



WILSONVILLE SKATEPARK

MURAL PROPOSAL

LIZA MANA BURNS
DESIGN • ILLUSTRATION • ANIMATION • MURALS

LIZA MANA BURNS

DESIGN • ILLUSTRATION • ANIMATION • MURALS

WILSONVILLE SKATEPARK MURAL PROPOSAL

INCLUDED IN THIS PROPOSAL:

DESCRIPTION OF CONCEPT	3
Inspiration behind the Design	3
Research Process	3,4
Summary of Materials	3
MURAL DESIGN	5
Wall 1	5
Wall 2	6
Wall 3	7
Wall 4	8
Walls 1, 2, and 4	9
Wall 5	10
Wall 6	11
Walls 5 and 6	12
Wall 7	13
Wall 8	14
Walls 7 and 8	15
Wall 9	16
BUDGET	17
TIMELINE	18
REQUESTS FOR THE CITY	19

LIZA MANA BURNS

DESIGN · ILLUSTRATION · ANIMATION · MURALS

DESCRIPTION OF THE CONCEPT

INSPIRATION BEHIND THE DESIGN

For this mural, I crafted a “mental map” of Wilsonville and its surroundings. This map isn’t geographically accurate, but rather captures the feeling of *place memory and lived experience*. It reflects the internal map that forms in one’s mind over time spent living in Wilsonville, with landmarks like nearby mountains, Portland to the north, and farmlands beyond a bridge incorporated in a half-real, half-imagined way.

Utilizing the geographic axis of the Willamette River/I5, and various local roads as a guide, I mapped out areas significant to Wilsonville; from the historic old town, parks, creeks, and neighborhoods to downtown, CCC campus, and city hall. Additionally, I included destinations that feel like they are “in my backyard” to Wilsonville, such as Portland, the coast, and the mountains. The mural pieces are deliberately complex, designed to reward repeat viewings with new discoveries to be made each time. Some pieces to hunt for: a dozen hidden skateboards, Sasquatch, some pizza, a tent, a magical elk, and a fire lookout.

Each section of the mural is distinguished by a unique color palette, starting with green on the Hero Wall (walls 1, 2, and 4) and transitioning through different hues like blue-green, red-purple-yellow, blue-purple, and yellow-orange-brown-red. These vivid palettes create diverse “mental maps” within the overarching theme of “Living in Wilsonville.”

I am eager to hear feedback from the skating community and the decision committee on potential additions or special elements that may resonate with the local community. This collaborative process of incorporating community “easter eggs” is integral to my artistic approach, ensuring that the mural truly reflects the spirit of Wilsonville. For instance, in Eugene, the cement cheese structure in Washington Park holds more significance than the park’s sign, showcasing the importance of local insider knowledge in shaping public art.

RESEARCH PROCESS

I began my research by studying a map of Wilsonville and the surrounding areas and interviewing people I knew who had lived or worked in Wilsonville; then I made an exhaustive list of places, objects, people, areas. I pored through the Wilsonville city website, followed @wilsonville_skateparks on Instagram and learned about their advocacy in the skate world, read lots of pieces from the Wilsonville Historical Society, and watched “From Boone to Boom Town.” Once I had my list, I built out each wall using Wilsonville as the center, and the Willamette River and I5 Highway as my guides.

I also traveled to Wilsonville to cruise through the town, see some of the Heritage Trees (most of which made it into the mural!) and to see the skatepark itself. My kid ran up and down the slopes, as it was early morning and no one was there yet. **My key/original sketches are on page 4**, so you can see some of the parts of the map.

