

# City of Tenino

149 Hodgen Street South  
Tenino, WA 98589

## Planning Commission

Wednesday, January 13, 2021 at 6:00 PM

### Agenda

#### CALL TO ORDER

#### HOUSEKEEPING

1. Agenda for the January 13, 2021, Regular Meeting of the Tenino Planning Commission

**Recommended action:** Move to approve the agenda for the January 13, 2021, Regular Meeting of the Tenino Planning Commission as presented.

2. Minutes of the December 9, 2020, Regular Meeting of the Tenino Planning Commission.

**Recommended action:** Move to approve the minutes of the December 9, 2020, Regular Meeting of the Tenino Planning Commission, as presented.

#### PUBLIC COMMENT

#### REPORTS

3. Mayor's Report for the period: 12/10/2020-01/13/21
4. Current status of Land Development applications/projects.

#### PUBLIC HEARINGS

[The](#) City has received a grant from the State ARTS Commission in an amount up to \$26,416.66. The grant has a matching requirement of 1:1 (either cash or "in kind"), which would bring the total value of the grant up to \$52,833.32. The City received the grant with the understanding that the Tenino Chamber of Commerce is a participating agency and will contribute some of the required matching funds, whether in cash or "in-kind." The project chosen is a paving project which includes Asphalt Art (see attached pamphlet) and other ancillary items designed to tie the parking lot in with other civic projects that lead to the enhancement of Tenino's Creative District.

The purpose of this Public Hearing is to obtain input from the Public regarding possible ideas to incorporate within the project. In particular, the Project Steering Committee would like to gauge the Public's preferences for the way in which the parking lot will be put to use.

- For example, it has been proposed that some number of parking spaces sufficient to accommodate Recreational Vehicles (RV's) be incorporated into the project specifically because there is a program that caters to the RV community involving wine tasting (and similar events) that

would enhance the Economic Development of the City as a whole, and the Creative District in particular.

**UNFINISHED BUSINESS**

**NEW BUSINESS**

5. Mr. Aslan Meade, Thurston Economic Development Council (TEDC), wishes to engage the Commission in support of TEDC's efforts to produce an Economic Development Chapter for the City's Comprehensive Plan as part of this year's Comp Plan Change submission.

**ADJOURN**

**File Attachments for Item:**

2. Minutes of the December 9, 2020, Regular Meeting of the Tenino Planning Commission.

**Recommended action:** Move to approve the minutes of the December 9, 2020, Regular Meeting of the Tenino Planning Commission, as presented.

**Planning Commission Meeting  
Wednesday, December 09, 2020**

**Minutes**

**CALL TO ORDER**

Chair Rutherford brought the meeting to order at 6:00 pm.

**PRESENT**

Commissioner William Rutherford

Commissioner Erin Konrady

Commissioner Cory Mounts

**ABSENT**

Commissioner Alex Murray

**HOUSEKEEPING**

1. Agenda for the December 9, 2020, Regular Meeting of the Tenino Planning Commission

**Recommended action:** Move to approve the agenda for the December 9, 2020, Regular Meeting of the Tenino Planning Commission as presented.

Motion made by Commissioner Konrady, seconded by Commissioner Mounts.

Voting Yea: Commissioner Rutherford, Commissioner Konrady, Commissioner Mounts

Motion passes 3/0

2. Minutes of the October 14, 2020, Regular Meeting of the Tenino Planning Commission.

**Recommended action:** Move to approve the minutes of the October 14, 2020, Regular Meeting of the Tenino Planning Commission, as presented.

Motion made by Commissioner Mounts, Seconded by Commissioner Rutherford.

Voting Yea: Commissioner Rutherford, Commissioner Konrady

Motion passes, 3/0

**PUBLIC COMMENT**

None

**REPORTS**

3. Mayor's Report for the period: 10/15/2020-12/09/20

C/T Millard read his written report.

4. Current status of Land Development applications/projects.

Planner Penrose discussed the status of Special Studies and the status of each project listed under Current Planning, Development, and Review, but saved the discussion of Comprehensive Plan Amendments and Annexations as an item of New Business because he wished to bring in new information from the Thurston Regional Planning Commission involving property inventories.

5. The Washington State Department of Archeology and Historic Preservation (DAHP) has published its final version of the 2021-2026 State Historic Preservation Plan. It is available for downloading from the DAHP website at: <https://dahp.wa.gov/preservationplan>

C/T Millard briefly explained the change in vision adopted by the Washington State Department of Archaeology and Historic Preservation with the publication of this plan and commended the reading of it to the Commissioners.

## **PUBLIC HEARINGS**

## **UNFINISHED BUSINESS**

## **NEW BUSINESS**

Planner Penrose explained that he has come into possession of an advance copy of the Thurston Regional Planning Council's "Buildable Lands Update." This update is intended to inform the planning process of Municipal Planners throughout Thurston County and is particularly useful to the Tenino Planning Commission as they embark on a Comprehensive Plan Update process. Of particular note, in order for Tenino to achieve the goals outlined in the State's Growth Management Act, the City will have to analyze the buildable lands within the City's UGB and City Limits so as to develop a reasonable set of goals and objectives pertaining to the construction of housing within Tenino's jurisdiction. He then discussed the possibility of a walking tour during an upcoming meeting of the Planning Commission in order to give life to the facts and statistics in the Buildable Lands Update packet.

## **ADJOURN**

Chair Rutherford adjourned the meeting at 6:53pm.

## **File Attachments for Item:**

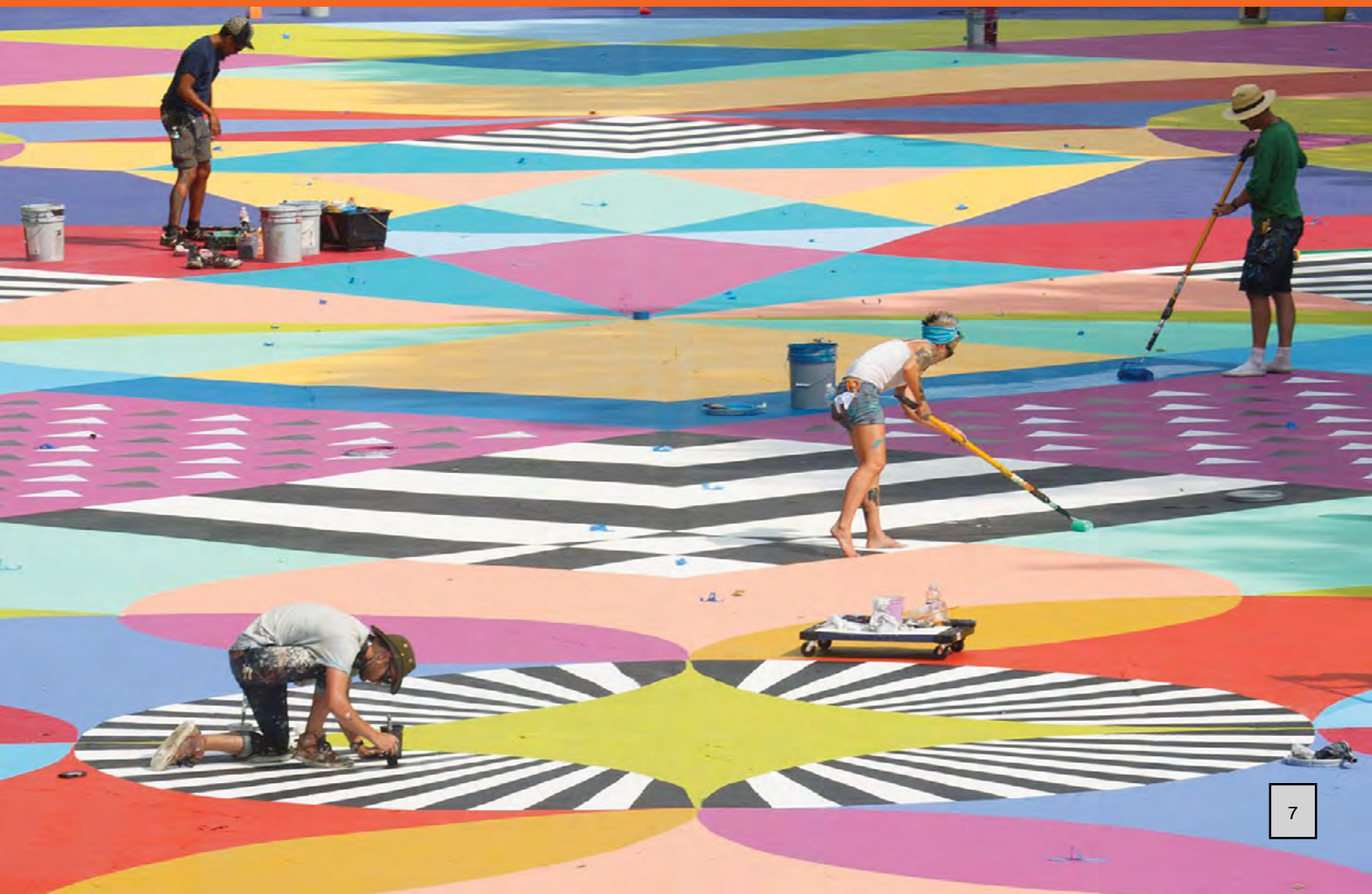
The City has received a grant from the State ARTS Commission in an amount up to \$26,416.66. The grant has a matching requirement of 1:1 (either cash or "in kind"), which would bring the total value of the grant up to \$52,833.32. The City received the grant with the understanding that the Tenino Chamber of Commerce is a participating agency and will contribute some of the required matching funds, whether in cash or "in-kind." The project chosen is a paving project which includes Asphalt Art (see attached pamphlet) and other ancillary items designed to tie the parking lot in with other civic projects that lead to the enhancement of Tenino's Creative District.

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- For example, it has been proposed that some number of parking spaces sufficient to accommodate Recreational Vehicles (RV's) be incorporated into the project specifically because there is a program that caters to the RV community involving wine tasting (and similar events) that would enhance the Economic Development of the City as a whole, and the Creative District in particular.

# Asphalt Art Guide

How to Reclaim City Roadways  
and Public Infrastructure with Art



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**ABOUT BLOOMBERG PHILANTHROPIES**

Bloomberg Philanthropies invests in 510 cities and 129 countries around the world to ensure better, longer lives for the greatest number of people. The organization focuses on five key areas for creating lasting change: Arts, Education, Environment, Government Innovation, and Public Health. Bloomberg Philanthropies encompasses all of Michael R. Bloomberg's giving, including his foundation and personal philanthropy as well as Bloomberg Associates, a pro bono consultancy that works in cities around the world. In 2018, Bloomberg Philanthropies distributed \$767 million.

Cover photo: The Oval, Philadelphia, PA (Case study on page 31). Mural by Jessie and Katey. Photo by Steve Weinik.

## A MESSAGE FROM MICHAEL R. BLOOMBERG



Public art has the power to reshape the way we experience our cities. We saw that time and again during my time as Mayor of New York City: art could remake streets and improve public safety, inspire people, draw in visitors, and enhance residents' quality of life. And when we combined our public art projects with our efforts to strengthen city infrastructure through new public plazas or bike lanes, we created even safer, more vibrant streets for everyone.

Now, we're working to share our experience and enliven streets and plazas around the world. Bloomberg Associates, our pro bono consulting firm that advises cities worldwide, has worked in collaboration with the experts at Street Plans Collaborative and with public art consultant Renee Piechocki to produce this guide for cities and city leaders.

The Asphalt Art Guide highlights more than two dozen art installations on streets, sidewalks, plazas, and utility boxes in cities across the U.S. and the world. We hope these case studies inspire more cities to develop and pursue their own projects to brighten city infrastructure and enhance neighborhoods. The guide also includes practical tips and best practices to help city agencies, community organizations, and artists carry out successful asphalt art installations.

Every project is unique, and every city will have its own approach – that's part of what makes this work so dynamic. But we believe that by sharing lessons we learned in New York City, and that dozens of others have learned through their own projects, we can give more city leaders the tools and inspiration to create brighter, safer, more welcoming streets for residents and visitors alike.



# ABOUT THE GUIDE

# Asphalt Art on City Streets and Public Infrastructure

ABOUT THE GUIDE



Cities and citizens around the world are recognizing the potential of art to reimagine roadways and vertical infrastructure, improving street safety, revitalizing public spaces, and bringing communities together. The increasing demand for these arts-driven transportation projects has inspired the creation of this Guide. Our goal is to share ideas and step-by-step tips for city agencies, community groups, and artists interested in undertaking these kinds of projects.

While cities incorporate art into public spaces in a variety of ways, the specific focus of this Guide is what we're calling *asphalt art*: visual interventions on **roadways** (intersections and crosswalks), **pedestrian spaces** (plazas and sidewalks), and **vertical infrastructure** (utility boxes, traffic barriers, and underpasses).

Taken together, these relatively low-cost, often short-term and scalable projects can create immediate positive impact and catalyze long-term improvements to the public realm.

The Guide documents a wide variety of project types and champions – from formal city-sanctioned programs to citizen-driven interventions. It also identifies key considerations, including liability and permitting, community engagement, artist curation, and installation methods.



Every city and every street are different. Not all the examples or processes in these pages will be relevant to every project, and not all streets are appropriate candidates for these kinds of treatments. But with the right local teams, sites, and projects, asphalt art has been proven to reshape the public realm quickly, affordably, and effectively.

By gathering insights and advice from dozens of projects around the world, the *Asphalt Art Guide* can inspire and inform professionals, advocates, and residents looking to make their streets and communities safer, more attractive, and more welcoming.

Colourful Crossings, London, UK  
(Case study on page 23)

Mural by Office for Crafted Architecture  
Photo by Better Bankside

# About the Authors

## BLOOMBERG ASSOCIATES

Bloomberg Associates is a philanthropic consulting organization founded by Michael R. Bloomberg in 2014. We work side by side with client cities to improve the quality of life for residents, taking a strategic, collaborative, and results-oriented approach to make cities stronger, safer, more equitable, and efficient. Our team of globally recognized experts and industry leaders has worked with cities across the globe on hundreds of projects in order to ignite change and transform dynamic vision into reality.

The Transportation team, led by Janette Sadik-Khan, former Commissioner of the New York City Department of Transportation, helps city leaders leverage their street infrastructure to deliver smarter, safer street designs that improve mobility for people on foot, bicycle, or transit.

The Cultural Assets Management team, led by Kate D. Levin, former Commissioner of the New York City Department of Cultural Affairs, works to make the creative sector a vital element of each client city's economy, identity, and quality of life.

For more information on the consultancy, please visit [bloombergassociates.org](http://bloombergassociates.org) or follow us on Twitter @BloombergAssoc.

Bloomberg Associates Project Team:

David Andersson  
Tracey Knuckles  
Nicholas Mosquera  
Andy Wiley-Schwartz

Design:  
Bloomberg L.P.

## STREET PLANS COLLABORATIVE

Street Plans is an internationally recognized urban planning and architecture firm with offices in New York and Miami. We believe that the key to creating healthy, prosperous communities rests in the design of great streets and public spaces. We work with clients to identify ways to create and activate public spaces, while at the same time designing streets and neighborhoods that make it easy and safe to bike, walk, and take transit.

Street Plans is recognized as the leading global practitioner of tactical urbanism, which is an approach to neighborhood-building using short-term, low-cost, and scalable interventions to catalyze long-term change. We've produced over a dozen publications on street design and public space. Principals Mike Lydon and Tony Garcia are the authors of the acclaimed *Tactical Urbanism*, published by Island Press in 2015. For their contributions to the field of architecture and planning, they were awarded the Seaside Prize in 2017.

For more information on our work, visit [street-plans.com](http://street-plans.com) or follow us on Twitter @StreetPlans.

Street Plans Project Team:

Tony Garcia  
Mike Lydon  
Irene Balza  
Dana Wall

## RENEE PIECHOCKI

Renee Piechocki is passionate about developing projects and initiatives to engage artists and communities in the public realm. She is an artist, administrator, advocate, and consultant. In recognition of her contributions to the field, she received the 2018 Public Art Network Leadership Award from Americans for the Arts.

# How to Use the Guide

Piazze Aperte Porta Genova project, Milan, Italy  
(Case study on page 45)  
Photo by Bloomberg Philanthropies

The Guide is organized into two distinct sections:

**Case Studies** – A look book of 26 asphalt art projects from around the world. Led by either a municipal agency or the local community, each description includes general background as well as a “best practice” highlight detailing a particularly noteworthy aspect of that project.

**Tools & Tactics** – An overview and discussion of key process steps for planning a project, as well as pro tips for aspiring asphalt artists. This summary of best practices includes information on community involvement, materials, and design as well as project implementation and maintenance.





# CASE STUDIES





# Case Studies

This section takes a close look at 26 projects from around the world implemented in the past decade, showcasing the variety of successful ways to incorporate artwork on city streets and public infrastructure.

Each project team has a story to share about its challenges and keys to success. Some of the highlighted installations were one-off projects, while others were part of ongoing initiatives. Project organizers range from city agencies to nonprofit organizations, neighborhood groups, or even individual artists. The initiating impulses for the projects often include traffic calming as well as community-building and celebrating cultural identity within a neighborhood.

The case studies include information on project attributes like material types and associated costs, design and engineering justifications, project creators, installation methods, collaborative strategies, project evaluation, and lessons learned. Each case study also features a “best practice” spotlight on a specific project element that led to successful implementation or catalyzed meaningful policy or infrastructure change.

Projects have been divided into categories based on the type of infrastructure involved:

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## ART ON THE ROADWAY

This category includes mural projects on paved areas that are accessible to motor vehicles, such as intersections, crosswalks, and other surfaces within the active roadway.

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## ART IN PEDESTRIAN SPACE

Projects in this category are on paved areas that are inaccessible to motor vehicles while the artwork is in place, such as curb and sidewalk extensions as well as any surface that has been temporarily or permanently converted into a public space or plaza.

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## ART ON VERTICAL INFRASTRUCTURE

This category features art projects installed on vertical infrastructure, including utility boxes, traffic barriers, and highway underpasses.

“The biggest impact from this project has been the lasting relationships that have been built in the neighborhood from collaborating together.”

**LISA CACH**  
COMMUNITY MEMBER  
& PROJECT ORGANIZER

Photo by Lisa Cach



# Green Lake Dragonfly

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## LOCATION

Seattle, WA

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## TYPE

Standalone Project

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## LEAD ENTITY

Team Dragonfly

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## ARTIST

Lisa Cach (community member)

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## TIMELINE<sup>1</sup>

1.5 years

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## DURATION

Indefinite, maintained every 1-3 years

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## MATERIALS

Latex traffic marking paint

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## COST

Materials: \$1,000

Design Fee: (community designed)

Labor: (volunteer)

## THE PROJECT

The Green Lake Dragonfly mural is a community-driven project that was funded by the City of Seattle's Neighborhood Matching Fund (NMF) program. To be eligible for funding, the group of neighbors near the project, deemed Team Dragonfly, needed to obtain approval from all community members with properties adjacent to the site and demonstrate that the project would enhance public space. After successfully securing the funds, the team worked with the City of Seattle's Department of Neighborhoods and local partners to obtain permits and coordinate the installation.

