



SAN FRANCISCO BAY AREA RAPID TRANSIT DISTRICT  
(BART)

REQUEST FOR QUALIFICATIONS (RFQ)  
FOR AN ART PROJECT AT THE NEW IRVINGTON STATION  
CONTRACT NO. 02DD000-ARTIST.001

OPEN ONLY TO ARTISTS or ARTIST-LED TEAMS CURRENTLY RESIDING IN THE UNITED STATES. Bay Area artists that meet the eligibility criteria are strongly encouraged to apply. *All applicants must be U.S. citizens or have legal working status in the United States at the date of application.*

SUBMISSION DEADLINE: October 23, 2020, 11:00 PM Pacific Daylight Time  
This is an online application process and the deadline will not be extended for incomplete applications.

Applications are available through Submittable, an online application system. There is no charge to artists for using Submittable. *If you are a first-time user of Submittable, please allow adequate time to learn the use of this system. We recommend that artists complete their applications at least 48 hours prior to the stated deadline.*

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## I. INTRODUCTION

Please read the entire RFQ to familiarize yourself with this opportunity. This RFQ will result in the selection of an artist/artist team for the new Irvington BART Station. Please refer to *Section VII. BART's Right to Implement* for more information.

## II. ELIGIBILITY REQUIREMENTS

This RFQ is open only to artists or artist teams residing in the United States at the time of application.

*Applications will be accepted directly from artists or artist teams whose work is being submitted in response to this RFQ only. Applications submitted by third parties, such as galleries, art consultants or representatives, etc. will not be considered. All applicants must be U.S. citizens or have legal working status in the United States at the date of application.*

Bay Area artists that meet the eligibility requirements set forth above and following are strongly encouraged to apply.

## III. BACKGROUND & PROJECT SCOPE

### A. BART Art Program

BART opened for service in 1972. Since then, the system has expanded to 46 stations in five counties (Alameda, Contra Costa, San Francisco, San Mateo and Santa Clara). In 2015, the BART Board of Directors adopted its first Art Policy (<https://bit.ly/3a2MzIm>) and in 2019 issued a master plan (<https://bit.ly/3dbbXOc>) to guide the development of the Art Program.

### B. Station Project Description

Many Fremont residents currently use BART to commute north to work in Oakland, San Francisco, and other central Bay Area employment hubs. The recent extension of BART service to San Jose provides important access to south bay jobs, education and cultural opportunities. Conversely, the new station will allow people to access Fremont's growing commercial and residential hubs. The Irvington Station will be the third station in Fremont. It will be located in the Irvington District between Fremont and Warm Springs Stations at the intersection of Washington Boulevard and Osgood Road.

The Irvington Station project is a partnership between BART and the City of Fremont. Unlike the larger Fremont and Warm Springs Stations, the Irvington Station will be a smaller, more neighborhood-friendly station which prioritizes pedestrian, bicycle and shared mobility access, including integration with the East Bay Greenway. The site is located at the historic center of Fremont and currently a hub of small business. The area plan approved by the City of Fremont provides greater opportunity for transit-oriented development located directly adjacent to the station and eases concerns related to

traffic congestion caused by the addition of a BART station to the area. East of the Station is the historic Gallegos Winery site, a planned public park site.

More information about the station project can be found at <https://www.bart.gov/about/projects/wsx/news> and <https://fremont.gov/2977/Irvington-BART-Station>

The station is being designed by Robin Chiang & Co architects in partnership with PGH Wong Engineering.

### C. Scope of Art Project

The aesthetic and practical goals of the Art Project are to:

- Provide a strong visual identity for the station through the inclusion of bold, sophisticated artwork that conveys the world-class vision of BART and the City of Fremont.
- Create artistic wayfinding enhancements within the station and/or at points of entry to the station.
- Attract new riders by creating a more personalized and welcoming station.
- Increase public perception of safety on the BART system.
- Create a visual resonance to the physical area around the station and with the Fremont community.

