

## **2019 Bicentennial Commemorations: Public Art Commissions Brief**

### **1. Call for proposals for Bicentennial public art commissions**

The Public Art Trust (PAT) is an initiative by the National Arts Council (NAC) to make art a part of our urban spaces and bring art closer to Singaporeans. It aims to achieve this by commissioning new public art in spaces where we live, work and play.

To commemorate the 200<sup>th</sup> anniversary of the founding of modern Singapore, NAC seeks proposals for two ambitious and imaginative public artworks which respond to at least two out of three of the following Bicentennial objectives:

- i. Transcend notions of nostalgia to contemplate deeply on Singapore's longer, pre-1819 history;
- ii. Draw on history as a point of meaningful connection, highlighting a wider cast of contributors and communities who have contributed to Singapore's development;
- iii. Enhance audiences' understanding of Singapore's position in the contemporary world, including the many opportunities and vulnerabilities which abound.

### **2. Guidelines for submitting an application**

#### **2.1 Who can apply?**

- i. Artists, curators, collectives and organisations;
- ii. Applicants must be Singaporean or PR above the age of 21 and demonstrate strong knowledge and track record in working with public art.
- iii. Proposed artworks must be by Singapore or PR artists.

#### **2.2 What to consider in your application?**

- i. NAC welcomes applicants to submit up to three proposals with one artwork each. NAC may choose to pair artworks from different submissions at its discretion.
- ii. Applicants are highly encouraged to appoint their own administrative, production and technical expertise (project manager, engineer, architect, building contractor etc.)

#### **2.3 What types of works are we looking for?**

Commissioned artworks may take the form of an installation, interactive work or digital work. There are no preconceived ideas regarding the scale or medium for the public art commissions; however, we look favourably upon lively concepts and ideas which are able to serve as a catalyst for new encounters within the everyday, stimulate imagination and play in viewers of all ages, and ultimately enliven the sites where the artworks are sited.

The artworks are to function as major talking points and centres of attraction, generating strong and sustained interest throughout the exhibition period of six months.

It is mandatory for applicants to research their preferred sites and conduct site visits prior to submitting their proposal, in order to develop concepts that are both artistically inspired and feasible.

**2.4. Artworks are to encompass the following key elements:**

- i. Interactivity and strong resonance with local and foreign visitors alike;
- ii. Considerable scale, having strong physical presence and visual impact;
- iii. Site-specificity and reflection of the chosen locality's history and characteristics;
- iv. Thorough considerations for public safety and risk management;
- v. Preferably involvement of the community in co-creation at the conceptual or implementation stage;
- vi. Temporary, to last for six months.

For examples of public artworks, please refer to [Annex A](#).

**3. Pre-selected sites**

Applicants may choose to situate their artworks at the following pre-selected sites for public art:

- i. Jurong Lake Gardens West (Jurong Lake Park)
- ii. Heartbeat Bedok - Grass Lawn or Main Thoroughfare
- iii. Open area at Blk 480, Tampines St 44

For more background information on these sites, please refer to [Annex B](#).

Applicants may propose alternative sites of their choice, provided they fulfill all of the following criteria:

- i. Site is in a public area, highly accessible and draws high human traffic and footfall;
- ii. Site has strong historical and heritage dimension;
- iii. Strong estate or neighbourhood conservancy services available;
- iv. Site owners are open to having the artwork(s) located on their premises.

NAC retains the rights to make the final decision on the locations of artworks.

#### **4. Outreach Programmes and Marketing**

Proposals should include ideas for potential education and outreach events to enhance public engagement with the artworks. These could take the form of artists' talks or tours as well as interactive workshops for schools and the general public. NAC will appoint an intermediary to work collaboratively with the commissioned artist to build upon and execute these public programmes. The artist would be required to participate in at least five of such events (eg. artist talk, dialogue session, workshop etc).

The commissioned artist will be expected to field media queries and make other promotional appearances (where necessary) for the purposes of marketing and promoting the work.

#### **5. Advisory and Commissioning Panel**

The Public Art Advisory Panel (PAAP) will evaluate all proposals received through the call for submissions and select proposals to be commissioned. The PAAP is formed by the NAC and comprises professionals from the arts, architecture, education and urban planning sectors.

