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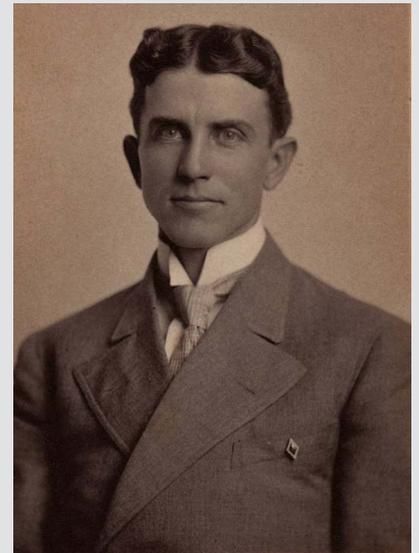


## INTRODUCTION

Tulsa is the birthplace of Route 66; however, many Tulsans today don't understand what Route 66 truly represents. It is no longer known as the Main Street of America, or the Mother Road, but as 11th Street. The String of Pearls project began as an idea presented to Professor Schaefer by Professor Kevin Anderson and Former State Representative Russ Roach to look for ways to bring about positive changes on 11th street. According to the Oklahoma Tourism & Recreation Department, Oklahoma is home to 400 miles of the historic highway. The environment and atmosphere changes many times throughout the state and even in the smaller Tulsa area. The corridor between Peoria Avenue and Yale Avenue was selected as the study area due to its high concentration of institutions, identified as the University Segment in the Route 66 Master Plan, and reasonable length of about 3.5 miles. The area was adopted as the subject for the Fall 2014-Spring 2015 Urban Design Studio course as a service learning project. The course sought to bring about changes in the Tulsa community while allowing students the opportunity to objectively study the area and make recommendations for improvements and redevelopments.

The mission of this project was to discover ways to change the perception of 11th Street, through interventions in the built environment, from a negative image to a positive one. Route 66 should promote tourism but at the same time, create a destination for the people of Tulsa. The key is to engage the community by creating an area for local business and public use. The project should create a connected, accessible environment where people can become involved in community activities as well as day-to-day functions. The development of Route 66 should honor the history of Tulsa while remaining sensitive to the current needs of Tulsans.

Route 66 needs to become more relevant today because it is an untapped resource for generating revenue, tourism and recognition for Tulsa. Many people still travel Route 66 and many have capitalized on the opportunity to draw people into their cities. Sadly, Tulsa falls short in this regard. Guide books and tourist information centers bypass Tulsa by sending tourists on the major interstates instead of along the historic highway. Tulsa has a great opportunity to put itself on the map as a must-see destination on Route 66.



**CYRUS STEVENS AVERY**

Cyrus Avery (1871–1963) was known as the “Father of Route 66”. He created the route while a member of the federal board appointed to create the Federal Highway System, then pushed for the establishment of the U.S. Highway 66 Association to pave and promote the highway.



## METHODOLOGY

### BUDGET AND SCHEDULE

The Route 66: A String of Pearls project began in August 2014. Monthly meetings (See Appendix 1) with the steering community helped direct the project and determine the dates and locations of community outreach events and the final exhibit. This project concluded with a grand total expenditure of \$19,722.58. Funds were raised from several sources including the Signage Foundation, Inc., a TSET grant from INCOG, and gifts from various businesses and individuals involved and interested in the project. In-kind contributions from local community members and organizations totaled \$13,302 and were not included in the direct expenses. The full budget can be viewed in Appendix 2.

This project used several instruments for collection and analysis. Through community engagement, research, creative approaches, and budgeting of both time and money, a design competition was created that focused on the desires and needs of the community. In addition, we were able to create a set of tools that could assist with city street design in preliminary phases through the Complete Streets Workshop held in the Urban Design Studio on campus.

### COMMUNITY ENGAGEMENT

#### *Advisory Committee*

From the beginning of the project it was clear that it would involve community input. The committee members were selected because of their ties to the community, expertise, and their interest in preserving and revitalizing Tulsa's Route 66.

#### **Committee members included:**

Sheila Curley - Principal of SixPR

Hon. Blake Ewing - Tulsa District 4 City Councilor and local business owner

Devon Hyde – Chief Operating Officer, Hillcrest Hospital

Hon. Susan Neal - Vice President, Public Affairs, Research and Economic Development, University of Tulsa

Hon. Roger Randle - Former Mayor of Tulsa and University of Oklahoma Professor of Human Relations

Hon. Russ Roach - Former State Legislator and Route 66 Consultant

Isaac Rocha – Community Relations and Development Officer, Bama Pie

Penni Shelton – Market Administrator, Tulsa Farmer's Market

Michael Wallis – Author Route 66: The Mother Road

Dawn Warrick - City of Tulsa Planning Director

## COMMUNITY INPUT

Although the steering committee was a very diverse group and gave great input to the project, the community itself should have the opportunity to see the project and have a hand in its development. A large aerial view map of the study area was used to ask both the committee and community members for comments on the area. The community event was held at the Campbell Hotel in January. Attendees were asked to look at the Big Asset Map and make comments as to what they liked and disliked about the area as it currently exists. We also asked what they would like to see in the future.

The final community outreach event was the presentation of the completed redesign of 11th street. The event was held in the Lobeck Taylor Family Foundation's Numbered Car building in April. It was a great success with the number of guests estimated in the hundreds.



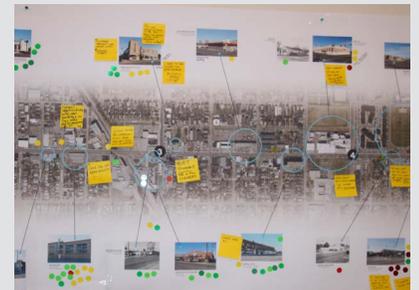
### COMMITTEE MEETING

The committee sees the aerial map for the first time as we present our observations of Route 66, better known to Tulsan's as 11th Street.



### CAMPBELL HOTEL EVENT

Visitors interact with the aerial map and express the feelings about Tulsa's Historic Route 66.



### BIG AERIAL MAP

The map was used to gather information about the Tulsa Community's feelings over the state of 11th Street and Route 66.



### PRESENTATION

Student, Curtis Blevins, explains the criteria of the exercise at the Campbell Hotel.



**MEADOW GOLD SIGN**  
11<sup>TH</sup> & Peoria



**MONUMENT BUILDING**  
11<sup>TH</sup> & Utica



**EL RANCHO GRANDE**  
11<sup>TH</sup> & Troost



**TULSA SPEEDOMETER SERVICE CO.**  
11<sup>TH</sup> & Rockford

## RESEARCH

Our research methods included direct observation by walking and photographing our focus area, historical research, a collection of existing plans and studies, mapping, and expert testimony from community members involved in the development of Route 66, historic preservation, and planning.

### DIRECT OBSERVATION

At the beginning of this project the class sought to get a feel for Route 66 by walking and exploring the area. We took photos of the existing businesses, signage, landscape and the street itself. With this data we were able to evaluate the condition of the street and begin to develop a plan for what this project would become.



### SIGNAGE

Remnants of signs line the 11th Street as a reminder of what the landscape once looked like. Signs, especially neon are one thing that many people travel Route 66 looking for.

### HISTORICAL RESEARCH

To further understand the essence of Route 66 in Tulsa we relied on historical documents and photos. A large number of images were acquired from the Tulsa Historical Society. Sanborn maps of the area were retrieved from the University of Oklahoma's Bizzell Library. These maps showed what the street was like in earlier times and helped students understand how the areas surrounding Route 66 developed and why it developed the way it did.

## MAPPING

Using ArcGIS, a geospatial mapping software, the area was mapped using data from The Indian Nation Council of Governments (INCOG), one of Oklahoma's regional planning organizations, and the US Census Bureau. The maps showed several types of data such as traffic counts and property values, and translated it into meaningful information that was used to direct the project. Traffic counts were plotted to give an idea of the amount of traffic in the area and where adjustments to the street might need to be made. Land values of properties that fronted 11th street showed the distribution of the most valuable properties. The dates the buildings were built varies along the street but the trend is that the buildings closer to downtown are older and as you travel east away from downtown, the buildings become more modern. Ownership of properties along the street are very diverse, ranging from large institutions such as the University of Tulsa and Hillcrest Hospital, to corporate chain stores, to mom and pop shops. Commercial businesses tend to be centered near the large institutions while the small mom and pop shops utilize the less valuable properties. The condition of properties closer to downtown have been through renovations to revitalize Route 66 corridor while the eastern side has developed into an area of national chain store locations. There are many properties that are in need of renovations and many others that are vacant and underutilized.

*Ownership & Condition mapping on pages A-B*

## EXPERT TESTIMONY

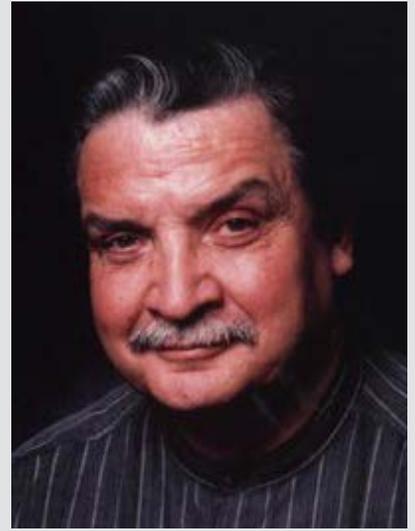
Many speakers attended classes to give their impressions of 11th street and to contribute their expertise to the project.

Michael Wallis is a best-selling author, historian and biographer of the American West who also has gained international notoriety as a speaker and as the voice of the Sheriff in the Pixar film CARS. Steve Vogt from Dewberry Architects is the creator of the Route 66 gateways in Tulsa. Ed Sharrer, the Executive Director of the Kendall Whittier Main Street.

Amanda DeCort, a historical preservationist from the City of Tulsa and Scott Swearingen and Penni Shelton from the Tulsa Farmers' Market all gave great insight to the project.

## PREVIOUS PLANS AND STUDIES

In order to understand the current vision for Route 66 the team reviewed many existing plans for the area including the Vision 2025 Route 66 Master Plan, 6th Street Infill Plan, Kendall Whittier, Utica Midtown Corridor SAP, Midtown Tulsa Redux, Fast Forward Transit Plan, GO Plan and the City of Tulsa Comprehensive Plan.



**MICHAEL WALLIS**

It has been said, "reading a Michael Wallis book is like dancing to a romantic ballad. He offers his hand and gently guides you across the floor, swaying to the song of the American West."

A best-selling author and award-winning reporter, Michael is a historian and biographer of the American West who also has gained international notoriety as a speaker and voice talent. In 2006 Michael's distinctive voice was heard in CARS, an animated feature film from Pixar Studios, also featuring Paul Newman, Bonnie Hunt, Owen Wilson, Michael Keaton, and George Carlin. Michael will be featured in CARS 2, a sequel to the original motion picture due for release in 2011.

Michael has been nominated three times for the Pulitzer Prize and was also a nominee for the National Book Award. He has won many other prestigious honors, such as the Will Rogers Spirit Award, the Western Heritage Award from the National Cowboy Hall & Western Heritage Museum, the Oklahoma Book Award from the Oklahoma Center for the Book, and the Best Western Non-fiction Award from the Western Writers of America.

Michael was inducted into the Writers Hall of Fame of America, the Oklahoma Professional Writer's Hall of Fame, the Oklahoma Historians Hall of Fame, the Tulsa Hall of Fame, and was the first inductee into the Oklahoma Route 66 Hall of Fame. He received the Arrell Gibson Lifetime Achievement Award from the Oklahoma Center for the Book as well as the Lynn Riggs Award and the first John Steinbeck Award.

Since 1982, Michael and his wife, Suzanne Fitzgerald Wallis, have made their home in Tulsa, Oklahoma.



**TOTAL LAND VALUE**



**TRAFFIC COUNTS**



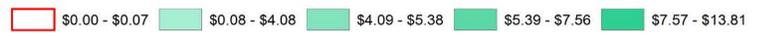
**YEAR BUILT**





0.5 Miles

TOTAL LAND VALUE



0.5 Miles

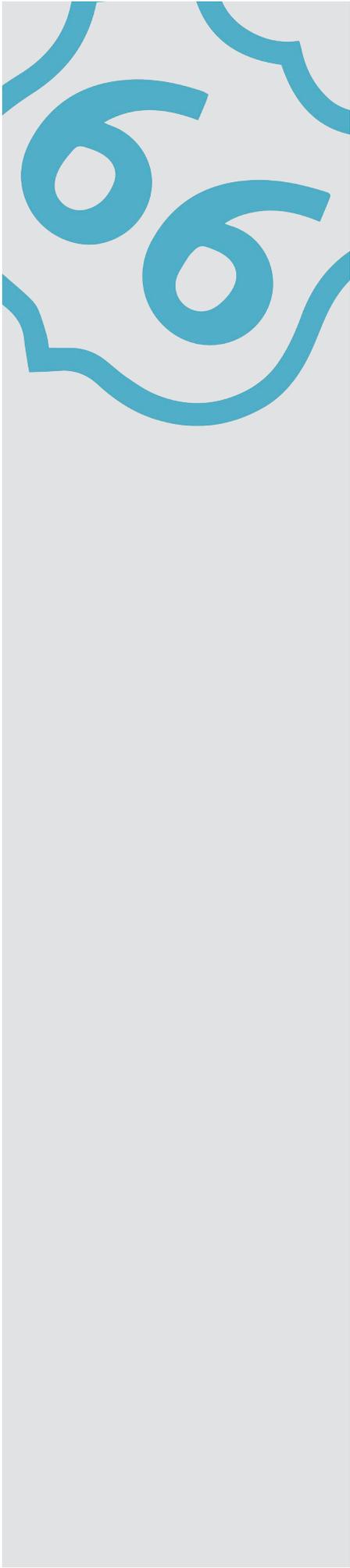
TRAFFIC COUNTS



0.5 Miles

YEAR BUILT





## DESIGN COMPETITION

The mission of the design competition was to harness the talents of 29 undergraduate architecture and 4 graduate landscape architecture students from Norman that would have help from for three weeks in the beginning of January. Professors Stephanie Pilat, Jay Yowell, and Scott Williams directed their students throughout the competition. The competition was designed to give the students guidelines for what their designs should yield. A list of criteria was compiled that outlined newly discovered needs and those already proposed by the city to help the students with their creative designs. Students needed to be informed on plans set in place by the city and what is already in place so they may design accordingly. They were to resolve divergent perceptions of Route 66 as a rundown Tulsa strip, create an authentic cultural experience, find ways to drive tourism, integrate disengaged institutions, and strengthen the intersections.

