Appendix I

Public Art Enhancement Design Concept

LA CHOLLA BOULEVARD, RIVER ROAD TO RUTHRAUFF ROAD

PUBLIC ART ENHANCEMENT

for PIMA COUNTY DEPARTMENT OF TRANSPORTATION

June 9, 2008

EXECUTIVE SUMMARY

•This proposal provides an artist's conception for enhancement of the Rillito River Wash Bridge on La Cholla Boulevard, at River Road. This art transforms the bridge into a community landmark and identifies the bridge with the Rillito River Wash.

•The artistic concept is derived from local architectural features, plant forms, and geography from the immediate area. The stair-stepping shapes found on local buildings, paired with the agave form, create a wave motion. This augments the current wave theme found on related projects along the corridor, providing continuity. The agave is viewed as a symbol of the natural environment and human intervention in the environment.

•Balconies are located to provide viewing platforms over the river wash. From these balconies, the public enjoys views of the river, framed by the infrastructure. Concrete panels are windowed to provide frame, light and drama, making restricted views special, and open views all the more dramatic and appreciated.

•For the driver, the concrete panels signal the landmark, by providing opacity and verticality, opening to the view. Between balconies, the panels are transparent mesh, and the driver is able to enjoy the spectacle in full.

•The bridge will be celebrated as a symbol of community connectivity. It highlights the importance of community and the precious resource below, the Rillito River Wash.

TABLE OF CONTENTS

THE SITE / SYMBOLISM

The Rillito River Wash is a destination, providing open space for recreation and relaxation. It is an important community resource and symbol of the community. The new bridge crossing the wash provides an opportunity for a landmark structure celebrating this community and the river.

THE SITE / EXISTING CONDTIONS

The current crossing is functional only. It does not celebrate the river or its community. Unobtrusive, the bridge is barely differentiated from the roadway. For the passerby who knows the area, the river is a local landmark. For the passerby who does not know the area, the river crossing is barely noticeable along La Cholla Boulevard.

INFRASTRUCTURE AS PUBLIC ART

An excellent example of infrastructure as public art (by Barbara Grygutis) is the Alvernon Bridge. Sensitivity to form, color, transparency and lighting are expressed in the railing with episodic geometric ornaments that make the experience of traveling this bridge special. Attention to detail and form are expressed in the clean lines of piers, pier caps, railings and walkways.

INFRASTRUCTURE AS PUBLIC ART

Other examples of infrastructure as public art (by artist Vicki Scuri) are the D Street Bridge (left) in Tacoma, WA and the Interurban Trail Bridges in Shoreline, WA (right). These bridges each reflect their local communities and their sites. The D Street Bridge carries a sails-to-rails theme, as it is located over the Union Pacific Tracks on the Foss Waterway. The Interurban Trail Bridge expresses Shoreline's proximity to the Puget Sound and the Interurban Rail Trolley Line that once occupied this site.

VERNACULAR ARCHITECTURE: INFLUENCES

Mountain tops and Southwestern architectural facades contribute to the overall character and ambiance of Tucson. These vernacular architectural facades with their geometric shapes and bold colors provide contrast to the sky and mountains providing inspiration for our project.

FUNCTIONAL ART INFLUENCES

The abundance of functional, decorative arts reflect the rich cultural heritage of Tucson residents. Bright colors, bold forms and intricate pattern work are noticeable in everyday objects and environments. These grace notes transform “the everyday” into artful expressions of spirit.

PLANT FORM INFLUENCES

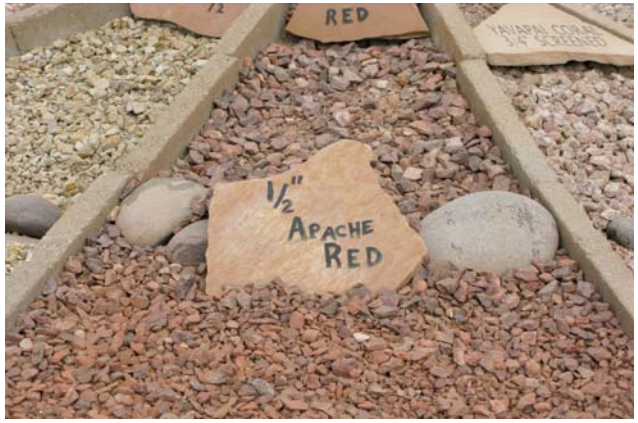
The varied sculptural forms of local cacti provide an extensive palette of shapes and textures that can be manipulated to create landscape patterning. The manipulation of natural forms into geometric configurations expresses human nature's intrinsic need to shape and control nature, not unlike the building of roads and bridges. The integration of natural forms and structures creates counterpoint and it is complementary.

LANDSCAPE INTEGRATION

The integration of landscape and infrastructure is extremely important. The examples illustrated below demonstrate environments that are appealing and naturalistic while being highly designed roadway projects. This too is the deliberate control of nature in order to benefit human nature. The balance achieved between design expression and the manipulation of natural forms is key to creating livable, attractive, and sustainable environments.

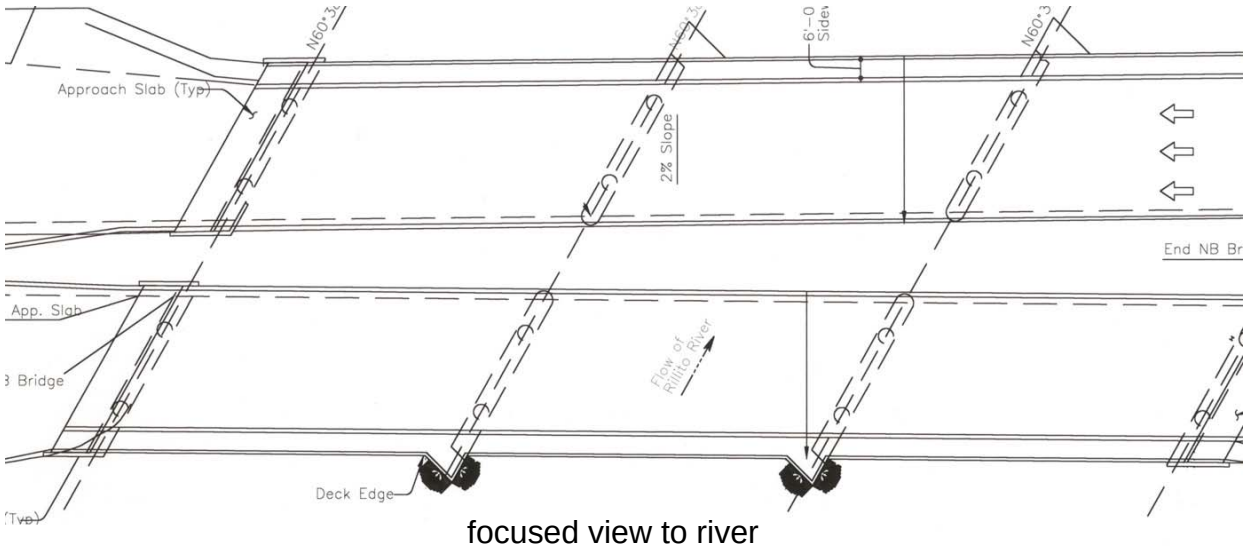
LOCAL ROCK RESOURCES: COLOR

The variety of colors and sizes provides a material palette that can be used to create impervious surfaces that are striking and beautiful, particularly adaptable to highway medians.
Also, these colors may be appropriate for the bridge infrastructure.
These stones are on display at Pioneer Landscaping Materials, Inc. in Tucson, AZ.