#### **6. Funding Guidelines**

While we celebrate diversity of expression and open, balanced dialogue in the arts, as a statutory body disbursing public funds in line with Government policies, NAC has to prioritise funding to proposals which do not:

- Advocate or lobby for lifestyles seen as objectionable by the general public;
- Denigrate or debase a person, group or class of individuals on the basis of race or religion, or serve to create conflict or misunderstanding in our multicultural and multi-religious society;
- Undermine the authority or legitimacy of the government and public institutions, or threaten the nation's security or stability.

## 6. Evaluation Criteria

Component	Evaluation Weightage
<p><b>Artistic merit and contribution to Singapore’s canon of art</b></p> <ul style="list-style-type: none"> <li>- Strong relevance to Bicentennial themes</li> <li>- Highly original project and ideas (innovative, site-specific and visually impactful)</li> <li>- Well-thought out concept and execution with clear illustration of proposed concept</li> </ul>	40%
<p><b>Potential audience outreach, and quality of audience engagement</b></p> <ul style="list-style-type: none"> <li>- Chosen sites are highly accessible and draw steady flow of human traffic and footfall</li> <li>- Proposed artwork(s) encourages social interactions and connects communities</li> <li>- Proposal identifies clear target audiences and outlines robust ideas for public engagement and outreach</li> </ul>	20%
<p><b>Track record and capacity to execute the project</b></p> <ul style="list-style-type: none"> <li>- Proposal has outlined a clear and sound project timeline to ensure key deadlines are met</li> <li>- Demonstrates substantial understanding of the site and feasibility of the production and installation process</li> <li>- Applicant and proposed artist has a good track record and experience to execute the project (i.e. strong artistic expertise, team assembled has strong production and project management skills)</li> </ul>	20%
<p><b>Clear and feasible budget</b></p> <ul style="list-style-type: none"> <li>- Proposed budget is well-planned and optimised*</li> </ul> <p><i>*Proposals which exercise the most cost-effective means to execute the project will be awarded greater merit.</i></p>	20%
<b>Total</b>	<b>100%</b>

## **7. Scope of Work for Commissioned Artists**

### **7.1 Development of Proposals**

Proposals should have carefully considered details and feasibility of the production process and site installations prior to submission.

The commissioned artist(s) will be allowed a period for refining and developing their proposed art work, project plan, and budget. This will include consulting with the necessary site owners for matters pertaining to the physical site. This process is essential in smooth project and budget management, allowing the selected applicant to gain full understanding of the space and be well integrated into the site. Refined proposals must be submitted to NAC for approval before commencing production.

### **7.2 Fabrication and Installation**

Upon approval, artists will work with their respective service providers for fabrication, transportation, installation, and in applying for necessary licenses and certification.

### **7.3 Artwork Maintenance**

Artwork commissions for the Bicentennial celebrations are projected to be short-term, 6-month displays. Upon refinement of proposal, the artist is to provide a detailed maintenance manual that sets out the materials used, expected lifespan, cleaning and fabricator details, if necessary. The artist is to bear the cost and responsibility of the maintenance of the artworks for the duration of the display.

### **7.4 Decommissioning and Site Restoration**

The artist will work with their respective service providers for dismantling and removing the artwork(s) following which, the artist will work with site owners on restoring the site(s).

## **8. Indicative timeline**

Ongoing till 1 Feb 2019	Invitation for proposals
18 Dec 2018	Project briefing at NAC
Mid Dec 2018/Jan 2019 (TBC)	Site-briefing at three pre-selected sites (TBC)
Early Feb 2019	Review of applications by Public Art Advisory & Commissioning Panel
Early March 2019	Appointment of commissioned artist by NAC
March to April 2019	Refining of artworks and confirmation of sites
End March 2019	Appointment of public programmes vendor
May to July 2019	Production and installation of artwork
End Aug 2019	Unveiling of completed artworks
September 2019 to February 2020	Execution of public programmes
March 2020	Decommissioning of artworks

## **9. Budget**

A budget of up to S\$100,000 per artwork will be made available to cover fees for the necessary artistic, administrative and professional personnel, artwork materials and production, freight and handling, site preparation, installation, de-installation, artwork maintenance, site restoration and PE certification expenses. Project budgets must not exceed the allocated sum of S\$100,000 per artwork. NAC will cover costs for public liability insurance, marketing and programming. The selected applicant is to submit an audited financial report at the conclusion of the project.

