A significant element of 4UE continues to be the comprehensive engagement of internal and external stakeholders. Extensive collaboration between several City of Calgary departments has established an exciting archetypal model for the Centre City: a public realm pilot project which embodies the complete integration of public art and infrastructure, from initial vision to final product.
ACKNOWLEDGMENTS
The Project Team

EXECUTIVE SUMMARY

THE DESIGN STORY
Site Interpretation
A Space of Removal
A Space of Conversation
Public Art as an Experience
Step One: Clarify
Step Two: Frame
Step Three: Project
Curation & Maintenance Strategy
Beyond the Bridges
Proposed Site Plan & Sections

PROJECT SCHEDULE

APPENDICES
“THE PEOPLE WHO MOVE THROUGH THE STREETS ARE ALL STRANGERS. AT EACH ENCOUNTER, THEY IMAGINE A THOUSAND THINGS ABOUT ONE ANOTHER; MEETINGS WHICH COULD TAKE PLACE BETWEEN THEM, CONVERSATIONS, SURPRISES, CARESSSES, BITS. BUT NO ONE GREETS ANYONE; EYES LOCK FOR A SECOND THEN DART AWAY, SEEKING OTHER EYES, NEVER STOPPING...

SOMETHING RUNS AMONG THEM, AN EXCHANGE OF GLANCES LIKE LINES THAT CONNECT ONE FIGURE WITH ANOTHER AND DRAW ARROWS, STARS AND TRIANGLES, UNTIL ALL COMBINATIONS ARE USED UP IN A MOMENT, AND OTHER CHARACTERS COME ONTO THE SCENE...”

ITALO CALVINO - INVISIBLE CITIES
Calgary’s growth has historically been linked to the Canadian Pacific Railway. Since 1883, the CPR corridor has been the heart of the City – symbolically, physically and economically. Situated between 8th Avenue and 10th Avenue SW, the 4th Street SW Underpass (including the CP Bridge and 9th Avenue crossing) remains a main gateway and key corridor for pedestrian and vehicle movement between the Beltline and Downtown communities.

The physical state of deterioration of the 4th Street SW underpass is in contradiction to this critical mobility and gateway function: inactive edges, limited accessibility, poor lighting levels, and an overall deterioration of materials require immediate attention. In 2010, the site was identified by The City of Calgary as a priority project for improvement. With the support of community and business groups from Calgary’s Centre City, The City of Calgary officially launched planning, design and public art services for the project in January of 2015.

The framework for the 4th Street SW Underpass Enhancement Project is a result of hundreds of hours of dedicated public engagement, as described within several landmark City of Calgary documents. True to this course, a significant element of the Schematic Design phase has been the continued engagement of internal and external stakeholders. Working closely with the Design Team, interested individuals were offered four critical opportunities to participate in the creative process: identifying issues, finding collective solutions and influencing the project as a process and a product.

The result is a design focused on enabling and encouraging pedestrian movement through the provision of a safe, comfortable and attractive public space. The redesign considers conditions of safety, cleanliness, lighting, egro, accessibility, and materials to enhance the overall experience traveling through the underpass.

Founded on the idea of reclaiming city infrastructure as a ‘space for conversation’, an integrated public art and urban design strategy repositions the site as a better connected street, ready to be explored. The introduction of animated light and colour, responding to the flow of people through the space, ensures the redesign remains evocative, varied and timeless.

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The Canadian Pacific Railway is the original gateway to the West, credited with establishing a vital rail line and constructing rail stations even before the incorporation of the Town of Calgary. Formed to physically unite Canada and Canadians from coast to coast, the CP Railway catalyzed not only the establishment of an underlying physical order for The City, but also a deeply embedded social and economic pattern still visible today: a cyclical lifestyle for citizens structured around ‘work’ existing north of the line and ‘home’ being south.

The underpasses, first introduced in 1908, were conceived of as a mechanism for safe movement between the downtown and Beltline, a bridging mechanism to improve connectivity within The City for its daily commuters.

Ironically, it is these underpasses which have come to embody the most uncomfortable and removed of Calgary’s public spaces: a barrier to our city’s thriving public realm.
AN INFRASTRUCTURE DESIGNED TO ENHANCE CONNECTION HAS CREATED A SPACE OF REMOVAL.
A SPACE OF REMOVAL

Unlike other City of Calgary downtown underpasses, the 4th Street SW underpass is not a legible entity beset by a series of performance issues (water ingress, poor lighting, etc.); rather, the site can be understood as a series of weakly connected, materially-deteriorated elements that together do not amount to a singularly legible whole.

At the outset of the design process, engagement with the Project’s key internal and external stakeholders generated a comprehensive and collaborative understanding of these existing site conditions. Movement through the space was observed as highly mechanical, singular in focus, isolated in feeling and driven by a desire to exit: a collective recognition of the 4th Street SW underpass as both a physical and perceptual space of removal.

STAKEHOLDER OBSERVATIONS FOLLOWING THE SITE WALK-THROUGH

- “GAUNTLET FEELING”
- “CROSSWALKS ARE FADED, INTERSECTION NEEDS ATTENTION”
- “LOTS OF BLANK WALLS”
- “ONE SHADE OF GREY”
- “NO EYES ON THIS STREET”
- “OLD, DETERIORATED”
- “YOU’RE STUCK ONCE YOU ENTER”
- “STAIRWAY OF DEATH”
- “WOULDN’T WALK THERE AT NIGHT”

1. AS 25% UNDERPASSES
2. AS MULTI-MODAL
3. AS A GATEWAY
4. AS A SUBTERRANEAN GLEAM

4 WAYS OF UNDERSTANDING:

A SPACE OF REMOVAL
THE STRATEGY

RECLAIM THIS SPACE OF REMOVAL AS A SPACE OF CONVERSATION.
A SPACE OF CONVERSATION

The 4th Street SW Underpass Enhancement project is founded on the notion of reclaiming this ‘space of removal’ as a ‘space for conversation’. A comprehensive series of integrated public art and infrastructure strategies reposition the site as a singular, better connected, and healthier street.

Three key gestures drive these strategies:
1. Clarify - Reveal the space of conversation by curating a canvas for expression.
2. Frame - Create a physical and perceptual frame that converts the passive voice (movement) into the potential for the active voice (expression); and
3. Project - Create the augmented voice through light and animation.

PUBLIC ART AS AN EXPERIENCE

This project’s approach to public art moves away from a more conventional creation of a physical artifact towards an augmentation of experiences latent in the mechanized routine of the everyday. The focus: the diversity and density of potential exchanges between people as an opportunity to acknowledge one’s place within the social body of the city.

In that vein, the public art narrative explores public space not as a physical territory but rather as a social domain that operates within the urban fabric.
1. CLARIFY
STEP ONE: CLARIFY
Reveal the space of conversation.

The first step is one of consolidating, amplifying or otherwise defining aspects of the site’s existing and potential character in order to give it presence as a coherent urban space.

The existing concrete sidewalk is uneven and deteriorated. Opting out of a strategy for removal and replacement, the introduction of a grated walking surface elevated above the existing sidewalk sets a new, level datum while mitigating potential coordination challenges with underground services. The material change, from concrete to metal, reinforces the notion of threshold and signifies to visitors their entry into a realm distinct from the surrounding context.

Uneven retaining walls, deteriorated fencing and adjacent surface parking distracts from the overall legibility of the site. Acknowledging that many of these surrounding elements fall outside of the project scope, the addition of a veil neutralizes the immediate context, provides valuable clarity to the underpass space, and acts as a lightscape element as an extension of the public art strategy.

The existing site infrastructure inherently conditions the experience. As a threshold, descent below the bridge deck signifies an entrance into a new space. As solid structure, the bridge abutments isolate the experience of the visitor to his/her own individual space. Moving into the centre of the site, the notion of compression is reversed; tall vertical retaining walls open to the sky, bringing an acute awareness to one’s elevational position within the city.

Driven by this inherent order to the project site, the addition of the frame facilitates several readings of space.
2. FRAME
STEP TWO: FRAME I

Create a frame that converts the passive voice into the potential for the active voice.

The addition of a continuous vertical surface provides a backdrop to frame visitors’ experiences within and across the underpass. At a distance the frame serves as a beacon, composed of light and colour, creating a space of anticipation as visitors approach the first underpass structure.

Descending beneath the first bridge, a material shift from concrete to metal underscores the transition into an ‘other’ space. The existing bridge abutment is transformed from obstruction to active surface; polished metal cladding draws a visitor’s gaze from ahead to across, and abstractly reflects one’s own body within the context of the frame.

Emerging into the centre of the space, the view across is an unobstructed view to others. The frame visually supports bodies in space while offering a contiguous material palette which figuratively bridges between the east and west sides. These identical frames democratize the experience in the space; positioned within the frame, there is a familiarity between the visitor and others inciting a visual dialogue that did not exist previously.
A semi-reflective surface, located on the bridge structure, situates the body within the frame and accustoms users to connections across.