OVERALL VIEW: PLAN & ELEVATION

The primary focus of this report is on the bridge. The overall plan view illustrates the addition of four balconies, to provide overlooks to the river wash. A primary visual statement is the perimeter pedestrian railing. The perimeter railing is divided into three parts, corresponding with the piers. Between Abutment 1 and Pier 1, Abutment 2 and Pier 2, the perimeter railing is comprised of concrete panels. Between Pier 1 and Pier 2, the perimeter railing is comprised of mesh panels, providing a focused view to the river.



PATTERN PAGE / CONSIDERATIONS

Illustrated below are a sampling of pattern ideas that were developed for this project. The forms and shapes are inspired by Tucson vernacular architecture and local plant forms, in particular the agave. All of the wall pattern concepts feature windowing.

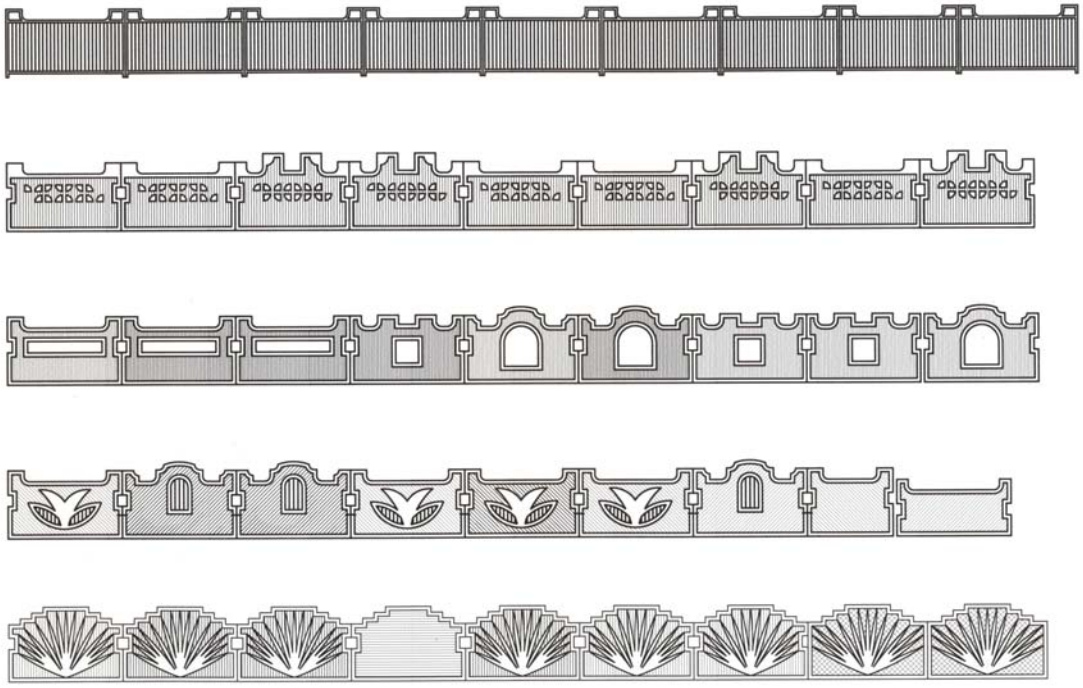
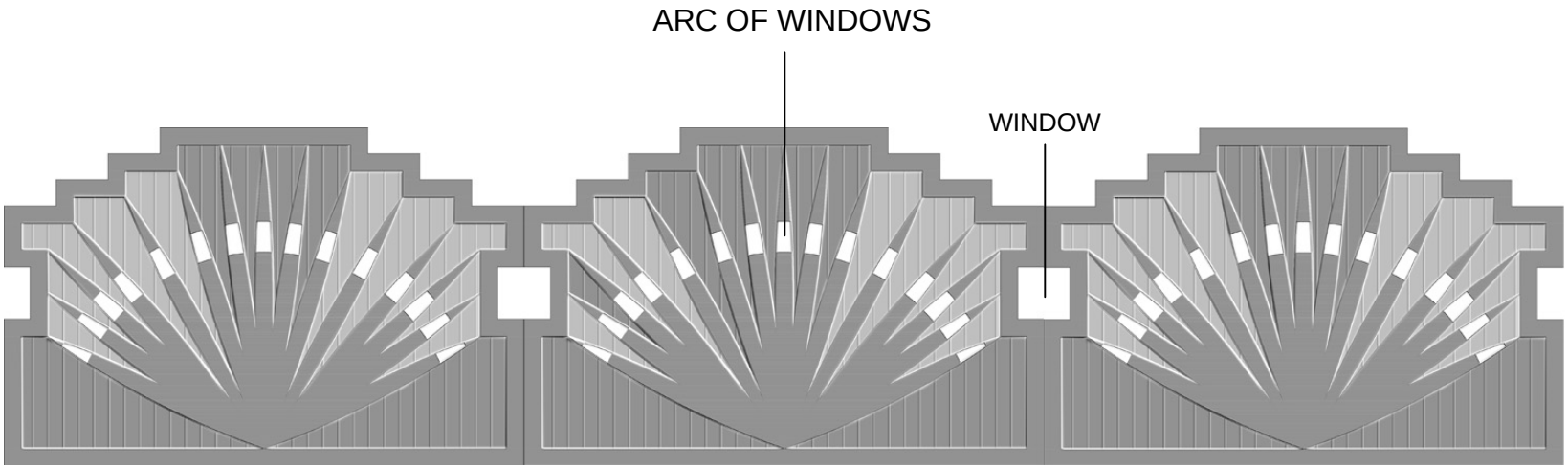