## **10. Contract**

A commissioning agreement will be drafted and issued by the NAC to the selected applicant for agreement prior to appointment.

## **11. Project Briefing**

A briefing will be conducted at NAC to share more background information on the Bicentennial public art commissions. Attendance to this event is optional but strongly encouraged.

Date: Tuesday, 18 December 2019

Time: 2.30pm - 3.30pm

Venue: National Arts Council, Board Room 2 (Block E), Goodman Arts Centre

A tour of the three pre-selected sites will be conducted in mid-December 2018 or early January 2019 if there is sufficient interest. The exact date and timing is to be confirmed.

RSVP is compulsory for both events. Interested parties are to email [Public\\_Art\\_Trust@nac.gov.sg](mailto:Public_Art_Trust@nac.gov.sg) with your name, number of attendees and contact number by Friday, 14 December 2018.

## **12. How to Apply**

Please submit your proposal to the [Public\\_Art\\_Trust@nac.gov.sg](mailto:Public_Art_Trust@nac.gov.sg) **by 4pm on Friday, 1 February 2019**. Kindly affix your documents as attachments. If you wish to send a zipped folder, please upload it to a file sharing site and email the link to us.

If you wish to make a hard copy submission, please mail it to the following address:

Kong Yen Lin  
Sector Development (Visual Arts)  
National Arts Council  
90 Goodman Road  
Goodman Arts Centre, Blk A #01-01  
Singapore 439053

Submissions must meet the objectives of the brief and include the following:

- ✓ Completed application and budget form (please use documents provided)
- ✓ CV of all members involved in the project
- ✓ A detailed proposal **not more than 6 A4 pages or 15 powerpoint slides in pdf format** outlining the following:
  - Description of each artwork, dimensions, technical specifications, and how it responds to the theme and objectives of the commission
  - Visual representation, drawings, 3D rendering, maquette (optional) for proposed works;
  - An indicative methodology for production, fabrication and installation;
  - Plans for artwork maintenance;
  - No more than eight digital images of your past public artworks or commissions presented in a pdf document. The document size must not exceed **2MB**. Artworks are to be accompanied by name, year of creation and a brief synopsis.

Incomplete submissions will not be considered.

### **13. Contact Information**

For queries about the project or your application, please contact:

Kong Yen Lin (Ms)  
Manager, Sector Development (Visual Arts)  
Tel: +65-6346 9400  
DID: +65-6346 9490  
[Kong\\_Yen\\_Lin@nac.gov.sg](mailto:Kong_Yen_Lin@nac.gov.sg)

Evelyn Ang (Ms)  
Manager, Sector Development (Visual Arts)  
Tel: +65-6346 9400  
DID: +65-6346 9469  
[Evelyn\\_ANG\\_from.TP@nac.gov.sg](mailto:Evelyn_ANG_from.TP@nac.gov.sg)

## **Annex A - Examples of artworks**

Please note that this list is purely for illustrative purposes and is not exhaustive.

### **1. MASH-UP, *Nenas Estate* (2018), DISINI Pavilion – Singapore**

Reference link: <https://www.disini.art/mashup>

*Nenas Estate* ('pineapple estate') is a quirky pavilion designed by independent fashion collective, MASH-UP, as part of DISINI, an inaugural visual arts festival organised by Chan + Hori Contemporary. Paying homage to a pineapple-shaped playground, formerly located at Tampines Central Park, *Nenas Estate* is both a sculpture and outdoor pavilion. Like an amphitheater, it is a functional venue for talks, workshops and music. It also provides a twofold perspective - sitting within looking outwards, and peering in from the outside.

#### **Learning points:**

- i. Striking colours and scale; enlivens the landscape within and around Gillman Barracks by serving as a point of attraction and activity.
- ii. Family-friendly and interactive.

### **2. Kurt Perschke, *Red Ball Project* (April 18 – 28 2013) – Paris, France**

Reference link: <https://redballproject.com>

*RedBall* is a traveling public art piece by American artist Kurt Perschke. Considered "the world's longest-running street art work", this inflatable piece has been to over 25 cities globally and moves through the city with a new site on each day of the project.

