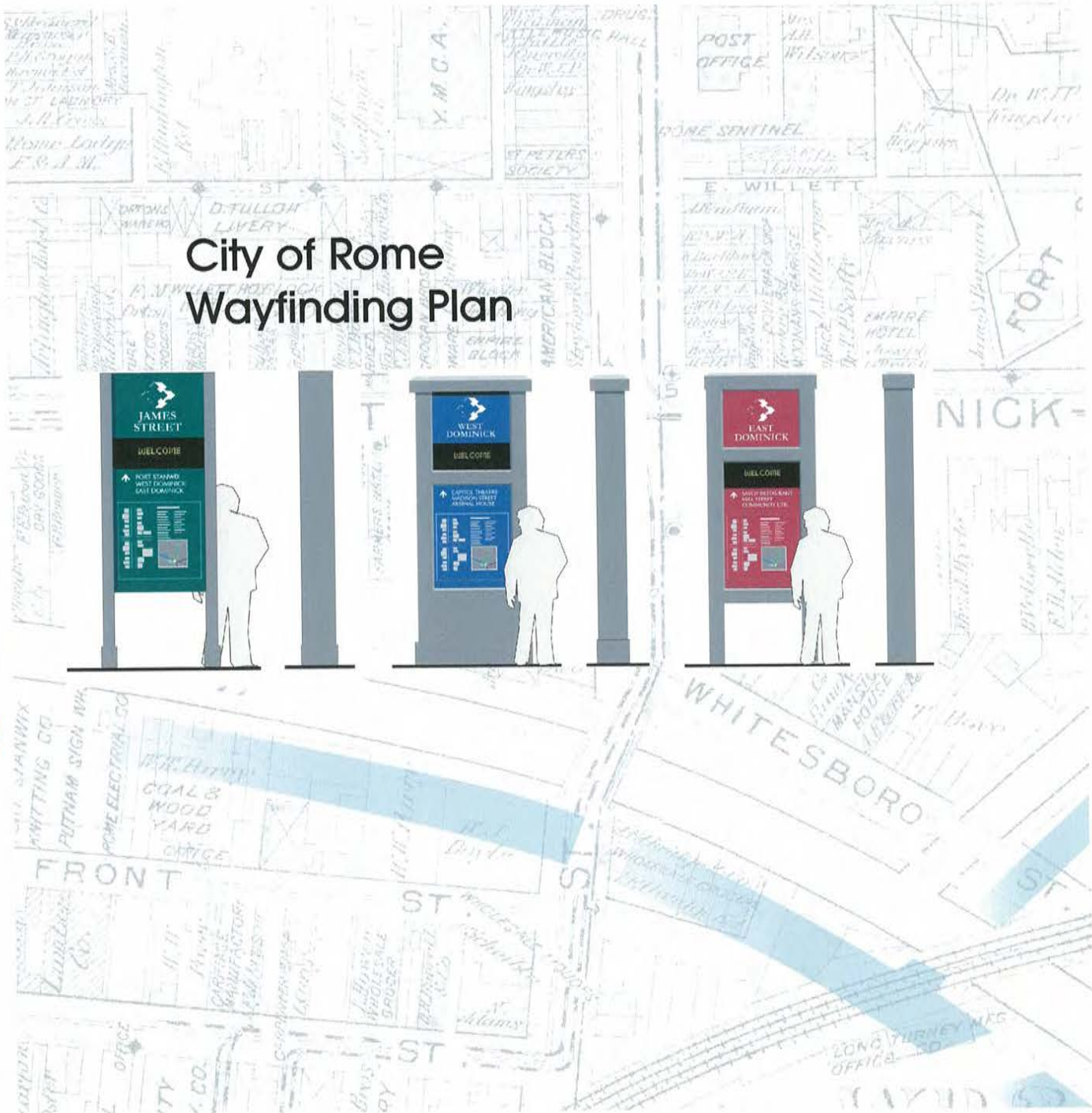


Connecting Rome's Waterfront

City of Rome Wayfinding Plan



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PROGRAM OVERVIEW

This report summarizes the tasks performed in the analysis of signage and wayfinding in the streetscape redevelopment of the City of Rome. The defined project area includes West Dominick Street, East Dominick Street and North and South James Street. This effort has focused on the role of a signage program to complement streetscape development and the promotion of attractions downtown. The potential for signage to be an integral component of streetscape character was examined.

This analysis has also studied the larger context of wayfinding, especially its holistic relationships with communication and marketing. In this sense, we have examined the potential for signage and related communications to enhance the visitor's experience of the city while facilitating his or her circulation at the same time.

The plan should provide visual depictions of cohesive and contemporary urban design elements (i.e. sidewalks, pathways, landscaping, kiosks, lighting, wayfinding signs and other pedestrian amenities).

National Main Street Center
Rome, New York Downtown Assessment
July 23-25, 2002, page 23

This effort acknowledges the previous recommendations that accompanied the *City of Rome Comprehensive Plan* by Riverstreet Planning and Development, the *2002 Downtown Assessment* by The National Main Street Center and the *Kingsley Avenue and East Dominick Street Revitalization Plan* by the Saratoga Associates. Each of these efforts have made direct allusion to signage or, indirectly, to the importance of creating a streetscape identity in the context of an overall marketing plan.

These recommendations have established the premise, or point of departure, for the analysis summarized in this report. With the need and value of consistent signage established, we have addressed the particulars that are associated with this area of communication. Consequently, the recommendations for design criteria, signage categories, programming approaches and wayfinding reinforcement included in this analysis are all consistent with the concept for streetscape identity and people-moving that has evolved over the course of the work performed thus far. Similarly, the schematic design concepts for signage that are included at the end of this report are an extension of current efforts to evaluate the potential for streetscape identity and the considerations for assisting visitors and tourists to, and subsequently, throughout the project area.

This report begins with an analysis of existing conditions that includes advantages, problem areas and opportunities for positive change. Next, we discuss the potential role of signage and wayfinding in the greater context of Rome's streetscape development. This includes the importance of consistent graphic identity and wayfinding reinforcement in all related areas of communication and visual design.

Our report then addresses the more formal aspects of signage including material and application technology options, programming strategies and the benefits of nomenclature standards and circulation policies. Next, we present various design alternatives for signage in the context of the criteria that has been discussed in committee and which is being represented in other design components in the streetscape program. Lastly, we have proposed various scenarios for moving ahead with signage and wayfinding that includes both probable fabrication and installation costs in conjunction with design, planning, procurement and art preparation fees.



The generous pedestrian walkways that characterize downtown Rome are punctuated with historic and elegant architecture. Visibility is also an advantage, especially in the areas near the American Corners.

EXISTING CONDITIONS

Site and Circulation Conditions

Any discussion of wayfinding should begin with some consideration of the environment in which vehicular and pedestrian circulation takes place. From the pedestrian's point of view, there are many inherent advantages to circulation within the project area. There are ample sidewalks, curb cuts, and well-marked pedestrian crossings and controls. Moreover, there is generally ample visibility up and down the streets within the downtown area. From an aesthetic perspective, a downtown stroll is punctuated with a variety of elegant architecture, art, parks and landscaped areas. These advantages will be enhanced even further by the improvements that will be made to increase the pedestrian areas of the streetscape and create a new intimacy with the adjacent buildings and businesses.

One notable disadvantage to current pedestrian circulation is the absence of orientation and directional signage. There is little or no signage that is specific to the visitor who has parked his or her car and is proceeding on foot toward a particular destination. Specific issues with respect to these categories of signage will be discussed in the next section.

There are several site-related factors in Rome that positively impact wayfinding for vehicular traffic approaching and circulating within the project area. First, in terms of focus, Rome has the benefit of a "heart" or center that provides not only a formal target for visitor approach but also a physical convergence. The American Corners intersection and Fort Stanwix provide a clear termination for visitors to the city. This can function as a central beginning point and take-off to other destinations.

Moreover, in terms of exterior approach, nearly all of the main highways approaching the city deliver visitors to or very close to the heart of the city. This has advantages from a wayfinding perspective as signage, for the most part, can simply support traffic flow without struggling against such natural or man-made barriers as topography, rivers, or railroads.

The exception to the otherwise simple traffic plan is, of course, the intersection of South James and Erie Boulevard and the Black River Boulevard connection to East Dominick

(a.k.a. “Spaghetti Corners”). This segment of roadway can be most confusing to the first-time visitor, especially those approaching the center of town from East Dominick. Unfortunately, the solution to the problem has seemingly been to add more signage. The route signs, trailblazers and directionals in this area are a testament to the level of focus a driver must utilize to safely navigate this stretch of roadway.

