

ONENESS

DORAL CENTRAL PARK WATER TANK ART COMPETITION

A DESIGN PROPOSAL BY BOA MISTURA

BOA MISTURA



1. ONENESS

MULTICULTURAL CELEBRATION

A sense of community is the central pillar of a healthy society.

And ancient wisdom from Africa says we are all connected through our souls.

I am the reflection of your humanity, back at me, and the place where we belong is built with all that human connections.

This poetic way of understanding our world has much to do with how Doral's neighbors live together.

"ONENESS" celebrates Doral's multicultural, family, and community soul.



We work with the word ONENESS.

We repeat and overlap it several times, as a graphic representation of the sum of different identities that make up a cohesive community.

The chromatic superimposition generates an almost musical rhythm that tinkles throughout the artwork.

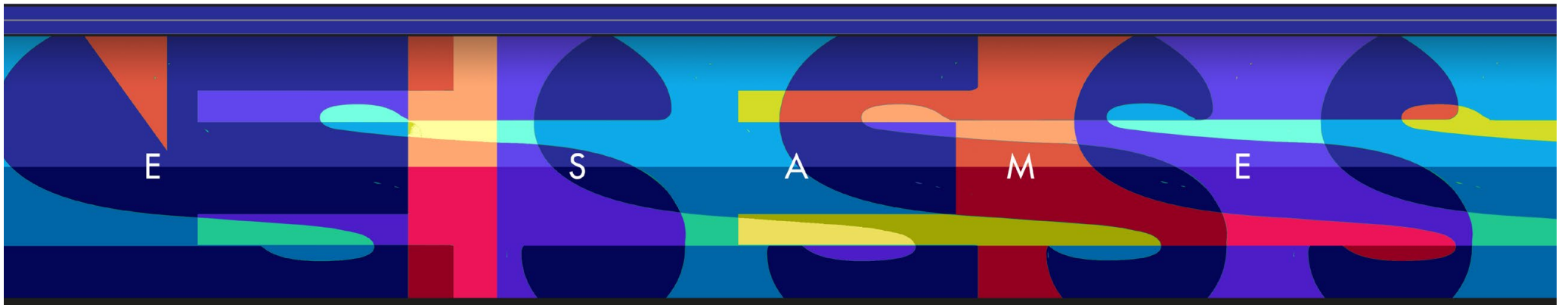
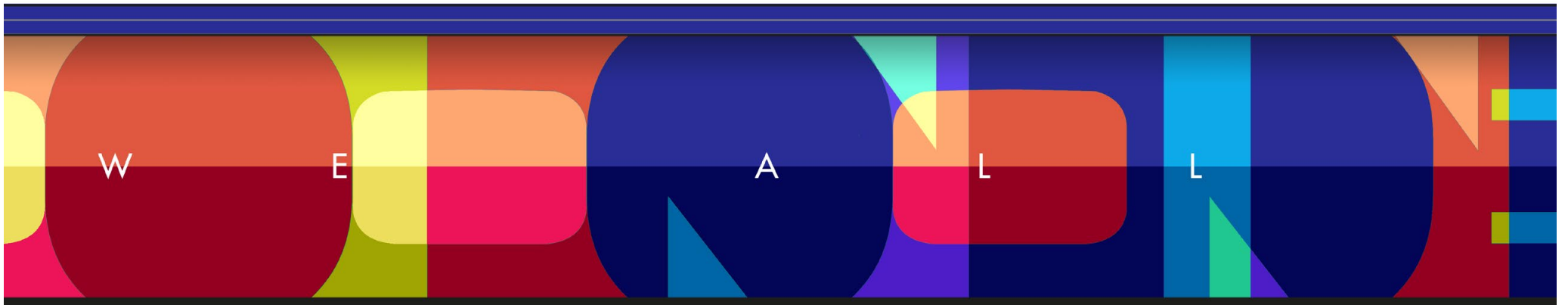
2. CONCEPT DESIGN

ONENESS. PROPOSAL FOR DORAL CENTRAL PARK WATER TANK ART COMPETITION

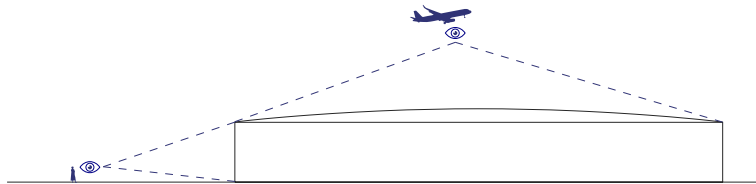
FRONT VIEW



DETAILED VIEW



3. ONE CANVAS, TWO DIFFERENT VIEWS.



Our design approach involved a detailed analysis of how people engage with the unique elements of the artwork.

The perimeter has a human scale, and people can relate directly to the artwork. They can come closer, surround it, and have a more relaxed perception of it.

That's why we put the main and more complex part of the design here, creating a peaceful dialog between the neighbors and the piece.

The dome has a massive presence from the air. Because of its privileged location next to the airport, we use this surface to make an impact from here.

Given the fleeting nature of the dome's aerial view, we intentionally designed this part to be both simple and powerful, ensuring its impact is immediate and lasting.










DORAL
SHINES

SHARE

4. PARTICIPATION



Writing workshop in Heerlen, the Netherlands. 2017



Creativity workshop in Paris, France. 2019

As urban artists, we understand that our work is linked to the place where it is done, and therefore must coexist harmoniously with the neighbors who will live with it.

To strengthen this link with the work and generate empowerment, active participation in its creation has a fundamental role.

We propose two different windows to participation: Creative writing workshop and participatory painting days.

1. CREATIVE WRITING WORKSHOP

We propose a dynamic with the neighbors to reflect on the concept of unity, and what Doral means to them.

The idea is to create a phrase to write on the mural, which will add another layer to the work and represent the voice of the neighbors themselves.



4. PARTICIPATION



School activity in Paris, France. 2020



Participatory painting in a water tank in Miami Beach. 2023

2. PARTICIPATORY PAINTING

Painting is a powerful tool for change.

When people actively participate in the process of transforming their community, bonds are strengthened, not only between the neighbors and the artwork, but also within them.

We propose two types of painting participation: activities with different local schools, and a big painting call day where everybody is invited to take action.

2.1 SCHOOL ACTIVITY

Children are the future, they hold the key for Doral to continue being the cohesive community it is today.

That is why we believe it is important to instill in them values of fellowship, teamwork and respect for their neighborhood, and art is a fantastic tool to do so.

During the mornings of the first weeks, we welcomed students from different schools in Doral to come and paint with us in half-hour shifts per class in a school activity that they will remember every time they pass in front of the water tank.

2.2 PAINT PARTY

During one day of the weekend, the water tank becomes a neighborhood meeting point. We make an open call for all the neighbors of Doral (and even from out of the city) to join us to paint.

It is a festive, playful and family day, in which we will begin to generate a new memory around this space.

