

Process for Foundry Garage Percent for Art

- Pull together the Project Planning Committee (PARC)
- Hold Community Education/Input Session (Library)
- Create RFP
- National Call for Artists
- On-site Information Session
- Review Process (Rubric)
- Semi-Finalist Interviews
- Selection
- Recommendation to Council

Public Art & Place Making

A Community Input Session Hosted by Art-Speak

Overview of Percent for Art Ordinance

- Established in 2006
- Public policy to assist and encourage the participation of our citizens and visitors in the enjoyment of the many benefits which flow from the arts.
- City will allocate 1 % of total project budget, up to \$150,000.

Projects to Date:

- Fire Station Number 2
- Portsmouth Middle School
- Second Downtown Parking Garage

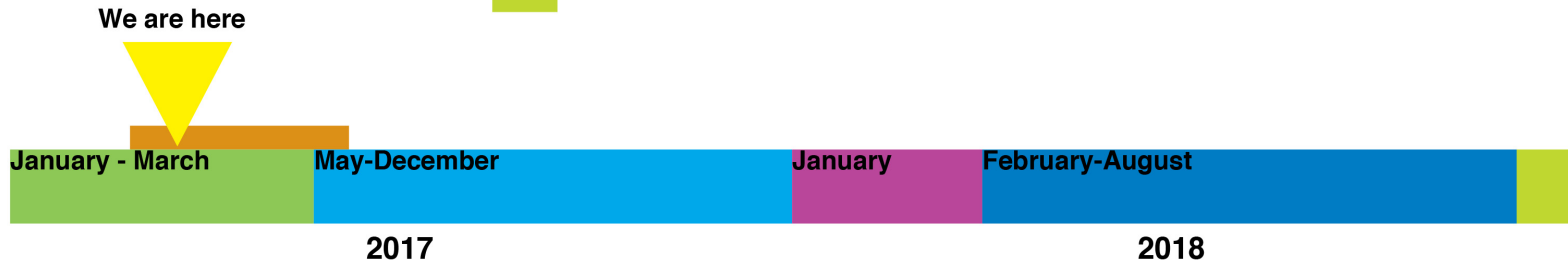
Define

- **Public Art** is art in any media that has been planned and executed with the intention of being staged in the physical public domain, usually outside and accessible to all.
- **Placemaking** is a multi-faceted approach to the planning, design and management of public spaces.

- Public art projects are most effective when they are part of a holistic, multidisciplinary approach to enlivening a city or neighborhood.
- Public art projects that engage the community in the process can provide communities with the means to improve their environment.
- Public art can contribute both to community life and to the service and vitality of public spaces

Public Art Phases/Time-line

- Explore opportunities to insert public art
- Public Input**
- RFP Process/Call to Artists
- Selection of Artist
- Installation
- Garage project complete