Signage Implications

In this particular stretch of roadway, there is a severe problem with too much information. Using the standard of words, numbers, symbols and traffic control devices to each comprise “one” element of communication, the eastern approach to the intersection of Black River Boulevard and Erie Boulevard employs 31 separate elements. By comparison, the rule of thumb on directional signage in a dense urban environment is to limit messages to four destinations (usually 10 to 14 elements).



The quantity of signs in the area of “Spaghetti Corners” poses a considerable challenge to the unfamiliar visitor. There are over 30 separate communication elements visible to the motorist approaching this intersection while only about 12 are considered a reasonable maximum.

This area clearly could benefit from a simpler approach to guiding motorists along the roadway. In the near term, however, several strategies could be employed to reduce the stress level for visitors using this approach. First, until the decision-making can be simplified in terms of routing, trailblazers and other point-of-interest directionals, should be avoided altogether at the decision points in this area. Key destinations and services (i.e. Fort Stanwix and “Parking”) could be alluded to in considerable advance to the actual intersections so that they would not compound the communication overload of route markers and traffic controls.

Secondly, a hierarchy should be developed that prioritizes what information is placed on directional signage and where. This should evolve into an overall wayfinding strategy that places a reasonable amount of directional signage in the streetscape where it can have the most benefit. Thirdly, a municipal signage system should be deployed that utilizes both uniform formats and common placement criteria so that there is predictability as to where one should look for wayfinding assistance in the streetscape.

Aside from the difficulties in the Black River Boulevard connection area, the general utilization of signage in the project area streetscape is relatively sparse as compared with many other urban environments. This, however, may

The central goal of the main street corridor project is to promote a long term, coordinated program of public and private investment in the streetscape environment that will enhance the area's role as a lively neighborhood commercial activity center.

Riverstreet Planning and Development
City of Rome Comprehensive Plan - Action Plan
Page 34

The recent experience of communities and regions all over America demonstrates that local pride-of-place and attachment to heritage equals a better quality of life, creating a more fertile ground for economic development.

Mohawk Valley Heritage Corridor Commission
The Mohawk Valley Heritage Corridor-Interpretive Plan Executive Summary
Page 34

change somewhat as “bumpouts” are created in the new streetscape plan. Typically, these require more regulatory signage to establish where parking and standing are allowed or prohibited.

Previous Studies

The previous studies performed for the City have identified the role of streetscape development in the context of economic development, historical restoration and efforts to further “humanize” Rome’s downtown. The development of the Marinus Willet Center has clearly been a catalyst for further downtown improvements in the area surrounding Fort Stanwix. In particular, the reinterpretation of traditional building materials at the Willet Center has implications for streetscape and overall image development. While capitalizing on historic origins, this approach also examines the potential and value for design to address specific community and economic goals.

The specific recommendations of the studies that precede this effort point toward upgrading the quality of life and generally improving the fabric of Rome’s streetscape. These efforts are targeted to stimulate a stream of public and private investment that will increase the level of commercial activity and enhance the image of the city. Historically, these kinds of design refinements have been highly successful in drawing both investment and new visitors.

Signage development is a significant part of the streetscape program and should contribute much to the evolution of Rome’s overall identity. Yet, the role of “Wayfinding” may be even more significant in terms of the potential for extending image continuity across a variety of design disciplines and related modes of communication. In these ways, Rome’s image can transcend what the visitor finds in the physical environment to include references to Rome’s offerings in a variety of communication tools.

WAYFINDING PERSPECTIVES

There is a great deal that wayfinding can contribute to promote the identity of the City of Rome and its tourism. Because of the potential for image development that is inherent in signage, there is an opportunity to not just reinforce identity but to also help create it.

When most people think of “wayfinding” they think only of signage. Some even think more specifically of directional signs. Technically, wayfinding is the linear decision-making process that occurs as an individual moves through space in the approach of a specific destination. Yet, the term is evolving into a much more complex field as our society becomes more diverse and communications grow increasingly more sophisticated.

There are two fundamental considerations that should be evaluated with respect to wayfinding in the project area. The **first** is the relationship among and between the more functional signage elements to Gateway Pylons and other environmental graphics that will be developed for the East Dominick, West Dominick and James Street corridors in the context of a Strategic Master Plan. In order to maximize the identity of the city as projected in its streetscape, there should be both continuity and distinction in signage. Although it will be beneficial to distinguish the three corridors from one another, there should also be shared visual relationships among signs in the approach corridors such that, as a group, they convey a uniform city identity.

The **second** consideration deals with reinforcement of Rome’s wayfinding strategies among all possible means of communication. This involves the articulation of destination nomenclature and circulation theory and the rendering of this information consistently in print, verbal, electronic and broadcast formats.

Signage Coordination Issues

The Importance of a City-wide Signage Strategy

Signage elements should be developed with some consideration as to what the City of Rome will ultimately adopt as a whole. Well before any discussion of materials,

forms, color and typefaces can occur, there needs to be a master philosophy developed for the city that is fully integrated with its image, growth and development objectives.

Although the timing of the streetscape project will advance the development of signage in this area, its formal development and planning theory should represent a master plan for how visitors will be directed to and through the city of Rome in a larger perspective. Although all signage should be included under the umbrella of a Master Plan, there are three primary signage categories that are particularly important:

1. Primary City Identification,
2. LED Message Panels, and
3. Pedestrian Orientation

The Primary Identification signs will not only establish the initial impression of the City's identity, they will also introduce the vocabulary of materials, scale, colors and symbols that the visitor will see on signage from these points forward. Although the Corridor Identification signs (i.e. Gateway Pylons) are well inside the boundary points where one might expect to see Primary City ID categories, there should be compatibility between the two.

With respect to LED signage, the pedestrian nature of the streetscape project area is generally not compatible with the scale of vehicular LED signage. However, LED signage can be implemented on primary pedestrian orientation signs. Consequently, there are coordination issues with respect to those messages placed in the project area and those communicated on vehicular elements elsewhere in the City.

Pedestrian Orientation Signage is a key element in the project area because of its importance in acquainting visitors with the many points of interest they can access downtown as well as the city as a whole. These kinds of signs usually include both a CBD map graphic as well as an overall city/region map that can serve to identify even more places for visitors to access. In this sense, coordination becomes important with other similar kinds of signs throughout the greater city of Rome as well as replications of map graphics and destination listings.

Wayfinding Strategies In The Project Area



The Quadrangle was Cleveland's first district to develop signage standards in compliance with the City's zonal wayfinding strategy. Note how blue and purple are combined in the signage categories shown above in order to reinforce the district's streetscape identity.

A core principle in the streetscape plan involves reinforcement of the distinction among the three approach corridors. In terms of wayfinding, the implication for this objective is the linear, sequential dispersion of information through coordinated signage elements in the streetscape. This approach is manifested in three ways:

1. Zoning Approach. The aspect of this plan that distinguishes portions of the streetscape into a reasonable number of corridors or zones represents a key strategy to facilitate visitor orientation and circulation. "Zoning" is often used in complex environments to establish intermediate objectives for visitors on route to more specific destinations. In the same fashion that an airport is indexed by terminals and our country by states, zoning can be very effective in the urban landscape to provide order and structure to guide visitor circulation. Such a system is currently under development in Cleveland where intermediate "neighborhoods" such as "Quadrangle", "The Flats" and "Theatre District" provide intermediate destinations for visitors in advance of more specific circulation. In Rome, the utilization of "West Dominick", "East Dominick" and "James Street" corridors will offer a similar opportunity for the visitor to initially locate the street on which his or her destination is located.
2. Zonal Reinforcement. Another valuable strategy inherent in a zoning concept deals with the use of form and color to reinforce zone identity. Widely used in urban wayfinding programs, the assignment of particular signage formats and color designations to each corridor can greatly enhance the identity and communication value of streetscape signage. For example, the consistent use of burgundy as the field color for destinations in the "East Dominick" corridor can communicate something significant to the visitor even before he or she approaches close enough to read the copy on the sign. Even from a considerable distance, a burgundy field on the sign could communicate that the visitor is approaching or has arrived in the East Dominick corridor. Destinations in burgundy below the header can provide more specific destinations within this district while other colors could reference through traffic to the other two corridors.
3. Signage Hierarchy. The last element in the wayfinding approach is the implication for a family of signage elements to guide visitors along the



The signs above depict various categories among the hierarchy used to identify and direct visitors to University Circle of Cleveland. Note that although there are functional differences to each category's communication offerings, there remains a strong design continuity across the system.

approach corridors and their attractions. This is compatible with the fundamental zoning approach in that variations of signage can be utilized in response to the particular needs of the visitor in the changing dynamics of the streetscape. Whether the visitor is riding in a car or walking down the street, there should be signage components that are appropriate to his or her ability to read and assimilate wayfinding information. In this sense, the “general-to-specific” approach used to initially orient visitors can be maintained with progressively more detailed information offerings as they circulate deeper into the urban streetscape.