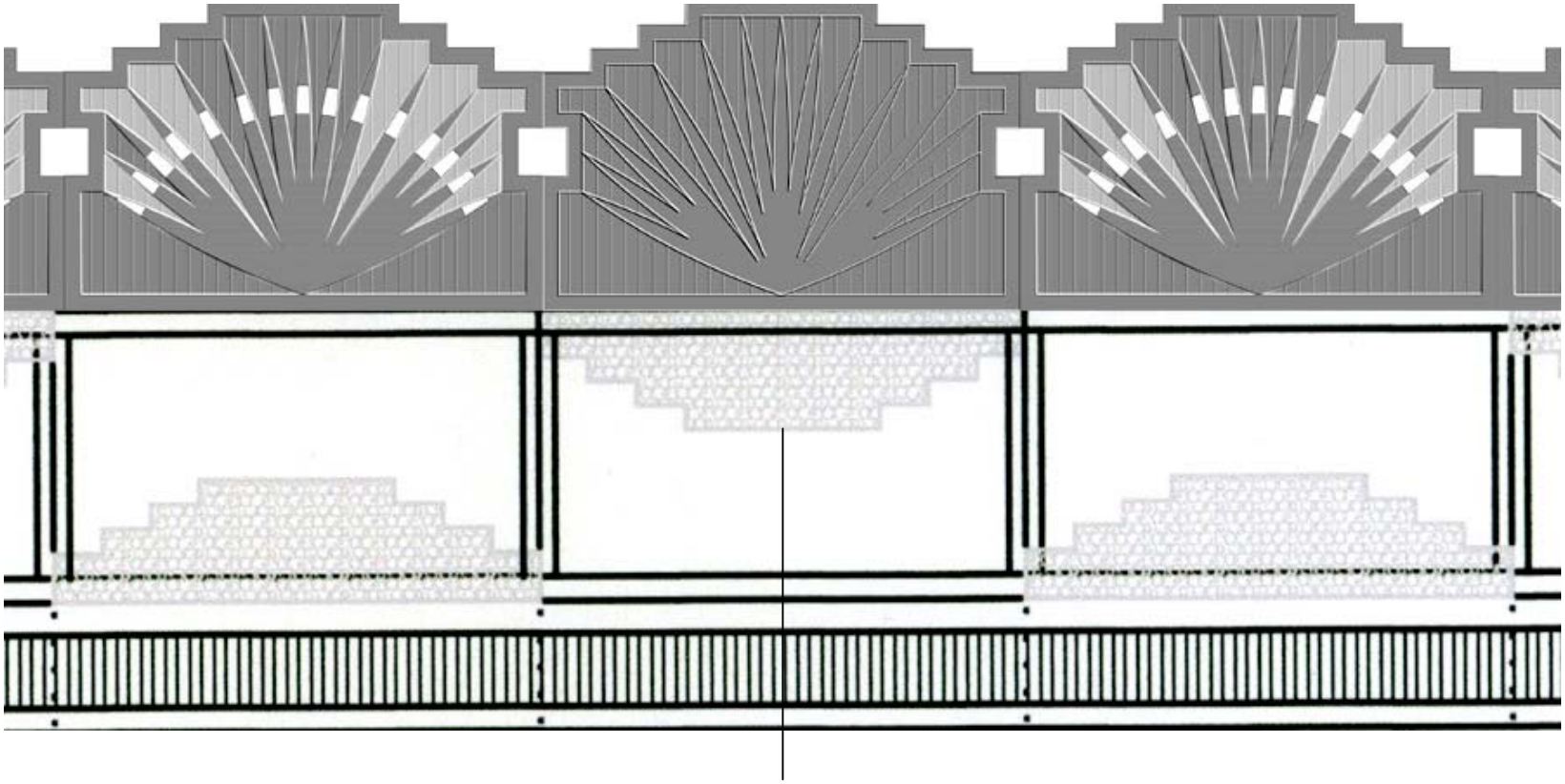
IMAGE DEVELOPMENT / WINDOWS

Capturing light and capturing the view are key elements of this work.
Below, the agave wall panels feature windows that glimpse to the view, providing frame and a quality of making the view special; emphasizing its presence. The variation in value is achieved by sandblasting.



AGAVE BRIDGE PATTERN CONCEPT: concrete

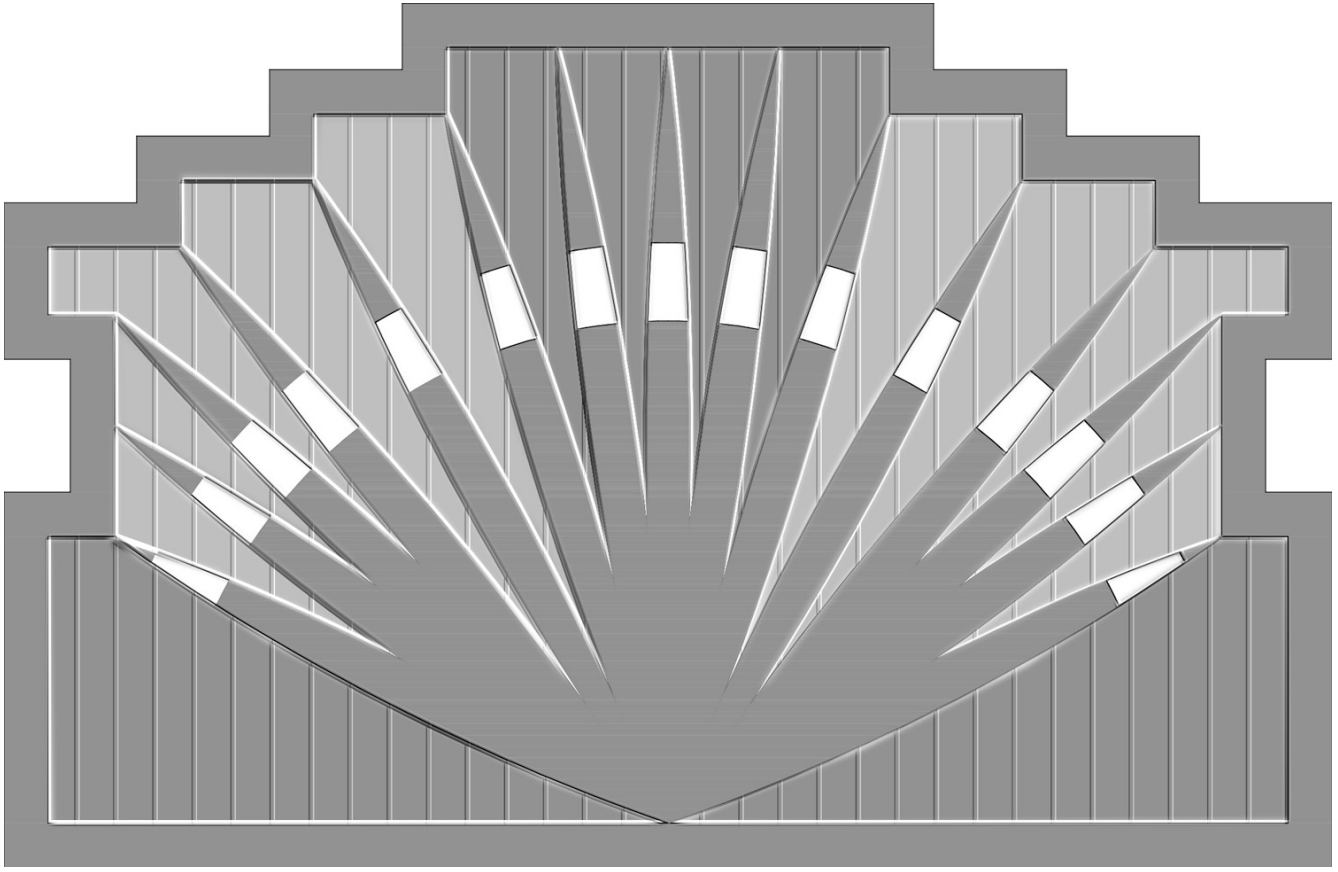
The agave window-panel concept is preferred. The panels are 8.5’ wide by 5.5’ tall, formed in concrete with a generic 2” wave repeat form liner and an agave shaped block-out, held within a 2” relief frame. Between panels there are small, keyed, rectangular windows.
An arc of “peek-a-boo” windows perforate the form and provide cadence with glimpses of the river.



