

## CALL TO ARTISTS – TEXAS

### **City of Austin (Texas): Art in Public Places (AIPP)**

Austin-Bergstrom International Airport (AUS)

**Call open** – 8:00AM CT: Friday, January 3, 2025

**Deadline** for Submissions – 3:00PM CT: Thursday, January 30, 2025

### **REQUEST FOR QUALIFICATIONS**

The City of Austin Art in Public Places program (AIPP) of the Cultural Arts Division, Economic Development Department (EDD) and AUS Arts of Austin-Bergstrom International Airport (AUS) invite Texas-based artists and artist-led teams to submit qualifications to be considered for collaboration, design, fabrication, and installation of multiple opportunities located in the new Concourse B, the Arrivals and Departures Hall (A/D Hall), and connecting curbsides and pedestrian crossings of AUS.

Interested artists should approach the opportunities with an open mind and should not attempt to conceptually propose solutions as the sites are a part of the Airport Expansion Development Plan (AEDP) and do not yet exist. The AEDP building program documents will continue to change until design development is complete. AEDP AIPP opportunities for Artists will be published through multiple phases. Phase II opportunities listed below.

### **BACKGROUND**

The aesthetic ethos that shaped AUS's main Barbara Jordan Terminal (BJT) was inspired by a traditional "Texas dance hall." Elements of the BJT are reflected in the exposed rafters and faux wood ceilings. Nods to Piet Mondrian's reductive geometry are interspersed throughout the interior and exterior architectural building vernacular. On the secure side, travelers can enjoy expansive interiors and abundant natural light beaming through multi-story windows. With music as a muse, black piano keys are subtle and centrally designed into the existing terrazzo flooring. While staying true to its roots and elevating the passenger journey, a highly efficient operation that allows the character of Austin's unique culture to be showcased to its local and global travelers is paramount. This hyper-local design philosophy is intended to continue throughout the development of new facilities.

Owned and operated by the City of Austin, AUS is located on the former Airforce base, Bergstrom field, and (at the time of this plan) is the busiest non-hub airport in Texas. Currently, Austin is recognized as one of the fastest-growing cities in the US. Its pace of growth is driven substantially by the tech industry, healthcare, and hospitality. However, the prevalence of street art, live music

performances, festivals, and highly ranked food scene, help to promote the city’s official/unofficial slogan: *Keep Austin Weird*.

On any given day, about 40,000 passengers pass through AUS. Many of these travelers seek Austin as a destination for the varied offerings of arts, culture, and entertainment. AUS is well underway to meeting passenger demands by optimizing and expanding the BJT through the AEDP and simultaneously planning for a new A/D Hall along with a new Midfield Concourse. The near and long-term impact and reward will be a beautiful, highly functioning airport with an elevated customer experience and expression of pride for the local and regional community.

**Additional information about the AEDP/Journey with AUS can be found [here](#).**

## **PHASE II: AEDP/AIPP – OVERVIEW of OPPORTUNITIES**

All Artwork project budgets are inclusive of artists' fees, all phases of Artwork design, engineering, testing, prototyping, fabrication, permitting, installation, inspection, artists' travel, public meetings, presentations, administration, taxes, and insurance relating to the project. Selected artists will be expected to navigate construction logistics and are responsible for their own project management from design through installation and close-out.

### **1. Midfield Concourse**

**Site:** Concourse B

**Estimated Budget.** \$400K

**Project Summary.** Concourse B, the midfield concourse, is an important element of the next phase of AUS. The programmed linear design anticipates future travel needs, efficient operations and a fluid passenger experience. While the utility of the space is required to be highly operational and functional, this opportunity allows an artist or artist-led team to closely collaborate with the design team to create an aesthetic impact in the floors, ceilings, columns, or other momentous areas. AUS is designed to make you feel as though you are right in the heart of the region. Branded as the Live Music Capital of the world, the main stage projects music throughout the airport, and the current concourse floor design replicates a symbolic keyboard. Artists working on this project should explore building on the “live music capital” concept through expressive design that creates punctuating moments, travels, or stretches throughout the concourse. Only one artist/artist-led team will be selected.

