



Call to Artists

53 Commissions for Permanent Two & Three Dimensional Artworks!

→APPLY ONLINE AT: <https://dcdgs.call2artists.com>

Applications Due May 29, 2023

Opportunity

The Department of General Services (“Department” or “DGS”) is issuing this Request for Qualifications (RFQ) to engage individual artists and artistic teams (Artist) to respond to this Call to Artists with professional qualifications in addition to a proposal of site-specific artistic capital improvements for the renovation and additions to the following properties in Washington, DC. The Artists shall develop a new original permanent work of art made specifically for each awarded commission.

1. Garfield Elementary School
2. Whitlock Elementary School
3. School Without Walls at Francis Stevens
4. Dorothy Height Elementary School
5. Stead Park Recreation Center
6. Joy Evans Therapeutic Recreation Center

Project Goals, Themes, & Budget

This Call for Artists seeks works of art for the following spaces throughout the listed properties below. Please be very specific (referring to School or Recreation Center and Location number) as which piece(s) of art you are responding to. There is one online application where you can just check off the commissions for which you are applying.

About DGS and the Percent for Art program

The Department of General Services (DGS) began its percent for art program in 2013 as a way to support our local creative economy and complement our award-winning architecture with diverse and inspiring permanent works of art. Since inception, DGS has commissioned nearly 400 works of art for nearly 20 properties – about 75 new works of art per year for the city. Our portfolio includes schools, shelters, parks and recreation and office buildings. Note: our sister agencies – the DC Commission on Arts and Humanities has a very robust public art program, as does DC Department of Public Works Mural Program, DC Libraries and DC Department of Transportation. In addition, in D.C., the GSA and Metro also have very robust public art programs. Thus, we are honored to do our part in a vibrant network of cultural resources in Washington, D.C. to support artists and elevate our built environment.

Our commissions range from large scale exterior sculptures, installations, suspended works of art, mixed media, paintings, illustrations, graphics, photography, furniture and even poetry. The program always reserves at least 50% of its commissions to DC artists or artists represented by DC galleries to ensure that our tax dollars are reinvested back into our local community. Even artists from outside of D.C. typically contribute to our local creative economy by working with local fabricators, printers, equipment rental outfits and installers – some of whom have even taken on emerging artists as assistants for installation and as mentees. All in all, we have a profound and deep gratitude for the artists, architects, construction teams and community who contribute to each commission.

The Department of General Services (DGS) has a mission to elevate the quality of life for the District with superior construction, first-rate maintenance and expert real estate management. By building and maintaining safe and green state-of-the-art facilities which foster economic growth and elevate educational environments, our trusted and skillful employees create modern and vibrant communities across all of the District of Columbia.

The Department of General Services (DGS), a relatively newly-established District agency, provides cost-effective, centralized facility management services. In October of 2011, the agency assumed the functions and responsibilities of the Department of Real Estate Services (DRES), Office of Public Education Facilities Modernization (OPEFM), Municipal Facilities: Non-Capital agency, and the capital construction and real property management functions of several other District agencies.

DGS improves the efficiencies of basic services, while removing redundancies, to provide the most cost-effective management and ensure the best value of the District's property acquisition, construction and maintenance resources.

Eligibility

The competition is open to professional artists with a minimum of five years of site-specific and/or public art experience. Some categories are restricted to artists from Washington, D.C. or artists who are represented by a D.C. gallery. Artists should have demonstrated experience working with community representatives, youth, businesses and government entities. In addition, the selected artist shall actively engage and collaborate with local residents.

Selection Criteria & Process

The selection panel, representing diverse interests and expertise, will review images submitted by artists and recommend (3) three to (5) five Finalists for each project for the first (1st) round. Each Finalist will be awarded a \$500 honorarium to create a site-specific design proposal that includes a rendering, an itemized budget, a project timeline, and a project narrative. For the second (2nd) round, the selection panel will review the design proposals, references will be checked and then (1) one finalist/team for the project will be recommended. Finalists will be notified by email. The artist's presentation of the site-specific proposal to the panel will be held virtually via "GoTo Meeting." Please note the Calendar and Timeline below.

Local finalists are welcome to attend the site visit (but DGS will share pictures to everyone via email)

The Public Art Evaluation Criteria used for Round 2 finalists will consider the artistic content, community engagement & impact, and capacity & sustainability

Artistic Content

The applicant's work sample and support materials (brochures, articles, letters of support, etc.) demonstrate high standards of artistic excellence within the chosen discipline(s);
Artist(s) and/or applicant's written concept exhibits high quality, innovation and creativity
Applicant has experience with site specific public art projects and uses personnel with demonstrated arts expertise (such as arts administrator, professional artists) to plan and implement artistic content;
The described project, goals and schedule of planned activities are feasible;
The applicant demonstrates a commitment to hiring DC-based artists, where applicable, to deliver artistic content (such as arts administrators, professional artists); and
Artist(s) and/or applicant demonstrate the ability to translate artistic discipline to project participants.
The Artist's portfolio of work is feasible for this particular project.

Community Engagement and Impact

Project provides shared learning opportunities in the District that facilitate a greater participation in the arts, relative to the artistic discipline
Applicant demonstrates sensitivity to the cultural, ethnic and economic background of the participants and the residents of the District of Columbia
Project addresses significant diversity of expression; Project addresses needs of the community;
Project location(s) and presentation(s) are accessible to persons with disabilities; and
Applicant has substantive experience working with community representatives, landscape architects, business and government entities

Notes:

2D: Two-dimensional. 2D pieces, typically wall-mounted, can be either bas relief, mixed media, painting, or printed. 2D pieces shall not protrude more than 4" from the wall surface and shall be kid-safe.

3D: Three-dimensional. Typically for exterior or interior-suspended. Works shall be child-friendly, meaning touchable (if in reach as opposed to suspended works for example), kid-safe and durable.

There are two (2) selection processes:

Request for Qualifications (RFQ), whereby an Artist and/or Team submits images of prior work demonstrating a minimum of five years of site-specific public art experience.

APPLICATION DEADLINE: May 29, 2023

SEMI-FINALISTS ANNOUNCED: June 20, 2023

The finalist for each location will be determined through an Art Selection Committee selection process. Due to the quantity of artwork being commissioned, the Selection Committee reserves the right to direct commission and/or select artists who applied for one commission location for any other location. This will be a commission for a new original permanent work of art made specifically for the site. A site visit will be conducted in concert with the architect and general contractor prior to the submittal of a site-specific design proposal and photos will be shared with out-of-town finalists, or finalists who are otherwise unable to attend the site visit.

