THE HISTORIC AJO TOWNSITE

CREATIVE PLACEMAKING + ADAPTIVE REUSE

• Chris Winters + ARC Studios • Rob Paulus Architects • LL Consulting • Herb Greene • FLLW School of Architecture

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1. PROJECT INTRODUCTION

Project Team

Chris Winters + ARC Studios
Chris Winters, Principal in Charge
Todd Mumma, Project Administration
Eric Barrett, Project Management

Rob Paulus Architects
Rob Paulus, Lead Architect
Andrew Hesse, Project Architect
Jong Kim, Architectural Intern

LL Consulting
Lani Lott, Public Participation

Herb Greene
Herb Greene, Armature / Historic Integration

FLLW School of Architecture
Victor Sidy, Architect/ Point of Contact- Taliesin
Matthew Trzebiatowski, Architect/ Student Coordination
Aris Georges, Architect/ Graphic Design


Earth


Western States and Mexico


Arizona

In January of 2012, a request for proposals was issued by The International Sonoran Desert Alliance (ISDA) and funded through the National Endowment for the Arts (NEA) Our Town program to improve livability in the town of Ajo, Arizona through creative place-making strategies. The International Sonoran Desert Alliance is a nonprofit organization dedicated to preserving and enhancing the environment, culture, and economy of Sonoran Desert communities. ISDA is based in Ajo, and since 2002, has been working to revitalize the community by re-purposing historic spaces in the town center. ISDA and their project partner, Pima County, selected the team of Chris Winters + ARC Studios Landscape Architecture, Rob Paulus Architects, LL consulting, Herb Greene and the Frank Lloyd Wright School of Architecture to develop a master plan outlining Creative Place-making and Adaptive Re-use strategies for the Historic Ajo Townsite.

Ajo Arizona occurs in an isolated location in the Sonoran Desert on highway 85 roughly equidistant from Tucson and Phoenix and 43 miles from the Mexican border town of Lukeville/Sonoita. It is the closest community to Organ Pipe National Monument and the Cabeza Prieta National Wildlife Refuge- some of the most remote and beautiful landscapes in the desert southwest. The project site is approximately 13 acres, encompassing the town's core public spaces extending from the Historic Ajo Plaza to the Curley School Campus. The focus of the project is the improvement of the interface between buildings and the spaces that connect them within the downtown area of the Historic Ajo Townsite. These public spaces create nodes of activity connected by streets and sidewalks across institutional, commercial and residential properties.

2. RESEARCH + HISTORY

The town of Ajo is a master planned community built to accommodate mining activity for the New Cornelia Copper Mine, later Phelps Dodge. Originally designed by the Minnesota architectural firm of Kenyon and Maine in 1914, the town's architecture and landscape design were largely based upon the principles of the City Beautiful movement… which promoted beauty not only for its own sake, but also to create moral and civic virtue among urban populations.3 The particular architectural style of the movement borrowed mainly from the contemporary Beaux-Arts and neoclassical architectures, which emphasized the necessity of order, dignity, and harmony.4 The Historic Townsite is a radial plan with a central axis connecting the important institutions of civic life with the Historic Plaza serving as the core public space.

The Townsite of Ajo was the vision of John C. Greenway who wanted to found a model mining community. He was provided a unique opportunity in Ajo as the mine, support facilities and

Historic Aerial Photo

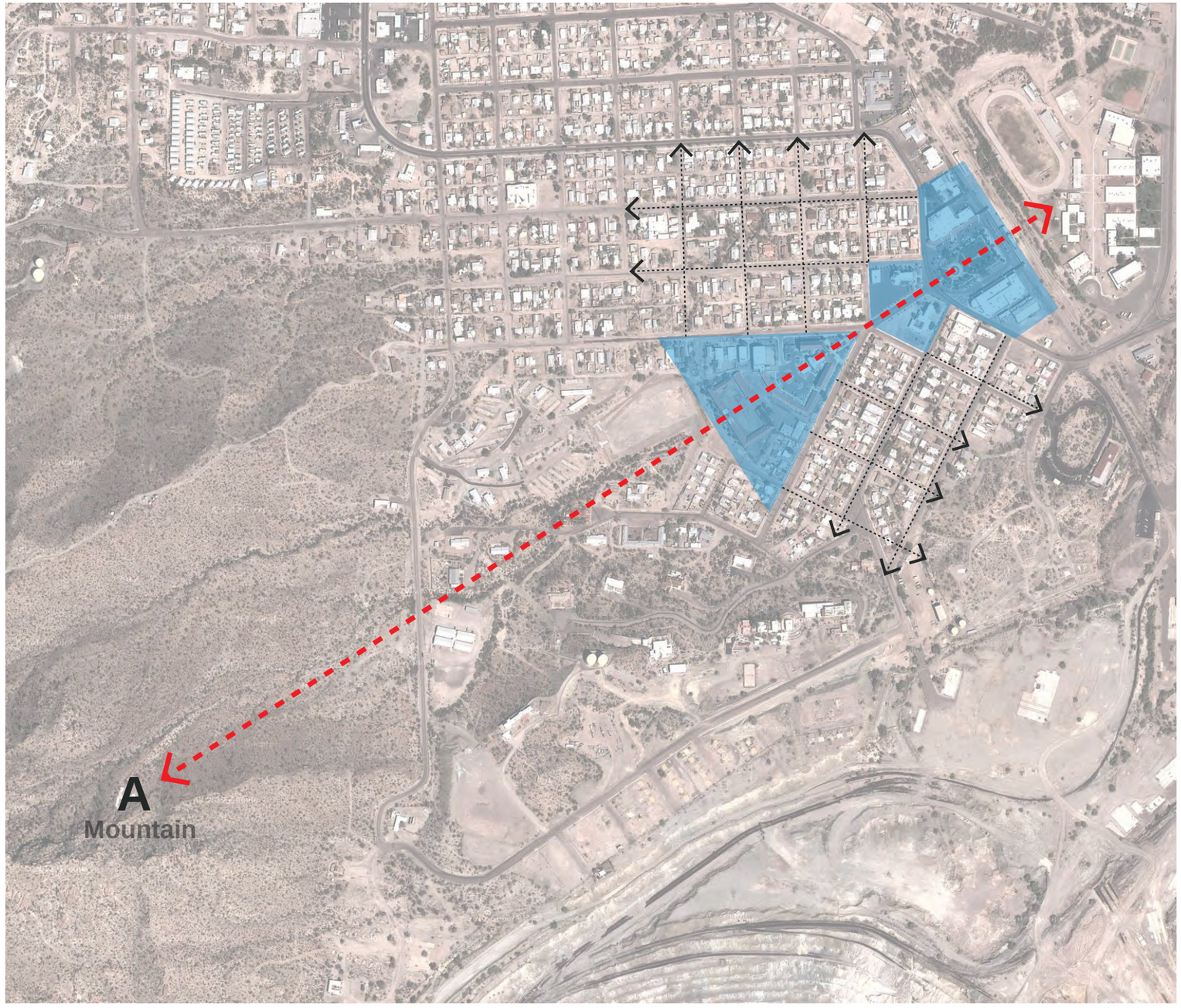
Aerial Diagram of Ajo

3. Daniel M. Bluestone, Columbia University, (September 1988).Detroit's City Beautiful and the Problem of Commerce Journal of the Society of Architectural Historians, Vol. XLVII, No. 3, pp. 245-62.
4. Wikipedia

townsite could be designed and developed at one time. He dreamed of a town where people could live with decency and dignity and invested heavily in the development of the core public spaces. While Mr. Greenway had an egalitarian vision, the reality of segregation divided the community and the built environment in early Ajo. The Anglo town site occurred along the main axis connecting ‘A’ Mountain to the train depot. This axis provided the core for the central plaza, main commercial district and proposed churches and schools. Houses for Anglo workers flanked the improvements along this axis. Roads led from this central district to the segregated Native American and Mexican town sites which occurred in less favorable locations near or adjacent to the open pit mines.

Though the town’s housing developments were clearly segregated, the Plaza was available to everyone with no restrictions and served as the “front lawn” of the community. Native landscape was used throughout the town due to the

Historic Photo of Band Stand



Historic Plan Diagram

high cost of water but in the plaza a lush landscape was cultivated and an oasis created in which all of the community gathered freely. This spirit is still evident today and the plaza has become an iconic and memorable space for residents of the town, serving as the place they gather for important civic and cultural events.

As Ajo has evolved through the years the lines of segregation have blurred and following the closure of the mines in 1984 the population has dwindled to approximately 3,500 residents. Much has changed since the town's initial plan and development but what remains is a diverse and creative community living and working in exemplary Spanish Colonial Revival Architecture with an intact but under-utilized core.

Historic Photo of Bougainvillea on Arches

Scope of Work Diagram

3. GOALS, CONCEPTS AND GUIDING PRINCIPLES

The goal of this project is to improve upon existing quality of life, encourage creative activity, and generate community identity and sense of place based on current conditions and contemporary culture. To this end, the design team has developed a master plan that will provide a template for the on-going creation of simple, elegant and malleable spaces that become canvasses for the cultural and artistic expressions of the community over time.

Historic preservation is a critical aspect of this project. The design team recognizes the beauty of environments aggregated by time, history and culture and values the memory embodied in the patina of place that results from the layering of ideas upon one another. Our approach to the maintenance of historic integrity while designing for the future lies in the realization that honoring the past is best accomplished through the evocation of memory and building upon evolving culture rather than blind preservation or repetition of form or style.

Key concepts and guiding principles were developed early on by the design team with ISDA to inform the process and help define the outcome.

Key Concepts and Guiding Principles

1. Celebration of the Sonoran Desert and recognition of the inherent value of existing natural and cultural assets of the community.

2. Demonstration of a model for sustainable desert communities through the implementation of Green infrastructure [2]- constructed features that use living, natural systems to provide environmental services such as capturing, cleaning and infiltrating stormwater; creating wildlife habitat; shading and cooling streets and buildings; and calming traffic- and the encouragement of smart site development practices such as the reduction of pavement, passive water harvesting, the use of recycled content and locally available materials for site improvements and the preservation of bio-diversity through the use of endemic landscape.

3. Creation of meaningful spaces that encourage community and evoke the positive memories of a diverse cultural community by healing wounds and erasing dividing lines.

4. Engagement of the local arts community to assist in the development of the town site through the process of Armature as conceived by Herb Greene. The concept of Armature proposes an on-going collaboration between architects, artists, developers, facilitators, crafts-persons and people of all ages in a process which allows citizens to take part in building and ornamenting their cities and neighborhoods. [1]

5. Encouragement of economic development and downtown revitalization through the improvement of existing commercial space, creation of dynamic public space and the continued evolution of a unique retreat center and arts community, all connected with beautiful streetscapes.

6. Innovative adaptive re-use of existing historic buildings and spaces.

1. Herb Greene, Building to Last, Architecture as Ongoing Art, Architectural Book Publishing Company 1981 Commerce Journal of the Society of Architectural Historians, Vol. XLVII, No. 3, pp. 245-62.
2. Green Infrastructure for Southwest Neighborhoods, Watershed Management Group, Version 1, August 2010

4. COMMUNITY DESIGN PROCESS

Planning Charrette

ISDA wisely encouraged public outreach and community participation as the primary catalyst for the generation of information and data necessary to identify and solve problems in the historic townsite. During the research and programming phase community input was gathered through surveys disseminated online and in print; in focused meetings with specific groups; public intercepts in community spaces; and collaboration with other groups performing surveys and research in Ajo.

Survey results were shared and discussed during public intake meetings with the community at large and specific stakeholders and user groups during which the project was introduced. This initiated a dialogue that continued throughout the project. Following intake meetings, concepts were developed that were then shared with the community in a series of charrettes in which the public actively participated in the process of design. Their input was interpreted in final design documents which were posted online and in a community space for final comments and input.

Community Survey

Lani Lott of LL Consulting, in collaboration with the design team and ISDA, developed a survey through Survey Monkey and coordinated dissemination online, in print and through direct contact in the community. The survey asked general questions intended to gather demographic information, elicit feelings about the past; reveal attitudes toward existing spaces and present conditions; and gauge the importance of potential future interventions. Data gathered during the survey process was shared with the community during a series of public meetings and through public dissemination online and in print. The simple graphic, shown in this report, was created using the survey results to clearly illustrate public sentiment and suggestions. Public events in the Plaza, community activities, trees and shade were identified as necessary and important. Increased parking, recreation and water features were low on the list.