## BEST PRACTICE HIGHLIGHT: TEAM COOPERATION

Prior to the installation, each team member assumed different roles, including applying to the NMF, creating the design, obtaining permits, and gathering signatures, supplies and donations. The success in building community relationships led the team to repaint the Dragonfly mural in 2014, 2015, 2016, and 2019.

<sup>1</sup> Indicates time between the project's initiation and completion.

“The mural was a great way to bring the community and politicians together around a unique and unusual project that celebrates art in the city.”

**JOHN COLLINS**

EXECUTIVE DIRECTOR,  
ST. PETERSBURG ARTS ALLIANCE

Photo by Edell Mohr



# Common Ground

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## LOCATION

St. Petersburg, FL

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## TYPE

Standalone Project

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## LEAD ENTITY

St. Petersburg Arts Alliance

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## ARTIST

Cecilia Lueza

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## TIMELINE

1 month

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## DURATION

Indefinite

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## MATERIALS

Latex traffic marking paint,  
non-slip additive

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## COST

Materials: \$4,000  
Design Fee: \$1,000  
Labor: (volunteer)

## THE PROJECT

In 2016, the St. Petersburg Arts Alliance installed St. Pete's first asphalt intersection mural, Common Ground, as part of the city's SHINE Mural Festival, a city-wide mural festival highlighting local and international artists. The installation took place at an intersection in a central location of the city after the Arts Alliance saw the activity as an opportunity to involve the community in the festival.

To accomplish this task, the organization reached out to Cecilia Lueza, an artist and local resident, after seeing a similar project of hers in Fort Lauderdale. Given her experience, Lueza was able to advise the Arts Alliance about paint types, liability concerns, and other resources needed to carry out the installation. The Arts Alliance led a public engagement campaign and promoted the installation to the community, inviting them to take part. Over 50 volunteers participated in the single-day installation, which kicked off the week-long festival during which the Arts Alliance oversaw the installation of 18 additional murals throughout the city.

## BEST PRACTICE HIGHLIGHT: FUNDING

In 2014, the Mayor's Office of Cultural Affairs recognized mural art as an important practice in the city and awarded the St. Petersburg Arts Alliance, an umbrella arts nonprofit supporting the city's cultural sector, with a \$25,000 grant to initiate the SHINE Mural Festival. The Arts Alliance then matched this contribution with \$75,000 in private, in-kind donations to kick-start the first year of the festival. Since its inauguration in 2015, the festival has installed more than 70 murals in the city. Every artist who participated in the SHINE festival, including Lueza, received \$1,000 upon completion of the murals.

“The key to these projects is in finding great partners that will provide the necessary knowledge for each step.”

**HEATHER DANFORTH**  
SENIOR PLANNER,  
CITY OF WEST PALM BEACH

Photo by Maxwell Zengage



# Walks of Life

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## LOCATION

West Palm Beach, FL

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## TYPE

Standalone Project

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## LEAD ENTITY

City of West Palm Beach

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## ARTIST

Alexander Dreyfoos School  
of the Arts Students

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## TIMELINE

6 months

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## DURATION

3 years

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## MATERIALS

Commercial-grade driveway paint

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## COST

Materials: \$15,000

Design Fee: (student designed)

Labor: (volunteer)

## THE PROJECT

In 2016, the City of West Palm Beach received technical assistance from Street Plans Collaborative as part of a Knight Foundation-funded tactical urbanism program funding short-term, low-cost interventions to repurpose a neighborhood intersection as a community space. The city partnered with the visual arts department at the Alexander Dreyfoos School of the Arts to have students design a street mural with high visual impact for the busy intersection of Tamarind Avenue and Fern Street near the city's Tri-Rail station, the nearby commuter rail service.

The project's goals were to slow motorists down, further the goals of the city's mobility master plan, and improve street safety, particularly for pedestrian commuters. The artwork, titled Walks of Life, was installed in March 2017 by over 100 volunteers in two days. In 2019, the same partners came together to redesign and install a new iteration of the project while the city continues to plan for an eventual capital redesign of that intersection.

## BEST PRACTICE HIGHLIGHT: INTERDEPARTMENTAL COLLABORATION

To make this project happen, city planners, engineers, economic development staff, the Development Services Department's Art in Public Places coordinator, Street Plans, and a local arts school all formed part of the team. Street Plans, hosted a workshop with the students where designs were developed, materials were tested, and a design voted on. Street Plans coached the city and students during the process, but implementation was led entirely by the city, which began coordination efforts with the team four months prior to the installation.

The Planning Department handled all project coordination and public outreach. The Art in Public Places program facilitated the call for artists and managed all aspects of the design installation. The Economic Development Department oversaw the project budget and public relations efforts. Last, the Engineering Department reviewed installation plans and provided traffic control and site preparation.

“There is a real sense of empowerment when the community is allowed to play a leadership role to create something special in their neighborhood.”

**GREG RAISMAN**

LIVABLE STREETS PROGRAM SPECIALIST,  
PORTLAND BUREAU OF TRANSPORTATION

Mural by Colleen Smith  
Photo by Greg Raisman



# Intersection Repair

## LOCATION

Portland, OR

## TYPE

Ongoing Program

## LEAD ENTITY

City Repair;  
Portland Bureau of Transportation

## ARTIST

Community-determined for each site

## TIMELINE

Online applications accepted  
on a rolling basis

## DURATION

1-25 years

## MATERIALS

Acrylic deck stain, acrylic traffic  
paint, non-slip additive

## COST

Materials: \$500-\$3,000  
Design Fee: (volunteer)  
Labor: (volunteer)

## THE PROJECT

City Repair is a Portland nonprofit organization that promotes placemaking projects by transforming streets into community spaces. Its most popular initiative, Intersection Repair, encourages community members to work together to build gathering spaces by making creative use of the right of way. As a result of the popularity of these projects, the City of Portland Bureau of Transportation (PBOT) created a streamlined permitting program called Street Paintings. Through this program, community members can propose an intersection mural design and location and work with the City Traffic Engineer to obtain design approval and technical guidance for the implementation. The mural designs are typically developed by an artist from the community by gathering community input and translating their collective vision into a physical design.

For all proposals, PBOT requires a signed petition from all residents with properties adjacent to the mural and within 400 feet along the road that is being painted. Although some city grant programs are available to community members for these projects, the murals are typically entirely funded by the community and maintained every one to three years until they fade away. As of 2019, City Repair and PBOT have overseen over 70 Intersection Repair projects.

## BEST PRACTICE HIGHLIGHT: PUBLIC PRIVATE PARTNERSHIPS

The grass-roots movement to reclaim public space for community use began in 1996 among Portland neighbors who came together to organize. Over time, the group eventually gained municipal support by demonstrating that these projects shared many of the city's planning goals for improving quality of life and creating public safety by bringing communities together.

The initiative was formalized in a series of municipal ordinances, the first in 1997 that permitted a pilot study of intersection murals, and a second in 1998 that established the Intersection Repair City Ordinance to legally allow communities to design and designate public places that reflect local culture. PBOT now works with the City Repair organization to support community efforts to obtain an approved design of the murals, build community consensus, and manage the street painting.

“Art Route has helped broaden and season the conversations about increasing walkability and implementing temporary public art on both the city and community level.”

**TIFFANY TAUSCHECK**

CHIEF STRATEGY OFFICER,  
GREATER DES MOINES PARTNERSHIP

Photo by Greater Des  
Moines Partnership



# Art Route Des Moines

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## LOCATION

Des Moines, IA

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## TYPE

Standalone Project

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## LEAD ENTITY

Greater Des Moines Public  
Art Foundation

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## ARTIST

Peter Gibson

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## TIMELINE

6 months

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## DURATION

5 years

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## MATERIALS

Thermoplastic

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## COST

Materials: \$240,000

Design Fee: \$3,500

Labor: (included in materials cost)

## THE PROJECT

The Greater Des Moines Public Art Foundation launched the Art Route Des Moines in 2016 as an opportunity to connect 87 pieces of public art in the city with artistic interventions on sidewalks and crosswalks. In collaboration with the Greater Des Moines Partnership and with the Greater Des Moines Convention & Visitors Bureau, the project team developed a trail that spanned six miles, including 14 crosswalks designed by a single artist.

With around 750,000 people visiting the city each year specifically for artistic and cultural attractions, Art Route Des Moines would prove successful as a wayfinding tool for public works of art. The route also serves as a traffic-calming measure that emphasizes the planned Connect Downtown project, an effort to enhance walkability in Des Moines led by the City and Urban Land Institute Iowa.

## BEST PRACTICE HIGHLIGHT: SITE SELECTION

The project team identified six intersections with high traffic volumes that would also tie into the trail connecting public art. The team then initiated a public call for artists to design the crosswalk art and selected Canadian artist Peter Gibson. The final trail design included the crosswalk art and sidewalk wayfinding markings.

In addition to obtaining permits for the design and installation, the team also entered into a temporary public art operating agreement with the city in order to perform work on public property. As part of the agreement, the team determined a five-year duration for the murals based on the durability of the materials and identified the Public Art Foundation as the responsible party for repairing any damage to the murals within that timeframe. Along with the crosswalks and sidewalk wayfinding markings, the team also developed a GPS-enabled app so that users on the route can obtain information about each public art piece.



“With Colourful Crossings we explored how we can change the perception of city infrastructure by trying new ideas that make public spaces work better for everyone.”

**VALERIE BEIRNE**  
URBAN FOREST MANAGER,  
BETTER BANKSIDE

Photo by Better Bankside

# Better Bankside Colourful Crossings

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## LOCATION

London, England

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## TYPE

Standalone Project (3 iterations)

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## LEAD ENTITY

Better Bankside

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## ARTIST

Office for Crafted Architecture  
2015, Camille Walala 2016,  
Thierry Noir 2017

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## TIMELINE

6 months

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## DURATION

2 years

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## MATERIALS

Year 1: Road marking paint; Years  
2 and 3: Preformed thermoplastic

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## COST

Materials: (donated)  
Design Fee: £2,500  
Labor: (volunteer)

## THE PROJECT

In 2007, Better Bankside, a nonprofit Business Improvement District (BID), launched a placemaking strategy and partnership called Bankside Urban Forest, an umbrella approach for improving streetscapes and public spaces with tactical interventions and urban greening projects across the Bankside neighborhood in Central London. The Colourful Crossings initiative was conceived by Better Bankside within this context.

An opportunity arose in 2015 to bid for funding from Transport for London's (TfL) Future Streets Incubator Fund. This fund, part of the Mayor's Transport Strategy, targeted innovative pilot projects for improving streets and public spaces in London. The proposal by Better Bankside BID was one of the ten pilot projects awarded funding during an open call held by TfL in 2015. The Bankside BID then commissioned the Office for Crafted Architecture to implement the first Colourful Crossing, which would serve as a prototype for the crossings designed in 2016 by Camille Walala and in 2017 by Thierry Noir.

The Bankside neighborhood, home to many world-class art galleries and design studios, became the first "design district" south of the River Thames in London Design Festival in 2015. As the neighborhood's identity continued to grow, community members and business owners started to show a desire to invest in public art projects that would improve public spaces and street safety. The BID used this opportunity to show how a low-cost intervention on the street could foster a strong creative identity, encourage pedestrian activity, and improve people's perception of the street.

## BEST PRACTICE HIGHLIGHT: TESTING MATERIALS AND DESIGN

In its first year, the Bankside Colourful Crossings were created with road marking paint. While the paint was a very accessible material, it proved less durable than originally thought. Being able to test different materials such as concrete and preformed thermoplastic, a heat-applied material used for traffic markings on pavement, in subsequent crosswalks gave the BID the opportunity to inject color and creativity with a more durable material.

“This project reinforces all the qualities of urban and commuter cycling in Asheville and provides a safer and more beautiful way for anyone living on the Southside of downtown to access the city.”

**MIKE SULE**  
EXECUTIVE DIRECTOR,  
ASHEVILLE ON BIKES

Photo by Justin Mitchell



# Coxe Avenue

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## LOCATION

Asheville, NC

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## TYPE

Standalone Project

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## LEAD ENTITY

Asheville on Bikes

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## ARTIST

Sound Mind Creative

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## TIMELINE

6 months

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## DURATION

1 year or until streetscape reconstruction

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## MATERIALS

Acrylic exterior paint

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## COST

Materials: \$3,000  
Design Fee: \$55,000  
Labor: (volunteer)

## THE PROJECT

Asheville on Bikes, the city's bicycle and multimodal advocacy nonprofit organization, partnered with Street Plans Collaborative, AARP, and the Blue Ridge Bicycle Club to create a 0.3-mile barrier-protected multiuse path along Coxe Avenue. Although the intervention included various bicycle and mobility facilities, the centerpiece of the installation was a 6,000 square-foot mural designed by Sound Mind Creative and installed by a group of volunteers from the community.

The asphalt design sits in the middle of the South Slope, Asheville's emerging residential and small business development district. While the pilot project was designed to last only a year, it will ultimately inform the city's redesign of Coxe Avenue for the long term.

## BEST PRACTICE HIGHLIGHT: DESIGN DEVELOPMENT

This project kicked off in June 2018 with a public workshop during which community members defined the goals of the intervention. Following that first workshop, a Project Advisory Committee was formed to review project goals and select a final design to be implemented during the first week of November 2018. A second public workshop was held in August 2018 to further develop and refine recommendations tailored to local needs.

Thanks to Asheville's large bicycle advocacy community, many people were eager to participate in the volunteer team and support Asheville on Bikes' efforts to reimagine the city's infrastructure in a way that benefits all users.

“Successfully working with public works teams means super clear and concise communication, and being willing to step away from artistic myopia to engage in practical discussions concerning installation, timing, materials, etc.”

**ANN LEWIS**  
PROJECT ARTIST

Photo by Pittsburgh  
International Airport



# Same Same, but Different

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## LOCATION

Pittsburgh, PA

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## TYPE

Standalone Project

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## LEAD ENTITY

Allegheny County Airport Authority

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## ARTIST

Ann Lewis

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## TIMELINE

9 months

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## DURATION

Indefinite

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## MATERIALS

Preformed thermoplastic

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## COST

Materials: \$35,000

Design Fee: \$15,000

Labor: (in-house)

## THE PROJECT

The Art in the Airport program at Pittsburgh International Airport has a rotating program featuring local and regional artists, with exhibits selected by the city's Arts and Culture Manager and an Advisory Committee.

In early 2018, the committee decided to use the large parking lot space for the airport as a canvas for creative wayfinding and an art mural to enhance visibility and guide airport users to a safe walking route. The Airport Authority partnered with the Office of Public Art, a program of the Greater Pittsburgh Arts Council, to hold a call for artists and selected Ann Lewis because of her experience with public art and large-scale installations.

## BEST PRACTICE HIGHLIGHT: MATERIAL SELECTION

The material chosen for this installation was a runway-grade thermoplastic, which is much thicker than the typical thermoplastic used in crosswalks or other roadway markings. Provided by traffic marking company Ennis Flint, the material is engineered to last for up to 20 years, reducing the lifetime maintenance costs for this project. For a project of this scale, it was essential for the artist to work closely with the material supplier to ensure that the thermoplastic was applied properly and to avoid any unnecessary delays or additional expenses.

This installation was completed after four days of work, however, there was a lapse in between the beginning and the completion of the project due to cold weather. Most products and paints for these types of projects will perform better when applied in warm and dry conditions, so it is important to consider this factor when choosing an installation date.

“I get to be a part of a growing movement away from an over-dependence on cars and towards a more socially and environmentally beneficial way of being that is more in line with our humanity.”

**PETER GIBSON**  
ARTIST

Photo by Melanie Dusseault



# Sexapus

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## LOCATION

Montréal, Canada

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## TYPE

Standalone Project

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## LEAD ENTITY

City of Montreal Borough of  
Mercier-Hochelaga-Maisonneuve

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## ARTIST

Peter Gibson; En Temps et Lieu

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## TIMELINE

9 months

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## DURATION

1 year (for the featured mural)

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## MATERIALS

Acrylic traffic marking paint

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## COST

Materials: \$5,400

Design Fee: \$1,800

Labor: (included in design fee)

## THE PROJECT

In recent years, the City of Montréal has developed programs that encourage sustainable mobility and aim to reduce the city's dependence on cars. In 2014, the Borough of Mercier-Hochelaga-Maisonneuve launched a shared streets initiative called Zone de Rencontre Simon-Valois. The project implemented transitional interventions over a three-year period on Ontario Street to redefine the area surrounding an existing plaza as a shared space and improve the safety and accessibility for active transportation users.

During the interventions of 2015, 2016, and 2017, the city was able to evaluate the impacts of the project to inform the permanent construction of the shared street that will take place in 2020. The first two iterations explored "shared street" scenarios by creating an asphalt art mural of a six-legged octopus called Sexapus on the main intersection and on the sidewalks to evaluate the receptiveness of the local community and business owners to the shared street concept. The last phase in 2017 further enhanced the streetscape with furniture and landscaping.

## BEST PRACTICE HIGHLIGHT: PATHWAY TO A PERMANENT DESIGN

The goal of this pilot project was to create a shared street where pedestrians have priority and drivers respect the most vulnerable users of the road. The results of the first interventions were very positive and proved popular with the community.

