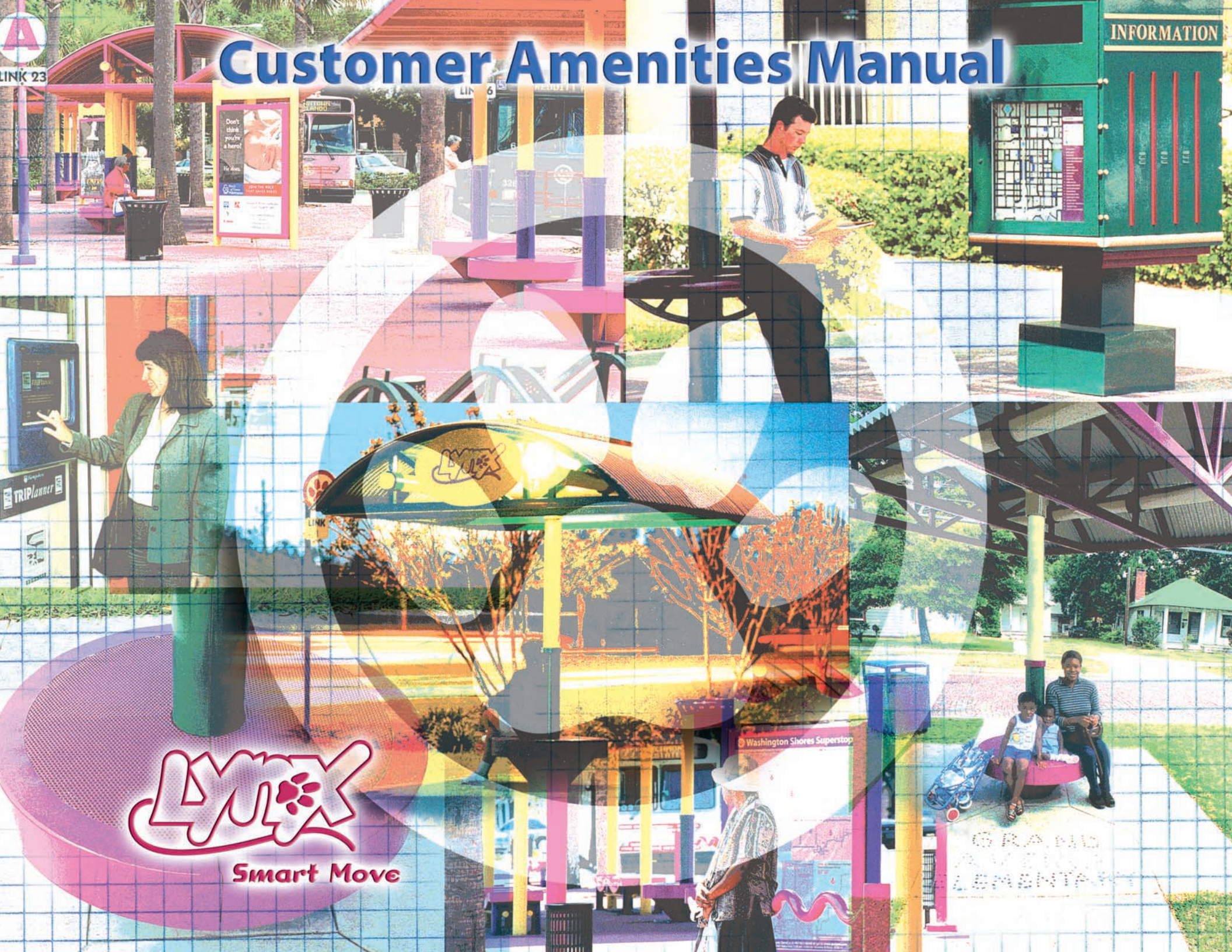
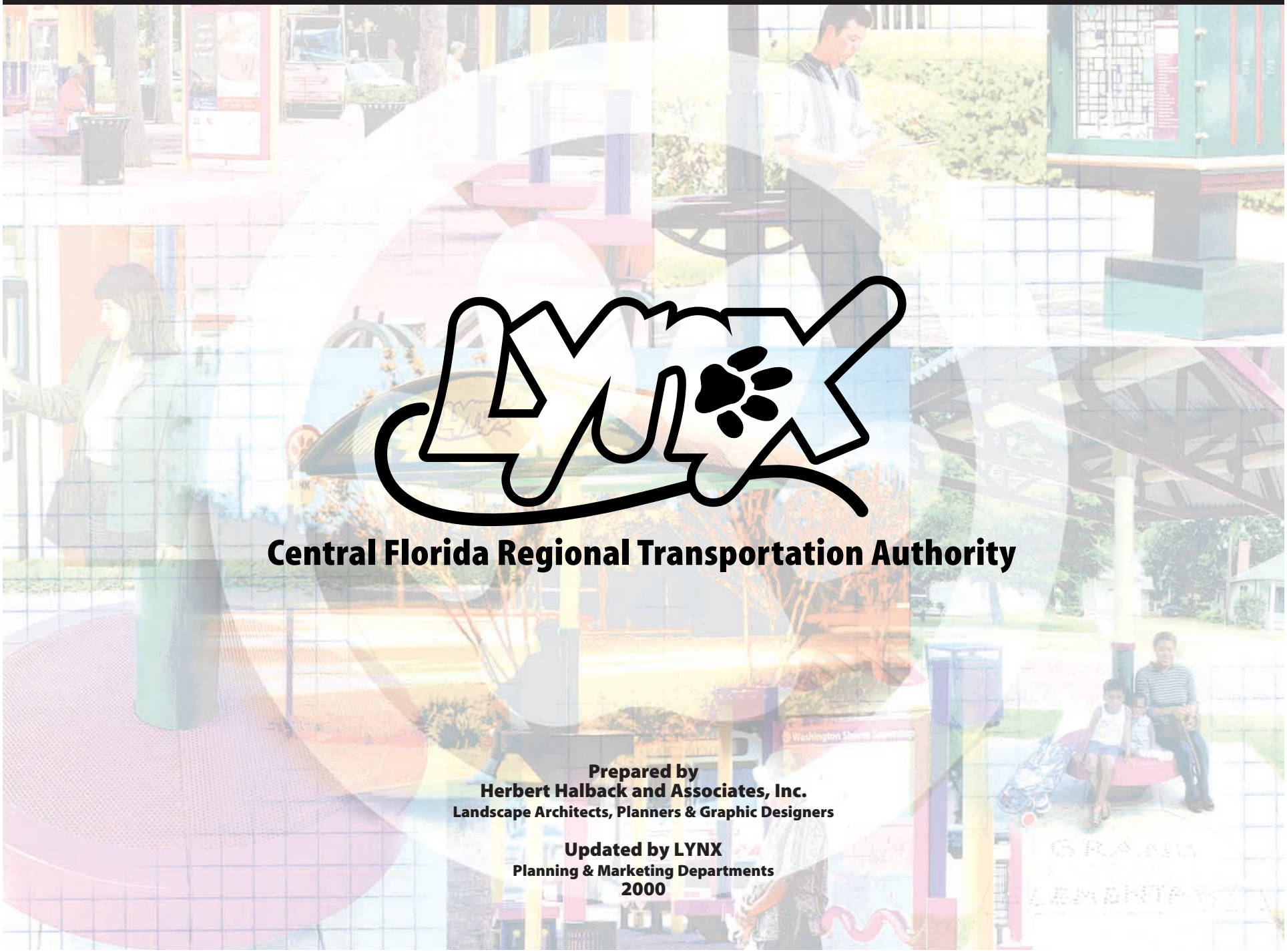
Customer Amenities Manual



CUSTOMER AMENITIES MANUAL



Central Florida Regional Transportation Authority

Prepared by
Herbert Halback and Associates, Inc.
Landscape Architects, Planners & Graphic Designers

Updated by LYNX
Planning & Marketing Departments

2000

contents

It is the intent of this manual to provide the reader with a clear means of identifying, analyzing and proposing solutions to LYNX transit facilities' design questions. The manual has been organized into sections from the broad to the specific.

The development of passenger amenities will be the responsibility of LYNX and various partners: local jurisdictional agencies, community groups, developers, or in some cases, a shared responsibility. LYNX will coordinate with the owner the type, desired location and programming of the mobility station. LYNX holds the final approval of the design and programming of mobility stations and passenger amenities. Construction implementation will involve a concerted effort of LYNX and the developer with various local governmental agencies.

Sidewalks and associated access conditions are the responsibility of LYNX partners or others. In some cases, private developers will be required to install improvements within the road right-of-way as a condition of approval for their projects. LYNX continually reviews all transportation corridors to evaluate existing and proposed developments for transit stop requirements. Although, transit stops can be executed within existing rights-of-way, in some cases, LYNX will need to seek property easements from owners or developers to accommodate the most appropriate and beneficial transit stop. Regardless of who initiates the improvements, all construction efforts within the right-of-way shall be coordinated with LYNX, which will either furnish plans and specifications for the actual facilities or review plans for compliance with these design guidelines.

Private or public entities planning redevelopment or capital improvements affecting LYNX facilities should contact LYNX at the earliest opportunity to discuss the implications of the design guidelines. LYNX will provide design assistance for the facilities and assist in the coordination of the pedestrian access components.

If an owner wishes to pursue a customized transit stop, LYNX will provide design review of the proposed structures and facilities. This design manual contains all information necessary for design intent. If clarification or interpretation is required, please contact LYNX.

Transit Facility Implementation

Private or public entities planning redevelopment or capital improvements affecting LYNX routes or facilities should contact LYNX at the earliest opportunity to discuss the implications of the transit planning & amenity guidelines.

Facility Development
Planning Manager
LYNX Planning and Development Department
407.841.2279 x3007

Passenger Amenities

Questions or comments regarding LYNX passenger amenities:

Implementation
Planning Manager
LYNX Planning and Development Department
407.841.2279 x3007

Maintenance
Maintenance Manager
LYNX Operations Department
407.841.2279 x3216

Programs

Questions or comments regarding LYNX programs:

ADA Compliance
Supervisor of A+ Link
LYNX A+ Link Department
407.841.2279 x3022

Advertising & Sponsorship
Director of Marketing
LYNX Marketing Department
407.841.2279 x3041

Art in Public Places
Director of Marketing
LYNX Marketing Department
407.841.2279 x3041

Future Service Plans
Manager of Service Planning
LYNX Planning and Development Department
407.841.2279 x3567

Bus Operations
Director of Operations
LYNX Operations Department
407.841.2279 x3036

Route & Schedule Information
LYNX Customer Service Line
Orange County 407.841.8240
Seminole County 407.628.2897
Osceola County 407.348.7518
TDD 407.423.0787

VanPlan & AutoMates Information
Manager of Mobility Assistance Program
Business Development Department
407.843.7665

Service Suggestions
Customer Relations Coordinator
407.841.2279 x3705
or LYNX line to record ideas
800-344-LYNX

Joint Development
Director of Planning and Development
LYNX Planning and Development Department
407-841-2279 x3050

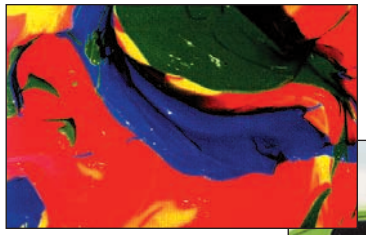
www.golynx.com

What is so special about the LYNX style?

How can that style be used to affect future actions?

What will guide the future image of LYNX?

The design process for LYNX begins with exploring and identifying what the LYNX image is and what makes it so.



LYNX-Like

When you think of LYNX, you think of those funky painted buses you see all over town. And LYNX is just that! Funky…Fun…Artistic…Colorful…Bold… Graphic…Wild…Creative…Exciting…Cutting Edge!

Behind that bold exterior is a dedication to being highly functional! Mobility…Diverse…Service Oriented…Safe…Clean… People Oriented…Trend Setting…Innovative… Identifiable…Pride in Central Florida…Environmentally Sensitive…

notes

Vision

LYNX is “a Smart Move,” providing the citizens of and visitors to Central Florida a high quality, dependable transportation network. It is an efficient and effective system built around the community’s mobility needs and desires which uses art and technology to achieve rider comfort, enjoyment, convenience and safety.

Concept

Central Florida’s regional diversity demands an element of connection to maintain the”community” feel of the area. The integration of local landmarks, attractions, suburban neighborhoods, cultural and sporting events, commercial centers and rural areas is critical to that end. A unique, entertaining, comfortable, user friendly and recognizable public transportation system can be the one common element that links these diverse areas together…our mobility system…LYNX.

notes

What are these things and how do I know if I have one?

This section describes the specific planning and physical properties of each of the five mobility stations within the LYNX system: the Local Transit Stop, the Primary Local Stop, the Superstop, the Transit Center and the Park and Ride.

Each one of these stations has unique characteristics and functional requirements of its own.

To fully understand the context for these facilities, sections addressing the hierarchy of land use and physical parameters of identity and style are discussed first.

The stations are then presented in ascending order with respect to rider volume and frequency.

Each of the five types of mobility stations are currently located within a certain land use classification; with some types present in more than one category. The type of land use creates a natural hierarchy to the extent which facilities should be developed. The land use classifications and respective guidelines are:

Residential

Residential areas consist of the established, transitional and new neighborhoods. An example of the established residential area is Summerlin Avenue north of Robinson Street near downtown; an example of an established suburban area is the Winter Park/Maitland area; an example of a transitional area is the Longwood area; an example of a new area is Hunter's Creek. In residential areas, the presentation of the facilities should strive to conform to the image of the existing neighborhood character and remain visually unobtrusive while remaining LYNX-like. The location of the facilities in established neighborhoods should be limited to publicly owned right-of-ways (R.O.W.). While most mobility stations should be limited to R.O.W.s, opportunities for incorporation and enhancement into greenspace common areas and community facilities of private developments is encouraged. No advertising should occur on facilities in public R.O.W. areas; however, within private developments, limited advertising may occur in the form of community bulletin boards, information kiosks, etcetera.

Commercial

An example of a commercial area is the Colonial Drive/SR 50 corridor. In commercial areas, the facility should be more playful, bold, scaled to its surroundings and exploit the sponsorship or vendor advertising opportunities afforded by the roadway exposure. The advertising potential is high in these facilities and should be commensurate with the surrounding land use. The location of the facilities should be within the publicly owned R.O.W.; however, if space does not permit, the use of easements into private land is encouraged for station enhancement.

Entertainment

An example of an entertainment area is the International Drive corridor. The roadway is separated from the sidewalk by a grassed area of some width (typically 5' or more). There is a veritable cornucopia of building styles located along these corridors, therefore, the artistic license for ornamentation and themeing of transit facilities allows for more creative expression in the physical structures. The advertising potential for the facilities is high in these areas.

Urban Core Areas

In urban areas, the architecture should be highly visible in presentation. The advertising quotient is secondary to the structures of these facilities. Shelters and furnishings should be located on islands within on-street parking bays, or if applicable, integrated with adjacent building architecture.

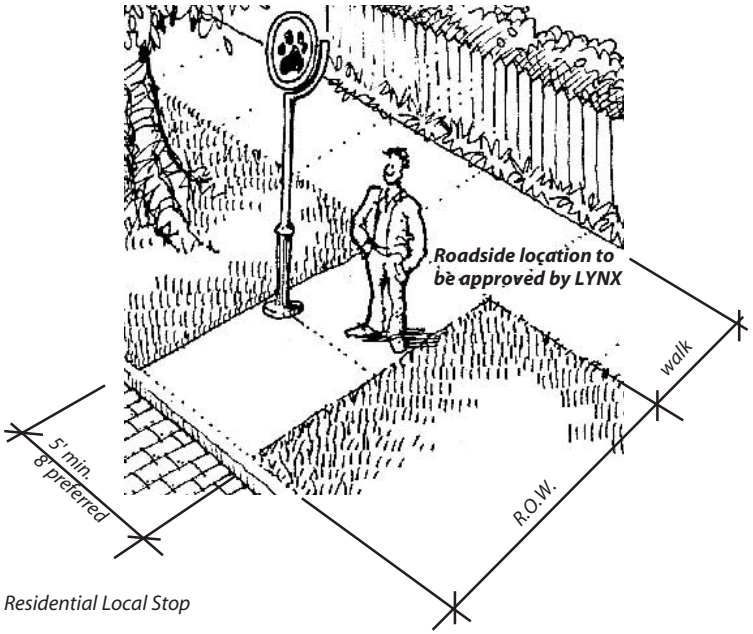
An example of an urban core area is downtown Orlando. The styles of architecture of the buildings ranges from the historic to the modern. This eclectic mix of architecture yields an opportunity for a range of styles for infill and new development. The relationship of buildings to street width is typically vertical, that is, the distance from building face across sidewalks and roadway to opposite building face is less than or equal to the height of typical building facades. Also, the road R.O.W. in these areas is usually paved and consists of the public sidewalk and associated street furniture and plantings. On street parking exists for most hours of the day or night.

