



## **REQUEST FOR QUALIFICATIONS**

### **Public Art Project**

**56th Avenue Corridor between Peoria Street and Peña Boulevard**

**Budget: Approximately \$275,000.00 USD**

**Eligibility: Artists or Artist Teams residing in the United States**

**DEADLINE: Monday, April 8, 2024, 11:59 P.M. MST**

### **Introduction**

The City of Denver's Public Art Program seeks to commission an artist or artist team to create original public artwork(s), for the 56th Avenue corridor in Denver, CO. A 13-member selection panel of community representatives, arts and design professionals, and civic leaders has been assembled to identify art opportunities and to select and recommend an artist or artist team for this project. The selection panel has identified a location for potential artworks for the allocated total budget of approximately \$275,000.00 USD.

Denver Public Art will host a virtual pre-application meeting on Wednesday, March 20, 5:30-6:30 p.m. for interested applicants. The meeting will cover project backgrounds and goals, and the application process for this Request for Qualification (RFQ). Attendees will also get information on CallForEntry.org, through which artists may apply. This event will be hosted on Zoom. Interested applicants are asked to [register](#) to get information on how to join prior to the event. If you cannot attend, a recording will be available on the Denver Arts & Venues Vimeo channel.

<https://vimeo.com/denverartsandvenues>.

### **Land Acknowledgement**

We acknowledge that the land Denver's Public Art Collection occupies - - land where we stand, live, work and learn - - is the traditional territory of the Ute, Cheyenne and Arapaho Peoples. We also recognize the 48 contemporary tribal nations that are historically tied to the lands that make up the state of Colorado. Our nation was founded upon and continues to enact exclusions and erasures of Indigenous Peoples. May this acknowledgement demonstrate a commitment to dismantling ongoing legacies of oppression and inequities, as we intentionally honor and celebrate the Indigenous communities in our city and express our gratitude for their ongoing and significant contributions. Let's not forget that this land was theirs long before we made it ours.

### **Project Area**

The project area covers 3.2 miles and encompasses three important developments in the history of Denver, including the former Stapleton International Airport, the Rocky Mountain Arsenal National Wildlife Refuge, and the Montbello neighborhood. Although each of these developments has a unique history, they are connected by their proximity to one another and to the 56th Avenue corridor.



Figure 1. Rendering of 3.2-mile project area along the 56<sup>th</sup> Avenue Corridor, looking west

### **Stapleton International Airport**

In the 1920s, at the urging of then Mayor Benjamin Stapleton, the City and County of Denver purchased parcels of land including Windsor Dairy, Samuel Hertzell's estate, and land along Sand Creek to develop a municipal airport. The Denver Municipal Airport was completed and opened in 1929 and saw a rapid increase in development during World War II. In 1964, the Denver Municipal Airport was renamed Stapleton International Airport to recognize the former mayor's commitment to the airport. The airport was closed in 1995 due to a rising demand for international flights, and all commercial airline traffic was moved to the Denver International Airport (DEN). DEN is located roughly 13 miles to the northeast.

There are still remnants of the Stapleton Airport in nearby neighborhoods, including the control tower. However, much of what was once the Stapleton Airport has changed, including the name of the surrounding neighborhood, which is now [Central Park, a neighborhood](#) is southwest of the project area.

### **Rocky Mountain Arsenal National Wildlife Refuge**

Directly north of the project area is the [Rocky Mountain Arsenal National Wildlife Refuge](#). Following the attack on Pearl Harbor in the 1940s, the U.S. government purchased land to create a chemical manufacturing center. The main activity at the arsenal was producing various chemical warfare agents and materials. In addition, this site was also used for commercial pesticide and agricultural chemical production. Due to the collective efforts of passionate community advocates and environmentalists, as well as the decommissioning of weapons, the use of the site shifted, and chemical manufacturing ended in 1982. The site was designated as a [Superfund site](#), and cleanup began shortly after. The Rocky Mountain Arsenal National Wildlife Refuge Act was passed in 1992, giving jurisdiction of the area to the U.S. Fish and Wildlife Service, which continues to manage the site.

Today, the Rocky Mountain Arsenal National Wildlife Refuge is one of the largest urban wildlife refuges in the country. It offers many programs, including wildlife watching, archery, fishing, education programs, cross-country skiing, auto-tours and more. Additionally, one of the buildings on the site has become the seat of the National Eagle Repository. The Refuge has also become home to many native prairie wildlife species, including the reintroduced bison and the endangered black-footed ferret. Visiting the Refuge and the Refuge's Visitor's Center is free to the public.

### **Montbello Neighborhood**

The [Montbello neighborhood](#) is situated directly south of the project area. Over the past century, the region has undergone a significant transformation. The area started as an open prairie but later turned into private cattle-grazing land. Eventually, the area became a mixed-use and affordable housing neighborhood, where middle-

class and military families could own their first homes. Today Montbello is one of the largest and most populous neighborhoods in Denver, known for its racial diversity and youthfulness.

