

The graphic features a background of light blue with several overlapping, slanted bands of color: a wide yellow band at the top, a narrower orange band below it, a red band, and a dark blue band at the bottom. The text is centered within the orange band.

KINSTON SmART VISION PLAN

©VICKI SCURI SITEWORKS

for the Owner, SmART Kinston
and the City of Kinston

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A BRIEF HISTORY

Kinston, originally named Kingston, was founded in December 1762, in honor of King George III.

After the American Revolution, in 1783, the citizens renamed the city Caswell, after local citizen Richard Caswell, the first governor of the state, to show their disavowal of royalty. In 1784, the city was renamed Kinston.

In 1849, Kinston was incorporated. By 1850, Kinston had a rapidly growing population of 455 people. Its population doubled in the next ten years. The two principal roads in downtown Kinston are named for King George and Queen Charlotte.

Kinston played an active role in the American Civil War. At the onset, nearby Camp Campbell and Camp Johnson were established as training camps. A bakery on Queen Street was converted to produce large quantities of hardtack, food rations, for the troops.

The Battle of Wyse Fork, 1865, occurred very near the city. It was during this battle, that the Confederate Neuse was averted to avoid capture by the Union Troops. Today, a replica of

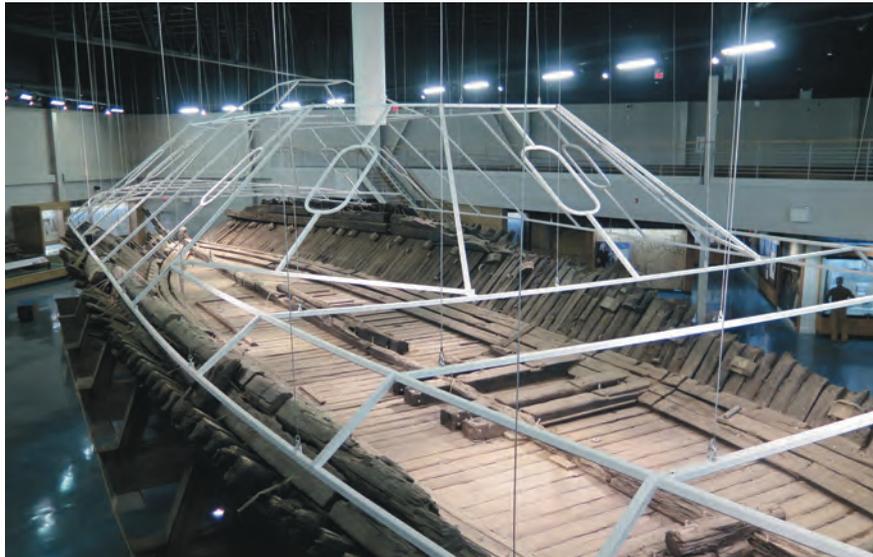
the Neuse is displayed near the resting place of the original, "Cat's Hole," on Heritage Street. Remnants of the Neuse have been salvaged, and the original ship is on display at the Neuse Museum at Queen and Caswell Streets.

Post Reconstruction, the city continued to grow. During the 19th century, there was expansion into new industries: horse-drawn carriages, tobacco and cotton.

During the 20th century, lumber, cotton mills, chemical plants, and pharmaceutical companies were founded. A minor league baseball team was introduced.

For at least a century, African American musicians from Kinston and the surrounding region have played key roles in the development of several forms of American music: jazz, rhythm and blues, funk, and gospel music.

From the 1960's onward, textiles moved overseas, tobacco declined, and Queen Street's Miracle Mile faded. The city entered a downward spiral. SmART Kinston envisions that combining resources and promoting Arts and Economics will reverse this trend. This plan is a part of these efforts.



Far left
Replica of the CSS Neuse at the Neuse Museum.

Near Left
Dedicated on July 4, 1919, the Victory Arch the paid honor to fourteen Lenoir County men who sacrificed their lives during WWI. Constructed in wood, the Victory Arch spanned two streets, marking four corners at Queen Street and Peyton Avenue. This historic arch inspires the City Entry Marker proposed for the intersection at Queen and King Streets.

SmART KINSTON INTRODUCTION

Art in North Carolina has long been a catalyst and cornerstone of downtown and neighborhood revitalization. Even during the recent recession, dozens of new art museums, theaters and arts centers were built in communities large and small across the state, energizing city centers and small town main streets. To capitalize on this surge of public and private investment in North Carolina's downtowns, a blue ribbon task force was appointed to create an arts-driven economic development plan for the state. From the task force's report, the SmART Initiative was born.

SmART communities use their distinctive arts and cultural assets to revitalize neighborhoods and downtowns, instill a strong sense of place and pride in residents, attract creative workers and cultural visitors, and create sustainable economic development. The North Carolina Arts Council is funding four demonstration projects, in Burnsville, Durham, Kinston, and Wilson, showing how the arts transform downtowns and fuel sustainable economic development.

SmART Communities:

- Work as a partnership that includes the arts, economic development sector, local government, and private developers.
- Create a local resource team that works with the North Carolina Arts Council staff and expert consultants.
- Envision plans large enough in scope and scale to transform the community in a significant way, reflect its unique characteristics and demonstrate strong potential for sustainable economic development.
- Engage community and key stakeholders through public and individual meetings and focus groups.
- Receive \$15,000 - \$30,000 grants each year for 3-5 years to plan and implement SmART projects. Each community must create a plan to raise additional funds.

Long known as a hub of agricultural commerce, today Kinston is becoming known as a destination for arts, culture and entertainment in eastern North Carolina. In 2013, the City Council decided to take advantage of the changes occurring in Kinston and created an Arts & Cultural District in Mitchelltown.

After the creation of the Arts & Cultural District, it became clear there was a need for an organization to focus on recruiting artists and promoting Kinston as an arts and culture and entertainment destination.

That's why in 2013, the SmART Kinston City Project Foundation was created – inspired by the North Carolina Arts Council SmART Initiative, which seeks to work with communities throughout the state to promote their art-based and creative talent-based economics. Today, Kinston is an official part of the North Carolina SmART Initiative.

SmART Kinston exists to partner with other community organizations and government agencies, as well as private businesses, to promote Kinston/Lenoir County's creative enterprises, to promote the arts within the community, and to promote Kinston/Lenoir County as an arts, culture and entertainment destination.

Through a community process, SmART Kinston, in collaboration with the North Carolina Arts Council and a partnership that includes the arts, economic development sector, local government, and private developers, chose Vicki Scuri SiteWorks, lead by public artist Vicki Scuri, to develop an artscape vision plan for downtown Kinston. The area encompasses the downtown section from the Queen Street Bridge and the Kinston Music Park, north to Peyton Avenue, west to the Old Power Plant along Atlantic Avenue, and bounded to the south by the Arts Riverwalk along the Neuse River. For this project, the area will be called the **Kinston SmART Corridor**.

VICKI SCURI SITEWORKS INTRODUCTION

The Kinston SmART Arts Plan was commissioned by SmART Kinston, as a tool to promote placemaking and to guide the development of the arts within the larger frame of economic development in Kinston. SmART Kinston, in collaboration with the City, promotes Kinston as a destination for arts, music, civil war history, gastro-tourism, shopping, sports, riverwalk activities, festivals, and more.

In 2013, the City Council implemented new zoning tools to transform areas of blight and disrepair. The area between the Neuse River, historic Mitchell Street and Atlantic Avenue, to the railroad tracks, was established as the Arts & Cultural District which allows both residential and commercial uses in homes and businesses. The Arts & Cultural District includes affordable housing and residencies for all types of creative individuals. This is a public area, where creative people can live and work in their homes, advancing their careers, while promoting Kinston's reputation as a place to experience the Arts in an authentic way. The riverwalk and bike paths run through this neighborhood, opening views to the Neuse River, leading to the soon to be renovated Power House; a new distillery. The new distillery will provide a destination and landmark, at the end of the bike path. In the future, the riverwalk will connect here, and extend to Lions Water Adventure, a world-class water park.

Kinston is well-known for its famous chef, Vivian Howard, and her renowned restaurant, *Chef and the Farmer*, featured on the PBS half-hour documentary series entitled *A Chef's Life*. *Chef and the Farmer* draws visitors from across North Carolina and beyond. It put Kinston on the food world's map.

The City, working strategically and collaboratively with private developers, grants and state and federal funding sources, is promoting Kinston's economic and cultural renewal. This is supported by the development of boutique hotels, Mother Earth Brewery, many new eateries and new businesses opening in downtown Kinston. This includes the return of baseball with a new team, new coach and renovations at nearby Grainger Stadium, home of the Down East Wood Ducks.

The Kinston SmART plan reinforces placemaking and wayfinding, promoting connectivity between visitors and those who live and work in Kinston, using the arts as a vehicle to promote economic development in this quintessential small town located 1.5 hours southeast of Raleigh, NC.

About Vicki Scuri SiteWorks

Vicki Scuri is an artist and designer. Her studio, Vicki Scuri SiteWorks, specializes in multidisciplinary public art collaboration and planning. Building on over thirty years of experience, Scuri's work continues to evolve, receiving more than twenty national and local awards for projects built in the last decade. Having participated on over fifty design teams across the United States, she is an experienced collaborator who prefers working in team settings to transform a project by implementing a holistic vision.

Her work is best known for symbolic patterning systems, the play of sunlight and programmable LED lighting over sculptural form, environmental awareness and sustainable solutions, and her ability to engage the entire site as a canvas. She integrates functionality, landscape and art to engage communities.

Scuri holds a Master of Fine Arts in Printmaking from the University of Wisconsin and, in 2013, earned a Certificate in Digital Design and Fabrication from the University of Washington.



MISSION



Our Mission is:

- to enhance the quality of life in Kinston, employing the Arts in tandem with city planning and zoning, to reinforce placemaking, community identity and economic growth within the downtown core, the Arts & Cultural District, along the Neuse River, and at city entries.
- to reveal the vibrancy of Kinston through the cultural experiences that promote history, the arts and regional authenticity that makes this city special.
- to revitalize Kinston, recreating the “Miracle Mile,” as a cultural and shopping experience.
- to promote Kinston as a destination for tourists and for creative people to live, work and sell their wares.
- to provide creative growth and economic opportunities for local and regional artists, while revitalizing the city and strengthening community connectivity, bridging economic and racial divides.
- to help Kinston survive and thrive by defining its resources, opportunities and goals.

SmART KINSTON GOALS

The primary goal of the artscape vision plan is to develop concepts that will activate and enhance cultural connectivity, economic vitality and walkability along the streets and pathways of the Kinston SmART Corridor and reflect the unique characteristics and identity of Kinston.

Arts and cultural assets on or adjacent to this area include the Community Council for the Arts, Arts Riverwalk, Pearson Park, Neuse Regional Library, CSS Neuse Civil War Interpretive Center, Neuseway Nature Center/Planetarium/Campground, Historic Harmony Hall, the Arts & Cultural District Neighborhood, Grainger Stadium, and the Kinston Music Park and African American Music Heritage Trailhead, along with restaurants and businesses such as Chef & the Farmer and Mother Earth Brewing Company.

With places as well as people, first impressions matter. Public art and good community design are among the most impactful tools for creative placemaking and arts driven economic development, because they present a community's public face and at their best, they articulate meaningful place-based identities.

Creative businesses and workers, as well as tourists, often cite community appearance as a compelling reason to visit or relocate to a town or city. Thoughtfully designed gateways to this neighborhood, streetscape redesign, parks and greenways, arts facilities, live/work developments and public art projects will enhance SmART Kinston's appearance and define the significance of our site, the city, and the region.

Public art can be a centerpiece of creative placemaking - an anchor and brand for arts districts and vibrant, livable neighborhoods. It invites residents and visitors alike to share identities.

Design teams of artists, architects and landscape architects working in collaboration from a project's earliest phases can seamlessly integrate art enhancements into otherwise ordinary infrastructure, often without substantial cost increases. A design team approach to public art can enhance everything from building facades to benches, fountains to flooring, parks to plazas, and roadways to retaining walls. Public art can positively impact accessibility, environmental sustainability, property values, and overall livability.

Public art and community design benefits arts-driven economic development in numerous ways. It can:

- Instill a powerful sense of place, offering shared symbols of dedication to local culture and the arts.
- Celebrate, memorialize and interpret local history and heritage, articulating neighborhood and community identity.
- Inspire, invigorate or unite a community by encouraging dialogue, collaboration and solidarity.
- Improve the design, appeal, accessibility, and livability of public spaces of all kinds, enhancing their social and practical uses.
- Provide welcoming community gateways and critical wayfinding information.
- Increase the environmental sustainability or "green-ness" of streetscapes, parks and greenways.
- Resolve in-fill issues, dynamically occupying "fallow" lots in downtown and serving as compelling components of density bonus real estate developments.
- Become an attraction to artists, tourists and businesses, an emblem of a thriving creative economy, business environment and real estate market.

PUBLIC ART PLAN GOALS

Our Goals are:

- to improve quality of life and economic prosperity by using the Arts as a catalyst for placemaking, promoting Kinston a destination for Arts, Culture and Experience.
- to teach by example, providing exposure to a variety of Public Art projects documented across the US, using these examples as precedents for future opportunities in Kinston to establish its identity and sense of place.
- to create a kit-of-parts, adaptable to current, new and potential opportunities.
- to inspire others to create, using this plan as a resource tool, to review, analyze and prioritize opportunities, or to develop new opportunities by learning from precedents.

- to provide a menu of opportunities, similar to a cookbook, with “recipes,” examples and plans, organized by specific locations, that illustrate potential improvements:

City Entries
Grainger Hill
North Queen Street at the Art Center*
Connections to North Queen
The Intersection of Queen and King*
South Queen at the Music Park*
Heritage
Avenue of the Arts and Arts Alley
Bike Route and the Arts & Cultural District
Community Garden, Storywalk and Pearson Park Entry
Current and Future Riverwalk

- to provide a road-map, which is easily digestible and implementable, within the goals and resources available to the Kinston community.

*prioritized location for detailed development

PUBLIC ART BACKGROUND

In the broad sense, public art has always been with us. Think of the cave paintings in Lascaux, or the statues of pharaohs of ancient Egypt, or Michaelangelo's statue of David, symbolizing the symbiotic relationship between Art and the State. There are countless examples of public art throughout history, many with religious or political agendas.

In the United States, the first public art program was created in 1934, by the New Deal Program of President Franklin Delano Roosevelt. This program mandated one percent of a federal building's costs be set aside for public decoration, or public art. Many of the New Deal artworks grace our post offices and federal buildings, providing precedents for future public works. While the New Deal program lasted less than a decade, it was the catalyst for future public art funding. In 1959, Philadelphia became the first American city to pass a percent-for-art ordinance, followed by Baltimore in 1964, San Francisco and Hawaii in 1967, and Seattle in 1972.

A federal percent-for-art program, overseen by the GSA, was initiated by the Kennedy Administration, and curtailed in 1966 due to budget restrictions and indifference. In 1972, Richard Nixon issued a directive for federal aesthetics for federal buildings, reinstating the GSA oversight of public art.



Lascaux cave art, image courtesy of the Bradshaw Foundation

Since the 70's, the field of public art has expanded, taking many forms of expression, from stand-alone sculpture and murals, to site-responsive artworks, to integrated art enhancements in public buildings and infrastructure, to temporary and conceptual works, to name some of the myriad forms of expression. Today, public art is a force in most American cities, finding its home in both public projects and private development. Public art is viewed as an economic catalyst, promoting a sense of place and identity. A most striking example of this, is Anish Kapoor's Cloud Gate, aka 'the Bean,' in Chicago's Millennium Park. The 110 ton elliptical sculpture is formed by a seamless series of welded plates that create a mirror finish, reflecting Chicago's skyline and clouds. The Cloud Gate is a tourist hot-spot and it is one of the best places to take family vacation pictures. Cloud Gate has become synonymous with Chicago. This art promotes economic growth, tourism and cultural identity.

SmART Kinston is set to build on the Public Art legacy of other cities, employing best practices, and creating a public art and economic development model of its own.



Cloud Gate, Anish Kapoor, Chicago, IL

WAYFINDING AND PLACEMAKING

WAYFINDING

Wayfinding is a designed system of signs and other elements that are applied as a cohesive whole to an area to identify places and guide the direction of movement.



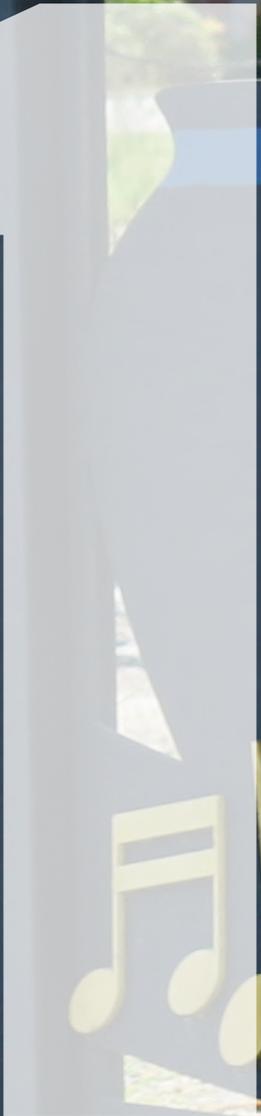
Wayfinding, The Camp, Santa Ana, CA

PLACEMAKING

Placemaking uses specific art elements and enhancements to mark, celebrate, or define a place as unique, possibly placing it within a larger context, a collection of works that reinforce sense of place.



One of a series of Bus Stops, El Paso, TX, by Catherine Widgery



LIVING THE AR

KINSTON'S CHARACTER

Kinston is a city with deep traditions and a vibrant heritage. Its institutions and community keep the spirit of the city alive everyday. This small town spirit, its history and its can-do citizenry are what will lead Kinston into the future. By understanding and taking inspiration from the city itself, this plan seeks to represent the best of what Kinston could be.

This section of the plan documents Kinston's character, including its Architecture, Activities, Art, Music, and Farmers Market. The city benefits from compelling art, music and food. By featuring these existing qualities, highlighting the best of what the city has to offer, Kinston can define itself by its strengths. Going forward it is important to remember and honor the past and the present.

This documentation serves as an introduction, for those unfamiliar with Kinston, to its specific charms and to reawaken the passions of those for whom it has become a common experience. This is not a common city. Kinston is reaching forward expressing a tremendous potential that springs from deep foundations, as can be seen in the following pages.



1.1 KINSTON

CHARACTER

The intersection of King Street and Queen Street, in the heart of downtown Kinston, boasts the Lenoir County Courthouse. This historic building, built in 1939, features streamlined, stylized ornament, in a limestone veneer, typical of the “Moderne” style. It stands proud on the corner, separated from its neighbors, more typical downtown buildings.

These buildings are, more often than not, built in the characteristic brick that defines the fabric of the downtown core.

This city is more than just its buildings, however, and its most vital asset is its citizens. The people of Kinston love to gather at the Farmers Market to catch up, get groceries and share the local food. They also love music. The Kinston Music Park honors the contributions of local musicians to the African American musical legacy.

When the citizens of Kinston need a quiet moment for contemplation, the Neuse River and the Riverwalk along its banks offer a peaceful moment of nature in the middle of the city. The verdant vibrancy of this pedestrian corridor provides the perfect backdrop for a relaxing stroll or contemplative sit.



The Lenoir County Courthouse stands proud at the corner of King Street and Queen Street.



Most of the buildings downtown are brick.



The Farmers Market draws many people.



The Riverwalk provides a peaceful moment overlooking the Neuse River.



The Music Park honors Kinston’s musical legacy.

ARCHITECTURE



Elegant lines and arches define this building.



Restrained classical details typify Kinston.



The O'Neil Hotel building is an example of the successful reuse of a historic structure.



A series of arches creates rhythm across facades.



Colors and bold awnings enliven this building.



Each store is characterized by its own look.

Kinston's downtown is comprised of buildings typical of small-town Americana. The majority are one or two story brick structures with storefronts at street level.

The old Farmers and Merchants Bank building, now the boutique O'Neil Hotel, stands as a proud reminder of the history and wealth of the city. Its heavy cornice dominates the skyline, whereas its other ornament is subtler, keeping in tone with the rest of the city.

Arches are prevalent in Kinston as windows, doors, awnings, and ornament. Other floral and abstracted plant forms typical of classically inspired ornament are used modestly through out the city's facades.

Many of the buildings, built in the middle of the last century, use a more rectilinear expression while fitting into their context with material and scale.

The urban fabric of the streetscape has a consistent feel with large storefront windows and is especially enhanced by generous awnings. Each building is able to express its unique identity through color and these awnings become a playful palette enlivening the experience of the city.

1.3 KINSTON

NIGHTLIFE

After dark, Kinston becomes a dramatic lightscape of art and activity. The forms of internationally acclaimed artist Thomas Sayre's sculpture "Flue" recall the facades of the tobacco barns once common in Kinston. At night, the captivating lighting exaggerates the surface's form and texture. The city's natural elements also receive enhancement at night, including tree lighting that defines the volume of the tree's canopy.

Local institutions make good use of colored lighting to identify and advertise themselves to those seeking a night on the town. The Boiler Room transforms an alleyway into an inviting and bustling spot. Mother Earth Brewery announces its presence with a red sign that fits into the color scheme of the building.

Some of the buildings downtown use lighting from under their awnings as a public amenity to make the sidewalks and storefronts more inviting at night. This goes a long way to make the city feel safe at night.

The O'Neil Hotel takes advantage of its height with a retro-style neon sign that can be seen as a beacon from across town.



"Flue," by Thomas Sayre, is lighted at night to emphasize its sculptural qualities.



Lighting turns trees into lanterns.



Good lighting makes this alley very inviting.



A bold gesture in the night's sky marks the hotel.



Lighting the sidewalks makes them feel safer.



A lighted sign identifies this popular brewery.

ANNUAL EVENTS CALENDAR

January

Stars Dance for the Arts
 Soup & a Bowl
 Gallery Shows
 Historical Assoc. Reverse Drawing
 Lenoir Comm. College Vegas Night
 Open Mic Night
 Sunday Night Coffee House

February

Annual Model Train Show
 CCA Nat'l Competitive Exhibition
 Gallery Reception
 Open Mic Night
 Sunday Night Coffee House

March

CCA Nat'l Competitive Exhibition
 Annual Bluegrass Festival
 Open Mic Night
 Sunday Night Coffee House

April

Mother Earth River Paddle and Beer Weekend Celebration
 Pop Up Art Show – Beer Themed
 Gallery Shows
 Gallery Reception
 Open Mic Night
 Sunday Night Coffee House

May

BBQ Festival, Plein Air Paintout, ArtsMarket, Artkidfest 'Que the Arts
 Caswell Ctr. Fdn. Golf Tournament
 Lenoir Hosp. Fdn. Golf Tournament
 SPCA Garden Event
 African American Heritage Comm. Cultural Heritage Festival
 Open Mic Night
 Sunday Night Coffee House

June

Sand in the Streets Concert at Pearson Park
 Open Mic Night
 Sunday Night Coffee House

July

Sand in the Streets Concerts in Pearson Park
 SPCA Golf Tournament
 Open Mic Night
 Sunday Night Coffee House

August

Sand in the Streets Concerts in Pearson Park
 Open Mic Night
 Sunday Night Coffee House
 Anchor Splash – art event at the coast

September

Lenoir County Agricultural Fair
 Open Mic Night
 Sunday Night Coffee House

October

Allen Pearson Fd. Softball Tournament
 LCC Foundation Golf Classic
 ENC Food Brew 'n Que Fest
 CCA Annual Fall Gala
 Open Mic Night
 Sunday Night Coffee House
 Mother Earth 5k Run

November

Holly Jolly Holiday Show
 Open Mic Night
 Sunday Night Coffee House
 SALUTE to Veterans – concert and gallery show

December

Annual Christmas Parade
 Gingerbread House Workshop
 Open Mic Night
 Sunday Night Coffee House

1.5 KINSTON

LOCAL ART

The arts enhance any community and Kinston is blessed to have a wide variety of talented local artists.