Moving into the centre of the site, the frame shifts from static to dynamic through interaction and animation, light projects conversation at the scale of the underpass.
STEP TWO: FRAME II
Create a frame that converts the passive voice into the potential for the active voice.

As a significant gesture, the frame simultaneously operates within multiple roles:
• As a safe grade separation;
• As an accessible walkway;
• As a water mitigation strategy (reinforcing legibility of the space);
• As a conditioner of sunlight;
• As a source of artificial lighting;
• As a medium for interaction.

A quote cut out of metal plate wraps both sides of the underpass and situates the act of conversation as the key driver of the city as a place. The quote constitutes part of the frame that visually supports the body when visitors look across from the other side, setting the stage for the actors of the city to initiate their own conversation within the space of the underpass. The metal plate wraps up and onto the walking surface, offering a solid alternative to the metal grate for pedestrians and canines alike.

The location of the existing guardrail, positioned within the sidewalk surface, impedes upon an already narrow pedestrian realm. The proposed guard, flush with the roadway face of the retaining wall, increases both the perceived and effective width of the sidewalk. As an urban armature, the extents of the new guardrail help define the space of anticipation stretching towards 8th and 10th avenues. Once users enter the space of reflection, the guardrail profile is slightly modified, offering a visual cue to shift the gaze across.

Just as there is spatial depth to the frame, there is a media depth. An interactive, animated light scape, activated by the presence of visitors in the space, augments the underpass’ capacity to serve as a space of verbal and visual conversation.
3. PROJECT
Create the augmented voice through the animation of surface.

Integrated into the frame, the animated surface introduces a capacity for multiple readings and emergent experiences which amplify the city as a space for interaction. Activation of the wall surface is triggered by the presence of the body; in live time, animated light escorts visitors they move through the underpass. The capacity of sensors to detect movement and proximity enables visitors to deliberately augment the response of the light as they move through the space.

Throughout the schematic design process, several different media options - exploring a wide range of abstraction, curation, and resolution - were developed by the Design Team. The final direction, a hybrid of text and colour-based responses, draws from the elements which most resonated with the project’s stakeholders. A comprehensive synthesis of these observations has been included within the appendix of this report.
A SHIFTING NARRATIVE
By stitching together multiple scales of information, users are able to assemble their own interpretations of both the archetypal statements and the people behind them. Taken together, occupation & data offer an infinite capacity for conversation. As an urban armature, the animated surface provides a new mechanism for discourse in the public realm; through movement, the multiple lives of the underpass are projected.

CHOREOGRAPHY & VISIBILITY
Legibility of the animated graphic is dependent on both proximity to the screen and scale of the graphic. A user's presence in the space activates both the surface adjacent and the surface across.

As a user transitions through the underpass, a large scale archetypal statement is slowly but sequentially revealed on the screen across. Concurrently, at a much smaller scale and directly adjacent to the user, additional excerpts from the interview come in and out of focus providing additional context around the statements.

DYNAMIC MAPPING
The content of the animated media is drawn from an extensive database; a compilation of hundreds of archetypal statements are curated through interviews conducted with users of the space. The curated statements are continuously regenerating; each passage through the space is an opportunity to discover a new voice. The interpretation of these quotes, and an association of meaning with their content, is contingent on one's own preconceptions; not only are the messages constantly shifting, but so too is the state of mind of users as they move into and out of the downtown core.

EFFECT OF OCCUPATION
Integrated into the frame, an animated surface introduces a capacity for multiple readings and emergent experiences which amplifies the city as a space for interaction. Activation of the wall surface is triggered by the presence of the body in space; in live time, animated light escorts users as they move through the underpass.

QUOTE
To situate the act of conversation or interaction as the key driver of the city as a place, a quote cut out of aluminum wraps both sides of the underpass. The quote constitutes part of the frame that visually “supports” the body when visitors look across from the other side, setting the stage for the actors of the city to initiate their own conversation within the space of the underpass.

FRAME
Serves as a neutral backdrop to frame visitors’ experiences within and across the underpass. This surface visually supports the body as it moves plane across the space, bridging between the east and west sidewalks. The frame also reinforces the legibility of threshold at the extents of the project, as it is aligned with the ledge frame.
STEP THREE: PROJECT II

Create the augmented voice through the animation of surface.

Legibility of the animated surface is dependent on both proximity to the screen and scale of the graphic; to capitalize on this duality of reading, a visitor’s presence in the space will differentially activate both the surface adjacent and the surface across. Up close, the activation of the surface is read as shifting colour and light intensity, reflected and refracted through the surface of the brise-soleil. From a distance, however, both the legibility of the medium and message is clear and offers a fundamentally different experience. One manifestation of this concept, based on text, is explored in the diagram on the adjacent page.

The content of the animated media, be it colour or text, will be drawn from an extensive database curated by the Design Team. A compilation of information will be developed through interviews conducted with users of the space; thus, each passage through the space is an opportunity to discover a new voice. The interpretation of these elements, and an association of meaning with their content, is contingent on one’s own preconceptions; not only are the messages constantly shifting, but so to the state-of-mind of users as they move into and out of the downtown core.

By stitching together multiple scales of information, users are able to assemble their own interpretation of both the messages and the people behind them. Taken together, occupation & data offer an infinite capacity for conversation. As an urban armature, the animated surface provides a new mechanism for discourse in the public realm.

CURATION & MAINTENANCE STRATEGY

With the overall direction of public art narrative in place, the next phase of development will focus on increasing the design resolution of the technology and content of the media wall. World-class animated public art case studies will be analyzed and successful strategies re-calibrated in order to develop a long-term care regimen in conjunction with Roads and the Public Art Board.

Design and community safety, screen operations, and content curation are understood as the primary metrics for evaluation of the life cycle requirements. At a cursory level, an intuitive panelization strategy, simple and proven cold-climate LED technologies, user-friendly management interfaces and a well-integrated commissioning plan are key elements to a robust operational and maintenance plan.
BEYOND THE BRIDGES

With a focus on enabling and encouraging pedestrian movement, a key objective of the 4th Street SW Underpass Enhancement Project is the provision of a safe, comfortable and attractive public space. This requires the execution of both pragmatic and poetic urban design improvements that encompass the full extent of the pedestrian realm, stretching from 8th to 10th Avenue SW.

Two significant redevelopments have already increased the permeability along the NW and SW corners of the project site. The remaining north and south edges offer several opportunities for focused enhancements to the public realm.
PROPOSED SITE PLAN

A series of enhancements to the public realm are annotated in the adjacent site plan and subsequent site sections. These enhancements include but are not limited to: new LED street lighting, modifications to the 3rd Street SW connector, a reconsideration of the northeast stairwell, remediation of the NW stairwell, overall increase in the sidewalk width and material improvements throughout.

UNKNOWN CONTEXT

The future of the Calgary Parking Authority structure on the SE corner of the project site is unknown at this time. Significant redevelopment of the property is likely include a reconfiguration of the interface between building and the public realm; as such, any proposed improvements to this area as part of the 4UE will be low in investment, temporary in nature but high-impact in effect. Additional resolution of the SE scheme will be developed in collaboration with the Calgary Parking Authority and CP throughout Design Development.

1. COMPOSITE FRAME ASSEMBLY (INC: GRATER VALKYRY)
2. PROPOSED GUARDRAIL
   Improved effective sidewalk width; urban armature bridging N-S & E-W; critical component of public art narrative
3. REFLECTIVE SURFACE
4. STREET LIGHTING - OVERHEAD LED LAMINARIES
   Increased effective sidewalk width; improved lighting technology; applied fixture heads consistent with other downtown underpasses; vandal resistant; location of fixtures does not compromise legibility of public art
5. STREET LIGHTING - SURFACE MOUNTED LINEAR LED LAMINARIES
   Improved lighting technology; vandal resistant; location of fixtures does not compromise legibility of public art
6. STREET LIGHTING - POLE MOUNTED LED LAMINARIES (ON MEDIAN)
   Increased effective sidewalk width; improved lighting technology; consistent with other redesigned downtown underpasses & guidelines
7. REDEVELOP MEDIAN
   Repair to deteriorated concrete, incorporates bases for streetlights.
8. REDEVELOP NW MEDIAN
   Improved safety & accessibility
9. PROPOSED IN CHAIN
   Improved safety & visibility; improved accessibility; may filing
10. REMOVAL AND REPLACEMENT OF CONCRETE SIDEWALK
    Improved accessibility & material conditions; reconfigures to increase effective sidewalk width
11. PAINT & PAINT - FACING WALL
12. POTENTIAL IMPROVEMENTS TO SE CORNER - NEW GUARDRAIL, INTRODUCTION OF LANDSCAPING, LIGHTING
    Low cost, temporary, high-impact improvements; improved safety;
Please note: all proposed and existing dimensions are based on Owner-supplied information.

1. **PROPOSED GARDEN**
   - Increased effective sidewalk width; urban amenity for pedestrians, critical component of public art narrative.

