



call to **artists**

request for qualifications

Call to Artists - North East Transit Garage Public Art Project

The North East Transit Garage public art competition is open to all Local, National and International professional artists, and is held in accordance with the City of Edmonton policy "Percent for Art to Provide and Encourage Art in Public Areas" (C458C).

Budget:	\$1,000,000.00 CAD (maximum, all inclusive)
Deadline for Submissions:	4:30 pm on Tuesday May, 19 2015
Installation:	Fall 2017

For more information, please e-mail abowes@edmontonarts.ca

We thank all artists for their interest and submissions to this call, only complete applications and artists that meet preliminary criteria will be reviewed by the Selection Committee.

North East Transit Garage

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.

Edmonton is home to Canada’s second-largest urban Aboriginal community. The City of Edmonton lies in the heart of Treaty Six territory and honours the traditions and spirit of the area. For centuries this area has been a place of gathering, relationship building, harmony, balance, and commerce for many peoples. It was in this place that early relationships led to the creation of Treaty Six, the Province of Alberta, and the City of Edmonton.

This deep history, and the subsequent migration of many new Canadians to the area, imbues Edmonton with a rich cultural and ethnic heritage. This diversity contributes to a dynamic urban landscape alive with arts and culture, business, research and development, and industry. Indicators for the next twelve years point to steady economic and population growth. 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 there has been significant development in neighbourhoods.

Aspects of these, and other municipal projects, including public transportation, provide 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 200 pieces, the Collection includes visual art from a variety of disciplines by local, national and international artists.

Historical Context

More than 100 years ago, the area surrounding the North East Transit Garage (NETG) was informally known as Packingtown. Meat packing was the primary industry along what is now Fort Road, and inspired its nickname.

The industry was established in 1907 when the Swift Canadian Company built a plant in the area. Over the following decades, several other abattoirs commenced operations and Fort Road became the commercial centre of the community. The area’s population expanded rapidly from 500 to more than 3,000 in just a few years. The Village of North Edmonton was incorporated on July 30, 1910, and was annexed by the City of Edmonton in 1913.

Industrial Heritage

The NETG site was home to the massive million-dollar Canada Packers Plant, constructed in 1936, designed by Eric Ross Arthur, head of architecture at the University of Toronto. The ground-breaking industrial design, with its International Modernist influences, was awarded a gold medal of merit at the 1937 Exhibition of Architecture and Allied Arts. During its peak production years from the 1950s through the early 1970s, more than 1,000 men and women worked at the plant every day.

The site contains one of Edmonton’s most loved and distinctive heritage landmarks – the Canada Packers Smokestack. Rising more than 30 metres above what is now a barren field, it is a reminder of what was once one of the country’s most sophisticated packing plant buildings. The stack is considered the largest in Western Canada.

North East Transit Garage

The NETG will be constructed on the Canada Packers Plant site. It will replace the aging Westwood Transit Garage built in the 1960s. The 72,600 square meters NETG will accommodate buses; drivers, maintenance staff, administrative and supervisory staff;

maintenance bays with undercarriage wash bays; re-fuel bays indoor staff parking.

The 9.7 hectare site is bounded by three major transportation corridors: the LRT; Yellowhead Trail; and Fort Road. About 100 meters north of the site are the Canadian National Railway tracks and the heart of the Fort Road Business Revitalization Zone (BRZ). Access to the site will be from Fort Road by means of an existing access point closer to Yellowhead Trail with a second access point further north along Fort Road. The northern access will be relocated to the future 125th Avenue extension once this new municipal road is constructed.

Edmonton Transit Service and Kathleen Andrews

Established in 1908 with a fleet of four street cars, Edmonton Transit now operates more than 1,000 fully accessible bus and light rail vehicles on more than 400 routes from four transit garages: Centennial, Mitchel, Ferrier and Westwood. The NETG will replace the aging Westwood Facility and be officially commissioned as the Kathleen Andrews Transit Garage when it opens. Kathleen Andrews was Edmonton's first female transit driver. She emigrated to Canada as a child from Rochdale England in 1954, and began driving buses in May 1975. She worked with Edmonton Transit until her retirement.