Community Intake Meeting

A public intake meeting was held in the South Plaza building in March to formally introduce the project, share survey results and encourage community input. The design team developed simple didactic tools to elicit meaningful feedback from participants including the use of large scale, high resolution aerial photos of the townsite provided for orientation and discussion in a hands-on process that fostered discovery and discourse. Participants were encouraged to identify places and spaces within the town site that they cherished or found problematic by placing either a tangerine or a lemon on that space on the aerial photo then sharing their thoughts or feelings.

Several residents placed lemons at the backside of the north and south plaza buildings visible from highway 85 upon arrival to the historic town site. These spaces were identified as eyesores that conveyed a negative initial image of what is a beautiful town center. Lemons were placed at the poorly defined intersection of Highway 85 and the 3 arterial roads that radiate west from the plaza into residential areas. Large expanses of asphalt with confusing pedestrian linkages contributed to a hostile and potentially dangerous space. Lemons and tangerines were placed in the Historic Plaza Park. It was identified as a place of memory and meaning that was being neglected by and under-utilized by the previous owners. This process was annotated and recorded photographically for later reference.

This project challenged the design team to address cultural and social issues identified by ISDA as dividing lines. ISDA is a tri-nation organization directed by representatives from the nations of the Tohono O'odham, Mexico and the United States. The population of Ajo directly reflects this cultural richness. Diversity breeds dynamic environments

SHADE 33

RECREATION 7

HISTORY 21

PARKING 10

EVENTS 47

TREES 39

GATHERING AREA 11

CULTURE 11

SEATING 14

BIKING 8

RESTROOM 13

ART 25

WALKING 13

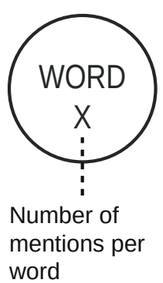
WATER 7

SIGNS 11

ACTIVITIES 29

The Words Used

A look at the different key words found in the resulting survey. The relative size and color of the circles represents the word's frequency.



but diversity was not always celebrated in the past. During public meetings members of the community shared their personal memories of a town that was divided along racial and economic lines and we discussed how this might inform the planning and development of a better community for present and future generations.

The closure of mines and the resultant economic depression was identified as another dividing line within the community. Many in the community were directly affected by the closure of the mines which ended, for some, generations of tradition, sustenance and identity. Others welcomed the closure of the mines due to their history of poor environmental stewardship and the perception that strip mines are not commensurate with a sustainable future. Lani Lott addressed these and other economic issues with the business community during a presentation on downtown revitalization strategies for rural communities using the National Trust Main Street Approach.

Community Design Charrette

Following public intake sessions, the design team compiled and formatted information and developed graphics that were shared during a series of community meetings. Information gathered during research, programming and public input was used to develop a conceptual master plan for the site. Large scale plan graphics and a massing model showing major site elements and proposed improvements were used to share concepts. Precedence images of similar projects and interventions were shared through a slide presentation for inspiration. The team then encouraged the community to actively participate by marking directly on the plans and moving objects on the model as part of a dialogue intended to share their reaction to and thoughts about the conceptual plans.

Designers often intuit solutions to complex problems based upon past experience and familiarity with the natural and built environments in which we work. Our team made early design assumptions and during the on-going public participation process key concepts emerged, some of which confirmed our intuition and others that challenged or changed pre-conceptions.

The idea that the historic town site could be transformed most effectively and economically through extensive streetscape and landscape improvements resonated with the public.

Our position that a reductive, rather than additive approach to the rehabilitation of spaces and structures adversely affected by the accretion of poor improvements over time was embraced.

Our impulse to restrict vehicular traffic on the road between the churches, effectively creating a pedestrian zone, was controversial and elicited lively debate.

Some of the most illuminating and thought provoking ideas emerged during interactions between colleagues, friends and neighbors at these sessions. While many residents supported extensive street tree planting for shade and landscape to buffer pedestrians from traffic others worried that this would obscure important views to key architectural elements. Mr. G. Louie Walters, President of the Ajo Historical Society and a local educator, passionately described Ajo as a “jewel” and implored the design team to avoid ”screwing with the jewel”. The design team responded by adopting the attitude that our proposed interventions “celebrate the jewel” in a manner that respects the past while addressing the future.

Another resident offered the impression that the design team, while well intended, were suggesting interventions and improvements that could be likened to “shiny toys” that the town could ill afford given the depressed economic state. He challenged the design team to explore concepts for improvement that were at once meaningful to residents and commensurate with the fiscal and demographic realities of a town that, by his assessment, was in an ongoing state of economic and popular decline.

The cultural and artistic communities of Ajo are critical drivers of the economy. While there was great public support of the arts many were opposed to the intrusion of art on architecture through murals or mosaics and felt that public art should represent the culture and history of the town in a way that respected historic structures.

Planning Charrette

Community Feedback

Following the public design charrettes The design team produced conceptual design plans and renderings of before and after images for key locations throughout the project site for public review and comment. Final design documents included a master plan for the historic townsite, before and after images of key public spaces, and architectural plans for the Theater and Recreation Hall.

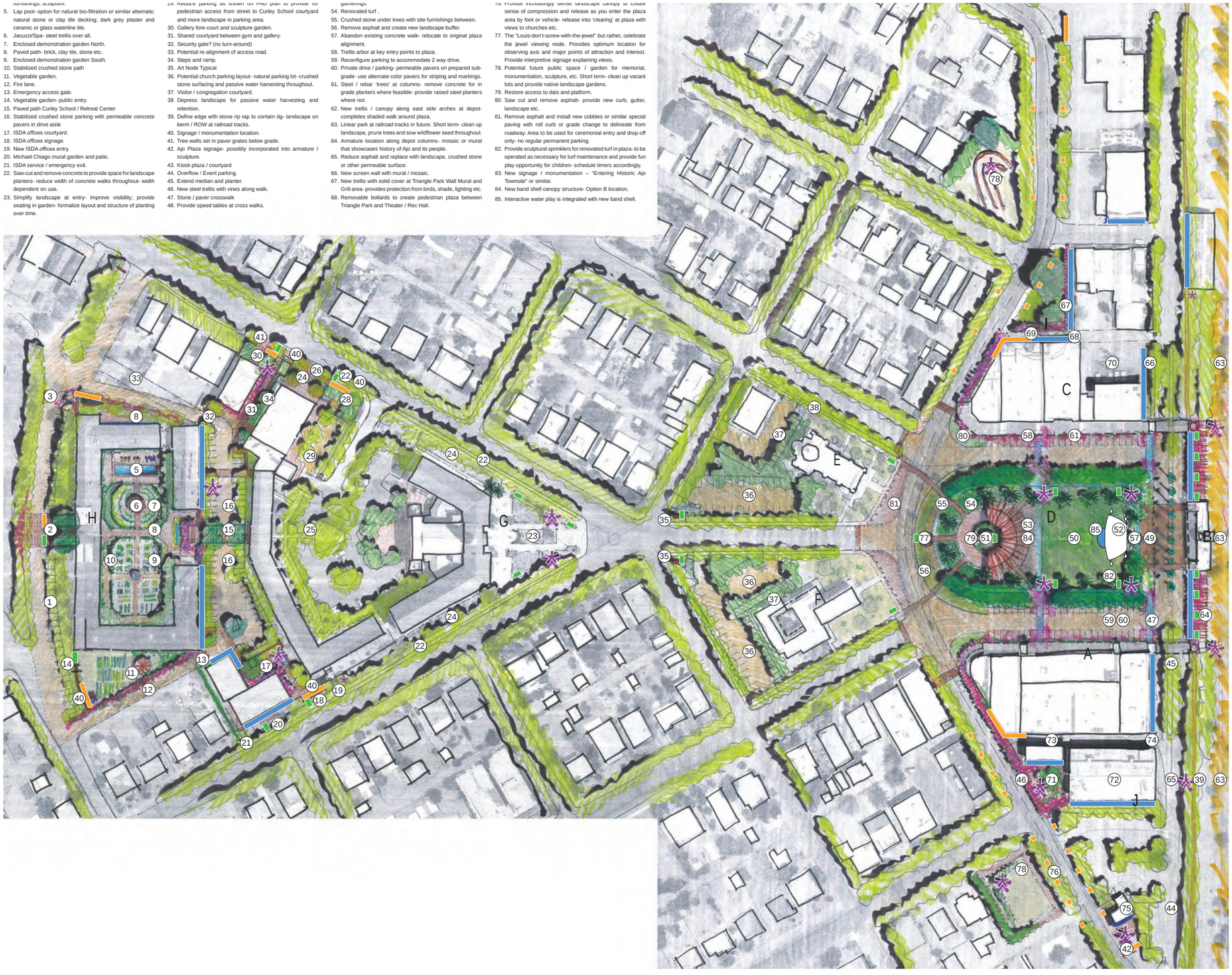
The public reaction to the final plans was varied and dynamic. The plans were generally well received though 2 proposed interventions became touchstones for a great deal of negative criticism. Signage proposed at the south entry to the townsite on an existing mining trestle and the proposed band shell in the Plaza were widely criticized and deemed out of character. The design team considered this feedback and ISDA’s response to these elements and developed alternative design solutions which are included in this report with the original proposals.

The public process was dynamic and informative and allowed the community to actively participate in planning their future and encouraged them to take ownership of the resultant places we have envisioned together.

5. SITE DESIGN PLAN

Site Plan

furnishings, sculpture.
5. Lap pool- option for natural bio-filtration or similar alternate; natural stone or clay tile decking; dark grey plaster and ceramic or glass waterline tile.
6. Jacuzzi/Spa- steel trellis over all.
7. Enclosed demonstration garden North.
8. Paved path- brick, clay tile, stone etc.
9. Enclosed demonstration garden South.
10. Stabilized crushed stone path
11. Vegetable garden.
12. Fire lane.
13. Emergency access gate.
14. Vegetable garden- public entry.
15. Paved path Curley School / Retreat Center
16. Stabilized crushed stone parking with permeable concrete pavers in drive aisle
17. ISDA offices courtyard.
18. ISDA offices signage.
19. New ISDA offices entry.
20. Michael Chiago mural garden and patio.
21. ISDA service / emergency exit.
22. Saw-cut and remove concrete to provide space for landscape planters- reduce width of concrete walks throughout- width dependent on use.
23. Simplify landscape at entry- improve visibility; provide seating in garden- formalize layout and structure of planting over time.
29. Reduce parking as shown on PAD plan- to provide for pedestrian access from street to Curley School courtyard and more landscape in parking area.
30. Gallery fore-court and sculpture garden.
31. Shared courtyard between gym and gallery.
32. Security gate? (no turn-around)
33. Potential re-alignment of access road.
34. Steps and ramp.
35. Art Node Typical
36. Potential church parking layout- natural parking lot- crushed stone surfacing and passive water harvesting throughout.
37. Visitor / congregation courtyard.
38. Depress landscape for passive water harvesting and retention.
39. Define edge with stone rip rap to contain dg- landscape on berm / ROW at railroad tracks.
40. Signage / monumentation location.
41. Tree wells set in paver grates below grade.
42. Ajo Plaza signage- possibly incorporated into armature / sculpture.
43. Kiosk plaza / courtyard
44. Overflow / Event parking.
45. Extend median and planter.
46. New steel trellis with vines along walk.
47. Stone / paver crosswalk
48. Provide speed tables at cross walks.
54. Renovated turf .
55. Crushed stone under trees with site furnishings between.
56. Remove asphalt and create new landscape buffer.
57. Abandon existing concrete walk- relocate to original plaza alignment.
58. Trellis arbor at key entry points to plaza.
60. Private drive / parking- permeable pavers on prepared sub-grade- use alternate color pavers for striping and markings.
61. Steel / rebar 'trees' at columns- remove concrete for in grade planters where feasible- provide raised steel planters where not.
62. New trellis / canopy along east side arches at depot- completes shaded walk around plaza.
63. Linear park at railroad tracks in future. Short term- clean up landscape, prune trees and sow wildflower seed throughout.
64. Armature location along depot columns- mosaic or mural that showcases history of Ajo and its people.
65. Reduce asphalt and replace with landscape, crushed stone or other permeable surface.
66. New screen wall with mural / mosaic.
67. New trellis with solid cover at Triangle Park Wall Mural and Grill area- provides protection from birds, shade, lighting etc.
68. Removable bollards to create pedestrian plaza between Triangle Park and Theater / Rec Hall.
77. The "Louis-don't-screw-with-the-jewel" but rather, celebrate the jewel viewing node. Provides optimum location for observing axis and major points of attraction and interest. Provide interpretive signage explaining views.
78. Potential future public space / garden for memorial, monumentation, sculpture, etc. Short term- clean up vacant lots and provide native landscape gardens.
79. Restore access to dais and platform.
80. Saw cut and remove asphalt- provide new curb, gutter, landscape etc.
81. Remove asphalt and install new cobbles or similar special paving with roll curb or grade change to delineate from roadway. Area to be used for ceremonial entry and drop-off only- no regular permanent parking.
82. Provide sculptural sprinklers for renovated turf in plaza- to be operated as necessary for turf maintenance and provide fun play opportunity for children- schedule timers accordingly.
83. New signage / monumentation – "Entering Historic Ajo Townsite" or similar.
84. New band shell canopy structure- Option B location.
85. Interactive water play is integrated with new band shell.