The selected artist/team will work with the Station design team to identify opportunities for art and design improvements to fulfill the project goals, as well as consider opportunities to enhance connection to the community, the BART customer experience, and a general creative enhancement of the station. It is expected that the artist/team will work with BART and the base project design team to implement appropriate community-engagement strategies.

Due to the nature of the station design and siting, as well as to ensure the longevity of the artwork, the preferred artwork opportunities will be fully integrated to the station elements rather than standalone art objects.

## **IV. ART OPPORTUNITIES, ART PROJECT BUDGETS, AND DESIGN, FABRICATION AND INSTALLATION PROCESSES**

As a result of this RFQ, one artist or artist team will be selected to engage with the Station Design Team (“Design Team”) to determine the location, design, content and materials for station artwork, all of which must comply with BART’s material requirements and restrictions, the project budget, and long-term maintainability.

The selected artist/team may consider the entirety of the station and its environs as a place-making opportunity, proposing art projects with a holistic view of the station’s design, function, user groups and impact on the community and BART customers. Key opportunities for artwork include the enhancement of the arrival/departure portals that are key elements of the station’s design.

The selected artist/team will be issued two separate Agreements. The first Agreement will be a contract with BART for design services; the second will be with the selected General Contractor (“Contractor”) for the fabrication and installation phase of the art project. During the design phase, the artist/team will confer with BART to determine which art elements will be fabricated by the artist/team and which elements the Contractor will fabricate. The Contractor, under consultation from the artist/team, will install all art elements.

Potential areas for artwork may include but are not restricted to:

- A glass treatment for the north façade of building
- The south façade adjacent to the elevator and staircase
- The east façade of the second level office enclosure
- The pedestrian bridge on the east side of the station connecting to Osgood Road
- The ground plane at the plaza adjacent to entrance stairway
- Platform and concourse fencing enclosures
- Concourse level elevator enclosure

Please refer to Attachment A for more information on these sites.

### **Art project budget**

For the design phase agreement with BART, there is an allocation in an amount not-to-exceed \$70,000 (Seventy Thousand Dollars) for artist fees related to the following:

- Preparation and submittal of conceptual and schematic designs,
- design development and construction documents,
- development of specifications and cost estimations for fabrication,
- art concept presentation materials,
- art budget research and submittals,
- design team collaboration; community outreach and engagement, and
- insurance required by BART (*please refer to sample contract found at [www.bart.gov/art](http://www.bart.gov/art) for further information on insurance specifications*).

The total budget for the fabrication, delivery, installation, and artist’s oversight of the installation of the art elements is a not-to-exceed amount of \$1,000,000 (One Million Dollars).

### **Art Project Design Phasing**

These project phases and the artist/team’s responsibilities for each are described below in more detail.

Phase 1 Deliverables: Community Engagement, Design Team Participation, Conceptual Art Plan Submittal.

1. A maximum of (5) community engagement session, which may include but not be limited to town hall meetings, meetings with selected stakeholders, and/or meetings with local arts and community organizations. The purpose of these meetings will be for the selected artist/team to develop a greater understanding of the function and use of the station and its connection to the community; consider any physical, social, cultural or geographic aspects of the site and community that may inspire the theme, content or concept of the artwork; and provide the community and stakeholders with information about the artist/team and their approach to art making.

Due to the impact of Covid 19, it is anticipated that some or all of the community engagement meetings will be done virtually.

2. Conferring and consulting with the project Design Team and BART representatives to review the station's design and to receive input regarding the selection of appropriate/acceptable art sites and materials, as well as information regarding BART's safety and maintenance restrictions that may affect potential art concepts and approaches.
3. Submittal of a preliminary Art Plan ("Plan") which must include conceptual renderings of proposed art sites, the scale of the proposed artworks, and a description of proposed content and themes. The Art Plan must include a list of all materials and installation methods proposed for the artwork. BART will provide the artist/team with *BART's Facility Standards (BFS)* ([https://webapps.bart.gov/BFS/BFS\\_3\\_1\\_2\\_Spec/BFS\\_3\\_1\\_2\\_index.html](https://webapps.bart.gov/BFS/BFS_3_1_2_Spec/BFS_3_1_2_index.html)), which identifies certain materials and installation methods acceptable to BART.
4. A description of which art elements are to be fabricated by the artist/team, and which are to be fabricated by subcontractors.

