UTAH ARTS & MUSEUMS PUBLIC ART PROGRAM REQUESTS ARTIST QUALIFICATIONS

for the

University of Utah Crocker Science Center
Salt Lake City, Utah

The University of Utah in partnership with the Utah Division of Facilities Construction and Management and the Utah Division of Arts & Museum Public Art Program is requesting artist or artist team qualifications for the creation of site specific artwork(s) for the University of Utah Crocker Science Center in Salt Lake City, Utah.

DEADLINE FOR MATERIALS: June 29, 2016

CROCKER SCIENCE CENTER (CSC)

The University of Utah has committed to the adaption and expansion of the George Thomas Building into an exciting teaching and research facility. The primary mission of the CSC is to produce the next generations of interdisciplinary scholars, teachers and scientists capable of tackling the complex scientific problems and issues of the future. The key educational spaces will help centralize students, both major and non-major, in a creative environment where science is on display, and the facility is intended to help students and visitors better appreciate and understand the process and practice of science. A core philosophy of the building design and operation is to shed light on the various interfaces inherent in the study and practice of science – between formal education and research; between scientific disciplines; between students and faculty; between practitioners and the public – to break down barriers and foster a more inclusive, integrated approach to science education and research.

The vision of the Crocker Science Center is to provide innovative, interdisciplinary opportunities in science and mathematics through the integration of teaching, learning and research. The building will also be a highly visible and stimulating showcase for the promotion of literacy in the sciences for scientists in training, school children, and other segments of the community at-large through incorporation of intentional experiential environments, which includes all the artwork to be housed within. This experiential environment will be the backbone of the building and create opportunities for student/teacher, scientist/public, education/research interaction.

This restored and expanded Crocker Science Center (CSC) will house a consortium of several centers including the Center for Cell and Genome Science, the Center for Statistical Science, the Center for Quantitative Biology and the Center for Science and Mathematics Education along with state-of-the-art, highly flexible classrooms and teaching laboratories. The building will also house robust student support services such as interdisciplinary advising and tutoring, as well as a technology incubator where ideas and fundamental research can be translated into commercial technology.

ARCHITECTURAL DESIGN

The programming effort for CSC has been guided by the vision that the most historically significant exterior and interior spaces and features of the GTB will be retained, allowing secondary and non-contributing spaces and features to be modified or removed to accommodate the building's new use. The book stack wing has been removed and will be replaced with an addition housing modern research laboratories.

The new wing conforms to the Secretary of the Interiors Standards, matching the size, scale, and architectural features of the GTB, yet differentiated in the important design details and materiality. The building's two stair towers sit between the GTB and the addition and will be set back from the east and west elevations to create a clear distinction between new and old.

The design employs the 10'-6" laboratory module and 21 foot structural bay as the basis for articulating the facade horizontally as well as the major horizontal facade details and tripartite organization (base, shaft and attic) of the GTB as the basis for articulating the facade vertically. Window openings are defined by interior sight lines and anticipated daylight harvesting and glare mitigation. The major south façade composition reflects the south elevation definition of the GTB and is divided into three major bays, defined by two materials, manufacture limestone cladding and zinc panels. The east and west ends of the new addition are principally solid for light and solar heat gain control and are punctuated by vertical bay windows that align with the main east-west corridor of the laboratory bench areas.

The expansion to the George Thomas Building includes the space previously occupied by the Stacks as well as an addition, which stretches approximately 46 feet south of the GTB and about 190 feet east and west to align with the east and west elevations of the historic building. Utilizing a reinforced concrete frame, this wing houses a majority of the CCGS, accommodating the critical vibration requirements of the CCGS's imaging instrumentation and the particular HVAC and power requirements of its state-of-the-art research laboratories. As indicated by the floor plans, the basement of the new wing will house the imaging core, and first, second and third floors will accommodate the twelve research laboratories attached to the CCGS.

The addition will also feature the atrium space, which will bridge between the historic and new areas of the building. The atrium is an important design element for the building, connecting three floors to each other and the interior to the sky. The space is designed to encourage gathering of the building occupants in collaborative areas and to allow for views from the public areas to adjacent classrooms and laboratories (science on display). Two new stairs will connect the second and third floors and provide access from the main floor via the historic monumental stairs.

THE HISTORIC GEORGE THOMAS BUILDING (GTB)

The GTB is one of eight historic buildings on President's Circle, located at the heart of the University of Utah. Designed by the firm of Ashton & Evans, it was constructed as the University's main library between 1933 and 1935. The library soon outgrew the space and in 1968 the building was converted to the Utah Museum of Natural History, which likewise expanded and moved to a new location in 2011.

