

Note: Anyone wishing to speak at any Transportation Advisory Committee meeting is encouraged to do so. If you wish to speak, please rise and, after you have been recognized by the Chair, give your name and City for the record. You will then be allowed to speak. Please note the public testimony may be limited by the Chair.

TRANSPORTATION ADVISORY COMMITTEE
March 21, 2024 (Updated March 18, 2024)

AGENDA

- I. **CALL TO ORDER:** 6:00 PM, Meeting held virtually via Zoom
Link: <https://zoom.us/j/96073919566>
- II. **ANNOUNCEMENTS**
- III. **CONSENT AGENDA**
 - A. Approval of February 15, 2024 Minutes
- IV. **PUBLIC FORUM** (6:05–6:20)
- V. **REPORTS FROM OTHER CITY COMMITTEES** (6:20–6:30)
- VI. **NEW BUSINESS**
 - A. Crosswalk Public Art Project (6:30–6:50, action required discuss proposal by the Public Arts Committee to install an artistic crosswalk at the Plaza to the entrance of Lithia Park)
 - B. Distracted Driving Month Resolution (6:50–7:10, action required, discuss support of a distracted driving resolution to be approved by City Council)
 - C. Planning Commission Study Session (7:10–7:30, action required, discuss attendance at a Planning Commission Study Session to present and discuss transportation related elements/projects)
- VII. **UNFINISHED BUSINESS**
 - A. Bike Box Installation Recommendation (7:30–7:45, action required discuss and make recommendation on whether or not to include bike boxes at Ashland St. and Walker Avenue)
 - B. Vision Zero Resolution & Action Plan (7:45–7:55, action required review resolution and associated staff report for Council consideration)
 - C. Bike Parking (7:55–8:00, action required, discuss next steps for bike parking inventory and improvement plan)
- VIII. **INFORMATIONAL ITEMS**
 - A. Bike Box Article
 - B. Grant Opportunities (SS4A, Community Paths Program, SRTS)
- IX. **AGENDA BUILDING – Future Meetings**
- X. **ADJOURNMENT: 8:00 PM**

Next Meeting Date: April 18, 2024

In compliance with the Americans with Disabilities Act, if you need special assistance to participate in this meeting, please email scott.fleury@ashland.or.us. Notification 72 hours prior to the meeting will enable the City to make reasonable arrangements to ensure accessibility to the meeting (28 CFR 35.102–35.104 ADA Title 1).



ASHLAND TRANSPORTATION ADVISORY COMMITTEE

MINUTES

February 15, 2024

CALL TO ORDER: 6:00pm

Members Present: Linda Peterson-Adams, Mark Brouillard, Julia Sommer, Joe Graf, Dylan Dahle

Members Not Present: Nick David, Dave Richards, Holly Christiansen, Corrine Vieville

Staff Present: Scott Fleury, Liz Beckerich & Steve MacLennan

Liaison Present: None

Guests Present: Edem Gomez & Gary Shaff

ANNOUNCEMENTS

Peterson-Adams reminded everyone to continue to spread the word about the Near Miss Survey.

CONSENT AGENDA

In last month's minutes in the section regarding super sharrows, Graf pointed out that it says Sommer withdrew the seconding of Graf's motion, but not that Graf withdrew the motion initially.

PUBLIC FORUM

None.

REPORTS FROM OTHER CITY COMMITTEES

The unbundling of the parking ordinance through the Planning Commission was discussed, as well as its implications for the TAC.

The Housing and Human Services Advisory Committee obtained more volunteers for the Homeless Master Plan Subcommittee, and they've been discussing their strategic goals for the next year.

Shaff stated he forwarded a letter to City Council recently stating that the Climate and Environment Policy Advisory Committee, the Transportation Advisory Committee, and the Housing and Human Services Advisory Committee should all be involved in discussions about unbundling the parking regulations and minimum parking requirements due to the issue effecting multiple committees/commissions. CEPAC is also still working toward developing regulations banning natural gas in new construction. CEPAC is also pushing for the central bike path to be included in the Open Spaces plan.

Sommer stated that the Ashland Parks and Recreation Commission passed a resolution of support for extending the central bike path to city limits.

NEW BUSINESS

Route 17 Update

Edem Gomez with RVTD informed the TAC that Route 17 is averaging under 500 trips per month, and that the low ridership numbers are probably due to Route 17 being a new service and having limited hours. Most of the ridership has been SOU students and people going to the hospital for appointments. Route 1X is doing well, with most riders being workers coming from Medford to Ashland. RVTD is looking into obtaining more small vehicles and electric vehicles. Overall, RVTD staffing and ridership are up. Additionally, all the busses have racks on the front to hold 3 bikes, including electric bikes under 75 lbs.

Crash and Near Miss Data Review

The TAC discussed the Near Miss and Crash Data at length. Fleury noted that there were a couple of angle crashes on the B St corridor, and speeding on Walker Ave, but most of the data was due to driver distraction/error. Officer MacLennan agreed that drivers need to be more attentive, and stated that the Streets Supervisor and Code

ASHLAND TRANSPORTATION ADVISORY COMMITTEE

MINUTES

February 15, 2024

Compliance are making efforts to have residents clean up their plants and shrubs that are blocking visibility for drivers. Graf expressed his upset that most people who run into the back of someone else's car while driving are not being ticketed, to which Officer MacLennan responded that he has talked to the other officers about issuing more tickets for that.

Sommer expressed her belief that more rapid flashing beacons at crosswalks could lessen pedestrian accidents downtown.

Trouble spots noted by the group were the B St corridor, the crosswalks at the railroad tracks on N Mountain Ave, and Water St near the beaver slide. The TSP and the N Mountain Ave Rehab Project should alleviate some of the safety issues in those areas. Fleury stated that he and the Streets Supervisor would go out and look at the crossings on the central bike path to make note of what needs to be done.

Shaff stated that only people who are experienced or skilled in bicycle riding will follow green paint and sharrows for bike lanes, and that they would only marginally improve safety while failing to attract new users for bike facilities.

UNFINISHED BUSINESS

Vision Zero Resolution

Fleury requested that the TAC review the staff report and Vision Zero Resolution as is. Graf and Brouillard expressed concern for including Vision Zero and 20 is Plenty in the same resolution, as it may confuse Council about what the TAC is asking. The group agreed to revise the resolution to be less confusing and only include Vision Zero. Shaff recommended that the draft resolution or staff report to Council include the statistics for crashes/injuries/deaths since 2015.