#### Phase 1 Review:

The Plan will be reviewed by the Design Team for its technical and operational feasibility and for any potentially negative impacts on BART operations and/or maintenance. The Design Team will confer with and assist the artist/team to make modifications to the Art Plan that respond to BART's concerns regarding materials, safety or maintenance.

#### Phase 2 Deliverables: Schematic Design, Budgets, Maintenance Requirements, Art Plan Presentations.

1. Schematic drawings of the approved art concepts for presentation to the Design Team, the Art Selection Panel, and the public. The drawings must be submitted in a digital format for distribution to the Design Team and the Art Selection Panel, and for posting online for public distribution. The drawings should be of sufficient detail to fully illustrate the concepts for each art site.

2. A concise written description of the proposed art elements describing their concept, their relationship to the Station site, the materials to be used, and the method of installation.
3. Samples of materials to be used in the proposed artwork, if requested by BART.
4. A preliminary budget which includes estimated costs for the final design, engineering, fabrication, transportation and installation of each approved art component, and for the procurement and delivery of all necessary files, specifications, and engineering outside of base building engineering for the fabrication of the artwork by either BART or BART's contractor and/or the artist/team.
5. A maintenance plan which describes short and long-term maintenance requirements for each art component. At BART's discretion, the maintenance plan may be required to be reviewed by a professional art conservator for final review and recommendation.
6. Participation in Design Team meetings, stakeholder meetings, and presentation of the Art Plan to the Art Selection Panel (all of which may be done virtually).

Phase 3 Deliverables: Design Development, Final Budget, Relative Timeline for the fabrication, transportation and installation of the artwork.

Phase 3 Deliverables include the following:

1. Final budget for the engineering, fabrication, transportation and installation of the approved artwork, in a not-to-exceed amount of \$1,000,000 (One Million Dollars).
2. In addition to the artwork hard costs, the final budget must include costs for the artist/team's time for project management, consultation with the Design Team and General Contractor during fabrication and installation of the artwork, professional fees as required, travel costs as required, ongoing insurance costs, final design and construction drawings and project documentation.
3. A 10% contingency must be included in the art budget as well as an annual allowance to accommodate inflation for the fabrication, transportation and installation costs (the artwork will not be installed until 2027 or later). Artist/team will coordinate this percentage with the Design Team and BART.
4. Artist/team will collaborate with the Design Team cost engineer on estimates for the proposed artwork and installation, as well as with potential fabricators and other resources required for project delivery.

## V. QUALIFICATIONS

*This RFQ is open only to artists or artist teams residing in the United States at the time of application. All applicant artists must be U.S. citizens or have legal working status in the United States at the date of application.*

This project is open to artists who have demonstrated experience of successful collaborative process and outcome as a member of a design team, working at an architectural scale. Selected artists/teams must be available to work collaboratively with project teams consisting of BART staff, project architects and engineers, and community representatives.

Applicants must demonstrate a history of professional activity as an artist and must demonstrate appropriate skills or experience in designing and managing an art project relative to the scale and complexity of the art project described above.

Artist Teams: Two or more persons may apply together as a team; however, a team must be led by a person with demonstrated history of professional activity as an artist. Artists may not submit as a member of more than one team, and if applying as a team may not apply as an individual (and vice versa) – one person/one application.

*Artists who currently have an active art commission with BART are not eligible for this project. If you have a current contract for artwork with BART and are unsure of the status of your project regarding your eligibility, please contact your project manager.*

**Qualifications** used to evaluate the applications in the Artist Selection Process (Part VI of this RFQ) are as follows:

### Minimum Qualifications

- A minimum of five years of work as a practicing artist as evidenced by resume and professional recognition (awards, honors, exhibition record, etc.).
- Demonstrated successful experience collaborating with design professionals as part of a team to deliver a comprehensive approach to integrating art and design.
- Experience engaging communities to define objectives and inform scope of designs.
- Experience delivering designs/artwork that successfully integrates to a project of similar scale to the Irvington Station project.
- Ability to comply with project deadlines.