The competition focused on the 7 intersections along the 11th Street/Route 66 corridor between Peoria Avenue and Yale Avenue. These intersections are “weak nodes”, meaning they are not the anchor points, providing life to the street, like one would expect. In order for the intersections to become more functional, they needed to draw activity. Students were divided into 7 different groups and randomly assigned an intersection. A competition brief (see Appendix 3) was provided, outlining the required design elements, photos, supplemental maps showing each intersection’s population density, walking distance, topography and property lines, and submission requirements. A wordpress website allowed unlimited access to all documents pertaining to the competition.

Each team was required to incorporate a three-lane road diet for 11th street that included two driving lanes, bicycle accommodations referenced in the GO Plan and a center turn lane/historic streetcar railway referenced in the Fast Forward Plan. Vintage neon signs are an essential part of the culture of Route 66 and a common thread along the corridor. Groups were required to design at least one new sign for their assigned intersection. Teams were to create vision for the cultural experience of Tulsa’s portion of Route 66 featuring kitsch, Americana, and pop art to engage the community and drive tourism. Each intersection has some kind of institutional presence that retracts from the street life rather than adding to it. The seven groups of students were to find ways to incorporate them into the community and contribute to the streetscape. Since it is in the interest of Route 66 enthusiasts to see authentic buildings and signs, students were also asked to look at the rehabilitation of existing assets and to highlight those that are already in good condition. A large portion of Tulsa’s Route 66 is underutilized or simply vacant. Each competition group was assigned a site to propose an infill building that kept to the culture of the area while bringing in new life and vision. Since Tulsa has a thriving food culture and food trucks continue to grow in popularity, we asked that each infill include a semipermanent location for food trucks to park safely and serve patrons.

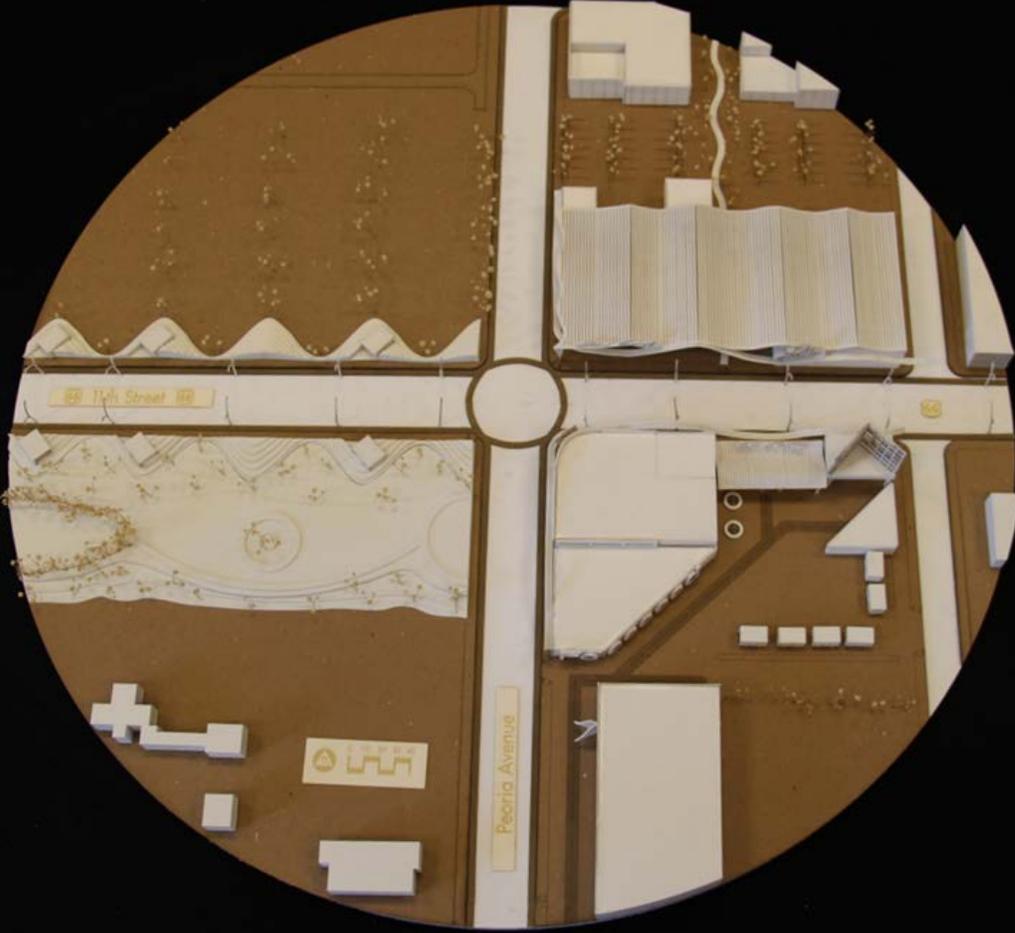
The brief was presented to the students in Norman before the start of the competition, giving them a little extra time to research and prepare for the project. They were brought to Tulsa to get a perspective of Tulsa's Route 66. The student's first stop on their Route 66 tour was at the Tulsa Historical Society. Here they were addressed by Michael Wallis, a Route 66 historian and author. He gave them a rundown on the history and the importance of Route 66. Students also had the unique opportunity to meet Cyrus Stevens Avery II, grandson of the founder of the mother road. Next, they were gathered on a Tulsa city bus and given a tour of 11th Street with Blake Ewing City Councilor and committee member acting as tour guide, describing the historical facts that relate to each intersection. As each group got off the bus they found themselves at the intersection they were going to redesign. Most of the students had only visited Tulsa a few times and were not at all familiar with the area. With cameras in hand, the students started on the initial process of envisioning how to transform the historical Route 66. As the fourth group departed a light rain started to fall making the experience exciting for our students. They were given about 30 minutes to do a visual survey and take as many photos as possible. Upon picking them up they were excited to get to work back in Norman. The teams gave out assignments and made recommendations as to what needed to be included in their designs.

Each team was required to construct a model of their intersection at the scale of 1"=20' on a 3' circular base. The models extend to a 500' radius from the center of the intersections. Along with their models, students also submitted two eye-level perspective drawings, one day and one night, a sign model and a designers' statement. The following are photos of each submission and a short excerpt from the team's designers' statement.



#### **STUDENT VISIT**

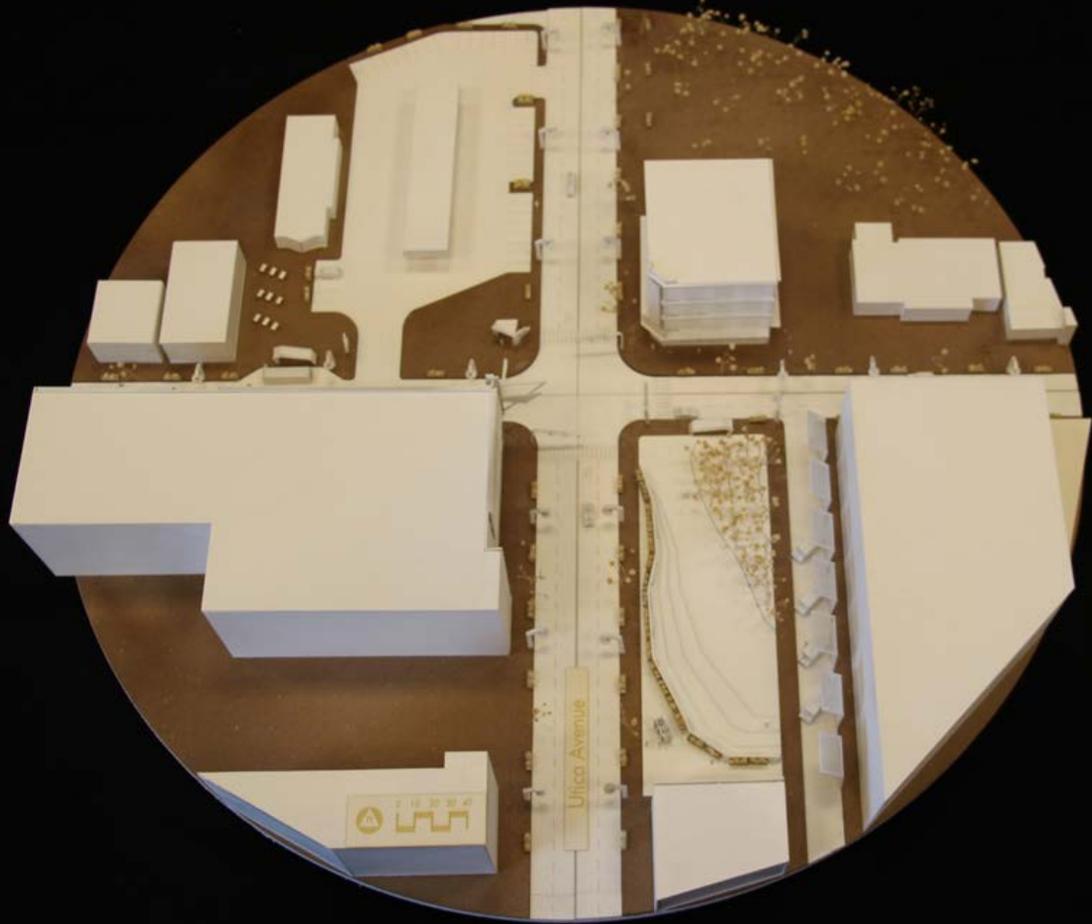
Michael Wallis addresses the group of 33 Architecture & Landscape Architecture students from the Norman Campus at the Tulsa Historical Society.



## PEORIA

The intersection is designed for people to park their cars and explore the amenities in the intersection and beyond. The 11th Street streetscape encourages cycling and walking along the route. The adaptation of existing buildings and the addition of several infills allow for the creation of a strong node that clearly defines and represents the true American experience on Route 66.

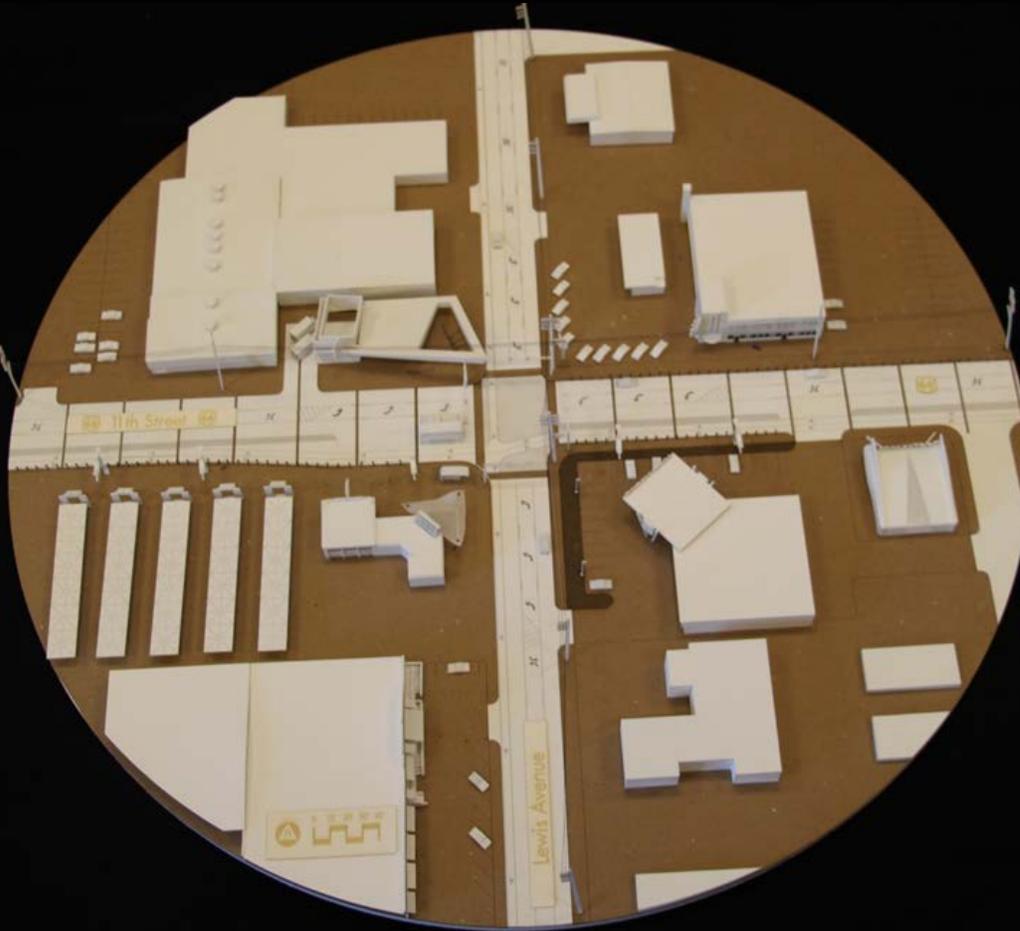




## UTICA

Route 66 through Tulsa is in desperate need of a cultural rebirth; a reevaluation of the road, and of the journey. The age of the automobile is nearing its end. Young people's desire for convenient public transportation is on the rise and in this day and age walkable cities reign supreme. This plan seeks to liberate the Mother road from its car-centric urban fabric while still remaining connected to its historic regional identity.

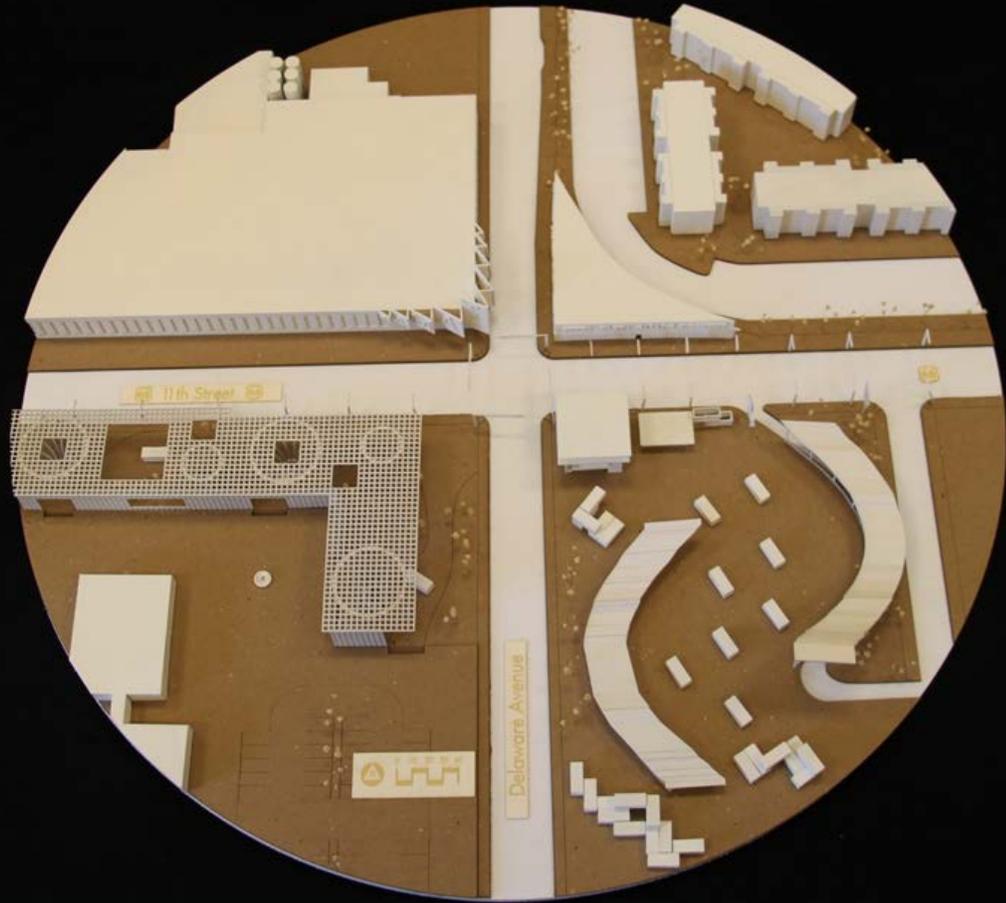




### LEWIS

The goal for this submission is to bring the Open Road feeling back to this three and a half mile stretch of Route 66 in Tulsa. To do this, the design eliminates all curbs and fences, which divide the road and the surrounding businesses into separate entities. Creating this type of streetscaping brings the road, bike lanes, sidewalks, businesses, and dining facilities on to one level. Each building is as accessible as its neighbor, thus unifying both sides of the street.