Outdoor sculptures throughout the town feature abstract forms, whimsical themes and a deep connection to a sense of place. Public Art allows a community to express itself and provides landmarks, identity, color, interest, and moments to pause during one's day. These sculptures can be found all over downtown Kinston and linking them together in a guided Art Walk would be a great way to get people to explore the city.

Another way local artists express themselves is with art that they sell to the public. Supporting professional artists is a sign that a community values its local culture. The Farmers Market offers a wide array of local art for both tourists and locals alike to buy and cherish. From painting to sculpture, local arts and crafts represent the passions and interests of a community.



This sculpture, by Hanna Jubran, at the Mother Earth Brewery Garden seems to grow out of its site.



Jonathan Bowling's art represents local imagery.



Kinetic sculptures add movement and whimsy.



The Pop Up Art Show at the Farmers Market.



Craft elevated into art objects by Cynthia Dunn.



A Hanna Jubran sculpture at the Art Center.

ART AND MUSIC



Music is a living artistic force in Kinston.



Haley Waller helps keep music alive in Kinston.



Charles Richberg, Director of TAPS jazz.



Local art is a vital connection to the people of Kinston, as seen in this work by Brandon Gibson.



Tennelle White, Cheryl Stewart and Ty Johnson.



Regional artists, like Jason Clark, work in Kinston.

The Community Council for the Arts (CCA), housed in the Arts Center building, is a powerful force for developing, supporting and promoting local art. With its classes, outreach, gallery, and events, it is *the* spot to experience what the Kinston art scene has to offer.

The paintings and other artworks in its galleries represent a curated selection of the best of Kinston’s creative output. When seeking artists for future projects to come out of this plan, consider the CCA as a valuable resource for finding local talent.

Not only does the Arts Center support visual art, it is also a venue for performance and musical events. Music drives the pulse of Kinston. The city has a proud musical history and is continuing and developing these traditions with future generations of musicians.

It is important that the Public Art to come out of this plan include music and performance. Otherwise the true spirit of Kinston will not be represented. Is the combination of all these types of art that best speaks to the local community.

1.7 KINSTON

MUSIC PARK

The Kinston Music Park is the first project to come out of "The African American Music Trail Kinston Pilot Study." As the study says, "The African American Music Trail connects places and people in order to commemorate the rich heritage of African American music in Eastern North Carolina and to inspire residents and visitors alike to celebrate, sustain and perpetuate the region's vital musical history and traditions."

This park is a jewel in Kinston and hopefully will be part of a larger network of sites honoring the region's African American musical heritage. The park is colorful, dynamic and informative. It sets a precedent for the quality of public space that Kinston deserves.

The park connects to and celebrates famous local ties to music history and honors the local musicians and educators who fostered Kinston's music scene. It provides an education along with a place to relax and a venue for performances.

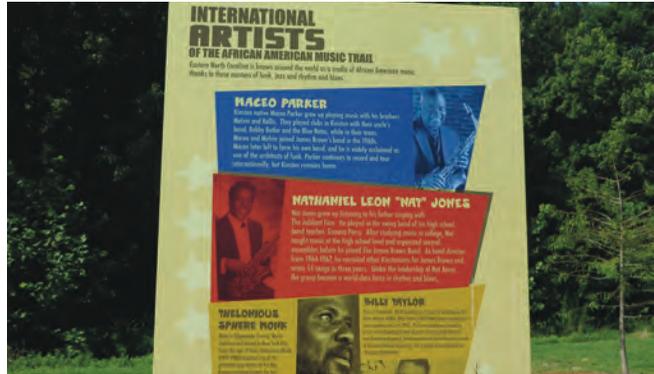
Deep layers of meaning and multiple public uses allow this space to transcend beyond the idea of a simple city park into a true public amenity.



The centerpiece of the park is the sculpture "Intersections" by David Wilson and Brandon Yow.



The signs are colorful and dynamically shaped.



The information signs offer historic facts.



The tile mosaics honor painter Romare Bearden.



Student made, they represent musical leaders.



The walkway features musical quotes.

FARMERS MARKET



Local produce is inspiring and delicious.



A feeling of rootedness to a place is important.



The community is proud of its Farmers Market and has built attractive venues to support it.



The whole community gathers for events.



Local artists sell their work at the market.



Selling t-shirts is a classic fundraiser.

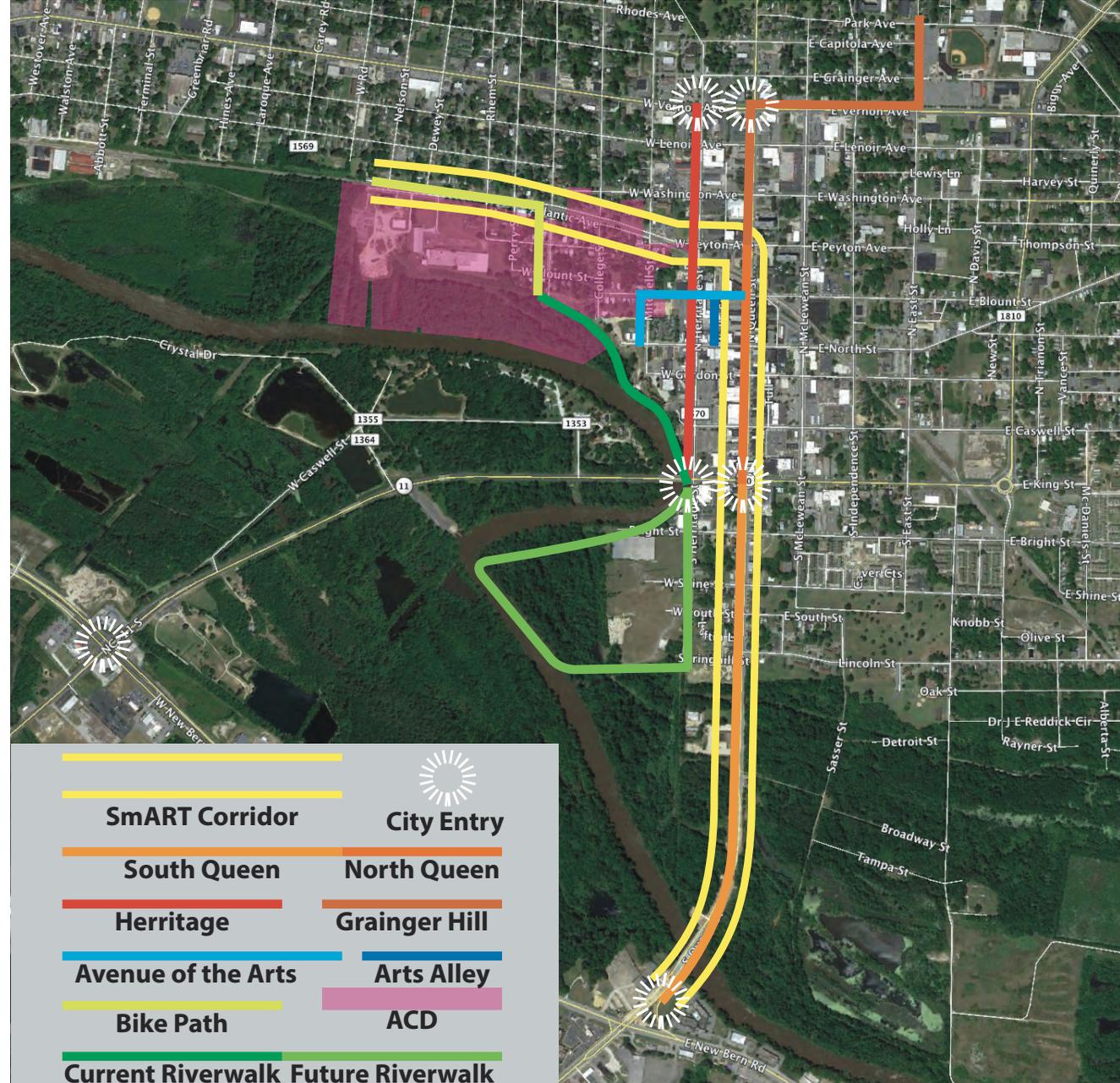
The Kinston Farmers Market is a true community experience. Locals selling produce grown in the region to their neighbors fosters a feeling of rootedness, of a connection to place. The plants grown and sold here represent a bounty of fruits and vegetables, and also a bounty of inspiration.

The Farmers Market is not just about the produce. As a place for all members of the community to gather, it had become a great opportunity for events and outreach. Cooking demonstrations are a tasty way to show how the local food can bring people together. Fundraisers allow people to support important local causes. The artist section of the market displays the creative talent that has grown in the region.

Powerful community resources such as the Farmers Market are great inspirations for understanding the city. When trying to create public art for a place, it is important to remember the public who will experience the art and what their lives look like. The Farmers Market is an example of Kinston at its best.



KINSTON NEIGHBORHOODS



This plan addresses downtown Kinston along the SmART Corridor. It establishes twelve areas of interest in this zone. The following section documents these areas, identified as the following “neighborhoods”

- City Entries
- Grainger Hill
- North Queen Street
- Connecting Streets
- Queen / King Intersection
- South Queen Street
- Heritage Street
- Avenue of the Arts and the Arts Center Alley
- Bike Route and the ACD
- Current Riverwalk
- Future Riverwalk

Each neighborhood has good precedents to be brought forward into future work and places that Public Art and Placemaking opportunities could enhance. Each neighborhood gets a page showing a map of the area and images showing its current condition. These images serve to familiarize those working with the plan to the city by illustrating the sense of place at each neighborhood.

2.1 NEIGHBORHOODS

CITY ENTRIES

Currently, the main entries to downtown Kinston are nondescript bridges and intersections that do not announce arrival or a sense of place. In the north end of town, they are Vernon Avenue at Heritage Street and Queen Street. In the center of town, they are King Street as it crosses the Neuse River and at Heritage Street and Queen Street. In the south of town, it is where Queen Street meets US 70 and bridges over the Neuse River.

The entries do not carry the level of civic pride appropriate for their importance. City entries should welcome people into town and set the tone for what to expect. Kinston's current entries lack any identity and do not provide a welcoming gesture. From a wayfinding perspective, it can be difficult to even know where one is going at these entries.

There is the space, infrastructure and opportunity to enhance these entries into true welcoming identity gestures that present Kinston in its best light to visitors and locals alike, fostering a sense of place and establishing a clear wayfinding system.



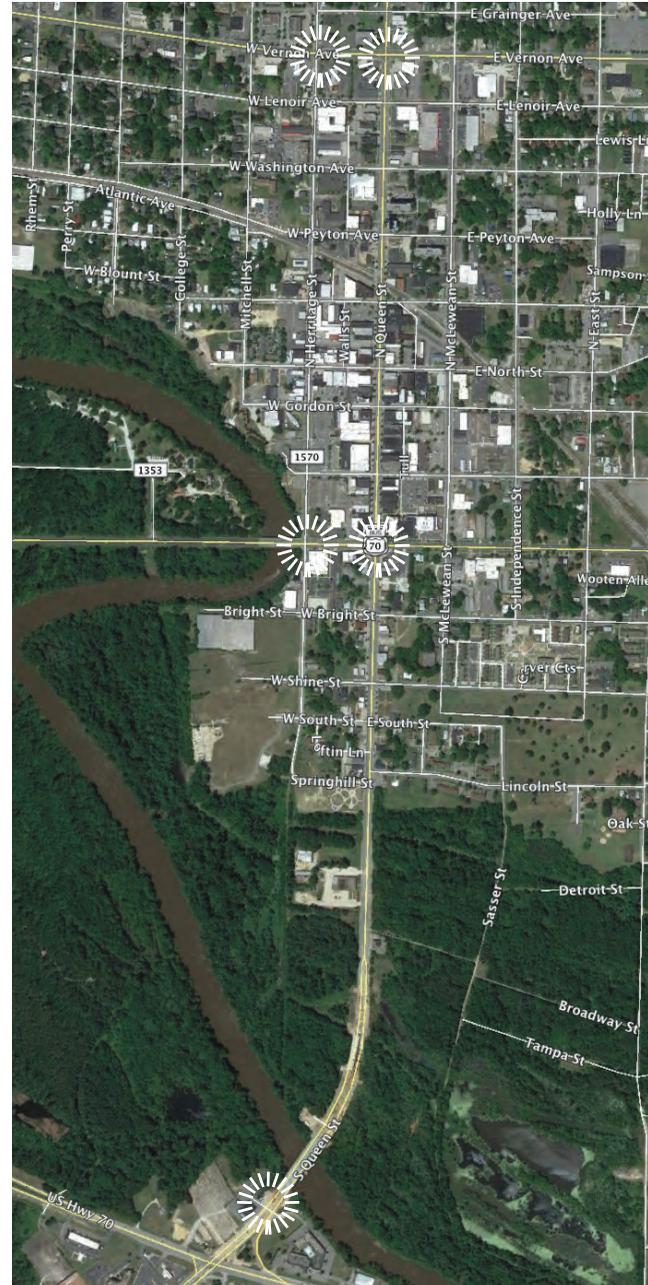
Vernon and Heritage is a spare intersection.



The King Street Bridge is a barren expression.



The Queen Street Bridge is equally nondescript.



Only highway signs set Vernon and Queen apart.

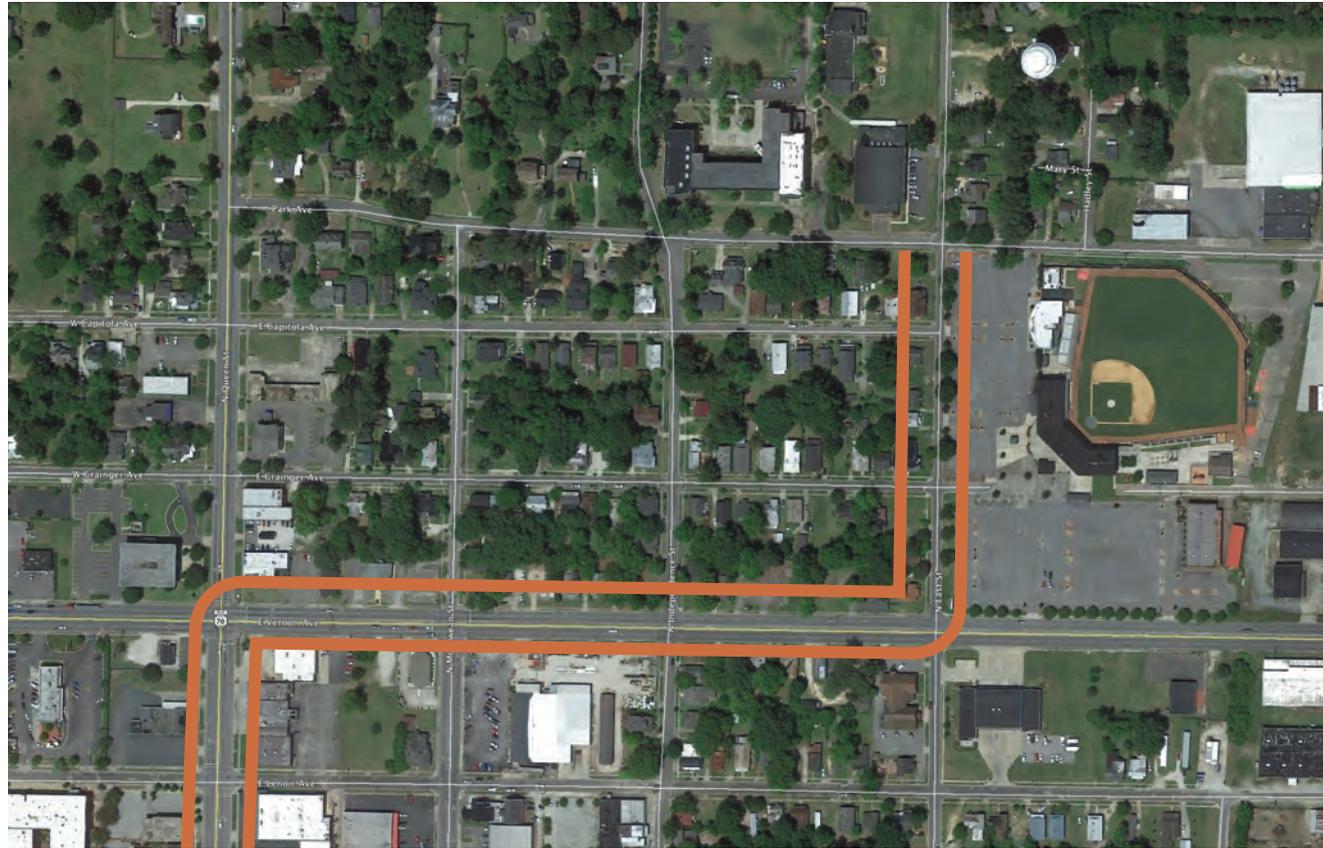


The center of town, at King and Queen, is empty.



Seasonal decoration begins to welcome visitors.

GRAINGER HILL



The stadium proudly welcomes fans.



This empty area would benefit from wayfinding.

Grainger Hill is home to many fine residential houses and to two large civic institutions: Grainger Stadium and Grainger Hill Performing Arts Center. Historic Grainger Stadium is now home to the Down East Wood Ducks, a Minor League Baseball team of the Carolina League. The Grainger Hill Performing Arts Center is a great venue with a long history and elegant architecture. Its future is uncertain as of this writing of this plan, in 2017.

Baseball in Kinston is a major draw and tying the stadium to downtown businesses would benefit all parties. Currently, most baseball fans often only go to and from the stadium, bypassing downtown and its businesses altogether. Making a strong connection between the two areas will strengthen the city.

Both Grainger Stadium and the Performing Arts Center have a proud history and their signs and wayfinding could better represent this. These amenities at the north side of town could become a gateway from the east into downtown Kinston.



Signs on Grainger Hill could be better.



The old Grainger High School overlooks the hill.



The Stadium's sign could also be modernized.

2.3 NEIGHBORHOODS

NORTH QUEEN STREET

Queen Street, north of King Street, is the main strip in downtown Kinston. It was once known as “The Miracle Mile.” Unfortunately, it is past its heyday and is no longer a vibrant main street.

The north end of this corridor is home to two cultural buildings, the Library and the Arts Center. Across from the Arts Center is the All American City Park. The blocks along Queen Street have a combination of active businesses, empty storefronts and vacant lots. The CSS Neuse Center stands at the corner of Caswell Street and Queen Street. The Lenoir County Courthouse marks the end of this area at King Street.

Awnings along many of the buildings add character to the facades, helping to identify businesses. Trees line the street, softening the sidewalks and providing shade. As a part of the Queen Street Streetscape project, currently underway, as of the writing of this plan, the trees will be replaced. Any work to come out of this plan must be coordinated with the Queen Street Streetscape Plan.



The Arts Center building stands alone on its site.



Vacant lots are opportunities for intervention.



The CSS Neuse Center dominates its corner.



The All American City Park is rather plain.



Empty storefronts have charming possibilities.



Trees, awnings and benches enhance the city.



The Art Center building is built in typical brick.



Queen Street wants to be a Main Street again.



The main architectural statement at the center of town is the Lenoir County Courthouse.



Businesses, including cafés, enliven the street.



The street benefits from wide sidewalks.



The empty sidewalks show the street's disuse.

Kinston is indicative of many small towns throughout America. As the traditional industries moved away and businesses moved closer to the highways and the suburbs, the Main Street grew empty. Fortunately for Kinston, many of the buildings are still in good shape and there is interest in revitalizing the downtown core. This plan is a part of that process. Maintaining the character of the street displayed here while enhancing the city towards its full potential is important.

Queen Street deserves to be restored to its former glory. This is not a transformation into something wholly new. Rather it will build on what is already here to create an active downtown and a heart for the city.

These images capture the city as it is now, but with a little imagination, one can see the future splendor of Kinston on these pages. Hopefully, eventually the buildings and storefronts will no longer be empty and will rather be activated by thriving businesses with people strolling on the sidewalks enjoying their city.

2.4 NEIGHBORHOODS

CONNECTIONS TO NORTH QUEEN STREET

The cross street connections through Kinston allow for movement from Queen Street to the activity on Heritage Street and the Riverwalk beyond. These streets are not very distinct from each other, which can make navigation in the city difficult. The streets are from north to south:

- Blount Street
- North Street
- Gordon Street
- Caswell Street
- King Street

Blount Street is part of the Avenue to the Arts (see page 34) and connects the Arts Center to the “Flue” sculpture. North Street is home to the local favorite, Mother Earth Brewing. Gordon Street has both the famous restaurant, Chef & the Farmer, and a replica of the CSS Neuse as it leads to the Riverwalk. Caswell connects the CSS Neuse Center to the Farmers Market. Finally, King Street is one of the main entrances into downtown. Creating separate identities for each of these streets will help to establish them as their own important places within the larger Kinston context.



Heritage and Blount mark the area’s north end.



The sidewalks at the Art Center are uninviting.



Mother Earth Brewing livens up North Street.



The Riverview Townes Apartments sit on North.



Street amenities at the O’Neil on Gordon.



Brick in the sidewalk establishes scale.

QUEEN / KING INTERSECTION



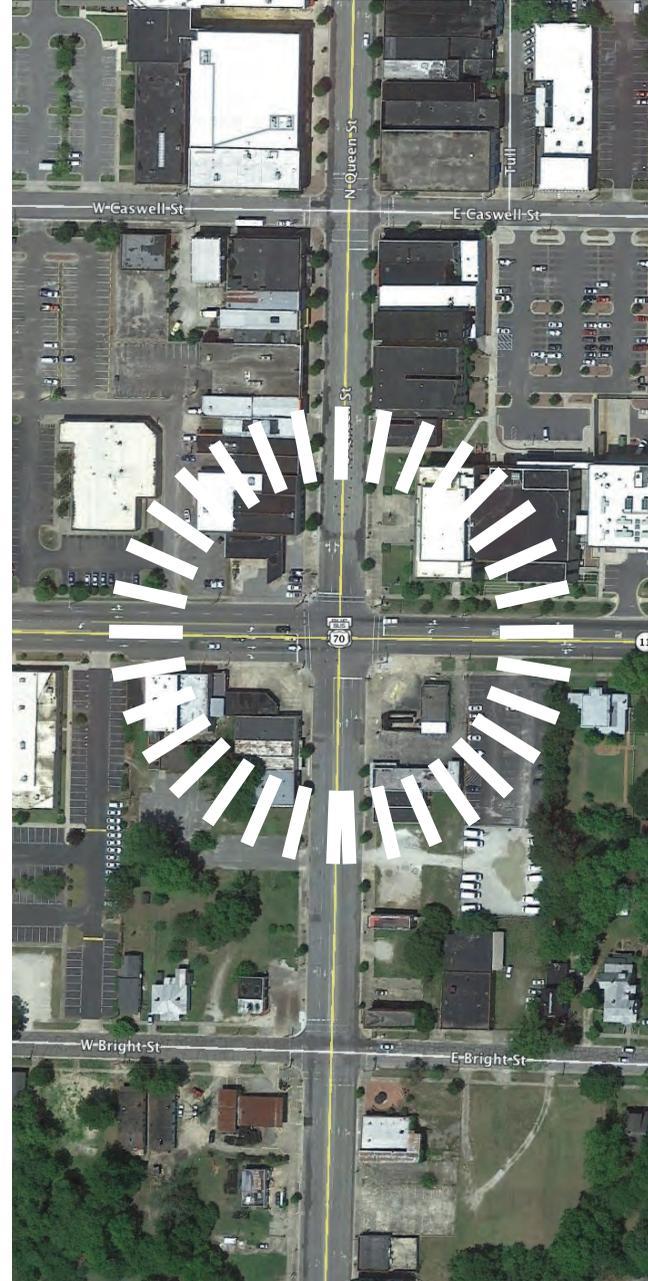
The Lenoir County Courthouse stands tall.