With respect to this approach, there are several important implications for signage in Rome. Although corridor signage will address primarily identification, orientation and regulatory information along three streets, consideration needs to be given to the interdependence between this “sub-system” of signs and those foregoing elements outside of the corridors that will deliver visitors to the center of the city. Formally, this may be represented in the material, color, format and typographic considerations. From the perspective of content, the quantity, character and order of information that appears on signage can represent the initial representation of city-wide wayfinding standards. Some of the more detailed aspects of signage content and identity will be discussed in the Recommendations section.

Additional Zoning Considerations

Although the creation of the three corridors is a viable zoning strategy, there are some additional issues that should be considered and integrated within this approach. In many other cities where zoning is employed, the zones represent neighborhoods or other larger areas that comprise numerous streets. Although the zone may sometimes employ the name of a key street, it is typically communicated as being a larger area that encompasses many streets. Consequently, the wayfinding association is fairly straightforward: “Cuyahoga Community College is in the Quadrangle District of Cleveland.”

By contrast, Rome’s zoning strategy will define corridors. The strategy is linear in that it emphasizes three major streets as means to bring visitors to Fort Stanwix and downtown. Although many downtown destinations are actually on one of the three streets, many others are located on adjacent streets. For such destinations, the corridors will

become conveyances for access to other nearby streets. For instance, the new Community Center will be on Mill Street that is off East Dominick.

This may become an issue as those destinations that are not physically on one of the three corridors will not directly be able to associate with the new streetscape identity that emerges. As the corridors are developed, both in physical improvements and tourism focus, non-corridor businesses or other tourist venues may tend to feel somewhat left out.

Moreover, directional signage as well may have to distinguish those destinations that are physically on the corridors from those that are on adjacent streets. The number of destinations that need to be called out on such signage may cause some refinement in the zoning strategy. It may be determined that the current linear approach may need to encompass neighboring streets into a somewhat more typical zoning philosophy of neighborhoods in order that off-corridor destinations may be able to relate directly to the corridor identities.

Wayfinding Reinforcement

As technology creates faster, more elaborate and increasingly complex ways for us to communicate, there is a growing need to make wayfinding as consistent and user friendly as possible. The extent to which wayfinding strategies should be orchestrated along West Dominick, East Dominick and James Streets will be defined by the many ways that Rome's identity will be portrayed and its tourist destinations promoted.

The previous studies conducted for the city allude to the importance of communications and marketing to promote tourism. Typically, this marketing is executed through such strategies as brochures, press releases, a web site and broadcast ad campaigns. The coordination of wayfinding among these endeavors is paramount to:

1. Maintaining a consistent image for the City across all visual communication devices,
2. Articulating destinations along the three corridors, and
3. Creating linkages between the information that visitors may collect before visiting Rome and with the signage devices they encounter in the streetscape when they arrive.

The most fundamental reinforcement strategy involves nomenclature and circulation standards. Although this may seem simplistic, it is surprising how frequently conflicting nomenclature and routing directions occur in large scale wayfinding programs that involve numerous additional communication outlets. Often, a new name applied to a particular destination may not be conveyed to the people responsible for updating directional signage, promotion or the web page. Similarly, a new public entrance or parking lot to an existing facility can complicate the visitor's approach if the changes have not been reflected in updated wayfinding standards.



When one considers the growing number of ways that communication is rendered, there needs to be some formality in the coordination of change. For instance, any change in a destination's name should trigger a coordinated response within the office or agency that has ultimate control over communication issues – including wayfinding. This response should include a protocol that methodically adjusts street signage, map graphics, web page and future printings of promotional literature.

In addition to nomenclature standards and circulation theory, there are also more subtle associations that can help to “marry” the wayfinding elements used in the three corridors to the marketing and communications devices that will promote these areas. For instance, the colors and graphic formats selected that will portray signage along James Street should be reflected in the print, electronic and broadcast communications that is used to promote the points of interests and events in this area as well. Similarly, type faces, layouts and graphic accents such as rules and bullets should be replicated uniformly.



An example of the degree to which image continuity can be replicated is shown at left. Along Rochester's Genesee Riverway Trail, the visual identity of signage is established in the usage of its logo, dark green field color, typeface and graphic layouts. Each of these elements in evidence in the signage identity is also reflected in the promotional brochures that were developed to promote this area.

The implication for the City of Rome is that there should be a strong compatibility between the identity that evolves in design of signage to that which is rendered in all of the other devices used to communicate and promote tourist destinations.

Graphic Identity

Although the primary thrust of our analysis involves wayfinding, the importance of graphic identity is paramount in consideration of extending Rome's visual identity in the streetscape. In as much as signage can be enhanced by dynamic and communicative identity graphics, the absence of a strong image is a significant opportunity lost.

The fact that Rome is simultaneously seeking both a new graphic identification and a streetscape identity is fortunate in terms of the potential for synergy in design development. There is a rare opportunity here to create a strong linkage in identity that crosses over multiple design disciplines. In addition to logo application to signage and other streetscape elements, such a device can and should be uniformly applied to print, broadcast and electronic graphics to project as consistent an image for the city as possible.

Graphic Identity and Wayfinding

The relationship between wayfinding and visual identity is a fundamental consideration in overall image development. Because of the pivotal role of signage in representing image in the physical environment, the criteria for graphic mark development should observe the special needs of environmental applications. This is especially true in an urban environment where busy streets reduce the amount of time that a motorist can devote to assimilating sign content.

Wayfinding is usually enhanced when signage has a strong visual connection to the image of the city or urban neighborhood that is projected in print, broadcast media and other areas of visual design. This usually is manifested in a limited number of colors, formats, a singular type style and consistent use of a graphic or typographic identity mark.

Logos, in particular, can provide "short-hand" identification on signage and other environmental applications. Displayed prominently on identification elements, the visitor can usually interpret the logo even before he or she is close enough to read the copy on the sign. As such, logos are particularly valuable in wayfinding because they can communicate identity quickly in those situations and environments where there is competition for the viewer's attention.



For instance, the forms, colors and typographics used in signage at Niagara Falls Memorial Medical Center, shown at left, had their origin with a strong graphic identification system. The same is true of signage for Sisters Hospital in Buffalo.

Signage is only one of many applications of graphic identity. The full extent of image development is an ever-widening circle of applications that also encompass brochures, maps, banners, letterheads, press releases, web pages, broadcast spots and education tools. Sometimes, even protocols for verbal communications are involved to the extent that key phrases or tag lines (e.g. "The Center of It All") are associated with identity.

Common Pitfalls

Although there is much to be gained with a strong graphic identity mark (logo), there is almost more that can be lost when this image is not handled in an effective manner. The damaging effects of an ineffective logo are that it:

- May project an "unprofessional" image
- Obscures or confuses identity
- May result in a missed opportunity to make a favorable first impression
- Can create ineffective and/ inconsistent branding
- May ultimately bring forth a "scattered" identity resulting from concessions made in system-wide application

There are other common problems that occur in graphic image development. ***One involves the execution of logo design without considering the full extent of its applications.*** For instance, if an individual was to view a logo on a tee-shirt, in the range of 12" by 12", he or she probably would have little difficulty interpreting even the most decorative and elaborate image. However, the same graphic may deteriorate when reduced to business card size or viewed on a television or computer screen that cannot represent the same degree of resolution as the large format application. Similarly, the same image may not be legible when viewed on a sign passed at 45 miles per hour.

Despite the different legibility requirements of a myriad of visual image applications, it is surprising how often logo design development only addresses a select few. Logo alternatives are often presented in 8-1/2" by 11" format. A selection is made based on how each compares against the



Although the logo used along the City of Rochester's Riverway Trail is complex and difficult to read, the consistent forms, color palette and graphic layouts of its signage elements recover significant identity value.

others. Rarely are the options presented in full-scale application with supportive graphics and probable text massing (i.e. letterhead, brochure or signage). Once a choice among the design options is made, the image usually goes through various modifications in order to address specific communication and legibility requirements of each application.

Inevitably, the ornate, detailed or trendy image that looked so good in the Board Room begins to fragment as it is made communicative in real-life application. Logos will often need to be graphically altered (usually simplified), typographic relationships changed and color palettes expanded to enhance image or gain a strategic advantage in some competitive visual arena. The resulting diffusion of graphic identity not only deteriorates the "recognizability" of the entity or institution but also negatively impacts its professional image.

Another pitfall that is closely related to logo application development is the lack of consistency in how a graphic image is supported. If it can be said that graphic identity begins with a consistent logo, it certainly concludes with the controlled and coordinated application of supportive graphics. This includes the replication of a consistent juxtaposition of logo and logotype (i.e. the name of the institution or entity) in as many applications as can be determined during the design process. For example, if the name of the entity is centered in Helvetica Medium upper and lower case underneath the logo in initial applications, this should be maintained in as many new applications as possible.

