

UNIVERSITY CITY



Calgary's First (TOD) Transit Oriented Development

Public Sculpture Competition Application

Competition Release Date: December 1, 2012

Application Deadline June 1, 2013

**If you have any questions, contact:
submissions@universitycity.ca**

**Free Standing, Assemblage, Relief, Architectural Sculptures:
Bronze, Metal, Ceramic, Concrete and Stone.**

Faxed, late or incomplete applications will not be accepted

Selection Process: The University City Judging Panel will pick 3 finalists. Each finalist will receive \$1,000 to create their maquette within a time deadline. A winning Artist will be selected and will enter into a legal contract with University City for the Work. The respective contractual details, payment schedules, etc. will be negotiated with the winning Artist. If University City is unable to reach an agreement with the winning Artist, then it reserves the right to negotiate with the 2nd place Artist, and then potentially, the 3rd place Artist.

GENERAL APPLICATION INFORMATION

Application Deadline:

Complete applications and supporting documents **must be received or postmarked on or before the applicable application deadline to be considered.**

University City accepts applications from Emerging to Established Artists.

University City's definition of an artist is someone who is:

- **Enrolled full-time in a fine arts program at recognized university or post secondary institution.**
- **Has completed his/her basic art training (or equivalent).**
- **Presented their work in a professional context.**

Applicants must submit a completed application form providing the information identified in the funding guidelines found at University City's website at www.universitycity.ca.

All applications must include a completed Applicant Agreement signed by the applicant with legal signing authority declaring all information contained in the application to be true and accurate. The Applicants must be 18 years and older to apply. By signing the Applicant Agreement, the applicant agrees to the terms and conditions of the funding.

Submission Procedure:

University City accepts submissions in **DIGITAL FORMAT ONLY**. Please email all Images no larger than 1 MB and submit all written support as a **SINGLE PDF FILE**. Images must be in **JPEG FORMAT** burned to a single CD if applicable. Please do not send any paper documents, printed images, or returned envelopes, as submissions will not be returned. Please **do not fax submissions. Submissions should be postmarked no later than June 1, 2013.**

Submit completed application and supporting documents to:

submissions@universitycity.ca,

or by mail:

University City

#301, 10820 – 24th Street S.E.

Calgary, AB, Canada. T2Z 4C9

Attn: Stephanie Hanes

GUIDELINE INFORMATION

TRANSIT ORIENTED DEVELOPMENT (TOD)

The City of Calgary has initiated land-use changes to higher density development, both residential, retail and commercial, at some of the Light Rail Transit (LRT) Stations in town. This is known, in urban planning terms, as Transit Oriented Development (TOD). The goal of TOD is sustainable growth with by reducing urban sprawl. By placing higher density development adjacent to rapid transit outside the downtown core, the City will create, essentially, urban villages where many can live and work at the same location. The TOD's will also reduce reliance on the car creating a 'greener' environment. University City, in the community of Brentwood, is the first TOD under construction in Calgary with Bldg 1 and Bldg 2 scheduled for occupancy in September 2013. Bldgs 3, 4 and 5 should be completed for late 2014. For further information regarding the Brentwood TOD, please see: <http://www.calgary.ca/PDA/LUPP/Pages/Current-studies-and-ongoing-activities/Transit-oriented-development-tod/Brentwood-Station-Area-Redevelopment-Plan.aspx>

1. PURPOSE

University City is proud to support Alberta Artists, by providing funding for a Public Art Sculpture to be located on site. This Public Sculpture will foster the importance of Community and Sustainability; this will inevitably promote pride for our beautiful City of Calgary. The Theme is Transit Oriented Development (T.O.D.)

2. ELIGIBILITY AND FUNDING

2.1 In order to be eligible for the project funding, an individual must:

- a. Be a Canadian citizen or a landed immigrant.
- b. Have his or her primary residence in Alberta for one year before the Application deadline.
- c. Over 18 years of age.

2.2 In order to be eligible for the project funding, an ensemble must be made up of members who meets the individual criteria.

2.3 The funding amount is \$ 50,000-100,000 for the sculpture & artist compensation

GUIDELINE INFORMATION (CONTINUED)

3. APPLICATION REQUIREMENTS

Applicants must provide the following in the application package:

3.1 A complete Application Form and signed Applicant Agreement with an original signature.

3.2 An application Checklist must be completed and submitted with the application.

3.3 A detailed description of the project, including an outline of objectives, planned activities, and timelines.

3.4 A balanced project budget detailing revenues & expenditures in CDN dollars.

3.6 An artistic curriculum vitae of no more than three pages.

3.7 One set of no more than fifteen JPEG images. Images should be of recent work completed within the last five years. The selection must be clearly marked with the Applicants name. Provide a numbered inventory of the images, include title, medium, size, and year of execution. All images must be labeled to match corresponding image list. All Images to be 300 dpi & no larger than 1MB in size.

3.8 Applicants are encouraged to submit additional support materials that may assist in the assessment process. These may include press clippings, invitations, reference letters, and reviews.