Special Districts

An example of a special district is downtown Sanford. This differs from the definition of an urban core area due to the smaller scale and relationships of buildings. Special districts also have a similar time period and style of the majority of buildings in common. The relationship of buildings to street width is typically horizontal, that is, the distance from building face across sidewalks and roadway to opposite building face is greater than or equal to the height of typical building facades. The road R.O.W. is also usually paved and contains the public sidewalk and associated street furnishings and plantings.

Residential Areas

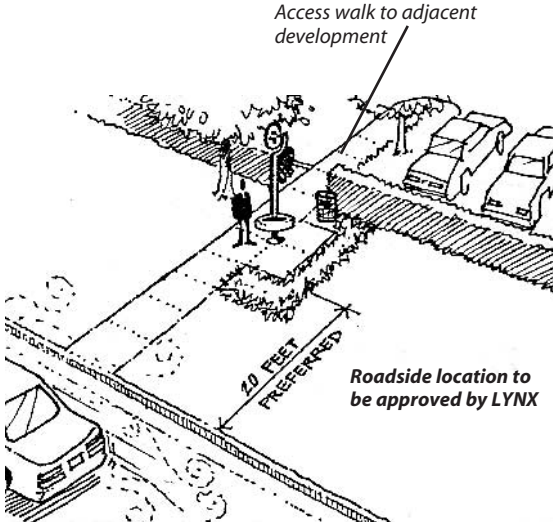
The location of the signpost in residential areas should be located between the sidewalk and curb, ideally on the property line between two adjacent residential lots. Access to stations for pedestrians, physically challenged, and bicyclists is essential.



Residential Local Stop

Commercial / Entertainment Areas

The location of the signpost and optional seating in commercial corridors should be located away from the road far enough to reduce the exposure to the car blown road grit and to provide a feeling of security from traffic. Ideally, the location should be to the landward side of an existing sidewalk, between the curb and buffered parking, or a minimum distance of twenty feet from the back of curb.



Commercial / Entertainment Area Local Stop

Definition:
Local Transit Stop

Access points serving primarily residential areas and generating the minimum site specific rider boarding volume; occasionally used.

Urban Areas / Special Districts

In an effort to reduce the sidewalk clutter of downtown streetscapes, LYNX "paws" signs should be affixed to existing street fixtures such as light posts or other directional signage. Design and implementation should be coordinated with any special district/redevelopment corporations to respect existing streetscape themeing. Accommodations and alterations to LYNX standard elements can be made if coordinated and approved with LYNX and governing corporations in a timely manner. See program elements sections for performance data. If no existing structures are available, a LYNX signpost should be installed without seating.

Sponsorship

Businesses, homeowners' associations or individuals may sponsor the addition of site furnishings to a Local Transit Stop. See the advertising section and contact LYNX for details.

Urban/Special District Local Stop

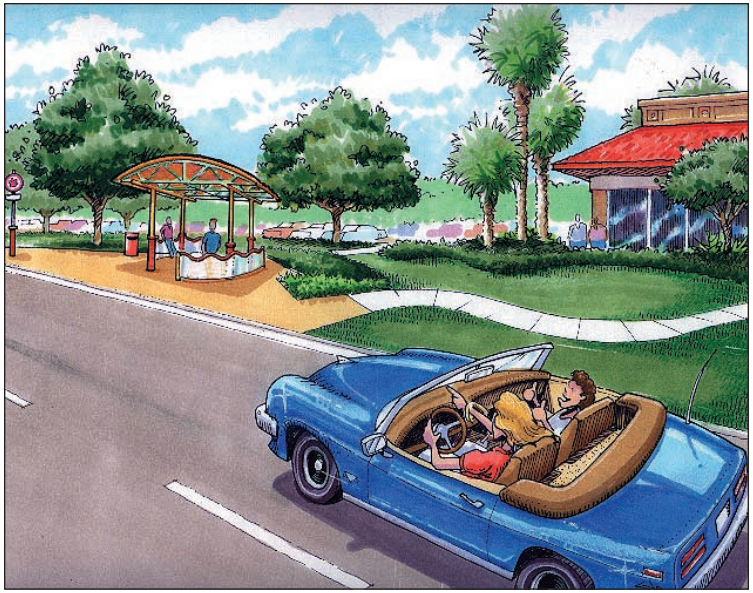
Definition: Primary Local Transit Stop

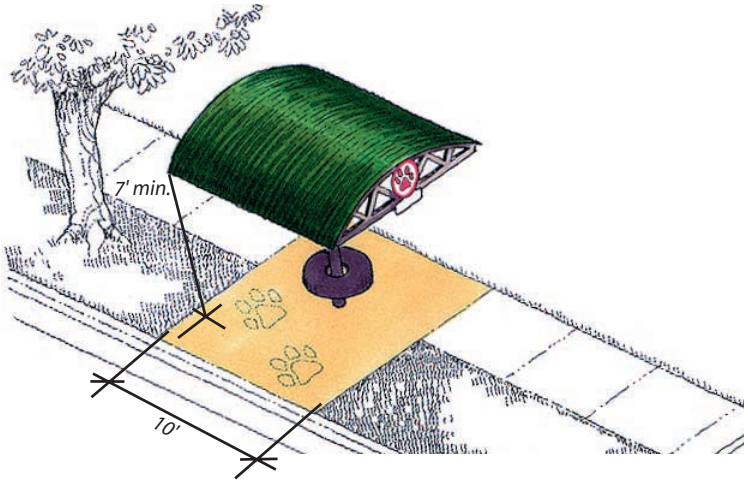
Access points that receive regular use several times a day. Stops may be located in residential, urban or commercial areas. Higher frequency of use dictates additional passenger amenities.

Residential Areas

Shelter design should strive to conform to the character of the neighborhood. Colors should be muted with only the LYNX logo and emblem visually significant.

Paved areas should be minimized and should extend from back of curb to a minimum of 5' towards adjacent private property. Paved area should be connected to public sidewalks with minimum four foot wide walkway of similar patterning and texture.





Residential Primary Local Stop

Urban Areas / Special Districts

The location of the shelter in urban areas should be located on islands within on-street parking bays, or if applicable, shelters can be affixed to and integrated with building architecture.

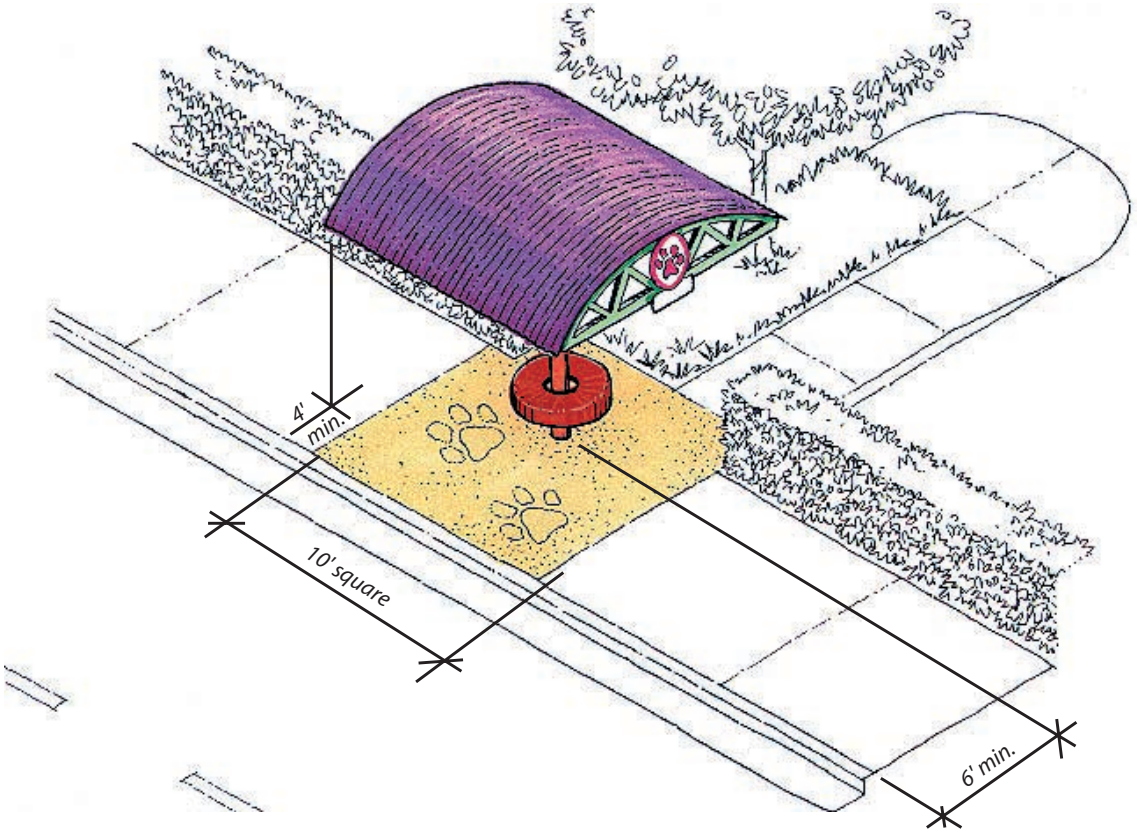
Benches are acceptable in urban areas where they become part of the street furnishings vocabulary and where high pedestrian concentrations afford self policing against unwanted loitering.

The design of urban sheltered facilities should take a design lead from the established street furnishings vocabulary. Color of the structure can also compliment the existing street furnishings.

Shelters can take advantage of advertising opportunities by utilizing shelter canopies facades for displaying copy and graphics. Creative lighting solutions should be incorporated with advertising themes.

Dimensional proximity to corner to be approved by LYNX. Refer to the Central Florida Mobility Design Manual

Urban/Special District Primary Local Stop



Commercial/Entertainment Primary Local Stop

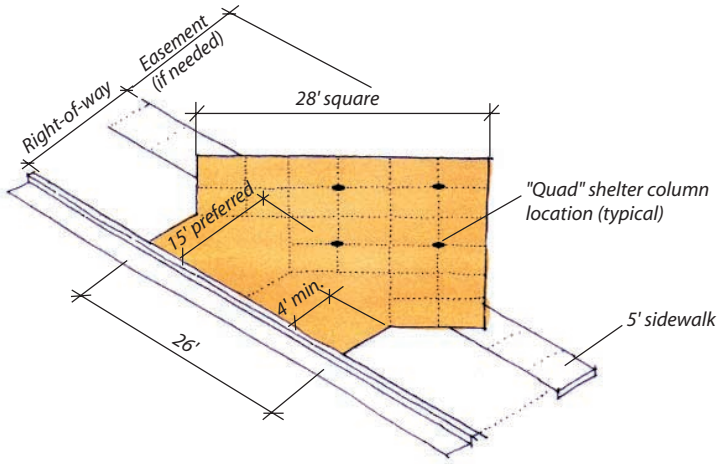
Commercial and Entertainment Areas

The location of the shelter facilities in commercial and entertainment corridors should be located away from the road far enough to reduce the exposure to the car blown road grit and to provide a feeling of security from traffic.

The architecture of shelters and facilities should be as bold and graphic as possible since these two land uses are intense in concentrations of people during peak hours. Advertising should strive to be public art as much as an information display board.

Sponsorship

Shelters can be sponsored by private entities with or without advertising elements.



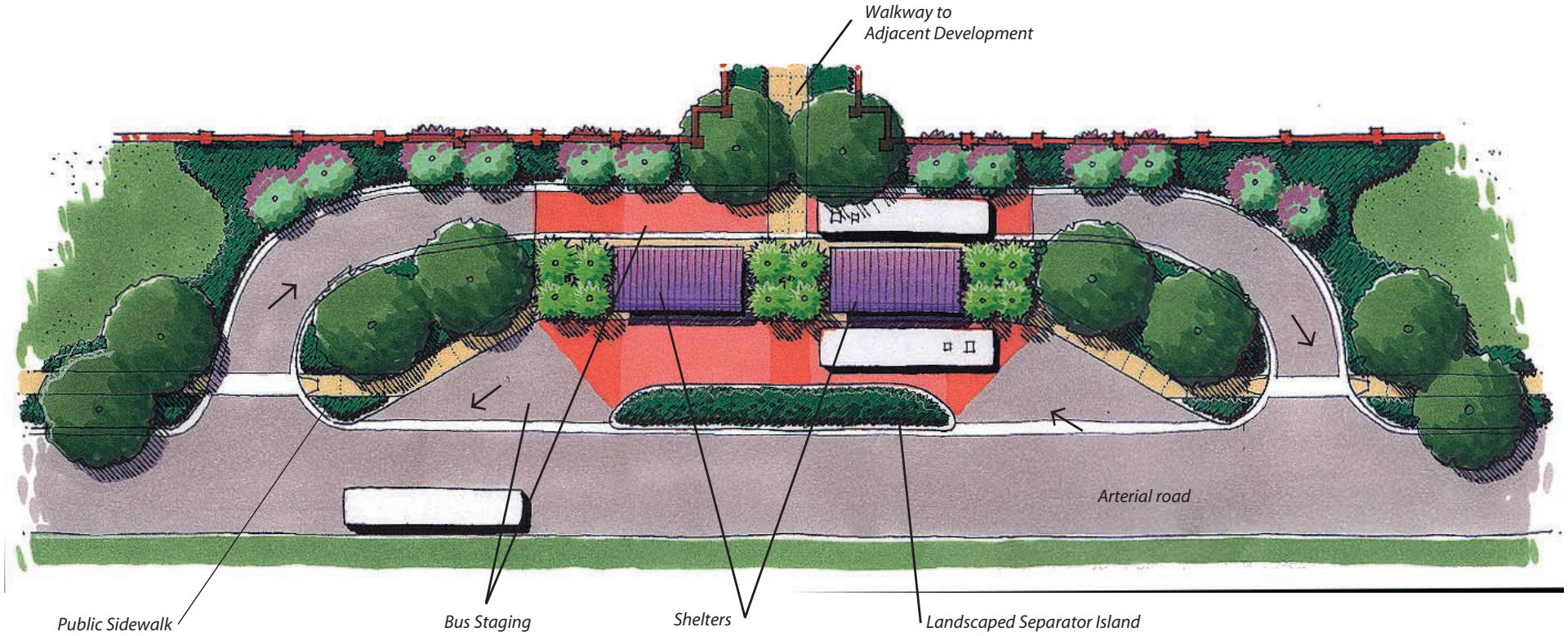
Definition: Superstop

Access points to serve as a hybrid between the primary local stop and the transit center that would provide amenities found at a transit center. Superstops should serve as neighborhood focal points and community centers. They will be located near parks, activity centers, schools, government centers and shopping centers.

Superstops are transit facilities with a focus on commercial and mixed land-use conveniences. They are ideal for integrating mobility stations into existing commercial developments. The presence of superstops in commercial centers will attract a variety of customers. These gateways will act as a neighborhood level focus on mobility services.

Residential areas

Superstops do not occur in purely residentially zoned areas, unless there is a geographical need to connect transit services at a community center or public open space within a residential area.



Prototypical Community Scale Superstop

Urban areas / Special Districts

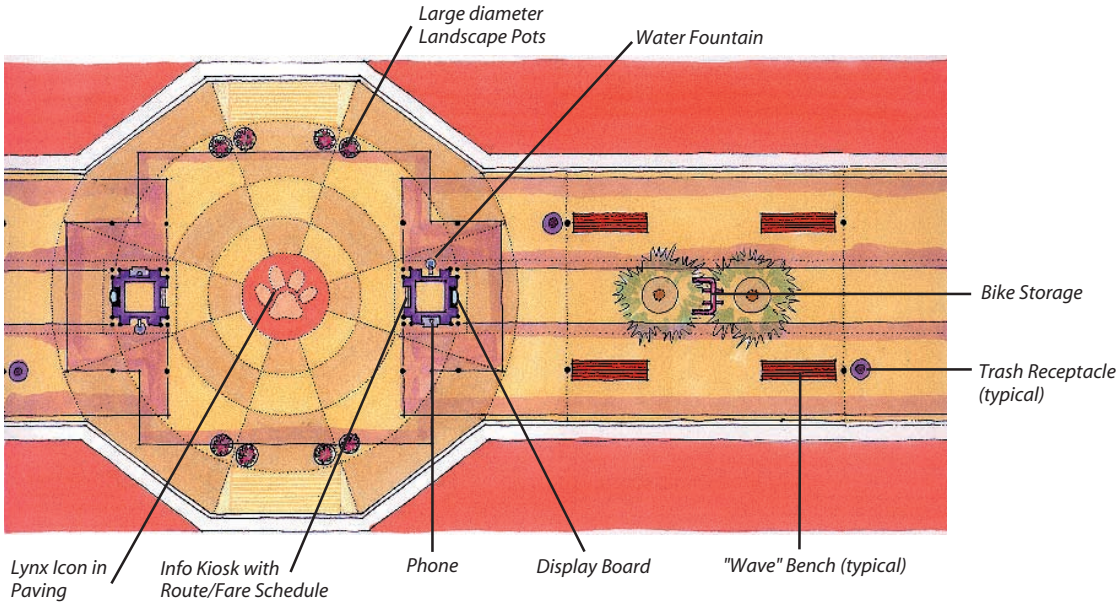
The location of the facility in urban areas can be located on islands within parking bays, or if applicable, facilities can be affixed to and integrated with building architecture.