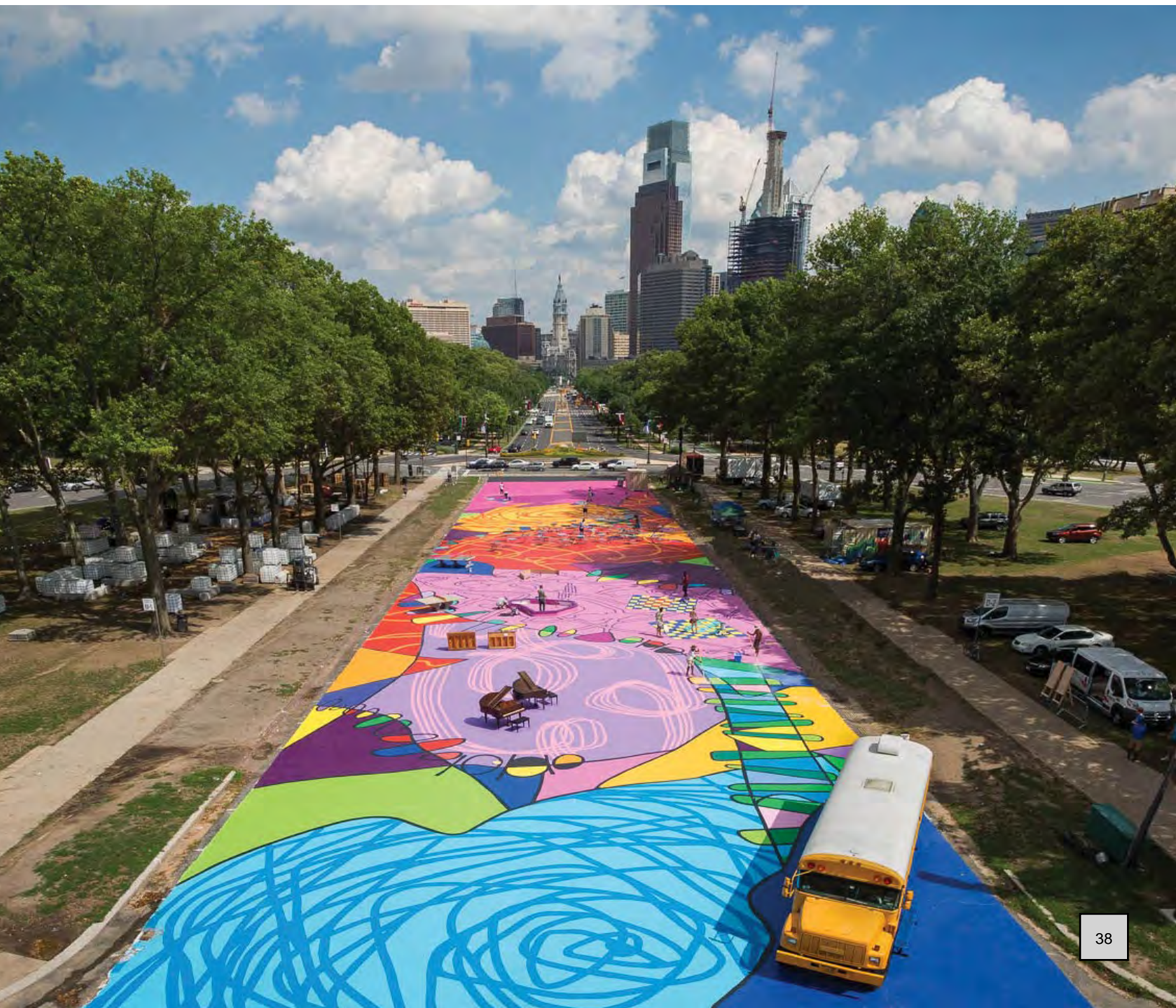
After seeing the benefits of a shared street, local businesses and residents pushed for a permanent version even though Quebec's Highway Safety Code (HSC) did not yet allow for such shared street configurations. But thanks to the wide support for this public art intervention, the province added an amendment to the HSC in 2018 creating new traffic rules to allow such spaces. In 2019, the borough held a national design competition for the permanent implementation and received \$3.2 million Canadian from the Central Administration for the reconstruction of the designated shared area.

“When multiple city agencies partake in the process, it is important to manage expectations and communicate about the mural’s expected lifespan to determine the best materials and application method.”

**KATE JACOBI**

PROJECT MANAGER,  
MURAL ARTS PHILADELPHIA

Rhythm & Hues Mural by Brad Carney  
Photo by Steve Weinik



# The Oval

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## LOCATION

Philadelphia, PA

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## TYPE

Ongoing Program

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## LEAD ENTITY

Mural Arts Philadelphia

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## ARTIST

Multiple, selected each year  
by Mural Arts Philadelphia

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## TIMELINE

Annual

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## DURATION

5-6 weeks

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## MATERIALS

Acrylic exterior paint

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## COST

Materials: \$20,000  
Design Fee: \$5,000  
Labor: \$15,000-\$25,000

## THE PROJECT

The Eakins Oval is a revenue-generating parking lot that transforms into eight acres of public space each summer. For five to six weeks, the space becomes The Oval+, a pop-up summer park with free community programming that includes a large-scale mural installed by Mural Arts Philadelphia. The program launched in 2013 with the eventual goal of transforming the entire Benjamin Franklin Parkway corridor into a public park.

This initiative builds on Green2015, a sustainability plan launched by the city's Parks and Recreation Department in 2010 with the goal of adding 500 acres of new publicly accessible green space to the city. To meet this goal, the Parks and Recreation Department searched for potential spaces to temporarily transform through creative placemaking projects and selected the Eakins Oval to run a one-year pilot. Given the pilot's success with the community, the space has been transformed each year, and will continue until the construction of a permanent plaza is funded.

## BEST PRACTICE HIGHLIGHT: PROJECT IMPLEMENTATION

The need to include an artistic component for the site's activation prompted the Parks and Recreation Department to initiate a partnership with Mural Arts Philadelphia to select a mural artist, curate the design, and oversee the installation process. The production team allocates five days to paint the mural with a group of trained artists to ensure quality implementation.

Once the mural is installed, the Parks and Recreation Department, in partnership with the Fairmount Park Conservancy, organizes free public programming throughout the Oval's summer duration. After six years of activating the Oval, the project team has developed efficient strategies for selecting artists, developing a design, managing a budget, procuring materials, installing the mural, and programming the space. This has allowed the program to be continuously supported by multiple entities and organizations that help fund and implement the project each year.

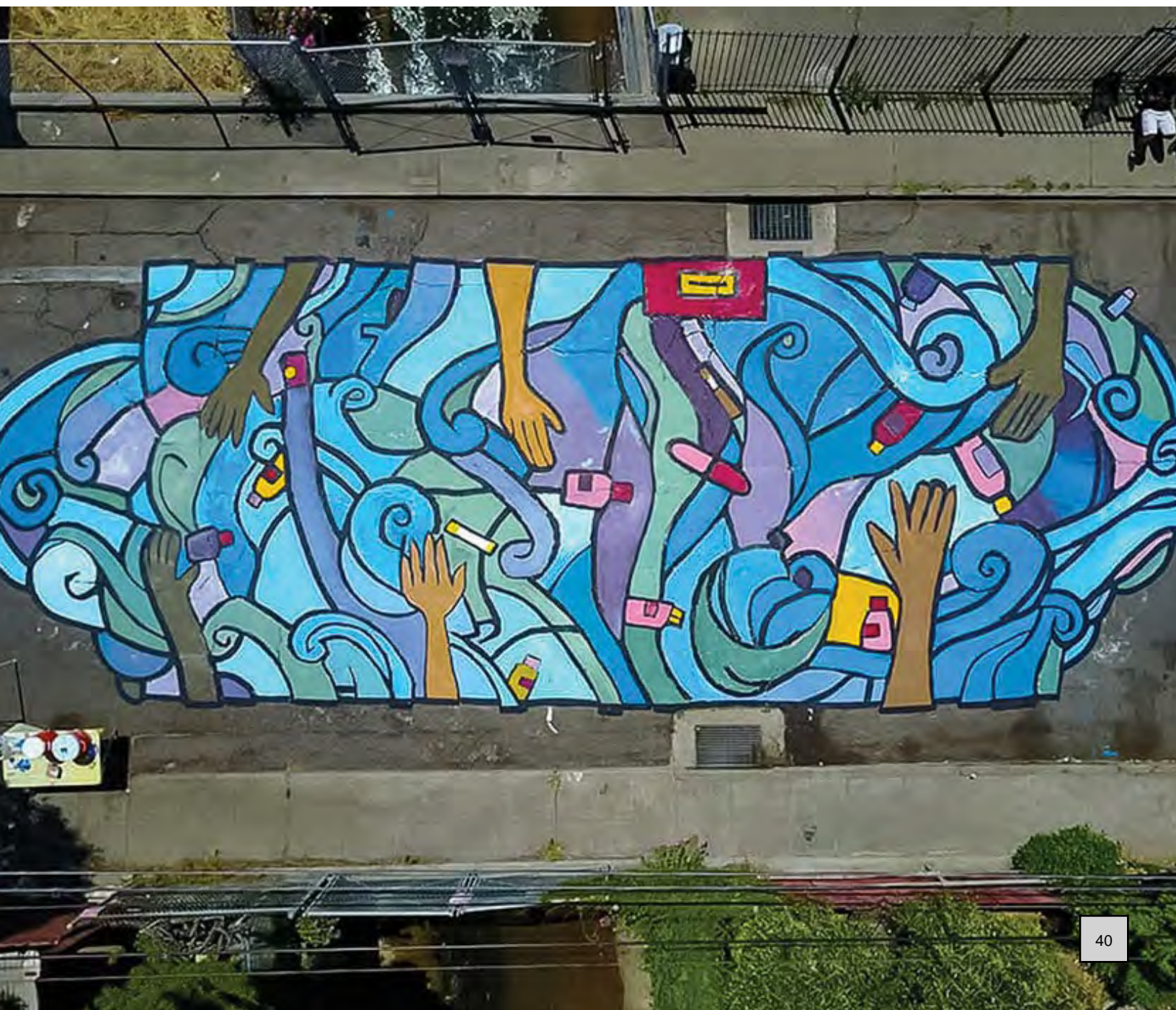
“Every transportation department should give the community it serves the pens for its plans and the paintbrushes for its places.”

**RYAN RUSSO**

DIRECTOR,

OAKLAND DEPARTMENT OF TRANSPORTATION

Zero Litter Mural by the Earth Team  
Photo by City of Oakland DOT



# Paint the Town

## LOCATION

Oakland, CA

## TYPE

Ongoing Program

## LEAD ENTITY

Oakland Department of Transportation

## ARTIST

Multiple

## TIMELINE

1.5 years

## DURATION

1 year

## MATERIALS

Acrylic Exterior Paint

## COST

Materials: \$300 – \$600

Design Fee: (community designed)

Labor: (volunteer)

## THE PROJECT

In 2017, the City of Oakland Department of Transportation (OakDOT) launched a pilot program called Paint the Town. The program was set in motion to advance OakDOT's goals to encourage community ownership of public space by inviting Oakland residents to design and organize mural projects on the pavement.

OakDOT held an open application process that invited community members to paint temporary street murals on Oakland's roads. The department received 42 submissions and ultimately selected 30 proposals. Locations were chosen based on community support and the desire to facilitate projects in underserved neighborhoods. The city worked with a private funder, Oakland Fund for Public Innovation (OFPI), to fund a partnership with local nonprofit Walk Oakland Bike Oakland to help community members implement the projects. Mural installation for the selected designs began in Spring 2018 and eleven designs were completed within the year. OakDOT plans to finish the remaining murals by 2020.

## BEST PRACTICE HIGHLIGHT: ELIMINATING BARRIERS TO ENSURE EQUITY

OakDOT's Paint the Town program has become a model for how cities can address the major barriers for community members to undertake a project of their own. Although applicants are responsible for obtaining special event permits, engaging the community, recruiting volunteers, and helping to implement the project, OakDOT and OFPI provide significant resources along the way to facilitate these tasks. The city has waived permit fees and provided street closure materials at no cost to the applicant, while OFPI provided funds for paint and supplies as well as design assistance and installation day support.

OakDOT held application clinics at libraries to assist with the application and developed a comprehensive toolkit that outlined program guidelines and helped walk applicants through the implementation process. In its toolkit, the department outlines the responsibilities of both the community members and OakDOT staff for design development, mural installation, and any future maintenance and repair needs. The success of this pilot program shows that with proper support, community residents can make a meaningful and large-scale impact on city streets.

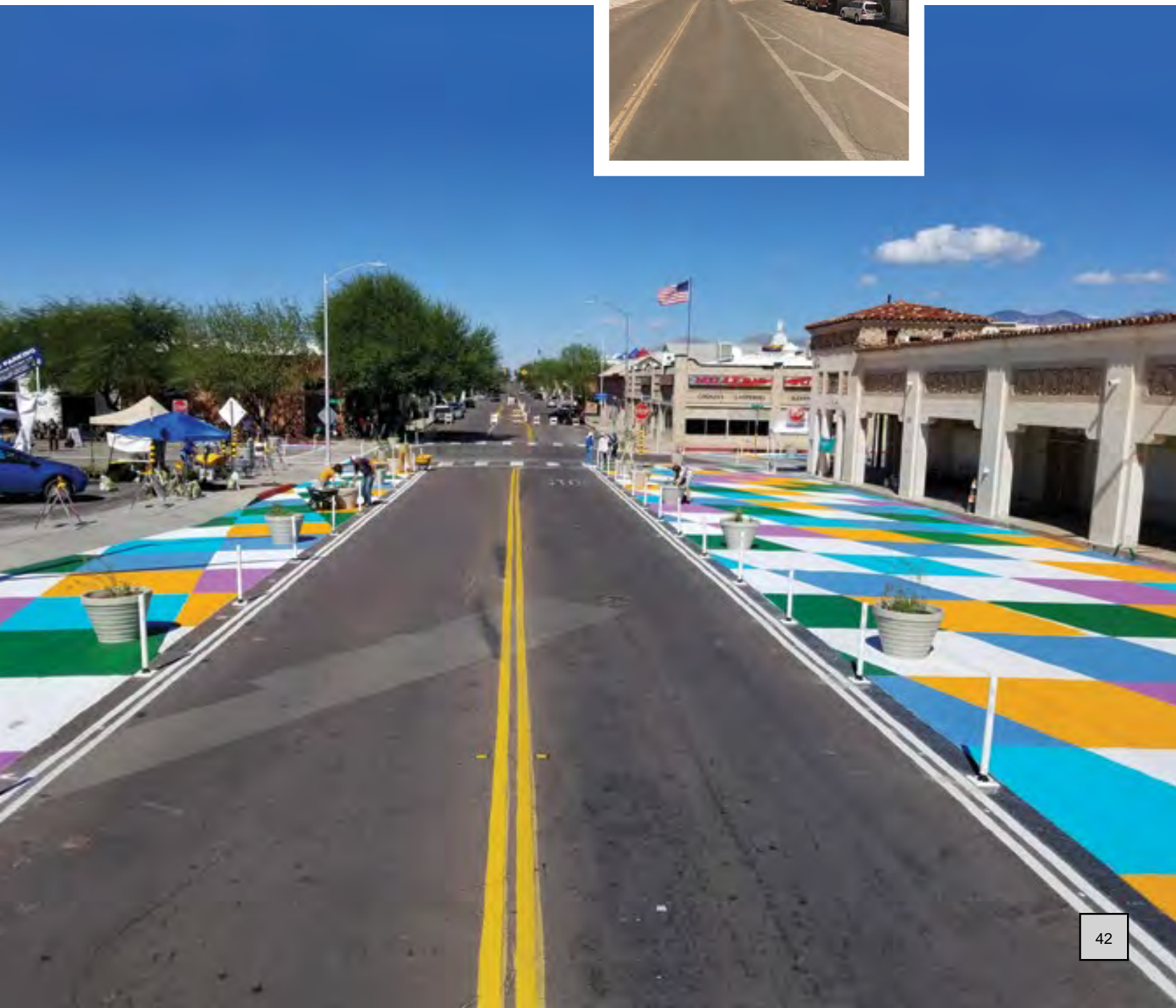
“There is so much underutilized asphalt on our streets that can be easily reclaimed for pedestrians through art.”

**KYLIE WALZAK**

LEAD PROGRAM MANAGER,  
LIVING STREETS ALLIANCE



Photos by Living Streets Alliance



# Corbett Porch

## LOCATION

Tucson, AZ

## TYPE

Standalone Project

## LEAD ENTITY

Living Streets Alliance

## ARTIST

Living Streets Alliance  
and Community

## TIMELINE

4 months

## DURATION

In place until permanent roadway  
construction begins (1+ years)

## MATERIALS

Commercial-grade driveway paint

## COST

Materials: \$17,500  
Design Fee: (in-house)  
Labor: \$11,000

## THE PROJECT

Led by the Living Streets Alliance (LSA), a nonprofit advocacy group, Corbett Porch is Tucson's first asphalt art intervention. The group initiated this project to demonstrate the benefits of adopting policies that would enable Tucson to build a safe, accessible, and equitable transportation network to improve mobility for all residents.

To do this, the group selected a well-known dangerous intersection in the middle of a rapidly growing business district after local shop owners expressed an interest in creating a more pedestrian-friendly space in front of their businesses. The intersection is also part of a future roadway improvement project led by the Regional Transportation Authority called Downtown Links, which aims to improve multimodal connections. In addition to temporarily addressing pedestrian safety concerns, this project is meant to inform the design of a permanent intersection reconfiguration.

In October 2018, a group of over 200 volunteers helped LSA transform the intersection using low-cost, temporary materials like planters, concrete paint, and flexible delineators to demarcate the newly created space for pedestrians. The data collected by the University of Arizona found that once the installation was in place, drivers were more likely to stop at the stop bar (from 27% to 34% compliance) and come to a full stop (from 69% to 82% compliance), improving street safety.

## BEST PRACTICE HIGHLIGHT: LEADING AS A NONPROFIT

Organizing an intervention around an existing municipal project was key to getting city and community support for the Corbett Porch. LSA applied for grant funding from the AARP Community Challenge in early 2018 and partnered with the City of Tucson Department of Transportation on securing permits and implementing the project. LSA also gathered input from the community for the design and engaged United Way's Days of Caring to find local volunteers to help with the installation as well as the University of Arizona College of Architecture for data collection and analysis of the impacts of the intervention.

“This project has created an identity for the intersection and cemented that corner as a focal place for the community rather than a barrier for pedestrians.”

**LEE CRANDELL**

FORMER EXECUTIVE DIRECTOR,  
LAKEVIEW CHAMBER OF COMMERCE

Photo by Lakeview  
Chamber of Commerce



# Lakeview Lincoln Hub

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## LOCATION

Chicago, IL

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## TYPE

Standalone Project

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## LEAD ENTITY

Lakeview Chamber of Commerce

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## ARTIST

Site Design Group

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## TIMELINE

18 months

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## DURATION

4 years until the city's permanent streetscape reconstruction project begins

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## MATERIALS

Epoxy-based pavement coating

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## COST

Materials: \$50,000

Design Fee: \$20,000

Labor: (included in materials)

## THE PROJECT

The curb extension known as Lincoln Hub is a project led by the Lakeview Chamber of Commerce that transformed a four-block stretch along Lincoln Avenue and reclaimed 5,000 square feet of space for pedestrians. The project shortens the crosswalk distances and reduces traffic speeds at the Lincoln/Wellington/Southport intersection, encouraging more pedestrian activity along the avenue and supporting local businesses. In addition to the curb extension murals, the streetscape project includes seating, planters, and other wayfinding measures.