Encroachment Ordinance and Design Guidelines

Peterson-Adams called for volunteers for a MAC. Fleury stated it would probably be a 4-6 meeting commitment. Dahle and Brouillard volunteered.

Fleury stated that the Safe Route to School grants applications opened on February 12th, so he applied for a construction grant for Walker Ave. Brouillard suggested that the bus parking area and drop off/pick up areas be swapped, as it would be easier and more spacious for parents to maneuver picking up their child from the bus parking lot rather than the street in front of the school. He also mentioned that another school in the area has parents pick up their kids at the Science Works Museum. Peterson-Adams suggested satellite locations for kids to walk to in groups to be picked up, and/or staggering the school release times. Fleury suggested that the TAC generate a letter to give to the school district with their traffic mitigation ideas.

Bike Parking

Brouillard informed the group that GIS equipped him and Sommer with an app to record all the bike parking in town, and that once that was finished a map with the city's bike parking facilities will be available on the city's website. Areas of note that are in need of bike parking are all of the parks, downtown, and grocery stores. Brouillard made note that the group should talk about changing the requirements for bike parking as some e-bikes don't fit in the standard bike parking, to which Fleury responded that the Encroachment Guidelines define the parking regulations.

INFORMATIONAL ITEMS

B Street Corridor Safety Analysis

Fleury spoke with Kittelson and Associates about the B Street Corridor Safety Analysis and is expecting to get their feedback and a scope of work soon. They talked about doing a site tour with residents, then getting

ASHLAND TRANSPORTATION ADVISORY COMMITTEE
MINUTES
February 15, 2024

recommendations from Kittelson, and then having a public meeting with the residents to talk about the recommendations.

Speed Zone Study Background Information

Fleury informed the TAC that ODOT's website explains how speed zones are established, and that generally a municipality has to request a speed zone study from ODOT and propose a new speed limit, and the police need to agree. Graf inquired if there have been any studies showing if the behavior of motorists has changed in the areas where the speed limit has gone down. Brouillard responded that according to the crash data, the severity of crashes seems to have been reduced but the frequency has not. Graf suggested that the speed limit be based on an engineering study rather than driver behavior.

Agenda Building

Brouillard stated that unbundling parking is going to come up often in the next 6 months, and that the group may need to talk about the possibility of residential parking permits again.

ADJOURNMENT: @ 7:56

Respectfully submitted,

Elizabeth Beckerich, Administrative Assistant

*****Full Video Available by Request*****

[EXTERNAL SENDER]

Dear Scott,

Is your department involved in the approval and installation of crosswalks in the City of Ashland?

If yes, does the replacement of traditional crosswalk safety markings with the dark green tree design at the plaza entrance location to Lithia Park that was approved by APRC meet safety requirements?

If this falls within your department, I am writing to express my opposition to this folly. My concerns are several:

1. Poor visual warning to drivers, especially at dusk and night, that a crosswalk is present in the distance, and allowing them sufficient time to stop.
2. Poor accommodation for visually impaired pedestrians because of lack of color contrast on the roadway.
3. This location, of all of them, deserves the highest level of safety factors due to amount of foot traffic in tight space with autos. That crosswalk needs to have clear marking and reflective white striping for the safety of all, and not turned into a pet art project.

Thank you for taking the time to read this.

I look forward to your reply.

Sincerely
Barb Magee

Hello Mr. Fleury,

I want to know what the city's plans are about marking the parking spaces further up Gresham street, beyond Beach. I will attach a photo, but I have dozens, where my car is blocked in by others who pay no attention to the fact that I may need to leave. I have been prevented or delayed from leaving to attend medical appointments, getting to the store, or attending faith activities.

This has been going on for years, and I inquired at your office a bit before Covid, and then the problem naturally declined. This problem has occurred more frequently as life has gotten more active.

I am often parked alone on the street in the early morning. Then someone parks like the white car below. Then another person drives up behind me and parks close without noticing I am penned in.

The general advantage for everyone in marking the parking spots is that we could have the maximum use of the space. There are times 3-4 cars use the space that could hold 5.

Thank you,

Roxanne Rae



[EXTERNAL SENDER]

*** FORM FIELD DATA ***

Full Name: **Karen Hill-Wagoner**

Subject: **Handicapped parking**

Message: **I recently had surgery and have a temporary handicap parking permit and on a trip to downtown Ashland I realized a severe shortage of handicap parking. I saw 3 handicap parking in the plaza, none up by OSF, none the entire length of Main St through downtown. There are a few several blocks away which are of no use to me as my handicap requires walking with use of a cane so a few blocks are unacceptable. I really feel that you are not in compliance with ADA regulations.**

