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Downtown Durham SmART Vision Plan

A Cultural Quilt

mikyong kim design

*** Note:**

The Cover Graphic is a quilt mosaic of various photographs taken throughout Durham

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Executive Summary

The SmART Vision Goal

The goal of this Vision Plan is to transform Downtown Durham into a major destination for art and cultural programs in the region. The Plan provides a guide for developing this urban corridor into a vibrant setting for residents, visitors, artists, and businesses – establishing “a cultural quilt of experiences” enriched by green spaces, plazas, bustling avenues, and public art converging to create a shared urban life.

A bold strategy is needed to unify this Downtown Corridor and to lend it a powerful and consistent visual identity that will set it apart as a culturally diverse and vibrant urban center. Focusing on the pedestrian experience of the city, the Vision Plan builds a storyline that connects key cultural landmarks in Downtown Durham.

Site Overview

The revitalization and future development of multiple sites along the downtown corridor offers a chance to showcase Downtown Durham as an exciting destination to visit, live, work, and play. Our process began with a rigorous inventory of the existing conditions of the downtown area. Our findings encompass commercial land use, parking and traffic conditions, and other factors affecting the pedestrian experience in proximity to the Blackwell-Corcoran-Foster Street corridor.

Our study identified a gradient of pedestrian street activity and assessed the various types of artistic, commercial, technological, retail, eating, and entertainment establishments along the corridor. This preliminary urban analysis was crucial to understanding the level and types of pedestrian activity and the subsequent

streetscape intervention needed in order to support the character of this diverse area.

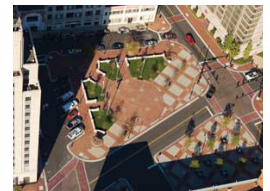
In addition, we examined how Downtown Durham is positioned within its larger context, how it relates to existing landmarks and greenways, the proposed greenway and bike path as well as vehicular connections through or adjacent to the study area, and how these then relate to the major pedestrian corridors in the heart of downtown.

The plan supports a future vision that reflects the cultural, economic, and historic diversity of this city as an urban mosaic that joins diverse artistic languages together to create a downtown corridor that is eclectic and inclusive.



Blackwell Street

The Blackwell street segment of the corridor is defined by Durham’s American Tobacco District. Flanked by the American Tobacco Campus to the west and The Durham Ball Park and Performing Arts Center to the east, Blackwell extends north to Pettigrew Street and the NC Railway tracks.



Corcoran Street

Corcoran street runs through the center of the City Center District. Encompassed by a one-way vehicular traffic route, the Downtown Loop, the City Center District is considered the urban core of the city of Durham.

Site Overview Summary

- 01 Blackwell Street
- 02 NCR Tracks
- 03 Corcoran Street
- 04 Foster Street
- 05 Durham Beltline



Foster Street

Foster Street represents the northern-most segment of the SmART Corridor, and defines downtown Durham's Central Park District. As its name suggests, a large part of this district is consumed by Durham Central Park, downtown's largest open park area.

Making Art Public

In the Durham SmART Vision Plan public art is projected to be a source of community pride and economic development, while enriching the daily lives of Durham’s residents and visitors. The term “public art” refers to any artwork – visual, interactive and performance – that is accessible to the public, encompassing a wide range of media. For the purposes of this plan the various types of artwork illustrated include ground-plane art, iconic art, architectural facades, temporary art, and performance and sustainable art. The plan provides recommendations for art opportunities, while encouraging efforts to cultivate relationships between other regional, national and international art communities.

The Vision Plan

The central corridor passes through three unique downtown districts- the American Tobacco District, the City Center, and the Central Park District. Our research phase involved a lengthy walk of the corridor, and as a result of these first hand observations and experiences, we propose a holistic, progressive framework defined by **Gateways, Civic Centers** and the continuous **Street**.

The community process of engagement guided visioning and future planning. During multiple-site visits, the studio team met with more than 200 community stakeholders and, during a community charrette, presented the framework concepts for their reactions and suggestions prior to moving forward. Participants noted that downtown properties and areas immediately adjacent to the corridor are being redeveloped rapidly. Light rail is expected to be implemented within the expanded east-west rail corridor and impact the existing crossing and street configuration on Blackwell St. On the north end of



Civic Centers

Water Mirror, Michel Corajoud, Bordeaux, France



Gateways

Light Rails, Bill FitzGibbons, Birmingham, Alabama



Street

Santa Barbara Square, Nieto Sobejano, Madrid, Spain

the corridor, planning has begun for the new \$500 million Durham Innovation Center immediately west of the Durham Central Park District.


The three unique districts have been used to define three **Key Zones – A, B, and C** -for the creation of urban design, public art, landscape and streetscape enhancements. Each zone hosts a number of sub-project areas, which have been guided by recommendations for the appropriate type of art and design based upon the site characteristics of each location.
















Opportunities for funding or commissioning urban design changes and public art along the corridor are reliant on many shifting factors such as project phasing, funding, and community input. The Vision Plan describes and proposes a transformative framework, complementing the current private development that will honor Durham’s history while reaching forward to the 21st century to mirror this next major phase of urban growth.

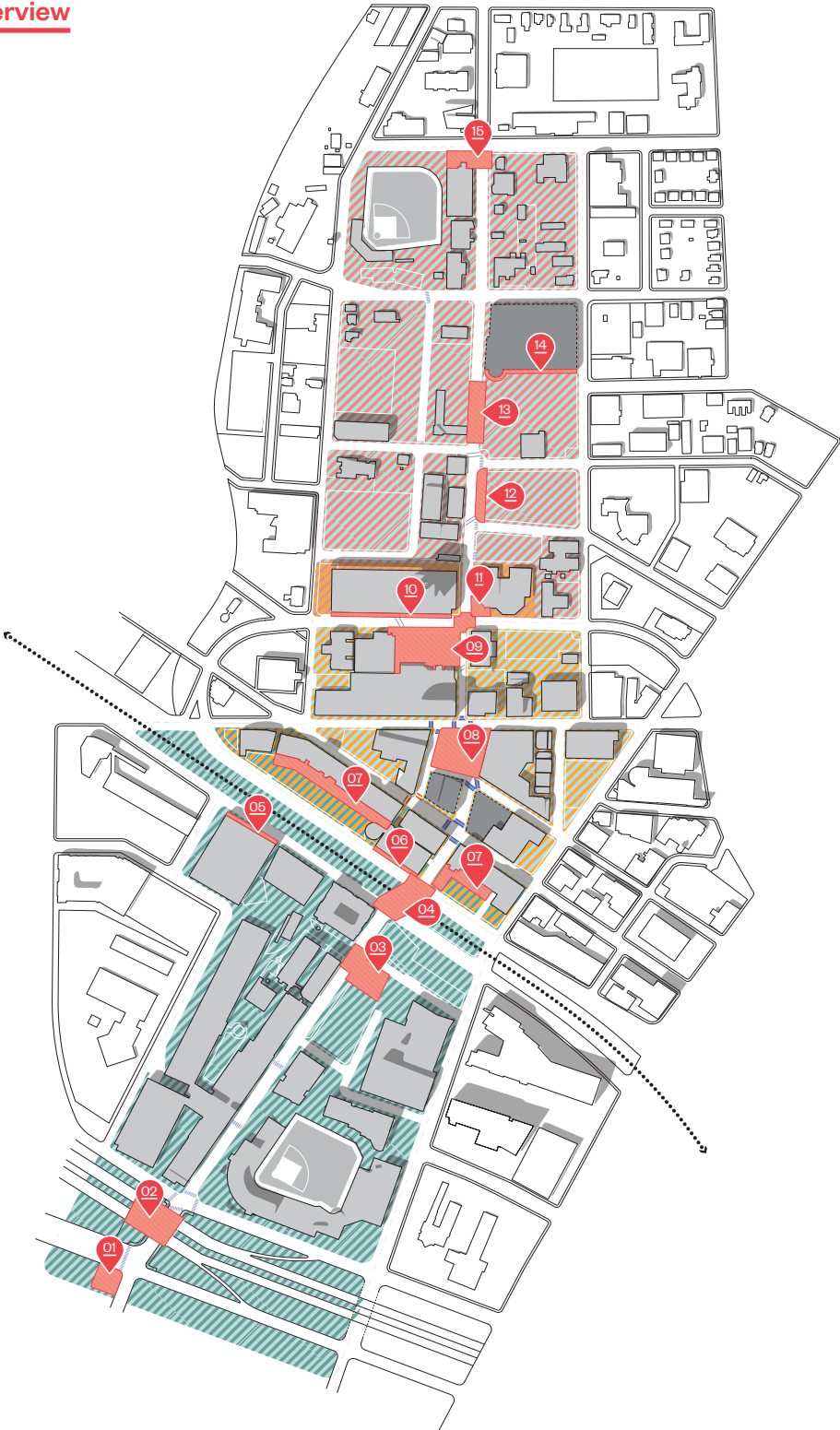
SmART Project Opportunity Overview



LEGEND

-  SmART Project Area
-  Project Zone A
-  Project Zone B
-  Project Zone C
-  Existing Building Footprint
-  New Development

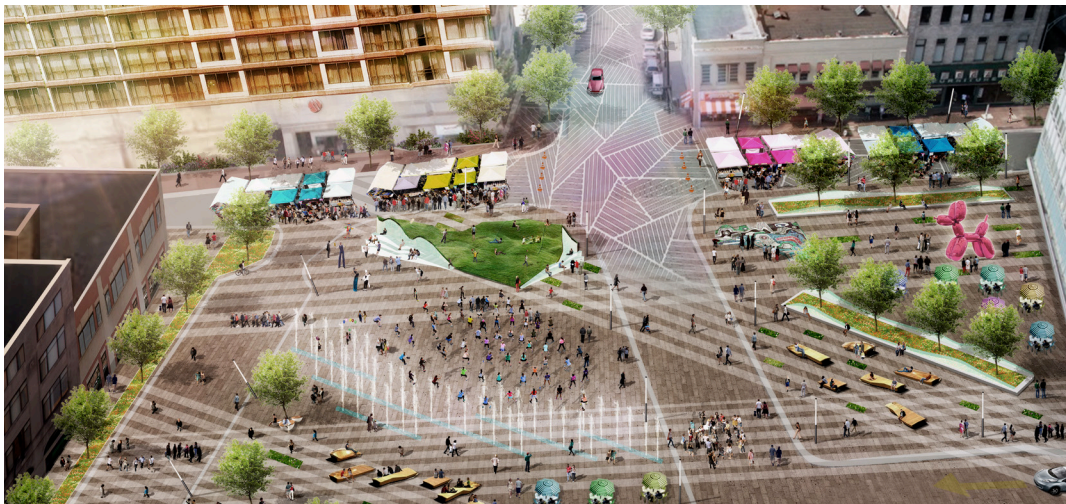
-  A-01 ATT Trail Head Center
-  A-02 Durham Freeway Overpass
-  A-03 Blackwell + Diamond View Plaza
-  A-04 Rail + Street Crossing
-  A-05 Parking Garage Façade I
-  A-06 Parking Garage Façade II
-  A-07 Main Street "Back Porch"
-  B-01 COB Plaza + Streetscape
-  B-02 The Durham Cultural Plaza
-  B-03 Parking Garage Façade III
-  B-04 Morgan Street Gateway
-  C-01 Foster Street Setback
-  C-02 Central Park Streetscape
-  C-03 Historic Liberty Warehouse Wall
-  C-04 Geer Street Gateway





Blackwell Street Vision

The vision for this area focuses on two main interventions: connecting significant cultural institutions, and linking the American Tobacco District with the City Center District. Strategies include the integration of art into the paving at the rail crossing as well as light and facade art along the back side of Main Street.



Corcoran Street Vision

The SmART Vision Plan intends to provide a new vibrant urban core by building upon and enhancing the city's existing civic infrastructure. In this zone, artistic paving is used to stitch the existing plazas together and a large central space is established to support performances and outdoor events.



Foster Street Vision

As future development encroaches in this district, it is important to maintain the intimate scale of this area and the eclectic character of the locally owned businesses. The plan lays out sites that are important to the corridor and expect local and innovative characteristics to permeate through the typology of art.

Key Recommendations

- 1 Enhance and enrich Downtown Durham as a destination for cultural tourism with a vibrant downtown Corridor that integrates art and urban design into a powerful urban experience.
- 2 The SmART Vision Plan recommends the establishment of a dedicated entity to serve the needs for the implementation of this Vision Plan. The North Carolina Arts Council requires its SmART communities to create a local resource team with representatives of the arts, local government, economic development, the private sector, and other civic entities. In Durham, this group is the SmART Executive Planning Committee. This group, or a smaller subset appointed by the group, will continue to oversee the Durham SmART Initiative implementation with the help of a public art consultant.
- 3 Create opportunities for the integration of public art with artist-led teams that work collaboratively with architectural and landscape design teams. Projects will integrate streetscape, lighting, landscape, and wayfinding.
- 4 Create public art that is a “cultural quilt” and reflects the diverse, innovative, and dynamic character of Downtown Durham.
- 5 Implement the Durham SmART Vision Plan of sustainable development through responsible art selection and the sensitive design of public environments.
- 6 Rebrand the Blackwell-Corcoran-Foster Street Corridor into a single identity that defines the identity of this destination as the “Avenue for the Arts.”

01

Durham: Past + Present

Discovering Durham

Although the 286 square mile area of present-day Durham County was settled by the Occaneechi and Eno Native American tribes in the early 16th and 17th centuries, the city's existence as a thriving American metropolis really began as a small rail depot village in 1854 when a young land-owner and entrepreneur, Dr. Bartlett Durham, sold 4 acres of his estate at the intersection of present-day Corcoran and Ramseur Streets to the North Carolina Railroad. The railroad had plans to establish a new station point between Hillsborough and Raleigh. Durham Station was constructed on the south side of the railway, directly across from the original Durham home. The small village that inevitably formed around the new station was incorporated and named Durham, after Dr. Bartlett, in 1869. Businessmen from surrounding areas quickly recognized the new center as a potential transportation hub for the manufacturing and distribution of tobacco products. The early success of tobacco in Durham would lead the industry to dominate the city's culture and economy for over a century.

An American Tobacco Town

Robert F. Morris and Wesley Wright were among the first to seize opportunity in Durham, opening the R.F. Morris Tobacco Co. factory next to the original Durham Station in 1857. Following the end of the Civil War, Confederate and Union soldiers who had discovered the Bright Leaf tobacco while passing through Durham requested the product be shipped to their homes across the nation. The

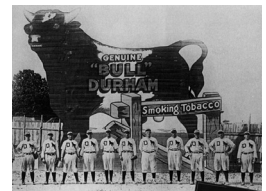
company, then owned by experienced tobacco salesman John Ruffin Green, grew rapidly thanks to the large and geographically diverse new audience. In 1866 Green trademarked the iconic bull logo and name Genuine Durham Smoking Tobacco still celebrated in Durham today. Following Green's death in 1869, the company was taken over by William T. Blackwell and James R. Day and renamed the WT Blackwell Company. The continued success of the company was reflected in the construction of the Old Bull factory, which still stands on the western corner of Blackwell and Pettigrew Streets, the oldest building in Durham.

As tobacco grew increasingly popular, other companies, including W. Duke and Sons Tobacco Co., would soon establish themselves in the Durham area. The Duke company expanded rapidly, occupying a series of large factories in downtown Durham by the end of the 19th century.



W. Duke Sons & Co.

In 1874 the first Duke cigarette factory was constructed. The company continued to grow rapidly, establishing larger and larger factories in downtown Durham throughout the nineteenth century.

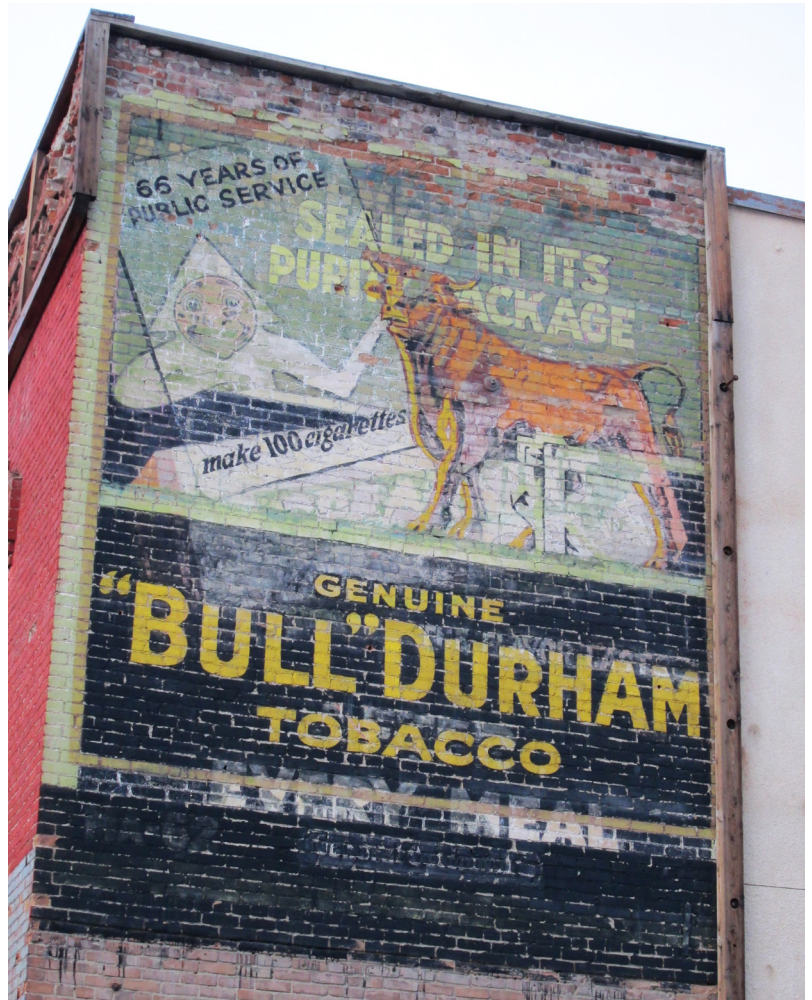


The Durham Bulls

John Ruffin Green's Bull Durham tobacco logo began to appear seemingly everywhere as the industry continued to expand. Ever since baseball found its place in Durham, as early as 1902, the team has been called the Durham Bulls.

Bull Durham

The enormous success of The Blackwell Company became visually evident through the company's extensive use of advertisement. The Bull image spread nationally and became the face of Durham as Blackwell broadcasted it as an iconic American brand. This sign, painted on a wall in Walkerville, Montana, is just one example of the brand's widespread popularity.



Under the leadership of James Buchanan Duke, Duke and Sons merged with the company's four largest rivals to become the American Tobacco Company in 1890. Durham became an industrial powerhouse as American consumed over 200 of its competitors and established itself as the biggest tobacco company in the world.

The Piedmont Blues

With tobacco fueling the growing city's economic engine, employment opportunities drew many rural blacks to Durham, and the African American communities flourished through the mid-20th century. The yearly tobacco auction market

brought an influx of lively business to the tobacco district as well as itinerant black and white musicians. The musicians including Blind Boy Fuller, Sonny Terry, and Bull City Red gathered crowds on street corners and passed the hat. Durham owes its reputation as a center for the Piedmont blues tradition to both the annual market festivities and to the growing population of African Americans working in the district's tobacco factories and nearby businesses.

** source: Durham SmART Initiative RFQ - March 2014*



The City Center

As none of the buildings constructed prior to 1890s remain in the City Center, the oldest structures in Durham's present-day downtown skyline are those that were built during the public works boom of the 1930s. The 17-story Hill Building, shown here as it existed in 1956, still stands at the core of the city center along present-day Corcoran Street.



Black Wall Street

The N.C. Mutual Life Insurance Co. Building, constructed during the heyday of Black Wall Street, can be seen in the foreground of this image looking northwest along Parrish Street in 1963. The company, founded by John Merrick in 1898, is still the oldest and largest African-American owned life insurance company in the United States.

The CBD

While the tobacco industry was building factories and warehouses to the south, stores, saloons and carpentry shops began to dot the landscape to the north and form the Central Business District (CBD), Durham's present-day City Center. The new commercial and institutional core grew rapidly to support the city's rising population, which surged from 200 in 1870 to 2000 by 1880. A large majority of downtown Durham's original buildings have since been lost to fire or redevelopment. The CBD began to take on its present-day character early in the 20th century, when a new wave of economic growth spurred large commercial and institutional projects that replaced former industrial buildings.

Durham's reputation as an entrepreneurial epicenter continued throughout the early 1900s as African Americans established businesses in the largely white owned CBD. North Carolina Mutual Life, the largest black-owned insurance company in the county, opened its headquarters on Parrish Street in 1906. As others followed, the four-block district in downtown Durham gained national recognition as Black Wall Street. The success of Parrish Street attracted national leaders, including W.E.B. DuBois and Booker T. Washington, who praised Durham as a city of entrepreneurship and tolerance.

Suburbanization and the Automobile

Like many other American cities, the splendor of downtown Durham was compromised in the mid-twentieth century as the increased popularity of personal vehicle ownership drew residents out of the city and into suburban housing developments. The city turned to federally funded urban renewal efforts that focused almost entirely on the accommodation of the automobile. The Durham Redevelopment Commission, established in 1958, emerged with big plans to oversee seven projects, including the construction of the Durham Freeway that now defines the southern border of downtown Durham.

Perhaps the most significant of the downtown projects, was the implementation of the downtown loop, a one-way circulatory traffic loop that segregated the pedestrian experience of the City Center from the neighboring developments south of Ramseur Street and north of Morgan Street. By the end of the century, parking lots consumed an overwhelming percentage of land in the downtown area, including the historically significant site of Dr. Bartlett Durham's original estate.

Revitalization

The 150-year reign of the tobacco industry came to an end in Durham when the last factory officially closed its doors in 2000. Carrying tobacco as a legacy, the end of the twentieth century marks the beginning of a new and different wave of revitalization in Durham. Trade marking phrases like "Find Your Cool" and "Keep it Dirty, Durham" Durham has topped charts in the last decade as one of the most creative and entrepreneurial cities in the United States.

The warehouses and factory buildings left behind by the tobacco industry have since been



Parking Lots

Parking surfaces constructed to accommodate the growing number of personally owned vehicles surround the Carolina Theater in this photo taken from the CCB building in the late 1980s.



Revitalization

The American Tobacco Campus was a successful revitalization and rehabilitation of historic and culturally significant buildings. Today it holds many small businesses and is a draw for visitors.

realized as idyllic spaces for adaptive reuse and businesses such as research and development companies. Successful projects along the downtown corridor, including the massive renovation of the former American Tobacco Campus and the construction of the Durham Bulls Athletic Park and Durham Performing Arts Center (DPAC), have attracted world class entertainers and investors who continue to inject life back into the city of Durham.



01

1854
American entrepreneur Dr. Bartlett Durham sells 4 acres of his 100-acre Pandora's Box estate to the North Carolina railroad to establish new depot, Durham Station, between Raleigh and Hillsborough. Durham's home adjacent to the railroad was used as a hotel/guest house until after his death. The estate was later torn down and in its place was built The Carolina, Durham's first luxury hotel, by Julian Carr in 1891.

02

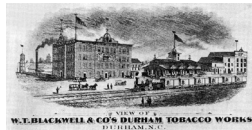
1857
The first entrepreneurs in Durham's tobacco industry, Robert F. Morris and Wesley Wright, establish the RF Morris Tobacco Co. next to the newly established Durham Station.

03

1864
Following several buyouts and Wright's departure from the company in 1859, RF Morris Tobacco Co. was sold to John Ruffin Green whose success would make the Bright Leaf Tobacco industry a keystone of Durham's industrial history. In 1866 Green trademarked the name Genuine Durham Smoking Tobacco as well as the infamous Bull Durham logo still seen in Durham today.

04

1869
The small village that formed around the new North Carolina train depot is officially incorporated as Durham, named after the man on whose estate the settlement began.



05

1874
Green's death in 1869 left business partners William T. Blackwell and James R. Day at the head of the booming tobacco company, renamed WT Blackwell Company. A new factory, referred to as "Old Bull" was one of the first brick tobacco factories in the United States.

06

1890
Under the leadership of James Buchanan Duke, Duke & Sons tobacco company merges with four competitors to become the American Tobacco Company, the biggest tobacco company in the world. American Brands would carry on to produce a world-class product and dominate Durham's economy for over 100 years.



07

1892
Trinity College moved from Randolph County to Durham with funds from the Duke family and land donated by Julian Carr. The School's arrival signified the town's growing importance. In 1974, Trinity College was renamed Duke University.



08

1898
John Merrick, along with six other black community leaders, found the North Carolina Mutual Life, which still exists today as the oldest and largest African-American-owned life insurance company in the country.

At a time when racial injustice plagued most American cities, the success of Merrick and several others throughout the early 20th century leads to the rise of an African-American business district in a downtown Durham. The four-block district along downtown's Parrish Street became well known across the country as Black Wall Street.



09

1905
Standing 6 stories tall, the Trust Building becomes Durham's first true office building and reportedly the tallest in North Carolina upon its completion.



10

1925
Ready-made cigarettes enter the market, threatening Bull Durham's traditional roll-your-own tobacco. The company eventually adopted cigarette production, allowing Lucky Strike to step forward as an increasingly popular brand. Continued success in sales and employment at American Tobacco allow Durham to hold its ground throughout the Great Depression. The iconic Lucky Strike smokestack and water tower are constructed in 1930.

11

1930
Due to the continued success of the tobacco industry, Durham holds strong throughout the devastation of the Great Depression and it experiences a surge of growth that surpasses all of the city's previous rates of expansion. A public works boom throughout the 1930s gives birth to key buildings including a new US Post office, the Armory, and the historic Durham Athletic Park. Private commercial leaders financed and built the famous Snow Building, Hill Building, and Kress Building that still thrive today. By 1938, commercial and institutional buildings fill most of Durham's City Center.





12

1936
Construction crews break ground on Durham's first skyscraper. The 17-story Hill Building by New York architects Shreve, Lamb, and Harmon, most notably celebrated for the design of the Empire State Building, is recorded as the tallest building in North Carolina upon its completion in 1937.



13

1954
Post World War II, performing arts come to life in Durham with the establishment of several committees, each supporting its own medium and agenda. The Allied Arts is formed in 1954 as an umbrella organization to provide mutual support for the separated groups. The group later consolidates their facilities and renames itself the Durham Arts Council, still operating in Durham today.



14

1958
The Durham Redevelopment Commission is created with plans to complete seven urban renewal projects in Durham's downtown and Hayti districts. In 1960s, the term "urban renewal" in Durham, is tied tightly to suburbanization and the growing popularity of personally owned vehicles. The new organization commissions projects that eliminates vast plots of city land to make way for the automobile, including the development of large parking lots, the Durham Freeway, and the downtown Loop.

15

1959
Led by the administration of Governor William Umstead, the Research Triangle Foundation fosters the development of Research Triangle Park. Home to over 170 companies and 39,000 full-time employees the park, located four miles from downtown Durham, is the largest high technology research park in North America.

16

1974
A non-profit organization, "he Historic Preservation Society of Durham (now Preservation Durham), is established to protect what remains of Durham's many historic assets "through action, advocacy, and education."



17

1980
Durham Bulls baseball, most commonly recognized for its part in the 1988 film "Bull Durham," has been recorded to exist as early as 1902. With a rollercoaster history of highs and lows, the Bulls' most recent rise was sparked in 1980 when Miles Wolff developed an expansion of the Carolina League, making the Bulls the farm team for the Atlanta Braves. The Bulls played their last season in the historic Durham Athletic Park in 1993 before relocating to a new stadium and becoming an AAA franchise team in 1998. Currently, the Bulls are affiliated with the Tampa Bay Rays.

18

1987
The 100-year reign of American Tobacco in Durham comes to an end as the company closes its Blackwell Street factory.

19

2000
Production of cigarettes begins to dwindle in Durham towards the end of the 20th century. In 2000 the last remaining cigarette manufacturing company, Liggett - Meyers, leaves Durham.



20

2004
The owner of the Durham Bulls, the Capitol Broadcasting Company, reopens the American Tobacco Campus to kickoff a redevelopment project that would later serve as a catalyst for additional revitalization in surrounding Downtown areas. The historic factory turned Class A office, entertainment, and residential complex has received national recognition as a successful adaptive reuse project and has become home to several successful start-ups.

21

2004
Durham Arts Council, working with Wolf, Keens, & Company and a 63-member Steering Committee and stakeholders, completes work on the *Durham Cultural Masterplan*. This 15-year plan to strengthen and grow the arts and cultural life in Durham includes strategies to strengthen cultural organizations, facilities, events, festivals, and artists; develop "percent-for-art" public art policies and programs; utilize arts and culture to drive economic development and improve educational outcomes; engage diverse communities; preserve/celebrate Durham's history; and build audiences for arts and culture.

22

2008
With backing from the Durham Cultural Masterplan, Preservation Durham and a group of citizens founded the Museum of Durham History in 2008.

23

2012
The Durham Arts Council is awarded funding through the SmART Initiative program to promote the creation of arts-driven economic development. In Durham, the plan is to stimulate a sense of pedestrian connectivity between Durham's key cultural centers.