The signs indicate the crossing highways.



Automotive services speak to the car culture.



The existing buildings could use enhancements.



Traffic can be quite heavy at this main drag.



The large empty corners are promising spaces.

The intersection of King Street and Queen Street is the main crossroads in downtown Kinston. It is a major entry to the city and also the heart of the commercial core. The intersection is dominated by the Lenoir County Courthouse on its northeast corner. The remaining three corners all hold automotive service and repair businesses.

All these structures are set back from the intersection of the two streets creating large open areas at the corners. This defining characteristic sets this intersection apart from those farther north on Queen Street.

The intersection is also the meeting of many highways. King Street is also NC 11 and NC 55. Queen Street is also US 70 Business, US 258 Business and NC 58. This busy intersection is the only one in the downtown core to have lighted pedestrian crossing signals.

Because of its status as a major intersection, this area has been identified for special treatment. Whatever happens here will be seen everyday by many people driving through the city and must hold its own in the large available open space.

2.6 NEIGHBORHOODS

SOUTH QUEEN STREET

Queen Street south of King Street has a remarkably different feeling from the downtown core north of King Street. The buildings are spaced farther apart with more open spaces. These buildings mostly house churches, barber shops and automotive service shops. However, like many of the buildings north of King Street, many of the buildings south of King Street are vacant.

Because these buildings stand alone they have many exposed blank side walls. These walls would be great canvases for a comprehensive mural program. The many vacant buildings and empty lots give a feeling of dereliction. With the construction of new Queen Street bridge, this will become a main entrance into downtown and will need to feel more welcoming.

The main feature of South Queen Street is the Kinston Music Park. Recently completed, it stands as a jewel in the area, honoring Kinston's African American Music heritage. This area, known as "Sugar Hill," historically an African American neighborhood, was once an important cultural district where musicians practiced, performed and entertained at dances.



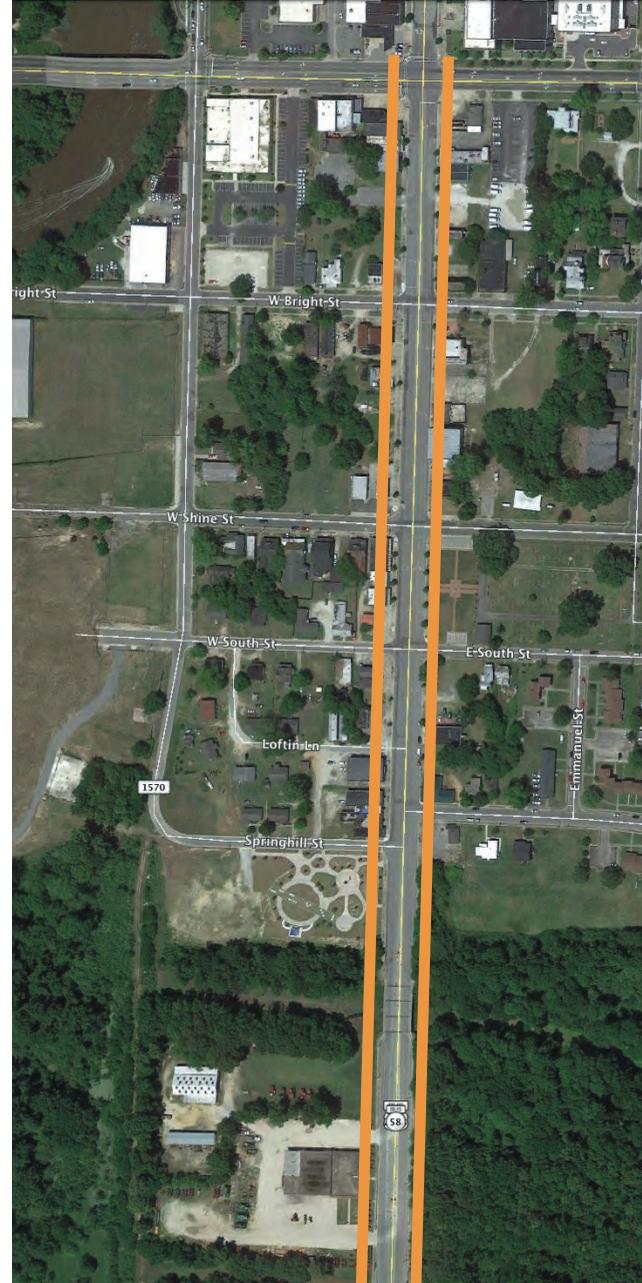
Empty side walls of buildings could hold murals.



Vacant buildings are the norm on South Queen.



The Music Park is at the edge of downtown.



Storefronts recall past businesses.



This wall is a perfect canvas for a mural.



These two buildings form a gateway.



Automotive service buildings are a specific type.



Using tires as planters at an automotive shop.



This barber shop sits in a charming building.



The long vista from South Queen Street looking north into downtown Kinston.



Colors help identify the individual businesses.



The future site of a Cultural Heritage Museum.

Because of its anticipated future prominence as a main entryway into downtown Kinston, South Queen Street is an important neighborhood for Public Art and Placemaking treatments. It is just as important as the downtown core north of King Street. With its empty spaces and blank walls, South Queen Street has more room for artistic opportunities.

Working with business, building and property owners to create a collaborative process will be critical to ensuring the success of any Public Art implemented in South Queen Street.

Like Queen Street farther north of King Street, trees line the street, softening the sidewalks and providing shade. As a part of the Queen Street Streetscape project, currently underway, as of the writing of this plan, the trees will be replaced. Any work to come out of this plan must be coordinated with the Queen Street Streetscape Plan. The aesthetic enhancements applied to the streetscape on Queen Street north of King Street must also be applied to Queen Street South of King Street, all the way past the Music Park.

2.7 NEIGHBORHOODS

HERRITAGE STREET

North Heritage Street is currently the de facto main street in downtown Kinston because of all the active business and destinations found along its length.

However, this does not mean that it would not benefit from attention as part of the Public Art and Placemaking process.

The entrance to the Riverwalk at the intersection of King Street and Heritage Street is nondescript. The artwork along Heritage Street in the Riverwalk could be better organized to create a more cohesive vision.

The large swaths of parking on either side of Heritage Street, at and across from the Farmers Market, present a barren expanse of open paving when they are empty. The Farmers Market grounds themselves could be improved to better represent the importance of this beloved public institution.

The Imperial Building at Peyton Avenue and Heritage Street has a texture brick wall that would be a great canvas for light art or other creative interventions.

Building on Heritage Street's current success will strengthen it even further.



The Rivewalk's sculptures seen from the street.



The streetscape can be barren



The intersection with King Street is too plain.



The Imperial Building stands historically.



The Farmers Market is empty when not used.



The parking lots are large open spaces.



Local businesses are popular institutions.



Enhanced street signs mark the neighborhood.



A red brick band decorates the sidewalk.



The streetscape at Heritage is bustling with life, including baby chicks.



The Red Room is a hub of Kinston nightlife.



Cafés and stores make this an appealing strip.

Heritage Street street itself is home to many fine precedents that can be applied to or inspire other parts of Kinston.

The many friendly business, which have unique identities established through color, signs and awnings, make Heritage Street a joy to be on.

The street signs have been upgraded. This subtle touch is a simple way to add a level of elegance to the streetscape.

The brick border in the sidewalks is another way to add a level of distinction to the pedestrian experience that sets this street above the ordinary.

Heritage benefits from active and popular businesses. This cluster of activity is a mini hot spot in the city. Encouraging businesses to occupy other currently empty buildings would help to catalyze growth in the downtown.

Heritage Street is where the pulse of small town urban living can still be felt. Using this area as a case study for future development will help Kinston stay authentic to itself. The mood and ambiance of Heritage Street serve as models for the rest of the city.

2.8 NEIGHBORHOODS

AVENUE OF THE ARTS AND THE ARTS CENTER ALLEY

The Avenue of the Arts, which includes Blount Street at Queen Street, turning on Mitchell Street, to North Street, is a key link from the Arts Center and Art 105, to the “Flue” sculpture and the Riverwalk beyond. The Arts Center Alley, also known as Wall Street from Blount Street to North Street, connects the Arts Center to the activity on and around North Street.

Currently, the Avenue of the Arts is not earning its special distinction. The sidewalk needs repair and the landscape needs replanting. Improved nighttime lighting would increase pedestrian safety and encourage walking.

The walls of the buildings bordering the parking lot and of the alley are prime canvases for murals. The fences of the Riverview Townes Apartments, at North and Mitchell, are weathered. Just one lot north at Blount and Mitchell, the grounds surrounding the “Flue” sculpture are rutted and dusty, a total landscaping scheme would make the site more pleasant.

Much can be done to improve the character of the Avenue of the Arts and the Arts Alley, elevating them into attractive passages and destinations.



Worn sidewalks hold empty planting areas.



Uneven lighting can be much improved.



The “Flue” sits in an unfriendly site.



This plain fence can be easily upgraded.



These brick walls are begging for murals.



The brewery garden supports art and plant life.



The alley could be a prime connector .



"The Big Bird" embraces the building's scale.



Art 105 is an important anchor on the Avenue of the Arts. It would benefit from sidewalk sculptures.



The "Flue" sculpture is a strong local statement.



This is what the ideal planted sidewalk looks like.

The Mother Earth Brewing garden anchors one end of the Arts Alley. The "Art 105" gallery stands at the other end. Connecting these two is a large inner block passage. If it were made totally pedestrianized, it would be a shortcut through the city linking these centers of activity.

The garden is a small urban oasis and a physical representation of the sustainable ethos of the brewery. The gallery building holds an impressive mural known locally as "The Big Bird." Beneath the mural, the lush landscaping serves as an ideal precedent for sidewalks throughout the city.

The "Flue" sculpture is a dramatic landmark earthwork and stands proudly as the keystone of the Avenue of the Arts. It is a loved destination and will become the fulcrum of the path from the Arts Center to the Riverwalk and back to North Street. Inspired by the historic tobacco barns, and literally formed by the earth, it has a hyper local connection to its site.

This sort of powerful artistic statement is a valuable model for future Public Art sculptures along the Avenue of the Arts and throughout Kinston.

2.9 NEIGHBORHOODS

BIKE ROUTE AND THE ARTS & CULTURAL DISTRICT

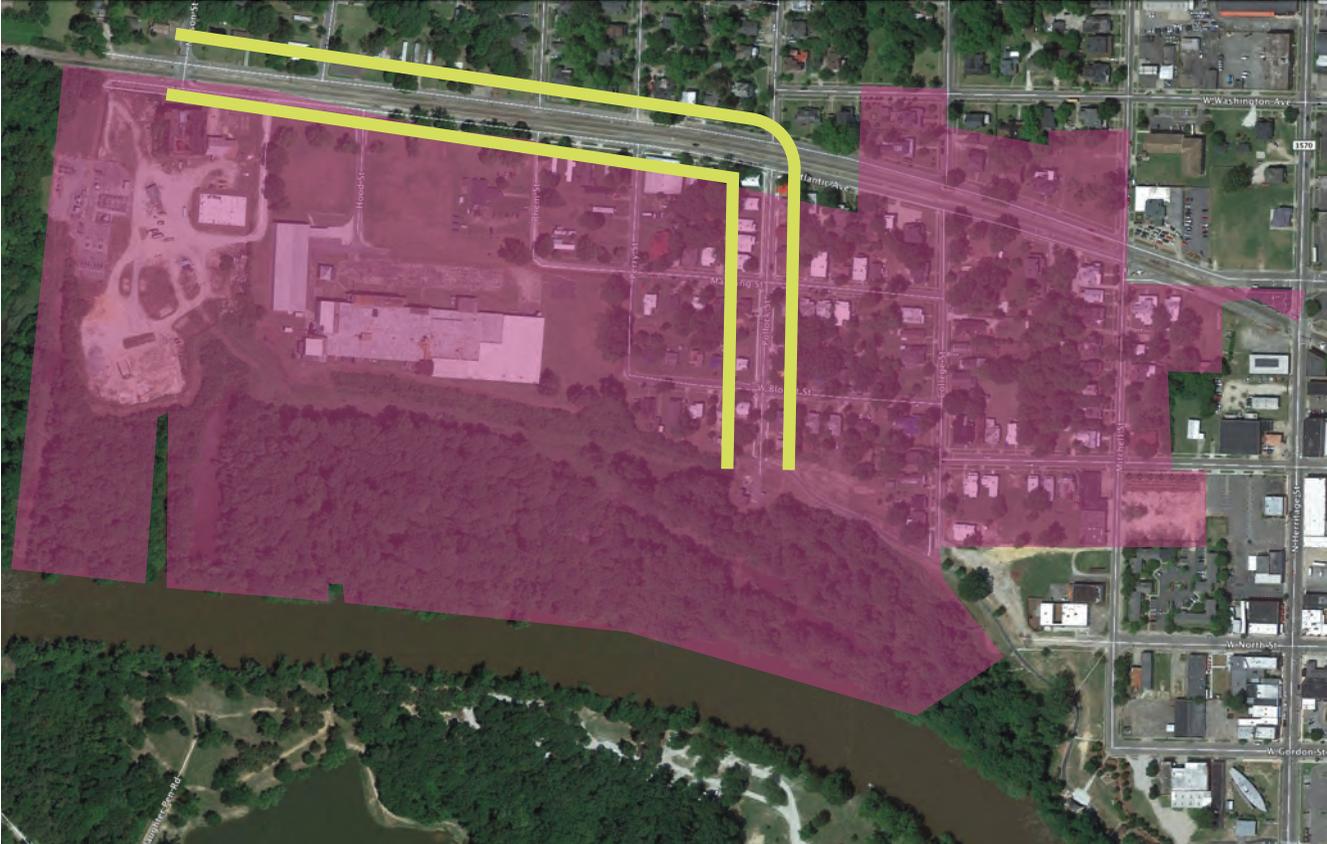
The Bike Route at the north end of the SmART Corridor goes right through the Arts & Cultural District, an area established by SmART Kinston to promote artists to live and work in the city.

The historic structures in the Arts & Cultural District include the Power Plant and an old textile manufacturing building. They were both served by their proximity to the railroad, still active today.

The neighborhood is also characterized by its multicolored houses, many of which have been restored as a part of SmART Kinston Artist Relocation program. This tree lined residential neighborhood has many charming houses that will soon be occupied by working artists. This will be a great resource to the city.

The current bike path is a good effort to establish infrastructure for cyclists, but it needs to be better maintained.

Once the buildings at the end the Bike Route have been adaptively reused and the neighborhood is full of artists, this area will be a bustling center of creativity in the city.



The Power Plant building is full of opportunity.



The active railroad runs through the ACD.



The current bike path needs upkeep.



The shady tree-lined streets in the ACD.



Vibrantly painted houses typify the ACD.

COMMUNITY GARDEN, STORYWALK AND PEARSON PARK ENTRY



This trellis is a gateway to the future garden site.



Old houses will bound the new garden.



Pearson Park with the Big D Mural opportunity.



The Riverwalk will be graced with a Storywalk.



The entry to Pearson Park is anticlimactic.

There is a Community Garden planned for a patch of land between the houses on the site bounded by Blount and College Streets, in the Arts & Cultural District.

There is also a Storywalk designed to run along a portion of the Riverwalk in this area. It will be a series of low signs each holding one page of a children's book to be read by walking from one sign to another.

The entry to Pearson Park, at North and Mitchell Streets will be home to a new children's play area.

The Community Garden will sit in an empty lot between the existing houses in the Arts & Cultural District, and will be an amenity for the resident artists and the neighboring community.

Pearson Park and the Riverwalk generally are rather plain in their current condition and would benefit from a comprehensive landscape plan.

This area will benefit greatly from these insertions and improvements. It is anticipated that this area will be a welcoming community oriented neighborhood.

2.11 NEIGHBORHOODS

CURRENT RIVERWALK

The Current Riverwalk follows the east bank of the Neuse River from Pollock Street in the North to King Street in the South. It is a slice of nature in Kinston's urban core.

It has become a repository of many different kinds of sculpture and memorials. The many different elements clustered into the Riverwalk seem crowded.

The paving is quite nice, but the space is underused by the community on a daily level.

The grounds surrounding the Riverwalk are used for events, and it would benefit from more activities. If it were seen as Kinston's "Front Yard" people would gather here for small picnics, musical performances and large events.

The Riverwalk is at its best when it affords peaceful views of the river below framed by the landscape. The picturesque nature of the Riverwalk must be preserved.

The Riverwalk is nicely shaded by many mature trees and has a calm park-like feeling. Maintaining these trees and this feeling will help keep the Riverwalk an asset for the city. It would benefit from adding a pedestrian bridge and signature lighting.



Many memorials dot the Riverwalk.



The Neuse River flows past the trail.



The large trees offer their protective shade.



One of the many sculptures on the Riverwalk.



The north end of the Riverwalk is uninviting.



PUBLIC ART AND PLACEMAKING PRECEDENTS



The following section is composed of a collection of successful Public Art and Placemaking projects. They serve as representative examples of a series of specific types of projects.

While Kinston does not have the budget or the space for all of these projects, they are a good place to start thinking about the nature of the kind of work that would be appropriate for the city.

Each type of project is identified with a short paragraph explaining the nature of the works that fall into this category. Then three images of exemplary works in this category are shown.

This resource will help familiarize users of this plan with the full range of Public Art options that could be applied in Kinston.

Public Art is best when it is site specific and speaks to the spirit of the place. The intent is not that these projects should be copied or applied directly to Kinston, but that they will inspire the artwork to come out of this plan to reach this level of quality.

Public Art and Placemaking are the strongest ways to build community as can be seen in the following pages.

3.1 PUBLIC ART AND PLACEMAKING

PRECEDENTS

ICONIC LANDMARKS

Large sculptural statements, at the scale of the landscape, can become local landmarks. At this size, color and form become very important considerations, especially when designing for highway speeds. The sculptures identify a place as important and can become symbols for the area.



Mandala Sunrise, Koryn Rolstad, El Paso, TX



Dawn's Silver Lining, Barbara Grygutis, Salina, KS



Reno Star, Mark Szulgit, Reno, NV

SCULPTURE

Urban scale public sculpture can be used to help identify neighborhoods and important places. The best are site specific and make a unique statement. A strong visual concept engages those walking or driving by to use their imaginations. A good sculpture is a strong public amenity.



Salina Water Treatment, Kent Williams, Salina, KS



Say Cheese, Justin Deister, Napa, CA



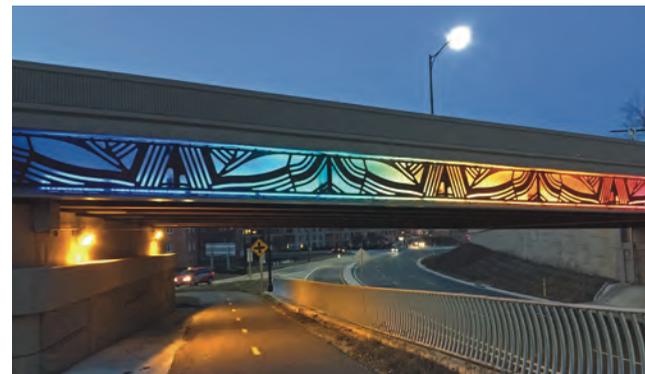
Aztec Pavilion, Poetic Kinetics, El Paso, TX

GATEWAYS

Marking the gateways to a city, between neighborhoods or into other areas establishes a sense of place. Overhead structures, at the scale of city infrastructure, create physical gateways that have powerful connotations. Color, pattern and especially lighting are key to a strong gateway.



Quadrangle, Colby and Hewitt, Everett, WA



Arlington Gateway, Vicki Scuri, Arlington, VA



Melrose Gateway, Gensler, Phoenix, AZ

PRECEDENTS

ENTRY SIGNS

Entry signs welcome visitors and locals alike into a community. They help with wayfinding and announce a sense of arrival. The best signs are clear to understand, and carry a theme specific to their area. Entry signs set the tone for the community and must reflect the history and values of the place.



Entry Sign, Greenville, NC



Entry Sign, Danthonia Designs, Joondalup, WA, Au.



Entry Sign, Jyhling Lee, Thunder Bay, ON, Can.

STADIUM SIGNS

Large scale LED signs are becoming more affordable. They function as large reader boards and can also be canvases for artists to work within the digital realm. From narrative images to conceptual statements, to interactive physical representations, signs display the community back to itself.



Colorado Convention Center, Denver Digerati, Denver, CO



Drive By, Electroland, North Hollywood, CA



Song Board, Alexander Goller, London, UK

BANNERS

Banners are a simple, cost effective and proven method of enhancing wayfinding and establishing placemaking. Set high on poles, in either weather resistant fabric or more permanent metal, their colorful patterns stand out against the sky. These pattern families relate back to their place.



Banner Art, Carl Smool, Seattle, WA



Kinetic Sculpture, David Boyer, Reno, NV



Surrey Street Banners, Studio Roso, Surrey, BC, Can.

3.3 PUBLIC ART AND PLACEMAKING

PRECEDENTS

LIGHTING AS ART

At night, public art light projects come to life. This activates a city after dark, creating fun, magical moments. Whether temporary or longer lasting, these colorful expressions always engage the public and transform spaces. Increasingly sustainable LEDs can be programmed to change color.



Glowing Topiary Garden, Ken Smith, NYC, NY



Horizon Lines, Juan Logan, Raleigh, NC



Gem Tones, Jeff Zischke, Scottsdale, AZ

BRIDGE LIGHTING

Bridges are physical and metaphorical connections to a city. Illuminating them at night highlights their importance and transforms them into welcoming statements. Enhancing typical street lighting to make bridges more inviting is a great way to use existing infrastructure as amenity.



Bridge Lighting, Redmond, WA



Bridge Lighting, Everett, WA



Light Rails, Bill FitsGibbons, Birmingham, AL

STREET LIGHTING

The charm of a well lighted street has connotations of warmth, hospitality and safety. When both cars and pedestrians can see and be seen, everyone benefits. Lighting downtown streets with a comforting glow creates hometown pride and invites tourists to stay longer, encouraging vital nightlife.



D St. Bridge, Vicki Scuri and Team, Tacoma, WA



David Miles, Columbus, MS



Georgetown, TX

PRECEDENTS

TREE LIGHTING

The trunks, branches and canopies of city trees come to life at night with elegant splendor when illuminated. Year-round tree lighting, provided by running electricity to each tree, activates a street as the trees become a series of beacons or lanterns in the city. LEDs provide an affordable solution.



Drew Costly, Falls Church, VA



B Street, Brian Grapes, San Diego, CA



Lighted Tree, Kinston, NC

TREES

Street trees literally add life to an otherwise plain stretch of sidewalk or the edge of a road. They soften the infrastructure of the city, offer generous shade, provide natural habitat, and benefit the environment. Good street trees are an amenity to the city that will provide value for generations.



Tryon Streetscape, Charlotte, NC



Tryon Streetscape, Charlotte, NC



S Herritage Streetscape, Kinston, NC

PLANTERS

Planters placed on sidewalks and plazas add life and greenery at a human scale. They can also be used to separate spaces, such as creating barriers between cars on a street and people on a sidewalk. This simple gesture can go a long way to transforming a space and how people feel about being there.



Streetscape, Tucson, AZ



Mosaic Planter, Pan Brewer, Newland, NC



Colby Streetscape, Everett, WA

3.5 PUBLIC ART AND PLACEMAKING

PRECEDENTS

STREET FURNITURE

Street furniture includes all the human scaled amenities that enhance the use of a sidewalk. Planters, trash cans, benches, and bicycle racks are all opportunities for improvement and expression. When treated together as a family of forms and patterns, they can help to build a sense of place.