The same is true of color usage. Unless there is some functional color-coding or zoning in play, it is good practice to use the same color scheme throughout. This level of consistency should also be applied to type styles, graphic devices such as rules and layout formats. All of these elements contribute toward a consistent identity.

The control of supportive graphics is so important that it often can be used to "rescue" weak identification marks. Such is the case with the identity system for the Genesee Riverway Trail in Rochester. The logo, shown at left, is characterized by multiple colors, ornate detail, and typographics within the graphic image itself. It is actually more akin to a seal than a graphic mark. Seals are usually not effective as logos because they are generally too detailed and ornate to afford legibility in environmental or

small-scale applications. Despite the lack of legibility of the Genesee Riverway logo, the consistency of its supportive color palette and graphics in print, environmental and electronic applications helps to recover a respectable measure of identity value.

Analysis of Current Logo Development

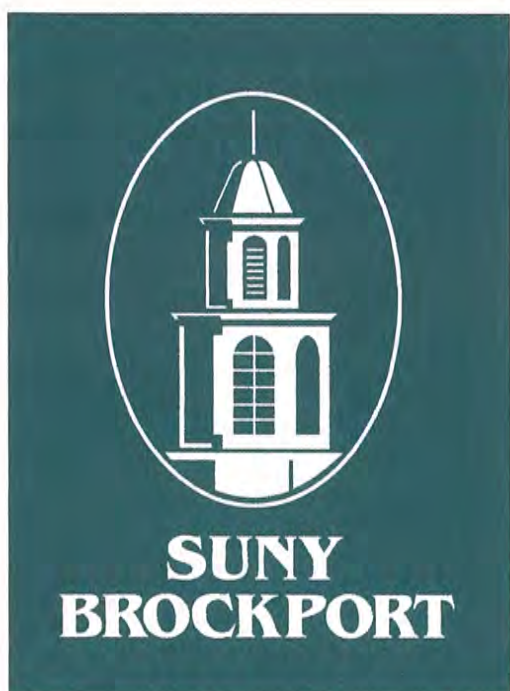
The leading candidate for Rome's graphic image involves a combination of "logotype" and graphic imagery. This is an attractive, stylized image with an intriguing asymmetrical balance. One can easily envision this on a tee-shirt or a carved wood bas-relief sign. As such, it is recommended that this image should be used in applications of this sort where communication needs would not be compromised by the intricacy of the form.

Unfortunately, the ornamentation and detail that make it interesting work against its application as a graphic mark. With respect to the criteria discussed previously, further design development should address the following issues:

1. Given the many different ways that a logo must perform, this image is much too detailed and ornate to function as a graphic identity device. Its complexity would very likely prove to be a severe handicap due to its lack of legibility in small reduction, reverse image usage and certain signage applications. Shown on the following page is the graphic in a size format that approximates the scale which it has been presented thus far. Also shown is a rendition in smaller scale as it might appear on a business card or be viewed on a signage element as seen from a distance. Note that the linear elements as well as certain letter strokes have deteriorated or disappeared entirely and that the smaller typographics are no longer readable.
2. In terms of conveying character, the visual priority given to typography seems to fall short in conveying the "essence" of Rome. The image of the Old City Hall, one of many distinctive architectural elements within the city, is treated as a secondary element that does not read especially well given the fine line weights used to depict it. The issue of what imagery does constitute the best reflection of the city is another topic worthy of discussion. Although our interface with the Design Committee identified several architectural 'take-offs' for image

development, none seem to have the iconic quality that could lead to a distinguishing graphic mark.





Note the logos shown at left that are used by the Village of Lewiston and SUNY Brockport. In both cases, the buildings depicted clearly represent the signature architecture of these respective environments. Yet, despite their appropriateness, there are many such images used as logos. So many, in fact, that this approach becomes only locally relevant as an identity tool.

From the perspective of an individual who has little prior experience with Rome, it would seem that Fort Stanwix provides a more unusual and distinctive source for image development. Another approach, admittedly more abstract, might involve a period architectural motif that is stylized or simplified and combined with a logotype.

3. Another shortcoming of the current logo design involves the treatment of typography. There are three different styles, used in four different sizes with three orientations (horizontal, angled and arched). Although this variety has some interest from the perspective of an illustration, it is neither rhythmic nor legible in consideration of the logo design criteria. Although there should certainly be a relationship between the logotype (i.e. ROME) and whatever graphics are used in the overall graphic identity, it probably is not practical to actually design the type into the graphic form in such a rigid manner. Moreover, the tag lines will likely only have relevance in certain applications and may be superfluous in others (e.g. vehicular signage). As shown previously, the small tag line type employed in the logo in the 5" x 3" format size virtually disappears when the image is reduced. Consequently, they too, should not be a fixture in the overall image.

The following section will include a discussion of reasonable design criteria and recommendations for logo development.

RECOMENDATIONS

In an effort to portray the holistic nature of signage and wayfinding in the context of overall Rome's identity development, our recommendations will:

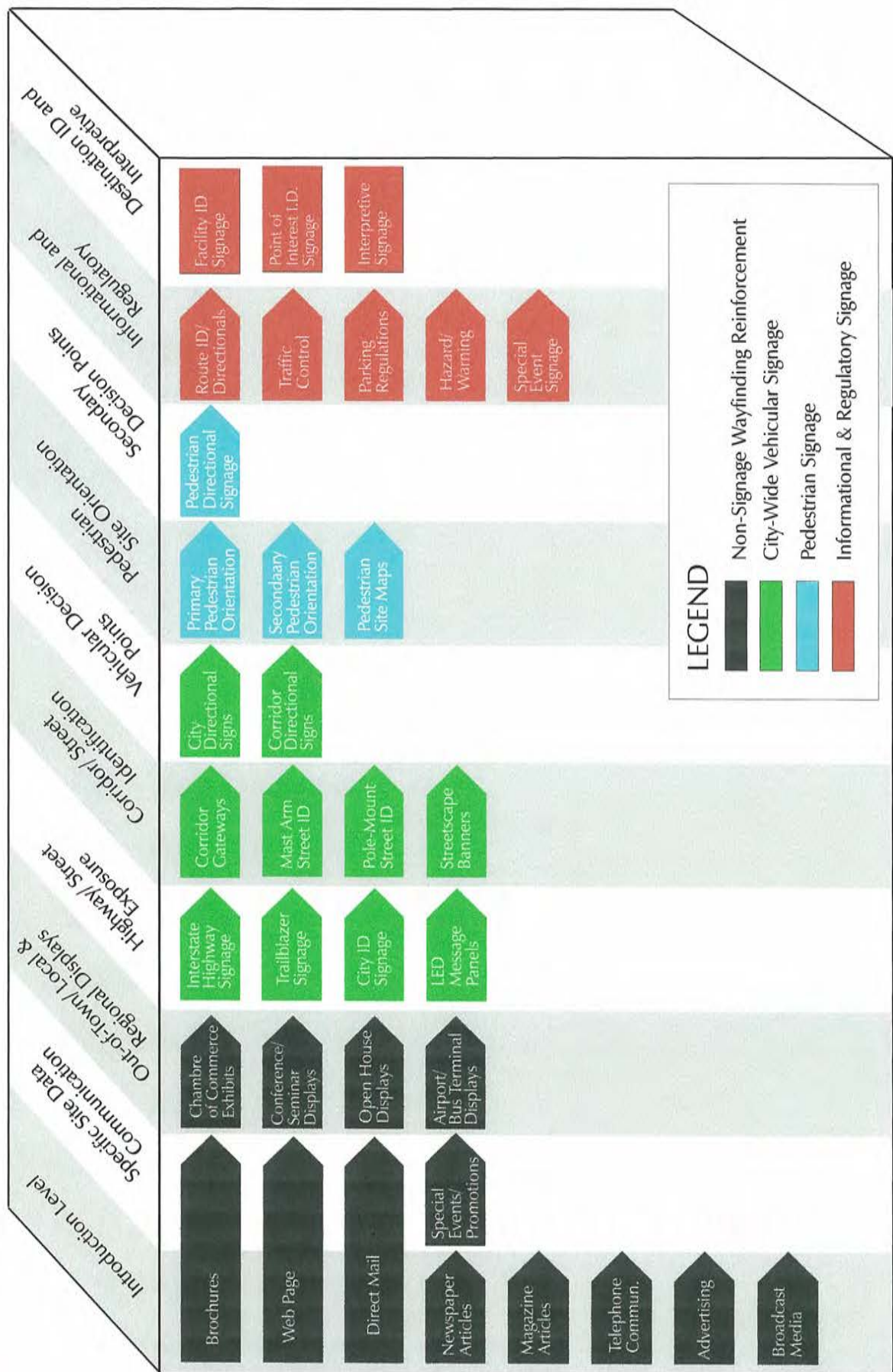
1. Articulate the role of signage and wayfinding in the context of overall image development and tourism,
2. Detail the specific considerations and criteria for future signage and graphic image development,
3. Propose schematic design alternatives for key signage categories and
4. Identify probable signage quantities and costs in the project area.