13

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19

20 + 21

22

23

Durham Today

Scattered with the historic factories and warehouses that once supported the world's largest tobacco industry, it is visually evident that Durham is a city rich in culture, tradition, and most importantly pride. Although the tobacco industry no longer dominates its culture and economy, Bull City continues to pay homage to its roots through the thoughtful adaptive reuse projects and new development that have sparked a revival in downtown Durham.

As the anchor of one the country's leading innovation districts, the Research Triangle Park, and home to prestigious schools and organizations including Duke University, and North Carolina Central University, Durham has successfully transformed itself from an industrial manufacturing center to a center of research, arts, and entrepreneurial business. As described in *The Overarching Durham Brand at a Glance*, published by the Durham Convention and Visitors Bureau, Durham today

strives to be perceived as “a colorful, creative and entrepreneurial community where diverse and passionate people come together to shape a better world, and a place that visitors, residents, students, and businesses find enriching, accepting, and engaging.”

Durham's recent revitalization efforts in the Downtown area have drawn residents back to the idea of urban living, sparking a population increase of 22% between 2000 and 2010. Now the fourth-largest municipality in the state, Durham is home to a rising population of over 260,000 that has been deemed the most creative in the country by noted American sociologist and economist Richard Florida.



Innovation + Research

The city of Durham is the proud home the world's largest university-related research park, The Research Triangle Park (RTP). The RTP encompasses 7,000 acres, supports more than 200 companies and employs over 50,000 people in the innovative fields of micro-electronics, telecommunications, biotechnology, chemicals, pharmaceuticals, and environmental sciences.



Headquarters for Craft

Home to national companies such as Burt's Bees, Durham's crafty culture is cultivated as a national image. Burt's Bees makes personal products such as lip balm and is known for its down-to-earth branding.



Durham Character

Slogans including “Find your Cool,” “Keep it Dirty, Durham,” and “Durham...It's Not for Everyone” have been trademarked in the midst of the city's most recent development boom to drive home the message that Durham should retain image as eclectic, gritty, small town.



Arts + Craft Brews

Named *Southern Living's* South's tastiest town and ranked number 15 in the United States for its beer scene with particular mention of the Fullsteam Brewery, downtown Durham hosts a thriving food and drink scene.

Above: **Fullsteam Brewery Taps**, photo by Darlus Golbs, Durham, NC



Innovation in Business + Design

Renovated former tobacco warehouses and factory buildings have become the breeding grounds for start-up businesses, eclectic shops, studios, and restaurants. Out-of-the-box adaptive reuse projects ranging from the large-scale American Tobacco Campus Renovation to intimate boutique shops like Cocoa Cinnamon, pictured above, have begun to populate the urban fabric of downtown Durham.

Durham resident and designer of Cocoa Cinnamon David Solow proudly describes Durham as "a place for local entrepreneurs to flourish," a city "where everyone from every different culture, ethnic background, gender identity, religion or world view is celebrated and is encouraged to say who they are, loud and proud."

The design of Cocoa Cinnamon illustrates Durham's commitment to sustainability and the desire to stay dirty. Solow explains that many of the materials used in the construction of the shop were salvaged from the former Liggett - Myers and American Tobacco factories.

Above: **Cocoa Cinnamon Shop**, David Solow (Floor painted by Heather Gordon), Durham, NC

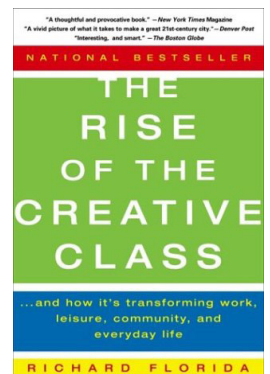
Rise of the Creative Class

Durham, North Carolina, where the creative class represents a considerable 48.4% of the workforce, found itself on the top of the American economist and social scientist Richard Florida's list of most creative cities in the United States in 2002. Durham's ranking as number one on the creativity scale has been subsequently supported by a multitude of other accolades including the South's tastiest town by *Southern Living*, America's foodiest small town by *Bon Appetit*, and recognition as the fourth-happiest metropolitan area in the United States by the U.S. National Bureau of Economic Research.

As the city continues to grow with several new development projects already under construction and on the boards in 2015, Durhamites remain committed to keeping their city eclectic, gritty and innovative. Downtown Durham has become a vibrant mosaic of multi-cultural pride and innovation. It is important that future development, including the SmART Vision Plan, maintain the eclectic character of the city through a collaborative effort among art, landscape, and architecture.

The Creative Class

Published in Florida's book *The Rise of the Creative Class*, Durham's ranking as most creative is based on the scale of the "creativity index," or a measure of a city's creative class share of workforce, innovation, high-tech industry, and diversity.



Arts + Entertainment

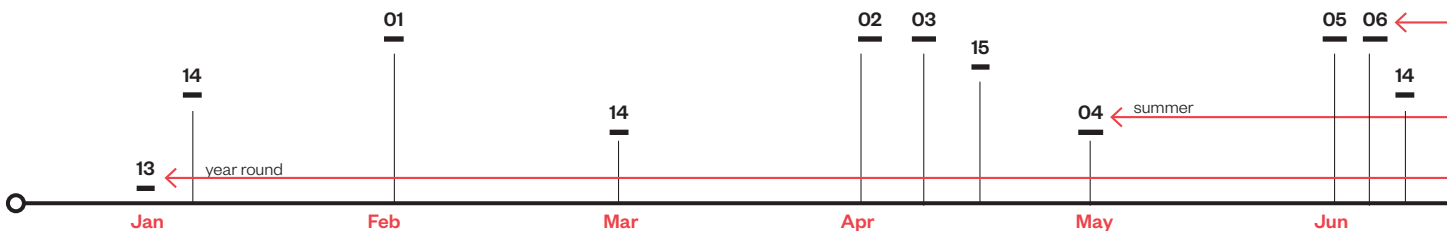
In the September 18, 2014 *Durham Herald-Sun*, reporter Alex Dixon writes, “According to a report by the Durham Convention and Visitors Bureau, 9 million people visited Durham in 2012 and spent \$765.8 million, a 411 percent increase since 1989.” The article attributes the substantial boost in Durham’s tourism economy to a simultaneous increase in efforts to market the city as a tourist destination and the growth of the arts and entertainment industry. Durham’s non-profit arts and cultural institutions have collective economic impact of over \$125 million annually*.

Downtown Durham hosts an exciting arts and music scene, supported by a large number of festivals and events throughout the year, including the internationally recognized Full Frame Documentary Film Festival, the American Dance Festival, the CenterFest Arts Festival and newer growing events such as The Art of Cool Jazz Festival. With the Durham Performing Arts Center, Durham Bulls Athletic Park, Durham Arts Council, and Carolina Theatre all located in close proximity downtown, and collectively drawing more than 1.4 million visitors annually, Durham has gained recognition as an arts and entertainment destination, attracting a broad audience to nationally acclaimed performances and sporting events.

While all this cultural vibrancy is significant, what has been missed in Durham’s development is creation of an exciting, contiguous pedestrian experience, and purposeful design to connect cultural assets and cultural hub areas of downtown at the street level. The spaces in between entertainment, restaurants, and cultural hubs are currently poorly lit, mostly devoid of public art, lacking in way finding tools, and have little to entice visitors to move from area to area. Connectivity between cultural hubs has been missing, thus the success of a particular cultural venue is not leveraged to the fullest extent if visitors only experience one area of downtown and are not encouraged or enticed to explore downtown further.

The Durham SmART Vision Plan seeks to enliven, connect and leverage three of our major cultural/entertainment hubs along the major north-south corridor creating more arts-driven economic development in downtown Durham.

** source: Americans for the Arts: Arts and Economic Prosperity IV- economic impact study 2012*





01
Durham Mardi Gras
February

This annual parade takes the best of New Orleans tradition and adds a big helping of North Carolina flavor. The route starts at COB Plaza and goes up Foster St, ending at W. Greer St.



02
Full Frame Documentary Film Festival
February

Annual international event dedicated to the theatrical exhibition of non-fiction cinema.



03
Art of Cool Fest
April

Three-day music festival with multiple outdoor and indoor stages and approximately 30 world-class performances.



04
Find Your Cool: Summer Concert Series @ COB Plaza
May - August

Downtown Durham Inc. hosts a free Find Your Cool summer concert series at COB Plaza.



05
Beaver Queen Pageant
June

The annual Beaver Queen Pageant is a family-friendly event that raises funds and awareness for the Ellerbe Creek Watershed Association.



06
American Dance Festival
June

A six and four-week school for dance and a six-week summer festival of modern dance performances. It is held at multiple venues, including Duke University and the Durham Performing Arts Center.



07
The Festival for the Eno
July

Festival with music, local arts and craftwork, food, celebrating the Eno River and Watershed and its importance in our community.



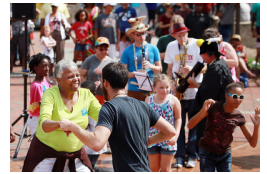
08
North Carolina Gay and Lesbian Film Festival
May

The second largest gay, lesbian and transgender film festival in the Southeast.



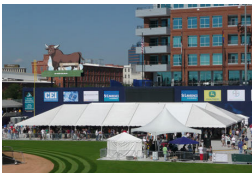
09
Bull City Blues Festival
September

The festival has become one of North Carolina's largest celebrations of the blues, recognizing Durham's rich musical heritage as an important center of Carolina and Piedmont blues.



10
CenterFest Arts Festival
September

The longest-running juried outdoor arts festival in North Carolina, showcasing over 180 visual and performing artists from across the country.



11
World Beer Festival
October

Sample specialty and craft beer provided by over 100 breweries, local, national, and international.



12
Bull City Race Fest and Food Truck Rodeo
October

This festival is the culmination of a world-class running experience and a world-class eating experience in Durham.



13
Durham Farmers' Market
Year Round

The Durham Farmers' Market is an all local, producer-only market, held in the Pavilion at Durham Central Park.



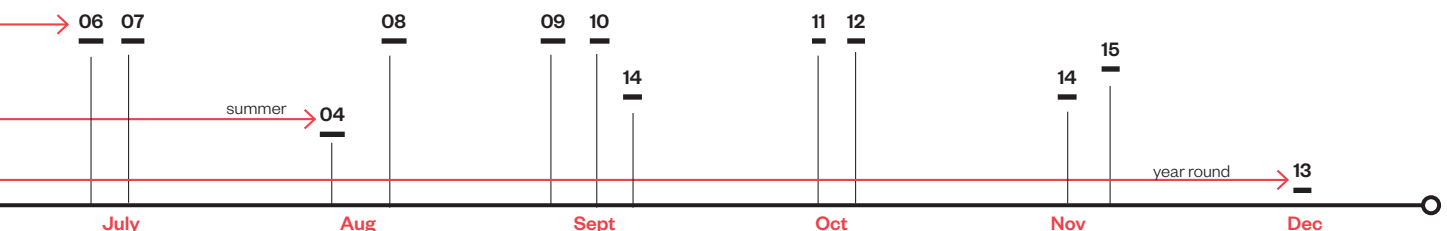
14
Durham Central Park Food Truck Rodeo
Jan, Mar, June, Sep, Nov

All-ages Sunday afternoon gathering of dozens of the Triangle's most popular food trucks, five times each year.



15
Durham Art Walk
April & November

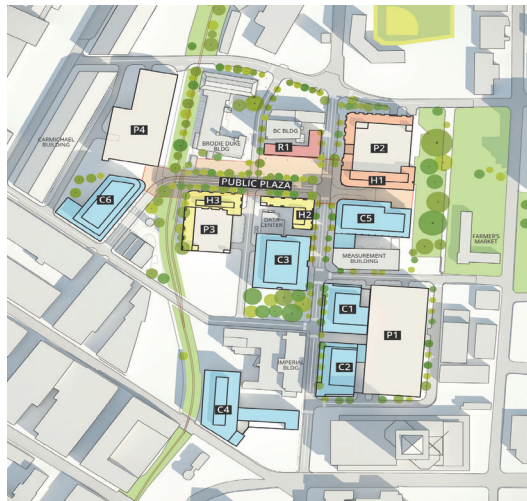
The Durham Art Walk Spring Market is a festive fine arts and crafts event that celebrates the season in downtown Durham! Hosted by the Durham Arts Council, this major event involves over 200 artists and 45 business sites downtown.



Current + Future Development

The revitalization of downtown Durham has been on a fast track over the last 10 years. Downtown Durham has benefited from a series of recent infill redevelopments and adaptive re-use projects that have transformed the former tobacco town into a cultural and entertainment hotbed.

An area once filled with abandoned tobacco warehouses has emerged as a vibrant place to live, work, and play, with more exciting changes still to come. Thoughtful designs and plans will be critical in the long-term sustainable transformation of the city.



Innovation District

Longfellow Real Estate Partners in collaboration with Duke University and Measurement Inc. will develop a new urban cluster called the Durham Innovation District that will house life science and technology companies in Downtown Durham. There is 1.7 million square feet of flexible work, lab, and mixed use space on 15 acres.

The "Durham ID" master plan calls for re-developing 15 acres downtown. That includes one million square feet of new office and laboratory space, 50,000 square feet of new retail space and 300 new residential units.

The Durham Innovation District or Durham ID will stretch from North Duke Street all the way to the Durham Farmer's Market.

Above: Map, Longfellow Real Estate Partners



Liberty Warehouse

East West Partners has proposed a development of the Liberty Warehouse that would include 246 apartments, ground-floor retail shops, a parking deck, and several interior courtyards. Currently under development, the new building will incorporate the historic Liberty Warehouse facade that currently runs along the northern boundary of Durham Central Park, as well as existing signs and recycled building materials. East West Partners purchased the property from Greenfire Development in April, 2014. The project will open in Spring, 2016

Above: Renderings, East West Partners



City Center Building

Austin Lawrence Partners, a Colorado developer, plans to construct a \$40 million 26-story, 424,000-square foot high-rise at the former Woolworth's site between Parrish and Main streets. City Center is planned to house about 21,000 square feet of street-level retail space; interior parking on floors two and three; 62,000 square feet of office space on floors three, four and five; and a stepped-back tower accommodating 130 to 134 apartments – the top six floors of which are contemplated as for-sale units of 1,750 to 2,400 square feet. Completion of the 300-foot Durham tower is slated for early 2017. Once completed, it will rank as the tallest building in Durham and the fourth tallest building in the Triangle.

Above: Elevation, Left: Perspective, Austin Lawrence Partners





21c Hotel

The 17-story Hill bank building has been converted into a 125-room boutique hotel restaurant/bar and museum showing curated, rotating exhibits of "museum-quality" contemporary art that is open free to the public 24 hours a day, similar to other 21c museum hotels. 21c opened in March 2015.



Hotel Durham

The 315 Hotel Group, plans to transform the former home of the Mutual Community Savings Bank into a 54-room, full-service, luxury boutique hotel - Hotel Durham. The development project will include the hotel, a full-service restaurant, an outdoor rooftop lounge, business meeting space, a business center, and a fitness facility. A outdoor patio will be included on Holland Street. The cobblestones on Holland Street will be preserved, along with the trees. Opening May 2015.



Aloft Hotel

A new six-story 134-room hotel, adjacent to Durham Performing Arts Center and near the Durham Bulls Athletic Park. The hotel will feature a first floor bar and restaurant, NanaSteak. It will have an outdoor pool, 24-hour fitness gym and 2,230 sq ft of meeting space. Opening May 2015.

Above: Aloft rendering, David and Jones

The SmART Initiative

In the midst of the new era of revitalization that began at the turn of the century, the character of Downtown has continued to transform with the completion of major development projects and several more on the way. In evaluating the changes and improvements to date, we have learned important lessons about how to approach future planning strategies in Durham. Future efforts should aim to improve the pedestrian experience while also improving the visual character of Downtown with integrated art works. A bold strategy is needed to unify the downtown and to create a powerful and consistent visual identity that will set it apart as a culturally diverse and vibrant urban center.

The SmART Initiative Program was developed by the North Carolina Arts Council, a division of the Department of Cultural Resources, to provide funding for the creation of arts-driven economic development in North Carolina cities and towns. As one of the first recipients of the award in 2012, the Durham Arts Council has plans to present a vision plan that both pays homage to Durham's vibrant past and inspires the growth of new development. Focusing on the pedestrian experience of the city, the vision plan should build a storyline that connects the key cultural landmarks in downtown Durham.

02

Site Overview

The SmART Corridor

Stretching ballpark to ballpark, the focused project area encompasses a linear north-south axis that is anchored by the historic Durham Athletic Park to the north and the newer Durham Bulls Athletic Park to the south. The project corridor, presently fragmented into Blackwell Street, Corcoran Street, and Foster Street, runs through three existing downtown districts; the [American Tobacco District](#), the [City Center District](#), and the [Central Park District](#). The SmART Vision Plan strives to define this axis as one unified corridor, referred to here as the SmART Corridor.

American Tobacco District

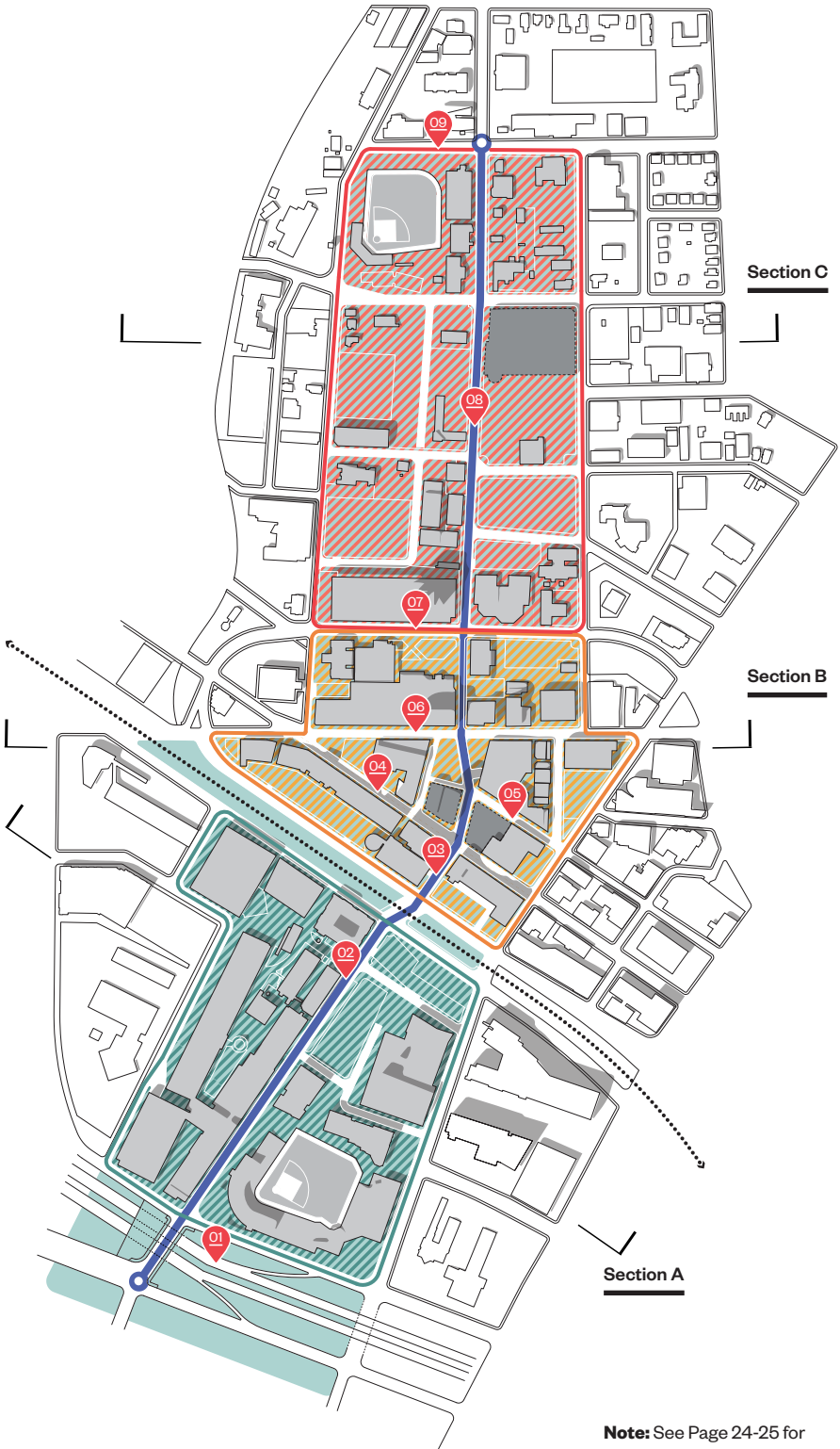
Anchored by Durham's oldest brick tobacco factory on the corner of Blackwell and Pettigrew streets, the American Tobacco District is named for the tobacco monopoly that once dominated this area. The NC Rt. 147 Freeway overpass defines the southern boundary of the district and represents the entry to the Blackwell Street section of the corridor. Flanked by the American Tobacco Campus to the west and the Durham Bulls Athletic Park and Performing Arts Center to the east, Blackwell extends north to Pettigrew Street and the North Carolina Railroad tracks. The American Tobacco District has been the site of Downtown's most significant renovation and development in the past decade and now includes some of Durham's most popular destinations.

City Center District

Encompassed by a one-way vehicular traffic route, the downtown loop, the City Center is considered the urban core of the city of Durham. The Corcoran Street sector of the SmART Corridor runs through the center of this district and is intersected by the east-west arteris of Main Street, historic Parish Street, and East Chapel Hill Street. City Center buildings account for the height in Durham's downtown skyline, including the city's first skyscraper (now the 21c Hotel), the Marriot Hotel, and a 26-story mixed-use tower currently under construction on the former site of F.W. Woolworth Co. The COB Plaza is located at the heart of the City Center District and is the site of several downtown festivals and activities.

Central Park District

Foster Street represents the northern most segment of the SmART Corridor and defines downtown Durham's Central Park District. Central Park is Durham's largest open park area and the site of the Durham Farmers' Market. The most eclectic and intimate of the downtown districts, the Central Park District is home to a number of Durham's boutique restaurants, shops, and live music venues, including Fullsteam Brewery, King's Sandwich Shop, Motorco Music Hall, Cocoa Cinnamon, and more. The SmART Corridor extends north through the Central Park district to the northern boundary of Geer Street.



Downtown Districts



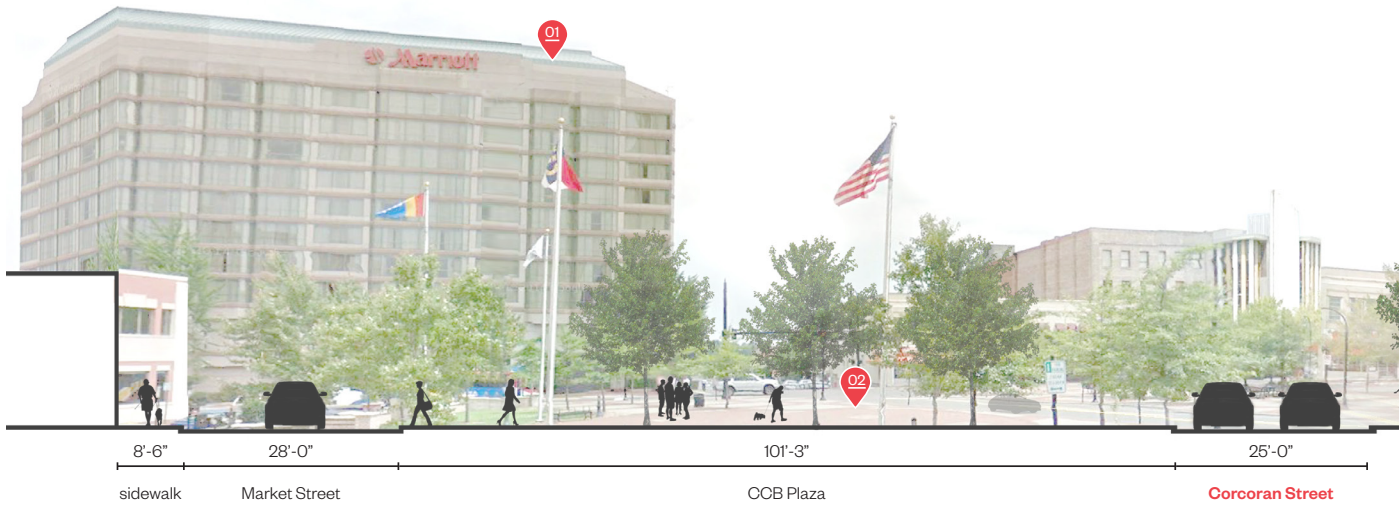
LEGEND

- Existing Building Footprint
- New Development
- SmART Project Area Districts**
- American Tobacco District
- City Center District
- Central Park District
- SmART Corridor
- NCCR Tracks

Corridor Streets

- 01 Durham Freeway/ NC 147
- 02 Blackwell Street
- 03 Corcoran Street
- 04 Main Street
- 05 Parrish Street
- 06 Chapel Hill Street
- 07 Morgan Street
- 08 Foster Street
- 09 Geer Street

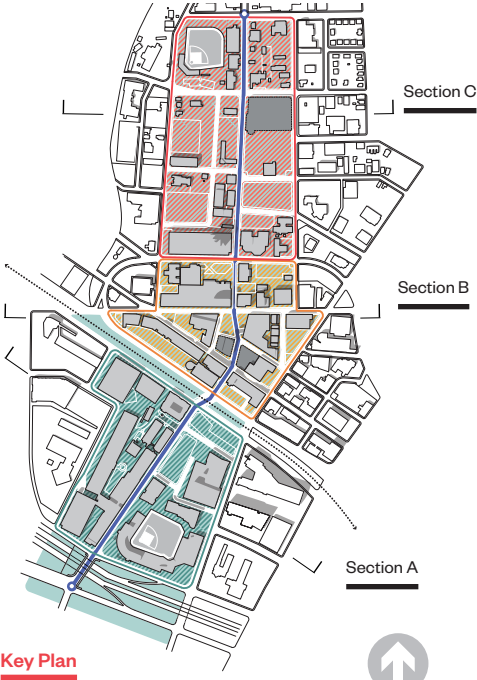
Note: See Page 24-25 for Existing Section Drawings



Section A

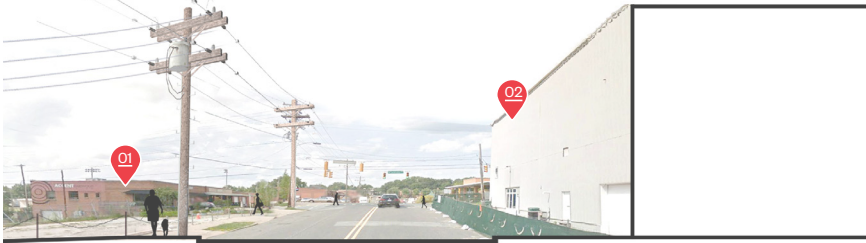
American Tobacco

- 01 American Tobacco - Reed Building
- 02 American Tobacco - Old Bull
- 03 Diamond View Park
- 04 Durham Performing Arts Center



87'-4"

Jack Tar Plaza



38'-6"

Foster Street

18'-0"

sidewalk

Section B

City Center

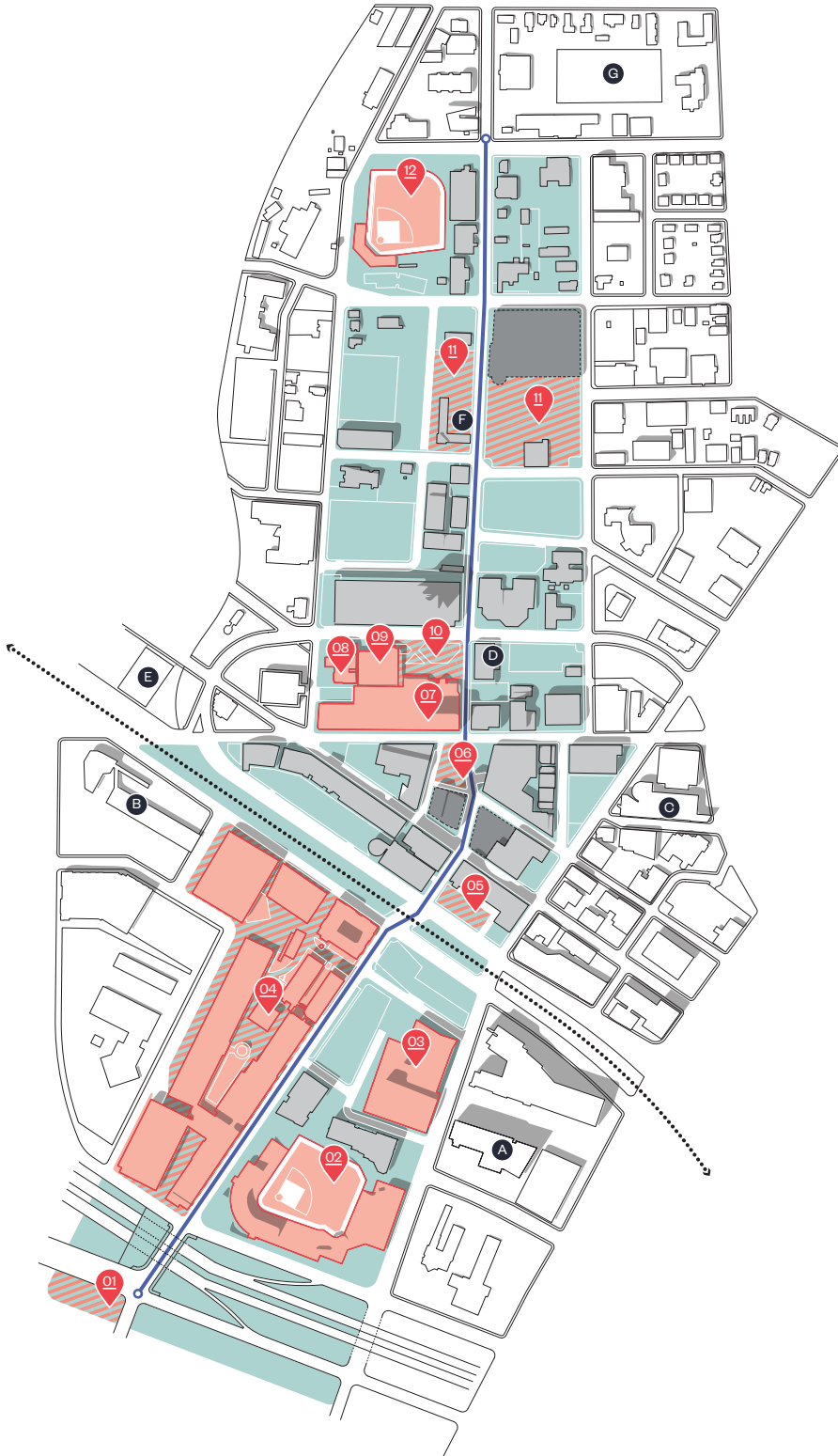
- 01 Marriott Hotel
- 02 CCB Plaza
- 03 Former Jack Tar Motel

Section C

Central Park

- 01 Light Industrial Building
- 02 Liberty Warehouse (Demolished)

Existing Conditions: Section Drawings of Zones



Cultural Landmarks



LEGEND

- SmART Project Area
- Existing Building Footprint
- New Development
- Key Cultural Landmarks - Building
- Key Cultural Landmarks - Open Space
- SmART Corridor
- NCRR Tracks

- Durham County Courthouse
- Durham Bus Station
- Durham City Hall
- Durham Armory
- Durham Amtrak Station
- Durham Farmers' Market
- Old North Durham Park

Key Cultural Landmarks

- 01 ATT Trail Head
- 02 Durham Bulls Athletic Park
- 03 Durham Performing Arts Center
- 04 American Tobacco Campus
- 05 Pandora's Box
- 06 CCB Plaza
- 07 Durham Convention Center
- 08 Durham Arts Council
- 09 Carolina Theatre
- 10 Carolina Theatre Plaza
- 11 Durham Central Park
- 12 Historic Durham Athletic Park



ATT Trail Head

The American Tobacco Trail extends uninterrupted from Durham more than 22 miles south through Chatham County to its southern terminus in Wake County. Its northern trail head begins at Morehead Avenue and Blackwell Avenue, south of Durham Bulls Athletic Park. The trailhead is marked with a small wayside sign and shelter.



