



Call to Artists

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 Kimball Elementary located at 3375 Minnesota Avenue, N.E., Washington, DC 20019 in Ward 7. The Artists shall develop a new original permanent work of art made specifically for the site.

Project Goals, Themes, & Budget

This Call for Artists seeks works of art for 9 spaces throughout the school and school grounds. Please be very specific (referring to Artist number) as which piece(s) of art you are responding to.

The total budget for each project is as follows:

Kimball Art Budget						
#	Location	Type	Theme	Dimensions	Restrictions	Commission
E-1	Exterior Near Minnesota Avenue	2d Wall Mounted or 3D				50000
E-2	Exterior Near Parking Lot (Primary pedestrian route to school lobby)	3D				50000
1	Interior Lobby	2d Wall Mounted or 3D		4*7	DC ONLY	10000
2	Interior Pre-K Commons	2d Wall Mounted or 3D	Water	10*14	DC ONLY	10000
3	Interior Cafeteria/Kitchen Corridor	2d Wall Mounted or 3D	Water/Healthy Eating/Community Garden	5*13	DC ONLY	10000
4	Interior Second Floor Commons	2d Wall Mounted or 3D	Earth/Educational Kitchen	10*13	DC ONLY	10000
5	Interior Gym Corridor	2d Wall Mounted or 3D	Earth/Athletics/Healthy Living	4*53		25000
6	Interior Third Floor Commons (oldest grades)	2d Wall Mounted or 3D	Air	10*9	DC ONLY	10000
7	Interior Welcome Center	3D/suspended				40000
			Total Commissions			215000

The indicated budget must include ALL artists’ fees and costs associated with design, fabrication, travel, transportation of work to the site, insurance, permits, installation and documentation of the artwork.

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: February 22, 2019

SEMI-FINALISTS ANNOUNCED: March 4, 2019

The finalist for each location will be determined through an Art Selection Committee selection process. This will be a commission for a new original permanent work of art made specifically for the site. Finalists site visits and community input session(s) will be conducted in concert with the Art Selection Committee prior to the submittal of a site-specific design proposal.

SITE SPECIFIC DESIGN PROPOSAL DEADLINE: Week of April 8-12, 2019

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 and must be able to withstand a school environment with very active children.
- 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 could include blocking walls for reinforcement, concrete pads for exterior works and lighting. HOWEVER, it is important for the artist to remember that installation is included in the artist's budget – including lifts, cabling, bolting, etc. The artist will 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 our installations are 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 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**

Resources

Design Documents: See Attachment A.

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 represented by a D.C. gallery. Artists should have demonstrated experience working with community representatives, youth, businesses and government entities. It is also important that if the artist(s) selected for the project actively engage and collaborate with local residents.

Selection Criteria & Process

The selection committee, representing diverse interests and expertise, will review images submitted by artists and recommend (3) three to (5) five Finalists for each project. Each Finalist will be awarded a \$500 honorarium to create a site-specific design proposal that would include a scale model or rendering, an itemized budget, a project timeline, and a project narrative. An additional \$500 is allocated for artists who've been selected as finalists and reside outside of Maryland, DC or Virginia for travel to present models. Note the schedule. Finalists will be notified by email. We will do everything humanly possible to get your design and travel checks prior to the presentation – but in all likelihood it will not arrive in time for you to book your flight. We will also schedule the panel meeting so that you can arrive the morning of and fly out the evening of – to help save on hotel costs. The easiest airport to use is Reagan National "DCA".

Finalists should attend the site visit (but we will share pictures to everyone via email) and definitely attend the panel presentation to the selection committee. If your presentation is via Skype (which we do NOT encourage – the travel honoraria must be waived.)

The selection committee will review the designs, references will be checked and then (1) one finalist/team for the project will be recommended.

The Committee will make its Round 1 selection of 3-5 artists per commission based on portfolio and capacity.

The following Public Art Evaluation Criteria will be used for Finalists in Round 2:

Artistic Content

80 %

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

10 %

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
If the applicant is a resident of the District of Columbia or has a studio located in the District of Columbia or is represented by a gallery located in the District of Columbia, the applicant automatically receives the full 10% credit for the this category.

Capacity and Sustainability

10 %

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.

Calendar and Timeline

Project Timeline	
Call/RFQ Released:	February 1, 2019
Submission Deadline for RFQ:	February 22, 2019
First Round Panel Review & Announcement	February 26-March 1, 2019
Semi-finalists Notified and Announced:	March 4-8, 2019
Site Visit Tour with Semi-Finalists: Note – artists from outside of the DC area are not expected to attend due to the modest travel stipend meant primarily for the panel presentation of your proposal – but we will email you photographs and a list of questions and answers during the site visit.	March 11-15, 2019
Site-Specific Proposal Presentation: <u>Bring your models with you to avoid damage during shipping and to save shipping costs. You will take your models back with you. Hand in your jump drive, distribute your printed materials at the beginning of your presentation.</u>	Week of April 8-12, 2019
Finalists Announced	Week of April 15-19, 2019
Final Design Meeting, Contracts Issued, 1 st Payment	Week of April 22-26, 2019
Final Design & Fabrication (3 months)	Between April 26-July 26, 2019
Installation Complete deadline:	By August 2, 2019

RFQ SUBMISSION REQUIREMENTS

1. Round One – COMPLETE THE ON-LINE FORM LOCATED AT:

<https://dgs.dc.gov/page/dgs-solicitations> - then choose which school(s) you wish to apply for (there are 4 this year: Coolidge High School, Hyde-Addison Elementary, Kimball Elementary and Maury Elementary. There is one on-line application this year, on which you can apply to all schools at the same time. However, you will need to download each Call to Artists to print the pdf that has the floor plans and elevations for each school.