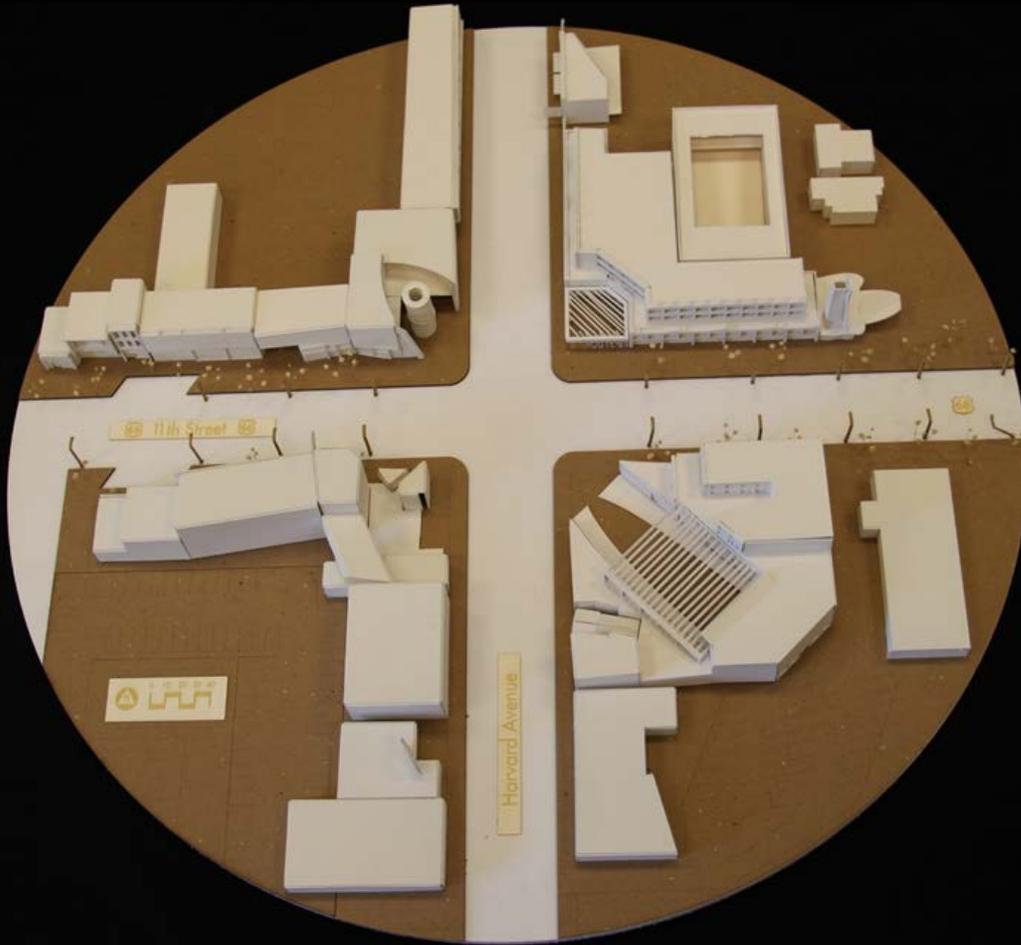




## DELAWARE

Lined with parking lots, overpowering aggregate facades, and chain restaurants, the intersection of 11th and Delaware currently lacks both direction and a connection to the history of Route 66. In order to establish an interactive environment in which this history is both displayed and celebrated, the existing structures have been reimagined as components lending themselves to the overarching theme: The Rest Stop.

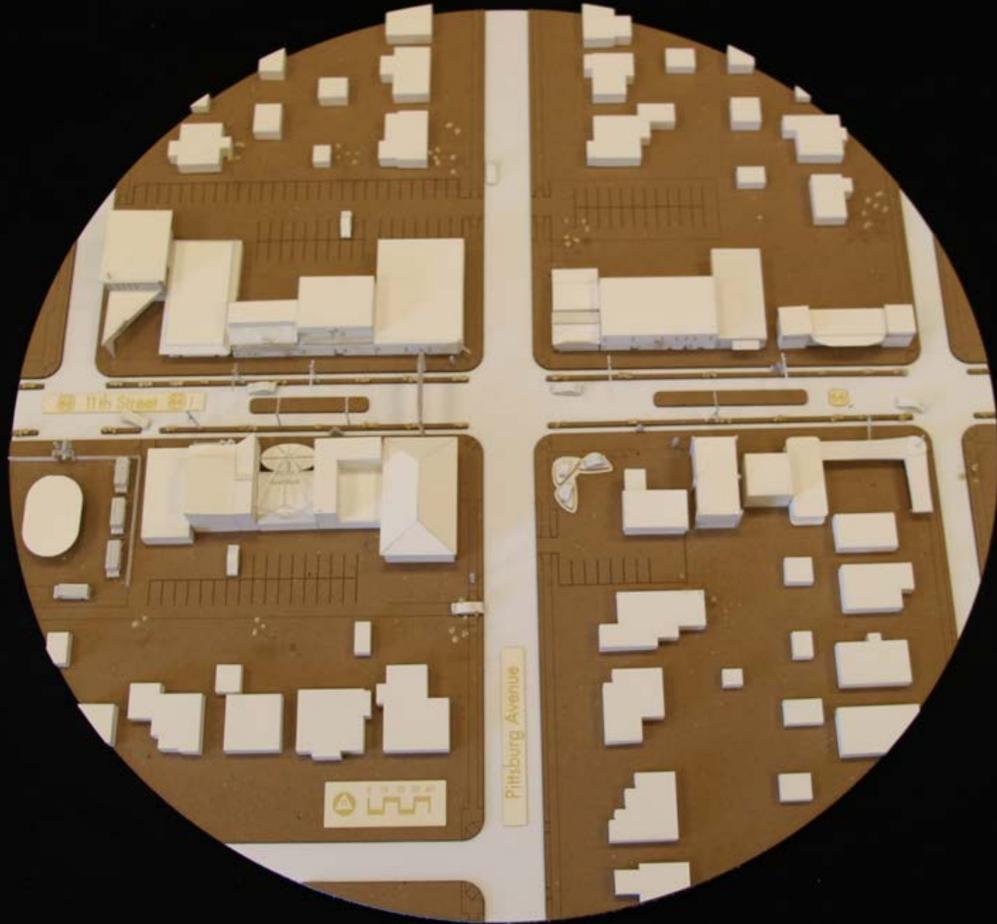




## HARVARD

Reinventing the empty and forgotten stretch of 11th street will start with the addition of center medians as well as safe, bright, bike lanes, protected from traffic by a small barrier of low planter boxes. The sidewalks then begin to take on a comfortable size, encouraging pedestrian walkability and providing custom bench seating, each inspired by a state Route 66 touches for those who may choose to stop and rest outside of the many shops and eateries.

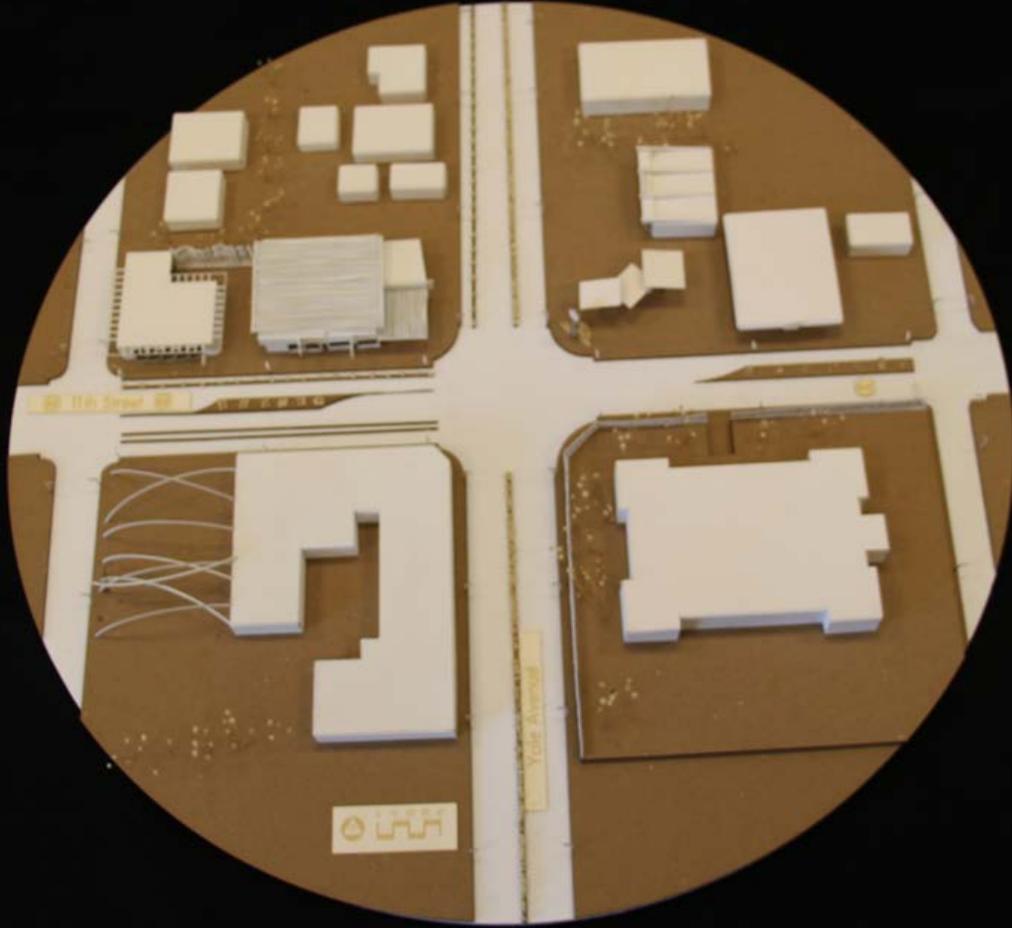




## PITTSBURGH

A Retro Modern theme was used to rehabilitate a strip of Route 66. Will making 11th street look appear as part of Route 66 really going to draw locals and tourists alike? Applying an authentic Route 66 feel to 11th street was not enough. Eliminating seas of parking created by a car centric culture and accommodating a more pedestrian and bicycle culture instead deem necessary for the survival of Route 66. The attempt to accommodate a pedestrian and bicycle culture to Route 66 led to a more aesthetically pleasant, urbanized and functional street.





### YALE

Route 66 is rooted in taking life slow and enjoying the journey. It runs through many cities, large and small, and connects them through pavement and gasoline. As time has passed, communities have grown along the mother road. At Yale and 11th St, the proposed renovation creates a family-oriented culture, centered on its community.



In order to select a winner a jury convened to make critical judgments on the body of work. The jury was selected for its geographic and professional diversity. Finding people willing to spend a day away from their busy schedules and who had some knowledge of design work was not easy. Finding varied expertise for the group was challenging. The final decisions were made and the invitations were sent to a select group.

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#### **ROUTE 66 TOUR**

Students received tour from District 4 City Councilor & committee member Blake Ewing before working on their designs for the redevelopment of Route 66.

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#### **The jury was made up of five professionals**

Karen Hayes-Thumann: Associate Professor of Visual Communications,  
University of Oklahoma

Deborah Richards: RAD Studio and adjunct Architecture Professor,  
University of Oklahoma

Russ Roach: Executive Director of Route 66 Development Group Inc.

Warren Ross: Ross Group Construction

Scott Swearingen: Tulsa Farmers' Market

Wade Swormstedt: Editor of Signs of the Times magazine

Steve Vogt: Dewberry Architects

The jury was then transported to Norman for the unveiling. After forty five minutes of calculated examination the jury sat down to make a decision. The jury discussed each model making notes on the pros and cons. After each project was discussed at length, the entrants were narrowed down. There was debate on two different models leading to a unanimous decision that the Lewis Avenue group was the winner. The jury was impressed with each intersection and each had good areas of design. The overriding

element that caused a favorite to be decided was the team that followed the design brief the closest. Other teams did not include certain elements that were required like bike lanes and a road diet. The jury found some good in every submission and was very proud of the students. Each member of the winning team received an \$850 stipend to be used on their class trip to Chicago following the conclusion of the competition, as well as a hubcap plaque made by the Urban Design students in Tulsa.

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**NORMAN JURY**

(Top) Jury members Steve Vogt, Debra Richards, Wade Swormstedt, Russ Roach, & Darren Ross giving critique of students work. (Bottom) Chair of Committee, Russ Roach, awards winning team.

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## COMPLETE STREETS WORKSHOP

The development of the Complete Streets Workshop was intended as an educational opportunity to introduce concepts such as shared space and complete streets. The concept of a “complete street” or “living street” defines a street that works well for its users and surrounding community, supporting all modes of transportation, but also appropriate adjacent land uses and activities, such as retailing, socializing, fun and recreation, education, activism or other activities that also define the streets context and make it complete. The workshop consisted of three parts.

Part one invited participants to conduct a walking assessment of 11th Street with invited workshop participants. The objective of the walking assessment is to familiarize participants with the current state of the design site: 11th Street / Route 66. Discover the conditions of the street for pedestrians and cyclists and explore how connected, safe, accessible and comfortable the walking environment is for walkers. Participants’ also cataloged barriers and design deficiencies in the built environment.

Part two was a presentation by Mr. Gil Peñalosa at the OU-Tulsa Learning Center about 8 to 80 Cities. The objective of the talk was to introduce participants to the principles and practices of designing communities for people from age 8 to age 80. Examine the social justice issues involved in creating streets, parks and open spaces for everyone, not just motorists and discuss Complete Streets, Shared Space, and Context Sensitive Solutions for designing streets.