5. EXECUTION PLANNING

	D1	D2	D3	D4	D5	D6	D7	D8	D9	D10	D11	D12	D13	D14	D15	D16	D17	D18	D19	D20
Writing workshop																				
Production																				
Cleaning and preparation																				
Sketch																				
Color																				
Participatory painting																				
Details																				
Doral city logo on top																				
Photographic report																				

6. QUOTATION

DESCRIPTION

- **Intervention:** Painting of the exterior façade and the upper dome of the water tank.
- **Location:** Doral, FL
- **Area:** 1500 m²
- **Team:** 5 people
- **Duration:** 20 working days / 26 days

BOA MISTURA FEE

22.000 USD

- Design
- Citizen participation activities
- Execution

MATERIALS

7.000 USD

- Paint
- Tools

RENTAL OF LIFTING EQUIPMENT (SCAFFOLDING OR PLATFORM)

3.000 USD

LOCAL PRODUCER

2.000 USD

INTERNATIONAL FLIGHTS (5 PEOPLE)

5.000 USD

ACCOMMODATION + MEALS (5 PEOPLE / 26 DAYS)

15.000 USD

INTERNAL DISPLACEMENTS (6 PEOPLE)

2.000 USD

PHOTOGRAPHY REPORT

4.000 USD

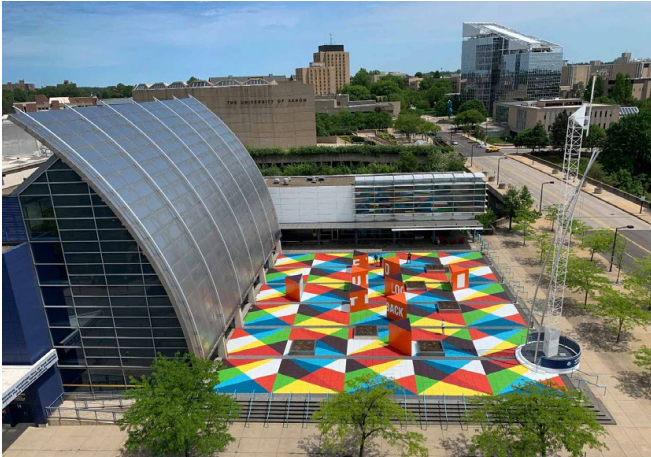
NOT INCLUDED

- Management and processing of local urban permits

TOTAL

60.000 USD

7. REFERENCE CONTACTS



SUZIE GRAHAM MOORE

Director of Economic Development for the City of Akron
Ex-CEO Downtown Akron Partnership

- smoore@akronohio.gov
- +1 (330) 310-9956

We completed a 1,200m² collaborative mural intervention at the NIHF STEM School plaza in Akron, Ohio, in May 2019, with Suzie and the Downtown Akron Partnership team, and with financial support from the Knight Foundation.

CAROLINE CABRERA

Executive Director O' Miami Poetry

- caroline@omiami.org
- +1 (954) 612-5442

My Home, Mi Hogar is a mural project covering two adjacent 3-million-gallon water storage tanks in the city of Miami Beach, featuring a bilingual poem resulting from a collaborative process involving students from Miami Beach Senior High in 2023. The project was made possible through the collaboration of O'Miami, Miami Beach Senior High, and The City of Miami Beach.

VOLMAR DELHEIJ

Stichting Street Art Foundation

- stichtingstreetart@hotmail.com
- 0031 6 29209891

The Foundation's largest project was carried out with us in 2021. "Aurora Project" is a 18,000m² pictorial intervention transforming the 223-apartment Aurora building. The work process included a co-design phase with the neighbors with several work sessions between November 2017 and April 2019, where the neighbors chose the final design. The pictorial execution took place between June 21 and October 29, 2021.

RESUMÉ

ABOUT US

We are an artistic collective with roots in graffiti born in Madrid at the end of 2001.

Our work is mainly developed in public space. We understand our work as a transformative element, creating or altering people's relationships with the place where they live, as well as the ties that exist between them.

We have carried out projects in more than 40 countries around the world, collaborating with organizations such as the UN, Amnesty International, UNDP, Greenpeace, Action Against Hunger or Red Cross among many others.

Our work has been part of the Ibero-American Design Biennial - IDB 2024 and 2020, the Dakar Biennial 2022, the Shen Zhen Urban Biennial 2017, the Cali Mural Painting Biennial 2016, the Havana Art Biennial 2015, the Milan Design Triennial 2015, the Architecture and Urbanism Biennial - BIAU 2015 and the Venice Architecture Biennial 2012 in the Spanish Pavilion.

We have participated in exhibitions and shows in Art Centers such as the Reina Sofia Museum in Madrid, the MAXXI Museum in Rome, the Hyundai Museum ALT1 in Seoul, the CAC in Malaga, the Palace of Fine Arts in Santo Domingo, the CENTREQUATRE in Paris, the Casa Encendida in Madrid, the CONDEDUQUE Contemporary Culture Center, the Alcobendas Art Center, the Welt Museum in Vienna and the Bauhaus-Archiv in Berlin.

Our work methodology has been awarded the bronze medal at the UN Habitat + World Habitat Awards World Habitat Awards 2018.

PABLO FERREIRO MEDEROS. Fine Arts graduated, with specialty in graphic design at Aalto School of Design in Helsinki.

PABLO PURÓN CARRILLO. Public Relationship and Advertisement graduated at URJC, and Illustrator.

JAVIER SERRANO GUERRA. Architect from ETSAG, with specialty in landscape design at IUAV in Venice.

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FAIRS AND EXHIBITIONS

- 2024 • “UNITY”. Solo show at ASR Gallery (Santo Domingo, Dominican Republic).
- “COLLECTIVA”. Collective exhibition at Kafell Gallery (Zaragoza, Spain)
- Participation in ART FIACI Santo Domingo at the Palace of Fine Arts.
- 2023 • “HORIZONTE”. Solo show at ADDA Gallery (Ibiza, Spain)
- “UBUNTU”. Solo show at Ponce + Robles Gallery in Photo España (Madrid, Spain).
- “RE-VS PROJECT”. Stand of Ponce+Robles Gallery at ARCOmadrid 2023 Fair (Madrid, Spain).
- PARC Lima Fair. Stand of Ponce+Robles Gallery (Lima, Peru)
- 2022 • “NDOX DU BAYI YONAM”. Project at OFF Biennial of Dakar (Senegal, Senegal)
- PARC Lima Fair. Stand of Ponce+Robles Gallery (Lima, Perú)
- VIVA ART. Group exhibition Hyundai Museum ALT1 (Seoul, South Korea).
- 2020 • “HARMONIES. Solo show at ADDA & SARTO Gallery (Paris, France)
- BA Photo 2020 Fair together with PONCE+ROBLES (Buenos Aires, Argentina)
- 2019 • “La Strada: dove si crea il mondo” at MAXXI in Rome (Italy).
- “MY RAÍZ IS”. Stand of Ponce + Robles Gallery at the Estampa Fair (Madrid, Spain)

