



# THE ART OF PARKING

Draft Master Plan

June 30, 2017

CAGID Parking Garage Public Art Program  
City of Boulder, Colorado

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# Table of Contents

Vision, Goals & Values	2
Executive Summary	3
Art Acquisition Options	5
Selection Process	7
Creative Residency & Accelerator	10
Pilot Public Art Project	15
Art Opportunities	16
Installation & Pragmatic Considerations	22
Infrastructure Upgrades/Needs	24
Care & Maintenance	26
Communications Strategy	27
Administration & Budget Recommendation	30
Appendices	
<i>Appendix A: Project Acknowledgements</i>	
<i>Appendix B: Site Context &amp; Key Findings</i>	
<i>Appendix C: Site Analysis Notes</i>	
<i>Appendix D: Case Study Research</i>	
<i>Appendix E: City's Policy on Acquisition and Maintenance of Public Art by the City, effective December 1, 2016</i>	

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# Vision

Boulder’s downtown parking garage public art program nurtures talent to create originaive works of art that transform the ordinary parking garage encounter to a distinctively Boulder experience.

# Goals

- + To create public art projects in parking garages that activate overlooked urban spaces.
- + To maximize the garage as a hybrid space that offers serendipitous encounters with the arts.
- + To align public art designs with the safety and accessibility needs of the parking garages.
- + To embrace a diversity of ideas and involve people of all backgrounds, resulting in a variety of public art projects.
- + To create an incubator residency and arts accelerator program that connects artists, the community and businesses.

# Values

Risk-taking	Be open to new ideas and approaches, transforming challenges into opportunities for growth.
Artistic Excellence	<b>Commission works of art of the highest quality that are thought-provoking and groundbreaking.</b>
Sustainable	<b>Strive for sustainable practices to ensure program longevity.</b>
Distinctiveness	<b>Heighten the unique Boulder experience.</b>
Inclusive	<b>Create a program that welcomes participation and connects people of all backgrounds.</b>

# Executive Summary

## Introduction

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As the City of Boulder's partner in creating a strategic plan to harness the power of public art to activate the downtown parking garages, the Art Management & Planning Associates, Inc. team is pleased to present the following Master Plan: **The Art of Parking**. Our approach to this innovative, impactful project entailed several phases, from pre-planning to researching case studies and from site analysis to developing recommendations and a communications strategy. The result is a practical, original framework including recommendations to implement a forward-thinking and model public art program for the five city parking garages.

## About Parking and Placemaking

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Parking structures are typically the first and last encounters that visitors experience in a city. Research shows that people recall best the ending and beginning of an experience better than anything that happened in the middle. From a business perspective, this makes a very strong case for why parking garages cannot be overlooked when building strategies to attract and retain customers and visitors. Way too often, parking garages receive greater numbers of complaints rather than praise; making them an ideal space to implement sensitive public art and to develop creative placemaking strategies that use the powers of design, art and culture to transform these complaints and problems into new opportunities.

When visitors to downtown Boulder use these parking garages, they get out of their cars and are greeted by an immediate experience of this special community. Escaping the steel and glass of their cars, they feel the weather, hear the sounds, smell the air and see the light of their immediate experience. This experience leaves an impression, and that impression adds to their total experience of Boulder and, perhaps, Colorado.

## Enter Public Art and Innovation

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**The Art of Parking** recommends creating and implementing public art projects that engage the community in meaningful ways, accelerate artist's ideas, create a distinctive community identity and integrate arts experiences into daily life. A one-of-a-kind branding concept has been created that focuses on attracting not only creative talent but also corporate partners and the community.

The recommended branding concept celebrates the role garages play in incubating innovation. It is analogous to the well-known narrative of the development of the first Apple computer in 1976. Steve Jobs, Steve Wozniak and Ronald Wayne developed this computer in the garage at Steve Jobs' parents' house. Other examples include Walt and Roy Disney who created their first films in their uncle's garage in 1923. Even Nirvana, The Who and The Ramones all started as garage bands.

While it is important to acknowledge that there were no cars in these garages at the time of innovation in the metaphor, this branding concept for the Garage Public Art Program makes sense for Boulder. It reinforces Boulder as a place where creativity, innovation and entrepreneurship thrive. This direction also positions the program in a unique way: No other city that initiated an art program has taken advantage of this branding opportunity.

## The Art of Parking Recommendations

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The Office of Arts and Culture will oversee the implementation of the Garage Public Art Program in collaboration with the Community Vitality Department. This one-of-a-kind, cutting-edge public art program in parking garages combines traditional public art practice (herein titled Direct Commission) with the innovation of cultivating creative talent that connects with the community through the Creative Residency & Accelerator.

All public art projects in parking garages will integrate thoughtful public engagement strategies and align public art designs with the safety and accessibility needs of the parking garages. The art selection and design processes should be flexible and fluid throughout, to allow for the inclusion of all types of creative disciplines and create outcomes that foster creative excellence.

The communications strategy outlines three important components in the that work together to achieve success, including brand development, content creation and content distribution.

**The Art of Parking** recommends a five-year budget that begins in 2017. It is a realistic budget that takes into consideration the capacity of staff, the potential budget requirements for public art projects of varying types, future care and maintenance of artwork and upgrading the garage infrastructure to accommodate artwork.

Also included in **The Art of Parking** are technical and logistical details, such as practical art installation and other pragmatic considerations. It provides a framework to merge regular garage maintenance and upgrades with public art opportunities.

The *Appendices* round out the plan and include research findings that informed the recommendations, including site visits and analysis of current conditions and case study research.



# Art Acquisition Options

The Garage Public Art Program should mirror the City’s Policy on Acquisition and Maintenance of Public Art by the City, effective December 1, 2016 (*Appendix G*). Whether the project has been determined to be a Direct Commission or implemented through the Creative Residency & Accelerator, the policies and methods described below will apply.

“Purpose: The City will acquire works of art which encourage creativity, contribute to a sense of place, spark conversation, tell our shared stories and capture our moment in time, foster the enjoyment of diverse works of art, and are thoughtfully designed contributions to the urban environment of our vibrant city.”