Benches are acceptable in urban areas where they become part of the street furnishings vocabulary and where high pedestrian concentrations afford self policing against unwanted loitering.

The design of urban sheltered facilities should take a design lead from the established street furnishings vocabulary. Color of the structure can also compliment the existing street furnishings.

Facilities can take advantage of advertising opportunities by utilizing shelter canopies facades for displaying copy and graphics. Creative lighting solutions should be incorporated with advertising themes.

Typical Locations for Superstop Development



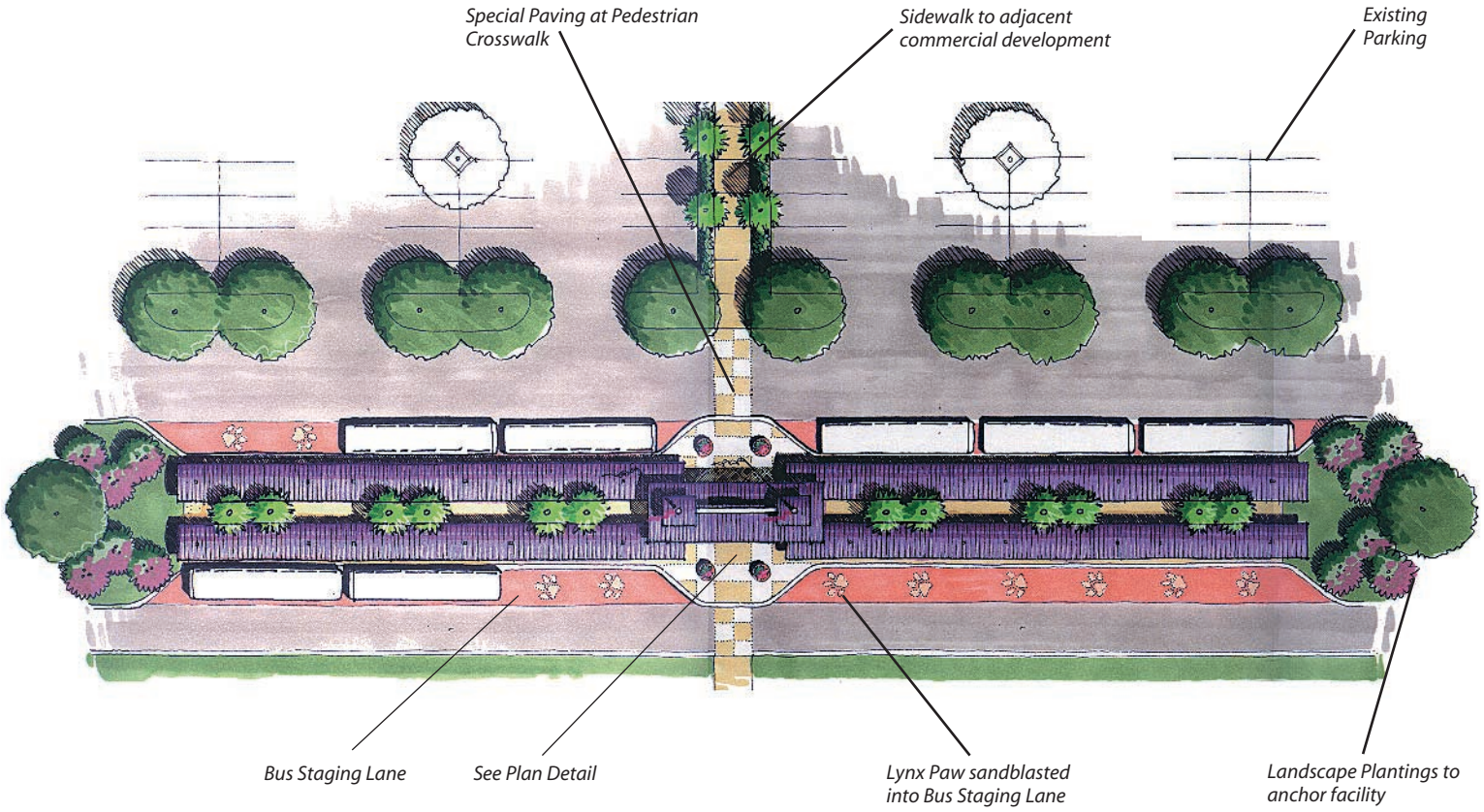
Prototypical Commercial Superstop Plan Detail

Commercial and Entertainment Areas

The location of the facilities in commercial and entertainment corridors should be located in a logical circulation corridor. Ease of transit vehicles ingress and egress of a priority in the location selection of a superstop.

The architecture of shelters and facilities should be as bold and graphic as possible since these two land uses are intense in concentrations of people during peak hours. The presentation of superstop architecture should complement the surrounding development. Advertising should strive to be public art as much as an information display board.

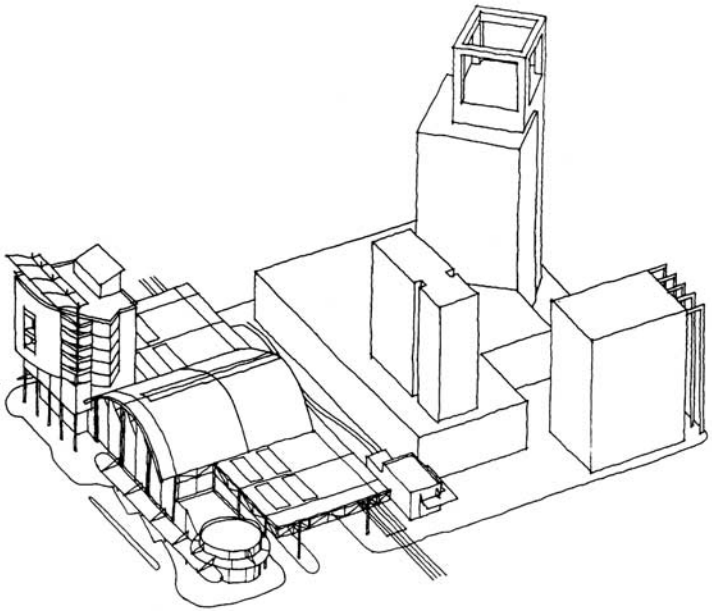
Superstop Passenger Waiting Area

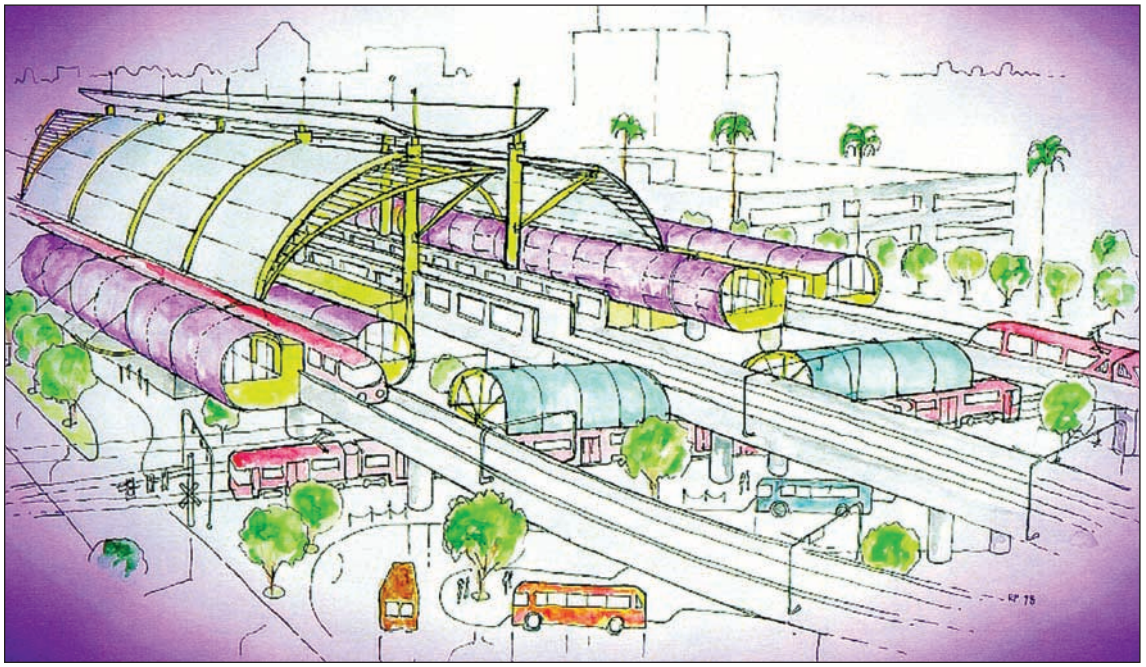


Prototypical Commercial Area Superstop

Definition: Transit/Intermodal Center

A base for the regional transit network of local circulator service, express routes, and other modes of transportation. These centers operate specifically as easy transfer points between transportation modes and transit. Transit/Intermodal centers focus on service in major activity centers which are themselves the focus of extensive local services.

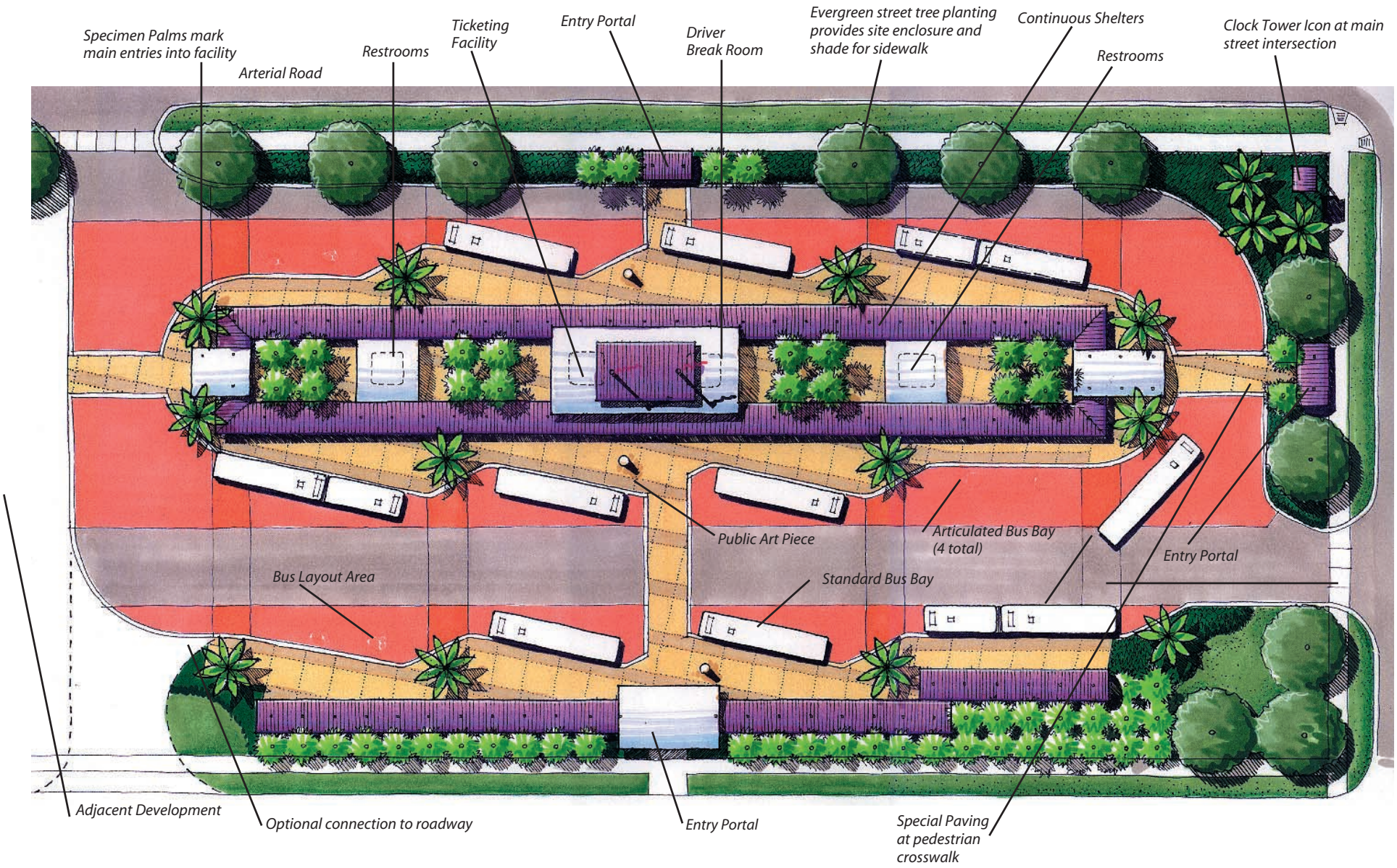




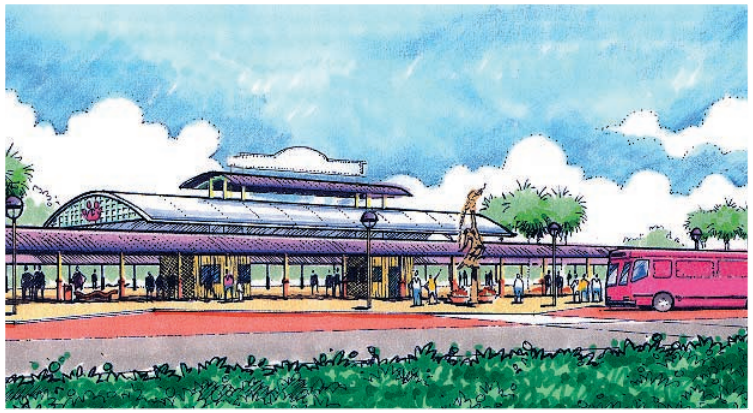
The transit/intermodal center architecture should be easily identifiable as LYNX. The transit/intermodal center design can be inspired by the image or theme of the surrounding suburban communities which it serves.

Art should be a primary element to give identity to the overall design of the terminal. This strong identifiable character will serve as orientation within the Central Florida system.

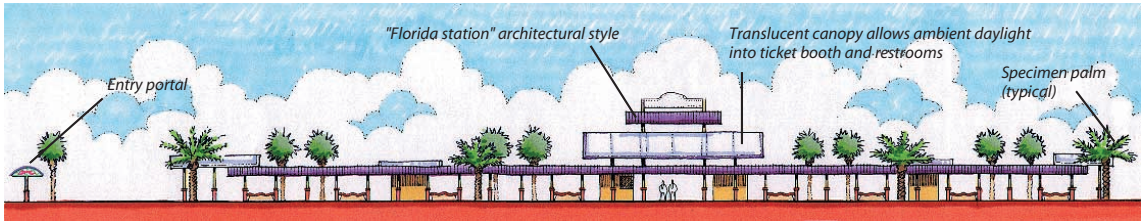
Hard and soft cover should be generous at the stations to offer respite from typical central Florida heat and rain. Tree cutouts and planting islands should can also define staging areas and break up expanses of paving. Neighborhood parks may also be associated or integral to the transit/intermodal center.



Prototypical Transit Center



Transit Center as Viewed from the Street



Common areas should be set aside for merchant cart set-up and vendor machines.

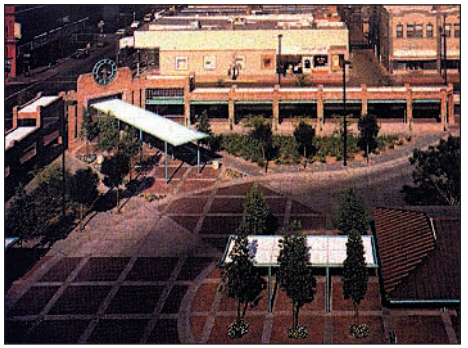
Lighting should provide a sense of security (overhead), access and information (pedestrian), and aesthetic (ground level).

Pedestrian access has the right-of-way over vehicles. Paving areas should clearly delineate pedestrian and vehicular zones with changes of materials and texture.

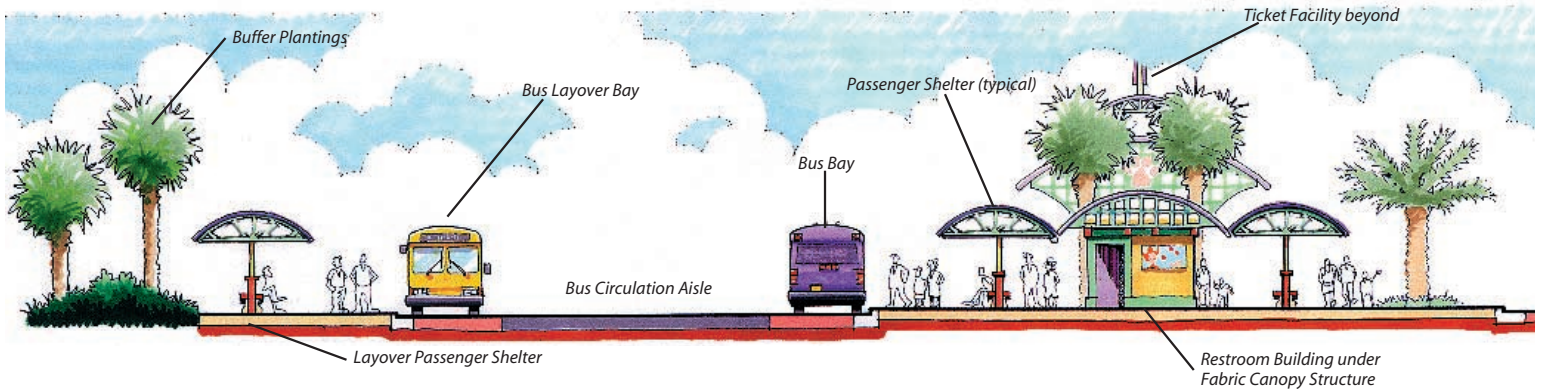
Patron parking can be provided within the existing development.