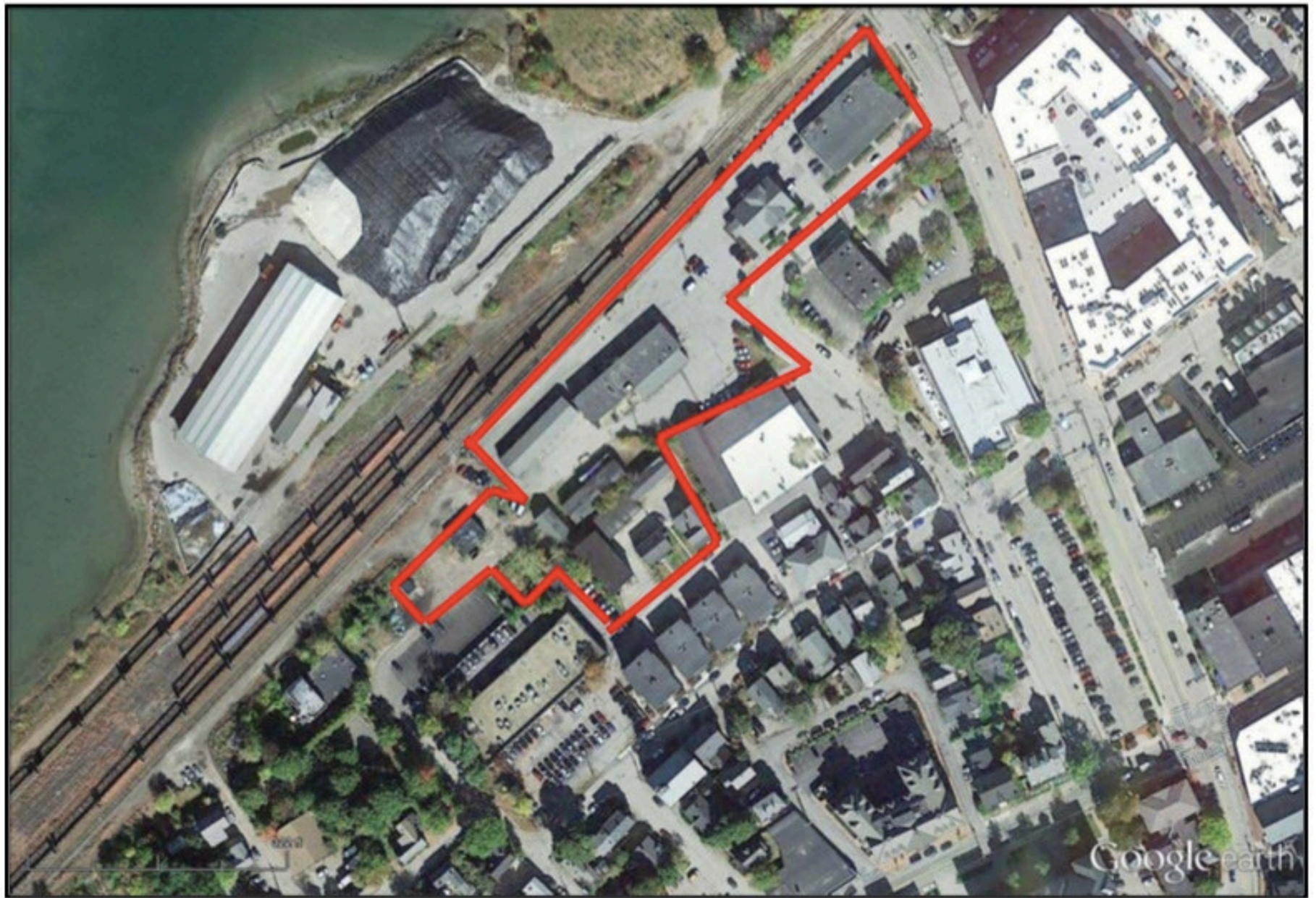


Figure 2. Project Area on Aerial Photograph Showing Extensive Development

History of Deer, Hill and Bridge Street Area

- Conducted by Monadnock Archeological Consulting, courtesy of Deer Street Associates.
- No previously recorded native American sites within project area.
- Commercial, industrial, residential development from late 18th through early 20th Centuries.

- Part of site created by filling in portions of original mill pond in 18th Century.
- Late 18th, early 19th Century: series of estates owned by Nathaniel Adams, Charles Brewster, William Hill, Nathan Meserve.
- Late 18th Century, the creek was dammed to provide power for four grist mills.
- 19th Century brought the Raynes shipyard, and ship building.



Figure 4. The South West Prospect of the Seat of Colonel George Boyd of Portsmouth, New Hampshire, 1744. Private Collection.



Figure 6. 1813 Map of Portsmouth with Project Boundaries Projected in Red and Modern Streets in Blue Overlay (Approximate Scale 1" = 200'; Hale 1813).