3.9 Applicants must submit applications in the following format to allow for ease of use by the jury:

- a. Assemble the parts of the package in the same order as the checklist.
- b. Remember to make one additional copy of the complete application Package for you and keep it for your records.

3.10 University does not accept faxed, late, or incomplete applications.

3.11 Submit all applications to:

submissions@universitycity.ca,

or mail to: University City
301, 10820- 24th Street S.E.,
Calgary, AB, Canada T2Z 4C9
Attention: Stephanie Hanes

GUIDELINE INFORMATION (CONTINUED)

4. ASSESSMENTS AND NOTIFICATION

4.1 Staff will convene a jury of discipline specific experts to consider all eligible Applications submitted.

4.2 The jury meets to consider each application and to review support materials. The individual assessments made during the reading period serves as a starting point for ranking applicants who may receive the funding.

4.3 The Jury assesses the merit of each application both on its own terms and relation to all the other applications.

- a. Assessment of the proposals is based on the following general criteria:
 - i. The artistic merit to receive funding for the Public Art Sculpture;
 - ii. The educational merit or training in the artistic field;
 - iii. The impact of the project on the applicant and the artistic genre;
 - iv. The appropriateness of the project budget showing commitment from all partners as applicable; and
 - v. The ability of the applicant to carry out the proposed project.
- b. Assessment also takes into account the applicant's:
 - i. Artistic and, if applicable, technical ability to carry out the proposed project;
 - ii. Level of training, experience and expertise;
 - iii. Achievements to date;

4.4 All jury recommendations are reviewed by University City and all decisions are final.

4.5 Applicants will be notified in writing of the result of their application within three months of the application deadline.

GUIDELINE INFORMATION (CONTINUED)

CHECKLIST FOR APPLICATION

ALL SUBMISSIONS MUST INCLUDE THE FOLLOWING:

- 1. A completed application form (also available for download in Word format)**
- 2. Proposal (maximum of 1 page):** Clearly describe the proposed project. Provide details about your spatial, materials, and equipment needs.
- 3. Artist Statement (maximum of 1 page):** Conceptualize the work submitted within your artistic practice.
- 4. Curriculum Vitae (maximum of 3 pages):** Describe your artistic background (e.g. education, grants, scholarships or awards received, previous exhibitions, commissions, professional memberships.)
- 5. Artist Biography (maximum 1 page):** Describe who you are as an artist, where you are from, and your professional status (e.g. Emerging, Mid-Career, or Established Artist)
- 6. Images & Supporting Materials:** 10-15 JPEG images on a CD. All images must be labeled to match corresponding image list. All Images should be in 300 dpi and no larger than 1MB in size.
- 7. Image List**
- 8. Budget:** please provide a clear budget of anticipated expenses and related fees for your sculpture project.

GUIDELINE INFORMATION (CONTINUED)

APPLICANT INFORMATION

Name Of Applicant: Mr.____ Ms.____ Mrs.____

Contact Information:

Home Phone:_____ Cell:_____ Fax:_____

Email:_____

Address:_____

City:_____ Province_____ Postal Code_____

Website:_____

Brief Project Description:

Ensemble Artist(s): (Where applicable list the names of artist(s) participating in the project)

Application Requirements

All Applicants **MUST** submit a complete application form, and a signed Applicant Agreement.

GENERAL INFORMATION ON MATERIALS & FABRICATION

RECOMMENDATIONS FOR EVERY EXTERIOR ARTWORK

Artist should take the following general construction and design recommendations and requirements into consideration in the creation of work for public spaces in order to minimize damage from vandalism, and the environment.

Please note that a structural engineer may require fabrication techniques and materials that conflict with those below in order to achieve structural integrity for a given design. In such cases, always follow the engineering requirements.

- Vandalism and theft can be problems for exterior work of public art. Sound construction techniques, sealants, and proper installation methods will help reduce the effects of vandalism, or deter a would-be thief. Corrosion from environmental pressure is the most common long-term destructive element to an artwork's lifecycle. Routine maintenance can greatly reduce the effects of pollution and weather related stress on the surface. Some points to consider when designing exterior works are:

SAFETY

- Artwork design should consider the public might climb on the piece. Discouraging climbing is very important, especially for tall works.
- Southern Alberta can experience heavy amounts of rain, ice or snow throughout the year. Any exterior surfaces pedestrians will walk over are required to be fabricated of materials that do not create a slip hazard. Polished or lightly textured metal and stone surfaces are common slip hazards.
- Southern Alberta can experience extreme heat in the spring and summer months. When constructing artworks with materials that retain heat and potentially pose a burn hazard, consider incorporating design elements that would reduce the amount of direct sunlight exposure, or consider other materials.
- OHS Act requires there to be no sharp points or edges in places where public interaction is possible.

GENERAL INFORMATION ON MATERIALS & FABRICATION (CONTINUED)

RECOMMENDATIONS FOR EVERY EXTERIOR ARTWORK

- Polished metal in exterior environments must not create a glare that poses a safety risk to passing motorists and pedestrians. Reflection of sunlight from polished metal surfaces are required to be positioned in a manner that prevents heat transfer and glare that may pose a safety risk.