It is important to note that, although the following recommendations are specific to the West Dominick, East Dominick and James Street corridors, there are many points of connection, coordination and interaction with the City of Rome and its more expansive efforts to create both wayfinding systems and marketing methodologies.

The nature of these relationships is illustrated in the diagram on the following page. The first realm of wayfinding includes such tools as maps, brochures, web page information, television/radio promotion and special events staged in Rome. Secondly, there is a hierarchy of signage devices that orient and direct visitors to the City. These will include signs that alert visitors to the approach corridors and the destinations that can be found within them. Thirdly, there will be those gateway elements that specifically identify West Dominick, East Dominick and James Street. Finally, within the project area there will be pedestrian orientation, directional, identification, informational and regulatory elements. Consistent with the linear wayfinding process, as the visitor proceeds deeper into the city, he or she will encounter increasingly more specific signage to guide his or her circulation.

Although these recommendations address only what wayfinding can be implemented along the streets in the project area, their success is predicated upon visitors being able to be directed to these corridors by virtue of foregoing signage components and related marketing tools. This assumes that at some point in the future signage will be deployed that can both orient visitors to the city as a whole and direct them to the project area.

Rome Wayfinding Flow Chart



Graphic Image Development

The most effective image programs are those which incorporate the broadest perspective in development. A logo should be designed in the context of how it will be used to convey identity in as many applications as can be determined or imagined. The best approach usually considers both the communication intent of each application as well as any inherent limitations. For instance, an individual driving down the street will probably not have as much time to assimilate a graphic image on a vehicular sign as one might in perusing the same image on a brochure. Consequently, a logo in this application must be simple, direct and legible.

Graphic Mark Design Criteria

The functional requirements of graphic identity are relatively easy to quantify. Type styles and sizes readily lend themselves to viewing distances and legibility tables. The esthetic ingredients are much less so. Although most people intuitively prefer and will gravitate toward better design in such arenas as architecture, landscaping, products, graphics, etc., they are not usually able to articulate why. This is because few people have an educational background in the analysis of why a particular house, car, or coffee-maker has an attraction while others may not. Nonetheless, there are standards that, over the ages, have been used to measure the appeal and value of most man-made creations.

The consideration of graphic identification is no different. When evaluated in terms of specific criteria for esthetics and communication, effective logos usually include these seven characteristics:

Simplicity. A simple form is easier to read, interpret and remember.

Character. A logo needs to communicate something about the history, nature or ambiance of the entity it seeks to identify.

Legibility. The image should incorporate graphic elements that can easily be “read” or interpreted.

Distinction. An effective graphic mark should be unique and not look like or be confused with some other known image.

Memorability. A good logo should be recognizable with minimal reinforcement.

Versatility. A graphic mark should be equally as identifiable at one-half inch height on a brochure, 60 inches



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on the side of a building or a third generation black-and-white paper copy. It should be equally as readable as a dark image on a light background or reversed out in white on a dark field.

Timelessness. An effective mark should avoid graphic imagery, typography, colors or layout styles that may tend to date it.

Simplicity is Paramount

In the practice of graphic mark development, the application of these criteria is most helpful in creating clean, effective and communicative identity. Although each of these characteristics is important, simplicity is probably the one element that is most critical to a logo's success. ***The most common pitfall in logo design is the tendency to try to communicate too much.*** Historically, the most effective and memorable identity devices usually communicate only one or two ideas. This is especially true when considering the multidiscipline image applications that are essential to a city's identity.

To many people, it may seem superficial to "only" communicate a limited number of ideas. Yet, the distinction of a well-designed, simple and communicative image is usually a clear indication that "Less is More". Often, the graphic manipulation of a relatively simple image can enhance communication by conveying meaning on multiple levels.

For instance, the logo shown at left was once used by University Hospitals of Cleveland, a collection of several health care facilities on a contiguous site. Most apparent, the logo employs a cross shape that is fairly common to health care. Additionally, however, the graphic elements that comprise the "cross" convey the physical nature of the campus as a collection of buildings in plan view. Moreover, the modularity of the forms used to portray the cross suggests a modern and "technical" quality that helped to convey the high level of sophistication associated with this prestigious research center.

Similarly, the mark developed for the Buffalo Park System conveys nature through an obvious tree form. But, in addition, the treatment of the linear elements used to suggest the tree has a visual rhythm and historical quality that echoes Frank Lloyd Wright's art glass and the arts and crafts period. This alludes to Buffalo's golden era when the

city was recognized as a global center for culture and commerce.

In the same fashion that these logos captured the essence and character of the entities they portray, Rome's graphic identity should also strive to convey its most fundamental nature and relevance.

Recommendations

As discussed previously, the current direction in Rome's identity mark development suffers from an effort to communicate too much. The current proposed logo could be used by the Main Street groups, however, a city-wide logo should be made stronger. Graphic identity could be strengthened if the image could:

1. be simpler,
2. convey only one or two aspects of Rome's identity, and
3. remove typographics from within the image.



Further development should address the characteristics of effective logos more directly and focus on those distinctive aspects of this city and/or region. Moreover, this effort should, at the onset, examine the full extent of how the logo will be used and in what media.

As part of this analysis, five approaches to logo development have been explored and are shown at left. These images employ take offs from the plan view of Fort Stanwix, historical motifs, the compass image and city architecture. These are included only to show examples of the application of the graphic identity criteria that have been presented here. They represent our interpretation of the city's visual character. At this early junction of our analysis, these perceptions are undoubtedly limited by our rudimentary understanding of Rome's essence and character. Future image development should certainly involve the Design Committee to fine-tune image criteria.

With its likely initial applications to brochures, web page and identification signage, a logo will be the first suggestion of Rome the potential visitor sees before actually approaching the city. This first impression should be as visually dynamic and enticing as is the community itself. In order to maintain continuity of identity, Rome's graphic mark and logotype should be implemented consistently and carefully. The relationship of the graphic image to supportive typographics, colors and formats should be pre-

determined for maximum program visibility. This should involve a Standards Manual that articulates the following:

1. Grids for illustrating the exact relationship of logo to logotype for larger print and environmental applications
2. Permissible deviations for large scale environmental applications
3. Logo stat sheets for photographic and xerographic replication of logo and logotype
4. Grids for establishing the relationship of the logo/ logotype to any necessary supportive graphics
5. Color specifications, samples and permissible combinations
6. Specific usage parameters for applications such as web page, maps, posters, signage and environmental graphics
7. Specifications for paper stock and inks for all known applications

It should be reemphasized that the many different ways through which Rome's identity can be conveyed requires a high degree of coordination and control to guarantee that image continuity is maintained. The next section will deal with the issue of signage and will include some additional criteria for identity in the streetscape.

Signage Development

In the overall arena of image development, signage can play a major role in identifying the approach corridors and their tourist destinations. Due to its high visibility in the streetscape, signage devices can and should project a personality that is reflected as broadly as possible among communications and promotional tools. To the same extent that the signage used in the Buffalo Park system or City of Cleveland contribute toward recognizable city-wide identity, the approach corridors can be similarly distinctive within Rome. This will involve standards for size, materials, layout, colors, orientation and placement of signage in the streetscape that promotes both high visibility and consistent, predicable placement.

From an overall perspective, it is strongly recommended that a Wayfinding Master Plan be developed and implemented to those agencies and individuals who will be responsible to maintain the system once implemented. In consideration of the role of the corridors in the greater context of the City of Rome, signage standards for this area

will presumably be included in a larger Standards Manual that would include all other segments of the City. This document should include an articulation of objectives and practices, nomenclature and circulation standards and methodologies for updating and maintaining signage. It should also articulate the protocol to be used for changes in policy, new or renamed destinations or temporary rerouting.

The Master Plan should also articulate the full extent of wayfinding in the context of the communication tools that are used to reinforce identification and circulation policies. It should identify the protocol for effecting changes for the purpose of having consistency between printed/ verbal/ electronic communications and environmental signage. For instance, it should identify what other groups or individuals should be contacted in the event of some change in the project area that impacts what something is called or how users may be directed to it.