Longevity of the public art commissioned affects many aspects of the program, from budgeting to the future care of the artworks. The following three recommendations - Permanent Commissions, Temporary Commissions and Temporary Exhibitions - take into consideration the City’s Policy mentioned above and these potential impacts of the options for acquiring the artwork.



## Permanent Commissions

Permanent commissions serve as the main art anchor in the garages and are meant to be in place for long-term, from five to 15 years. These permanent artworks leverage their aesthetics to develop an unforgettable, uniquely Boulder experience. They allow for a long relationship to develop with the community that offers lofty concepts that inspire conversation, changing perception over time. These commissions are more likely to use materials that can withstand Colorado’s weather conditions for a longer period, have lower maintenance requirements and be permanently affixed.

## Temporary Commissions

Temporary commissions serve as the catalyst for vibrancy and constant activation in the garages with their ever-changing nature. People will look forward to seeing what’s new in the garages. These artworks are meant to be in place for less than five years and for as short as one day. By nature, these works are ephemeral and may be time- or performance-based and/or made of

materials that may not last longer than one season. These pieces will be temporarily affixed so as not to destroy the structure when removed, but be secure enough not to be stolen.

## Permanent vs. Temporary

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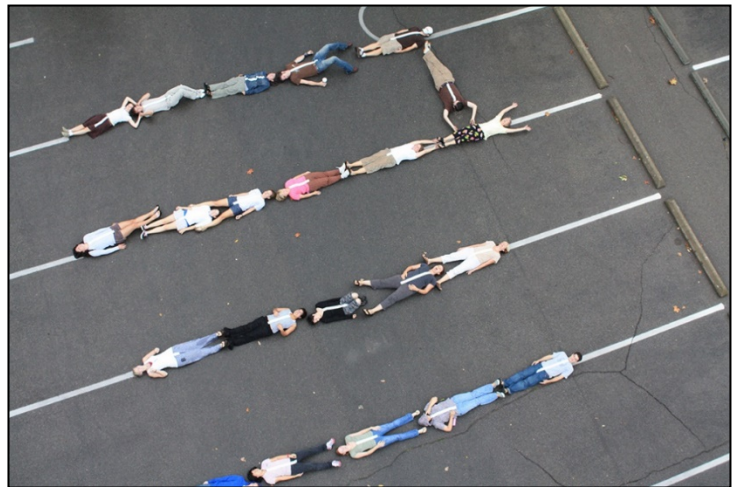
At the onset of a project, it should be decided if an artwork will be permanent or temporary. Any of the locations can host either temporary or permanent artwork, but there are some prime areas where permanent artwork is key and other areas where temporary artwork is required. The list below identifies the types of public art projects and budget thresholds that should be considered when determining longevity. While there could be crossover, for example, a sound artist may be able to temporarily affix and installation,

### Permanent

- + Budgets of \$50,000 or More.
- + Directional/Wayfinding.
- + Gateway/Landmarks.
- + Light Installations.
- + Digital Platforms (e.g. Video Wall).

### Temporary

- + Budgets Under \$50,000.
- + Leftover Spaces.
- + Installations in Parking Spaces.
- + Ephemeral Mediums.
- + Time-based Artworks.
- + Sound Art and Music Performances.
- + Projection Festival.
- + Performance Art.



Project for Urban Intimacy by Krista Connerly,  
<http://urbanintimacy.org/portfolio-item/parking-line-drawing/>

### Temporary Exhibitions

There may be an occasion to employ an existing artwork that fits project criteria and can be placed on loan from an artist/owner. In this case, the selection would be a modified process and will provide the opportunity to borrow artwork for a limited time to activate a space and then return it to the owner. These artworks will be temporarily affixed, and any medium is acceptable.

# Selection Process

The art selection process to acquire public art should follow the principles of the Community Cultural Plan, including but not limited to: transparency, sustainability and innovation (page 22). It is important that the process remain flexible and fluid throughout so that the highest level of creativity and innovation can be achieved. Each project will have its own goals and approach that will attract a variety of artists of all levels and result in unique public assets.

## Art Selection Methods

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The following art selection methods are recommended and they will result in a variety and diversity of quality public artworks by artists of all experience levels, as recommended in the Community Cultural Plan (page 22). Many of these methods are also called out in the City Policy on public art (pages 5 – 9). They can be interchanged depending on the needs of each project and determined at the onset of each project. The Arts and Culture staff will determine the art selection method that best fits the needs of the project. Acquisition process participants are outlined in the City's Policy on public art (page 6) and the selection participants should be inclusive and capture a diversity of voices in the community.

### Guest Juror

The Arts and Culture staff will invite one or more guest juror(s) to create a list of artists of interest who will be invited to submit their qualifications for consideration. The guest juror(s) will review the submittals and conduct interviews to determine who to invite to work through the design process, whether it is the Creative Residency & Accelerator or direct commission.

### Invitational Call for Qualifications

The Arts and Culture staff will identify a list of artists of interest for a project and who will be invited to submit their qualifications for consideration. An Art Selection Panel will be convened to evaluate the qualifications and select the artists to work through the Residency & Accelerator or Modified Art Commission.

### Open Call for Concepts

The Arts and Culture staff will publish an open call for concepts inviting artists to submit their qualifications and preliminary concepts for a public art project. An Art Selection Panel will be convened to evaluate the qualifications and concepts and select the artists to work through the Residency & Accelerator or Modified Commission.



## Open Call for Qualifications

The Arts and Culture staff will publish a call for qualifications inviting artists to submit their qualifications to be considered for a project. An Art Selection Panel will be convened to evaluate the qualifications and select the artists to work through the Residency & Accelerator or Modified Commission.

## Selection Criteria

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An important piece to the art selection process is the art selection criteria by which the art will be evaluated. Below are the criteria quoted from the City's Policy on public art (page 5).

### Acquisition Criteria

The following criteria shall be used when considering acquisition of artwork by purchase, commission or donation, and additional criteria may be established at the discretion of the Office of Arts and Culture to meet the needs of individual projects.