SITE SPECIFIC DESIGN PROPOSAL DEADLINE: August 23, 2023

Site Specific Design Proposals shall include or consider the following:

- Fabricated from durable, low-maintenance material that can withstand the elements and requires minimal maintenance. This work will be permanently installed in a school or recreation center and must be able to withstand in an environment of very rigorous usage
- The work commissioned is for permanent installation and therefore should last for at least 50 years.
- Incorporate context of the local community, with sensitivity to the history, traditions and iconography that uplift the pride of the community.
- Adhere to requisite ADA and safety regulations.
- Engaging and enjoyable to individuals of all ages and backgrounds.
- DGS will prepare the site for installation, which may include blocking walls for reinforcement, concrete pads for exterior works and lighting. HOWEVER, the artist shall provide all installation, including fabrication, delivery, lifts, cabling, bolting, and other similar items. The artist shall work with DGS to confirm installation arrangements.
- We do have a list of local museum installers, rental companies and printers that can be of assistance if needed.
- Since the permanent installations will be located in very active environments (schools, shelters, recreation centers, etc.), it is crucial that your proposal consists of materials and/or coatings that are durable. For instance, for paintings and other flat surfaces, we require two (2) coats of UV/graffiti protection. For paintings, we typically have them pasted onto the surface with a simple wood frame built around it – so that if the work needs to be removed in the future, it can be saved and carefully removed from the original location. If the artwork is installed at human height level, your work should be able to withstand touching and be extremely durable and easily cleaned. These details can be fleshed out in final design but should be accounted for in your budget.
- **Three (3) References from recent projects**

Capacity and Sustainability

The applicant is sufficiently stable, in terms of arts expertise, organizational capacity, and financial status to implement the proposed project;
 The applicant demonstrates the internal capacity to administer the project and has appropriate financial monitoring systems in place to track expenditures
 The applicant’s budget information is detailed, accurate, feasible, and directly related to the project. All items are eligible expenses;
 The applicant has experience in producing similar public art projects; The work of art is designed to last for at least 50 years; and
 The design proposal and the selection committee’s recommendations will be forwarded to the DGS for review and final approval. The artist whose design is approved will then enter into an agreement with DGS for final design, fabrication and installation of the artwork.

The final selection is conditioned upon a positive reference check.

Project Timeline

Public Art Timeline		
Activity	Start Date	End Date
Call-2-Artists/ RFQ Advertised on DGS's Website		Friday, May 5, 2023
RFQ Application Deadline for Artists		Monday, May 29, 2023
Semifinalists Notified and Announced	Tuesday, June 13, 2023	to Tuesday, June 20, 2023
Site Review & Share Photos With Out-of-Town Artists	Wednesday, June 21, 2023	to Wednesday, July 12, 2023
Site Specific Proposal Deadline		Wednesday, August 23, 2023
Consensus Meeting w' Panel to Confirm Winning Artists	Friday, September 29, 2023	to Friday, October 13, 2023
Announcement and Winning Artists Notified	Friday, October 13, 2023	to Friday, October 20, 2023
Artist's Jobsite Review, or Photos Shared, Survey	Monday, October 23, 2023	to Monday, November 6, 2023
Final Design Mtg, Contracts Issued, Process 1st Payment	Tuesday, November 7, 2023	to Tuesday, November 28, 2023
Fabrication, Delivery and Installation	Wednesday, November 29, 2023	to Friday, June 28, 2024
Installation Deadline		Friday, June 28, 2024

RFQ SUBMISSION REQUIREMENTS

1. Round One – Complete the On-line Form Located at:

<https://dgs.dc.gov/page/dgs-solicitations> - then choose which commission(s) for which you wish to apply. There is one on-line application this year, on which you can apply to all properties at the same time. However, you will need to download each Call to Artists to access the pdf that has art package with the floor plans and elevations for each project.

2. Round Two – Submit the Design Proposal(s)

TO SUBMIT PRESENTATION(S) FOR ROUND 2:

-PRIOR TO THE VIRTUAL SITE-SPECIFIC PROPOSAL PRESENTATION, ARTISTS SHALL SUBMIT THE DESIGN PROPOSAL(S) AND ANY DIGITAL MODEL THAT THE ARTIST MAY HAVE. DGS WILL UPLOAD THE PRESENTATION AND WILL FACILITATE THE PRESENTATION OF YOUR PROPOSAL WHEN IT IS YOUR TURN TO REVIEW BASED ON A TIME SLOT THAT DGS PROVIDES. THE PRESENTATION SCHEDULE WILL TYPICALLY ALLOW EACH ARTIST TEN (10) MINUTES EACH FOR PROPOSAL PRESENTATION (5 MINUTES FOR DESIGN AND 5 MINUTES FOR Q & A).

-THE PRESENTATION WILL BE HELD VIRTUALLY VIA GOTO MEETING, INCLUDING ANY DIGITAL MODEL THAT THE ARTIST MAY HAVE.

1. QUESTIONS – E-mail to sandy.bellamy@dc.gov. Do NOT leave questions on voice mail. Questions and answers will be shared with all participants.

PUBLIC ART PACKAGE

DGS/DCPS GARFIELD ELEMENTARY

2435 Alabama Ave SE

APRIL 2023



GARFIELD ES - PUBLIC ART PACKAGE

GARFIELD ELEMENTARY SCHOOL



As a Microsoft showcase incubator school, Garfield ES creates student-centered, immersive, and inclusive experiences that inspire lifelong learning. Showcase school leaders, educators, and stakeholders share insight and best practices to help shape the future of educational products and programs around the world. Students have the opportunity to explore aspects of teaching and learning through curriculum, devices, and spaces aimed to meet the needs of every student. Educators and partners work together to ensure a welcoming, safe, and equitable school community environment so that students can strive for social-emotional academic development. Garfield ES believes this prepares students to thrive in an inclusive, global community.

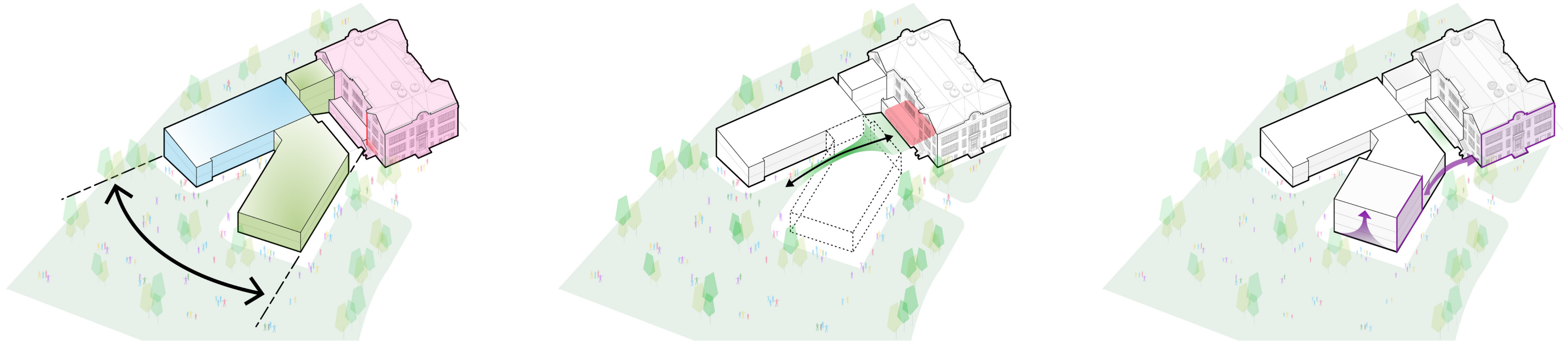
It is documented that the primary building of Garfield ES was designed by 1910 by architect Mr. James Pittman, the son-in-law of Booker T. Washington. Mr. Pittman was the only African-American architect to design a public school building in the District prior to 1930. The design of the building has centered around community building and the celebration of the historic building and it's architect.

Garfield Elementary School (ES), also known as Garfield Preparatory Academy, is an inquiry-based program anchored in equity and inclusion that provides blended-learning for all students and their unique learning needs. The school's mission is to teach, model, and refine an interactive, learner centered, inquiry-based approach to a relevant and rigorous education incorporating technology, multiple intelligences, cooperative learning, and strong communication skills. Garfield ES is a Microsoft showcase incubator school and is the first of three globally recognized schools in DCPS.

