



call to **artists**

request for qualifications

Call to Artists - Shaw Conference Centre Atrium Glazing Replacement Public Art Project

The Shaw Conference Centre Atrium public art competition, open to professional artists residing in Alberta is held in accordance with the City of Edmonton policy "Percent for Art to Provide and Encourage Art in Public Areas" (C458C).

Budget:	\$50,000.00 CAD (maximum, all inclusive)
Deadline for Submissions:	4:30 pm MST on Wednesday, December 12, 2018
Installation:	early Winter 2020

An INFORMATION SESSION will be held:

Wednesday, November 7, 2018, 5:00 pm – 6:00 pm

Lestock Lounge – Prince of Wales Armouries, 10440 108 Avenue, Edmonton, AB

RSVP is required – by Wednesday, November 7, 2018 (see contact info below) – the event will be cancelled with low response. City of Edmonton & EAC Public Art personnel will outline the specifics of the project and requirements. After the Info Session notes from the meeting are available at <http://publicart.edmontonarts.ca/calls/>

For more information, contact Grace Law: phone (780) 424-2787 ext. 230 or email:

glaw@edmontonarts.ca

The Edmonton Arts Council is committed to equity in all aspects of its work and invites proposals from all potentially interested parties. We thank all applicants for their time and professional interest in this call.

Shaw Conference Centre Atrium Glazing Replacement

About Edmonton

Located on the banks of the North Saskatchewan River, Edmonton, Alberta is known as “Festival City” and “Gateway to the North.”

With more than one million people living in the Greater Edmonton region, the city is the largest, northernmost municipality in North America. Geographically, Edmonton is situated at the boundary between prairie and boreal forest. The river valley constitutes the longest stretch of connected urban parkland in North America.

For millennia, people of many nations have called Edmonton home. The Indigenous peoples of the area, and the Métis in the 1800s, laid the foundations of this thriving community. Situated in the heart of Treaty No. 6 territory, Edmonton is now home to Canada’s second-largest urban Indigenous community. The city’s continual development as a thriving urban centre encourages ongoing migration of people from across Canada and around the world.

Deep histories and shared future visions imbue Edmonton with an energetic diversity that contributes to a dynamic urban landscape alive with arts and culture, business, research and development, and industry.

As Edmonton’s economy flourishes, so does the spirit of revitalization. Edmonton is undergoing an unprecedented amount of infrastructure growth with major roadways, streetscapes, and significant development downtown and in the suburbs. This municipal development, which includes public transit, provides public art opportunities through the City’s “Percent for Art to Provide and Encourage Art in Public Areas” policy.

Edmonton’s spirit of optimism is reflected through its ever-evolving Public Art Collection. With more than 230 pieces, the Collection includes visual art from a variety of disciplines by local, national and international artists.

About the Shaw Conference Centre

A defining landmark of Edmonton’s cityscape, for 35 years the Shaw Conference Centre has hosted conferences, concerts, social events, weddings, and graduations. The iconic atrium, which cascades down a slope overlooking the North Saskatchewan River Valley connects, Jasper Avenue with the valley below and the prairie sky overhead. Designed by Edmonton architect B. James Wensley, 70% of the building (300,000 square-feet) is located underground. From ground level to the top of the atrium, the building measures over 10 storeys high. Visitors are transported from the atrium to the conference spaces below via an indoor funicular. The fully-glazed atrium affords visitors a 270-degree view of the North Saskatchewan River Valley and its associated parks.

The Site

The site has a rich history. Until 1906 the river bank was home to 10 coal mines. The largest, Humberstone’s Mine, was located 160 metres east of the conference centre. The area was also the location of Edmonton’s first “dump” – people took advantage of the area’s proximity to downtown to discard their grass cuttings, scrap wood and metal as well as other materials. The city later used the detritus to stabilize the river bank. During the Great Depression, a shanty town of migrant men from all parts of Canada sprang up, before being demolished in 1939.

