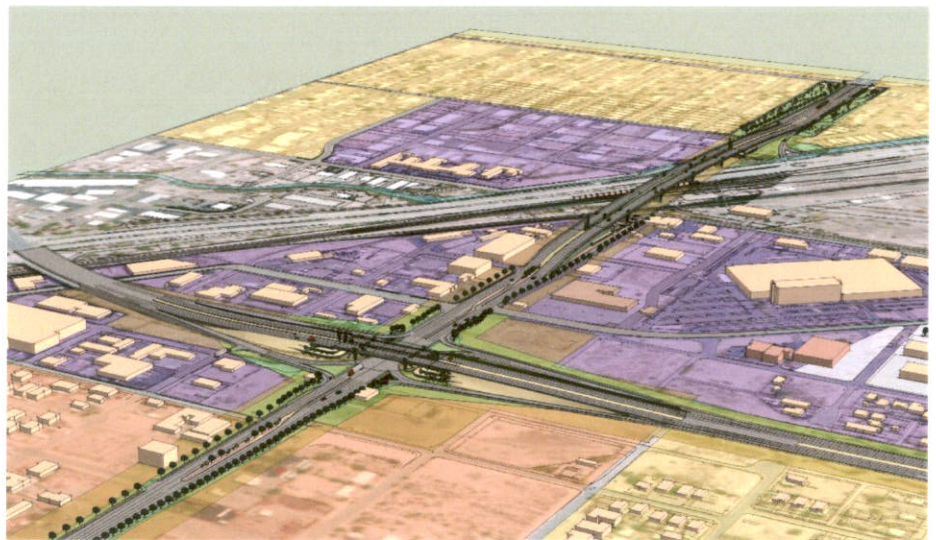




CITY OF TUCSON
JUNE 8, 2009

DESIGN CHARETTE SUMMARY

KINO PARKWAY – 22ND STREET INTERSECTION AND WIDENING TO TUCSON BOULEVARD



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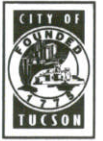


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KINO PARKWAY – 22ND STREET INTERSECTION & WIDENING TO TUCSON BOULEVARD



Kino Parkway – 22nd Street Intersection and Widening to Tucson Boulevard Design Charette Summary Document

Executive Summary

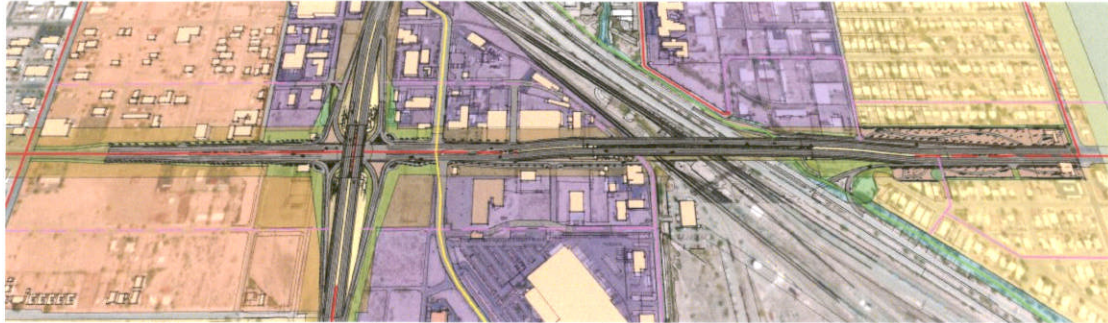
The Charette held on April 30th, 2009 from 5:30pm to 8 pm at the Patrick K. Hardesty Midtown Center's main conference room was the culmination of nearly three years of planning, decision-making and endorsement for a complex and multi-constituent project. The subject matter presented was a collaborative effort of the Citizen Advisory Committee (CAC), the Technical Advisory committee (TAC), the City and consultant Design Team. In attendance were the CAC, members of the general public, other interested parties, City staff and the consultant design team. The Charette effort was organized around the four principal design components of the project: Traffic and Roadway, Landscape Architecture and Urban Design/Land Planning, Bridge Engineering/Architecture and Art with the additional category of Project Management, to cover project-wide administrative and management concerns.

The primary intent of this Charette was to:

1. Ensure understanding
2. Acknowledge comments and input
3. Answer questions

Written, graphic and visual media were used to communicate the design. Specific project perspectives were created in response to CAC requests to view the many aspects of the project. The 'Charette' format was less hands-on than typical; rather more informational and discussion oriented as many prior in-depth work sessions have been held over the life of the project to date. The Charette identified key concerns – specifically the CAC's "Top 3" in each Design Component category – and were discussed for understanding and subsequent questions were answered. Additional comments and concerns were documented for resolution at the May 28, 2009 CAC meeting.

The project as presented was very well received with expressions from the CAC of the professionalism, thoroughness and comprehensive approach by City Staff and the consultant Design Team.



Elevated plan view of overall project from Park Avenue to Tucson Boulevard

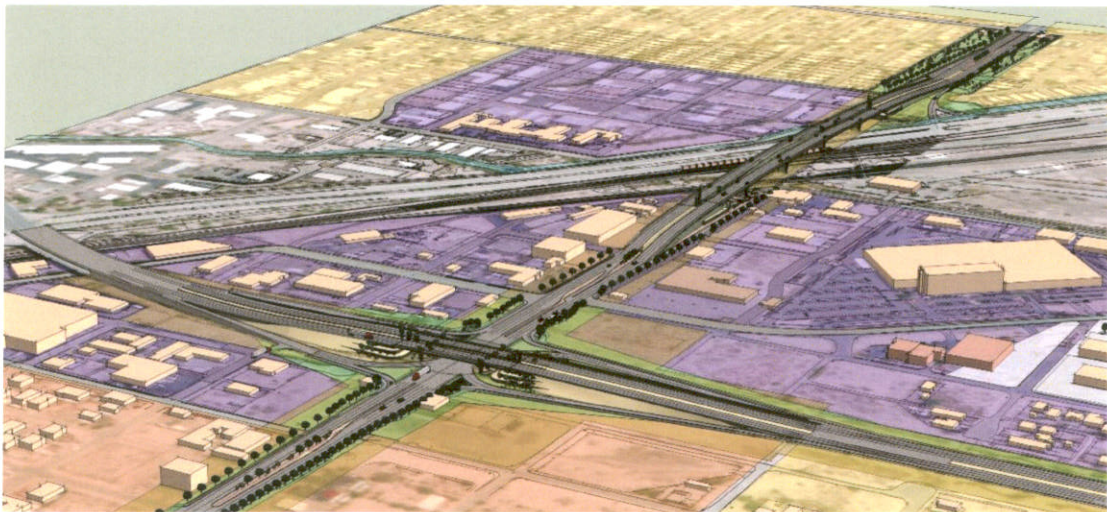
I. Introduction

Premise

The Design Team brought a comprehensively designed project-wide Precept into the Charette. They received focused and pertinent critique from the CAC. They will then adapt the Precept where possible, or explain why certain project elements/components cannot be modified. Later, at the May 28 CAC meeting, the Team will present these illustrated conclusions as the CAC Project Concept. Following the May 28 CAC meeting, the Project Concept will be presented to the public at the June 17, 2009 Open House.

Key Design Criteria - Originally summarized August 2006

Over the course of the initial months of the project following the formation of the CAC, work sessions were held in which key design criteria was identified, prioritized and by consensus, selected as the principal design criterion to be used in the design of the four primary components of the project. The criterion lists from those efforts follow.