Creating & Enhancing the City and its Neighbourhoods

The NETG project represents a significant investment in public infrastructure in the Fort Road Old Town area. This industrial neighbourhood is a key area identified for urban renewal and rejuvenation in Edmonton. The design for the NETG facility enclosure and site elevates the spatial role of infrastructure in the city. It evokes two other historic infrastructure sites—the Rosedale Water Treatment Plant, the Canada Packers Stack—both of whose architectural character has helped define Edmonton's identity.

The NETG building is set back from Fort Road to facilitate the complex manoeuvring of buses and service vehicles. Significant tree-planting is used to strike a relationship between the 'big-box' scale of the bus garage, and the adjacent street. This setback also promotes views through the project site in all directions making explicit connections to other focal points such as the Stack when traveling north, and the Edmonton city skyline when traveling south.

The NETG design incorporates and celebrates the notion of landmark by creating a sculptural focal element that is recognizable and distinct by day and night.

The new structure's material palette is predominately metal and glass, which recalls and evokes the historic nature of the site. A system of polished stainless steel panels alternating with glass units will be used to achieve a coherent rhythm along the long building facades, while allowing views in and out of the building as required. Five rhythmically placed 'lanterns' on the North facade facing Fort Road, house roof top mechanical units while providing daylighting into the maintenance garage.

Landscaped patterns of dense tree planting and open zones will serve to create a series of dynamic and interesting framed views of the building, the chimney stack, and across the site from view points north south and west. In doing so, these planted masses also help to break down the large scale of the site.

Public Art Opportunity

The Edmonton Arts Council Public Art Program on the behalf of the City of Edmonton seeks an artist or artist team to integrate site-specific, place-making public art at the NETG. There are four potential artwork locations described below each of which provide a significant and prominent public art installation opportunity. All locations are appropriate for contemporary expressions of exterior public art that can respond to the contexts above and compete with its super scaled setting. Renderings are provided with images illustrating the art locations. Artists must identify one site location from the following options in their letter of intent.

Site Context

Many factors render the North East Transit Garage site unique within the context of the City of Edmonton. Bounded by arteries for multiple modes of transportation – public transit, train, car, commercial, bicycle, pedestrian – the site is energized by constant movement, speed, and high exposure to wind, light, and sound.

The super-scaled footprint is also surrounded by sweeping vistas that allow the site to be viewed from office towers downtown as well as the local industrial and residential neighbourhoods to the northwest and south east respectively

Public Art Location 1 - Lanterns

This highly visible designated art location includes the rooves of the five lanterns. The lanterns provide natural light to the maintenance bays below and house mechanical systems for the building. They are the highest elevations on the NETG roofline. Any work installed on them will be easily seen from all directions adding to the significant place-making nature of this City of Edmonton infrastructure project. This location is suitable to artists working in contemporary art including, but is not limited to, sculptural works that may or may not incorporate light and/or kinetic elements.

The lanterns vary in dimensions and are shown on page 10. Artists must consider all aspects of engineering their work in this location and are responsible for any required structural upgrades to the building, and any installation of attachment members undertaken by the general contractor.

Public Art Location 2 - South and West Parapets

The long south and west building parapets provide an exposed and highly prominent location for an artist to conceive works in series that may include lightweight sculpture, light, or kinetic elements. These building faces are visible from many vantage points; drivers converging on and passing the northwest corner of the site will see the artwork from all directions. The LRT track and multi-use trail run parallel to the South wall.

The parapet walls are shown on page 11. Artists must consider all aspects of engineering their work in this location and are responsible for any required structural upgrades to the building, and any installation of attachment members undertaken by the general contractor.

Public Art Location 3 - South Wall

This south-facing wall measures 185.1 meters long and 5 meters high and 5 meters above the ground. The LRT and multi-use trail run parallel to this wall. The artist is free to replace, manipulate, or attach through the proposed structural steel panels of this wall section. Any replacement or manipulation of the panels proposed most involve work that fulfills the rainscreen function of this building skin. This location is suitable to artists working in contemporary art. Potential artwork may include, but is not limited to works incorporating light, or kinetic elements, and environmental work. The work should be distinctive, arresting and create a sense of place.