Street Furniture, Charlotte, NC



Park Bench, Colin Selig, Walnut Creek, CA



Fish Bone Bike Rack, Noel Keller, Reno, NV

HARDSCAPE

The sidewalk itself need not be plain concrete. Color, texture and pattern all serve to elevate the hardscape and create a sense of place. These enhancements can identify borders, edges, changes, or important moments in the sidewalk. They can also simply be moments of artistic expression.



Edmonds Waterfront, Edmonds, WA



Streetscape Decorative Paving, Tucson, AZ



Streetscape Decorative Paving, Las Vegas, NV

CROSSWALKS

Crosswalks are an important meeting place of pedestrians and vehicles. Safety is paramount here. Adding color and pattern in paint, thermoplastic, epoxy, stamped paving, or pavers can identify and increase the visibility of crosswalks. This brings them into a part of a larger wayfinding plan.



Crosswalk, Hagerstown, MD



Dura Therm, Ennis-Flint, Thomasville, NC



Stamped Crosswalk, Bainbridge Island, WA

PRECEDENTS



Quadrangle, Hewitt and Colby, Everett, WA



Color Jam, Jessica Stockholder, Chicago, IL



Sculptures on the Square, Raymond Kaskey, Charlotte, NC

INTERSECTION MARKING

Marking intersections helps identify them as unique and aids in wayfinding, direction and navigation. Gateways, paint and sculpture, all at the scale of the city, serve to establish the importance of an intersection. These markings can be used as a part of a larger fabric of patterns along a street.



Quadrangle Sign, Hewitt and Colby, Everett, WA



Richard Schulte, Museum of Contemporary Art San Diego, San Diego, CA



Street Signs, Kinston, NC

STREET SIGNS

Street signs are the most practical and common type of city wayfinding. Enhancing them with form and ornament is a simple way to upgrade a standard sign. A more artistic expression can be made by using mile marker signs to connect to cities worldwide as well as local neighborhoods.



Wayfinding at The Camp, Santa Ana, CA



Wayfinding at the Camp, Santa Ana, CA



100 NYC Public Sculptures, Bundith Phunsombatlet, NYC, NY

WAYFINDING

These pedestrian scaled signs help people find and get to local attractions. The distances and directions to businesses, venues and important sites are clearly marked on the signs. Integrating these signs into a landscape plan or adding artistic elements elevates them into a work of design.

3.7 PUBLIC ART AND PLACEMAKING

PRECEDENTS

MEDALLIONS

Medallions are low relief pattern elements and can be made of metal, stone, concrete, or tile. They are ornamental treatments that add a specific sense of place to a moment along a sidewalk. The patterns they hold should relate directly to their location. When used as a group, they create a sequence.



Seattle Manhole, Garth Edwards, Seattle, WA



Paving Treatment, Poetic Kinetics, El Paso, TX



Streetscape Marker, Tucson, AZ

ALLEYS

Often overlooked remnant spaces in the urban fabric, alleyways can be transformed into vibrant pedestrian places. Art, such as murals and lighting on the walls, overhead elements, planters, and seating make an alley into an outside room for art engagement and public activity.



20ft WIDE, Art Alliance Austin, Austin, TX



Arbor, Napa, CA



Shing Lin Yoong, Hackesacher Markt, Berlin, Ger.

MURALS

Murals are a great way to make large graphic statements using already existing buildings and infrastructure as canvases. The imagery can be figurative, historical or abstract. A curated mural program can establish a common overarching theme to help unify a series of murals in a city.



On Golden Gate Ave, Mitsu Overstreet, SF, CA



Mural, Stephen Farley, Tucson, AZ



Mural, Mitsu Overstreet, El Paso, TX

PRECEDENTS

STOREFRONT WINDOWS

Storefront windows can be seen as ready made frames or displays for public art. Putting art into otherwise empty storefronts is a good way to temporarily enhance an unused space. Digital prints are a low risk way for local artists to expand their ideas and work in the public realm at a larger scale.



Memento Mori, Natasha Bacca, Seattle, WA



Going Cascade, Paul Komada, Seattle, WA



Mural, Mitsu Overstreet, Atlantic City, NJ



The Artwalk in Morganton, Morganton, NC



Before I Die, Candy Chang, Raleigh, NC



Glimmer, Variable Projects, San Francisco, CA

TEMPORARY ART

Temporary installations and interventions can often have an interactive social message that speaks directly to the current situation. Because they have a limited life they can explore bold ideas or serve as a test for a future, more permanent, work. Temporary art is best when it engages people.



Sparkle City Mini Putt, HUB BUB, Spartanburg, SC



Yarn-Graffiti, Luke Haynes, Seattle, WA

PERFORMANCE POP UPS

Performance pop ups transform an entire space with activity for a limited time. Games, festivals, parties, dance, music, meals, and performances can all work in this manner. Whether as a one time event or a season long program, pop ups provide a new way of viewing and using a space.



The Foam Incident, Scott Pennington, Baltimore, MD

3.9 PUBLIC ART AND PLACEMAKING

PRECEDENTS

GARDENS

Community gardens foster a sense of togetherness as each member works to bring life to a place. Built and supported by the communities they serve, these gardens can be creative expressions of local values. Fences, murals, planters, and paths can be given artist treatments.



Weinland Park, Columbus, OH



Belltown Community Garden, Seattle, WA



NAXA YMCA Garden, Thoughtbarn, Austin, TX

PATH PAVING

Pedestrian paths through parks and other places are different from sidewalks in that they offer a more restful, contemplative way to move through a site. Creative path placement, paving, plantings, and benches all help to make the experience more enjoyable. Paths are the backbones of a good park.



Garden Path at WAM, Confluence, Wichita, KS



Cleveland Zoo, KGK, Cleveland, OH



Justice Garden Path, Jordan and Sorey, Kent, WA

BARRIER FENCING

Fencing is a necessary part of the landscape to create barriers between two zones, often for safety reasons. When considered as opportunities for artistic expression, these fences can transcend their roles as barriers and become placemaking elements creatively marking the edge of a space.



Weathering Steel Fence, UW, Seattle, WA



Bamboo Fence, IslandWood, Bainbridge Island, WA



River Road Agave Fence, Vicki Scuri, Tucson, AZ

PRECEDENTS

EXERCISE AND PLAY EQUIPMENT

Exercise and play equipment physically involves people in the landscape. When well designed, it is an asset to the community, visually and healthfully. Either artist designed or off the shelf structures should be considerably placed to create a holistic vision. This is art people can actually touch and use.



City Art Gym, Angelholm, Sweden



Fit Trail, Charlotte, NC



Seattle Center Labyrinth, Seattle, WA

STORYWALKS

Many communities use storywalks to encourage both physical activity and literacy among their children. They are fun ways to discover a place and a story. Custom, artist designed story boards elevate the otherwise simple signs into engaging works of art in their own right.



Carter Park, Deerfield Township, VT



Berkshire Botanical Garden, Stockbridge, MA



Wayside Shrine Trail, Mollie Doctrow, Lake Placid, FL

ARTISTIC FENCES

Fences need not separate people, in fact they can bring people together. When a fence is also a piece of art, it can beautify a community. Whether simple or complex, the fences should relate to the place where they stand. Color, form and shadow are important to consider with a fence.



Papel-Picado, Bill and Mary Buchen, El Paso, TX



Not-Whole Fence, Ball-Nogues Studio, El Paso, TX



Weathering Steel Fence, El Paso, TX



4



PRIORITIZED OPPORTUNITIES AND SOLUTIONS PART 1



After meeting with the stakeholders and the community, the identified neighborhoods were prioritized. The Queen Street corridor emerged as the most important area to receive immediate treatment. This is informed strongly by the Queen Street Streetscape project already in process. The following pages include a summary of the community engagement process.

This section, Part 1 of Opportunities and Solutions, prioritizes Queen Street, applying a consistent approach throughout its length. Furthermore, three areas in the Queen Street corridor are identified as featured sites: the Music Park at Queen and Springhill Streets, the intersection of King and Queen Streets, at the heart of the downtown core, and the Arts Center at Queen and Blount Streets (The Avenue of the Arts).

This section addresses these areas each with their own pages showing detailed concept views within a comprehensive conceptual plan for the corridor.

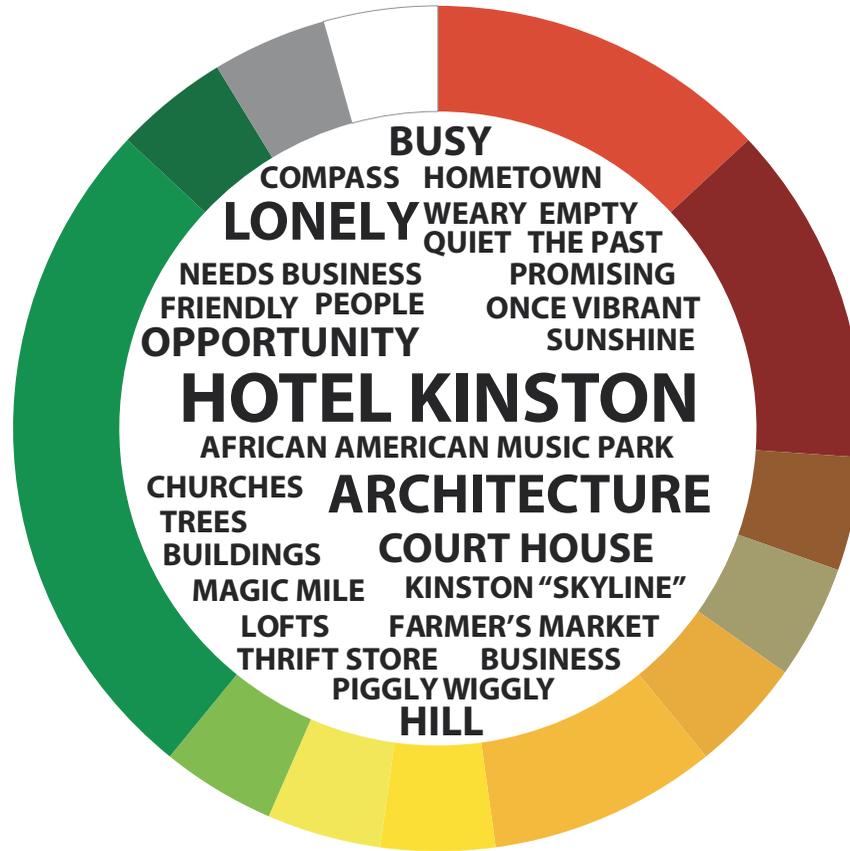
The goal of this plan is to restore the glory of the “Magic Mile” to the heart of downtown Kinston.

QUEEN STREET

The circle to the right gives a visual summary of the responses given by the community when asked about Queen Street generally.

The colorful outer band shows the many colors that people associate with Queen Street. The size of the area for a color represents the number of votes it received.

The words inside represent a compilation of the defining characteristics, mood, images, and memorable qualities of Queen Street as defined by the community. The larger the word is, the more people who used it.



HERRITAGE STREET

The circle to the right holds the colors and words associated with Heritage Street.



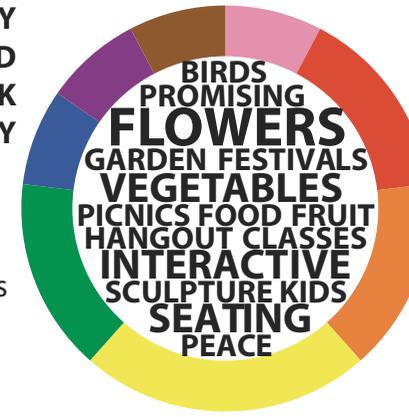
CONNECTIONS TO NORTH QUEEN STREET

The circle to the right holds the colors and words associated with the street connections to North Queen.



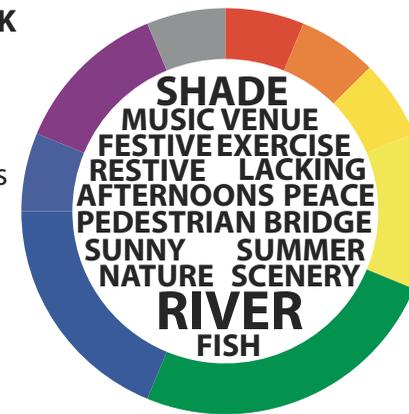
COMMUNITY GARDEN AND PEARSON PARK ENTRY

The circle to the right holds the colors and words associated with The Garden and the Park.



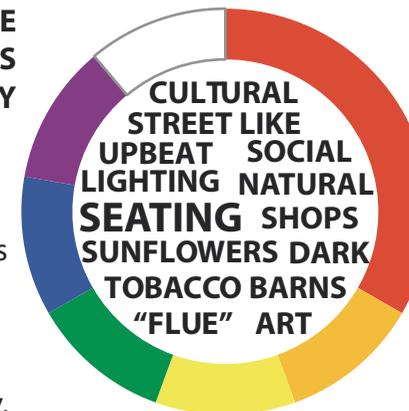
RIVERWALK

The circle to the right holds the colors and words associated with the Riverwalk.



AVENUE OF THE ARTS AND ARTS CENTER ALLEY

The circle to the right holds the colors and words associated with the Avenue of the Arts and the Arts Center Alley.



COLOR GUIDE

The color schemes identify the main color, a strong second color and a color that makes each area unique .

Kinston:

1st - Green, 2nd - Red, 3rd - Blue

Queen Street:

1st -Green, 2nd - Red, 3rd - Gold

Grainger Hill:

1st - Green, 2nd - Red, 3rd - Tan

Bike Route and the ACD

1st - Blue, 2nd - Green, 3rd - Yellow

Heritage:

1st - Green, 2nd - Brick, 3rd - Orange

Connections to North Queen:

1st - Gray, 2nd - Yellow, 3rd - Blue

Garden and Park:

1st - Yellow, 2nd - Red Orange, 3rd - Green

Riverwalk:

1st - Green, 2nd - Blue, 3rd - Purple

Avenue and Alley:

1st - Red, 2nd - Gold, 3rd - Indigo

QUEEN STREET AESTHETIC ENHANCEMENT ELEMENTS

A family of wayfinding and placemaking Public Art elements will be implemented along the length of Queen Street. These elements take advantage of the ongoing Streetscape Plan. Integrating these designs into the plan will be critical to ensuring their success. Key among the enhancements are the crosswalks and intersection markings. As part of the actual infrastructure of the street, they will have a huge impact.

A comprehensive mural program will use images and color on the side walls of the buildings along Queen Street to establish a sense of identity for the street.

A curated partnership between local artists and building owners to put art into vacant storefront windows will liven up these unused spaces downtown.

Trees replacing the current trees should be placed to avoid conflicts with the existing lighting. They will sit in planted landscape areas that will soften the sidewalk.

Benches placed at the edges of the planters offer a place to sit and relax in the shade of the trees. A brick border on the outside edge of the sidewalks ties the entirety of Queen Street together.



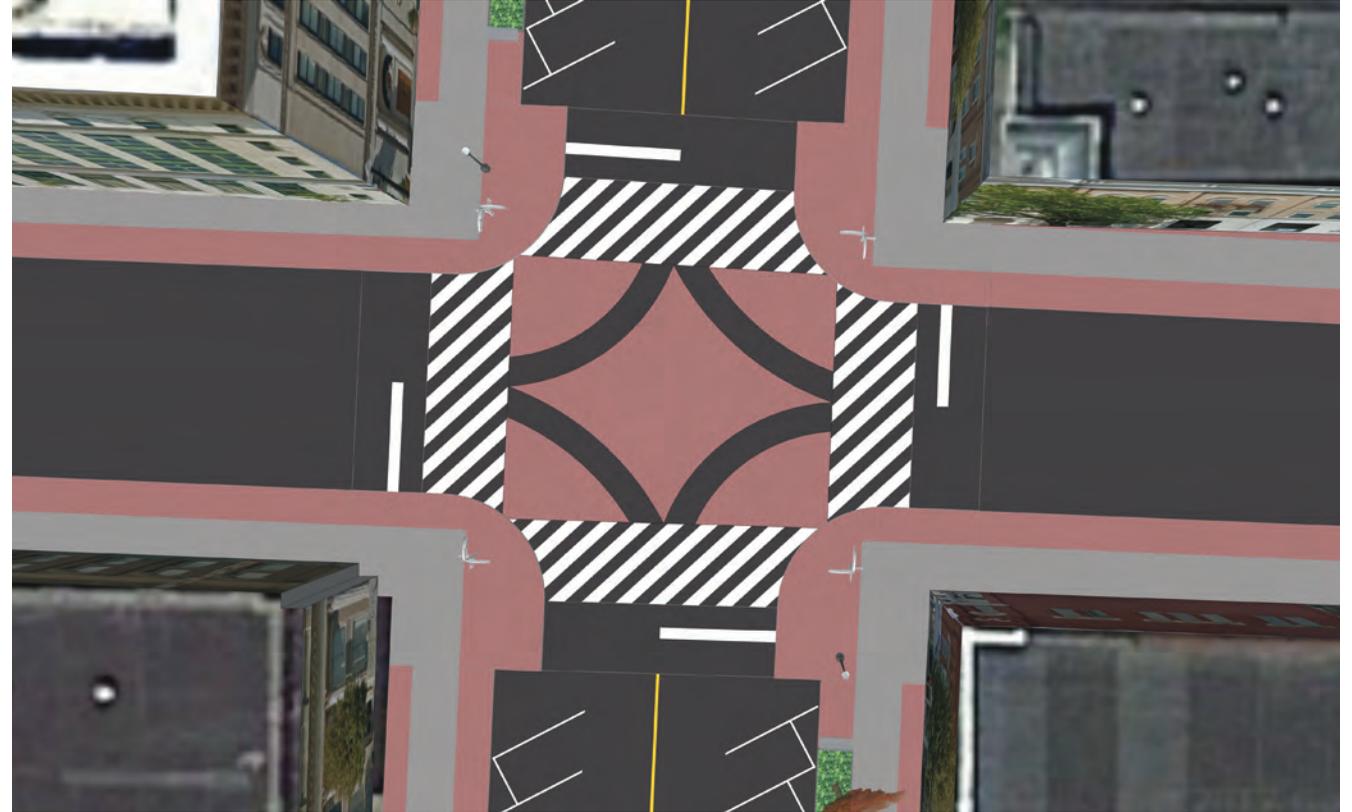
MURALS



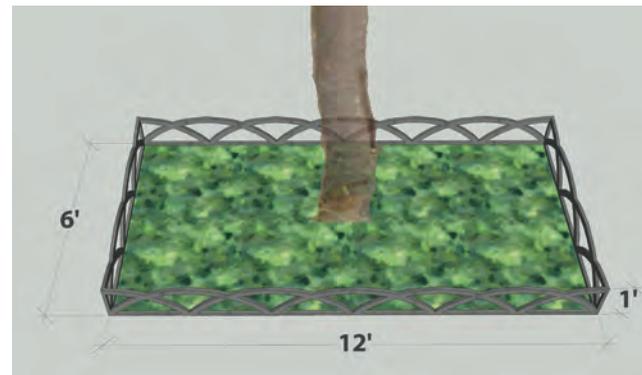
STOREFRONT WINDOWS



TREES



CROSSWALKS AND INTERSECTION MARKINGS



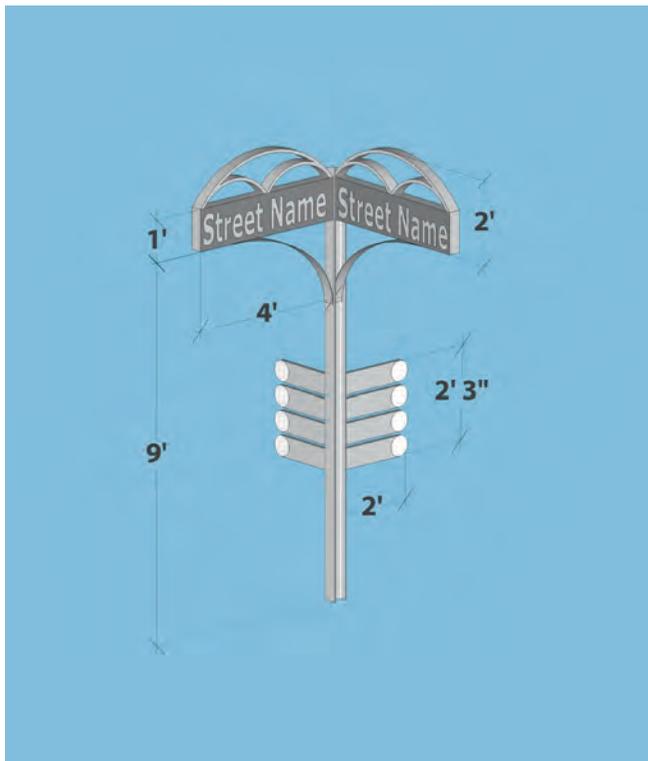
PLANTERS



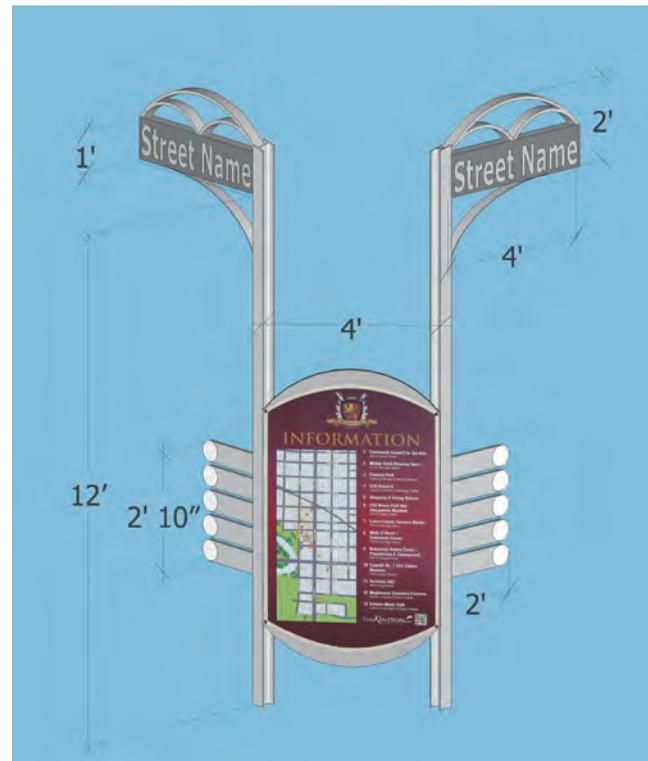
BENCHES



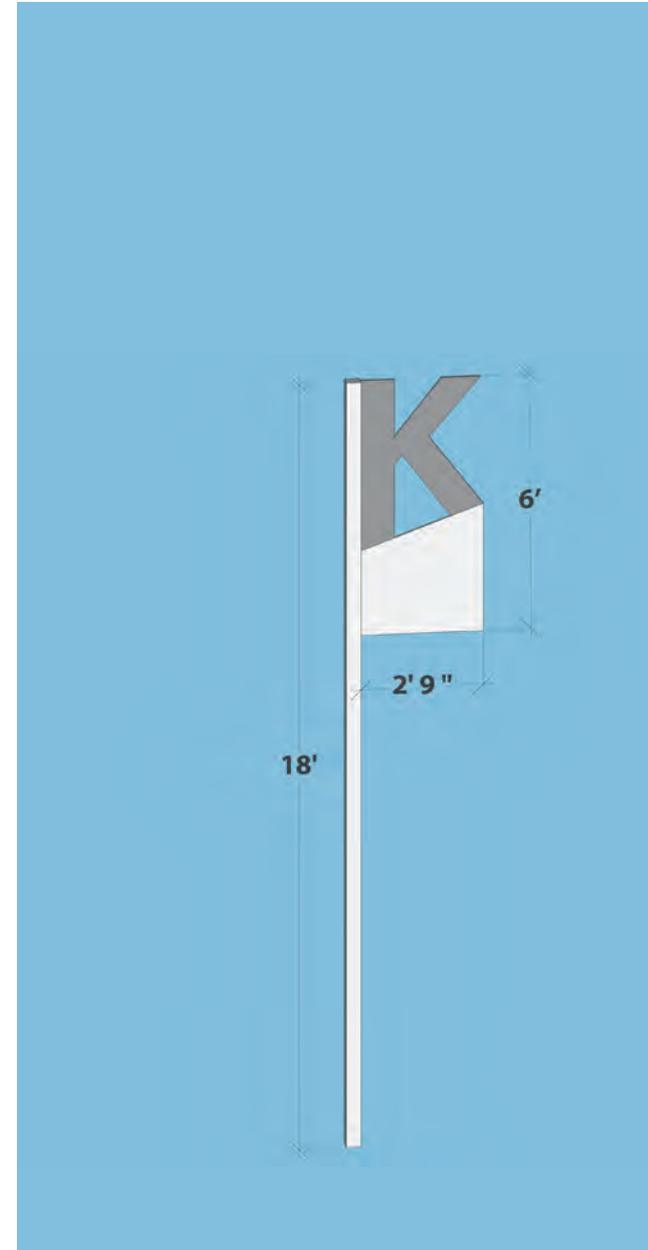
KING AND QUEEN OVERHEAD ARMATURE



STREET SIGN



INFORMATION SIGN



BANNERS

The intersection of King and Queen Streets is the main crossroads in downtown Kinston. As such it deserves a large gateway statement. This is achieved with an arching overhead armature.