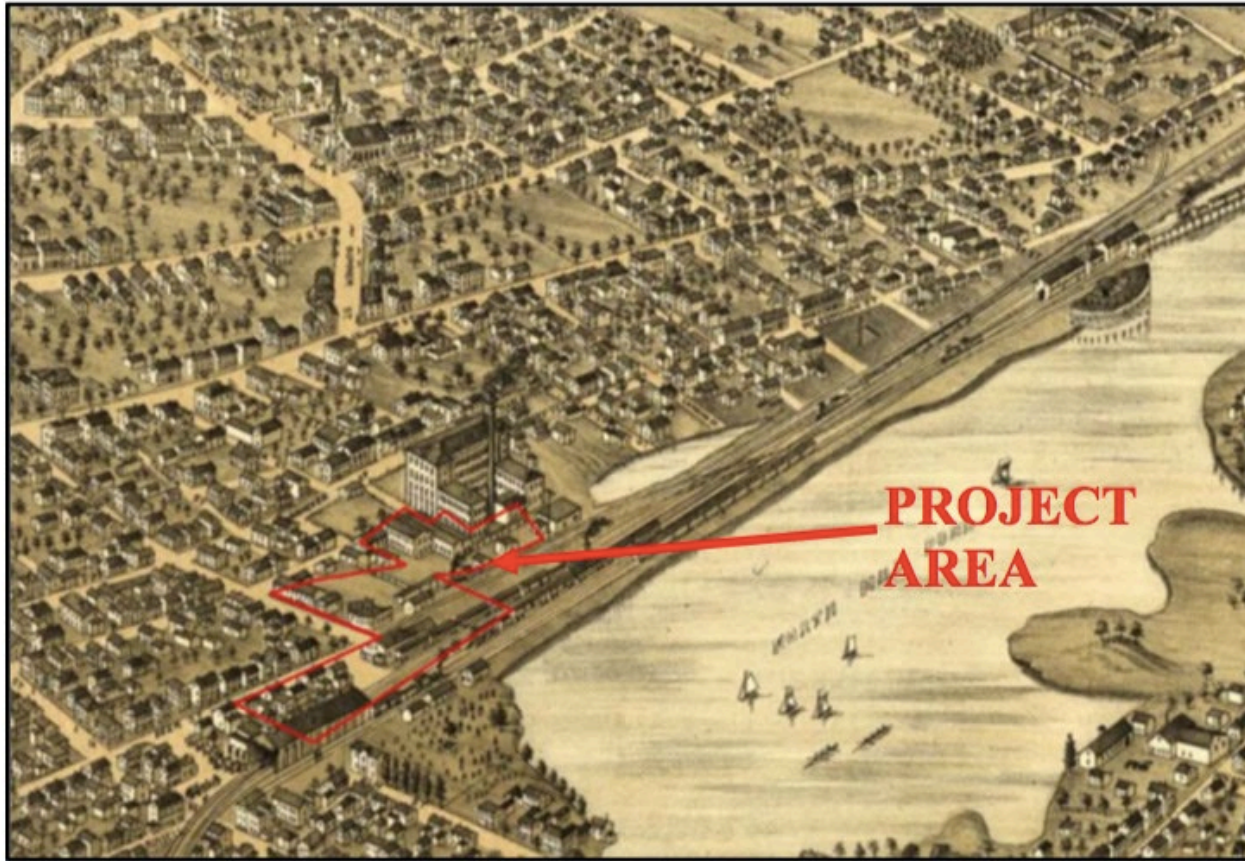


Figure 9. Project Area on 1877 Bird's Eye view of Portsmouth, View South (Ruger 1877)

- Arrival of the Railroad in 1840s changed industrial from ships to factories; first mills were cotton, wool, lumber and foundries.
- Mid 19th C, street patterns changed, merchants moved in.
- Italian immigrants drawn to region as railroad workers, quarry men and masons. Italian bakeries, shops, clubs were established.

- During 20th Century, Federal urban renewal program slated the area for demolition and redevelopment. The vacant spaces within project area are part of failed urban renewal project.
- Street names provide evidence of former land use, owners, economic practices:

Tanner, named for the tanneries.

Deer, for the Deer Tavern located near Market Street.

Hill and Parker, named for families.

Rock Street- named for rocky pastures adjacent on the west.

Public Input

- Can we use public art as a bridge that connects our past to the future?
- What are some words, feelings, themes that resonate with you about this area?
- How will we incorporate your ideas into the Request for Proposal? (RFP)

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RPF

CITY OF PORTSMOUTH, NH

RFP 16-18

REQUEST FOR PROPOSALS

**FOUNDRY PLACE PARKING GARAGE PERCENT FOR ART PROJECT
PORTSMOUTH, NH**

Sealed Proposals, plainly marked “RFP 16-18,” Foundry Place Parking Garage Percent for Art Project on the outside of the mailing envelope, addressed to the Finance/Purchasing Department, City Hall, 1 Junkins Avenue, Portsmouth, NH 03801 will be accepted until 12:00 pm on Wednesday, January 10, 2018.

In accordance with the City’s Percent for Art Ordinance, the City of Portsmouth is requesting proposals from qualified artists for art to be incorporated into the newly constructed Foundry Place Parking Garage.