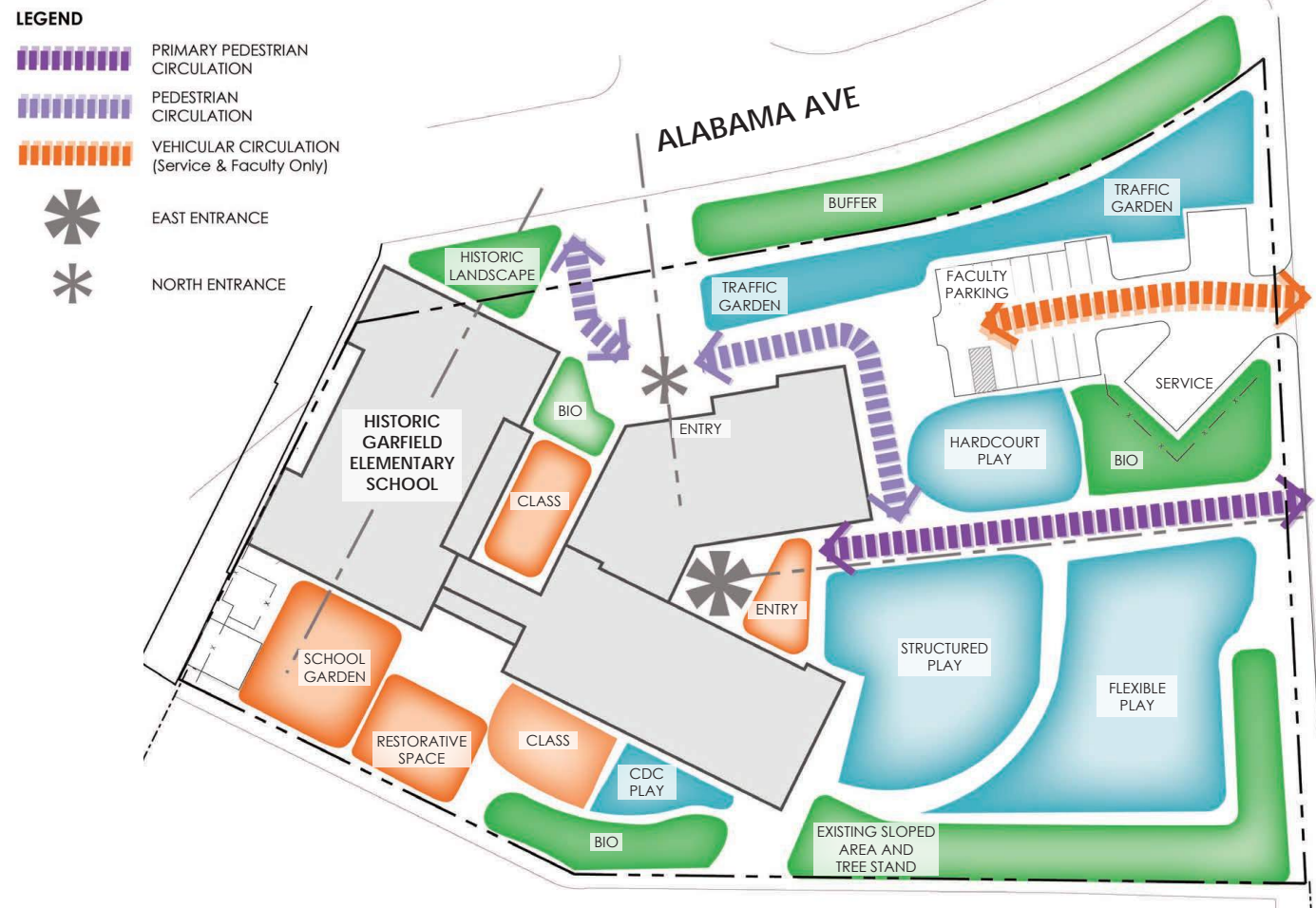
GARFIELD ES - PUBLIC ART PACKAGE

AERIAL SITE PLAN





Site Organization Diagram



We envision the public art for Garfield Elementary becoming the glue that ties the community together inside and outside of the school. We envision the following themes for the art:

- History
- Legacy
- Curiosity
- Technology
- Perception
- Health
- Nature
- Playfulness
- Vibrancy
- Motion
- Reflection
- Diversity
- School Spirit

GARFIELD ES - PUBLIC ART PACKAGE

ABOUT THE HISTORIC BUILDING'S ARCHITECT

- William S. Pittman was born on April 21, 1875 in Montgomery Alabama. His mother was an ex-slave laundress and an unknown father.
- He was the architect of the original 1910 building at Garfield Elementary, and the first African American architect to design a public school building in DC
- He attended the Tuskegee Institute in Tuskegee, Alabama to complete programs in woodworking and architectural/mechanical drafting.
- He was awarded a scholarship to Drexel Institute in Philadelphia, Pennsylvania, which was all white at his time of attendance, where he completed his architecture degree.
- In 1907 he married Portia Washington, the daughter of Booker T. Washington.
- Some of his notable works include numerous buildings on Tuskegee's campus, the Negro Building at the Tercentennial Exposition at Jamestown in 1907, the Pythian Temple and the St. James African Methodist Episcopal Church in Dallas.
- Pittman helped to organize the Brotherhood of Negro Building Mechanics in Texas which he later led as president.
- In 1928 he published the weekly newspaper The Brotherhood Eyes which he used to publish his criticisms of the black community.



Allen Chapel AME Church
Fort Worth, TX
1914



Twelfth Street YMCA Building
Washington, DC
1912



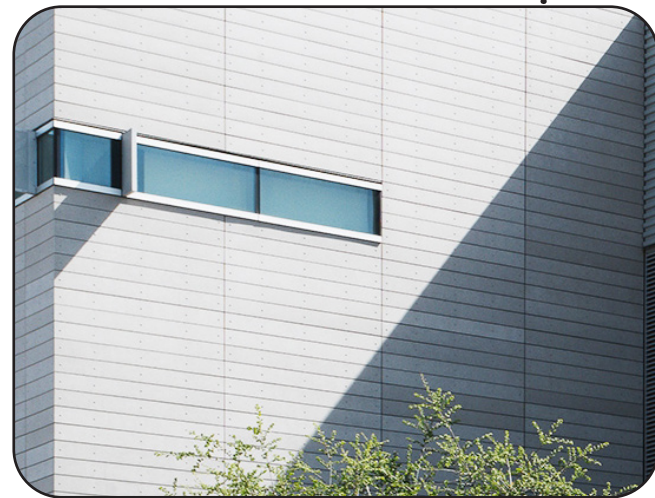
Rockerfeller Building
Tuskegee Institute, Tuskegee, Alabama
1903



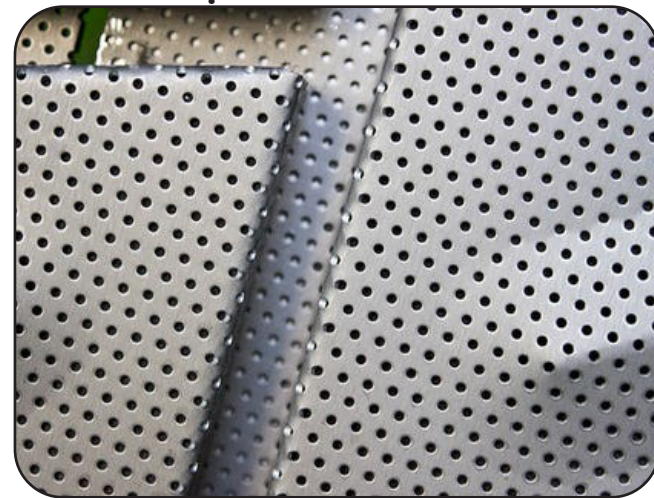
Carnegie Building
Tuskegee Institute, Tuskegee, Alabama
1901