SIDEWALK WAVE PATTERN

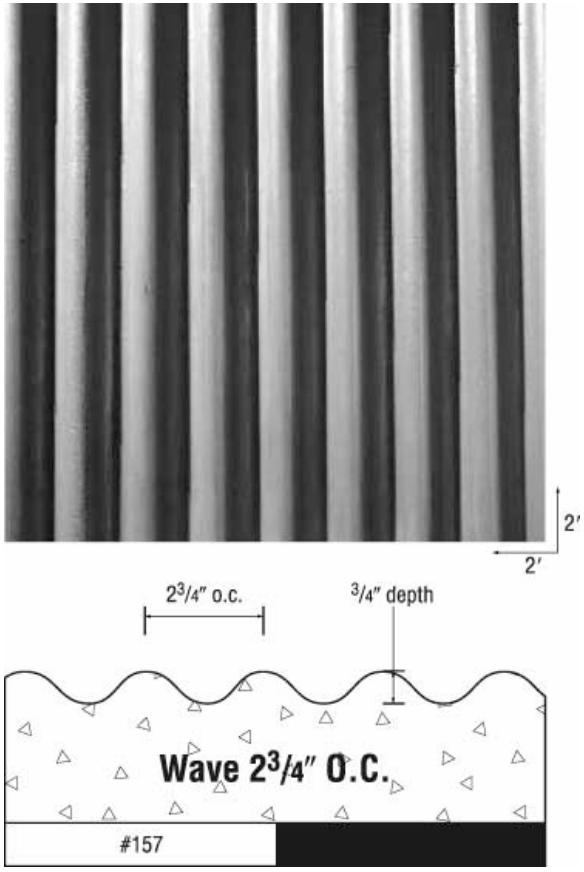
TYPICAL WINDOW PANEL

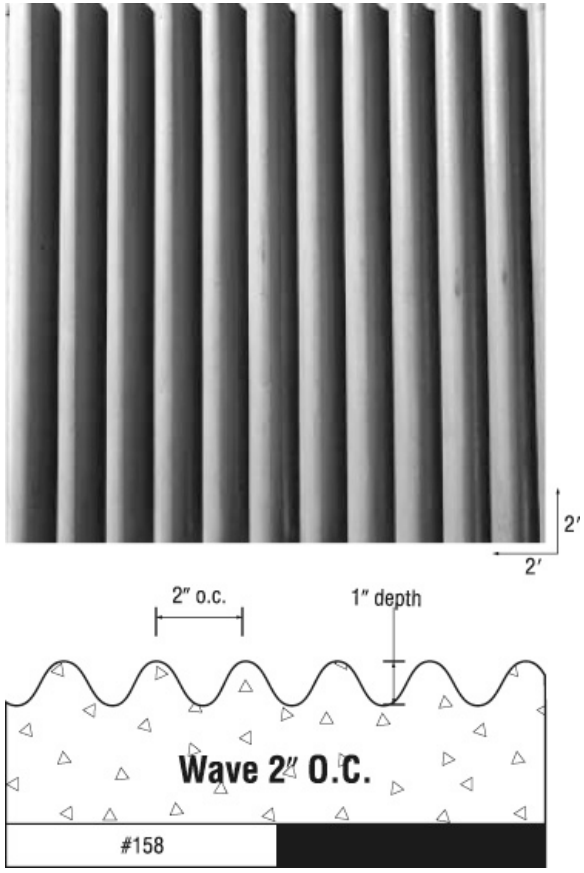
The panels are perforated to emit light and view.
The variation in hue represents a heavy sandblast finish, lighter hue.
Pattern relief is 2-inches maximum.
Both sides of the panel are patterned.



FORM LINER / WAVE PATTERN

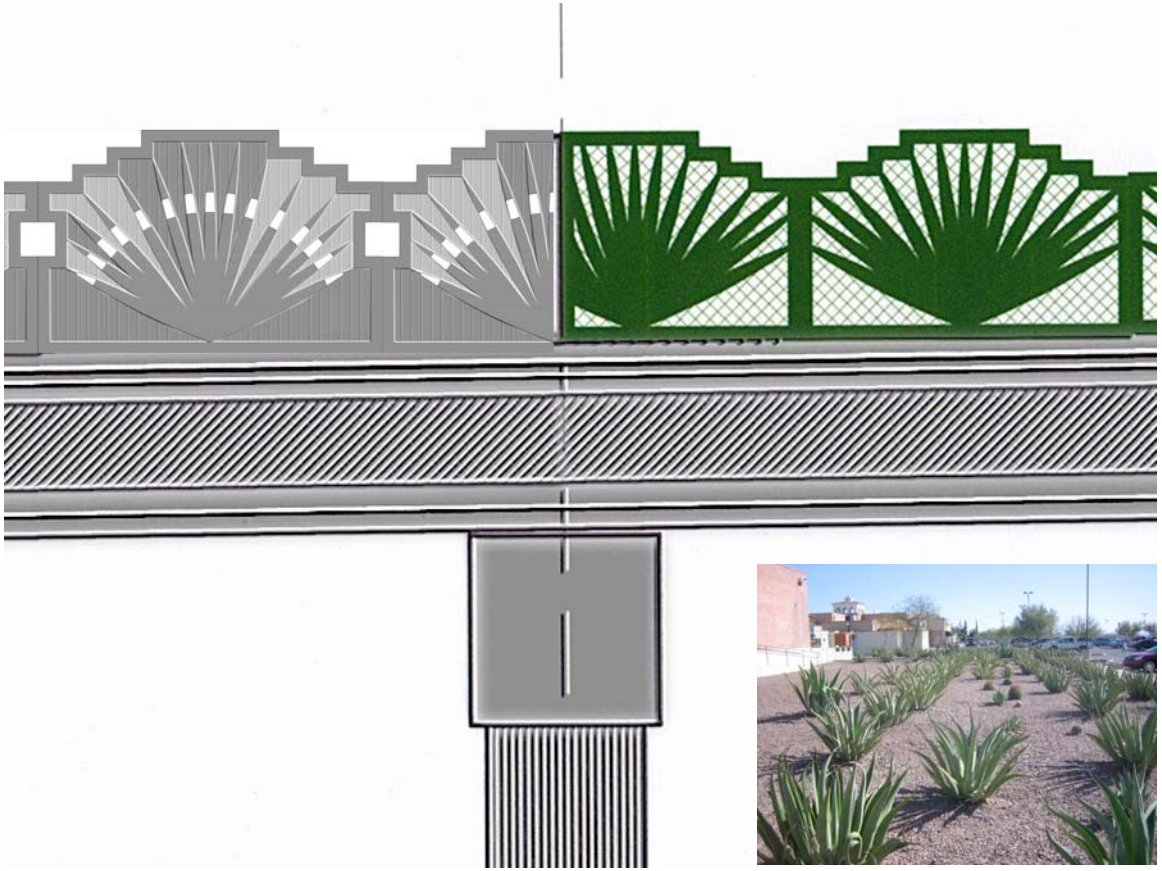
The wave pattern is a generic liner that is fabricated by many manufacturers of form liners. It is the proposed background texture for the concrete panels. Texture #158 is featured in the D Street Bridge Project for Tacoma, WA. These specific textures are manufactured by Scott System Inc.