1. *Inherent Artistic Quality* -The assessed aesthetic merit of the piece as an artwork, independent of other considerations.
2. *Context* -The compatibility of the artwork in scale, material, form and content with its surroundings. Consideration should be given to the architectural, historical, geographical and social/cultural context of the site.
3. *Ability to Install and Maintain* -The anticipated ability of the artist to complete the artwork and considerations towards the City's ability to provide maintenance and conservation to maintain the asset over time. Considerations shall also apply to temporary projects.
4. *Time Horizon of Artwork* -The anticipated lifespan of the project and/or its host site.
5. *Diversity* -The City is committed to commissioning and acquiring artworks that reflect diverse perspectives and approaches to art. To that end, the City shall seek opportunities accessible to a broad audience. The City shall seek artwork from artists of diverse racial, gender and cultural identities, and strive for diversity of experiences through a variety of styles, scales, narratives, and media. The City shall also encourage both experimental and established art forms.
6. *Uniqueness* -To ensure that the artwork will not be duplicated, the City shall require the artist to warrant that the work is unique and limited to an edition of one unless stated to the contrary in a contract.

## Approval Process

The approval process for public art commissions in the Garage Public Art Program should follow City's Policy on public art (pages 7 – 8), including the role of the Boulder Arts Commission (BAC) and the City Manager to review and approve the art selection recommendation.

Additionally, the participation of the Downtown Management Board (DMB) is important and can be configured as an advisory relationship to the BAC. For example, the art selection recommendation would be reviewed by the DMB for comment prior to review by the BAC. The BAC will review the DMB comments along with other public input gathered and take them into consideration during the review and approval process.

# Creative Residency & Artist Accelerator

## Opportunity

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This feature of the Garage Public Art Program will reimagine the parking garage as a lab for creative entrepreneurship, resulting in the cultivation of artists attracting new investments in creative places, as well as businesses building public-private partnerships to sustain program growth and supporting Boulder's economic vitality and community development goals.

## Background

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Boulder is known for its vibrant startup culture. With the University of Colorado and research labs attracting talent and funding, the community is fertile ground for entrepreneurship. As the story goes, garages have been the starting place for some of the world's most transformational ideas. This presents the City of Boulder with a unique opportunity to position the Garage Public Art Program as a new way to support creative entrepreneurship and align itself with the City's Economic Vitality strategies to promote innovation, competitiveness and entrepreneurship in Boulder.

## Program Feature

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Artists have demonstrated how their work in communities can strengthen economies, build civic engagement and resiliency and improve quality of life. The design of this program feature represents a shift in seeing the public art process as artists just simply fulfilling contract obligations to enabling artists to fully realize their potential as entrepreneurs and community change-agents. To achieve this, the public art process integrates an accelerator for creative entrepreneurship – the Creative Residency & Accelerator. This reframing presents selected artists with a new way of seeing the art commission. Instead of seeing the commission as a payment for their work, they will see it as seed funding to grow their businesses. Shifting this perspective creates a new lens to see how public art supports community development goals and strategies related directly to small business growth.

## Challenge Theme

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A group of stakeholders (see the Art Selection Methods section, page 7) will select the theme and public art outcome for each artist residency. The stakeholders will identify, along with the Boulder public art staff, an opportunity where art and design can enhance customers' experience in the garage. This identified opportunity will be used to craft a narrative around the public art opportunity and will lay the foundation for the artist selection, public art design (the product),

budget and communications strategy. Additionally, the challenge theme is an opportunity to bring in corporate, nonprofit and/or community partners as possible sponsors and/or partners.

## Selection Process

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The selection process will be dependent on several factors, including the challenge theme, partnerships and the site requirements. Several selection methods are available, including: guest juror, invitational and open calls. The intent is to keep this process as flexible as possible, allow for the inclusion of all types of creative disciplines and create outcomes that foster creative excellence.

This program is open to all types of artists and designers to maximize the potential creations, including artists in the visual, performing, sound and video arts fields, as well as graphic designers, industrial designers, architects, landscape architects, creative coders, technologists, musicians, video artists and even cognitive psychologist. Eligibility will be based on the challenge determined by the stakeholders.

## Community Engagement

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As a requirement of the residency, all artists must engage the community in the development of their work/product. We see this requirement benefiting the program in two main ways, increasing community buy-in and helping the creators understand the human factors that are relevant in the placement, design and installation of the work. After the creative entrepreneur selection process, the chosen artist will work with all stakeholders to develop a community engagement strategy that successfully fulfills the program's needs.

## Accelerator

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“Being good in business is the most fascinating kind of art. Making money is art and working is art and good business is the best art.”

- Andy Warhol famously said.

Like the many tech accelerators headquartered in Boulder, the Residency & Accelerator Program will be tailored to transform creative ideas into creative assets. The Residency & Accelerator will give creative entrepreneurs the technical assistance they need to create sustainable business models that allow them to take their ideas to scale. Instead of completely reinventing the wheel, this is a great opportunity to partner with local organizations already doing similar work that have the know-how, expertise and networks. The Residency & Accelerator will need to be tailored somewhat to the public art industry, however, the local community has all the needed pieces to make this successful.

The Residency & Accelerator follows the traditional accelerator model in the following chart

## The Four Institutions That Support Startups

	INCUBATORS	ANGEL INVESTORS	ACCELERATORS	HYBRID
<b>Duration</b>	1 to 5 years	Ongoing	3 to 6 months	3 months to 2 years
<b>Cohorts</b>	No	No	Yes	No
<b>Business model</b>	Rent; nonprofit	Investment	Investment; can also be nonprofit	Investment; can also be nonprofit
<b>Selection</b>	Noncompetitive	Competitive, ongoing	Competitive, cyclical	Competitive, ongoing
<b>Venture stage</b>	Early or late	Early	Early	Early
<b>Education</b>	Ad hoc, human resources, legal	None	Seminars	Various incubator and accelerator practices
<b>Mentorship</b>	Minimal, tactical	As needed by investor	Intense, by self and others	Staff expert support, some mentoring
<b>Venture location</b>	On-site	Off-site	On-site	On-site

SOURCE "WHAT DO ACCELERATORS DO? INSIGHTS FROM INCUBATORS AND ANGELS"  
BY SUSAN COHEN, 2013; ADAPTATIONS BY IAN HATHAWAY

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**Duration:** 3 to 6 months.