Once the project was initiated, the Lincoln Avenue Placemaking Project Task Force was formed to gather community input from residents and business owners and select the designer and other contractors to install the curb extensions. The temporary streetscape project was made possible by funding and support from the Special Service Area 27 tax levy. It was designed by Site Design Group and installed in the Spring of 2015. The project also earned a 2015 Charter Award from the Illinois Chapter of the Congress for the New Urbanism.

## BEST PRACTICE HIGHLIGHT: PLANNING AROUND AN EXISTING CAPITAL PROJECT

The Lincoln Hub project came from the Chicago Department of Transportation's (CDOT) Lincoln Ashland Belmont Reconstruction Plan, a multimodal roadway improvement plan to transform the Lincoln Avenue into a vibrant commercial corridor. Building on the momentum behind that plan, the Chamber of Commerce launched the streetscape project by identifying three key priorities: traffic calming, greening and landscaping improvements, and pedestrian safety enhancements.

CDOT's Make Way for the People program invites local organizations and community groups to propose street improvement projects and grants them the necessary permits for the interventions. Through this program, the task force was able to use low-cost, short-term improvements that could be implemented before the permanent overhaul of the streetscape. Once the installation was completed, the city incorporated the temporary geometry changes into the reconstruction project that will begin in the near future.

“When developing a design for a street mural, consider yourself as the user. What is the user experience for someone biking, walking, driving through the project? Is the design legible? Is it effective?”

**KRISTEN RAMIREZ**

ART & ENHANCEMENTS PROJECT MANAGER,  
SEATTLE DEPARTMENT OF TRANSPORTATION

Burke-Gilman Trail Curb Bulbs  
Photo by Seattle Department  
of Transportation



# Curb Bulb Program

## LOCATION

Seattle, WA

## TYPE

Ongoing Program

## LEAD ENTITY

Seattle Department of Transportation

## ARTIST

In-house artist within SDOT

## TIMELINE

Applications received on a rolling basis

## DURATION

1-3 years

## MATERIALS

Preformed thermoplastic

## COST

Materials: \$5,000-\$15,000

Design Fee: (in-house)

Labor: \$5,000-\$10,000

## THE PROJECT

The Seattle Curb Bulb Program is one of 20 projects and programs led by the Seattle Department of Transportation (SDOT) that focus on making the city more livable, connected, and affordable. Affiliated projects, including the Curb Bulb Program, are made possible by a tax levy that allocates \$91 million for pedestrian-friendly improvements that increase visibility at crossings and reduce the number and severity of crashes.

## BEST PRACTICE HIGHLIGHT: PROJECT MANAGEMENT

SDOT's program for asphalt art allows residents to request improvements from the city by facilitating the design and implementation process. The city designates a project manager who is a professional artist and art administrator to help solicit potential designs and work with other city agencies to implement the project. The program staff at SDOT works with communities to identify a project location and design, and with city crews to install the asphalt art. Although some of these improvements might include a permanent curb and gutter treatment, SDOT encourages communities to opt for temporary, decorative treatments to achieve the desired effect using fewer resources. The mural location can be suggested by the community or identified by SDOT. In both cases, the department works with its resident artist to come up with creative designs for the curb bulb mural and holds a community review and voting process to select a final design.

Once selected, SDOT works with the city's ADA Compliance Team to ensure that all projects are properly reviewed and permitted for installation. SDOT continues to evaluate these projects and monitor collision data to ensure that crossing improvements increase the number of vehicles yielding to pedestrians and decrease speed at intersections. These improvements have served as one of the many tools in SDOT's Vision Zero plan to end traffic deaths and serious injuries in Seattle by 2030.

“For artists, listening to feedback and making changes is important and necessary – this is your work but it’s also for the community so it’s important this context is understood.”

**MOLLY DILWORTH**  
PROJECT ARTIST

Photo by Molly Dilworth



# Cool Water, Hot Island

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## LOCATION

New York, NY

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## TYPE

Standalone Project

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## LEAD ENTITY

New York City Department  
of Transportation Art  
& Event Programming

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## ARTIST

Molly Dilworth

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## TIMELINE

6 months

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## DURATION

18 months

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## MATERIALS

Epoxy modified acrylic coating

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## COST

Materials: (included in labor cost)  
Design Fee: \$15,000  
Labor: \$150,000

## THE PROJECT

In 2010, New York City Department of Transportation's Art & Event Programming Unit (NYCDOT Art) launched a design competition to install a temporary mural on the asphalt surface in Times Square. At the same time, the agency began planning for a permanent capital transformation of the space into a pedestrian plaza through the Green Light for Midtown project. The mural would serve as an interim intervention before the major reconstruction began in 2012. More information about this project can be found at [www.nyc.gov/dotart](http://www.nyc.gov/dotart).

## BEST PRACTICE HIGHLIGHT: DESIGN DEVELOPMENT

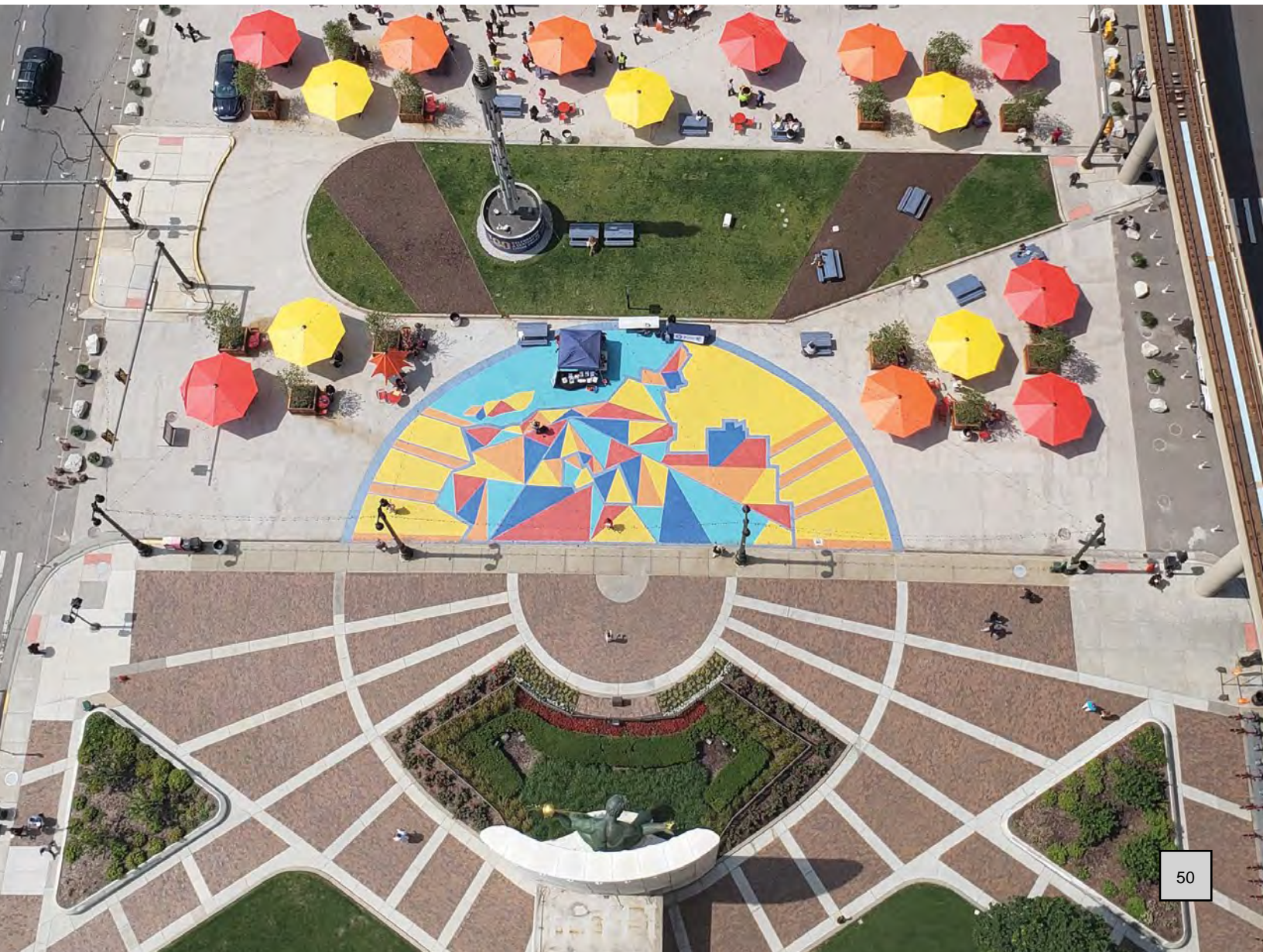
NYCDOT Art worked alongside the Times Square Arts Alliance, the Mayor's Office, the Public Design Commission and other public art professionals to review 150 design submissions and select the winning design by artist Molly Dilworth. Her design, titled Cool Water, Hot Island, was a graphic representation of the urban heat-island effect observed by NASA's infrared satellite. The intervention, funded by donations to the Mayor's Fund to Advance New York City, was completed in one month and further reinforced Times Square as a destination for public art.

NYCDOT Art created a project committee that met regularly to go over design development and implementation. Committee members included NYCDOT Art staff, the Times Square Alliance, the Mayor's Community Affairs Unit, the artist, and the paint contractor who would oversee the installation. The group worked closely with the artist to realize a final design that could be efficiently implemented over 50,000 square feet of open space. The mural became a model for creating and enhancing pedestrian space to improve safety, health, and well-being for the public.

“Spirit Plaza is a unique public space in the heart of the city, designed for all citizens to come together, get involved, learn about local initiatives, and enjoy civic, culinary, and cultural attractions that highlight the many Detroit voices and unique identity.”

**MARIA GALARZA**  
PROJECT MANAGER,  
CITY OF DETROIT PARKS & RECREATION DIVISION

Photo by City of Detroit  
General Services Department



# Spirit Plaza

## LOCATION

Detroit, MI

## TYPE

Standalone Project

## LEAD ENTITY

City of Detroit Parks and Recreation

## ARTIST

City of Detroit Planning and Development Department

## TIMELINE

12 months

## DURATION

3 years

## MATERIALS

Acrylic traffic marking paint

## COST

Materials: \$1,500  
Design Fee: in-house  
Labor: (volunteer)

## THE PROJECT

Spirit Plaza was launched by the City of Detroit Planning and Development Department (PDD) and Department of Public Works (DPW) in June 2017 as a three-month pilot public space programmed in collaboration with the Downtown Detroit Partnership (DDP). The city hoped that this intervention would promote a more walkable downtown for workers, residents, and visitors and consolidate traffic flow to create a more inviting street and safer pedestrian crossings.

Five months after its inauguration, the Detroit City Council agreed to continue the pilot of the plaza to allow officials to evaluate its impact on local businesses and traffic flow. For the summer of 2018, to renew excitement and kick off summer programming led by Parks and Recreation Division (DPRD), a temporary colorful mural was designed and installed on the plaza.

## BEST PRACTICE HIGHLIGHT: FROM TEMPORARY TO PERMANENT

In 2018, as the space became more established, PDD engaged with DPRD to continue to seek ideas for programming and come up with a more permanent design iteration for the space. The new mural, depicting the map of Detroit, is an example of collaboration between these city agencies and DDP. Together, these organizations worked to create and program the space for the summer, fall, and winter.

To implement the mural, DPRD partnered with the nonprofit Summer in the City, an organization of young volunteers who paint murals across the city. In 2019, given two consecutive years of successful programming, the Detroit City Council voted to make Spirit Plaza a permanent public space downtown. A semi-permanent design will be installed in 2019, and the city plans to develop a permanent design through robust community engagement.

“This program has transformed the city’s design approach from a slow-moving, top-down process into a collaborative effort that involves the community and allows them to test a design before committing to a permanent change.”

**DEMETRIO SCOPELLITI**

ADVISOR TO THE DEPUTY MAYOR FOR URBAN PLANNING,  
GREEN AREAS AND AGRICULTURE, CITY OF MILAN

Piazze Aperte Spoleto project  
Top photo by City of Milan  
Bottom photo by  
Bloomberg Philanthropies



# Piazze Aperte

## LOCATION

Milan, Italy

## TYPE

Ongoing Program

## LEAD ENTITY

City of Milan

## ARTIST

In-house

## TIMELINE

3-6 months

## DURATION

12 months , maintained after a year

## MATERIALS

Water-based paint

## COST

Materials: €30,000-€40,000

Design Fee: (in-house)

Labor: (included in materials fee)

## THE PROJECT

The Piazze Aperte (Open Plazas) program was established by the City of Milan as a way of accelerating the creation of public spaces within the city. The program began in 2018 after the release of the Milan 2030 Master Plan and the Neighborhoods Plan, which identified an immediate need for additional public spaces around the city. City leaders lamented the delays of the conventional design and construction process and looked for ways to quickly implement the projects and solicit community feedback.

Working together with Bloomberg Associates and the National Association of City Transportation Officials Global Designing Cities Initiative (NACTO-GDCI), the city identified five interim pilot projects to implement using low-cost materials and volunteer labor. In some cases, the spaces had been originally designed as plazas but had been converted into parking lots in the 20th century, while in other cases, large intersections were redesigned with a smaller footprint for car travel. The spaces were designed by city staff in various departments and implementation was led by a local nonprofit, Retake Milano. Survey results from the first space to be transformed showed that 86% of people prefer the pedestrian plaza, 72% now use more of the space, and 84% would like the redesigned space to become permanent. In 2019, two of the plazas entered a design process for a permanent capital reconstruction.

## BEST PRACTICE HIGHLIGHT: BREAKING DOWN SILOS

Given the success of the first five interventions and the results of the survey, the city initiated an expanded second phase in which it invited citizens to make proposals for future Piazze Aperte installations. This expansion was possible because of the removal of bureaucratic silos both within municipal government and between government and the community. Within the city, an “urban lab” division was created that brought together staff from urban planning, transportation engineering, and public space design. Where previously these departments had operated independently, leading to inefficiencies in the design process, now they work hand-in-hand to facilitate the design process and coordinate the installations. The city also partnered with Retake Milano to generate a platform where citizens can volunteer in the physical creation of the piazze. The team works regularly with community members to maintain the space and schedule neighborhood events.

“Placemaking is an essential function for a 21st-century municipality. It is not enough to build public spaces – we must create experiences that allow community connections to be forged.”

**RICKY ARRIOLA**

CITY COMMISSIONER,  
CITY OF MIAMI BEACH

Photo by Andrea Lorena



# Rue Vendome

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## LOCATION

Miami Beach, FL

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## TYPE

Standalone Project

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## LEAD ENTITY

City of Miami Beach

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## ARTIST

Street Plans Collaborative

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## TIMELINE

10 months

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## DURATION

2 years

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## MATERIALS

Epoxy-based pavement coating

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## COST

Materials: \$7,000

Design Fee: \$35,000

Labor: (included in design fee)

## THE PROJECT

In August 2017, the City of Miami Beach set in motion its North Beach Master Plan by transforming a nine-space parking lot into a public plaza with an art mural and community activities. The Miami Beach Commissioners voted unanimously to conduct a three-month “soft closure” of the parking lot to study the response from the community as well as any traffic impacts the plaza may have caused.

After the vote, the city engaged Street Plans Collaborative to design the 3,565 square-foot asphalt pattern, procure materials, and engage with the local community to find volunteers for the installation. In the spring of 2018, the team closed off the space to vehicles and was joined by the City of Miami Beach staff and local volunteers to paint the plaza over three days.

## BEST PRACTICE HIGHLIGHT: PROGRAMMING

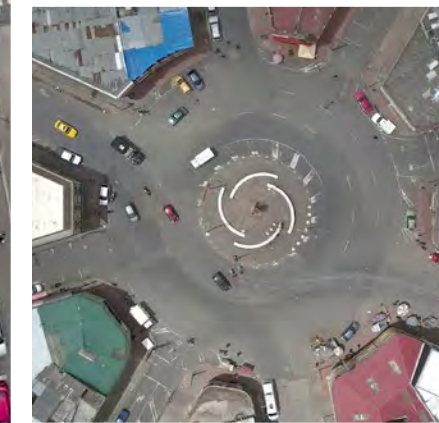
Once the three-month pilot ended, the site remained closed to vehicles because of the community’s interest in keeping the space as a public plaza. The interim plaza has been maintained and used by the city for farmers markets and smaller neighborhood events since its installation. The plaza received new life a year later when the city engaged local creative marketing and events firm Prism Creative Group to organize and host large community events in the space and build public support for a permanent transformation.

With a community events manager on board to continuously activate the space, the plaza’s popularity rose and, in January 2019, the city started the design process for the permanent transformation of the space.



“We are offering community members the opportunity to reclaim spaces normally used for vehicles into safe zones and to test these changes to determine the future use of the space.”

**CARLOS MARIO URREGO DURAN**  
PROGRAM MANAGER,  
BOGOTÁ DISTRICT  
MOBILITY OFFICE



Plazoletas Bogotá Inglés project  
Photos by Bogota District Mobility Office

# Programa Plazoletas Bogotá

## LOCATION

Bogotá, Colombia

## TYPE

Ongoing Program

## LEAD ENTITY

Bogotá District Mobility Office

## ARTIST

District Mobility Office staff designers

## TIMELINE

Yearly cycle; 6 months from initiation to implementation

## DURATION

1-3 years or until permanent construction of plaza

## MATERIALS

Traffic marking paint

## COST

Materials: \$3,000-\$10,000  
Design Fee: (in-house)  
Labor: (volunteer)

## THE PROJECT

The Plazoletas Bogotá – Spaces for All program is an urban intervention strategy led by the Mayor’s Office to recover and build public spaces that improve pedestrian mobility and road safety. The program, a collaboration with Bloomberg Associates and the National Association of City Transportation Officials Global Designing Cities Initiative (NACTO-GDCI), links communities and local businesses in a participatory process that seeks to transform underutilized streets into community hubs.

As part of the program, the District Mobility Office created a streamlined process to allow communities to manage their public spaces through quick and low-cost activations. The District Mobility Office works with the District Administration and the Department of Public Works to oversee the interventions and community programming activities. Since the program’s launch in 2016, almost 90,000 square feet have been transformed, creating 12 new plazas in Bogotá.

## BEST PRACTICE HIGHLIGHT: SELECTION PROCESS

Every year, the Plazoletas program invites community and local organizations to propose spaces that are in need of improvement. Applicants register using an online portal, then the Mobility Department evaluates each proposal, selecting those that will most positively impact the community, provide needed public space in under-served areas, and enhance mobility.

Once selected, the District Mobility Office works with local community leaders to design the spaces that respond to the needs of the surrounding neighborhoods. The District Administration also works with communities to outline the duties of all participants and define the responsible actors for outreach, maintenance, insurance, design, programming, and budgeting.