Durham Bulls Athletic Park

The Durham Bulls Athletic Park (DBAP) is the home stadium of the Durham Bulls, the AAA affiliate team of the Tampa Bay Rays, made famous by the 1988 American sports film "Bull Durham." Located adjacent to the American Tobacco Campus, the ballpark was designed to blend with the area's existing brick industrial factory buildings and mimic the old-world experience of classic precedents including Fenway Park and Camden Yards.



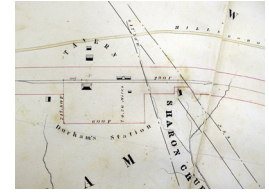
DPAC

Setting the stage for over 200 performances a year, the Durham Performing Arts Center (DPAC) is the largest performing arts center in the Carolinas. Since its opening in November 2008, the state-of-the-art facility designed by Chapel Hill architects Szostak Design, Inc., has been honored with several awards and has become an icon of Durham's bright future. High profile performances including touring Broadway productions, concerts, and comedy events have drawn crowds to Downtown Durham and established the center as an anchor of the city's vibrant sports and entertainment community.



American Tobacco

The owner of the Durham Bulls, the Capitol Broadcasting Company, renovated the American Tobacco Campus to kick off a redevelopment project that would later serve as a catalyst for additional revitalization in surrounding downtown areas. The historic factory turned Class A office, entertainment, and residential complex has received national recognition as a successful adaptive reuse project and become home to several successful start-ups that have paved the way for Durham's future as a hub of innovation and entrepreneurship.

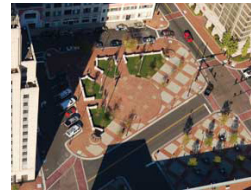


Pandora's Box

Pandora's Box is considered the historic true center of Durham. It is sited at the northeast corner of Peabody and Corcoran streets, where Dr. Bartlett Durham built his country estate in the late 1840s. In 1852, Dr. Durham sold four acres of the estate the North Carolina Railroad Company, and a railroad depot was built on the land. The depot was situated at the southeast corner of Peabody and Corcoran streets, facing Pandora's Box, which is believed to have been converted to Durham's first railroad hotel.

Key Cultural Landmarks

The urban fabric of downtown Durham is defined by both historically significant landmarks and innovative new development. The SmART Vision Plan should establish connectivity among Downtown Durham's key cultural landmarks.



COB Plaza

Named for the former Central Carolina Bank, the plaza's focus is a life-sized, one-ton bronze bull statue commissioned by the bank and crafted by local artisans at the George Watts Hill Pavilion for the Arts. Nestled in the heart of Downtown Durham, located at the intersection of Corcoran and Parrish streets, the plaza hosts several public art and cultural events throughout the year.



Durham Convention Center

Built in the late 1980s, the Durham Convention Center was envisioned to jump-start downtown redevelopment and attract business. The Center anchors the Civic Center Complex and includes 102,940 sq. ft. of exhibition/banquet halls, theaters, meeting rooms, reception areas, galleries, and an outdoor plaza.



The Carolina Theatre

The Carolina Theatre is a performing arts and cinema complex in Downtown Durham. A renovated 1926 Beaux Arts-style theater, it houses national touring acts and live performances, independent cinema, and art films and festivals. The theater shows more than 3,000 films annually.



Durham Arts Council

The Durham Arts Council building is the oldest public building in continuous use in Durham. It attracts 400,000 visitors a year. Along with the adjacent Carolina Theatre, it forms part of the Royall Center for the Arts in Downtown Durham.



Durham Central Park

Central Park is a 5.8-acre urban park and district namesake with an emphasis on cultural activities, recreation, and locally owned businesses. The park includes a skate park, a lawn area, gardens, an open air performance area, and pavilion that hosts the Durham Farmers' Market and Durham Craft Market. The park also features artworks from local artisans.



Historic Durham Athletic Park

Historic Durham Athletic Park is the former home (1926-94) of the Durham Bulls, who now play a mile south at Durham Bulls Athletic Park. It is currently home to the North Carolina Central University Eagles. Following the Bulls' departure in September 1994, the DAP is still used for events such as concerts, the Bull Durham Blues Festival, the World Beer Festival, and softball tournaments.

Connectivity + Circulation

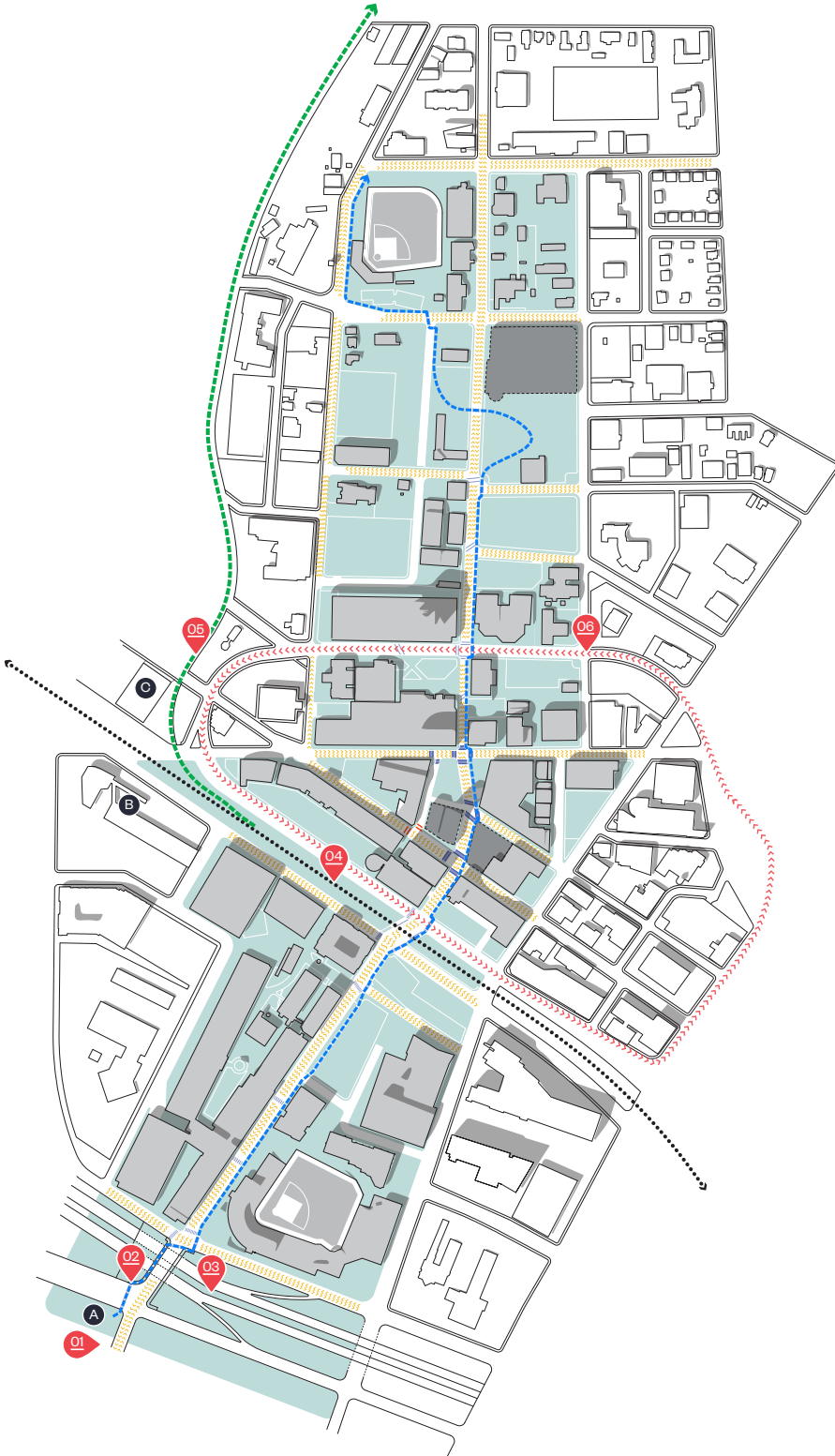


LEGEND

- SmART Project Area
- Existing Building Footprint
- New Development
- Two-Way Vehicular Traffic
- One-Way Vehicular Traffic
- Bike Trail
- Recreational Trail
- NORR Tracks
- A ATT & NSG Trail Head
- B Durham Bus Station
- C Durham Amtrak Station

Key Circulation Routes

- 01 American Tobacco Trail
- 02 North - South Greenway / Downtown Trail
- 03 Durham Freeway / NC-147
- 04 North Carolina Railroad
- 05 The Durham Beltline
- 06 The Downtown Loop



Connectivity + Circulation

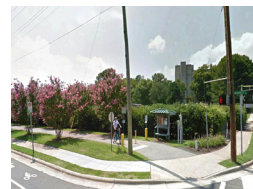
Sidewalks are the primary mode of pedestrian connectivity in Downtown Durham, as exemplified by existing systems including the North-South Greenway. It extends from the American Tobacco Trail at the Durham Freeway and forms a north-south link through Downtown Durham for both pedestrians and bicyclists. Beginning on Blackwell Street, at the Durham Freeway overpass, the trail traverses the length of the SmART Corridor through Durham Central Park, and along the eastern edge of the Old Durham Athletic Park before connecting with the South Ellerbe Creek Trail. This trail also connects important open spaces, such as the American Tobacco Campus lawn, CCB Plaza, and Durham Central Park.

There are three major barriers to pedestrian circulation: the Durham Freeway, the North Carolina Railroad and the downtown loop. The Durham Freeway creates an uninviting, left-over space that fails to properly invite people into the historic American Tobacco District. The North Carolina Railroad corridor is a physical barrier that also poses a psychological barrier for pedestrians, hindering connectivity between the Downtown core and the American Tobacco Historic District. The downtown loop girdles and constricts accessibility and connectivity of the downtown City Center district to adjacent districts.

There are plans as part of the Downtown Durham Open Space Plan to better connect the Downtown with other neighborhoods in the western portion of the city. By activating an abandoned rail bed, the new proposed Durham Beltline has the potential to knit neighborhoods to the west with the Downtown area.

In multiple areas along the North/South Blackwell, Corcoran, Foster streets corridor, there are grade changes and poor sidewalk conditions, poor lighting and wayfinding tools, and a lack of public art and other pedestrian amenities. All contribute to poor connectivity and limited enticement for pedestrians to explore the Downtown districts.

As the Downtown develops, connections between the various districts as well as for getting in and out of the city become essential for the continued growth of Durham. These connections will be developed by a comprehensive strategy of redesigning gateways, public spaces, civic centers, landscaping, lighting, and building facades to create a stronger urban identity and enhanced pedestrian experience.



American Tobacco Trail

The American Tobacco Trail (ATT) is a 22+ mile recreational trail that crosses through the city of Durham.



Durham Beltline

There is an opportunity to activate the abandoned rail into a green trail that can knit Duke University and the Downtown area.



North-South Greenway

The trail forms a north-south link through Downtown Durham for both pedestrians and bicyclists, marked by green signs along the sidewalk. The Blackwell and Corcoran street segments of the Trail include an improved continuous streetscape. The streetscape on Foster Street is less coherent, departing from the material language of preceding streets. There is an opportunity to create more continuity along this portion of the corridor.



North Carolina Railroad

The NC Railroad corridor, along with Ramseur and Pettigrew streets, forms a wide chasm that bisects Downtown.



Existing Parking



LEGEND

- SmART Project Area
- Existing Building Footprint
- New Development
- Parking Garage
- Surface Parking
- SmART Corridor
- NCRR Tracks
- Diamond View Park
- Durham Central Park

Parking Areas

- 01 Surface - 25,000 sq ft
- 02 Parking Garage - 62,500 sq ft
- 03 Parking Garage - 48,900 sq ft
- 04 Parking Garage - 73,800 sq ft
- 05 Surface - 39,700 sq ft
- 06 Surface - 20,000 sq ft
- 07 Parking Garage - 28,000 sq ft
- 08 Surface - 61,600 sq ft
- 09 Surface - 12,200 sq ft
- 10 Parking Garage - 96,200 sq ft
- 11 Surface - 31,800 sq ft
- 12 Surface - 92,700 sq ft
- 13 Surface - 14,100 sq ft

*** Note:**

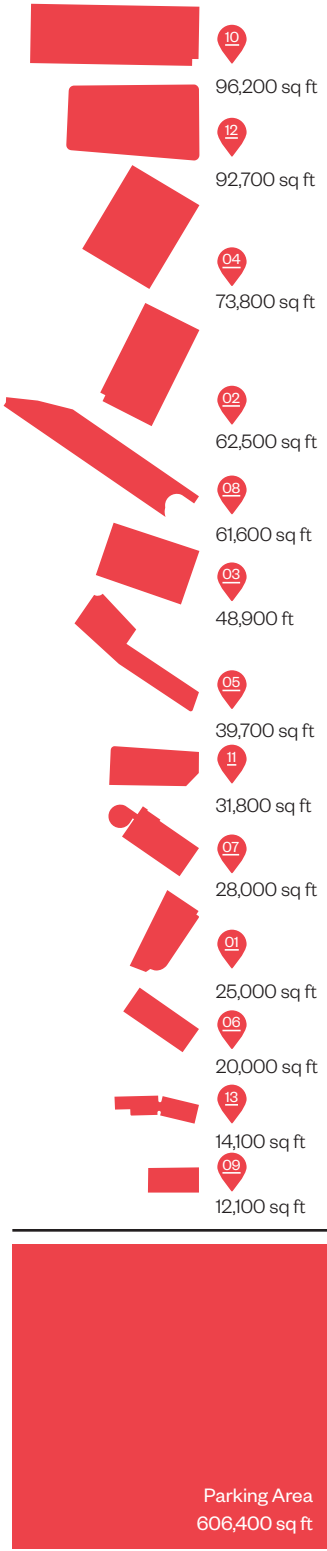
Parking areas include only the building footprint for vertical parking garage structures.

Existing Parking Areas

Approximately 606,400 sq ft of land along the SmART Corridor is consumed by surface parking or large parking structures, an area that totals to nearly double Durham's largest public park (Durham Central Park). While the city's parking needs must be considered, there are opportunities (1) to enhance livability by activating surface parking lots during low-use times and (2) to better integrate parking structures into the visual and functional fabric of the city.

Parking lots allow programmatic flexibility and can do double duty as a farmers' market or a music venue. These large surface lots can be transformed during low-peak times to host events that enhance cultural capital of downtown Durham.

Parking structures are increasingly seen as opportunities for mixed uses and attractive design that provide visual appeal to the streetscape and enhance the pedestrian experience. The existing Chapel Hill Garage is an example of a parking structure that has wrapped the exterior with other program to conceal the parking structure and create an active streetscape. Smaller scale transformations such as parklets can also work to reduce the impact to the streetscape.



Parking Garage

One of four large parking garages in Downtown Durham. This structure at the corner of Corcoran and Ramseur streets is currently the primary face of the City Center gateway.



Surface Parking

Surface parking accounts for a significant amount of land in downtown Durham. This lot along Foster Street consumes an entire city block.

Site Overview Summary

In developing the SmART Vision Plan, our process began with a rigorous inventory of the existing conditions of the Downtown area. Our findings encompass commercial land use, parking and traffic conditions, and other factors affecting the pedestrian experience in proximity to the Blackwell-Corcoran-Foster streets corridor.

Our study identified a gradient of pedestrian street activity, assessing the various types of retail and bars and eating establishments within this corridor. This preliminary urban analysis was crucial in understanding the level of pedestrian activity and the level of streetscape intervention needed to support the character of this diverse area of intervention.

In addition, we examined how Downtown Durham falls within its larger context, how it relates to surrounding landmarks and greenways, the proposed greenway bike path and vehicular connections through or adjacent to the study area, and how these then relate to the major pedestrian corridors in the heart of Downtown.

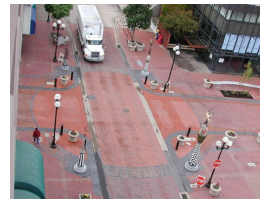
A major issue is the inconsistent sidewalk conditions along this corridor from the American Tobacco to the City Center districts through the North Carolina Railroad tracks. This lack of a cohesive pedestrian realm is an issue that, due to property ownership and the difficulties of obtaining rights-of-way, may take years to fully resolve. Thus, a short-term approach is needed: traffic calming measures that extend paving and other pedestrian scaled materials across the roadway will improve the pedestrian experience and expand the pedestrian realm. Visual cues that define clear gateways and thresholds will contribute to a better sense of continuity between the various districts. Finally, a stronger landscape identity along the corridor will help to knit the three disparate streets into one experience.



A **raised intersection** captures part of the street as a vehicular zone.



Bollards may be added to protect sidewalk zone.



Raised Intersections reinforce slow speeds and encourage motorists to yield to pedestrians at the crosswalk.



A **raised and paved intersection** extends the language of the sidewalk to the street.

Site Overview Summary

- 01 American Tobacco District
- 02 NCRR Tracks
- 03 City Center District
- 04 Central Park District
- 05 Durham Beltline



03

Making Art Public

Public art has a transformative power. It is an important means by which a community can express its multifaceted and culturally diverse qualities, while sparking meaningful engagement. In the case of the Durham SmART Vision Plan, public art is projected to be a source of community pride and economic development, while enriching the daily lives of Durham’s residents and visitors.

What is Public Art?

Public art is a conduit for the cultural expression of people and places, a temporary or enduring symbol of its time and context. Integrating public art with the streetscape will be an opportunity to meld artistic expression and the daily experience of traversing the SmART Corridor. The guidelines below are intended to spark the conversation of how art and the pedestrian realm can be integrated, giving character to this important corridor.

The various types of artwork include:

- 1 Ground Plane Art
- 2 Iconic Art
- 3 Architectural Façade Art
- 4 Temporary Installation Art
- 5 Sustainable Art

Public art can be defined in many ways. For the purpose of this vision plan, the term refers to any artwork (visual, interactive, or performance) that is accessible to the public. This definition encompasses a wide range of media, from permanent sculptures and murals to temporary art installations and performances. It also embraces new media technologies such as digital art, video, sound/light based work, as well as other emerging art practices and genres.

Public Art in Durham

The mission of the Durham SmART Vision Plan is to create a strong iconic and creative character for downtown Durham through the implementation of artists services and innovative public artworks. This document seeks to enrich the city’s visual environment for residents and visitors, while promoting tourism and economic vitality to create a greater connectivity between the districts.

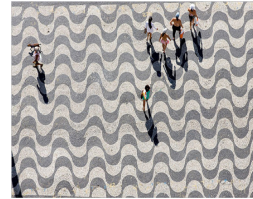
This Vision document incorporates plans for the revitalization of the SmART Corridor, including various development building projects currently approved or in stages of construction. The plan encourages the development of more effective public open spaces and streetscapes that accommodate a multi-generational mix of retail, recreation, and cultural activity.

Case Studies

What have other cities done?

Lessons learned from these successful projects can be applied to the future vision of Downtown Durham. The following selected projects provide examples related to several goals shared by the Durham SmART Vision Plan.

- 1 Creating thoughtful relationships among landscape, public space, and art.
- 2 Establishing public and private partnerships for art collections that enrich the civic realm.
- 3 Producing engaging cultural destinations through the integration of art and cultural programs.
- 4 Preserving historical resources and heritage while promoting a powerful vision for the future.



Ground Plane Art

Ground art, such as paving patterns or painted surfaces, can unify a space and can impress a sense of identity to plazas, intersections, and sidewalks.

Above: *Flamengo Park*, Roberto Burle Marx, Rio de Janeiro, Brazil



Iconic Art

Iconic art consists of sculptures and art installations that create an iconic presence in the city. These large scale commissions are highly visible and become recognizable landmarks throughout the urban fabric.

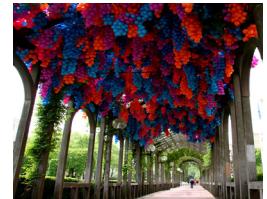
Above: *126 Sculpture Project*, Janet Echelman, Amsterdam, Netherlands



Architectural Façade Art

The use of façade elements, such as featureless walls, parking facility structures, temporary fences and barriers, and municipal infrastructure, as sites for art can allow for interesting and creative collaborations.

Above: *The Richard Desmond Children’s Eye Centre Moorfields Eye Hospital*, Penoyre & Prasad, London, United Kingdom



Temporary Installation Art

These art installations provide multi-sensory stimulations on top of visual, using motion, touch, sound to create a participatory commonly programmatic art that create excitement and vibrancy in a city.

Above: *Pergola*, Claude Cormier + Associes Inc. , Le Havre, France



Sustainable Art

Sustainable art can provide interactive and socially engaging pieces, while being environmentally responsible. Using renewable energy sources, reclaimed and recycled materials, local materials and fabricators, and native plantings are all examples of how environmental consciousness can be implemented into public artwork.

Above: *Cop17 Baobab Tree*, Daniel Durban, South Africa



Linear Layout

The High Line is a 2.2-mile walkway that runs from 14th Street to 34th Street. The linear layout provides pedestrians with an alternative way to navigate the city and to escape from the bustle of the city streets. The linear layout of the park also more effectively provides access to green space as the park traverses through different neighborhoods in the city.

Left: **The High Line**, James Corner Field Operations, with Diller Scofidio Renfro, New York, NY

The High Line

The High Line in New York City is a linear park built on a 1.45-mile stretch of the elevated former New York Central Railroad, which runs along Manhattan's lower West Side. The site was re-purposed and landscaped as an aerial greenway that hosts a dynamic program of rotating public art installations and performances.

Key Ideas

- 1 Creative use of underutilized urban space and abandoned infrastructure that encourages exploration of art and landscape.
- 2 Rotating displays of contemporary art offers variety to repeat visitors.



Re-purposed Infrastructure

The recycling of the railway into an urban park has brought on the revitalization of the Chelsea neighborhood, attracting new businesses and development alongside the elevated greenway.



Integrated Gathering Space

Benches are integrated into the ground-plane of the High Line. The amphitheater-like seating allows for flexible uses - sitting, lying down, and even active play for younger children.

Millennium Park

Millennium Park is a 24.5-acre urban park on Chicago's lakefront. Converted in 2004, the former industrial site has been a successful civic space for public art and cultural activities. The park is divided into spaces for various uses made distinct and recognizable through a high level of art integration.

Key Ideas

- 1 Integration of art activates open spaces and large plazas when not used for scheduled programming and events.
- 2 Flexible multi-use spaces can host activities and rotating exhibits for varied experiences.
- 3 Interactive art creates ongoing interest for the public.



Gathering + Performance

The Pavilion stands 120 feet high, with a billowing headdress of brushed stainless steel ribbons that frame the stage opening and connect to an overhead trellis of crisscrossing steel pipes. The trellis supports the sound system, which spans the 4,000 fixed seats and the Great Lawn, which accommodates an additional 7,000 people.

The Jay Pritzker Pavilion is home to the Grant Park Music Festival and other free concerts and events.

Above: **Jay Pritzker Pavilion**, Frank Gehry, Chicago, IL.



Iconic Centerpiece

Cloud Gate is the centerpiece of AT&T Plaza at Millennium Park. Made up of 168 stainless steel plates welded together, its highly polished exterior has no visible seams. This mirror-like surface reflects the Chicago skyline, but its elliptical shape also distorts and twists the reflected image. As visitors walk around the structure, its surface acts like a fun-house mirror as it distorts their reflections.

Above: **Cloud Gate**, Anish Kapoor, Chicago, IL.

Interaction

The fountain consists of two 50-foot glass block towers at each end of a shallow reflecting pool. The towers project video images from a broad social spectrum of Chicago citizens, a reference to the traditional use of gargoyles in fountains, where faces of mythological beings were sculpted with open mouths to allow water, a symbol of life, to flow out. The collection of faces, Plensa's tribute to Chicagoans, was taken from a cross-section of 1,000 residents.

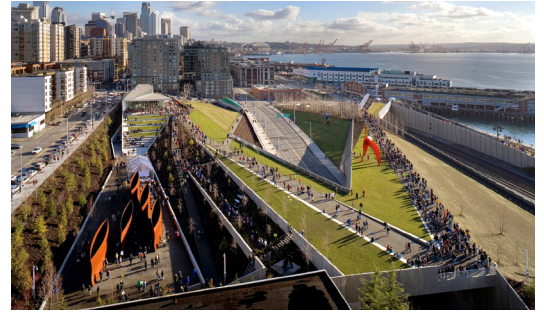
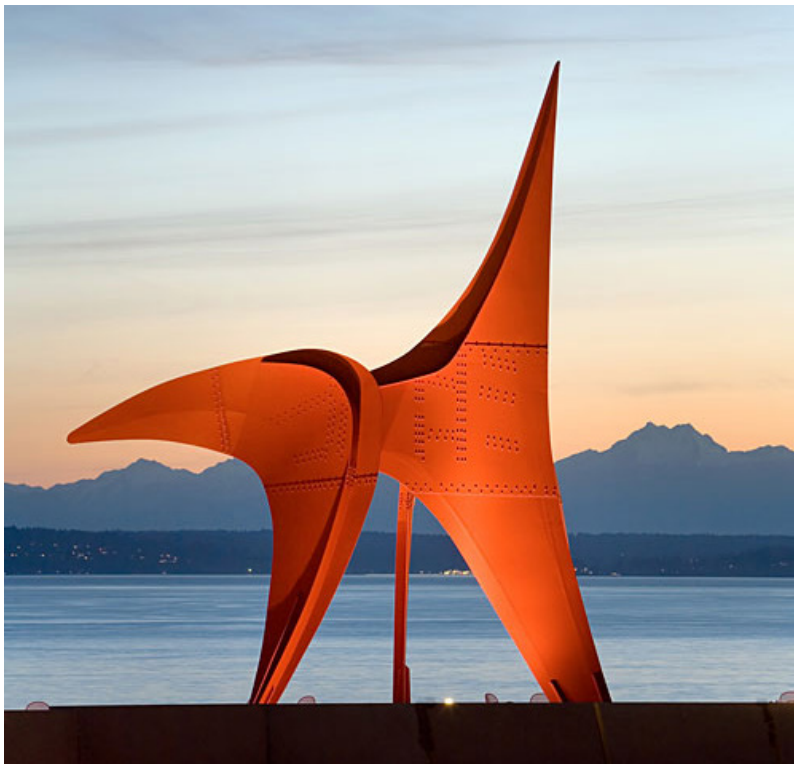
Left: **Crown Fountain**, Jaume Plensa, Chicago, IL

Olympic Sculpture Park

The Olympic Sculpture Park is a 9-acre reclaimed brownfield site along Seattle's waterfront. As a landscape for art, the Olympic Sculpture Park defines a new experience for modern and contemporary art outside the museum walls in an urban setting. An exhibition pavilion provides space for art, performances and educational programming.