The GTB is listed on the National Register of Historic Places as a contributing building to the University of Utah Circle National Register District. The National Register nomination form calls out as significant many of the building's exterior and interior features, including its Neoclassical massing and cornices at the parapet, Second Renaissance Revival rusticated main entry, art deco metal work, interior stone finishes in the lobby and stair and the woodwork and decorative cornice moldings in many rooms.

COMMITTEE STATEMENT

While defining the Crocker Science Center project, the University of Utah and the College of Science developed the following objectives for the building: providing opportunities to ***discover connections*** between the natural science disciplines of biology, chemistry, mathematics, physics, and astronomy; facilitating the ***integration of scientific knowledge*** related to our surroundings from the smallest sub-atomic particle to the scale of our universe; and serving as a hub for ***interdisciplinary collaboration*** between researchers and students seeking to better understand ***life at the cellular level***. The building has both "education" and "research" wings that ***interface*** seamlessly and transparently via the central atrium space. Academic activities in the building will ***model*** the same process of ***inquiry*** that is playing out in the research labs, which themselves will be open to view from public spaces.

Given the integrated nature of the Crocker Science Center, the Selection Committee asks the commissioned artist(s) to consider the following cross-disciplinary concepts:

- Patterns
- Cause and effect: Mechanism and explanation
- Scale, proportion, and quantity
- Systems and system models
- Energy and matter: Flows, cycles, and conservation
- Structure and function
- Stability and change

It is desirable for the public spaces and art incorporate these crosscutting themes in concept and ***provoke*** visitors and students to "think like a scientist" and "act like a researcher". To deepen the conceptual exploration of the project the artist(s) might also consider aspects of the ***Nature of Science***, including that ***scientific knowledge is based on empirical evidence***, and is open to revision in light of new evidence. Above all, the Committee is interested in the artist's exploration and presentation of the notion that ***science is a human endeavor - a way of knowing - a process*** by which individuals and societies can address questions about the ***natural and material world***. In this endeavor, scientists use models, laws, mechanisms, and theories to ***explain and predict*** natural phenomena.

The Committee is interested in work ***rooted in concrete scientific principles***, and the manifestation of these principles that are ***engaging and efficient*** in their use of space. Ideally, art interventions could ***saturate*** the space with opportunities to ***inspire*** people with a sense of purpose, ***involve*** them individually and collectively in the science enterprise, and ***challenge*** their own understanding of the natural world. It is hoped the commissioned work(s) will contribute to the building as a place of discovery and learning, fostering ***passion and innovation*** among users.

The design of the building provides many opportunities for the integration of artwork into the architecture and site. The Selection Committee is open to artist suggested sites and has also identified some of the opportunities artists may consider:

- Atrium/lobby linking the historic building into the new.
- Historic entrance lobby and student areas at the north end of the ground floor.
- 2nd floor balcony into atrium in the vicinity of the café.
- New Eastside entrance to the building that utilizes a former historic window opening.

Please note the 3rd floor is not a part of this art project.

BUDGET

$280,000 is available for all related expenses of this Public Art commission(s) including (but not limited to) artist fees, fabrication, insurance, shipping, travel, installation, documentation, etc.

ELIGIBILITY

Resident American or legal resident artists / artist teams are encouraged to apply. Art selection committee members, Utah Arts & Museums, and EDA employees, family members or consultants are not eligible to apply for this commission.

SUBMISSION OPTIONS, INSTRUCTIONS AND REQUIRED MATERIALS

Interested artists may submit applications online or hard copy. The deadline is the same for both methods and is not a postmark deadline. Please do not include supplemental materials beyond the requirements listed below. All applications must include the following:

ON-LINE METHOD:

- Register at www.callforentry.org and follow the directions for registration and submitting material for this Public Art Request for Qualifications

If the artist's work cannot be documented well with still image you may submit movie files via the "Hard Copy Method" listed below. Movie files cannot be submitted via the online method.

HARD COPY METHOD:

- A PC compatible CD labeled with applicant's name, and contact information containing:

- A letter of interest of not more than three typewritten pages in pdf format. This letter should include the artist's reasons for interest in this project in particular. In doing so, the artist should also describe how his/her work and/or experience relates to the project.

- Up to six (6) images maximum of previous site-specific public work. All images must be in JPEG format, 1920 pixels maximum on the longest side, 72 dpi, with compression settings resulting in the best image quality under 2MB file size. The image files should be named so that the list sorts in the order of the image listing.