2. **STREET LIGHTING - POL-MOUNTED LED LUMINARIES (RELOCATED TO SIDWALK)**
   - Increased effective sidewalk width; improved lighting technology; consistent with other redesigned downtown underpasses & guidelines.

3. **PROPOSED GARDEN**
   - Improved accessibility & material conditions; reconfigured to increase effective sidewalk width.

4. **PROPOSED STREET TREES ON TREE TRENDS**
   - Improved condition to support fashionable growth of new adjacent redevelopment; outside dimensions of grate consistent with City of Calgary standards.

5. **PRECAST SIGNAGE**
   - Increased effective sidewalk width; opportunity for additional trees.

6. **PAINTED SURFACE FOR CROSSING**
   - Improved safety for all users through clearly articulating the interface zone.

7. **REVISED PLANTER**
   - Increased effective sidewalk width; consistent with remainder of sidewalk.

8. **REVISED TURNING Radius**
   - Slightly modified radius; increased visibility.

9. **PRECAST PLANTER**
   - Increased effective sidewalk width; opportunity for additional trees.

10. **PROPOSED CIVIC STAIR**
    - Improved safety & visibility; improved accessibility; opportunity for way-finding.

11. **PUBLIC ART LIGHTING CONTROL ROOM**
    - Dedicated space for public art electrical components & controls; avoid equipment conflict in lift station; replaces ‘blind’ corner with programmed space.

12. **REVISIONED TURNING Radius**
    - Increased effective sidewalk width; opportunity for additional trees.

13. **PROPOSED SITE SECTION - NE CORNER**
    - Improved conditions to support fashionable growth of new adjacent redevelopment; outside dimensions of grate consistent with City of Calgary standards.

14. **PRECAST PLANTER**
    - Increased effective sidewalk width; opportunity for additional trees.

15. **PAINTED SURFACE FOR CROSSING**
    - Improved safety for all users through clearly articulating the interface zone.

16. **REVISED PLANTER**
    - Increased effective sidewalk width; consistent with remainder of sidewalk.

17. **REVISED TURNING Radius**
    - Slightly modified radius; increased visibility.

18. **PRECAST PLANTER**
    - Increased effective sidewalk width; opportunity for additional trees.

19. **PROPOSED CIVIC STAIR**
    - Improved safety & visibility; improved accessibility; opportunity for way-finding.

20. **PUBLIC ART LIGHTING CONTROL ROOM**
    - Dedicated space for public art electrical components & controls; avoid equipment conflict in lift station; replaces ‘blind’ corner with programmed space.
The completion of this report marks the end of the Schematic Design phase of the project. Throughout the past several months, an extensive stakeholder and public engagement process was undertaken by the project team. A series of milestone deliverables prepared throughout this process both summarize the feedback collected and communicate the Design Team’s synthesis of that feedback into the final design.

For a detailed record of critical meetings, stakeholder engagement events, and milestone deliverables please refer to Appendix A-2 & A-3.
“THE PEOPLE WHO MOVE THROUGH THE ENCOUNTER, THEY IMAGINE A THOUSAND WHICH COULD TAKE PLACE BETWEEN THEM, BITS. BUT NO ONE GREETS ANYONE; EYES SEEKING OTHER EYES, NEVER STOPPING EXCHANGE OF GLANCES LIKE LINES THAT DRAW ARROWS, STARS AND TRIANGLES, A MOMENT, AND OTHER CHARACTERS
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- ITALO CALVINO, INVISIBLE CITIES
APPENDICES

A-1. BACKGROUND REVIEW & SITE ANALYSIS
   1. Policy Areas of Focus
      2. Transportation Policy Review
      3. Lessons Learned
      4. Photographic Survey

A-2. ADDITIONAL MEETINGS MATRIX

A-3. ENGAGEMENT PROCESS
   1. Project Road Map
      2. Stakeholder Imagination Session (March 2015)
      3. Design Charrette I (May 8 2015)
      4. Public Engagement Events (May 12 - June 2 2015)
      5. Design Charrette II (September 18 2015)
The design team initiated the project process by gathering, analyzing, and compiling existing information on the site. This includes but was not limited to: the collection of information regarding existing utilities and structures, meeting with internal City of Calgary business units common to both the 1st Street SW Underpass Enhancement Project and 4UE, and finally a thorough review of relevant policy documents produced by the City of Calgary.

A mapping the sections within the reviewed policy documents (see image above) has facilitated the identification of 6 critical themes, or ‘areas of focus’, relevant to the 4th St SW Underpasses Enhancement Project.
01 GATEWAY/EDGE

- As a recognizable change between districts in architecture, building mass and land use, the ‘Downtown Transition Edge’, along the CP rail line is identified within the Centre City Plan as a primary edge in the City of Calgary. The 4th St SW underpasses cross this edge; thus is also identified as a critical gateway between the downtown and Beltline districts. [CCP]
- Gateways offer architectural and perceptual opportunities to celebrate entry into the Centre City and to announce a transition between environments [CCP].
- The transformation of the CP underpasses into Downtown’s gateways [for both vehicles and pedestrians], occurs through strategies such as lighting design, colour, material selection, branding signage, public art, and minor structural renovations [DUUDG].
- Design interventions should aim to transform these underpasses into Downtown’s gateways for both vehicles and pedestrians by using strategies such as lighting design, colour and material selection, branding signage, public art, and minor structural renovations. Instead of an awkward space, these gateways should announce entry into Downtown [Retail District Strategy].

02 MOVEMENT NETWORKS/UNIVERSAL DESIGN

- As a high volume pedestrian gateway and key pedestrian corridor, the 4th St SW underpasses are a critical linkage which must serve as a ‘continuous and comprehensive system that connects people, places and buildings within the Centre City’ ([CCP]).
- The underpass linkage is a fundamental ordering device of city building, and must accommodate new development, provide flexible transportation alternatives, be legible, interesting and provide a comfortable, green, animated and safe pedestrian environment [CCP].
- As a major pedestrian and bicycle link between the Bow River and the Elbow River pathway systems, the pedestrian and cycling environment should be given a high priority through improving the pedestrian and cycling connections + experience in the underpass [CCP].
- Accessibility for pedestrians and cyclists should be improved, including accommodation for persons with visual or physical disabilities. As such, a greater priority must be given to the design and operation of intersections, traffic signals, cross walks and transit stops for both pedestrian and cyclist [Mobility Plan].
- As a linkage, the enhancement project must provide space for different modes of movement [pedestrians, cyclists, public transit and motorists], accommodate complex activities in the community, and create an environment where everybody feels comfortable and safe ([CCP]).
- As public realm elements have a strong influence on the character of the new Centre City, City-identified components [plantings, street furniture, etc.], unique to various Centre City precincts, will be an integrated piece when issuing guidance to developers and in Centre City corridor improvement projects [CCP].

03 WAYFINDING/SIGNAGE

- Underpasses should become spots where visitors, workers, and residents find information and interpretive features used to explore and discover the city. Where possible, consider using interpretive signage to celebrate local heritage [DUUDG].
- Good signage can play an important role in supporting the public realm and contributing to a distinctive local identity [DUUDG].
- A bold pedestrian signage strategy should be part of an overall graphic system for the underpass and its surrounding area, establishing visual continuity of the pedestrian realm [Downtown Retail District Strategy].
- The scale, orientation and level of detail must be distinctive from traffic signs in order to improve legibility and avoid confusion and distraction for drivers. Signage must respect the scale and material of the adjacent structures, as well as the streetscape character of the area. It must not protrude onto the sidewalk or obstruct the pedestrian flow. Signage should maximize the pedestrian feel along the underpass streets [DUUDG].
- The legibility and simplicity of wayfinding and signage systems should be reinforced. Various signage types that can be integrated together to create less visual clutter are preferred. Digital technologies/interfaces for various wayfinding/signage systems should also be explored [CCP].
- Lighting and colours that enhance the Downtown brand should be used [Downtown Retail District Strategy].
- The use of custom-designed signage as public art to enrich pedestrian experience should be encouraged. High-quality graphic design for all wayfinding/signage systems should be used [DUUDG].