WARM WHITE TEXTURED BRICK MIX



SILVER GREY GFRG BOARDS



PERFORATED GREY METAL SCREEN



RED HISTORIC BRICK

GARFIELD ES - PUBLIC ART PACKAGE DESIGN PALETTE - EXTERIOR

APRIL 2023

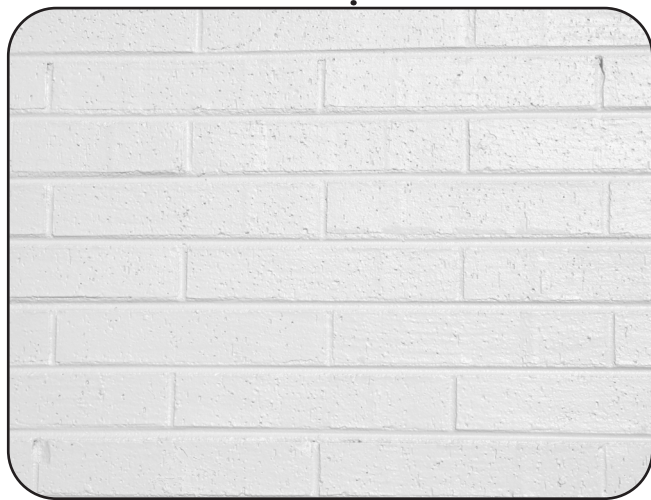
DEPARTMENT OF EDUCATION
PUBLIC SCHOOLS

DGS
DISTRICT OF GEORGIA SCHOOLS

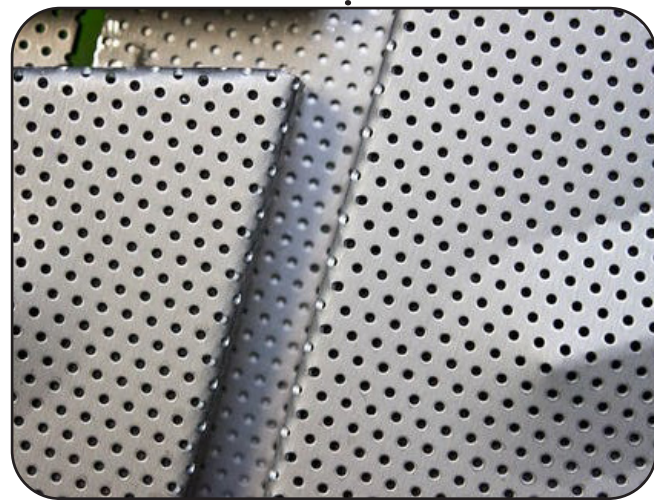
BRADLEY
SITE DESIGN

STUDIO

MCN
MULTI



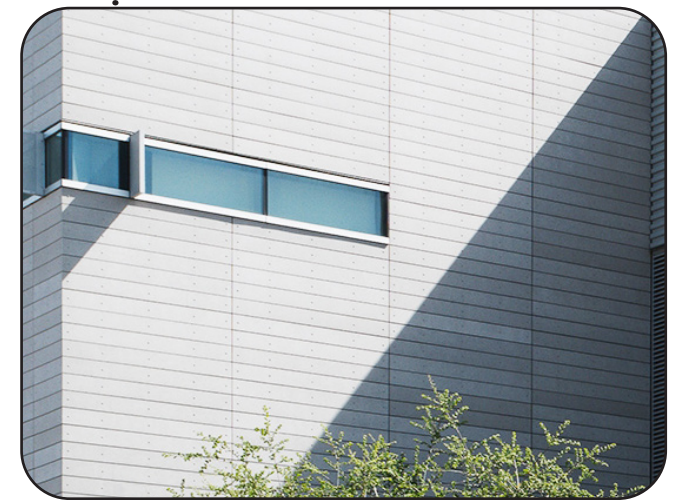
WARM WHITE PAINTED BRICK



PERFORATED GREY METAL SCREEN

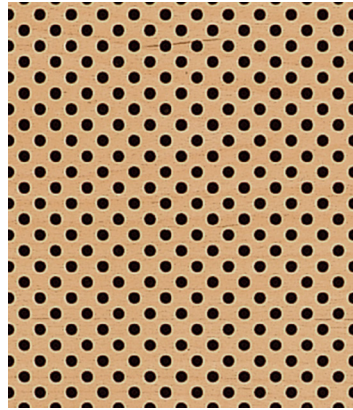


WARM WHITE TEXTURED BRICK MIX

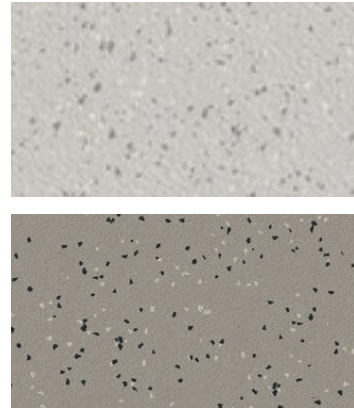


SILVER GREY GFRG BOARDS

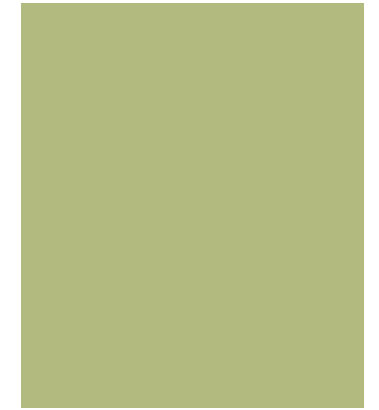
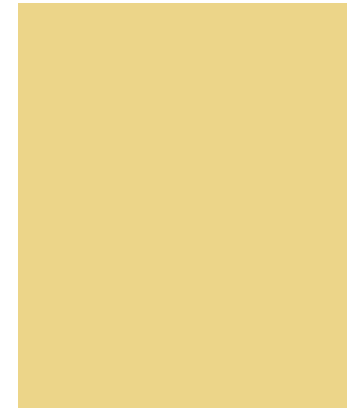
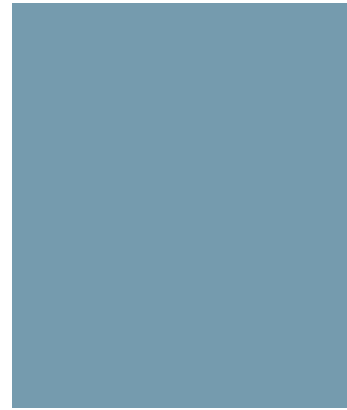
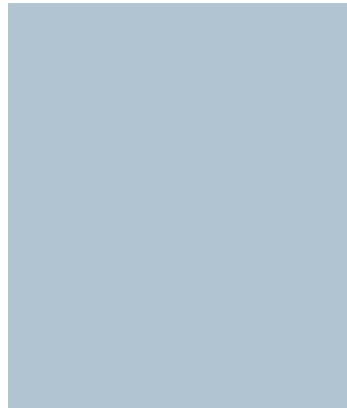
INTERIOR