Memo

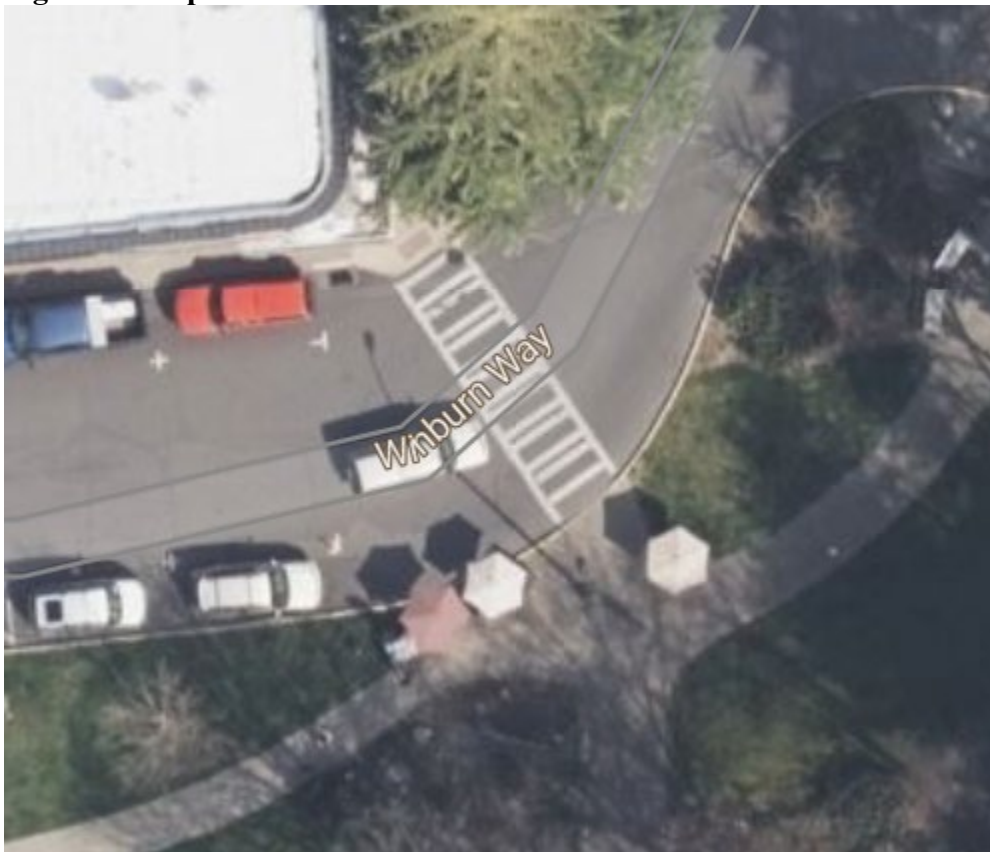
CITY OF
ASHLAND

Date: March 12, 2024
From: Scott A. Fleury
To: Transportation Advisory Committee
RE: Public Art - Crosswalk

BACKGROUND:

Public Works Staff was contacted by members of the Public Art Committee regarding the potential beautification of the City through public art, specifically crosswalk art enhancements. The first proposed installation of an artistic based crosswalk is proposed at the entrance to Lithia Park, crossing to the Plaza Businesses, reference figure 1.

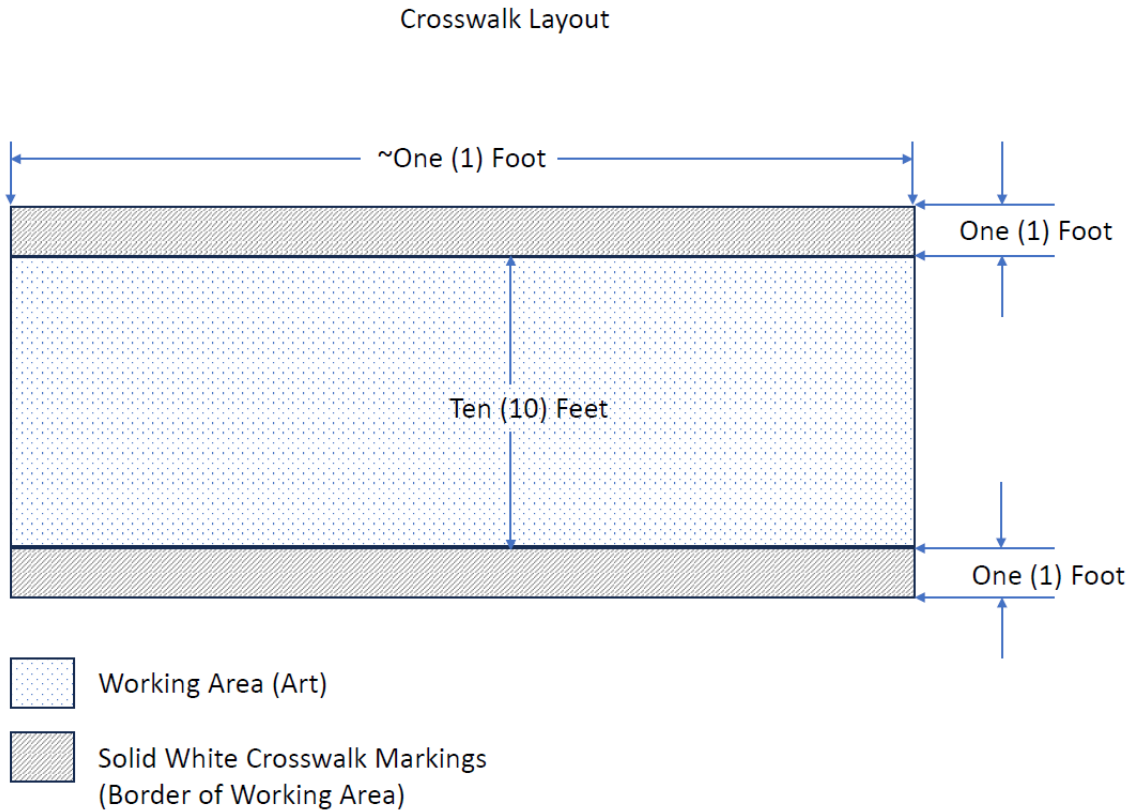
Figure 1: Proposed Art Crosswalk



The Public Art Committee (PAC) discussed this as a project and call for artists at their January meeting and it was supported by the PAC. The chair took this support and potential project before the Parks Commission at their March 6th meeting as this crosswalk has a direct connection to Lithia Park. The project in concept was supported by the Parks and Recreation Commission as well.

Since this is a project within the public right of way involving a crosswalk, Public Works is also involved in the process of approving installation and thus the Transportation Advisory Committee. Public Works staff provided the PAC with the meets and bounds of the crosswalk project area and some specific parameters to be used with the first project to ensure a high level of safety, while also promoting the artistic addition, reference figure 2.

Figure 2: Crosswalk Art Parameters



Street Art projects are becoming increasingly prevalent around the United States with numerous studies done showing they improve safety for pedestrians and slow vehicular traffic. The TAC previously worked through a process to develop an intersection painting approval process on residential roadways as a traffic calming and community building measure.

<https://www.bloomberg.org/blog/new-study-shows-streets-are-safer-with-asphalt-art/>



CONCLUSION:

The PAC and Public Works are looking for a recommendation of support to bring this project forward to the City Council for approval as required of a Public Art project.

Staff has attached the staff report and information presented to the Parks Commission as additional reference information on the proposed art project.



Public Arts Advisory Committee Agenda

January 18, 2024

Regular Meeting

4:00pm–5:30pm, Siskiyou Conference Room

51 Winburn Way

I. CALL TO ORDER:

- a) Introductions
- b) Quorum count

II. LAND ACKNOWLEDGMENT

"We acknowledge and honor the aboriginal people on whose ancestral homelands we work – the Ikirakutsum Band of the Shasta Nation, as well as the diverse and vibrant Native communities who make their home here today. We denounce the egregious acts of the colonizers and government and recognize the horrific impacts that still exist today. We honor the first stewards in the Rogue Valley and the lands we live and depend on: Tribes with ancestral lands in and surrounding the geography of the Ashland Watershed include the original past, present and future indigenous inhabitants of the Shasta, Takelma, and Athabaskan people. We also recognize and acknowledge the Shasta village of K'wakhaha – "Where the Crow Lights" – that is now the Ashland City Plaza."