Key Ideas

- 1 Deliberately open-ended, the design invites new interpretations of art and environmental engagement.
- 2 The topographically varied park provides diverse settings for sculpture of multiple scales.



Park Layout

The design connects three separate sites with an uninterrupted Z-shaped green platform. The enhanced landform crosses the highway and train tracks and descends to meet the city. Layered over the existing site and infrastructure, the scheme creates a dynamic link that makes the waterfront accessible. This pedestrian landform now allows free movement between the city's urban center and the restored beaches at the waterfront.



Iconic Civic Art

Richard Serra's "Wake" is a major draw at Seattle's new Olympic Sculpture Park. The five wave-like steel components appear to fish-tail through space, perfectly reflecting the nearness of Puget Sound. "Wake" is the park's largest permanent installation. In its current configuration, the 300-ton, 5-part steel sculpture, built in 2004, stretches 125 feet and stands alone in the park's valley.

Above: **Wake**, Richard Serra, Seattle, WA

Place-making Art

"Eagle" was constructed in 1971 of painted sheet steel and given to the Seattle Art Museum in 2000. This piece takes on the elegant figure of an eagle in flight.

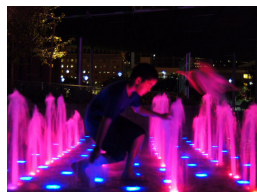
Left: **Eagle**, Alexander Calder, Seattle, WA

Civic Space Park

Civic Space Park is a 2 block long by 1 block wide park on the northern edge of the business district of Phoenix. The park is 2.7 acres and features multiple large shade structures with solar panels, light pillars that change colors, an interactive splash pad, and chess and game tables. The park's most prominent feature is the illuminated net sculpture "Her Secret Is Patience" by Janet Echelman that floats above the center of the park.

Key Ideas

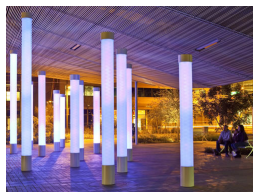
- 1 The park provides a variety of settings to support varied activities - extensive lawns, shaded seating areas, and an outdoor performance venue.
- 2 Monumental public art pieces will likely become strongly associated with Phoenix, much like Chicago's famous "Bean."



Interactive Water Feature

Civic Space Park features an interactive water feature with interspersed LED light pavers which are choreographed with the water jets.

Above: **Civic Space Park Dancing Fountain**, AECOM, Phoenix, AZ



Light Art

One of the park's most exciting features is a field of white columns beneath an undulating canopy that come alive at night with light and color from an array of LED animations. Inspired by lightning touching down in an Arizona summer monsoon storm, the lighting show responds to the movements of visitors.



Civic Art

"Her Secret is Patience," the 145-ft tall aerial sculpture in Phoenix, Arizona, is a new civic icon hailed for contributing to the revitalization of downtown.

During the day, the sculpture hovers high above heads, treetops, and buildings. The sculpture creates what the artist calls "shadow drawings," which she says are inspired by Phoenix's cloud shadows that captivated her from the first site visit.

At night, the illumination changes color gradually through the seasons. The goal in selecting the colors is to provide residents some small climate relief through color, adding cool hues in summer and warm tones in winter.

Above: **Her Secret Is Patience**, Janet Echelman, Phoenix, AZ. (Nighttime view)

Right: Daytime View



Public Art Creates Centers

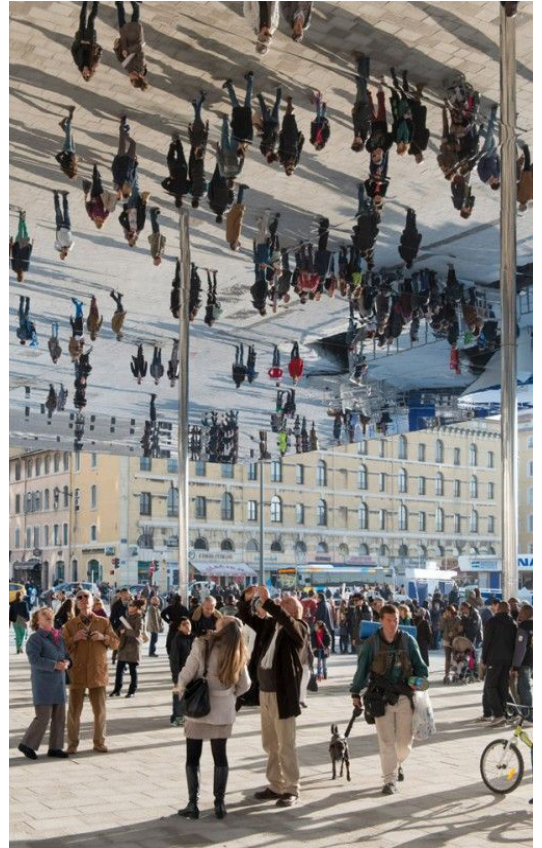
How does Public Art define the character of the City? Successful case studies show that Civic Centers are places that invite activity and public engagement. Creative thinking about the integration of public art with design help to activate these destination points within the urban realm. The locations for these integrated art opportunities are adjacent to the main corridor and are an opportunity to redesign plaza spaces to be flexible and vibrant urban environments. This type of public art can help to enliven activity in the city while articulating the distinct historic, cultural, and economic identity of the city.

* **Note:**
Art Projects depicted on the following pages are examples, not actual selections.

Vieux Port Pavillon

The events pavilion is a simple, discreet canopy of highly reflective stainless steel, 46 by 22 meters in size, open on all sides and supported by slender pillars. Its polished steel canopy reflects visitors walking underneath and the surrounding port. The project is an invitation to the people of Marseille to enjoy and use this grand space for events, markets, and celebrations once again.

Right: **Vieux Port Pavillon**, Foster + Partners, Marseille, France



Water Mirror

A giant rectangle of ½" thick water, there is just enough water over a black granite plaza to create a surface large enough to reflect the entire 18th century Stock Exchange building. The mirrored images of the building are a photo tourist's "must have" picture in Bordeaux. The central reflecting pool has become a gathering place for people who love to walk, play and reflect in it's beauty. The water mirror both forces people to stand back to observe the reflection and then bring them together in the play of splashing water and "hide-and-go-seek" fog. This whole plaza is designed to both show off the beauty of the city of Bordeaux and also allow for reflection of the city itself.

Left: **Water Mirror**, Michel Corajoud, Bordeaux, France



WaterFire

WaterFire is simultaneously a free public art installation, a performance work, an urban festival, a civic ritual, and a spiritual communal ceremony. By fantastically illuminating the river that meanders through downtown Providence, this annual art installation invites the public to the riverfront to experience the downtown area.

Above/ Right: **WaterFire**, Barnaby Evans, Providence, RI, United States



Urban Lights

Urban Lights' assemblage of vintage lamp posts acts as a beacon that lights up and transforms the Wilshire Boulevard streetscape. The glowing historic lampposts from a bygone L.A. era convey a sense of historic nostalgia and site specific understanding and have made this work of art compelling.

Left: **Urban Lights**, Chris Burden Los Angeles, CA, United States



I Amsterdam Letters

Standing 77ft wide and 6.5ft tall, I Amsterdam Letters is successful not only as a sculptural icon but also as a cultural slogan for the City of Amsterdam. The large-scale letters are playful and engage locals and visitors in photographic moments.

Above: **Urban Lights**, Artist Unknown, Amsterdam, Netherlands



Public Art Defines Gateways

Gateways are transition areas within the art corridor and important markers defining important thresholds. Placing integrated art into these locations calls attention to the shift in urban conditions and announces the passage into special locations. The use of vertical or threshold art creates a visual cue for visitor, highlighting the importance of the corridor. These gateways also link the corridor by providing breadcrumbs to follow through the city.

★ **Note:**
Art Projects depicted on the following pages are examples, not actual selections.

A Tribute to A. Calder

A unique and vibrant artwork, this piece provokes dialogue and brings people closer together. The form and colors of the structure cause people to stop and discuss the installation as they pass under it.

Above: *A Tribute to Alexander Calder*, Arne Quinze, Nice, France



Light Rails

Built in 1931, this Art Deco railroad underpass in Birmingham, Alabama is a vital gateway between the heart of downtown and a new urban space called Railroad Park. In recent years the dark tunnel had deteriorated into an unwelcoming and potentially dangerous area, so the city hired sculptor and public artist Bill FitzGibbons to create a lighting solution that would encourage more pedestrian traffic. Titled Light Rails the installation is composed of a network of computerized LEDs that that form various lighting patterns in the previously darkened underpass.

Left: *Light Rails*, Bill FitzGibbons Birmingham, Alabama



Pink Balls

Over 170,000 pink balls in three sizes and five subtle shades of pink are suspended over the entire Sainte-Catherine Est portion of the neighbourhood, extending a full kilometre from rue Saint-Hubert to rue Papineau. The design has been a huge success, proven by its return year after year. This urban intervention has been so popular with locals and visitors alike that it's become a neighbourhood amenity and a destination, revitalizing the Village in the summer months.

Left: *Pink Balls*, Claude Cormier Montreal, Quebec, Canada

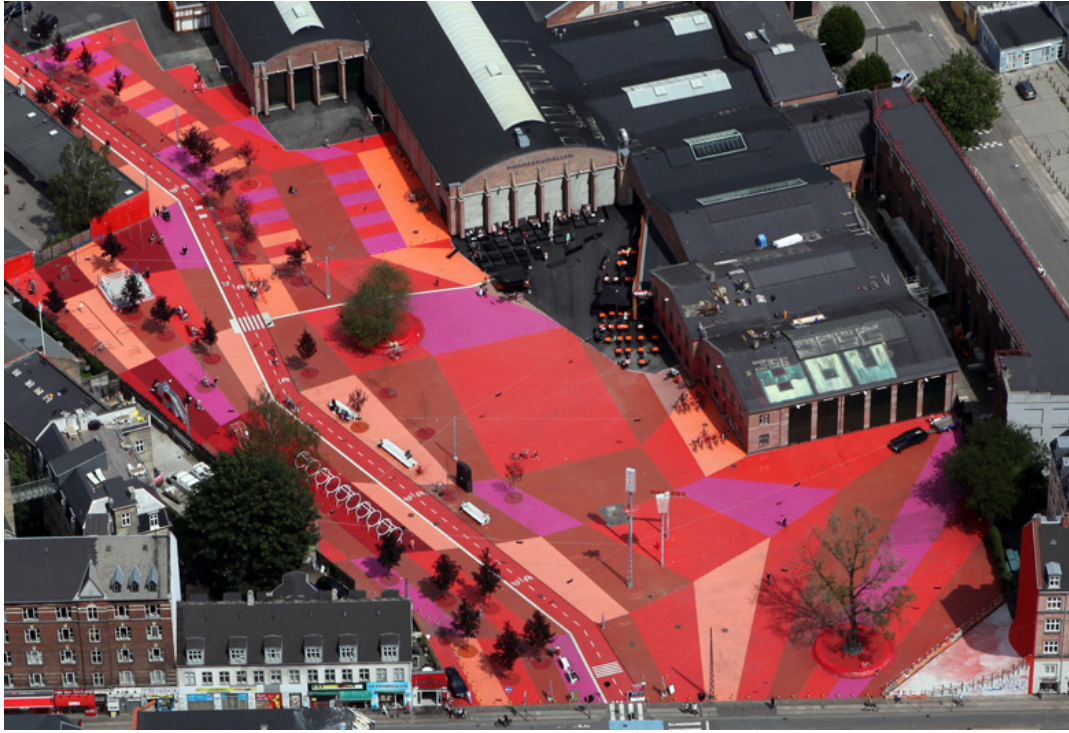


Grand Canal Square

The central pathway of the plaza leading from the dockside to the Grand Canal Theater is punctuated by red glowing, angled light sticks that evoke the excitement of opening night, creating a natural gateway into the Liebeskind's theater.

Above/ Right: *Light Rails*, Martha Shwartz Partners, Dublin, Ireland





* **Note:**
Art Projects depicted on the following pages are examples, not actual selections.



Superkilen

Superkilen is a half-mile-long urban space that is divided into three zones and colors. The streetscape is transformed through vibrant paving colors and shapes. Façade are also incorporated visually by following the color of the surface conceptually folding upwards and thereby creating a three-dimensional experience.

Left: **Superkilen**, Superflex & Bjarke Ingles Group, Copenhagen, Denmark

Public Art Enhances Streetscapes

Streetscape art is an important component of bringing consistent and continuous character to the corridor. Integrated art within pedestrian streetscape amenities such as benches, wayfinding signs, bike racks, etc. adds a vibrant identity and branding to the pedestrian experience. Ground pavement materials and treatments can also create a cohesive appearance for the streetscape.



Santa Barbara Square

The project defines a large pedestrian green area with recreation and walking zones. Vehicle traffic has been reduced by eliminating one of the previously existing streets. Large granite paving stones alternate with other surfaces in a pentagonal geometric pattern.

Above: **Santa Barbara Square**, Nieto Sobejano, Madrid, Spain



Old Street

Within this pedestrian zone, tree grates and seating have been consolidated into a creative design solution for this linear urban park. Paving extends from the plaza to the shared vehicular and pedestrian zone.

Left: **Old Street**, Tonkin Liu London, England

A Sustainable Approach to Public Art

In Durham, it is crucial that the SmART Vision Plan promotes an ecologically responsible design direction that begins to establish the culture of a sustainable urban landscape. By implementing a sustainable infrastructure and raising awareness through strategic design opportunities, the city can address long-term environmental issues, including pollution and energy consumption. The strategies outlined below include methods that can be immediately implemented as well as some that will require more long-term consideration.

1 Sustainable Materials

Materials that are utilized in the streetscape should be enduring and sustainable so that replacement and excessive maintenance are not required. In addition, where possible, recycled and reclaimed materials should be utilized in the streetscape and plazas.

2 Biodiversity

Plantings should represent a variety of species that comprise a diverse habitat that will be adaptive and resistant to drought, disease, and pollution. Canopy trees will also be important in mitigating the urban heat island effect by deflecting the sun's heat the pavement.

3 Surface Water Infrastructure

A sustainable strategy will consider minimizing the quantity of storm water runoff that enters into storm drains unchecked, washing pollutants into the water system. Rain garden planters will absorb and filter stormwater through plant material before it drains into the storm drain system.

4 Energy Efficiency

All integrated art elements that utilize lighting should consider energy-efficient fixtures and sustainable energy sources, such as solar and wind.

5 Reduced Light Pollution

The sky glow produced by over-illumination of urban areas can interfere with the visibility of the night sky and stars, negatively impacting wildlife and producing glare that affects the safety of motorists and pedestrians. In addition, light that is unnecessarily cast upward or outward represents wasted energy. Full cut-off light fixtures will ensure that light is directed downward, where it is most needed to illuminate sidewalks, without producing excess light.

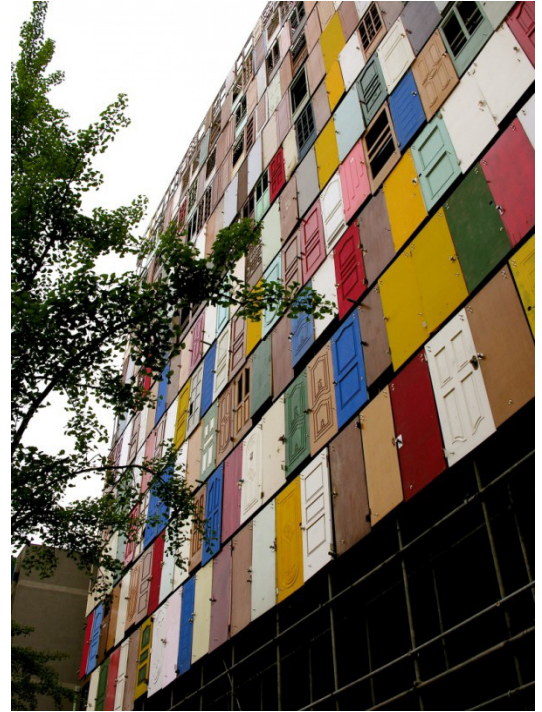
Green Streets

Green streets have been implemented in numerous cities, including Portland, Oregon, depicted in the image below. This sustainable approach utilizes recessed planters that can capture and filter water as it runs off sidewalks and roads, cleansing it before it is passed back into the water system. Conversely, a conventional system, in which rainwater pours directly into storm drains, causes pollutants to be washed directly into waterways.

The long-term approach to streetscape design in Durham should consider the implementation of storm water runoff filtration. These rain gardens can also improve the aesthetics of the sidewalk by including lush plantings with varying colors and textures. An ideal placement for these rain gardens is along sidewalks adjacent to at grade parking lots, where they can capture runoff from roads and sidewalks. Specific rain garden opportunities along the SmART Corridor will be further identified and explained in the following detail plans.

Reclamation + Recycling

An important ethos of this Vision Plan is the collaborative relationships that artists would develop with the rich Durham arts and fabrication community. In order to keep Durham dirty, the use of local and regional materials should be strongly encouraged in the design of future SmART projects. Integrated arts commissions should make every effort to incorporate the use of renewable materials that could be sourced within 500 miles of the project site. The establishment of a plan to recycle building materials from new development sites, reuse historic materials, and integrate out-of-the-box reclamation methods could boost public awareness of sustainable initiatives in Durham.



Reclamation + Recycling

South Korean artist Choi Jeong-Hwa illustrates how ordinary, often discarded, objects can be used in extraordinary ways. This 10-story public art installation is constructed of 1000 colorful recycled doors.

Above: **Doors**, Choi Jeong-Hwa, Seoul, South Korea



Stormwater Treatment

The City of Portland, Oregon, a leader in sustainable planning strategies, has successfully implemented Green Street facilities to collect storm water runoff from streets, preventing it from entering sewer systems and local streams. The small rain gardens are an aesthetically pleasing addition to the streetscape and increase urban green space, improve air quality, replenish ground water, and reduce air temperature.

Above: **Green Street Project**, Artful Rainwater Design, Portland, OR, United States.



Sustainable Art

The Baobab Tree was designed by South African based artist Daniel Popper for the annual COP 1 Climate change conference in Durban, South Africa. The giant tree, designed to stand as a symbol of sustainability, was constructed entirely of reclaimed pallet wood and steel and wrapped in 6,000 LED lights lit by the power generated solely from the 17 bicycles that surround it.

Above: **Baobab Tree**, Daniel Popper, Durban, South Africa

Public Art: Temporary Installations

Installations and Performances enliven the public realm, bringing with them a new sense of color and visual texture that activates the streetscape, the gateways, and the civic centers. Installations of this temporary nature should be constantly rotating throughout the corridor, signaling new events, exhibitions or performances, holiday seasons, or other temporal changes that are important to the identity of Downtown.

A careful consideration for how public artwork appears from day to night, as well as how it responds to its environmental context, is particularly important in identifying the locations for potential installation opportunities. Temporary art installations have a transformative power that can encourage community interaction and inject a vibrant whimsical character into civic spaces. The SmART Vision Plan will suggest various temporary art opportunities within each detailed project zone.

*** Note:**
Art Projects depicted on the following pages are examples, not actual selections.



The Art of Performance

Durham is home to an impressive performance arts scene and hosts several dance and music festivals every year. The vision plan should consider the integration of public performance space and supporting infrastructure, including electrical hookups along the downtown corridor.

New York City's High Line park hosts a number of innovative public programs and events that allow visitors of all ages to experience the park in creative ways. Several different locations along the linear park space can be temporarily transformed into venues for performances, movie showings, and dance festivals.

Above: *¡Arriba! Community Dance Party, The High Line, New York, NY*



Social Connectedness

Temporary art installations are often interactive artworks that engage participants in an active experience. Interactive artwork can involve groups of people at one time and evoke an overall sense of social connectedness.

In Jesus Rafael Soto's installation series *Penetrables*, the artwork, comprised of a vast sea of suspended plastic strands, is completed only by the viewer's participation. Viewers are intended to engage in an immersive, kinetic experience.

Above: *Penetrables*, Jesus Rafael Soto, Varied Locations



Transformative Character

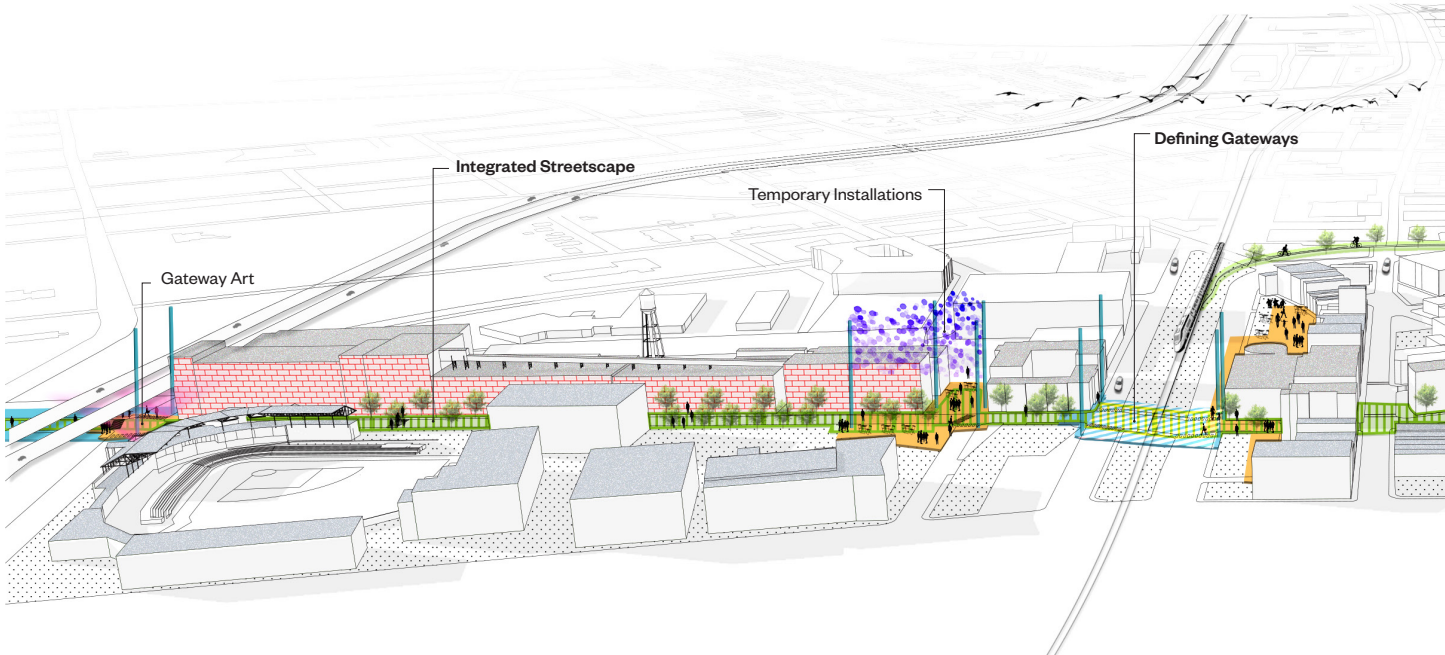
Temporary Installations have the ability to transform spaces and generate unique iconic moments. Creative applications of lighting and color bring vibrant, imaginative characteristics to common city streets.

Sextafeira Producoes' Umbrella Sky Project uses hundreds of umbrellas suspended along the streets of Agueda to transform the otherwise ordinary cobblestone street into a vibrant tunnel of reflecting color and shadow.

Right: *The Umbrella Sky Project*, Sextafeira Producoes, Aguedan, Portugal

04

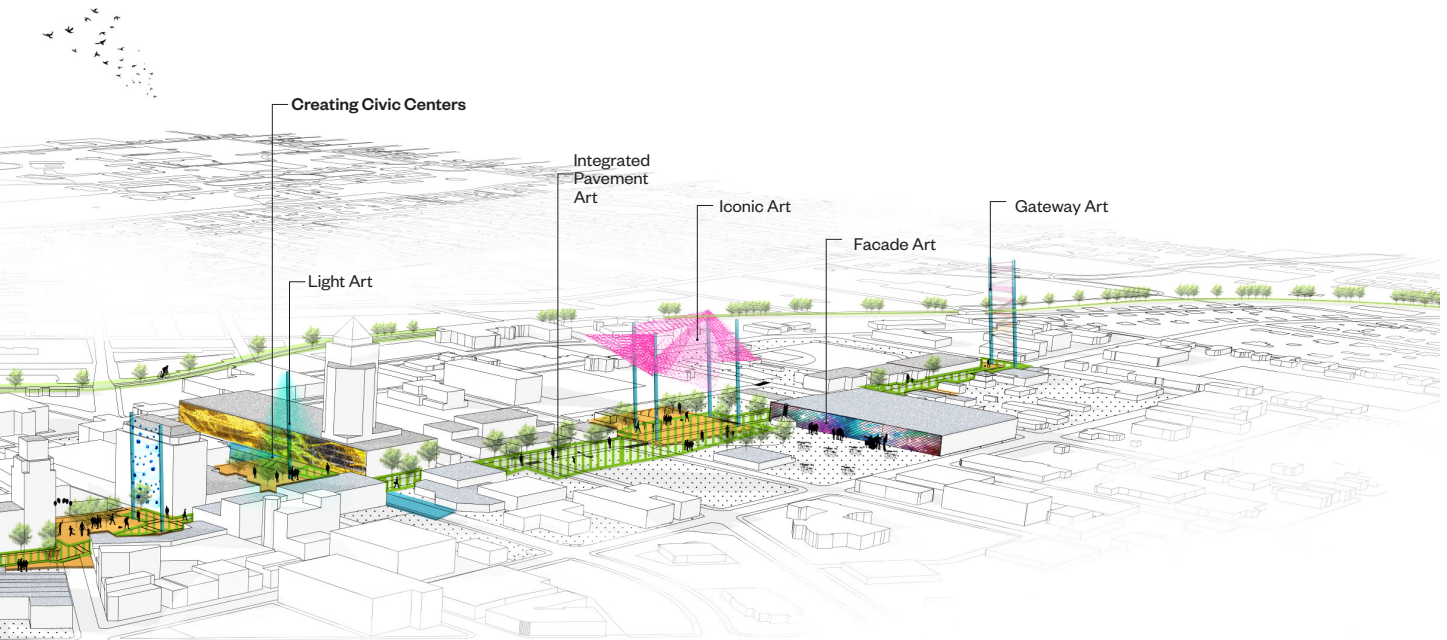
The Vision Plan



The Creative Corridor

The following master plan has been inspired by the stitched nature of a patchwork quilt, allowing for distinct and unique neighborhoods while linking them with a cohesive pedestrian corridor. The revitalization and future development of multiple sites along the downtown corridor offer a unique opportunity to showcase Downtown Durham as a vibrant and unique destination. The SmART Vision Plan reflects the cultural, economic, and historic diversity of this city. The conceptual vision plan defines a community quilt that stitches diverse artistic languages together to create a Downtown District that is eclectic and inclusive.

The success of the SmART Vision relies on public art to develop a sense of pride and unity in Downtown Durham by establishing connections among key cultural landmarks. The plan outlines Blackwell, Corcoran and Foster streets as the first phase to accomplishing the cohesive vision of downtown Durham, an **Avenue of the Arts**.



SmART Corridor: Downtown Durham Public Arts Corridor

The SmART Vision Plan presents a tool kit to structure the public art approach for the overall corridor, describes individual art project opportunities, and outlines phasing and estimated funding requirements for each project. Efforts related to acquiring and commissioning public art rely on many shifting factors in the phasing, funding, and community processes. The goal is to provide a holistic framework in which various areas of the Durham Downtown Corridor can be developed within the concept of the community quilt, while retaining a cohesive and inspiring long-term vision.

Future efforts will aim to improve the pedestrian experience while also enhancing the visual

character and connectivity of Downtown. Public uses and interactions are strengthened by this plan through the establishment of public open space such as plazas and seating areas and improving pedestrian and bicycle circulation within the Downtown.

A bold strategy is needed to unify the Downtown Durham corridor and create a powerful and consistent visual identity that will set it apart as a culturally diverse and vibrant urban center. This document outlines a series of public art, design, aesthetic, and streetscape interventions along the corridor that will support that grand vision.