Criteria for Signage Development

The criteria for signage development along the approach corridors must initially consider its role in the larger context of a city-wide wayfinding program. As mentioned earlier, the direction of current thinking with respect to city-wide wayfinding emphasizes the approach corridors of West Dominick, East Dominick and James Street. The signage that will be developed for this project should identify the bounds of each corridor in terms of the extent of the streetscape improvements. The signage elements should also include a variety of signage elements to orient, identify, direct, warn and inform.

Visitors to Rome will likely encounter various signage elements in the streetscape before they actually access the Gateway signs formally identifying the approach corridors. Consequently, and in order to project a unified signage identity, there should be formal standards for size and scale, copy style and size, arrow and symbol style and usage, figure/ ground relationships, color and placement to which all signage elements in Rome should relate. As such, and to ultimately project a consistent city signage identity, there should be policies and standards for how signage will be used throughout Rome – as well as along the approach corridors. Even though the corridor project will likely result in an advanced application of city-wide signage, these components should reflect the basic identity that would



Signage policies involving placement and content can prevent an inordinate amount of sign messages in the streetscape as shown in the locations above. Although the approach corridors would likely receive the initial installation of a city-wide system, planning and programming should be guided by policies that apply to the entire city and which are established in advance of all new installations.

likely be deployed throughout the entire city as additional streets receive new treatment or signage is replaced.

One of the most important aspects of policy is message content. The approach for destination listing on directional signage within the city-wide system should employ a hierarchy as to what could (or should) be included on each sign. This hierarchy is driven by several factors. The first has to do with establishing limits for signage content. An individual driving a car down a 30 MPH street can only be expected to read and assimilate a limited amount of visual information. This is generally regarded to be no more than 4-6 short lines of copy and directional arrows.

Considerations for copy size are a function of such parameters as the amount of information to be conveyed, vehicle speed, number of street lanes and setback. This generally establishes the size of copy on street directionals at 3-1/2" to 4". These limitations for directional signage usually dictate a conservative approach to content. The approach employed for most exterior wayfinding programs that employ zoning is to limit content to those destinations within the district in which a particular sign is located. For example, a sign along West Dominick could allude to "Arsenal House" or "Capital Theater". But, such a sign would not include "Community Center" nor "Courthouse" because these destinations are not on West Dominick.

Directional signs will, however, include the whereabouts of neighboring corridors or districts. Consequently, signage along West Dominick may also include directionals to East Dominick and James Street as these are intermediate destinations for all destinations that can be accessed from these approach corridors. This would, in effect, direct the Community Center visitor to pass through the West Dominick corridor into the East Dominick corridor where he or she would encounter more specific information regarding the whereabouts of the Community Center and other destinations in this zone.

Mention should also be made of the placement of signage in the streetscape. Ideally, all such signs should be placed in the ROW and at a standard distance from the intersection or decision point. However, there may be cases where there is not enough space to mount a ground-mounted sign in the ROW. This may be the case along the eastern portions of East Dominick or southern portions of James Street. In such situations, it becomes necessary to locate directionals on utility or light poles as on the following page.



In areas where the ROW does not allow the installation of a ground-mounted sign, it may be necessary to utilize a utility or light pole on which to mount a directional sign panel. Signs such as this one in the Quadrangle District of Cleveland are often located 200-300 feet in advance of decision points in order to allow for lane changing in anticipation of turns.

Another factor that is integrally connected to the content strategies employed on directional signage is the role of orientation. In fact, the success of a zone-based wayfinding is dependent upon appropriate orientation. The visitor must initially be made aware of the association of his ultimate destination and the intermediate destination (zone, or in this case, corridor) on which it is located.

For instance, the visitor must be made aware of the fact that the Arsenal House is along West Dominick. Somewhere or somehow before the visitor actually takes to the street, he must be prepared for the kind of information he will encounter to lead him to his ultimate destination. He likely would be instructed to follow the signs to “West Dominick” and then to look for specific information to the Arsenal House. This orientation can take the form of maps, brochures, web-page instructions, or even directions given over the telephone. This reinforcement should also involve walk-up or drive-up kiosks at visitor information centers. However it is conveyed, the ultimate objective is to communicate wayfinding information compatibly with what the visitor will encounter in the streetscape.

Finally, the location of signage with respect to the decision points is also a consideration. Directional signs in the urban landscape are often situated well in advance of decision points. This is especially important along a multilane street where lane shifting may be required in advance of a left-hand turn. This may impact the planning and development of various streetscape amenities throughout the approach corridors as well as other major arterials within Rome.

The implications of City-Wide Signage along the approach corridors are as follows:

- There should be signs to direct people to the approach corridors from all major approaches to the city.
- Directional signs outside of the approach corridors should direct visitors to these zones but not the specific destinations within them. Directional signs within the zones should include directions to specific destinations such as the Arsenal House, Courthouse, Community Center, etc.
- There should be associations established between corridor destinations and the zone in which they are located. These should be established in print, electronic, broadcast and verbal communications as

well as other environmental signage elements about the city.

- The signage developed for each corridor should utilize the same formats, colors and graphics. There should also be shared characteristics between signs along neighboring districts.
- Color should be the chief distinguishing characteristic on signage, banners and other streetscape elements along the approach corridors.
- Directional signage should be in advance of major intersections (e.g. West Dominick and James) as opposed to within the intersections.
- There may be a need for directional signage elements along the corridors in advance of major intersections to reinforce visitor travel to other corridors or districts in the city as may be defined at some later date.

Formal Design Criteria

A. Identity Development

The key aspects of design that are most important in developing identity in signage are form, graphics and coloration. Many of the signage systems depicted in this report utilize unique forms or shapes at the top of the signs and colors that represent some aspect of the institutions' corporate identity, architecture or environment. The signs shown at left utilize various forms to convey a distinguishing character in their respective streetscapes.

The schematic concepts for corridor gateways provide an excellent starting point for the other categories of streetscape signage consideration as well as that for the city as a whole. Their timeless simplicity, "groundedness" and dimensionality echo the essence of the historical and architectural environment. The stone and metal depicted in these designs can also be replicated in traditional signage materials.

The implementation of a logo or logotype is another opportunity to provide distinction in signage and corridor identity. The concept of a distinguishing graphic image, in contrast to just the corridor name on the top of signage, has the potential to inject vitality and simplify recognition among all of the various means used to communicate identity.

In terms of coloration, there are significant advantages to using color to distinguish the corridors. Not only could each corridor incorporate its own color scheme, zone-specific color can be used to help denote the districts on maps and directional signage. The gray that is the predominant color in the bluestone employed in the Gateway concepts provides not only a reference but also continuity for all city signage.



Map graphics are key elements in wayfinding system development because they can be rendered in print and on web pages as well as on signs. When using map graphics on signage, it is usually recommended, especially in urban environments, to orient the maps in the direction faced by the viewer.

B. Map Graphic

Map graphics will be an important component both for signage orientation devices within the corridors and print/electronic reinforcement. The consistent replication of a city-wide key plan and corridor maps are of fundamental importance in the overall wayfinding strategy. This involves consistent application of nomenclature, orientation, colors, graphic symbolism and legend format.

One very common error to be avoided in the deployment of maps on signage is the tendency to use an orientation of the map that may not be compatible with the viewer's perspective. For instance, if a visitor walks up to a map with a north-to-the-top orientation, he may be at a significant disadvantage if he happens to be facing south, east or west as he views the map. Surveys have suggested that most people have difficulty "re-orienting" a map that is not oriented in the direction faced. In our own sampling in 1995, we found that only about 5% of the people tested could glean enough information from an incorrectly oriented map to proceed effectively.

C. Electronic Considerations

Another important consideration for signage along the corridors is the potential for LED changeable message panels in key signage elements. The capability for rapid message change is superseded only by the potential to promote each and every visitor destination along the corridors. The dynamic quality of this feature is not out of context with the streetscape environment where many visitors and much activity are anticipated. What is more, there is the potential also to interrupt regular message content with important news or safety-related information.

In the larger context of a city-wide wayfinding program, a network of these signs could have many benefits. There is a program under study to explore the potential for generating

income through advertising on LED message panels that are oriented to motorists. Vehicular oriented LED message panels should not be located in the identified Main Street Corridors where the scale would conflict with the desired aim of creating a pedestrian scale environment. Other locations being considered, such as the intersection near the REX Building on east-bound Erie Boulevard and the entrance to the Business Park are both excellent opportunities to communicate to a large number of motorists with appropriately scaled signage. Pedestrian scaled LED message panels would be appropriate in the corridors.

D. Signage Material Considerations

In terms of material considerations, steel, aluminum and fiberglass are popular choices for large scale urban signage systems due to their machine-ability and relatively low cost. All offer longevity, durability, vandal-resistance and, to varying extents, changeability. Fiberglass, because it can be molded, can be a cost effective solution where numerous custom forms are required. Aluminum lends itself as a base surface for graphic application of surface-applied vinyl graphics such as SCOTCHLITE stop signs and other regulatory elements.