2. Round Two – Submit Model and Design Proposals

TO SUBMIT MODELS FOR ROUND 2:

-BRING YOUR MODELS (AND FLASH DRIVES ALONG WITH 10 COPIES PRINTED HARD COPIES OF YOUR PROPOSAL) WITH YOU TO PREVENT THEM FROM BEING DAMAGED DURING SHIPPING AND TO SAVE YOU SHIPPING COSTS. WHEN IT IS YOUR TURN TO SUBMIT, YOU WILL BE ASKED FOR YOUR FLASH DRIVE AND HARD COPIES. BE PREPARED TO TAKE YOUR MODELS BACK WITH YOU AFTER YOUR PRESENTATION SO KEEP YOUR BOX AND PACKING MATERIALS ORGANIZED.

-THE PRESENTATION WILL BE HELD AT:

D.C. Department of General Services
4th Floor Conference Room
1250 U Street, N.W., Suite 300
Washington, D.C. 20020
Attn: Sandy Bellamy

-NOTE: PLEASE CAREFULLY PACK YOUR MODEL FOR EXTRA PROTECTION. SHIPPERS/AIRLINES ARE KNOWN TO THROW PACKAGES BREAKING MODELS AND WE DON'T WANT TO HAVE YOU GO THROUGH THE FRUSTRATION OF TRYING TO REPAIR YOUR MODEL BEFORE YOUR PRESENTATION. IT IS SAFER TO BRING YOUR MODEL WITH YOU.

- 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.**

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 Libraries and DC Department of Transportation. In addition, in D.C., the GSA and Metro who 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 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.

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December 21, 2018

Public Art Informational Design Narrative
DCPS Kimball Elementary School Modernization

About the School

Kimball Elementary was originally constructed in 1941 on the site of an existing two room schoolhouse in Ward 7, along the Minnesota Ave thoroughfare. The original building had undergone several periods of addition and reconstruction over its life, much of which has now been demolished. The oldest surviving wing of the school (generally referred to as the 1941 wing) will remain but be fully modernized and reconstructed on the interior. It is the northernmost wing shown on the subsequent plans, and houses the school administration and student support functions, as well as special academic classes (music, science, art, etc). Most of the final square footage will be contained in the large addition, including all the grade level classrooms, gym, cafeteria and library.

The school curriculum is targeted towards excellence in STEAM (Science, Technology, Engineering, Arts and Mathematics) and avidly pursues educational opportunities in coding, robotics, food and nutrition, among others. The students served range in age from PreK through 5th Grade.

The school is very proud of its history in the Ward 7 of DC, its proximity to Sousa Elementary School (which is a National Historic Landmark in recognition of its role in the desegregation of DC Public Schools), and of the contributions of African Americans to the fields of science and technology.

About the Design

At the beginning of the process, a set of guiding principles were defined to provide the design team with a set of goals and performance criteria to aid in the decision making and iterative processes of design. They are included here as an aid in understanding:

1. The building should be a source of pride for the community; responsive to the school's culture and empowering success for users.
2. The building should provide bright, open and light-filled spaces for increased learning and safety.
3. The design should have a clear front entrance and be a welcoming hub for the community
4. Outdoor learning environments and integrated connections to nature should enhance well-being.
5. A variety of project-based, flexible learning spaces will support all types of teaching and learning.
6. Durable attractive materials will allow for long term stability and simplified maintenance.
7. The building should support 21st century technology with the flexibility to adapt in the future.

8. The project should be inclusive of partnerships that support the long-term success of the school
9. Site design will support a clear vehicular and pedestrian circulation while providing defined parking, play areas, drop-off and an identifiable entry.
10. Innovative design should inspire students to embrace educational environments.

The final design addressed these criteria by adopting a philosophy of biophilia, to emphasize the connection to nature throughout the built environment. This is evidenced in the design in the following ways:

- The building is broken down into various zones inspired by nature, each of which drives the material palette and provides a wayfinding mechanism for the school
 - Water: First floor of both 1941 wing and addition
 - Earth: Second floor addition
 - Fire: Second floor 1941 wing
 - Air: Third floor addition.
- Connection and vistas to the natural environment, including vistas to the courtyard, and to the wooded area of Ft Dupont Park to the east of the site.
- Outdoor learning in the courtyard includes a garden and instructional area.
- Abundant access to natural daylighting

About the Art Locations

Location E-1: Exterior near Minnesota Ave.

The piece can be either a 2d element attached to the retaining wall or a 3d element on the plaza visible to Minnesota Ave.

Location E-2: Exterior near entry from parking lot.

The piece should be a 3d element. It will be located along a primary pedestrian route between the parking lot and the school lobby.

Location 1: Interior 2d/3d in Lobby

This piece is a large 1 ½ to 2 story element that will inhabit the two story opening in the lobby which connects the 1941 wing to the new addition. It can be braced at the second floor level, where a balcony meets the vestibule.

Location 2: Interior 2d PreK commons

This location is adjacent to the PreK commons. Each floor has a commons area outside the stair well with a wall prominently visible on the corridor side. This area of the building is the Water Zone

Location 3: Interior 2d near the cafeteria and kitchen.

Could be either on the opaque wall at the end of the corridor or a translucent element along the glazed wall of the cafeteria. This area of the building is the Water Zone

Location 4: Interior 2d In second floor commons

This commons area is outside the educational kitchen classroom and is tied to it operationally. It is in the Earth zone.