Request for Proposal forms as well as floor plans, renderings and elevations for the Foundry Place Parking Garage project may be obtained by visiting the Finance/Purchasing Department section of the City of Portsmouth website at <http://www.cityofportsmouth.com/finance/purchasing.htm> under the RFP 16-18 project listing. Addenda to this proposal, if any, including written answers to questions, will be posted on the City of Portsmouth website under the project heading.

There will be an optional information meeting and tour for artists from **9:30 - 11:30 am on Wednesday, November 8, 2017**. Interested parties are to meet at the Discover Portsmouth Center, 10 Middle Street. The meeting will include a Q&A opportunity with the architect and members of the Foundry Place Parking Garage Percent for Art Committee.

The City of Portsmouth reserves the right to reject any or all proposals, to waive technical or legal deficiencies, and to accept any proposal that it may deem to be in the best interest of the City.

Requests for additional information should be directed to Art-Speak, the City Cultural Commission at (603) 512-3953 or by e-mail at artspeakportsmouth@gmail.com

If you have administrative questions please contact the Finance/Purchasing Department at the following number: (603) 610-7227.

CONTINUE BELOW FOR THE COMPLETE RFP

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RUBRIC

FOUNDRY PLACE PARKING GARAGE PUBLIC ART PROJECT - ROUND 1 EVALUATION FORM															
Price Proposal	ARTIST(S)	Concept	1. Artistic Merit	2. Content (Garage Project/Civic Space)	3. Experience	4. Maintenance	5. Technical Feasibility	6. Budget	7. Visibility	8. Accessibility	9. Public Safety / Traffic Patterns	10. Educational Merit	Avg Score	Rank	Comments
\$75,000 etched glass	Seth Palmiter	Option 1: Etched glass	4	4	5	4	5	5	4	4	5	4	4.40	1	
\$110/sq foot	Roberto Delgado	Acrylic mural	3	4	5	4	5	3	4	5	5	3	4.10	2	
\$47,000	Terrence Parker	Concept C: Hammer furniture on sidewalk	4	4	5	4	5	5	3	3	4	4	4.10	3	
\$125,000 glass and sculpture	Seth Palmiter	Option 1: Etched glass & Sculpture	3	4	5	5	5	4	4	4	4	3	4.10	4	
\$10,000 concrete / \$14k Bronze	Vivian Beer	Textured furniture	3	4	5	4	5	5	3	4	5	3	4.10	5	
\$31,500	Terrence Parker	Concept B: Bobbins	2	5	5	3	5	3	5	5	5	2	4.00	6	
\$113,366	Pomo Industrial Design 1	Clock	3	5	5	4	4	4	4	4	4	2	3.90	7	
\$97,790	Terrence Parker	Concept A: Hammer furniture in traffic circle	4	4	5	4	5	5	4	2	2	4	3.90	8	
\$125,000	Jennifer Caine	Language	3	4	5	3	5	3	5	5	3	2	3.80	9	
?	Peter Happy	Metal Sculpture	3	3	5	5	5	4	4	2	4	3	3.80	10	
\$45,000	Thomas Berger	Stone Bronze	2.5	3	5	5	5	5	3	3	3	3	3.75	11	
\$125,000 standing sculpture	Seth Palmiter	Option 2: Sculpture	3	3	5	5	5	4	3	4	3	2	3.70	12	
\$109,146	Pomo Industrial Design 2	Historical Mural	2	3.5	5	4	4	3	4	3	4	4	3.65	13	
\$60,000	Hugh Lassen	Granite sculpture	2	3	5	5	5	4	3	3	3	3	3.60	14	
\$38,697	Nhco Gallo	Pulsing lights	2	2	5	4	5	3	5	2	5	2	3.50	15	
\$35/sf	Scott Chasse-Kenley Darling	Folk Art	2	2	5	5	5	3	4	3	4	2	3.50	16	
\$107,000 initial / \$14k annual	Marypenny Murphy-Circulus Art PID	Estuary Project	3	3	5	3	2	3	5	3	4	3	3.40	17	

- Artistic Merit
- Experience
- Maintenance
- Technical Feasibility
- Budget
- Visibility
- Accessibility
- Public Safety/Traffic Patterns
- Educational Merits
- Avg. Score/Rank/Comments