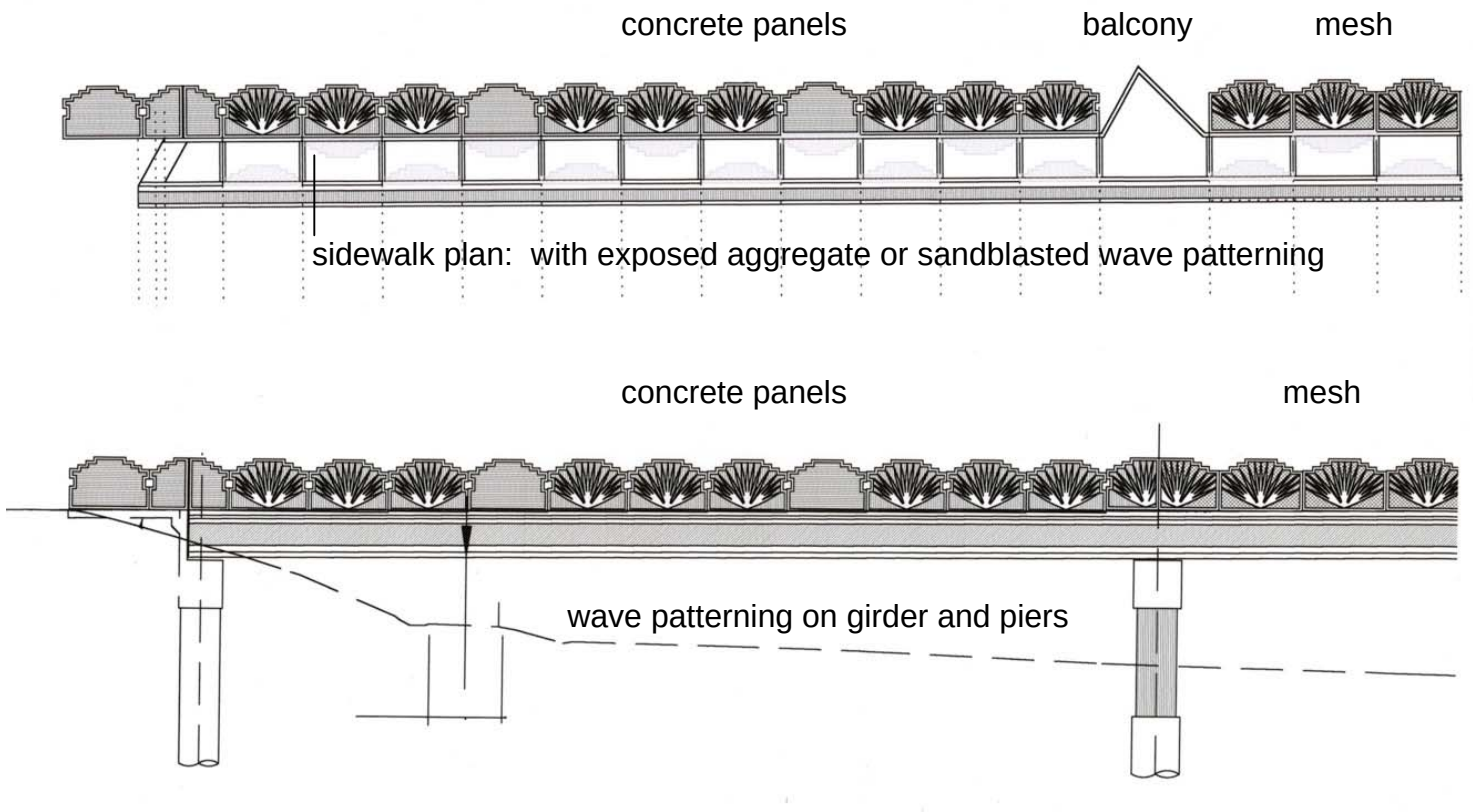
AGAVE BRIDGE PATTERN CONCEPT DEVELOPMENT

At the pier balconies the panel concept transitions from concrete to mesh. The form remains the same but the opacity of concrete (with peek-a-boo windows) is replaced with the transparency of mesh, focusing one's view to the river. This deliberate change of materials heightens one's sense of journey and vista. The agave form is repeated in stencil cut metal attached to bars or mesh for the screen panels. The form and plant choice are inspired by Tucson vernacular architecture and the marriage of form with the agave: points corresponding to steps, creating a wave pattern that reflects the Rillito River Wash.



AGAVE BRIDGE PLAN & ELEVATION

This composite view (above image) illustrates the overall pattern concept.
The perimeter fence and barrier wall are shown in elevation. The sidewalk is shown in plan view.
Below, a partial bridge elevation is illustrated.