Part three was a design charrette for invited workshop participants in the Urban Design Studio facilitated by Mr. Peñalosa. The design workshop provided participants the opportunity to tactically design a street and apply the knowledge obtained in the walking assessment and the lecture, through the generation of sketches, notes and models. Planners, policy makers and design engineers worked in teams on a model simulation to explore different solutions and options according to the urban design findings on site and documents available online.





**COMPLETE STREET WORKSHOP**

(Top) Gil Penalosa talks about the condition of Tulsa’s portion of Route 66. (Middle Left) Workshop attendees ride together down 11th Street. (Middle Right) Attendees work together to model a complete street. (Bottom) The model that the group of attendees produced during the workshop.



**GIL PEÑALOSA**

Gil Peñalosa is the founder and chair of “8-80 Cities”, a non-profit organization based in Toronto, Canada, dedicated to contributing to the transformation of cities into places where people can walk, bike, access public transit and visit vibrant parks and public places.

His idea for the development of an 8-80 City follows that “If you create a city that’s good for an 8 year old and good for an 80 year old, you will create a successful city for everyone”

In addition to this, Gil runs his own international consulting firm, Gil Peñalosa and Associates. He is an accomplished presenter and inspirational speaker and has worked over the past 8 years in more 180 cities across 6 continents.

He is the former commissioner of Parks, Sport and Recreation for Bogota, Colombia, and during the time he led the design of over 200 parks, a 121 km bicycle path and the transformation of public space and sustainable mobility.

## EXHIBIT

### **TULSA WORLD SEPT.1, 2014 ROUTE 66 REVITALIZATION TO BE STUDIED BY GROUP OF 4 STUDENTS FROM OU-TULSA**

“Route 66 is a powerful historical and cultural symbol for people all over this country and many far beyond our borders.”

### **A ROUTE 66 COMPETITION: OKLAHOMA ARCHITECTURAL STUDENTS SUGGEST MAKEOVERS.**

#### **BY WADE SWORMSTEDT**

As a board member of the Signage Foundation Inc. (SFI), I was invited to serve as a judge in a collegiate competition called the Route 66 String of Pearls Design Competition. Seven groups of architecture and landscape-architecture students from the Univ. of Oklahoma’s College of Architecture were challenged to “resolve the divergent perception of Route 66, America’s Main Street, with Tulsa’s 11th Street, find ways to attract visitors to the city, integrate disengaged institutions into their urban-design schemes and strengthen the weak nodes of activity at the intersections.” Signs were small part. Each group took an intersection along what formerly had been a part of Route 66.

### **TULSA WORLD EDITORIAL: A ROUTE 66 VISION FOR 11TH STREET- APRIL 14, 2015**

We thank the OU students for their creativity and their public-spirited engagement. This sort of master planning for redeveloping the Route 66 potential would have cost tens of thousands of dollars from a consultant. We look forward to seeing those ideas blossom in the future.

### **NEWS ON 6, TULSA, OKLAHOMA - MAR.24, 2015**

Route 66 may soon be getting a face-lift. Students with OU-Tulsa’s Urban Design Studio met with an international planner and city leaders to talk about some ideas for the future of the famous highway.

The purpose of the Route 66: A String of Pearls exhibit was to showcase the work of the Urban Design and Architecture students in a way that drew attention to the need to revitalize 11th Street in Tulsa. The exhibit was displayed at the Lobeck Taylor Family Foundation’s Numbered Car Building at 11th and Lewis Avenue, the future home of the Tulsa Farmers’ Market and the subject of the winning teams design. The exhibit itself featured a reappearance of the 84’ long “big asset map”, used in the previous community outreach event at the Campbell Hotel, with the three dimensional models of each intersection lying on top. Above each section of the street, the eye-level images hung to give viewers a nice perspective of what each intersection could look like. The students design statements and sign models were also available to give viewers an idea of the vision for each intersection.

The event was a tremendous success. There were several notable people in attendance; Planners, Architects, Engineers, Contractors, Politicians and local citizens from the area, including City Counselors Blake Ewing, Jeannie Cue, and Anna America. There were television and newspaper reporters there to get the story. The atmosphere was festive and alive with live music and fresh foods from the Tulsa Farmers Market. The reports from the guests were all positive on the work that was done and the ideas that were brought. The concepts were studied and evaluated by everyone, with appreciation for the hard work that had been done.

The exhibition of this work was important because it brought together all of the elements used in the study. The Tulsa community was excited to see this new vision for 11th street and it prompted much discussion on what can be done to the area to increase tourism and revenue. Showcasing the designs of the Norman architecture and landscape architecture students has drawn much attention to Route 66 and will hopefully lead to further discussion and the implementation of new ideas.

#### **STRING OF PEARLS EXHIBIT PHOTOS >>**

(Top Four) Citizens view String of Pearls of Strings Exhibit at the Numbered Car Co. and interact with the complete street model.

(Bottom Four) Scott Swearigen, Professor Shawn Schaefer, Kathy Taylor, Elizabeth Frame-Ellison, Penni Shelton, and Katie Plohocky at the exhibit. City Councilor Blake Ewing and Elizabeth Frame-Ellison viewing one of the models at the exhibit.



## FINDINGS

Between Peoria Avenue and Yale Avenue there are a total of 236 frontage properties. Through observation we were four major categories were determined that classify the properties along the 11th Street Corridor.

### **1. Historic**

- Territorial Era Buildings: Campbell Hotel, Ike's Chili, Tally's Cafe
- Art Deco: Monument Building, Page Warehouse, Tulsa Fixture
- Motel: Desert Inn, Western Hills

### **2. Auto Dominated**

- Car Lots, Mechanics
- Fast Food Joints: Taco Bell Burger King
- Institutional Parking

### **3. Light Industrial**

- Bama Pie
- Tulsa Welding School
- East RR Spur

### **4. Institutional**

- University of Tulsa
- Center for Physically Challenged
- Hillcrest Hospital
- Schools (Mayo, Street School)
- 4 churches E. of Harvard

The properties along the corridor are adjacent to a number of major assets. Major business districts, parks, and strong neighborhoods make up the collection of properties in the immediate vicinity of 11th Street.

Cherry Street, the Pearl District, Kendall Whittier, and Downtown are all located in within the immediate area of the area this project has focused on. These districts have all become areas for entertainment and commercial activity. When comparing the 11th Street Corridor to the surrounding business districts, there is a shortfall of activity and new development. Given the historic nature of the road and the high levels of activity in the surrounding districts, this area is ideal for the promotion of development and attraction through new developments, rehabilitation of existing assets, and the promotion of the Route 66 brand.

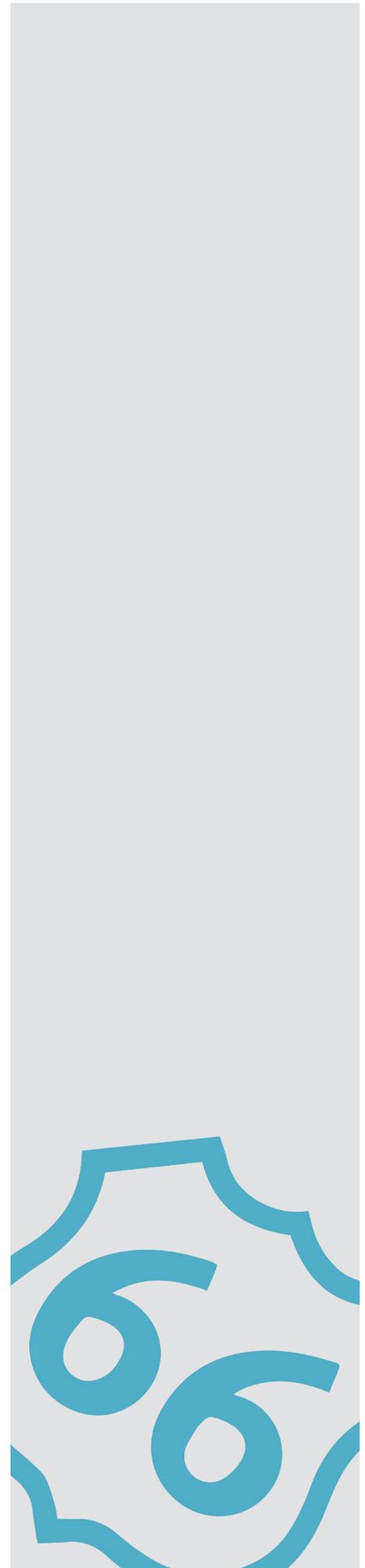
In addition to the thriving business districts in the area, there are also a number of strong diverse neighborhoods and parks that create a strong sense of community. The neighborhoods consist of various income levels, densities, and demographics which are paramount to building thriving places. As development occurs along the 11th Street Corridor, the city must ensure that connectivity is provided in terms of pedestrian,

bicycle, and automotive infrastructure so that citizens can access all of the assets with ease and safety.

At this point in time, even native Tulsans do not view 11th Street as an attraction. When asked for thoughts about Route 66, people show no hesitation in citing exciting things such as classic cars, diners, music, and road trips; however, when asked about 11th Street in Tulsa the reactions are completely contrasting. 11th Street's dated reputation is that of used car lots, vacant property, abandoned buildings, and undesirable activity when in reality there have already been major strides by local business owners and concerned citizens to improve that reputation. There is minimal tourism along the stretch of road, but recent efforts have started to improve that. Antique shops and restaurants will all testify to meeting people from all over the world who still stop in regardless of the current reputation. This leaves room for nothing but improvement in the appeal of our piece of Route 66.

From an urban design standpoint, many mistakes have been made along the frontage of 11th Street as well as the design of the street itself, but they are not mistakes that cannot be fixed. The visual field on each side of the street is currently cluttered with utility poles and underutilized signage. With an average traffic count of 12,000 to 17,000 cars per a 24 hour period, the 4-lane cartway is over-designed for cars and lacking options for other modes of transportation such as walking and biking. The existing pedestrian infrastructure is in poor condition and in some areas not even functional. The current zoning ordinance has led to a juxtaposition of historic buildings with new development. These properties can be differentiated by the amount of surface parking and the depth of building setbacks. Historic buildings front the street and provide parking in the back and on the street; while post-1970 development has large building setbacks leading to valuable frontage being occupied by surface parking lots.

These findings were addressed by the student groups who participated in our design competition. The students proposed new and innovative ways for the city and private owners to cooperate on improving the overall streetscape for 11th Street. In addition to the design competition, we have created a set of recommendations for the future of Route 66.



## RECOMMENDATIONS

Through research 6 major recommendations for 11th Street were made. These recommendations could lead to major improvements along the corridor as well as attractive and sustainable development for Tulsa.

### A CULTURAL EXPERIENCE – TULSA’S ROUTE 66 DRIVING MUSEUM

There are many attractions along Route 66. In order to attract tourists, Tulsa must do something unique while still reaching out to those enthusiasts traveling the road. Cars are a major piece of the history and continued interest in Route 66. Imagine having the ability to tour a museum of classic cars without ever leaving your vehicle.

Tulsa’s Route 66 Driving Museum could assist with attracting tourists while also utilizing current properties that aren’t very appealing. First requirement would be a collection of classic cars with owners willing to participate. The collection could belong to a sole foundation or entity. It could also belong to a group of sponsors or contributors. Given that cars are acquired, the next step would be the creation of secure and appealing cases to display the cars along the 11th Street frontage. A possible solution could be a collaboration between the foundation and other institutions along the road such as Tulsa Welding School and University of Tulsa. Students could design and build the displays and be featured for their work. In addition to the car displays, buildings and property owners could display authentic pieces of Route 66 history such as neon signage or add additional interior lighting to visually enhance their buildings. The collection of light, signs, and cars would draw new traffic to the corridor and serve as a unique installation to Tulsa.

### DESIGN A COMPLETE STREET

The current street design is a hindrance to multi-modal transportation methods. The idea of a complete street involves designing city streets to serve every category of commuter as we illustrated with the Complete Streets Workshop. That means cyclists, pedestrians, transit-riders, and drivers. As improvements for the 11th Street corridor are scheduled, the city must follow the recommendations of the adopted Complete Streets Manual. This involves the creation of safe and secure sidewalks, bicycle lanes, and sensible lanes for automotive traffic. Utility poles need to be buried so they will not obstruct sidewalks or commercial frontage. This type of design encourages alternate modes of transportation which leads to decreased automotive traffic, increased physical activity, and overall healthier, happier communities.

## UTILIZE EXISTING ASSETS THROUGH HISTORIC PRESERVATION

The current building stock throughout the project area has several historic assets that could qualify for historic preservation grants and funding. In addition, the historic buildings along the corridor illustrate the authentic character and architectural style that should be mimicked by any new development. To protect the existing historic character, the city should adopt a zoning overlay such as historic preservation or the newly proposed plan-based overlay from our zoning code update. This type of zoning regulation can ensure healthy and consistent development along the corridor so that the character of the frontage is protected from inconsistent new buildings and surface parking.

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### **ROSSI BROTHERS**

Rossi Brothers located at 11th & Jamestown is an excellent example of Historic Preservation.

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## LOCAL ECONOMIC DEVELOPMENT – CREATE A ROUTE 66 BUSINESS IMPROVEMENT DISTRICT

Unfortunately, the improvements to the street and infrastructure will not pay for themselves. Major improvements mean major costs. A solution to these costs would be the creation of a business improvement district (BID) or community improvement district (CID). BID and CID areas are a defined boundary where businesses pay an additional tax which is dedicated to street improvements, trash cleanup, security, marketing, and other major public goods for the area. New taxes can be scary, but with the write communication to business owners and stakeholders, it could be readily welcomed. The city must play a part in vocalizing the importance of a defined improvement district by engaging the public in the discussion from the beginning and taking them through the process. The improvement district shouldn't be looked at as a burden to business owners, but instead as an investment.

For immediate improvements, a grassroots organization could be created as a collaborative effort by business owners, institutions, and neighborhoods that are adjacent to the corridor. Community led trash cleanup, mowing, and promotion of Route 66 is an easy way to immediately improve the area.

Some things that could be improved immediately without any major expense would be highlighting existing historic signs with neon lights. This prevents new owners from undertaking the expense of completely rehabilitating the sign; however, it still illustrates the deep history of Route 66 and the authenticity of existing signage. Signage, especially neon, has been a common thread in efforts to revitalize Route 66 throughout the U.S. It is important to preserve those that still exist.

