



Request for Qualifications
Oregon Percent for Art in Public Places Program
Oregon State University: Arts and Education Complex, Corvallis, OR

Qualifications sought from artists interested in the commission of site-specific artwork(s) for Oregon State University's Arts and Education Complex in Corvallis, OR. Funding for this project is made possible through the State of Oregon's Percent for Art in Public Places program, managed by the Oregon Arts Commission.

Application Deadline: Materials must be submitted by 5:00 PM PDT on Friday, August 20, 2021



Rendering of the exterior view of the Arts and Education complex.

Budget: \$390,000

Budget includes artist fees, fabrication, insurance, shipping, travel, installation, documentation and any other project costs.

Eligibility:

Regional, national and international artists and artist teams are eligible to apply. Artist teams should have proven experience that demonstrates their professional qualifications working together as a team.

The RFQ solicitation and selection process is to be inclusive. The Selection Committee strives to create a welcoming environment where everyone is treated with respect and dignity. Artists from traditionally or currently underserved communities including (but not limited to) rural communities and communities of color are especially encouraged to apply. Artists new to creating publicly-commissioned artwork are also encouraged to apply.

About Oregon State University:

Oregon State University (OSU) is a comprehensive, research-intensive public land-grant university. OSU is one of only two land-, sea-, space- and sun-grant universities with such designation in the country. Oregon State programs and faculty are located in every county of the state and investigate the state's greatest challenges. The state of Oregon is OSU's campus but our mission is to serve the state, the nation and the world. As a land grant institution committed to teaching, research, and outreach and engagement, OSU promotes economic, social, cultural, and environmental progress for the people of Oregon, the nation, and the world.

OSU's main campus in Corvallis is located within the traditional homelands of the Mary's River or Ampinefu Band of Kalapuya. Following the Willamette Valley Treaty of 1855, Kalapuya people were forcibly removed to reservations in Western Oregon. Today, living descendants of these people are a part of the Confederated Tribes of Grand Ronde Community of Oregon (grandronde.org) and the Confederated Tribes of the Siletz Indians (ctsi.nsn.us).

OSU is committed to creating an anti-racist institution, and its [Diversity Strategic Plan](#) cites the integration of "principles of diversity, equity, and inclusion into all aspects of the university."

About the Arts and Education Complex:

The new Arts and Education Complex (AEC) at OSU brings together music, theatre, digital communications and the visual arts to create a campus centerpiece and gateway for culture and creativity. The building supports university goals of moving from a STEM to STEAM education model and provides additional performance and event space on campus. The complex is a comprehensive education and performance facility with a 500-seat recital hall, black box theater, flexible art gallery and customized support spaces. Additionally, the AEC includes the renovation of an adjacent historic structure for rehearsal and classroom functions and a site design configured for outdoor performance and public gathering.

The new facility itself eschews traditional front-of-house and back-of-house separations, instead weaving performance and learning spaces throughout the building. This design prioritizes the student experience and aims to highlight learning as part of the performance

process. The architecture supports the idea of collapsing distinctions between audience and performer, rehearsal and performance, and OSU students and the public.

Goals for the Artwork:

The selection committee is interested in artwork(s) that strives to do one or more of the following:

- Represents the vital ways in which art and science, creativity and technology, inform one another and co-create the University's intellectual, physical and cultural environments.
- Embraces the notion of "collapsed distinctions" by encouraging exchange across disciplines taught at OSU. For example, art meets atmospheric and environmental science; music, sound, or performance meet math or engineering or biophysics. (These examples are meant to be suggestive, not determinative or delimiting).
- Furthers the notion that the Arts and Education Complex represents a campus hub uniting disciplines, focusing institutional culture and creativity.
- Invokes, thematizes, responds to and/or directly interacts with the natural, environmental, atmospheric, historical, and/or cultural context of the region and state.
- Represents a signal moment for the arts at OSU, with the explicit goal of galvanizing a new level of prominence at the national or international level, by creating an iconic campus destination.
- Promotes the visibility and vitality of the University's diverse community and support institutional commitments to anti-racism.
- Emphasizes accessibility and the AEC's mission to prioritize inclusivity.
- Prompts critical thinking about the ways that traditional artistic forms, artistic taste and/or art appreciation have been exclusive and based on unequal structures of economics, race, and gender.

Potential Art Zone(s)

Below is general information about the interior and exterior location(s) available for artwork. Artwork in the exterior spaces could potentially connect with or continue artwork elements in the interior of the building. Artwork could include multiple points/pieces that are conceptually related or be one expansive, continuous work. Shortlisted artists will receive access to more detailed information and architectural renderings to support the proposal development process. They will attend a site orientation to learn more about the building, possible locations, and technical conditions of the available zones.