### Desired Qualifications

- Past work that demonstrates the artist/team's overall approach to making art and perceived ability to create artwork that would be relevant to the station, the adjacent community, and BART riders.

- Successful completion of at least three permanent, site-specific projects similar in scope to the work being considered for Irvington Station.
- Aesthetic excellence in the design and execution of completed projects.
- A minimum of 2 years of professional experience that illustrates the applicant's ability to design and manage the project as required (i.e. past experience with public art projects, project management, public art administration, studio experience, related work skills or experience etc.). Desired skills may include budgeting, scheduling, communications with clients, and collaborating with third parties completing implementation, construction, or fabrication.
- Past public art projects utilizing a variety of materials and methods with minimal long-term maintenance needs.

## **VI. ARTIST SELECTION PROCESS**

1. Applications will be pre-screened by BART staff to ensure that applicants meet the Minimum Qualifications described in Section V of this RFQ, and that the applications are complete as described in Section X.

2. If more than 75 applications are received, a subset of the selection panel comprised of a visual arts professional, a City of Fremont representative and a BART representative will review the applications and will create a short list of a maximum of 40 artists whose work will be reviewed by the full selection panel. The pre-screening panel will evaluate and short-list each applicant's work based on whether they meet the Desired Qualifications described in Section V of this RFQ.

3. A selection panel comprised of arts professionals, community stakeholders, design team members, and City of Fremont and BART staff will be established to review the applications and will rank them according to the selection criteria outlined above.

4. At the discretion of the Selection Panel, up to three finalists may be selected to be interviewed to determine the final artist/ team for the project. It will be the sole discretion of the panel to determine if the artist selection will include an interview of finalist candidates. If interviews are implemented for the project, artists to be interviewed will be given a minimum of two weeks' notice prior to the interviews. If necessary due to scheduling constraints a finalist is not able to travel for the interview, a phone/video conference interview will be an available option. The date and time of the interviews will be at the sole discretion of BART, and an interview is not guaranteed if a mutually accessible time is not available for all finalists and the selection panel.

*Impacts to the selection process related to Covid-19. BART may choose to hold the selection panel processes and any and all interviews electronically. The schedule may also be adjusted from that noted in Section IX. BART will make every effort to keep applicants apprised of any changes to schedule that may impact their ability to be considered for the Project.*



## VII. BART'S RIGHT TO IMPLEMENT

BART reserves the right to implement the projects identified in this RFQ. The issuance of this RFQ is no guarantee that a project will be awarded. BART may also change the scope of the RFQ at any time prior to the deadline. All changes to the RFQ will be posted to RFQ project description at [www.bart.submittable.com](http://www.bart.submittable.com), and all artists who have initiated or submitted applications at the time of the change will be informed of the change.

## VIII. PROJECT ASSUMPTIONS

1. Selected artists/teams will be required to waive their rights of integrity (also known as the artist's moral rights) to commissioned artwork as pertains to its removal or repair as set forth in the California Art Preservation Act and the Visual Artists Rights Act. Due to the function and nature of the BART stations as busy transportation hubs, BART will retain the right to remove or relocate the artwork as may be deemed necessary by BART in the future.
2. Selected artists/teams will retain copyright to their work, but will grant BART certain rights to reproduction.
3. Selected artists/teams will be required to adhere to the Model Agreement for Art Design Services, which can be found at [www.bart.gov/art](http://www.bart.gov/art). This agreement is provided in this RFQ for informational purposes and is subject to change based on the final scope of work with selected artists or artist teams.
4. Compliance with Laws. In the performance of the project under Agreement with BART, all team members shall comply with all applicable local, state and federal laws.

## IX. PROJECT SCHEDULE

October/November 2020: Initial selection panels and interviews.

December 2020: Authorization to contract to BART Board for approval.

January 2021: Contract procurement – Final Agreement Executed with BART

January-April 2022: Design timeframe for all submittals required for integration to Station Constructions documents for bidding.