III. APPROVAL OF MINUTES

- a) November 16, 2023 regular meeting (December 21 meeting canceled)

IV. PUBLIC FORUM (for items not on the agenda; up to 3 minutes per speaker)

V. LIAISON REPORTS

Liaisons: City Council Liaison, Gina DuQuenne; Community Development Liaison, APRC Liaison, Stef Seffinger; and Jennifer Chenoweth

VI. DISCUSSION ITEMS and MOTIONS

- a) KS Wild Street Mural Concept Presentation – Michael Dotson, Executive Director, to present conceptual plan for public mural.
- a) Heritage Tourism Workshops – Chair Engelund has asked that the committee read, "Ashland Oregon, Heritage Tourism" provided by Brandon Goldman in the packet prior to this meeting; Chair Engelund has been requested to attend the workshop and seeks a committee vote to approve his attendance.
- b) PAAC Study Session Planning – set date and suggest agenda topics.
- c) PAAC Volunteer Position Openings – total of 9 positions; recruitment and recommendations; can include student (high school/college) representatives.
- d) Marking Ashland Places (MAP) II – update from the task group and proposed motion for presentation with HPAC and APRC meeting in February by Chair Engelund.

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Public Arts Advisory Committee Agenda

- e) Crosswalk Project – Update and motion by Chair Engelund.
- f) ODOT Controller Boxes – Update on selection panel; advertising upcoming projects/ notifications; and how to inform interested artists on future opportunities.
- g) AAUW Big Ideas Series “Power of Public Art” – Chair Engelund was asked to present at the Ashland Public Library on March 5. Discussion of the PAAC/Council (2020 PAC) video [The Power of Public Art](#) to make recommendations for use and modifications/edits for upcoming presentation.

II. OTHER BUSINESS and UPDATES

- a) Velocity (bouncing ball sculpture) repairs – Update by Mike Morrison
- b) Public Arts Map Virtual Walking Tour – the link is live and updated
- c) Golden Connections Medallions – final four were installed on 12/13/2023
- d) Micah Blacklight “Ancestors Future - Crystalizing Our Call” – Update
- e) John Pugh Mural “Where the Crow Lights,” Elks Building – Update
- f) City Council Commissions & Committees Appreciation Event, December 18 – Jenn has items to handout to those who were not able to attend.

III. ADJOURNMENT - Next Meeting Date: Thursday, February 15 @ 4:00pm

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ASHLAND PARKS & RECREATION COMMISSION

340 S PIONEER STREET • ASHLAND, OREGON 97520

COMMISSIONERS:

Rick Landt
Jim Bachman
Justin Adams
Jim Lewis
Stefani Seffinger



Leslie Eldridge
Interim Director
541.488.5340
AshlandParksandRec.org
parksinfo@ashland.or.us

STAFF MEMORANDUM

TO: Ashland Parks and Recreation Commissioners

FROM: Leslie Eldridge, APRC Interim Director

DATE: March 6, 2024

SUBJECT: Public Arts Advisory Committee (PAAC) Crosswalk Project (Action)

Situation

The PAAC seeks approval in concept from the Parks Commissioners for a public art crosswalk project at the front entrance to Lithia Park.

Background

A project to put public art in crosswalks was recommended and adopted at the January 2024 meeting of the Ashland Public Arts Advisory Committee (PAAC).

The initial crosswalk as shown in the photos of examples* is proposed for a work of public art to be installed in the crosswalk at the entrance to Lithia Park just beyond the plaza. As the crosswalk is within the footprint of the Lithia Park area, it is requested the Ashland Parks and Recreation Commission consider and approve in concept this crosswalk project and installation.

With the necessary review and approvals by PAAC, the Historic Preservation Advisory Committee (HPAC), APRC, and the City Council, the project is to be coordinated and installed by Public Works. Materials are to be Geveko thermoplastic torch down products as the preferred vendor.

The proposed timeline is:

- **PAAC** approval in January 2024
- **HPAC** approval in February 2024 (Note: HPAC approved the project moving forward in-concept yet expressed concern that the design be appropriate to the historic setting and use of the land. HPAC asked to see more details before full approval would be granted.)
- **APRC** approval in concept March 2024
- Adoption by the **City Council** and Call for artist(s) in March 2024
- Submissions by artist(s) by April 30, 2024

- Selection by committee by May 15, 2024 notification to all entrants, and installation completed prior to June 30, 2024.

The proposed budget for this crosswalk installation of public art is up to \$10,000, based on estimates of materials from Geveko Materials. The successful artist(s) will receive a fee of \$850.00 for the design and will be asked to consult with Public Works for an additional \$150.00.

Assessment

The crosswalk in question leads to the main entrance of Lithia Park, and therefore sets the scene for a visitor's first impression of the park. Although this location is not formally under management by APRC, it is important that staff or commissioners maintain a high level of participation in this process, as it greatly affects the overall aesthetic of the Lithia Park experience.

Recommendation

Staff recommend approval in-concept of a public art crosswalk.

Commissioners may want to add the following requirements to this piece:

- That commissioners require an APRC staff member and/or Commissioner to be on the design selection committee.
- That commissioners require more information before final approval.