Throughout the 30s, 40s, and even into the 50s the site was dotted with market gardens that directly sold vegetable, fruit and flowers to consumers, restaurants, farmers’ markets, or wholesalers. Many of the markets disappeared when the city reworked its parks policy and converted the river valley from industrial use to mainly recreational use. Most of the remnants of these gardens were removed during the construction of the Shaw.

The historic site is now home to Louise McKinney Park, directly below the Shaw Conference Centre.

About the Shaw Conference Centre Atrium Public Art Project

The conference centre is about to undergo a substantial rehabilitation focusing on the signature atrium. Upgrades to the building envelope, structural, mechanical and electrical systems will allow the facility to reduce its carbon footprint and adopt sustainable practices that will assure its role as an Edmonton hub for decades to come. The plan is the result of a collaborative conversation between representatives from Shaw Conference Centre, the City of Edmonton, architects, engineers, industry specialists and designers.

Article: 35 Interesting facts about the Shaw Conference Centre – <https://www.shawconferencecentre.com/35-years-of-remarkable-experiences/>

Public Art Opportunity

The Edmonton Arts Council, on behalf of the City of Edmonton, seeks an Alberta artist or artist team to create an artwork to be installed early Winter 2020. Emerging artists and/or artists not currently represented in the City of Edmonton Public Art Collection are encouraged to apply.

Artists may apply for one of two public art locations:

- Location A: Front Foyer - Hanging sculpture or mobile
- Location B: West Exterior Wall of Hall D - Mural

Locations for Artwork

Location A

Located at the main door in the Shaw Conference Centre Atrium, this high visibility location is lit by natural light from the glazed canopy. Vantages from the floor as well as the ascending and descending escalators afford interesting viewpoints for consideration. For installation purposes, artwork location should be situated closer to the foyer doors rather than near the escalator or stairs.

This location is best suited to a hanging sculpture or mobile. Hard coated EPS foam sculptures will not be considered. Textile, glass fibre reinforced concrete, painted fibreglass, ceramics, metals, and art glass are possible if treated correctly for permanence.

360 view of the Atrium - <https://www.shawconferencecentre.com/planning-event/floorplans/>

Location B

West Exterior wall of Hall D

Located by the stairs leading to the Hall D Lobby. Artwork mediums can include, but are not limited, to murals (directly onto wall surface or mural panels), low relief sculpture, and mosaic. Low relief sculpture should be a maximum of X inches from the wall. Integrated artwork is not acceptable (e.g. brick work, fountains, or other media that alter the wall design and construction).

Artwork design parameters

The artwork must adhere to the following design parameters:

- Does not cause opportunity for access to restricted areas (i.e. do not build in such a manner as to allow climbing to areas not normally accessible to the public.
- Ensure artwork does not pose a risk of injury to the public (example: sharp points, slip hazards, etc.).
- Meet fire codes with respect to flammability as applicable.
- Meet any applicable Alberta Building Code standards.
- Must be designed to be accessible for maintenance.
- Artwork must be constructed of durable, permanent materials.
- Powder coating will not be accepted as a finish.
- Artwork must be vandal resistant.
- Artwork must not interfere with the operation and serviceability of the building.
- Weight is not to exceed 1,675lb at the centre of each truss.

Artwork Permanence

All artwork proposals will receive a preliminary conservation review for permanence of materials and construction methods in order to proactively address maintenance and conservation concerns. The EAC public art conservation program supports the artistic process while ensuring that all commissioned artworks are high quality, durable, and maintainable.

Because the Edmonton Public Art Collection is located in the public realm, it is important that durable materials are used. Artwork proposals should take into consideration the location in which they will be sited. This can include (but is not limited to) repeated weather changes and climactic cycles, sunlight exposure, physical environment risks, and countless audience interactions.

For additional resources, please go to publicart.edmontonarts.ca/static_media/pdfs/files/publicart/Public%20Art%20Conservation%20Tips%20for%20Artists.pdf

Safer Cities Initiatives Applicable to Artwork on Public Road Right of Way

City Council approved the Design Guide for Safer Cities in 1995. This guide incorporated the concepts of Crime Prevention Through Environmental Design (CPTED) and calls for enhancing safety and security through planning and design factors.