- 2018 • “Crossroads” at UNHABITAT-WUF (Kuala Lumpur, Malaysia)
- 2017 • “NADA” Solo show at Ponce+Robles Gallery at Photo España (Madrid, Spain)
- “PINGHÉNG” at Bi-City Biennale of Urbanism/Architecture (Shenzhen, China)
- 2016 • “MY RAÍZ IS” Solo show at Ponce+Robles Gallery at Photo España (Madrid, Spain)
- “SPREAD LOVE” Solo Show at Open Source Gallery (New York, USA)
- “AGOPUNTURA NELLO SPAZIO PUBBLICO” at ‘The Independent’ at the MAXXI (Rome, Italy)
- 2015 • “PRIDE” at the Biennial of Muralism (Cali, Colombia)
- “MI RAÍZ ES” at the Havana Biennial (Havana, Cuba)
- “HOPE AND LIFE” at the CIBUS Pavilion of the Expo Milano 2015 (Milan, Italy).
- MICRO-TRASFORMAZIONI 2.0 at the Triennale Milano (Milan, Italy).
- “NUEVOS MODOS, MODELOS Y GEOGRAFÍAS” at Harvard University Graduate School of Design (Boston, USA).
- 2014 • “ANAMORPHOSIS” Solo show at Ponce+Robles Gallery (Madrid, Spain)
- 2013 • “SOMOS LUZ” at the Biennial of the South in Panama (Panama City, Panama, Panama)
- 2012 • “ANAMORPHOSES” Group show curated by George Rousse at the Verdeau Gallery (Paris, France)

AWARDS

- 2023 • Award for best exhibition project for the project “UBUNTU” in Photo España 2023 together with Galería Ponce+Robles.
- Escala Interior Design Award in the “Street Deco” category
- 2020 • Official selection as Spain’s representative for the Ibero-American Design Biennial 2020.
- 2018 • Bronze in the World Habitat Awards of UN Habitat + World Habitat
- Nomination to the IAPA (International Award for Public Art)
- 2015 • Videourbana” VII Iberoamerican Biennial of Architecture and Urbanism (Madrid, Spain)
- 2014 • GRÀFFICA Award 2014
- ARTAQ Award (Urban Art)

MURALISM PROGRAMS

- 2022 • “SOY RAÍZ” for Caminarte program (Quito, Ecuador)
- “VIDA” for Festivas de las Artes Vivas (Loja, Ecuador)
- “FUIMOS BOSQUE” for ActivArt (Cáceres, Spain)
- 2021 • “TRILLENDE LENTE” for Stichting Art Foundation (Heerlen, The Netherlands)
- “UTOPIA” for Freiham Gallery (Halle, Germany)
- “OSTAJEMO” for VukovArt (Vukovar, Croatia)
- “VERS LA TERRE DU POURQUOI” for Kultur Fabrik (Esch-Sur-Alzette, Luxembourg)
- 2020 • “BAUHAUS” for Bauhaus Archiv (Berlín, Alemania)
- 2019 • “SOUL” for Living Walls (Atlanta, USA)
- “PRIDE / IDENTITY” for El Punto Urban Art Museum (Salem, Massachusetts, USA)
- “ROOTS OF RUBBER” for the Downtown Akron Partnership (Akron, Ohio, USA)
- 2018 • “DESTINY” for Muros Tabacalera, organized by Madrid Street Art Project and Promoción del Arte del Ministerio de Cultura de España (Madrid, Spain).
- “BEYOND THE WALLS, THE STREET” for Model Prison (Barcelona, Spain)
- “MORDIDA DE INFINITA SAUDADE” for Vigo Ciudad del Color organized by Concello de Vigo (Vigo, Spain)
- 2017 • “CRECER UNIDOS” for MIAU Fanzara (Valencia, Spain)
- “SOY PORQUE SOMOS” for The Beauty Project (Mexico City, Mexico)

- 2017 • “KALEVIPOEG” for MEXTONIA (Tallinn, Estonia)
- “PARTICIPATIVE PAINTINGS II” organized by CREO (Antofagasta, Chile)
- 2016 • “OS OLHOS QUEREM O TEMPO” commissioned by Sesc Osasco (São Paulo, Brazil)
- “SPREAD LOVE” at Open Source Gallery (New York, USA)
- “PRIDE” at the International Biennial of Muralism and Public Art of Cali, organized by MULI (Cali, Colombia).
- “PARTICIPATIVE PAINTINGS” organized by CREO (Antofagasta, Chile)
- 2015 • “QUERER VOLVER” at the Museum - Forum of Contemporary Art (CEMFAC) (La Palma, Spain)
- “ZYCIE JEST STANEM UMYSŁU / LIFE IS A STATE OF MIND” for the Łódzkie Centrum Wydarzeń (Łódz, Poland).
- 2014 • “BACATÁ” with the Instituto Distrital de las Artes (IDARTES) (Bogota, Colombia).
- “SPREAD LOVE” at Open Source Gallery (New York, USA)
- “CANVI” for the Intramurs Festival (Valencia, Spain)
- “PARATGES DE PAU” for the Nit de l’Art de Campos (Mallorca, Spain)
- “REALITÉ” for ‘Nuite Blanche’ (Paris, France)
- “PALABRA BONITA” for the Mikser Festival (Belgrade, Serbia)

WORKSHOPS

- 2023 • Project design workshop at the Faculty of Fine Arts of the University of Rouen Normandie
- 2019 • Artistic residency at the Ambassade du Turfu (Marseille, France)
- 2017 • Workshop at the CCE Juan de Salazar (Asuncion, Paraguay)
- Workshop at the Mustakis Foundation (Santiago de Chile, Chile)
- Workshop with children from the Pediatric Unit of the Vall d’Hebron Hospital together with the DKV Foundation (Barcelona, Spain).
- Teachers in the Professional Master in Creative Stimulation Hoala (Valencia, Spain)
- 2016 • Teachers in the project of Applied Languages and Architecture at the Antonio de Nebrija University (Madrid, Spain)
- Workshop with children from the Pediatrics Unit of the Gregorio Marañón Hospital in Madrid together with the DKV Foundation (Madrid, Spain).
- 2015 • Workshop with the associations that form Plena Inclusión Madrid at Chamartín subway station (Madrid, Spain).
- 2014 • Collaborators in the course “New Urbanism in Mexico (CINUM)” at the TEC de Monterrey - ITESM (Querétaro, Mexico).
- 2013 • Workshop at the University of Architecture and Design ISTHMUS (Panama)
- 2013-2023 Professors at the Master in Ephemeral Architectures of the ETSAM (Madrid, Spain)

SELECTED PROJECTS



NIERIKA

2017
GUADALAJARA, MÉXICO

76.000 €

Partners: *Secretaría de Cultura de Guadalajara / Ayuntamiento de Madrid / UCCI*

NIERIKA is an **4.500m²** intervention in the Colonia Infonavit Independencia, in Guadalajara (Mexico). Working in a participatory way on the ground of the fields and the four buildings that surround it, the project seeks to generate appropriation of the only public space in the neighborhood.









ROOTS OF RUBBER

2019

AKRON, OHIO. UNITED STATES

74.200 €

Partners: Downtown Akron partnership / Knight Fondation

Intervention of 1.200 m2. Akron, known as the “City of Rubber”, owes its expansion and development to rubber since the end of the 19th century with the beginning of the automobile industry. The geometries left by its extraction on the trunks of the trees is the starting point of the work, completed with the verses of local writer Rita Dove.