Location 5: Interior 2d above Gym

This location is a long stretch of wall on the corridor side of the gym, near small group instructional spaces and the library. It is in the Earth Zone.

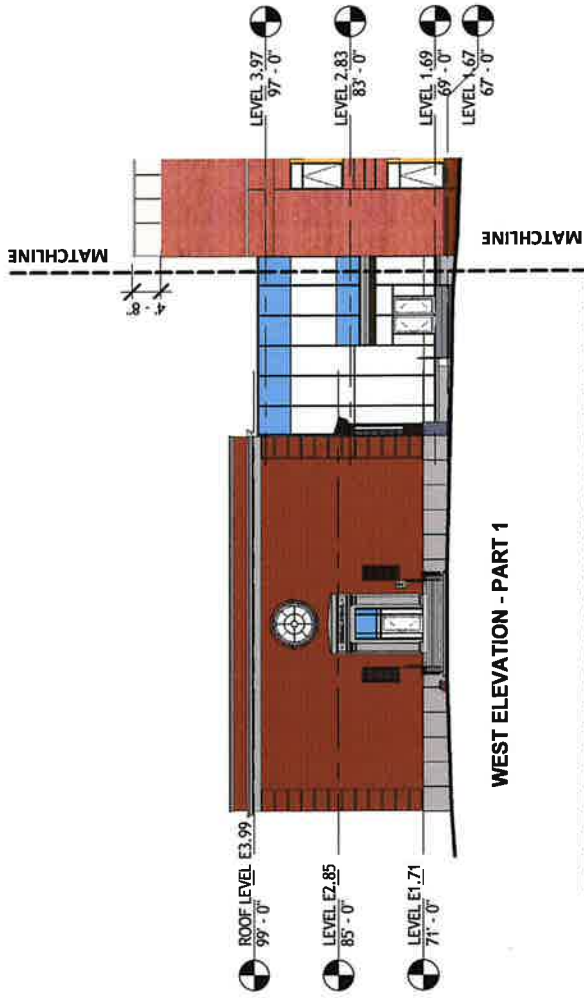
Location 6: Interior 2d, 3rd floor commons.

This commons is intended for use by the oldest grades. It is in the Air Zone.

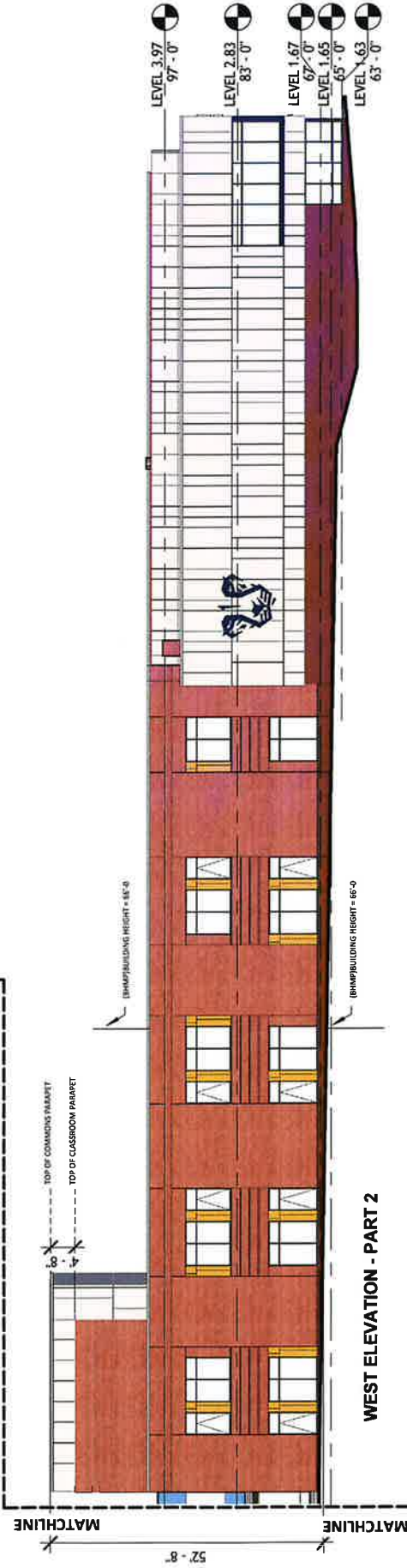
Location 7: Interior 2d in Welcome Center

This location will be visible to any visitor who arrives during the school day.

Plans and elevations of the proposed interior locations follow. The dimensions shown indicate the maximum extents of the potential art pieces, but it is not necessarily assumed that each piece will fill the entire space allotted.