Linear Lobby (Connecting North and South Entries)

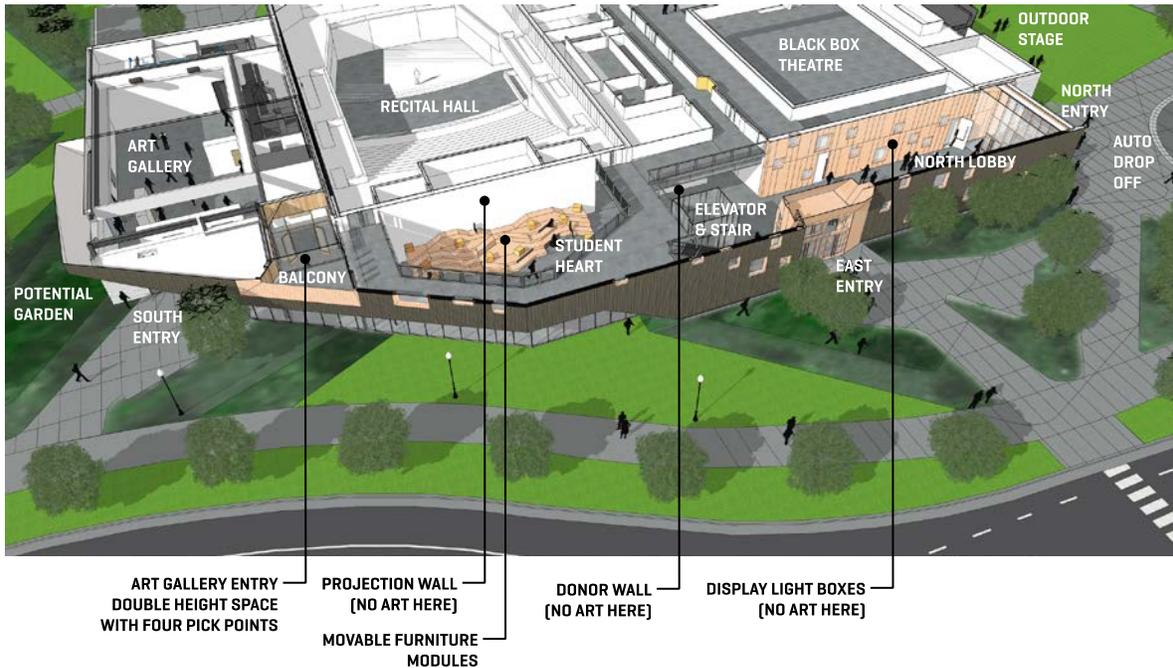


Fig. 1 Cross-section of the Linear Lobby. Artists are encouraged to treat the entire corridor as a potential location for art with exceptions of unavailable locations noted as 'No Art Here.'

A linear lobby curves through the building, transitioning from refined wood paneling at the north entry to expressed steel structure at the south entry. At the center of this corridor, the 'Student Heart' serves as a vibrant destination at a crossroads. Located in the most active intersection of public spaces in the building, it is designed to function as a place to gather, a place to perform, a place of respite, and a place of activity.



Fig. 2 North Lobby and Corridor looking Northwest



Fig. 3 North Lobby, Looking South



Fig. 4 South Entry (Gallery Entry) looking West



Fig. 5 South Lobby and Student Heart, looking North

Exterior Landscape



Fig. 6 Plan-view of AEC site development and exterior spaces.

Opening to the north the site is flexible and capable of serving varying scales of artwork. The drop-off plaza at the north entry can convert to a programmed event space and the adjacent amphitheater lawn and stage serves as an outdoor performance space. The east arts court is an intimate seating area that engages the main entry at SW 15th Ave. The southern portion of the site supports circulation through a patterned landscape alternating between sweeping planting beds of low shrubs, perennials, groves of trees, lawn, and arcing pathways. The site's west zone, the 'Arts Corridor' is compressed between the Heat Plant and AEC is the primary service area as well as supporting pedestrian circulation to the AEC, the Rehearsal Classroom building and into the main campus. The design of the 'Arts Corridor' continues the landscape patterning through paving differentiation and landscape islands support circulation, serve as a student work area, stage prop preparation, and smaller scale event space.

Artists are encouraged to explore work(s) that may consider the site's spaces in one or more of the following ways:

- Reinforce the connectivity suggested by the lobby space as a unifying corridor through the building, whether by utilizing the space itself as a continuous location, specifying discrete or continuous/contiguous/conceptually connected exterior works, or any combinations thereof;
- Enhance the 'Student Heart' as a centralized space for assembly and collaboration;
- Visually, sonically, formally, or otherwise connect the south and north entry locations;
- Create a connection between the interior and exterior of the AEC facility;
- Have time-based or kinetic elements that: responds to movement and touch, responds to light and sound, are otherwise environmentally-interactive installations;
- Unfolds to the viewer over time, change based on external conditions, or otherwise engages with history or temporality.