**Cohorts:** Yes. The size of the cohort is flexible but ideally, having multiple (3 - 5) artists or teams working on the challenge yields more possibilities for the type of work that will eventually be produced. Artists in the program should be offered an honorarium to develop out their proposals/concepts. The honorarium amount may be a percentage of the project budget, 1-5 percent.

**Business Model:** Investment (Social Impact) and/or nonprofit.

**Selection:** Guest Juror, Invitational or Open Call.

**Venture Stage:** Early.

**Education:** Seminars. Possible local partners in this work could include CU Boulder, Madelife, TechStars, Boomtown, Unreasonable Institute, Galvanize and Impact Hub Boulder.



Public art experts may be employed at this stage to customize the educational component to the public art industry.

***Mentorship:*** Yes. Artists in the Residency & Accelerator could be paired with local/national and experienced artists to help support them in the areas of creative placemaking, community engagement, socially engaged art production, public art, creative business, design, fabrication and installation. Potential partners include CU Boulder, Boulder Museum of Contemporary Art and other local art groups.

***Venture Location:*** Onsite at partner organizations and/or in the parking garage(s) as noted in Appendix B: Site Context & Key Findings.

## Pitch & Installation

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During the Residency & Accelerator, the artists will develop their solutions according to the challenge. At the end, they will pitch their creative asset ideas to a panel of community stakeholders determined by the Arts and Culture public art team to decide which idea gets put into production. From there, the winner will work with the public art team to produce the winning public artwork.

## Outcomes

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- + Enhancement to garage that creates a welcoming, memorable and enjoyable customer experience.
- + Prepare and support creative entrepreneurs in their pursuit to build sustainable careers and businesses.
- + Reinforce Boulder's creative identity.
- + Engage the community in the process to encourage the continued support for the implementation of **The Art of Parking**.
- + Support Boulder's economic vitality and community development goals.

# Example Residency & Accelerator Process



PROGRAM ELEMENT	APPLICATION	TIME SPAN
Selection Process	An open call for artists to submit their qualifications. In this scenario, up to 5 artists/artist teams will be picked to participate.	60 - 75 Days
Accelerator	While the 5 artists develop their concepts and ideas around the challenge theme, they will also be required to participate in the educational seminars and mentorship portion of the accelerator. During this time the teams will be given the technical assistance needed to turn their concepts into viable creative assets. Through the seminars they will learn about various aspects of leading and building a creative business, taking their career to the next level. They will also be paired with mentors who can help them develop and fine-tune their concepts around the challenge theme.	90 - 180 Days  90 - 180 Days
Community Engagement	The community engagement will be the vehicle to bring the community into the development of the artistic outcome. In this example, the community engagement will be an important part of the design process to understand how the customers use the parking garage and the factors that get in the way of finding their car and/or other frustrations that lead to subpar experiences. Engaging with the community will produce the data that informs the teams' design decisions. This portion of the program runs concurrently with the accelerator program.	
Pitch	The artists will pitch their challenge theme concepts to the community and project stakeholders. The pitch event will be an opportunity to celebrate the artists and developed concepts. During this event, each of the artists will give a presentation (up to 10 minutes). At the end of the event, 1 concept will be chosen to be implemented in the garage(s). The event will also be an opportunity to put the concepts on display.	1 - 2 Days
Installation	The winning pitch will be the only concept to be installed and funded. See the example artwork below by as a potential creative outcome.	30+ Days

# Pilot Public Art Project

In 2017, the Arts and Culture staff will pilot a public art project to serve as the aspirational creation for the Garage Public Art Program and it will act as the test for the Creative Residency & Artist Accelerator. As the proof of concept, the pilot project will set the stage to establish relationships with the area businesses, announce the public art program to the community and seek accelerator process partners.

*Project Site:* Randolph Center

*Placement:* At random points of entry

*Type of Art:* Mural or mixed media and temporary

*Selection Method:* Invitational Call or Direct Commission

*Budget:* \$20,000 artist contract

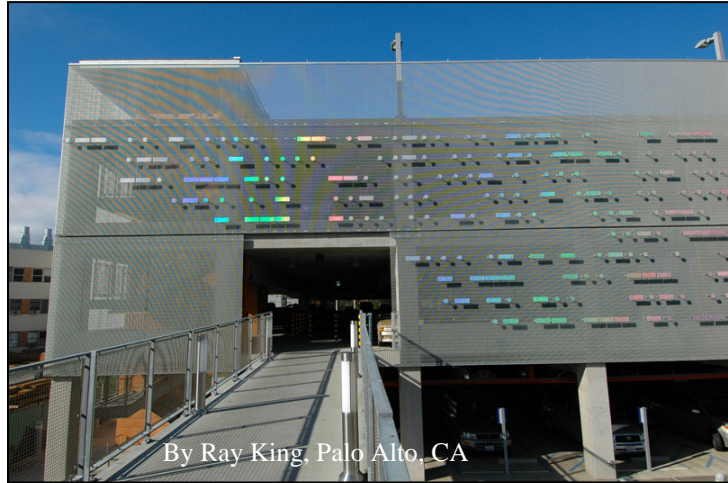
*Timeline:*

Summer 2017		Fall 2017		Winter 2017-2018		Summer 2018		Summer-Fall 2018	
+	Artist Search	+	Design	+	Approval	+	Install	+	Lessons Learned
+	Engage & Explore	+		+	Launch	+	Celebrate	+	Develop Residency & Accelerator



# Art Opportunities

There are many opportunities for art in the garages. Outlined below is the recommended approach to selecting locations, including priority areas called Art Zones, public art project ideas, criteria for choosing permanent versus temporary commissions, and example artforms are pictured throughout **The Art of Parking** and consolidated in *Appendix C*. The ideas below are not comprehensive and are not meant to inhibit the artist design process, but, rather, to provide inspiration and to provide an aspirational framework for the community stakeholders that illustrates the unlimited possibilities.