Spring 2023 – Fall 2027 Estimated Construction Timeline

## X. APPLICATION REQUIREMENTS & PROCESS

### APPLICATION DEADLINE

Submissions (described below) must be received as a complete application in Submittable no later than 11 P.M. (PDT) on October 23, 2020. **DO NOT SUBMIT APPLICATIONS DIRECTLY TO BART.**

All materials will be submitted online, via the Submittable: [www.bart.submittable.com](http://www.bart.submittable.com). There is no application fee to apply or to use the Submittable online application system. To view the application, go to [www.bart.submittable.com](http://www.bart.submittable.com), register a username and password, and search the list for “BART Irvington Transit Station Public Art RFQ”, or search “public-art” under Discover on your Submittable homepage.

*Please make sure you have started your application with time to ask questions, particularly if you have not used Submittable previously. Late and incomplete applications will not be accepted.*

Assistance in using the Submittable system is available 24/7 via the online help center or by emailing [mailto: jeaston@bart.gov](mailto:jeaston@bart.gov).

#### REQUIRED APPLICATION MATERIALS

The application submission must include the information and materials described below, all of which are required to constitute a complete application. Specific proposals for artwork are not requested and will not be reviewed.

1. Images of Past Work: Visual representations of past artwork that demonstrate your qualifications for this project. Submit up to 10 images of completed projects. Images of designs for previously proposed projects that were not developed to completion may be submitted, but should be clearly marked as proposals and cannot be more than 3 of the requested 10 images. Please avoid multiple views of a project within a single image. Teams are limited to 10 images. If the team has produced work together previously please include representations of that work. If the team has not collaborated previously, images of work from all team members as appropriate should be included.
2. Annotated image list: a list of the submitted images with descriptions that clearly explain both the projects and images. Include pertinent information regarding key collaborations with design team and/or stakeholders. Include dimensions, medium, location, commissioning agency and budgets (when information is allowed to be released). Please indicate your role in the project e.g., lead artists or co-artist, studio team member, fabricator, etc.
3. Artist Statement of Interest (500 word maximum): Please outline your interest in this opportunity in part by answering the following questions:
  - a. What perspective, strengths and experience do you bring to a project?
  - b. What is your experience in collaborating with design professionals and communities? Give one or more examples of your collaboration with both and the resulting outcome.
  - c. What specifically interests you about the Irvington Station project?

4. Resume (500 word maximum/500 additional words for teams): Submission shall include a current resume that outlines your professional accomplishments as an artist, particularly as relates to integrating art to infrastructure.
5. List of 3 professional references. References will only be contacted for the artist proposed as a finalist for the project by the selection panel, or in the event of interviews (as described in Section VI.A) the three finalists.

If applying as a team, indicate the name and contact information of the team's representative. Please place this as the first name in the application.

BART reserves the right to reject any or all applications or proposals and to modify or terminate the application process or the selection process for any reason and without prior notice.

#### **XI. CONTACT INFORMATION**

Questions about the RFQ or commissioning process must be sent to Jennifer Easton at: JEaston@bart.gov not later than 5:00 p.m. PDT on October 16, 2020. Please use "Irvington RFQ Inquiry" in the subject heading of your email.

Responses to all inquiries and any addenda will be posted via Submittable to artists who have initiated or submitted applications prior to the due date. Questions and answers will also be posted at [www.bart.gov/art](http://www.bart.gov/art)