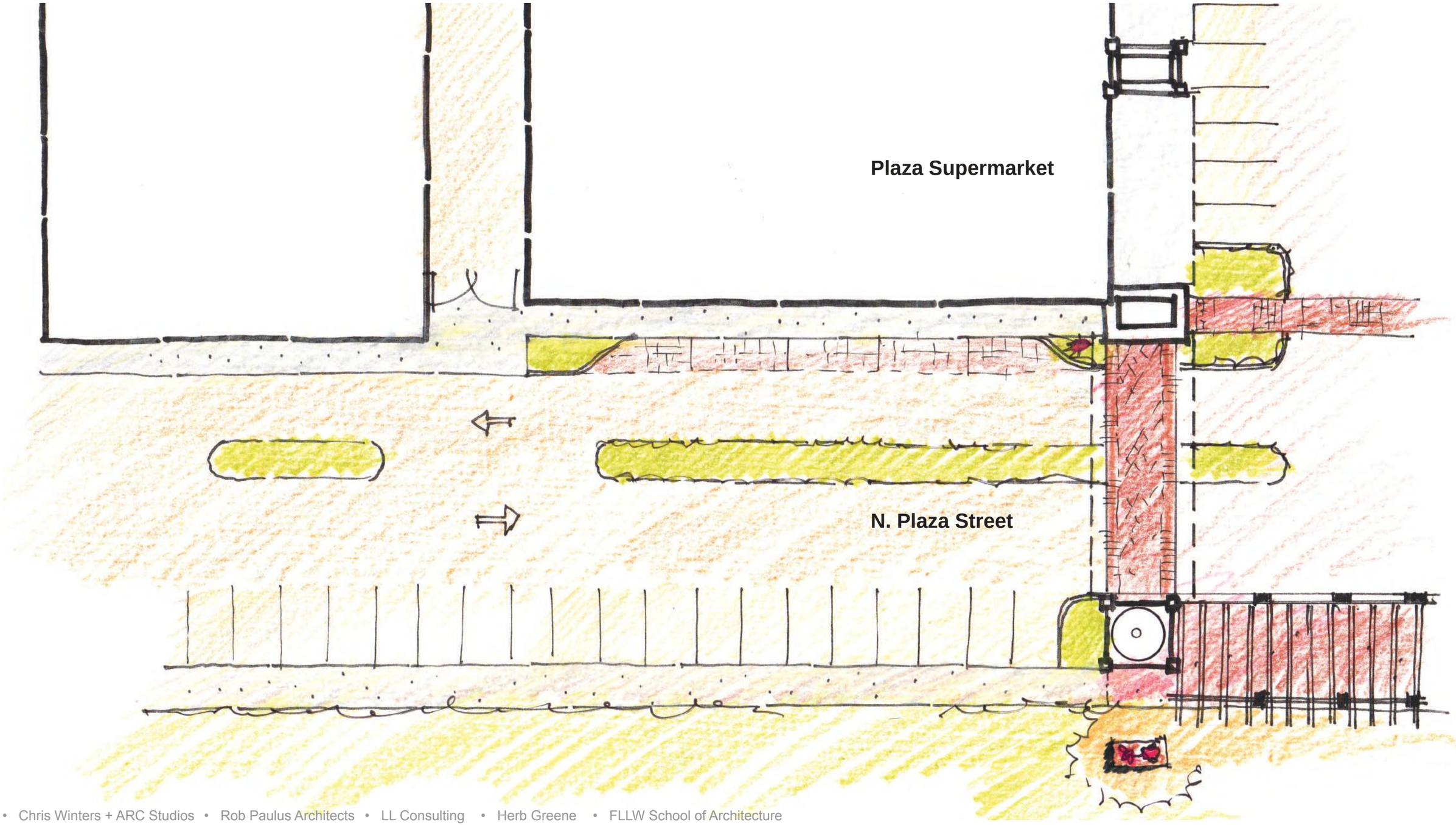
Keynotes:

- Signage / Monument
- Information Interpretation
- Mural / Mosaic
- Art Node

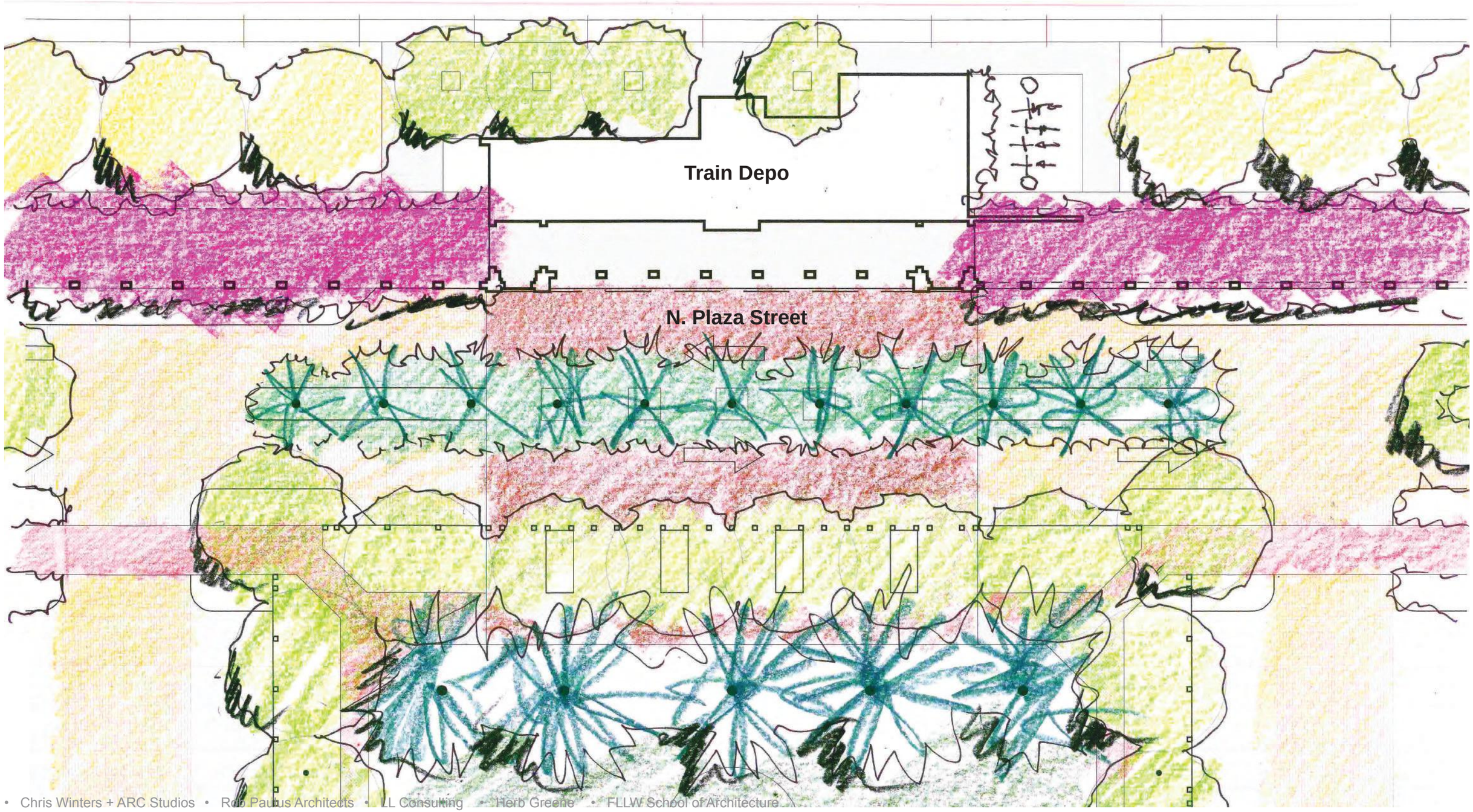
A North Plaza Building
B Depot
C South Plaza Building
D Plaza Park
E Ajo Immaculate Conception Church
F Ajo Federated Church
G Curley School
H Curley Retreat Center
I Triangle Park
J South Lot

0' 60' 120' 240'