We recommend that the signage along the corridors utilize aluminum panels and posts with a mixture of fixed and changeable panels in response to message flexibility requirements.

D. Message Application Technologies

An important part of the manufacturing of signage is the consideration of application technologies. For each individual sign category, there is a direct relationship between cost and durability with respect to the technique employed to create message panels. The factors that impact decision-making are:

- the need for message change,
- the frequency of message change, and
- the relative proximity of the sign to the viewer and
- the potential for defacing sign faces.

For the purpose of this analysis, vandal-resistance will be quantified and referenced as in the following classifications:

1. Level 1 (*custom* message signage that will be viewed primarily by vehicular traffic),



The Buffalo Parks System sign pictured above utilizes applied reflective vinyl over a fabricated aluminum panel and aluminum posts. This is a Level 1 vandal-resistant graphics application suitable for identification and directional categories along the street.



The Pedestrian Orientation sign shown above uses Level 2 fused resin graphics panels in order to protect the multi-color graphics from surface tampering. The Level 3 stop sign shown below is a standard decal in reflective vinyl applied to the surface of a fabricated aluminum panel.



2. Level 2 (*custom* message signage that can be approached by pedestrians and that is susceptible to surface tampering), and
3. Level 3 (*standard* message signage involving applications to regulatory categories)

Vehicular directional signage (potentially with reflectivity requirements) will be required along the Corridors to identify destinations along each corridor, important cross streets and the location of the other corridors.

There are several categories of pedestrian signage, however, that have demanding criteria in terms of both changeability and susceptibility to vandalism. Categories such as orientation, map graphics, pedestrian directionals, and interpretive signs are all very close to the viewer and susceptible to “exploration” by the curious. All of these signs require Level 2 vandal-resistance applications. Moreover, many of these categories are likely to require more frequent message or content modification and involve multiple colors and photographic imagery (requiring digital image application).

There are three popular approaches to address these needs. A description of these and their relative cost is included below.

Embedded Graphic Panels (Fiberglass)

The embedment of screen-printed or digitally applied graphics to fiberglass panels is a relatively cost-effective and proven application technology. Although the graphics are protected from surface tampering, the fiberglass itself is susceptible to “hazing” and “fiberbloom”. This technology is approximately \$100.00 per square foot.

Fused Resin Panels

This approach uses subsurface images, digitally printed or silk-screened, that are fused into a single sheet with phenolic resins. Fused under the effect of heat and pressure, these panels carry a 20 year guarantee for screen-printed images. The UV Phenolic is available in thickness up to one inch and has both UV and graffiti proof properties. The phenolic resin core and translucent melamine and acrylic outer layers offer complete protection to the image and a surface that is highly resistant to scratching. The edges of this material are somewhat susceptible to chipping. The cost for this process

is about 50% greater than the previous category or \$150.00 per square foot.

Porcelain Enamel Panels

Porcelain Enamel is a mixture of mineral content glass and inorganic pigments fused to a steel substrate at 1400 degrees F. This high temperature creates a molecular bond between the glass and steel that forms a permanent coating that is not affected by UV, cannot be harmed by solvents or chemicals and is impervious to all forms of graffiti. This is generally regarded as the toughest and most durable process for protecting signage graphics. Its only downside appears to be that it is susceptible to chipping and subsequent corrosion. This is the most expensive of the processes evaluated for this study (more than twice the cost of embedded fiberglass or \$210.00 per square foot).

One must keep in mind that the cost implication among these processes basically involves only the message panels. The other aspects of fabrication that involve structural framing, component fabrication and installation will be much the same from one application technology to the next. As such, even though Porcelain Enamel message panels may cost twice as much as embedded fiberglass, the difference is diffused somewhat by the other costs associated with production and installation that are more or less the same.

For instance, many of the signage categories along the Genesee Riverway Trail in Rochester employ changeable digital graphic message panels utilizing fused resin. These interlocking modular panels are secured to the panel base with a retainer along the perimeter of the sign that allows removal and replacement as updates are required. Despite the additional cost of the resin panels, these signs were less than 30% more expensive than similar signs with aluminum panels and conventional screen-printed graphics.

We recommend that Corridor signage implement message application technologies involving a mixture of two approaches. They are embedded fiberglass or fused resin applied as changeable panels (digitally-imaged pedestrian signage categories) and pre-printed SCOTCHLITE vinyl applied to fabricated metal panels or plates (regulatory categories).



Schematic Design Alternatives

In order to illustrate the compatibility recommended for signage elements, the graphic illustrations of signage shown in the remainder of this report will include several design features. They include various configurations of form (predominantly at the top of each sign), usage of a logo and logotype, field and accent color and body copy typographics. These alternative approaches are included only for the purpose of showing the role of compatible graphic elements in projecting a uniform image and cohesive wayfinding. ***They do not necessarily reflect the most appropriate design standards for corridor wayfinding components.***



The concepts shown at left depict several approaches to the design of a primary orientation element that incorporates the design criteria developed to date. In particular, these approaches mirror the basic structure of the Gateway Pylons. ***The recommended material is fiberglass or aluminum structural elements and skin with Level 2 vandal resistance graphics application.*** Different approaches are shown here to suggest the various directions signage design could take with respect to the criteria developed thus far.

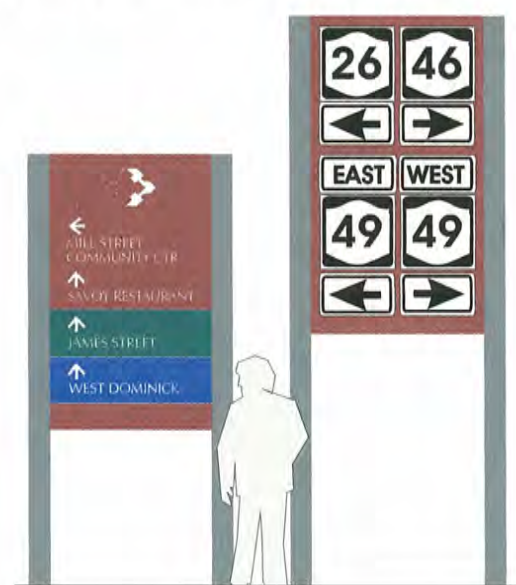
This particular sign category would be in the range of ten to twelve feet in height and four to five feet in width.



The concepts shown on the next page illustrate the compatibility that can be achieved among exterior signs of varying informational requirements. Pedestrian directional signage, orientation, and regulatory signs are depicted with a consistent top profile, logo usage, typographics and field color. The consistency of design that is shared among these elements not only serves to unify signage design but it can also condition visitors to seek wayfinding information in a specific format and in predictable locations.



Primary Orientation



Vehicular Directional Route Marker



Traffic Control Street ID

PROJECTED SIGNAGE QUANTITIES AND COSTS

Schematic Signage Quantities and Projected Costs

The recommended distribution of signage along the approach corridors is consistent with the linear “decision-making” process discussed at the beginning of this section. The schematic quantities and estimated unit and extended costs for the various signage categories are included in the matrix in Appendix B at the end of this report. This body of information represents current schematic design of the streetscape and projected locations for various signage elements.

The basis used for comparative cost analysis includes similar signage elements from:

- the Genesee Riverway Trail,
- recently bid elements for the Third Street Entertainment District of Niagara Falls and
- the Village of Lewiston.

The method used to compute probable costs involves application of the quantities identified in the interviews with project personnel to unit costs for similar signage categories from the projects identified above. The older unit costs have been adjusted to accommodate inflation as represented in raising material and labor costs. As further insurance of accuracy, we reviewed our unit cost data with estimators representing manufacturers of the projects used for comparison.

The projected cost for fabrication, installation and associated design costs are included below.

Signage Fabrication/ Installation	\$493,220.
Design, Programming,	46,400.
Documentation, Procurement &	
Contract Administration	

Total Recommended Project	\$540,000.
Budget	

Procurement Considerations

The most cost-effective manner in which to implement any signage package is to:

1. procure signage elements only from the vendors who build them, and
2. procure the whole package at one time.

Because of the specialization in the signage industry today, it is difficult to eliminate costly reselling in large projects which may involve different materials and processes. As such, there is sometimes a significant cost spread in competitively bid signage programs.

One method to insure competitiveness is to divide procurement packages into groups of similar products that may be awarded separately. Although this may complicate procurement and project coordination somewhat, major cost savings can result. Although a city-wide signage procurement could benefit from a package separated into various components, the mix of materials and technologies and relatively small quantity of elements in the approach corridors package would dictate otherwise.