04 PUBLIC ART

- Public art is becoming increasingly recognized as an inclusive, innovative and culturally vibrant way to impact the aesthetic, social, economic, and cultural quality of life in Calgary [Public Art Policy].
- Great public art impacts Calgary’s urban landscape and transforms the way Calgarians see, think and experience the city around them [Public Art Policy].
- A vibrant Public Art collection contributes to a visually rich environment, attracts creative businesses and workers, provides art opportunities that are freely accessible to all, showcases Calgary’s diverse cultural character, celebrates our living heritage and fosters the growth of a culturally informed public [Public Art Policy].
- Custom-designed signage should be encouraged as an opportunity for public art, enriching the pedestrian experience and notably dependent on the local character of the area [DUUDG].
- The intent of underpass art installations is to: give pedestrians a direct or subconscious feeling of comfort and safety; commemorate specific events and historic figures; give character to the gateway function into downtown and to establish ownership of the underpass realm; and finally make living, working and visiting Calgary an interesting, thought-provoking and creative experience [DUUDG].
- Wall space should be utilized for murals or other public art installations, and below-grade stories of buildings abutting underpasses should serve as public art displays [DUUDG].
- Strategic locations for the installation of underpass art includes retaining walls, corner situations, bridge balustrades, building walls and setback areas [DUUDG].
- Art objects should not encroach into the sidewalk zone, nor should animated art interfere with traffic regulations [DUUDG].
- Installations in underpasses could be temporary or become a permanent public feature. In both cases the outdoor exhibits require ongoing maintenance due to exposure to the elements, vandalism and pollution. Other underpass art installations can include the display of artistic features within the underpass [murals, mosaics, and photo installations] [DUUDG].
- Use of screens that supports the idea of public space for the creation and exchange of culture, strengthening of local economy and the enhancement of the public sphere: actively marking a distinct experience [APAR].
- Guiding Principles: minimizing distractions, obstructions and other hazards that may result from the display of Animated Public Art; minimize possible adverse effects of Animated Public Art on adjacent public and private property; encourage screen content and design that are integrated with and are harmonious to the surrounding environment and the building and sites they occupy [Animated Public Art Report].
05 ILLUMINATION

- Lighting can assist to create an animated environment and contribute to the real or perceived safety of urban space [CCP].
- As gateways, illumination strategies should encourage movement to the entertainment districts, and help improve the viability of City landmarks and pedestrian corridors, and extend the active hours in the Centre City [CCP].
- The illumination of underpass structures is a key element in achieving the desired design impact as a gateway to downtown, and in making these structures attractive and safe during daytime and especially after dark. Lighting should be installed beneath bridges and against the walls of underpasses to enhance safety and signify a gateway [Retail District Strategy].
- Illumination can vastly improve effectiveness of artwork installations. The use of coloured lights or light displays should also be considered [DUUSDG].
- Consistency in the levels of illumination is a primary concern for people with vision loss, since their ability to adjust from one level to another is often slow. Care must be taken to mitigate intense contrast in light conditions. Accordingly, an appropriate illumination design must include proper placement of light sources, and should sensitively navigate appropriate day and night light conditions [Access Design Standards].
- Good lighting is one of the most effective crime deterrents; if used properly, light discourages criminal activity, enhances natural surveillance opportunities, and reduces fear. A constant level of light providing reasonably good visibility should be maintained at night [CPTED].
- From an aesthetic and a safety standpoint, lighting can play a role in creating a feeling of territoriality, influencing an individual's feelings about his or her environment [CPTED].

06 PROPOSED STREETSCAPE CHARACTER

- Designated a ‘Commercial Street’, 4th St SW is a major traffic connector in Downtown and Centre City neighborhoods. It represents an eclectic street that provides for flexible transportation alternatives, medium to high public transit traffic, vehicular traffic and off-peak on-street parking. [CCP].
- ‘Commercial’ character should integrate a range of land uses – from high-density commercial office, hotel, convention centres and residential uses to hospitality, entertainment and retail uses at-grade level. Commercial streets should provide a comfortable, green or otherwise animated and safe pedestrian realm. [CCP].
- Two +15 span the project site. Interventions aim to improve both the aesthetics of the bridge and the pedestrian environment under the bridge. Colour and lighting are explored to create a more visually eye-catching structure, while pedestrian-oriented amenities and programs are encouraged under the bridge, where retail is reluctant to locate. [Retail District Strategy].
- 4th Street SW bounds two Beltline neighborhoods: Connaught Centre to the West and Victoria Crossing Centre to the East. The urban condition southeast of the underpasses, within the Victoria Park neighborhood, falls under the character area designation of the ‘Secondary Warehouse District’ [Beltline ARP].
- An important element within the Secondary Warehouse District is that of public views; specifically, views which can be observed from public places. The view looking east along 11th Avenue from 4th St SW still provides an excellent representation of how the area would have looked and felt when the area was being used as a warehouse and wholesale district. Any development should enhance the streetscapes and protect vistas along all three avenues, including 10th Ave [Beltline ARP].
- Land designation for 4th St SW south of the underpasses is ‘Urban Mixed-Use’. Project should allow for a wide range and mix of uses in many possible configurations, both within buildings and within the local context resulting in vibrant, pedestrian streets [Beltline ARP].

Appendix A-1.1
<table>
<thead>
<tr>
<th>ITEM</th>
<th>SOURCE</th>
<th>DESIGNATION/CHARACTER</th>
<th>CRITERIA</th>
<th>DIMENSIONS/PARAMETERS</th>
</tr>
</thead>
<tbody>
<tr>
<td>Complete Streets Policy</td>
<td></td>
<td>LEASE/URBAN BOULEVARD, Requires high standards of accommodation for walking, cycling and transit, variable standards for good/bad.</td>
<td>Centre City, ACTIVITY CENTRE</td>
<td></td>
</tr>
<tr>
<td>Centre City Mobility Plan</td>
<td></td>
<td>Linkage Type (urban design character): COMMERCIAL</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Downtown Underpasses &amp; Urban Design Guidelines</td>
<td></td>
<td>• Underpasses with a high pedestrian volume (see Section 2.2) should explore the use of cobblestone, cobble and clamped concrete, and other decorative materials (tile, stone and brick).</td>
<td></td>
<td>Narrow medium (&lt;2.0 metres).</td>
</tr>
<tr>
<td>Bellfere ARP</td>
<td></td>
<td>Land Use: URBAN MIXED USE</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Centre City Plan</td>
<td></td>
<td>Street Network: MAJOR STREET, Shown by Character: COMMERCIAL STREET</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>• Encourage high-quality and consistent design treatments on all streets, but with particular emphasis along major pedestrian corridors as identified in the Public Realm Policies.</td>
<td></td>
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<tr>
<td></td>
<td></td>
<td>• Support tree planting projects on major pedestrian corridors and encourage innovative tree planting techniques to ensure long-term tree health. Coordinate tree planting and lighting through the Centre City Implementation Action Committee.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>TRANSIT</td>
<td></td>
<td>Centre City Mobility Plan</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Transit Network: TRANSIT CORRIDOR</td>
<td></td>
<td></td>
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<tr>
<td></td>
<td></td>
<td>Some transit priority measures may be appropriate to deal with specific locations where buses are delayed (e.g. bus stops) and give bus movements a higher degree of priority in general (e.g. demilitarized bus lanes) – exclusive bus lanes are not thought to be appropriate in the Centre City, given the impact to all roadway users.</td>
<td></td>
<td></td>
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<tr>
<td>Centre City Plan</td>
<td></td>
<td>Transit Network: MAJOR BUS ROUTE</td>
<td></td>
<td></td>
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<tr>
<td></td>
<td></td>
<td>• Major bus entry into Centre City.</td>
<td></td>
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</tr>
<tr>
<td>Bellfere ARP</td>
<td></td>
<td>Key roadway for maintaining transit service effectiveness;</td>
<td></td>
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</tr>
<tr>
<td></td>
<td></td>
<td>• Various transit priority measures to be considered.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Inner City TSMs</td>
<td></td>
<td>Lane reversal with two-lane bus in curb lane 24/7 peak; Existing curb lane to be Bus Only Lane AM Peak period.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>TRAFFIC SPEED</td>
<td></td>
<td>Complete Streets Policy</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Consider slower speeds.</td>
<td></td>
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<tr>
<td></td>
<td></td>
<td>• Street design should promote slower automobile speeds; • Slower design speed can facilitate narrower shoulders.</td>
<td></td>
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<tr>
<td>Centre City Mobility Plan</td>
<td></td>
<td></td>
<td></td>
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</tr>
<tr>
<td></td>
<td></td>
<td>As an Urban Boulevard: Lower operating speeds.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>LANE WIDTHS</td>
<td></td>
<td>Complete Streets Policy &amp; Centre City Mobility Plan</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>• As an Urban Boulevard: Consider narrow travel lanes</td>
<td></td>
<td>Ideal Design Operating Speed: 30-35km/hr (function of 2.4m width &amp; designed speed &amp; dual requirements)</td>
</tr>
<tr>
<td></td>
<td></td>
<td>• Current operating speed: 50km/hr.</td>
<td></td>
<td></td>
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<tr>
<td></td>
<td></td>
<td>Current Road Design: 3-4 way traffic lanes; 2.4m; &lt; 2.4m midpoint.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>TURNING RADIUS</td>
<td></td>
<td>Complete Streets Policy</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>• Left to 0.72; • Design with turn lanes only when appropriate. • Exclusive right turn lanes – higher speeds, greater crossing distances.</td>
<td>Activity Centre: 60.0 people with truck, (3m front to rear axle spacing)</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>ITEM</th>
<th>SOURCE</th>
<th>CRITERIA</th>
<th>DIMENSIONS/PARAMETERS</th>
</tr>
</thead>
<tbody>
<tr>
<td>CYCLING</td>
<td></td>
<td>Downtown Underpasses &amp; Urban Design Guidelines</td>
<td></td>
</tr>
<tr>
<td>Centre City Mobility Plan</td>
<td></td>
<td>Bicycle Network: BICYCLE ROUTE</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>• Define a connected bicycle network; • Facilitate the implementation of bike-friendly designs, which may include wide curbs lanes, bicycle lanes, signage, etc.</td>
<td></td>
</tr>
<tr>
<td>Bellfere ARP</td>
<td></td>
<td>Upgrade underpasses to accommodate cyclists, when the opportunity arises.</td>
<td></td>
</tr>
<tr>
<td>City of Calgary Bicycle Policy &amp; Design Report</td>
<td></td>
<td>On Sidewalk: More width is required where higher volumes of cyclists are expected (Technical Handbook of Bicycle Design, Velo Quebec, 2005).</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>On Street: Higher speed, higher volume roads that require more space to accommodate cyclists.</td>
<td></td>
</tr>
<tr>
<td>PEDESTRIANS</td>
<td></td>
<td>Bellfere ARP</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>• Reduce the number of vehicle conflicts with major pedestrian corridors and sidewalks; • Potential pedestrian enhancements &amp; proposed pedestrian corridor</td>
<td></td>
</tr>
<tr>
<td>Centre City Mobility Plan</td>
<td></td>
<td>Pedestrian Network: PEDESTRIAN CORRIDOR</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>High pedestrian movement street</td>
<td></td>
</tr>
<tr>
<td>SIDEWALK WIDTHS</td>
<td></td>
<td>Complete Streets Policy</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Horizontal Accessibility/ Clear Zone requirement</td>
<td></td>
</tr>
<tr>
<td>City of Calgary Pedestrian Policy &amp; Needs Report</td>
<td></td>
<td>Pedestrian width: 0.95m or width (includes a &quot;no touch zone&quot;)</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Person in a wheelchair requires 1.2m clear operating space;</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Two people passing each other: 1.5m to 2.0m (based on the Geometric Design Guide for Canadian Roads, Transportation Association of Canada, 1996);</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Light pole reduces usable pedestrian width by 0.8-1.1m (Geometric Design Guide, Transportation Research Board, 2000);</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Curb, short wall or fence by 0.4m (Geometric Design Guide).</td>
<td></td>
</tr>
<tr>
<td>ACCESSIBILITY &amp; WAY FINDING</td>
<td></td>
<td>Complete Streets Policy</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Centre aims to function &amp; curb zones; Ladder-style markings; Additional signage; Raised Curbisland: pass with smooth material, special pavements on bevel only; Refer to Living Streets Manual.</td>
<td></td>
</tr>
<tr>
<td>Downtown Underpasses &amp; Urban Design Guidelines</td>
<td></td>
<td>All Designs refer to Alberta Building Code 2009 and City of Calgary Access Design Standards—Doyle 2006(Canada) and special reinforced step edges on stairs to provide guidance and slip resistance; Animated way-finding or signage are at the discretion of the Approving Authority, based on the local context of the underpass and the evaluation criteria defined in Land Use Bylaw 19/2003 (sign regulations such as approval procedures, location, type, size, posting, sign identification).</td>
<td></td>
</tr>
<tr>
<td>Centre City Plan</td>
<td></td>
<td>Designs shall consider elements such as curb extensions, wider sidewalks, wheelchair ramps, transit stops, Urban Rail system, decorative paving surfaces and traffic calming treatments. Incorporate principles for Calgary Urban Rail System (CURPS) and way-finding.</td>
<td></td>
</tr>
<tr>
<td>Bellfere ARP</td>
<td></td>
<td>Reduce the number of vehicle conflicts with sidewalks.</td>
<td></td>
</tr>
<tr>
<td>SAFETY ISSUES</td>
<td></td>
<td>Centre City Plan</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Reduce conflicts between different movement modes that contribute to linkage system; • Consider operational improvements to pedestrian priority streets and intersections.</td>
<td></td>
</tr>
</tbody>
</table>
A-1.2 TRANSPORTATION POLICY REVIEW