Aerial view of entire project looking North-east

Traffic

1. Dedicated Right turn lanes should be considered in all directions
2. Provide bus pullouts on 22nd Street
3. Provide bus-stops on North ends of bridge, both Northbound and Southbound
4. Provide bridge structure for Kino Parkway
5. Keep 22nd Street at grade.
6. Provide 3 lanes Eastbound and 3 lanes Westbound
7. Provide Right turn lanes
8. Maintain access to the post office from 22nd Street – Define and Propose solutions to the problem – Keep solution simple
 - a. Keep signal at Cherrybell?
 - b. Provide Left turn arrow Westbound 22nd to Post Office
 - c. Keep traffic off of Silverlake
9. Provide signal at Highland intersection.
10. Project should consider the RTA widening of 22nd Street to 6-lanes.
11. Consider the replacement of the 22nd Street bridge over the rail yard or a potential 22nd Street - Aviation interchange at that location.
12. Make sure road profile is consistent with existing structures (Murphy Overpass and 22nd Street bridge)
13. Project should consider all surrounding development – Proposed Sinclair property development and big box development
14. Provide bike lanes on both Kino Parkway and 22nd Street
15. Provide separation between traffic and pedestrians and bicycles – design this separation intelligently
16. Consider wider bike lanes
17. Consider rumble strip separation between traffic and bicycles
18. Minimize right-of-way acquisition
19. Avoid unnecessarily long ramps
20. Consider elevating roadway between Murphy Overpass and new bridge – would open surface connections at grade
21. Be sensitive to neighborhood access issues for all effected neighborhoods
22. Evaluate additional access alternatives to adjacent neighborhoods
23. Consider Fairlane access issues – Post Office traffic in adjacent neighborhoods

Landscape Architecture / Urban Design

1. Landscape plant palette should coordinate with existing landscape on Kino/22nd Street
2. Functional elements, shade structures, benches, etc., should be designed with future projects, such as the widening of 22nd Street, in mind. It should be feasible to repeat the elements in future adjacent projects
3. Avoid the use of oleanders
4. Utilize a low maintenance landscape palette
5. No trees / other vegetation that might block sightlines from turn lanes
6. Provide bicycle facilities that meet the needs of a variety of users (commuters, recreational cyclists, teenagers, children) and place facilities so they accommodate those needs most efficiently (on street commuter bike lanes, separate multi-use paths)

7. Where possible, provide buffers from vehicular traffic for pedestrians and bicyclists
8. Include several levels of detail – in plant selection and arrangement, in hardscape materials and placement, and in the arrangement of elements to provide different visual experiences for people using different transportation modes
9. Consider connections to the Aviation bike path.
10. Provide intermediate access along length of the bridge – a stair or ramp up other than at the ends of the bridge
11. Consider possibility of future development if placing pedestrian and bicycle facilities that are separated from the roadway. Do not place facilities where they will interfere with future development.
12. Develop pedestrian and bicycle facilities with future connections (widened 22nd Street, new bridge on 22nd Street over rail yard, UA technology park) in mind.
13. Provide shade trees and /or shade structures at path intersections, bus stops, near cross-walk locations and at seating areas.
14. Where shade trees are not feasible, provide shade structures.
15. Specifically, provide shade structures / roofs at bus stops with night lighting
16. Provide for the functional needs of all modes expected to use the area.
17. Provide drinking fountains, bike racks and seating at shaded rest areas along bike path.
18. Provide police hotline call boxes along pedestrian route across bridge.
19. Provide places of respite – pocket parks – for pedestrians crossing large expanses of traffic.

Bridge

1. Tie into and improve flows – automobile, pedestrian and bicycle – across Kino/Aviation
2. Establish precedents – “set the tone” for roadway, bikeway, pedway design vocabulary for future projects
3. Understand basic geometrics of 22nd UPRR future bridge and plan to integrate
4. Integrate ‘thematic elements’ with structure of the bridge
5. Do not do ‘plop art’, surface application stuff that lacks meaning
6. Integrate future project planning with this effort
7. Minimize bridge deck width by putting ancillary flows on grade – bikeways and pedways
8. Maximize length of bridge to minimize fill that requires high walls
9. Design to make this a positive addition for the neighborhoods, not an eye-sore.
10. Make sure the bridge has some meaning to us.

Art / Image / Theme

1. Judiciously use metals to prevent staining and rusting
2. Design something very specific and unique to this area
3. Give us some specific local history in this project
4. Abstract interpretations rather than literal translations
5. ‘Then and now’ themes – what was...what is
6. Establish precedent
7. Many potential meanings, images and themes may be considered in the art design component of the project. Consider:
 - a. A comfortable outdoor gathering place would be nice again

- b. Something that communicates some sort of progression and growth
- c. Old Pueblo themes
- d. Old West and Rodeo images / themes - cowboys, horses, cows, etc.
- e. Tucson area images – plants and animals
- f. Images and themes that relate to the area
- g. Consider literal translations of regional elements similar to those used in the Loop 202 design in the Phoenix area
- h. Astronomy
- i. Medical excellence
- j. Scientific pioneering
- k. Aviation
- l. Copper mining
- m. Native American heritage
- n. Natural and holistic healing
- o. Tradition of local music excellence
- p. Railroads
- q. Transportation themes – trains, planes, etc.
- r. Sleek art deco styles
- s. Desert images
- t. Tucson origins
- u. Creosote bush images that recall the ‘creosote plain’ that occupied the site region in the past
- v. Elements similar to Park Avenue design elements
- w. Art Deco / Art Nouveau styles
- x. Davis Monthan, Railroad influence

Theme for the Development of a Visual Language - Kino-22nd Street Intersection and Road Widening Tucson, Arizona

After the interview and selection of a project artist approximately one year into the project, additional criterion that would drive the development of a thematic vocabulary was defined as follows:

The structure of plants native to the Sonoran Desert is the central theme for the development of a visual language. Specifically, the ribbed structure of the saguaro shows us how ribbing can create beautiful structure and hold together large and heavy living objects, such as the saguaro plant. Ribbing is also the core structure of the delicate ocotillo, another plant unique to the region. It is the intention of the design team to use the ribbing imagery as a visual link that will create an “art” language to unify the project.

The use of Sonoran Desert plant structure is appropriate and responds to all of the points raised by participants in the CAC survey. It is a unifying theme, shared by all cultures which call this valley home. These forms are unique to Tucson, in the heart of the Sonoran Desert. These ribbed structural forms will lend visual interest to the building of a large bridge, and connect the structure thematically to the site. The saguaro structure answers to historical content as well. Historically, cultures occupying the land in this region throughout the centuries have used the saguaro as a food source as well as a building material.

The four directions of the compass is a companion theme that will overlay the entire project. As a gateway, the Kino-22nd Street intersection will create exciting views of Tucson in the four directions of the compass. These can be articulated in small ways into the walking surfaces of both bridge structures, especially at the apex, where the views are so dramatic. If we are to enhance pedestrian experience, the development of this theme throughout the project will resonate through the creation of view points with special experiences. Landscaping and structure can be woven throughout the project with emphasis on this theme.