“Stewardship is a really important aspect of these projects. By making sure that there is someone who cares and can address any issues, you can ensure the longevity of the project.”

**STEPHANIE FORTUNATO**

DIRECTOR,

PROVIDENCE DEPARTMENT OF ART, CULTURE, AND TOURISM



Left: Indexed II mural by Noemie Bonnet  
Right: Save Our Planet mural by Brent Bachelder  
Photos by Michael Christofaro

# Art Transformer Program

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## LOCATION

Providence, RI

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## TYPE

Ongoing Program

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## LEAD ENTITY

City of Providence Department of Art, Culture, and Tourism

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## ARTIST

Multiple, selected by jury

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## TIMELINE

Applications received on a rolling basis

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## DURATION

1-3 years

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## MATERIALS

Acrylic paint

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## COST

Materials: (included in design fee)

Design Fee: \$350 per box

Labor: (included in design fee)

## THE PROJECT

The Art Transformer Program was launched in 2010 by the Providence Department of Art, Culture, and Tourism to celebrate local artists and beautify unattractive infrastructure. The interventions are part of a city-led corridor improvement project that included wayfinding and bus shelter enhancements within various business districts to contribute to the vibrancy and vitality of the streetscape and discourage graffiti.

The department worked with the Planning Department and the transit agency to integrate arts and culture into planning projects by identifying five heavily traveled corridors for installation of utility box murals. Artwork was selected by a jury comprised of city and community representatives, and each chosen artist received a \$350 stipend for their work.

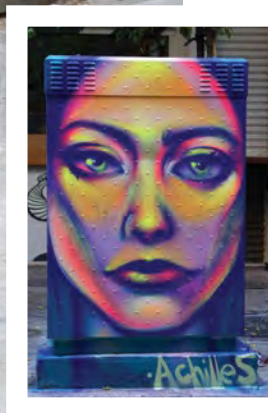
## BEST PRACTICE HIGHLIGHT: STEWARDSHIP

The program has now evolved into an "Adopt a Box" strategy that allows community groups or nonprofit organizations to become stewards of utility boxes that have been vandalized, replaced, or are otherwise in need of repair. Once a group has applied to adopt a utility box, the Department of Art, Culture, and Tourism reviews the application and facilitates the permitting process for the community group or organization to curate murals on the selected utility boxes and maintain the artwork.



“Step by step, Trigono is turning into a model neighborhood. A new normal with walls and facades that are maintained clean from tags, while at the same time encouraging conversation around art that respects and enriches the city.”

**GEORGIOS KAMINIS**  
FORMER MAYOR  
OF ATHENS



Suitcase mural by Dimitris Kretsis  
Womans Face mural by Achilles  
Photos by Athens Trigono

# Trigono Pedestrianization Project

## LOCATION

Athens, Greece

## TYPE

Standalone Project

## LEAD ENTITY

Municipality of Athens

## ARTIST

Multiple, selected by open call

## TIMELINE

8 months

## DURATION

Indefinite

## MATERIALS

Acrylic spray paint

## COST

Materials: €100 per box

Design Fee: (volunteer)

Labor: (installed by artists)

## THE PROJECT

The Art on KFAO project (using the Greek acronym for utility boxes) was launched in 2016 by the City of Athens as part of a broader €10 million donation for a number of programs from the Stavros Niarchos Foundation to the city. The program aimed at revitalizing the area by improving the safety, cleanliness, and walkability of the city's historical center.

Graffiti removal was a key component of the Trigono program, which involved eleven city agencies and was managed by the local nonprofit Athens Partnership. The Art on KFAO project was designed both for aesthetic reasons and to prevent future graffiti tagging on these surfaces. The Trigono program has inspired other programs: in 2019, the city's historical center launched its This is Athens – Polis program aiming to paint 100 electric boxes across the neighborhood.

## BEST PRACTICE HIGHLIGHT: MENTORING LOCAL ARTISTS

The city was looking for a way to reduce illegal tagging activity and used the utility box mural program to engage young street artists and enlist their participation to showcase their talents.

To achieve this, the mayor appointed a six-person artistic committee to hold an open call and select 37 emerging, local artists. Thanks to the educational component of the project, the municipality has noticed a decrease in tagging activity since the murals were installed and an increase in the willingness of artists to engage with city agencies in other creative placemaking projects.



“It is always better to start small and build the program over time. Each year there is something new to learn and more support to obtain.”

**CATHERINE CAMPBELL**  
PROGRAM MANAGER  
STREETARTTORONTO



Left: Mural by Erin McCluskey  
Right: Mural by Daniela Rocha  
Photos by Jocelyn Reynolds

# StreetARToronto Outside the Box Program

## LOCATION

Toronto, Canada

## TYPE

Ongoing Program

## LEAD ENTITY

City of Toronto Transportation Services Division, Public Realm Section

## ARTIST

Multiple, selected through open call

## TIMELINE

Yearly cycle; 3 months from initiation to implementation

## DURATION

5+ years

## MATERIALS

Acrylic spray paint, vinyl wraps

## COST

Materials: \$500

Design Fee: \$500 per box

Labor: (included in design fee)

## THE PROJECT

The StreetARToronto (StART) program was launched in 2012 by the Public Realm Office in the City of Toronto's Transportation Services Division. The program was designed to proactively replace graffiti vandalism with vibrant and community-engaged street art. The street art installations enhance the safety and beauty of Toronto streets, encouraging active forms of mobility, like cycling and walking, while showcasing and mentoring local artists.

Each year StART publishes a call to artists, secures permits, and monitors the installation process of 50-100 murals on traffic signal boxes. It has also designed an Outside the Box mentorship program to connect emerging artists to a wide network of experienced artists and creative community members. The Graffiti Management Plan and StreetARToronto program are fully funded with third-party, private-sector revenues generated through a Street Furniture Agreement with Astral Media Outdoor L.P. and do not involve taxpayer money.

## BEST PRACTICE HIGHLIGHT: CREATING A CITY PROGRAM

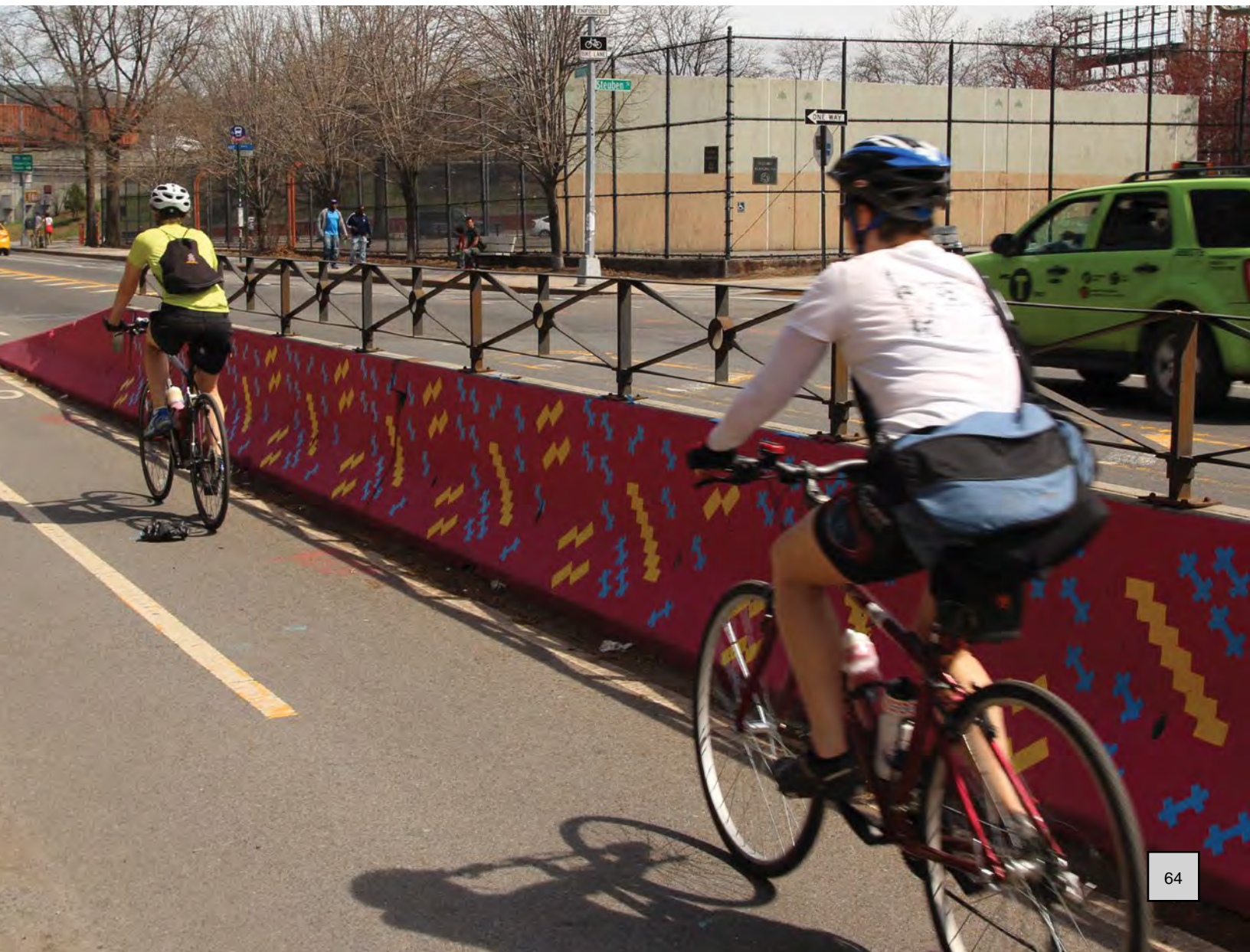
The program's popularity has grown over the years and now receives more than 200 applications annually. The designs are often connected to themes of diversity and inclusion, generating widespread community support and more "eyes on the street." Given this widespread support, the StART program has expanded to include walls of all sizes, from utility boxes to 20+ story buildings.

The Outside the Box program also reduced the city's infrastructure maintenance costs by counteracting graffiti vandalism. In 2016, the city removed 200,000 square feet of graffiti; that number dropped to 135,000 in 2017 and to just 75,000 in 2018. As of 2019, almost 400 utility boxes have been hand-painted or vinyl-wrapped across the city.

“There is a specialized skill set and sensitivity that goes into coordinating with artists and curating artwork within an agency whose primary mission is not commissioning art. Cities should consider hiring arts administrators to formulate a workable structure for art programs within their departments.”

**EMILY COLASACCO**  
DIRECTOR,  
NYCDOT ART & EVENT PROGRAMMING

Alphabet City mural by Elizabeth Hamby  
Photo by NYCDOT



# Barrier Beautification Program

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## LOCATION

New York, NY

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## TYPE

Ongoing Program

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## LEAD ENTITY

New York City Department  
of Transportation Art & Event  
Programming

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## ARTIST

Multiple

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## TIMELINE

Yearly cycle; 2 months from  
initiation to implementation

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## DURATION

1 year

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## MATERIALS

Acrylic exterior household paint

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## COST

Materials: \$1,000-\$2,000  
Design Fee: \$3,000  
Labor: (volunteer)

## THE PROJECT

Launched in 2010, the Barrier Beautification Program is one of the many programs run by the New York City Department of Transportation's Art and Event Programming Unit (NYCDOT Art). The unit collaborates with community organizations and artists to curate and manage temporary art installations and programming in the public realm throughout the city.

NYCDOT's Bike Program continues to expand and enhance the existing bike infrastructure in the city, and NYCDOT Art staff works with that unit to identify priority bike routes that have concrete safety barriers. Once identified, the selected artist and volunteers paint murals on the barriers that can be 400 to 2,200 feet long. The program has implemented 40 barrier murals as of 2019. More information can be found at [www.nyc.gov/dotart](http://www.nyc.gov/dotart).

## BEST PRACTICE HIGHLIGHT: PROCESS FOR COMMISSIONING ARTISTS

Every year the department issues an RFP to solicit ideas and awards the selected artist \$3,000 to produce the design and stencils and oversee the painting of murals on the selected concrete barriers.

The RFP includes information for the artist to consider, including site specifications and the varying abilities of the volunteers that help paint the mural. The RFP also includes language (and examples of projects) to encourage artists to use bold, simple patterns and colors. The artist is selected and assigned a barrier site by a project-specific committee that ranks all submissions based on criteria such as quality of past work, design approach, and ability to work on large-scale, team-based projects. The program partners with the nonprofit, volunteer recruitment agency New York Cares to provide up to 75 volunteers for each artist during the installation, depending on the scale of the site. The installation is typically accomplished over the course of six hours on one day.

“There is a tendency for neighborhood gatherings to occur around political or economic reasons. We want to use art as a way to get the community together in a positive and creative environment.”

**LEAH BRENNER CLACK**

FOUNDER,  
ARTS MARTIN ACRES

Photo by Lauren Click



# Moorhead Underpass Mural

## LOCATION

Boulder, CO

## TYPE

Standalone Project

## LEAD ENTITY

Arts Martin Acres

## ARTIST

David Polka

## TIMELINE

12 months

## DURATION

Indefinite

## COST

Materials: \$500

Design Fee: \$4,000

Labor: (included in design fee)

## THE PROJECT

Arts Martin Acres (AMA) was initiated by South Boulder community members to encourage community building through creative means. In 2017, the organization received a \$20,000 grant from the City of Boulder Neighborhood Enhancement Grant program to develop the Martin Acres Neighborhood Arts Plan. AMA worked with the community to select the Moorhead Drive underpass along the Parks and Recreation Department's Bear Creek bike path as an ideal mural location.

Once the site was identified, AMA partnered with And Art Space on an open call for design proposals that would best represent the diversity and natural beauty of Martin Acres. David Polka was selected from over 70 applicants to install the mural during the summer of 2017. The project team worked with the City of Boulder Parks and Recreation and Arts and Culture departments to obtain permits and a temporary public art agreement, coordinate traffic control, prime the walls for painting, and apply anti-graffiti coating.

## BEST PRACTICE HIGHLIGHT: COMMUNITY OUTREACH

AMA partnered with Friends of Martin Acres to initiate a public outreach process to advance the existing neighborhood arts plan. The stakeholder outreach, which was collected through an online survey and a community input event, ignited a lot of excitement about art in Martin Acres among community members, schools, local businesses, and neighborhood organizations.

The results from the outreach process found that 90% of participants were in favor of bringing more art into their community. During the engagement activities, participants indicated their desired types of art and their priority project, and the murals in the Moorhead Underpass received the greatest support.

“Being a newcomer to Miami and not knowing the logistics of how to get the project up and running, I had to find local resources from agencies and organizations that support artists. I also had to ask a lot of people for favors.”

**BO DROGA**  
PROJECT ARTIST

Photo by Bo Droga



# Underline Miami Dominoes

## LOCATION

Coral Gables, FL

## TYPE

Standalone Project

## LEAD ENTITY

Bo Droga, Artist

## ARTIST

Bo Droga

## TIMELINE

12 months

## DURATION

10 years

## MATERIALS

Acrylic traffic marking paint

## COST

Materials: \$30,000

Design Fee: (volunteer)

Labor: (volunteer)

## THE PROJECT

Unlike most other case studies in this Guide, this underpass mural project was not led by the city or a community group, but instead was initiated, designed, and installed by Australian artist Bo Droga. The mural, located on the structural supports for Miami's Metrorail, celebrates the city's Cuban and Latin American heritage with giant-sized dominoes painted on the concrete pylons over a total distance of 2,750 feet.

This area is undergoing a redevelopment process known as The Underline that will create a ten-mile mobility corridor that integrates multiple forms of transportation, connects communities, and improves the safety of pedestrians and cyclists. Droga saw this ongoing effort as an opportunity to transform a public space that lacked cultural and aesthetic character into a place of pride for the local neighborhood and is now frequented by the greater Miami community and tourists.

## BEST PRACTICE HIGHLIGHT: ARTIST AS PROJECT LEAD

Droga was able to develop and implement this project on his own thanks to a \$2,500 Ellies Award grant awarded to him by Oolite Arts. In late 2018, Droga presented his ideas to the Miami-Dade County Transit Department, the owners of the structural system of the Metrorail, and received support to move forward with his proposal.

With this agreement, the county presented guidelines for paint type, volunteer safety, and liability concerns and also issued contractor permits for the artist and the volunteers to work on county property. In the Spring of 2019, the artist and nine volunteers painted the first section of the overall project using large aluminum stencils for the dominos, while also leveraging in-kind donations on the paint, insurance, and engineering support.



“Based on the success of Underground at Ink Block, we will look for additional opportunities in future urban development projects to incorporate more street art to aid in branding, placemaking, and open space invigoration.”

**KATHY MCMAHON**  
SENIOR VICE PRESIDENT,  
NATIONAL DEVELOPMENT

Cranes in the Sky mural by Marka27  
Photo by National Development

# Underground at Ink Block

## LOCATION

Boston, MA

## TYPE

Standalone Project

## LEAD ENTITY

National Development

## ARTIST

Multiple, selected by curator

## TIMELINE

26 months from initiation  
to implementation

## DURATION

Indefinite

## MATERIALS

Acrylic spray paint

## COST

Materials: (included in design fee)  
Design Fee: \$53,000  
Labor: (included in design fee)

## THE PROJECT

Underground at Ink Block is a newly created public space and public art project launched to activate underutilized infrastructure spaces. Developed as part of the Massachusetts Department of Transportation's (MassDOT) Infra-Space program, the \$8.5 million project transformed an eight-acre interstate underpass between the South End and South Boston into an active urban park with landscaped pedestrian and bicycle paths and ten mural walls. The project ultimately created a link between neighborhoods previously divided by uninviting and unsafe highway infrastructure.

The first round of murals was completed in 2017; two years later the project was expanded to include nine additional murals. Underground at Ink Block now has one of Boston's largest displays of public art and has become a must-see destination for residents and visitors.

## BEST PRACTICE HIGHLIGHT: PUBLIC-PRIVATE PARTNERSHIPS

The planning, permitting, design, and construction efforts were led by MassDOT in cooperation with the City of Boston Planning & Development Agency, the FHA, engineering and construction partners, and local development and arts organizations. After the space was completed, real estate firm National Development was selected through a public bid process and granted a lease to manage the park with art, community programming, and parking to generate revenue for operating the space.

National Development partnered with Street Theory to select local and national artists and curate the mural designs. Street Theory's experience in large-scale public art installations and artist management was a crucial factor in the planning and execution of the space as a cultural amenity. Additionally, given Street Theory's broad artist network, the artists were directly commissioned by the creative agency with no need for an open call or lengthy review process. Since its inauguration, the installation has received several awards and recognitions for its innovative approach to enhancing urban connectivity, walkability, and safety.