WEST ELEVATION - PART 1



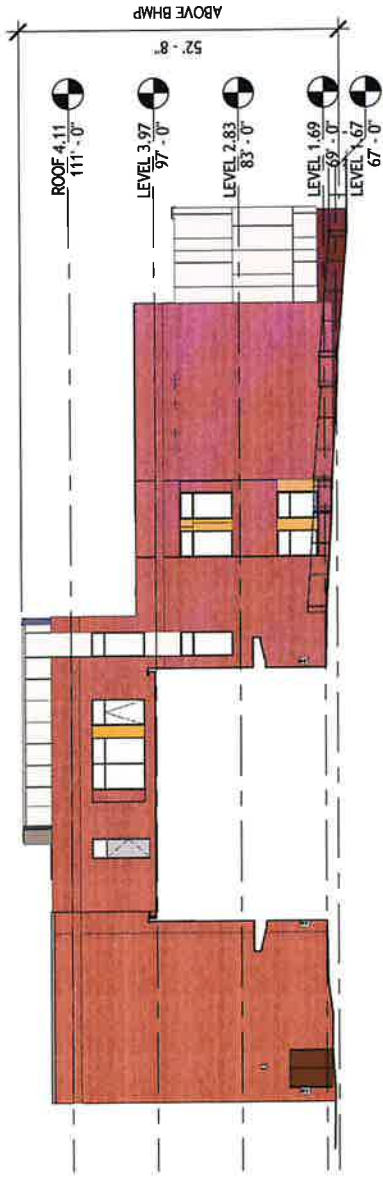
WEST ELEVATION - PART 2

KIMBALL ES ADDITION AND MODERNIZATION

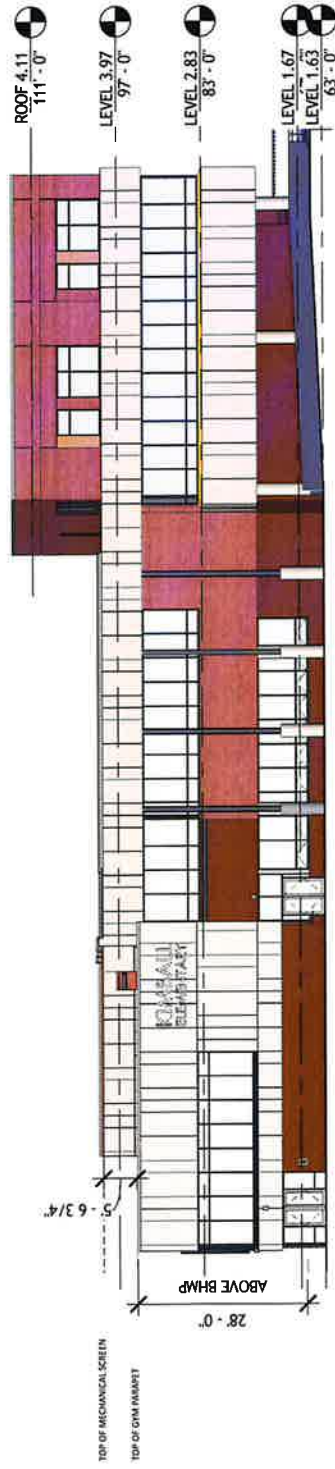
3375 MINNESOTA AVE SE
WASHINGTON, DC 20019

EXTERIOR ELEVATIONS
1" = 20'-0"

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NORTH ELEVATION



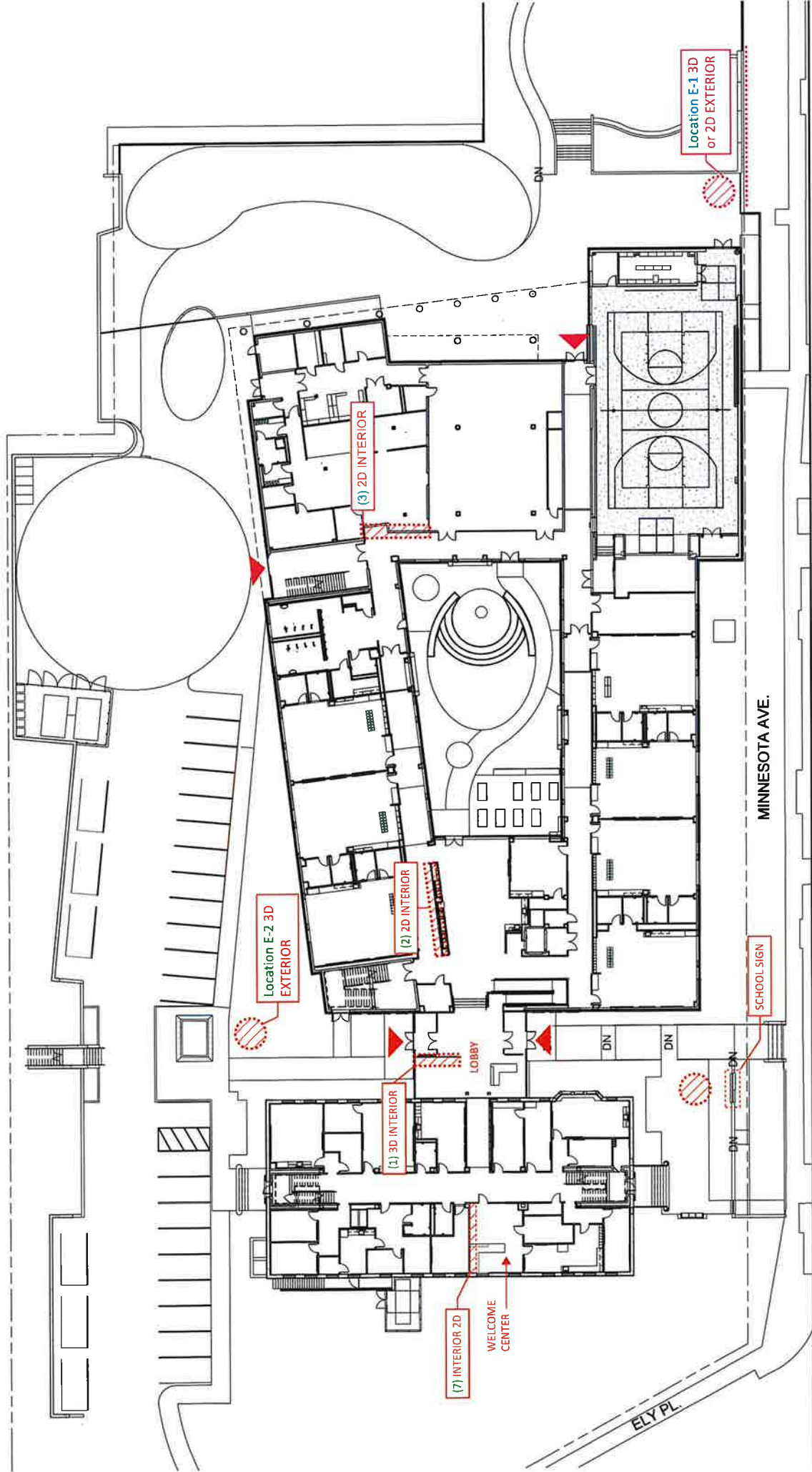
SOUTH ELEVATION

KIMBALL ES ADDITION AND MODERNIZATION

3375 MINNESOTA AVE SE
WASHINGTON, DC 20019

EXTERIOR ELEVATIONS
1" = 20'-0"