This location is shown on page 12. Artists must consider all aspects of engineering their work in this location and are responsible for any required structural upgrades to the building, and any installation of attachment members undertaken by the general contractor. Artists must be prepared to work with the panel sub-contractor and work to the General Contractor's schedule, if they propose to manipulate the steel panels.

Public Art Location 4 - Fence Line and Grounds Adjacent

The perimeter fence line is 360 meters long stretching from the south west corner to the first entrance to the site on Fort Road. It then continues for another 135.2 meters between the two entrances. It is a combination of gabion and wire mesh fencing 1.8 meters high. The grade differential from the fence to the property hardscaping is minimal. Artists are invited to install large

Public Art Location 4 - Fence Line and Grounds Adjacent continued

sculptural works on the property side of the fence. Like the other three locations it is highly visible and invites an interesting conversation between road traffic and the building itself. Potential artwork may include, but is not limited to works incorporating light, or kinetic elements and environmental work. The work should be distinctive, arresting and create a sense of place.

This location is shown on page 13. Artists must consider all aspects of engineering and installing their work in this location.

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;
- Artwork must be constructed of durable permanent materials appropriate for Edmonton's climate and specific site conditions;
- Artwork must be vandal resistant;
- Artwork must not interfere with the operation and serviceability of the building or site;
- Artwork must be designed to be accessible for maintenance.

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.

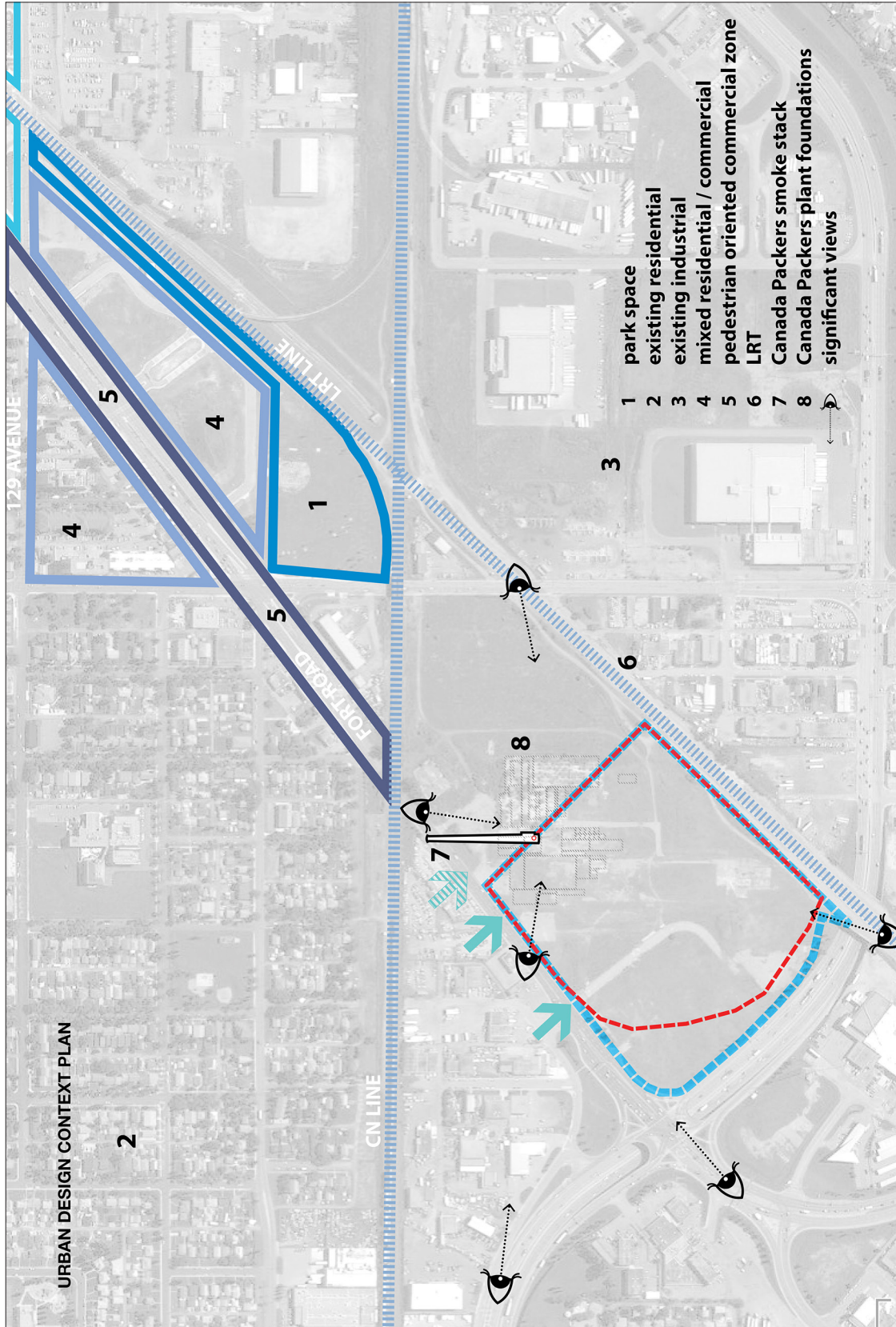
The ability to be seen by others increases a sense of safety. Lighting and/or the design of the artwork should allow for visibility by passing motorists or other pedestrians. Inset spaces should be lit. If street lighting does not exist, or the artwork's design interferes with the light from the streetlights, 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.