SmART Concept Plan



LEGEND

- Center
- Gateway
- Street
- NORR Tracks
- SmART Corridor



SmART Vision Plan

The SmART Vision Plan will combine Blackwell Street, Corcoran Street, and Foster Street as the consistent thread that binds the three downtown districts into the overarching quilt of Downtown Durham. Patches of **gateways** and **centers** have been strategically placed along an **integrated streetscape** to establish a series of unique, vibrant moments along the central corridor.

Creating Civic Centers

The Civic Centers identified in the SmART Vision Plan take on an iconic character and embody the notion of gathering or place-making. Because the Avenue of the Arts crosses through three unique districts of Downtown, public centers in this vision plan can vary in both scale and program. Ranging in size from Civic Centers to micro parklets, these public places are envisioned to enhance the overall livability for residents of not only the distinct neighborhood, but the city as a whole.

Public art for the Civic Centers is integrated into landscape gestures that reach out to the main corridor and engage the pedestrian, creating welcoming places. This type of public art can help to articulate the historic, cultural, and economic identity of the city, while providing for layered programming. Successful civic artwork is a combination of freestanding sculptures and integrated art work, utilizing paving, benches, and lighting to achieve an overall artistic vision.

Defining Gateways

In this Vision Plan, a gateway is meant to offer a strong sense of connectivity and arrival at important threshold conditions. Each individual project incorporates multiple opportunities that combine several different art and landscape typologies in order to evoke a strong visual presence.

These gateway conditions are marked by clear paving articulation, monumental vertical sculptures, art lighting, and/or integrated building facade art commissions. Creating iconic landscapes at these designated gateways further highlights this important connection among districts.

The Street

As the spine that links gateways and centers, the street should be imbued with a distinct local character that defines Downtown Durham in the 21st century. While engaging the architectural and programmatic features of the buildings along the corridor, the street provides consistently designed elements that define the character of the Avenue of the Arts as a single entity. Setting up cohesive standards for landscape components establishes a personality and system of way finding that will become unique to the central Downtown corridor. The primary goal of this aspect of the Vision Plan is to create inspiring environments for pedestrians by integrating art into paving, lighting, street amenities, vegetation, and sculptures that engage the public.

Guiding the SmART Vision






As the character of Downtown Durham continues to transform, this vision plan will encourage the acquisition and commissioning of art and design that reflects the city's diversity and vibrancy. The plan provides recommendations for art opportunities, while encouraging efforts to cultivate relationships between other regional, national and international art communities.

The mission of Public Art in Downtown Durham is to support a public process for incorporating artist services and artworks for civic spaces and capital projects; as well as defining Durham's policies for acquiring and commissioning art of the highest standards. Below are the action items recommended in order to implement the plan in this document.

- 1 The SmART Vision Plan recommends establishment of a dedicated arts in public places entity to serve the needs for the implementation of this Vision Plan.** This entity would select the services of artist-led teams and act as a regulatory body that ensures the selection of the highest caliber work and the implementation of the SmART Vision Plan. This entity establishes collaborative agreements and outside partnerships and manages and curates art donations, and commissions new works, exhibitions, and rotating presentations of art and cultural events.
- 2 The SmART Vision Plan recommends a percent for the arts policy for development projects within the Corridor.** Implement a proactive policy for Downtown Durham similar to those that have proven effective in cities throughout the country, where redevelopment partners embrace art and culture as core components of their planning and operations. Within this policy, a commitment to a recommended percentage of future development construction costs (up to 2 %) should be made toward public art and public realm improvements.
- 3 The SmART Vision Plan must be kept current.** This document's recommended processes and objectives incorporate Durham's current redevelopment and construction activities as presently envisioned, which are subject to change with future development projects. As a consequence, this Vision Plan represents a moment in time but also will serve as a flexible document that will need to be revisited as future development projects evolve and funding becomes available.
- 4 The SmART Vision Plan encourages strong ties to private collaborators.** Several opportunities proposed in the SmART Vision Plan anticipate the formation of public/private collaborations to leverage resources and meet funding goals, particularly in the major urban gathering spaces outlined in this Vision Plan.
- 5 The SmART Vision Plan artists will collaborate closely with development design teams and community entities.** Early collaboration and coordination between selected artist-led teams and the design teams is critical for future projects development in order to ensure an innovative and creative public realm in Downtown Durham.

SmART Project Art Types

The project areas identified as part of the SmART Vision Plan have been categorized into a set of five art types that help explain the character and goals of each project area.

-  Architectural Façade Art
-  Ground Plane Art
-  Iconic Art
-  Temporary Installation Art
-  Sustainable Art

A single project may encompass a range of art types to create a dynamic and unique experience in each defined area. The range of art types identified is meant to encourage the implementation of innovative art experiences and also to attract a diverse team of artists to shape the creative corridor of Downtown Durham.

The art types of each project area will be identified with the above icons in the following Project Zone detail plans. A further description of each typology is outlined in Section 5: The Design Manual.



Ground Plane Art

Ground art, such as paving patterns or painted surfaces, can unify a space and can impress a sense of identity to plazas, intersections, and sidewalks.

Above: **Bank Street Installation**, Sam Songailo, Adelaide, Australia



Iconic Art

Iconic art consists of sculptures and art installations that create an iconic presence in the city. These large scale commissions are highly visible and become recognizable landmarks throughout the urban fabric.

Above: **Wake**, Richard Serra, Seattle, WA, United States



Architectural Façade Art

The use of façade elements, such as featureless walls, parking facility structures, temporary fences and barriers, and municipal infrastructure, as sites for art can allow for interesting and creative collaborations.

Above: **Parallel Park**, Marylyn Dintenfass, Fort Meyers, FL, United States



Temporary Installation Art

These art installations provide multi-sensory stimulations on top of visual, using motion, touch, sound to create a participatory commonly programmatic art that create excitement and vibrancy in a city.

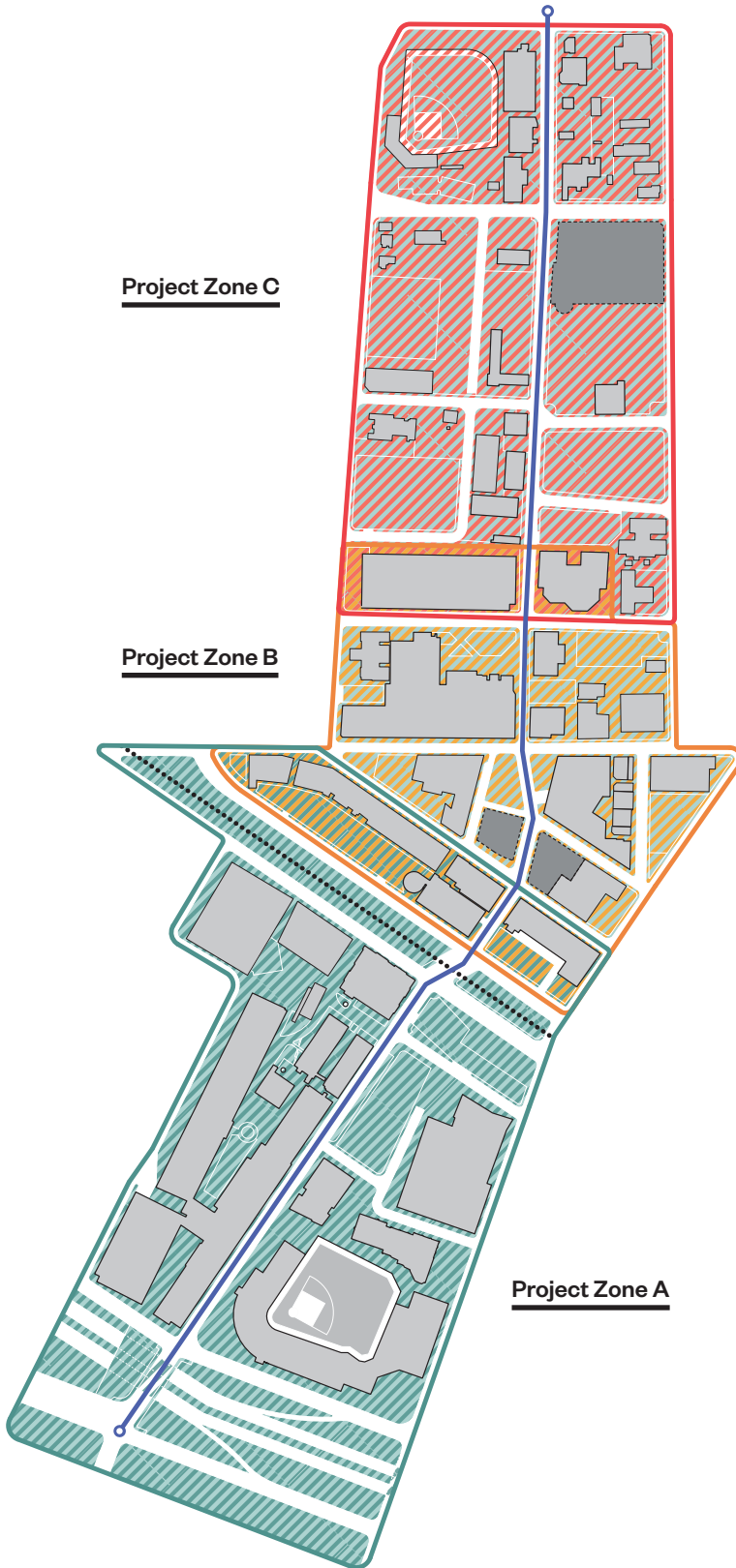
Above: **WaterFire**, Barnaby Evans, Providence, RI, United States



Sustainable Art

Sustainable art can provide interactive and socially engaging pieces, while being environmentally responsible. Using renewable energy sources, reclaimed and recycled materials, local materials and fabricators, and native plantings are all examples of how environmental consciousness can be implemented into public artwork.

Above: **Avenues Mermoz et Pinel**, Gautier+Conquet Architects, Lyon, France



Project Zone C

Project Zone B

Project Zone A

SmART Project Zones



LEGEND

- Existing Building Footprint
- New Development
- SmART Project Area Districts
 - Zone A: American Tobacco District
 - Zone B: City Center District
 - Zone C: Central Park District
- SmART Corridor
- NCRR Tracks

Locations for Art + Design

Public Art along the SmART Corridor will help create a renewed sense of identity for Downtown Durham. The public art envisioned within the Vision Plan will be site-responsive and involve close collaboration between artists and the SmART Vision design teams, ensuring that the visitor experience is cohesive throughout the corridor. As the development of each distinct project area unfolds, the specific integration of public art will be determined.

The SmART Vision Plan has been divided into four project zones: Zone A, Zone B, Zone C, and the SmART Vision Streetscape. To ensure consistency and connectivity, the streetscape that runs the full length of the 1-mile SmART Corridor has been identified as one project zone. Project Zones A, B, and C have subsequently been determined by the forms of the existing downtown districts. The Vision Plan will further identify fifteen individual project areas that will be categorized by the identified zones. Although the design of individual project areas should reflect the unique character of each project zone, the goal of the SmART Vision Plan is to introduce a sense of overlap among the presently segregated districts of Downtown Durham.

Project Zone A

Zone A represents the American Tobacco District and includes the major crossroads between the SmART Corridor and the North Carolina Railroad. This intersection, which encompasses the convergence of present day Blackwell Street, Corcoran Street, West Pettigrew Street, the Downtown loop, and the North Carolina Railroad, serves as the southern gateway to Durham's City Center and is perhaps the most historically significant site in the city. The land, which began as the estate of Bartlett Durham, was also the

site of the original Durham Station and the city's first tobacco factory, Old Bull, still standing on the corner of Blackwell and West Pettigrew today.

With the Durham Bulls Athletic Park, Durham Performing Arts Center, and the American Tobacco Campus all located in Zone A, the area currently represents the most established portion of Durham's recent revitalization efforts. Zone A defines the southernmost boundary of the SmART Vision master plan and should serve as a primary gateway for the visitors of downtown Durham.

Project Zone B

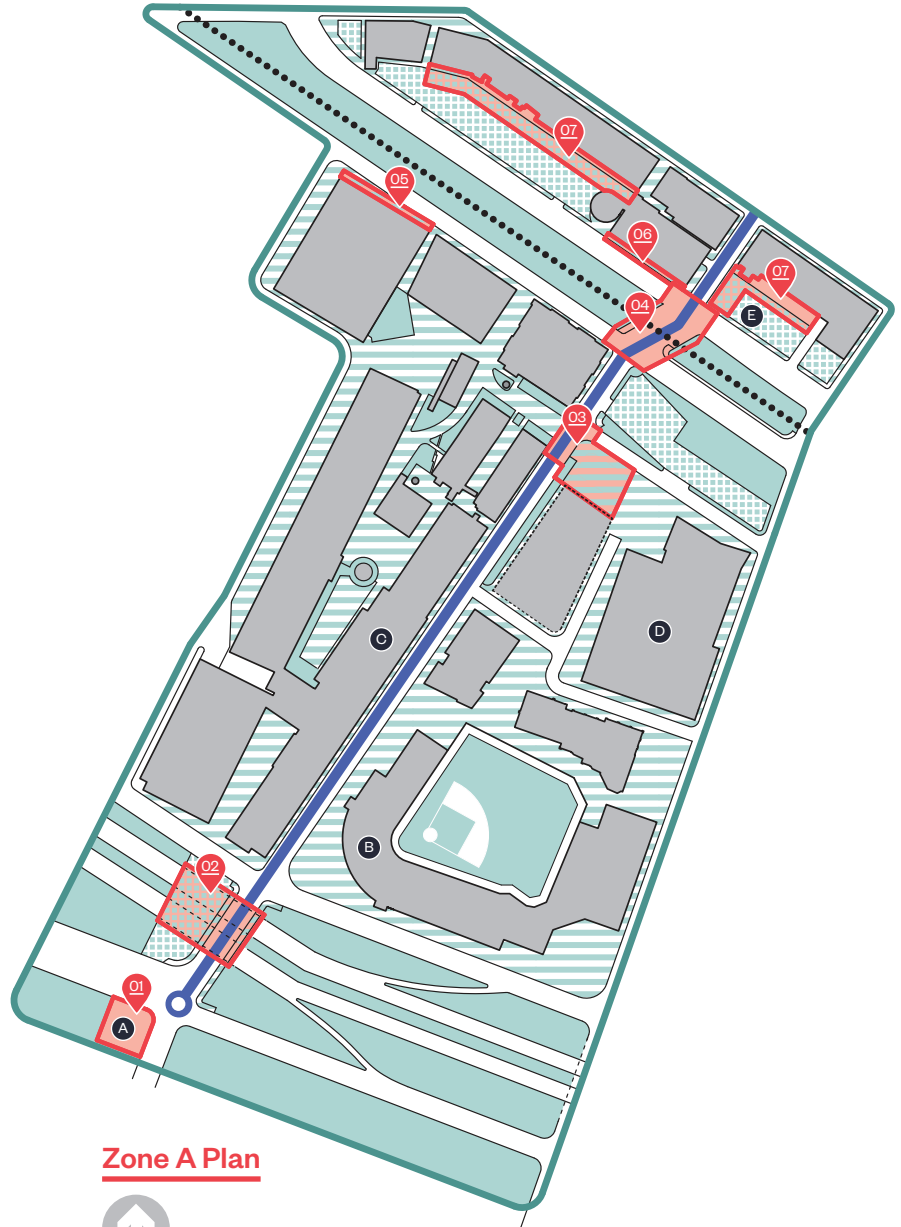
Defined by Durham's City Center, Zone B encompasses the area that most evidently reflects the development of Durham as a metropolitan city. This zone is home to North Carolina's first skyscraper, the nationally distinguished historic Black Wall Street, and some of Durham's most esteemed organizations. Zone B should clearly project the vibrancy of an urban core and the heart and soul of Durham.

Project Zone C

Encompassing present-day Foster Street, Zone C merges with the downtown City Center and forms the northern boundary of the SmART Vision Plan. Predominantly defined by the Central Park District, Zone C is characterized by a more intimate urban experience than zones A and B. Anchored by Durham Central Park and the Durham Farmers' Market at its center, the Central Park district is home to a multitude of Durham's entrepreneurial start-ups, galleries, and restaurants. Although defined by a drastically different scale and character, Zone C should portray a similar sense of arrival to that of Zone A.

A

project district:
American Tobacco
 project size:
167,400 sf
 estimated completion:
2020
 estimated budget:
\$1,475,000.00

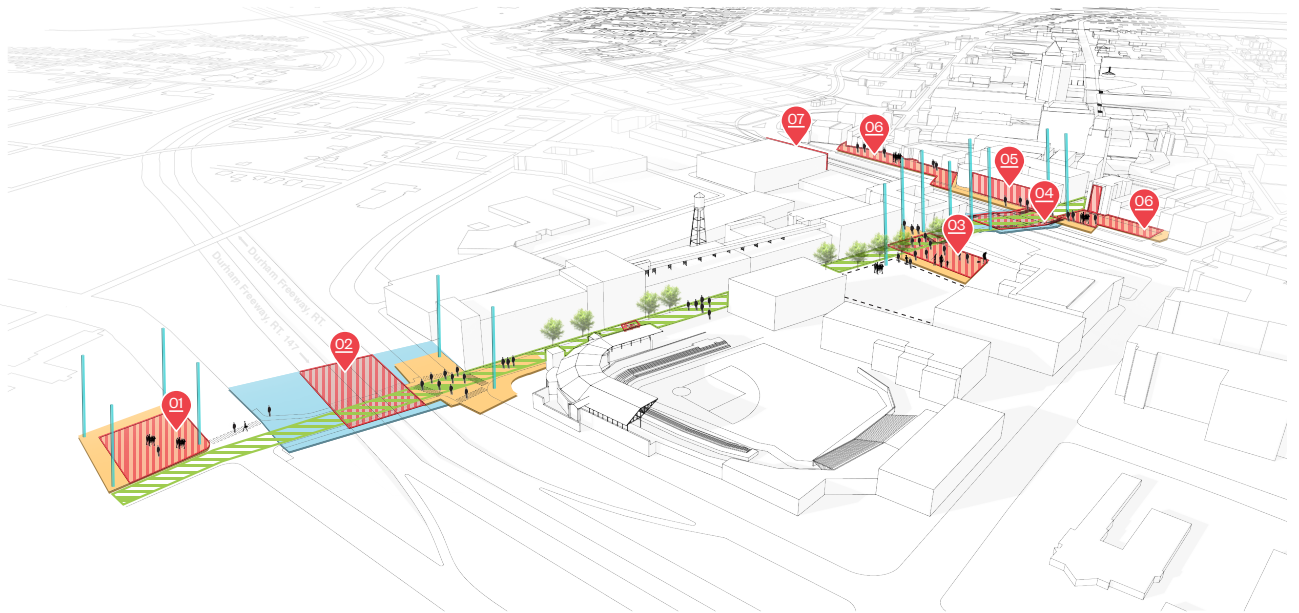


Zone A Plan

















LEGEND

- | | | | |
|--|-----------------------------|--|---------------------------------|
| | Surface Parking | | A ATT Trail Head |
| | Occupiable Open Space | | B Durham Bulls Athletic Park |
| | Impervious Open Space | | C American Tobacco Campus |
| | Existing Building Footprint | | D Durham Performing Arts Center |
| | SmART Project Area | | E Pandora's Box |
| | SmART Corridor | | |



Zone A Project Sites

- 01 ATT Trail Head Center  
- 02 Durham Freeway Underpass  
- 03 Blackwell + Diamond View Plaza   
- 04 Rail + Street Crossing 
- 05 Parking Garage Façade I 
- 06 Parking Garage Façade II  
- 07 Main Street Back Porch   

an inspired and imaginative link that connects these cultural icons. The vision incorporates a civic plaza that establishes an important open gathering place as development continues within this area.

Secondly, art is prescribed to make the important link from the American Tobacco District to the City Center. This connection is currently disrupted by a railroad track with adjoining median, an elevation change, and uninviting building façade along the back side of Main Street. Integration of art into the paving at the rail crossing as well as light and façade art along the back side of Main Street will enhance the pedestrian environment and draw people across.

Zone A Vision

The art vision for this area focuses on two main interventions: connecting significant cultural institutions and linking the American Tobacco District with the City Center.

The first strategy is to strengthen the important connective network among the three active and engaging spaces of ATC, the Ballpark and DPAC. Art integrated along Blackwell Street provides

Zone A Project Sites Overview



A-01: ATT Trail Head Center

American Tobacco Trail runs prominently through the Downtown Durham corridor. The AT transition area brings trail users to the edge of downtown and the southern edge of the SmART Corridor. This site is a natural focal point along the corridor, and art placed here acts as a marker to Downtown Durham along the ATT.

The American Tobacco Trail will be the site of sustainable art interventions that integrate art into infrastructure stormwater rain gardens.



A-02: Durham Freeway Underpass

The underpass is a marked gateway and the perceived edge of Durham's American Tobacco District. The site is a threshold that has the opportunity to contain an iconic entry to the SmART Corridor.

The gateway art that integrates into the overpass is pedestrian-oriented lighting that illuminates the connection to the southern neighborhood. This art opportunity will be iconic and incorporate the history of the tobacco industry in the area.



A-03: Blackwell Crossing + Diamond View Plaza

The main east-west pedestrian corridor in the American Tobacco District is the connection between the main parking at American Tobacco and DPAC, crossing Blackwell Street. Pedestrians use this crossing for large events at the ball field and DPAC. Defining this crossing as a pedestrian zone with integrated art creates a sense of identity for the district. As development happens in the surrounding lots such as Diamond View Park and the DPAC parking lot, preserving open civic space will be important. Private partnerships to create an open plaza would be mutually beneficial to the developers and the SmART Corridor.

The art intervention will highlight the pedestrian crossing at Blackwell Street along the ground plane. A plaza established at the crossing as the block develops will rely on private/public partnerships to create a strong pedestrian amenity that includes paving and lighting art installations.



A-04 : Rail + Street Crossing

The rail crossing divides the American Tobacco District from the City Center with two street crossings and a large railroad median. Spanning the site makes an important connection for the SmART Corridor between two distinct districts. Using integrated art and increasing pedestrian amenities can create a safe and welcoming link to reinforce the corridor as a cohesive city element. Long term plans for the site include a future light rail crossing making the importance of establishing strong art elements significant.

Increase pedestrian amenities by providing artist-driven crossing markings in the paved surfaces. Potential for lighting and civic artwork will increase visibility for this area and create a significant sense of safety for pedestrians along this corridor. As the light rail proposal is developed in the future, provide partnerships to increase art integration related to this crossing.



A-05 : Parking Garage Façade I

The parking garage façade that faces the City Center at the American Tobacco Campus is poised as an art site that can create a strong visual link to the City Center Main Street Back Porch. This façade can broadcast the energy of the American Tobacco Campus and connect the districts.

The installation of art that creates a visual connection to the American Tobacco Campus will be interactive and iconic to complement the iconic qualities of the district.



A-06 : Parking Garage Façade II

The façade of the Parking Garage facing the American Tobacco Campus plays an important role in the visual prominence of the City Center as seen from the American Tobacco district. The use of this façade as a site for art can draw people to the City Center and provide active interest through scale and lighting.

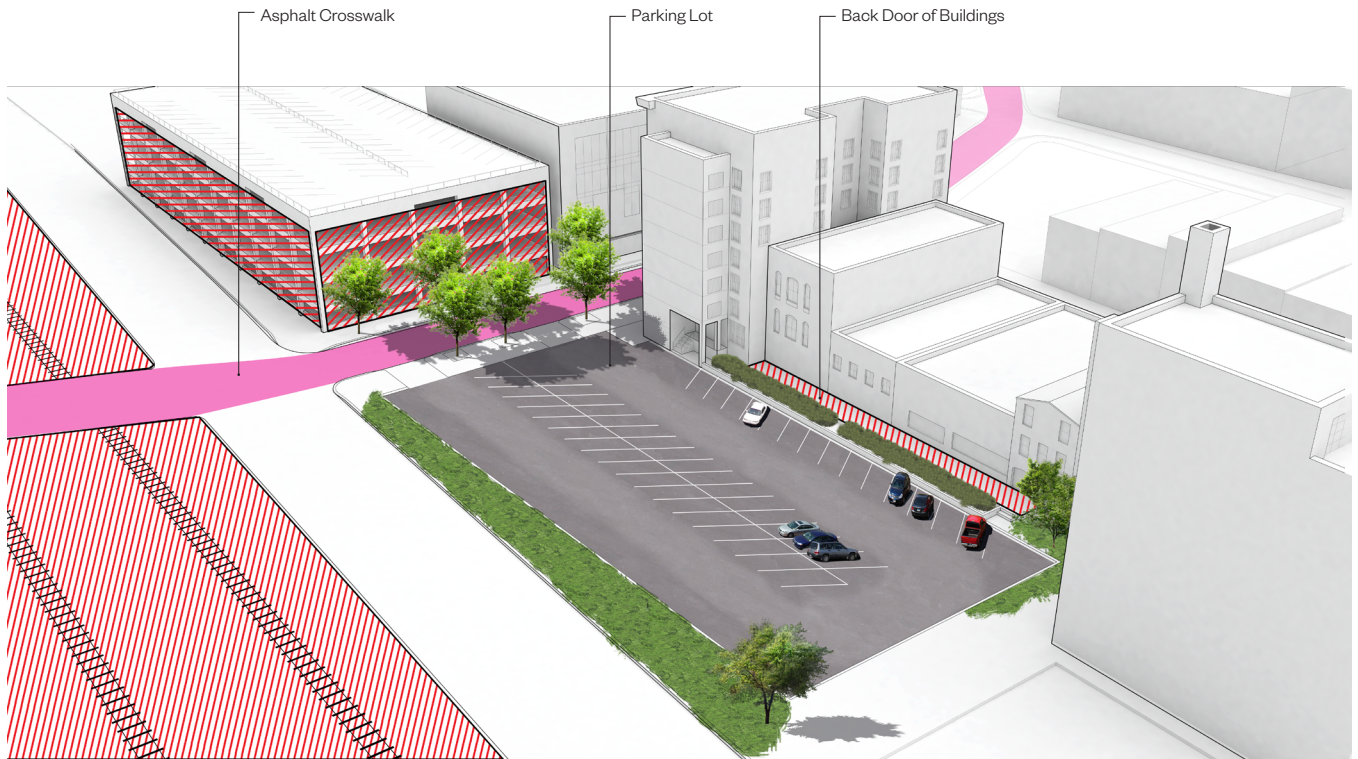
Art installations on this façade will be the draw for people crossing from the American Tobacco district to the City Center district. This will be a large-scale work that creates evolving visual interest.



A-07 : Main Street Back Porch

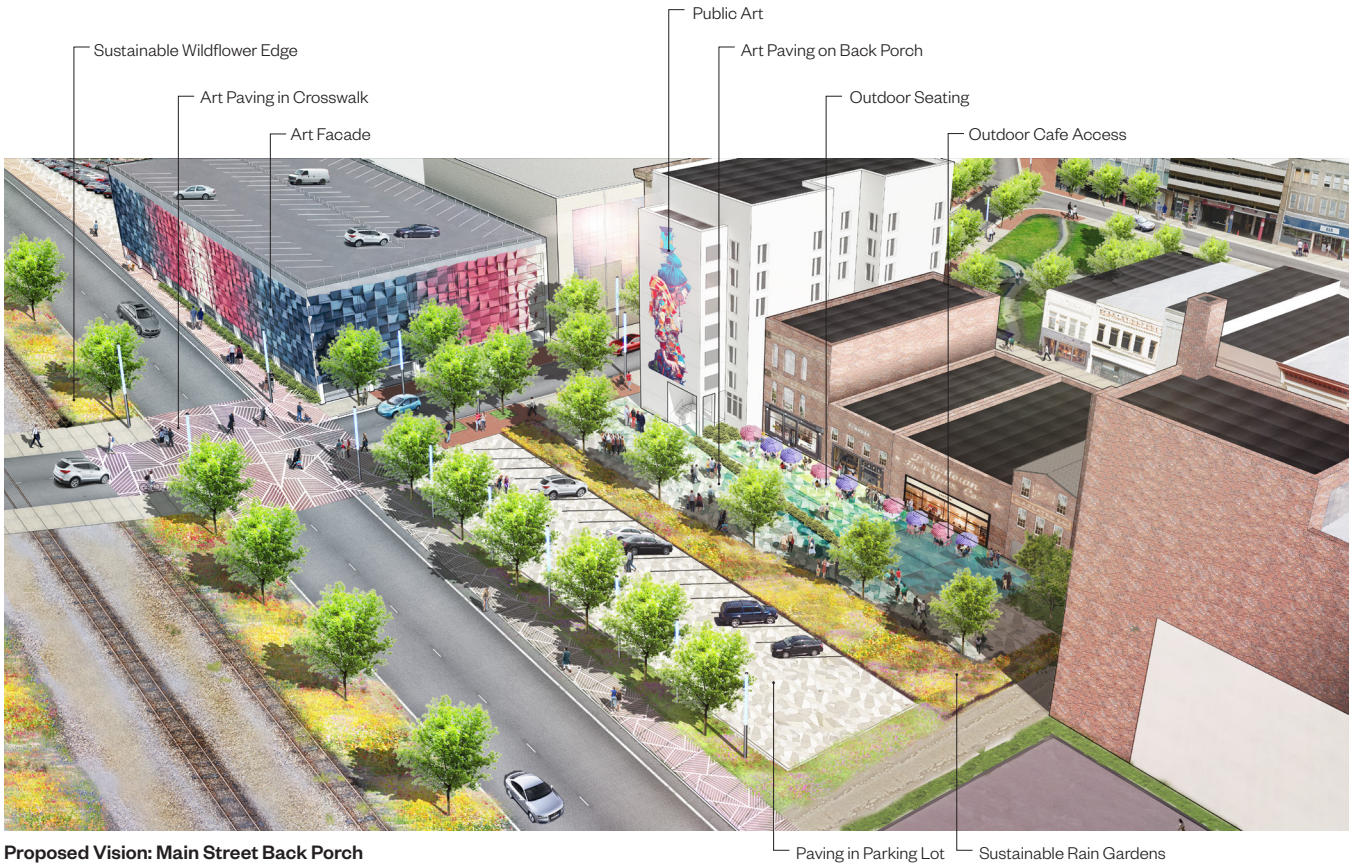
The back alley of the buildings on Main Street creates a backdrop for activities that can take place within this space. Using this underutilized space as a Back Porch to attract activity through innovative uses can expand the energy of the City Center and the American Tobacco district.