The adjacent matrix outlines critical parameters, dimensions and other relevant guidelines specific to transportation policies. This background information forms the basis for ongoing consultations with Transportation, Roads and Network Planning as outlined in Appendix A-2.0.
## LOGISTICS: Reflecting on the Process

<table>
<thead>
<tr>
<th>TYPE</th>
<th>SUBJECT</th>
<th>ITEM</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.1</td>
<td>Account for an extension Array of Stakeholders</td>
<td>Require proactive plan (at outset) for engagement to build consensus around project goals &amp; foster sense of ownership.</td>
</tr>
<tr>
<td>1.2</td>
<td>Consider alternate project delivery methods.</td>
<td>Discussion of stipulated sum versus construction management arose too late in TUE - identify benefits &amp; risks (if outset).</td>
</tr>
<tr>
<td>1.3</td>
<td>Ensure accuracy in cost estimates.</td>
<td>Underpasses are non-traditional project typologies which poses challenges in accuracy coating project.</td>
</tr>
<tr>
<td>1.4</td>
<td>Requirement for Electrical Permit.</td>
<td>Likely yes – Electrical Department to impact project for compliance to code.</td>
</tr>
<tr>
<td>1.5</td>
<td>Requirement for Permits prior to digging.</td>
<td>If excavation to occur as part of site expansion, permits are required. Ensure proper protocol is followed prior to digging any trenches.</td>
</tr>
<tr>
<td>1.6</td>
<td>Coordinate construction schedule/closures.</td>
<td>Laydown space/Road closure restrictions/pedestrian closures all important considerations.</td>
</tr>
<tr>
<td>1.7</td>
<td>Management of Power.</td>
<td>Contractor generators cannot be hooked up to main lighting grid – downtown system is already overloaded.</td>
</tr>
<tr>
<td>1.8</td>
<td>Inspect the site prior to start of work.</td>
<td>Prior to start of construction, City to complete inspection of project site to note any issues (i.e. burnt out light fixtures) that can be remedied ahead of Contractor taking control/ responsibility for site.</td>
</tr>
<tr>
<td>1.9</td>
<td>Coordinate 311/management of information.</td>
<td>Internal communication to be improved - provide project contact information to all businesses with start of construction.</td>
</tr>
<tr>
<td>1.10</td>
<td>Early consideration of O&amp;M Program.</td>
<td>Typically an/asset maintenance regimen is separate from typical roads/public realm program (i.e. different contractors may be required for maintenance of specialty lights).</td>
</tr>
<tr>
<td>1.11</td>
<td>Operate as unified Project Team.</td>
<td>Communication/concurrency between Design Team and Owner group essential. More unified team = willingness to go extra mile.</td>
</tr>
</tbody>
</table>

## TECHNICAL: Reflecting on the Product

<table>
<thead>
<tr>
<th>TYPE</th>
<th>SUBJECT</th>
<th>ITEM</th>
</tr>
</thead>
<tbody>
<tr>
<td>2.1</td>
<td>Paper versus Practice.</td>
<td>Challenging physical environment to map – must establish clear information on project’s (physical) context early on (aggressive investigations required at the outset):</td>
</tr>
<tr>
<td>2.2</td>
<td>Hazardous materials await.</td>
<td>1955. $ implications, important to determine consequence of hazardous materials/ procedure at outset.</td>
</tr>
<tr>
<td>2.3</td>
<td>Evaluate integrity of bridge structures as early as possible.</td>
<td>N/A</td>
</tr>
<tr>
<td>2.4</td>
<td>Use pre-approved materials.</td>
<td>Team to refer to pre-approved lists of lighting fixtures, street furniture &amp; paving prior to exploring unique elements – desire to create uniform urban armature (operational issues/ life cycle costs/beginning of replacement if damaged):</td>
</tr>
<tr>
<td>2.5</td>
<td>Ensure integration of CPTED principles.</td>
<td>Improve the perception of safety. Consider sight lines, materiality, access points, etc.</td>
</tr>
<tr>
<td>2.6</td>
<td>Value Design Excellence.</td>
<td>Critical to track a visionary position combined with strategic initiatives aimed at the project scale – speculation within precision to trigger future opportunities.</td>
</tr>
</tbody>
</table>

## ADJACENT PROJECTS: Known Existing and Future Impacts to 4UE: Project Site

<table>
<thead>
<tr>
<th>TYPE</th>
<th>SUBJECT</th>
<th>ITEM</th>
</tr>
</thead>
<tbody>
<tr>
<td>3.1</td>
<td>10th Avenue Development Climate.</td>
<td>Experiencing a shuffle of proposed projects along 10th Avenue due to upstreaming changes in regulations (required setbacks from CP tracks increasing to 50 metres, possible brand new wall requirement):</td>
</tr>
<tr>
<td>3.2</td>
<td>Place 10 development.</td>
<td>Design work complete for 5th floor of project site; includes additions of new +15 unit improved lighting. Place 10 developers have been invited to participate in 4UE process.</td>
</tr>
<tr>
<td>3.3</td>
<td>Calgary Streetlighting Upgrades.</td>
<td>All City streetlights to be replaced with LED luminaire by end of 2015. Colour temperature ~4000 to 5000 K.</td>
</tr>
<tr>
<td>3.4</td>
<td>Capacity to influence adjacent development.</td>
<td>4UE a critical moment in City building, attempting to not only tie to metrics of cost, but also ideas of efficient sequencing (i.e. &quot;slicing&quot;) and long-term ambitions of broader City initiatives</td>
</tr>
</tbody>
</table>
A-1.3 LESSONS LEARNED

Prior to the design kick-off, the 4th Street Project Team was keen to take full advantage of the expertise gained over the course of the current 1st Street SW Underpass Enhancement. To that end, an informal discussion structured as a Lessons Learned session was recently held with key City of Calgary internal stakeholders common to both projects.