Two of the important principles are: Awareness of the surrounding environment, and Visibility by others. The concept of providing artwork on public road rights-of-way to screen unsightly properties and/or generally enhance the aesthetics of a street allows for large pieces of art to be installed. While potentially large objects can be attractive, the concept of CPTED must be realized since the proposed artwork will be immediately adjacent to sidewalks and private lands used by pedestrians. The impact of the artwork on the safety and security of pedestrians must be minimized as much as possible and should reflect the following:

Unobstructed sightlines, adequate lighting, and the avoidance of confined and hidden spaces.

Pedestrians must be able to see around, through, under or over the artwork to see if danger exists. If this cannot be done, lighting should be supplied to light potential hiding or entrapment areas. The artwork should not employ spaces where a person could hide or confine another person. Spaces within the artwork could allow for natural surveillance.

Visibility by others.

The ability to be seen by others increases a sense of safety. Lighting and/or the design of the artwork should allow for visibility by passing motorists or other pedestrians. Inset spaces should be lit. If street lighting does not exist, or the artwork's design interferes with the light from the streetlights, lighting should be provided so that a face can be identified with normal vision at a distance of 15 meters. The use of more light fixtures with lower wattage should be used instead of fewer fixtures with high wattage to help reduce deep shadows. Light fixtures should be protected from casual vandalism.

Application Process

Selection Process:

The commissioned artwork will be chosen through a two-stage Artwork Selection process:

- The first stage will short-list three applicants based on qualifications.
- In the second stage, each of the three artists/teams will create a proposal with maquette for a fee of \$1500.00 (inclusive).
- An artwork will be selected based on the full project proposals from shortlisted applicants.

Selection Committee members will include representation as follows: City of Edmonton, project architect team, artist and community representatives. The Selection Committee is under no obligation to choose any finalists. All decisions of the Selection Committee are final. The City of Edmonton and the Edmonton Arts Council reserve the rights to revoke the public art call and/ or public art project.

Communication with the Selection Committee:

The Edmonton Arts Council will be responsible for all communication, either verbally or in writing, between artists making submissions and members of the Selection Committee. Any communication between applicants and Selection Committee members regarding submissions or the competition may result in disqualification.

Submission Requirements:

Please send items 1 - 6 as a single pdf file, and item 7 (images) as separate jpeg files. No hard copies will be accepted unless previously arranged. Submissions should be emailed unless previously arranged. **Incomplete applications will not be accepted.** Artists must submit the following in order to qualify for consideration in the competition:

- | | |
|--|---|
| <input type="checkbox"/> 1. SUBMISSION FORM | Complete and signed with contact information. |
| <input type="checkbox"/> 2. LETTER OF INTENT | Letter outlining why you are interested in this project; what inspires you about this opportunity; what connects you and/or your work to the public art vision for this project; how this opportunity relates to your art practice and how you would approach this project as an artist. (One page maximum). |
| <input type="checkbox"/> 3. ARTIST STATEMENT & BIO | Total of one page maximum. |
| <input type="checkbox"/> 4. REFERENCES | Four, with a minimum of two from public art commissioning agents, clients, or consultants. Please provide references' current contact information only, reference letters are not required. |
| <input type="checkbox"/> 5. CURRICULUM VITAE | Detailing professional experience as an artist, prior public art experience, and other relevant information, max 3 pages. If applying as a team please identify all members and provide a brief CV for each. |
| <input type="checkbox"/> 6. DOCUMENTATION LIST | Provide a list that clearly identifies the Visual Documentation (below) with corresponding numbers and titles. For previous public artworks include details of title, date, locations, commissioning agent or client, budget, medium, size and a brief description of the work. |
| <input type="checkbox"/> 7. VISUAL DOCUMENTATION | Of previous public artworks or artworks which best illustrate a related body of artwork to the proposal. Include a maximum of 10 images JPEG files only please, we will not accept pdf, PowerPoint or tiff formats; minimum 150 dpi; Label each JPEG to correspond with the Visual Documentation List. |

Criteria for Selection:

Artists who meet the following criteria may be considered for commission:

- Demonstrated experience in completing public art projects with equivalent budgets.
- Demonstrated understanding of the project and its context.
- Style and originality of proposal.
- Appropriateness of proposal for the context.
- Technical feasibility and appropriateness of materials of the proposal.
- A practice in sculpture, installation art or integrated /applied design, as is relevant to the call.
- Adept at creating artwork that reflects community spirit.
- Quality of overall past work.