FEATURE WALL

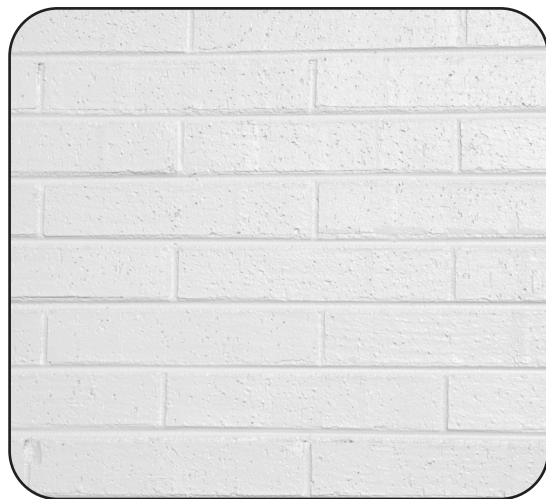


RESILIENT FLOORING

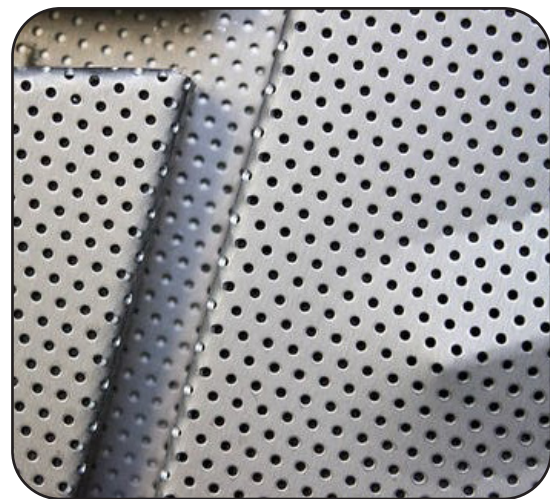


PAINT COLORS

EXTERIOR



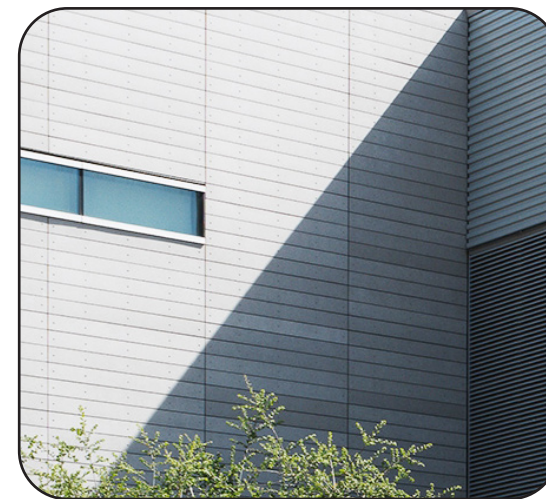
WARM WHITE PAINTED BRICK



PERFORATED GREY
METAL SCREEN



WARM WHITE TEXTURED
BRICK MIX



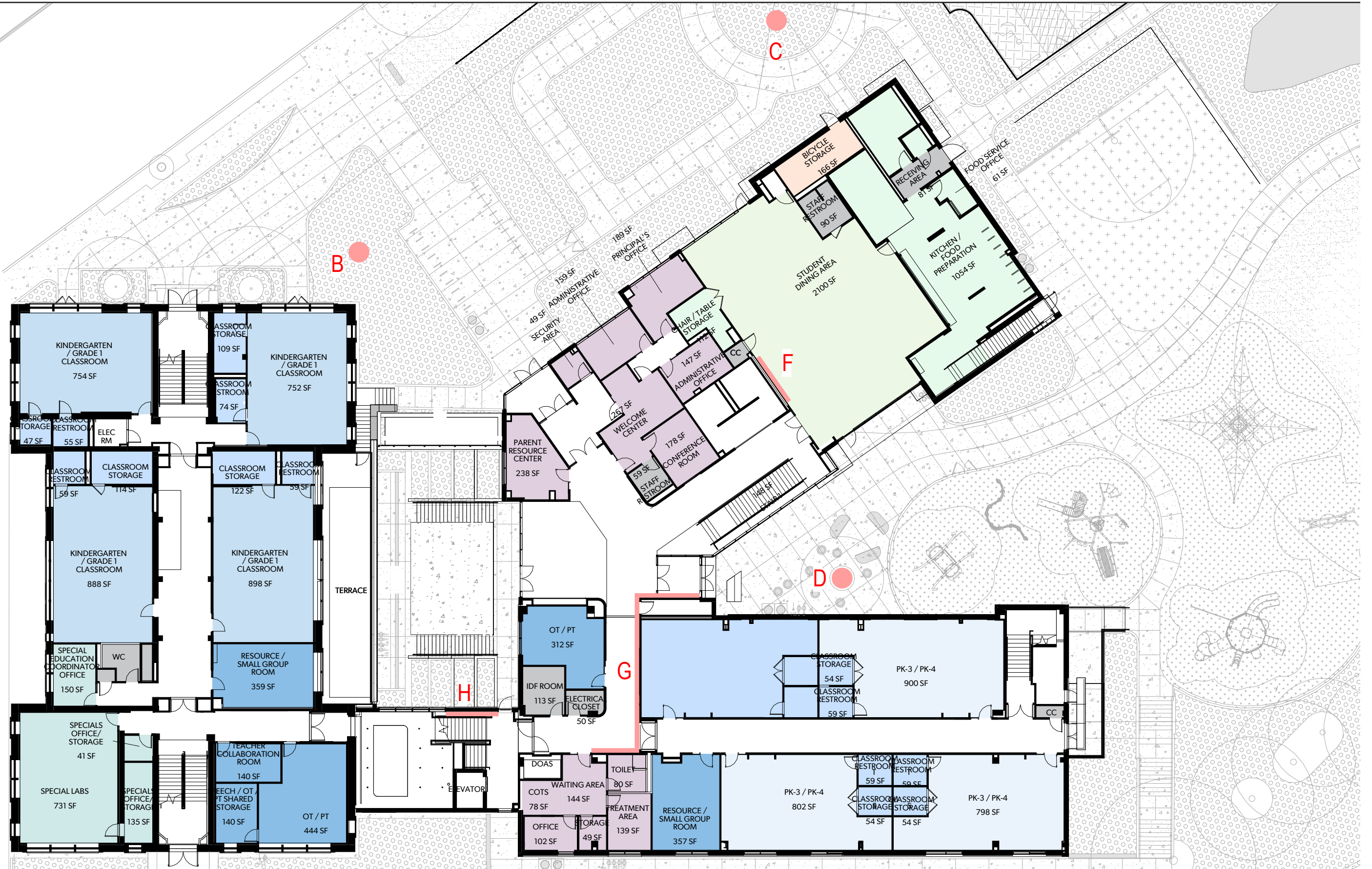
SILVER GREY GFRC BOARDS



RED HISTORIC BRICK

GARFIELD ES - PUBLIC ART PACKAGE

ART LOCATIONS - LEVEL 1



APRIL 2023



GARFIELD ES - PUBLIC ART PACKAGE

ART LOCATIONS - BASEMENT

APRIL 2023



GARFIELD ES - PUBLIC ART PACKAGE

ART LOCATIONS - LEVEL 2



APRIL 2023





APRIL 2023



BRADLEY
SITE
DESIGN



DESCRIPTION

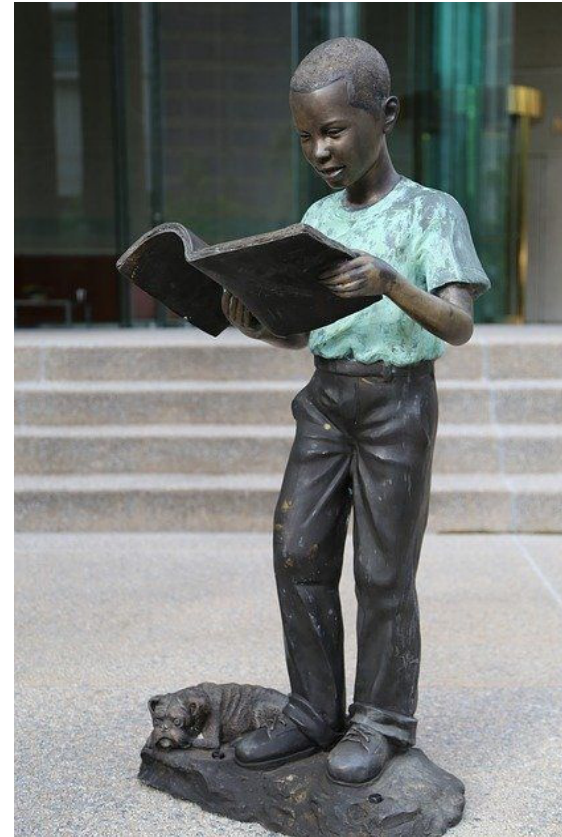
The art in this location should be expressive of the connections between the school and the community. We envision art that is understated in its visual expression, but powerful of concept.

This location will be required to be reviewed by the US Commission of Fine Arts and will be subject to their approval. The design build team will provide assistance in submissions as needed.

Approximate size: 8' L x 8' W x 8'H

THEMES

Community





DESCRIPTION

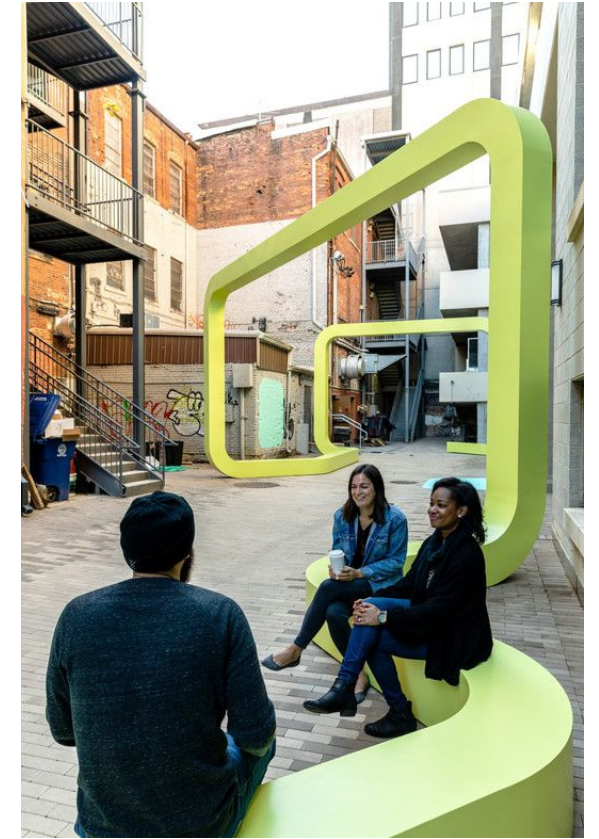
Situated in the "traffic garden", where students are taught bike safety, the art in this location should be expressive of the idea of movement. We envision art that is colorful and creates a sense of dynamism.

This location will be required to be reviewed by the US Commission of Fine Arts and will be subject to their approval. The design build team will provide assistance in submissions as needed.