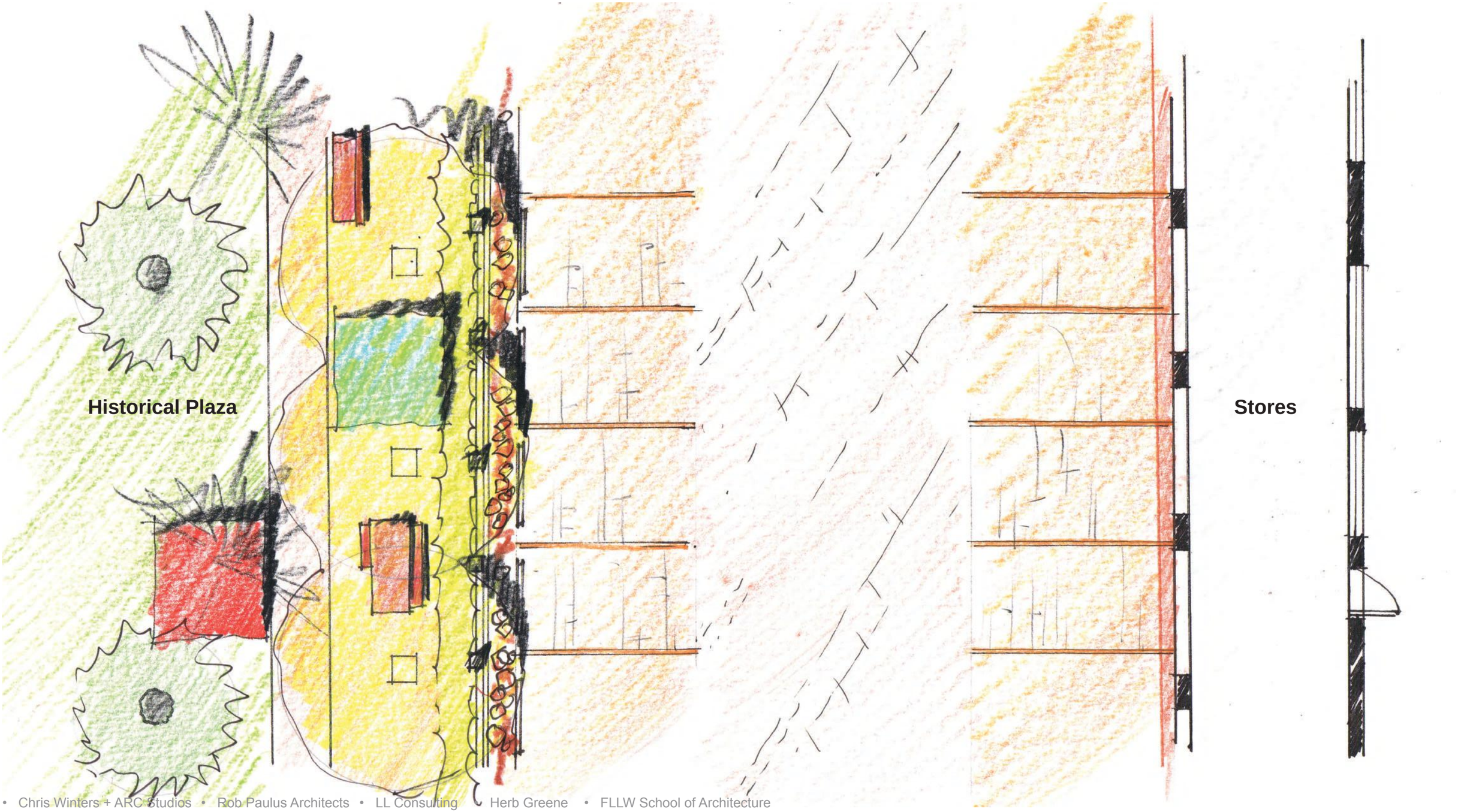
Enlarged Plan- A



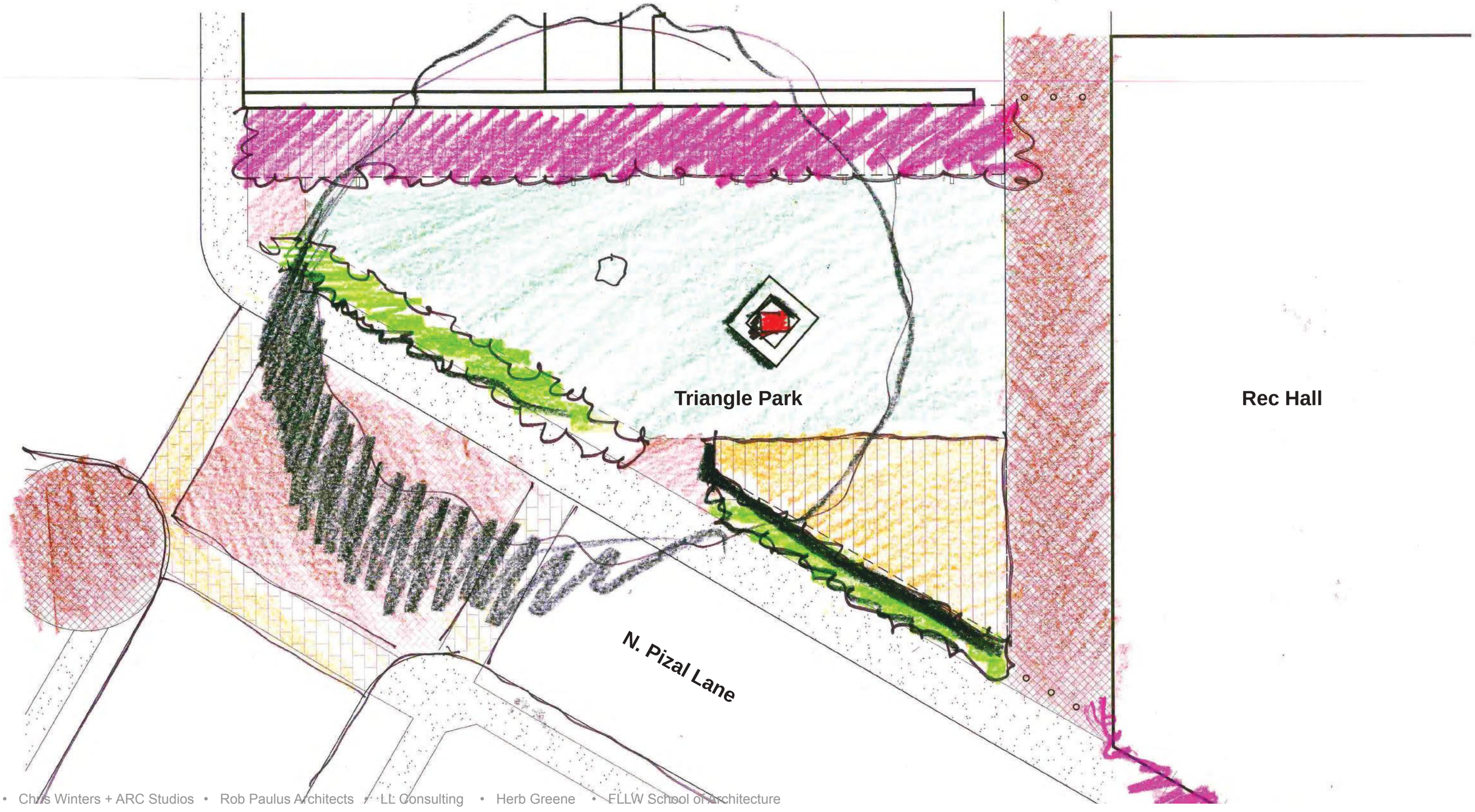
Enlarged Plan- B



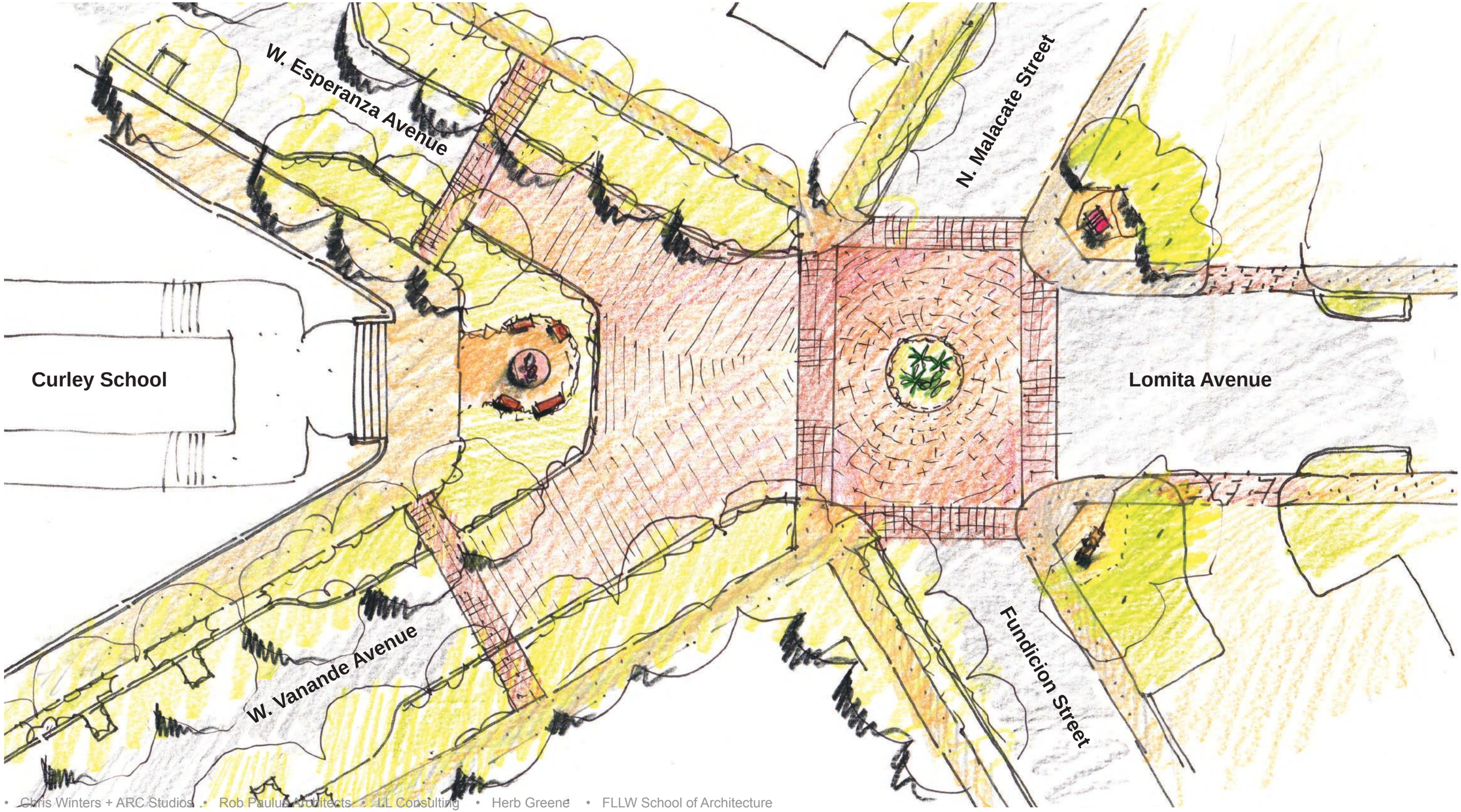
Enlarged Plan- C



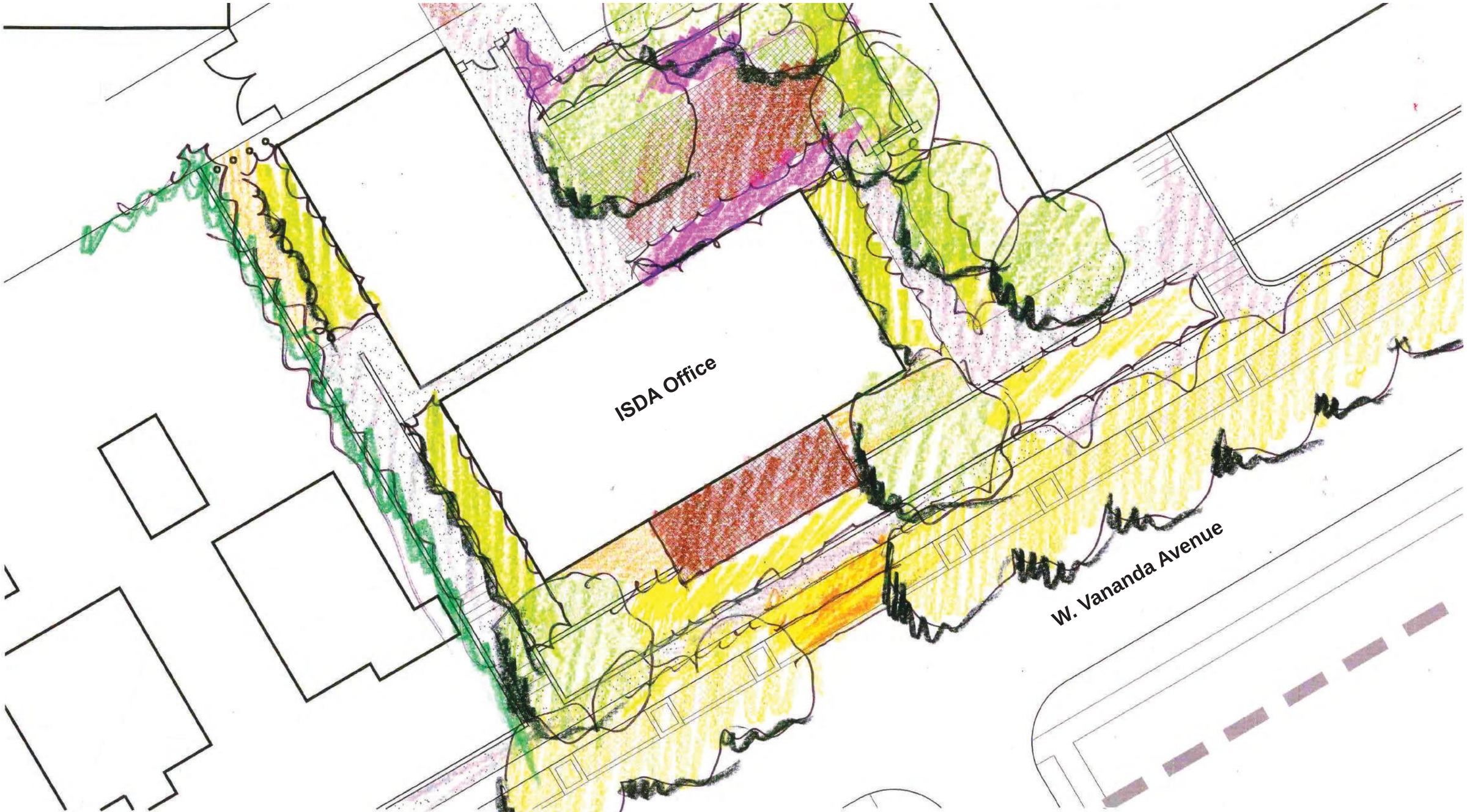
Enlarged Plan- D



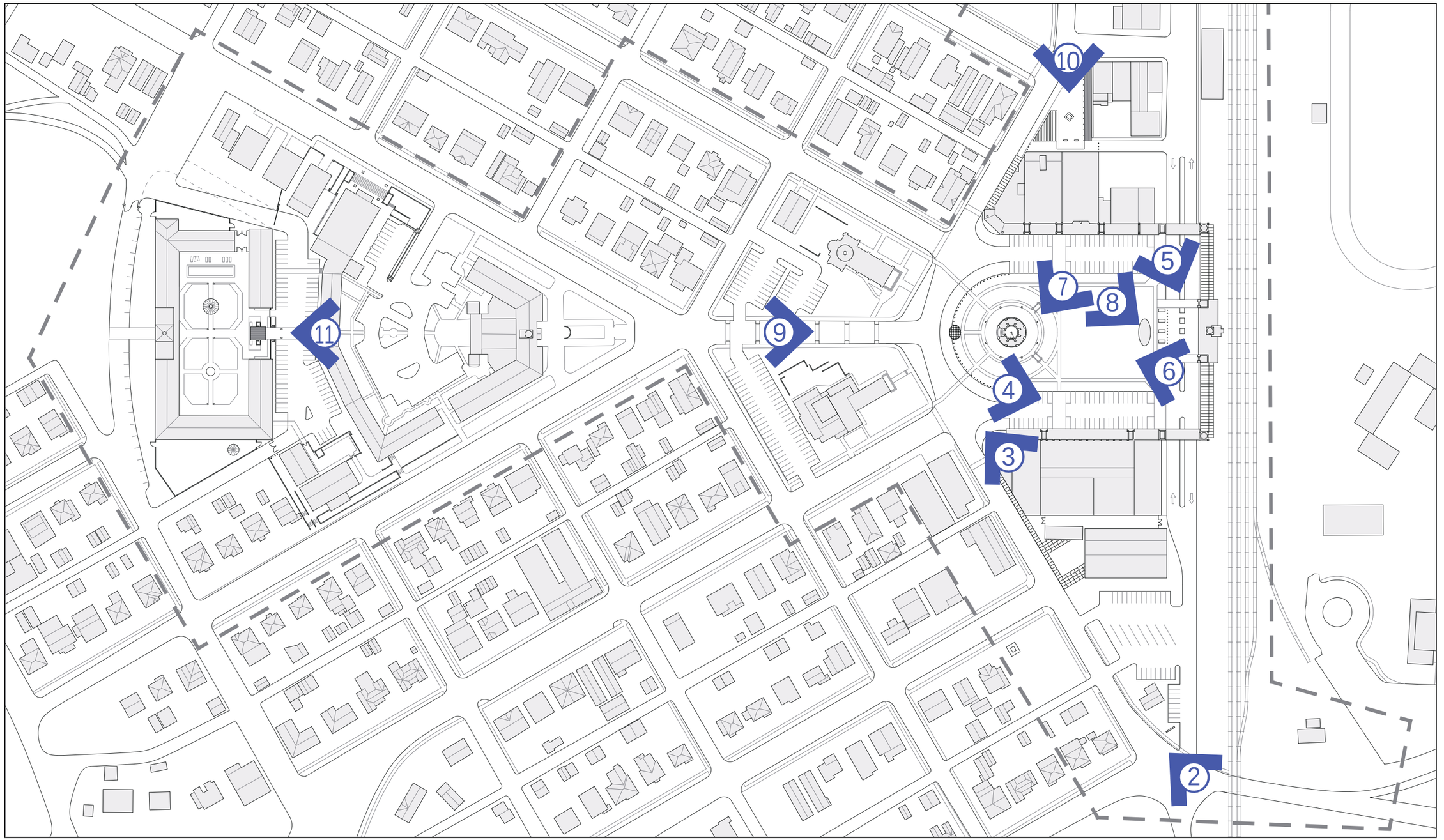
Enlarged Plan- E



Enlarged Plan- F



6. BEFORE + AFTER RENDERS



VIEW KEY PLAN

0’ 150’ 300’ 600’

BEFORE

SIGNAGE AT AJO POST OFFICE

1a Ajo Gateway

A new gateway and welcome sign for the town will effectively announce arrival to Ajo while re-purposing the existing mine trestle as an armature for artistic and functional expression. Native landscape will be used to screen negative views and celebrate the Sonoran Desert.

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BEFORE

1b Ajo Gateway at Night

• Chris Winters + ARC Studios • Rob Paulus Architects • LL Consulting • Herb Greene • FLLW School of Architecture

BEFORE

2 South Plaza Entry

As you enter the Historic Townsite, a new sign and entry monument announces arrival. The new elements draw upon vernacular materials throughout the town- stone walls, steel mining structure and colorful native landscape. The proposed streetscape provides shade and relief and provides compression as you enter the oasis of the Public Plaza. The proposed parking lot accommodates cars and RV's, all sheltered by native landscape. Art is proposed on the industrial buildings to the north, serving as a colorful backdrop for native landscape.

• Chris Winters + ARC Studios • Rob Paulus Architects • LL Consulting • Herb Greene • FLLW School of Architecture

3 South Approach to Plaza Highway 85

The view upon arrival to the historic plaza from the north and south is currently dominated by large, confusing expanses of asphalt and degraded landscape. Proposed improvements to this important space include the removal of asphalt and concrete and the re-alignment and layout of pedestrian and vehicular circulation to improve safety and improve the processional experience. Changes in the paved surface will clearly identify and indicate pedestrian walkways, parking and drop-off zones and roadways. In addition to improving the aesthetics and utility of this area the new paving and landscape will serve to mitigate storm water and flooding issues. Permeable pavers and concrete will reduce run-off and direct water to depressed planting zones that serve as retention basins during flooding.

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BEFORE

BEFORE

4a Plaza Parking

The re-establishment of historic 2 way traffic is proposed around the plaza park. Asphalt is replaced with permeable, decorative pavement. Paving is designed to improve the pedestrian experience by providing clear pathways and entry points to buildings and the park. Landscape is proposed that frames and improves the historic architecture and enhances the park without blocking views. Native shade trees such as Hackberries are proposed throughout parking areas. A garden is created where asphalt and parking previously dominated.

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BEFORE

4b Plaza Parking with Hackberries

• Chris Winters + ARC Studios • Rob Paulus Architects • LL Consulting • Herb Greene • FLLW School of Architecture

BEFORE

5 Depot Parking

Parking between the depot and the East end of the plaza park is to be abandoned and replaced with decorative paving and landscape, restoring this end of the park to its historic condition. Parking in adjacent areas to the north and south are reconfigured to improve efficiency so that there is no net loss in total parking. Views to and from the plaza park are enhanced. Pedestrian and vehicular circulation is improved and additional space is provided for community events.

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6 Plaza Park View from SE Corner Looking NW

Proposed Improvements to the plaza park shown in this rendering include the relocation of the existing sidewalk to its original location to the east; addition of a splash pad and seating; addition of shade trees, the removal of grass and replacement with landscape and site furnishings around park perimeter; and the renovation of the existing band shell and performance stage in the background. A variety of spaces are defined and provided for active play, recreation, intimate gatherings and quiet contemplation. Landscape in perimeter landscape areas is intended to soften parking areas and frame views to architecture while maintaining views into the park from plaza buildings and roadways.