**ALL REQUESTS FOR INFORMATION MUST BE VIA EMAIL AS INDICATED ABOVE.  
BART WILL NOT ACCEPT PHONE INQUIRIES.**

ATTACHMENT A: CONTEXTUAL PHOTOS AND ILLUSTRATIONS



Aerial view of site proposed lay-out

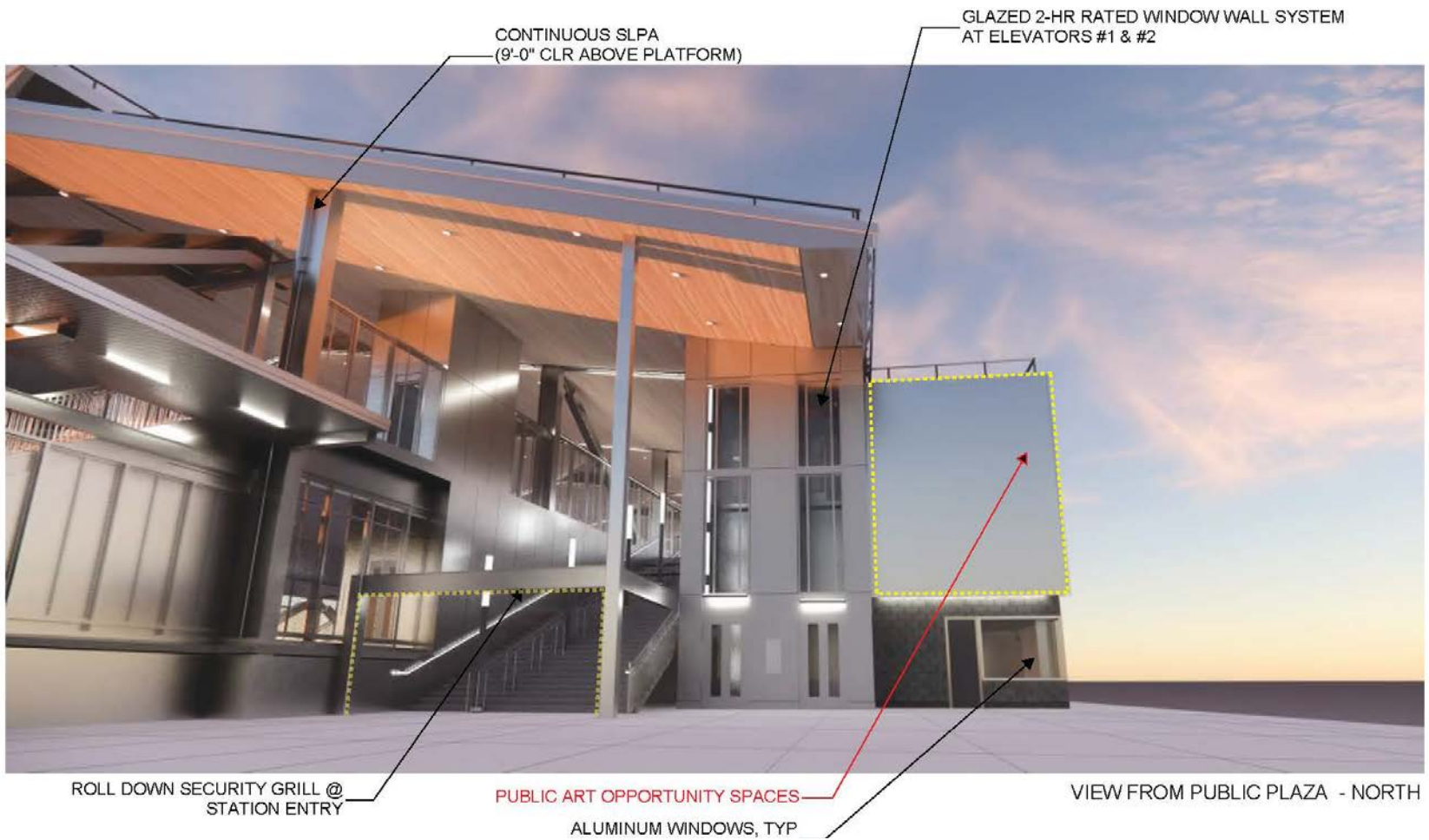