THE FUTURE NEVER HAPPENS

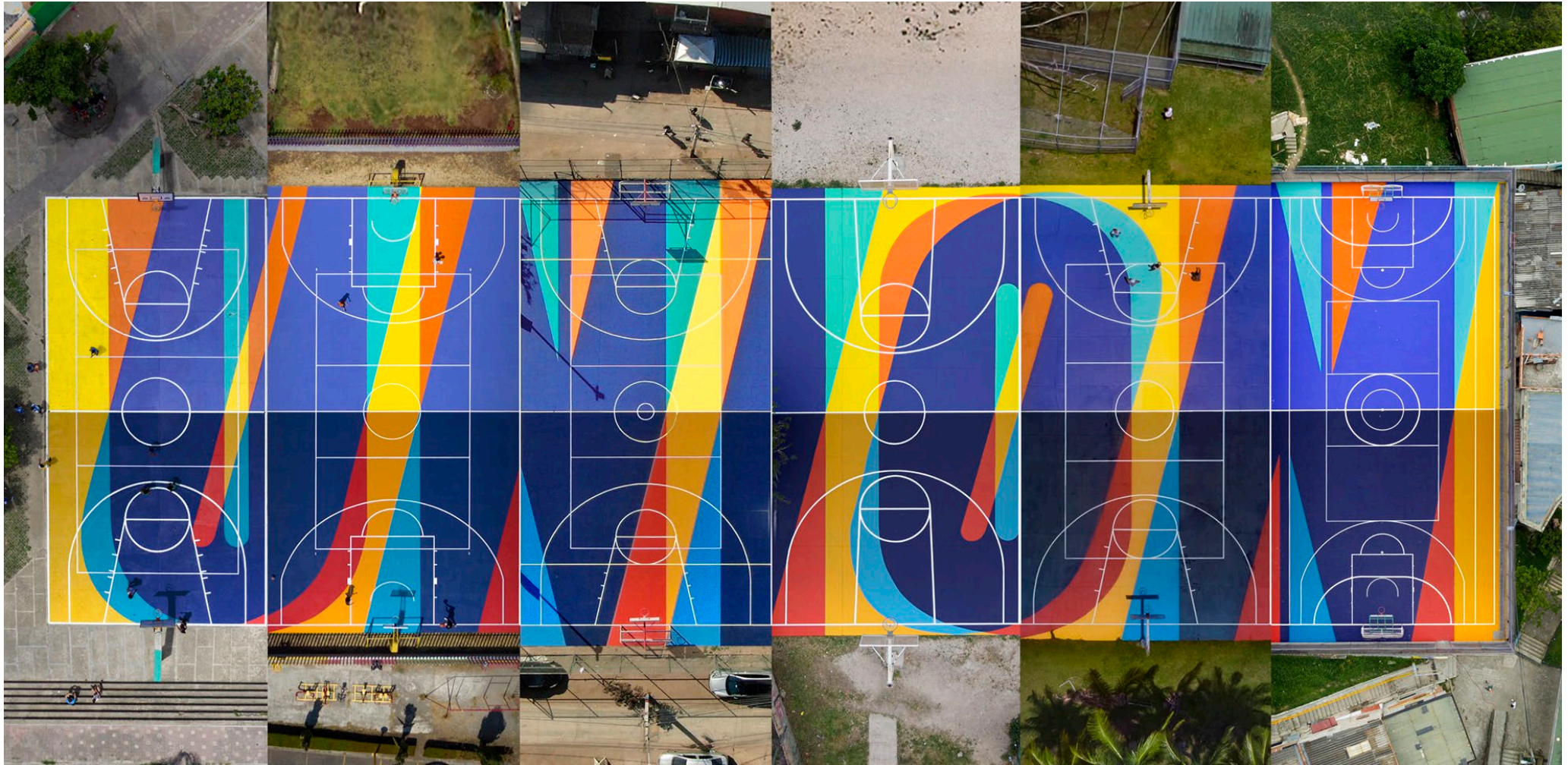


IF YOU DON'T LOOK BACK



SELECTED PROJECTS

ONENESS. PROPOSAL FOR DORAL CENTRAL PARK WATER TANK ART COMPETITION



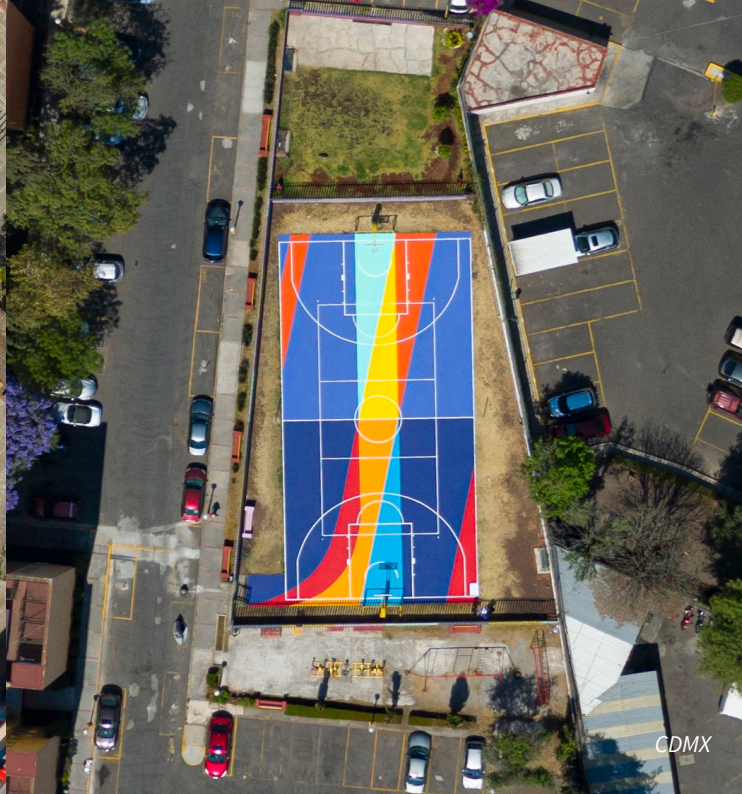
UNIÓN

2021
DOMINICAN REPUBLIC, MEXICO, CHILE, SPAIN, PUERTO RICO, COLOMBIA.
177.692 €
Partners: Buena Vibra

Intervention of **2.700 m2**. The work comprises six abstract, individual pieces, painted in 6 different places around the world. Together, they make up the word UNIÓN, reflecting those invisible bonds that connect people and places beyond any kind of difference.