# TOOLS & TACTICS



# Tools & Tactics

This section breaks down the steps required to implement an asphalt art project.

***When it comes to assembling a team, who does what? What difficulties should we expect, and what are some options for handling them? How can funding be acquired? How do we engage the community? What are some good ways for the city and neighborhood groups to work together to implement the project?***

These questions and more are addressed here, drawing on the experience of successful project teams across the globe.

There is no one-size-fits-all process for asphalt art – each project will vary depending on its stakeholders, location, complexity, and scale. But the most common elements are discussed in detail in the following pages. They can serve as touchpoints for every step of your project, troubleshooting along the way, and leveraging the best results throughout.

Same Same but Different, Pittsburgh, PA  
(Case study on page 27)

Mural by Ann Lewis  
Photo by Pittsburgh International Airport

## PROJECT INITIATION (PAGE 68)

- Initial Project Considerations
- Project Management & Schedule

## ASSEMBLING A TEAM (PAGE 74)

- What Will the Project Team Do?
- Role of a Community Member or Nonprofit Organization
- Role of the City

## MANAGING A BUDGET (PAGE 79)

- Establishing a Project Budget
- Design Fees
- Fundraising

## DESIGN DEVELOPMENT (PAGE 82)

- Artist & Art Selection
- Contracts, Legal Agreements & Permits
- Community Engagement & Design Review
- Design Process & Standards
- Materials & Site Considerations

## ENGAGING THE COMMUNITY (PAGE 90)

## IMPLEMENTING THE PROJECT (PAGE 92)

- Materials Storage
- Construction Documents
- Site Safety & Traffic Control
- Documentation

## MAINTENANCE & STEWARDSHIP (PAGE 96)

## PROJECT EVALUATION (PAGE 100)

# Project Initiation



Asphalt art projects can be initiated in many ways. They may originate from a community group seeking to slow traffic in their neighborhood or in City Hall as part of a broad planning effort. Some projects are intended only for a short time, while other may be more permanent. There are many details to coordinate, but with the right team and sufficient planning, the project can be reasonably managed.

Generally, a project is initiated after someone identifies a potential site for an intervention and has either the resources, time, or passion to make it happen. Leadership from one person in particular is critical to the success of these projects; there should be someone who is ultimately responsible for managing the schedule and budget, whether that is a project manager assigned by the city or an executive director of a nonprofit.

While every project has basic elements, some of the recommendations in the pages that follow will depend on the initiating entity (community group or city) and the municipality's permitting structure, if any.

Projects are typically initiated in one of three ways:

1. Proposed by a community entity such as a nonprofit organization, informal group, independent artist, designer, or creative collective to address a community goal without a formal municipal approval process.
2. Implemented by a local government or municipal agency based on previous planning efforts or community requests.
3. Implemented through an ongoing initiative or program typically run by a local government agency. This might mean that an agency commissions an artist as part of a regular program for a particular space or that the city has an established permitting process for outside entities to do these projects on their own.



Generally, a project is initiated after someone identifies a potential site for an intervention and has either the resources, time, or passion to make it happen.

This intersection mural in Portland, OR, is one of many done by City Repair, a nonprofit organization that works hand-in-hand with the Portland Bureau of Transportation to accomplish these projects. This is a successful example of how nonprofit organizations often lead asphalt art projects. (Case study on page 19)

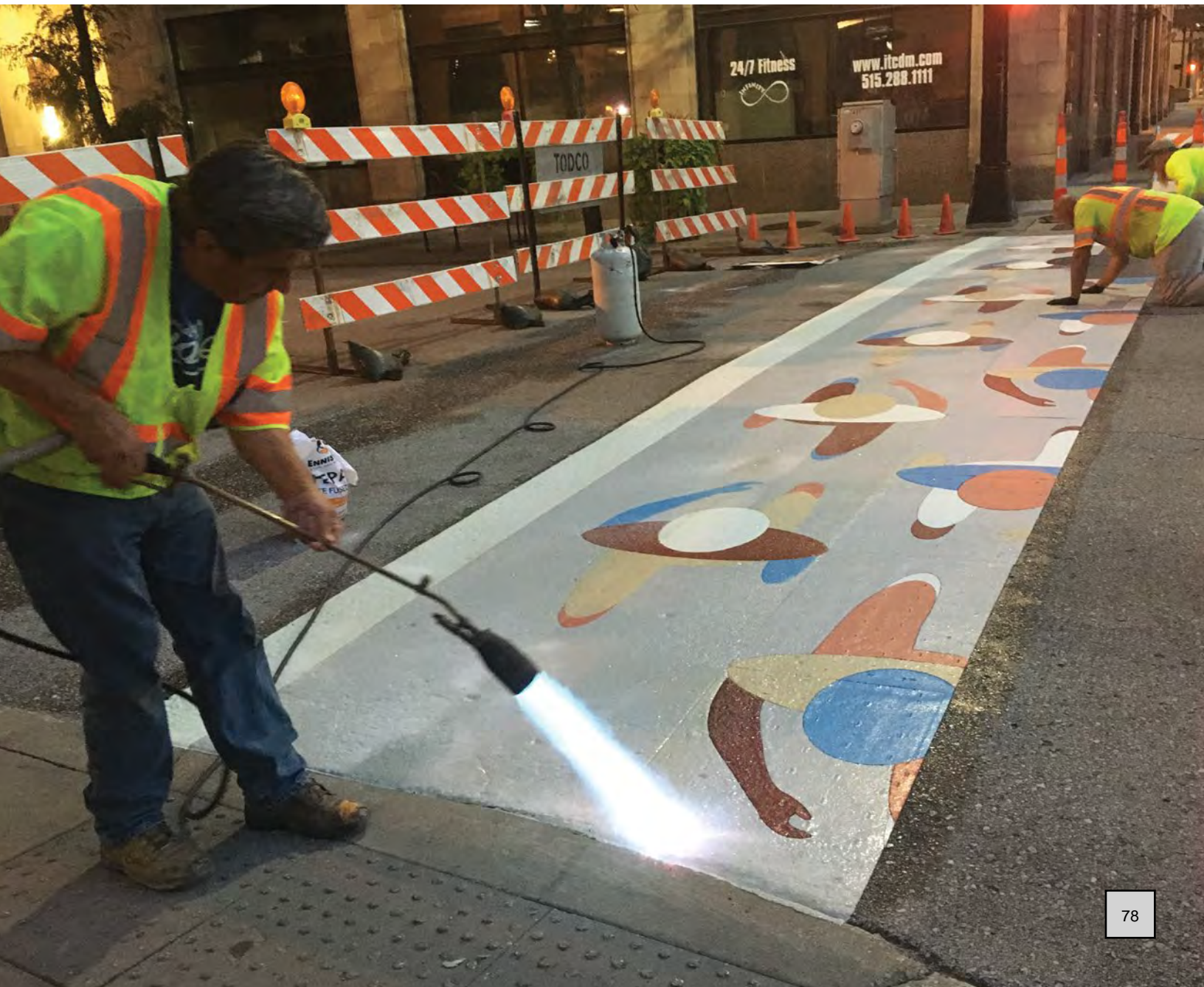
Mural by community member Colleen Smith  
Photo by Greg Raisman

## INITIAL PROJECT CONSIDERATIONS

Depending on who initiates the project, some preliminary research and planning will be needed. In the first stages of planning, consider the questions on the following pages regarding the location, ownership, creation, and longevity of a project. Knowing the answers to these questions up front will help with a smooth implementation later and raise any red flags about the selected site. We suggest documenting and discussing these details and sharing them with all of the project partners. These questions assume a project location has been selected, though they are useful for someone scouting out potential locations as well. Don't be disheartened if at first you do not have answers to every question! Most projects don't address many of these items and are still successful.

Some paint applications, like this one in Des Moines, may need to be applied by professional contractors. (Case study on page 21)

Crosswalk Mural by Peter Gibson  
Photo by Greater Des Moines Partnership



## SITE CONSIDERATIONS

***Who controls the site? What entities must be involved in design review and permitting? (i.e., department of transportation or public works, art commission, historic commission, or other entity).***

This is an essential first question because it may be that the controlling entity has a permitting process for asphalt art projects that will impact the project schedule or the entity may not allow asphalt art projects in the first place.

If you are working on private property, getting permission in writing from the site owner early on is also key. You may still need building permits, street closure permits, or permission from a local arts commission or historic review commission. Inquire about master plans, community plans, or other long-term goals for the site. Inquire about any upcoming projects that may impact your project. What is a vacant lot this summer might be a retail location next year. Having that information will help you evaluate your site and plan for the longevity of your project.

***How might the project complement a previous planning effort or a local community goal?***

Project teams should determine if there are any existing planning efforts or community goals that this project might advance. Perhaps the project can be tied to an ongoing public planning process as an outreach activity. There may also be funding available for projects that are a part of a master plan.

***What is the condition of the pavement?***

Pavement that is in bad shape may need additional coats of paint or simply need to be patched or repaved. Crosswalks in particular should be fixed before the project begins. Paint may make it difficult for pedestrians to see cracks or other breaks in the pavement, leading to injury. Some cities repave or micro-surface asphalt before applying a coating, which will dramatically improve the longevity of the project as the coating will adhere much better to fresh asphalt. If this is not feasible, cities should consider requiring certain pavement conditions for accepted projects, and communities should make sure the area being requested is in good condition before applying for a

new project. See “Materials & Site Considerations” on page 88 for more information on how to choose the right coating, pre-treatments, and other methods to lengthen the life and general durability of a project.

***What type of street is being considered and what is the volume of traffic?***

High car volumes will lead to faster wear on the mural, which should be considered as a factor in paint choice. Streets with a car volume of 80,000-100,000 ADT (Average Daily Traffic) may not be suitable candidates for art in the roadway. Wide streets (50'+ or more than five lanes) are also very challenging, but not impossible. The higher the volume and speed of cars on the street, the less appropriate a street is for art in the roadway. For art in pedestrian spaces, the threshold can be higher based on the judgment of the project team and relevant permitting agencies.

***Will the site require complex traffic control for installation? How will the installation affect traffic flow and the right of way?***

Signalized intersections or high-volume roads (over 20,000 ADT) may require more complex traffic control and redirection. The city may not have the necessary internal traffic control equipment, and the budget may not allow for the rental of such equipment, which can be very costly.

***Are there existing marked crosswalks, curb extensions, or other traffic pavement markings?***

Consider how these interact with a potential design. Some traffic engineers require designs in the crosswalk to be within the white lines, while others are more permissive depending on context. Other pavement markings may be within the area considered for an asphalt art project. These may be painted over or they may be incorporated into the design.

***Are there other street design elements such as: ADA ramps, bus stops, electrical poles, on-street parking, or driveway curb cuts?***

These might conflict with proposed curb extensions or crosswalks and should be considered when developing the design.

## PROJECT DEVELOPMENT

### ***What is the projected duration of the project? How long is it intended to last?***

This will have implications later for maintenance and paint type. For permanent projects, choose more durable paints. If the installation will be repainted within a year, then less durable paint can be used. More durable paints will also be more expensive. See page 88 for more about paint types and duration.

### ***What is the time frame for implementation? Is there a specific deadline for project completion that needs to be met (e.g., the opening of a road or a public event)? Is the deadline flexible?***

Consider factors such as weather, local events, seasonal changes in population, or holidays as these might impact the schedule for the installation. See “Project Management & Schedule” on the following page for more information on setting a “build date.”

### ***Who is on the core project team? Who are the key decision makers?***

It is important to have representatives from both the city and the community on the core team. See “Assembling a Team” on page 74 for more on project team roles and responsibilities.

### ***Who will create required drawings and construction documents for the project?***

If the city is the lead, this may mean using an existing on-call contract for the creation of striping plans and maintenance of traffic plans or asking the nonprofit partner to take on the work of hiring an architect to create the plans.

### ***What is the budget? Who is paying for the project?***

This will impact material procurement. If the city is the source of funding, then procurement may be challenging: materials may be limited to those the city already has available or can procure with existing contracts. City leads should consider working with nonprofit entities that have more flexibility when spending grant funding.

## PROJECT IMPLEMENTATION & STEWARDSHIP

### ***Will the project team utilize volunteers in the implementation?***

If so, the team will need liability waivers for volunteers, a volunteer management plan, and amenities for volunteers during the install (water, food, shade, etc.). Volunteers will need to be trained on the material application and safety. See “Site Safety & Traffic Control” on page 95.

### ***Are there any business owners and/or residents adjacent to the site?***

If so, these should be the first groups approached about the project. Getting their support and participation may be critical to the success of the project. See “Engaging the Community” on page 90 for more information about different outreach methods.

### ***How will the project be maintained? Will it be allowed to fade after one application or will it be reapplied? Who will maintain the project once it is complete? Has that entity agreed to participate in the project? For how long?***

All paint and other materials will fade and require maintenance. How this is addressed might depend on the entity: is a longer term reconstruction of the street planned, or is the project intended to be permanent? If the city is the lead and no upcoming repaving/reconstruction is in the works, then the city will need to repaint. If a community group is leading, then the city may require them to agree to maintain the project for a certain amount of time. If the project is temporary, the city will need to consider a removal plan. This will be a critical detail when choosing materials. See “Planning for Longevity” on page 88.

### ***For projects that create pedestrian plazas, how will programming and stewardship be addressed on an ongoing basis?***

Long-term stewardship is a critical part of the success of a project. Project teams need to consider how the space will be used after the project is complete. These responsibilities are often given to local arts organizations or Business Improvement Districts (BIDs).

## PROJECT MANAGEMENT & SCHEDULE

One of the first steps when initiating a project is establishing a time frame and deadline for the design and implementation of the artwork, along with an overall schedule of milestones. Set a date that works for you and your team given local weather, important holidays, or other events. This is especially important if you plan on working with volunteers or if your installation requires a complex traffic control plan.

For example, consider that many communities have seasonal peaks in tourist activity. You may want to plan the install around these seasons to avoid a traffic control conflict or, alternatively, install during the season as a way of showcasing local art and culture. In the case of the Coxe Avenue example on page 25, the installation was planned around the Fall “leaf” season, when Asheville sees a spike in tourists coming to see the leaves change color. The main mural painting activity became an attraction for many visitors.

Your schedule should act as a to-do list of tasks to be completed and matters to be addressed, outlining responsible partners for each task as well as internal deadlines to meet. Some items might function as an ongoing task, such as community and business outreach, while others may need to meet strict deadlines, like ordering materials and finalizing the design.

Consider the following common tasks as you lay out your schedule:

- Identify partners and stakeholders (ongoing task)
- Identify regulatory and political framework
- Pre-evaluation of the site
- Develop budget and procurement list
- Select artist or designer
- Meet with local government staff (if relevant)
- Outreach to local businesses and residents (ongoing task)
- Develop final design (make sure to incorporate time for revisions based on community feedback)
- Develop construction documents/stripping plans
- Acquire permits/traffic control
- Material and supply procurement
- On-site programming or activation
- Create maintenance plan
- Create evaluation plan and monitor performance

Your schedule should act as a to-do list of tasks to be completed and matters to be addressed, outlining responsible partners for each task as well as internal deadlines to meet.

# Assembling a Team

A successful project team, like this one in St. Petersburg led by the Arts Alliance, will have representatives from city agencies, community organizations, and other members of the community. (Case study on page 15)

Intersection mural by Cecilia Lueza  
Photo by Beth Reynolds



The ideal team includes representatives from each entity collaborating on the project and a project manager(s) who will lead the team at every step of the process. Once the project manager(s) have been selected, their role is to identify the skills needed to complete the project and to find the balance between an inclusive team and an effective team that can make quick decisions. Those leading the project will direct other team members in their tasks, make sure deadlines are met, and make final decisions on any component of the project (e.g., designs, materials used, duration).

Many projects have a small executive Project Team and a larger Steering Committee. The Project Team makes critical decisions about the project and must be empowered to move things forward on a frequent (perhaps weekly) basis. The Steering Committee convenes less frequently (perhaps once a month) and is meant to include a larger pool of partners with varied expertise.

The Project Team makes critical decisions about the project and must be empowered to move things forward

Team members may include:

- Entity initiating the project
- Site owner(s)
- Public works, transportation, planning, or other government departments that oversee the public right of way
- Entities that will implement the project, if different from above
- Community member(s) who will use the project
- Community member(s) who live or work near the project
- Artist or designer creating the content for the project

## WHAT WILL THE PROJECT TEAM DO?

- Decide on roles and responsibilities for each team member
- Establish answers to the questions listed above
- Manage the administration of the project by coordinating funding, permission, reviews, permits, contracts, budgeting, payments, and communication
- Make sure the community impacted by the project is aware and supportive of the project
- Develop process for selection of the artist or designer to create the project
- Participate in design development and review
- Secure materials, equipment, and other necessary project materials
- Manage the implementation of the project by developing a detailed plan of action for painting and installation, being physically present at the site to assist with hands-on activities from painting to answering questions from passersby, managing project volunteers, assisting with day of site needs, and planning a celebration when it is finished
- Develop a schedule for repair, maintenance, or refreshing of the project

The most successful projects are collaborations between the city and a community partner. There is no one-size-fits-all blueprint for distributing roles and responsibilities. These will depend on the lead entity, the permitting framework established by the city, the capacity of the community organization, and the resources within the city. In the following sections, we describe some common roles for both community organizations and municipal agencies.



This project in Bankside, London, was awarded funding by the Transport for London's Future Streets Incubator Fund, a program created by the mayor to encourage projects that improve public spaces in London. (Case study on page 23)

Colourful Crossings mural by Camille Walala  
Photo by Better Bankside

## THE ROLE OF A COMMUNITY MEMBER OR NONPROFIT ORGANIZATION

Some of the common responsibilities of a community organization on the team are to convene the community to gather input, conduct volunteer and business outreach, and ensure an equitable and transparent process. The community group can be the communication conduit between the city and the community at large. Schools, churches, businesses, and other nonprofit organizations may all be potential partners.

If a community group is the project lead, it is imperative that they find a partner within the city government, either staff or an elected official, to champion the project and help with any regulatory issues. Making contact early with the city is key. Check in with your local planning, public works, or transportation departments to ask about permits, the design review process, potential partnerships, and how to implement your project within their workflow. They may have an existing program or funding stream to facilitate your idea, information about insurance requirements, as well as recommended materials. For example, the City of Austin has a creative crosswalk program for community-initiated projects. Ask members of these departments to join your project team and be sure to keep them informed as your plans evolve.

If a community group is the project lead, it is imperative that they find a partner within the city government to champion the project

The community group or other third-party entity in many cases can also handle procurement of materials as a way of working around complex municipal procurement rules. They may also take on the programming or stewardship of a space once completed.