Selection Process

Phase 1 - A selection committee appointed for this project will review applications and select a shortlist of up to three (3) finalists for a proposal process.

Phase 2 – The shortlisted finalists will be selected and awarded a \$2000 design fee to generate a project proposal. This amount constitutes full compensation for all services, materials, travel, delivery and other related costs necessary to complete their proposal.

Finalists will attend a project orientation meeting and produce proposals which will include: concept narrative, schematics (2D and/or 3D), and estimated budget and timeline. Finalists will be required to present their proposals to the committee.

Selection Criteria

Finalists will be selected based on the artist's past work as provided in submitted documents, experience and a letter of interest. Past use of community collaboration strategies and participation are a plus but not required for selection.

Responses to this RFQ will be evaluated based on the following criteria:

- Artistic merit and technical quality of body of work.
- Strong professional qualifications.
- Demonstrated ability to work within a given budget and timeframe.
- Demonstrated ability to work with a diverse professional team (architects, engineers, curators, construction teams, etc.); and
- Ability to specifically and succinctly address the application requirements below.
- Compatibility with the mission of OSU's Art and Education Complex and with the goals outlined in this RFQ.

Application Materials

- **Letter of interest.** As a PDF file named with “artist’s last name, first initial, letter” (doejletter.pdf). Please provide a short letter (two pages maximum) describing your interest in this project and how your artwork and art-making process would be a good fit for it. If you are an artist desiring to expand your art practice to include public art, please discuss this and how this project could positively impact your professional growth.
- **Resume.** As a PDF file named with “artist’s last name, first initial, resume” (doejresume.pdf). Two pages maximum. For teams, include resumes of each team member. Please include your complete contact info: street address, phone number, email.
- **Image List.** As a PDF file named with “artist’s last name, first initial, list” (doejlist.pdf). Provide project title, location, cost/budget, date completed, media, dimensions, commissioning agency, project partners and brief description of the project/conceptual information.
- **Images.** As jpg files named as follows: “artist’s last name, first initial, number that corresponds to the image information on the image list” (doej01.jpg). Up to ten images of past work. File size: minimum 1200 pixels on the longest side and 5 MB maximum.

To be considered for this opportunity, submit all required materials by 5pm PDT on **Friday, August 20th, 2021**. Send the above materials via a file share program of your choice to: rburghard.art@gmail.com.

Artists currently on the 2020-2022 Oregon Art in Public Places Artist Roster may use Roster application materials for this opportunity, with the addition of a letter of interest specific to this project. Please email your letter to: rburghard.art@gmail.com and mention that you’d like your Roster materials to be used.

The information in this RFQ is available in alternate formats upon request. For more information or assistance with the application process, contact Ryan Burghard, Oregon Arts Commission Project Manager at rburghard.art@gmail.com.

Tentative Schedule

8/20/21	Application due
10/1	Finalists selected
11/5	Finalists Orientation and Site Visit
12/10	Finalists Proposal Presentations
1/14/22	Final Artist(s) Contracted

Project must be installed and completed on or before March of 2024

Selection Committee:

Please do not contact Selection Committee members or advisors.

Peter Betjemann, PhD; Director of School of Writing, Literature, and Film, OSU

Charles Brucker, PLA, ASLA, LEED AP; PLACE

Julie Drolet, AIA, NCARB, Project Manager, Capital Planning & Development, OSU

Elizabeth Helman, PhD; Senior Instructor in Theatre, OSU

Dave Otte, AIA, LEED AP, Principal; Holst Architecture

Dana Reason, PhD; Assistant Professor in Music, OSU

Cynthia Spencer-Hadlock, Executive Director, The Corvallis Arts Center

Lei Xue, PhD; Associate Professor in Art, OSU

Brooke Davison, Construction Contracts Officer, OSU (*non-voting Advisory Member*)

Ryan Burghard, Facilitator, Oregon Arts Commission (*non-voting member*)

Oregon's Percent for Art in Public Places Program

This project is made possible through Oregon's Percent for Art in Public Places program [ORS 276.073-909], managed by the Oregon Arts Commission. Oregon was one of the first states in the nation to pass Percent for Art legislation, placing works of art in public spaces throughout Oregon. The state art collection now includes more than 2,500 artworks. The [Oregon Percent for Art in Public Places Collection](#) can be viewed online.