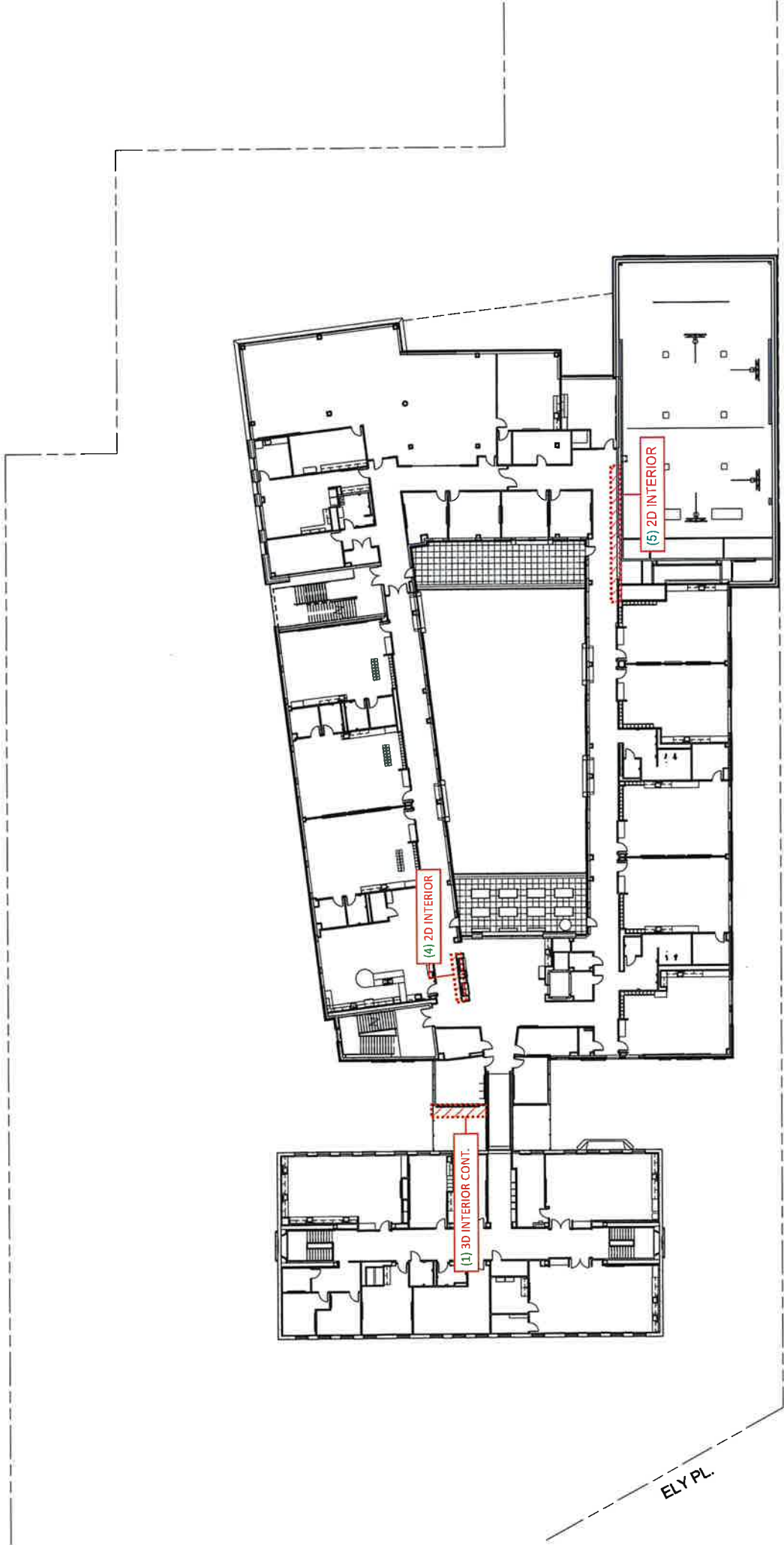
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 10/04/2018

S FLOOR PLAN - LEVEL 01 OVERALL
 1" = 30'-0"