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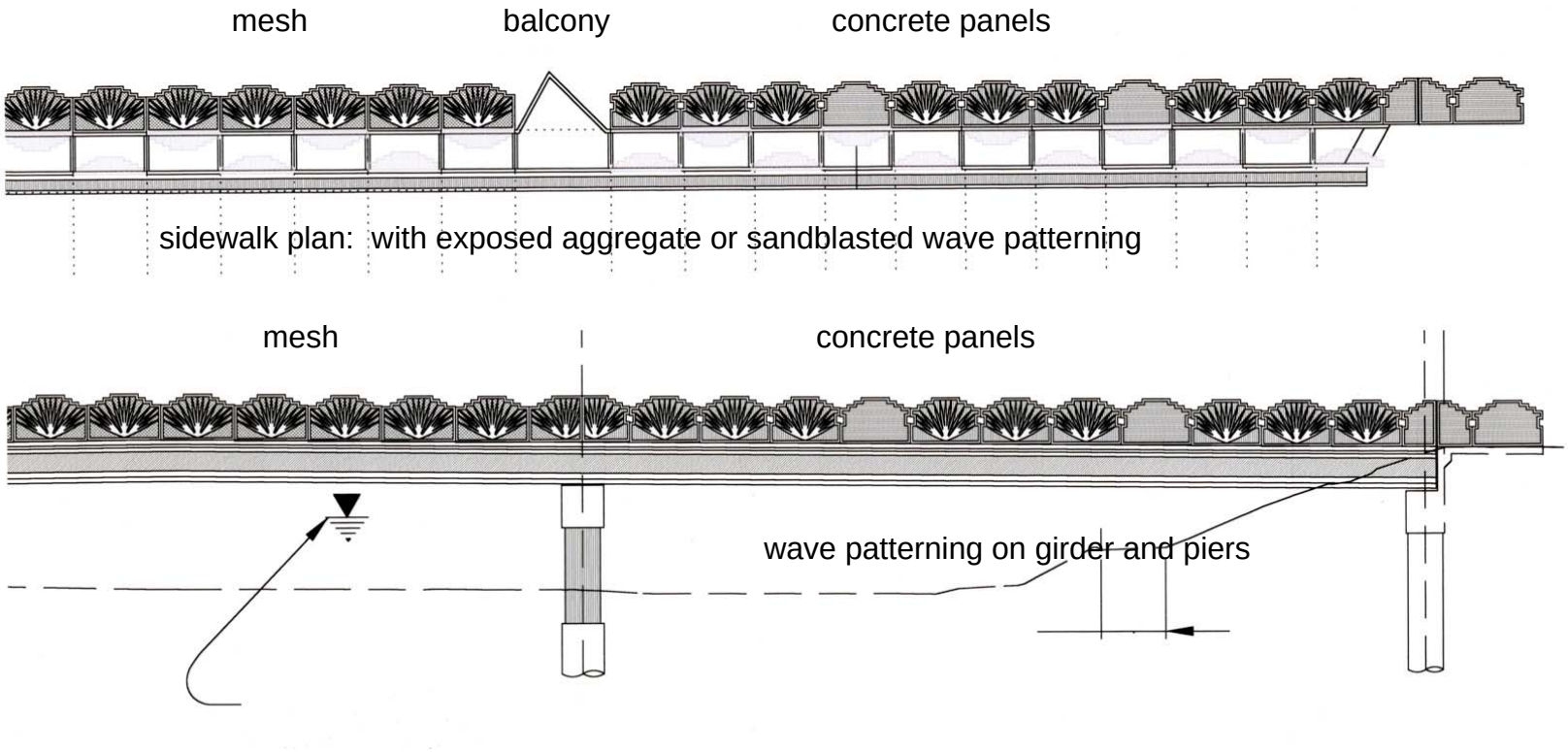
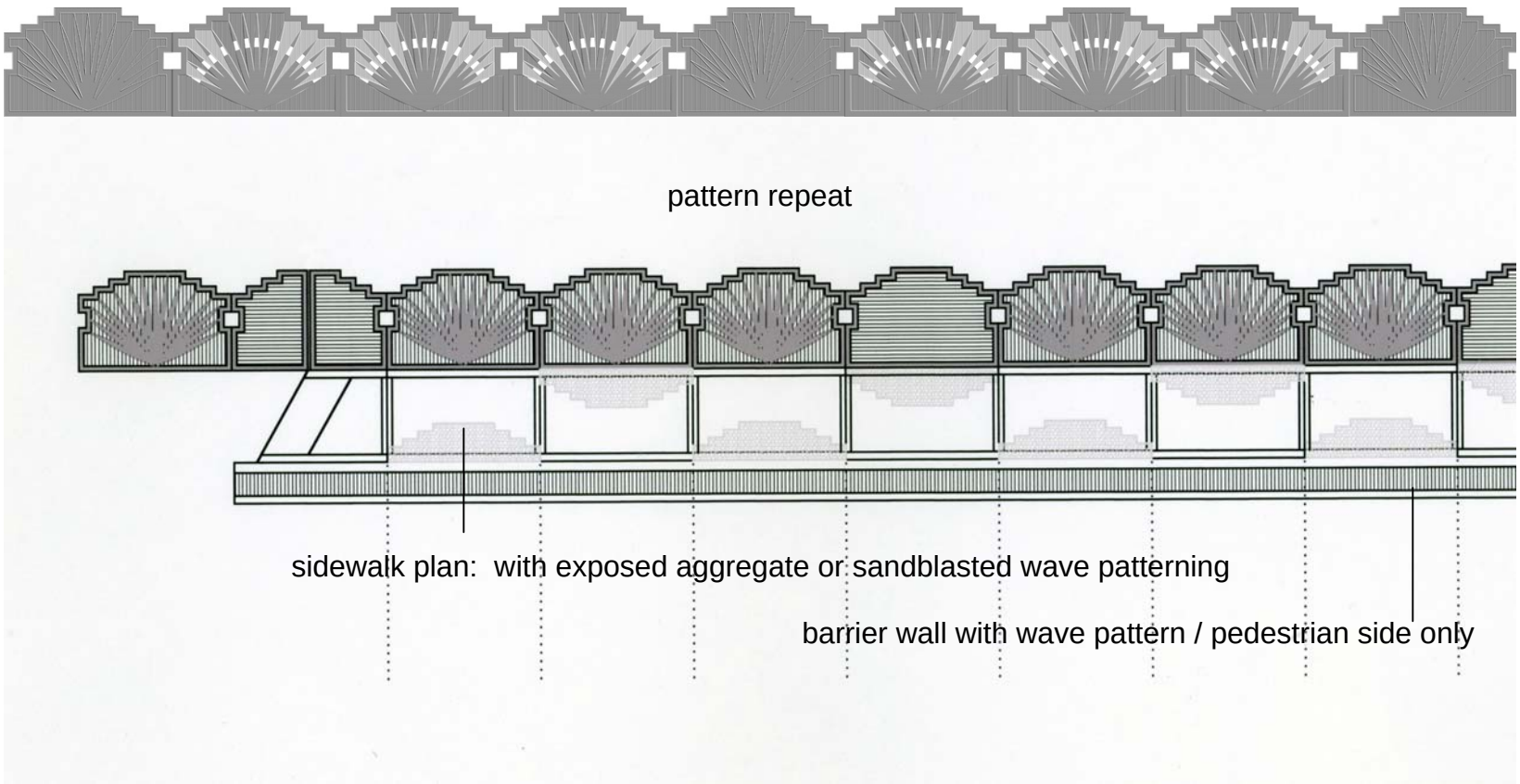
(continuation of plan and elevation from previous page)



PATTERN LAYOUT: FENCING, SIDEWALK, BARRIER RAIL

Developed concrete panels with windowing, above.
Close-up view of pattern layout, below.