All of the other intersections will be marked by a hierarchy of signs. The most basic of which is an artist designed street sign. The mock-up on this page shows a possible concept for what it could look like. The name is big enough to be easily seen from a distance and is supported by arching forms that relate back to the architecture of the city. The sign post will hold directional arrows identifying close by businesses and attractions.

The more major intersections, in front of cultural institutions, will have information signs that will hold the street sign wayfinding arrows and a visitor map of downtown Kinston on one side of a large shaped panel and a graphic pattern design on the backside. Shown is a possible concept for what the information signs could look like.

Banners holding individual letters can be used to spell out the names of specific places to create large scale wayfinding markers.

4.1.3 PRIORITIZED OPPORTUNITIES AND SOLUTIONS PART 1

SOUTH QUEEN STREET AT KINSTON MUSIC PARK

South Queen Street at the Kinston Music Park is the primary entrance into downtown from the south. Driving north on Queen Street, it is the first thing people will see when entering the city.

The massing diagram, to the right, shows a bird's eye view of how all the elements work together to establish a sense of place.

Banners spelling out "KINSTON" along the edge of the Music Park will welcome visitors.

An information sign at the corner of the Music Park will guide people through the city. Its backside could hold a pattern related to the Music Park.

Two large murals on the south facing side walls of the two buildings flanking Queen Street, on Springhill and Lincoln Streets, will make a welcoming gesture, presenting Kinston in its best light.

The streetscape enhancements will include intersection markings designating this as a featured site, crosswalks, and street trees with planters and benches. The view on the far right page shows a conceptual perspective of what these elements will look like from the street to give a sense of the total environment.



MASSING DIAGRAM



BANNERS



INFORMATION SIGN



MURALS



QUEEN STREET SOUTH OF KING STREET





4.1.5 PRIORITIZED OPPORTUNITIES AND SOLUTIONS PART 1

QUEEN / KING INTERSECTION

The intersection of King and Queen Streets will receive the most attention as the main intersection downtown. It will be crowned by an overhead gateway armature that recalls Kinston's historic "Victory Arch." This armature holds the street signs, information signs and wayfinding. Consolidating all these elements reduces visual clutter, making a stronger statement.

The massing diagram, to the right, shows a bird's eye view of how all the elements work together to establish a sense of place.

Enhanced crosswalks and intersection markings designating this as a featured site will improve pedestrian safety and identify the intersection. The intersection marking uses colored textured asphalt as a part of the streetscape plan to differentiate and highlight the intersection as a special place.

The information signs on the armature will guide people through the city. Their backsides could hold patterns related to the local produce at the Farmers Market.

The view on the far right page shows a conceptual perspective of what these elements will look like from the street to give a sense of the total environment.



MASSING DIAGRAM



CROSSWALKS AND INTERSECTION MARKING



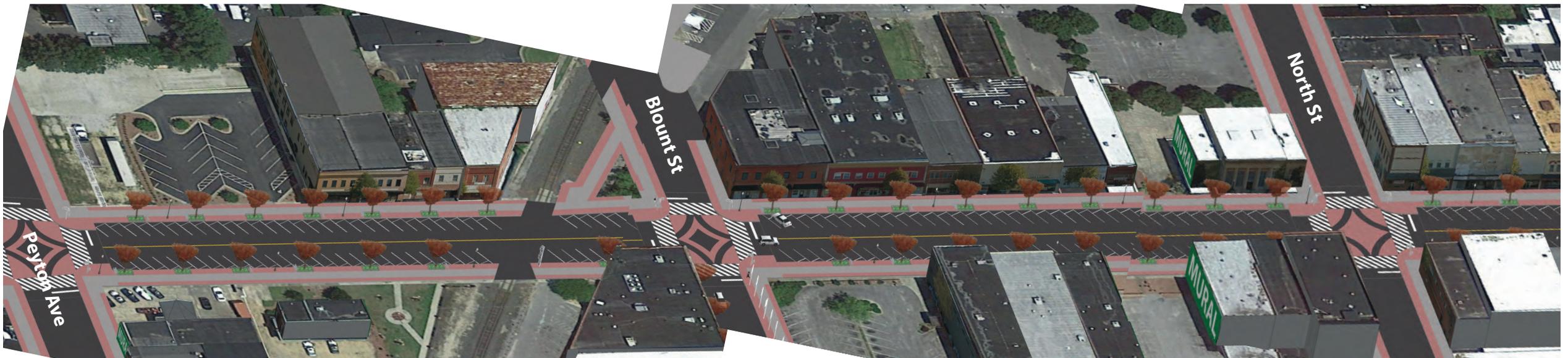
OVERHEAD ARMATURE: "VICTORY ARCH"

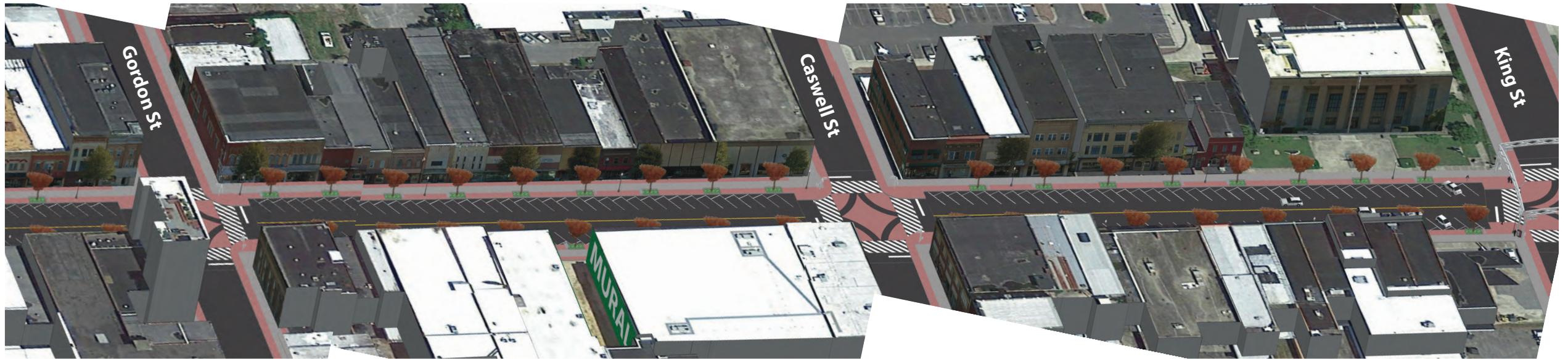


INFORMATION SIGNS



QUEEN STREET NORTH OF KING STREET





NORTH QUEEN STREET AT THE ARTS CENTER

The third featured site is at the intersection of Queen Street and Blount Street, in front of the Arts Center. This marks the northern boundary of the main streetscape improvements in the downtown core.

The massing diagram, to the right, shows a bird's eye view of how all the elements work together to establish a sense of place.

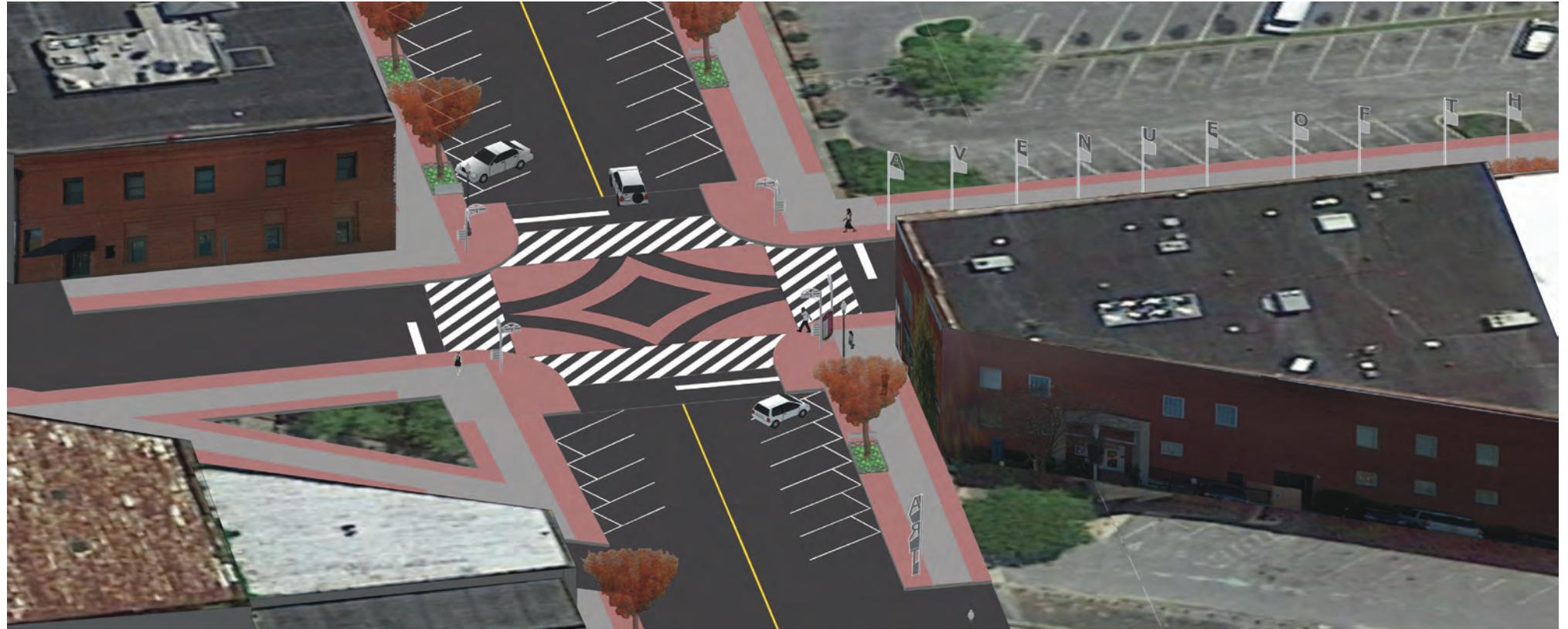
Like the other two featured sites, enhanced crosswalks and intersection markings identify the site as important.

The Arts Center will receive its own "ART" word banner at the entrance to its parking lot, identifying it along the street.

Word banners along the north edge of the parking lot across from the Art Center on Blount Street will spell out that this is the Avenue of the Arts.

An information sign at the Arts Center corner will guide people through the city. Its backside could hold a pattern related to the local artistic imagery.

The view on the far right page shows a conceptual perspective of what these elements will look like from the street to give a sense of the total environment.



MASSING DIAGRAM



CROSSWALKS AND INTERSECTION MARKING



ART BANNER



INFORMATION SIGN





OPPORTUNITIES AND SOLUTIONS PART 2



Part 2 of Opportunities and Solutions addresses the remaining neighborhoods, each with their own page showing a diagrammatic map of the proposed treatments, annotated with images demonstrating the existing opportunities or applicable solutions.

The projects to come out of this plan that address these areas should follow the tone and quality of the work developed for the Queen Street corridor.

Each neighborhood is unique, some with more opportunities than others. Establishing a hierarchy for addressing the projects put forth in this section will be determined by the immediate needs of the city, coordination with other city projects, available budgets at the time, the desires of the community, and the direction of the SmART Kinston public art program.

Revisiting this plan over the course of many years will refresh the direction of Public Art and Placemaking in Kinston.

4.2.1 OPPORTUNITIES AND SOLUTIONS PART 2

AVENUE OF THE ARTS AND THE ARTS CENTER ALLEY

The Avenue of the Arts, which includes Blount Street at Queen Street, turning on Mitchell Street, to North Street, is a key link from the Arts Center to the “Flue” sculpture and the community area on the Riverwalk beyond (see opposite page). The Arts Center Alley, also known as Wall Street from Blount Street to North Street, connects the Arts Center to the activity on and around North Street.

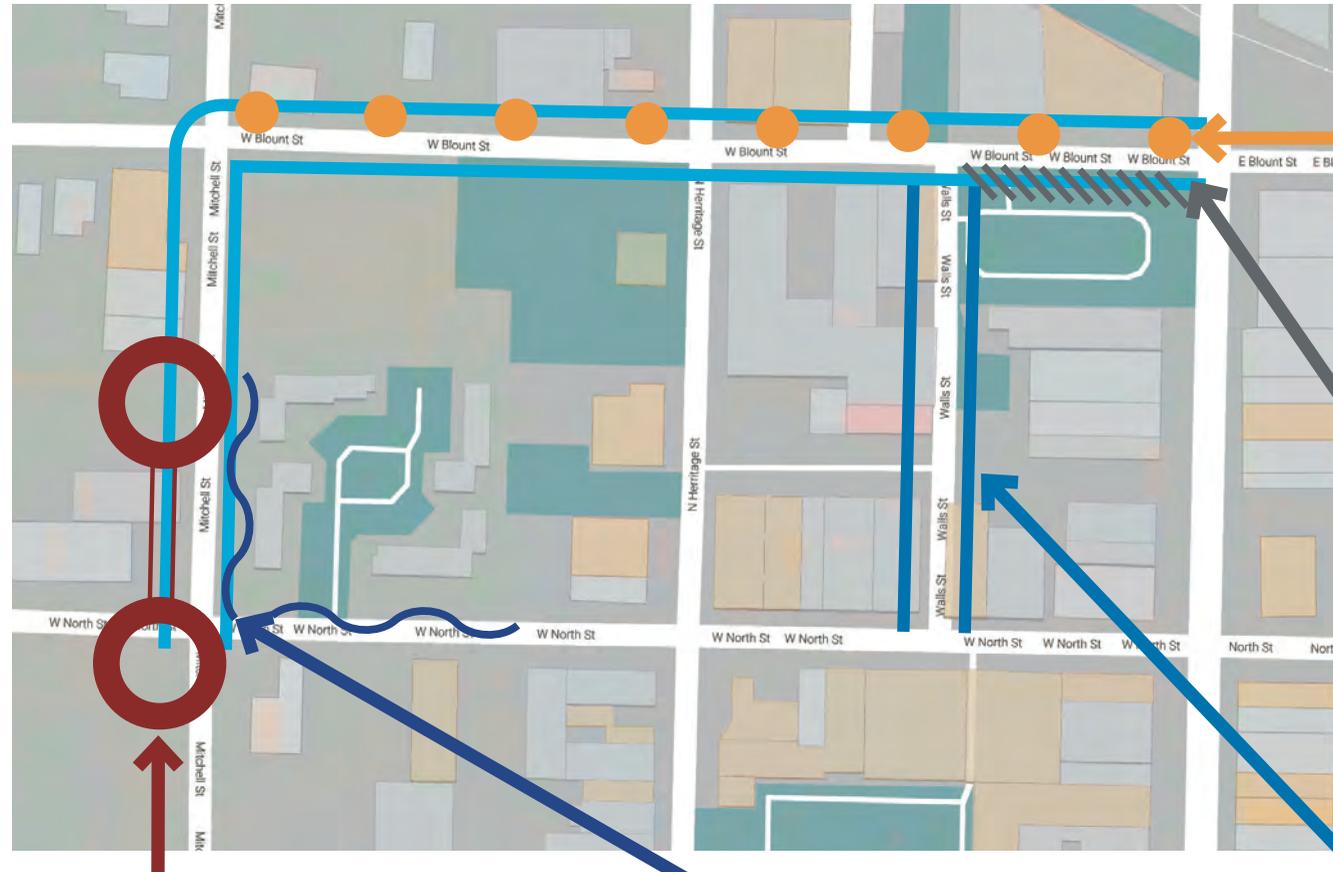
A series of sidewalk sculptures that also function as benches and wayfinding elements will identify the Avenue to the Arts at the pedestrian level.

Word banners, used elsewhere in the city, along the north edge of the parking lot at Blount and Queen Streets will provide a larger scale identity for the Avenue of the Arts.

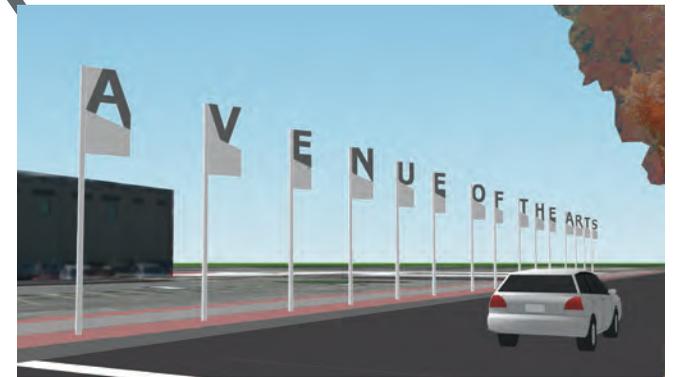
A full assortment of alleyway improvements: overhead art, lighting, murals, sculptures, benches, and tables will bring the Arts Center Alley to life.

An art fence at the Riverview Townes Apartments at Mitchell and North Streets will complete the Avenue of the Arts.

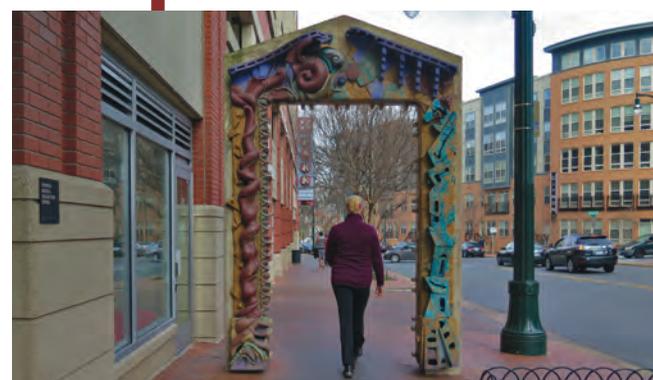
Artistic gateways announce the park entries from the Avenue.



ADD SIDEWALK SCULPTURE



ADD PARKING LOT BANNERS



ADD ART ENTRY, *Synchronicity*, Peter King



ADD ART FENCE, *Windscreens*, Vicki Scuri



ADD ALLEYWAY IMPROVEMENTS

COMMUNITY GARDEN, STORYWALK AND PEARSON PARK ENTRY



ADD COMMUNITY GARDEN



ADD PATH, *Walnut Park*, Barbara Grygutis



ADD STORYWALK



ADD PLAY AREA



ADD PARK ENTRIES, *South Park Entry*, Ginny Ruffner

The area of the city bounded by and in the vicinity of Blount Street, Mitchell Street, North Street, and College Street holds the future sites of the Arts & Cultural District's Community Garden, the Storywalk and the play area at the entry to Pearson Park.

The Community Garden is already planned and incorporating Public Art into its design will strengthen it and make it a more enjoyable space.

Transforming French Lane from a rutted dirt bypass into an entirely pedestrian path wandering through the site will soften the area and create a more cohesive and safe experience.

The Storywalk is also already planned and would best be located in this area to connect the garden to the play area.

Park entries at the new pedestrian path entrance and at Pearson Park at the corner of North and Mitchell Streets will identify them as gateways to the newly developed community spaces.

This area will transform into an activity intensive hive of creativity and community involvement. Public Art will help usher in this change.

4.2.3 OPPORTUNITIES AND SOLUTIONS PART 2

HERRITAGE STREET

Herritage Street already provides a great precedent for what a streetscape should be like. It is bustling with popular local shops, restaurants and venues. This kind of civic engagement and active daily use is the goal for the redesigned Queen Street corridor.

The awnings over the sidewalks serve to identify individual businesses while also providing shade.

The brick band at the edge is an elegant and simple way to upgrade the sidewalk.

The street signs here have ornamental structures that could inspire the street sign designs elsewhere in the city.

The Farmers Market is one of the most vital community resources and it activates the street.

The entry to the Riverwalk at King Street could be better developed to make a stronger, more cohesive statement.

The Crepe Myrtles already on Heritage Street south of King Street should be continued north all the way up to Gordon Street along the parking lots to add a pop of color and interest.



AWNINGS



FARMER'S MARKET



ENTRY TO RIVERWALK



BRICK IN SIDEWALK



SIGNAGE



ADD TREES

CONNECTIONS TO NORTH QUEEN STREET



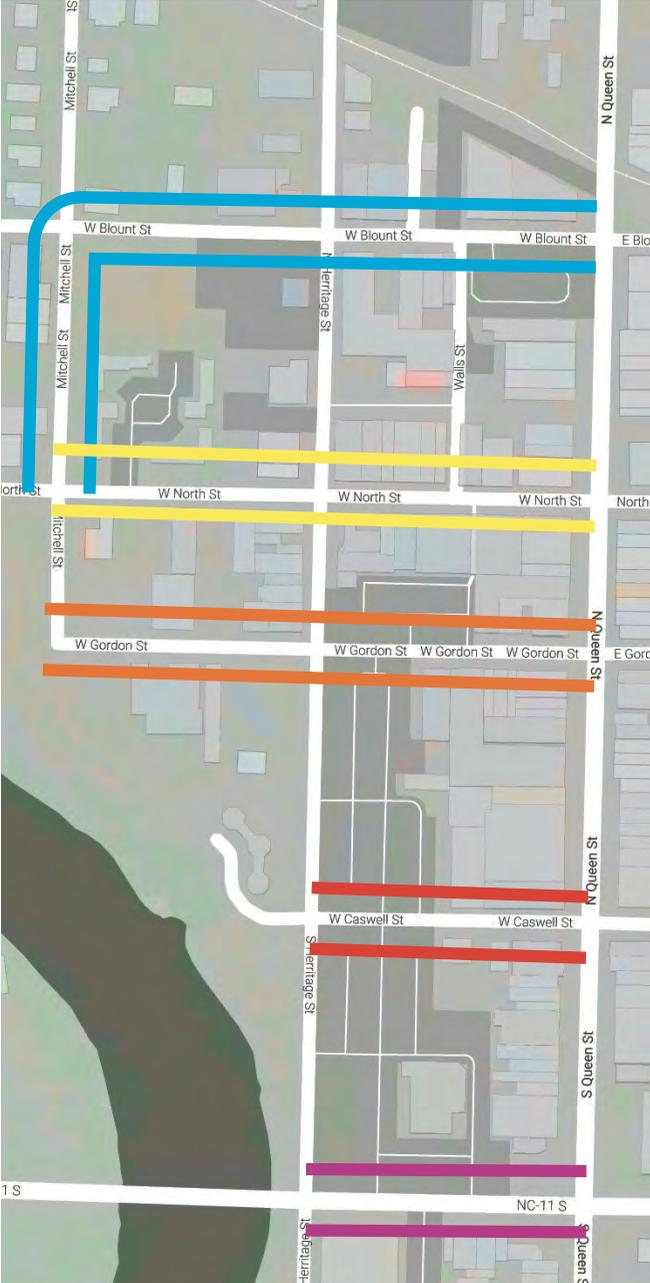
INCREASE NIGHTTIME IILLUMINATION



ENCOURAGE SIGNAGE IDENTITY



ADD MORE PLANTERS



ADD WAYFINDING SIGNS



INCREASE STREET FURNITURE



ADD BRICK BORDER TO ALL STREETS

The cross street connections from Queen Street through Herritage Street to the Riverwalk are great opportunities to develop unique differentiating statements with the streetscape kit of parts to help identity each street.