KIMBALL ES ADDITION AND MODERNIZATION
 3375 MINNESOTA AVE SE
 WASHINGTON, DC 20019

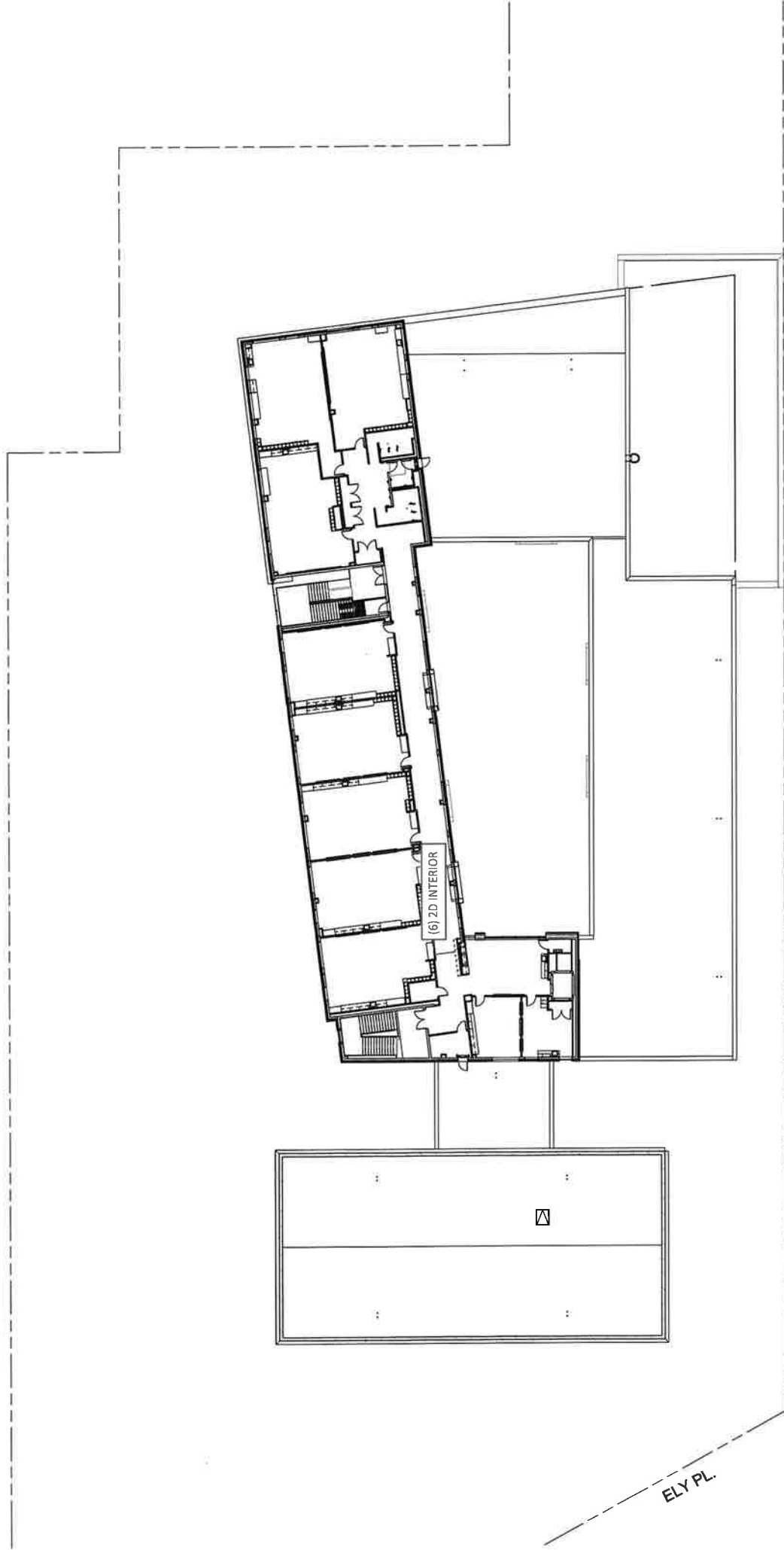


KIMBALL ES ADDITION AND MODERNIZATION

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FLOOR PLAN - LEVEL 02 OVERALL
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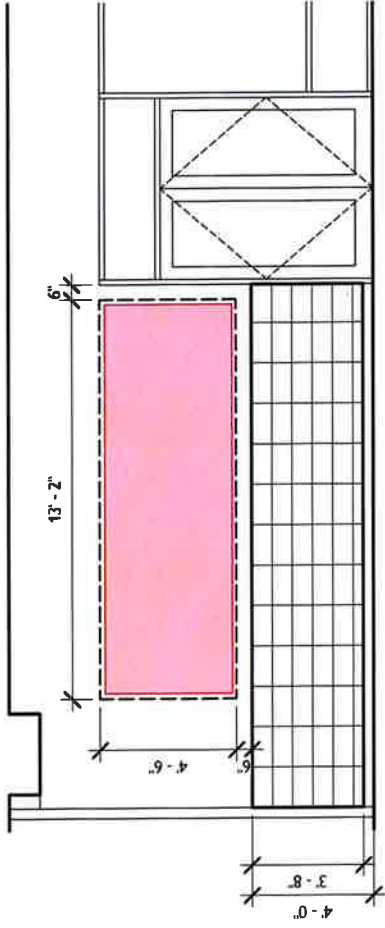


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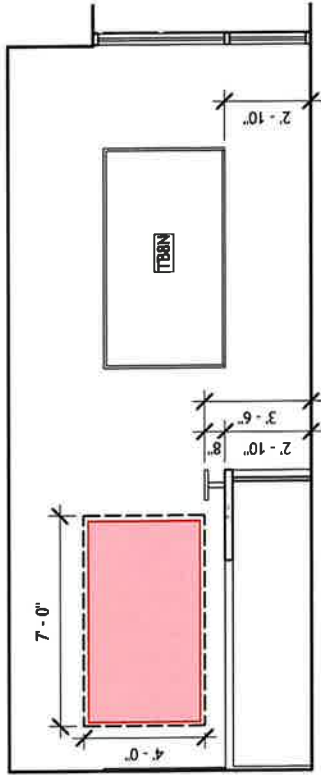
3375 MINNESOTA AVE SE
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FLOOR PLAN - LEVEL 03 OVERALL
1" = 30'-0"