Approximate size: 1' L x 8' W x 8'H

THEMES

Movement





DESCRIPTION

Sited at the schools secondary entrance, where many students will arrive or leave from and adjacent to the playgrounds, the art in this location should be expressive of excitement and fun.

This location will be required to be reviewed by the US Commission of Fine Arts and will be subject to their approval. The design build team will provide assistance in submissions as needed.

Approximate size: 8' L x 8' W x 8'H

THEMES

- Fun
- Excitement
- Vibrancy





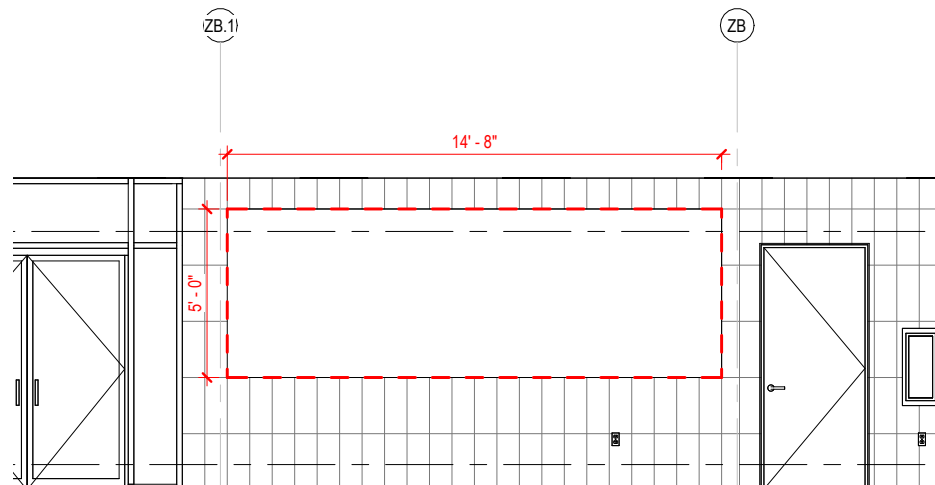
DESCRIPTION

This location is framed by a blue-colored tile wall. The art should work together with the context of the wall and space to create a cohesive experience. We envision art that is black and white or has minimal color in this location. Medium to be paint or mosaic.

Approximate size: 5' H x 14'-8" W

THEMES

Food / Nature



DESCRIPTION

We envision connecting these series of walls with a single art piece that draws people through the corridor toward the classroom area of the school.

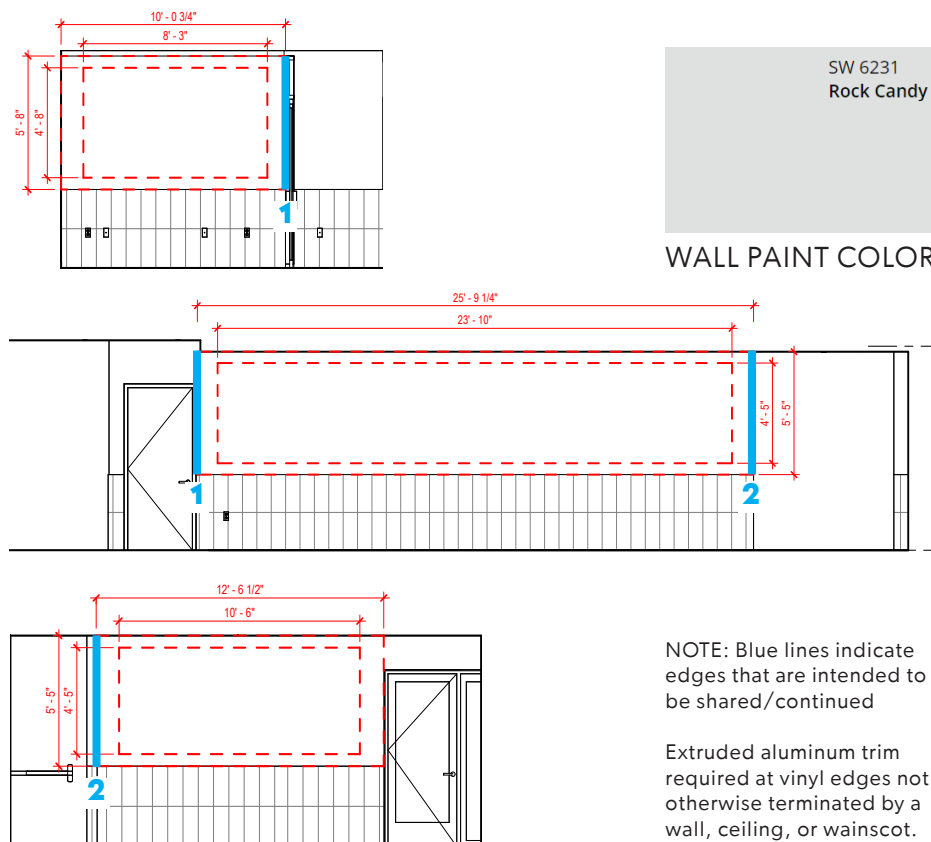
The art in this location should be dynamic and multi-colored, with an emphasis on diversity as a concept. We envision art that has no border, meaning it is not a rectangle but utilizes white space at its edges to allow it to connect multiple surfaces with an organic quality. Medium can be mosaic, paint or vinyl.