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BEFORE

BEFORE

7a Bandshell and Performance Space Option 1

Option 1 envisions a removable and malleable tensile fabric shade sail that is suspended over the expanded stage area east of the existing band shell. The structural supports are fixed or removable steel posts that are kept out of view corridors flanking the stage. The supports provide connection points for a suspended composite shade sail. The size and configuration of the sails may be adjusted depending upon solar orientation, season and scale of performance. The stage area is expanded by increasing the diameter of the paved surface surrounding the band shell to the east.

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BEFORE

7b Bandshell and Performance Space Option 2

The other option for the Ajo Plaza performance stage re-purposes the existing circular band shell by extending the circular paving material out further to create a more useable area for Ballet Folklorico and other performances. A steel canopy is inserted into the landscape planters and cantilevers out to provide shade and cover for the performers. The historic benches and architecture of the Plaza are left intact as the new canopy is completely separate from the existing older elements

We have created two different approaches to establishing a fixed bandshell for the Plaza but in reality there are multiple approaches to consider including the option of having a temporary stage cover with sound and light reinforcement that is taken down between performances.

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BEFORE

8 Bandshell and Performance Space Option 3

Inspired by the local Tohono O'odham basket weaving, the new Northeast performance stage option creates an efficient structure with overlapping trellis to enclose the event stage. Surrounding grass areas are contoured to create a dynamic shallow bowl shape to allow for the best possible view angles while also establishing a retention basin for rain overflow off the plaza grounds. With the goal of accommodating a wide variety of events such as musical, Ballet Folkorico, theater and special events, the stage and cover create a state of the art performance venue to satisfy existing local requirements while also attracting out of town and national performers.

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BEFORE

9 Lomita Avenue Looking Southeast to Plaza

Improved streetscape is proposed along Lomita and other roads radiating from the plaza that connect key community spaces in the Historic Town Site. Native landscape provides shade for pedestrians and parking while screening negative views and framing important architecture and natural features. Depressed landscape islands are proposed in parallel parking to harvest rainwater, reduce run-off and provide additional shade.

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BEFORE

10 Triangle Park / North Approach to Plaza

As you approach the plaza from the north a renovated Triangle Park announces arrival and provides transition to key public spaces. A trellis covers and frames the existing Memory Wall, providing shelter and light at night. Streetscape provides shade and relief and provides compression as you enter the oasis of the Public Plaza. A canopy is provided at the south end of the park for community use. Art is proposed on the north wall of the plaza building provide artistic signage for the Historic Plaza. Asphalt is replaced with decorative pavers in the alley to connect the park to the theater and recreation hall.

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BEFORE

11 Retreat Center Courtyard Entry

The proposed Retreat Center will provide a beautiful environment for visitors to Ajo. In order to provide sanctuary and create a private courtyard, new walls and portals are proposed between existing buildings. Walls will be used for artistic expression through murals or mosaics. Pedestrian connections between the Curley School and the Retreat Center are strengthened and enhanced with decorative paving. Crushed stone and native landscape softens parking and roadway areas between buildings. A covered trellis provides a sense of arrival and welcomes you to the inner courtyard.