#### ENGAGE THE MAJOR INSTITUTIONS

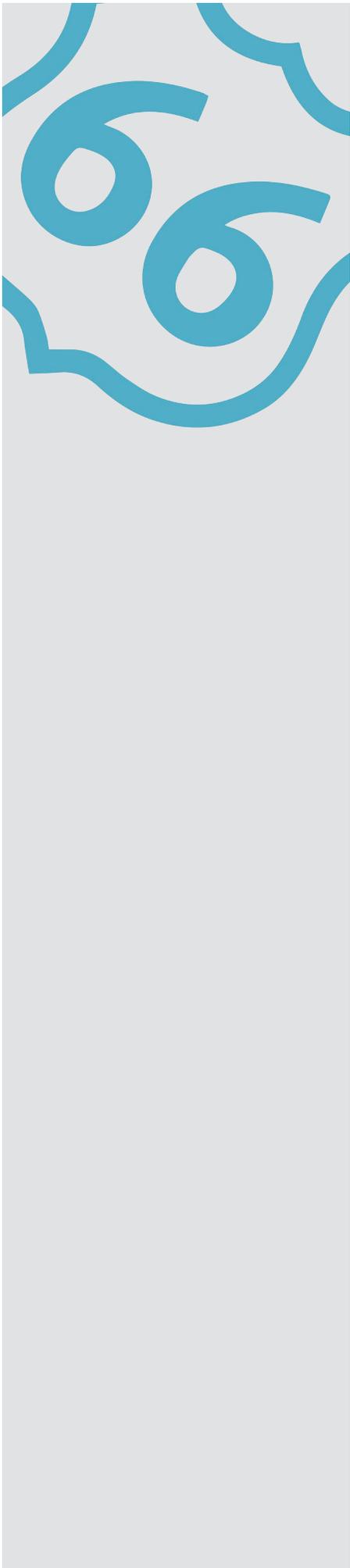
It is within everyone's interest to have an engaged and progressive community, even the major institutions along the road. Innovation occurs when ideas can be exchanged quickly among individuals from all backgrounds. The diverse neighborhoods, the university, and the diverse demographics of the surrounding neighborhoods provide the perfect ingredients for a newly devised concept called an "innovation district".

Innovation Districts require 3 major components. Currently, our project area has 2 of the 3 requirements. These components are Economic Assets (Hillcrest Hospital, Tulsa University, Tulsa Welding), Physical Assets (Parks, Historic Buildings, Institutional Campuses), and finally, the area 11th Street currently falls behind, Networking Assets. Networking Assets are channels between existing property owners, enthusiasts, and surrounding neighborhoods that encourage open communication and innovation. With the creation of an innovation district, networking channels can be added to the existing components to encourage local innovation and development.

#### PROMOTE INFILL AND REVITALIZATION OF EXISTING PROPERTY

Research showed a large amount of vacant lots, as well as surface parking lots and underutilized properties. With these spaces, infill development and repurposing must be encouraged and supported by the City of Tulsa. Current building codes along with the current zoning code prohibit some of the most sought after development through the enforcement of setbacks, parking, and additional regulation. The Vision 2025 plan for Route 66 indicates through visual preference surveys that building to the street, proper pedestrian infrastructure, and attractive streetscaping create the ideal place for citizens.





## APPENDIX

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# Route 66 / 11th Street Urban Design Project

Updated May 2, 2015

## Expense Summary

subtotal

Kick-off Event	\$73.97
Student Visit to Tulsa	\$702.15
Competition Expenses	\$1,403.30
Competition Jury	\$1,033.10
Scholarships for Competition Winners	\$4,250.00
Complete Streets Workshop	\$2,818.06
Route 66 Exhibit	\$6,392.00
Salaries and Wages	\$2,428.00
Indirect Costs to the University	\$622.00

### Total Direct Expenses

**\$19,722.58**

## Revenue Summary

Gift from Signage Foundation Inc.	\$10,000.00
TSET Grant through INCOG	\$7,000.00
Gift from Lobeck-Taylor Foundation	\$1,000.00
Gift from Bama Pie	\$1,000.00
Gift from Tally's Café	\$300.00
Gift from Tulsa Farmers' Market	\$100.00
Gift from Karen Gray Ph.D.	\$50.00
Gift from Michelle and David Beach	\$50.00

### Total Revenue

**\$19,500.00**

## Estimated In-kind Contributions not included above

Campbell Hotel Renaissance Event Center Rental	\$750.00
Blue Ox Catering	\$100.00
Tally's Café Catering	\$100.00
Michael Wallis Speaker Fee	\$3,000.00
Tulsa Historical Society Space Rental	\$1,000.00
MTTA Bus Rental	\$570.00
3M Corporation and Miratec Systems Printing Costs	\$1,782.00
Lobeck-Taylor Foundation Space Rental	\$2,500.00
Tulsa Farmers' Market and Penni Shelton Catering Staff	\$1,000.00
Institute for Quality Communities - Gil Penalosa Speaker Fee	\$2,500.00

### Total In-kind Contributions

**\$13,302.00**

### Total Project Cost

**\$33,024.58**



# ROUTE 66 REVITALIZATION URBAN DESIGN STUDIO The University of Oklahoma

## PROJECT SCHEDULE

SEP OCT NOV DEC JAN FEB MAR APR MAY

- \* sep 6
- \* oct 18
- \* nov 15
- \* dec 6
- \* jan 24
- \* feb 21
- \* mar 28
- \* may 2

inventory and analysis



create competition brief

outline \* rough draft \* final draft \*

holiday break

tulsa visit \*

design competition

feb 13 \* feb 25 \*

submission deadline \* jury and awards

spring break

complete streets

mar 24 \* qpr 9 \*

professional workshop \* public workshop \*

exhibit

mar 23 \* qpr 9 \*

norman opening \* tulsa opening \*

project report

qpr 18 \* may 2 \*

outline \* rough draft \* final draft \*

Revised February 5, 2015



DESIGN COMPETITION  
SPRING 2015

TULSA IS THE BIRTHPLACE OF **ROUTE 66**; HOWEVER, MANY TULSANS TODAY DON'T UNDERSTAND WHAT ROUTE 66 TRULY REPRESENTS. THE HISTORIC ROUTE 66 CORRIDOR THROUGH TULSA IS MARKED ONLY WITH BATTERED SIGNAGE AND OBSCURE, FRACTURED CONCRETE PLANTERS. IT IS NO LONGER KNOWN AS THE MAIN STREET OF AMERICA, OR THE MOTHER ROAD, BUT AS 11TH STREET.

A black and white photograph of a building under construction, featuring a large teal overlay with white text. The background shows the skeletal structure of a building with scaffolding and a cloudy sky. The teal overlay is semi-transparent, allowing some of the background to be seen through it. The text is in a bold, sans-serif font, slanted upwards from left to right.

"GREAT THINGS ARE  
NOT ACCOMPLISHED  
BY THOSE WHO YIELD  
TO TRENDS AND  
FADS AND POPULAR  
OPINION."

- JACK KEROUAC

## MISSION STATEMENT

The mission of this project is to change the perception of 11th street from a negative image to a destination for Tulsans and tourists. Route 66 should promote tourism but at the same time, create a destination for the people of Tulsa. The key is to engage the community by creating an area for local business and public use. The project outcomes should create a connected, accessible environment where people can become involved in community activities as well as day to day functions. The development of Route 66 should honor the history of Tulsa while remaining sensitive to the current needs of Tulsans.

## COMPETITION OBJECTIVES

1. Resolve the divergent perceptions of Route 66, America's Main Street, and 11th Street, a rundown Tulsa strip.
2. Create an authentic cultural experience, exhibiting a collection of Folk Art, kitsch, and Americana.
3. Find ways to prevent tourists from bypassing Tulsa.
4. Integrate disengaged institutions into urban design schemes.
5. Strengthen the weak nodes at the major intersections.

## HISTORY

Route 66 in Oklahoma is a child of the Great Depression of the 1930's, when the financial disaster of the stock market crash and subsequent bank failures combined with the environmental calamity of the dust bowl resulted in one the nation's great migrations. Self-sufficient farmers and merchants from small towns, like the Joad family in Steinbeck's *The Grapes of Wrath*, fled foreclosure and drought looking for a new life in the promised land of California.

After World War II, the enormous economic rebound in the 1950's changed Route 66 from a path of desperation to a conduit of commerce and opportunity. Model A's were replaced by tailfins, and motor lodges replaced campgrounds, as the country prospered. Some people began to travel because they wanted to, not because they needed to, as the new era saw the first waves of popular tourism. The automobile tourist was not the only new kind of person along the highway. The hitchhiking hipster, characterized by Sal Paradise in Jack Kerouac's *On the Road*, soon became a symbol of the emerging counterculture man looking for hedonistic pleasure and an escape from or an alternative to the organizational society and its rigid conformity. Those peripatetic travels and experiences also brought together and mixed cultural influences that had existed in isolation before, including jazz music and avant-garde art from the big cities with rural influences such as country music and folk art typified by Oklahoman Woody Guthrie.

The hipster's aversion to conformity and his or her search for self-identity spread to and infected commercial industries, most importantly advertising, eventually leading to the creative revolution of the 1960's. The new emphasis on youth, rebellion and originality would soon be embraced by mainstream society. While the status quo of society was being challenged, one thing was not: the hegemony of corporations and their consolidation of the nation's economy.

The increasingly centralized and commoditized control needed for the consumer culture in the country required expanded and more reliable transportation. The construction of the interstate highway system, which largely eclipsed the nation's rail and road systems, was the death knell for Route 66. The new highways, designed for higher speeds, did not go anywhere; they just went past places, leaving the old routes with far lower traffic counts and far fewer visitors. By the late 1970's, the vibrant strips of economic activity began to die out, as new franchise hotels, restaurants, and stores opened around the interchanges, each looking just like all the other ones.

The ruins and fragments of Old Route 66 are what remain now, but there are still many people who have not forgotten its glory days and what it still symbolizes: the struggles to survive, the importance of people over institutions, and the need for freedom and self-determination. Visitors, many from overseas, come looking for history and inspiration as they search for wide open spaces and a way of living not driven by large organizations motivated by profit and institutions that dehumanize them. Most want an authentic experience, not another themed environment created by Walt Disney, a tall order given that Route 66 attractions were often kitschy and superficial in their own right. A key distinction is that they were created and existed individually. The goal of this project is to look for a way to create such an experience on Tulsa's Route 66, a new type of cultural museum.

## URBAN DESIGN – RESEARCH FINDINGS

In the course of preparing this brief, students from the University of Oklahoma Urban Design Studio have conducted extensive research to inform the challenges posed to competitors. This segment of 11th Street is part of over 23 miles of old Route 66 running through the City of Tulsa. This 3.5 mile long stretch is identified as the university segment in the 2005 Route 66 Master Plan and was designated Route 66 from 1932 until the route was decommissioned in 1978. The area of the city adjacent to the segment was subdivided and developed chiefly between 1910 and 1940. Much of the area bordering 11th Street is fine grained residential subdivisions with 50' x 150' rectangular lots assembled into 16 to 24 lot blocks. Blocks generally run north-south except on the north side of 11th Street in the Kendall Tennants subdivision between Lewis Avenue and Delaware Avenue. Two other exceptions are the curvilinear, picturesque plats in White City and in the northwest corner of Fair Heights. Several large megablocks also break the pattern and are evident as aggregate areas for institutions such as the University of Tulsa and the Tulsa County Fairgrounds. The railroad produces irregular lots as it slashes through the adjacent grids.

The topography along 11th Street undulates gently from a low point of 680' above Mean Sea Level near the Inner Dispersal Loop on the west to 780' above Mean Sea Level at Yale Avenue. The highest point of 784' MSL occurs on a ridge that bisects the University Tulsa Campus near Chapman Stadium and runs to the southeast near the Tulsa County Fairgrounds. Areas to the West and South of this ridge drain to Elm Creek, a tributary of the Arkansas River, while areas to the North and East drain into Coal Creek, a tributary of Bird Creek. Both creeks have been buried and routed through underground conduits as part of the City of Tulsa stormwater management system. While this area is relatively flat and drains well, several intersections are prone to urban street flooding during heavy rains, especially the Harvard Avenue intersection.

According to the 2010 U.S. Census, the area within one mile of 11th Street from Peoria Avenue to Yale Avenue has a total population of 29,479 people. The population density is 3,216 persons per square mile which is almost twice the City of Tulsa average of 1,969 persons per square mile. Due to the presence of apartment buildings, the blocks with the highest densities occur on the north side of 11th Street in the Kendall Neighborhood ranging from 11,000 to close to 26,000 persons per square mile. Other concentrations of higher densities occur on the University of Tulsa Campus and in the Forest Orchard Neighborhood adjacent to Hillcrest Hospital. The population is ethnically diverse with some notable sub-populations. Recent immigration has seen significant increases in Hispanic population in the northwestern quadrant of the area and over 3,000 university students live on and near the University of Tulsa campus. The neighborhoods north of 11th Street are considerably poorer with lower educational attainment than the ones south of the street.

With close to 10,000 people living within in 1/4 mile walking distance and up to 20,000 more within its one mile service area, this stretch of Route 66 has the potential to be an important Main Street in Tulsa. Major attractions within a twenty minute walk include Hillcrest Medical Center, the entire University of Tulsa Campus, the Tulsa County Fairgrounds, Cherry Street, the Pearl District, Tracy Park, Braden Park, Kendall-Whittier School, Will Rogers High School and seven places of worship. Nearby businesses within walking distance include groceries, drug stores, hardware stores, restaurants and banks. The Midland Valley Trail crosses at the west end of the street leading to the extensive trail system along the Arkansas River. The street is well-served by the city's current bus system, with Route 111 running east-west down 11th Street. Several north-south routes cross 11th Street, namely Route 105 at Peoria Avenue, Route 222 at Utica Avenue, Route 112 at Lewis Avenue, and Route 210 at Harvard Avenue. These crossing routes are biased to providing service to the south side of the city, since all of them proceed to the downtown transfer station and do not cross Interstate 244; consequently, riders going north must transfer buses.

Two hundred and thirty-six properties front this segment of 11th Street with a wide variety of buildings and uses. A number of properties have historic significance. Territorial Era Commercial Architecture is fairly common with prominent examples being the Campbell Hotel, Ike's Chili House, El Rancho Grande Restaurant, and Tally's Cafe. Art Deco is also well represented by the Monument Building, Tulsa Fixture Company, and the Pace Moving and Storage Warehouse. Nationally significant Art Deco architecture can also be found close-by at Will Rogers High School and the Tulsa County Fairgrounds Pavilion. Several Mid-Century structures remain with the most significant being the Western Hills Motel, an excellent example of the motor courts found along Route 66. Several large institutions border the street, including the University of Tulsa with its distinctive Tennessee Limestone architectural palette; Hillcrest Medical Center, an example of Beton Brut precast concrete construction; the Center for the Physically Challenged Campus, and two Tulsa Public School sites: the Mayo Demonstration Academy and the Margaret Hudson Program. Several churches border the street as well, with all of them being east of Harvard Avenue. Light industrial properties exist near the railroad right-of-ways, including Tulsa Welding School, Tulsa Fixture and Bama Pie Company, where they bake all of the pies for McDonalds and many other restaurants. Finally, Route 66 was always aut-centric and 11th Street has many auto-oriented business including mechanics' shops, used car lots, and fast food joints.