This session was not a critique of the 1UE but instead an acknowledgment that underpass enhancement projects have unique complexities, and there should be conscious transfer of that knowledge base from one project to the next. As a casual event, all parties were invited to share their perspectives of the 1st Street Underpass Enhancement Project with the goal establishing a framework for this Project’s success. In the latter half of the session, focus was shifted to existing and future projects adjacent to 4UE.

A matrix outlining the key discussion points from the Lessons Learned session can be found on the adjacent page.
A-1.4 PHOTOGRAPHIC SURVEY

01 - Site Aerial
02 - East Pedestrian Sidewalk, Southbound, CP Bridge
03 - East Pedestrian Sidewalk, Southbound, North of 9th Avenue SW
04 - North of 9th Avenue SW
05 - Place 10 Project Site (under development)
06 - 9th Avenue Place access to 4th Street
07 - Pedestrian Access to 4th Street SW from 9th Avenue
08 - View north from 6th Avenue SW
09 - East Street wall, North of 9th Avenue SW
10 - View North from 4th Ave SW
11 - Turnoff to 3rd Street Connector
12 - East structure, North of 9th Ave Bridge
13 - Glenbow Archives - NA-5600-6712a
14 - Glenbow Archives - NA-5600-6712c
15 - Glenbow Archives - NA-5600-6712b
16 - A-J - Pedestrian Experience - East Sidewalk, Walking South
15.09.01 MEETING WITH NETWORK PLANNING & ROADS

Debby L. (Senior Project Planner), CP

1. Discuss the feasibility of the NW lane widening
2. Identify the specific turning rad for the 3rd Street connector
3. Discuss planning requirements for lane way connection

15.08.18 MEETING WITH BROOKFIELD DEVELOPMENT

Steve Woodon, Brookfield Development

1. Introduce project process
2. Update on design concept
3. Identify current maintenance practices for NE starved and planter
4. Summary of 4UE project schedule and engagement process

15.08.21 MEETING WITH PUBLIC ART BOARD

Public Art Board in support of the design direction.

MBAC to confirm the lane widths directly north of 6th Avenue, and include within design drawings.

MBAC to include turning radii information or design drawings. To be circulated to Network, Planning for design development for additional comment.

Additional design considerations for the corridor to be considered;

- Specific considerations for 6th Avenue
- Specific considerations for design changes

15.08.19 MEETING WITH TRANSPORTATION

Ken Barrington, Local Area Planning & Development Council; Urban Design & Heritage
e.

Provide stakeholders from with an update on the current design, with a particular focus on scope pertaining to Roads, Transportation, Urban and Design aspects of the upcoming Design Charette in September.

Primary area of focus included:

1. Update on design concept
2. Establish vehicle lane usage (cycling, design speed, anticipated travel times)
3. Potential for NW sidewalk widening (efforts to extend east lane)
4. Turn-off to 3rd Street (identify applicable guidelines)
5. Identify critical property line and RUM (identify current maintenance practices)
6. Identify protocol for future reviews, approval
7. Identify necessary permitting

15.08.04 MEETING WITH URBAN FOREST/SPOKS

Tammy Pobors, Van Han, Parks

Provide an update on the current design, with a particular focus on the scope pertaining to the NE streets.

1. Update on design concept
2. Identify conditions on the NW sidewalk
3. Establish critical points moving forward

Urban Forestry to provide information in response to the NW sidewalk.

MBAC to develop tree grate in accordance with recommendations provided by the City. Grate design to be submitted for review and consideration.

15.08.31 MEETING WITH DENTAL

Provide an update on the current design, followed by a discussion of technical lessons learned and a discussion of logistical lessons learned.

1. Discuss the feasibility of the NW lane widening
2. Identify specific turning rad for the 3rd Street connector
3. Discuss planning requirements for lane way connection

15.08.20 MEETING WITH CP 1

Provide an overview of Design Charette I and an update on the current design

CP in support of the design direction.

CP to provide information in response to the design questions issued following the 15.03.31 meeting.

CP to forward contact information for new engineering/maintenance representative.

CP to provide letter of support for 3D phases of project.

15.08.11 MEETING WITH ARCHITECTURAL DESIGN

M. (MBAC Architectural Collaborative)

1. Discuss the feasibility of the NW lane widening
2. Identify specific turning rad for the 3rd Street connector
3. Discuss planning requirements for lane way connection

15.08.06 MEETING WITH URBAN FOREST/SPOKS

Tammy Pobors, Van Han, Parks

Provide an overview of the March 20 Stakeholder Imaginart Session, followed by a high-level discussion of expectations related to the communication, approvals and other logistics.

CP in support of the project.

Doug Younger is no longer the engineering contact. New contact should meet with Design Team on site to review existing conditions.

MBAC to forward list of critical questions surrounding the CP bridge required during the initial stages of engagement.

CP to forward contact information for new engineering/maintenance representative.

MBAC/CP to meet on site to review existing site conditions.

15.08.08 MEETING WITH URBAN FOREST/SPOKS

Tammy Pobors, Van Han, Parks

Provide an update on the current design, with a particular focus on the scope pertaining to the NE streets.

1. Update on design concept
2. Identify conditions on the NW sidewalk
3. Establish critical points moving forward

Tres subject to high degree of vandalism (branch damage), larger trees with higher branches likely to be removed.

MBAC to develop tree grate in accordance with recommendations provided by the City. Grate design to be submitted for review and consideration.

Consider site as a prototype for other urban corridors.

Ensure tree grate is available (AIA compliant), and applied standard outside dimensions to allow for quick replacement should proposed grades become damaged.

Avoid oak species.

15.09.01 MEETING WITH NETWORK PLANNING & ROADS

Debby L. (Senior Project Planner), CP

Provide an overview of project process and product, including an update on the current design. Particular focus on the urban design improvements proposed for the NE quadrant of the project site, directly adjacent to the Brookfield property.

1. Introduce project process
2. Update on design concept
3. Identify current maintenance practices for NE starved and planter
4. Summary of 4UE project schedule and engagement process

15.08.21 MEETING WITH PUBLIC ART BOARD

Public Art Board in support of the design direction.

Additional meeting requested to discuss development of stewardship and maintenance strategy for the asset.

The new hands architectural collaborative inc. with Krzysztof Wodiczko
A-2.0 ADDITIONAL MEETING MATRIX

Throughout the Schematic Design phase, several supplementary meetings with specific stakeholders were held to guide the Design Team’s work. The matrix on the adjacent page provides a comprehensive record of these key meetings in terms of attendance, objectives, and action items.
SUPERKILEN
Nørrebro, Copenhagen, Denmark | Topotek 1 + BIG + Superflex

The project is a fusion of architecture, landscape architecture and art and unifies a 1KM stretch in one of the most ethnically diverse sections of Copenhagen. The project is divided into three specific sections: The Red Square, which is dedicated to Market/Culture/Sport activities; The Urban Living Room, which provides amenities for people to gather and converse and; the Green Park, which integrates additional green space and spaces for sports activities. Each area integrates objects and flora from around the world as a reflection of the diversity within the broader neighbourhood.

CLOUD GATE
Chicago, IL | Anish Kapoor

THE LITTLE MERMAID
Copenhagen, DK | Edvard Eriksen

BAND
Los Angelos, CA | Richard Serra

AWILDA
Rio de Janeiro, BZ | Jaume Plensa

MAMAN
Ottawa, CA | Louise Bourgeois

LEVITATED MASS
Los Angelos, CA | Michael Heizer

Public art can take the form of 2 or 3 dimensional abstract forms. These forms can be either objective, ie seen from a distance, or interactive. These works can play with ideas of scale and perception, abstraction and representation. Unlike installation/environmental art, sculptures are not necessarily tethered to the sites in which they are located.

METROPOL PARASOL
Sevilla, España | J. Mayer H. Architects

Metropol Parasol explores the potential of the Plaza de la Encarnacion to become the new contemporary urban centre. Its role as a unique urban space within the dense fabric of the medieval inner city of Seville allows for a great variety of activities that touch on memory, leisure and commerce. Programme includes an archaeological museum, a farmers market, an elevated plaza, and bars and restaurants, all contained beneath and within the parasol structure. This highly developed infrastructure helps to activate the square, making it an attractive destination for tourists and locals alike.