SANTO DOMINGO



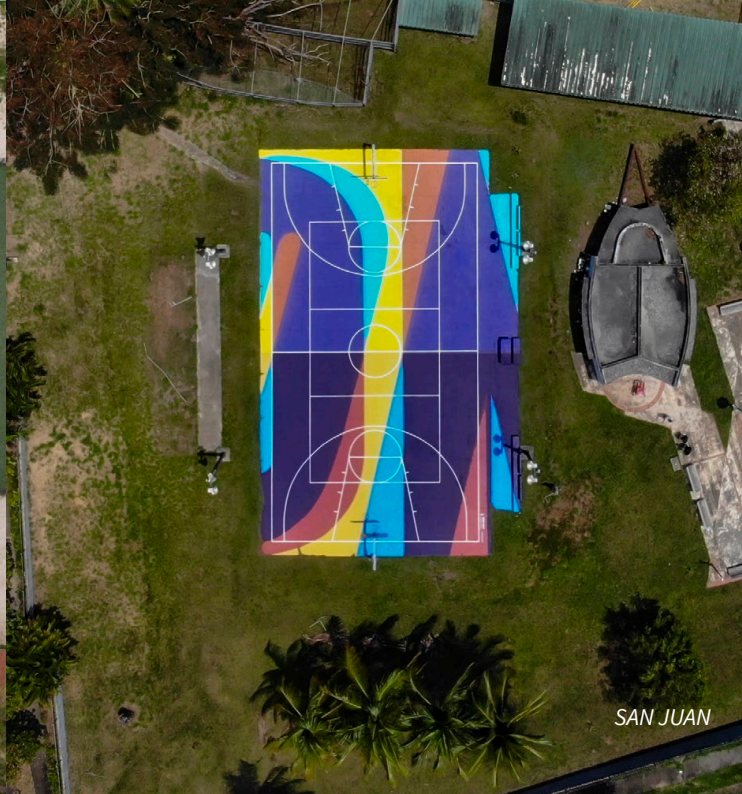
CDMX



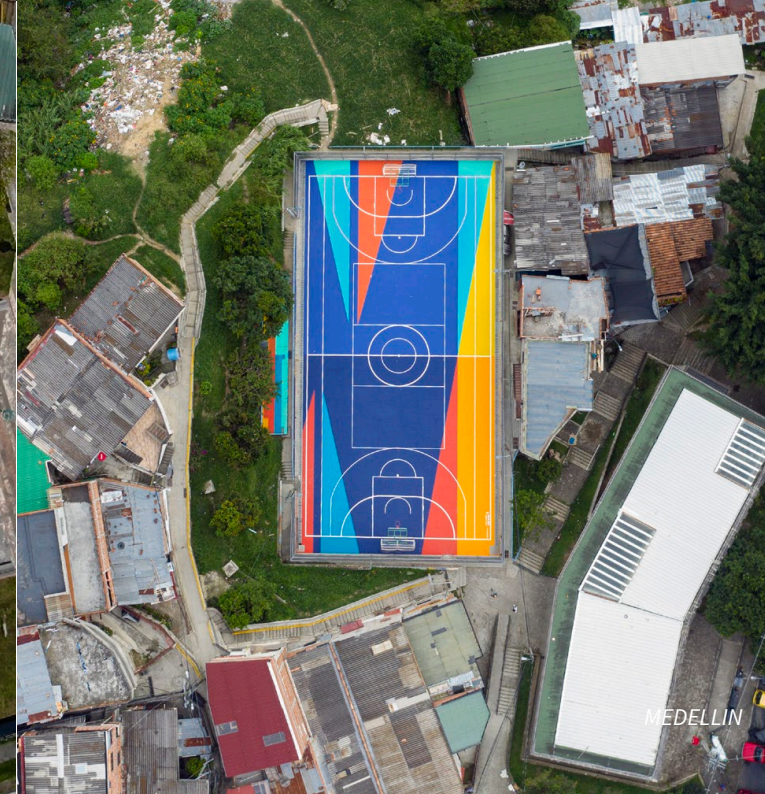
SANTIAGO DE CHILE



MADRID



SAN JUAN



MEDELLIN



36

44

36

44

36

44

BOTTMEZ

5

MENDEZ

6

35

35

3



TRILLENDE LENTE

2021
HEERLEN, NETHERLANDS
147.500 €
Partners: Stichting Street Art Foundation / Wonen Limburg

“TRILLENDE LENTE” (Throbbing Spring) is a pictorial intervention that fully covers the **18,000 m²** of the Aurora building, the largest social housing complex in the province of Limburg, in the south of the country.









MY HOME, MI HOGAR

2023
MIAMI, ESTADOS UNIDOS
63.600 €
Partners: O, Miami / The City of Miami Beach

Intervention of **2.215 m²** on two water tanks during the O, Miami poetry festival. “Finding my home in every voice that I hear”, talks about the nostalgia of the emigrant, of those who have their roots far from the place they live, but also the gratitude towards the place where they now belong and where they feel part of a community.



U

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UESCUCHO

ICE I HEARFI

My kids

ONENESS

DORAL CENTRAL PARK WATER TANK ART COMPETITION

PROJECT TECHNICAL REPORT.

1. OCCUPATION PLAN
2. SAFETY AND TRAFFIC MANAGEMENT PLAN
3. WASTE REMOVAL AND CLEANING PLAN
4. MAINTENANCE PLAN
5. CIVIL LIABILITY INSURANCE

A DESIGN PROPOSAL BY BOA MISTURA

BOA MISTURA



2. SAFETY AND TRAFFIC MANAGEMENT PLAN

1. ON-SITE SAFETY

Required safety measures for working at heights on a platform and painting:

- Safety harness: Workers at heights must wear harnesses attached to the anchorage points on the elevating platform.
- Protective helmets: Mandatory use of helmets with adjustable straps.
- Reflective vests: To ensure that personnel are visible from afar, especially near vehicles or machinery.
- Safety gloves: To protect hands when handling materials and tools.
- Protective goggles: To shield eyes from paint splashes or dust.
- Respiratory masks: In the event of using spray paint or solvents that emit vapors, suitable masks must be worn to protect against inhaling toxic substances.
- Non-slip safety boots: Essential to prevent slipping on the platform.
- Safety ropes: Required for work near the edge of the tank.

2. TRAFFIC MANAGEMENT PLAN

Coordination of scaffold or elevating platform delivery and pick-up. To minimize traffic impact, the arrival and removal of the elevating equipment must be scheduled outside peak traffic hours. The delivery and pick-up route could be NW92 Ave.

3. VISIBLE SIGNAGE

Clear and well-placed signage to ensure that both pedestrians and drivers are aware of the ongoing work:

- Warning signs: “Work at height” and “Elevating platform in use” at the entrances to the work area.
- Safety cones: Place cones around the perimeter of the work area, clearly marking the boundaries for pedestrians.
- Physical barriers: Use temporary barriers at direct access points to the tank, preventing unauthorized access to the work area.
- Reflective signage in case of low visibility working hours.

4. DESIGNATION OF SAFE EVACUATION AREAS

Since the tank is located in a green area with no nearby structures, evacuation areas can be near the outer perimeter of the tank, at a safe distance:

- Meeting point: Define a gathering point 20-30 meters from the tank, where there is no risk of falling objects or moving machinery.
- Evacuation from the platform or scaffold: In case of an emergency, the platform operator must be able to descend quickly, and workers should be evacuated to the meeting point.