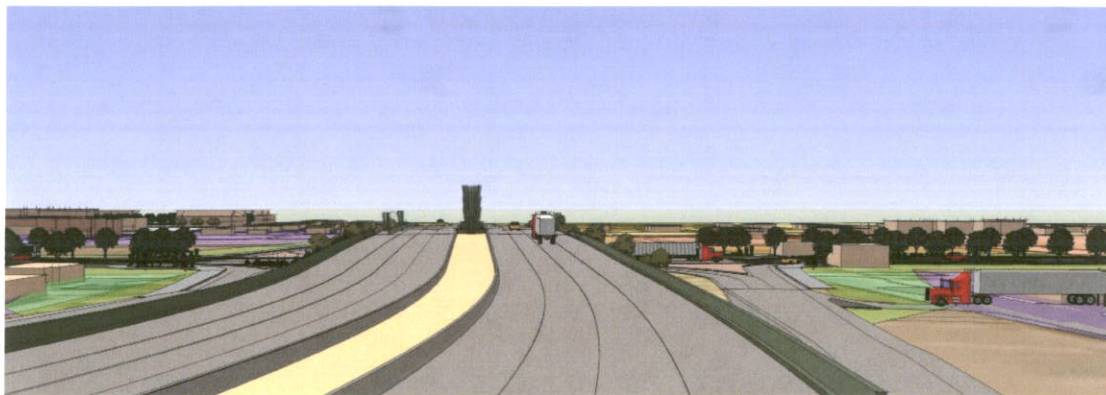
Summary of Art Survey; Kino-22nd Street

Additionally, a survey of the CAC was undertaken that defined key art component design parameters. The results of that survey follow:

1. Maintain a common theme on all the various components of the project-bridges, streets extra land development etc.
2. Create excitement about entering the space
3. Should reflect what is unique about the area
4. Should be a landmark or focal point
5. A welcome to Tucson symbolizing the City and its culture
6. Should be pedestrian friendly and bike friendly
7. Opportunity to view the surrounding vistas-mountains and neighborhoods
8. Shaded sidewalks over 22nd Street train bridge and Kino Overpass
9. 22nd Street could be a symbolic gateway to the Southern part of Tucson
10. Preferable that a symbol be a positive one.
11. Something to put on travel brochures.
12. Design something very specific and unique to this area.
13. Abstract interpretation emerges as a strong concept.
14. What it is does not leap to mind. That is why we hire professional artists.

II. Project Orientation

Developmental Chronological Sequence



Looking South on Kino Parkway from atop Murphy Overpass

Over the life of the project, a process was implemented that established consensus design criteria, designed alternatives that would meet the criteria, the design team recommended the best alternative, then adapted and modified the alternative based on TAC and CAC critique, then sought support or endorsement from City Staff, the TAC and the CAC. Key milestones of this process follow:

1. Recommended 22nd Street East segment alignment then selected Kino/22nd Street Intersection Alternative
 - East segment alignment selection partially dependent on feasibility study of span and depth
 - Received TAC support
 - Received CAC support
2. Recommended Project Thematic Concept
 - Collaboratively developed 'theme' for integration in bridge concepts and landscape architecture concepts
 - Received CAC support
3. Recommended Kino/22 Intersection Structure Type then recommended and selected UPRR Structure Type/Concept
 - Received TAC support
 - Received CAC support
4. Developed Comprehensive (intersection and corridor) Land Use Plan/Block Plan
 - Based on 'Base Map' with alignments and bridge footprints
 - Received CAC support
5. Recommended Landscape Architecture Concept
 - Based on Base Map and Block Plan
 - Received CAC support
6. Developed Comprehensive Precept and 3D model
 - Based on Alignments,
 - Based on Structure Types integrating 'Theme',
 - Based on Landscape Architecture based on Block Plan
7. Facilitated Charette to understand and critique Precept and prepare Concept for public presentation

Project Overview

What follows is a component by component tabulation of the key elements of the design as presented in the Charette.



Elevated plan view of overall project scope

Traffic/Roadway

22nd Street

1. 3 lanes each way
2. Right in, Right out at Cherry north of 22nd Street
3. Left only from Westbound 22nd Street to Southbound Cherry
4. Median Cut in 22nd Street at Santa Rita
5. SPUI at 22nd Street and Kino intersection
6. Dual Lefts at SPUI

Kino Blvd.

1. 2 lanes over the Kino bridge, 3 lanes elsewhere on Kino
2. 21st Street connection to Southbound off-ramp, Right-turn only onto ramp
3. Continuous bike lanes across Kino Parkway and UPRR with alternatives at both bridges for safe travel ways off-structure

East 22nd Street

1. Right in, right out at Plummer (unchanged from existing conditions)
2. 22nd Street merge lane from Barraza-Aviation Parkway becomes right turn lane for Eastbound 22nd Street onto Southbound Tucson Blvd.
3. Cul-de-sac at Wilson/22nd Street

Local Circulation

1. Campbell Avenue will connect 21st Street under the UPRR bridge and will become a two-way roadway
2. 23rd Street will be built to connect Cherry Avenue to Campbell Avenue
3. Traffic signal on Park Avenue and 19th Street is under consideration

Landscape Architecture/Urban Design

1. Linear tree-lined streetscape with rest nodes connecting Kino/22 under-bridge compass plaza to entry plaza at West end of UPRR
2. Curvilinear tree-lined streetscape with rest nodes within a buffer zone for the neighborhoods East to Tucson Blvd.
3. Secondary and tertiary accent planting – emphasis on tree species for longevity and ease of maintenance
4. Low Maintenance / low water use planting, shade trees and ‘barrier’ planting at abutment walls
5. Built elements to provide places of sitting and rest without providing places to sleep
6. Integrated sculptural elements in seating areas and plazas and buffer walls responding to established thematic elements
7. Forms, surfaces and textures that respond to developed theme
8. Planted buffer areas between street and sidewalk where possible

9. Incorporation of water harvesting to supplement landscape irrigation
10. Bicycle and Pedestrian facilities designed to accommodate multiple user types and to connect to existing facilities

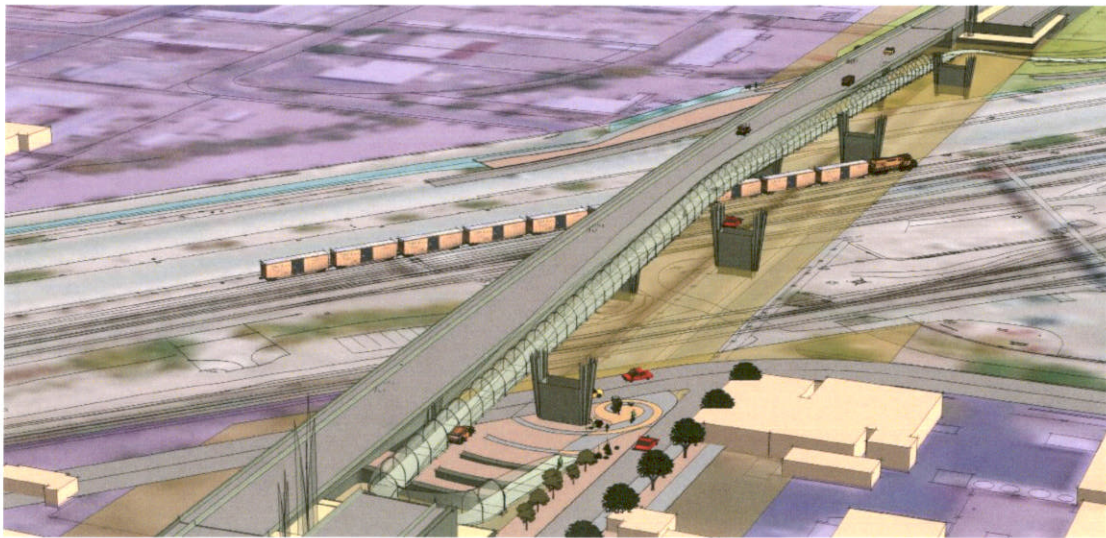
Bridge Engineering and Architecture

Kino / 22nd Street Structure

1. Three span, 345 foot long concrete cast-in-place post tensioned box girder with a pre-cast/pre-stressed drop-in section
2. Twin structures (Northbound and Southbound) with open median
3. Piers and abutments on spread footings

