

CALL FOR ARTISTS

Request for Proposals (RFP) for Providence Bus Shelter Art Panels and Seating – North Main & Broad Street R-Line Route

The City of Providence Department of Art, Culture + Tourism and the Department of Planning and Development in partnership with the Rhode Island Public Transit Authority (RIPTA), invite artists and artist/fabricator teams to submit their qualifications and concepts for art panels and seating to be included in bus shelters along our city's Broad and North Main Street transit corridors. This is a first of its kind project for the City of Providence and we enthusiastically await artist response.

All proposals must be received by July 8, 2013, 4 pm.

Proposals submitted after this deadline will not be accepted.

Please submit one original and five copies to:

Margie Butler
City of Providence
Department of Art, Culture + Tourism
444 Westminster Street, 3rd floor
Providence, RI 02906

Applicants are encouraged to attend our information session

on June 25, 2013 from 6:00 to 7:30 pm at 444 Westminster Street, Providence, Rhode Island in the 1st floor meeting space. Staff from the City, RIPTA and Klopfer Martin Design Group (the project's landscape architect) will be present to answer questions. This session will cover all aspects of the project and help artists to ensure that their application is complete.

Questions may also be submitted by email no later than June 25th directed to margiebutler@me.com. Please write "Art in Transit" in the subject line of your email.

Please read this document thoroughly.



City of Providence
Mayor Angel Taveras



PROVIDENCE
PLANNING +
DEVELOPMENT



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for artists to use in proposal concept drawings

Project Background

RIPTA's first Rapid Bus line will soon begin running on the two highest use bus routes in the state—routes 11 and 99—that run along North Main and Broad streets, connecting both Pawtucket and Cranston to downtown Providence. RIPTA will be converting these two routes to a single Rapid Bus route that will be called the R-Line. This new service will begin running on the Broad-North Main corridor in January 2014 and will feature uniquely branded stops, frequent service and added amenities that will significantly improve the speed and attractiveness of bus service. The City of Providence and RIPTA are working together to design and build specialized bus shelters that incorporate artistic elements into a standard design structure. Site design includes art panels, freestanding art screens and artistic seating elements.

The R-Line is a collaborative enterprise between RIPTA and the City of Providence. Art in Transit seeks to engage RIPTA passengers and connect people and places along the transit corridors in a meaningful way. Accordingly there will be an equal focus on creative placemaking and improving transit service. The R-Line will incorporate artwork reflecting the unique characteristics of the neighborhoods along each route. The City of Providence has worked with neighborhood stakeholders and cultural organizations to develop themes that reinforce each corridor's identity and unique cultural heritage. **Artists statements and proposals must select and respond to these cultural themes.**

The bus shelters themselves will be fabricated by Brasco International, Inc., a national manufacturer of bus shelters and street furnishings. Klopfer Martin Design Group/KMDG (an internationally recognized landscape architecture firm based in Boston) has created the urban design guidelines for the bus stops, shelters and art components and will be coordinating with the artists as each site is constructed. **Selected artists will design, fabricate and install all panels and/or seating working closely with KMDG, the City and RIPTA.**

This RFP asks that artists 1) select a corridor—Broad or Main Street, 2) propose a creative concept that builds upon the corridor cultural themes and 3) translate that vision to concept drawings for panels and/or seating. Selection of Art in Transit proposals will take place in July so that we can go through formal site awards, contracting with the artists, fabrication and installation of the art by November 2013.

Interpretive Themes

Each bus route's cultural context is introduced in the summary below. These themes emerged from a six-month community engagement process with input from Broad and North Main Street stakeholders. Full explanations of each corridor's interpretive themes are provided in Attachment 1 and offer valuable start-points for artists. Your own individual research into the topics is also encouraged. Your artist statement should clearly allow the selection committee to understand how this cultural context has influenced your concept. **Connection to these themes is an important part of our selection criteria.** We encourage artists to personally interpret these themes through their artwork rather than restate any one element of the theme directly.

Artists may choose one route (and create something related to its theme) or submit proposals for both Bus Routes (thereby engaging both themes). If you wish to be considered for both routes, please submit a separate proposal for each.

NORTH MAIN STREET: LIVING WITH HISTORY

North Main Street is most distinctive for its rich layers of history. Residents live amidst this history and RIPTA patrons ride through the corridor's invisible heritage, perhaps unaware of the importance of this route to the city, state, and nation. Artists and designers are called to create tangible reminders of important elements of history that are no longer apparent. As Paul Klee observed, "art does not reproduce the visible, it makes visible." Artists will help create a sense of place along the corridor and help the people who use North Main Street today recall and appreciate the cultural landscape. From its early Native American, colonial, and Revolutionary War history and the inclusive philosophy of the North Burial Ground, to a thriving African American music scene and the early 20th century sports clubs, artists may propose to manifest some piece of history or discover connections between them.

BROAD STREET: EXPERIENCING WORLD CULTURES

Broad Street is most notable for its international character, especially its distinctive concentration of international markets, world foods (restaurants, food trucks, and bodegas), and festivals. Artists and designers will interpret the diverse ethnic character of Broad Street, drawing inspiration from the vibrant commercial center with active street life and sidewalks, filled with entertainment, food, social life, colorful murals, and small businesses operated by local, mostly Latino and Asian entrepreneurs. Broad Street's visual and human dynamism provide artists ample opportunities to be part of and contribute to an already lively environment.