Deadline for Submissions:

Complete submissions must be received no later than 4:30 pm MST on WEDNESDAY, DECEMBER 12, 2018.

Submissions can be e-mailed at:

glaw@edmontonarts.ca

Subject line: Shaw Conference Centre RFQ

Return of Submissions:

Applications will be kept on file and the artist's name added to the Edmonton Public Art database. If you do not wish to have your information added to the database, please indicate so on the submission form.

Loss or Damage: While every precaution will be taken to prevent loss or damage, the jury, the Edmonton Arts Council and their agents shall not be liable for any loss or damage, however caused.

Commission: The total commission for the artwork is \$50,000.00 CAD (including GST) and must cover all costs associated with the design, fabrication, shipping, and supervising of installation for relevant site locations of the artwork including but not limited to artist fees, materials, insurance, etc.

Original Work: The artist must guarantee that the artwork is original and does not violate the copyright of any other person.

Contract: The artist(s) will enter into a contract with the Edmonton Arts Council.

Copyright: Successful artist(s) must be prepared to grant and license to the City of Edmonton and the Edmonton Arts Council the exclusive right to exhibit the artwork in perpetuity and the non-exclusive right to photograph or video tape the artwork for promotion or distribution, without further compensation. The artist retains copyright as the creator of the artwork. The City of Edmonton will not alter the artwork for purposes of maintenance, conservation, etc. without prior consultation with the artist. The City of Edmonton reserves the right to move or de-accession the artwork if necessary and will make every effort to notify the artist.



Artwork Location A. Located at the main door in the Shaw Conference Centre Atrium.
Hanging artwork location.



Artwork Location B. West Exterior wall of Hall D. Located by the stairs leading to the Hall D Lobby.
Mural location.

Shaw Conference Centre Atrium Public Art Project

Name:

Address:

City/Province:

Postal Code/Country:

Phone (home):

Phone (work):

Email Address:

Website (if applicable):

Please retain my application as part of the Edmonton Public Art artist database at the Edmonton Arts Council.

(Check one.) YES NO

How did you hear about this Call to Artists? EAC Weekly Art Rubicon Akimbo

I, _____ (PRINT NAME) hereby make a Submission for the Shaw Conference Centre Atrium Glazing Replacement Public Art Project and am in agreement with the Terms of Competition as outlined in the Information Package.

Applicant Signature

Date

Check List – Include all of the following:

- | | |
|--|--|
| <input type="checkbox"/> 1. SUBMISSION FORM | <input type="checkbox"/> 5. CURRICULUM VITAE |
| <input type="checkbox"/> 2. LETTER OF INTENT | <input type="checkbox"/> 6. DOCUMENTATION LIST |
| <input type="checkbox"/> 3. ARTIST STATEMENT & BIOGRAPHY | <input type="checkbox"/> 7. VISUAL DOCUMENTATION |
| <input type="checkbox"/> 4. REFERENCES | |

E-mail To: glaw@edmontonarts.ca
Subject Line: Shaw Conference Centre RFQ

Deadline: Received in office no later than 4:30 pm MST Wednesday, December 12, 2018.

The information on this application is being collected under the authority of Section 33(c) of the FOIP Act and will be used by the Edmonton Arts Council to determine eligibility for Edmonton Arts Council Public Art programs. The aggregate data may be used for program planning and evaluation. All information collected by the Edmonton Arts Council is protected by the provisions of the FOIP Act. You may direct questions about the collection, use or disclosure of your personal information by this program to the Edmonton Arts Council at (780) 424-2787.