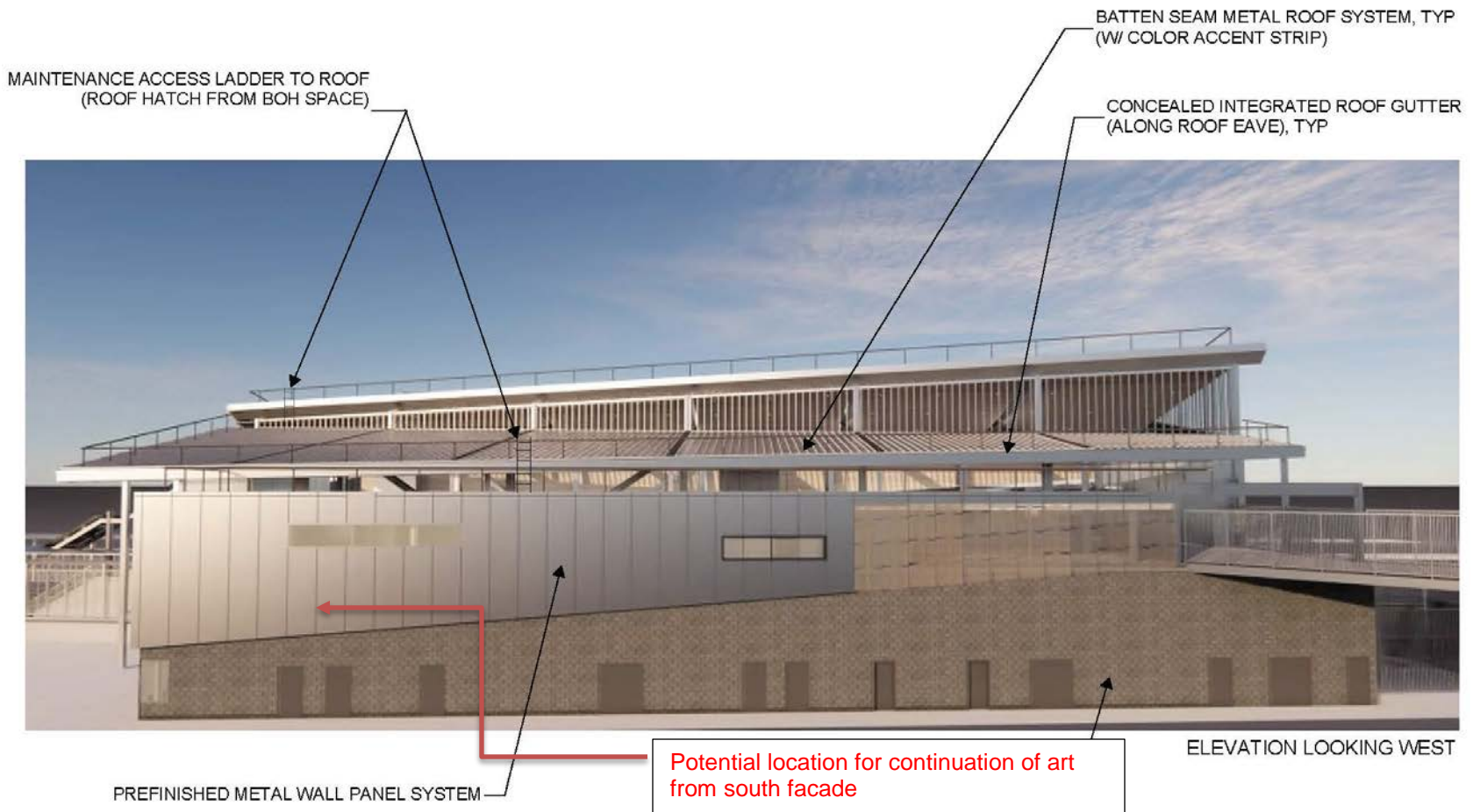
View of Station from Osgood Road near Washington Blvd



Southeast Elevation including main entrance grand staircase











Pedestrian bridge from Osgood Road



POLE MOUNTED LIGHT FIXTURES  
(UNCOVERED PLATFORM AREAS)