Another consideration in procurement involves the marriage of signage with other landscape and streetscape materials and labor. As larger streetscape projects usually involve a general contractor subcontracting the signage component, true signage costs are usually marked up to accommodate the GC's bookkeeping, scheduling and coordination costs. Historically, general contractors will shop around the signage component of a project without sufficient consideration to qualifications or product awareness. This is especially important as the signage industry is becoming more complex and the performance of architectural signage more demanding. ***Consequently, signage should be bid as a stand alone contract if at all possible.***

CONCLUSION

This study has evaluated the potential for signage and wayfinding to contribute to the identification, usage and marketing of Rome's approach corridors. We have proposed how signage can contribute to the image of the city by organizing and unifying a variety of environmental graphic elements. We have also explored how signage development can play a role in the overall promotion of wayfinding and tourism for both the approach corridors and the City of Rome. This can broadly be defined to include the entire visual environment and communication in a variety of expressions.

We have examined the relationships, and in some cases, the subtle distinctions, between wayfinding and identity. Our study has defined viable criteria, not only for signage design, but also for image development and wayfinding reinforcement. The success of our recommendations is predicated upon:

1. Coordination of signage design around a strong identity for the City of Rome and for the approach corridor streetscapes.
2. Development of a city-wide signage program that will direct visitors to the approach corridors from major access points to Rome.
3. Development of a Master Plan of signage and wayfinding objectives, policies and strategies.
4. Reinforcement of Wayfinding Strategies through all available means of visual, print, electronic and verbal communications.
5. Implementation of signage that is aesthetically compatible with streetscape design elements such as the Gateway pylons.

The foregoing recommendations are made with the enhancement of Rome's approach corridors as a primary goal. Signage is considered not merely as a tool to identify the corridors and direct visitors, but as a means to enhance the visual environment at the same time. What is more, in interpreting need beyond the implementation of signage devices alone, these recommendations explore the potential for consolidating the fundamental expression of wayfinding as a powerful identity tool.

APPENDICES

A Design Criteria

B Signage Quantity and Cost Projection

APPENDIX A

Schematic Design Criteria

Trailblazers

These units will utilize single-element, one-sided, flat panel construction.

1. Graphic components to include:
 - Rome Logo
 - Name of destination or Approach Corridor, if applicable
 - Directional arrow
2. Vehicular Scale Typographics
3. Level 1 Vandal-Resistant graphics application
4. Anticipated placement to be on roadways in advance of formal corridor access or parking
5. This should be an initial signage category seen by visitors on approach by motor vehicle.

Vehicular Directional

The units will be comprised of some combination of fixed and modular components itemized below. Depending on the location, some or all of the items may be double sided.

1. Changeable Components may include:
 - Special Events message capability
2. Fixed components will include:
 - Rome logo and logotype
 - Name of Corridor, if applicable
 - Directional arrow, if applicable
3. Directional signage may employ fabricated metal panels and metal posts as support
4. Post and panel signs will be set in concrete anchors as a rule but may also incorporate changeable baseplate mountings for areas where sign location is known to require some future adjustment.
5. Vehicular Scale Typographics
6. Level 1 Vandal-Resistant graphics application
7. Colors should relate to Corridor Color Coding
8. Anticipated placement to be in close proximity to roadways
9. These components should be compatibly designed into the corridor streetscape with particular relation to Corridor Gateway signage.

Orientation Kiosks

The kiosks will be comprised of some combination of the modular components as itemized below. Depending on the location, some or all of the items may be included on each elevation or split on front and back.

1. Changeable Components to include:
 - Overall Corridor Map
 - City wide/ Region key plan map

Pedestrian Directionals
Description of Points of Interest adjacent to the trail
Rome Logo and logotype
Dedications
Pedestrian scale LED message field

2. Fixed elements should include Rome Logo and Logotype
3. Double Sided or Multi-sided depending on final design
4. Pedestrian Scale Typographics
5. Level 2 Vandal-Resistant
6. Anticipated placement in close proximity to major intersections, access points to corridor and/or near parking facilities
7. This should be a substantial feature in the streetscape in order to attract people.

Route Identification

The units will be comprised of fixed panels with modular DOT route identification and directional arrows. These signs will be single sided.

1. Route ID signage may employ fabricated metal panels and metal posts as support
2. Post and panel signs will be set in concrete anchors as a rule but may also incorporate changeable baseplate mountings for areas where sign location is known to require some future adjustment.
3. Typographics and Route Panels will be precisely in compliance with NTSDOT standards.
4. Level 3 Vandal-Resistant graphics application
5. Anticipated placement to be in close proximity to roadways
6. Similar to Vehicular Directionals, these components should be compatibly designed into the corridor streetscape with particular relation to Corridor Gateway signage.

Pedestrian Directionals

The signs will be comprised of directional information alluding to government facilities, shopping and dining venues and other points of interest. These signs should employ some combination of fixed and modular components itemized below. Depending on the location, some or all of the signs may include information on both faces.

1. Changeable Components to include:
Pedestrian Destinations and directional arrows
2. Fixed components to include Rome Logo and Logotype
3. Double Sided potential
4. Pedestrian Scale Typographics (1-1/4" Minimum)
5. May incorporate fabricated metal panels and metal posts as support
6. Level 2 Vandal-Resistant graphics application
7. Colors should relate to Corridor Color Coding
8. Anticipated placement to be in vicinity of major attractions and other pedestrian decision points

Street Identification

These signs will employ single posts with double-sided panels communicating street names and possibly the Rome Logo.

1. Fixed components to include Rome Logo and Street Name
2. Vehicular Scale Typographics (2-1/4" Minimum)
5. May incorporate fabricated metal panels and metal posts as support
6. Level 2 Vandal-Resistant graphics application
7. Colors should relate to Corridor Color Coding
8. Anticipated placement to be at most suitable corner for a junction and at opposite corners at a crossroad

Regulatory and Warning Signage

This category will represent an effort to upgrade typical "DOT" signage with custom posts and panels that will relate these categories to Gateway, orientation and directional categories. These signs may communicate parking areas, Stop and Yield, crosswalks, or more specific warning signage.

1. Contents:
 - Warning Text, pictographs & arrows, if applicable
2. Single or Double Sided
3. Fabricated metal panel and single post fabrication
4. Pedestrian Scale Typographics
5. Level 3 Standard Format graphics application

Interpretive Signage

Interpretive signage should be employed in the areas of geologic, cultural or historical importance. Although expensive to design and build, this cost of this category can be shared with local community, environmental, business and recreational organizations.

1. Contents:
 - Various text, photographs and graphic images
 - Rome Logo
 - Color scheme may relate to Corridor color coding
2. Single Sided
3. Fabricated metal panel and single or double post fabrication
4. Changeable faces
5. Level 2 Vandal-Resistant graphics application
6. Include graphic layout standards

APPENDIX B

Signage Quantity and Cost Projection

The table below projects probable costs for signage anticipated for the three access corridors defined in the project area. Quantities are based on our documentation of existing signage in conjunction with projections for new categories that are intended to visually establish the three downtown corridors and to better facilitate wayfinding for vehicular and pedestrian traffic.

Estimated costs were derived from recent projects involving materials similar to those under consideration here and detailed discussions with manufacturers in the signage industry who have fabricated similar products.

Schematic Fabrication/ Installation Cost Summary

Category	Schematic Qty.	Unit Fabrication/ Installation Cost	Extended Cost
Primary Identification	3	9,400.	28,200.
Secondary Identification	4	2,400.	9,600.
Primary Orientation (1)	6	22,500.	135,000.
Secondary Orientation	5	2,800.	14,000.
Pedestrian Directional	4	2,620.	10,400.
Vehicular Directional (Interzonal)	4	2,900.	11,600.
Vehicular Directional (4) (Intrazonal)	9	2,500.	22,500.
Destination Identification	6	2,400.	14,400.
Route Marker Signage (3) (Small format)	3	3,400.	10,200.
Route Marker Signage(3) (Large format)	7	4,400.	30,800.
Regulatory (2)(3) (Single Panel)	92	680.	62,560.
Regulatory (3) (Double Panel)	11	740.	8,140.

Regulatory (3) (Triple Panel)	3	820.	2,460.
Street Identification	72	780.	56,160.
Stop Sign	45	720.	32,400.
		Subtotal	\$448,420.
		Contingency (10%)	44,800.
		Projected Total	\$493,220.

- (1) Includes LED changeable message field.
- (2) Represents an average cost for bus stop, stop signs, route markers, parking regulatory, crosswalk, and various other categories as were used in Lewiston and Niagara Falls. The quantity is based on an initial walk-through of the project areas and does not account for the potential to consolidate multiple messages on single post and panel units.
- (3) The quantities depicted here represent what is currently in the streetscape. Some of the streetscape improvements, however, may require an increase among certain categories.
- (4) The cost for Intrazonal Directional signage represents an average for ground-mounted categories and less expensive pole-mounted units.