UPRR Structure

1. Five span, 1346 foot long primarily cast-in-place concrete segmental post-tensioned box with concrete cast-in-place post tensioned concrete box constructed on false-work at end spans and portion of Span 4
2. Twin structures (Eastbound and Westbound)
3. Steel pedestrian / bicycle ramp/sidewalk structure between the twin structures with connections at both east and west ends to existing pedestrian and bicycle routes.



Overall view from South of UPRR – looking North-east – showing complete multi-use facility incorporated

Bridge Architecture

1. Integrate structural givens with a theme of emergent structure in nature.
2. Integrate a patterning that draws from organic rib structure – both horizontal and vertical (as seen in ocotillo and creosote), analogies to geologic strata, folded plates (as seen in the agave for example), and fractured planar surfaces.
3. Transition and buffer the height of the structure as experienced from predominantly the 22nd Street streetscape.

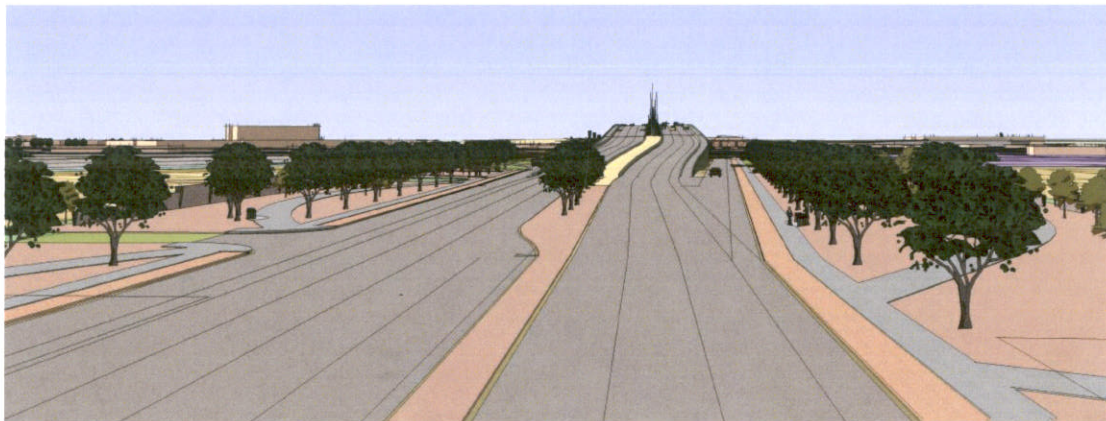
4. Bring the focus to the ground plane.
5. Create sense of leading view – through portal, from streetscape to bridge top. Create a sense of discovery as elements project upward from below.
6. Use a predominant horizontal linear patterning to accentuate slenderness and linear movement.
7. Accentuate columns – carry above the deck to articulate movement across the bridge.

Art/Thematic Development

1. The structure of plants native to the Sonoran Desert is the central theme for the development of a visual language as seen in fluted piers, column extensions and vertical elements. These ribbed structural forms will lend visual interest to the building of a large bridge and connect the structure thematically to the site.
2. The ‘four directions of the compass’ is a companion theme that will overlay the entire project.

III. CAC Roundtable Discussion

Surveys were distributed to the CAC prior to the Charette asking them and the constituency they represent to document overall key project concerns, concerns regarding function, utility and economy, and concerns regarding meaning, theme and aesthetic. The responses to those surveys follow and are categorized by design component with project-wide management and administration concerns listed under the heading of ‘Project Management’.



Driving West on 22nd Street just West of Tucson Boulevard

CAC and Constituency Concerns – Overall Concerns

Traffic/Roadway

1. Safe pedestrian and bicycle access at both Kino/22nd and UPRR Bridge to Tucson Blvd.
2. Traffic flow and congestion during construction
3. Project depends on using existing roadways—in need of improvement—not included in project?
4. New traffic patterns and how they will affect traffic on Fremont

5. Access off 22nd Street after completion and access in general during construction?
6. 22nd Street to be 6 lanes from Park, how many lanes will it be at Kino (intersection) and UPRR?
7. Will Silverlake be made wider and straight to connect to Cherrybell (for cars, trucks, bikes)?
8. Appropriately easy access (left turn) to Kino (?)
9. What does traffic modeling show in terms of peak congestion times and durations?
10. Walking/riding from Wilson/22nd to 22nd/UPRR up and over to P.O. especially disabled? Safety concerns
11. What will traffic flow be like (construction, residents, small businesses, workers in PTR/passersby traffic within PTR and after?
12. Bike connection: BAP/Wilson to downtown and BAP/Wilson to backyard alley access for 23rd Street home-owners continue during/after construction and completion

Landscape Architecture/Urban Design

1. What noise barriers would be used for North/South sides of 22nd (from UPRR to Tucson)? We need sound walls! – trees/planting to minimize traffic noise

Art

1. Will the existing mural at BAP off ramp at 22nd still be incorporated in the design of 22nd to Tucson Blvd. or destroyed?
2. What kind of lighting & design will the UPRR & 22nd to Tucson Blvd. be like? Will it continue the steel mesh saguaro theme?

Project Management

1. Timely completion of project
2. Drainage, don't compound problem on Warehouse/18th Street
3. Cannot have any mud during construction—very dangerous for customers on motorcycles
4. Will 22nd Street Overpass (UPRR) be separate from Kino? At same time would cause congestion (timeline, schedule, construction)
5. Update for property acquisition along 22nd Street



Aerial view looking South-east at UPRR/Barraza Aviation Parkway on-ramp and 22nd Street to Tucson Boulevard

Function, Utility and Economy

Traffic/Roadway

1. Intersection will add another layer of complexity—important to educate (through signage) motorists and bicyclists
2. Access onto South Cherry from the East of 22nd—need a turn signal at this intersection
3. Access onto North Cherry from the West of 22nd—confused about ultimate layout
4. Driving from East 22nd going to Plummer without using Kino Parkway?
5. Can Campbell Ave be connected to 21st for 2-way traffic?
6. If 22nd Overpass (UPRR) is moved ½ block North how will it connect to Kino Bridge and 22nd Street?
7. How will bicyclists cross intersections?
8. Address concern of trucks cutting up Tucson Blvd., side streets, Plummer to avoid construction