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7. ARCHITECTURAL DESIGN PLANS

The Recreation Hall and Theater buildings are currently underutilized and in need of basic improvements and updating of infrastructure. The following design and narrative represents our initial design ideas:

Circulation and Expansion

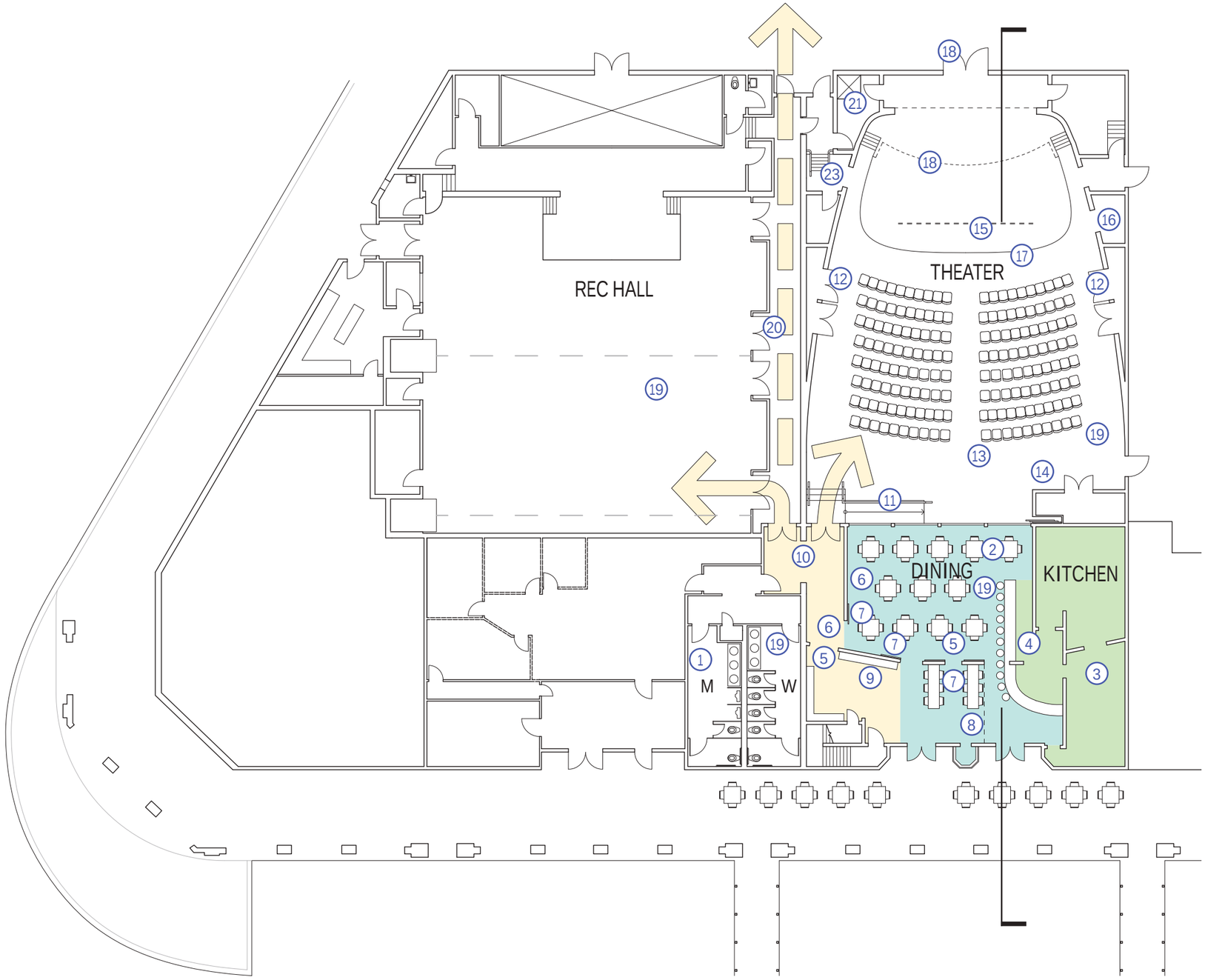
Proper access into both buildings is better defined from the Plaza entry with direct access to the Triangle Park to the North. Bathrooms facilities are configured to be shared by all users of this section of the building including the restaurant and current tenant in front of the Rec. Hall. This scheme also expands the successful Oasis Restaurant kitchen and dining area into the generous theater area to provide better flow and use for the popular eatery. The expanded dining area will have a direct view into the theater but can also be closed off from the theater with sliding partition panels should there be a need for privacy.

Theater Plan and Section

Flexibility is a key component to making the theater successful to provide services for both small and large audiences. This scheme provides an expanded stage to accommodate a wide variety of performances while also providing a large, roll down viewing screen to allow for digital films, presentations and remote learning. Fixed seating is re-introduced to work with the low slope floor along with a new floating ceiling with convex surfaces to improve overall acoustics while revamping the look and feel of the space.

Recreation Hall

Recreation Hall improvements include providing facilities for a warming kitchen to the west of the space with the potential to create an access hall on the East end of the Hall to allow for sub-division of the room with folding wall panels that allow multiple uses at the same time. This hall also provides improved access to Triangle Park to better connect Park to Plaza. New paving at the alley will provide a more pedestrian experience to flow the park up to the edge of the building and the alley will have the potential to be closed off to traffic during major events.



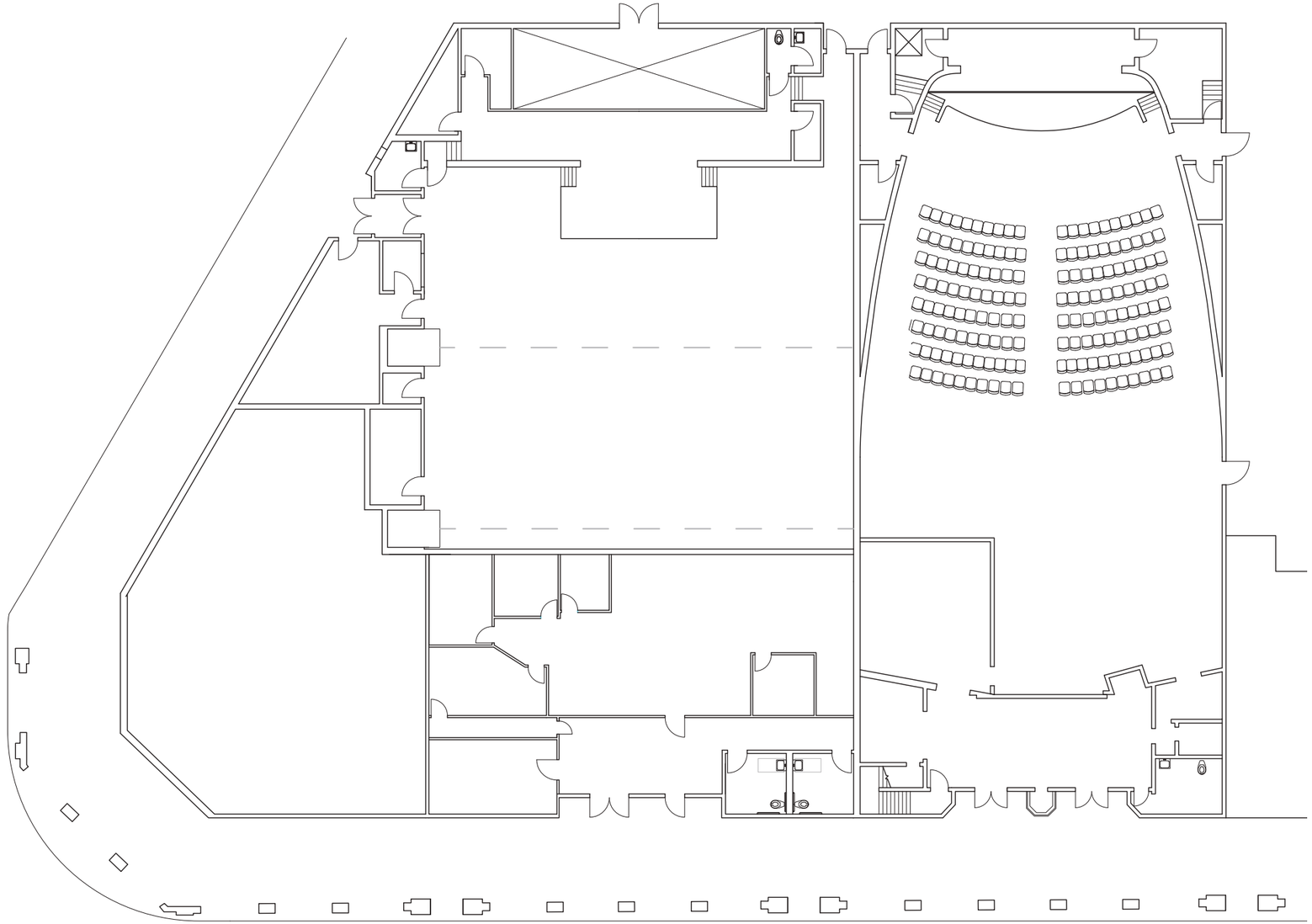
Future Floor Plan

0’ 10’ 20’ 40’

Rec Hall, Theater Preliminary Key Notes

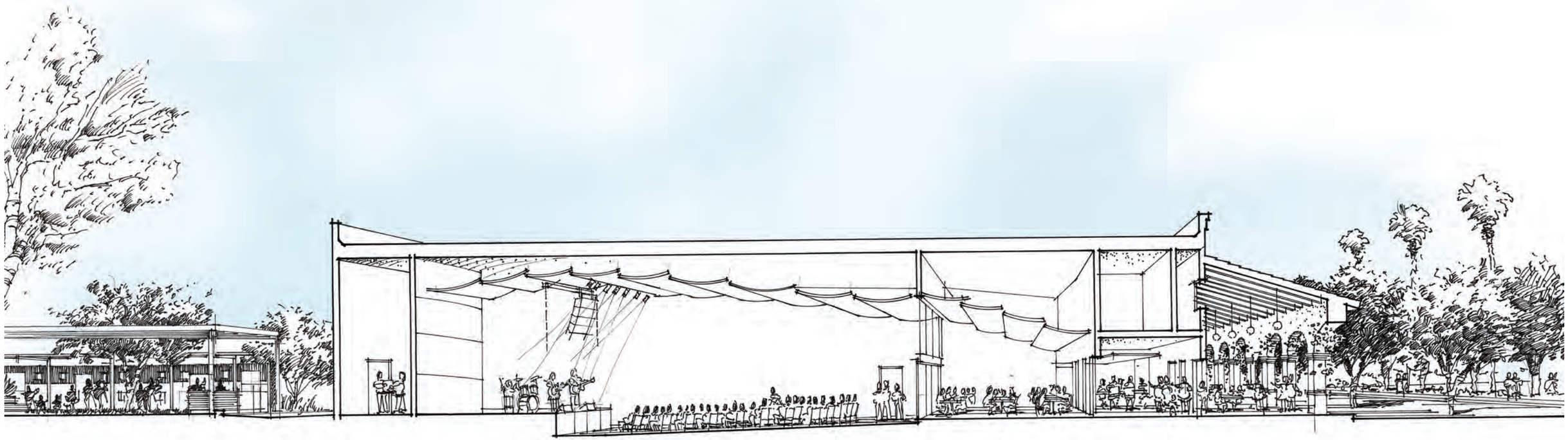
1. New and expanded bathrooms to be shared by Rec. Hall, Theater, Restaurant and Existing Business tenant; provide vestibule as shown with 3’x8’ fire rated solid core doors and frames
2. New expanded dining area with sliding opaque panels at theater side for privacy along with multi-slide glass doors to allow view into theater without access to theater
3. New, expanded kitchen, cold storage, dry storage and prep. Area
4. New linear bar and point of purchase sales area
5. New openings in cast concrete wall as necessary to provide connection between new dining and up-front area
6. New wall to enclose dining area
7. New rolling “barn door” security doors at dining area to be able to close off restaurant from lobby
8. New “roll up” security gate to be able to close off restaurant from lobby
9. New sales area cabinetry that can be locked up after hours
10. New vestibule with 2-3’x8’ doors for access into theater and Rec. Hall
11. New steps and ramping down into theater space
12. New doors, two sets of 3’x8’ solid core door and frames at curving wall to capture storage area behind wall cavity
13. New fixed chairs (used preferred for cost) at theater
14. New storage area with 2-3’x8’ solid core doors in wood frame
15. New +/- 24’ wide overhead projection screen with remote control digital projector; wire all control systems to new Audio/visual closet
16. New Audio/Visual closet space
17. New stage, solid deck and sub-structure to be built out to extend usable area to provide adequate performance area for a multitude of activities; music, dance, theater, performance…
18. Line of existing extent of stage
19. New fire sprinklers at Theater, Rec. Hall, bathrooms and Restaurant
20. Optional hallway at Rec. Hall with 3’x8’ exit doors as shown
21. Existing vent shaft
22. New 8’-4” wide x 8’ high opening with 2-4’x8’ hollow metal doors in hollow metal frame
23. New stair and landing configuration to allow direct connection to changing rooms and bathrooms of Rec. Hall

**Note: Theater and Restaurant shall have new A/C system, Upgraded Electrical, New house lighting, New Stage Lighting; scope to be determined at a later date*