### **2. Departures Ticketing**

**Site:** A/D Hall

**Estimated Budget.** \$1M

**Project Summary.** Getting to the airport and finding your way to the appropriate line or cue can often be the most hectic aspect of air travel. Opportunities in this area could contribute to intuitive wayfinding while offering a collective aesthetic salutation to AUS. Artwork could be integrated into structural or free-standing

walls as cladding, tile or mosaic facades, curtain walls, and terrazzo flooring and should be scaled for impact within proximate sight lines to offer a diverting and calming appeal to otherwise preoccupied travelers. The ultimate goal is to take a holistic approach to creating an elegant and visually stunning ambiance that imparts a welcoming and soothing experience. Only one artist/artist-led team will be selected.

### **3. Arrivals Baggage Claim**

**Site:** A/D Hall

**Estimated Budget.** \$1M

**Project Summary.** Usually waiting is the name of the game in baggage claim. Projects in this area stand to offer possibilities for visual or tactile engagement, creating moments of distraction and architectural interventions among the structural glazing system positioned to dither or filter light. Likewise, strategic placement of floor inlays, terrazzo design, and iconic mosaic designs could provoke instances of delight, surprise, and curiosity while providing intuitive guidance for directions that lead travelers to and from the Concourse. Artwork could be considered for an area that may enhance the building design while allowing gracious space for visual impact through storytelling. Artwork could interact with light, generate soothing sound, and/or include digital multi-media components. Additionally, artworks may be abstract and representational and could also incorporate words. Only one artist/artist-led team will be selected.

### **4. Arrivals Curbside**

**Site:** A/D Hall

**Estimated Budget.** \$512K

**Project Summary.** Curbsides are often busy spaces where passengers and meeter/greeters alike exchange warm welcomes or goodbyes. This is also an area where people often gather and wait. The selected artist or artist-led team will work collaboratively with the design team to impact the overall curbside experience. Opportunities could include interior/exterior walls, lighting, curbside seating environments, entry/exit plazas, underneath the roadways, and sidewalks. Only one artist/artist-led team will be selected.

### **5. Elevated Pedestrian Bridge**

**Site:** A/D Hall

**Estimated Budget.** \$540K

**Project Summary.** Innate and identifiable, the elevated pedestrian bridge is positioned to be one of the most iconic elements of the Departures experience. This complicated structure will rise above several lanes of airport in-bound and exiting traffic while serving as an active connection to and from the main terminal. The primary function of the artwork or artwork series will be to reinforce and enhance the public functions of connecting and leading passengers to ticketing areas, security checkpoints, and parking garages. The selected artist or artist-led team will not be expected to design the structure but rather will work within the structural constraints to create a memorable and indelible impact.

Artists with a multi-disciplinary practice are encouraged to apply. Only one artist/artist-led team will be selected.

#### **6. Lower-Level Pedestrian Crossings**

**Site:** A/D Hall – Concourse Level

**Estimated Budget.** \$416K (x3 = \$1,248,000)

**Project Summary.** With coming and going open-air experiences scaled for pedestrians, this opportunity is for a singular statement with three parallel crossings or could be approached as a serial dynamic installation across the three passages that signify transitions to and from the main terminal and parking. Working within the framework of the architecture, the artwork installations could play with light or lighting systems, present subtle sound, or offer an arrangement of objects that lead, guide and possibly respond to movement. Artists conceptualizing work in this area should take into consideration the peripheral proximity to the Arrivals and Departures experiences. One, two, or three artists may be selected.

#### **ELIGIBILITY. PHASE II – Call to TEXAS Artists**

Phase II Opportunities are open to Artists and artist-led teams based in the state of Texas. Artists/artist-led teams must demonstrate experience creating integrated artwork with strong design aesthetics and spatial sensibilities. Additionally, artists must exemplify technical skill, authenticity, and inventiveness. Members of an artist-led team could include (but are not limited to) visual artists, sculptors (in any media), digital programmers, and lighting designers.

#### **MINIMUM QUALIFICATIONS**

- Professional artists based in Texas over the age of 18.
- **Professional Artists.** The City of Austin AIPP and AUS Arts define Artist as an individual recognized by critics and peers as a professional practitioner of serious intent and substantial ability in the visual, performing, or literary arts.
- The City of Austin AIPP and AUS Arts programs strive to commission a broad range of artworks that contribute to the current dialogue in the field of visual art by broadly awarding commissions among local, state, and national artists.
- Applicants not meeting the minimum qualifications will not be considered.