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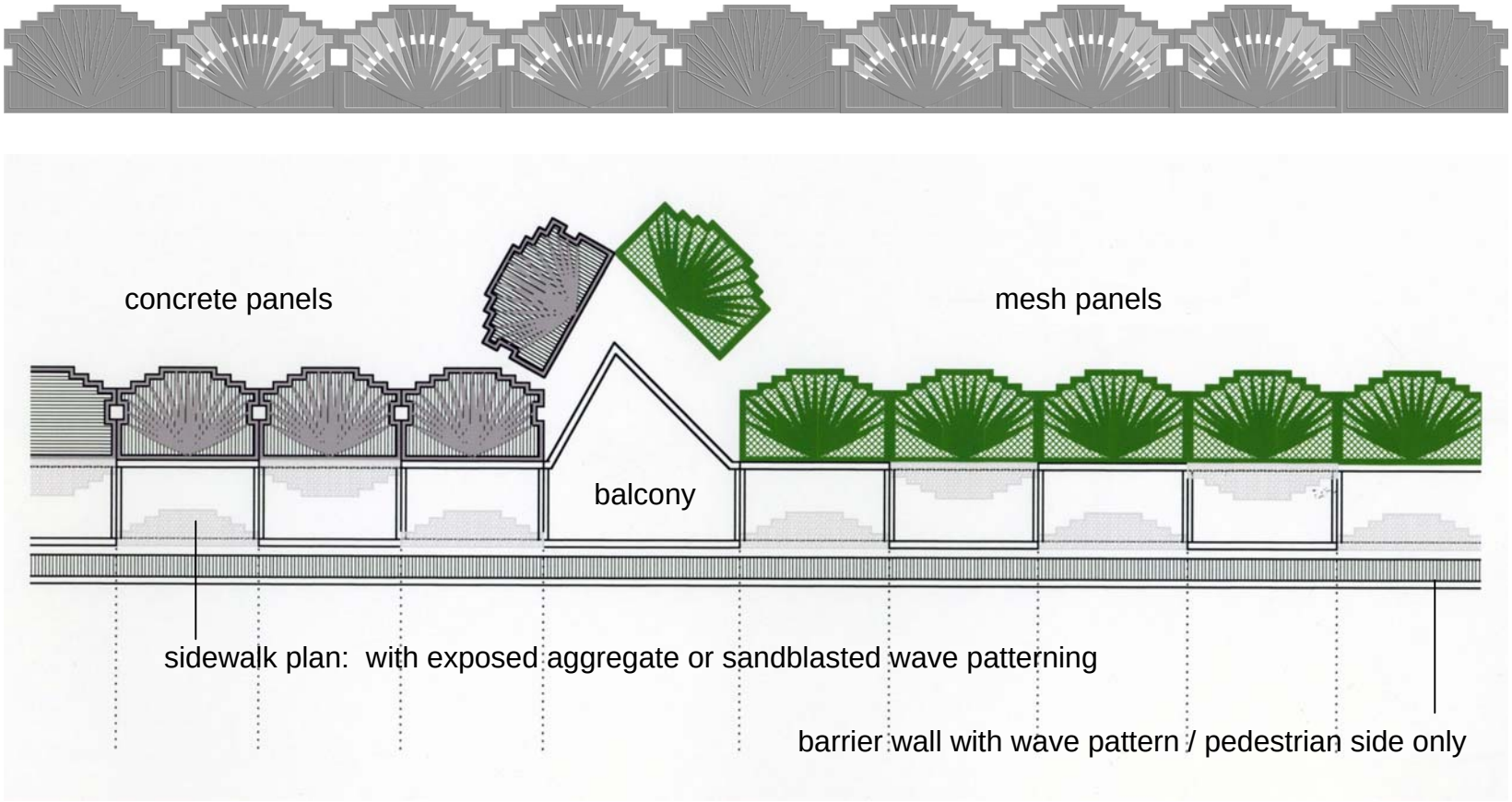
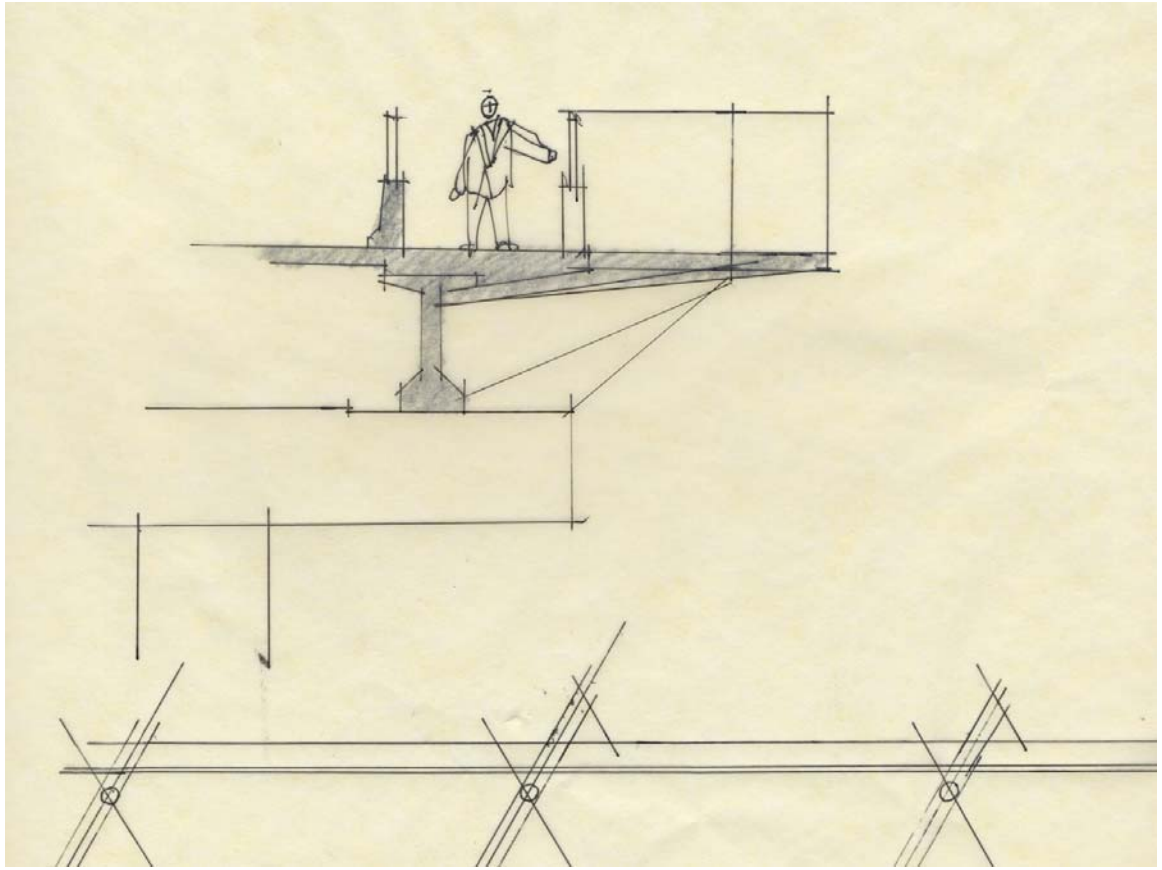