## Art Zones (in order of priority)

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1. Vertical (walls and columns).
2. Connectors (stairs, elevators).
3. Horizontal (pedestrian crossings and parking spots).
4. Entrances and Exits.
5. Leftover Spaces (voids)
6. Wayfinding/Directional.
7. Ticket Booths.
8. Public Spaces (lobby, plaza).
9. Facades.
10. Rooftops and Views.

## Project Ideas

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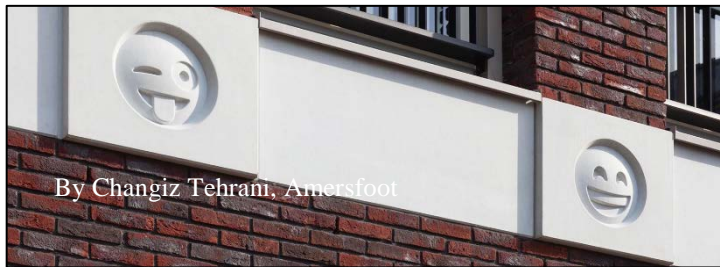
While each garage has its own look and feel, there are several common ideas for art interventions. Below is a list of ideas that would be relevant, appealing and powerful in any of the garages. Following this list are project ideas specific to each garage.

### *Public Art Opportunities*

- + Replace historic photos for contemporary art and color.
- + License local artists' artwork to be printed on panels for temporary exhibition or borrow original art.
- + Develop a permanent platform for changing art, e.g. digital art wall.



- + Turn ticket booths into sculpture, e.g. castle, piñata, dinosaur head, etc.
- + Create an emoji for each garage.
- + Ceiling and ground murals.
- + Utilize wayfinding murals and sculpture.
- + Use one parking space on top level of each garage for a temporary installation Change parking space periodically.
- + Park a shipping container or trailer on top level for an art gallery, resident artist studio/office or art installation inside.
- + Place pedestrian crosswalk murals.
- + Integrate performance art in stairwells or in leftover spaces.
- + Create an installation on rooftop that connects visually to other garages in view.
- + Place gateway sculpture on exterior façade.



## 11<sup>th</sup> and Walnut streets – Randolph Center

- + Art on the facades to enhance horizontal surfaces.
- + Art banners along-side exterior utilizing existing banner frames.
- + Functional art benches at entrance.
- + Exchange historic photos in elevator lobby for art prints.
- + Etched/mural glass leading to elevators.



## 11<sup>th</sup> and Spruce streets

- + Performance or theater production on stairwells.
- + Glass walk-way between commercial building and 2<sup>nd</sup> floor in the southeast corner is conducive to an art installation. The commercial building owner is open to the idea if it does not impede emergency exit use. Can become experimental spot for Resident Artist.
- + Installation art, ground murals to activate alley between parking garage and back of retail.
- + Activate interior planters.
- + Utilize data from counting sensors to create installation.
- + Installation art/design to activate Spruce St. pedestrian entrance



## 10<sup>th</sup> and Walnut streets – St. Julien

- + Lighting installation, motion activation.
- + Wayfinding murals.
- + Exterior gateway/Landmark artwork.
- + Exterior plaza for performance or time-based projects.
- + Mural color explosion.
- + Video projections.
- + Leftover triangular space across from ticket booth is prime.
- + Ceiling sculpture attached to entrance/exit structure.



## 14<sup>th</sup> and Walnut streets – RTD Bus Station

- + Art on exterior façade, north side and east side along exit ramp.
- + Departing salutation on arch over ticket booth as one exits.
- + Reimagine the clock tower; maybe create a performance art piece.
- + Glass etching/murals at entrance to bus lobby.
- + Accentuate elevator entrance on west side with mural or installation.
- + Installation on rooftop that connects visually to other garages in view.
- + Murals in westside stairwell.
- + Create a Boulder parking garage scent and build a scented sculpture.



## 15<sup>th</sup> and Pearl streets - Parking Services

- + Installation on rooftop that connects visually to other garages in view or the landscape.
- + Pedestrian crosswalk art to stairwells.
- + Use one space on top level for temporary art installation. Installation/sculpture to call attention to entrances and exits.
- + Enhanced wayfinding with art designs and interventions.
- + Functional art, e.g. stairs or furniture.

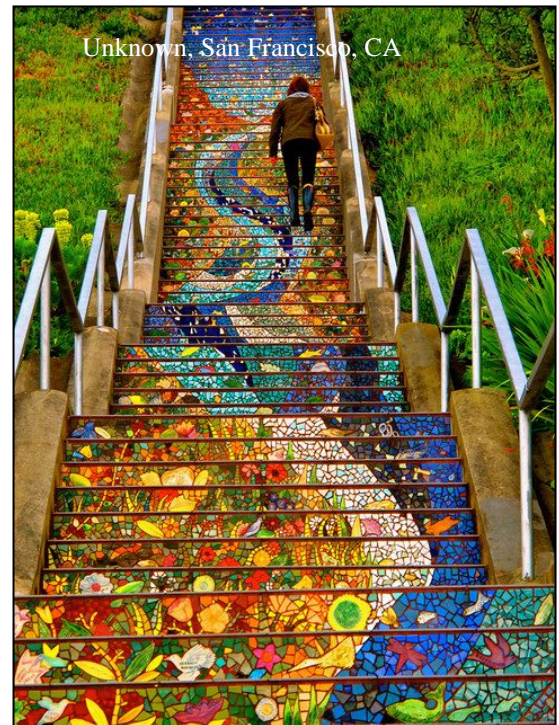


## Assessment of Art Opportunities & Garage Maintenance Projects

A review of the 2017 Facilities Strategic Plan for Parking Structures resulted in the following recommendations of art opportunities to explore that correspond with possible maintenance projects in the Boulder parking garages. These opportunities are universal and could be considered for all five garages. The determination of which opportunities to pursue can be done at the time that the maintenance projects are initiated, and, in some cases, the art intervention can augment or take the place of typical maintenance solutions.