Creating art initiatives in this location includes both art-driven paving and light installations. Provide pedestrian-scaled art as well as art that can be seen from the American Tobacco district to draw interest across the rail crossing.



Existing Condition: Main Street

- 1 This alley is the back face of the buildings that front Main Street and provides service to the restaurants and retail functions.
- 2 The grade change of the terraces creates further division between the back face of the buildings and the pedestrians.
- 3 An at-grade parking lot is the primary view from the important juncture between the American Tobacco district and the City Center District, creating further visual division between the two districts.
- 4 The North Carolina Railroad crossing creates a psychological and visual barrier between the two districts, making the pedestrian crossing a vehicular-centric experience.



Proposed Vision: Main Street Back Porch

- 1 The back porch concept offers the retail and restaurant services an opportunity to create an eclectic gathering and outdoor eating corridor behind the building. This transformation would activate this charming gritty environment with people. Artistic paving and canopy structures would create the feeling of an outdoor marketplace.
- 2 The terrace should be divided into two plinths and stepped to offer a unique outdoor amphitheater and gathering space.
- 3 The paved surface in the parking lot would be repaved with an artistic vision. The space would continue to serve automobiles during the week and open up on the weekend for activities that front the American Tobacco District.
- 4 Iconic gateways frame the four pedestrian intersections that bridge the gap visually between the American Tobacco District and the City Center District. Street tree planting will further reinforce the connection, as will unique pedestrian paving that links the two districts together. Façade art opportunities are highlighted on buildings that frame the train tracks. The project should maintain the industrial quality of this area while bringing vibrancy, color, and energy to the district. Lighting is an important component of this art zone and should be integrated into the concept of the iconic gateways.



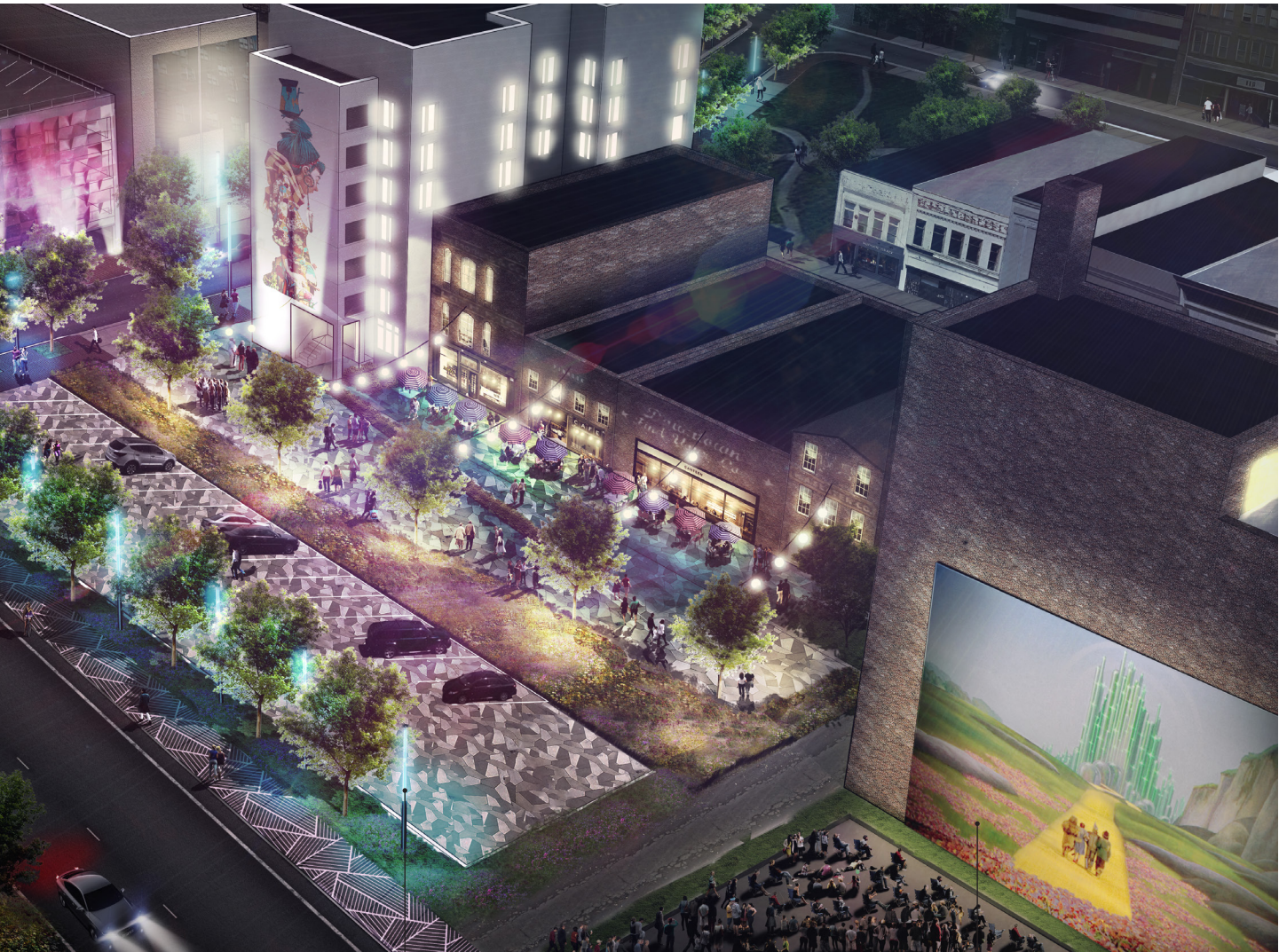


Art Facade Light



Proposed Vision: Main Street Back Porch- Movie Screen

Proposed Vision: Main Street Back Porch- Night View

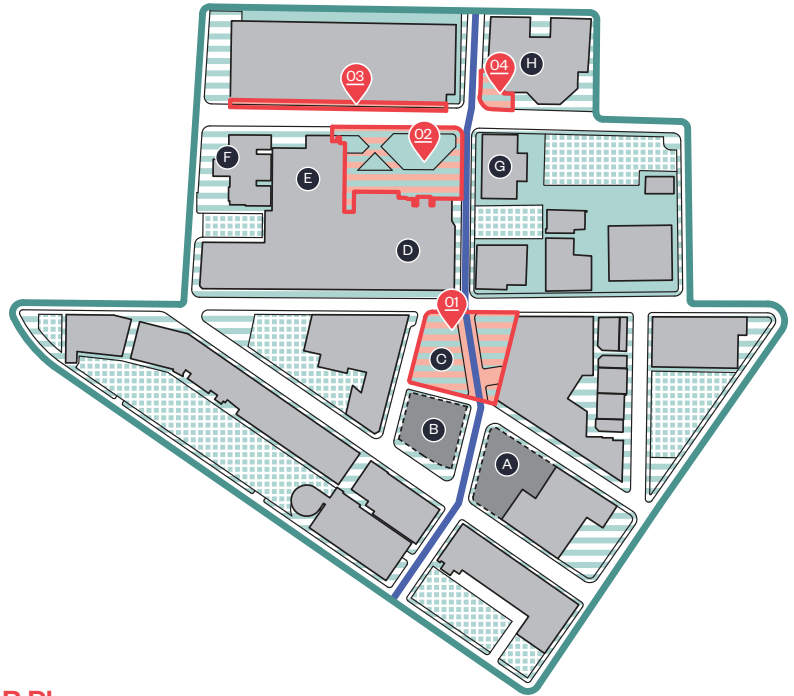


Art Light Pole

Night-time Movie Event

B

project district:
City Center
 project size:
106,300 sf
 estimated completion:
2025
 estimated budget:
\$7,100,000.00



Zone B Plan



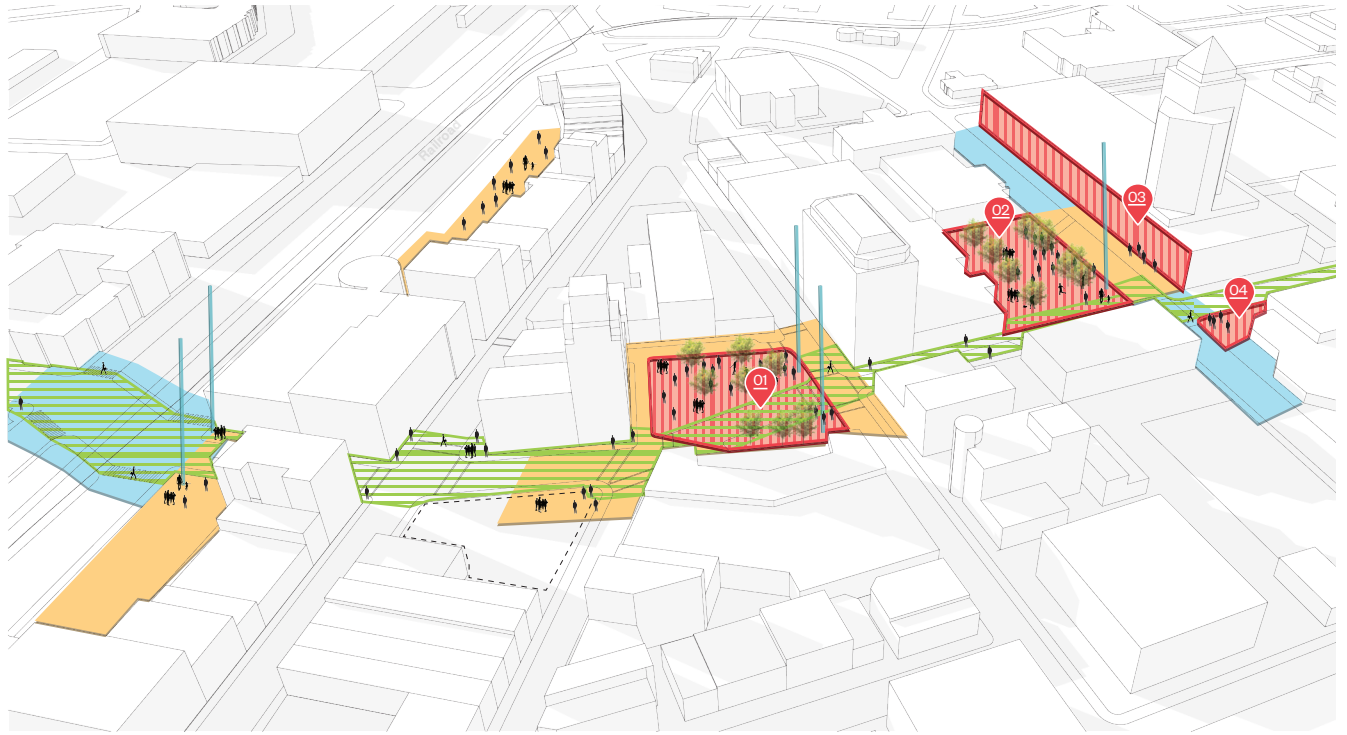
LEGEND

- Surface Parking
- Occupiable Open Space
- Impervious Open Space
- Existing Building Footprint
- New Development
- SmART Project Area
- SmART Corridor

- A** Mixed-Use Tower
- B** 21c Hotel
- C** CCB Plaza
- D** Durham Convention Center & Marriott Hotel
- E** Carolina Theatre
- F** Durham Arts Council
- G** Durham Armory
- H** YMCA

Zone B Project Sites

- 01** CCB Plaza + Streetscape
- 02** Durham Cultural Plaza
- 03** Parking Garage Façade III
- 04** Morgan Street Gateway



Zone B Vision

Zone B, which is defined by the City Center, represents the development of Durham as a metropolitan city. The SmART Vision Plan intends to provide a new vibrant urban core by building upon and enhancing the existing civic infrastructure.

Art integrated in this district of the Corridor will strengthen the main civic spaces that are already established. While the CCB Plaza is well used for festivities and larger gatherings within the Civic Center, it is also underutilized at times, as an informal gathering space and active part of the urban core. This vision plan hopes to focus resources to make the CCB Plaza an engaging and integral part of the Durham experience for visitors and residents alike.

Additionally, the Durham Convention Center and the Carolina Theatre share a large plaza adjacent to the Durham Armory. This plaza is an important open space resource within the City Center. The Vision Plan calls for an art-integrated renovation to this plaza to give Durham a cultural landmark that engages the institutions that surround it.

Morgan Street provides an opportunity to create a gateway that announces the Central Park District and the connection to the Downtown Loop.

Zone B Project Sites Overview



B-01 : CCB Plaza + Streetscape

CCB Plaza is an important civic space for the City Center and Downtown Durham. It sits at the crossroads of historic East Chapel Hill Street and Corcoran Street. Abutting the plaza are the cultural landmarks of the former Jack Tar Hotel and the newly renovated 21C Hotel. Integrating art into the plaza to establish a significant presence in the heart of the city can greatly affect the way visitors view Durham. Art must stitch together the history of the site and the future identity of Durham to make a cohesive and powerful vision.

As the plaza is renovated, artists will take the lead in creating a cohesive design for the plaza by using innovative paving, light sculpture, and integral seating. Iconic sculptural interventions will produce a transformative civic space that will be the centerpiece of the City Center district.



B-02 : The Durham Cultural Plaza

The large plaza that is surrounded by the Convention Center, the Durham Armory, and the historic Carolina Theatre is a significant cultural civic space. This plaza has the potential to transform into an iconic space within Durham for both visitors and residents. Integration of art into the plaza will create a useful and open plaza for the presiding cultural institutions.

Art paving and lighting to create a plaza that highlights the Convention Center, Armory, and Carolina Theatre will be developed as a comprehensive plan for the plaza. Artists invited to work on this project will engage the interactive and event-driven qualities of the space. Interactive and iconic art is preferred while keeping open space for cultural programming.



B-03 : Parking Garage Façade III

The large above-ground parking structure across from the Cultural Plaza presents an opportunity to add a point of interest along its edge. Installing art along this façade can reflect the character of the district and provide a backdrop to activities in the plaza.

Art installation will be a large-scale mural or lighting installation developed to relate to the Cultural Plaza.



B-04 : Morgan Street Gateway

Morgan Street is the gateway into the Central Park district from the Central Business District. The street is anchored by the YMCA, a significant community organization of downtown Durham. There is an opportunity to establish this street as a gateway that announces the Central Park District and pulls pedestrians through the SmART Corridor.

Iconic art, temporary or permanent, shall be installed to announce this intersection as a cultural gateway. Artist should work with key businesses along the street to develop a cohesive message.



Existing Condition: CCB Plaza + Streetscape

- 1 This central plaza is bisected by a two way road and traffic flow from the adjacent parking garage structure.
- 2 The plaza can be better animated by creating "outdoor rooms," programming, and integrating public art. Integrating art into the plaza to establish a significant presence in the heart of the city can greatly impact the identity of how visitors view Durham.



Proposed Vision: CCB Plaza + Streetscape

- 1 Artistic paving is used to stitch the two plazas together - creating a more expansive and cohesive civic space. The overall paving pattern is integrated into the roadway- visually signifying a pedestrian zone. During cultural events, the streets adjacent to both plazas would be closed to vehicles to create a pedestrian zone.
- 2 Opportunities for sculptural benches that utilize sustainable reclaimed materials create a strong identity for this downtown plaza.
- 3 A large central space is created for performances and outdoor events. The water fountain can be turned off to accommodate larger events. The choreography of water movement and light is an art opportunity.
- 4 A large landscaped pavilion provides topography and varied heights for viewing and playing.
- 5 Performance Art, Crafts Fairs, Markets and other temporary events can be incorporated into this plaza concept.
- 6 Sustainable Rain gardens frame the plaza and the adjacent streetscape experience.



Performance Space

Pavilion and Amphitheatre

Sustainable Rain Gardens

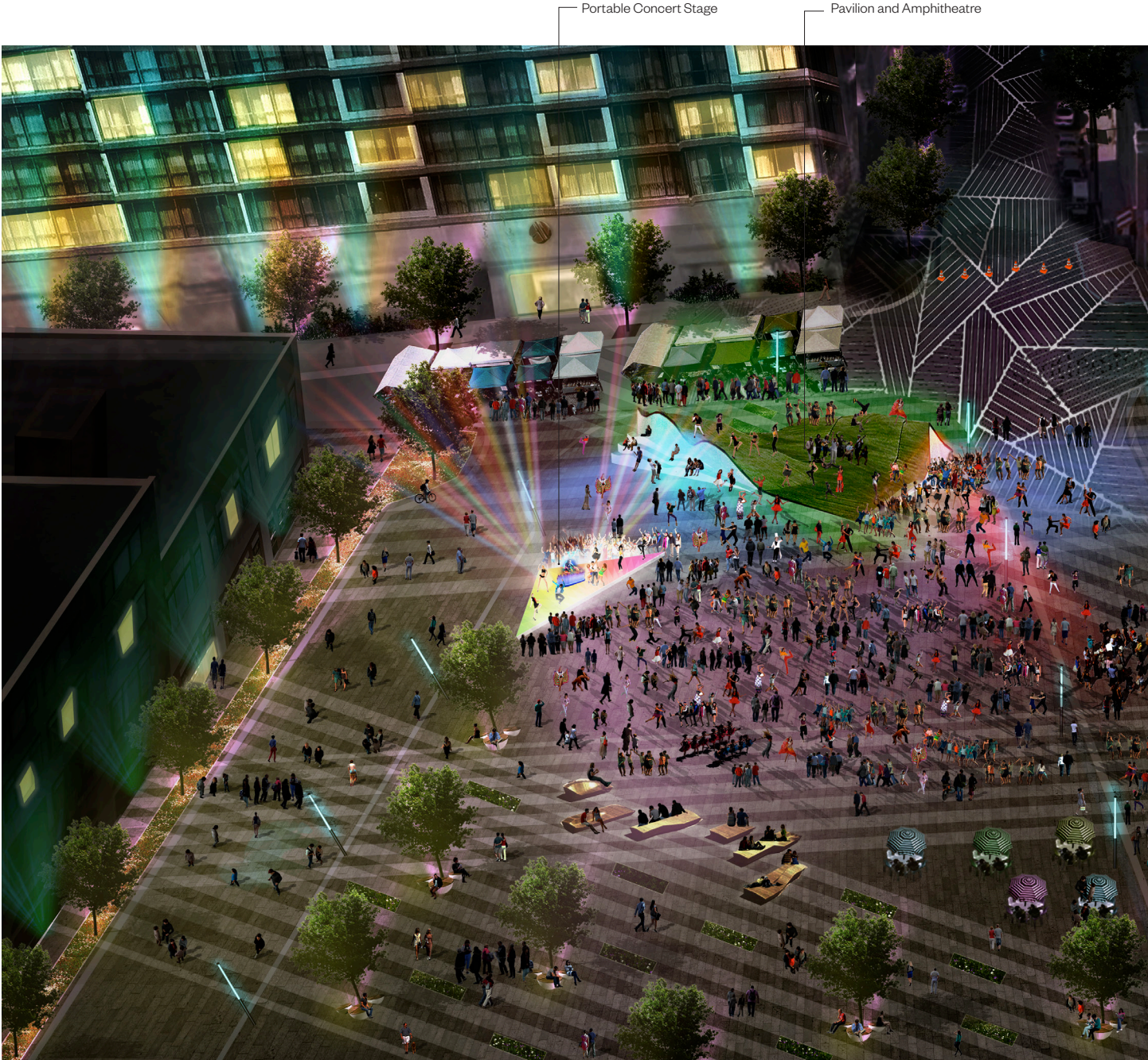


Fountain can be turned off for events.



Iconic Sculpture, Artistic Planters

Proposed Vision: CCB Plaza + Streetscape



Proposed Vision: CCB Plaza + Streetscape- Night View

Iconic Artwork



Night Time Event with Stage and Lighting Events

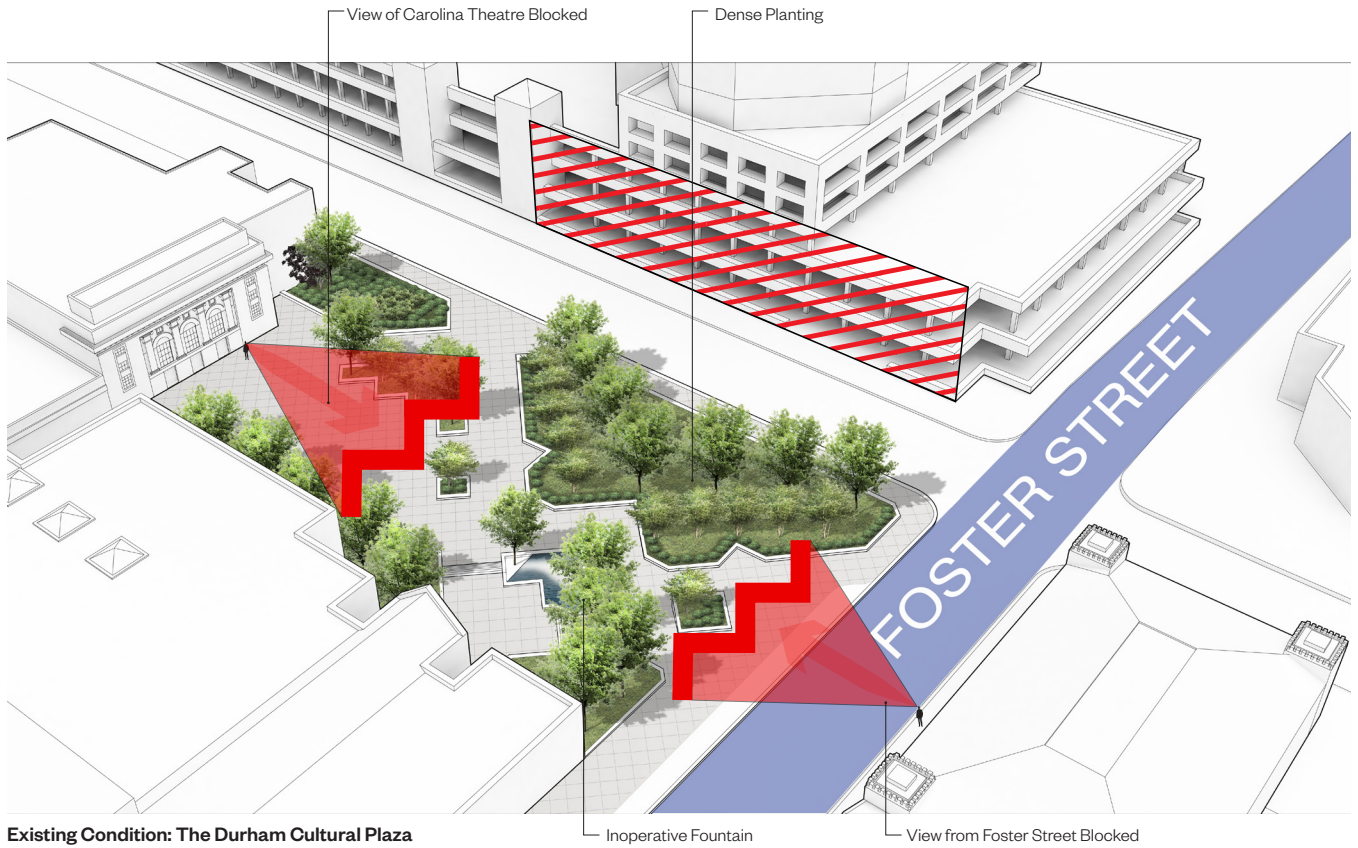


Outdoor Performance Venue



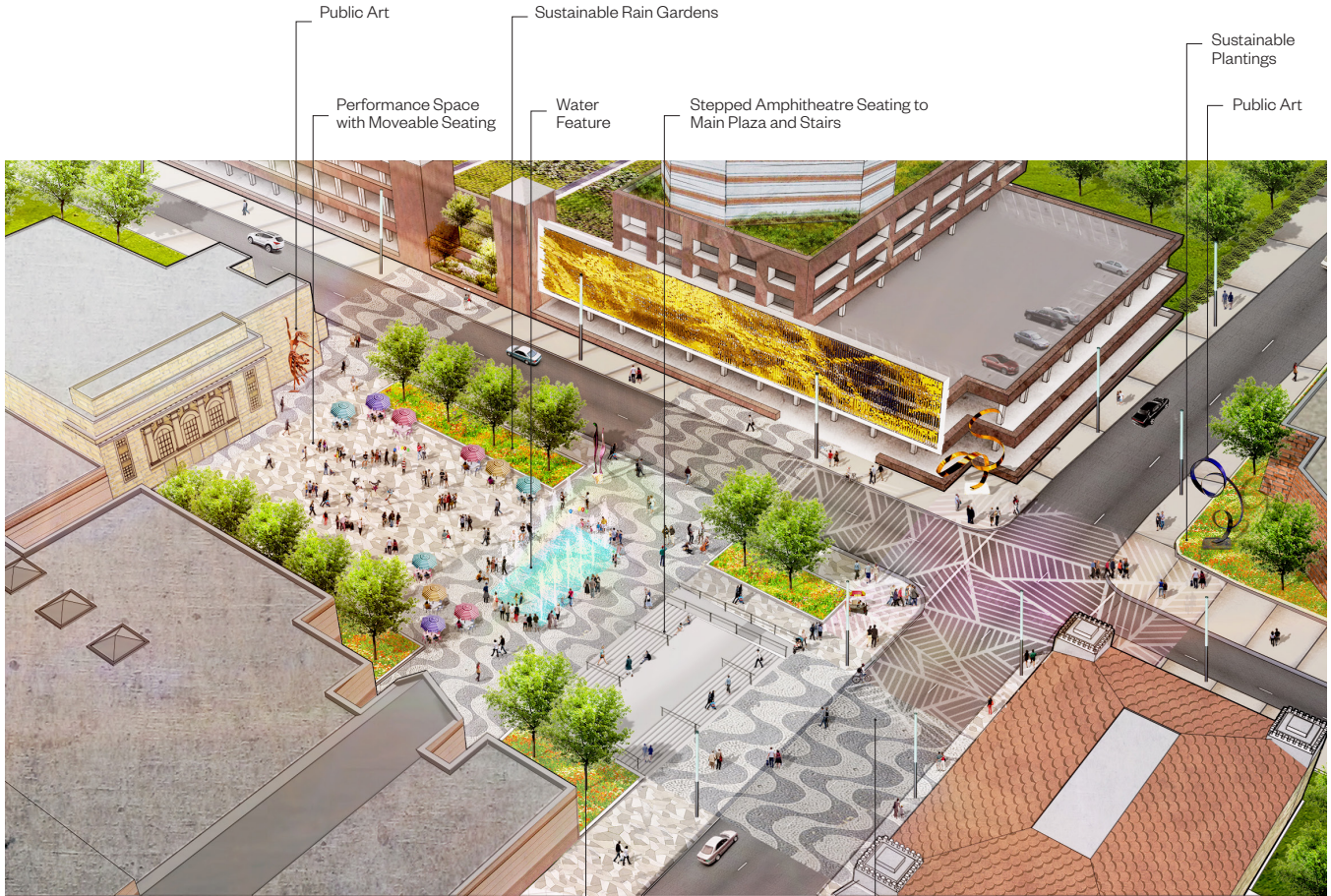
Temporary Light Art Installation, Sculptural Benches

Proposed Vision: CCB Plaza + Streetscape Night View



Existing Condition: The Durham Cultural Plaza

- 1 This densely planted urban plaza is visually separated from the Corridor and visually obscures the historic Carolina Theatre from the main street.
- 2 This civic space has significant grade changes from the main street, further creating a sense of visual separation.
- 3 The plaza is defined by the Convention Center with a platform at another level that further divides this space.
- 4 The stepped condition is not universally accessible and does not allow for programming of larger performances.
- 5 There is an abrupt change of materials from the edge of the plaza to the pedestrian realm of Foster Street.
- 6 The plaza contains an inoperative fountain.