Project Budget

RIPTA and the City have carefully determined the art elements to be deployed at each bus stop. Site budgets include artist fees, fabrication costs, and installation costs for the artistic pieces. No additional monies will be awarded.

At this RFP stage, each artist can choose what artistic element(s) to propose. The committee simply needs to see drawings that translate your concept to one or more elements of your choosing. Think about whether your idea and capabilities are suited to a smaller or larger site scope. **In July, when artists are selected, the number of elements and budget will be formalized.** Budgets for the actual sites are being shared upfront so that you can envision and plan accordingly.

The budget and sites for art along **Broad Street** are as follows:

Site	Artistic Elements	Element Budget
Montgomery Street Inbound	Large Back Panel & Side Panel	\$22,500
Rogers Williams Park Outbound	Freestanding Screen	\$15,000
Rogers Williams Park Inbound	Large Back Panel & Side Panel	\$22,500
Early Street Outbound	Freestanding Screen	\$15,000
Thurbers Avenue Inbound	Large Back Panel	\$15,000
Public Street Outbound	Seating	\$8,000
Public Street Inbound	Standard Sized Back Panel	\$12,500
Trinity Square Outbound	Standard Sized Back Panel & Seating	\$20,500
Trinity Square Inbound	Large Back Panel & Seating	\$23,000

The budget and sites for art along **North Main Street** are as follows:

Site	Artistic Elements	Element Budget
Roger Williams National Memorial Inbound	Seating	\$8,000
Charlesgate Inbound	Large Back Panel & Side Panel	\$22,500
Cypress Street Inbound	Standard Sized Back Panel	\$12,500
Rochambeau Avenue Inbound	Standard Sized Back Panel	\$12,500
Rochambeau Avenue Outbound	Freestanding Screen	\$15,000
Third Street Inbound	Seating	\$8,000
Third Street Outbound	Freestanding Screen	\$15,000
Ninth Street Inbound	Standard Sized Back Panel	\$12,500



Design Guidelines for Art

The actual structures and specs you will be designing against are outlined on this page and presented in detail in two attachments.

- **Attachment 2 (KMDG Design Guidelines)**, contains maps of the bus routes
- **Attachment 3 (Schematic Drawings of Bus Shelter Elements)**,
Contains line drawings for each element that can be copied and used as the basis for artist proposal concept drawings.

Design specs will also be covered in detail at our INFORMATION SESSION (June 25th, 6pm, see p. 1).

Dimensional Requirements for Art

Standard Sized back panel must be **exactly** 72.750" in height by 176.75" wide.

Large back panel = **two panels** that are **exactly** 72.750" in height by 113.939" wide.

Side panels must be **exactly** 72.750" in height by 44.500" wide.

Freestanding screens must be **exactly** 72.750" in height by 132.500" wide.

Seating must fit within area no larger than 90" long by 36" deep by 48" high and may be either a contiguous bench-like strategy or a field of chair-like elements.

Please take into account that all elements must exist in a way that enhances the RIPTA passenger experience without compromising the comfort, safety, or usage of the shelter.

Artist Partnerships

As past experience in fabrication and public art design is a requirement for this RFP, we strongly encourage artists without such a background to team up with the appropriate 3D artists and fabricators. If you are proposing a partnership, please provide resumes and images of past work for each person that is part of the team. The lead artist and the individual with relevant fabrication/public art experience must sign the application form. We welcome discussing possible partnerships with proposing artists and are here to assist in your connection with appropriate collaborators if needed.

Proposal Content Requirements — CHECK LIST

Proposers shall submit one original and five copies of their proposal package. Proposal packages must include the following:

- ☐ A. Application: Applicants must fill out the application form that is included at end of this RFP. Please include the completed application form as page one of your proposal. Only one person may be considered the main applicant and will act as the main point of contact for each proposal. Please list the person who will be serving as the main point of contact as the Applicant. Co-applicants shall be listed in the space provided on the Application.
- ☐ B. Narrative: The narrative shall be typewritten, be a maximum of two pages (not including application, resume, work images and references) and include the following information:
 1. **ARTIST STATEMENT**—a brief description of your proposed artistic concept and how it relates to one of the corridor's cultural themes (Broad or North Main). Applicants may apply for both corridors; however, separate applications and proposals must be submitted for each corridor.
 2. **SELECTED ELEMENTS**—State your preference for a combination of the artistic elements and reason. Combinations can include one or more of the following:
 - a) Back Panel (STANDARD or LARGE) and Side Panel
 - b) Back Panel (STANDARD) and Seating
 - c) Freestanding Screen
 - d) Back Panel only
 - e) Seating only
 3. **MATERIALS**—An explanation of what materials you would use for the fabrication of the panels and/or seating elements. Please include information on the durability of proposed materials, including resilience, resistance to vandalism, and ease of maintenance.
 4. **CAPABILITIES**—A description of your capabilities regarding fabrication and installation.
 5. **COLLABORATION**—An acknowledgment of understanding for the need to collaborate with the landscape architect and shelter manufacturer on finalizing installation details.
- ☐ C. Proposal Drawings of your concept on each bus shelter element, i.e., panel, seating, screen
- ☐ D. Resume (two page maximum per person) outlining relevant experience. If more than one person will be participating, one resume should be submitted for each co-applicant.
- ☐ E. Minimum 4 images of past work All images must be accompanied by a brief description, your role in the project, project budget, installation strategy, location and relevance to this RFP.
- ☐ F. References At least two relevant references must be included for the main artist.
- ☐ G. Insurance The main artist or fabricating artist must have or procure Comprehensive General Liability Insurance for the time period of art fabrication and installation (See p. 9 point 4)