- A pdf document indentifying each image to include title, year, medium, dimensions.

- A professional resume in pdf format

If the work cannot be documented well with still images a DVD (of no more than 3 minutes) may be submitted as documentation of artist's projects. Please note only one media, movie file or images, can be presented to the committee per artist in this preliminary phase.

If the artist wishes the material returned, an addressed and stamped envelope of ample size and postage for return of the CD or DVD should be included. Material that is not accompanied by a stamped envelope cannot be returned.

Utah Arts & Museums will not be responsible for applications delayed or lost in transit. While all reasonable care will be taken in the handling of materials, neither the Utah Division of Arts & Museums nor the U of U Crocker Science Center Art Selection Committee will be liable for late, lost or damaged materials or electronic files. Faxed or e-mailed applications cannot be accepted.

The U of U Crocker Science Center Art Selection Committee reserves the right to withhold the award of a commission or re-release the call for entries.

DEADLINE

Complete application packages must be RECEIVED on or before **June 29, 2016** by 5 p.m. for all hard copy applications (THIS IS NOT A POSTMARK DEADLINE.) All supporting materials must accompany application. The hour deadline for online applications is 11:59 pm (MST) via CaFE.

Please send, deliver or courier applications to:

Jim Glenn, Utah Public Art Program
Attention: UofU Crocker Science Center
Utah Arts & Museums
300 S Rio Grande
Salt Lake City, UT 84101

SELECTION PROCESS AND SCHEDULE

The Selection Committee will review all preliminary material properly submitted. Finalists will be selected from the first phase of applicants and asked to present a working proposal to the Selection Committee on September 21, 2016. Contacts and as much information as possible will be provided to the finalists to assist in research and development of a proposal.

An honorarium will be extended to the finalists to help defray the costs associated with development of a proposal and travel. This honorarium will be applied toward the commission amount for the artist(s) awarded the commission. Final selection(s) will be made from the finalists interviewed.

Schedule:

April 2016 - Release RFQ
June 29, 2016 - Deadline for receipt of preliminary materials
July 12, 2015 - Committee Review
September 21, 2016 – Finalists presentations
October, 2017 – Substantial completion of the project

ARTIST SELECTION COMMITTEE

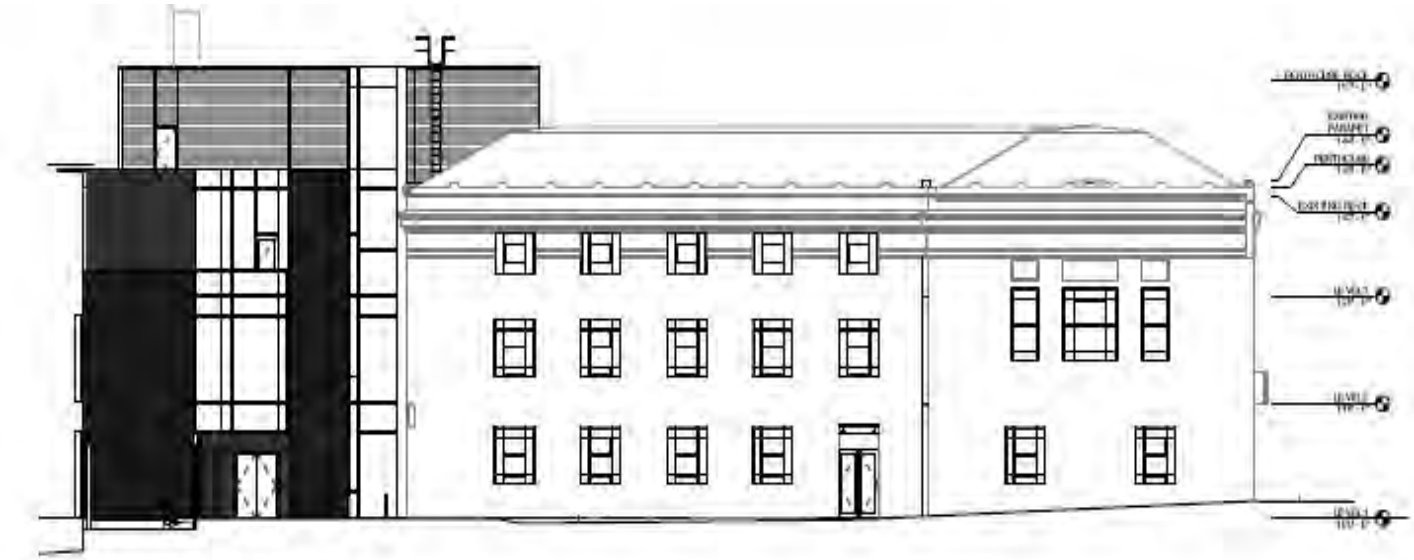
Michael Ambre	Division of Facilities Construction & Management
Tewoderos Ayele	College of Science Student Representative
Michael Beck	Architectural Project Manager, U of U
Gretchen Dietrich	Utah Museum of Fine Arts – U of U Public Art Committee
Jordan Gerton	Physics & Astronomy, Center for Science and Math Education – U of U
Jennifer Heemstra	Organic and Biological Chemistry – U of U
Mira Locher	School of Architecture – U of U Public Art Committee
John McNary	Campus Planning – U of U Public Art Committee
Ben Bromley	Physics & Astronomy – U of U
Jim Muller	Chemistry – U of U
Evelyn Garlington	Space Planning – U of U
Bob Herman	EDA Architecture
Raymond Tymas-Jones	VP for the Arts, Dean College of Fine Arts – U of U Public Art Committee