Approximate size:
 4'-8" H x 8'-3" W
 4'-5" H x 23'-10" W
 4'-5" H x 10'-6" W

Approximate size (vinyl):
 5'-8" H x 10'-3/4" W
 5'-5" H x 25'-9 1/4" W
 5'-5" H x 12'-6 1/2" W

THEMES

Diversity





DESCRIPTION

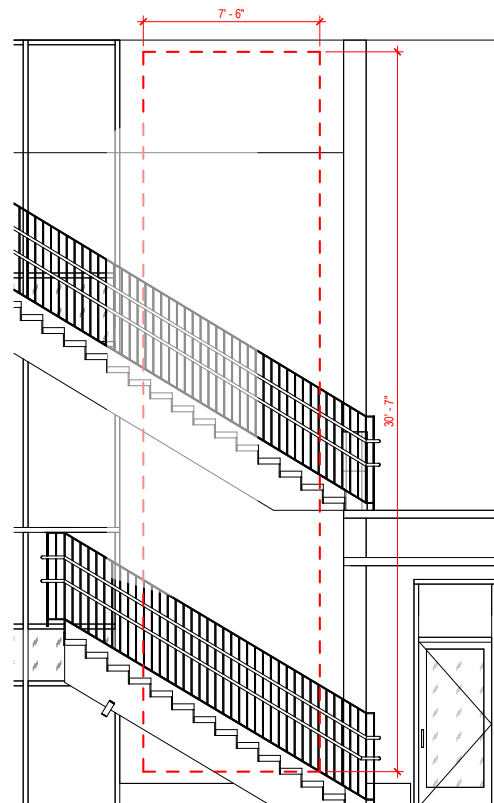
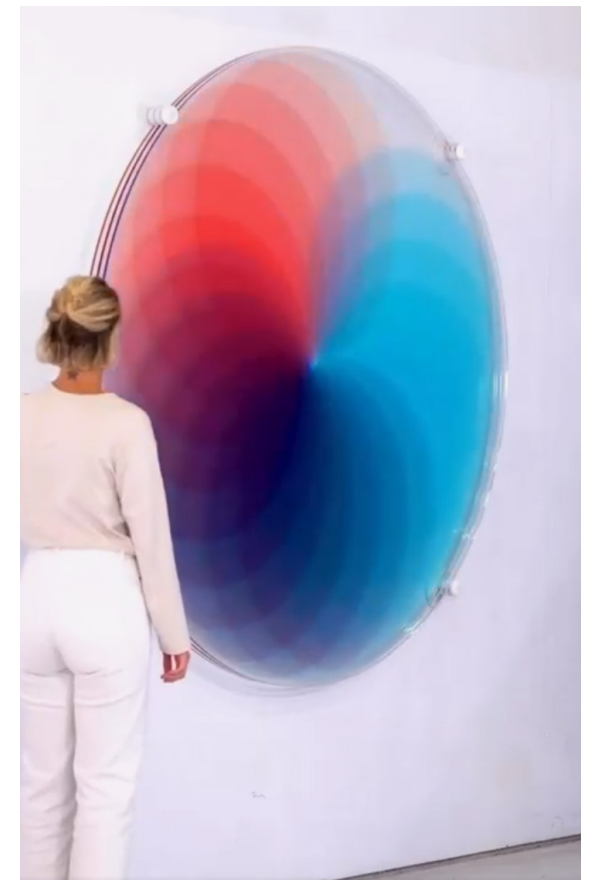
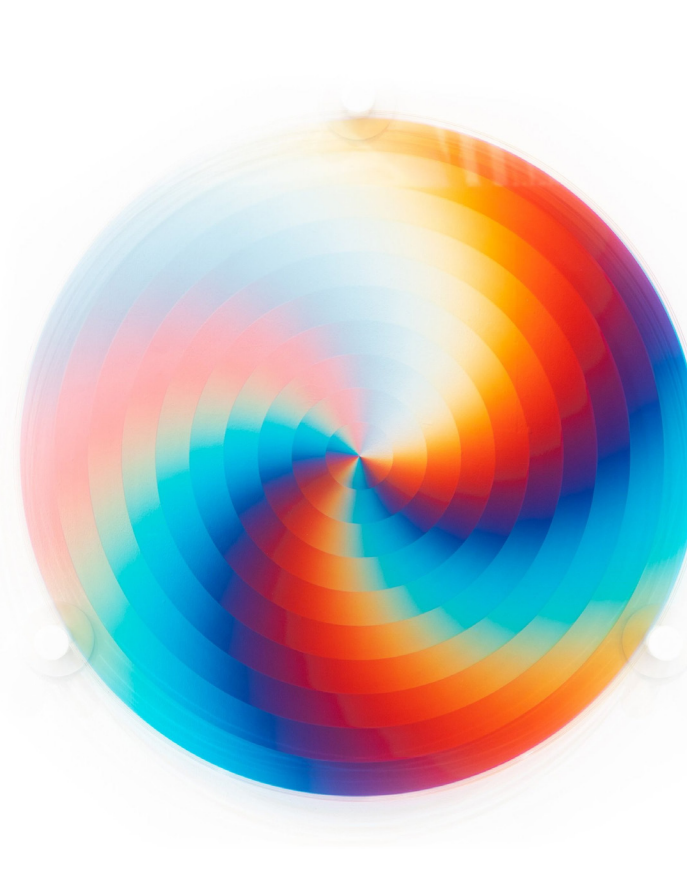
This art location is situated in the connector between the new construction and the historic building and is an opportunity to connect multiple levels visually through art. The art in this location should be expressive of idea of perception and/or technology.

This location extends between multiple stories and must be wall-hung 3D art that is less than 4" in depth. It may be interactive in some way, but it is within reach and should be able to withstand abuse with longevity.