Existing Floor Plan

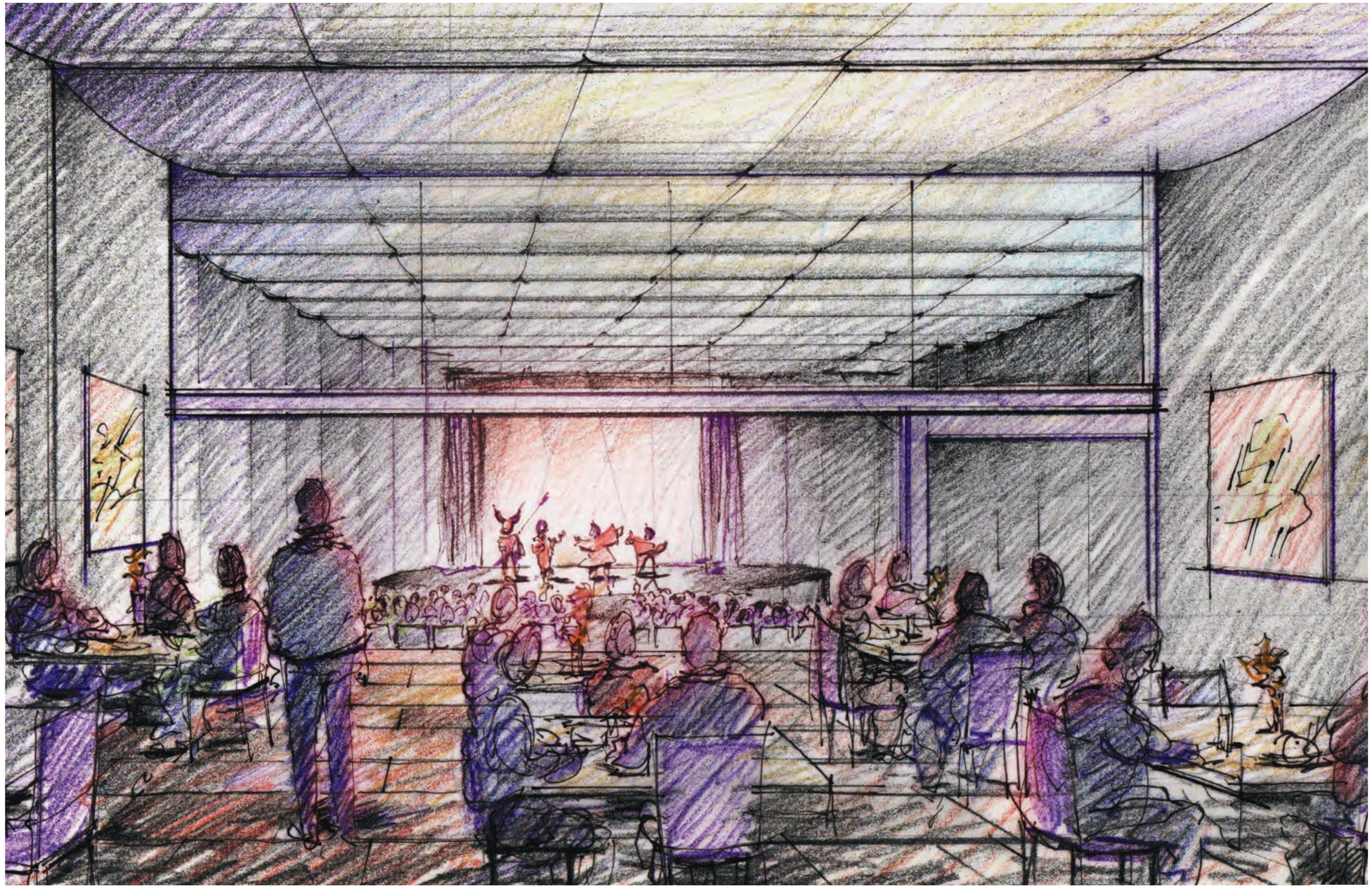
0’ 10’ 20’ 40’



Section Perspective

Theater View from New Dining Area

An expanded dining area for the Oasis restaurant is established with direct connection and views to an improved theater facility. The adjacency of dining with theater will allow a great crossover of activities between the restaurant and performances in the theater while also giving patrons and visitors the chance to catch a glimpse of this fabulous performance venue throughout the year that is an integral and historic part of Ajo.



8. CUT SHEETS

A. Crushed Stone and Stabilized Decomposed Granite Surfaces

Crushed Stone is any natural stone material that has been crushed to create graded aggregates. Crushed stone is typically placed over a prepared sub-grade and is used for walking paths and roadways.
Stabilized Decomposed Granite is comprised of decomposed granite or similar aggregate stabilized with a 100% natural, organic powder binder produced from crushed seed hulls which binds soil particles and aggregate. The material is used for trails, pathways, patios, and driveways.

These are porous materials which increase soil permeability and decrease run-off. Use of these materials in lieu of concrete or exposed landscape reduces dust, mitigates mud, prevents erosion, and limits heat gain.
Crushed Stone and stabilized decomposed granite are:

Functional- Stabilized decomposed granite provides an adequate ADA surface capable of supporting large numbers of pedestrians without the use of wide expanses of concrete.

Durable- With simple, infrequent repair, stabilized decomposed granite can be used for an almost limitless period of time. Pathways at the Desert Botanical Garden in Phoenix, Arizona have been installed for approximately 30 years and are used by thousands of visitors each year. Concrete and asphalt tends to crack and settle over time creating trip hazards. Crushed stone is plastic in nature and will not create trip hazards or require expensive repairs as it ages or settles.

Aesthetic- The material is natural and warm. It visually softens space and blends well into the adjacent landscape allowing for wide, pleasant walkways and thoroughfares without requiring extensive paving.

Environmental- The use of decomposed granite in lieu of concrete reduces material use and transportation; provides increased permeability resulting in less storm water runoff; and reduces heat gain and reflected heat. The use of the material contributes to LEED accreditation.

Easy to Maintain- Decomposed granite and/or crushed stone requires marginally more frequent maintenance but significantly less strident maintenance than concrete and/or asphalt in areas of heavy traffic. The process and cost of the Removal of contaminants, stains and gum from decomposed granite and the repair of cracking or damage is significantly lower than that of concrete or asphalt.

Economical- Stabilized decomposed granite is marginally cheaper then concrete or asphalt at the time of installation. The life cycle cost of decomposed granite will be lower than concrete if extensive concrete repairs are required and roughly the same if little to no concrete repair is required.








Manufacturer / Supplier

Granite Express- www.graniteexpress.com/

Stabilizer Solutions- www.stabilizersolutions.com/

Kalamazoo Materials- www.kalamazoomaterials.com/

B. Bandshell Canopies

The aim was to make an impressive yet understated centre piece that would merge with the space and give it a contemporary feel. By working closely with the client Aqua offers a solution driven approach which results in a made to measure product at the highest possible standards. Next to its successful and widely distributed lighting and furniture lines, one of the key elements of the Atelier's work is design and production of site specific custom pieces.

The basic criteria established for the proposed bandshell canopy was that it provided shade and shelter for performers; provided structure for sound and lighting; and was malleable to accommodate a variety of events and activities. Several options are proposed for the bandshell canopy.

Type A- Removable tensile fabric shade sail. Structural supports are fixed or removable steel posts that are kept out of view corridors flanking the stage. The supports provide connection points for a suspended composite shade sail. The size and configuration of the sails may be adjusted depending upon solar orientation, season and scale of performance.

Type B- Permanent steel structure with light weight canopy. Steel support columns are inserted into the landscape planters and cantilever to provide support for a lightweight shade cover such as poly-carbonate or composite panels.

Type C- Permanent tubular steel trellis structure with removable cover. Inspired by the local Tohono O'odham basket weaving this efficient structure is a trellis comprised of overlapping tubular steel. A lightweight fabric or composite cover may be added on a permanent or temporary basis as required.

Type D- Unique Design/Build by local arts and trades community. These structures are conceived as dynamic sculptural elements created through collaboration between artists, trades people and engineers.








Manufacturer / Supplier
Local Arts and Trades Community
Geoffrey Bruce- www.ghbruce.com/
Phoenix Tent and Awning- www.phoenixtent.com/
Shade Sails Incorporated- www.shadesails.com/

C. Lighting

The use of lighting should be integrally designed to complement the character of the existing architecture and the natural landscape and balance lighting needs with the contextual ambient light level and surrounding nighttime characteristics of the community. Recommended light level guidelines and uniformity ratios established by the Illumination Engineering Society of North America (IESNA), in the IESNA Lighting Handbook (current edition), should be considered when determining appropriate lighting design solutions.

Lighting designs should be designed to minimize glare, light trespass, energy conservation, and to maintain dark skies. The lighting designers should consider utilizing pre-curfew and post-curfew lighting designs with automatic controls systems to eliminate excessive light during nonactive hours of site and building operation.
Full cut-off fixtures, mounting heights, and shielding should be utilized to effectively control glare and light trespass.

Any exterior lighting designs should take into account all exterior lighting sources. Architectural lighting if proposed should only be utilized to highlight special features. Lighting of expansive wall planes, towers, and roofs or the use of architectural lighting that results in “hot spots” should be avoided.

Landscape lighting should only be utilized to accent landscaping, be point away from the property line, and fixtures should contain extension shields in minimize glare and light source visibility.

Luminaires should comply with UL 1598 and be listed and labeled for installation in wet locations by an NRTL acceptable to authorities having jurisdiction.

Type A- Street Lights
Type B- Pedestrian pole lighting
Type C- Pedestrian bollards
Type D- Tree mounted lights
Type E- Landscape Accent Lights
Type F- Landscape In Grade

Manufacturer / Supplier
Sepco Colar Lighting- www.sepco-solarlighting.com/
Kim Lighting- www.kimlighting.com/
Winona Lighting- www.winonalighting.com/products/winscape
Calpipe- www.calpipe.com/
Focus Lighting- www.focuslighting.com/

D. Signage

A well-designed site should use as few signs as possible. Signs should make the site clear to the first-time user by identifying multiple site entrances, parking and the main building entrance. Signage should consider the distinctive qualities and character of the surrounding context in terms of size, color, location and illumination. Signage should be designed to be complementary to the architecture, landscaping and design theme for the site, with due consideration for visibility and legibility.

Generally, graphics and style of exterior building signage should be in keeping with the signage used inside the building. There should be a consistency in the font style and color plus any directional symbology used in site and building signage.

Directional signage should be located at major vehicular and pedestrian site access points. Directional signage for vehicles and pedestrians, entry signage, and building identification should be horizontal in format and installed lower to the ground in order to improve readability and minimize visual impact to the surroundings.

As necessary, signs may be illuminated as long as they do not contribute to light pollution; halo lit signs are preferred over internally-lit signs and neon signs should be prohibited.

All signage should be designed to complement the architectural style and setting of its adjacent structure. Sign letters and materials should be professionally designed and fabricated.

Permanent signs should be constructed using high-quality materials such as metal or stone.

Wall signs may be wall-mounted, projecting, or combined with awnings; they should not be placed on windows or painted directly on buildings.

Freestanding identification signs should be limited to major site-entries at perimeter locations adjacent to existing arterials. They should be of a monument design and not exceed the height of any adjacent buildings or major structures.

Monument signs should be designed to complement the architectural style of the buildings they serve and should utilize high quality materials such as stone, tile, cast concrete, or similar masonry materials.