Proposed Vision: The Durham Cultural Plaza

- 1 The plaza should be opened up to the Arts Corridor main street and allow visual access to both the Convention Center and the Carolina Theatre. Trees with smaller leaves should be selected. Trees also should be deciduous and limbed up to 5' to maintain the visual access through the space.
- 2 This space has the potential to be a significant cultural civic area accommodating layered programmatic uses. Steps should be integrated into a larger gesture parallel to Foster Street. The steps can engage the public and also offer amphitheater seating for performances while maintaining site lines into the site.
- 3 The edges of the space should be screened with vegetation and rain gardens to create a frame of green walls.

- 4 An accessible route needs to be designed from Foster Street to the lower plaza adjacent to the Carolina Theatre.
- 5 Paving designs should extend from the plaza into the street intersection allowing for opportunities to close off Foster Street during festival and performance events and extending the visual language of the plaza.
- 6 The plaza can be activated at night by hosting evening events with lighting and performances.



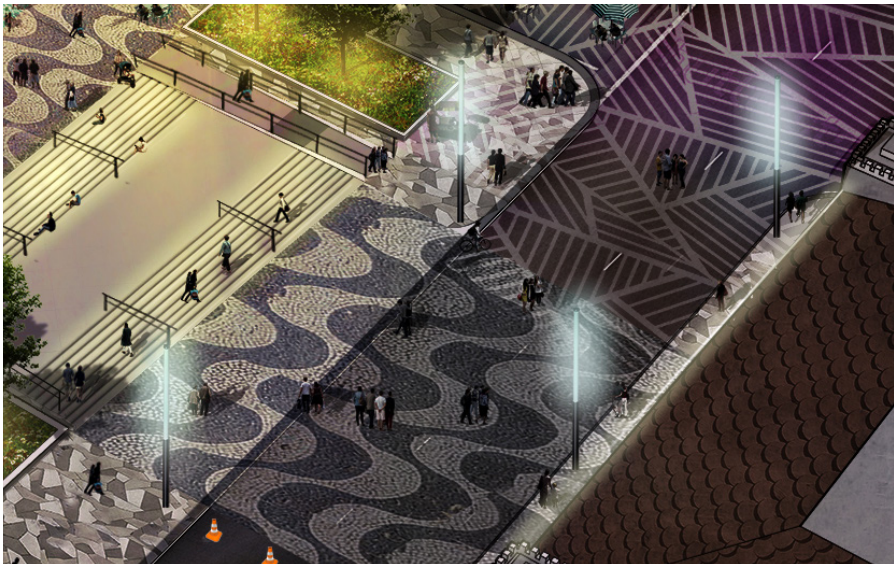
Temporary Stage



Proposed Vision: The Durham Cultural Plaza- Night View



Night Time Market and Events



Proposed Vision: The Durham Cultural Plaza- Night View Detail

Integrated Paving Pattern

C

project district:
Central Park District
 project size:
44,500 sf
 estimated completion:
2025
 estimated budget:
\$700,000.00



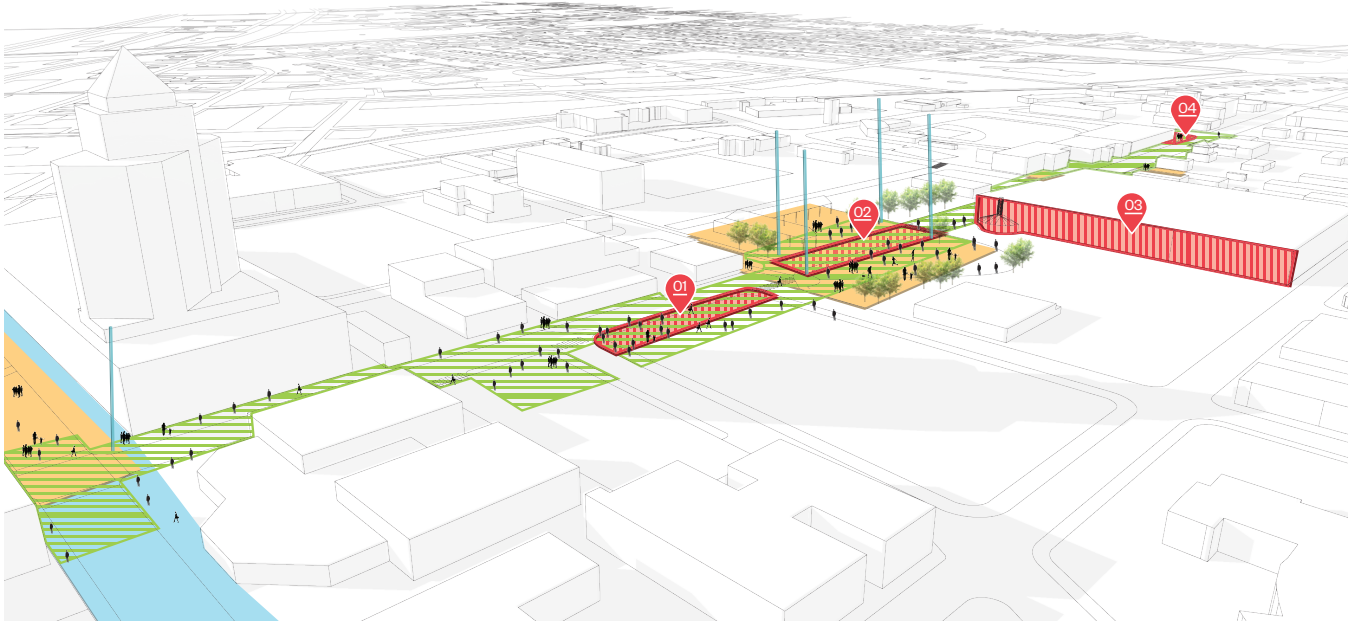
Zone C Plan















LEGEND

- Surface Parking
- Occupiable Open Space
- Impervious Open Space
- Existing Building Footprint
- New Development
- SmART Project Area
- SmART Corridor

- A YMCA
- B Durham Central Park
- C Durham Farmers' Market
- D Historic Liberty Warehouse Wall
- E Historic Durham Athletic Park



Zone C Project Sites

- 01 Foster Street Setback   
- 02 Central Park Streetscape   
- 03 Historic Liberty Warehouse Wall   
- 04 Geer Street Gateway   

Zone C Vision

Encompassing present-day Foster Street, Zone C merges with the downtown City Center and forms the northern boundary of the SmART Vision Master Plan. Predominantly defined by the Central Park District, Zone C is characterized by a more intimate urban experience than zones A and B. Anchored by Durham Central Park and the Durham Farmers’ Market at its center, the Central Park District is home to a multitude of Durham’s entrepreneurial start-ups, galleries, and restaurants. Although defined by a drastically

different scale and character, Zone C should portray a similar sense of arrival to that of the Zone A.

Art integrated within this district will be encouraged to engage the do-it-yourself ideals of Durham. The plan lays out sites that are important to the corridor and expects local and innovative characteristics to permeate through the type and scale of art.

Zone C Project Sites Overview



C-01 : Foster Street Setback

One of the few open lots that exist along the SmART Corridor, this existing parking lot remains undeveloped. As these lots develop, art will be integrated along the pedestrian zones to expand the streetscape and maintain the character of the Central Park District.

Art will be integrated with pedestrian amenities and infrastructure such as stormwater rain gardens. Artists chosen will have local connection and will work on a pedestrian scale.



C-02 : Central Park Streetscape

While Central Park has many activities and programmed uses, the streetscape does not convey the sense of importance that the Park holds within the community. An integrated art streetscape will connect the park to the Corridor and provide a strong link from the neighborhood to the City Center.

Art will be integrated with pedestrian amenities, paving, and infrastructure such as stormwater rain gardens. Site will include roadway paving, and art selected will give Central Park a strong street presence.



C-03 : Historic Liberty Warehouse Wall

The historic Liberty Warehouse was demolished in 2014 to make room for new developments in the neighborhood. Preservation of a long façade along Central Park of the original warehouse creates a historic point of interest. Art integration will create focus on the significance of the façade and the lost artifacts of the tobacco industry in Durham.

Installation of art at this site will maintain the historical significance of the façade while bringing new visual life to the site. Lighting and digital projection are ideal art mediums for this site.



C-04 : Geer Street Gateway

The northern end of the Corridor, as the Central Park district enters the neighborhood, is marked by a smaller art intervention but significant in that it calls attention to the local community. The intersection of Foster Street and Geer Street is highlighted by small coffee shops and restaurants.

Iconic art, temporary or permanent, shall be installed to announce this intersection as a cultural gateway. Artist should work with key businesses along the street to develop a cohesive message.

Asphalt Street

Farmers' Market Pavilion



Existing Condition: Central Park Streetscape

- 1 The neighborhood is a series of one-and two-story modest buildings, many of which were transformed from small-scale manufacturing buildings to retail stores, restaurants, coffee shops, and innovative small businesses.
- 2 Many large-scale, at-grade parking lots dominate the landscape of this district.
- 3 The transition between the City Center District and the Central Park District is abrupt and does not extend any of the activity from the Farmers' Market and Central Park area into this district. The highly successful Farmers' Market at Central Park is activated in the proposed vision with vibrant paving that extends into the roadway.



Proposed Vision: Central Park Streetscape

1 As future development happens in this district, it is important to maintain the intimate scale of this area and the eclectic and interesting character of these locally owned businesses. Proposed development should be mindful of maintaining the flavor of the local Dirty Durham character by creating a generous pedestrian zone that integrates sustainable initiatives such as rain gardens along the sidewalk and street-side café seating. Generous setbacks from façade will help to retain the sense of scale of this neighborhood district

2 The parking areas are an opportunity to give back to the community. One lane of parking transformed into rain gardens and planting opportunities along the main corridor would offer green screening to pedestrians and much needed shade for vehicles. Creating a more pedestrian-friendly area, like the plaza space outside of restaurants like Cocoa Cinnamon, with outdoor seating made from industrial materials, would retain the character of Durham while making urban spaces that are focused towards the pedestrian. Sidewalk art like the perspective sketches shown here are some examples of paving extension from sidewalk to the street in order to create a larger pedestrian realm.

3 An intimate plaza at the transition between the two districts marks a gateway and integrates opportunities for artful paving, lighting, and civic attractors such as small-scaled fountains and seating. The open space should be integrated with the concept of rain gardens that can create a family-friendly environment that is also ecologically sensitive.

Paving Extended from Sidewalk to Street

Facade Art



Proposed Vision: Liberty Warehouse Wall



Paving

Paving patterns add dimension and rhythm to the ground plane. A mix of colors and shapes can be used to create unique patterns. Different paver materials such as stone or brick can also add color and texture to the site.



Lighting

Adequate lighting is essential in creating an active streetscape. Lighting can be integrated into art pieces, creating illuminated sculptures that stir conversations, help to define a space, and create gateways.



Street Furniture

Furniture on the sidewalk provides pedestrians with moments to pause, whether to rest or to socialize with friends. Street furniture can be designed to reflect the character and personality of each neighborhood. Artists can use re-purposed material to create unique benches.



Bike Racks

Bike racks provide an opportunity for artistic expression. Unique sculptural bike racks become destinations in themselves. Artistically designed bike racks are an initial step in creating a bike-friendly community.



Wayfinding

Wayfinding is more than signage. Developing an identity, a brand, is essential for a successful wayfinding program. A high-functioning wayfinding system makes the environment legible and enhances the visitors' experience as it increases their comfort, builds their confidence, and encourages them to discover unique events, attractions, and destinations on their own.

The SmART Vision Streetscape

The SmART corridor is currently defined by three separate streets- Blackwell, Corcoran and Foster. This vision plan recommends that these streets be unified and referred to with a single street name; The Avenue of the Arts. This main thoroughfare for pedestrians and vehicles is the spine that stitches the unique character of the three project zones into a cohesive downtown experience. A consistent and respectful streetscape design and arts language should be developed by one artist-led design team for the entire corridor.

Buildings along the street carry an important role in the spatial character of streets and sidewalks. A minimum setback of 15' between buildings and the street (measured from the back of curb) will ensure that sidewalks provide adequate space for pedestrian movement while also accounting for utilities below. Providing guidelines for setbacks to developers is important to ensuring that new developments will have a spatial relationship with the street that is consistent with existing development. Setbacks provide locations for utilities and street trees, provide accessible

routes for pedestrians, and offer potential opportunities for gathering spaces.

The SmART Vision Plan proposes raised crosswalks and intersections that will elevate pedestrians so that they are more visible to vehicles and will give greater visual presence to pedestrian zones along the street. A consistent paving language that extends from the sidewalks through the intersections will also provide additional clarity to the pedestrian zones. In addition, the raised grade will force cars to slow down as they traverse intersections, thereby improving the safety of the roads and mitigating conflicts between cars and pedestrians.

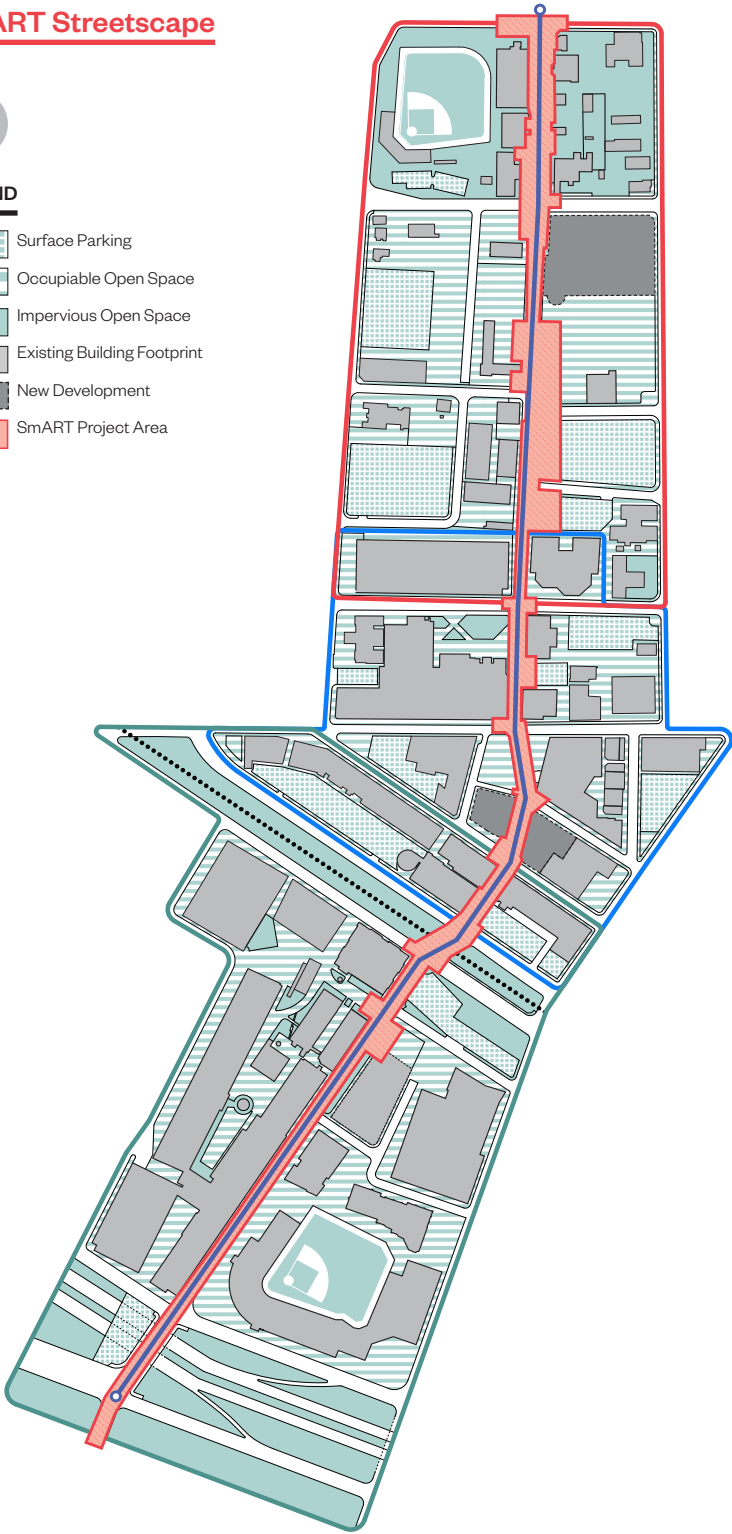
Streetscape elements can also become a natural place for artistic expression. Many street amenities can be customized to represent the distinct personality of the neighborhood and district. An artist can create a unique piece or new standards for streetscape elements, including bike racks, benches, trash receptacles, street lighting, etc. Collaboration with local foundries and fabricators can showcase Durham's industrial past.

SmART Streetscape



LEGEND







- Surface Parking
- Occupiable Open Space
- Impervious Open Space
- Existing Building Footprint
- New Development
- SmART Project Area


















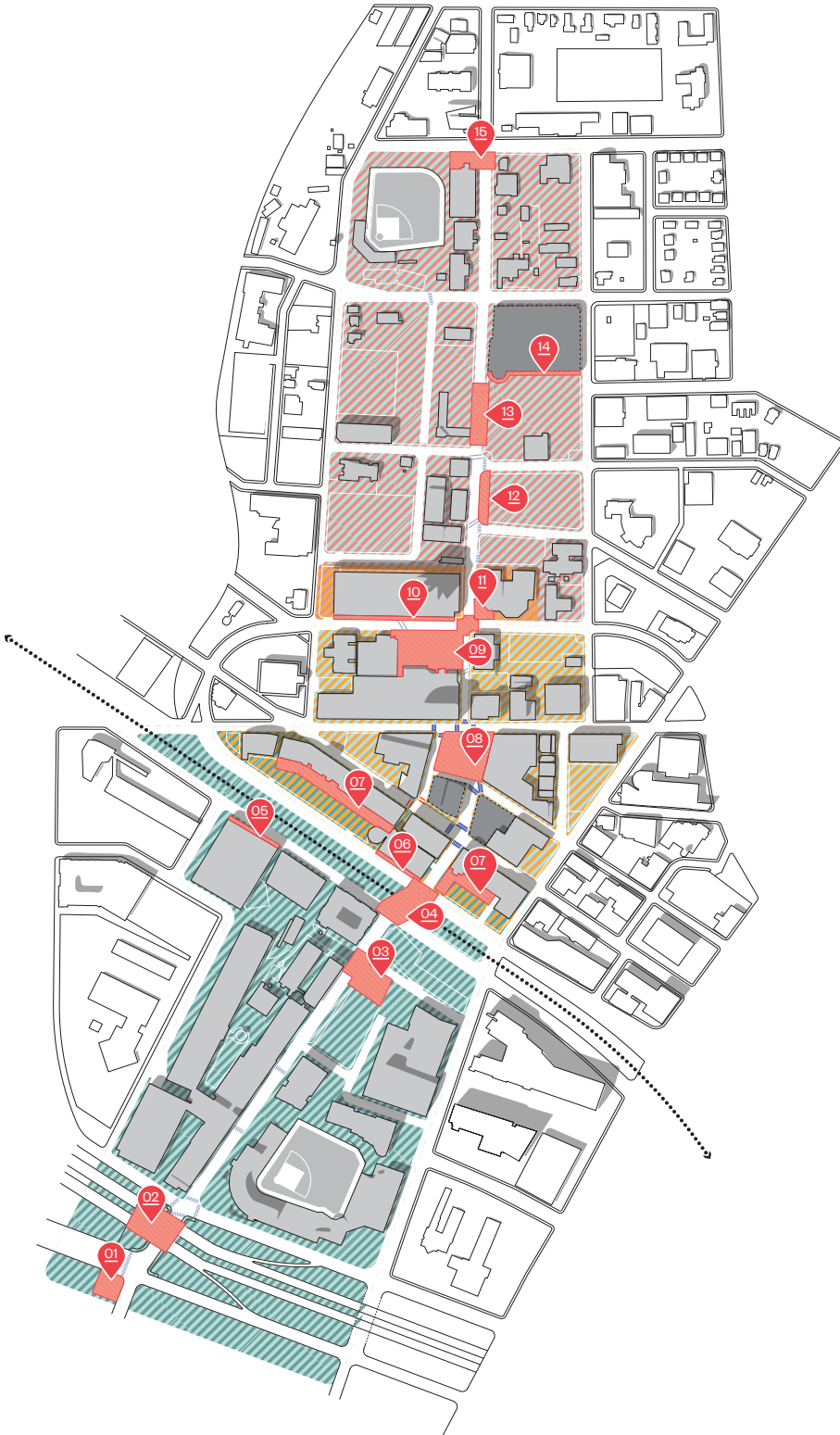
SmART Project Areas











































LEGEND

-  SmART Project Area
-  Project Zone A
-  Project Zone B
-  Project Zone C
-  Existing Building Footprint
-  New Development

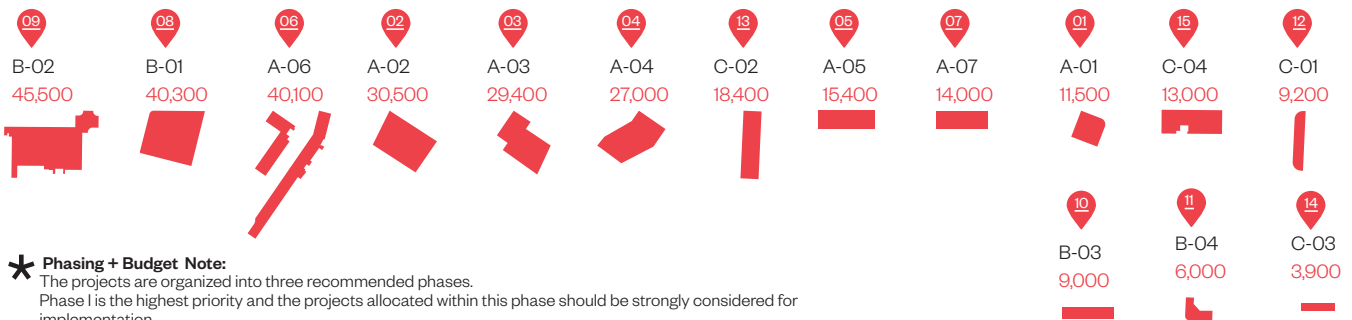
-  **01** A-01 ATT Trail Head Center
-  **02** A-02 Durham Freeway Overpass
-  **03** A-03 Blackwell + Diamond View Plaza
-  **04** A-04 Rail + Street Crossing
-  **05** A-05 Parking Garage Façade I
-  **06** A-06 Parking Garage Façade II
-  **07** A-07 Main Street "Back Porch"
-  **08** B-01 COB Plaza + Streetscape
-  **09** B-02 The Durham Cultural Plaza
-  **10** B-03 Parking Garage Facade III
-  **11** B-04 Morgan Street Gateway
-  **12** C-01 Foster Street Setback
-  **13** C-02 Central Park Streetscape
-  **14** C-03 Historic Liberty Warehouse Wall
-  **15** C-04 Geer Street Gateway



Vision Plan Summary

	Project #	Project Name	Project Typology	Area (sq. feet)	Estimated Art Budget	Funding Source	Phasing*
Project Zone A	01	A-01 ATT Trail Head Center	 	30,500	\$ 50,000	Private	III
	02	A-02 Durham Freeway Overpass	 	11,000	\$150,000	Public/ Private	I
	03	A-03 Blackwell + Diamond View Plaza	  	29,400	\$ 400,000	Public/ Private	II
	04	A-04 Rail + Street Crossing		27,000	\$ 500,000	Public/ Private	I
	05	A-05 Parking Garage Façade I	 	14,000	\$ 75,000	Private	II
	06	A-06 Parking Garage Façade II	  	15,400	\$ 150,000	Public	II
	07	A-07 Main Street Back Porch		40,100	\$ 150,000	Public/ Private	II
Total for Project Zone A				167,400	\$1,475,000		
Zone B	08	B-01 CCB Plaza + Streetscape	   	40,300	\$ 3,100,000	Public/ Private	I
	09	B-02 The Durham Cultural Plaza	   	51,000	\$ 3,700,000	Public/ Private	I
	10	B-03 Parking Garage Façade III		9,000	\$ 200,000	Private	III
	11	B-04 Morgan Street Gateway	 	6,000	\$ 100,000	TBD	II
Total for Project Zone B				106,300	\$7,100,000		
Zone C	12	C-01 Foster Street Setback	  	9,200	\$ 75,000	Private	II
	13	C-02 Central Park Streetscape	  	18,400	\$ 125,000	Private	I
	14	C-03 Historic Liberty Warehouse Wall	 	3,900	\$ 150,000	Public/ Private	III
	15	C-04 Geer Street Gateway	  	13,000	\$ 350,000	Public/ Private	II
Total for Project Zone C				44,500	\$ 700,000		
SmART Vision Streetscape			   	1 mile	\$ 725,000	Public/ Private	I
SmART Vision Total					\$ 10,000,000		

SmART Projects by Size (sq ft)



Estimated Budgets outlined in this summary are merely projected estimates and do not necessarily reflect the cost of the Vision Plans as drawn in the perspective views within this document.

05

Design Manual

The design manual is used as a tool to outline and define examples for each of the art types identified in Section 04: The Vision Plan. Art and Design projects depicted on the following pages are examples and not actual selections



Architectural Façade Art

- 1 Projection Mapping + Light Art
- 2 Vertical Gardens
- 3 Murals
- 4 Integrated Façade Systems



Ground Plane Art

- 1 Crosswalk Art
- 2 Integrated Pavement Treatments
- 3 Surface Materials + Patterning
- 4 Topography Manipulation



Iconic Art

- 1 Large Scale Sculptures
- 2 Fountains
- 3 Gateway Art
- 4 Light Art



Temporary Installation Art

- 1 Event Based Installations
- 2 Performance Installation Art
- 3 Interactive Installation Art
- 4 Experimental Installation Art



Sustainable Art

- 1 Surface Water Infrastructure
- 2 Reclaimed and Recycled Art
- 3 Solar Powered Light Art
- 4 Sustainable Gardens



Architectural Façade Art

The public nature of building façades makes these areas prime for featuring powerful and imaginative art. The scale and immediate impact these vertical surfaces hold in the public realm can be a tool for branding and creating character. The use of façade elements such as parking facilities, featureless walls, temporary fences and barriers, and municipal infrastructure as sites for art can allow for interesting and creative collaborations.

To be successful, artists must be brought in early to create integrated art designs for new construction. Careful design strategies should be considered to ensure that murals or lighting elements designed for existing walls look integrated and intentional. Public-private partnerships are advantageous for these kinds of art installations.

Types of Architectural Façade Art

1 Projection Mapping + Light Art

Light can be projected onto or integrated into building facades to add an exciting transformative element to otherwise ordinary surfaces. Projection mapping is a unique form of digital projection that uses standard video projectors to map light onto any complex surface. This form of projection transforms any surface, including building facades and blank walls, into interactive displays. Because projection mapping and light art are only effective at night, it is important to consider the translation of these artworks and sites from day to night.

2 Vertical Gardens

Vertical garden systems can be integrated into building facades to allow lush plantings to cover entire walls. Vertical gardens are sustainable facade solutions and offer several environmental and economic benefits including building beautification, air quality improvement, acoustic buffering, and biodiversity opportunities. As a form of biophilic design, vertical gardens integrate nature into the built environment and have been proven to reduce stress and enhance creativity.

3 Murals

Building walls, left blank and bland, provide artists with the ideal urban canvas. Murals have the ability to transform these bleak surfaces into vibrant and creative works of art. Murals applied to city walls have the inherent power to send messages and inspire changes within the community.

3 Integrated Façade Systems

Artwork can also be integrated into the architectural design of buildings, allowing for the design of innovative, site-specific building facade systems. Integrated building facade systems can be constructed from a vast palette of building materials and be either interactive or static artworks.



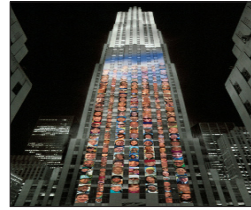
01
Projection Mapping + Light Art
Image Mill
 Robert Lepage
 Quebec City, Quebec, Canada



02
Projection Mapping + Light Art
Sleepwalkers
 Doug Aitken
 New York, NY, United States



03
Projection Mapping + Light Art
San Antonio: the Saga
 Xavier de Richemont
 San Antonio, TX, United States



04
Projection Mapping + Light Art
Monument to Smile
 Agnes Winter
 New York, NY, United States



05
Light Art
Aerodrom Ljubljana
 EKO-ART
 Ljubljana, Slovenia



06
Vertical Garden
San Vicente de Raspeig
 Jose Maria Chofofe
 San Vicente, Spain



07
Vertical Garden
Ballet Valet Parking Garage
 Arquitectonica
 Miami, FL, United States



08
Vertical Garden
rue d'Aboukir
 Patrick Blanc
 Paris, France



09
Vertical Garden
The Pont Max Juvénal Overpass
 Patrick Blanc
 Aix-en-Provence, France



10
Vertical Garden
The Semiahmoo Library
 Green Over Grey
 Vancouver, BC, Canada



11
Mural
The Greenway Monster
 Os Gemeos
 Boston, MA, United States



12
Mural
Unknown
 Pener
 Lodz, Poland



13
Mural
Peace is a Haiku Song
 Steve Wainik
 Philadelphia, PA, United States



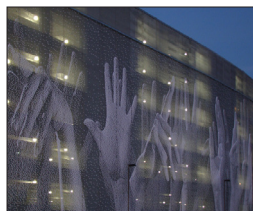
14
Mural
Unknown
 City Walls, Inc.
 New York, NY, United States



15
Mural
Brighter Days
 Adriana Maria Garcia
 San Antonio, TX, United States



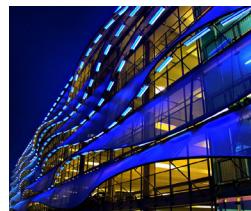
16
Integrated Facade System
Fifth Third Bank Center Garage
 Julian Stanczak
 Cincinnati, OH, United States



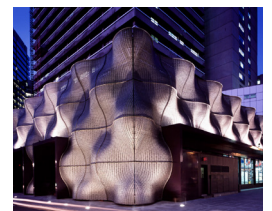
17
Integrated Facade System
Hands
 Christian Moeller
 San Jose, CA, United States



18
Integrated Facade System
Chrysalide
 Yann Kersale
 Paris, France



19
Integrated Facade + Light Art
The Wave Car Park
 Scott Brownrigg
 Cardiff Bay, Wales, United Kingdom



20
Integrated Facade + Light Art
Guy's Hospital Facade
 Heatherwick Studio
 London, England, United Kingdom



Ground Plane Art

Integrated pavement art can have a strong effects on how people use outdoor spaces. Ground art such as paving patterns or painted surfaces can unify a space and can impress a sense of identity onto plazas, intersections, and sidewalks. Materials choices such as recycled glass, in-ground lighting, granite, and stone pavers can add to a unique character to streetscapes and plazas. Artist-led teams can create a cohesive vision for the identity of the place.