In summary, 11th Street is a palimpsest of styles and eras that have accreted over time with no dominant theme. The intensity of use tends to decrease from west to east. Many of the large institutions along the street have turned their backs on an environment some see as neglected by building fences, walls and landscaping barriers. Parking lots are another

significant land use lining the street. The streetscape presents a cluttered visual field with a proliferation of utility poles and signs. The four-lane street is oversized for the traffic volume which never exceeds 18,000 vehicles per day at any location and the walking infrastructure is poorly designed and minimally maintained. Perhaps the most striking finding is that the major arterial intersections are weak nodes of activity, just the opposite one might expect. The purpose of this design challenge is to transform these weak nodes into a String of Pearls along Route 66 and restore 11th Street to a major main street in Tulsa.

## STRENGTHENING THE WEAK NODES

This competition focuses on the seven intersections along the 11th Street/Route 66 corridor between Peoria Avenue and Yale Avenue. These intersections are what are called “weak nodes”, meaning that they should contribute more to the function, appeal, or usefulness of the street. For these intersections to become more functional they need to draw activity. Each design team will be able to download materials specific to their site that includes maps, photos, and specific instructions to be incorporated in their design: <http://route66stringofpearls.wordpress.com>. It is important to remember that while each team is working on one intersection, they are all connected together, Teams should consult with each other, especially with adjacent intersections, and coordinate where possible. This is especially important for streetscaping and roadway configurations. The following section briefly describes each of the intersections and some of their most important features.

### *Peoria Avenue*

Tracy Park and the Oaklawn Cemetery make up the institutional presence near this intersection. It is unique to have green space on both sides of the street as a gateway to downtown. The Ada Robinson Studio is a historic, Bruce Goff designed house behind Tracy Park which might also be considered. The Lazar Import Care Specialists aka Honda Auto Repair on the South East corner of 11th and Quaker and The Wrench are auto oriented locations. They may also be good locations to display a vintage car. Create signage for a business in this area. Possible locations are the Corner Café or Lazar Import Care Specialists. Infill area is available under the Meadow Gold sign at the Southeast corner of 11th and Quaker and the storage facility on the Southeast side of Peoria Ave. This is a great location for an ice cream shop.

### *Utica Avenue*

The Hillcrest Hospital Parking garages on the Southwest and Southeast corner of Utica Avenue and the Center for the Physically Limited make up the institutional presence near this intersection. Consider pedestrian infrastructure leading to 11th Street from these areas as part of the streetscape. QuikTrip is a good location to consider a vintage car display and signage. Historic buildings in this area are the Tulsa Monument Building and Rancho Grande Restaurant. Utilize the vacant lot on the Northeast corner of Utica Avenue for an infill site.

### *Lewis Avenue*

This intersection is currently home to Tulsa Welding School and will soon be the new location of the Tulsa Farmer’s Market. The Lobeck-Taylor Foundation owns the property on the Southwest corner of the intersection and it will be the future home the Tulsa Farmer’s Market. Address the crossing from Tulsa Welding School to the new market location on the Southwest corner as the Welding School and Farmer’s Market will share parking. Create signage for the market. The Store Fixtures of Tulsa Building is a historic site that should be considered for rehab in the design. Advanced Auto Parts and the Farmer’s Market are good locations for a vintage car display. Infill opportunities exist in the Farmer’s Market area and in the vacant, Northeast corner lot by Tulsa Fixtures.

66 11th Street and Peoria Avenue



66 11th Street and Utica Avenue



66 11th Street and Lewis Avenue



### *Delaware Avenue*

The Mayo Demonstration School, University of Tulsa, and Bama Pie make up the institutional presence near this intersection. The Mayo School is also a historic building and is a good place to look at an infill opportunity in the parking lot on the South West corner. Infill opportunities also exist across the street from this lot on the Southeast side. This is a possible site for incubator business site for the school and the University of Tulsa to create an innovation district. The Northeast corner of the intersection should be considered as an area for improved streetscape and pedestrian access. Places for signage include Bama Pie and Taco Bueno. Taco Bueno is also a good location for a vintage car display.



### *Harvard Avenue*

The Northwest corner of the intersection is occupied by the University of Tulsa (TU). Look at the streetscape while considering street crossings for football and basketball games. This corner could also be used as a location for a car display. The Check Cashier building is a historic building and needs signage. Indianapolis Avenue cannot be closed. A car oriented location is the Burger King, which also has the potential for a car display. Infill opportunities are available in the North East corner of the intersection.



### *Pittsburg Avenue*

The intersection at 11th and Pittsburgh acts as a gateway to Will Rogers High School to the North and the Tulsa County Fairgrounds to the South. Will Rogers High School is a historic building and way-finding signage could be created for it and the Fairgrounds. Signage should also be created for Taco Don Francisco, a popular eatery in the neighborhood. Streetscape and pedestrian infrastructure are needed due to the larger number of neighborhoods in this area. Auto oriented locations are the RL Fix Automotive Shop on the Northwest corner and the Fiesta Mart on the Southwest side of the street; these locations could house a car display. Infill area is available in the vacant lot East of the Fiesta Mart.



### *Yale Avenue*

The Margaret Hudson Program facility on the Southeast corner is the historical and institutional presence at this intersection. The program provides pregnant and parenting teen mothers an opportunity to continue their academic education with the support of child care, social and health services. Streetscape and signage could be considered at this location and at Tally's Café. The auto oriented location is the Shell Gas Station on the Northeast corner. This location should be used as a place for a vintage car display. An infill opportunity exists on the Northwest corner next to the Java Stop.



## REQUIRED DESIGN ELEMENTS

All design teams must address the following elements:

### *Streetscape*

As it appears now, the streetscape of Route 66 is cluttered and not very appealing. Aesthetic appeal is needed in conjunction with considerations for traffic, pedestrian, lighting, and parking issues. Each design should explore ways to transform 11th Street into a Complete Street with shared space for three lanes of automobile traffic, enhanced sidewalks for pedestrians, accommodations for a trolley proposed in the Fast Forward Transit Plan, a cycletrack or bike lanes as proposed in the GO Plan, street trees, traffic devices, street furniture and if space permits areas of on-street parking. Since many buildings are built to the property line, competitors are not allowed to widen the right-of-way.

### *Signage and Lighting Strategy*

Vintage neon and tin signs are an essential part of the culture on Route 66. A common thread along the corridor is the preservation and restoration of classic signs to create an authentic experience. Each design will propose a new sign or signs for a business or institution at their assigned intersection and create a scale model to illustrate their proposal. These signs should consider the importance of corporate branding in their use of color, logos and patterns. Designers should also consider the illumination of existing signs and architecture. Artists, James Turrell and Tony Paiva, use field effects using colored light to produce ambient glow that might be used for inspiration.

Each team will also consider the lighting of the street and sidewalk. The street lighting strategy should promote responsible outdoor lighting for nighttime enjoyment, safety, and security while minimizing degradation of the night sky. Prevent light trespass and sky glow by incorporating full cut-off fixture design and reducing uplighting.

### *Cultural Experience*

Every design should seek to capture the essence of Route 66 in Tulsa. Travelers should come to Tulsa seeking an experience that integrates the old and new. Simply recreating what once part of the roadway will not do justice to the current culture of Tulsa. The goal is to create a cultural experience, a museum that you move through. As artist Claes Oldenburg would put it, “*an art that is political-eretical-mystical, that does something other than sit on its ass in a museum.*” Designers should provide exterior and interior locations for the display and conservation of vintage cars, architectural artifacts and public art. Designs should also appeal to the residents of the neighborhoods surrounding this area. Route 66 is not specifically a tourist attraction but a place where everyday people live and work.

### *Institutional Presence*

The institutions along this stretch of Route 66 tend to retreat from the street life rather than add to it. Part of this project will be to reimagine their presence on the street in ways that will incorporate them into the community and contribute to the streetscape. Designers should demonstrate how fences, unwanted landscape buffers and blank walls can be mitigated.

### *Rehabilitation of Existing Assets*

There are many existing assets along this corridor. Some are in need of redesign and repurposing while some are doing well on their own. Design teams should come up with creative ways to rehabilitate buildings and businesses that are in need and highlight those that are currently in good condition. Historic structures and landscapes should follow the best practices of historic preservation.

### *Infill Development*

Many lots within the intersection areas are underutilized or simply vacant. Each competition group should propose an infill building at their intersection. Infill projects should propose new uses, perhaps association with the new cultural experience, bringing in commerce and street life. Tulsa is the home to a number of food trucks looking for a place to go. The thriving culture of food trucks creates an amazing urban design opportunity. Each infill concept should include a semi-permanent location for a food truck(s) where vendors can safely park and serve patrons.

## RECOMMENDED READINGS AND REFERENCES

*Route 66: The Mother Road, pages 101-107*, Michael Wallis

*The Art of Cars* - Michael Wallis and Suzanne Fitzgerald Wallis

*Great Streets* – Allen B. Jacobs

*Lost America: The Abandoned Roadside West* – Troy Paiva

*Tulsa GO Plan* (<http://tulsatrc.org/goplan/>)

*Fast Forward Plan Executive Summary* ([http://www.fastforwardplan.org/Portals/0/Documents/102011RTSP/Exec\\_Summ\\_FINAL\\_10-13-2011.pdf](http://www.fastforwardplan.org/Portals/0/Documents/102011RTSP/Exec_Summ_FINAL_10-13-2011.pdf))

*Route 66 Master Plan* (<http://vision2025.info/index.php/archives/2479>)

*City of Tulsa Complete Streets Manual* ([https://www.cityoftulsa.org/media/353633/CompleteStreetsProceduralManual\\_11-26-13.pdf](https://www.cityoftulsa.org/media/353633/CompleteStreetsProceduralManual_11-26-13.pdf))

Route 66: OU Urban Design Studio Blog: (<http://rt66ouuds.wordpress.com/>)

## CONDITIONS OF THE COMPETITION

Groups of four or five students will be randomly selected and assigned one of the seven intersections along the project corridor to develop their design concepts. The design teams must register on the competition website by January 19, 2015 at: <http://route66stringofpearls.wordpress.com>. Any questions about this brief or the competition should be submitted through the form provided on the website no later than 5:00 pm on January 23, 2015. All questions will be answered and posted on the competition website by January 26, 2015.

### *Schedule*

- January 12th – First day of class
- January 14th – Norman students visit Tulsa
- January 23rd – Last Day to submit questions
- February 13th – Final deadline for all submission materials
- TBA – Notification of competition winners
- TBA – Exhibits presented in Norman
- TBA – Exhibits presented in Tulsa

## SUBMISSION REQUIREMENTS

Each group will be required to submit the following items. All submissions must be anonymous without the name of the design team or the competitors on any portion of the submission.

### *Models*

- 1"=20' scale model of intersection
  - 3' diameter circular base (gatorboard provided must be used.)
  - Differentiate between proposed and existing structures
  - Constructed from museum board and chipboard
- 1/4"=1'-0" scale model of proposed building sign

### *Two Eye-Level Perspective Drawings*

- D-Size - Landscape orientation
- 300dpi resolution
- One rendering showing daytime view and one showing nighttime view.
- At least one view must be looking down 11th Street.
- Mounted on Foam Board
- Also Submitted as PDF

Competitors are encouraged to submit drawings that include graphics inspired by the movie *Cars*: ([http://www.pixar.com/features\\_films/CARS#](http://www.pixar.com/features_films/CARS#))

### *Written Statement*

- 500 word designer's statement
  - Futura Font
  - 24 point title
  - 16 point body
  - Mounted on 22 x 11 foam board
  - Left-justified, ragged right

## AWARDS

Each member of the winning competition team will receive an \$850 scholarship for the Chicago trip slated for later in the semester. The stipend will be good for travel, hotel, and registration fees. The jury at its discretion may also select a submission to honor for the best delineation. This honor does not have a monetary award.

## EVALUATION

This project will be judged by a jury of practicing professionals and interested community members in February 2015. Members of the jury to be announced. The jury has full discretion to evaluate the project as they see fit, but will be provided the following suggested rubric for their use:

## Evaluation Rubric

Total: /70

### Streetscape

Total /10

Is the proposed streetscape appealing for both residents and travelers?

1 2 3 4 5

Did this group look beyond the given criteria to observe and account for other areas for improvement?

1 2 3 4 5

### Signage and Lighting Strategy

Total /10

How well does the design incorporate signage and lighting?

1 2 3 4 5

Does the proposed design feel authentic to Route 66 and the project objectives?

1 2 3 4 5

### Cultural Experience

Total /10

Does the proposed design enrich the current culture of Tulsa?

1 2 3 4 5

Will this design appeal to the current residents living/working in the area while attracting travelers?

1 2 3 4 5

### Reimagined Institutional Presence

Total /10

How well does this design bring the institutional presence into the street life?

1 2 3 4 5

Will these ideas contribute to the promotion of Route 66?

1 2 3 4 5

### Rehabilitation of Existing Assets

Total /10

How well will the rehabilitated sites contribute to the community?

1 2 3 4 5

Do the sites add interest or function to the corridor?

1 2 3 4 5

### Infill Building

Total /10

Does the infill utilize the entire empty or underutilized space?

1 2 3 4 5

Does the infill add interest or function to the space?

1 2 3 4 5

### Presentation

Total /10

Does the presentation effectively illustrate the design concept and is easy to understand?

1 2 3 4 5

Are the graphics of high quality and the models well-crafted?

1 2 3 4 5

## ACKNOWLEDGMENTS

This competition will be facilitated by the University of Oklahoma Urban Design Studio under the direction of a community steering committee and sponsored by contributing partners.

### *Urban Design Studio*

- Shawn Schaefer – Director
- Kevin Anderson - Adjunct Professor
- Amanda Yamaguchi
- Curtis Blevins
- Daniel Sperle
- Nathan Foster

### *Community Steering Committee*

Hon. Russ Roach  
Former State Representative  
Committee Chairman

Hon. Susan Neal  
Former Tulsa City Councilor  
Vice President for Public Affairs, Research  
and Economic Development  
The University of Tulsa

Hon. Blake Ewing  
District 4 City Councilor  
City of Tulsa

Hon. Rodger Randle  
Former Mayor of Tulsa  
Professor of Human Relations – OU Tulsa

Devon Hyde  
Chief Operating Officer  
Hillcrest Medical Center

Isaac Rocha  
Community Relations and Development Officer  
Bama Pie

Michael Wallis  
Author, Historian and Sheriff of Radiator Springs  
Author of: *Route 66: The Mother Road*

### *Contributing Sponsors*

Sign Foundation, Inc.  
Bama Pie Company  
Cherry Street Farmers' Market  
Karen Gray, Ph.D.