If you have any questions about this or other projects information is available at: www.publicart.utah.gov
Or contact: Jim Glenn at 801-245-7271 or e-mail at: jglenn@utah.gov
Felicia Baca at 801-245-7272 or fbaca@utah.gov

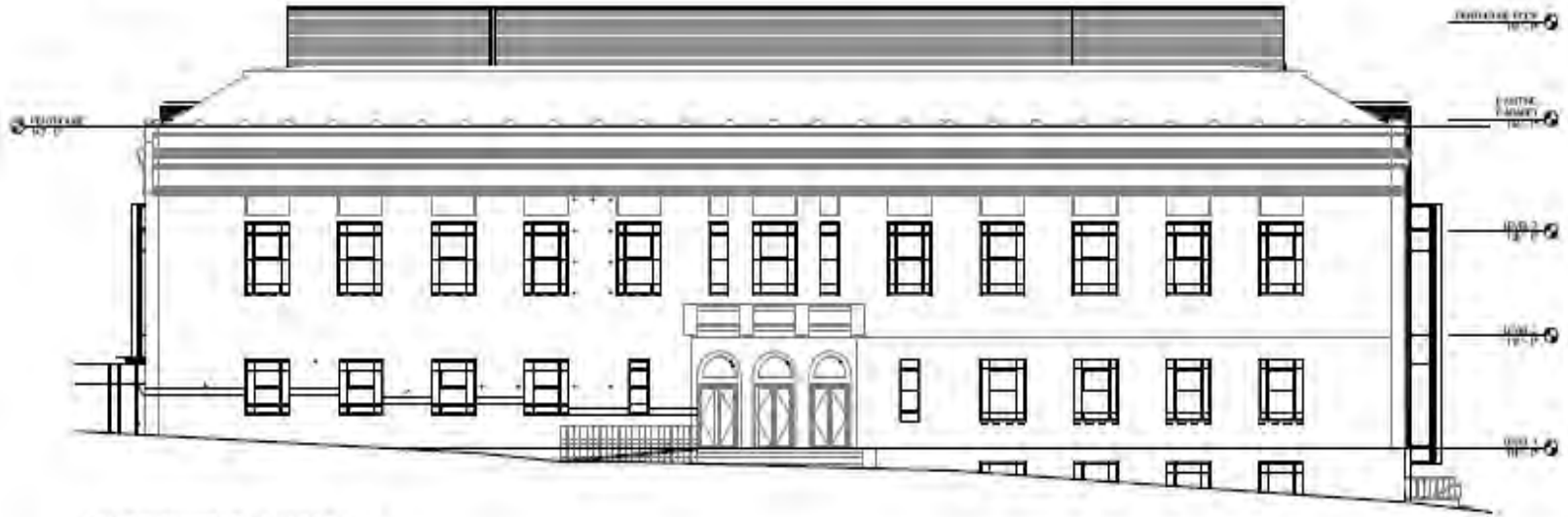
All images courtesy EDA Architects

LEVEL 1 FLOOR PLAN
SCALE: NTS

LEVEL 2 FLOOR PLAN
SCALE: NTS



1 EAST EXTERIOR BUILDING ELEVATION



2 NORTH EXTERIOR BUILDING ELEVATION

EXTERIOR ELEVATIONS
SCALE: NTS