5. EMERGENCY AND FIRST AID PLAN

- First aid personnel: A first aid kit will be available on-site, and the team will include personnel trained in first aid.
- Emergency numbers: Emergency service numbers must be visible, and all staff should know how to respond in the event of an incident.

6. PEDESTRIAN TRAFFIC

Monitoring and control to ensure that pedestrians do not enter dangerous areas.

3. WASTE REMOVAL AND CLEANING PLAN

OBJECTIVE

Ensure proper management of waste generated during the mural painting, minimizing environmental impact and maintaining a clean and safe space.

1. WASTE IDENTIFICATION

- Solid waste: Includes paint remnants, empty containers, masking tape, rags, and masking materials.
- Liquid waste: Leftover unused paint.
- Hazardous waste: The project excludes the use of any materials containing chemicals that could be harmful to the environment.

2. WASTE CLASSIFICATION

- Recyclable: Empty paint containers (if made of recyclable materials), cardboard, plastics.
- Non-recyclable: Dirty rags, masking tape, and dried paint residues.
- No hazardous waste.
- Each type of waste listed will be placed in the appropriate container following the guidelines of the Miami-Dade Department of Solid Waste Management.

3. DAILY CLEANING PROTOCOL

- Cleaning of the work area: At the end of each day, all waste must be collected and sorted into the appropriate containers.
- Cleaning and storing of materials: At the end of the workday, tools (brushes, paintbrushes, rollers) will be cleaned and stored along with the paint in the designated area.

4. WASTE REMOVAL

Frequency: Schedule waste removal at the end of each workday.

5. EMERGENCY PLAN

- Spills: In the event of paint spills, a cleaning protocol will be activated immediately using personal protective equipment and absorbent materials.
- Incident reporting: Any incident related to waste must be documented for review and improvement of procedures.

6. AWARENESS AND TRAINING

Team training: All team members have the necessary training both for executing the mural and for cleaning practices that ensure the project's sustainability.

CONCLUSION

This waste removal and cleaning plan is essential to ensure that the ONENESS project not only beautifies the space but does so responsibly and sustainably. By implementing these procedures, we promote care for the natural environment and ensure a safe space for the community.

4. MAINTENANCE PLAN

OBJECTIVE

Ensure that the ONENESS mural maintains its visual and structural integrity over time, minimizing the effects of weather exposure and natural wear.

1. PAINT DURATION

Sherwin Williams' LATITUDE Exterior Acrylic Flat typically remains in perfect condition for 7 to 10 years; after that, the mural may begin to lose color. It is resistant to wear and fading, making it ideal for outdoor use.

It incorporates a UV finish to protect the paint from sun exposure.

2. REGULAR INSPECTION

Visual inspection of the mural to check for:

- Color fading
- Cracks, peeling paint, or damage to the surface of the tank
- Dirt stains, dust accumulation, or contamination
- Presence of graffiti or vandalism

3. PREVENTIVE CLEANING

If dust or particles accumulate on the mural's surface, it is advisable to clean it with low-pressure water:

- Mild soap: In case of persistent stains, use a mild soap diluted in water. Apply with a soft cloth or sponge.
- Prohibited: The use of strong chemicals or abrasive cleaners that could damage the paint is not allowed.

4. TOUCHING UP THE PAINT

If paint damage or significant color deterioration is observed, the affected area should be repainted.

- Use the original paints or equivalent ones in terms of color and quality.
- Touch up with a brush or roller, ensuring to match the original finish.

A manual will be provided, containing the exact color code, brand, and type of paint used for each part of the mural.

4. MAINTENANCE PLAN

MANUFACTURER'S TECHNICAL DATA SHEET



CHARACTERISTICS

Latitude™ Exterior Acrylic Flat gives painters more flexibility in their schedules and extends the painting season. **Latitude** is formulated with ClimateFlex Technology™, providing exceptional early moisture resistance and smooth application and appearance at extreme temperatures (application at 35°F-120°F (1.7°C - 48.8°C) air, surface and material temperatures) and its resistance to early dirt pick up.

Latitude provides outstanding performance on properly prepared aluminum and vinyl siding, wood siding, clapboard, shakes, shingles, plywood, masonry, and metal.

Key Attributes and Benefits:
ClimateFlex Technology
Excellent application, flow and leveling
Great dirt pick up resistance

VinylSafe™ paint colors allow you the freedom to choose from 100 color options, including a limited selection of darker colors formulated to resist warping and buckling when applied to a sound, stable vinyl substrate.

Color: Most Colors
Coverage: 350-400 sq. ft. per gallon @ 4 mils wet, 1.4 mils dry

Drying Time, @ 50% RH:
@35-45°F
Touch: 2 Hours
Recoat: 24-48 hours
Drying and recoat times are temperature, humidity, and film thickness dependent.

Finish: 0-5 units @ 85"

Tinting with CCE only:

Base:	oz. per gallon	Strength
Extra White*	0-7	SherColor
Super White	DO NOT TINT	
Deep Base	4-12	SherColor
Ultra Deep Base	10-12	SherColor
Light Yellow	0-10	SherColor
Vivid Yellow	0-10	SherColor
Real Red*	0-10	SherColor

*Extra White and Real Red bases may be used without the addition of CCE tint.

Extra White K60W00651
(may vary by color)
V.O.C. (less exempt solvents):
Less than 50 grams per litre, 0.42 lbs. per gallon
As per 40 CFR 59.406

Volume Solids: 34 ±2%
Weight Solids: 51 ±2%
Weight per Gallon: 11.25 lbs
Flash Point: N.A.
Vehicle Type: 100% Acrylic
Shelf Life: 36 months, unopened
WVP Perms (US) 30.84 grains/(hr ft² in Hg)

Mildew Resistant
This coating contains agents which inhibit the growth of mildew on the surface of this coating film.

COMPLIANCE

As of 09/22/2022, Complies with:

OTC	Yes
OTC Phase II	Yes
S.C.A.Q.M.D.	Yes
CARB	Yes
CARB SCM 2007	Yes
CARB SCM 2020	Yes
Canada	Yes
LEED® v4 & v4.1 Emissions	N/A
LEED® v4 & v4.1 V.O.C.	Yes
EPD-NSF® Certified	No
MIR-Manufacturer Inventory	No
MPI®	Yes

APPLICATION

When the air temperature is at 35°F (1.7°C), substrates may be colder, prior to painting, check to be sure the air, surface, and material temperature are above 35°F (1.7°C) and at least 5°F above the dew point. Avoid using if rain or snow is expected within 30 minutes.

Do not apply at air or surface temperatures below 35°F (1.7°C) or when air or surface temperatures may drop below 35°F (1.7°C) within 48 hours.

No reduction needed.

Brush:
Use a nylon-polyester brush.

Roller:
Use a high quality 3/8-3/4 inch nap synthetic roller cover.

For specific brushes and rollers, please refer to our Brush and Roller Guide on sherwin-williams.com

Spray - Airless:
Pressure2000 p.s.i.
Tip0 15-.019 inch

APPLICATION TIPS

Make sure product is completely agitated (mechanically or manually) before use.