Dawn Warrick  
Director of Planning  
City of Tulsa

Sheila Curley  
Principal  
SixPR

Elizabeth Frame-Ellison  
Executive Director  
Lobeck-Taylor Foundation

Penni Shelton  
Market Manager  
Cherry Street Farmers' Market

Tally Alame  
Proprietor  
Tally's Cafe



## COMPLETE STREET DESIGN WORKSHOP

The University of Oklahoma Urban Design Studio

March 24th, 2015





## **COMPLETE STREET DESIGN WORKSHOP PROGRAM**

### **CONTENT**

- 1. INTRODUCTION**
- 2. MAIN OBJECTIVE**
- 3. AGENDA**
- 4. INFORMATION AND BACKGROUND ON THE PROJECT**
- 5. INSTRUCTIONS FOR THE WORKSHOP**
- 6. GLOSSARY AND USEFUL LINKS**
- 7. DIRECTIONS TO THE STUDIO**



## COMPLETE STREET DESIGN WORKSHOP PROGRAM

### 1. INTRODUCTION

The University of Oklahoma Urban Design Studio (OUUDS) has been developing the “Route 66 - String of Pearls” project since last August, along with students from our Graduate Program, undergraduate students of the Architecture Program at the University of Oklahoma in Norman and an Advisor Committee that was put together with members of the community in Tulsa.

The intention of this project is to revitalize 11<sup>th</sup> Street from Peoria Avenue to Yale Avenue, in order to attract visitors interested in the historic Route 66, benefit local businesses and enhance the quality of life of adjacent neighborhoods and the city itself. Part of this effort includes the redesign of the street configuration and streetscaping of the corridor using Complete Streets or Shared Space design principles.

### 2. MAIN OBJECTIVE

Led by internationally recognized urbanist, Gil Peñalosa, the objective of this exercise is to conduct a walking assessment, receive training and participate in hands-on exercises as part of the initiative “Route 66 - String of Pearls” project, which is being currently developed by the OUUDS. 11<sup>th</sup> street is an especially interesting case study in this regard with a right-of-way ranging from 52’ to 100’, three different designations in the Major Street and Highway Plan, and a wide range of land uses and development types along its frontage. It is also identified in the Fast Forward Transit Plan as a route for an historic trolley line and in the GO Plan for bicycle and pedestrians as a route for a cycle track.

We will explore design scenarios with implications for municipal policies and street standards, following Gil’s “8-80 Cities” Model, which intends to engage and inspire to transform cities into healthy communities for everyone, regardless of social, economic or ethnic background, through the design and contribution of access to public transit, development of spaces where people can walk, bike (sustainable mobility) or engage in open doors and physical activities, such as public parks and vibrant streets.



## COMPLETE STREET DESIGN WORKSHOP PROGRAM

### 3. AGENDA

**10:00 am – 12:00 pm: Walking Assessment of 11th Street with invited workshop participants.**

**Objective:** Familiarize participants with the current state of the design site: 11th Street / Route 66. Discover the conditions of the street for pedestrians and cyclists. Explore how connected, safe, accessible and comfortable the walking environment is for walkers. Catalog barriers and design deficiencies in the built environment.

**12:30 pm – 2:00 pm: Presentation by Mr. Peñalosa at OU-Tulsa about 8 to 80 Cities.**

**Objective:** Introduce participants to the principles and practices of designing communities for people from age 8 to age 80. Examine the social justice issues involved in creating streets, parks and open spaces for everyone, not just motorists. Discussion of Complete Streets, Shared Space, and Context Sensitive Solutions for designing streets.

**2:00 pm – 4:00 pm: Design Charrette for invited workshop participants in the Urban Design Studio facilitated by Mr. Peñalosa.**

**Objective:** Provide participants the challenging opportunity to tactically design a street and apply the knowledge obtained in the walking assessment and the lecture, through the generation of sketches, notes and models.





## COMPLETE STREET DESIGN WORKSHOP PROGRAM

### 4. INFORMATION AND BACKGROUND ON THE PROJECT

#### Who is Gil Peñalosa?



Source:

<http://www.8-80cities.org/>

Gil Peñalosa is the founder and chair of “8-80 Cities”, a non-profit organization based in Toronto, Canada, dedicated to contributing to the transformation of cities into places where people can walk, bike, access public transit and visit vibrant parks and public places.

His idea for the development of an 8-80 City follows that **“If you create a city that’s good for an 8 year old and good for an 80 year old, you will create a successful city for everyone”**

In addition to this, Gil runs his own international consulting firm, Gil Peñalosa and Associates. He is an accomplished presenter and inspirational speaker and has worked over the past 8 years in more 180 cities across 6 continents.

He is the former commissioner of Parks, Sport and Recreation for Bogota, Colombia, and during the time he led the design of over 200 parks, a 121 km bicycle path and the transformation of public space and sustainable mobility.



Source: <http://www.8-80cities.org/>

Other of his accomplishments and credentials include:

- Member of Board of Director of City Park Alliance USA
- Urban expert on Mobility and Citizen Engagement for Danish firm Gehl Architects.
- Senior Advisor to StreetFilms in NYC, American Trails and America Walks
- Holds an MBA from UCLA and chosen one of “100 most inspirational alumni”
- In 2013 was named one of the “Top 10 most influential Hispanic Canadian”
- In 2014 received a Doctorate Honoris Causa from the Faculty of Landscape Architecture and Urban Planning of the SLU Swedish University.
- Has contributed chapter to 3 books: Enabling Cycling Cities: Ingredients for Success - Civitas Europe, Facilities for Cyclists (Copenhagen Denmark) and Resilient Sustainable Cities (Melbourne Australia)

On more information on Gil Peñalosa and 8-80 Cities, please visit <http://www.8-80cities.org/>



## COMPLETE STREET DESIGN WORKSHOP PROGRAM

### Why Route 66?

String of Pearls is an urban design project to explore ideas to improve a portion of 11th Street, formerly Route 66, in Tulsa, by creating a unique cultural experience focusing on Folk Art, Kitsch, and Americana. The project is conducted as a service learning opportunity for two groups of students from the University of Oklahoma, College of Architecture. Last fall, graduate students from the Urban Design Studio at OU-Tulsa conducted research and engaged the local community to gather knowledge for a design competition brief to be used by third-year Architecture and graduate Landscape Architecture students in Norman this spring. Interdisciplinary design teams of four or five students will each focus on the redesign of one of seven major intersections: the pearls along the string. Their work will be shared with the public during exhibits in Norman and Tulsa.

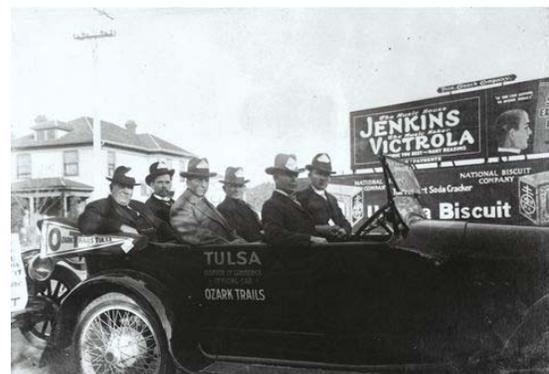


In addition to creating an authentic cultural experience based on Route 66's past, the project has several other objectives the students must address. They will be asked to resolve the divergent perception of Route 66, America's Main Street, with Tulsa's 11th Street, find ways to attract visitors to the city, integrate disengaged institutions into their urban design schemes and strengthen the weak nodes of activity at the intersections. The students are guided by faculty members, Shawn Schaefer, Kevin Anderson, Stephanie Pilat,

Dawn Jourdan, Scott Williams and Jay Yowell, assisted by a twelve person professional steering committee representing businesses, institutions and local government. The project is sponsored by the Sign Foundation, Inc., Bama Pie Company, Cherry Street Farmers' Market, Lobeck-Taylor Foundation, Tally's Cafe and and Karen Gray, Ph.D.

### History

Route 66 in Oklahoma is a child of the Great Depression of the 1930's, when the financial disaster of the stock market crash and subsequent bank failures combined with the environmental calamity of the dust bowl resulted in one the nation's great migrations. Self-sufficient farmers and merchants from small towns, like the Joad family in Steinbeck's *The Grapes of Wrath*, fled foreclosure and drought looking for a new life in the promised land of California.





## COMPLETE STREET DESIGN WORKSHOP PROGRAM

After World War II, the enormous economic rebound in the 1950's changed Route 66 from a path of desperation to a conduit of commerce and opportunity. Model A's were replaced by tailfins, and motor lodges replaced campgrounds, as the country prospered. Some people began to travel because they wanted to, not because they needed to, as the new era saw the first waves of popular tourism. The automobile tourist was not the only new kind of person along the highway. The hitchhiking hipster, characterized by Sal Paradise in Jack Kerouac's *On the Road*, soon became a symbol of the emerging counterculture man looking for hedonistic pleasure and an escape from or an alternative to the organizational society and its rigid conformity. Those peripatetic travels and experiences also brought together and mixed cultural influences that had existed in isolation before, including jazz music and avant-garde art from the big cities with rural influences such as country music and folk art typified by Oklahoman Woody Guthrie.

The hipster's aversion to conformity and his or her search for self-identity spread to and infected commercial industries, most importantly advertising, eventually leading to the creative revolution of the 1960's. The new emphasis on youth, rebellion and originality would soon be embraced by mainstream society. While the status quo of society was being challenged, one thing was not: the hegemony of corporations and their consolidation of the nation's economy.

The increasingly centralized and commoditized control needed for the consumer culture in the country required expanded and more reliable transportation. The construction of the interstate highway system, which largely eclipsed the nation's rail and road systems, was the death knell for Route 66. The new highways, designed for higher speeds, did not go anywhere; they just went past places, leaving the old routes with far lower traffic counts and far fewer visitors. By the late 1970's, the vibrant strips of economic activity began to die out, as new franchise hotels, restaurants, and stores opened around the interchanges, each looking just like all the other ones.

The ruins and fragments of Old Route 66 are what remain now, but there are still many people who have not forgotten its glory days and what it still symbolizes: the struggles to survive, the importance of people over institutions, and the need for freedom and self-determination. Visitors, many from





## COMPLETE STREET DESIGN WORKSHOP PROGRAM

overseas, come looking for history and inspiration as they search for wide open spaces and a way of living not driven by large organizations motivated by profit and institutions that dehumanize them. Most want an authentic experience, not another themed environment created by Walt Disney, a tall order given that Route 66 attractions were often kitschy and superficial in their own right. A key distinction is that they were created and existed individually. The goal of this project is to look for a way to create such an experience on Tulsa's Route 66, a new type of cultural museum.



### Recommended Readings & References:

*Route 66: The Mother Road* – Michael Wallis (Committee Member)

*Great Streets* – Allen B. Jacobs

*Lost America: The Abandoned Roadside West* – Troy Paiva

*City of Tulsa Complete Streets Manual*

*Route 66: OU Urban Design Studio Blog* (<http://rt66ouuds.wordpress.com/>)



## COMPLETE STREET DESIGN WORKSHOP PROGRAM

### What is a Complete Street?

*A Complete Street is a road that is designed to be safe for drivers; bicyclists; transit vehicles and users; and pedestrians of all ages and abilities. The Complete Streets concept focuses not just on individual roads but on changing the decision-making and design process so that all users are routinely considered during the planning, designing, building and operating of all road ways. It is about policy and institutional change.*

– from "Complete Streets: We Can Get There from Here," by John LaPlante, P.E., and Barbara McCann

The concept of a “complete street” or “living street” defines a street that works well for its users and surrounding community, supporting all modes of transportation, but also appropriate adjacent land uses and activities, such as retailing, socializing, fun and recreation, education, activism or other activities that also define the streets context and make it complete. Context Sensitive Solutions offers strategies and tools for understanding a street’s or road’s context, which can assist in the process of completing the street.



Source: [http://www.ca-city.com/Images/CS\\_Fundamentals.jpg](http://www.ca-city.com/Images/CS_Fundamentals.jpg)

### Reference:

*Context Sensitive Solutions* ([http://contextsensitivesolutions.org/content/topics/what\\_is\\_css/changing-society-communities/complete-streets/](http://contextsensitivesolutions.org/content/topics/what_is_css/changing-society-communities/complete-streets/))



## COMPLETE STREET DESIGN WORKSHOP PROGRAM

### 5. INSTRUCTIONS FOR THE WORKSHOP

The development of this workshop is intended as an educational opportunity to introduce concepts such as shared street and complete street, along with the use of alternative means of transportation like multimodal transit, cycling programs and pedestrian improvements.

With this workshop, we intend to develop street design schemes through the analysis of the existent and visualization using model simulations; we are looking forward to inspire teamwork with the collaboration of participants from different backgrounds, in order to come up with solutions that may be applied to the route 66 case in particular or others in the future.

#### Part 1. Walking Assessment of 11th Street with invited workshop participants.

**From 10:00 am to 12:00 pm:**

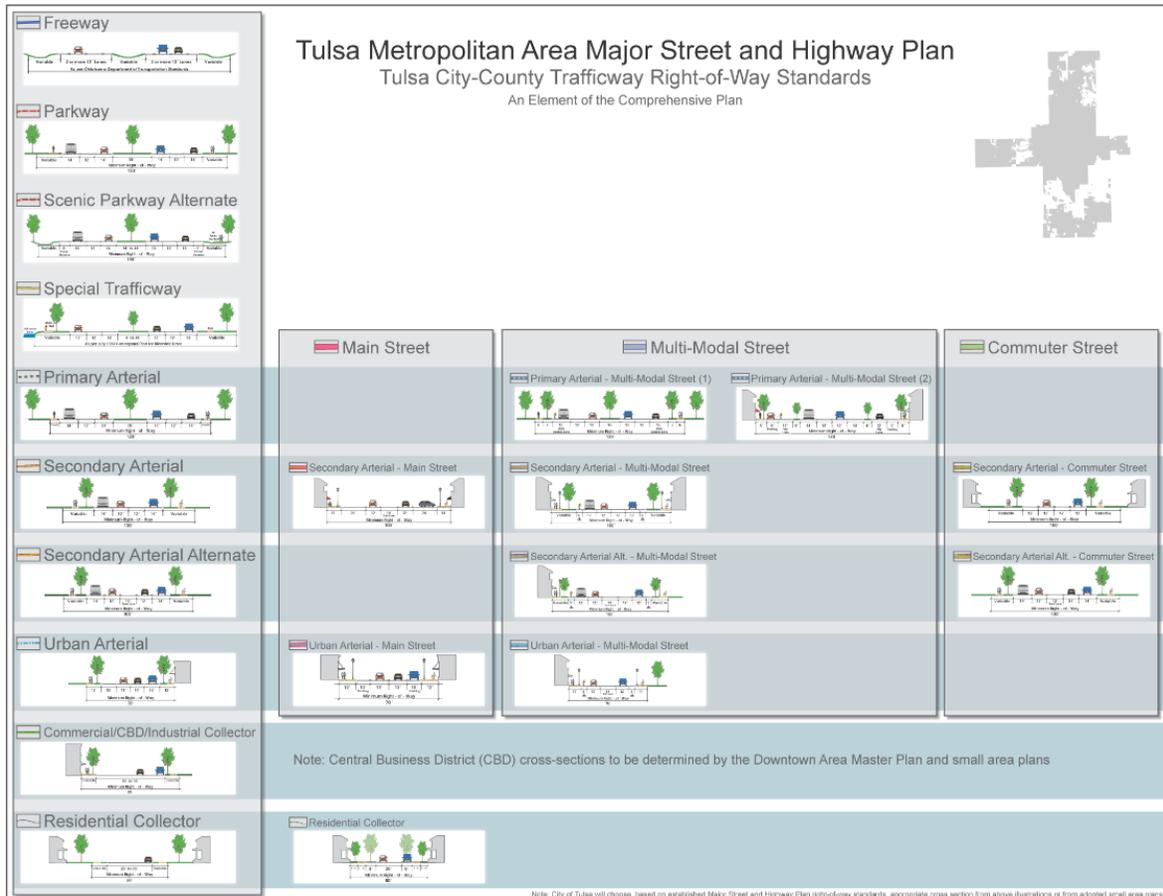
The objective of the walking assessment is to familiarize participants with the current state of the design site: 11th Street / Route 66. Discover the conditions of the street for pedestrians and cyclists and explore how connected, safe, accessible and comfortable the walking environment is for walkers. We will also catalog barriers and design deficiencies in the built environment.