Walkways should be as direct as possible and suggest fluid flowing lines of access and circulation.

Bicycle storage should be located near entrances of station to avoid conflicts with pedestrian traffic.



Tuscon, AZ



Definition

Access point located in outlying suburban areas where heavily used traffic arteries converge and the normal flow of traffic from a commuter shed can be intercepted along the predominate path toward major employ-ment destinations. These facilities may be combined with transit center operations.

The Park and Ride transit center architecture should be easily identifiable as LYNX. The transit center design can be inspired by the image or theme of the surrounding suburban communities which it serves.

There are three categories of which Park and Ride Lots will be developed:

Residential

Facilities located in planned unit developments or social gathering areas (churches, libraries, meeting halls, parks, etc.) to collect neighborhood commuter trips; typically a smaller neighborhood scale facility accommodating 100-200 parking spaces.

Commercial

Facilities located in conjunction with shopping malls or other large developments

Major Corridor / Expressways

Facilities located along Interstate 4, expressways or the like (may be in combination with any of the above conditions).

Design Elements

Art should be a primary element to give identity to the overall design of the terminal. This strong identifiable character will serve as orientation within the central Florida system.

Hard and soft cover should be generous at the stations to offer respite from typical central Florida heat and rain. Tree cutouts and planting islands should also define staging areas and break up expanses of paving.

Common areas should be set aside for merchant cart set-up and vendor machines.

Lighting should provide a sense of security (overhead), access and informaiton (pedestrian), and aesthetic (ground level).

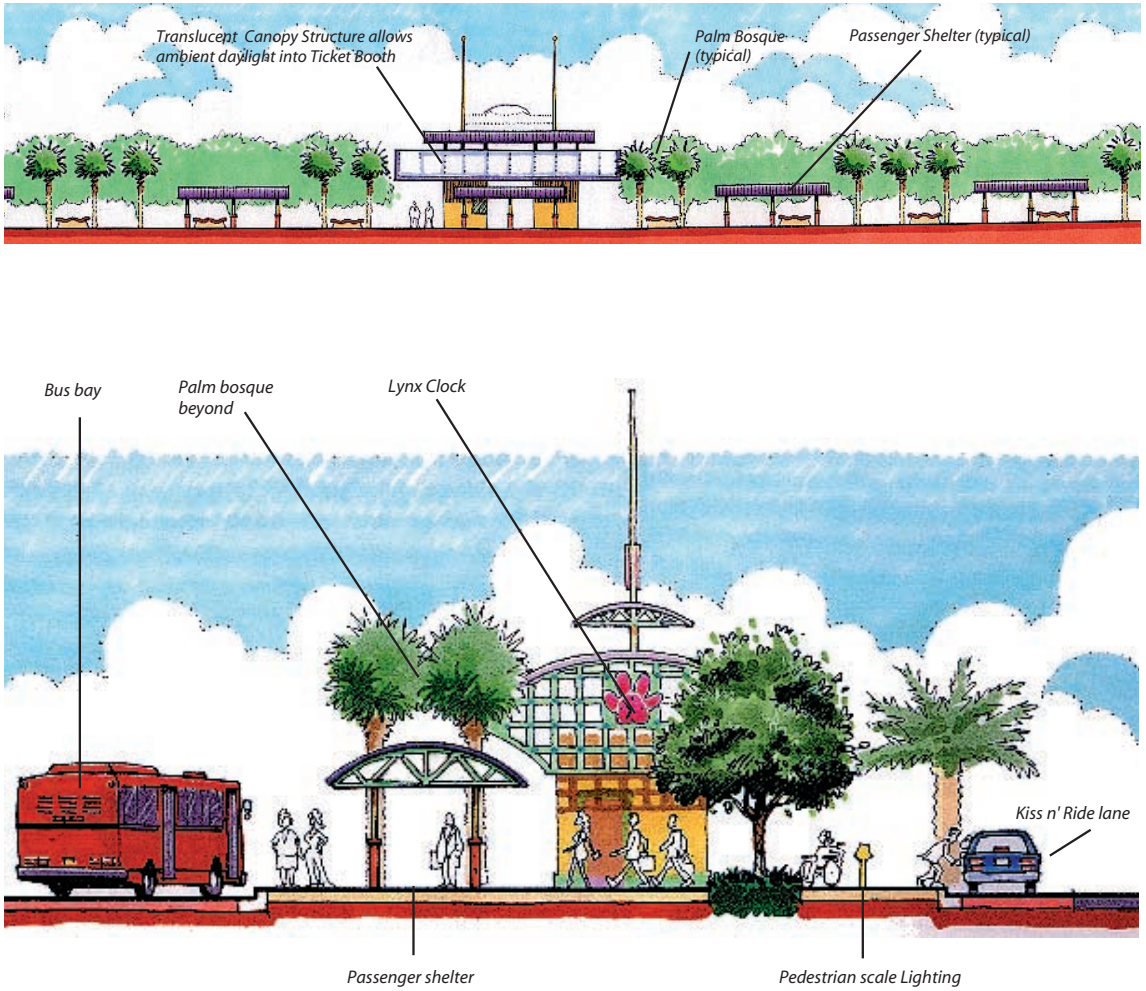
Pedestrian access has the right-of-way over vehicles. Paving areas should clearly delineate pedestrian and vehicular zones with changes of materials and texture.

Walkways should be as direct as possible and suggest fluid flowing lines of access and circulation.

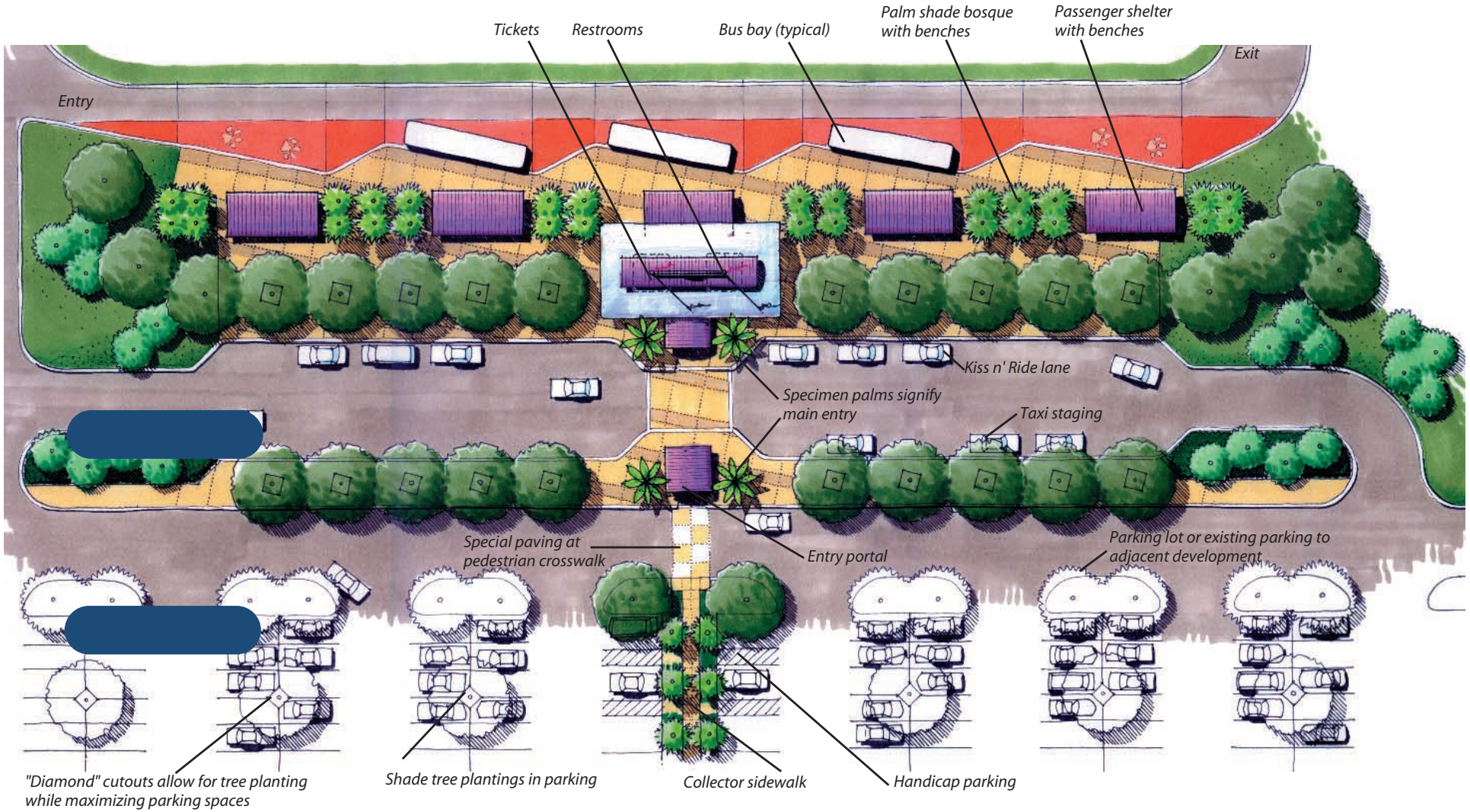
Patron parking should be incorporated into existing development. Separate parking areas for LYNX VanPlan and Car Pool participants should be located close to the main facility.

Accommodations for "Kiss 'n' Ride" should be located adjacent to the main facility. Minimize conflicts with pedestrian and bus circulation.

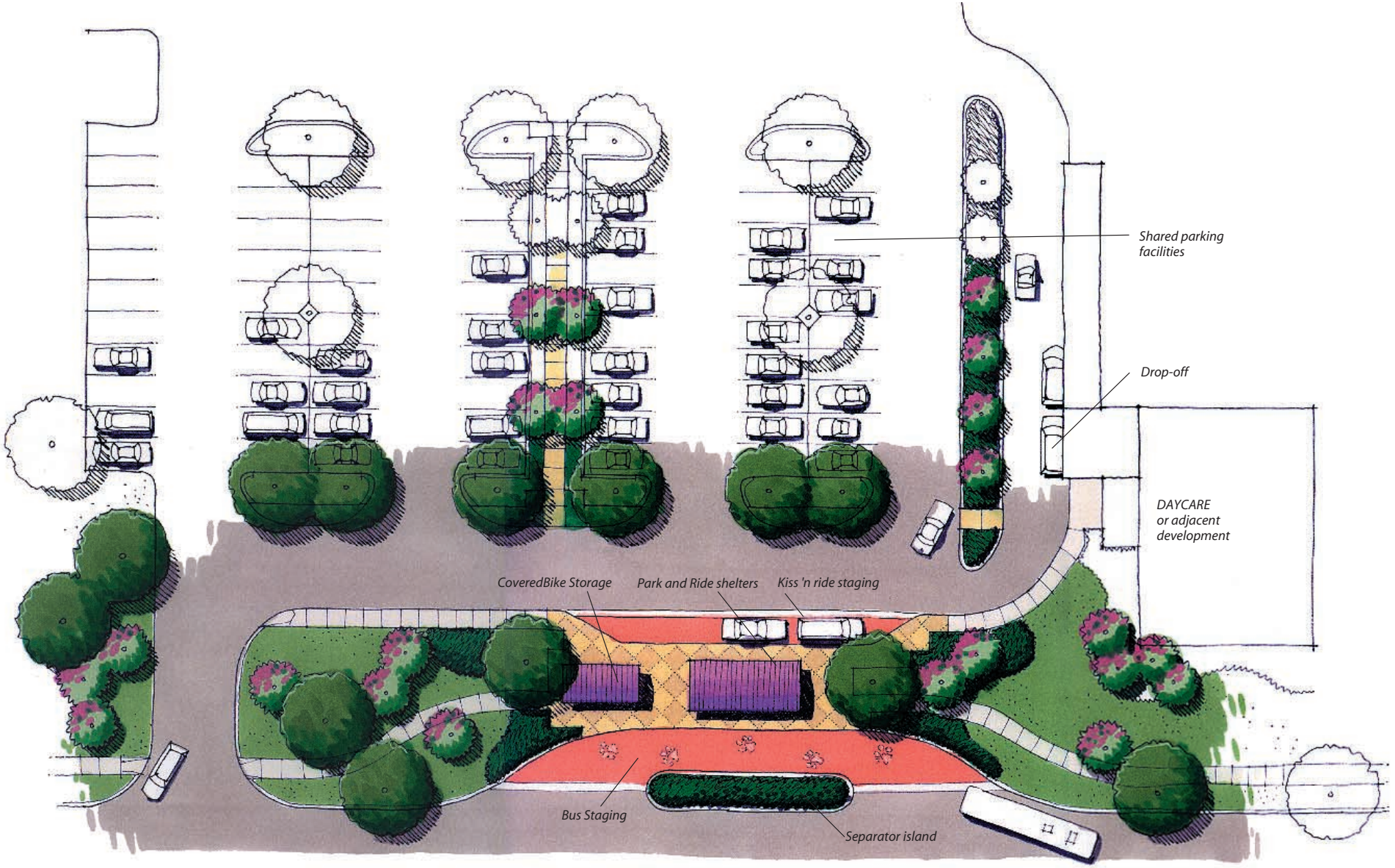
Bicycle storage should be located near entrances of station to avoid conflicts with pedestrian traffic.



Section through the Major Corridor Park and Ride Lot



Prototypical Commercial or Major Corridor Park and Ride Lot



Community Scale Park and RIde Lot

Definition: VanPlan & AutoMates

LYNX alternative mobility services offering specially designated parking spaces for the exclusive use of LYNX VanPlan and AutoMates patrons. The number of parking spaces varies with sponsorship and location. All locations and facilities to be approved by LYNX. This facility is not a regular transit stop and is not served by bus routes. See LYNX Contact Sheet for details.

Residential Areas

VanPlan and AutoMates facilities will not be located in residential areas; however, the designated driver(s) have possession of the VanPlan vehicle during off-work hours.

Commercial / Entertainment Areas

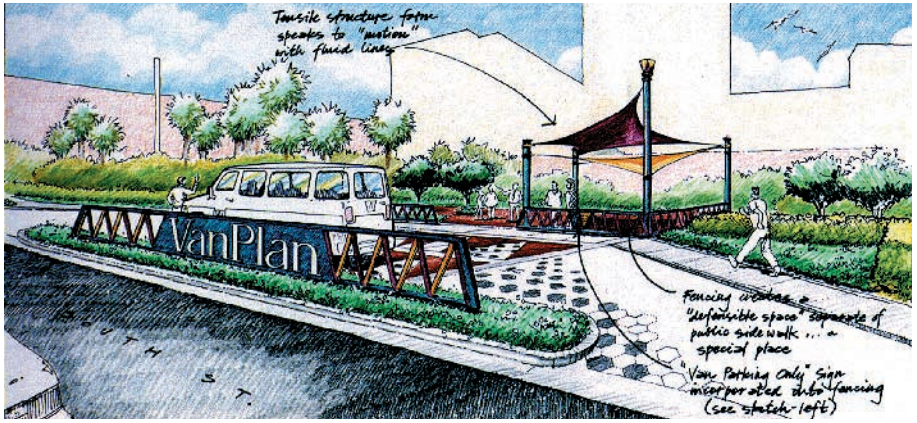
VanPlan and AutoMates facilities should be located on property serving the primary user or other participants' property. Facility design can reflect sponsor's building architecture or one that is compatible to surrounding architectural context.

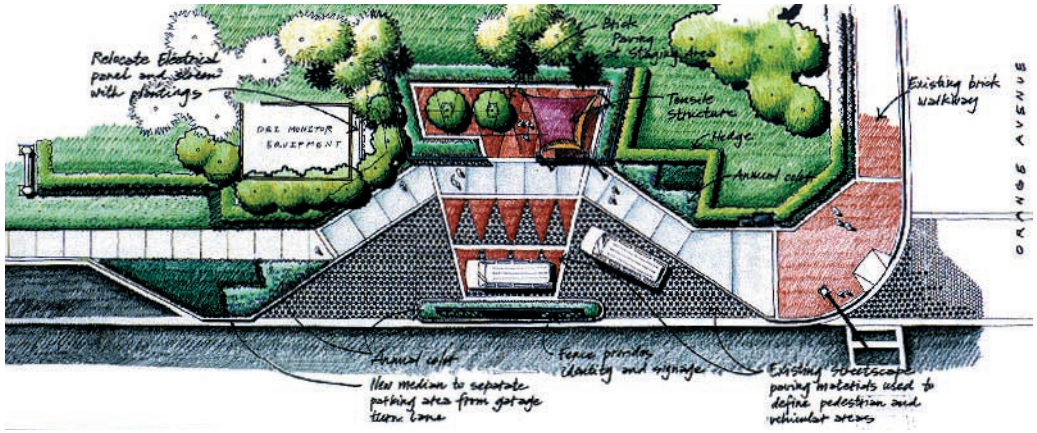
Urban Areas / Special Districts

VanPlan and AutoMates facilities may be located in several different locations within these two areas: on street parking spaces within immediate proximity of building entrance; premium parking space within a parking garage or within parking lots; special pull-off lanes of local streets. Materials selection should incorporate existing street furnishings vocabulary.