Types of Ground Plane Art

1 Crosswalk Art

Crosswalk art becomes important when considering the pedestrian experience. Commissioning art as part of crosswalk improvements draws attention to these crossings and makes them safer. Crosswalk art acts as a traffic-calming measure.

2 Integrated Pavement Treatments

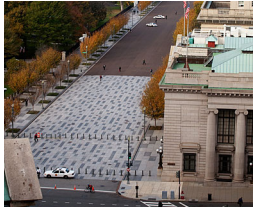
Integrated pavement treatment refers to any manipulation of the pavement surface that results in a patterned or customized appearance. Pavement treatment can be done with painting, in ground lighting, sandblasting, integral color, etching, etc.

3 Surface Materials + Patterning

Changes in materials can create artistic patterning on the ground plane. Integrating glass, lighting, planting, or contrasting pavers can give diversity to a plaza or civic space. Lighting can be most transformative for a plaza from day to night.

4 Topography Manipulation

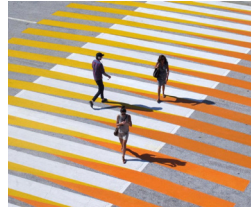
Plazas and open spaces do not need to be flat. Topographic changes can give people new vantage points to view the city and activity in the public realm. Integrated stages can allow for impromptu programming and interaction.



01
Crosswalk Art
Pennsylvania Avenue
 Michael van Valkenburgh
 Washington, DC, United States



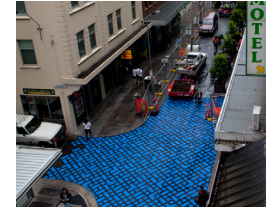
02
Crosswalk Art
Street Painting #5
 Lang/Baumann
 Vercorin, Switzerland



03
Crosswalk Art
Unknown
 Carlos Cruz-Diez
 Caracas, Venezuela



04
Crosswalk Art
Rua Cor de Rosa - Pink Street
 José Adriaão Arquitectos
 Lisbon, Portugal



05
Crosswalk Art
Bank Street Installation
 Sam Songallo
 Adelaide, Australia



06
Integrated Pavement Treatment
Copacabana
 Roberto Burle Marx
 Rio de Janeiro, Brazil



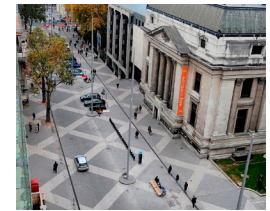
07
Integrated Pavement Treatment
16th Street Mall
 OLIN
 Denver, CO, United States



08
Integrated Pavement Treatment
Levinson Plaza
 Mikyoung Kim Design
 Boston, MA, United States



09
Integrated Pavement Treatment
Iris: The Relativity of Colour
 TU Eindhoven
 Eindhoven, Netherlands



10
Integrated Pavement Treatment
Exhibition Road
 Patrick Blanc
 London, England, United Kingdom



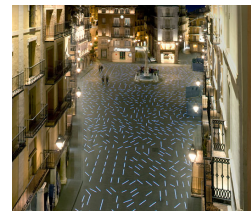
11
Surface Materials + Patterning
Farrar Pond
 Mikyoung Kim Design
 Lincoln, MA, United States



12
Surface Materials + Patterning
Place d'Youville
 Claude Cormier
 Montreal, Quebec, Canada



13
Surface Materials + Patterning
Finsbury Avenue Lit Floor
 Maurice Brill Lighting Design
 London, England, United Kingdom



14
Surface Materials + Patterning
Plaza del Torico
 b720 Arquitectos
 Teruel, Spain



15
Surface Materials + Patterning
Van Gogh Bike Path
 Daan Roosegaard
 Eindhoven, Netherlands



17
Surface Materials + Lighting
Tom II
 Claude Cormier
 Montreal, Quebec, Canada



17
Topography Manipulations
The City Dune / SEB Bank
 SLA Landscape Architecture
 Copenhagen, Denmark



18
Topography Manipulation
Superkilen
 Superflex + Bjarke Ingles Group
 Copenhagen, Denmark



19
Topography Manipulation
Tel Aviv Port
 Mayslits Kassif Architects
 Tel Aviv, Israel



20
Topography Manipulation
Minneapolis Courthouse Plaza
 Martha Schwartz Partners
 Minneapolis, MN, United States



Iconic Artwork

Civic art consists of sculptures and art installations that create an iconic presence in the city. These large-scale commissions are highly visible and become recognizable landmarks throughout the urban fabric. Civic artwork is often site-specific and represents a connection to the city through the portrayed ideas of the artwork. These can be temporary or permanent installations.

Types of Iconic Art

1 Large-scale Sculptures

Iconic art does not have to be large, but large-scale sculptures and installations can have a powerful impact. These sculptures tend to become part of the brand and image of the city. Large-scale art needs to be well sited and integrated with its surroundings to be successful.

2 Fountains

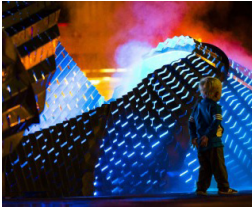
Water features add excitement and wonder throughout a city. Traditional fountains provide an interest within parks and plazas. Artists have found different ways to incorporate water into their art in unexpected manners. Fog and mist fountains have become popular for their ease to install and maintain, while many cities have now incorporated children's splash areas into their parks and plazas.

3 Gateway Art

Art installations at gateways are common as a way to signify the threshold of a new area. Many gateways consist of large vertical art that is highly visible from the pedestrian and vehicular viewpoints. Gateways are similar to large-scale sculptures but have an added functionality that other iconic art does not have.

4 Light Art

Light art is iconic in that it can instantly transform space at night. Many light artists have utilized LED and color-changing lighting effects to create intriguing and provocative spaces.



01
Large-scale Sculptures
Exhale
 Mikyoung Kim Design
 Chapel Hill, NC, United States



02
Large-scale Sculptures
Vieux Port Pavilion
 Foster + Partners
 Marseille, France



03
Large-scale Sculptures
Cloud Gate
 Anish Kapoor
 Chicago, IL, United States



04
Large-scale Sculptures
Amsterdam Letters
 Doug Aitken
 Amsterdam, Netherlands



05
Large-scale Sculptures
Wonderland
 Jaume Plensa
 Calgary, Alberta, Canada



06
Fountain
Paley Park
 Zion & Breen
 New York, NY, United States



07
Fountain
Sheffield Water Wall
 AECOM
 Sheffield, England, United Kingdom



08
Fountain
Ira Keller Fountain
 Angela Danadjieva
 Portland, OR, United States



09
Fountain
Water Mirror
 Michel Corajoud
 Bordeaux, France



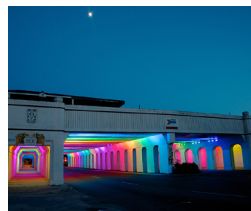
10
Fountain
Crowne Plaza Fountain
 Jaime Plensa
 Chicago, IL, United States



11
Gateway Art
Pedestrian Bridge Over Figueroa
 Alcora
 Rafael Viñoly
 Buenos Aires, Argentina



12
Gateway Art
Cumbernauld Underpass
 BIGG Design
 Cumbernauld, Scotland,
 United Kingdom



13
Gateway Art
Light Rails
 Bill Fitzgibbons
 Birmingham, AL, United States



14
Gateway Art
Golden Roof
 Turenscape
 Shanghai, China



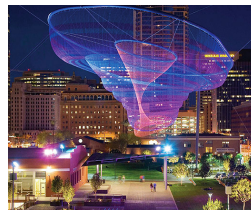
15
Gateway Art
The Sequence
 Arne Quinze
 Brussels, Belgium



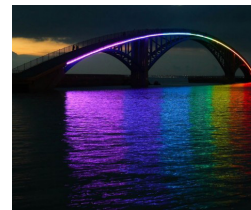
16
Light Art
Grand Canal Square
 Martha Schwartz Partners
 Dublin, Ireland



17
Light Art
Urban Lights
 Chris Burden
 Los Angeles, CA, United States



18
Light Art
Her Secret is Patience
 Janet Echelman
 Phoenix, AZ, United States



19
Light Art
The Xiyang Rainbow Bridge
 Unknown
 Magong, Taiwan



20
Light Art
Confetti Light
 Sergio Sebastian
 Madrid, Spain



Temporary Installation Art

Temporary installation artworks are those that are constrained to a desired life span or schedule. Such installations are often designed to send a message or raise awareness and are often designed in tandem with cultural events or other temporal activity in the city. Temporary art installations activate and enliven public spaces by transforming the visual texture of their surroundings. Such Installations are commonly designed to encourage community interaction, evoking a powerful sense of excitement and vibrancy in the city.

Types of Temporary Art Installations

1 Event-based Installation Art

Temporary installations are commonly designed to celebrate cultural events and festivals that take place in a city. These installations are used to evoke excitement and raise the public awareness of current events. Event based installations can also be strategically designed to familiarize the community with the key values and ideas targeted by a particular event.

2 Interactive Installation Art

These art installations provide sensory stimulus on top of visual, by using motion, touch, and sound to create a participatory event. Interactive artworks encourage direct visitor involvement and evoke an increased level of social connectedness. Interactive art installations can often utilize cutting edge media, allowing participants to experiment with new advance in science and technology.

3 Experimental Installation Art

Temporary installation art allows artists to engage the public without the concerns associated with designing a permanent installation, and can therefore take on more experimental characteristics. Experimental art installations serve as investigational platforms for larger design theories. These installations introduce new ideas and methodologies that often evoke a sense of wonder and curiosity in the community.

4 Performance Installation Art

Performance art refers to artwork that is inherently active and begins to take on a life of its own. Because they tend to be programmed to certain schedules, performance artworks have the ability to draw crowds and build excitement, often taking on the characteristics of an event. Performance art in this sense could be defined by a multitude of varied media including lights, water, or even fire. Performance art can also take on a more passive classification as the urban streetscape is transformed into an informal stage that supports and encourages impromptu performance and public entertainment.



01
Event-based Installation Art
Artist's Dozen
 Brisbane City Council
 Brisbane, Australia



02
Event-based Installation Art
Cop17 Baobab Tree
 Daniel Popper
 Durban, South Africa



03
Event-based Installation Art
Sculpture for UN Conference on Sustainable Development
 Rio de Janeiro, Brazil



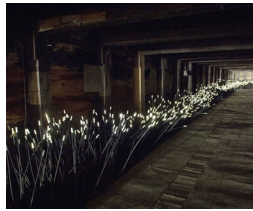
04
Event-based Installation Art
Pink Balls
 Claude Cormier
 Montreal, Quebec, Canada



05
Event-based Installation Art
Fallen Stars
 Pedro Sottomayor
 Lisbon, Portugal



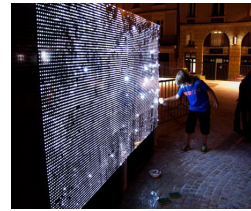
06
Interactive Installation Art
Mi Casa, Your Casa
 Héctor Esrawe
 Atlanta, GA, United States



07
Interactive Installation Art
Dune
 Daan Roosegaarde
 Sydney, Australia



08
Interactive Installation Art
Swingtime
 Howeler + Yoon
 Boston, MA, United States



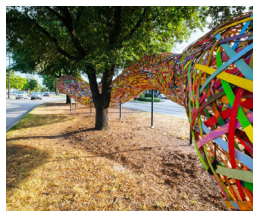
09
Interactive Installation Art
Water Light Graffiti
 Antonin Fourneau
 Poitiers, France



10
Interactive Installation Art
Penetrable
 Jesus Rafael Soto
 Varies



11
Experimental Installation Art
Aeolus
 Luke Jerram
 London, England, United Kingdom



12
Experimental Installation Art
Funnel Tunnel
 Patrick Renner
 Houston, TX, United States



13
Experimental Installation Art
Driftwood
 AA Unit 2
 Bedford Square, London, United Kingdom



14
Experimental Installation Art
The Gates
 Christo and Jeanne-Claude
 New York, NY, United States



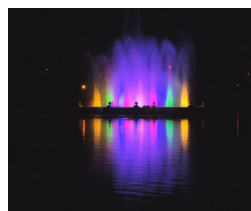
15
Experimental Installation Art
The Umbrella Sky Project
 Sextafeira Producoes
 Agueda, Portugal



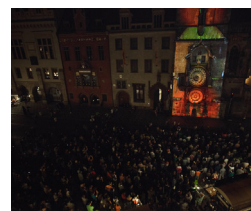
16
Performance Installation Art
WaterFire
 Barnaby Evans
 Providence, RI, United States



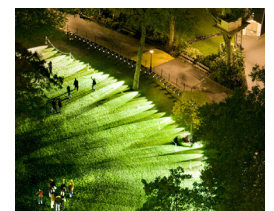
17
Performance Installation Art
Quincy Market Plaza
 Boston, MA, United States



18
Performance Installation Art
Electric Prismatic Fountain No.33
 F.W. Darlington
 Denver, CO, United States



19
Performance Installation Art
Prague Astronomical Clock
 600th Anniversary Light Show
 Prague, Czech Republic



20
Performance Installation Art
Pulse Park
 Rafael Lozano-Hemmer
 New York, NY, United States



Sustainable Art

Sustainable art encompasses projects that promote ecologically responsible design. Sustainable artworks can both raise public awareness and begin to solve environmental issues in a city. This artwork type can be integrated into streetscape infrastructure or take on the role of an artistic installation to encourage opportunities for creative and innovative environmental design solutions. The sustainable artworks type includes both temporary and permanent art installations.

Types of Temporary Art Installations

- 1 Surface Water Infrastructure**

Surface water infrastructure can be integrated into public artwork in the form of rain gardens. Small recessed gardens located along sidewalks, medians, and parking lots can minimize the quantity of storm water runoff that enters into city storm drains unchecked. In addition to solving long-term environmental issues, creative surface water solutions also provide city streetscapes with aesthetically pleasing and desirable and green spaces.
- 2 Reclaimed + Recycled Art**

The excessive production of waste is an ongoing concern in many American cities. Reclaimed and recycled artworks begin to address these issues by both promoting the use of sustainable materials and reclaiming those that have already been deemed waste.
- 3 Solar Power Light Art**

Solar-powered art tackles issues of energy consumption through the design of innovative and sustainable light installations. Large-scale public light artworks should use energy efficient light sources to consume the least possible amount of energy. Solar-powered interactive light installations can educate participants about new technologies and the benefits of sustainable design.
- 4 Sustainable Gardens**

Sustainable gardens include planted areas designed to minimize maintenance. Sustainable gardens can be strategically integrated into a city streetscape as attractive yet sustainable urban green spaces.



01

Surface Water Infrastructure
Deaderick Street
 Hawkins Partners, Inc
 Nashville, TN, United States



02

Surface Water Infrastructure
Allen Street Rain Gardens
 Public Works Department
 State College, PA, United States



03

Surface Water Infrastructure
Avenues Mermoz et Pinel
 Gautier + Conquet Architects
 Lyon, France



04

Surface Water Infrastructure
Warner-Milne Road
Rainwater Sculpture
 GreenWorks
 Oregon City, OR, United States



05

Surface Water Infrastructure
Green Street Project
 Artful Rainwater Design
 Portland, OR, United States



06

Reclaimed + Recycled Art
When the Beach Met the Bay
 Lisa Be
 Long Beach, NY, United States



07

Reclaimed + Recycled Art
Doors
 Choi Jeong-Hwa
 Seoul, South Korea



08

Reclaimed + Recycled Art
CO2 LED
 Thoughtbarn
 Arlington, VA, United States



09

Reclaimed + Recycled Art
Under the Baobab
 Pirate Technics
 London, England, United Kingdom



10

Reclaimed + Recycled Art
Storm Water Pipes
 Urfun Lab
 Surat, India



11

Reclaimed + Recycled Art
Cop17 Baobab Tree
 Daniel Popper
 Durban, South Africa



12

Solar Power Light Art
Sonic Bloom
 Dan Corson
 Seattle, WA, United States



16

Solar Powered Light Art
The Silicon Forest
 Brian Borrello
 Portland, OR, United States



14

Solar Power Light Art
Solar Trees
 Ross Lovegrove
 Vienna, Austria



15

Solar Power Light Art
e-QBO
 Romolo Stanco
 Milan, Italy



16

Sustainable Gardens
Center City Park
 Halvorsen Design Partnership, Inc
 Greensboro, NC, United States



17

Sustainable Gardens
Tanner Springs Park
 Atelier Dreiseitl
 Portland, OR, United States



18

Sustainable Gardens
Hunts Point South Waterfront
 Weiss Mandredi
 New York, NY, United States



19

Sustainable Gardens
High Line
 Field Operations
 New York, NY, United States



20

Sustainable Gardens
Chicago City Hall Roof Garden
 Conservation Design Forum
 Chicago, IL, United States

Appendix A

SmART Vision Plan Development

The Downtown Durham Vision Plan is the culmination of a coordinated effort undertaken by Mikyoung Kim Design, the North Carolina Arts Council, the Durham Arts Council and the Durham City and County Planning Department. The document includes recommendations drawn from research, site visits, focus groups and public meetings. Editorial and graphic design work was completed by Mikyoung Kim Design.

Phase I : Public Input + Analysis

October - December 2014

- 1 Introduction of the project and consultants to the community
- 2 Fact-finding workshops, community meetings, and site visits
- 3 Review of existing conditions and historical and cultural information
- 4 Team meetings and conference calls

Phase II : Concept Vision + Development

January - March 2015

- 1 Fact-finding workshops, community workshops, and site visits
- 2 Develop concept design for the SmART master plan
- 3 Workshop progress presentation
- 4 Submittal of guideline book

Phase III : Vision Plan

Refinement + Stakeholder Review

March - April 2015

- 1 Conceptual approach refinement
- 2 Comprehensive art plan schedule and budget refinement
- 3 Editorial refinement of content and graphics
- 4 Final Review with executive leadership and stakeholders

Phase IV : Online + Print Launch

May 2015



Corridor Site Walk



Community Presentation

Participating Organizations & Individuals

Durham SmART Executive Team

North Carolina Arts Council

Wayne Martin - Executive Director
 Nancy Trivillion - Deputy Director
 Chris Beacham - Sr. Program Director,
 Creative Economics
 Jean Greer - Consultant, SmART Initiative
 Jenny Moore - SmART Initiative Staff

Durham Arts Council

Sherry DeVries - Executive Director
 Margaret DeMott - Director of Artist Services

Durham SmART Executive Team

Ann Alexander - Executive Director,
 Durham Central Park
 Matthew Coppedge - COO, Downtown Durham, Inc.
 Peter Coyle - City of Durham, Office of Economic
 and Workforce Development
 Sherry Devries - Executive Director,
 Durham Arts Council
 Michael Goodman - Vice President of Real Estate,
 Capital Broadcasting
 Dan Jewell - Landscape Architect, Owner,
 Coulter Jewell Thames, PA
 Bill Kalkhof - Urban Planning Consultant,
 Durham Arts Council Board, former
 Executive Director, DDI
 Rick Polley - General Manager, Blackwell Street
 Management Co., LLC (American
 Tobacco Campus and Diamon View)
 Shelly Green - President & CEO, Durham
 Convention and Visitors Bureau
 Steve Medlin, AICP - Director, Durham City/
 County Planning Department
 Malcolm White - Director of Marketing & Leasing,
 Self-Help Commercial Real Estate
 Phail Wynn, Jr., Ph.D. - Vice President of Durham
 and Regional Affairs,
 Duke University

Durham SmART RFQ Review Team

Matthew Coppedge - COO, Downtown Durham, Inc.
 Peter Coyle - City of Durham, Office of Economic
 and Workforce Development
 Nancy Doll - Executive Director,
 Weatherspoon Museum
 Noel James - Member, Durham Public Art
 Committee, Arts Administrator
 Dan Jewell - Landscape Architect, Owner,
 Coulter Jewell Thames, PA
 Dierdre Haj - Executive Director, Full Frame
 Documentary Film Festival, Board
 Member, Greater Durham Chamber
 of Commerce
 Mark Hough - Duke University Landscape Architect,
 Chair of Durham Public Art Committee
 Pallas Lombardi - Program Manager, Art in Transit,
 Charlotte, NC
 Reneé Leverty - Co-Founder, Pleiades Gallery; Chair
 of Durham Cultural Advisory Board
 Steve Medlin, AICP - Director, Durham City/ County
 Planning Department

City of Durham

Durham City Manager's Office
 Deputy City Managers
 City of Durham Community Development Department
 City of Durham General Services Department
 City of Durham Neighborhood Improvement Services
 City of Durham Office of Economic and Workforce Development
 City of Durham Transportation Department
 Durham Cultural Advisory Board & Public Art Committee
 Bull City Connector
 City of Durham Parks and Recreation Department

Durham County

County Manager's Office
 Deputy County Managers
 Assistant County Manager
 Durham County Library & North Carolina Collection

Durham City/County

Departments + Regional Agencies

Durham City/County Planning Department
 Durham Historic Preservation Commission
 Durham City/County Inspections Department
 Durham City/County Sustainability Office
 Durham Inter-Neighborhood Council
 Triangle J Council of Governments
 Triangle Transit

Durham County

Durham City/County Planning Department
 Durham Historic Preservation Commission
 Durham City/County Inspections Department
 Durham City/County Sustainability Office
 Durham Inter-Neighborhood Council
 Triangle J Council of Governments
 Triangle Transit

Community Stakeholder Outreach

21c Hotels Development
 Accent on Flooring
 Acme Plumbing
 Alliance Architecture
 American Dance Festival
 American Tobacco Campus
 Austin Lawrence Partners
 Belk Architecture
 Bootstrap Advisors
 Capitol Broadcasting
 Carolina Theatre
 Center Studio Architecture
 Clark Real Estate Development Organization
 Coulter, Jewell Thames, PA
 Davidson and Jones
 Duda Paine Architects
 Durham Area Designers
 Durham Arts Council Board of Trustees
 Durham Central Park
 Durham Convention Center
 Duke University
 Downtown Durham, Inc
 Duke Gardens
 Duke Performances
 Durham Convention and Visitors Bureau
 DPAC - Durham Performing Arts Center
 East West Partners
 Edgemont Development
 Ellen Cassily Architecture

Emerson Land Planning
 Full Frame Documentary Film Festival
 Gardner Stokes, Inc.
 Greater Durham Chamber of Commerce
 Greymont Development LLC
 Golden Belt/Scientific Properties
 Hayti Heritage Center
 Horse and Buggy Press
 Kontek Systems
 Liberty Arts Foundry
 Longfellow Real Estate Partners
 MDM Historical Consultants
 Measurement, Inc.
 MHAworks Architecture
 Museum of Durham History
 Nasher Museum of Art
 North Carolina Central University
 North Carolina Museum of Life and Science
 Pleiades Gallery
 Preservation Durham
 Rickhouse Durham
 Self-Help Credit Union
 Self-Help Commercial Real Estate
 The Carrack Modern Art gallery
 The Durham Bulls
 The Freelon Group
 Through This Lens Gallery
 Tyler's Taproom
 Vert & Vogue

**Other Individuals Participating
 in Meetings + Presentations**

Brandon Adams
 Adam Allegrini
 Summer Alston
 Shirlette Ammons
 Mark Ahrendsen
 Todd Atlas
 Jessica Averhart
 Catherine Bartels
 Tucker Bartlett
 Jeff Bell
 Eric Benson
 Eddie Blount
 Tom Bonfield
 Jessica Brock
 Adrian Brown
 Eugene Brown
 Wally Bugel

Chris Boyer	Catherine Howard	Ellen Reckhow
Gene Bradham	Tyler Huntington	Joel Reitzer
Walter Bugel	Ryan Hurley	Lynn Richardson
Ellen Cassily	Reginald Jones	Laura Ritchie
Keith Chadwell	Russ Jones	Diane Robertson
Denny Clark	Reginald Johnson	Terri Robinson
E'Vonne Coleman-Cook	Jim Kellough	Lou Rollins
Caroline Cope	Bob Klaus	Caroline Sasser
John Hodges Copple	Frank Konhaus	Wanona Satcher
Kevin Corn	Gary Kueber	Jim Schaafsma
Rick Crawford	Daniel Kulenic	Henry Scherich
Drew Cummings	Angela Lee	John Shanley
Vandana Dake	William LeFevre	Neill Sherron
Wendell Davis	Joe Lemanski	Mike Shiflett
Tom Dawson	Reneé Leverty	Michael Schoenfeld
Kevin Dick	Gerry Link	Denise Schreiner
Roylee Duvall	Daniel Long	Teka Selmon
Grace Dzidzienyo	Phillip Loziuk	Karen Slotta
Nancy Doll	Jennifer Martin	Annette Smith
Jeff Durham	Jared Martinson	Genia Smith
Dan Ellison	Cassandra McCandless	Paul Smith
Rob Emerson	Dale McKeel	Mike Sobb
Brian Fahey	Jackie McLeod	David Solow
Jill Fallon	Marcia McNally	Katie Spencer
Bo Ferguson	Jay Mebane	Constance Stancil
Ariel Fielding	Drew Medlyn	Hillary Stroud
Joe Fitzsimons	Lew Meyers	Lucy Stokes
Tobin Fried	Lisa Miller	Caesar Swift
Audra Foree	Jessica Moore	John Tallmadge
Steve Gaddis	Dave Neill	Larry Tilley
Katherine Gill	Jodee Nimerichter	Lee Ann Tilley
Kristin Greenaway	Jennifer Noble	Lindsey Trogdon
Dionne Greenlee	Bob Nocek	Nancy Trovillion
Aaron Greenwald	Chris Ogden	MarlenVeith
Kay Gresham	Tess Magnum Ocaña	Tony Waldron
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Scott Harmon	Wanda Page	Evie Watts
Robyn Heeks	Jeffrey Paine	Marqueta Welton
Randy Hester	Liz Paley	Lauren Tannenbaum Whittaker
Mark Higgins	Rhonda Parker	Elizabeth Wilcox
Scott Hill	Roger Perry	Gail Williams
Greg Hills	Jeff Pettus	Senator Mike Woodard
Jane Hills	Rick Polley	Lee Worsley
Wendy Hillis	Andy Porter	Sara Young
George Hining	Pamela Porter	
John Hodges-Copple	Bryson Powell	
Peter Holsapple	Charlene Reiss	

Appendix B

Aknowledgements

We would like to thank the Durham community for undertaking an open and constructive process for this project. The insights of the SmART committee and many meeting participants, and support of the North Carolina Arts Council and Durham Arts Council, allowed us to consider various perspectives on important planning issues regarding the future character of downtown Durham. Through this process, we arrived at a SmART Vision Plan for Durham's Blackwell/Corcoran/Foster Corridor that envisions a revitalized streetscape and pedestrian experience reflecting the diverse cultural, artistic and intellectual aspects of this growing, innovative urban center.

We are particularly grateful to:

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In addition we would like to thank the City and County of Durham leadership and staff departments and many community stakeholders for their feedback and enthusiasm during this process.

Finally, we would like to extend our thanks to the Durham Area Designers for generously sharing their ideas for the Corridor.

Sincerely,



Mikyoung Kim

mikyoung kim design

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Transforming Downtown Durham into an innovative and pedestrian friendly district is a complex and multi-tiered process that will unfold incrementally in various phases. It is important that that the public art program continue to develop a collaborative process that is attentive to the diverse voices within this community. of stakeholders, partners and residents. Through a creative, collaborative process, Durham will become a cultural destination corridor that reflects the collective identity of the city.

The City of Durham invites its community to take part in each of the phases of development and be an active participant in this exciting Vision Plan. With community participation, Durham will be transformed into a community and cultural quilt where everyone, residents, and visitors alike feel engaged and welcome.