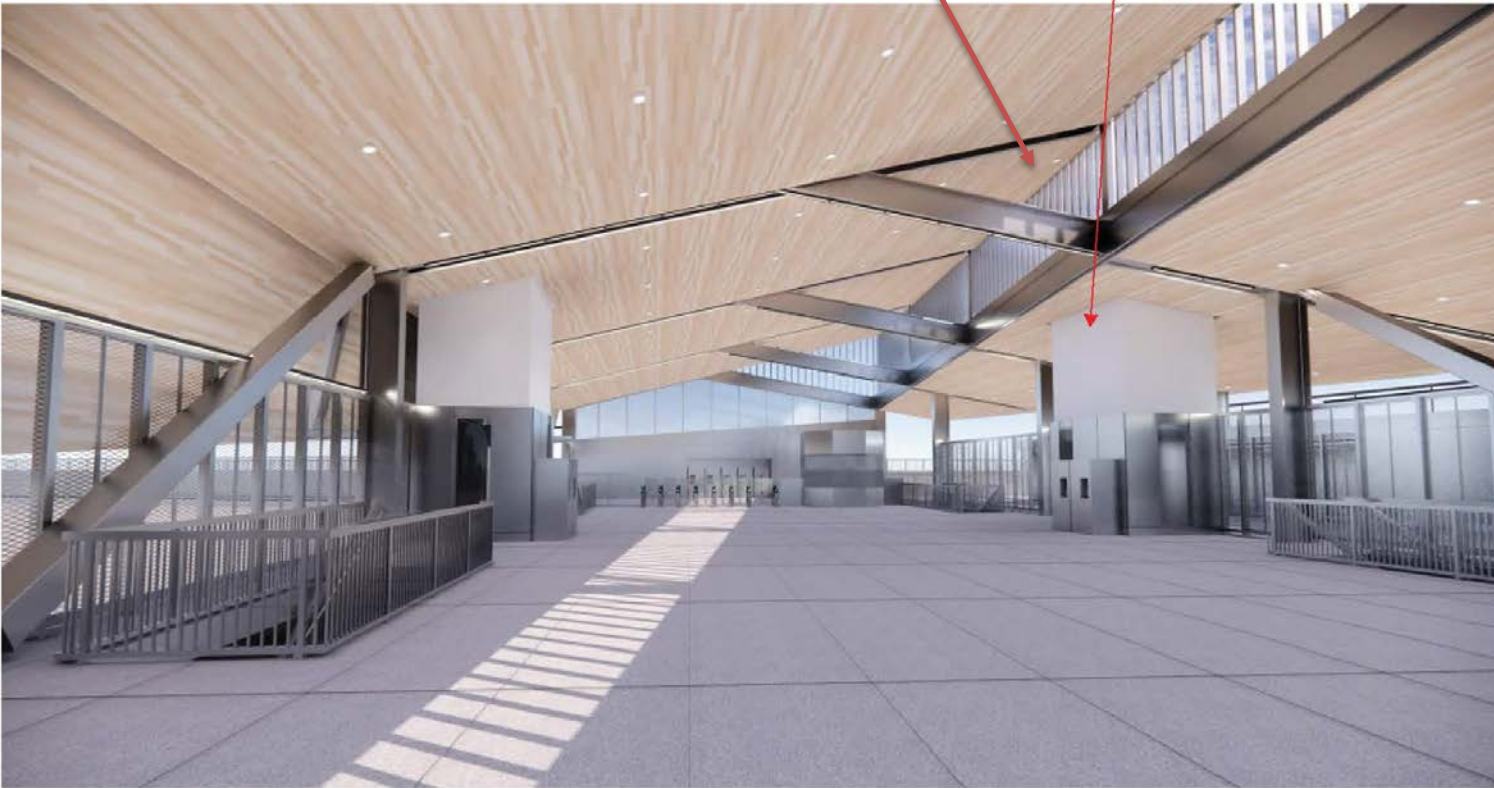
Potential glass art location

**PLATFORM - OPTION 2 (WITH POLE MOUNTED LIGHTING)**

VIEW AT END OF PLATFORM  
NORTHBOUND TRACK (LOOKING SOUTH)

Potential Art Integration above I-beam

POTENTIAL ART INTEGRATION  
ABOVE EACH OF FOUR ELEVATORS



ART ABOVE ELEVATOR OPTION

VIEW FROM CONCOURSE 'PAID AREA' - LOOKING NORTH





ART ABOVE ELEVATOR OPTION

VIEW FROM CONCOURSE 'PAID AREA' - LOOKING SOUTH