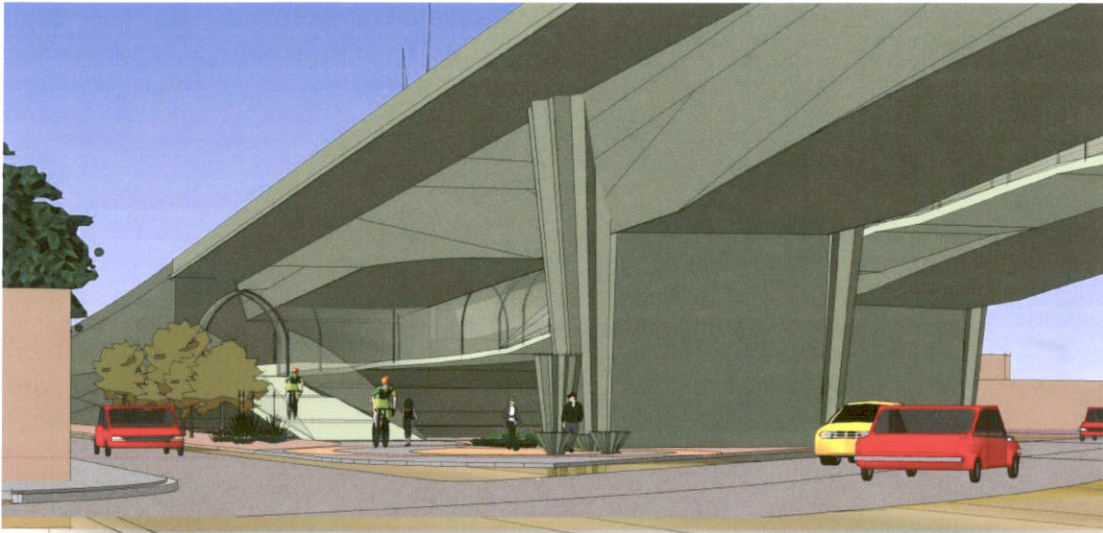
Landscape Architecture/Urban Design

1. Essential to have attractive landscaping but need to be mindful of expense to maintain it.
2. Access of bicycle/pedestrian paths (connections) Bike/Pedestrian/Disabled circulation issues

Project Management

1. Current economy and past history bring into question: start of project (construction)? completion as planned in a timely manner?
2. Existing streets in need of improvement will have greater demands without improvement from this project.
3. Planned features will be cut so that funds may be directed/diverted to other uses not supporting project area.
4. Would like a full completed model to view
5. Have heard from businesses on 22nd Street that the UPRR and 22nd Street to Tucson will be additionally delayed because of funding contrary to all our meeting's discussion/schedules. Is this true? Why?

6. Have heard that this project has been delayed in the past because of redirecting the money for other City projects without neighborhood input. True?



View under UPRR from Campbell Avenue near the Post Office and entry plaza to ped/bikeway

Meaning, Theme and Aesthetic

Landscape Architecture/Urban Design

1. Features need to be designed such that they do not create living quarter for homeless
2. Sufficient landscaping and buffering
3. Will the bike lanes and sidewalks be like the ones on Kino now?

Bridge Engineering & Architecture

1. Features need to be graffiti resistant/discourage graffiti
2. Materials need to be resistant to climate/environment and maintenance free
3. What theme and method of depiction will exist in the art aspect of vertical walls and railings or fencing on the bridge over 22nd Street?
4. Will the design on the bridge (Kino) and Overpass (UPRR) be the same? Lights also?
5. Would like more specifics on colors

Art

1. I like the nature theme; if it can lessen the heaviness of the bridge
2. Overall art theme
3. What will the art theme and design be for 22nd Street to Tucson Blvd? Will it continue the Kino/22nd theme?

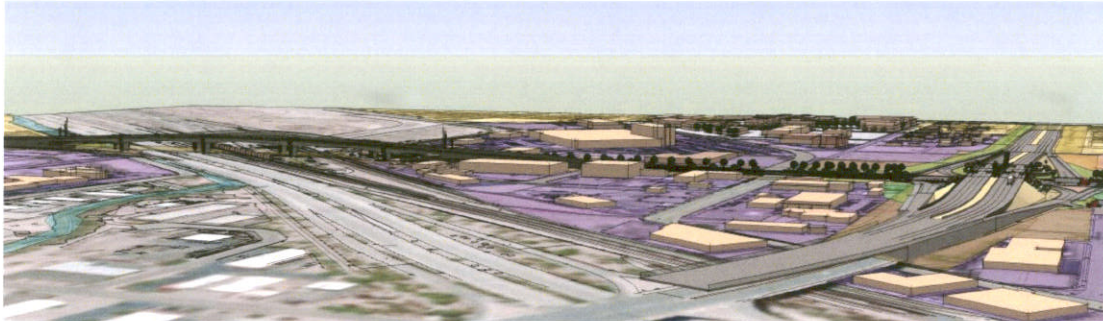
Project Management

1. What specifically will the lighting support columns look like?

2. Will the bus stops have the same design as the bridge (Kino) and Overpass (UPRR)?
3. Height and status of billboards?
4. More than satisfactorily addressed, having preliminary sketches available on line would help with public exposure (paraphrase...)

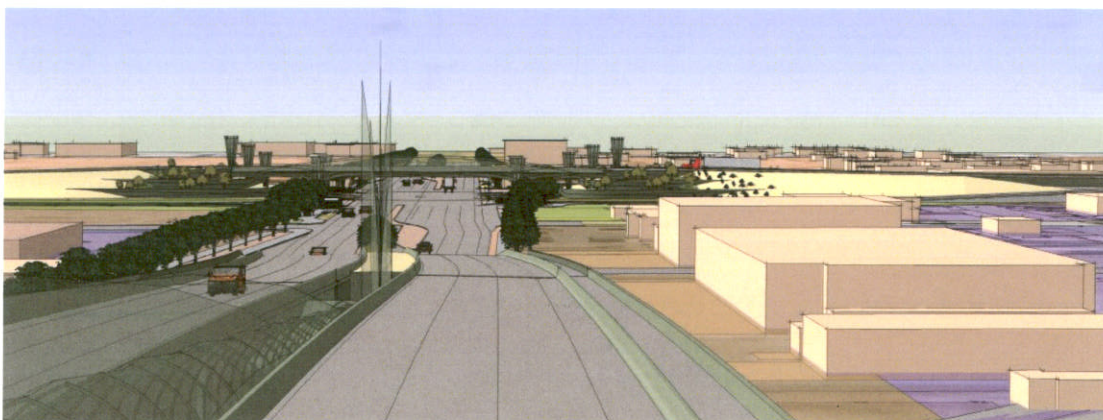
IV. CAC Views and Project Tour

The CAC was asked to identify specific project views for the Charette. A list of those views follow and they were used to orient and highlight key project elements for the CAC.



Murphy Overpass looking South-east encompassing both Kino/22nd and UPRR

1. Murphy Overpass looking SE encompassing both Kino/22nd Street and UPRR
2. Post Office looking North
3. Aerial View of entire project
4. Overall view from South of UPRR showing complete multi-use facility incorporated
5. Driving looking West from top of UPRR to Kino Blvd.
6. View under UPRR from the Post Office and Campbell Avenue
7. Looking South on Kino from atop Murphy Overpass
8. Driving South on Kino as it passes over 22nd Street
9. Driving East off UPRR toward Tucson Blvd.
10. Driving West on 22nd Street just West of Tucson Blvd.
11. Aerial view (looking Southeast) of UPRR / Barraza Aviation Parkway on-ramp and 22nd Street to Tucson Blvd.



Driving looking West from top of UPRR toward Kino/22nd intersection

V. Top 3 Discussion

Each topic that follows as categorized by design component was addressed with the CAC member responsible for making the comment on the previously mentioned survey. Specific recommendations and points of clarification based on these comments are documented in Item IX of this document for resolution at the May 28th CAC meeting.