Possible Motion

I move to approve the concept for a public art crosswalk with the following conditions:

- 1) That commissioners require an APRC staff member and/or Commissioner to be on the design selection committee.*
- 2) That the final design and proposal be brought before commissioners for final approval.*

Attachments

Example photos of public art crosswalks



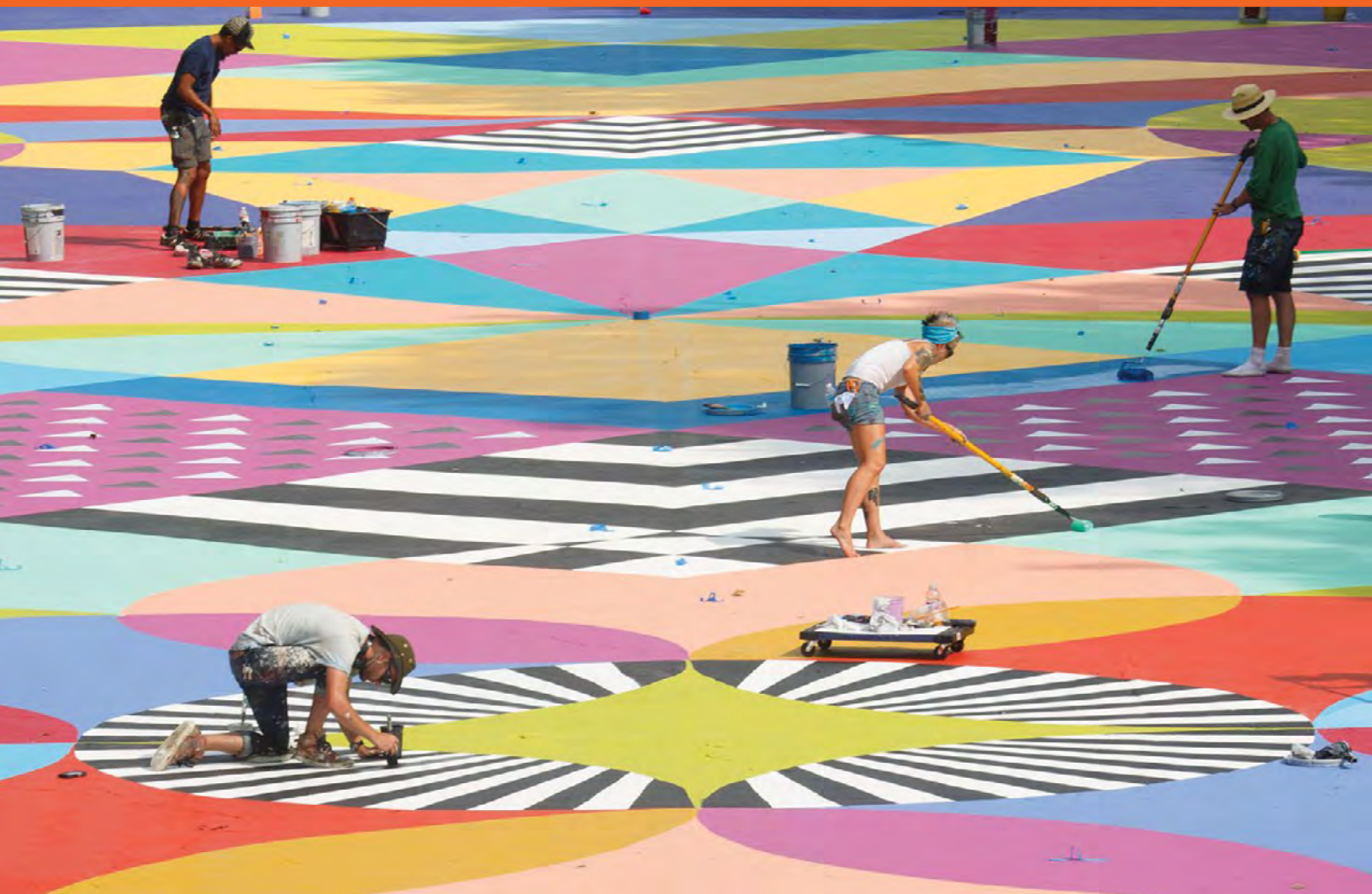




Bloomberg Associates

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 or follow us on Twitter @BloombergAssoc.

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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 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” highlighting 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:

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.

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.

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

LOCATION

Seattle, WA

TYPE

Standalone Project

LEAD ENTITY

Team Dragonfly

ARTIST

Lisa Cach (community member)

TIMELINE¹

1.5 years

DURATION

Indefinite, maintained every 1-3 years

MATERIALS

Latex traffic marking paint

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.

¹ 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

LOCATION

St. Petersburg, FL

TYPE

Standalone Project

LEAD ENTITY

St. Petersburg Arts Alliance

ARTIST

Cecilia Lueza

TIMELINE

1 month

DURATION

Indefinite

MATERIALS

Latex traffic marking paint,
non-slip additive

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

LOCATION

West Palm Beach, FL

TYPE

Standalone Project

LEAD ENTITY

City of West Palm Beach

ARTIST

Alexander Dreyfoos School
of the Arts Students

TIMELINE

6 months

DURATION

3 years

MATERIALS

Commercial-grade driveway paint

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

LOCATION

Des Moines, IA

TYPE

Standalone Project

LEAD ENTITY

Greater Des Moines Public
Art Foundation

ARTIST

Peter Gibson

TIMELINE

6 months

DURATION

5 years

MATERIALS

Thermoplastic

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

LOCATION

London, England

TYPE

Standalone Project (3 iterations)

LEAD ENTITY

Better Bankside

ARTIST

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

TIMELINE

6 months

DURATION

2 years

MATERIALS

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

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

LOCATION

Asheville, NC

TYPE

Standalone Project

LEAD ENTITY

Asheville on Bikes

ARTIST

Sound Mind Creative

TIMELINE

6 months

DURATION

1 year or until streetscape reconstruction

MATERIALS

Acrylic exterior paint

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

LOCATION

Pittsburgh, PA

TYPE

Standalone Project

LEAD ENTITY

Allegheny County Airport Authority

ARTIST

Ann Lewis

TIMELINE

9 months

DURATION

Indefinite

MATERIALS

Preformed thermoplastic

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

LOCATION

Montréal, Canada

TYPE

Standalone Project

LEAD ENTITY

City of Montreal Borough of
Mercier-Hochelaga-Maisonneuve

ARTIST

Peter Gibson; En Temps et Lieu

TIMELINE

9 months

DURATION

1 year (for the featured mural)

MATERIALS

Acrylic traffic marking paint

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.