Sponsorship

Businesses, homeowners' associations or individuals may sponsor a VanPlan or AutoMates facilities and/or the addition of complimentary site furnishings (shelters, benches, leaning rails, etc.). See the advertising section and LYNX for more information.





Design Elements

Shelter is the primary amenity at these facilities as it affords shade and rain cover for riders who may be waiting upon their fellow driver-of-the-day. The form of the shelter should relate architecturally to the sponsor's building or theme. The standard LYNX passenger shelter should not be used without significant modifications so as not to confuse the VanPlan parking with a regular transit stop. Alternate designs shall be submitted to LYNX for their review and approval.

Fences or other vertical enclosures are encouraged to provide a psychological barrier between the public and semi-private spaces.

Benches and other seating options are not encouraged in open public areas to discourage loitering by non-riders.

Paving materials in parking areas should mark a clear delineation between the VanPlan parking and pedestrian areas.

Lighting is encouraged for two reasons: safety of those patrons who may use the facilities off-hours and recognition of the VanPlan to passersby during the off-hours when the spaces are vacant.

Regulatory signage should be clearly visible noting "VanPlan Parking Only". Signs should reflect the overall theme and character of the facility theme.

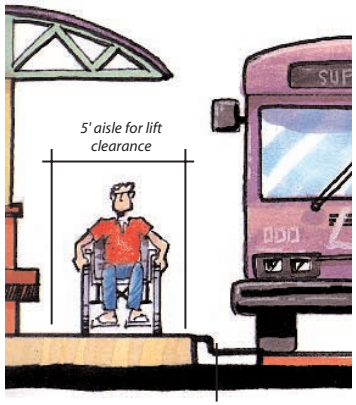
Landscape plantings are encouraged since the facilities will be located on publicly or privately maintained properties. Landscape materials should reinforce the forms and colors of the VanPlan facility.

notes

What programs, themes, trends and technologies is LYNX responding to?

In an effort to be accessible and convenient to as many people as possible, all elements associated with a LYNX mobility station shall respond to the requirements within the following design criteria.

Each of the following programs or interests has an impact on how mobility stations are designed and implemented.



Compliance with Americans with Disabilities Act (ADA)

All facilities implemented by LYNX shall be accessible by physically challenged persons. All facilities shall neet the design intentions of the ADA Technical Assistance Manuals. This requirement pertains not only within the actual structures but also includes efforts to provide connections to adjacent developments (e.g., sidewalk, curbs, etc.) This effort will require coordination with local governments, developers and adjacent property owners to acheive success. The areas of LYNX responsibility include:

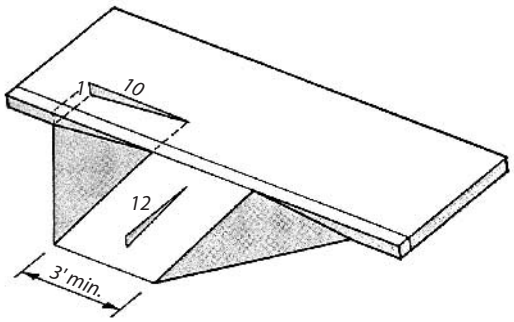
1. All LYNX transit facilities shall allow access to persons with ambulatory disabilities and should accommodate their motor devices (wheelchairs, crutches, walkers, etc.) . Access shall be integrated into the design for use by all patrons, thus promoting a non-secondary citizen philosophy.
2. LYNX provides wheelchair “lift” vehicles and other alternate mobility services (van shuttles, etc.) to accommodate persons with disabilities.
3. LYNX facilities must insure that the distribution of all printed material and transmission of electronic data (e.g., brochures and computer bulletins) is accessible to both ambulatory, hearing and sight impaired riders.

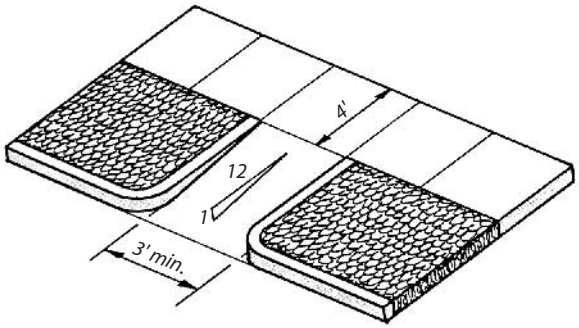
LYNX loading and unloading areas should respond to the following design parameters:

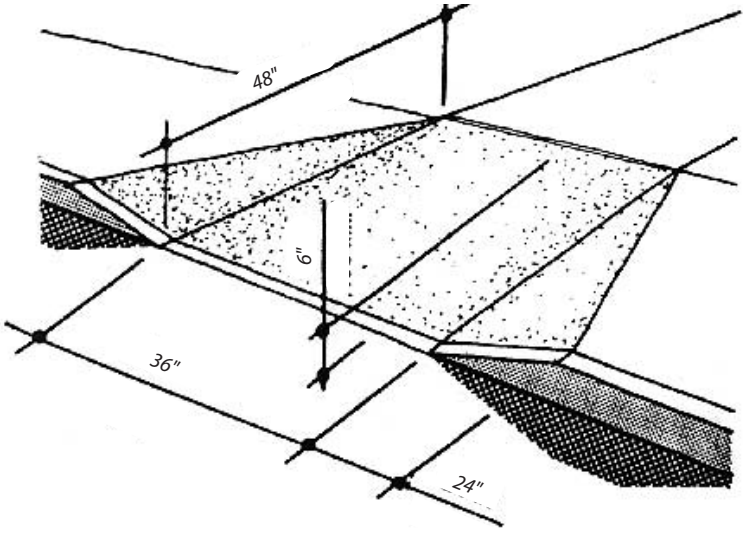
1 A low crowned street that should not cause the bus or lift to tilt

2 A maximum 8" curb height

3 Obstructions such as sight furnishings, plantings, overhead wires, and structures should be eliminated because they can prevent the full deployment of the lift.







The CPTED premise:

"The proper design and effective use of the built environment can produce behavioral effects that will lead to a reduction in the incidence and fear of crime, thereby improving the quality of life."

Timothy D. Crowe

LYNX facilities, from the simple paving pads of a local transit stop to the plazas and shelters of a transit center, should be safe non-threatening spaces. By using CPTED design principles, the facilities can discourage negative behaviors by creating a perception of risk in the offenders. The principles of natural access control, natural surveillance and territorial reinforcement are natural strategies that exploit the opportunities of the given environment and are capable of creating psychological barriers necessary to deter crime. The term natural refers to deriving results as a by-product of the normal and routine use of the environment.

Natural Access Control

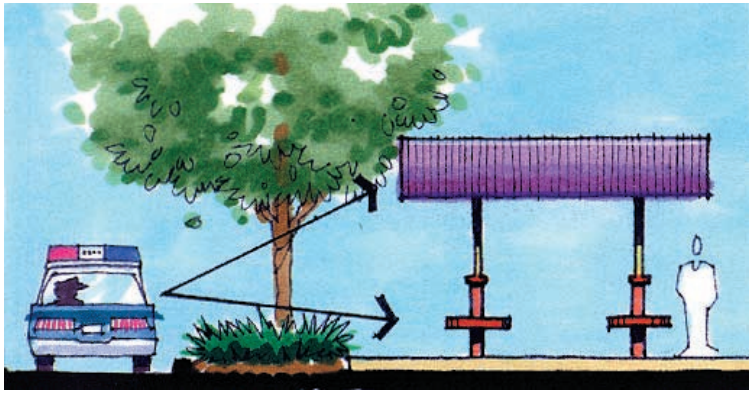
"The primary thrust of an access control strategy is to deny (or limit) access to a crime target."

Natural Surveillance

"The primary thrust of surveillance strategy is to facilitate observation."

Territorial Reinforcement

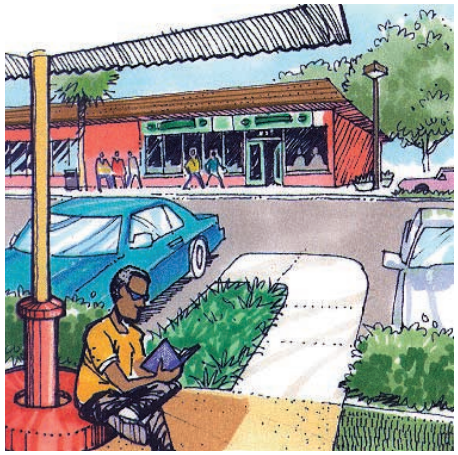
"The primary thrust of territorial reinforcement is to create perceivable boundaries."



Shelters maintain an open visual window

Strategy Implementation

- The designated use for the space is to provide a waiting area for patrons of LYNX mobility services.
- Signs should clearly denote LYNX mobility services as the designated use.
- The space and transition zones should be clearly defined by means of paving materials, finishes, structures, site furnishings or landscape plantings. This area can be further defined by lighting and signs.
- Transitional zones mark the area between public and LYNX designated areas.
- A transitional area is that created by a "picket fence" placement of site furnishings. The arrangement implies a distinction between the public area (sidewalk) and the LYNX station.
- Psychological as well as physical barriers should be used to encourage or discourage behavior.
- The physical design should support the definition of accepted behaviors and help define personal space.
- Personal spaces can be delineated in site design in a number of ways: paving banding or scoring, location and configuration of seating and site furnishings, overhead canopy and location and arrangement of canopy supports.



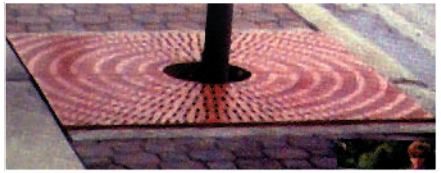
Open shelter design facilitates natural surveillance

Design Applications

- Locate gathering areas in high visibility areas from both within and (if possible), outside the facility
- Overcome distance and isolation by providing clear unobstructed sight lines for pedestrian and vehicular approaches and other staging areas
- Design the use of spaces to provide natural barriers to conflicting activities
- Provide scheduling and programming of space to allow for effective use and appropriate “critical intensity” by patrons and LYNX staff
- Design of seating and leaning rails to discourage sleeping or reclining while providing patrons the opportunity to rest
- Design of enlcosures, seat walls, benches, etcetera, to provide unobstructed views within a vertical 2.5' to 7' visual area
- Design of lighting to acheive illumination levels of 1.5 –2.0 footcandles average
- Location and method of attachment of design elements to deter vandalism
- Selection of vandal resistant materials and finishes
- Immediate removal of vandalism with routine maintenance program (vandalism promotes vandalism).

As the use of mass transit benefits the environment by reducing air pollution by reducing the number of vehicles on our roads; so too, can the environment benefit from the use of "green" products to keep re-usuable resources out of our landfills. The natural motifs of painted LYNX buses help raise awareness of our unique native environment. There are many examples and possibilities for the design of transit facilities which can illustrate the commitment LYNX has in its stewardship of the land.

LYNX encourages the use of recycled materials within the mobility services it provides. Recycled products envisioned range from printed brochures on recycled paper to site furniture made with recycled plastics. Benches made from plastics can be molded into LYNX-Like designs which would be cost prohibitive in wood or metal. Also, trash receptacles and parking bumpers can be cast from plastics. Lighting standards can incorporate reusable plastics and glass in their shafts, globes, and electrical boxes. Environmental art located at mobility stations and centers can influence the eco-conscious of the riding and non-riding public.



LFI

solar lighting

Colorful, graphic & fun!...The LYNX bus

Transit advertising can be looked at as an entrepreneur's opportunity to use an everyday element of necessity and turn it into a drive-by enticement; or, transit advertising can appear to be an unorganized afterthought used to generate revenue. Appropriately, most existing transit advertising is geared towards the non-rider in the automobile. LYNX understands what makes a good advertisement and how to present it in a fun bold appearance.

Let us examine the LYNX bus: buses are transformed into attractive, graphic, mobile advertising pieces that reach far more people than ordinary static forms like billboards or benches. The buses are seen not only as public art and amusement, but they provide memorable images of a merchant's wares in a bold graphic form.

With that concept in mind, LYNX facility advertising opportunities should assume the same scale and bold, clean appearance of the painted buses. Of course, all advertising should respond to local sign ordinances. LYNX facilities with advertising have the potential to become landmarks and reference points within a community. The land use locations of the facilities will dictate the prominence to which advertising will rise. These are addressed in descending order of impact:

Entertainment Areas

Entertainment areas are natural for the bold graphics and innovative forms of the facilities, amenities and advertising. The architectural style of the entertainment area buildings offers a veritable carte-blanche design license. Shelters should accommodate options for repeat use advertising mediums such as replaceable image boards, posters or sheet vinyl appliqués. Transit shelters may be sponsored by merchants, thus the entire stop becomes an advertisement. Flexible lighting schemes should be an integral component of the advertising medium.

Commercial Areas

Commercial areas are also natural candidates for LYNX-Like graphics and forms. The notable difference from the entertainment areas is the lack of superfluous ornamentation of the structures. Advertising in commercial areas should serve as public art as much as a it does a sales tool. Merchants or associations may advertise on shelters to the degree that the entire shelter becomes an advertisement.

Urban Areas / Special Districts

The urban areas and special districts should first focus on the presentation of the LYNX mobility services, then the emphasis on advertising. The advertising style should conform to the existing character or idiomatic expression of the area. While the scale of the advertising may be reduced, the clean, LYNX-Like expression should be maintained, however subtle.

Residential Areas

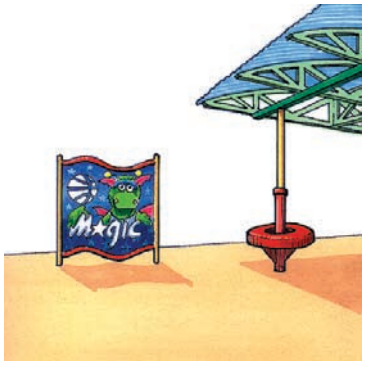
Facilities within residential areas should not receive advertising in an effort to preserve the non-commercial character of the neighborhoods.

Sponsorship

Sponsorship is a form of advertising provided by LYNX to not-for-profit associations, institutions or individuals. Other businesses or corporations may sponsor the shelters and/or site furnishings of mobility stations without the need for traditional advertising copy. Placards noting the sponsor's name could be placed on the element provided. Trip planning and information partnerships with local business and organizations team up to promote destinations, orient the traveler and provide community events schedules.

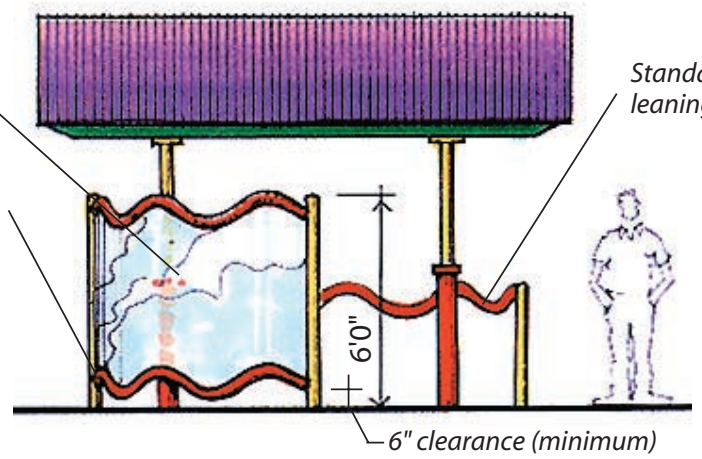
Shelters as Advertising

Adbox examples



"The Surge"
Freestanding Advertising Panel

"The Surge" Shelter Integrated Advertising Panel

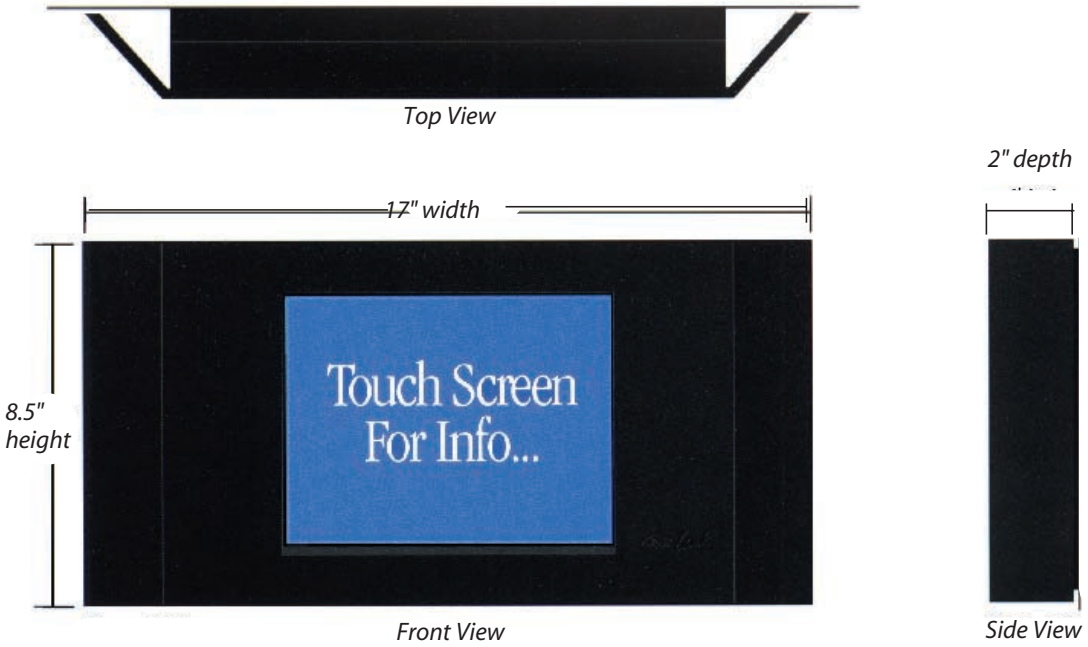


LYNX encourages the use of technology systems to achieve rider comfort and convenience from the primary local stops to the park and ride centers.