Encouraging businesses to install signs will help identify them on these blocks. Going further to illuminate the signs will give them a nighttime presence.

Planters are public amenities on the sidewalk that soften the experience with plant life.

Wayfinding signs that are in the same family as those used on Queen Street will help identity each street and the businesses and destinations they hold.

Street furniture, whether public benches, cafe seating or small sandwich boards are signs of activity and life welcoming someone to walk down a street.

The brick border already found in town is a strong precedent for adding interest to a sidewalk. Continuing the brick on the side street sidewalks will tie them into the larger city grid.

Once established as unique experiences, the cross streets will develop their own identities.

4.2.5 OPPORTUNITIES AND SOLUTIONS PART 2

CURRENT RIVERWALK

The Riverwalk should be redeveloped to delineate distinct areas of activity. From north to south, they are: a connection to the Bike Route and the ACD, a Community Space next to the Garden that features the Storywalk and connects to the Play Area, beyond this is the Festival Area with the bandstand and a possible future amphitheater, then the Farmers Market grounds, and finally the Art Walk by the entrance at King Street.

The Art Walk needs to be redone so that the sculptures are sited in an organized way, possibly including moving the memorials to a new site, grouped together.

The Riverwalk would benefit from better nighttime lighting and these light poles could be an opportunity for Public Art design.

Connecting to the Neuseway Planetarium and Nature Park with a pedestrian bridge, or overlooking the river with special platforms, would make the Neuse a stronger park of the Riverwalk.

However, the Neuse provides some hazards including steep banks at the river's edge. Barriers to provide safety can be pattern designed and artistically formed to define this edge.



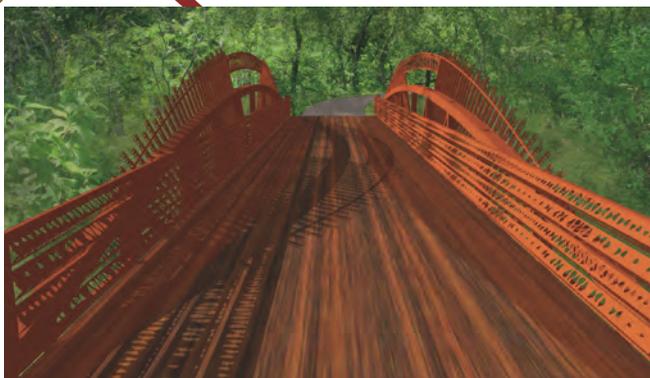
AREAS OF ACTIVITY



ORGANIZE ARTWORK



ADD BARRIER ART AT STEEP BANKS



ADD RIVER OVERLOOKS / POSSIBLE BRIDGE



ADD LIGHT POLE ENHANCEMENTS

FUTURE RIVERWALK



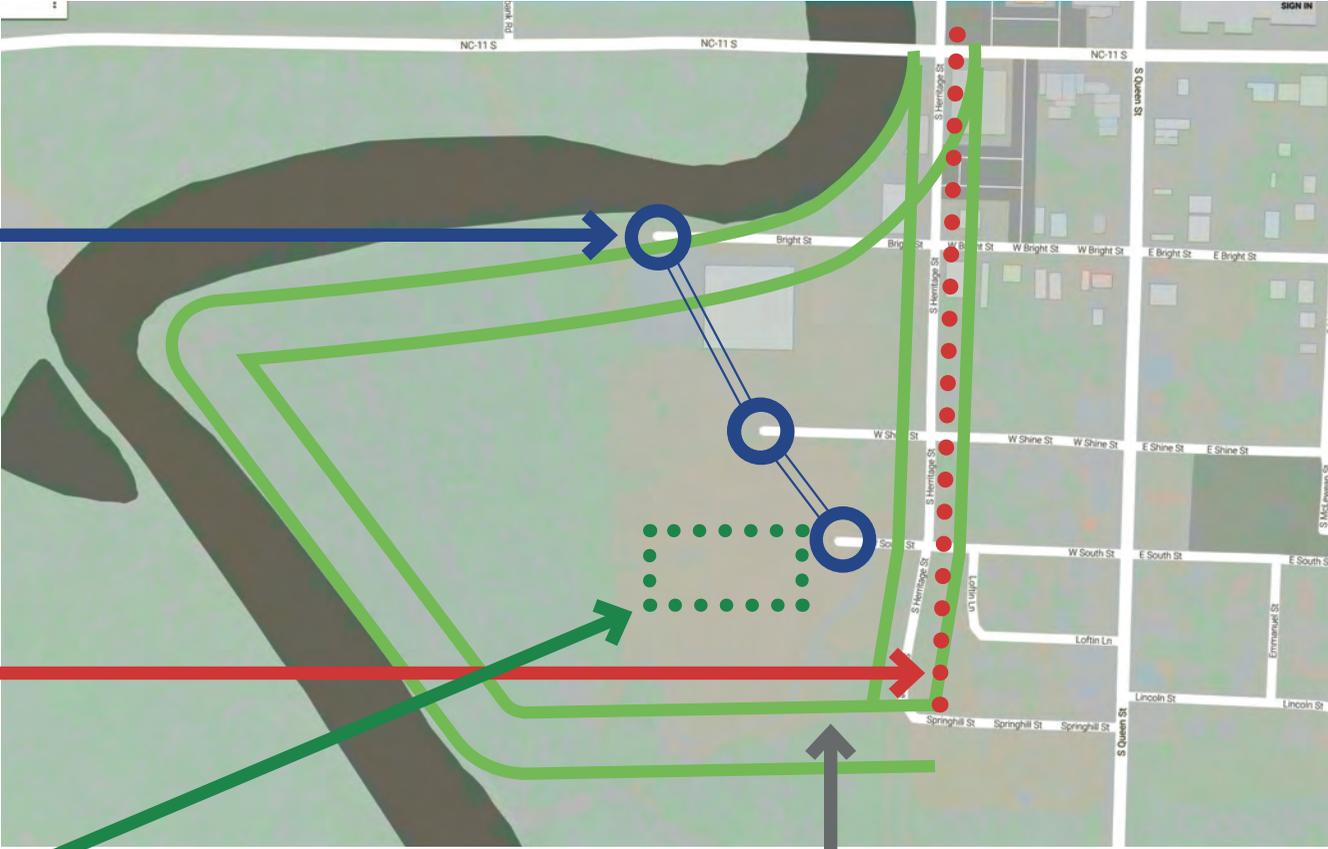
ELIMINATE STREET "DEAD ENDS"



ADD STREET TREES



POSSIBLE COMMUNITY GARDEN SITE



ADD EXERCISE / PLAY EQUIPMENT



MURAL OPPORTUNITY

Connecting the Riverwalk from the King Street Bridge to the Music Park will add an entire second half of new trail. This is a tremendous opportunity to program activities in this currently underused area.

The dead ends at Bright Street, Shine Street and South Street are unfriendly. Eliminating them either by connecting them or discontinuing their use will make the area more welcoming.

Continuing the Crepe Myrtle street trees down Heritage Street will tie the street back to north of King Street and add interest to this neighborhood.

The large expanses of empty land could house a community garden for residents in the south end of town.

Activating the new trail with a series of exercise and play structures will motivate people to move along the path to discover and use the equipment.

The mural program used elsewhere in the city, on Queen Street, can be continued into the buildings along the future Riverwalk. It is important to integrate the future Riverwalk into Kinston's larger Public Art program.

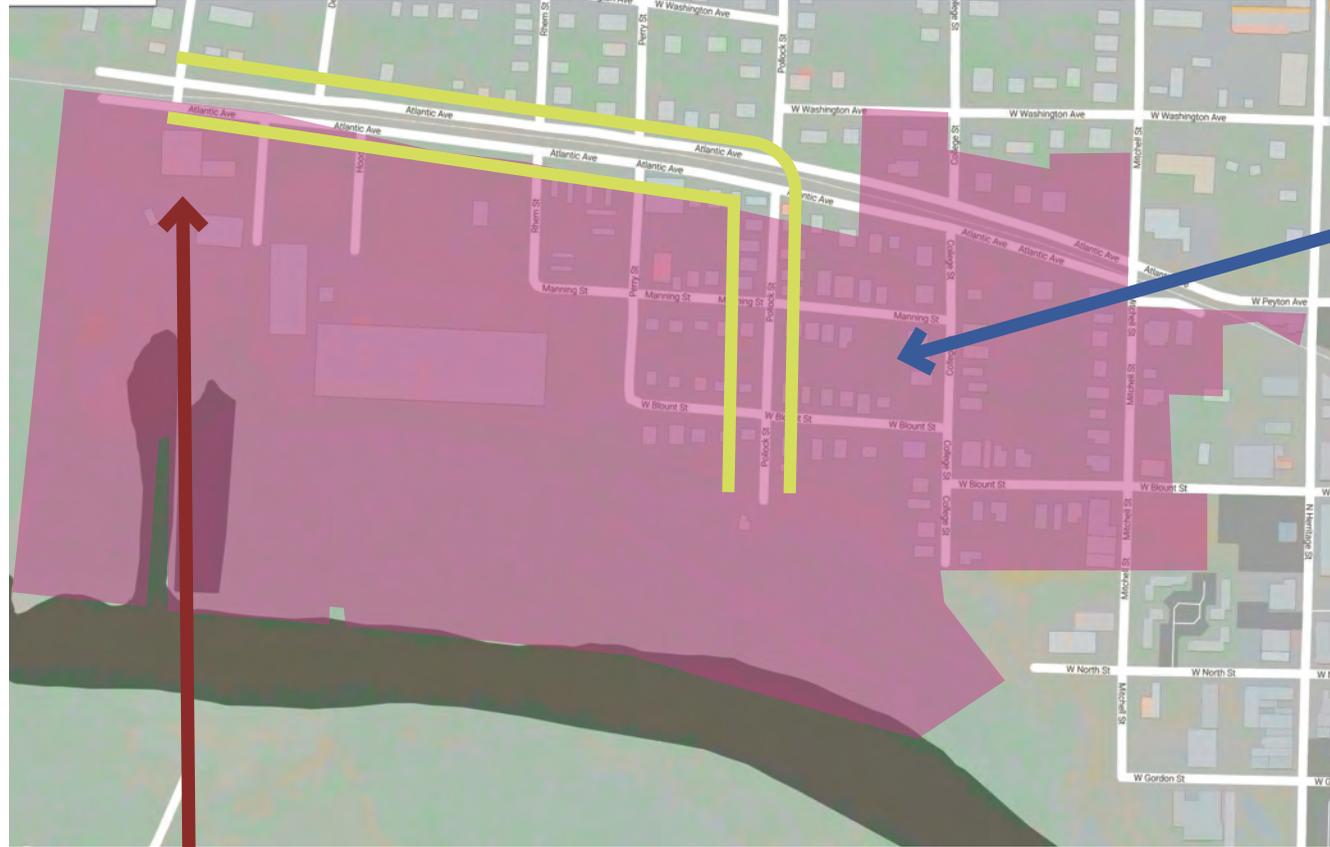
BIKE ROUTE AND THE ARTS & CULTURAL DISTRICT

The Bike Route and the Arts & Cultural District will both benefit from more use. Further promotion of the Artist Housing program through SmART Kinston will encourage artists to take up residency in these houses. This will bring life and creativity to the area. And a possible pool of artists eager to help implement this plan.

The Arts & Cultural District needs improvements to make it more pedestrian friendly. Lighting on the sidewalks and pedestrian trails will make it safer to walk around in at night in the area. Painted graphics would establish the hierarchy of pedestrian space.

The Bike Route also needs improvements to make it a more desirable destination. This includes separating the bike path from the street to make it safer and clearly marking the bicycle right of ways.

The existing historic structures are prime candidates for adaptive reuse and their exteriors and landscape walls are great canvases for murals that display the ethos of the Arts & Cultural District. These murals should be considered when establishing a larger city-wide murals program.



ARTIST HOUSING



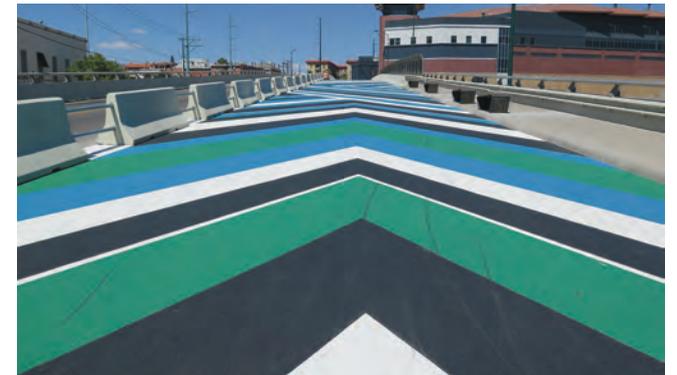
ADD PEDESTRIAN LIGHTING



MURAL OPPORTUNITY



PROMOTE SAFER BIKE PATH



CONSIDER PAINTED GRAPHICS

GRAINGER HILL



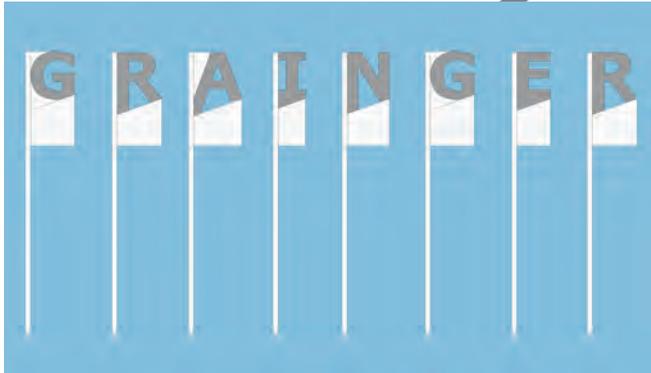
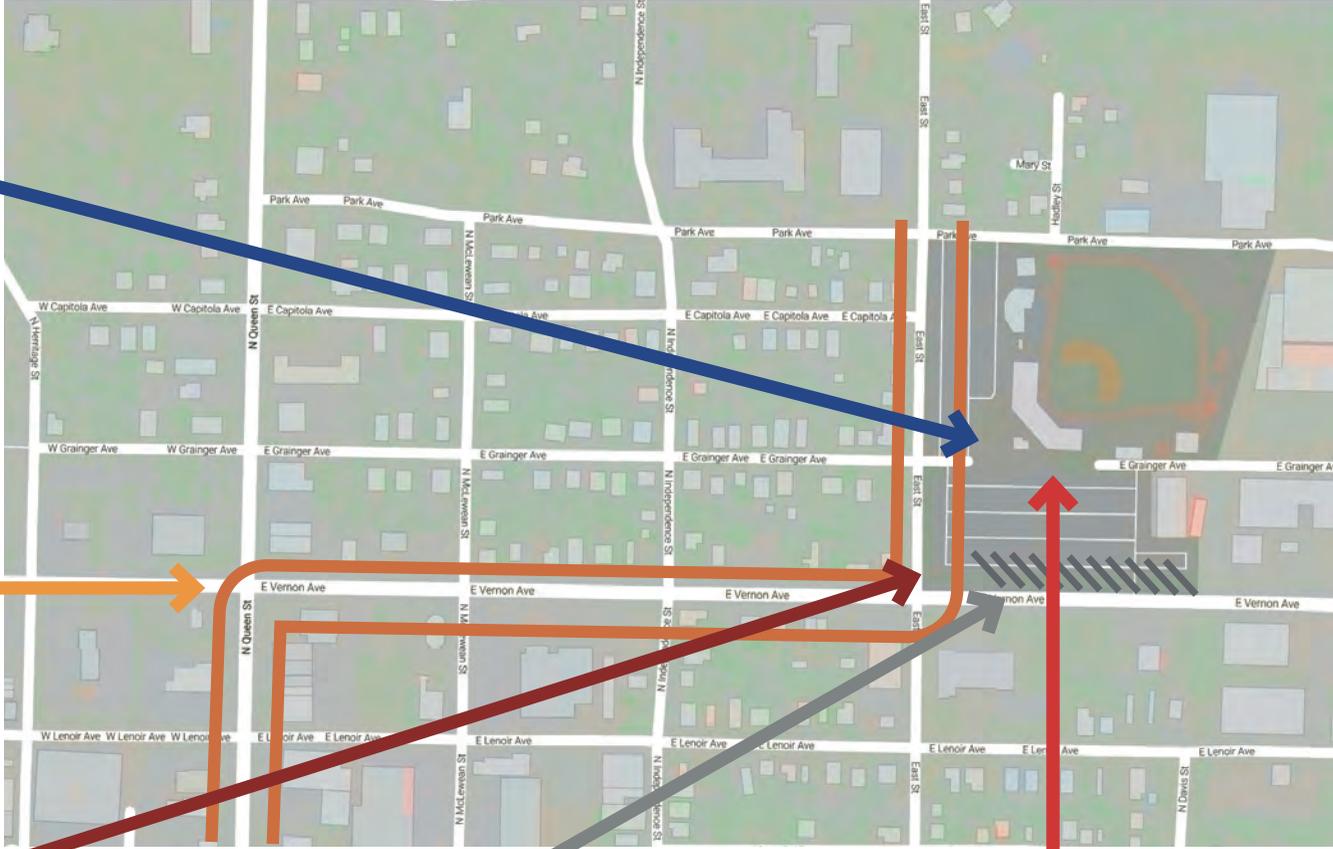
PROMOTE DOWNTOWN RESTAURANTS



CONNECT GRAINGER TO DOWNTOWN



INSTALL MONUMENTAL PUBLIC ART
Sculpture Grass Blades, John Fleming



ADD GRAINGER BANNERS



UPDATE STADIUM SIGN

Grainger Stadium is a key destination in Kinston as people come to watch the Down East Wood Ducks play baseball. Capitalizing on these crowds could benefit local businesses. Establishing a symbiotic relationship between the Stadium and interested businesses would help all parties involved.

This includes promoting local restaurants at the Stadium so sports fans can stay in Kinston before or after the game for a meal. Visual connections between Grainger Stadium and downtown will link the two and encourage people to travel between them.

Grainger Stadium is a major civic institution in Kinston and this status should be confirmed with a piece of monumental Public Art. An iconic statement will be a landmark for the Stadium. Banners, as used elsewhere in this plan to define a neighborhood, could be placed along the parking lot to mark, in words, the Stadium and tie it into the larger scheme. The Stadium sign is a great opportunity for new LED technology that can be programmed with content relevant to the team and during away games or the off season used to show innovative Public Art.

4.2.9 OPPORTUNITIES AND SOLUTIONS PART 2

CITY ENTRIES

All of the city entries would benefit from amenity lighting to enhance their nighttime presence. Where space is available, large scale Public Art landmarks will identify the entries as important places in the landscape.

Banners spelling out words, especially where South Queen comes into town and where Highway 11 hits Grainger Hill, will announce arrival into each area.

The King Street and Queen Street Bridges are existing infrastructure and can hold Public Art that marks them as major entries crossing the Neuse River.

Utilities poles, sign posts, street lights, and other vertical elements can be painted with wayfinding markings.

The trees at US 70 are landscape landmarks and will be improved with lighting to make a nighttime presence. As this corner gets redesigned with the new Queen Street Bridge coming into the interchange, these large landscape gestures will establish the entry on the scale of the highway. Light, sculpture, wayfinding, and signs will make the city's entries stand out and welcome people into Kinston.



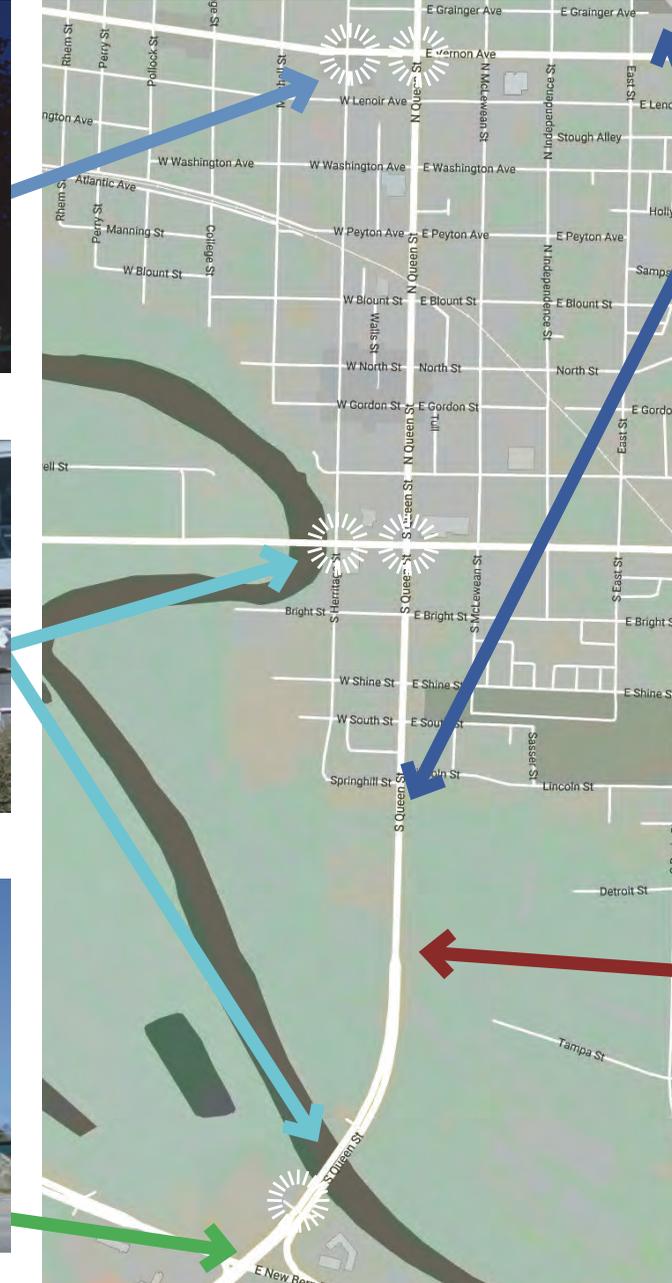
ADD AMENITY LIGHTING / LANDMARKS ART
Standing Leaves, Falling Light, Barbara Grygutis



MARK BRIDGES WITH PUBLIC ART,
Baltimore International Airport



ILLUMINATE TREES AT US 70



BANNERS



WAYFINDING MARKERS, *Safety Spires*, Dan Corson



ENTRY SIGNS

SUMMARY

A comprehensive Public Art and Placemaking initiative directed by a strong Public Art program will transform Kinston.

This Opportunities and Solutions section will establish the direction of Kinston for years to come. As each of these neighborhoods is addressed and improved through Public Art and Placemaking, community support will grow, fostering civic pride.

Engaging local artists to help shape the city will connect the work to the place and establish a powerful sense of identity.

Every project in each neighborhood must speak to and directly relate with the other projects near by. They must also be seen as part of a larger network of treatments across the city, fitting into a cohesive context.

Tourist and locals alike will be welcomed into the city and will take delight in discovering its many charms.

The community will be activated seeing the importance its civic leaders have put it to bettering the city. This art truly will be for the public of Kinston.



APPROXIMATE BUDGETS

Queen Street

Murals: Prices range from \$20-\$35 per square foot.