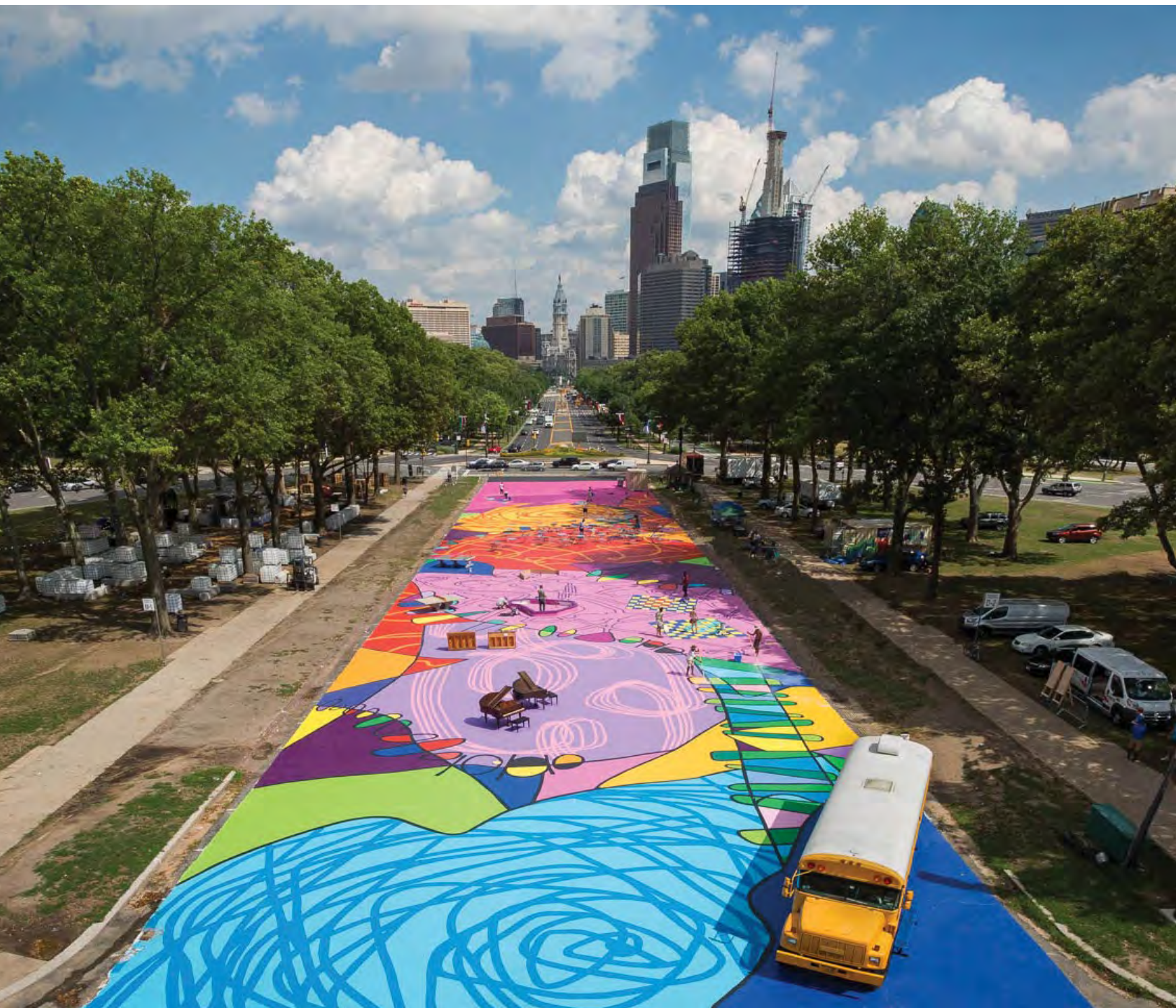
After seeing the benefits of a shared street, local businesses and residents pushed for a permanent version even though Quebec's Highway Safety Code (HSC) did not yet allow for such shared street configurations. But thanks to the wide support for this public art intervention, the province added an amendment 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

LOCATION

Philadelphia, PA

TYPE

Ongoing Program

LEAD ENTITY

Mural Arts Philadelphia

ARTIST

Multiple, selected each year
by Mural Arts Philadelphia

TIMELINE

Annual

DURATION

5-6 weeks

MATERIALS

Acrylic exterior paint

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.

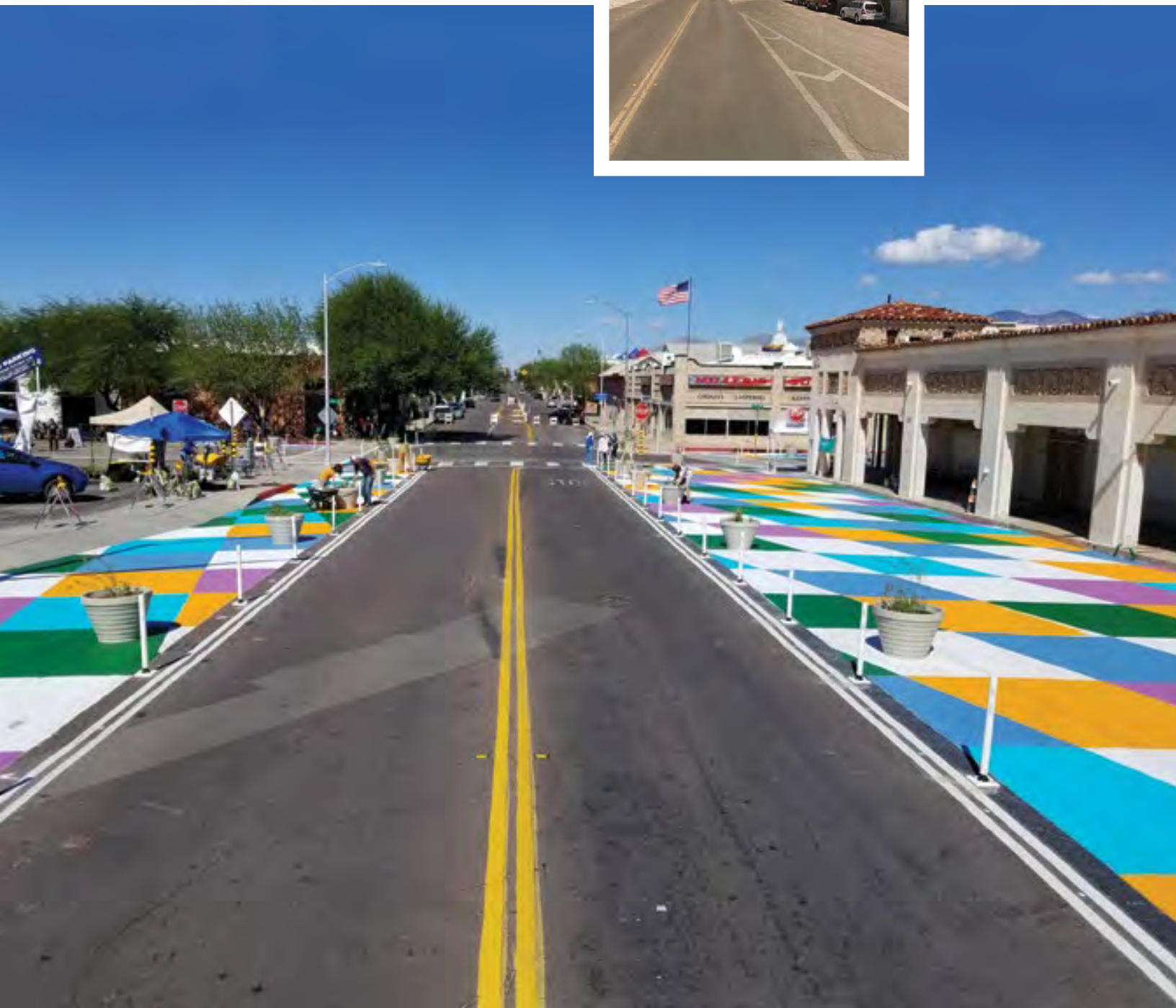
“There is so much underutilized asphalt on our streets that can be easily reclaimed for pedestrians through art.”