Thoroughly follow the recommended surface preparations. Most coating failures are due to inadequate surface preparation or application. Thorough surface preparation will help provide long term protection with **Latitude** coating.

SPECIFICATIONS

Latitude can be self-priming when used directly over existing coatings, or exterior bare drywall, plaster and masonry (with a cured pH of less than 9). The first coat acts like a coat of primer and the second coat provides the final appearance and performance. Please note that some specific surfaces require specialized treatment.

Use on these properly prepared surfaces:

Aluminum & Aluminum Siding¹, Galvanized Steel¹:
2 coats Latitude Exterior Acrylic

Concrete Block, CMU, Split face Block:
1 coat Loxon Acrylic Block Surfacer
2 coats Latitude Exterior Acrylic

Brick, Stucco, Cement, Concrete:
1 coat Loxon Concrete & Masonry Primer (if needed)

or
Loxon Conditioner (if needed)
2 coats Latitude Exterior Acrylic

Cement Composition Siding/Panels:
1 coat Loxon Concrete & Masonry Primer (if needed)

or
Loxon Conditioner (if needed)
2 coats Latitude Exterior Acrylic

Plywood:
1 coat Exterior Latex Primer
2 coats Latitude Exterior Acrylic

***Vinyl Siding:**
2 coats Latitude Exterior Acrylic

Wood (Cedar, Redwood):
1 coat Exterior Oil-Based Wood Primer
2 coats Latitude Exterior Acrylic

Knots and some woods, such as redwood and cedar, contain a high amount of tannin, a colored wood extract. For best results on these woods, use a coat of Exterior Oil-Based Wood Primer.

Wood Composition Board - Hardboard:
Because of the potential for wax bleeding out of the substrate, apply 1 coat of Exterior Oil-Based Wood Primer and then topcoat.

¹ On large expanses of metal siding, the air, surface, and material temperatures must be 50°F (10°C) or higher. Standard latex primers cannot be used below 50°F (10°C) or above 100°F (37.7°C). See specific primer label for that product's application limitations.

Other primers may be appropriate.

When repainting involves a drastic color change, a coat of primer will improve the hiding performance of the topcoat color.

Latitude™ Exterior Acrylic Flat

SURFACE PREPARATION

WARNING! If you scrape, sand or remove old paint, you may release lead dust. LEAD IS TOXIC. EXPOSURE TO LEAD DUST CAN CAUSE SERIOUS ILLNESS, SUCH AS BRAIN DAMAGE, ESPECIALLY IN CHILDREN. PREGNANT WOMEN SHOULD ALSO AVOID EXPOSURE. Wear a NIOSH-approved respirator to control lead exposure. Clean up carefully with a HEPA vacuum and a wet mop. Before you start, find out how to protect yourself and your family by contacting the National Lead Information Hotline at 1-800-424-LEAD or log on to www.epa.gov/lead.

Remove all surface contamination by washing with an appropriate cleaner, rinse thoroughly and allow to dry. Existing peeled or checked paint should be scraped and sanded to a sound surface. Glossy surfaces should be sanded dull. Stains from water, smoke, ink, pencil, grease, etc. should be sealed with the appropriate primer-sealer. Recognize that any surface preparation short of total removal of the old coating may compromise the service length of the system.

Aluminum and Galvanized Steel:
Wash to remove any oil, grease, or other surface contamination. All corrosion must be removed with sandpaper, wire brush, or other abrading method. On large expanses of metal siding, the air, surface, and material temperatures must be 50°F or higher.

Cement Composition Siding-Panels:
Remove all dirt, dust, grease, oil, loose particles, laitance, foreign material, and peeling or defective coatings. Allow the surface to dry thoroughly. If the surface is new, test it for pH, if the pH is higher than 9, prime with Loxon Concrete & Masonry Primer. After power washing, previously painted masonry may still have a powdery surface that should be sealed with Loxon Conditioner.

Caulking:
Caps between windows, doors, trim, and other through-wall openings can be filled with the appropriate caulk after priming the surface.

Masonry, Concrete, Cement, Block:
All new surfaces must be cured according to the supplier's recommendations – usually about 30 days. Remove all form release and curing agents. Rough surfaces can be filled to provide a smooth surface. If painting cannot wait 30 days, allow the surface to cure 7 days and prime the surface with Loxon Concrete & Masonry Primer. Cracks, voids, and other holes should be repaired with an elastomeric patch or sealant. Concrete masonry units (CMU) - Surface should be thoroughly clean and dry. Air, material and surface temperatures must be at least 50°F (10°C) before filling. Use Loxon Acrylic Block Surfacer. The filler must be thoroughly dry before topcoating.

Previously Painted Surfaces:
Spot prime bare areas, wait 4 hours, and paint the entire surface. Some specific surfaces require specialized treatment.

SURFACE PREPARATION

Mildew:
Prior to attempting to remove mildew, it is always recommended to test any cleaner on a small, inconspicuous area prior to use. Bleach and bleaching type cleaners may damage or discolor existing paint films. Bleach alternative cleaning solutions may be advised. Mildew may be removed before painting by washing with a solution of 1 part liquid bleach and 3 parts clean water. Apply the solution and scrub the mildewed area. Allow the solution to remain on the surface for 10 minutes. Rinse thoroughly with clean water and allow the surface to dry before painting. Wear protective eyewear, waterproof gloves, and protective clothing. Quickly wash off any of the mixture that comes in contact with your skin. Do not add detergents or ammonia to the bleach-water solution.

Wood:
Sand any exposed wood to a fresh surface. Patch all holes and imperfections with a wood filler or putty and sand smooth. All patched areas must be primed.

Steel:
Rust and mill scale must be removed using sandpaper, wire brush, or other abrading method. Bare steel must be primed the same day as cleaned.

Stucco:
Remove any loose stucco, efflorescence, or laitance. Allow new stucco to cure at least 30 days before painting. If painting cannot wait 30 days, allow the surface to dry 7 days and prime with Loxon Concrete & Masonry Primer. Repair cracks, voids, and other holes with an elastomeric patch or sealant.

***Vinyl or other PVC Building Products:**
Clean the surface thoroughly by scrubbing with warm, soapy water. Rinse thoroughly, if needed prime with appropriate white primer. Do not paint vinyl with any color darker than the original color or having a Light Reflective Value (LRV) of less than 56 unless VinylSafe® Colors are used. If VinylSafe colors are not used the vinyl may warp. Follow all painting guidelines of the vinyl manufacturer when painting. Only paint properly installed vinyl siding. Deviating from the manufacturer's painting guidelines may cause the warranty to be voided.

CAUTIONS

For exterior use only.
Protect from freezing.
Non-Photochemically reactive.

Before using, carefully read **CAUTIONS** on label.