SUMMARY OF MATERIALS

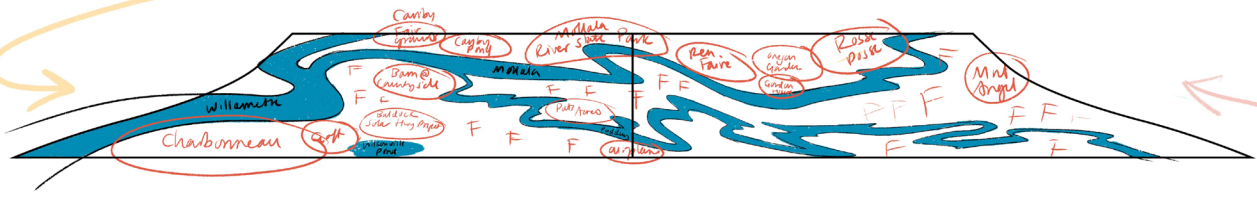
The mural will be primed, first with watered-down primer for maximum adhesion, then another thick layer of pure primer; then the art will be laid down with a mixture of latex house paint, artist acrylics, and high-flow exterior grade acrylics.

The mural should last as long as the concrete surface holds out, given some occasional cleaning and low-grade maintenance (moss removal, etc.) Forces we can’t control (sun exposure, concrete crumbling, damage from people or machines or weather) might affect the piece, but chances are low. The mural should last for a good long while without needing anything.

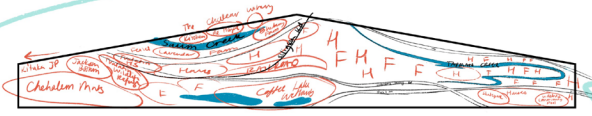
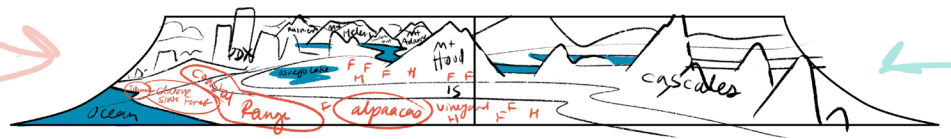
If damage occurs within one calendar year of completion, I can come out and fix it. If the damage is extensive (more than spot clean-up), we might need to negotiate a maintenance rate. My usual rate for fixing damages is a day rate (\$1000/day) not including material costs.