Montbello has a rich history, but it's important to recognize that the residents of the area, a predominantly Latino/x and Black community, have also had to fight for neighborhood improvements, especially for equitable access to services and resources that have historically been neglected. The people of Montbello have collectively championed for better access to affordable housing, quality schools, infrastructure development and healthy food options. Through their efforts, the neighborhood now has 15 schools and eight parks, an improved recreation center, and a forthcoming resident-led development that includes a grocery store, an arts education center, wellness services, retail and non-profit space, and affordable housing. It is essential to honor the past and present contributions of the residents of Montbello.

### **Improvements to 56th Avenue Corridor**

56th Avenue is a major corridor used by commuters, including travelers between Denver and the Denver International Airport, as well as commuters traveling to and from the neighboring Montbello and Green Valley Ranch neighborhoods. In 2017, Denver voters approved the Elevate Denver Bond Program to improve street safety and efficiency. As part of this program, 56th Avenue was widened to add two additional lanes to alleviate traffic congestion. A multi-use path was also added along the north side of 56th Avenue to better connect neighborhood bike lanes and the trail system at the Rocky Mountain Arsenal National Wildlife Refuge. These improvements were designed to enhance safety for pedestrians, bicyclists, motorists and transit users by providing additional turning lanes and improving access throughout the corridor.

### **Goals, Site, Media & Materials**

The selection panel members have set forth specific goals and parameters for this public art project with the hope of creating unique and inspiring works of art for the diverse communities that will enjoy the multi-use path along the northside of 56th Avenue:

#### **Goals:**

- Artwork should be dynamic and explore the concepts of motion and energy.
- Artwork should be engaging and help amplify the stories of the area. It is imperative that any artistic representation accurately reflect the community's heritage and narratives, honoring its past and present contributions.
- Artworks should be captivating for all multi-use trail users, including pedestrians, cyclists and vehicles.
- Artists should possess excellent group facilitation skills and should be enthusiastic about working with nearby community members.
- The panel strongly encourages artists who have a connection to the Montbello neighborhood to apply.

#### **Site:**

The selection panel imagines activating spaces along the 3.2-mile stretch of 56th Avenue between Peoria Street and Peña Boulevard (See Figure 2) on the northside. However, it is critical that artwork support motorist safety, road and roadside functions, and corridor design standards. Selected finalists will have the opportunity for site visits and to meet with the art selection panel, Denver Public Art staff, and members of the Department of Transportation & Infrastructure (DOTI) to ask specific questions about the preferred sites.

#### **Media & Materials:**

Artworks should be created using diverse media, including sculptural applications. Any lighting or other electrical needs should be **wind or solar generated**. Durability and ease of maintenance is important at this location. The selection panel is open to artwork in **media and materials suitable for outdoor display**.

## **Maintenance & Durability**

This artwork will become a permanent addition to the Denver Public Art collection. All applicants must consider the issues of long-term conservation and maintenance of public art, along with time and budget. These projects are in the public realm and will be exposed to physical stresses, as well as be subject to vandalism. Public art projects should be fabricated of highly durable, low-maintenance materials. Finalists are encouraged to consult with a professional conservator prior to the submission of a final proposal. Artist proposals awarded contracts will be reviewed by the City of Denver's Public Art Committee to ensure conformity with city standards of maintenance and durability, as well as Americans with Disabilities Act (ADA) standards. All finalists are expected to stay on budget and to complete work in an approved time frame.

## **Who May Apply**

This project is open to artists in the United States. Denver Arts & Venues is committed to building a public art collection that represents a broad diversity of artists and encourages applicants from historically marginalized and underrepresented communities, including artists who identify as Black, Indigenous, Latino/x, People of Color (BILPOC), people with disabilities, and members of the lesbian, gay, bisexual, transgender, queer, questioning, intersexual, asexual, Two-Spirit+ (LGBTQIA2S+) communities. Denver Arts & Venues also encourages applicants at various stages in their career and applicants practicing a variety of artistic disciplines.

## **Can a team apply?**

Applicants may apply as a single artist or multi-person collaborative group. If applying as a team, please submit one résumé for the team, with no more than one page per team member.

## **Applying for these opportunities**

In response to this RFQ, applicants will be asked to submit the following items via [www.callforentry.org](http://www.callforentry.org) (CaFÉ™).

1. Six digital images of past work
2. Résumé
3. Statement of interest no longer than 2,000 characters

From these applications, the selection panel will choose three to five finalists who will create site-specific proposals and be interviewed in person or virtually. Artists will be paid an honorarium for this work. Artists/teams selected as finalists will be required to submit a Diversity & Inclusiveness Form for their proposals to be considered, which will be provided upon notification. As directed by Executive Order 101, this form must be submitted for all city solicitations of proposals. Denver Arts & Venues Public Art Program staff can guide you in filling out this form.