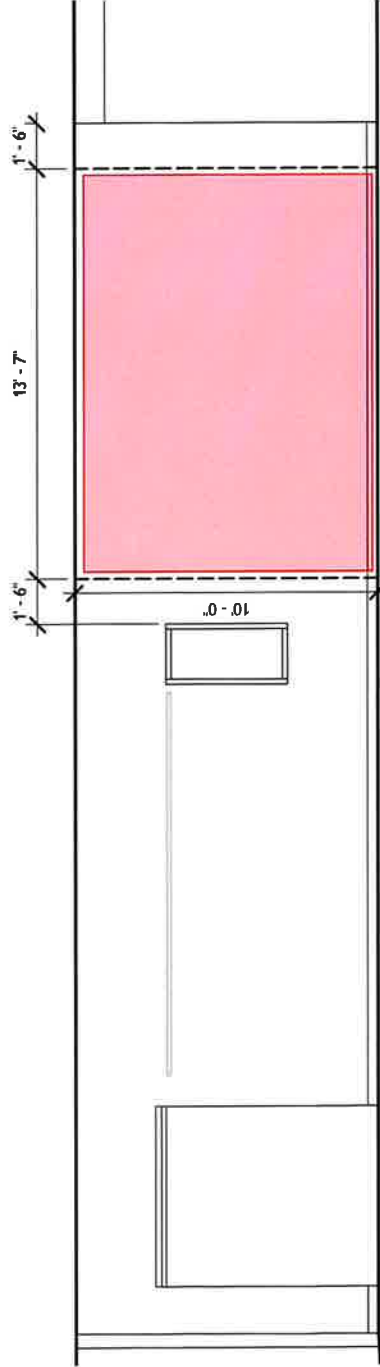
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(3) INTERIOR 2D - DINING ENTRANCE



(1) INTERIOR 2D - WELCOME CENTER



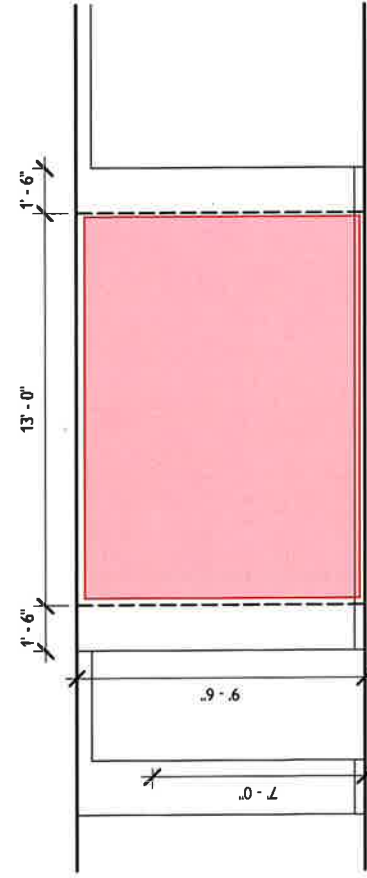
(2) INTERIOR 2D - COMMONS LV 1 CORRIDOR WALL

KIMBALL ES ADDITION AND MODERNIZATION

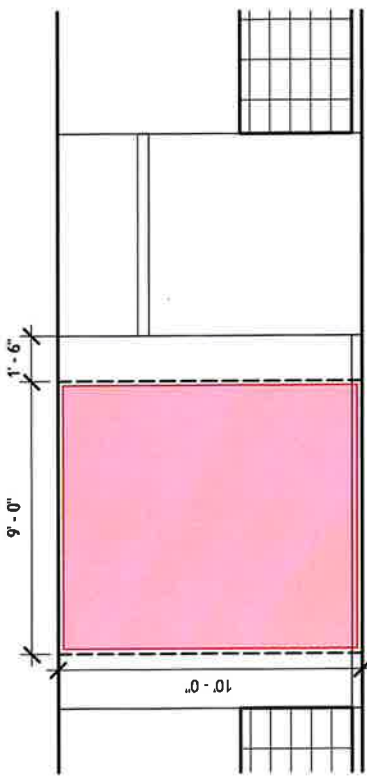
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WASHINGTON, DC 20019

INTERIOR ELEVATIONS
1/4" = 1'-0"

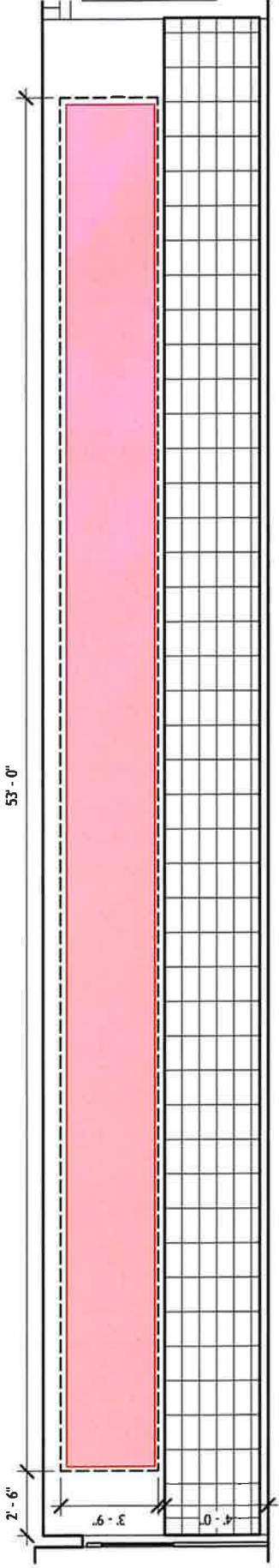
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(4) INTERIOR 2D - COMMONE LV 2 CORRIDOR WALL