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.

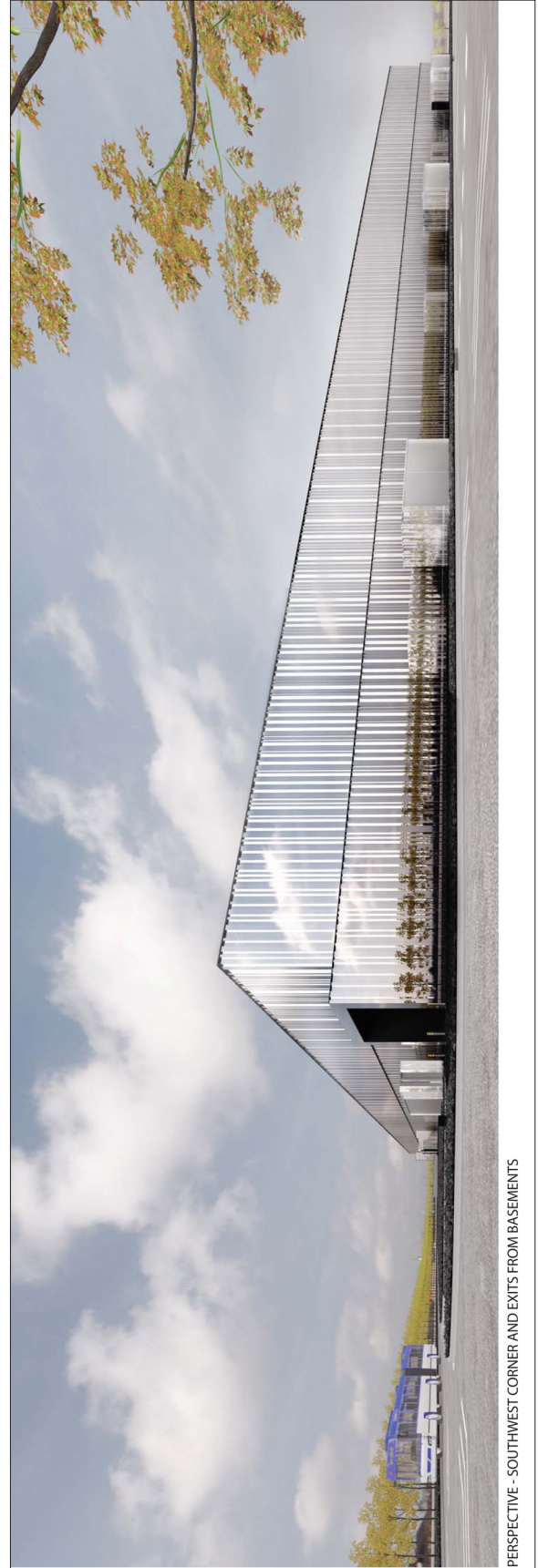