## THE ROLE OF THE CITY

Some of the main roles of the city when leading a team or in a support role are to ensure an efficient and easy design and permitting process (e.g., waive fees, offer design review support), to provide traffic control for implementation, and to participate in or lead the marketing and data collection efforts. Many cities have created standards for the creation of asphalt art that also provide a permitting pathway for community-led projects.

The city should take the lead on those project elements for which they have resources or existing processes. These may include cleaning and preparing the site in advance of the project and providing any necessary restriping or touching up of existing striping. If available, the city should provide transport for or store materials for the implementation. In many cases, the city can provide support for implementation through the use of existing city equipment.

If this is the city's first time working on a creative street project, you must enlist the participation of local community members to bridge the gap between municipal leaders and the community at large. Many community organizations and artists may be inspired by your work and want to participate. Your role as the city is to help the community group identify key stakeholders and support the outreach effort by providing resources such as meeting space, printing costs, and other logistics.

Once a project has been identified, seek a variety of partners who can fill roles on the team. As a municipality, your public works and transportation departments have deep knowledge about the kinds of materials that work on your streets, taking into consideration climate, use, and future plans for specific locations. Involve these colleagues in the early planning stages to discuss materials, equipment, process for street closures, staffing requirements and availability, and other technical project needs.

After projects have been completed, conduct an exit interview with project participants to learn from your pilot, including artists, volunteers, and others who were on site during implementation. Consider establishing guidelines and procedures for ongoing projects to make it easy for community entities and artists to participate.





# Managing a Budget

The projects featured in this Guide demonstrate typical funding sources for asphalt art projects:

- Municipal capital improvement funds or other construction funds
- Municipal art funds (usually based on a percentage of construction funds allocated for art)
- Grants or funds from local, state, federal, or private sources (e.g., Seattle Neighborhood Matching Fund, AARP Community Challenge grant program)
- Private or public sponsorships

For this ground mural in Times Square, artist Molly Dilworth was selected from over 150 submissions to NYCDOT's design competition launched in 2010. (Case study on page 41)

Cool Water, Hot Island mural and photo by Molly Dilworth.

## PROJECT BUDGET

One of the main reasons why people turn to ground murals for improving streets and public infrastructure is that they are quick and relatively inexpensive. That said, a reasonable project budget is needed to account for everything from insurance to paint. Creative street projects can be affordable – you may be able to secure donations of high-quality supplies, and some work can be done by volunteers. However, there are hard costs associated with all of the project types in this Guide.

The following is a list of potential hard and soft costs that may be included in the budget, though not all of these items will apply to every project:

### Planning:

- Administrative staff time
- Permits or application fees
- Legal fees
- Insurance
- Fundraising and managing project funds

### Design:

- Artist / designer fees
- Testing materials or design elements
- Producing design review documents and presentations

### Implementation:

- Materials and supplies
- Equipment
- Fabrication of components from specialty contractors
- Labor
- Maintenance of traffic (street closure fees, police, traffic control barriers)
- Water, cloths, and tarps for on-site cleanup
- Shade structures or cooling areas
- On-site hospitality for crew and volunteers, including water, food, and access to a restroom

- On-site storage or security for supplies, equipment, and personal belongings
- Opening celebration
- Documentation (during install)

### Post-Installation / Maintenance for Long-Term Installation:

- Programming planned during the life of the project
- Documentation (post-install)
- Labor and materials to refresh project
- Labor and equipment to remove project

## DESIGN FEES

To ensure a high-quality asphalt art project, many project teams formally hire an artist, architect, or designer to produce a design, develop design documents, and/or help organize volunteers or the installation crew to implement the project. In some cases, an artist may be willing to donate their time and design for the project, though it is best practice to include a design fee in a project budget so that artists get paid fairly for their work. Either way, someone will need to be responsible for both the creation of a design and the translation of that design into a built work – from permit drawings to stencil creation. A good benchmark for artistic design and project management is 10-20% of the project budget.

Keep in mind that if an artist or designer is fabricating parts of the project or materials needed for the installation such as stencils, funds will need to be allocated for materials in addition to the design and management fee.

## FUNDRAISING

If your project is not fully funded from the start, a fundraising plan will need to be developed. Every member of the project team should participate in brainstorming funding sources. Consider approaching multiple funding sources with interests in the different aspects of these types of projects. For example, asphalt art projects are appealing to corporations and foundations that support placemaking, community



Each year, Mural Arts Philadelphia hires different artists to design and install a mural at the Eakins Oval. (Case study on page 31)  
Summer Kaleidoscope mural by Jessie and Katey. Photo by Steve Weinik

development, public art, walkability, and community health. Other funders may be interested in the content of the artwork. For example, a project with natural and environmental content may be of interest to funders with an interest in those areas. Utility boxes wrapped with community photographs may be of interest to a funder who supports photography or journalism. It is also important to research foundations, corporations, and individuals who support the geographic area where your project is located.

When you involve artists in your project, you may become eligible to apply for funds from local and state arts councils. Larger-scale projects with ample time frames could apply to the National Endowment for the Arts.

Inquire if your municipal or county public works department could fund the project with capital construction dollars. If government capital funds are not available, government support could also come in the

form of allocations from local or state elected officials. Be sure to meet with representatives from their offices to discuss other grant programs for which your project may be eligible. Small budgets could be covered or small gaps in larger projects could be bridged through an individual contribution campaign or crowd sourcing.

Finally, city departments and community organizations commonly work with fiscal sponsors to accept funding and facilitate contractual relationships. Fiscal sponsors are nonprofit organizations that provide their legal and tax-exempt status to other organizations in furtherance of charitable and civic goals and projects. It is important to determine whether the city or community partners will need a fiscal sponsor to accept funding, hold contracts, or facilitate other aspects of the project.

# Design Development

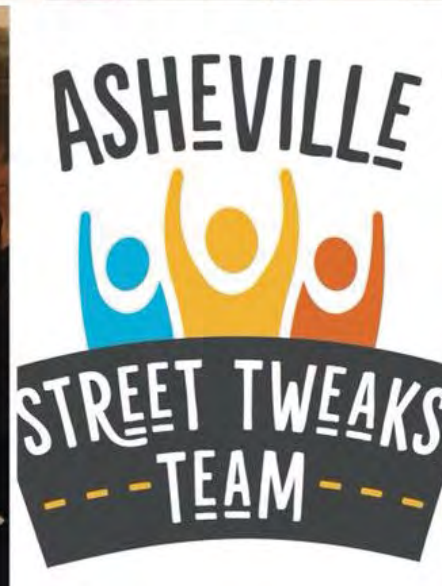


## ARTIST & ART SELECTION

Some of the projects included in this Guide were produced by ongoing arts programs with established methods for choosing artists and design professionals. If you are not collaborating with an ongoing program on your project, methods for artist selection include:

- Open call process by request for proposals or request for qualifications
- Invitational where a small group of artists are pre-qualified for the project
- Directly approaching a specific designer for a proposal
- Utilizing an in-house designer or other creative member of the project team

How the art is chosen is important to consider. Selecting the art will require care and expertise to run a process that is fair, sensitive to relevant communities, and will ensure a final product of high artistic quality. In order to execute an efficient and effective artist selection and engagement process, cities should consider working with an experienced arts administrator to oversee the artist selection process and to coordinate participating artists, such as in the Same Same, but Different project in Pittsburgh (page 27). If there is a request for proposals, the arts administrator could coordinate a jury of community members and/or arts professionals who can judge the artistic quality, feasibility, and community relevance of the proposals. Otherwise, selection may be led internally by the project team, but should enlist input from visual arts and design professionals and local



community members. In some cases, other selection models have been employed, such as in the Walks of Life mural in West Palm Beach (page 17), in which students at a nearby art school voted on several design options created by their peers with professional coaching from Street Plans.

In some selection processes, cities select a handful of finalists and request that they develop their design concepts beyond their initial proposals. Note that best practice is to offer compensation for additional design development even if the artists are not selected for the project. Once the winning artist is chosen, they must be given a contract to continue working on the project.

The butterfly mural in Asheville underwent several rounds of design review. The first step was meeting with the community to choose a location for the mural. The project team then worked with artist Jenny Faires to translate the initial sketches into an implementable design. The design drawing shown above was used by the team during the painting process. (Case study on page 25)

Aerial photo by Justin Mitchell  
Drawing and additional photos  
by Street Plans Collaborative

## CONTRACTS & LEGAL AGREEMENTS

Unless you are working with an in-house designer to implement the project, you will need a contract. Most likely you will be working with an artist, designer, or other creative collective who should be paid for their work. The contract should outline all of the expectations for products, services, responsibilities, payments, ownership of the physical project, ownership of the copyright, liability insurance, maintenance, life span, and more. For the design and implementation of the project, the contract will likely engage the entity who owns the site, the entities implementing the project, and the entity who will own the project.

For projects on public property, work with your local planning, public works, or transportation department to see if other agreements will need to be put into place. For example, on public property, the government entity that owns the site may need to execute an agreement with the entity implementing the project to legally access the project site (see the Miami Dominoes project on page 61).

Your local government arts agency, public art program, or arts council will likely have a public art contract to adapt for the project. If you are starting from scratch or if you are an artist initiating a project, two good resources are Sarah Connelly Odenkirk's *A Surprisingly Interesting Book About Contracts: For Artists and Other Creatives* (2014, AMMO Books) or the Americans for the Arts' Public Art Network ([publicartnetwork.org](http://publicartnetwork.org)).

If you are seeking outside resources from a local, state, federal, or private entity, there will also likely be a contract to accept and distribute the funds.

Note that artists will retain the copyright of their work unless the project is specifically designated as a work-for-hire. The artist and commissioning organization can agree on how images of the artwork will be used and credited.



## PERMITS

Depending on the jurisdiction of the project and the entity leading the project, a permit may be required. These permits will allow the project team to occupy and use the right of way temporarily during the installation and ensure that safety and mobility won't be compromised.

Some common requirements for submitting permits include:

- Description of the project and a detailed installation plan
- List of materials
- Traffic control plan if the project will occur in the right of way
- Proof of liability insurance, typically naming the site owner and other project partners as additionally insured on the certificate. This is typically a special event coverage for the installation.
- Approval from all or a percentage of property owners adjacent to the installation site
- Site use agreement outlining the responsibilities of all parties involved in relation to ownership, maintenance, and removal

For information on model legal agreements, permits, and insurance, see [asphaltart.bloomberg.org](http://asphaltart.bloomberg.org).

## COMMUNITY ENGAGEMENT & DESIGN REVIEW

Whether the project is being designed in-house (by members of the project team) or by contracted artists, developing a design with the community will require ongoing communications and meetings. Key members of the community should be a part of the core project team. Either the city or a lead nonprofit organization should convene a public meeting to discuss the site and preliminary design considerations. The team artist or designer should participate and might even co-lead this meeting. Following this meeting, the artist or designer should develop draft concepts for review by the project team. This offers the team the chance to share feedback about the content and the materials in a constructive environment and provides the artist or designer with enough time to evolve their concept as they respond to the feedback. Work with the artist or designer to develop a realistic timeline for revisions, and adjust the project schedule accordingly.

Once the design has been reviewed internally, it should be shared with the public at large at a community event in addition to any other reviews required of your project by community, art commission, design commission, site owner, traffic engineer, or other entities.

Ongoing regular meetings with the community and continued in-person outreach where designs are shared with both municipal partners and community members are critical factors in developing an authentic and informed design.

This mural at the Pittsburgh Airport was installed using runway-grade thermoplastic, a material that is engineered to last longer than other paint applications. This ensures the longevity of the project and reduces its maintenance costs. (Case study on page 27)

Same Same but Different mural by Ann Lewis. Photo by Pittsburgh International Airport



## DESIGN PROCESS & STANDARDS

Several factors go into a successful and beautiful design. The first driver of a design should be the identity of the surrounding neighborhood, cultural characteristics, and diversity of the community. This may mean looking to local architectural or cultural traditions for inspiration or to the natural world.

For example, the design of Plaza Rue Vendome on page 47 was inspired by the local art deco architecture that is prevalent in Miami Beach. The design team made three potential designs and brought them to the public at a community workshop to vote on the design.

Another factor in the design process should be consideration of how the project will be implemented. Designers must find a balance between the complexity of a proposal and how difficult it will be to implement. This depends in large part on the resources available for things like paid contractor labor and stencils or if the project will be implemented with volunteer help.

For Rue Vendome, a specialized street paint was used that is meant for pedestrian spaces. The paint supplier flew to Miami Beach to train the city and project team in the application, while the city worked with existing contracts for other items like planters and chairs. (Case study on page 47)

Photos by the Street Plans Collaborative

Scale is also an important consideration in the design process. Consider how the project will be viewed and what the experience of a pedestrian will be when walking over the mural. Some designs look great as a drawing on an 8.5" x 11" paper, but do not translate to full scale. Similarly, some street murals look great in photos taken from a helicopter, but may be hard to decipher when standing directly on them. Using repetitive patterns and solid background colors may help create a design that can be appreciated from multiple angles and distances.

For projects that impact the layout of the street, the design may need to be submitted for approval to the city's or other government entity's traffic engineering department. No single national standard exists for art in the right of way. While the Manual of Uniform Traffic Devices (MUTCD) is the document that traffic engineers use to guide the use of pavement markings and paint colors, art on the street is not considered a traffic control device and thus is not regulated by MUTCD. However, where art is used as part of a striped crosswalk, the Federal Highway Administration has provided some guidance: "subdued-colored aesthetic treatments between the legally marked transverse crosswalk lines are permissible provided that they are devoid of retroreflective properties and that they do not diminish the effectiveness of the legally required white transverse pavement markings used to establish the crosswalk."<sup>2</sup>

Every city solves for approval differently based on local context. For example, some cities, such as Houston, allow for any combination of colors, symbols, and words, as long as they occur within the white transverse crosswalk lines. Other communities use the volume of cars or character of a street as a determinant of what is allowed. An engineer may allow for a brightly colored installation on a low-volume residential street, while being more restrictive on a higher-volume, suburban location.

Some city engineers may provide more specific color or pattern recommendations about what they find acceptable, while others might have a more flexible interpretation of the guidelines. The important thing is to have open communication with the approving traffic engineer to translate the community vision into an approved plan.

Asphalt art projects, particularly murals, are generally not considered advertising as long as they do not incorporate commercially recognizable symbols or draw attention to a product, activity, or service. The inclusion of logos or commercial symbols and characters may be subject to regulation as a sign or advertising in certain jurisdictions and thus should be avoided. Be sure to check the local sign ordinance to verify any additional regulations.

The first driver of a design should be the identity of the surrounding neighborhood fabric.

<sup>2</sup> "Interpretation Letter 3(09)-24(I) - Application of Colored Pavement" Memorandum, U.S. Department of Transportation Federal Highway Administration, August 15, 2013.

## PLANNING FOR LONGEVITY

Before developing a design and implementing the project, decide how long the project will last, if it will be allowed to fade, if it will be maintained, or if it will be replaced by another project after a predetermined amount of time. In addition, decide who will be doing the hands-on work of maintenance and removal. Options include the artist or designer, the site owner or manager, city staff, or community volunteers.

It is important to make this decision in the planning stages, since these factors impact the choice of materials, content, and qualifications of an outside artist or designer. For example:

- An asphalt art project with a one-season life span will require a material easy to remove with a power washer. It may also be a good opportunity for project teams working on this scale for the first time.
- A project with a multiple-year life span that will not be maintained will require sturdier materials and a design with continued aesthetic appeal as the project becomes worn by pedestrian, bike, and vehicular traffic.
- Asphalt art projects that will be maintained will require materials, design, and a project site appropriate for the reapplication of materials.
- Artwork meant for spaces that will be eventually driven on will fade much more quickly than artwork on pedestrian-only spaces.

## MATERIALS & SITE CONSIDERATIONS

When it comes to materials, each project will require a different selection. Materials will vary depending on the project's desired use and duration. For most projects, local government entities will also require the selected paint to be mixed with a non-slip additive such as Shark Grip® to avoid surfaces from becoming slippery once the installation is in place. Below is a list of common products used for asphalt art projects that range from very temporary to more permanent:

- Tempera paint
- Water-based field-marking paint
- Latex or acrylic household paint
- Acrylic traffic marking paint (Roadzilla® MMA, Rustoleum®)
- Epoxy-based pavement coating
- Thermoplastic (TrafficPatterns®, DuraTherm®, DecoMark®)

To ensure the paint's durability or to extend its life, you may also consider the following methods:

- Power wash and clean the site from any debris the day before or a few hours before the installation begins
- Apply a primer coat prior to the artwork installation



- Apply a sealant once the artwork has cured or, in the case of vertical infrastructure murals, apply anti-graffiti coating. Some projects in this guide have used products like Graf-X WB anti-graffiti coating and Clear Shield anti-graffiti coating.
- Make sure the artwork area is completely closed off to vehicles and foot traffic until the paint has completely dried
- If using light colors, consider applying a white base coat
- Freshly paved areas will absorb more paint. Make sure to account for extra layers of paint if painting over a recently paved surface.
- Consider testing a range of installation tools before purchasing them and making sure the installation crew or volunteers receive proper training to ensure the application process matches your expectations
- If using stencils, make sure they are cleaned before reusing to avoid damaging other parts of the project
- Set up a workstation that will hold all of your painting materials in one place by covering the surface with a large tarp. This will ensure that your working area remains clean even if some paint spills.
- Some cities utilize materials that combat particular environmental challenges. For example, innovative new paving materials have been developed to mitigate rising urban temperatures. "Cool pavements" come in a variety of forms, from a coating on street surfaces that increases the solar reflectivity to entirely new, permeable concrete that can absorb water, which later evaporates and cools the surrounding area.

For Lincoln Hub, the project team used an epoxy traffic paint that is durable enough to be driven over, but can also be used for pedestrian spaces like curb extensions and sidewalks. This paint was intended to last 3 years, but has lasted several years longer with a yearly application of sealant. (Case study on page 37)

Photo by Lakeview Chamber of Commerce

## CONNECT WITH SUPPLIERS & MANUFACTURERS

The people who make and distribute products will have information to share about application methods, curing time, reaction with different temperatures and materials, maintenance, and removal. Much of this information can be found on material spec sheets/cut sheets. They may even be willing to participate in the application. Ask for color samples and examples of where the product has been used, giving you a chance to follow up with questions. Share this information with the entire project team, including the artist or designer developing the project. They may consider design adjustments based on how the product performs. In many cases, designs may have to be changed based on available colors.