Storefront Windows: 3'x6' prints are \$5-\$9 per square foot.

Planters: Prices range from \$500-\$1,500 per planter.

Benches: Prices range from \$500-\$1,500 per bench. Art Benches can go up to \$6,000 for a 10' bench.

Brick Border: ~\$90 per square yard.

Crosswalks and Intersection Marking: Thermoplastic is \$10-\$14 per square foot. Durable Liquid Pavement Marking is \$12-\$14 per square foot. Brick is ~\$190 per square yard. Paint is \$2-\$10 per square foot.

Street Sign: Each sign is approximately \$1,000-\$2,000.

Information Sign: Each sign is approximately \$3,000-\$5,000.

Banners: Each letter sign is \$3,000-\$5,000.

Overhead Armature: \$350,000-\$500,000 depending on complexity.

Pocket Park: to develop into a venue space is \$50,000-\$100,000.

Avenue of the Arts and the Arts Center Alley

Sidewalk Sculpture: \$10,000-\$25,000 per sculpture.

Banners: Each letter sign is \$3,000-\$5,000.

Alleyway Improvements

Lighting: \$10,000-\$25,000.

Murals: Prices range from \$20-\$35 per square foot.

Road Surface: Thermoplastic is \$10-\$14 per square foot.

Durable Liquid Pavement Marking is \$12-\$14 per square foot. Paint is \$2-\$10 per square foot.

Planters: Prices range from \$500-\$1,500 per planter.

Benches: Prices range from \$500-\$1,500 per bench.

Art Benches can go up to \$6,000 for a 10' bench.

Art Fence: \$250-\$400 per linear foot, 4'-5' height.

Main Art Entry: \$50,000-\$150,000 depending on scope.

Community Garden, Storywalk and Pearson Park Entry

Community Garden: See Community Garden Plan, by others.

Path: \$50-\$100 per square foot.

Storywalk: See Storywalk Plan, by others.

Play Area: TBD by Kinston/Lenoir County Parks and Recreation.

Park Entry: \$25,000-\$50,000.

Herritage Street

Entry to Riverwalk: \$100,000 - \$150,000 depending on scope.

Crepe Myrtles: \$30-\$60 per tree, not planted.

Connections to North Queen

Nighttime Lighting: \$150-\$250 per linear foot.

Identity Signs: Each sign is approximately \$1,000-\$2,000.

Planters: Prices range from \$500-\$1,500 per planter.

Wayfinding Signs: Each sign is approximately \$1,000-\$2,000.

Street Furniture: Prices range from \$500-\$1,500 per bench. Art Benches can go up to \$6,000 for a 10' bench.

Brick Borders: ~\$90 per square yard.

Current Riverwalk

Organize Artwork: TBD by Kinston/Lenoir County Parks and Recreation.

Light Pole Enhancements: Adds 50%-100% to the cost of the pole and/or fixture, should be coordinated with manufacturer.

Pedestrian Bridge: \$400,000-\$1.2M for a 350 foot long prefabricated truss bridge, delivered only/not installed.

River Overlooks: \$50,000-\$250,000.

Barrier Fences: \$150-\$250 per linear foot.

Future Riverwalk

Dead Ends: TBD by City of Kinston.

Crepe Myrtles; \$30-\$60 per tree, not planted.

Community Garden

Exercise / Play Equipment: \$6,000 for 10 stations, \$9,000 for 20 station, plus shipping and handling.

Mural Opportunity: Prices range from \$20-\$35 per square foot.

Bike Route and the Arts & Cultural District

Pedestrian Lighting: \$1,500-\$3,000 per fixture, installed.

Painted Graphics: Paint is \$2-\$10 per square foot.

Safer Bike Path: Thermoplastic is \$10-\$14 per square foot.

Durable Liquid Pavement Marking is \$12-\$14 per square foot.

Paint is \$2-\$10 per square foot.

Mural: Prices range from \$20-\$35 per square foot.

Grainger Hill

Downtown Restaurants Wayfinding: \$3,000-\$5,000.

Wayfinding: Each sign is approximately \$1,000-\$2,000.

Monumental Public Art: \$100,000-\$250,000.

Banners: Each letter sign is \$3,000-\$5,000.

Stadium Sign: TBD by City of Kinston.

City Entries

Amenity Lighting: \$25,000-\$50,000 per Entry.

Landmark Art: \$100,000-\$250,000.

Bridge Art: \$100,000-\$250,000.

Light Trees: \$10,000-\$50,000.

Banners: Each letter sign is \$3,000-\$4,000.

Wayfinding Markers: Each sign is approximately \$1,000-\$2,000.

Entry Signs: \$6,000-\$12,000 per sign.

NOTE: All budget estimates do not include contractor markup or sales tax.

PUBLIC ART PROCESS

There are many ways to establish Public Art Process. We recommend working with Best Practices, established by Americans for the Arts.

See:

www.americansforthearts.org

<http://www.ncarts.org/resources/public-art-community-design>

Artist Public Art Process/Milestone Steps:

- Initial Site Review by Artist, with follow up research and meetings with the Client, Community, Stakeholders, and the Design Team to brainstorm ideas, vocalize likes and dislikes, set parameters/goals for the project, and expand thinking by working collaboratively or cooperatively to research resources, opportunities and possibilities.
- Artist to submit Work plan and Timeline: outline steps, submittal and review process:

For Example:

- Kick off meeting and site review
- Milestone 1: Conceptual Design: outline steps, deliverables and coordination; meet with community and stakeholders in person or via Internet
- Milestone 2: Design Development: outline steps, deliverables and coordination; meet with community and stakeholders in person or via Internet
- Milestone 3: Final Design: outline steps, deliverables and coordination; meet with community and stakeholders in person or via Internet
- Milestone 4: Determine Fabrication and Construction: identify fabricators, coordination required, construction timeline, and final costs.
- Milestone 5: Complete final documentation of project and maintenance guidelines with contacts

Public Art Process for Murals

The SmART Kinston Art Plan recommends many murals along Queen Street. Our intent is to enliven blank walls, using them as canvases for Art, creating a procession of colors and images. These murals should be conceived as a body work, created by a Mural Program composed of SmART Kinston stakeholders and three or more Artists. We recommend that the Artists work with SmART Kinston to determine a direction and approach, and themes related to Kinston's identity. We view the murals as wayfinding opportunities and ways to make Kinston's unique culture shine.

SmART Kinston First Steps:

- 1) Contact building owners and secure the use of their walls for murals, following the guidelines and recommended locations established in this plan.
- 2) Create a comprehensive plan with a map showing these mural locations and potential future mural locations.
- 3) Document the dimensions and conditions of the mural sites, including wall materials and possible necessary cleaning and/or restoration.
- 4) Establish the Mural Program with a budget and a team, composed of Artists working collaboratively and cooperatively with SmART Kinston and the community. Use Americans for the Arts/Public Art Network Best Practices.

Mural Program Steps:

- 1) Establish a comprehensive concept for the entirety of the Queen Street Murals, including themes and a color palette.
- 2) Establish which murals are permanent and which murals are temporary (less than five years). Select preparation processes and materials accordingly to lifetime expectations.
- 3) Apply the cohesive concept to the walls and hire artists to create proposals for site-responsive murals.
- 4) Oversee the installation of the murals and establish a maintenance program for the upkeep of the permanent murals.
- 5) Temporary murals should be replaced as necessary. They should be located on walls with significant damage, not worth restoration, and have an expected lifespan of less than five years.

More permanent murals should use archival paint systems, like the Golden Paint Line for outdoor murals. More temporary murals can use Sherwin William's Emerald Paint System or other less permanent media.

Also, not all blank walls designated as mural opportunities should contain imagery. Some should simply be color fields, and designed to work processionally.

Not all murals need to be contained in frames. The Big Bird Mural, by Jason Clark, is a good example of this. We recommend that the Artist Team determine how to best realize this work, cooperatively and collaboratively, working with the community and SmART Kinston.

PUBLIC ART PROCESS

Public Art Process for Store Windows

Store windows offer a great opportunity for temporary art and installations. We recommend that Kinston consider a variety of means and methods for activating empty store windows. It can be as simple as painting directly on the glass, or digitally printing Artist's images or historic photographs for the window spaces. Store windows offer sequential viewing opportunities along Queen Street.

Like the mural opportunity, it would be best to work with a team of artists to determine the best method and approach.





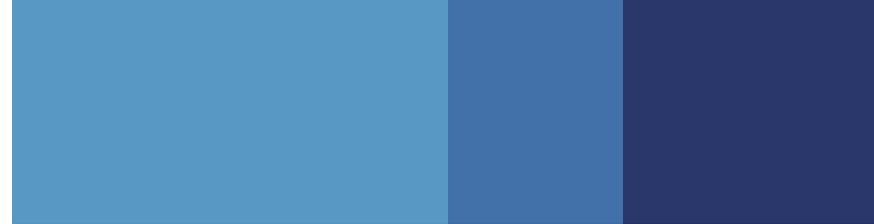
Public Art Process for Color Selection

This section uses the Kinston Music Park as a precedent to explain the color selection process. These images show how the African American Music Trails of North Carolina's colors were applied to the many elements found throughout the park.

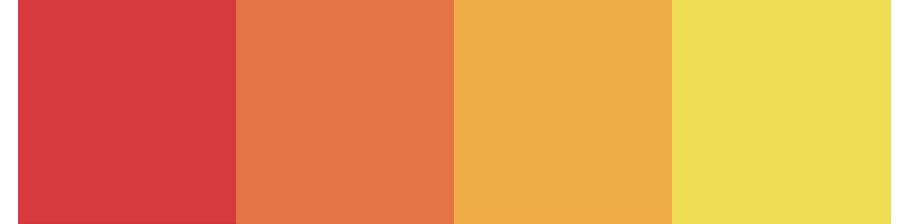
First, a main color was established. In this case blue, three shades, from light to dark. Blue is the most prominent color on the figure in the logo and makes up the background. This main color reinforces the theme of "Celebrating Our African American Music Heritage" wherever it is used. This can be seen as a band across the top of the signs. Blue relates to musicians playing the Blues or Blues-inspired music. Elsewhere in Kinston, blue could relate to the river, and if a project is in nature, green may be appropriate, if it is downtown, brick red would work well.

Next, a series colors complementary to the main color are used. Complementary colors sit across the color wheel from each other. Blue's complement is orange. This is widened out to create a range of accent colors. In this case: red, orange, gold, and yellow. These accent colors are all similar to each other, or analogous, and are used together on many different elements.

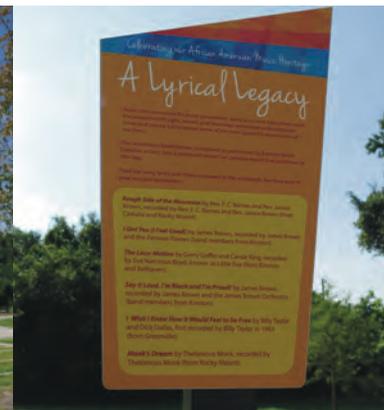
Using the same accent colors helps relate the elements to each other, while the main color ties them back to the larger concept. Within this scheme, there is room for other colors, such as green or purple at the Music Park, because the site is large with many elements. Too many colors would overwhelm a smaller site, or elements that benefit from simplicity, such as wayfinding. In such a case, just using a main color and its complement is best.



The Main Color in Three Shades



The Complementary Color Array



SmART KINSTON PROCESS

A Request for Qualifications (RFQ) was issued in April 2016 with a May 27, 2016 deadline. An Artist Selection Team, composed of arts professionals and community stakeholders chose three artist-led teams to make presentations in Kinston in July of 2016. Vicki Scuri SiteWorks, led by Vicki Scuri was chosen to create the artscape vision plan for Kinston. Over the course of ten months, Scuri made three site visits to Kinston, participating in community and stakeholder meetings, and got to know the physical and social aspects of Kinston by attending events, touring the corridor and points of interest, and talking with people informally. The result is an artscape vision plan that is unique to Kinston, that reflects a past that is rich with music and connection to the land, a present that celebrates the community's rich assets, and a future that envisions leveraging its cultural assets to create plans large enough in scope and scale to transform the community in a significant way, reflect its unique characteristics and demonstrate strong potential for sustainable economic development.



Public Art and Placemaking Resources

CodaWorx: <https://www.codaworx.com/>
Americans for the Arts: <http://www.americansforthearts.org/>
National Endowment for the Arts: <https://www.arts.gov/>
North Carolina State Arts Council: <http://ncarts.org/>
<https://www.publicartist.org/>

Design Guidelines

<https://nacto.org/publication/urban-bikeway-design-guide/bikeway-signing-marking/colored-pavement-material-guidance/>

Fabrication and Supplier Resources

Paint:
Golden Artist Colors: https://www.goldenpaints.com/technicalinfo_murals

Sherwin-Williams Emerald Exterior Acrylic Latex Paint:
<https://www.sherwin-williams.com/homeowners/products/emerald-exterior-acrylic-latex-paint>

Thermoplastic
Ennis Flint: <http://www.ennisflintamericas.com/catalog/category/view/s/trafficscapes/id/64/>

Durable Liquid Pavement Marking
Paveway Systems: <http://www.pavewaysystems.com/>

SRP Shade and Shelter: <https://srcarolinas.com/projects/>

Exercise Equipment, Fit Trail: <http://www.fittrail.com/>

Local Resources:

Kinston-Lenoir Co. Tourism Development Authority
Jan Parson
301 N. Queen St.
PO Box 157
Kinston, NC 28501
252-527-1131

Jonathan Hughes Construction
252-347-5021
Blount St., Kinston, NC 28501

Kinston-Lenoir Co. Parks and Recreation
Bill Ellis
252-939-3335 / 252-560-1050

Ideal Glass
4620 Hwy55W
Kinston, NC 28501
252-569-0555

Triple R Electric
2488 Old Poole Rd.
Kinston, NC 28504
252-523-3558

Michael Dunn (architects)
Dunn & Dalton
401 Herritage St. K
Kinston, NC 28501
252-527-1523

September Kreuger (artist – mosaics)
717-421-3265
septemberkreuger@gmail.com

Hanna Jubran (artist – canopy on stage, Pearson Park)
252-752-4455
252-413-8202©
JUBRANH@ecu.edu

Scott Nurkin (artist – mural Springhill St.)
919-264-1148
nurkin@gmail.com

West Masonry: <https://www.facebook.com/pages/West-Masonry/162084363816157>

ACKNOWLEDGMENTS

Vicki Scuri SiteWorks would like to recognize and thank the following Organizations, Groups and Individuals, without whom this Plan would not be possible:

SmART Kinston Core Team:

Stephen Hill, CEO and Chairman of Discovery Insurance Company, Hill Realty, and Mother Earth Brewing; Chair, North Carolina Arts Council Board of Directors
Ty Johnson, Former Executive Director, SmART Kinston
Sandy Landis, Executive Director, Community Council for the Arts
Jenny Moore, Senior Program Director, NC Arts Council
Marcia Perritt, Community Development Planner, City of Kinston
Tony Sears, City of Kinston, City Manager
Adam Short, City of Kinston, Planning Director
Cheryl Stewart, Public Art Consultant
Nancy Trovillion, Deputy Director, NC Arts Council

SmART Kinston Resource Team:

Including Core Team above
Rhonda Barwick, Director of Public Services, City of Kinston
Bill Ellis, City Of Kinston, Parks and Recreation Director
Glenn Gannett, Chief Financial Officer, Discovery Insurance Co., SmART Kinston Treasurer
Tammy Kelly, Director, Lenoir County Cooperative Extension through N.C. State/N.C. A&T
Adrian King, Former Executive Director, Pride of Kinston
Jeff Lackey, Aesthetic Engineering Section Supervisor, Roadside Environmental Unit, NCDOT
Stuart Lindley, President, Discovery Insurance Company
Jan Parson, Director, Kinston Lenoir Co. Convention and Visitors Bureau Chamber of Commerce

Keith Sylvester, Executive Director, Lenoir-Greene County, Partnership for Children
Linda Rouse Sutton, Lenoir County Commissioner
Molly Taylor, Community Outreach Co., Lenoir-Greene County, Partnership for Children
Mary Paige Whitley, Chair, Public Art Initiative – Community Council for the Arts

Artist Selection Committee:

Stephen Hill, CEO and Chairman of Discovery Insurance Company, Hill Realty and Mother Earth Brewing; Chair, North Carolina Arts Council Board of Directors
Ty Johnson, Former Executive Director, SmART Kinston
Kari Hollinger, Program Administrator, NC Arts Council
Adrian King, Former Executive Director, Pride of Kinston
Sandy Landis, Executive Director, Community Council for the Arts
Stuart Lindley, President, Discovery Insurance Company
Jan Parson, Director, Kinston Lenoir Co. Convention and Visitors Bureau Chamber of Commerce
Marcia Perritt, Community Development Planner, City of Kinston
Jeff Pettus, Senior Program Director, NC Arts Council
Cheryl Stewart, Public Art Consultant
Linda Rouse Sutton, Lenoir County Commissioner
Nancy Trovillion, Deputy Director, NC Arts Council
Mary Paige Whitley, Chair, Public Art Initiative – Community Council for the Arts

Community Meeting Participants:

First Meeting, January 23rd, 2017:

Including Core Team Above

Jorge Arroyo, Geraldine Barbour, Martha Bishop, Eric Cantu, Rose Clark, Dyasia Gooding, Choci Gray, Aja Harvey, Sadie Horton, Lessette Kornegay, Maner Nobles, Jan Parson, Jane Phillips, Emily Sides, Chris Suggs, Linda Rouse Sutton, Dinah Sylviant, Joseph M. Tyson, Teenell White, and Pam Wynn

Second Meeting, June 6th, 2017:

Cindy Archie, Geraldine Barbour, Martha Bishop, J. Burger, Eric Cantu, Rose Clark, Wilbert Croom, Jane Cummings, Angela Abbott Daughety, Cynthia Dunn, Andrew Dupstadt, Brie Ellis, Brandon Gibson, Dyasia Gooding, Wilbert Gooding, Choci Gray, Charles Hannibal, Kwari Hart, Aja Harvey, Sadie Horton, William Hudson, Rusty Hunt, Laura Jackson, Dick Knight, Robert Koonce Sr., Lessette Kornegay, Cornelius Lewis, Justin McGown, Marc McKnight, Maner Nobles, Johnny Noel, Travel Noel, Debra Oliver, Linda Parks, Jan Parson, Pearson's, Marcia Perritt, Jane Phillips, Sara Potter, Stephen Reavis, Clevette "Chyna" Roberts, Ellen Shefka, Ronn Shidrick, Emily Sides, Jo Smith, Sara Smith, Dianne Stadiem, Brenda Stewart, Matthew Streeter, Chris Suggs, Javad Suggs, Linda Rouse Sutton, Sussie Sutton, Dinah Sylviant, Joseph M. Tyson, Robert Washington, Lendell Fields Wayne, James White, Teenell White, Kasheia Williams, Kathy Williams, and Pam Wynn

Vicki Scuri SiteWorks would like to recognize and thank Stephen Hill, SmART Kinston, the Community Council for the Arts, and Lovick's Cafe and staff for their space and hospitality.

Vicki Scuri SiteWorks would like to recognize and thank the following Public Artists, Photographers, Organizations, and Companies featured in this Plan:

Art Alliance Austin, Natasha Bacca, Ball-Nogues Studio, Jonathan Bowling, David Boyer, The Bradsaw Foundation, Pan Brewer, Bill and Mary Buchen, Candy Chang, Jason Clark, Confluence, Dan Corson, Drew Costly, Danthonia Designs, Justin Deister, Denver Digerati, Mollie Doctrow, Cynthia Dunn, Garth Edwards, Electroland, Ennis-Flint, Stephen Farley, Fit Trail, Bill FitsGibbons, John Fleming, Gensler, Brandon Gibson, Alexander Goller, Brian Grapes, Barbara Grygutis, Luke Haynes, HUB BUB, Jordan and Sorey, Hanna Jubran, Anish Kapoor, Raymond Kaskey, Noel Keller, KGK, Peter King, Paul Komada, Jyhling Lee, Juan Logan, David Miles, Museum of Contemporary Art San Diego, Mitsu Overstreet, Paveway Systems, Scott Pennington, Bundith Phunsombatlet, Poetic Kinetics, Brandon Potter, Charles Richberg, Koryn Rolstad, Ginny Ruffner, Thomas Sayre, Vicki Scuri, Colin Selig, Ken Smith, Carl Smool, Jessica Stockholder, Studio Roso, Mark Szulgit, Thoughtbarn, Variable Projects, Haley Waller, Catherine Widgery, Kent Williams, Shing Lin Yoong, and Jeff Zischke

Vicki Scuri SiteWorks would like to recognize and thank Alexandr Polzin for his work in making this plan possible.



CONCLUSION



Kinston is a city full of hope and optimism. Its people dream of a brighter future, for themselves and for their city. Memories are long in Kinston, and its glory days have not been forgotten. Its natural beauty persists, its architectural splendors still stand, but it is in the hearts of its citizens that the true spirit of Kinston lives on.

This plan hopes to unlock and channel this spirit into a force of pride of place. It does this by focusing on the people. Understanding the practical necessities of urban planning is critical but it will not reach into the imaginations of the people. Transformational change is built on manifesting these imaginations; making real these dreams. Public Art considers the people and presents a community to itself.

As Kinston rejuvenates, it will be the signs, banners and murals that guide people through town. It will be the storefront art, sculptures and gateways that cause them to linger. It will be the crosswalk markings, trees, lighting, benches, and sidewalk improvements that will enliven the downtown with people and their dreams. Dreams that will frame another new future.

APPENDIX 1: KINSTON STREETSCAPES

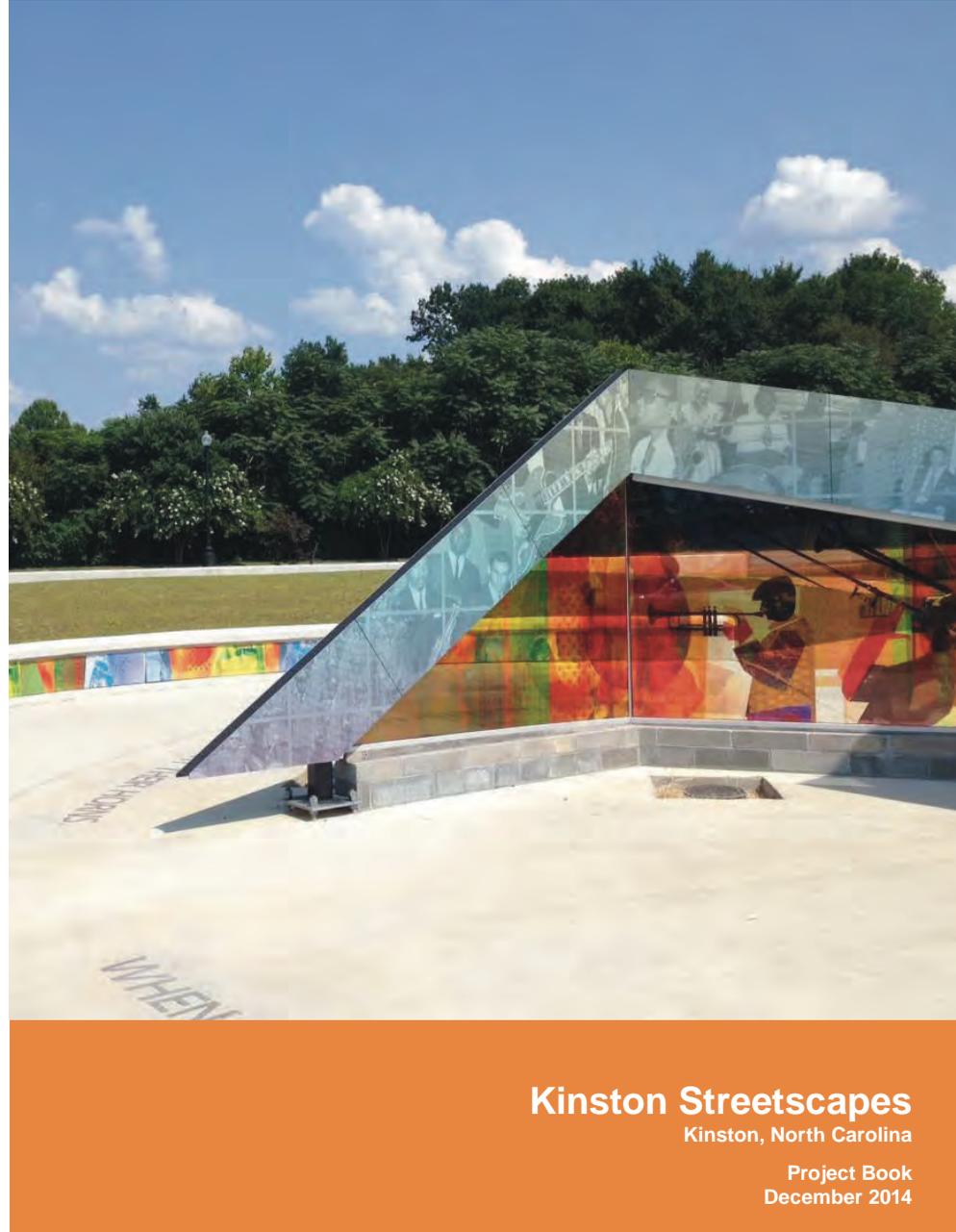
The Kinston Streetscapes Plan, and the Queen Street Redevelopment Project to come out of it, was one of the leading catalysts of this plan and guided its focus on the Queen Street Corridor. The recommended street improvements including resurfacing, angled parking, corner bulb outs, new street trees, plantings, and sidewalks will greatly enhance downtown Kinston.