### Stair Replacement Project

Stairs are always unique design opportunities, and these parking garage stairs are important gateways into each structure. In some cases, the replacement of stairs can be a design opportunity for artists with architectural and engineering experience. The stairs themselves can become sculptural designs, calling attention to the parking structure and offering distinction and public engagement. In addition to the design of the stairs themselves, stair risers can be tiled or painted to create interesting designs from pedestrian perspectives. Stair treads can be treated in multiple ways, including stained concrete and terrazzo.



## Railings and Metal Barriers

Parking garages have railings everywhere: along stairs and stair landings, adjacent to parking spaces and on parapets and overlooks. When these railings need replacement, they can be redesigned by artists with sculptural experience. New railing designs with a decorative aesthetic can be reviewed by engineers and designed to comply with structural and safety needs. When these railings need refurbishment, they also can be painted or modified to add a public art component.

## Masonry, Brick, Stone Veneer

Occasionally the masonry systems on parking garages need upgrades or replacement. Sometimes concrete needs to be resurfaced, and, occasionally, bricks need to be replaced. When this work is done, it presents an opportunity to integrate these surfaces with public art. Many approaches are possible, including murals, stucco treatments, a variety of tile-based applications, other low-high relief treatments or, perhaps, an emoji icon tile.

## All Painted Surfaces

Repainting in a parking structure is an opportunity to engage the public art program to enhance landmarking and wayfinding for each garage. Whether the new paint is for walls, graphics or parking space striping, the artwork can be coordinated to help make each parking structure unique, approachable and easy to navigate.



## Electrical Upgrades

Occasionally upgrades are needed to garage electrical systems. This is an opportunity to add circuits to electrical panels and running electrical conduit to art zones, enabling future public art projects. These public art projects may use electricity for lighting, motion sensors, sound or other digital applications.



## Canopies and Windscreens

Parking garages that have weather canopies and windscreens, particularly near stairs and elevators, are also opportunities for art integration. When a canopy or windscreen needs replacing, an experienced artist can be employed to redesign the new structure, resulting in a unique sculptural feature. Some of these structures incorporate glass windows or windscreens, and these also can be treated as colorful art glass with a variety of techniques and applications.

## Elevator Upgrades

Elevators have many surfaces that offer opportunities for artwork. Elevator doors are often given art treatments, and many methodologies are available to make these doors interesting, engaging and useful for navigating the garage. The interior surfaces of elevator cabs are also ideal locations for public art. One popular use in elevators is installing a monitor for video to be played on a loop.



By Mademoiselle Maurice,  
Angers, France

# Installation & Pragmatic Considerations

Considerations for installation should not limit design opportunities or prevent art innovation. Rather, they should offer guidelines and resources to ensure the success of the artwork. These guidelines are based on the knowledge about the garages analyzed and the experience of designing and installing art for similar situations.

## Key Recommendations

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- + The artwork should not impede traffic, distract drivers or otherwise interfere with the safe use of the parking garage.
- + The artwork should augment wayfinding methods for each garage.
- + The artwork should not be an attractive nuisance and should not encourage vandalism.
- + The artwork should be designed such that it does not require unusual or irregular maintenance.
- + The artwork should be accessible to parking garage users of multiple sensibilities and interests.
- + The artwork should be distinct and unique for each garage.
- + The artwork should be durable, able to last for its intended lifespan.

These considerations have multiple points of view:

- + Who is the audience?
- + Why are they using this garage?
- + How do they feel in the space? What is their mindset?
- + What do they expect from the artwork?
- + What is the typical function of the site for art?
- + How does the artwork change the use of the space?



The primary installation considerations for these artwork installations are:

*Safety* – Does this artwork affect the safe use of this garage space in any way?

*Access* – Does the artwork change, limit or affect access? Is it easily accessible?

*Location* – Is its location public enough? Is it located near needed infrastructure (electrical, etc.)?

*Durability* – Is the artwork secure? Is it reasonably robust to discourage vandalism?

*Maintenance* – Does the artwork require any unusual or irregular maintenance?

*Convenience* – Is it easy to find? Is it accessible for those seeking it out?

*Lighting* – Is it easy to see? Does the art lighting affect the safe use of the garage?

*Description* – Is it self-explanatory, or does it include information to allow access for all viewers?

# Infrastructure Upgrades/Needs

The following is a descriptive list of infrastructure upgrades that could be considered for all five garages to accommodate possible art installations. While the upgrades would be beneficial in all the garages, each garage has its challenges, and certain garages call for attention in specific areas.

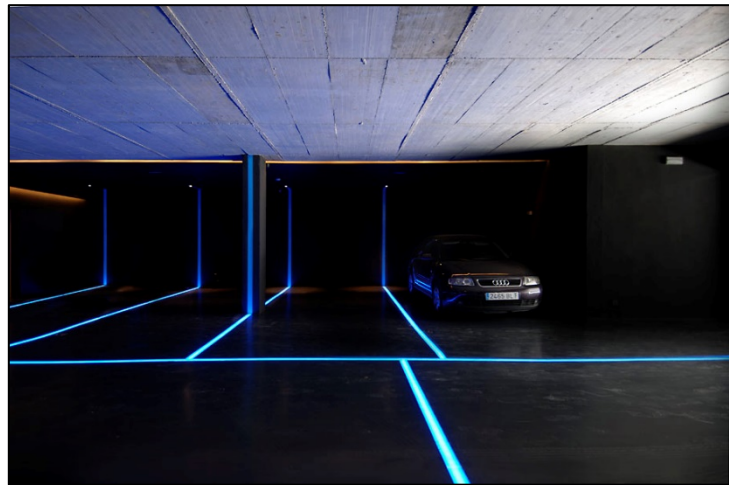
These upgrades are intended to enable or highlight the public art designs in each garage. They should be purpose-built according to the needs of each public art project. This list only includes upgrades typical of contemporary public art practice, and it will need to be expanded to accommodate the needs of as-yet-unimagined public art projects in the future.

## Ambient Lighting

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Parking garages in general are known for inadequate or uneven lighting. Recent technologies, including LED lighting, make it possible and cost-effective to bring more light to specific areas. These technologies also allow for motion sensing activation that conforms to the periodic use of these areas in parking structures.