 Sofas and chairs that slide into a wall of the Casa da Música, Porto, Portugal |  OMA / Europa Architecten, MVRDV

What we’ve heard from you,

P A R T  I

W H A T  W E’ V E  H E A R D  F R O M  Y O U

W H A T  W E’ V E  H E A R D  F R O M  Y O U

P A R T  I I

W H A T  W E’ V E  H E A R D  F R O M  Y O U

P A R T  I I

W H A T  W E’ V E  H E A R D  F R O M  Y O U

S T A K E H O L D E R  I M A G I N A T I O N  S E S S I O N

M a r c h  5,  2 0 1 5

D e s i g n  C h a r r e t t e  O n e

M a y  8 &  M a y  3 1,  2 0 1 5

P u b l i c  E v e n t s  1

M a y  8 &  M a y  3 1,  2 0 1 5

O n l i n e  S u r v e y

M a y  8 &  M a y  3 1,  2 0 1 5

W h a t  w e’ v e  h e a r d  f r o m  y o u

D e s i g n  D i r e c t i o n s  1

D e s i g n  D i r e c t i o n s  1

O p p o r t u n i t i e s

O p p o r t u n i t i e s

S t r e n g t h e s

S t r e n g t h e s

3  C o n c e p t u a l  D e s i g n s

E v a l u a t e  C o n c e p t s  b a s e d  o n  D e s i g n  M a n d a t e s

D e v e l o p e d  3  C o n c e p t u a l  D e s i g n s

I d e n t i f i e d  7  D e s i g n  M a n d a t e s  a s  M e t r i c s  t o  I n f o r m  D e s i g n s

I d e n t i f i e d  S i t e  I s s u e s  C o m p r e h e n s i v e  R e v i e w  o f  B a c k g r o u n d  R e s e a r c h

B a c k g r o u n d  R e s e a r c h  &  R e v i e w
A-3.1 Project Road Map

The 4th Street SW Underpass Enhancement Project was predicated on hundreds of hours of dedicated public engagement, as set forth within several landmark City of Calgary documents. True to this course, a significant element of 4UE has been the continued engagement of internal and external stakeholders to influence the Project as both a process and a product: identifying issues, finding collective solutions and influencing design opportunities.

Framed by the City of Calgary’s engage! policy, over the course of four critical engagement opportunities both internal and external high-impact stakeholders were challenged to project themselves into the design context of the underpass. A series of strategic visualization tools and participatory exercises facilitated a collective understanding of the many challenges and opportunities the project represented, while ensuring many different perspectives were layered into the design. A large-scale interactive site model, smaller scale tectonic and conceptual physical models, precedent case studies, interactive drawings outlining key criteria, 3D renderings, animations, themed discussions, FAQs, and design charrettes were used to strategically and responsibly refine the project throughout schematic design.

The Stakeholder Imagination Session & Design Charrettes efficiently established a context for decision-making, defining a road map for both the community and the City. Public feedback was also captured during two dedicated public engagement events and through an online forum on the project’s engage! portal.

Transparency and communication were critical themes throughout the process. Following each engagement session, the Design Team released a verbatim summary of comments collected. Interim design updates, entitled ‘What We Heard From You’, were issued to synthesize the raw feedback into a comprehensive design direction moving forward. The engage! portal continues to publicly hosts all of these documents, ensuring the process remains traceable and accountable.
PART 2: SENSIBILITIES AS IDENTIFIED BY STAKEHOLDERS THROUGH PRECEDENT ANALYSIS

PUBLIC ART
Space of discovery; landmark; unique character; dialogue between viewer & place; engage in genesis of place; socially inspired/challenging material; figure & ground; movement/time; infrastructure-as-art; surface-as-canvass; animation; light as medium; canvas

INFRASTRUCTURE
Scale; grandness; iconic; movement; rail line; context counterpoint; strata (air space); flexibility; performance/public art; armature for program; non-utilitarian public; materials as wayfinding; anti-graffiti; durability; sustainability; maintenance; safety; context

EXTANT
Contrast between installation & environment to enhance reading; aesthetic obliteration; multi-modal; an authentic history.
SESSION STRUCTURE

The Stakeholder Imagination Session, held on March 20, marked the first of four opportunities for special interest groups, internal City departments and external stakeholder groups to actively participate in the design process.

A site walk through conducted at the outset of the session was an opportunity for participants to identify personal preconceptions and new impressions of the site. Working within teams, participants were asked to discuss and document these observations. The result was a comprehensive and collaborative understanding of the existing site conditions, which distilled into 6 broad categories of issues: safety, maintenance, materiality, sensory, spatial/functional, and new potential.

Discussing world-class precedent projects, stakeholders were challenged in Part II of the session to define the underpass project’s complex circumstances quickly and comprehensively. Critical conversations about public art, infrastructure and gateway supported the development of several design sensibilities. This insight provided a context of design excellence in which the next exercise, the GAP analysis, was completed.

Armed with both a robust understanding of the site and a familiarity with world-class design interventions, participants worked to develop a series of Action Items particularized to the project site. These Action Items bridged the existing performance of 4UE with the potential for excellence inspired in Part II.

SYNTHESES - FROM VERBATIM FEEDBACK TO DESIGN MANDATES

CREATE A SPACE OF DISCOVERY

EXPLOIT THE SITE’S MULTIPLE LIVES THROUGHOUT A 24HR PERIOD CONSIDER READINGS AT BOTH THE MICRO AND MACRO SCALE.

ESTABLISH A UNIQUE IDENTITY

DISTINGUISH FROM OTHER DOWNTOWN UNDERPASSES.

APPROACH THE PEDESTRIAN EXPERIENCE FROM MULTIPLE SCALES

ADDRESS AESTHETIC CONSIDERATIONS THROUGH ACCESSIBILITY.

RESPOND TO THE EXISTING PHYSICAL FORM OF THE SITE

EXPLORE ART-AS-INFRASTRUCTURE & INFRASTRUCTURE-AS-ART.

DESIGN FOR A WINTER CITY

CREATE VISUAL INTEREST WITH LIGHT DESIGN FOR WINTER SAFETY & COMFORT.

EMPLOY DURABLE MATERIALS & STRATEGIES

ESTABLISH BOTH SHORT AND LONG TERM MAINTENANCE PROGRAMS FOR ART & INFRASTRUCTURE.

IMPROVE CONNECTIONS

CONSIDER PEDESTRIAN, CYCLIC, TRANSIT & MOTORIST TRAFFIC BETWEEN BOTTINEA AND DOWNTOWN.

A-3.2 STAKEHOLDER IMAGINATION SESSION

SESSION STRUCTURE

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A-3.2 STAKEHOLDER IMAGINATION SESSION
CONCEPT 3

IMAGES TAKEN DURING DESIGN CHARRETTE 2

U R B A N  D E S I G N  S T R A T E G Y  &  T H R E E  P U B L I C  A R T  C O N C E P T S

STEP ONE: CONSOLIDATION - FROM COMMENT MATRIX TO SWOT ANALYSES

OBJECTIVE: RECONCILIATION INTO ONE CONCEPT

SWOT A
SWOT B
SWOT C
SWOT D
SWOT E
SWOT F
SWOT G

THE MARC BOUTIN ARCHITECTURAL COLLABORATIVE INC. WITH KRZYSZTOF WODICZKO

APPENDIX A-3.3
4th Street SW Underpass Enhancement Project

Continuing to explore methods for shifting experiences utilizing public art. Celebrate the connection to the city. Take advantage of the spaces beyond the underpass (particularly beneath the bridges) to reinforce the experience. Ensure legibility/visibility in both low and high ambient lighting conditions. Consider the scale and experience of the single individual. Ensure lighting does not create a distraction for other users.

**STEP TWO: SYNT**

RESPOND TO THE EXISTING PHYSICAL FORM OF THE SITE

Take advantage of the spaces beyond the underpass (particularly beneath the bridges) to reinforce the experience. Illumination levels and experience must be considered along entire length of project. Provide maintenance strategy for the creation of the art. Avoid intense artificial soundscapes. Ensure experience of public art is conducive to movement through the space. Ensure surrounding context reflects as-is conditions.

CREATE A SPACE OF DISTINCTIVE EXPERIENCE - SWOT ANALYSES TO EXPLORE THE PASSIVE EXPERIENCE (WHERE THERE ARE NO USERS WITHIN THE SPACE). AVOID INTENSE SCENES - SPACE SHOULD FEEL OPEN, COMFORTABLE. DEVELOP A HIGHER LEVEL OF MATERIAL RESOLUTION. MATERIALS SELECTED FOR WALKWAY MUST IMPROVE UPON EXISTING ACCESSIBILITY. ENSURE LEGIBILITY/ACTIVATION IN BOTH LOW AND HIGH AMBIENT LIGHT CONDITIONS. PROVIDE MAINTENANCE STRATEGY FOR THE CURATION OF THE ART. WALKWAY IS SUBJECT TO HIGH DEGREE OF WEAR AND TEAR – MAINTENANCE STRATEGY FOR WALKWAY REFLECTS THIS DEGREE OF ABUSE. ENSURE LIGHT SOURCES ARE TAMPER PROOF. ENSURE LIGHTING DOES NOT CREATE A DISTRACTION FOR OTHER USERS, INCLUDING WEAKNESSES OF ADJACENT BUILDINGS.