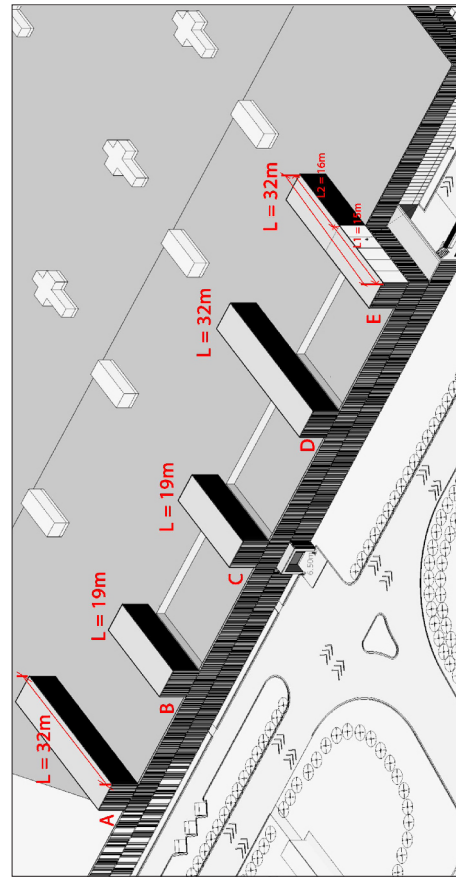
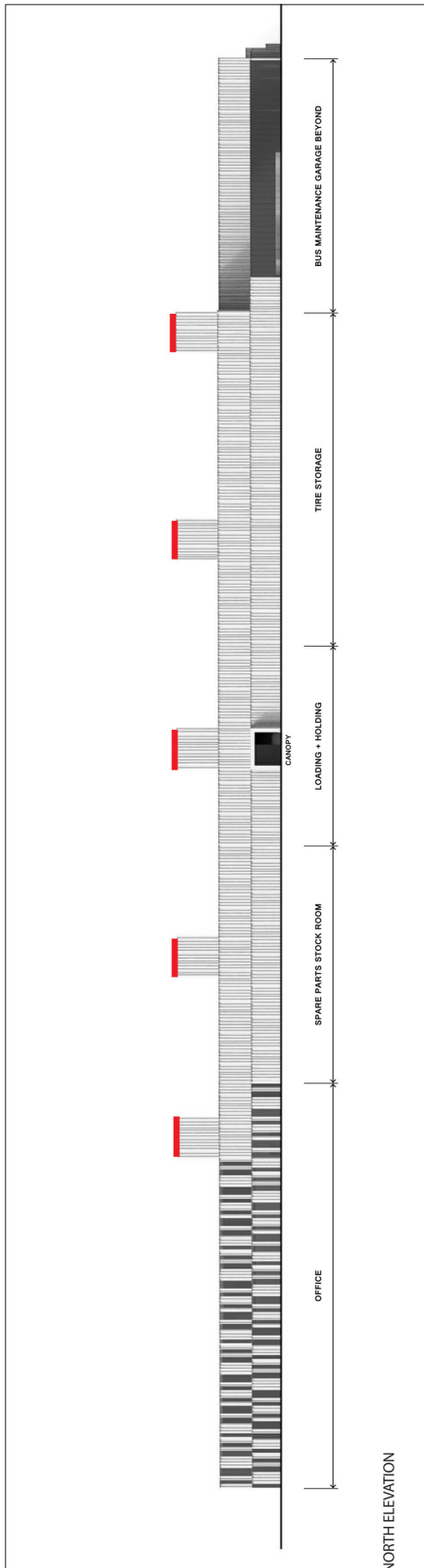