Low technology systems such as audible advanced signaling devices could be used to inform waiting passengers of arriving buses. Transmitters located aboard buses would activate an audible warning system in the shelter to notify the riders of the time of arrival. Although this may not increase the timed efficiency of the routes, it does provide passengers with a feeling of being "connected" and reduces the inconvenience of the unknown.

In the superstops and transit centers, more advanced systems such as reader boards and touch screen computer bulletins would allow passengers to check on all schedules and fares as well as investigating other LYNX mobility services. Audible information systems, or talking signs, deliver verbal instead of written information through the use of hidden transmitters. Individual receivers will provide unrestricted information access to the blind and others. Systems such as this should also facilitate the design solutions for accommodating the needs of the physically challenged.

The King LINK touch screen information system



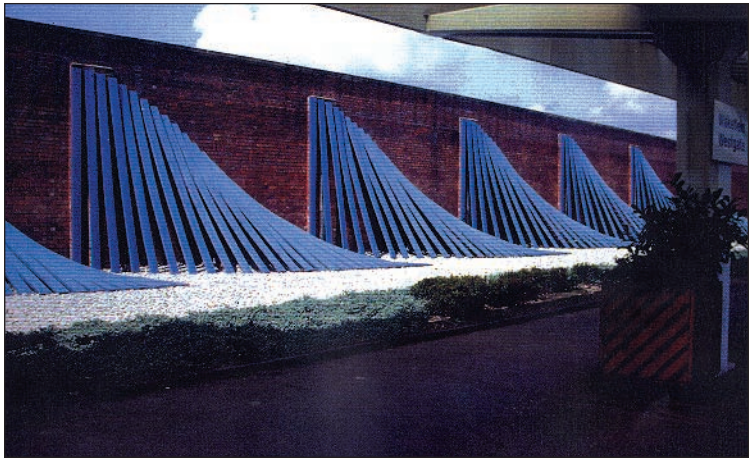
Public art, or the more accurate phrase "Art in Public Places," is a communication tool to reach a great majority of the general public. The wide area within the LYNX service area offers a great venue for the display of public art. It is important to not only examine the LYNX facilities system and its context within the region, but to also investigate the scope of public art being created in order to understand or realize the diversity of its possibilities. In the community context, art can become landmarks and a community focus for residents and visitors alike.

Understanding public art and the choices artists make in its creation is essential to allow artists the opportunity to continue their explorations of public art as a forum for ideas and communication. Divergent in its many potential applications, Art in Public Places can be characterized as pluralistic (having many images). Incorporating art into the LYNX facilities presents a broad spectrum of opportunities limited only by the choices and decisions made about what the nature of the proposed artwork should be, the availability of funds to create and install it, and its public presence.

Seattle, WA

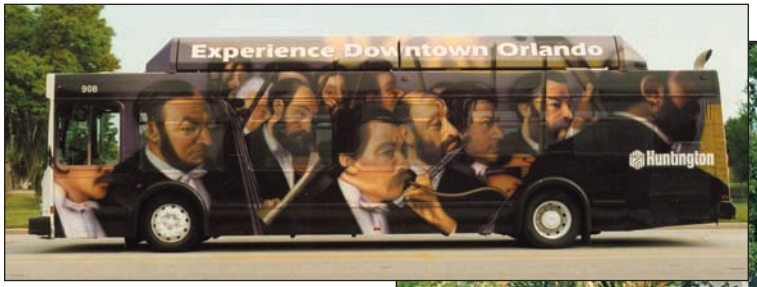
The sense of appropriateness, the "fit" between artwork and site, is not the sole responsibility of the artist. Prior to commissioning any work of art, a series of choices must be made about the nature of the proposed work and its public presence. The decisions are the responsibility of an organized group which acts as an art commissioning agency for LYNX and as representatives of the general public.

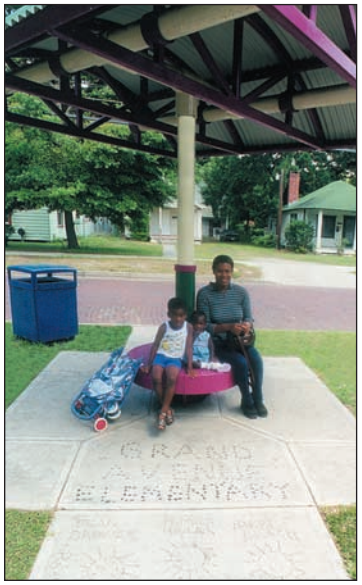
Winter Park, FL



Wakefield, England

So that both the artist, the site designer and the commissioning agency become more aware of the different elements involved in effective arts planning, it is useful to examine public art by some basic criteria. Each of the following criteria touches upon the fundamental issues facing both the artist working in public, the designer of the public art setting, and the agency acting on behalf of the public:





1. The Relationship of an Artwork to its Site

An artist can intentionally incorporate unique aspects of a site into the work, or he or she may envision the art as dramatically distinct from the context in which it will be placed. While the range of possible artistic intentions toward a site exists along a continuum ranging from no relationship to an inseparable one, they could be divided by intention into three groups: 1) Artworks which are conceived of as independent or not related to their site: 2) artworks designed for a particular site whose artistic intent could be transposed to other sites, under similar conditions; and 3) artworks whose artistic intent is inseparable from the particulars of a unique site.

2. The Relationship of the Artwork to its Audience

When art is placed before a public audience, it is a vehicle of communication from artist to audience. The intent or manner which the artwork communicates can be generally categorized as either: aesthetic (visual resolutions of aesthetic issues and concepts), didactic (meant to instruct or enlighten), functional (designed to fulfill a useful or pragmatic purpose), or symbolic (attributing meaning or significance through the use of symbols or symbolic associations).

3. The Expressive Vocabulary of the Work

Because visual art's form is immediately apprehensible and its material familiar, it has an expressive language uniquely accessible to a broad audience. Public art employs a visual language; its form may explore radically new ideas, but the familiarity of its materials provides viewers with an entry point to the artist's intentions. There is an implicit social function for public art to make a "statement" to its audience. Each artist will create this "statement" relationship in a unique way, but all will initially make a fundamental choice about the expressive nature of the work by selecting either an abstract or representational form.

Characteristics of Art Integration into Public Transit Facilities

A review of selected artworks from several "Art in Transit" projects which were very successful in various cities across the United States will begin to reveal and illustrate some of the possibilities and characteristics of art forms incorporated into transit systems. Art in these transit facilities is calculated to encourage more pleasurable public use of the transit system by serving to entertain, provide identity, create a "sense of place", and to inform. Successful public artwork is not simply the display of an artist's product in a public area; if it is really for the public, it should stand in some relation to its viewers.

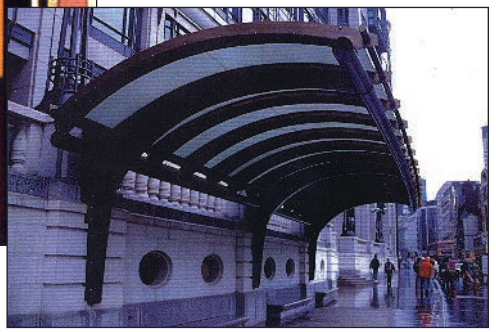
In preliminary analysis, it appears that there are several areas where art could be incorporated into proposed LYNX facilities. The first area is where artwork could serve as a unifying element providing the system with a sense of unity and identity. The second aspect includes all of the major facilities such as superstops, transit stations and park and ride lots where people waiting for mobility services could be actively involved with participatory art forms. The art elements in these areas could also serve as a means of identifying individual stations while expressing regionalism as a unifying whole.

Lastly, the art in public spaces component could also become fully integrated into the functional components such as the shelters, benches, leaning rails, lighting poles and other site furnishings. This option might provide a distinct advantage for incorporating art into the project if there are limited funds since these items are already budgeted. Obviously customizing these elements will cost more than standard components, but the cost difference may be significantly less than trying to add art elements as separate features.

Seattle, WA

Paris, France

Miami, FL



Bath, England

New York, NY

Thus, there are two approaches possible in the presentation and setting for public art: the object and the integration.

The approach most evident in Art in Public Spaces is that of the artist as a creator of beautiful objects sited in space to serve as focal points or counterpoints to architectural forms. When successful, the "object" approach presents a refined viewing experience akin to that achieved in a museum or gallery.

The "integration" approach allows the art to be incorporated into architectural structures of the transit facility where people have the most opportunity to interact and contemplate the message or intent of the artwork. "Utilitarian Art" makes use of the functionalism of everyday objects (benches, tree grates, manhole covers, etc.) to add new layers of meaning and awareness to these often overlooked items.

An alternative method available for sponsorship or long term advertising is the use of the entire mobility station as an artwork. The form, color and expression of the station becomes not only artwork, but a graphic icon and gateway into the LYNX system and sponsorship and merchant advertising.

Public participation workshops may allow communities to have a direct say in the artistic expression associated with a mobility station. The public may even be able to create the art itself (through murals or paintings). This process allows a community to feel a sense of pride and "ownership" by being involved in the creation or selection of public art. Groups or agencies who wish to sponsor art in the mobility stations should contact LYNX for details.

Artwork incorporated into the LYNX system should serve the public in unique yet significant ways making the transit experience enjoyable and memorable while providing identity and unity for the project overall. Through a basic knowledge or understanding of the diversity and range of artworks which could be created and through a developed understanding of the context in which it is perceived or how it is presented to its audience, a set of "Art in Public Places" guidelines could be established which explores and/or proposes potential locations for artworks within the LYNX system.

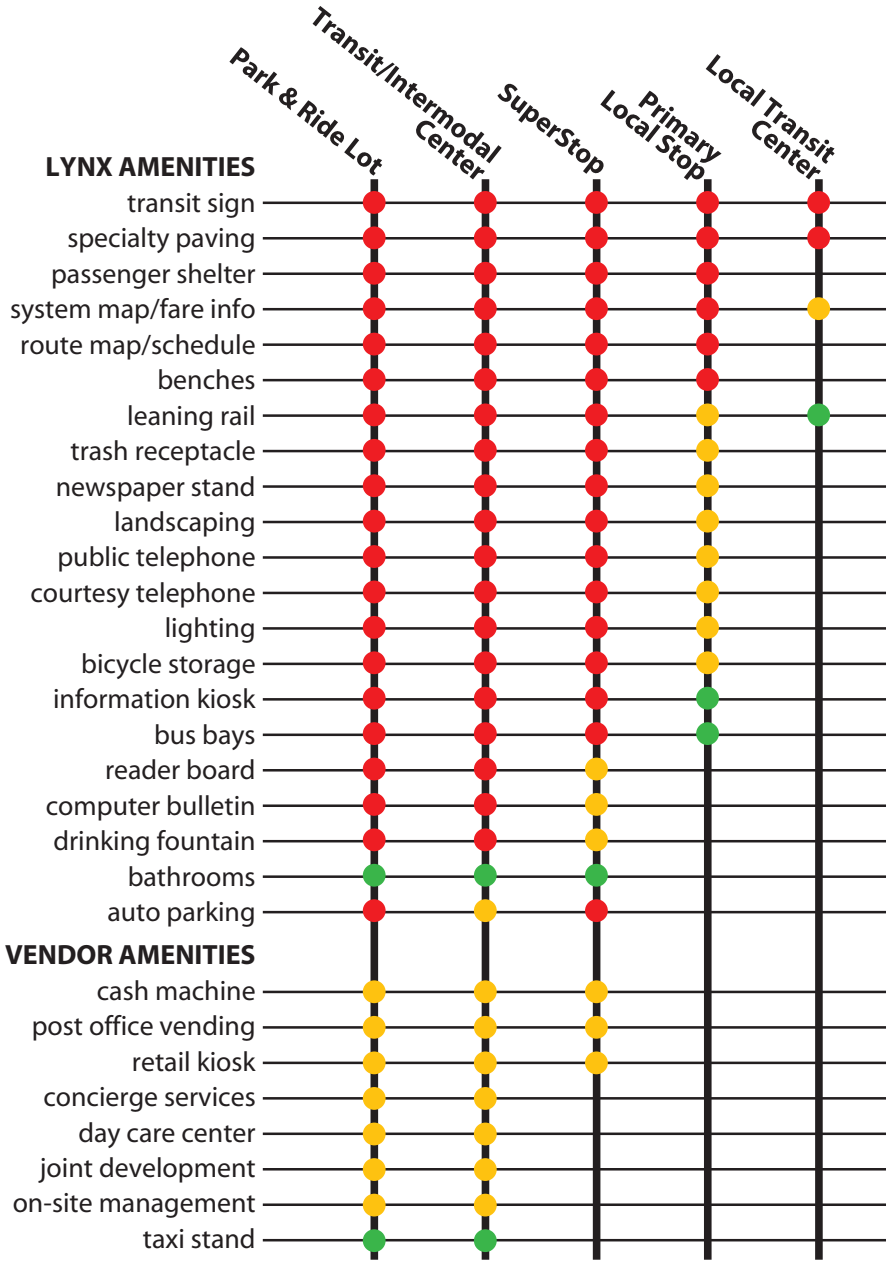
Orlando, FL

notes

What goes into each stop and what should they look like?

This section explains in detail the design criteria, quality and quantity of the materials for each of the passenger amenities and site furnishings associated with LYNX mobility stations.

amenity matrix



All site designs and site furnishings shall be submitted to LYNX for approval.

A high visual impact sign to be located within 30 feet of an overhead light source. The upper sign post shall be square in cross section and the overall post should step down in scale as it increases in height. Route numbers shall be clearly posted on separate signboard for ease of revisions. Standard circular LYNX paw signboard and colors shall be incorporated into overall design. The LYNX customer service phone number should be included in a visible location on the back of the signboard.

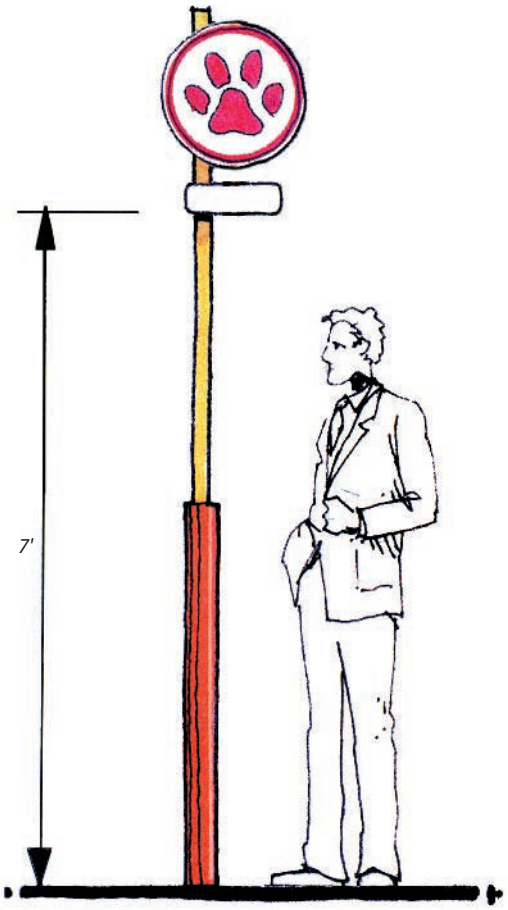
Design Criteria:

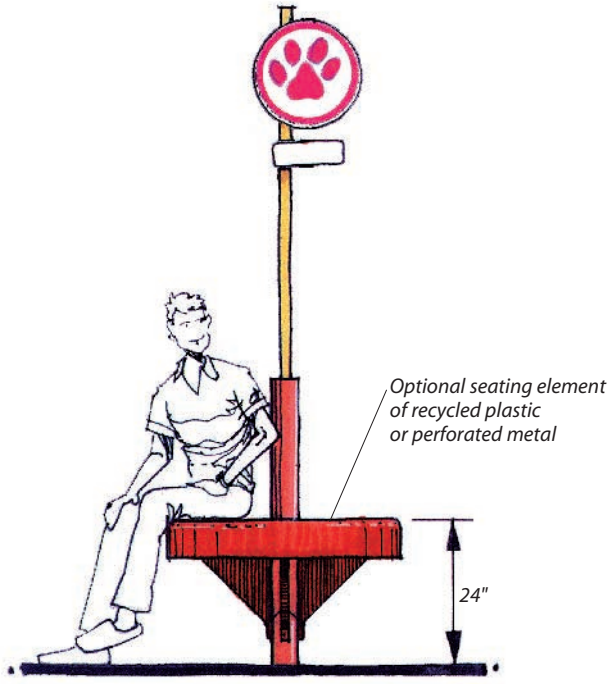
1 Signpost should conform to ADA clearance requirements of height, visiblity, etcetera.