The Streetscapes plan is a considered analysis of the existing conditions of the city and a thoughtful proposal for a better future for its main street.

This plan uses the Kinston Streetscapes Plan as a foundation to add wayfinding and Public Art placemaking. Everything recommended in this plan builds off of the work done for the Streetscapes Plan.

When fully implemented, both of these plans will work together reinforcing each other, establishing Queen Street as the vibrant heart of downtown Kinston.

The excerpted sample pages, to the right, show the concept vision for the Queen Street Corridor.



Kinston Streetscapes Kinston, North Carolina

Project Book
December 2014

Streetscape Framework

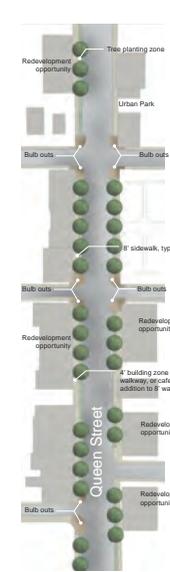
Building the trail
Queen Street connects the Arts Council at the north end of the street to the Kinston Music Park at the south end of the street. Recognizing and honoring the places of significance for Kinston's rich music history along the route from the park to the Arts Council provides an opportunity to share these stories. The red dots show these historic places.



Intersection Bulb Outs
Creating a comfortable walking environment is a vital component for a successful streetscape. Intersection bulb outs extend the pedestrian zone into the parking lane.

Curb extensions shorten crossing distance on wide, busy streets, provide extra space along the sidewalk for landscaping, seating and gathering, allow for installation of curb ramps and increase the ability for motorists and pedestrians to see one another. These bulb outs also prevent cars from parking too close to intersections and crosswalks.

12 | Design Frameworks



Streetscape and Music Trail Improvements | Kinston, NC

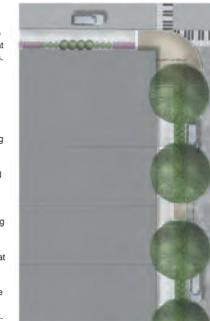
South Queen Street

The sidewalks on South Queen Street aren't as wide as they are on North Queen Street, which limits their options to some degree. They are wide enough however, to be improved to something that is more attractive and comfortable for pedestrians.

The design for South Queen Street Sidewalks includes creating a 6 foot "tree lawn" along the curb. This planting space will include the installation of seasonal and colorful plants of varying textures. Plants may include ornamental grasses to soften the sidewalk, perennial flowering plants, and low flowering shrubs. Within the "tree lawn" street trees, which are noticeably absent compared to North Queen Street, shall be planted at 40 feet on center typically so that they provide shade on the sidewalk and street.

The remaining 8 feet of sidewalk along the building face is large enough for pedestrians to pass each other and can be constructed out of finished concrete or pavers or a combination of both so that they become more attractive and inviting.

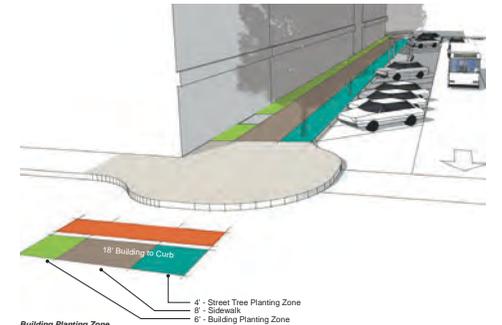
To promote a more comfortable experience for the pedestrian, it is recommended that businesses provide awnings that extend over the sidewalk.



14 | Design Frameworks

Streetscape and Music Trail Improvements | Kinston, NC

Sidewalk Zones



Building Planting Zone

The space between the building and the sidewalk has several opportunities to soften the sidewalk environment for the pedestrian. First this space can be planted with plants that have year round interest and are easy to maintain. This planting will soften the transition from sidewalk to building face. Taller growing plants can be used in areas that have blank building facades. The area will need to be broken for building entrances and areas that accommodate outdoor seating. Once planting is installed seasonal upkeep could be carried out by the building tenant or the city could take the maintenance responsibility to ensure consistency. Secondly this space could be an area where public benches are installed to encourage people linger on the street and enjoy Kinston's charm. Lastly these areas could be paved with special paving where outdoor dining could take place, bringing more life to the street day and night.

Sidewalk Zone

The sidewalk zone should be at least 8' so that pedestrians walking in opposing directions can

comfortably pass each other. Much of the existing sidewalk can be used as is. Other areas of sidewalk are in disrepair and pose tripping hazards to pedestrians as these sections are replaced it is our recommendation that a consistent sidewalk banding and jointing pattern be adopted and implemented incrementally in all of downtown.

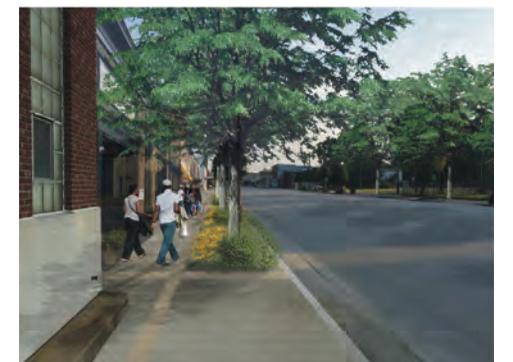
Street Tree Planting Zone

The street tree planting zone will create a more sustainable root zone for the street trees on Queen Street. The zone also provides the opportunity to install additional planting that will have year round interest. In the public work session, the existing American Hollies were not met with a lot of support. It was mentioned that they require annual pruning which requires a boom-truck. Long term or short term we recommend replacing the trees with a more typical deciduous street tree. This planting zone needs to be interrupted to provide access to the sidewalk and could also have an activity node at the mid-block for performance or seating.

Appropriate Plant Materials include:

- Shrubs/Flowers/Grasses
 - Black eyed Susan
 - Liatris
 - Echinacea
 - Sweet spire
 - New Jersey tea
 - Yaupon holly (compact form)
 - Loropetulum (fringe flower)
 - Big bluestem
- Med/Large Trees
 - Willow oak
 - Live oak

Space between the curb and building is limited in some areas along South Queen Street. Providing 8 foot sidewalks and 4-6 foot tree lawns for large shade trees changes the character of the street and creates a unique South Queen Street district.



Design Frameworks | 13

PLAN KINSTON

Queen Street: Supporting Recommendations

Study Area: North Queen Street and South Queen Street

Curb Extension Example

All-Way Stop/4-Way Stop

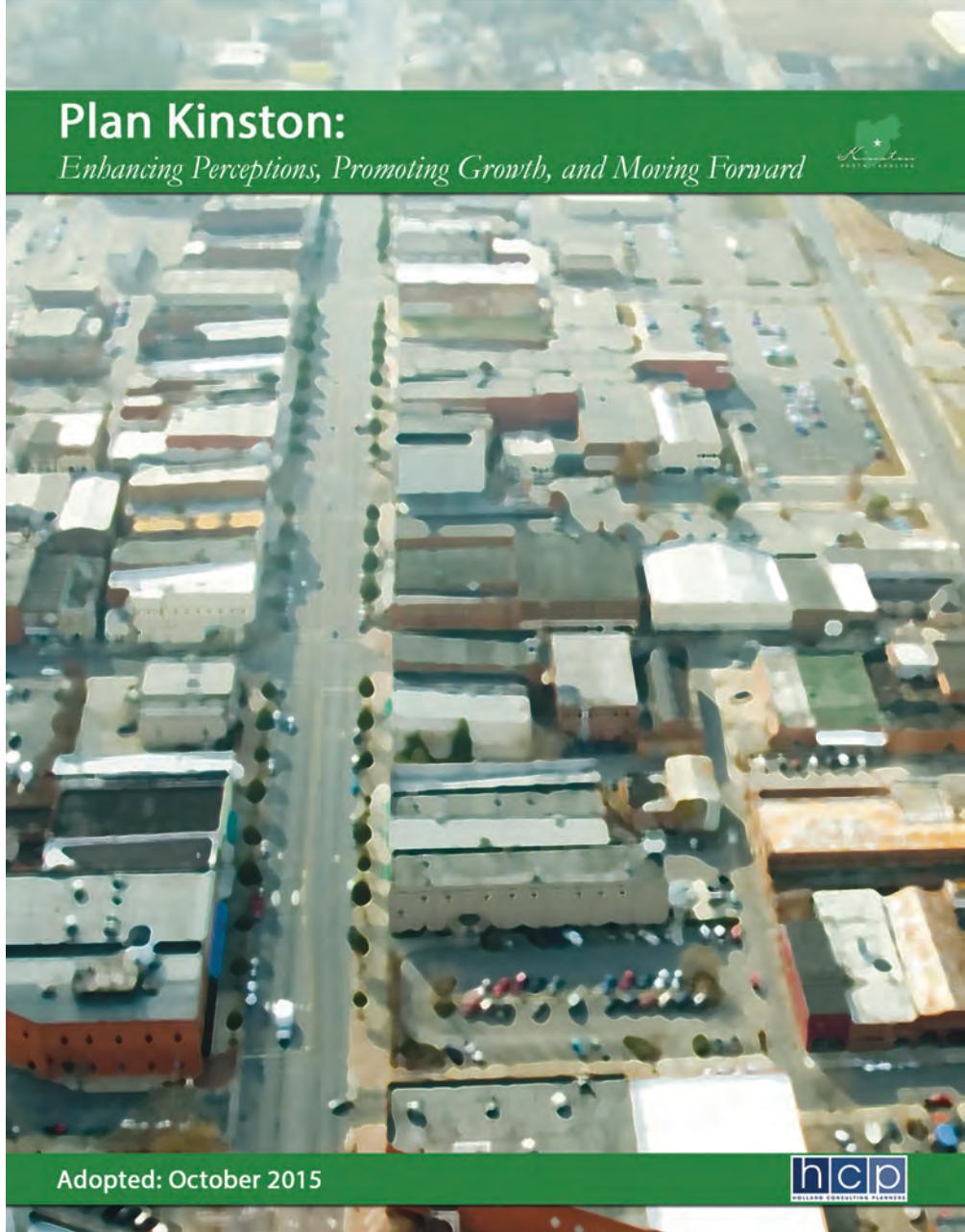
Crosswalk Markings

Street Furnishings

Outdoor Cafe Seating

Wayfinding Signage

Utilize wayfinding signage at key decision points.



Modifying Roadways for Health, Walkability, and Aesthetics: Conclusion

Public Input Results:

On April 9th, 2015, a public meeting was held to solicit feedback for proposed changes in the project study areas on Queen Street and the MLK Corridor. Turnout was positive, with many residents noting their enthusiasm about changes to each project area that would enhance walkability and increase aesthetic appearance of these roadways. NCDOT Division staff, City Planning staff, and the consultant were in attendance to answer questions and guide attendees in the process. The results of the public meeting and most desired recommendations are provided.

MLK Corridor:
Most Desired Cross-Section - Complete Street Retrofit

Supporting Recommendation: Bus Shelter located at MLK and Gordon

North and South Queen Street:
Most Desired Supporting Recommendations

North Queen Street:
Most Desired Cross-Section - Angled Parking

Supporting Recommendation: Wayfinding Signage - Lockbook (in)

South Queen Street:
Most Desired Cross-Section - Angled Parking

Supporting Recommendation: Wayfinding Signage - Lockbook (in)

Next Steps and Considerations:

1. Adopt a City Council Resolution supporting the desired street cross-sections and supporting recommendations. The resolution should guide future improvements to the study areas and initial coordination with NCDOT.
2. Identify capital improvement expenditures associated with each study area and project phase. Lane reconfiguration and pavement markings (restriping) should be completed at the time of resurfacing and should be covered by the NCDOT. Costs will be associated with the construction of curb extensions, pedestrian signals, installation of street trees, and the replacement of traffic signals. Curb extensions and crosswalks can be "painted" in the short term for little or no cost. Please note that the NCDOT Design/Construction Unit has cost estimators who are available to assist with this task.
3. Identify potential funding for capital improvements not provided by NCDOT. Work with NCDOT Division Three: Planning Engineer and Division Engineer to identify funding options, including Small Construction Funds, Maintenance Allocation, and Signal Operation Program.
4. Utilize the "2014 Kinston Streetscape Project Book" for guidelines regarding improvements between the building facade and edge of pavement.
5. Determine phases for project completion. Ideally, changes to the streetscape should be completed one study area at a time (North Queen Street, South Queen Street, and MLK Corridor). Depending on future infrastructure improvements, such as water/sewer upgrades on Queen Street, then it may be possible to complete capital improvements to both South Queen and North Queen Streets at the same time.
6. Work with NCDOT Division Three to draft an official Traffic Control and Pavement Marking Plan for changes to the lane configurations.
7. Inform the public and business owners of changes to each study area prior to construction/installation.

Plan Kinston is a thorough examination of the entire city of Kinston in its regional context and a deep understanding of the specific details of the city.

The recommendations for Queen Street in Plan Kinston support the ideas presented in this plan. For years now, Kinston has known that it can improve and using these plans it has clear guidelines on how to make these improvements.

Plan Kinston covers a much larger area than this plan and understands the demographics of the city more deeply. To get a true sense of the city it is important to read Plan Kinston and then this plan before initiating any of the proposals seen earlier in this book.

Plans are meant to be working documents and can only be effective if read, understood and followed. The Plan Kinston is a strong backbone for further development in the city, but only to the extent that its guidance is used to help shape this development.

The excerpted sample pages, to the left, show the concept vision for the Queen Street Corridor.

Adopted: October 2015



APPENDIX 3:

THE AFRICAN AMERICAN MUSIC TRAIL KINSTON PILOT STUDY

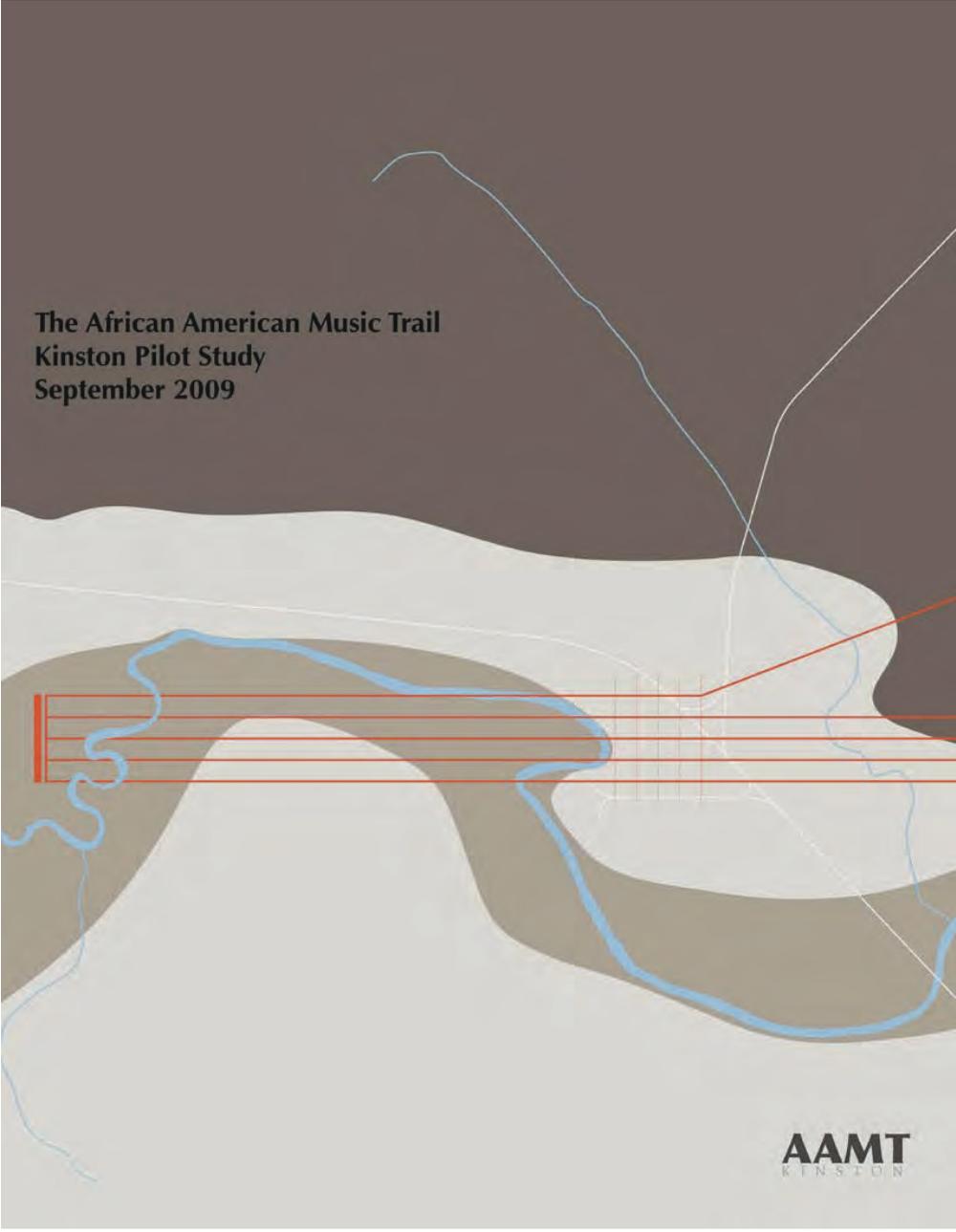
The African American Music Trail is a larger North Carolina wide network of important sites relating to the African American musical heritage of the state. Kinston is one of the shining gems on this trail and the study done to site a physical project in the city to honor this, the Kinston Pilot Study, is an in depth analysis of the city, its history and its musical traditions.

The Kinston Music Park is the first project to come out of the Pilot Study and its success is a testament to the quality of the study.

Understanding the process of this study will help guide future projects to come out of this plan. Whenever possible, the two should be used in tandem to strengthen the depth of connection of a project to the culture of Kinston.

This study is a valuable resource full of interesting history and inspiring proposals relating to Kinston's musical traditions.

The excerpted sample pages, to the right, show the considered Public Art precedents selected by Kinston as appropriate for their city and, below, a map of the memory of the city showing the historic African American cultural neighborhoods in the city.



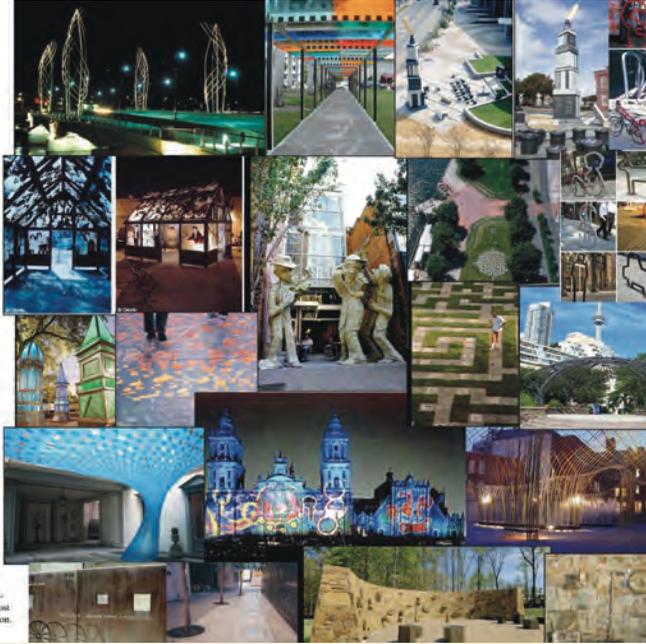
The design team prepared additional inventory information including community infrastructure, organizations, and archival documents. The team worked directly with Kinston's City Manager Scott Stevens to produce current site maps highlighting publically owned parcels out of state owned road rights of way. The design team also used Sanborn historic maps of the same area (circa 1948) to identify historic assets and locations necessary for inclusion in the trail.

The design team led a site walk with key stakeholders and documented observations, questions, and ideas offered by Kinston residents. This was followed up by a series of two workshops held at the Kinston Community Council for the Arts. The first workshop invited a representative group of Kinston stakeholders to document their perceptions of potential trail sites and alignments, as well as their knowledge of historic resources to include in the trail. Additionally, the team administered a survey of public art preferences to inform design decisions. Kinston stakeholders expressed a diverse preference for public art. Preferences reported in a visual survey ranged from iconic pieces appropriate for gateways and symbolic places, to intimate-scaled works.

The design team led a parallel workshop for Kinston musicians and participants in the African American Music Project. This group was very informative in documenting historic sites and clarifying information gathered from other sources. Digital video of the session was used to document oral narratives, phrases, and key words, informing design decisions. A set of workshop materials remained at KCCA for follow-up documentation, and a newspaper article announcing the effort was drafted.

Follow-up workshops are planned to continue the community vetting process beyond this preliminary pilot design study.

A selection of public art types workshop participants found to be the most appealing and appropriate for Kinston.



CROSSWALK AND INTERSECTION MARKING MATERIALS STUDY



Ennis Flint TrafficPatternsXD®



Ennis Flint TrafficPatternsGF®



Ennis Flint DuraTherm®

Thermoplastic

Ennis Flint makes specially-designed preformed thermoplastic materials. DuraTherm® is inlayed into asphalt protecting it from wear retaining its attractive look for years. TrafficPatterns® is a cost-effective alternative to brick and stone pavers, it is surface applied and virtually maintenance free.



Radford, VA, after 2 years with salt and plowing.



Ocala, FL, after 5 years.



Downtown Tampa, FL, after 10 years.

Durable Liquid Pavement Marking

Paveway Systems STS® stands for Stone Thermo Set. It is a proprietary product that was created in the south and designed to hold up in the climatic extremes of the south. Once completely cured, STS® has a mechanical bond to the substrate that is difficult to replicate.



Bricks can settle and may require maintenance.



Custom cut bricks used to make curved edges.



The natural color variation gives a classic look.

Brick

Brick pavers are more durable than the options above, and well-designed and constructed brick pavements do not require water repellents or external coatings. Unlike color concrete, the color of clay brick pavers will not fade with exposure to sun, snow, and foot or vehicle traffic.