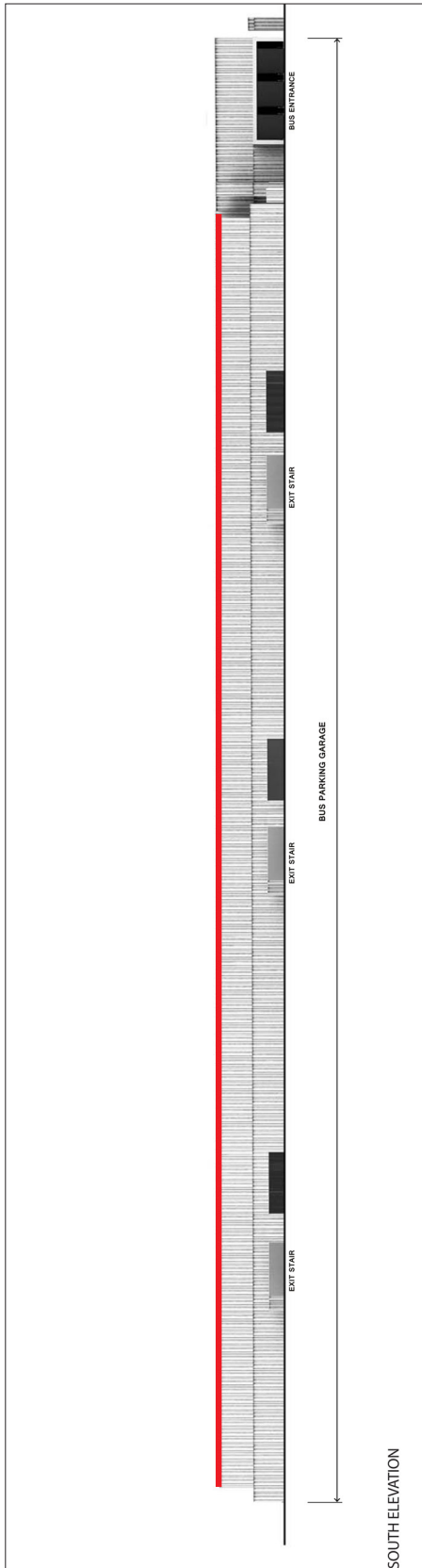
North facade



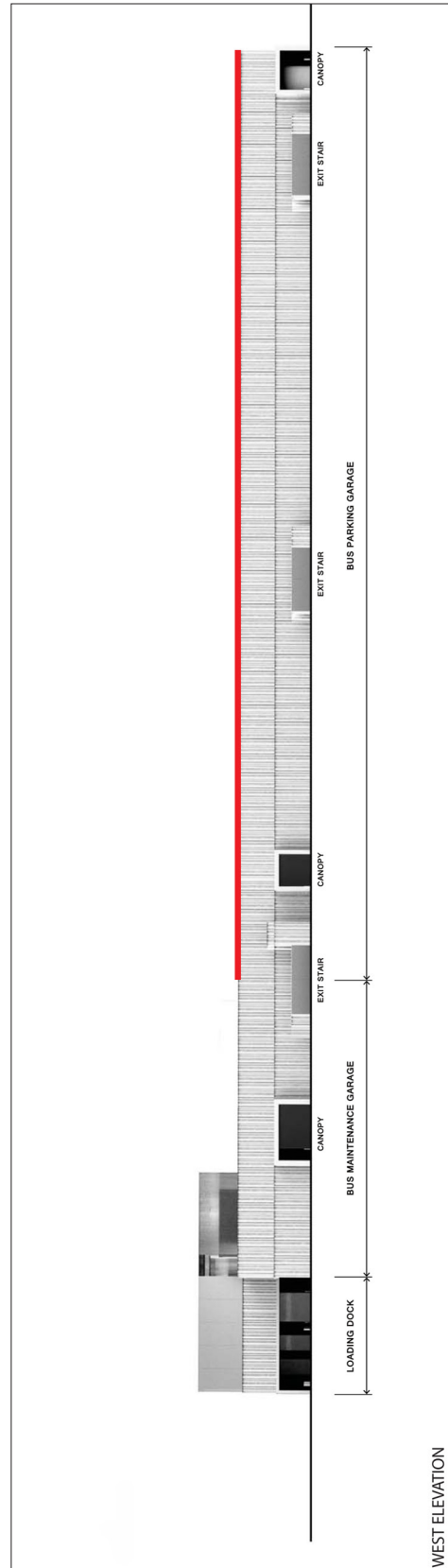




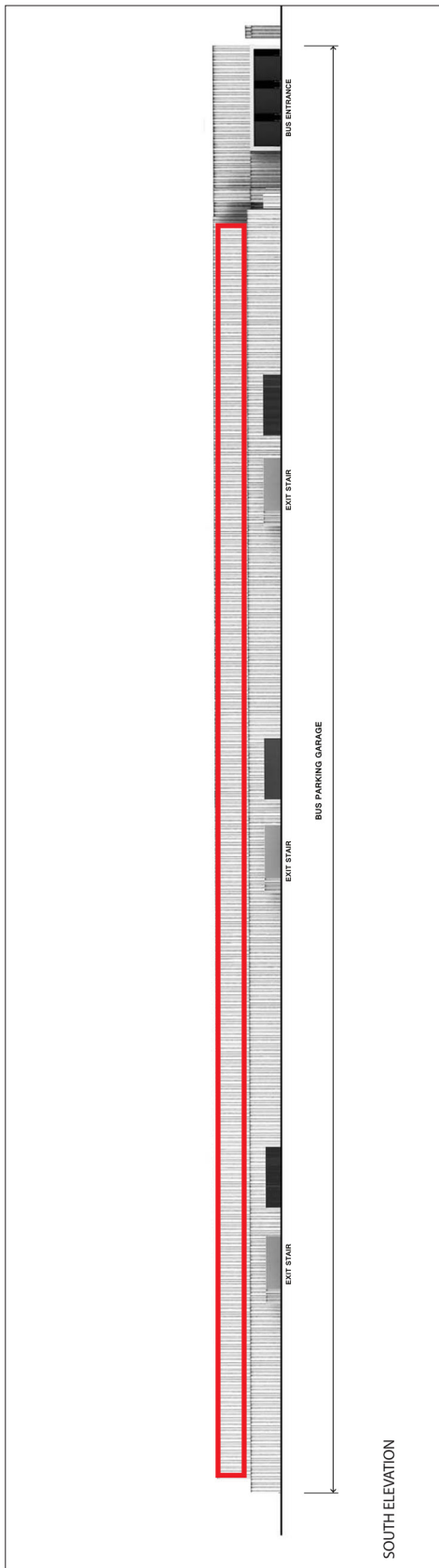
Location #1 Lanterns
All five lanterns are 6.5 m wide and 6.3 m high
Artists may use any part of the lantern perimeters



Location #2 - Parapets
South elevation parapets length is 185.1 meters



West elevation parapet length is 132.1 meters



*Location #3 South Wall
The south wall is 185.1 meters long and 5 meters high*



Application Process

Selection Process:

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

- The first stage will short-list four applicants based on qualifications.
- Short-listed applicants will be required to visit the site in order to gain a familiarity with Edmonton and the NETG site
- \$5000.00 travel and maquette fee (including shipping) will be paid to the shortlisted artists to produce their proposal.
- The second stage of the competition will select an artwork based on a full project proposal with a maquette from short-listed applicants.
- Maquettes may be displayed publicly in an open forum. Residents of the City of Edmonton may have the opportunity to comment on the concepts.

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 verbal 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.