2 Sign board should be at least 7'0" above ground or nearest standing or reachable platform.

3 Signpost colors should be LYNX approved.

4 Seating may be incorporated into signpost.





A distinctive paved area separate of public sidewalks that provide for a well drained, sure footing for riders while waiting for the transit services. Generally, this waiting area should be accessible by a paved sidewalk with curb cuts to intersections. Minimum pavement sizes for Local Transit Stops should be 8' wide by 5' deep overall. At shelters, paving should accommodate the shelter overhang and appropriate circulation area. A 5' wide loading zone adjacent to the curb is required at shelters to accommodate front and rear bus exiting.

Design Criteria:

1 Paving texture should provide high coefficient of friction.

2 Paved surface should be located as far back from roadway as possible within R.O.W. or easement to avoid road grit and other flying debris. Paved area to be located on the outside of the existing pedestrian sidewalk.

3 Paving should have a visually interesting pattern, i.e., incorporation of scored or imprinted graphics in concrete or pattern mosaic in concrete pavers. Patterns should ideally respond to the "personal space" criteria (15 square feet per person).

4 Concrete pavers are acceptable providing there is sufficient edge constraint, i.e., concrete banding or reinforced metal edging per manufacturer's recommendations.

5 Paving should allow for 3' 0" minimum circulation clearance around columns, posts, and site furnishings.

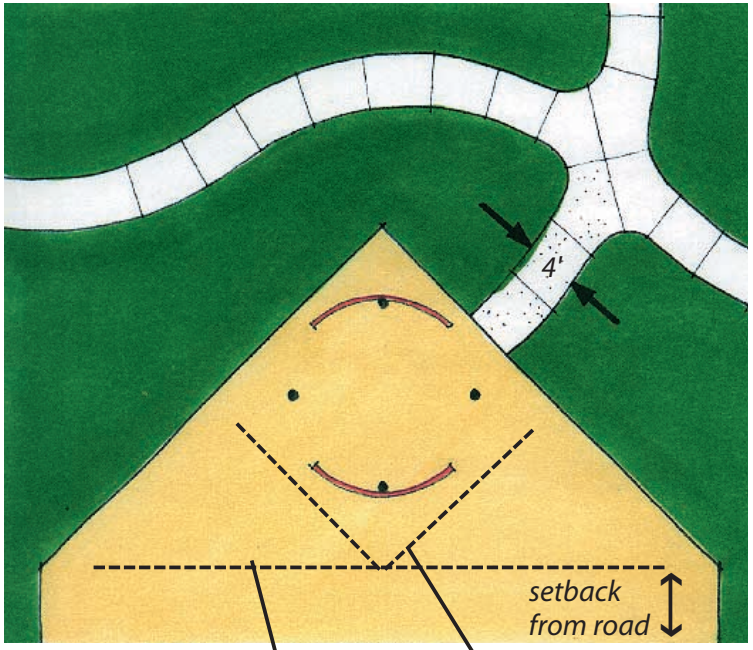
LYNX loading and unloading areas should respond to the following design parameters:

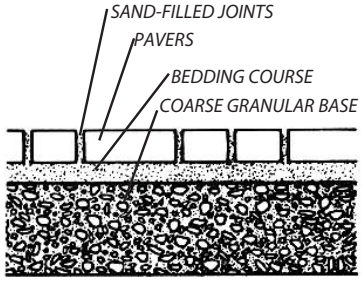
1 A low crowned street that should not cause the bus or lift to tilt

2 A maximum 8" curb height

3 Obstructions such as site furnishings, plantings, overhead wires, and structures should be eliminated because they can prevent the full deployment of the lift.

Paving patterns can be used to: define personal space, pedestrian versus automotive circulation, and offer visual relief over large expanses of hardscape





Benches should discourage opportunities for sleeping or reclining. Benches should be provided at those Primary Local Transit Stops where queuing times exceed 20 minutes. Bench materials should incorporate "green" technologies and products, discourage vandalism and be low maintenance. In high intensity commercial or entertainment locations, benches may incorporate advertising or sponsorship.

Design Criteria:

1 Visual impact of bench should suggest motion with sweeping, fluid, curved or angular lines in a dynamic composition.

2 Seating should suggest sitting patterns and number of participants.

3 Seating should incorporate a platform height of 18" to 24".

4 Benches without backs allow double sided seating arrangements and are considered more flexible.

LYNX "Wave" Bench

benches

LFI

LFI

"wheel" seat made from recycled plastics or perforated metal

- A few well placed benches make the facility more inviting and more likely to be used since most people are very aware of their “personal space” when sitting near someone else.
- Since benches will be located in open unsupervised areas, materials should be selected for their vandal-resistant qualities or those which can be easily replaced.
- The natural look of wood is a familiar look and can be used in many established urban or special district areas. Wood should be used in an area not prone to vandalism.
- Wood types should be selected for their ultimate aged look since the crisp new hues will eventually fade even with the use of chemical preservatives.
- Tropical hardwoods typically used in exterior benches should be obtained from a certified environmentally responsible supplier; trees should be a commercially managed and harvested species and not a field collected product.
- Metal offers many form and color design possibilities in addition to being relatively easy to control graffiti vandalism.
- Metal benches should be specified to have a rust-inhibitor as part of the color coating process. Powdercoating is the superior metal finish available with respect to fade and chip resistance, good adhesion qualities, and on-site touch-up.
- Recycled product benches and site furnishings should be specified as using “Purified HDPE Lumber”. Two important aspects of HDPE are the sortation and use of only one type of plastic; and the purification of the raw material.
- Recycled products should have UV stabilizers and pigments to withstand the aging and detrimental effects upon the physical and color properties due to outdoor exposure.

A structure that allows riders to recline in a standing position as an alternative to traditional benches. The rail shall not encourage or provide opportunities for loitering or laying horizontally. Rail should be located away from vehicular circulation paths to provide a psychological safety barrier. Transparent panels located below rails could accommodate system maps and fare schedules, advertising and/or LYNX identity.

Design Criteria:

1 Design of rail should minimize protrusions or appendages that may snag, tear or catch clothing or skin.

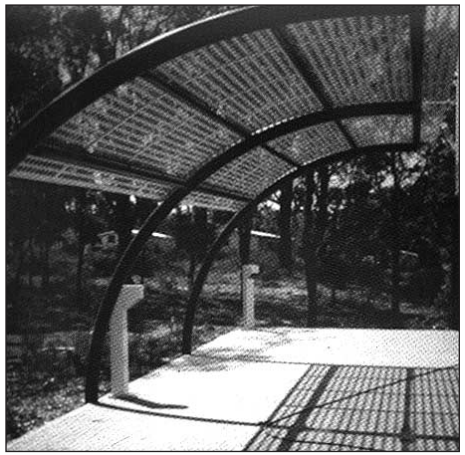
2 Design of rail should continue clean fluid lines of structure.

3 Leaning rail height should be 32" to 36" above finish grade.

Single Shelter

A structure which provides patrons with shelter from sun and rain. Optional side enclosures for shelter should allow for unobstructed views into and out of structures. Any enclosures should promote moderate cross ventilation to alleviate stagnant air and humidity and provide protection from blowing rain. Side enclosures should be designed to be added as rider volume and frequency dictate. Shelters should be designed to incorporate benches and/or leaning rails, as necessary, and may also include route maps and LYNX service literature, telephones, newspaper vending and trash receptacles. Alternative designs for structures can be submitted to LYNX for review.

The style of the architecture should be indicative of the land use; it should provide the rider with a means of orientation within the community. The intensity of the land use shall dictate the extent of the shelter's bold qualities. As the first image of the mobility system, the image should speak to the confidence and security of the system.



Staff, Inc.

The architecture of the transit shelters and facilities should reflect the LYNX concept of bold, graphic, easily identifiable icons as gateways to the mobility system.

Design Criteria:

1 Visual impact of shelter should suggest motion in a dynamic composition of sweeping, fluid, curved or angular lines.

2 Structures should be made of durable, vandal-resistant materials. Flexible materials (e.g., tensile structures) may be used in high visibility areas with a high degree of policing due to pedestrian concentrations.

3 Design of structures should provide for low maintenance cleaning for structure and paving.

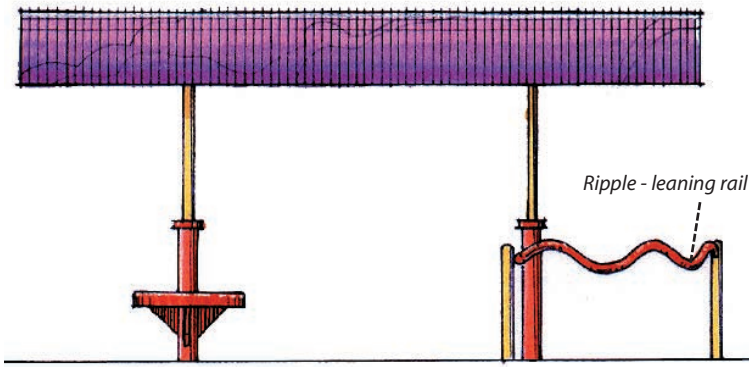
4 Design of structures should be flexible to allow for additional site furnishings as the need arises.

5 Color should be an integral component of the visual impact of the structure.

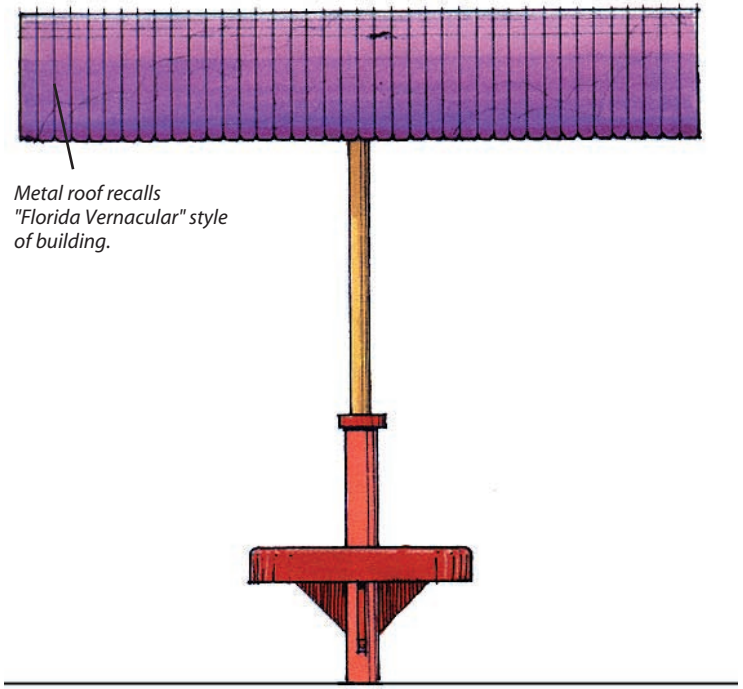
6 Lighting should serve the dual purposes of providing ambient lighting to enhance safety and illuminating advertising.

7 The design of the shelter should not create blind spots or hiding places.

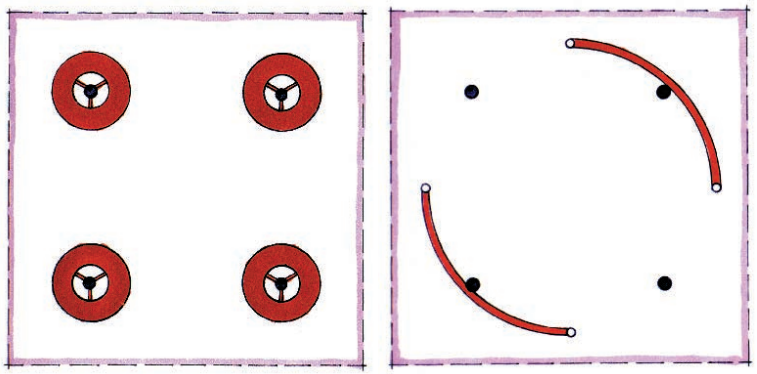
8 Siting of shelter should present the "face" toward oncoming traffic.



Double shelter



Single shelter



***Quad** shelters shown with optional seating arrangements*

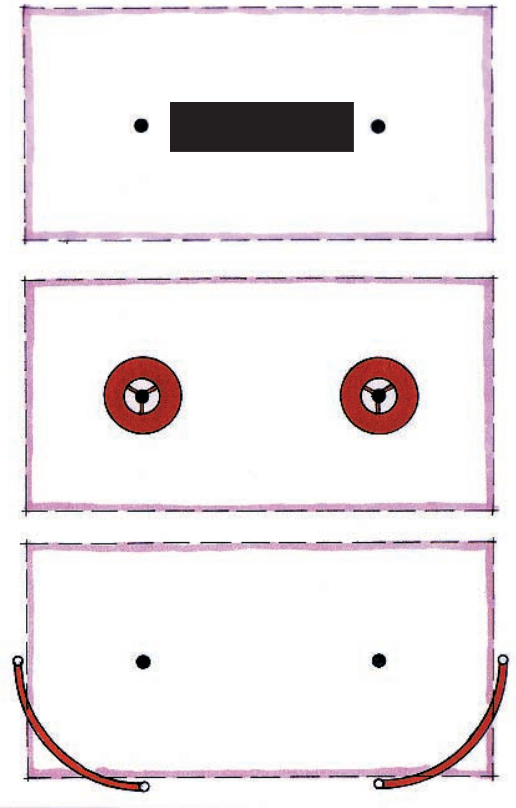
Alternate Seating Options:

Quad

Requires ample right-of-way in all land use types. Unit can be extended in a linear direction or in a "cluster effect."

Double

Narrow right-of-way and urban applications. Unit can be extended in linear fashion. Spacing of posts can increase with lengthening of girder truss.



***Double** shelter shown with optional seating arrangements*

Performance Criteria

1 Maximum passenger capacity under large shelters is 10 persons maximum passenger capacity under small shelters is 4 persons

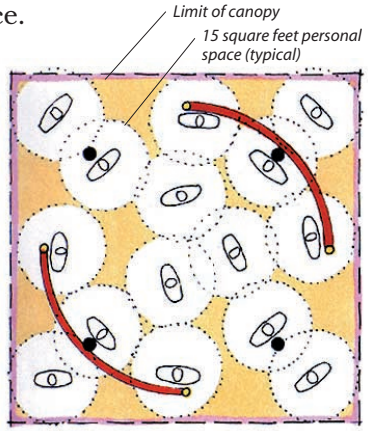
2 The ideal amount of covered space for each waiting passenger is 15 square feet (based on research by Projects for Public Spaces).

3 An additional 25% of square footage is added to each station waiting area to allow for movement of passengers into and out of station areas as well as passenger loading and unloading movement.

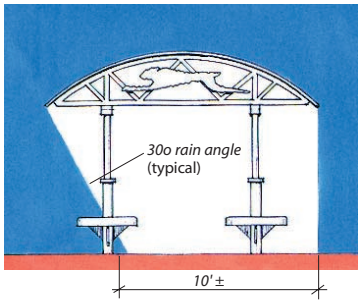
4 Rain angle is assumed to be 30° from vertical.

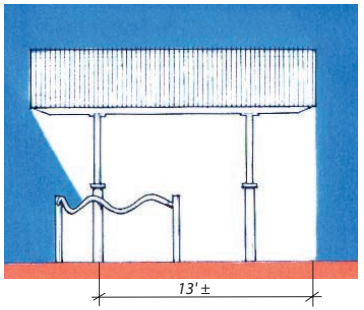
5 Access entry points shall not have less than 36" wide clearance.

6 Shelters should have unobstructed view of arriving vehicular traffic for standing or seated persons.



Personal Space Criteria





Design Response

1 A paved area four feet in width and twenty-four feet in length abuts the back of roadway curb to accommodate passengers exiting and loading on the bus from both front and rear doors of the bus.

2 The shelter and associated paving is located back away from roadway to provide respite from the road grit and exhaust. The public sidewalk runs between the roadway and shelter providing another psychological separation buffer. The paving between the road and shelter transitions down to keep paving to a minimum.