For visual art both inside and outside a garage, lighting can be added to illuminate or enhance the artwork. LED lights are preferred because of their low voltage, low energy consumption and long lifespans. In many cases, this will only require adding circuits to existing panel boxes. The added circuits should be dedicated to the art pieces.



If a panel box or junction box is not close enough to a proposed art project, conduit can be run from an existing panel box to a new junction box. LED lighting only requires 110-volt power and photo-cells for solar power, and timers can be added to the art circuit for an even more efficient solution.

## Task (art) Lighting

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Lighting elements also can be featured or integrated into the artwork. LED lighting is recommended because of the reasons specified above. The lighting should be connected to power at a junction box, dedicated to an individual circuit on a panel box. If the artwork area is far away from a junction box, power can be run to it through conduit, with a junction box as the termination point. All the lighting controllers, transformers and timers should be housed in a separate and secure electrical box.



## Generic Electrical Power

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This is electrical power dedicated to other types of garage art projects. These projects might include sound art, kinetic art, media art and/or digital art. In many cases, this will require adding circuits (or finding unused circuits) to existing panel boxes. The added circuits should be dedicated to the art pieces. If a panel box or junction box is not close enough to a proposed art project, conduit can be run from an existing panel box to an art-adjacent junction box. The power required would be no greater than 110-volt power for these types of projects. Photo-cells, timers, controllers, computers and transformers all can be added to this system depending upon the application. There should be separate electrical boxes for these components.

## Reinforced Wall/Ceiling Systems

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Parking garages are typically made of exposed concrete, offering many opportunities to attach and support artwork. With the approval of an engineer, the artwork can be attached directly to, or into, the garage's concrete structure. These attachment types generally fall into two categories: 1) Epoxy anchors or 2) Expandable masonry anchors. Both types can be good solutions, according to the recommendations of an engineer.

## Screens and Meshes

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There are many types of screens or mesh structures that can support artwork or living art (plants). These can be developed for specific art pieces or can be permanently installed for rotating art designs. They work well structurally with either epoxy anchors or expandable

masonry anchors. As infrastructure upgrades, they can be installed for multiple years to support multiple artworks.

## Barriers and Guardrails

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It may be necessary to use barriers or guardrails to protect artwork installed inside parking structures. These should be tough and durable, able to withstand attempts at vandalism or parking mishaps. They should also be designed and installed with the approval of an engineer.

## Parking Garage Wi-Fi

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Wi-Fi can be installed inside parking structures, not only to help parking garage users with wayfinding, but also to inform of and locate public art projects. As more and more works of art are connected to the internet for interactivity, Wi-Fi will become more frequent in these public spaces.

# Care and Maintenance

The care and maintenance of artworks in parking garages should follow the conservation and maintenance policies and procedures of the overall City Public Art Program. It is recommended to set aside funding from the project budgets to take care of the artworks in the amount set by the City Public Art Program. The funding should be transferred into an account managed by the Office of Arts and Culture.

The five-year budget recommended in the Administration section estimates a set-aside of 5 percent of the permanent public art project budgets and 2 percent of the temporary project budgets for the future care and maintenance needs. The concept of having different set-aside amounts for permanent and temporary is that the temporary pieces are not meant to be in place longer than approximately five years, so their care and maintenance needs are lower. The set-aside amount for the care of temporary art could be determined on a case-by-case basis because some projects may not need future care, such as performance art or those works in place for a few days to a few months.

# Communications Strategy

The communications strategy will play a significant role in attracting the best creative talent to participate in the Garage Public Art Program, engage the local community in a way that supports the program's success and supports Boulder's creative identity. There are three important components to the communications strategy that will work together to achieve these goals: Brand, Content Creation and Content Distribution.

## Brand

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As mentioned in the Executive Summary, **The Art of Parking** recommends a branding concept for the program that makes sense for Boulder. It reinforces Boulder as a place where creativity, innovation and entrepreneurship thrive. The brand is inspired by the role garages play in incubating innovation as can be seen in the well-known narrative about Steve Jobs, Steve Wozniak and Ronald Wayne. They developed the first Apple computer in 1976 in the garage of Steve Jobs' parents' house. Walt and Roy Disney who created their first films in their uncle's garage in 1923. Nirvana, The Who and The Ramones all started as garage bands.

The brand's values should represent creativity, risk-taking, curiosity and vitality. We feel very strongly that the brand identity should be created by a local shop to capture the Art in Parking Places true spirit. Here are some recommendations:

Berger & Fohr: <http://bergerfohr.com>

Bobby Windauer: <http://www.bobbywindauer.com>

Course: <http://madebycourse.com>

Extra Vitamins: <http://extra-vitamins.com>

Good Apples: <http://www.goodapples.com>

Hello Waldo: <http://www.hellowaldo.com>

TNKR: <http://tnkrdesign.co>

## Content Creation

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The creation of content, for both online and offline audiences, will help reinforce the brand position. The content will act as the vehicle to tell the Garage Public Art Program's story and, ultimately, be a tool to engage the community with the program and a way to attract participation from the very best creative talent. Examples of the type of content to produce are:



**Mini Docs** (shorter than 10 min) tell the story about someone or something special. These videos can be used to tell the story of the program, highlight the creatives involved, spotlight sponsors and project partnerships, differentiate the Garage Public Art Program from other public art initiatives and build value for the City of Boulder, the program and all involved participants.

**Interviews** with the creatives, community participants, government officials and project partners highlight the people involved in the program. They can be used to give readers a more in-depth viewpoint on the program's intentions, learnings and processes.

**Studies** should be used to create white papers of the program's findings. These studies can be used to inform the community of work that is being done in a way that backs the findings with data. These studies can also help inform and move forward the broader public art and community development field.

**GIFs** are image files that support animated infinite loops. They help deliver the news, tell stories, express public reactions to certain events, as well as spread important information to the masses. This file format communicates various aspects of the program in a fun and fresh way.

**Infographics** are visual images, such as a chart or diagram, used to represent information or data. These can be a useful tool to communicate quantitative data that support the programs goals and findings.