(6) INTERIOR 2D - COMMONE LV 3 CORRIDOR WALL

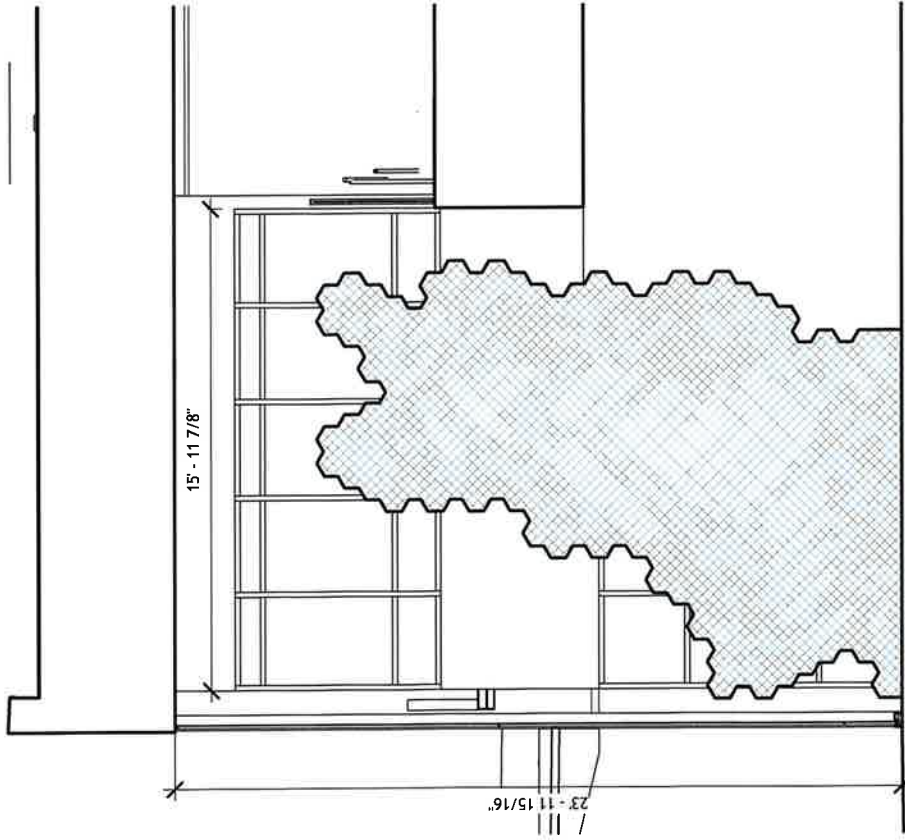


(5) INTERIOR 2D - LV 2 WEST CORRIDOR WALL

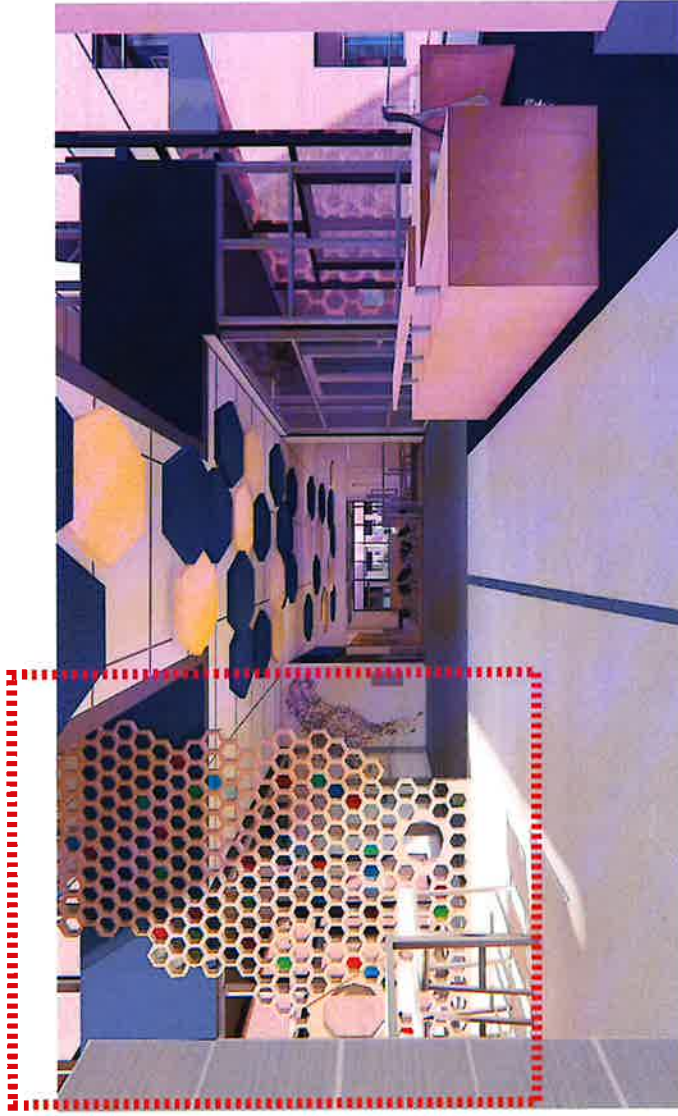
KIMBALL ES ADDITION AND MODERNIZATION

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INTERIOR ELEVATIONS | **hord | coplan | macht**
1/4" = 1'-0" | 12/21/2018



(1) INTERIOR 3D - LOBBY



KIMBALL ES ADDITION AND MODERNIZATION

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INTERIOR ELEVATIONS
1/4" = 1'-0"

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