LOCAL ENVIRONMENTAL CONCERNS

The landscape and environment near the artwork should be considered as a factor in selecting appropriate materials.

- Insect infestation can severely damage an artwork. Pest control for specific materials should be considered for annual or anticipated special maintenance. If a particular material is especially prone to infestations, it is worthwhile to explore comparable materials.
- Bushes, trees, and foliage planted near an exterior work can create many sources of possible damage. Trees can weep difficult to remove sap onto the artwork, and the leaves from deciduous trees can plug drain holes and prevent water management systems from working properly.
- Mold and mildew can damage many organic or porous materials. The most susceptible materials should not be considered when designing artwork.
- Industrial and automotive pollution can create a dark layer of oily residue on the surface of materials. The residue is difficult to clean and will retain airborne particulates (e.g. dirt, pollen).

GENERAL INFORMATION ON MATERIALS & FABRICATION (CONTINUED)

RECOMMENDATIONS FOR EVERY EXTERIOR ARTWORK

WATER AND CONDENSATION MANAGEMENT

Water and condensation management is very important for both external surfaces and internal voids of artwork components.

- Pooling water is damaging to most materials and creates an environment for mold and mildew growth, rot, oxidation, and development of other agents of deterioration.
- Water will shorten the lifespan of most materials. Water features, sprinklers, and fountains in close proximity generally expose the artwork to increased humidity and overspray. Water may also create a slipping hazard for pedestrians.

GROUND LEVEL PLACEMENT

All artwork should be raised above grade by a 1 inch minimum, if set upon a hard, non-porous surface, and 4 inches if placed over lawn, foliage, or bare earth. If installing on lawn, creating a “mow strip” or buffer that prevents facilities personnel from having to use machinery for lawn maintenance within 6 inches of any portion of the artwork at ground level is essential. If the work needs to be closer to the ground than 4 inches, one solution would be to incorporate a drainage system of crushed gravel, at least 10 inches deep sub-grade, to allow moisture and water to evacuate quickly. This technique will reduce the amount of ground moisture evaporation directly beneath the artwork.

GRAFFITI AND VANDALISM

Anti-graffiti coatings should be considered for use depending on the medium and potential rate of incidence. Some traditional sealants, i.e. wax, works as graffiti barriers and should be carefully researched as possible substitutes for commercial anti-graffiti coatings. Most sealants need some degree of maintenance, and eventual replenishment or total replacement. Sealants that require complete replacement are not desirable.

Placing artwork in locations with frequent pedestrian traffic, or visibility from roadways and public building are potential deterrents to vandalism and graffiti. Well-lit artwork at nighttime is necessary element to inhibit vandalism.

GENERAL INFORMATION ON MATERIALS & FABRICATION (CONTINUED)

RECOMMENDATIONS FOR EVERY EXTERIOR ARTWORK

SKATEBOARDING

Benches, low concrete walls, stairs, and pathways are perfect skateboarding surfaces. Railings along stairs are popular with skateboarders, rollerbladers and freestyle bicyclist. To prevent them from grinding along the edges of artwork, that causes damage. Use paver stones, exposed aggregate surfaces, height changes on close proximity to the artwork, blocks, and turf are all poor surfaces for skateboarding. If the surrounding landscape cannot be altered or design with deterrents, incorporate deterrents in the artwork itself. Long, smooth edges and slopes are targets for skaters, therefore notches, straps, or bumps should be considered to disrupt the ability of the skateboard to slide along the artwork's surface.

THEFT PREVENTION

All publicly assessable artwork is required to use security hardware, which requires a special tool or driver bit to remove the hardware. Hex-pin hardware for screws and bolts, but will approve other types of security hardware. Stainless steel security hardware is required for exterior artwork.

ACCESSIBILITY FOR MAINTENANCE

The artwork should be safely accessible for grounds and facilities personnel to perform annual routine maintenance.

FRAGILE AND BREAKABLE COMPONENTS

Fragile and breakable components should be protected against vandalism and thrown objects.

- Polycarbonate sheet is a strong, clear protective cover should be spaced from protected components no less that a ½ inch. The appropriate thickness of the polycarbonate will depend on the size of the span it will need to protect.
- Access to the artwork, and specifically the fragile components, for restoration of broken pieces is required. The ability to replace protective surfaces easily is also required.

GENERAL INFORMATION ON MATERIALS & FABRICATION (CONTINUED)

RECOMMENDATIONS FOR EVERY EXTERIOR ARTWORK

ADVERTISING FOR THIS COMPETITION

This competition will be advertised as follows:

www.akinbo.ca/submissions/

www.artrubicon.ca

Calgary Arts Development: www.calgaryartsdevelopment.com

Visual Arts Alberta Association: www.visualartsalberta.com

The Alberta Society of Artists: www.artist-society.ab.ca

www.calgary.ca

www.publicart@calgary.ca

Alberta Post-Secondary Art Schools

**If you have any questions, comments or inquiries, contact:
submissions@universitycity.ca**

End.