Traffic and Roadway

1. Pedestrian and Bicycle Accessibility
2. Changes to existing traffic patterns?
3. Complexity of the intersection
4. Exits from and entrances onto 22nd Street – particularly around Cherry north-bound and south-bound
5. Leaving Pueblo Gardens using Campbell Ave. and going West to 19th Street to get to Office Max – particularly, is Campbell Ave. going to be two-way?
6. 22nd Street crossings – for Peds/Bikes – Easy, convenient and safe?

Landscape Architecture/Urban Design

1. Landscaping and buffering specifics?
2. Maintaining landscaping economically
3. Pedestrian accessibility/bike paths / easy transfer from one direction to another
4. Under-bridge areas – Aesthetics and Lighting
5. Bike/Ped/Disabled 'usability' access to and from Post Office
6. What noise barriers will be used North and South sides of 22nd Street from UPRR to Tucson Blvd.? Need sound walls – trees/bushes to minimize traffic noise
7. Bus stop aesthetic and location

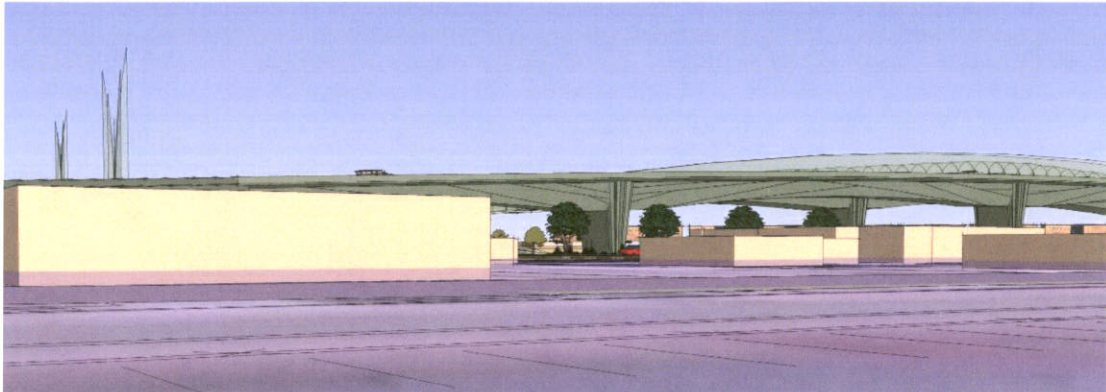
Bridge Engineering and Architecture

1. Make two-way traffic (Campbell Avenue) under the 22nd Street Overpass (UPRR structure)
2. Walking/riding/crossing from Wilson/22nd Street to 22nd Street/UPRR up and over for peds/bikes/ especially disabled to go to 22nd Street/Cherry, the Post Office and Kino/22nd Intersection

Project Management

1. Accessibility to businesses on Cherrybell Stravenue during construction?
2. Construction start date and projected end date?
3. Bus stops on 22nd Street and Cherrybell Strav. For the #2 and the #7 going East and West?
4. Actual Timeline for 22nd Street/UPRR and is there funding still for this project?

VI. Specialized Critique



View from Post Office looking North

Discussion regarding materials and color were held with the CAC as follows:

1. No final specific color decisions have been made although colors for structures, landscape architecture and art will be in the color range as shown on the 3D model – dusty sages/medium-greens/olive-celadon in various tones.
2. A perforated aluminum material sample for artwork was presented. The material presented can be kept with a metallic finish or painted, and it will not rust.
3. Exposed metals will need finishes that preclude glare and shall complement the color scheme without too much contrast.
4. A complementary color palette for structures, art elements, landscape architecture elements, buffer walls, accent pieces, etc. will be assembled.

VII. General Topics

Categorized by design component and project management topics, the following comments were gathered from the CAC surveys:

Traffic and Roadway

1. Main concern is traffic congestion – getting to work and back
2. Since there will be no left turns onto Cherry (from west-bound 22nd Street to south-bound Cherry left turns will be allowed), make it easier to go south without using Kino. Kino has too much traffic now without adding more.

Bridge Engineering and Architecture

1. Excited about creative/innovative ped/bikeway facilities proposed for UPRR. Concept that (can) attract positive attention and recognition to Tucson.

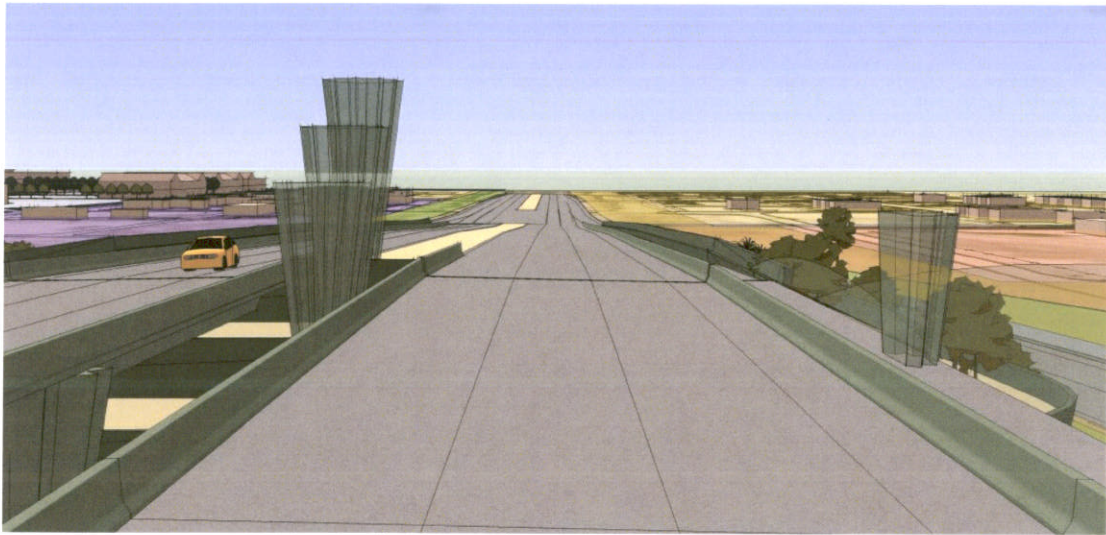
Art

1. Concern about lack of detail in art/aesthetic design

Project Management

1. Concepts for Kino/22nd Street more detailed than UPRR to Tucson Blvd. Concerned about overall homogeneous design
2. Concerned about lack of detail in art and aesthetic design – we fear the design will evolve into something contrary to the community desires for the project (due to cost or implementation practicality)
3. Some concern whether the project will actually happen given the City budget, national economic picture, ('shovel-ready' enough to get stimulus dollars?) and City Management/Leadership uncertainties
4. Is the project still on and the time-line for it?