Manufacturer / Supplier

Local Arts and Trades Community

E. Splash Pads

Design Guidelines:

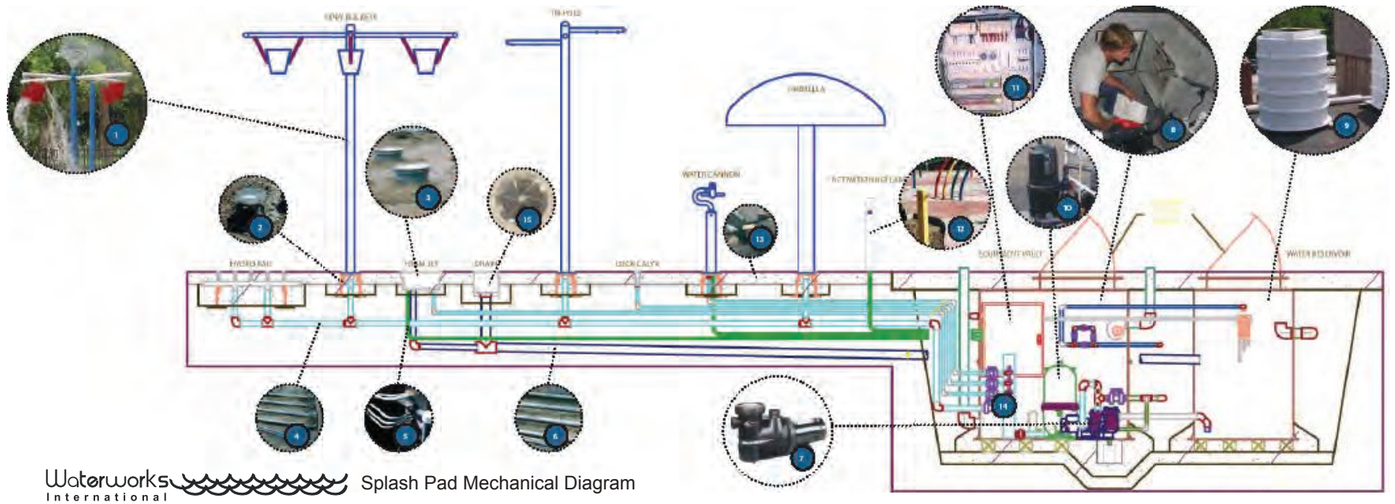
Check and follow local codes and regulations before designing the Splash pad.
Place ground sprays a minimum of four feet apart.

Above ground equipment or ground sprays that throw water high should be placed where prevailing winds will not throw the water off the Splash pad.

While laying out the equipment room place maintenance items where they are easily reached. Having clear access to the filter and chlorinator will make cleaning and preventative maintenance simple and more likely to be performed.
Minimize water loss by providing a sufficient apron of concrete between the features on the edge of a Splash pad to contain the water instead of letting it run off the edge.

Slope the Splash pad surface toward the drains at no more than 2% grade for ADA accessibility. Check your local codes as some require grades of no more than a 1.2% slope.

Design piping so that all water can be drained to reservoir, and then all water from reservoir can be drained to waste. This prevents having to “blow out” the pipes with compressed air to winterize your Splash pad.



Splash Pad Mechanical Diagram






Manufacturer / Supplier
Vortext International www.vortex-intl.com/
Splash Zone www.splashzonellc.com/
Arizona Splash Pads www.azsplashpads.com/

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- Rob Paulus Architects
- LL Consulting
- Herb Greene
- FLLW School of Architecture

F. Paving and Hardscape

Materials proposed for site paving and hardscape utilized throughout the site have been selected with careful consideration of their intended use, long term maintenance requirements, economy and sustainability. Porous pavement and stabilized decomposed granite will be utilized where appropriate to mitigate heat gain and allow for percolation of run-off. Decorative paving is proposed in areas such as patios, plazas and crosswalks. All paved surfaces should comply with ADA requirements and provide a safe, stable finish. The following paving is suggested in spaces identified on plans:

Decorative concrete paving- Salt finish, exposed aggregate, acid etched, actacrete, colored concrete etc.

Decorative pavers- Brick pavers, concrete pavers, burnt adobe etc.

Decorative stone/tile- Stone, clay or ceramic tile set on concrete base.

Pervious concrete paving- Pervious concrete over aggregate sub-grade.

Permeable concrete pavers- Concrete pavers with controlled voids over aggregate sub-base

Open cell concrete pavers with decomposed granite- Concrete unit pavers with voids for coarse aggregate or decomposed granite.








Manufacturer / Supplier

Ackerstone- www.ackerstone.com/
Superlite / Oldcastle- www.superliteblock.com/
Phoenix Brick Yard- www.phxbrickyard.com/
Clay Mine Adobe- www.claymineadobe.com/
European Pavers Southwest- www.epswi.com/

G. Site Furnishings

Site furnishings throughout will be durable and functional and composed of recyclable or reclaimed materials where possible. All furnishings should be ADA compliant. Site furnishings adjacent to buildings should be selected to complement interior furnishings and fixtures. These elements may be sourced from the market or designed and fabricated by the local arts and trades community.

i. Ash and Trash Receptacles

Ash, trash and planters may be custom fabrications or market sourced. Materials should be durable and functional and composed of recyclable or reclaimed materials where possible. In public spaces, extremely durable and immovable solutions are recommended- cast concrete, steel affixed at base etc. At transitions to buildings or on private property a variety of solutions are possible including fabricated steel, concrete, ceramic etc.

Manufacturer / Supplier

Kornegay Designs- www.kornegaydesign.com/

Landscape Forms- www.landscape forms.com/

Forms and Surfaces- www.forms-surfaces.com/

Sitescapes- www.sitescapesonline.com/

Concrete Designs International- www.concrete-designs.com/

ii. Drinking Fountains

Drinking fountains should be placed in spaces that are easily identified and accessible. All fountains must have one supply that meets ADA requirements. Provide lower level fountains in spaces children will use them. In public spaces that allow animals, and as code is met, optional pet basins may be welcome additions. Comply with all local codes regarding waste water disposal. Where feasible and within code, drain fountains to dry wells or water harvesting basins.

Manufacturer / Supplier
Haws company- www.hawsco.com/
Halsey Taylor- www.halseytaylor.com/

iii. Bike Racks

Bicycle racks may be custom fabrications or market sourced. Materials should be durable and functional and composed of recyclable or reclaimed materials where possible. Whether custom designed and fabricated or purchased the rack must:

Be intuitive to use correctly

Support the frame of the bicycle

Allow a U-style lock to secure one of the wheels and the frame to the rack

Be a minimum of 2 ½ feet high so it isn't a tripping hazard

Have no dangerous points, corners, edges, etc. on which one could foreseeably be injured

Be easily be bolted to the street/sidewalk

Manufacturer / Supplier
Mad Rax- www.madrax.com/
Dero- www.dero.com/
Landscape Forms- www.landscape forms.com/
Forms and Surfaces- www.forms-surfaces.com/
Sitescapes- www.sitescapesonline.com/

iv. Planters

Planters may be custom fabrications or market sourced. Materials should be durable and functional and composed of recyclable or reclaimed materials where possible. In public spaces, extremely durable and immovable solutions are recommended- cast concrete, steel affixed at base etc. At transitions to buildings or on private property a variety of solutions are possible including fabricated steel, concrete, ceramic etc.






Manufacturer / Supplier

Kornegay Designs- www.kornegaydesign.com/
Landscape Forms- www.landscape forms.com/
Forms and Surfaces- www.forms-surfaces.com/
Sitescapes- www.sitescapesonline.com/
Concrete Designs International- www.concrete-designs.com/

v. Seating and Tables

“Choosing good spots for outdoor seats is far more important thatn building fancy benches. Indeed, if the post is right, the most simple kind of seat is perfect.” Pattern Language
p. 1120

Benches and seating should be placed in spaces they will be actively used. Proposed locations are shown on the site plan but as spaces develop throughout the project site these locations may be changed, refined or added to. Locations for seating should be protected from the sun during hot months with some exposure to sun during the coldest months of winter. Seating should look out onto active spaces or be oriented to interesting or beautiful views. “People are different sizes; they sit in different ways. And yet there is a tendency in modern times to make all chairs look alike.” Pattern language 1158 Seating should be mixed and varied to provide seating appropriate for the old, the young, the big and the little, and people of varying degrees of ability and mobility. The design, materiality and fabrication of benches and site seating should reflect the context and conditions in which they occur.

Type A- Steel or cast iron bases with composite or wood seats and back rests.
Type B- Pre-cast or cast in place concrete
Type C- Natural stone slabs or boulders
Type D- Concrete or brick masonry units. Material may be left raw or finished with tile, stucco, plaster etc.





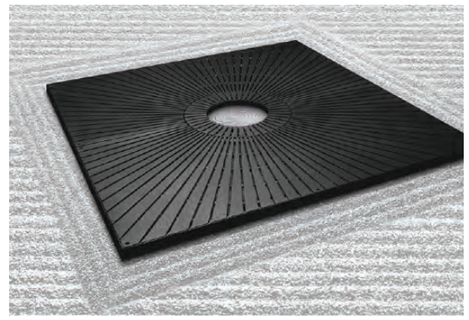



Manufacturer / Supplier
Kornegay Designs- www.kornegaydesign.com/
Landscape Forms- www.landscape forms.com
Forms and Surfaces- www.forms-surfaces.com
Sitescapes- www.sitescapesonline.com/
Concrete Designs International- www.concrete-designs.com/

vi. Tree Grates








Manufacturer / Supplier
Iron Smith- www.ironsmith.cc/
Santa Cole- www.santacole.com/
Neenah Foundry- www.nfco.com/

vii. Bollards

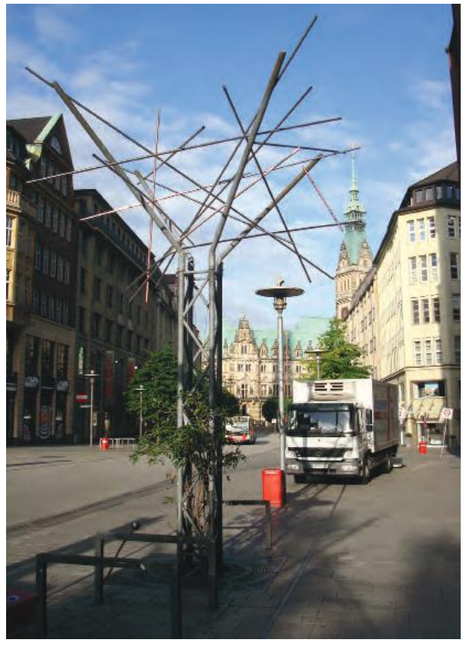
H. Water Harvesting

H. Public Art/ Armature

Armature is a concept conceived by Herb Greene. The concept of Armature proposes an on-going collaboration between architects, artists, developers, facilitators, crafts-persons and people of all ages in a process which allows citizens to take part in building and ornamenting their cities and neighborhoods.3 This concept should guide and shape the development and evolution of the Historic Ajo Townsite through the engagement of the local arts community during design and implementation of key public spaces and interventions.

Potential sites for armature are identified on the project site plan. Opportunities include specific locations for the creation of site sculpture, kinetic structures, murals, mosaics and other forms of public art that interpret or recall the history of Ajo and the people and cultures that have shaped it.

The expression of armature may also be manifest in functional art. Elements such as site furnishings, light fixtures, manhole covers, sidewalks, tree grates, tree guards and fountains are all suitable elements for artistic expression. Sidewalks and paved areas provide canvasses for ground plane paintings created from handmade bricks or tiles.



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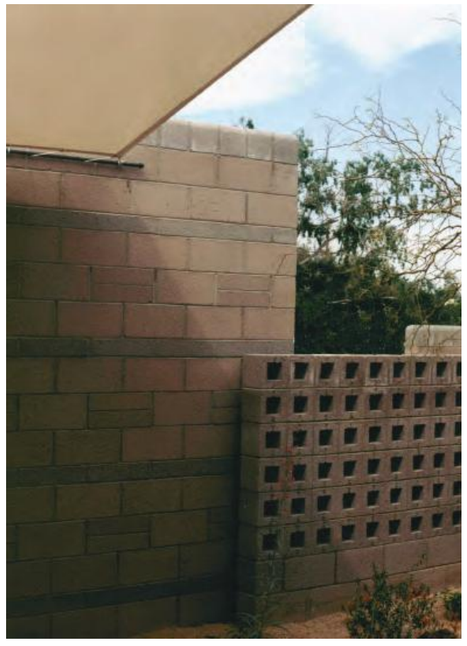
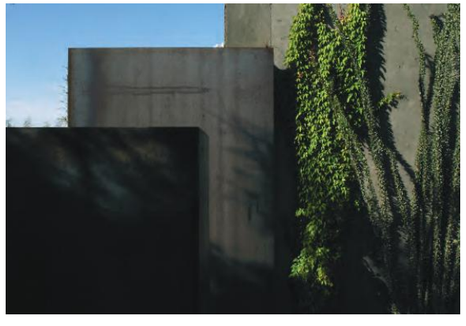
L. Walls and Fences









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