#### **INELIGIBILITY**

Design professionals, including architects who do not have a consistent visual art practice, are ineligible to apply as team leads, but can be a part of an artist-led team.

The following are ineligible:

1. Artists who currently have permanent artwork sited at Austin-Bergstrom International Airport
2. Artists with more than three artworks in the City of Austin's Art in Public Places public art collection
3. Artists who currently are under contract with the City of Austin for a permanent AIPP project

4. Artists who have completed an AIPP project within the past year (from the date of application)
5. City of Austin employees
6. Architects, other designers, and other contractors currently working with the City of Austin or with AUS
7. Elected and appointed City officials such as City Council and members of City Boards and Commissions

### **SELECTION PROCESS**

A seven-member selection panel comprised of visual arts and design professionals with advisory members from AUS will review all eligible submissions.

Up to 24 Artists or artist-led teams may be shortlisted and invited to interview. Conceptual proposals may or may not be requested as a part of the interview process. In the event shortlisted Artists/artist-led teams are invited to interview and requested to prepare preliminary conceptual proposals, each Artist/artist-led team will be compensated with an honorarium of \$2,000. All interviews will be virtual.

The Selection Panel reserves the right to recommend one artist or one artist-led team and one alternate at the time of the initial review (without interview) for any or all opportunities; meaning one artist per opportunity may be recommended to receive the commission without having an interview. Except where otherwise noted in this prospectus, only one Artist or artist-led team per opportunity will be awarded a commission.

### **SUBMISSION REQUIREMENTS**

1. **Credentials:** CV/Resume (limit 2 pages)
2. **Written Responses** to the following scenario and questions (Limit 250 words per response):
  - a. What is your preferred project and why?
  - b. Describe your previous experience working with one or more design teams on multi-disciplinary integrated public projects as an individual artist or as a part of an artist-led team.
  - c. How does site-specificity or site-responsiveness inform your artistic practice?
  - d. What inspires your approach to developing unique concepts for your work (as an individual artist or as a part of a team)?
  - e. How does your work provoke curiosity and spark wonderment?
3. **Portfolio of Previously Completed Work.** DO NOT SUBMIT CONCEPT RENDERINGS
  - a. **Ten images** of previously completed work (only one image per page). Submitting additional images will subject your application to being disqualified.

- Or
- b. **Five Videos** of previous work, limit 60 seconds each.
- Or
- c. **Combination of still images and videos not to exceed a total of 10 work samples** (each video equals 2 still images)
- d. **Image descriptions** detailing titles, dates of completion, locations, materials, and artwork budgets. For team application, please indicate the lead artist for each project.

**IMPORTANT!** IMAGES OF INCOMPLETE PROJECTS, PRELIMINARY SKETCHES, or PROPOSAL IDEAS WILL NOT BE ACCEPTED OR REVIEWED BY SELECTION PANEL MEMBERS AND COULD RENDER AN APPLICATION INELIGIBLE.

4. **Three Professional references:** names, phone numbers and email addresses only – no letters
5. **Demographic survey**

### EVALUATION CRITERIA

The panel will evaluate applications based on the following criteria:

- Technical skill and aesthetic appeal of past work
- Relevant and applicable experience
- Authenticity, creativity, and innovation of work as presented
- Communication of ideas and intentions
- Ability to deliver completed projects on time and within budget

### TIMELINE (subject to change)

Solicitation Opens	January 3, 2025
Pre-Submittal Meeting (virtual)	Week of January 13, 2025
Submission deadline	January 30, 2025
Short-listed artists notified	February 28, 2025
Interviews/Recommended Artists Selected	March 17-21, 2025
Panel/Arts Commission Approvals	April 7 & 21, 2025
Selected Artists under contract	July 2025

To apply submit all information here: [PublicArtist.org](https://PublicArtist.org)

The deadline to submit requirements is Thursday, January 30, 2025, 3:00PM CT. Submissions received after the deadline will be considered unresponsive and will not be reviewed.

### Questions?

Constance Y. White [constance.white@flyaustin.com](mailto:constance.white@flyaustin.com) or  
Alex Irrera [alexandra.irrera@flyaustin.com](mailto:alexandra.irrera@flyaustin.com)