GROUP 1



X



LIZA MANA BURNS

DESIGN • ILLUSTRATION • ANIMATION • MURALS

MURAL DESIGN

WALL 1

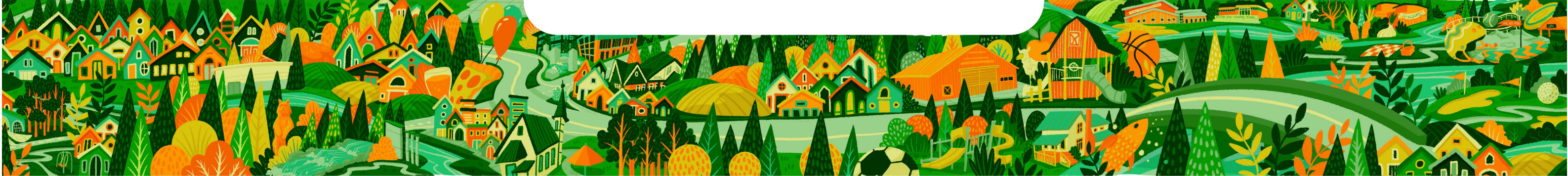


LIZA MANA BURNS

DESIGN • ILLUSTRATION • ANIMATION • MURALS

MURAL DESIGN

WALL 2

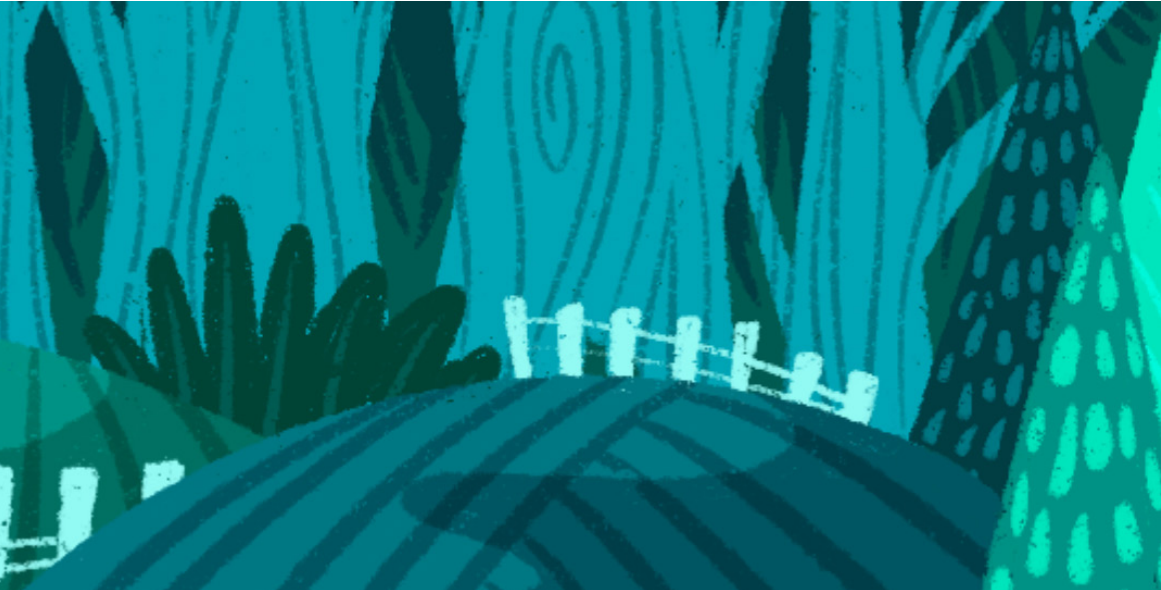


LIZA MANA BURNS

DESIGN • ILLUSTRATION • ANIMATION • MURALS

MURAL DESIGN

WALL 3



LIZA MANA BURNS

DESIGN • ILLUSTRATION • ANIMATION • MURALS

MURAL DESIGN

WALL 4

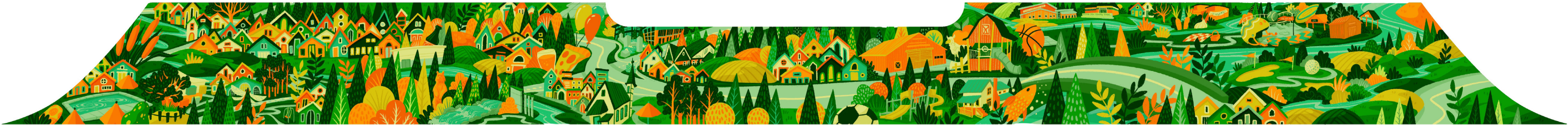


LIZA MANA BURNS

DESIGN • ILLUSTRATION • ANIMATION • MURALS

MURAL DESIGN

WALL 1, 2, 4



LIZA MANA BURNS

DESIGN • ILLUSTRATION • ANIMATION • MURALS

MURAL DESIGN

WALL 5



LIZA MANA BURNS

DESIGN • ILLUSTRATION • ANIMATION • MURALS

MURAL DESIGN

WALL 6



LIZA MANA BURNS

DESIGN • ILLUSTRATION • ANIMATION • MURALS

MURAL DESIGN

WALL 5, 6



LIZA MANA BURNS

DESIGN • ILLUSTRATION • ANIMATION • MURALS

MURAL DESIGN

WALL 7

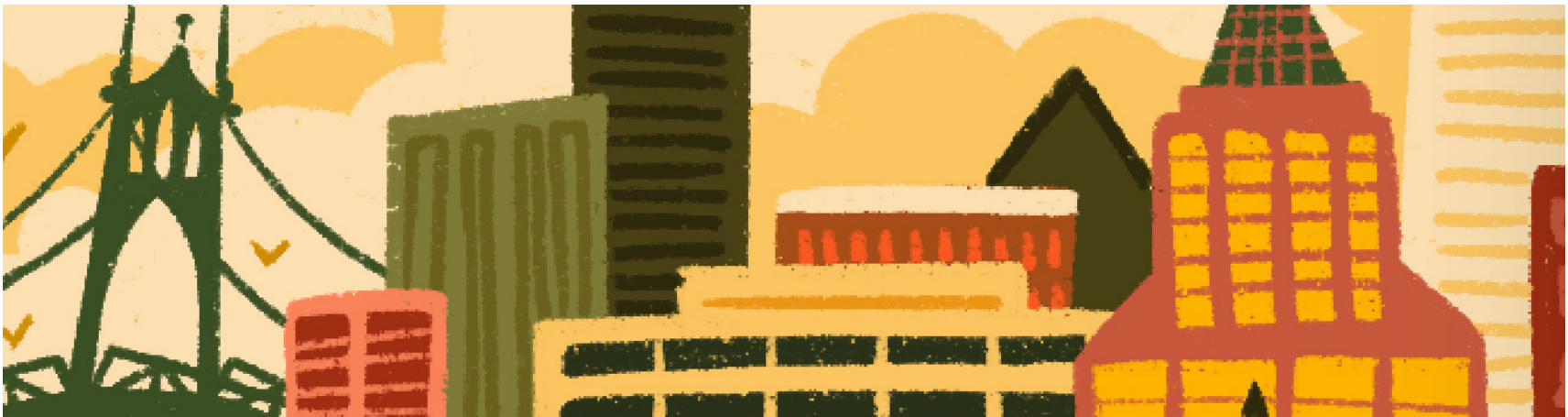


LIZA MANA BURNS

DESIGN • ILLUSTRATION • ANIMATION • MURALS

MURAL DESIGN

WALL 8



LIZA MANA BURNS

DESIGN • ILLUSTRATION • ANIMATION • MURALS

MURAL DESIGN

WALL 7, 8



LIZA MANA BURNS

DESIGN • ILLUSTRATION • ANIMATION • MURALS

MURAL DESIGN

WALL 9



LIZA MANA BURNS

DESIGN • ILLUSTRATION • ANIMATION • MURALS

BUDGET

LINE ITEM	COST
ARTWORK CREATION	\$10,000
PAINT	\$1,000
SUPPLIES	\$500
<i>Brushes, chalk, buckets, rags, sun cover, etc</i>	
EQUIPMENT	\$500
<i>Drop-cloths, platforms, carrying equipment</i>	
EXCLUSIVE RIGHTS	\$1,000