DESIGN FOR A WINTER CITY

Develop a higher level of material resolution, including maintenance and material soundscapes. Ensure legibility/activation in both low and high ambient lighting conditions. Ensure experience of public art is conducive to movement through the space. Ensure that illumination levels meet safety and comfort standards throughout entire length of project.

APPROACH THE PEDESTRIAN EXPERIENCE FROM MULTIPLE SCALES

Illumination levels and experience must be considered along entire length of project. Consider multiple scales and vantage points. Explore the experiences of the single individual. Explore the pedestrian experience (where there are no users within the space).

DESIGN EXPRESSIONS - SWOT ANALYSES TO DESIGN MANAGE DIRECTIONS

STEP TWO: SYNTHESIS - SWOT ANALYSES TO DESIGN MANAGE DIRECTIONS

**A**

CREATE A SPACE OF DISCOVERY

**B**

ESTABLISH A UNIQUE IDENTITY

**C**

APPROACH THE PEDESTRIAN EXPERIENCE FROM MULTIPLE SCALES

**D**

RESPOND TO THE EXISTING PHYSICAL FORM OF THE SITE

**E**

DESIGN FOR A WINTER CITY

**F**

DEPLOY DURABLE MATERIALS & STRATEGIES

**G**

IMPROVE CONNECTIONS

**H**

DESIGN FOR MIGHTY MANDATES

**I**

CONNECTIONS IMPROVE DESIGN DIRECTIONS

**J**

DESIGN DIRECTIONS

**K**

DIRECTIONS SWOT ANALYSIS

**L**

DESIGN DIRECTIONS

**M**

DIRECTIONS

**N**

DESIGN DIRECTIONS

**O**

DIRECTIONS

**P**

DESIGN DIRECTIONS

**Q**

DIRECTIONS

**R**

DESIGN DIRECTIONS

**S**

DIRECTIONS

**T**

DESIGN DIRECTIONS

**U**

DIRECTIONS

**V**

DESIGN DIRECTIONS

**W**

DIRECTIONS

**X**

DESIGN DIRECTIONS

**Y**

DIRECTIONS

**Z**

DESIGN DIRECTIONS

A-3.3 DESIGN CHARRETTE I

SESSION STRUCTURE

The Design Charrette I (DCI), held on May 8, marked the second of four opportunities for interested stakeholders to actively participate in the design process.

The Design Team developed a two-fold approach to the Project, which was presented to stakeholders at the outset of the session:

1. A high-level urban design strategy, composed of five critical gestures, to address concerns such as the 9th Avenue turnaround, east stairwell, and constrained sidewalk width along the length of the site; and
2. Three conceptual options for the public art strategy, offering unique ways to think about, and ultimately celebrate, this space.

Working within teams, participants were asked to discuss the three proposed public art concepts within the context of the Project’s seven Design Mandates. Entitling design elements alongside missed opportunities specific to each concept were identified and captured within the adjacent comment matrix.

SYNTHESIS OF FEEDBACK

To achieve all seven of the Design Mandates at a world-class level, a reconciliation of the three public art concepts had to occur. The Design Team compiled seven mandate-specific Strength/Weakness/Opportunity/Threat (SWOT) analyses, using the direct comments provided by the stakeholders, to identify internal and external attributes which either contributed to or took away from the achievement of each Design Mandate. From this evaluation, 7 Design Directions emerged that described a ‘fourth’ hybrid public art strategy.
On the corner of Stephen Avenue & 4th Street SW, from 11am to 1:30pm & 3:30pm to 6:00pm; at the 4th Street Lilac Festival; and from May 12 to June 2 through an Online Survey, over 190 additional comments on the design strategies were collected & synthesized.
FREQUENTLY ASKED QUESTIONS:

How has pedestrian safety been addressed in the design(s)?

With a focus on enabling and encouraging pedestrian movement, this project supports a safe, comfortable and attractive public space. The redesign will encompass the pedestrian realm associated with the two underpass/bridge structures from 8th to 10th Ave S.W., addressing conditions of safety, cleanliness, lighting, stairs, railings, guardrails, retaining walls, universal design and permeability between the Beltline and downtown communities. The underpass had been identified in the 2010 Council approved 'Frequently Asked Questions' were issued in response through the

WHAT ARE THE MATERIALS AND TECHNOLOGIES BEING PROPOSED TO CREATE THE EFFECT?

As of today, the design team has generated and presented three high-level public art concepts. In other words, three different ways of thinking about the space. As such, the focus of recent public engagement to date is to listen and learn, understanding from Calgarians, what excites and how we can contribute to the future.

The manifestation of these ideas, in terms of materials, technology, assembly and positioning within the space will be addressed. The preferred public art strategy will be developed, and represented throughout the next phase of the project. A Public Open House, scheduled for the start of September, will feature a simple, comprehensive schematic design that addresses technical aspirations of the project.

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WHAT IS THE MAINTENANCE STRATEGY – BOTH IN THE SHORT AND LONG-TERM FOR THE DESIGNS?

Once a preferred public art concept is established and the technical parameters refined, both short and long-term maintenance strategies will be developed. As a project within the City’s public realm, an established execution protocol, maintenance procedures and operating budget will ensure the 4th Street SW Underpass Enhancement is equally attractive today, tomorrow, and well into the future.

Information related to the operations and maintenance scope will be made available during September’s Public Open House.

WILL PRIOR COMMUNITY UNDERPASSES ALSO BE IMPROVED?

This enhancement project is part of the broader Centre City Underpass Enhancement Program, which aims to improve the pedestrian environment and connections between the Bowline and downtown communities. With the support of community and business groups from Calgary’s Centre City, the City of Calgary identified the 4th St. SW underpass as a priority for enhancements to increase the connectivity and permeability between the Bowline and Downtown communities. This underpass had been identified in the 2010 Council approved ‘Frequently Asked Questions’ as a high priority for overall physical improvements on various underpass elements.

Contemporary and attractive public space. The redesign will encompass the pedestrian realm associated with the two underpass/bridge structures from 8th to 10th Ave S.W., addressing conditions of safety, cleanliness, lighting, stairs, railings, guardrails, retaining walls, universal design and permeability between the Beltline and downtown communities. The underpass had been identified in the 2010 Council approved ‘Frequently Asked Questions’ were issued in response through the

How to gain support for the project:

Response was solicited in person, as well as collected through the project’s engage! portal.

LILAC FESTIVAL

On May 31 2015, from noon to 6pm, the Design Team once again solicited the input from Calgarians' on the three designs, this time through a dedicated booth at the 4th Street Lilac Festival.

ONLINE SURVEY (OPEN FROM MAY 12 - JUNE 2)

An online survey, hosted through the project’s engage! portal, was run from May 12 through to June 2. Public feedback and online discussion regarding the three conceptual designs was collected during this time.

SYNTHESIS OF FEEDBACK

Verbatim records of all feedback collected during the public engagement events were reviewed by the Design Team. Several common themes were distilled from the various comments; a series of ‘Frequently Asked Questions’ were issued in response through the engage! portal. In conjunction with the DC1 Design Directions, the feedback collected through the public engagement events propelled the Design Team towards the production of a fourth, and final, public art trajectory.
A-3.5 DESIGN CHARRETTE II

SESSION STRUCTURE
Design Charrette II, held on September 18, marked the fourth and final opportunity for special interest groups, internal City departments and external stakeholder groups to participate in the refinement of the schematic design. Stakeholders were asked to discuss several different media options – exploring a wide range of abstraction, curation, and resolution – developed by the Design Team following the previous engagement events.

At the outset of the DCII session, the Design Team provided participants with a brief review of the overall project process, followed by an introduction to the evolved public art narrative (stemming from the Design Directions) and urban design elements. Following the presentation, an open-room question-and-answer period enabled the Design Team to address shared comments amongst the groups.

Working in teams, participants then discussed each of the media programming options within the narrative of ‘conversation’. Group facilitators assigned to each table coordinated the provision of comments on behalf of the Design Team.

Two scales of feedback were solicited:
1. On the overall design development, through the lenses of Public Art, urban armature and urban design; and
2. On the specific direction on the media options for the interactive media wall.

SYNTHESIS OF FEEDBACK
Through an evaluation of the comments provided during DCII, the Design Team identified four areas of focus: interest, safety, inputs, and curation/technology. From these areas, a hybrid text and colour-based programming strategy is being developed, driven by the attributes which most resonated with the project’s stakeholders.