Based on the interview and proposal, an artist or artist team will be selected for this commission. The selected artist or artist team will work with the Denver Public Art Program staff and the Department of Transportation & Infrastructure (DOTI) when finalizing their designs for installation.

## **Diversity and Inclusiveness**

Denver Executive Order No. 101 establishes strategies between the City and private industry to use diversity and inclusiveness to promote economic development in the City and County of Denver and to encourage more businesses to compete for City contracts and procurements. The Executive Order requires, among other things, the collection of certain information regarding the practices of the City's contractors and consultants toward diversity and inclusiveness and encourages/requires City agencies to include diversity and inclusiveness policies in selection criteria in solicitations for City services or goods when legally permitted. Diversity and Inclusiveness means inviting values, perspectives and contributions of people from diverse backgrounds, and integrating diversity into hiring and retention policies, training opportunities and business development methods to provide an equal opportunity for each person to participate, contribute and succeed within the organization's workplace. "Diversity" encompasses a wide variety of human differences, including differences such as race, age, gender, gender identity, sexual orientation, ethnicity, physical disabilities, appearance, and historically underutilized and disadvantaged persons, as well as social identities such as

religion, marital status, socio-economic status, lifestyle, education, parental status, geographic background, language ability, and veteran status.

### **Budget**

The budget for this commission is approximately \$275,000.00 USD which will be allocated to the artist/team selected. These funds come from the City of Denver's 1% Percent for Public Art Ordinance resulting from improvements made to the 56th Avenue Corridor. This contract amount is inclusive of all costs associated with the project including, but not limited to: the artist's design fee, other consultation fees such as structural engineering, insurance (including Colorado Workers Compensation), tools, materials, fabrication, transportation, installation, any building or site modification required, travel to and from the site, per diem expenses, project documentation, contingency to cover unexpected expenses, and any other costs. For all work performed on city property, prevailing wage requirements will be applied.

### **Timeline**

(Except for the online application deadline, the timeline is subject to adjustments)

Monday, April 8, 2024, 11:59 P.M. MST	Deadline for entry (via CaFÉ™ system)
April 2024	Finalist Selection
May 2024	Selected Artist or Artist Team Notification

### **Project Selection Panel**

According to Denver's Public Art policy, the project selection panel plays an active role in the acquisition of public art for the City and County of Denver. The 56th Avenue Corridor selection panel is comprised of 13 voting members and additional non-voting advisors. The selection panel is responsible for reviewing the site, establishing criteria for a request for qualifications, reviewing applications, selecting and interviewing finalists, and finally for selecting an artist or artist team for the commission.

### **Selection Process**

1. Three to five artists/artist teams will be selected as finalists. Those selected will receive more specific information regarding the sites and have the opportunity to meet with community members from the selection panel, Denver Public Art Program staff, and the Department of Transportation & Infrastructure (DOTI). The finalists will receive an honorarium to prepare a proposal and present it in person or virtually.
2. The selection panel will review the proposals, interview the finalists, and recommend an artist/artist team for the commission.
3. The final recommendation of the selection panel will be presented to the Public Art Committee, the Denver Commission on Cultural Affairs, and the mayor of Denver for final approval.

\*All decisions of the City and County of Denver are final.

### **Meeting Format**

All meetings are held virtually via the Microsoft Teams platform. Selected artists and artist teams will be expected to download the free Microsoft Teams app and schedule platform testing prior to any presentations and interviews.

### **Materials to be Submitted**

*Please read this section carefully. Incomplete applications will NOT be considered. The applicant's name must appear on all materials submitted.*

All materials must be submitted online, via the CaFÉ™ website ([www.callforentry.org](http://www.callforentry.org)). There is no application fee to apply or to use the CaFÉ™ online application system.

**Digital Images**—To be considered for this project, the applicant must electronically submit six digital images of **previously completed** artworks through the online CaFÉ™ system. Artists who wish to submit kinetic, sound or media works must submit a complete CaFÉ™ application and will have the opportunity to upload one video file.

**IMPORTANT:** if submitting audio or video files, do not use them as your very first image. They must be submitted last in your image sequence.

Instructions on how to format images to CaFÉ™ specifications can be found at <https://www.callforentry.org/uploading-images-audio-and-video-files/>.

Assistance in using the CaFÉ™ system is available here: <https://www.callforentry.org/artist-help-cafe/>.

If an artist does not have access to a computer, s/he/they may call 720-865-5576 to make arrangements to use a computer at Denver Arts & Venues.

To request this RFQ in an alternate format (such as Braille, large print or accessible electronic format) please contact [DisabilityAccess@denvergov.org](mailto:DisabilityAccess@denvergov.org).