Approximate size: 30'-7" H x 7'-6" W

THEMES

Perception
Technology





DESCRIPTION

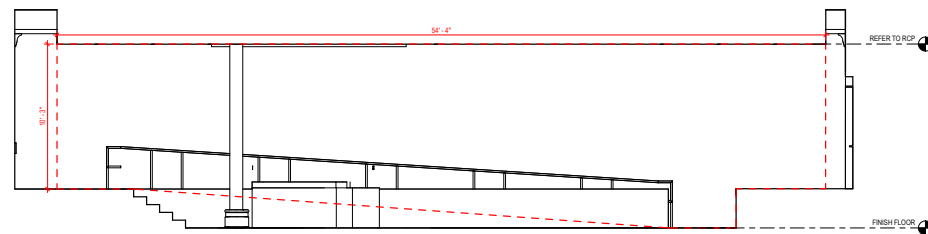
This location forms the backdrop for the entire library experience. It should be at once calming and expressive of a sense of curiosity and learning. Medium to be vinyl.

Approximate size: 10'-3" H x 54'-4" W

THEMES

Curiosity

NOTE: Extruded aluminum trim required at vinyl edges not otherwise terminated by a wall, ceiling, or wainscot.





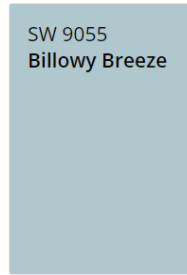
DESCRIPTION

This location is meant to get the school community excited about school spirit. The school mascot is a ram and the school color is blue

The artist will provide a digital image to be fabricated by the contractor's selected fabricator, and the artist will collaborate with the fabricator to ensure the final output is consistent with the original concept, while being feasible for fabrication.

Approximate size: 9'-0" H x 30'-2" W

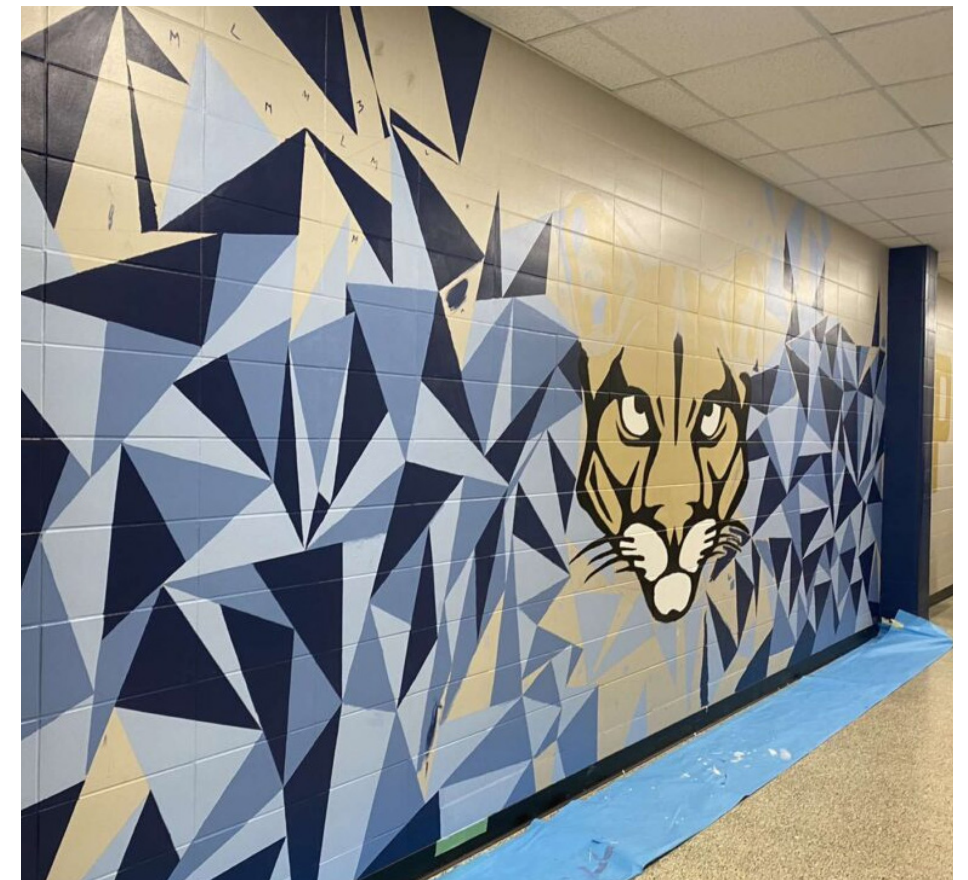
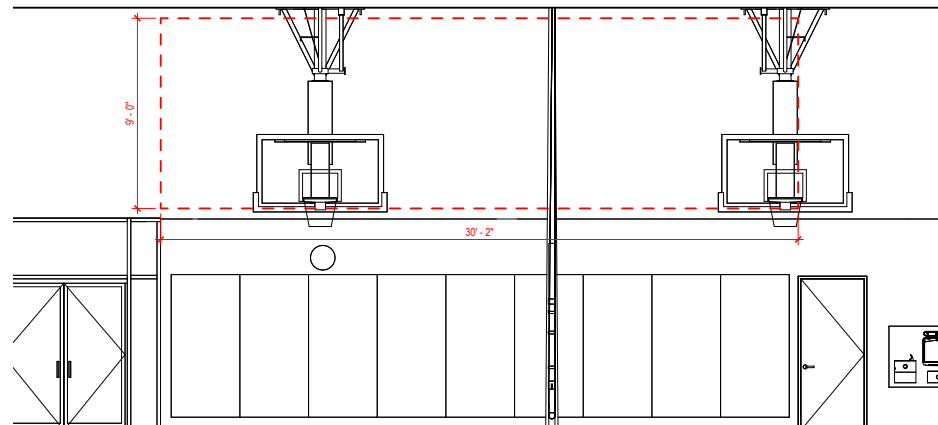
SW 9055
Billowy Breeze



WALL PAINT COLOR

THEMES

School Spirit

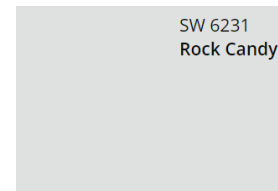


DESCRIPTION

The art in this location should be dynamic and multi-colored, with an emphasis on diversity as a concept. We envision art that has no border, meaning it is not a rectangle but utilizes white space at its edges and has an organic quality.

Approximate size: 4'-8" H x 19'-7" W

Approximate size (vinyl): 5'-8" H x 21'-7" W

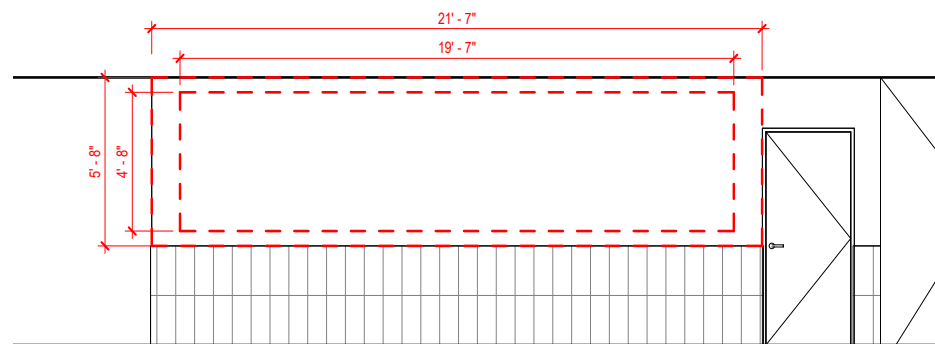


WALL PAINT COLOR

THEMES

Diversity

NOTE: Extruded aluminum trim required at vinyl edges not otherwise terminated by a wall, ceiling, or wainscot.



STUDDIOS

SAN FRANCISCO • WASHINGTON, DC • NEW YORK • LOS ANGELES • PARIS • LYON