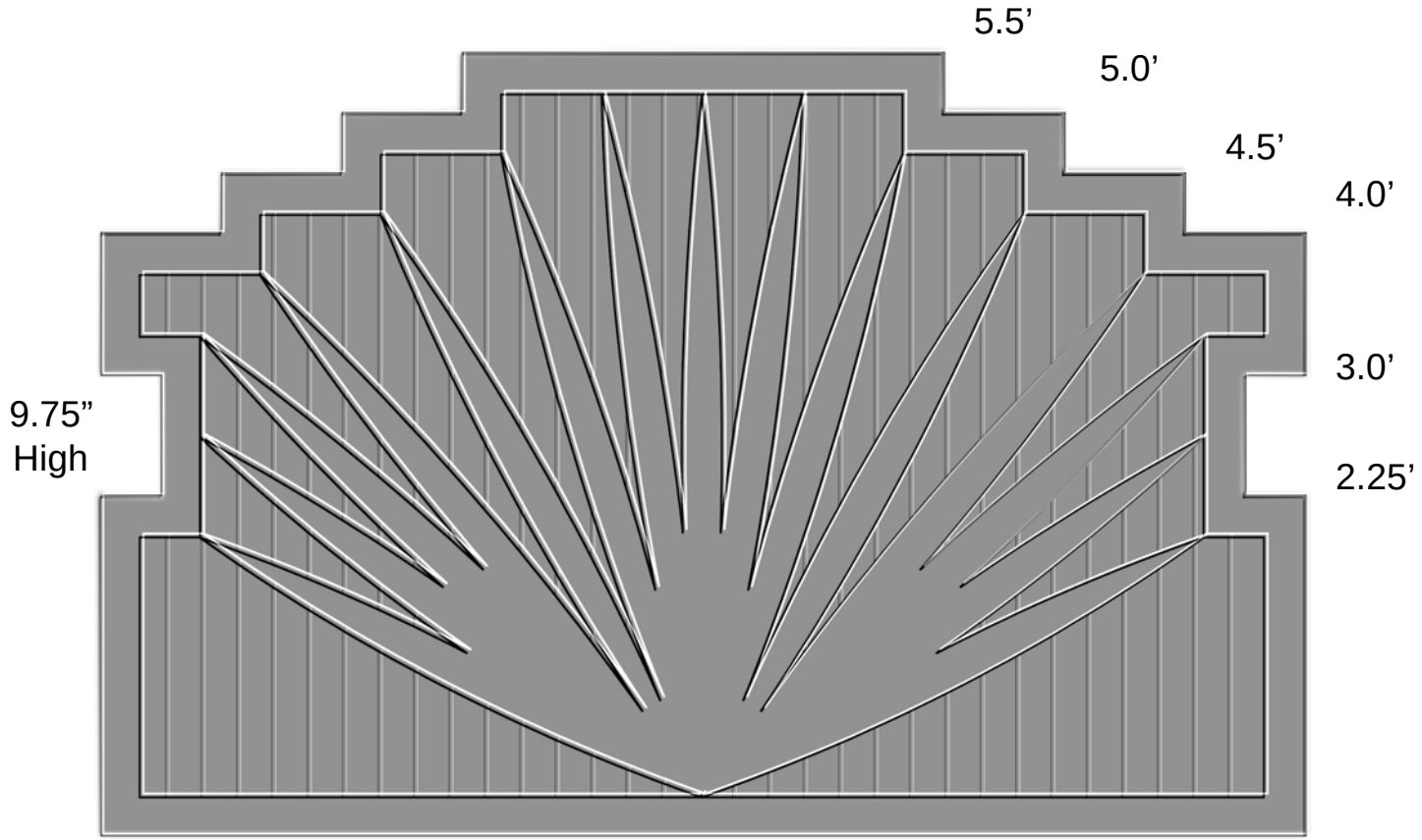
BALCONY CONCEPT SKETCH

The balcony projects out approximately 8', proving an overlook to the Rillito River.



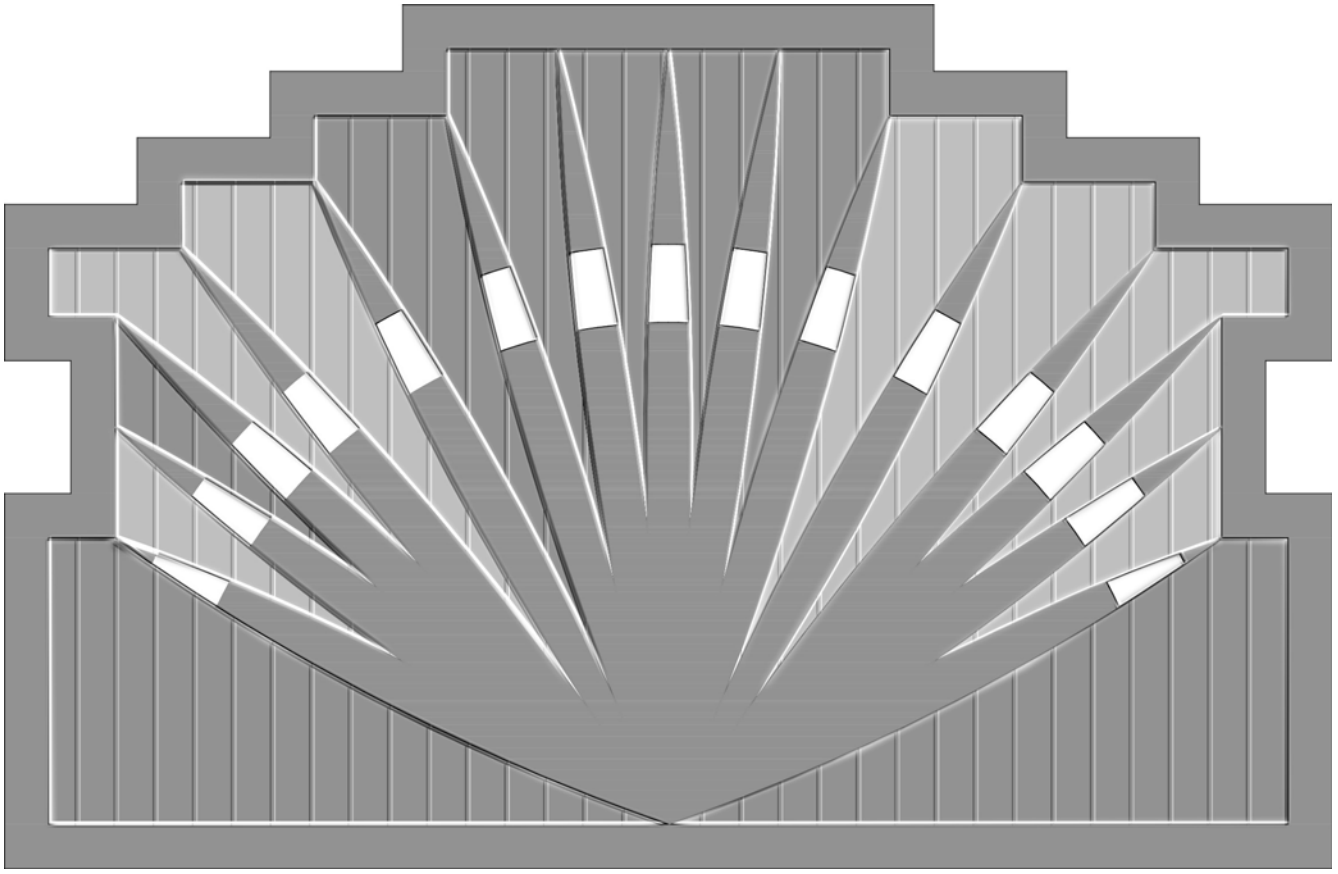
TYPICAL CONCRETE PANEL

NOM DIMENSIONS:
Height: 5.5’
Width: 8.5’
Relief: 2” Maximum



TYPICAL WINDOWED CONCRETE PANEL

NOM DIMENSIONS:
Height: 5.5’
Width: 8.5’
Relief: 2” Maximum
Widows: Screening TBD



TYPICAL MESH PANEL

NOM DIMENSIONS:
Height: 5.5’
Width: 9’ (TBD)
Mesh: 10 Gauge Woven Wire Space Cloth: 2” Maximum Opening
Frame & Agave: Steel / Gauge TBD
Color: TBD