1	FOUNDRY PLACE PARKING GARAGE PUBLIC ART		
2	ROUND 1 EVALUATION		
3			
4	We have received a total of 13 proposals. For the first round of evaluation, we will use a simple rating system. Please rate the proposals from 1 (best)-13. Use the comments section to add your thoughts on each in preparation for our meeting.		
5			
6			
7	ARTIST(S)	RATING	COMMENTS
8	Terrence Parker	1	
9	Portsmouth Industrial Design 2	2	
10	Jennifer Caine	3	
11	Manypenny Murphy-Circulus Art PID	4	
12	Roberto Delgado	5	
13	Seth Palmiter	6	
14	Peter Happney	7	
15	Thomas Berger	8	
16	Vivian Beer	9	
17	Portsmouth Industrial Design 1	9	
18	Nihco Gallo	10	
19	Hugh Lassen	11	
20	Scott Chasse-Kenley Darling	12	

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**Final Recommendation to City Council
Project Planning Committee Foundry Place**

APRIL 16, 2018

SUMMARY

The committee is unanimous in its selection of the two following works:
"Hammers," submitted by Terrence Parker, of Eliot, Maine
"Etched Glass Mural," submitted by Seth Palmiter, of Rockland, Maine

Successful completion of these two works will set a positive precedent for future publicly funded projects aimed at creating pedestrian friendly place-making spaces that connect the community to our past, and connect neighborhoods across the city.

Consideration of Factors

Through a series of meetings, including involvement with and input from the public, the Project Planning Committee created a national call to artists that incorporated criteria specific to the site at Foundry Place. These included consideration of the history of the area; the natural surroundings of the environment; other structures and landmarks in the vicinity; use of innovation, and opportunities for public engagement.

In evaluating the final selections the committee also considered the following:

1. Artistic Merit – The inherent quality and excellence of the proposed artwork together with the strength of the artists' design capabilities.
2. Context – The works are compatible in scale, material, form, and content with its surroundings. The works establish focal points, modify, enhance, or define specific spaces; establish identity or address specific issues of civic design. Consideration was given to the architectural, geographical, and social/cultural context of the site, the immediate community, as well as the manner in which the public may interact with the works.
3. Relevant Experience – Experience and previously executed works of art demonstrated by the artists provided convincing evidence of the ability to successfully complete a project.
4. Permanence/Maintenance – Consideration was given to the structural and surface soundness, operational costs, and inherent resistance to theft, nuisance, vandalism, weathering and excessive maintenance of the artwork.
5. Technical Feasibility – The artists exhibit a successful track record of construction and installation of artwork, or show that an appropriate professional has examined the proposed artwork and confirmed feasibility of construction and installation.

6. Budget – The artists’ proposals provide a budget that covers all costs for artist fees, design, materials, fabrication, insurance, transportation, storage and installation of the artwork.
7. Diversity: Artwork was sought from artists of diverse ethnic, cultural and geographic identities. The committee encouraged artists working in both established and non-traditional art forms in all applicable media.
8. Fabrication and Installation schedules – The artists’ proposals include a project timeline that contains design review panels, fabrication, delivery, and installation in accordance with the project schedule. Proof of payment to any third party vendors, fabricators, or any agencies sub-contracted by the artist may be required.
9. Project Specific Requirements – Additional criteria that took site and other project specific details into consideration.
10. Diversity – Artwork was sought from artists of diverse ethnic, cultural and geographic identities. The committee encouraged artists working in both established and non-traditional art forms in all applicable media.

In relation to the physical site of the Foundry Place Parking Garage, the Project Planning Committee closely considered:

- Visibility and civic prominence
- Accessibility to proposed artwork for all individuals, including facility users, surrounding community members and those with special needs
- Public safety and liability issues
- Vehicular and pedestrian traffic patterns
- Relationship to architectural and natural features, landscape design, environmental impact and concerns, and future plans for the area
- Social context and other uses of the artwork or space
- Existing artwork or any visual impediments within the proposed site vicinity

CONCLUSION

The selection of these two separate works creates a large impact with a shared theme. Each artist drew inspiration from the history of the geographical area, developed a concept that relates to the industrial heritage of the centuries-old neighborhood, and incorporated into their concepts the stylized architectural elements of the garage design. Pedestrians will have multiple opportunities to view and interact with the works, both inside and outside of the garage.

While each of the six finalists submitted exciting and ambitious proposals, the committee agrees that these two met or exceeded all of the criteria.

Budget Overview:

Total Budget: \$150,000

In Reserve for future maintenance (at least 10% per the Public Art Guidelines): \$15,000

Hammers: \$88,900

Etched Glass Mural: \$40,000

Contingency: \$6,100