**Quotes** under 140 characters from the participating artists, community and stakeholders are an easy way to capture engagement.

Generating great content that tells the Garage Public Art Program's story in an inspiring and creative way builds engagement with the audience while strengthening the customer relationship. The goal is to produce content that motivates the community to share with their friends, resulting in increasing participation, building trust and establishing an authentic voice.

## Content Distribution

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The generated content should be amplified through a strategic mix of public relations, social media and search.

The public relations efforts will be used to reach traditional gatekeepers and influencers to tell the Boulder garage art story. This requires sending press releases and pitches to a targeted list of journalists, influencers and media contacts about program updates, newly generated research/findings, milestones and community engagement events. The goal is to communicate to the media why your news is something their readership/viewership needs to know about; meaning, the pitch and story should be relevant to their audiences' interests.

Social media is about using your own media channels to let people know what is happening. As you create new content, keep in mind where that content is best shared, including:

- + Mini Docs: Website, Vimeo, Facebook, Twitter, Ello.
- + Interviews: Website, Medium.
- + Studies: Website, Medium.
- + GIFs: Instagram, Facebook, Twitter, Ello.
- + Photos: Instagram, Facebook, Ello.
- + Infographics: Website, Instagram, Facebook, Twitter, Ello.
- + Quotes: Website, Twitter, Ello.

Search marketing is the process of gaining traffic and visibility from search engines. These efforts can be both paid and unpaid. For the launch of this program we suggest focusing on unpaid efforts or Search Engine Optimization (SEO). It is the process of getting traffic from the free, organic, editorial or natural search results on search engines. All major search engines such as Google, Bing and Yahoo have primary search results, where web pages and other content, such as videos or local listings, are shown and ranked based on what the search engine considers most relevant to users. To increase your rankings in search engines, we suggest keeping your website content fresh, up-to-date and relevant.

Lastly, we suggest building relationships with local partners to increase visibility. This includes informal agreements to share/comment/forward/repost each other's digital communications. This can be achieved by sending pre-packaged tweets to your network, making it easy for them to distribute, and/or sending them content (blog posts, interviews, GIFs, etc.) to distribute through their social channels. Partners in this network include other arts groups, City agencies, downtown business owners and community influencers. Building these partnerships allows everyone to do more together.

# Administration & 5-year Budget

The City's Policy on Acquisition and Maintenance of Public Art (*Appendix G*) specifies how the oversight and coordination of public art projects should be conducted, see page 4 of the Policy. Because of the unique collaboration between the Office of Arts and Culture and the Community Vitality Department to create and implement a public art program specifically for Boulder's downtown garages, the two agencies will oversee the execution of the Garage Public Art Program. The collaborative work should include:

- + Annual budget planning based on the five-year recommendation below
- + Project pre-planning and coordination with Access and Parking Services staff.
- + Ongoing update reports during project implementation from Arts and Culture to Community Vitality staff.
- + Updates as needed from Community Vitality staff to Arts and Culture about garage maintenance and construction projects.
- + Regular updates from Arts and Culture to the Downtown Management Board.

There are costs associated with project management and solicitation of artists for art commissions, and a budget allocation is recommended below. The Project Manager housed in the Office of Arts and Culture will administer all aspects of the program and act as the community ambassador, including but not limited to:

- + Adherence to the City's policies on public art, development of program procedures.
- + Development of the Residency & Accelerator.
- + Creating community engagement plans.
- + Soliciting artists.
- + Overseeing public art contracts and art installations.
- + Collaborating with other City departments.
- + Seeking and securing program partners.

On an ongoing basis, the two agencies should seek and identify partners to leverage City funding and resources. The Creative Residency & Accelerator is a key element to realizing partnerships.

Following on the next page and concluding **The Art of Parking** recommendations is a five-year budget recommendation for the Garage Public Art Program.

## Recommended Budget 2017 to 2021

<b>Public Art Commissions</b>	<b>2017</b>	<b>2018</b>	<b>2019</b>	<b>2020</b>	<b>2021</b>	<b>TOTAL</b>
Permanent Art	-	\$125,000	\$200,000	\$200,000	\$300,000	\$825,000
Temporary Art	20,000	\$50,000	\$50,000	\$50,000	\$50,000	\$220,000
Infrastructure Upgrades		\$20,000	\$20,000	\$20,000	\$20,000	\$80,000
<b>Total</b>	<b>\$20,000</b>	<b>\$195,000</b>	<b>\$270,000</b>	<b>\$270,000</b>	<b>\$370,000</b>	<b>\$1,125,000</b>
<b>Art Conservation &amp; Maintenance</b>	<b>2017</b>	<b>*2018</b>	<b>2019</b>	<b>2020</b>	<b>2021</b>	<b>TOTAL</b>
Permanent Art	-	\$7,500	\$10,000	\$10,000	\$15,000	\$42,500
Temporary Art	\$750	\$1,000	\$1,000	\$1,000	\$1,000	\$4,750
<b>Total</b>	<b>\$750</b>	<b>\$8,500</b>	<b>\$11,000</b>	<b>\$11,000</b>	<b>\$16,000</b>	<b>\$47,250</b>
<b>Administration</b>	<b>2017</b>	<b>2018</b>	<b>2019</b>	<b>2020</b>	<b>2021</b>	<b>TOTAL</b>
Project Management & Solicitations	\$25,000	\$25,000	\$25,000	\$25,000	\$25,000	\$125,000
Branding Development	\$5,000	-	-	-	-	\$5,000
<b>Total</b>	<b>\$30,000</b>	<b>\$25,000</b>	<b>\$25,000</b>	<b>\$25,000</b>	<b>\$25,000</b>	<b>\$130,000</b>
<b>TOTAL PROGRAM COSTS</b>	<b>\$50,750</b>	<b>\$228,500</b>	<b>\$306,000</b>	<b>\$306,000</b>	<b>\$411,000</b>	<b>1,302,250</b>

\* Art Conservation & Maintenance was not suggested in the 2018 budget recommendation submitted May 1, 2017.