Caldwell City Center. In the TEDxtalk, Simpson tells the Coyote creation story to depict the lens of the "old ways" to introduce that Treasure Valley residents share social responsibility and environmental stewardship. Her philosophy reflects my critique of 20th century urbanism, and demonstrates the vitality of an Indigenous lens in the design of sustainable 21st century urban centers.

Sisson, Patrick. "As Boise Booms, a City Faces the Curse of 'Californiacation.'" *Curbed, Vox Media*, 22 Jan. 2019, <https://archive.curbed.com/2019/1/22/18193112/boise-real-estate-housing-downtown>. Patrick Sisson is a senior reporter for *Curbed* who writes about urbanism, cities, transportation, and architecture with a focus on community development and real estate. In this article he utilizes local news sources, census data, local realtors, and interviews with local business professionals and academics to outline the population boom happening in Boise city. Most new arrivals come from the west coast metropolises, and they along with locals feel that the incentives to develop the Boise metro area are unsustainable. He mentions the business friendly, small government focus of the state's constitution as a factor driving inflated housing prices that exceed the purchasing power of residents, and a lack of public community amenities as state laws bar inclusionary zoning, rent control, and a levy tax for bus service. Sisson's compilation of evidence

outlines a need to develop urban centers in a way that prioritizes people and their needs over the cycle of displacement caused by over-development.

Studio Gang Architects. *Civic Commons: Reimagining Our Cities' Public Assets*. Chicago, Illinois, 2016. The Studio Gang Project Team, of Studio Gang Architects founded by Jeanne Gang, compiled a case study of Philadelphia to provide a template for all urban centers to battle the decline and divestment from public spaces by coordinating their public amenities as community anchors and public spaces, and furthermore solve critical issues that may seem daunting to a single municipality. Seven existing assets (libraries, parks, recreation centers, police stations, streets, and transit) can be altered in practical, flexible, cost effective, and adaptively sequenced ways to create vibrant hubs and promote collective stewardship of public space. The team studied up on Southwest CDC Initiatives, land use and zoning, as well as water and ecology, then compiled observations of visual styles and neighborhood composition in a process of “see, hear, combine, strengthen, and sketch” before redesigning these seven assets in southwest Philadelphia. I reject their notion that police stations serve community functions, but value imbuing streets with the social energy of parks and rec centers, as well as the resources of libraries. The Treasure Valley notably does not have public transit running far or frequently enough to be of use to commuters between Boise and the rest of the valley. This package contains design suggestions and research techniques to create a transit system that is healthy and inclusive for the community by drawing on the Valley’s existing infrastructure.

United States, City of Caldwell, City Council. *2040 Comprehensive Plan for the City of Caldwell*. Feb. 3 2020. This plan was adopted in 2020 by Caldwell City Council and was prepared by a variety of city employees and community groups. The plan relates some history of the railroad and Oregon trail as establishing elements of Caldwell. They only mention Indigenous communities in the area 5,000 years ago. The plan covers historic

background, general considerations and assumptions, goals, policies, recommendations for 19 distinct topics including population, transportation, special historic sites and special city center sites, and tourism, as well as a comprehensive plan map outlining city zoning in 2040. The map shows public land that has already been annexed by the city which could be gifted to a Boise Valley People nonprofit as reparations, as a site for a visitors center which would add to a more vibrant downtown center. This level of reparation is appropriate for the rebranding of “Indian Creek.” Downtown efforts are focused around enhancing the city center as a regional destination by constructing a visitor’s center and promoting Caldwell as the gateway to wine country. The plan recommends specific actions that present opportunities for interventions and solutions within my design proposal.

Valley Connect 2.0. Pdf. *Treasure Valley Regional Transit*,

[https://www.valleyregionaltransit.org/media/1415/valleyconnect2\\_apr18\\_final.pdf](https://www.valleyregionaltransit.org/media/1415/valleyconnect2_apr18_final.pdf).

Accessed 20 Nov. 2020. Valley Regional Transit is the transit authority for both Ada and Canyon counties, established in 1998. Valley Connect 2.0 is an aspirational proposal for forward thinking, comprehensive, multi-modal public transportation for the Treasure Valley. The plan was created in collaboration with Treasure Valley cities, local colleges and universities, highway districts, county authorities, public outreach organizations, and direct feedback from 1,200 local residents. ValleyConnect 2.0 proposes an “Intermediate” transit plan which doubles current operating costs, and a “Growth” plan which quadruples operating costs, but provides extensive inter-county connections within the valley. The plan, adopted in April 2018, outlines the needs and design problems facing public transit in the Treasure Valley, with capacity is based on research and growth in peer cities such as Spokane WA, Reno NV, and Madison WI. The plan is *not* a specific service or schedule outline, nor is it financially constrained, but in this way, it is more focused on local logistics and design problems. The package emphasizes

connections between neighborhoods and employer centers, walkable access to transit centers, and plans to incorporate autonomous modes of transit. This local, public-informed plan is the base of my research and design.

Warren, Katie. "People Are Flocking to Idaho during the Pandemic. I Spent 4 Days in Its Capital City Last Fall, and a Walk through Downtown Made It Clear Why It's so Popular."

*Business Insider*, 24 Aug. 2020

<https://www.businessinsider.com/boise-idaho-downtown-breweries-coffee-shops-restaurants-2019-11>. Katie Warren, from New York City, is a senior executive lifestyle reporter for *Business Insider* covering luxury travel and living. Her analysis of downtown Boise describes what makes the region attractive to newcomers, such as its recent notoriety for being named the "fastest growing city" in 2018, the best city for millennials as well as the best city to buy a house in 2019, and offers the perspective of a big city transplant. She highlights residents' close access to greenspace and the popularity of walking and biking downtown. Like Sisson, Warren mentions traffic as a concern for all residents, both recent and established, but focuses on how residents still have half the average commute time as NYC. Warren spotlights west-coast trends like coffee culture, local breweries, and fitness culture, as well as Boise's local landmarks such as the Basque block and Freak Alley gallery. While Warren's data consists of her own experience in the region, which was inspired by the 194% population increase from March 2020 to July 2020, her report bolsters Sisson's evidence that developing Boise runs the risk of pricing out established residents. She mentions that Idaho minimum wage is \$7.25/hr and that recent luxury apartments and shopping centers may soon price out established residents in the area.