3 The large shelter covers twelve persons and includes leaning rails within the sheltered area.

4 The paving areas are patterned to allow for paving and landscape expansion as the need arises.

5 Shelters provide large generous overhangs to reduce the need for full vertical enclosures to block inclement weather. Enclosures which can trap debris and block sight lines into the structure are discouraged.

"Quad" Shelter

Easily read and understood graphic maps that clearly define the specific routes served by the transit stop in question. Overall maps that highlight activity centers may also be included. This fixed map should be located out of inclement weather and within easy visibility of riders. Provisions for the sight and hearing impaired should be included within overall design of maps and schedules. Brochures and other printed material should be obtained on buses or other transit services.

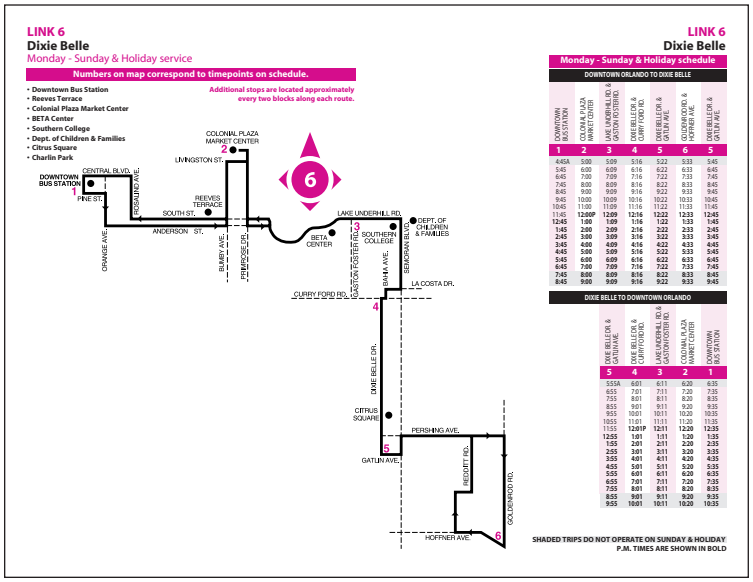
Design Criteria:

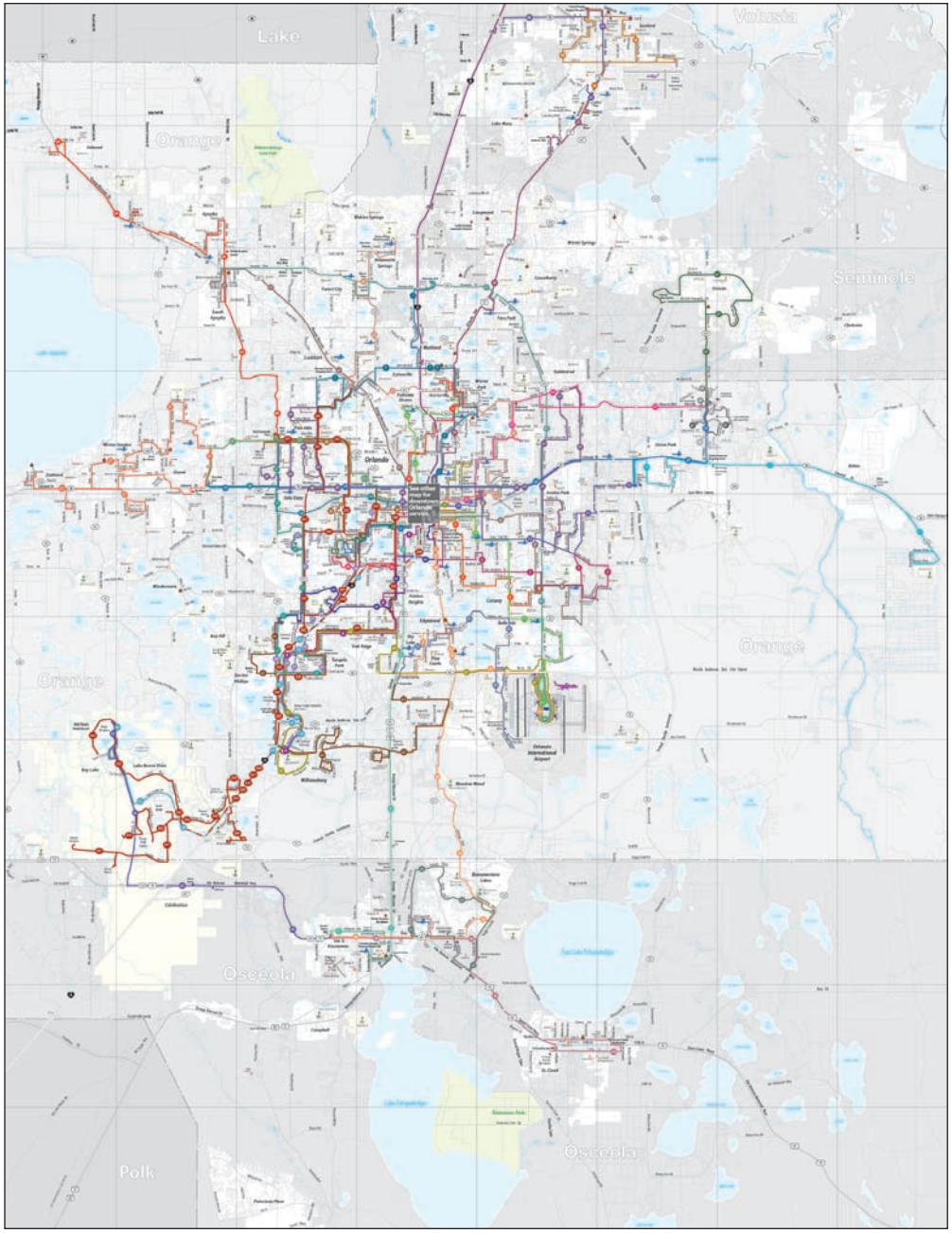
1 All map and fare schedules shall be LYNX approved at all levels of design.

2 Design format should be readable to an international audience.

3 Format should be interchangeable due to vandalism, age, or revision.

4 Design should be compatible with LYNX philosophy of bold colorful graphics.





A durable, vandal-resistant receptacle for trash is to be located adjacent to the major entry and exit points of the facility. At transit centers (where LYNX staff is present) receptacles should include an option for an integral cigarette ashtray. Separate ash urns of greater capacity should be provided at all other stops.

Design Criteria:

1 Trash receptacles should complement the overall design of the shelter or other furniture groupings.

2 Receptacle should have a liner which allows for ease of change-out.

3 Receptacle should deter climbing and sitting but be sturdy enough to withstand such activity.

4 Receptacle should have a narrow opening diameter of 12" or less to reduce the deposit of large articles.

5 Ash urns should allow for easy cleaning and/or change out of aggregate.

LFI

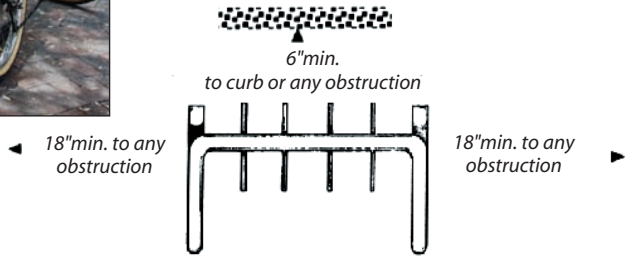
bicycle storage

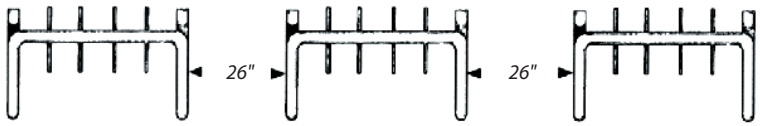
A site furnishing to provide lock-up security for transit patrons riding bicycles to the transit stop. The bike rack should be located on a paved surface contiguous with the shelter or adjacent to the convenience building or station. LYNX standard bicycle rack shall be the CORA Expo 'W' Series 2704 or equivalent and shall be sized to accommodate at least four bikes. Alternate bicycle racks shall be submitted for LYNX approval. Custom colors are encouraged and shall be approved by LYNX.

CORA

Design Criteria:

1. Bicycle storage should be located at superstops, transit centers and park and ride centers.
2. Bicycle racks shall be located in high visibility areas adjacent to points of entry, points of departure. Location should be in line of sight of personnel, windows or pedestrian circulation.
3. Quantity of storage is based upon initial needs determined by survey or request.





KIM

Staff

Staff

The purpose of lighting is two fold: 1) to provide illumination for the safety of patrons at the sheltered facilities, and 2) to illuminate advertising where applicable. The minimum level of light at pavement should be 1.5 to 2.0 footcandles average. Local transit stops should be located within 30 feet of an existing overhead light source.

Design Criteria:

1 Light fixtures should be visually non-obtrusive so as not to attract the attention of vandals.

2 The fixtures should be vandal resistant and durable.

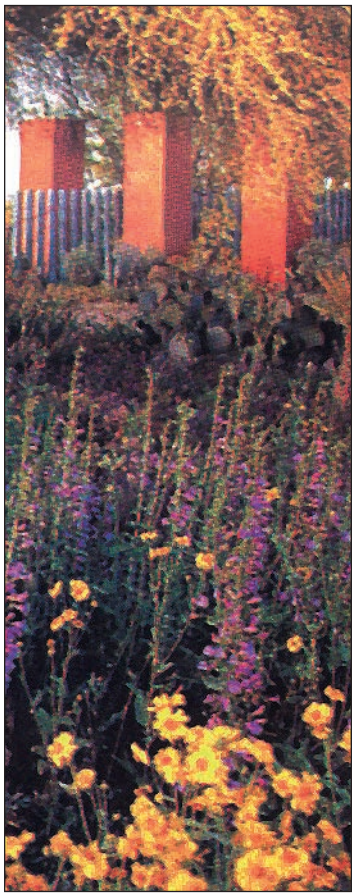
3 Lamp compartment and electrical access areas should be secured with a recessed hex head screw or equal means.

4 Electrical service should be low voltage, if possible, to reduce the risk of electrical shock.

5 Light patterns should concentrate light at shelter while minimizing overthrow onto street.

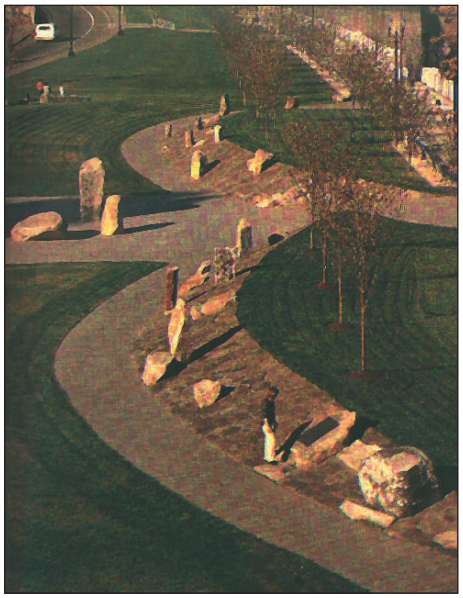
LYNX encourages the use of solar powered systems. Back-up systems are essential with this type of technology.

LYNX encourages the use of landscape plantings to enhance the visual environment and to provide physical and psychological cooling. Planting design should be incorporated at stops where shelters exist. Drought tolerant plants and techniques shall be used; water retentive soil amendments shall be used in conjunction with mulching. At local transit stops, the area surrounding the paved stop should be grassed at a minimum. All stops should maintain a 3.5' to 4' clear zone from back of curb; exceptions to this rule apply in urban or commercial areas where planting may be contained by the back of curb.



In remote locations, native grasses and mixes are encouraged

Small trees can be used to give pedestrian scale to LYNX facilities adjacent to building architecture



Staff

The use of trees and groundcover maintains clear line of sight through stations while providing soothing expanses of greenery

All planting installations should have provisions for adequate irrigation. Plant material selection may require watering during an establishment period, thereafter relying on rainfall for water requirements. LYNX will review and approve of planting plans for all mobility stations. If adequate irrigation is not available, no planting program should be installed.

Sponsorship

"Plant•A•Stop Program": Residents, groups or businesses can sponsor a mobility station with landscape plantings and maintenance. Contact LYNX for details.

Design Criteria:

1 Planting design should allow for unobstructed views to and from shelter.

2 Mass planting with a limited number of species and a few accents is encouraged to provide a clean visual image to the facility.

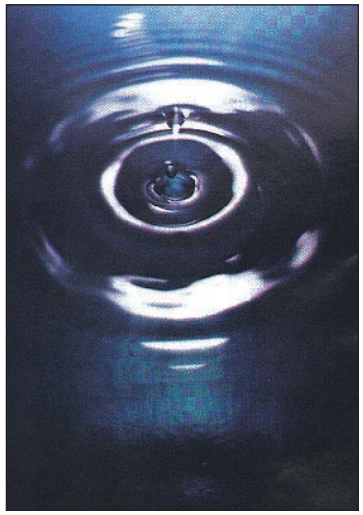
3 Trees should be placed to shield shelters and seating from afternoon sun.

4 Trees should be placed in order to provide a backdrop and frame the view of shelter to oncoming traffic.

5 Color of plants and flowers should be complementary to color scheme of shelter.

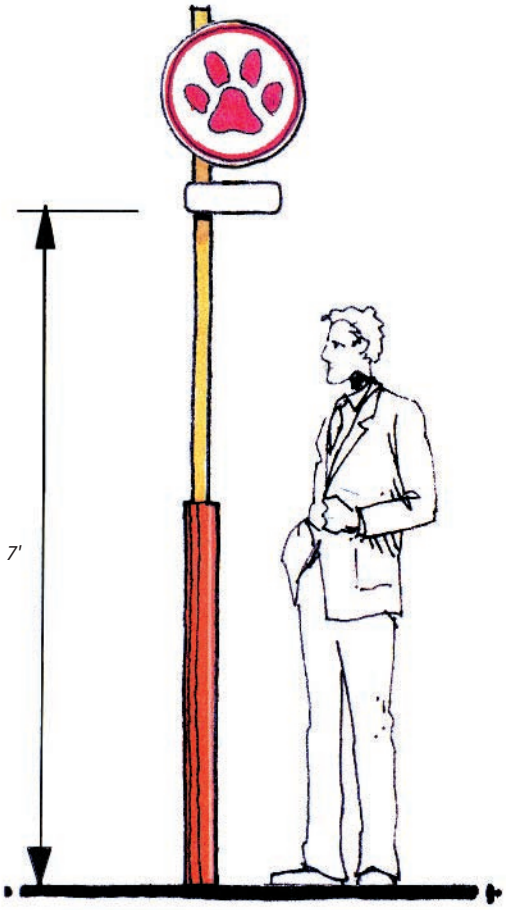
6 If no permanent irrigation is available, plant material should be hand watered until established.

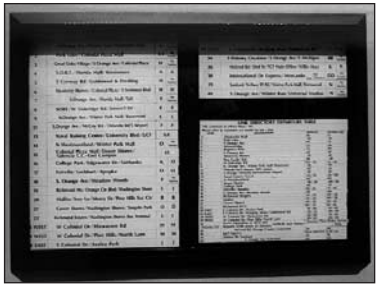
7 Irrigation and maintenance should be considered essential to landscape plantings.

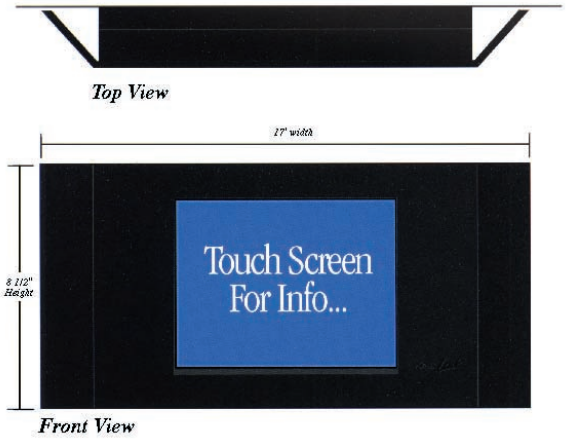


reader board & signaling devices

A technological device used as a means to keep riders informed of the timing of bus schedules. In transit centers, devices should note the expected arrival times and destinations for transit links similar to those found in airports. At typical bus shelters, low technology systems, such as an audible message or tone, should be used to alert waiting riders of approaching buses. This element will complement the preferred setback distances of the shelter from the road by signalling riders to approach the loading zones.







Information kiosk

This is a site furnishing element for the display and distribution of printed materials of LYNX services. Ideally, this element should be located under a covered structure such as within the concessions building or as part of a newsstand. This kiosk may be integral to the architecture of the transit facility to reduce exposure to climate and vandalism. The computer bulletin may be located within this auxiliary structure.

Newspaper vending machines

The design of newspaper vending machines should allow flexibility in the expansion and integration of more units. Ideally, all vending machines would be located in one contiguous bank. A LYNX approved vending machine for the distribution of printed information (i.e., newspapers, newsletters, flyers, catalogs, brochures, etc.) is the SHO-RACK by Wire Weld Industries, Shiner, Texas. Substitutions shall be submitted to LYNX for approval.

notes