## PROCUREMENT

One challenging part of asphalt art projects can be the procurement of materials. Many cities have procurement rules that prescribe specific brands or materials or require a minimum number of bids when the cost a material exceeds a certain threshold. If the project is being led by a city, they may be able to work within these rules by breaking material orders into smaller increments that fall below procurement thresholds or they may include the material costs within a larger contract with an on-call vendor. Depending on the source of funding, the city may consider offering a grant to a local community organization to procure materials or the city and community group may work together to pool resources. The city may also have some types of paint stock that can be used in conjunction with materials procured by others.

## TESTING MATERIALS & TRAINING CREW

Unless the artist, designer, or your community has extensive experience working with a specific material on your project surface, it is wise to test materials ahead of time. It is also a good idea to test the application of the materials with the tools you will be using. Additionally, set aside time to train your installation crew if they are not yet familiar with the materials or application process. The test should approximate the pavement conditions as closely as possible – and also use this as an opportunity to test paint removal. Spending an hour testing now can keep you from making costly mistakes later.

# Engaging the Community



There are many opportunities to involve community members in the process of asphalt art projects. It is a best practice to inform and engage people who are physically or conceptually connected to a site's location through live, work, play, and interest. Having a variety of engagement strategies will increase the diversity and number of participants as well as support for the project.

Not everyone has the time or ability to attend a public meeting, but they might have time to attend a free event where they can see the design and meet the design team or artists. Transportation, time of day, language spoken, cost, and daycare are common barriers to participation. The project team can develop solutions to remove barriers to participation in your community. For communities with little public participation, building awareness of the process is a way to increase community enthusiasm for future projects. Making the effort to widely engage the community is a strategy to build broad support for the arts.

For all projects, whether undertaken by city departments, local organizations, or neighborhood groups, community engagement tools can include the following:

- Door-to-door outreach
- Handing out flyers and creating educational signage
- Public meetings for presenting the project idea and design options
- Allowing the community to vote on the design or be involved in the review process
- Inviting locals to become volunteers during the installation and participate in the creation of the artwork
- Engaging local businesses or institutions such as schools and art organizations to become part of the project team

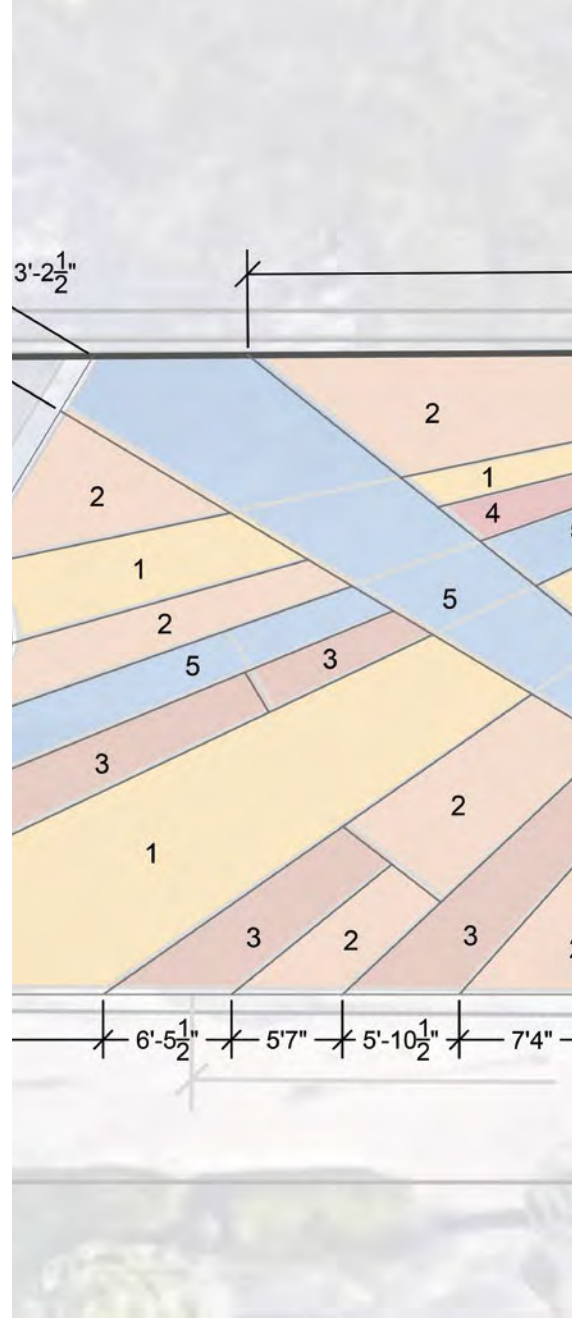


- Purchasing materials and supplies from local businesses
- Hosting a celebration party once the installation is complete
- Building an ongoing program for activating the space with community events
- Conducting pre- and post-installation surveys to evaluate the community's expectations and receptiveness to the project

In Tucson, the Living Streets Alliance worked as a liaison between the city and the community. They handled community outreach both during the design development phase and handled volunteer management during the installation event. (Case study on page 35)

Photo by Taylor Miller

# Implementing the Project

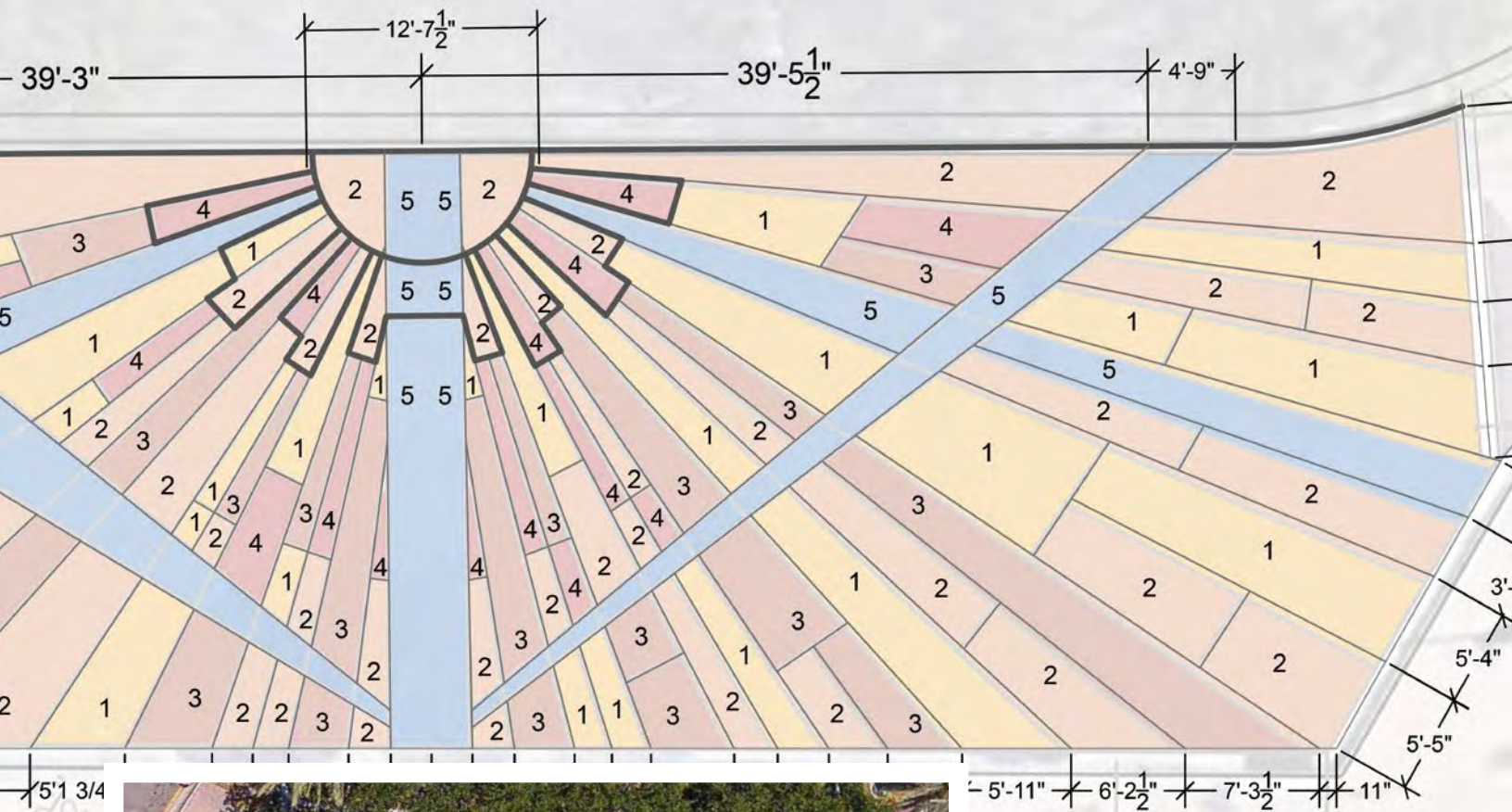


## MATERIALS STORAGE

Project teams should secure materials and place them in storage at least a few weeks before the installation begins. Consider longer lead times for custom or large orders of paint and think about the size of any stencils or other equipment needed for install. Work with a local business or public facility near the project site to store supplies, materials, and personal belongings prior to and during the installation. If a space is not available, you can rent a portable storage locker for the site.

## CONSTRUCTION DOCUMENTS

Asphalt art projects are guided by a set of construction documents that describe both the final design and the traffic control needed to implement them. These documents will allow the project leaders to instruct the on-site crew and volunteers and include instructions for how to lay out the design, dimensions of the site, and other important design measurements as well as a color key.



Significant planning and detail go into the implementation of asphalt art projects. This design document was used to lay out the mural for Rue Vendome in Miami Beach. (Case study on page 47)

Photo by Andrea Lorena



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## SITE SAFETY & TRAFFIC CONTROL

Everyone on site producing the project will benefit from having a safe, secure, and comfortable place to work. Long days in the summer sun painting a mural on the street are physically challenging, and dehydration and heat stroke are a risk. Make sure that you have water, food, bathrooms, seating, and shade structures available to everyone during the installation so that the experience is safe and enjoyable.

Another part of project implementation involves traffic control. If the project will be installed on the right of way or will require a temporary detour of traffic, you will need a traffic control plan. The plans will show the area to be closed off to vehicles and a temporary plan for how to guide road users through the work zone with traffic control devices. This document will ultimately ensure the safety of all crew and volunteers moving through the installation site. It is always helpful to plan the installation during hours with low traffic volume and to allow time for the artwork to dry before the road is driven on again.

To ensure the public is aware that the project happening is a sanctioned activity, install temporary signage describing the project. Be sure to train volunteers in case they are questioned by community members not familiar with the project and keep copies of permits on site in case they are needed.

## DOCUMENTATION

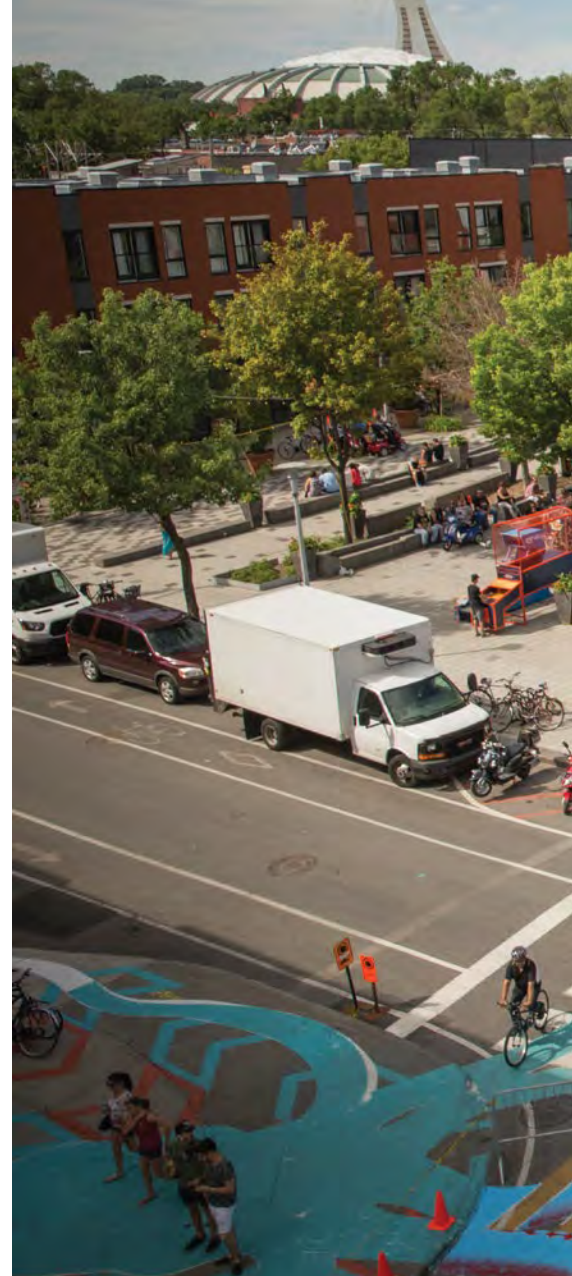
It is important to have professional-quality documentation of the project. Many teams draft documentation plans that describe the types of documentation needed of both the installation process as well as of the completed project. Consider bird's-eye locations for before/after shots taken from adjacent buildings; aerial drones may be very useful in documenting these projects. Also consider getting action shots of the project being installed on the build day.

The documentation produced will be a helpful reference for maintaining and reapplying the project and will provide examples to show other communities who are interested in the work. Photos may also be needed for grant reports and will be the only way to show the history of what is usually a temporary project. In addition, proper documentation can also serve as a tool to visually showcase the project's success and will help cities or other project stakeholders defend their asphalt art projects or advocate for new ones. Be sure to share the documentation with the artist/designer who developed the content of the project.

Traffic control for the Walks of Life project in West Palm Beach was provided by the city's Engineering Department. (Case study on page 17)

Photo by Maxwell Zengage

# Maintenance & Stewardship



## PROGRAMMING & ACTIVATION

For projects that seek to use asphalt art to create pedestrian spaces or plazas, activating the project site with programming and events will help ensure the project's longevity. It is important to build a robust program around a newly created public space for the project to grow on the community and for the space to become a celebrated and stewarded neighborhood spot.

One way to host successful events and create traditions around a space is by partnering with local art or cultural organizations that specialize in event production and have the necessary expertise to plan activities that celebrate the creative reclamation of public space (see Rue Vendome project on page 47). From markets and live music to children's games and community-building activities, these organizations will likely know

which entities to involve in event planning and program building and how to engage locals from across your community.

## PROJECT ADJUSTMENTS OR REPLACEMENT

Note that some projects may require adjustments if the results are not performing as intended or if the installation has unexpected outcomes. These changes may include readjusting the size or boundary of the design or changing the design's overall geometry. If a project will be replaced with a different design in the future, the artist's or designer's contract must outline the predetermined life span. Plans also need to be made to prepare the surface for the next project. This is the responsibility of the site owner or entity managing the project.



## MAINTENANCE

If the project will be maintained by someone other than the artist or designer, the artist or designer can help develop a maintenance manual that includes the following information:

- Images of the original project
- Description of how much fading and wear are expected
- Detailed descriptions of each material used in the project, including exact colors
- Application instructions for each material
- List of equipment and tools needed for application
- Tips from the artist or designer about the site and materials

The entity managing the project or the owner of the project will need to organize the permits, street closures, and other steps to ensure the project can be maintained. Proper maintenance will always require a plan and budget. Costs for materials, labor, permits, street closures, and other needs should be included in the project budget, and a new budget should be developed for ongoing maintenance.

Once the Sexapus mural was completed in Montreal, the City of Montreal hosted events and activities that were crucial for creating community buy-in for the project to transition from an interim pilot project to a permanent shared street. (Case study on page 29)

Sexapus mural by Peter Gibson. Photo by Melanie Dusseault

## STEWARDSHIP

Spaces that reflect a sense of community ownership and stewardship, especially those that encourage individuals to actively engage in social behavior, usually generate a greater place attachment among visitors. Involving the community in the planning and design stages of the project can create a space that is conducive to social gatherings and can adapt to and support the communities they serve.

Public space enhancement projects and programs are a benefit to the community and should be maintained accordingly. An effective stewardship model can be created through cooperative agreements made between municipal agencies and private entities to maintain public space projects with help from the local community. These agreements should include a written understanding outlining duties and responsibilities of each party involved in the process as well as a set of goals and recommendations for the durability of the project.

The following recommendations can help your project team play a leadership role in project management and stewardship:

### For community-led projects:

- Identify fiscal sponsorship resources that will help fund your community project
- Find organizations that specialize in mobilizing volunteers, managing clean up, landscaping, and events such as Detroit's Summer in the City or Tucson's Days of Caring
- Support the sharing of organizational knowledge and practices among grassroots groups
- Designate funding for project maintenance in the planning stages

### For city-led projects and programs:

- Ensure that future public space policies and programs emphasize maintenance needs and identify the responsible parties
- Create a permit structure to allow community groups to host a series of small-scale community events in one public space site
- Consider creating an open-source guide for the creation of asphalt art projects in your city

To complete the Underground at Ink Block murals in Boston, development firm National Development worked hand in hand with the Massachusetts Department of Transportation to test materials and manage the planning and permitting of the highway underpass murals. (Case study on page 63)

Photo by Marka27



# Project Evaluation



A key factor in measuring the success of asphalt art projects is using data to quantify the impact of the project, whether it is tied to mobility, walkability, or general livability. Whether its measuring the speed of vehicles, the perception of safety, or people’s likeliness to use the space after the installation, this information will help effectively communicate the intentions behind any given project. In addition, any data collected along with community input will allow the leading entity to make better decisions when implementing similar projects in the future and creating a streamlined process for project approval, funding, and buy-in.

Below are some metrics that can be used to measure a project’s impact:

- Speed of vehicles before and after implementation
- Stop bar compliance
- Pedestrian crossing behavior
- Foot traffic counts
- Likeliness to use the intervened space before and after implementation
- Perception of safety before and after implementation
- Amenity use before and after implementation



Tools to collect data include surveys (either in person or online), speed guns, counting machines, digital counters, or other data collection methods. Data-driven evaluation will allow project teams to justify their project and demonstrate its impact, and ultimately lead to a more effective approach for implementing asphalt art projects. See the Corbett Porch case study on page 35 for an example of project metrics.

This project in Miami Beach has ongoing programming and events organized by third-party organization Prism Creative Group. (Case study on page 47)

Photo by Andrea Lorena



To guarantee the longevity of the murals created for the StreetArtToronto Program, each utility box is primed before artists arrived and coated with anti-tagging material by Goodbye Graffiti, the city's graffiti management contractor, once the mural is completed. (Case study on page 55)

Colorful Horizon mural by Yasaman Mehrsa. Photo by Jocelyn Renyolds

For other resources and recommendations,  
including contacts from each of the case studies,  
please visit [asphaltart.bloomberg.org](http://asphaltart.bloomberg.org)