**Statement of Interest**—Please submit a brief statement (2,000-character maximum) outlining the following:

- Your interest in the 56th Avenue Corridor project
- Your connection to the Montbello neighborhood
- Your design approach
- Please also include information on your experience working with diverse communities and stakeholders

**Résumé**—Submit a one to two-page current résumé via CaFÉ™ that highlights your professional accomplishments as an artist. Please name your résumé file accordingly: *Last name.First initial* (i.e. *Smith.J.pdf*). Résumés that are more than two pages will not be downloaded. If applying as a team, please submit one résumé with no more than one page per team member.

**Survey** – Applicants will also be required to fill out a short demographic survey that will be part of the CaFÉ™ application.

**References** – Applicants who are selected to be finalists will be required to provide three professional references.

Please direct all questions about the project to:

Meg Pursell, Public Art Program Administrator, [meg.pursell@denvergov.org](mailto:meg.pursell@denvergov.org), 720-865-5576



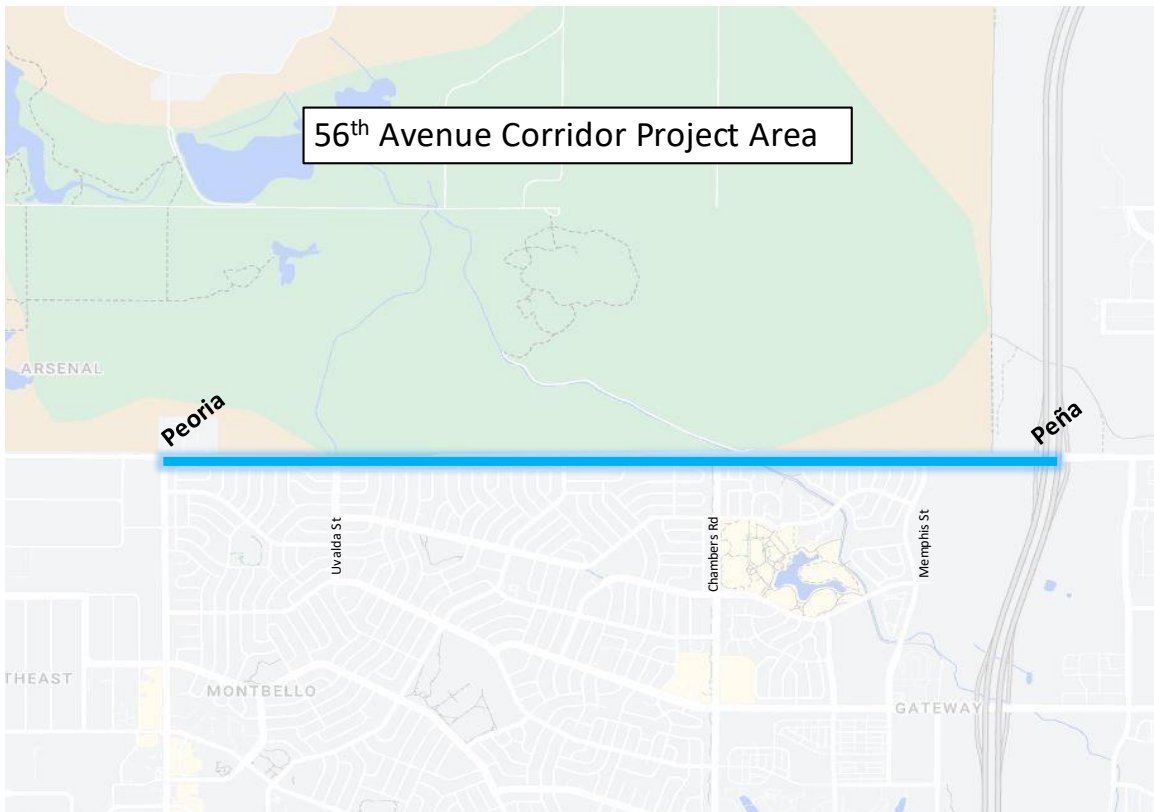


Figure 2. Project area view of the 56<sup>th</sup> Avenue Corridor



Figure 3. Aerial rendering of 56<sup>th</sup> Avenue Corridor section

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ကီၢ်စၢ်ဖျိၣ်ကမ္ၤခွဲးယၢ်ဂ့ၢ်ဝီသဲစးတၢ်သိၣ်တၢ်သီတဖၣ်ဒီး တဖဲၣ်ထံနီၤဖးတၢ် ဒီးသန့ၤသးလၢ ကလုာ်  
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ဒီးတၢ်ဖဲးတၢ်မၤတဖၣ်အံၤ ကမၤစၢ်နၤလၢနတဘျုးလၢဒီး တၢ်ဘျုးတၢ်လဲဘျုးန့ၢ်လီၤ

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