Selection Criteria

Applicants will be selected and paid based on following criteria:

- The ability and interest of the artist to create a work related to or connected to the themes assigned for each corridor;
- The quality of the concept proposed by the applicant;
- The quality and relevance of the artist's past work including design, craftsmanship, execution and ideas, theories, and concepts;
- Familiarity with Providence;
- The artist's past experience creating a public artwork of the scale and scope of this project;
- The durability of proposed materials, including resilience, resistance to vandalism, and ease of maintenance;
- The artist/fabricator's ability and willingness to collaborate with the landscape architect and shelter manufacturer on finalizing installation details; and,

Selection of applicants will be determined by a review panel that will include, at a minimum, staff from the City of Providence Department of Art, Culture + Tourism, the City of Providence Department of Planning and Development, and RIPTA. Applicants, regardless of race, color, creed, national origin, sex, or age, are eligible for consideration.

Project Schedule

Optional Information Session Meeting	June 25 th , 2013
Applications due with <u>concept drawings</u>	July 8 th , 2013
Artist notified with site/scope of the awarded project	August 1 st , 2013
Artists meetings to discuss scope and contracts	August 2013
Submission of <u>final schematic drawings</u> by contracted artists	End of August 2013
Fabrication of art begins	September 1 st , 2013
Installations ongoing	September to November 2013
Installations complete	November 27 th , 2013

General Terms and Conditions

1. Once selected and under contract and upon receipt of final schematic drawings, finalists will be paid 50% of the total budget for each element that they are selected to produce. The remaining 50% of the element budget will be paid upon satisfactory installation of the element(s).
2. The City of Providence and RIPTA reserve the right to reject any or all proposals, waive technicalities, to advertise for new proposals, to negotiate revisions and to make awards as may be deemed to be in the best interest of the project.
3. The review panel reserves the right to reject or remove any artistic design that it deems to be not in the public interest. Items that may be objectionable to a substantial segment of the community should be avoided. For example, artistic design depicting or referring to undesirable social behavior, or which might be offensive because of racial or religious references should be avoided.
4. The Artist shall, during the fabrication and installation time period, procure and maintain sufficient Comprehensive General Liability insurance covering damage to the Artwork and all claims that might arise during the installation, display or removal of the Artwork. Proof of insurance shall be furnished to the City prior to the contract being signed.
5. Applicants must submit complete responses to all of the information requested. Applicants who do not respond to the entire content of the RFP may be disqualified.
6. The review panel reserves the right to award applicants one or more sites or elements as deemed appropriate by the review panel.

APPLICATION

Lead Artist Name: _____

Co-Applicant (s) Name(s): _____

Lead Applicant Address: _____

E-mail : _____

Phone: _____

Specify Bus Corridor you are applying for: (Applicants may apply for both, separate applications required)

- ☐ Living with History – North Main Street
☐ Experiencing World Cultures – Broad Street

Please specify which elements you are applying for: (May apply for one or multiple elements)

- ☐ Large Back Panel and Side Panel
☐ Freestanding Screen
☐ Standard Sized Back Panel only
☐ Large Back Panel only
☐ Seating only
☐ Standard Sized Back Panel and Seating

(Optional) specify which best characterizes your ethnic background: (Check one or more for self & team)

- | | |
|--|--|
| <input type="checkbox"/> American Indian or Alaskan Native | <input type="checkbox"/> Native Hawaiian or Other Pacific Islander |
| <input type="checkbox"/> Asian | <input type="checkbox"/> White |
| <input type="checkbox"/> Black or African American | <input type="checkbox"/> Other _____ |
| <input type="checkbox"/> Hispanic or Latino | |

CHECK LIST: I HAVE ENCLOSED THE FOLLOWING:

- ☐ Narrative (2 pages maximum)
☐ Proposal Drawings (using schematics from attachment 3)
☐ Resume (2 pages maximum)
☐ Minimum of 4 images of past work with brief work descriptions
☐ References (2 minimum)
☐ I have read, understand, and will adhere to the requirements set forth in this Art in Transit RFP as well as Attachment 1 (Interpretive Themes) & Attachment 2 (KMDG Design Guidelines).
☐ I have the ability to provide necessary proof of comprehensive general liability insurance at the time of contracting if I am selected.

Applicant Signature: _____ date: _____

Fabricator Signature: _____ date: _____
(if different from lead applicant)