CRYSTALLINE SILICA, ZINC:
Use only with adequate ventilation. To avoid overexposure, open windows and doors or use other means to ensure fresh air entry during application and drying. If you experience eye watering, headaches, or dizziness, increase fresh air, or wear respiratory protection (NIOSH approved) or leave the area. Adequate ventilation required when sanding or abrading the dried film. If adequate ventilation cannot be provided wear an approved particulate respirator (NIOSH approved). Follow respirator manufacturer's directions for respirator use. Avoid contact with eyes and skin. Wash hands after using. Keep container closed when not in use. Do not transfer contents to other containers for storage. **FIRST AID:** In case of eye contact, flush thoroughly with large amounts of water. Get medical attention if irritation persists. If swallowed, call Poison Control Center, hospital emergency room, or physician immediately. **WARNING:** This product contains chemicals known to the State of California to cause cancer and birth defects or other reproductive harm. **DO NOT TAKE INTERNALLY. KEEP OUT OF THE REACH OF CHILDREN.**

HTW 09/22/2022 K60W00651 05 39
FRC, SP

CLEANUP INFORMATION

Clean spills, splatters, hands and tools immediately after use with soap and warm clean water. After cleaning, flush spray equipment with compliant cleanup solvent to prevent rusting of the equipment. Follow manufacturer's safety recommendations when using solvents.

5. CIVIL LIABILITY INSURANCE

ONENESS. PROPOSAL FOR DORAL CENTRAL PARK WATER TANK ART COMPETITION

INTERNATIONAL INSURANCE POLICY

Policy number and coverage of the Boa Mistura Social Work Foundation's liability insurance, suitable for international operations.



RESPONSABILIDAD CIVIL GENERAL

CAJA DE SEGUROS REUNIDOS
Cla. de Seguros y Reaseguros, S.A. - CASER -
Avenida de Burgos, 109 - 28050 Madrid

Condiciones Particulares y Especiales
Póliza nº 01190751/00000000

DATOS DEL SEGURO				
Protocolo	Póliza	Póliza Reemplazada	Suplemento	Mediador
00000011/1	01190751/00000000		6	2850693
Nombre del Mediador: SERNUMAN CORREDURIA DE SEGUROS S L				
Ramo	Modalidad	Fecha de Efecto (00 horas)	Fecha de Vencimiento (00 horas)	Fecha de Emisión
25	69	16/02/2024	16/02/2025	16/02/2024
Duración		ANUAL RENOVABLE	Forma de Pago	ANUAL

DATOS DEL TOMADOR DEL SEGURO	
Tomador:	FUNDACION OBRA SOCIAL BOAMISTURA
C.I.F.:	G87658910
Domicilio:	CL MONTE PERDIDO 53 BJO
Localidad:	28053 MADRID
Provincia:	MADRID
Domicilio de cobro:	ES7301822759580201519913

DATOS DEL ASEGURADO	
Asegurado:	FUNDACION OBRA SOCIAL BOAMISTURA
C.I.F.:	G87658910
Domicilio:	CL MONTE PERDIDO 53 BJO
Teléfono Móvil:	
Localidad:	28053 MADRID
Provincia:	MADRID

DETALLE DEL PRECIO					
Prorrata de prima					
		Desde	16/02/2024	Hasta	16/02/2025
Prima Neta	I.P.S.	Otros Impuestos	Consortio	Total Recibo	
1.056,74	84,54	1,58		1.142,86	
Nueva prima anual					
		Desde	16/02/2024	Hasta	16/02/2025
Prima Neta	I.P.S.	Otros Impuestos	Consortio	Total Recibo	
1.056,74	84,54	1,58		1.142,86	

Prima neta cobertura Protección Jurídica: 14,13€

SE INCLUYE REVALORIZACIÓN AUTOMÁTICA DE CAPITALES SEGÚN LO ESTABLECIDO EN LAS CONDICIONES GENERALES.



Leído y conforme
EL TOMADOR DEL SEGURO

CAJA DE SEGUROS REUNIDOS
Cla. de Seguros y Reaseguros, S.A. - CASER -
DIRECTOR GENERAL



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Póliza nº 01190751/00000000

ACTIVIDAD ASEGURADA	
CARACTERÍSTICAS DEL RIESGO	
EPÍGRAFE DE LA ACTIVIDAD:	CONSTRUCCIÓN Y ACTIVIDADES RELACIONADAS./CONSTRUCCIÓN:SEGURO ANUAL:REFORMAS INTERIORES DE VIVIENDAS PINTURA ARTÍSTICA EN FACHADAS, PAREDES, ETC. (TIPO GRAFFITI) CON UTILIZACIÓN DE ANDAMIOS, GRÚAS ETC.
ACLARACIÓN DE LA ACTIVIDAD:	
TIPO DE LA BASE DE CÁLCULO:	FACTURACION
BASE DE CÁLCULO:	245.600
% PRIMA NETA MÍNIMA Y DE DEPÓSITO:	100
INCREMENTO DE LA FRANQUICIA:	SIN INCREMENTO

Leído y conforme
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Condiciones Particulares y Especiales
Póliza nº 01190751/00000000

GARANTÍAS, CAPITALES Y FRANQUÍCIAS	
CAPITALES CONTRATADOS	
Conceptos	Importes
* LIMITE POR SINIESTRO	372.270,91 €
* LIMITE POR PERIODO DE SEGURO	372.270,91 €
* LIMITE POR VICTIMA	187.376,36 €

DETALLE DE COBERTURAS	
* R. CIVIL DE LA EJECUCION DE LAS OBRAS Y/O TRABAJOS ASEGURADOS	CONTRATADA
• FRANQUICIAS	
■ FIDJ A CARGO DEL ASEGURADO	
> Por siniestro	300,00 €
• SUBCOBERTURAS	
■ DAÑOS A INSTALACIONES AÉREAS O SUBTERRÁNEAS	INCLUIDA
■ FRANQUICIAS	
> DAÑOS A INSTALACIONES AÉREAS O SUBTERRÁNEAS	
Por siniestro	20,00 %
MÍNIMO	300,00 €
MÁXIMO	3.000,00 €
■ DAÑOS POR AGUA	INCLUIDA
■ DAÑOS A INMUEBLES COLINDANTES	INCLUIDA
■ FRANQUICIAS	
> DAÑOS A INMUEBLES COLINDANTES	
Por siniestro	20,00 %
MÍNIMO	300,00 €
MÁXIMO	3.000,00 €
■ DAÑOS A BIENES DE EMPLEADOS	INCLUIDA
■ LÍMITES	
> Por siniestro y periodo de seguro	150.000,00 €
■ RESPONSABILIDAD CIVIL SUBSIDIARIA	INCLUIDA
■ DAÑOS A BIENES PREEXISTENTES	INCLUIDA
■ RC POR AGRUPACIONES DE TRABAJO (U.T.E.)	INCLUIDA
■ RESPONSABILIDAD CIVIL INMOBILIARIA	INCLUIDA
■ RC PROFESIONAL DE TECNICOS EN PLANTILLA	INCLUIDA
* R. CIVIL PATRONAL, POR ACCIDENTES DE TRABAJO	CONTRATADA
• LÍMITES	

Leído y conforme
EL TOMADOR DEL SEGURO

CAJA DE SEGUROS REUNIDOS
Cla. de Seguros y Reaseguros, S.A. - CASER -
DIRECTOR GENERAL

THANKS!

www.boamistura.com

✉ hola@boamistura.com