Competition Entry Requirements:

*Please send entry requirements listed below as separate files on a CD, no hard copies of these requirements will be accepted. Applications will not be accepted by fax or e-mail. **Incomplete applications will not be accepted.***

Artists must submit the following, prepared as describe, in order to qualify for consideration in the competition additional materials will not be used:

- | | |
|--|---|
| <input type="checkbox"/> 1. SUBMISSION FORM | Complete and signed with contact information; |
| <input type="checkbox"/> 2. LETTER OF INTENT | Written letter outlining why you are interested in this project, how it 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, from either public art commissioning agents, clients, architects, or engineers. Please provide references' current contact information. Reference letters will not be accepted. |
| <input type="checkbox"/> 5. CURRICULUM VITAE: | Detailing professional experience as an artist, prior public art experience, and / other relevant information; max 3 pages: |
| <input type="checkbox"/> 6. VISUAL DOCUMENTATION | Of previous public artworks or artworks which best illustrate a body of artwork related to the project. Include a maximum of 10 images (jpeg files only please we will not accept pdf, tiff, or PowerPoint formats; minimum 150 dpi 6" x 9" images) on CD-ROM or DVD-ROM; Number each JPEG to correspond with the Visual Documentation List. |

☐ 7. DOCUMENTATION LIST:

All support materials and visual documentation must correspond to the images provided and be clearly listed on a separate sheet and include details of title, date, locations, commissioning agent or client, budget, medium, size and include a brief description of the work.

☐ 8. RETURN POSTAGE:

Must be enclosed if the artist does not want their application retained as part of the Edmonton Public Art database.

Criteria for Shortlist:

The Selection Committee will review artist applications that meet and demonstrate the following preliminary criteria for the second stage of this call process:

- A significant practice of large-scale public art, installation art or integrated/applied art works, as is relevant to this call
- Significant experience in completing high profile public art projects with equivalent budgets;
- Significant experience of complex project integration in collaboration with design teams, project consultants, engineers and construction teams;

Deadline for Submissions:

Complete submissions must be received in office no later than 4:30 pm on Tuesday, May 19 2015

Please note that applications will not be accepted by fax or email.

Submissions must be delivered to:

North East Transit Garage c/o Edmonton Arts Council
10440-108 Avenue Edmonton, Alberta Canada T5H 3Z9

Return of Submissions:

Following completion of the competition, applications will be kept on file and the artist's name added to the Edmonton Public Art database. If the artist does not want to have their application added to the database and indicates so on the entry form, application support materials will be returned when accompanied by return postage.

Loss or Damage: While every precaution will be taken to prevent loss or damage, the Selection Committee, 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 \$1,000,000.00 CAD (including GST) and must cover all costs associated with the design, fabrication, and 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 and City of Edmonton.

Copyright: The artist(s) must be prepared to grant ownership and Exhibition/Image License Rights of the artwork to the City of Edmonton. Reproduction rights may be negotiated. The artist may retain the right to be identified as the creator of the artwork as well as copyright 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.

North East Transit Garage 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 ☐ EAC Monthly ☐ Art Rubicon ☐ Akimbo ☐ APC

I, _____ (PRINT NAME) hereby make a Submission for the North East Transit Garage Public Art Project and am in agreement with the Terms of Competition as outlined in the Information Package.

Applicant Signature _____

Date _____

Enclosures

Please ensure that your submission follows the requirements stipulated on page 14 - 15. Failure to comply may result in your application being rejected.

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. VISUAL DOCUMENTATION (CD-ROM or DVD-ROM) |
| <input type="checkbox"/> 3. ARTIST STATEMENT & BIOGRAPHY | <input type="checkbox"/> 7. DOCUMENTATION LIST |
| <input type="checkbox"/> 4. REFERENCES | <input type="checkbox"/> 8. RETURN POSTAGE (Only if application is not to be retained) |

Please send entry requirements listed above as separate files on a CD, no hard copies of these requirements will be accepted. Applications will not be accepted by fax or e-mail. **Incomplete applications will not be accepted.**

Deliver To: North East Transit Garage Public Art Project c/o Edmonton Arts Council
10440-108 Avenue, Edmonton, Alberta, Canada T5H 3Z9

Deadline: Received in office no later than 4:30 pm Tuesday, May 19 2015.

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.