GAS/TRAVEL	\$2,000
TOTAL	\$15,000

LIZA MANA BURNS

DESIGN • ILLUSTRATION • ANIMATION • MURALS

TIMELINE

These are *padding* estimates, and subject to change. I would bet it would take less time, but this is for safety. I will make every effort to maintain the timeline, and will be communicative with the City if the timeline needs to shift.

I believe this work can happen between the beginning of July and ending well before August 24th. My schedule isn't super constant, and with two little kids I will have to be a little flexible. I would imagine that the Preparation could happen in late June, with boots on the ground on the first of July.

Since the design is so complex, I understand that this might be a longer timeline than the City was hoping for. I do not think I will need complete skatepark closures while I work, but rather sectioned closures of a corner at a time.

PREPARATION: 1 WEEK

City power washes mural walls: 1 day

Walls dry out: 3 sunny days

City cuts back grass around mural : 1 day

Any last feedback on design, adding/subtracting elements: 1 week

PAINTING: 5-8 WEEKS

Primer 1: ~1 day

Primer 2: ~1 day

Walls 1,2,4: ~1-2 weeks

Wall 3: ~1 week

Walls 5,6: ~1-1.5 weeks

Walls 7,8: ~1-1.5 weeks

Wall 9: ~.5 week

Anti-graffiti coat

CLEAN-UP: 1 DAY

REQUESTS FOR THE CITY

PRE-PAINTING

Power wash each wall

Concrete repairs on wall 3 (if possible)

Mow the grass down 3-4 feet around the wall

WHILE ON SITE

Bathroom access

Water access

Overnight storage