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

LOCATION

Chicago, IL

TYPE

Standalone Project

LEAD ENTITY

Lakeview Chamber of Commerce

ARTIST

Site Design Group

TIMELINE

18 months

DURATION

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

MATERIALS

Epoxy-based pavement coating

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

LOCATION

New York, NY

TYPE

Standalone Project

LEAD ENTITY

New York City Department
of Transportation Art
& Event Programming

ARTIST

Molly Dilworth

TIMELINE

6 months

DURATION

18 months

MATERIALS

Epoxy modified acrylic coating

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.

BEST PRACTICE HIGHLIGHT: DESIGN DEVELOPMENT

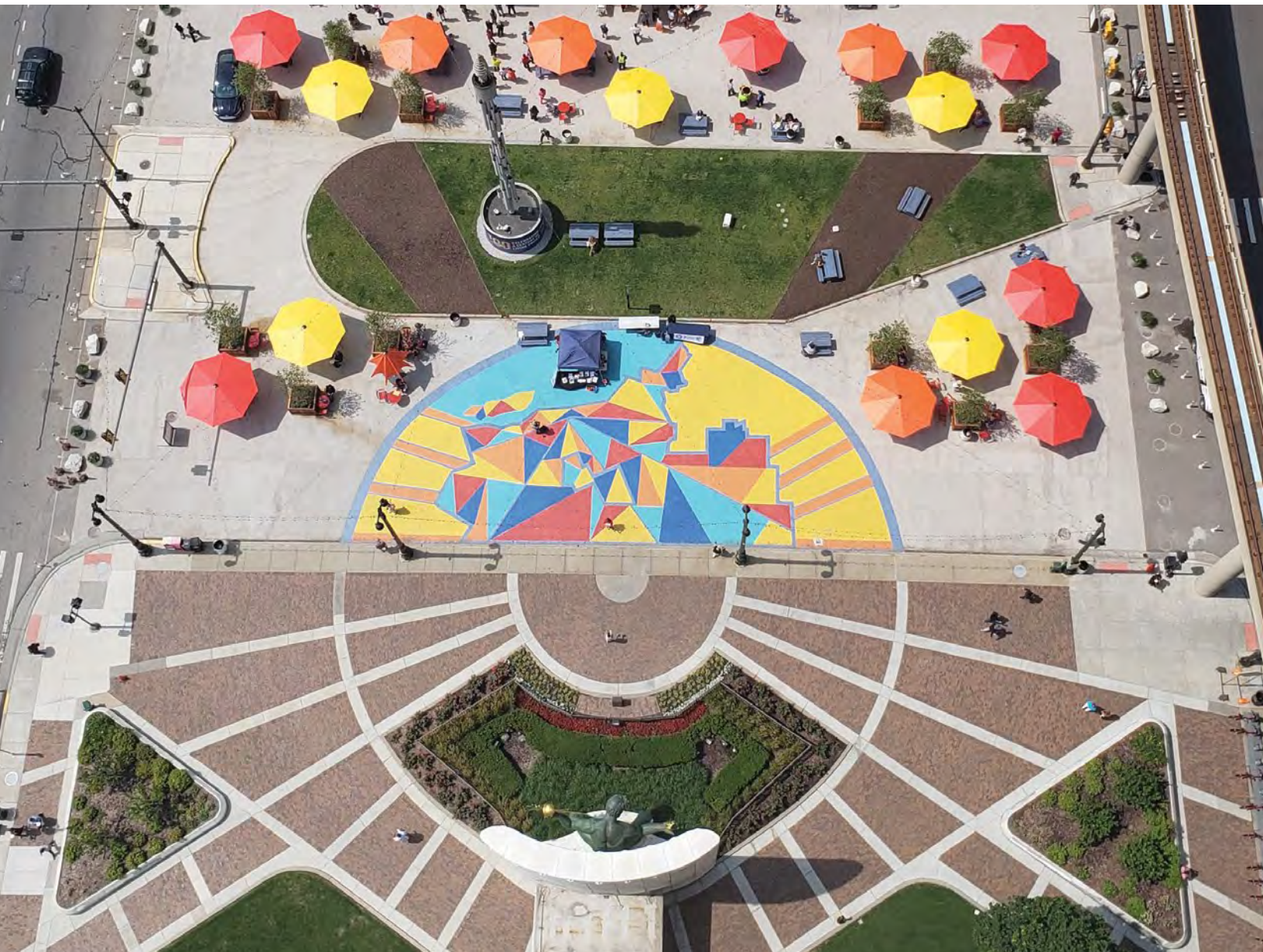
NYCDOT Art worked alongside the Times Square Arts Alliance, the Mayor's Office, the Public Design Commission and other public art professionals to review 150 design submissions and select the winning design by artist Molly Dilworth. Her design, titled Cool Water, Hot Island, was a graphic representation 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