VIII. Additional Comments for May 28th Resolution



Driving South on Kino Pkwy as it passes over 22nd Street

During the 'Top 3' concerns discussion with the CAC, the following additional comments for later clarification, study and resolution were documented:

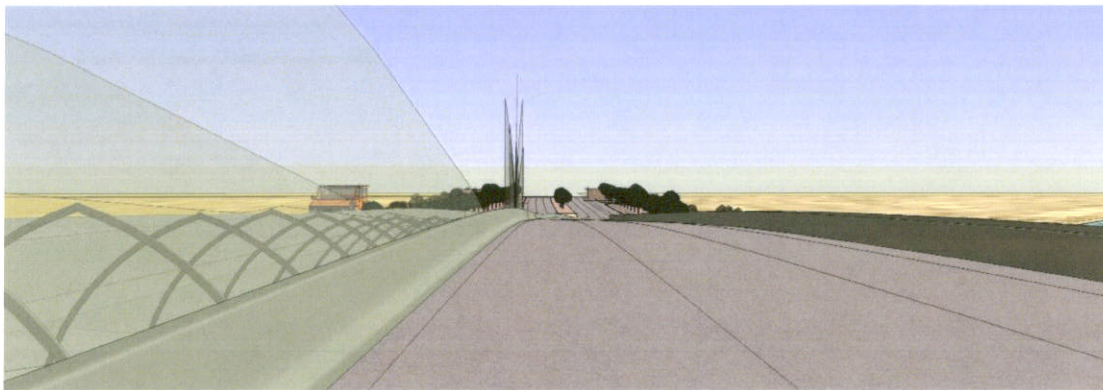
1. Feasibility of transplanting/saving existing planting along 22nd Street particularly the palm trees in the median.
2. Specifics regarding lighting design - ambient and accent; investigate Jamie suggestions (side lighting roadway/decks); determine pole alternatives and ability to modify standard.
3. Street trees and high densities of low water/low maintenance plantings were endorsed.
4. Bike "jug-handle" - open up turn angle/radius to attenuate complete stop.
5. Overall budget concerns - quantify better - per square foot cost modeling standards, etc.
6. Continuity of the Art and Aesthetic – All the way to Tucson Blvd.
7. Existing Parkway Terrace art piece/mural - What is its future? Who is responsible for it? Can it be incorporated into future 22nd Street art improvements?
8. Cost of the 'Project Aesthetic' - making sure it is feasible and won't be eliminated because too unrealistic.

9. Bus Routes #2 and #7 during and after construction; Design of the new bus stops - City standard? Part of the new design vocabulary? Any control over the type of advertising allowed on them if allowed at all?
10. Timelines and schedules - Construction implications.

Additional comments from Comment Form:

1. Re. Art: If a different artist is selected for the UPRR Bridge, that artist should have input into 22nd Street (Kino) Overpass as well as Barbara having input into the UPRR bridge.
2. What are all of the alternatives to the lighting over the bridge.
3. The north-east quadrant of Kino/22nd Street^{et} intersection is being isolated and made more difficult to access. This will limit the development attraction of this quadrant.
4. Expand upon Area/Land Planning effort - purpose and impact(s)

IX. Conclusion



Driving East off UPRR toward Tucson Boulevard

The Kino Parkway – 22nd Street Intersection and Widening to Tucson Boulevard Design Charette had a less hands-on approach than typical ‘Design Charettes’. Due to the numerous previous work sessions, extensive design criterion development, numerous alternatives developed, critique received, the alternatives modified and the long-standing intense involvement of the CAC, the ‘Charette’ was essentially a “decision and design element summary” rather than a “conceptual/schematic design work-shop”.

The original intent of the design process from its inception, culminating in the Charette, was met as the CAC clearly saw the effect of their efforts over the last three years. The CAC was responsible for defining constituent based design criteria, then over time via a complex, cohesive and carefully managed process, they witnessed a project designed to meet their defining criteria.

The CAC was integrally involved in each aspect of the design, making it “theirs” from the outset. The Charette defined that milestone in the project where a Precept designed by a consultant team became a consensus driven, constituent based, public works Concept.

Appendix

Charette Minutes

<p style="text-align: center;">Kino Parkway – 22nd Street Intersection Improvements Citizen Advisory Committee (CAC) Meeting #23 Meeting Summary</p>
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The 23rd meeting of the CAC was held from 6-8:00 pm at the Patrick K. Hardesty Midtown Center, 1100 South Alvernon Way. In attendance were CAC members Ivo Ortiz, Dirck Schou, Elaine Ward, Sandra Zepeda, Claire Fellows, Bill Seitz, Les Pierce, Brett Dumont and Sylvia Campoy. Joining the CAC for this special workshop was Parkway Terrace representative Marcos Rodriguez. Absent were members George Kalil, Jamey Sumner and Wright Thomas. Project staff present included Janice Cuaron, Edie Griffith-Metty, Alejandro Angel, Jay Van Echo, Claudia Perchinelli, Dave Dobler, Pamela McMillan, Michael Lichtenstein, Darlene Showalter, Barbara Grygutis, Priscilla Fernandez, Nanette Pageau and Freda Johnson.

Welcome and introductions

Chairman Ivo Ortiz welcomed everyone and started the meeting at 6:00 p.m. He turned the meeting over to moderator Freda Johnson who then invited all those present to introduce themselves and state their affiliations. She announced that Wright Thomas would not be present because he had suffered a heart attack and was in the hospital. Priscilla Fernandez said that she would update the CAC as Wright's condition is known.

Freda introduced Dave Dobler from the firm Structural Grace who would be leading the Charette, a focused design work session. She said that she would assist Dave by keeping time and moderating as needed.

Janice Cuaron clarified contractual arrangements in the project. She said that AECOM is the primary consultant for the Kino/22nd Street Interchange and will take this work to the end. With regard to the project between Kino Parkway and Interstate10 (I-10) along 22nd Street, this is a planning-only assignment to a consultant team to be selected in a competitive process.

Marcos Rodriguez was welcomed at the CAC table as a special guest for this Charette.

Barbara Grygutis clarified that she is not the artist for the eastern bridge segment of the project but she will develop a public art element plan for this area. The CAC would meet with the selected artist and design team if new ones are selected.

Dave Dobler referred to a blue handout that presented agenda topics in outline format. He said that the main intent of the Charette is to work together in an intensive work session. Opinions would be gathered and responses to issues and concerns would be provided to the CAC by the May 28, 2009 meeting. He introduced members of the team who summarized approaches for traffic operational efficiency and safety (Darlene Danehy), land planning

(Pamela McMillan), bridge concept (Dave Dobler and Claudia Perchinelli), public art (Barbara Grygutis) and landscape architecture (Darlene Showalter). Edie Griffith-Metty provided an overview of project development and chronology.

Using a 3-D visual model, Alejandro Angel and Darlene Danehy walked everyone through the project and reviewed key components of the project from a traffic point-of-view. Highlights mentioned included a partial signal at Cherry Stravenue and 22nd Street for access to the post office, the 23rd Street connection from Cherrybell to Campbell, the Campbell connection at 21st Street, a signal at Park and 19th in the Millville area, a ramp connection into the Millville neighborhood and a median opening at Santa Rita Avenue into Millville.

Pamela McMillan said that conceptual ideas have been developed for land planning and possibilities address more office and retail spaces, and protection of residential areas. Darlene Showalter summarized her approach that includes establishment of a pedestrian zone that is 20-feet wide. And she said that the trees shown in the model are at intervals of 30 and 50-feet. Emphasis is to be on shade, definition of the street and vegetation that is low maintenance. She said there would be a connection to the bike path over the railroad and that there will be buffer areas in residential neighborhoods.

Claudia described the Bridge at Kino Parkway and 22nd Street as a cast-in-place concrete girder bridge and that there would be three spans. The concept of the Bridge is to have a slender appearance. The longer spans minimize impact to the railroad. Dave said that the Police Department has reviewed the conceptual plans and that accessibility issues have been discussed with Jeanette Seitz.