Nowadays, 11th street is considered one of the most varied streets in the city. According to the Tulsa Metropolitan Area Major Street and Highway Plan, it has three classification standards for Trafficway Right-of-Way (Source: INCOG): From **Peoria to Lewis it is an Urban Arterial, Multi Modal Street**; from **Lewis to Harvard it is an Urban Arterial, Main Street** and from **Harvard to Yale it is a Secondary Arterial Multi Modal Street**. This street is one of the most special cases we have in Tulsa, which makes us question, why is all this variability necessary?





## COMPLETE STREET DESIGN WORKSHOP PROGRAM



Source: **INCOG**

During the assessment, we will make three stops, to analyze the three different Trafficway Right-of-Way standards expected to be present on 11<sup>th</sup> Street. These stops will follow the mentioned sections on the street.

**1<sup>st</sup> Stop. Peoria to Lewis Section / UTICA INTERSECTION**

**2<sup>nd</sup> Stop. Lewis to Harvard Section / DELAWARE INTERSECTION**

**3<sup>rd</sup> Stop. Harvard to Yale Section / YALE INTERSECTION**



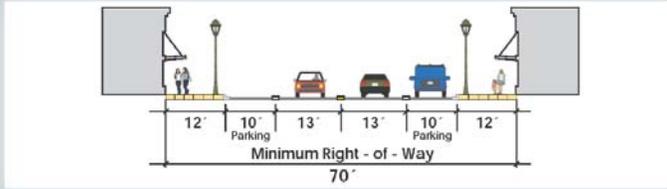
**COMPLETE STREET DESIGN WORKSHOP PROGRAM**

**Urban Arterial - Multi-Modal Street**



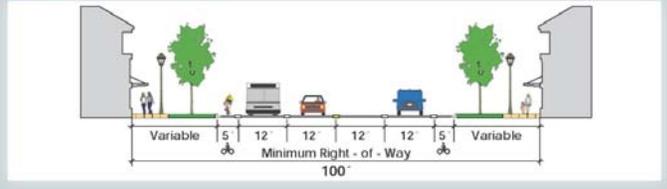
**1<sup>st</sup> Stop. UTICA INTERSECTION (Expectation)**

**Urban Arterial - Main Street**



**2<sup>nd</sup> Stop. DELAWARE INTERSECTION (Expectation)**

**Secondary Arterial - Multi-Modal Street**



**Secondary Arterial Alt. - Multi-Modal Street**



**3<sup>rd</sup> Stop. YALE INTERSECTION (Expectation)**

Source: **INCOG**



## COMPLETE STREET DESIGN WORKSHOP PROGRAM



### 11th Street and Utica Avenue



#### 1<sup>st</sup> Stop. Peoria to Lewis Section / UTICA INTERSECTION

Recommended Minimum Width: 70.0'

Measured Minimum Width: 53.1'

Measured Maximum Width: 101.4' (132.7' in small utility easement)

Average Measured Width: 65.7'



## COMPLETE STREET DESIGN WORKSHOP PROGRAM



### 11th Street and Delaware Avenue



#### 2<sup>nd</sup> Stop. Lewis to Harvard Section / DELAWARE INTERSECTION

Recommended Minimum Width: 70.0'

Measured Minimum Width: 54.6'

Measured Maximum Width: 73.0'

Average Measured Width: 64.6'



## COMPLETE STREET DESIGN WORKSHOP PROGRAM



### 11th Street and Yale Avenue



#### 3<sup>rd</sup> Stop. Harvard to Yale Section / YALE INTERSECTION

Recommended Minimum Width: 100.0'

Measured Minimum Width: 69.5'

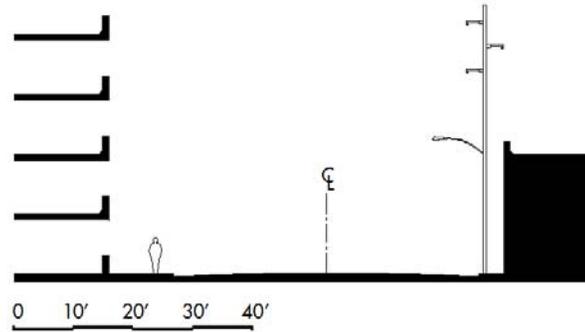
Measured Maximum Width: 108.3'

Average Measured Width: 71.6'

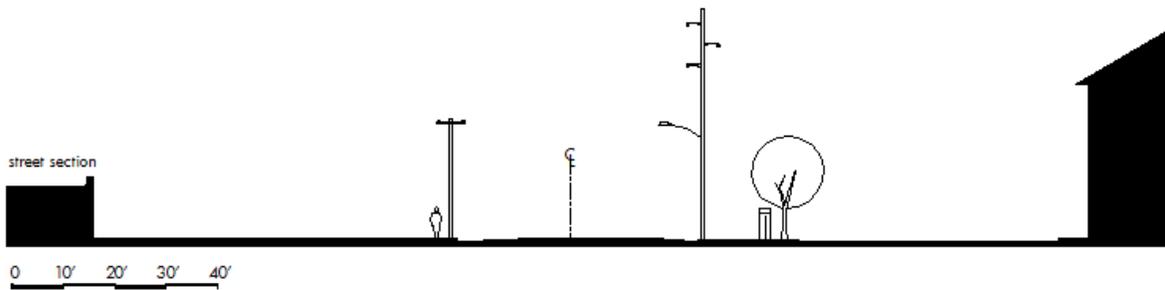


## COMPLETE STREET DESIGN WORKSHOP PROGRAM

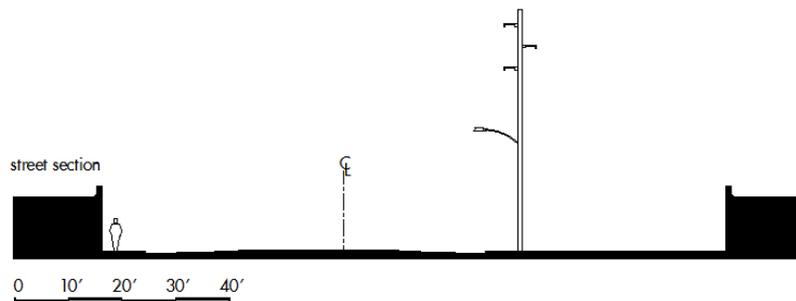
street section



1<sup>st</sup> Stop. Peoria to Lewis Section / UTICA INTERSECTION (Reality)



2<sup>nd</sup> Stop. Lewis to Harvard Section / DELAWARE INTERSECTION (Reality)



3<sup>rd</sup> Stop. Harvard to Yale Section / YALE INTERSECTION (Reality)



## COMPLETE STREET DESIGN WORKSHOP PROGRAM

### **Part 2. Presentation by Mr. Peñalosa at OU-Tulsa about 8 to 80 Cities at the Learning Center**

**From 12:30 pm to 2:00 pm:**

The objective of the talk is to introduce participants to the principles and practices of designing communities for people from age 8 to age 80. Examine the social justice issues involved in creating streets, parks and open spaces for everyone, not just motorists. Discussion of Complete Streets, Shared Space, and Context Sensitive Solutions for designing streets.

### **Part 3. Design Charrette for invited workshop participants in the Urban Design Studio facilitated by Mr. Peñalosa.**

**From 2:00 pm to 4:00 pm:**

The objective of the design workshop is to provide participants the opportunity to tactically design a street and apply the knowledge obtained in the walking assessment and the lecture, through the generation of sketches, notes and models. Planners, policy makers and designers will work in teams on a model simulation to explore different solutions and options according to the urban design findings on site and documents available online and at the studio.



## COMPLETE STREET DESIGN WORKSHOP PROGRAM

### 6. GLOSSARY AND USEFUL LINKS

#### a) GLOSSARY OF TERMS

**Bike Lane:** a part of a road marked off or separated for the use of bicyclists; it is usually marked only with paint.

**Cycle Track:** exclusive bicycle facility that combines the user experience of a separated path with the on-street infrastructure of a conventional bike lane. It may be marked with a median or curb and may come both ways.

**Complete Street:** streets designed and operated to enable safe access for all users, including pedestrians, bicyclists, motorists and transit riders of all ages and abilities. They are also designed for recreation, commerce, socializing, education and other activities.

**Main Street:** Usually refers to the primary retail street of a town, traditionally the site of shops, banks, and other businesses.

**Shared Space:** Its an urban design approach which seeks to avoid divisions between vehicle traffic and pedestrians, by removing features such as curbs, road surface markings, traffic signs, and regulations.

**Urban Arterial Main Street:** Trafficway Right-of-Way standard that includes 2 lanes (one per way, 12' each), a turn lane (14'), 2 sidewalks (11' each) and 2 bike lanes (5' each). The Minimum Right of-Way is 70'.

**Urban Arterial Multi Modal Street:** Trafficway Right-of-Way standard that includes 2 lanes (one per way, 13' each), 2 lanes for parking (one per way, 10' each) and 2 sidewalks (12' each). The Minimum Right of-Way is 70'.

**Secondary Arterial Multi Modal Street:** Trafficway Right-of-Way standard that includes 4 lanes (2 per way, 12' each), 2 sidewalks (variable dimensions) and 2 bike lanes (5' each). The Minimum Right of-Way is 100'.

**Secondary Arterial Alt. Multi Modal Street:** Trafficway Right-of-Way standard that includes 4 lanes (2 per way, 12' each), a turn lane (14'), 2 sidewalks (variable dimensions) and 2 bike lanes (5' each). The Minimum Right of-Way is 100'.



## COMPLETE STREET DESIGN WORKSHOP PROGRAM

### b) USEFUL LINKS

- Indian Nations Council of Government (INCOG)

<http://www.incog.org/>

- City of Tulsa Comprehensive Plan

[www.planitulsa.org/files/Searchable-070910%20pdf.pdf](http://www.planitulsa.org/files/Searchable-070910%20pdf.pdf)

<http://www.planitulsa.org/plan>

- Tulsa Metropolitan Area Major Street and Highway Plan

[http://www.incog.org/Mapping\\_GIS\\_Resources/Documents/Major%20Street%20&%20Highway%20Plan%20Map.pdf](http://www.incog.org/Mapping_GIS_Resources/Documents/Major%20Street%20&%20Highway%20Plan%20Map.pdf)

- Go Plan - Tulsa Regional Bicycle and Pedestrian Master Plan

<http://tulsatrc.org/goplan/>

- Tulsa Regional Trail System

<http://www.incog.org/Transportation/trailguide/trailsmap7-19-13.pdf>

- Fast Forward Regional Transit Plan

<http://www.fastforwardplan.org/>

- City of Tulsa Complete Street Procedural Manual

[https://www.cityoftulsa.org/media/353633/CompleteStreetsProceduralManual\\_11-26-13.pdf](https://www.cityoftulsa.org/media/353633/CompleteStreetsProceduralManual_11-26-13.pdf)



## COMPLETE STREET DESIGN WORKSHOP PROGRAM

### 7. DIRECTIONS TO THE STUDIO

The University of Oklahoma Urban Design Studio is located on the Southwest Side of Campus following the loop. We recommend you to park in the Parking Structure.

**OU – Tulsa, Schusterman Center**

4502 E. 41st Street

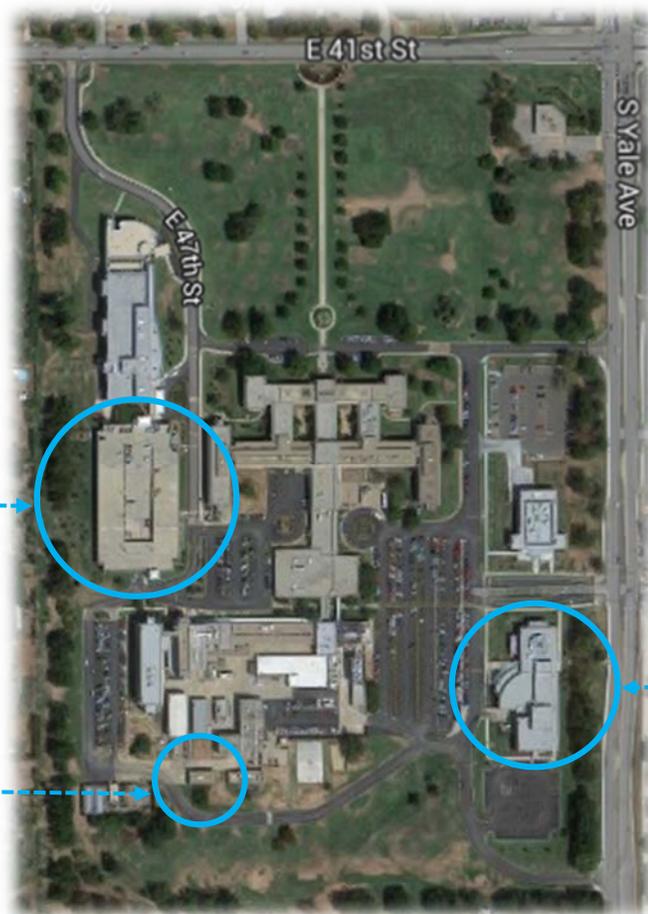
Tulsa, OK 74135



Parking Structure



Urban Design Studio



Learning Center

Source: **Google Maps**