LOCATION

Miami Beach, FL

TYPE

Standalone Project

LEAD ENTITY

City of Miami Beach

ARTIST

Street Plans Collaborative

TIMELINE

10 months

DURATION

2 years

MATERIALS

Epoxy-based pavement coating

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

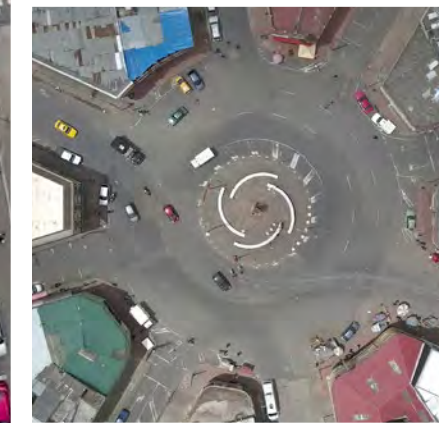
Once the three-month pilot ended, the site remained closed to vehicles because of the community’s interest in keeping the space as a public plaza. The interim plaza has been maintained and used by the city for farmers markets and smaller neighborhood events since its installation. The plaza received 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

LOCATION

Providence, RI

TYPE

Ongoing Program

LEAD ENTITY

City of Providence Department of Art, Culture, and Tourism

ARTIST

Multiple, selected by jury

TIMELINE

Applications received on a rolling basis

DURATION

1-3 years

MATERIALS

Acrylic paint

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.

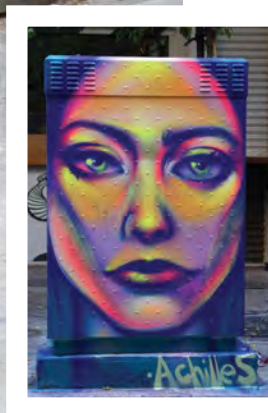
BEST PRACTICE HIGHLIGHT: STEWARDSHIP

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
STREETARTORONTO



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.

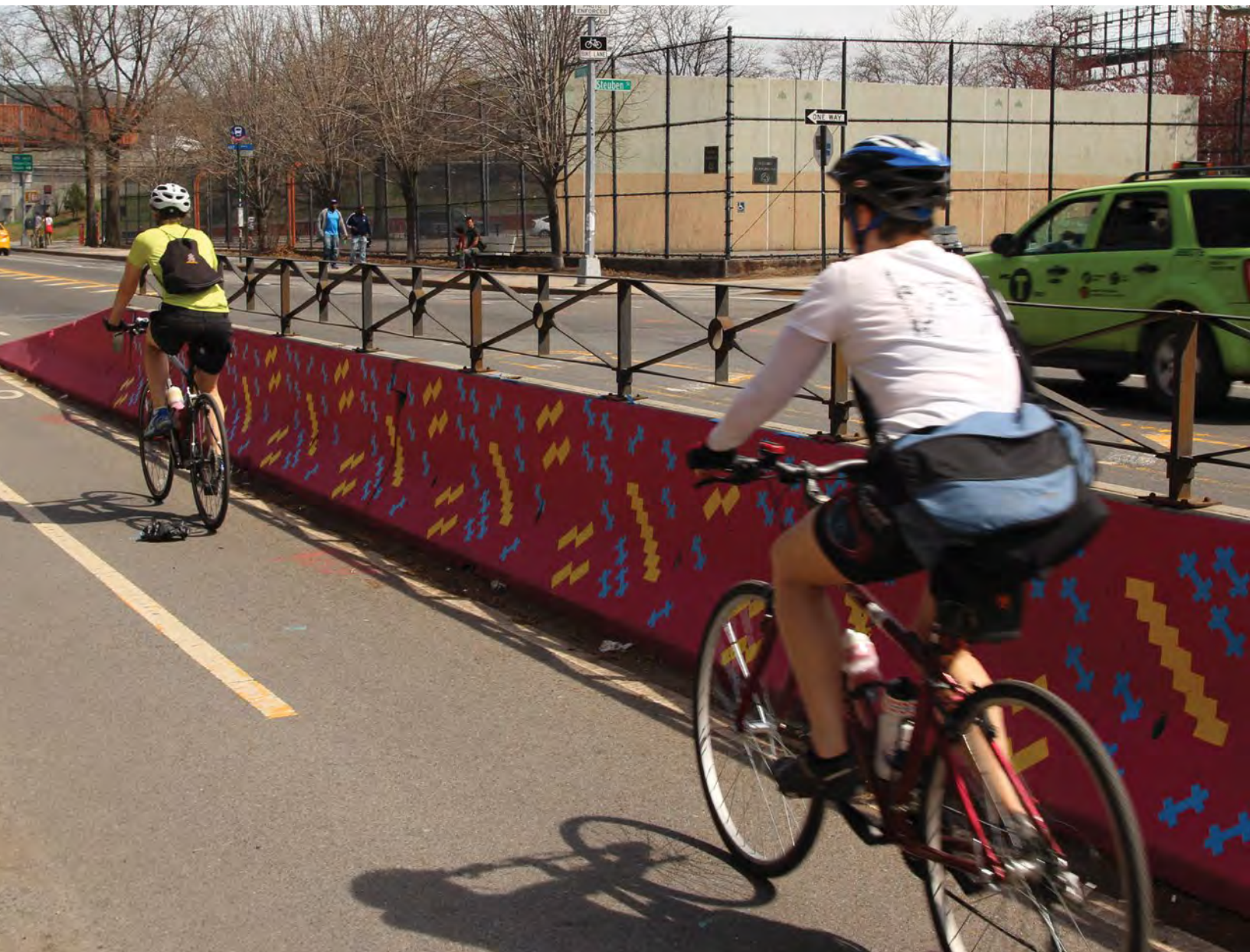
The Outside the Box program also reduced the city's infrastructure maintenance costs by counteracting graffiti vandalism. In 2016, the city removed 200,000 square feet of graffiti; that number dropped to 135,000 in 2017 and to just 75,000 in 2018. As of 2019, almost 400 utility boxes have been hand-painted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

LOCATION

New York, NY

TYPE

Ongoing Program

LEAD ENTITY

New York City Department
of Transportation Art & Event
Programming

ARTIST

Multiple

TIMELINE

Yearly cycle; 2 months from
initiation to implementation

DURATION

1 year

MATERIALS

Acrylic exterior household paint

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.

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.

The background is a solid orange color with a white grid pattern. The grid lines are thin and form a series of overlapping rectangles and squares of varying sizes, creating a complex, layered geometric effect.

TOOLS & TACTICS