Barbara Grygutis acknowledged that the Bridge at 22nd Street is a massive structure and her work will be to create light elements that emphasize the gateway but are not cumbersome. Inspiration for the art element is forms in nature. The transparent sculptural piece will be used throughout the bridge and would be lit at night. She acknowledged comments to use materials that deter graffiti. The mesh material proposed allows light through the sculptural elements.

Discussion took place about landscaping. Elaine Ward asked about the area at the east side of the Bridge and where traffic from the Barraza-Aviation Highway goes east on 22nd Street. Response was made that the area will be landscaped. Ivo Ortiz asked about existing landscaping on the east side of the project. Darlene Showalter said that effort will be made to save and replant these plants but the cost of this will be taken into account.

Dirck Schou asked if there would be enough in the budget to complete all the art and landscaping. Dave responded by saying that estimates are being made for responsible design. This gets the project to the 30% level and money comes from the Regional Transportation Authority. Marcos Rodriguez expressed concern about how much thought has gone into costs of landscaping. Dave said that some landscaping meets the need for buffering and no hard dollars have been set to date. Darlene said that estimates are realistic. Marcos asked about median designs. Darlene said that there is a 20-foot median and the software for the model in this presentation has constraints that don't allow for realistic

presentation of landscaping ideas. Marcos also asked about heights of walls. Darlene said they range from 4-8 feet and that there will be buffer walls on each side of Wilson.

Dirck said that the landscaping and walls are attractive and he asked if there is any place in Tucson where a similar approach has been taken. Dave said that along Campbell Avenue near Grant Road, there is landscaping and walls that illustrate the concept though what is there may be more than what the team envisions. Sylvia Campoy expressed concern about continuity of the artist's work if the project to the east is going out to bid. She also said that she likes the trees a lot and doesn't want them cut back. Ivo asked if lighting could be projected from above. Dave said that no lighting design has been done yet but lights inside the sculptural elements radiates out of holes in the metal mesh. He said that City code would require poles for overhead lights. Janice Cuaron said that lighting would be looked at in the next phase--the design phase.

Dave turned from the presentations described above to comments from CAC members in response to the homework assignment for the Charette. Dirck reported a concern about mud during construction, from a motorcycle business at 22nd Street and Cherry. Staff responded by saying that during construction, there are regulations about storm water to avoid problems like mud, but that it was not guaranteed. Sandra Zepeda asked about pathways or routes during construction going north. Staff said that there will be a route north on Kino Parkway and people can go east as well.

Dave moved on to address the top three concerns and answered questions posed by the CAC members. Marcos asked about walking west from the north and how this would be done. Dave said that it would be an at-grade crossing of the Bridge headed west. Dave acknowledged a general concern from Claire Fellows about changing traffic patterns in the future. Alejandro Angel said that generally there will be limited access and that this will benefit everyone. Dirck asked to understand the circulation from and onto 22nd Street at Cherrybell. Darlene Danehy said that a left turn onto Cherrybell from the east is proposed. This is possible because traffic will be relieved because of the SPUI and there will be intervals of traffic to allow for these left turns.

Dave acknowledged Elaine's concern about traffic leaving Pueblo Gardens and said that there would be two-way traffic on Fairlane Stravenue. In response to a concern from Ivo about bicycle and pedestrian circulation, Edie Griffith-Metty said that design changes will be made to accommodate bike/ped traffic and that turning movements will be safe, convenient and easy. Darlene Showalter responded to Bill Seitz' query about landscaping and buffering specifics by saying that native plants will be used. Bill added that continuity in the art and landscaping themes are very important and that the fluted design should be carried into the barrier walls. Marcos asked about noise walls. Darlene Showalter said that walls will be provided to buffer the neighborhood and the possibility of water harvesting will be explored.

Marcos brought up a problem associated with the possible loss of an existing wall with a mural on it and it is located at the ramp off Barraza-Aviation Highway. Darlene said that she has seen the mural and parts of it are in bad shape. Mary Ellen Wooten said that she would find out about who manages it and under whose jurisdiction it is. Barbara Grygutis said that she would look at it and it could be part of the planning in the next phase. Other topics

discussed briefly included lighting under the bridge, bike and pedestrian access to and from the post office, and walking, riding and crossing in the Bridge area. Bill Seitz said that he is excited to see all this good stuff, but is concerned that all the nice elements might be cut. He said he'd be happy if the City carries out these designs.

Discussion moved on to Project Management with the issue of accessibility to businesses on Cherrybell during construction. Edie Griffith-Metty said that surrounding streets would be completed first. Dirck said that some businesses on the north side of 22nd Street would have problems. Staff said that MainStreet Business Assistance Program representatives are talking to those businesses. Elaine Ward asked about bus stops at 22nd Street and Cherrybell during and after construction. Edie said that there would be accessible stops during construction and Jay Van Echo described rerouting plans after the project is built, and after close coordination with SunTran.

In response to a question about the construction start date and end date, staff said that using 2010 funding, construction could begin in 2012. The Union Pacific Railroad (UPRR) Bridge would be under construction 2015-16. Claire Fellows asked about phasing at Kino Parkway and 22nd Street. Edie said that ramps would be built first and then the bridge would be built.

The group moved on to a presentation of views requested by CAC members in their homework assignment. Positive comments were made about how art has been integrated into the project.

Dave Dobler addressed the issue of a color palette for the project. He said that dusty, sage greens would be used in different tones and values. Positive remarks were made about this proposal. Dirck said he likes the material (in reference to the metal mesh sample handed around during the meeting), but he is concerned if it will be too shiny. Barbara Grygutis said that the material could be painted or matted to remove the shininess.

Dave announced that the next CAC meeting would be May 28, 2009 and he reviewed the key questions raised during the Charette.

Additional Comments for May 28th Resolution

During the 'Top 3' concerns discussion with the CAC, the following additional comments for later clarification, study and resolution were documented:

1. Feasibility of transplanting/saving existing plants along 22nd Street, particularly the palm trees in the median.
2. Specifics regarding lighting design - ambient and accent; investigate Jamey's suggestions (side lighting roadway/decks); determine pole alternatives and ability to modify standard; "What are the alternatives for lighting over the bridges?" (Dirck comment via Comment Form).
3. Street trees and high densities of low water/low maintenance plantings were endorsed.
4. Bike "jug-handle" – open-up turn angle/radius to attenuate complete stop.
5. Overall budget concerns - quantify better - per square foot cost modeling standards, etc.

6. UPRR Bridge should have input into Kino Overpass as well as Barbara having input into UPRR." (Dirck comment via Comment Form).
7. Existing Parkway Terrace art piece/mural - What is its future? Who is responsible for it? Can it be incorporated into future 22nd Street art improvements?
8. Cost of the 'Project Aesthetic' - making sure it is feasible and won't be eliminated because too unrealistic.
9. Bus Routes #2 and #7 during and after construction; Design of the new bus stops - City standard? Part of the new design vocabulary? Any control over the type of advertising allowed on them if allowed at all?
10. Timelines and schedules - Construction implications.

There was additional discussion about the design of bus stops with Ivo stating his concern about advertising for liquor and gun shows. Janice Cuaron said that there is flexibility and what advertising appears at bus stops can be negotiated with SunTran.

Dave thanked everyone for their participation and Janice said that the Charette was very productive.

The meeting adjourned at 8:00 p.m.