#### **Learning points:**

- i. Simple yet striking method of social intervention that makes viewers think deeper about how they interact with daily spaces.
- ii. Family-friendly and interactive.

### 3. Cedric Le Borgne, *Les-Voyageurs* (1999 - ongoing) – Various cities

Reference link: <https://www.cedricleborgne.com>

*Les Voyageurs* is a series of illuminated human figures by Paris-born artist Cedric Le Borgne which are crafted using delicately sculpted chicken wire, to inspire viewers to perceive daily life afresh, arise, and dream. The figures are often installed in highly visible public places, suspended in the air in parks or in busy urban centers.

#### **Learning points:**

- i. A strong, identifiable body of work distributed across various sites. This generates public interest and possibility of capturing a 'following'.
- ii. Highly site specific – the artwork takes on a slightly different meaning, depending on site and position.

### 4. Florentijn Hofman, *Kraken* (2017) – Shenzhen, China

Reference link: <https://www.uapcompany.com/studio/florentijnhofman>

*Kraken* is an enormous octopus by Dutch artist Florentijn Hofman, known for his inflatable, travelling *Rubber Duck* installation. Sited in Yantian, Shenzhen – a harbour-side location – it draws reference from the legendary giant sea monster of the same name, which has a reputation for attacking sailing vessels. Families and children are free to navigate the installation by entering through the character's tentacles, climbing through a netted tunnel and finally arriving at the top, which is a large play space within the octopus' head.

#### **Learning points:**

- i. Striking and impactful in design and scale.
- ii. Highly site-specific and draws immediate reference to the site's history and characteristics.
- iii. Highly interactive and family-friendly; creates a point of interest and gathering for people of all ages.

#### 5. Eko Prawoto, *Wormhole* (2013) – Singapore

Commissioned for the Singapore Biennale 2013, *Wormhole* is an immersive installation by Indonesian architect Eko Prawoto that consists of three massive conical bamboo structures. The artwork mirrors the contours of a mountain range, which are common in Indonesian geography and folklore. Situated on the lawn of the National Museum of Singapore beside a bustling street, the artwork carves out a quiet space for visitors to rest, contemplate and recharge, embodying an experience akin to travelling through time and space.

#### **Learning points:**

- i. Located at a site of high human traffic and footfall.
- ii. Striking and impactful in design and scale.
- iii. Interactive and family-friendly; creates a point of interest and gathering for people of all ages.

#### 6. Rafael Lozano-Hemmer, *Sandbox* (2010) – California, USA

Reference Link: at <http://www.lozano-hemmer.com/sandbox.php>

*Sandbox* is a large-scale interactive installation created originally for Glow Santa Monica in California, an annual all-night arts event. The work consists of two small sandboxes where one can see tiny projections of people who are at the beach. As participants reach out to touch these small ghosts, a camera detects their hands and relays them live to projectors, which hang from a boom lift and project the hands over 8,000 square feet of beach. In this way people share three scales: the tiny sandbox images, the real human scale and the monstrous scale of special effects.

#### **Learning points:**

- i. Striking and impactful in design and scale.
- ii. Harnesses technology to create an immersive experience that remakes one's sense of place.
- iii. Highly interactive and engaging work which draws people of all ages to play and enjoy the artwork together.

7. JR, *The Wrinkles of the City*, (2008 - ongoing) – Various cities,

Reference link: <https://www.jr-art.net/projects/the-wrinkles-of-the-city>

French street artist JR's *The Wrinkles of the City* project is a series of 25 large scale, monumental photographic portraits displayed outdoors. The series chronicles the city's oldest residents – all of whom lived through numerous transformations of the cityscape. It pays homage to the lives of those portrayed, foregrounding their stories, contributions, and ultimately connecting them back with their own communities.

**Learning points:**

- i. An uncommon medium of public art: photography.
- ii. Demonstrates engagement with local communities through the narration of personal stories.
- iii. Socially impactful; encourages thought and conversations on urban renewal and the preservation of memories or cultures.
- iv. Site specific – the artwork takes on different meanings and relevance, depending on site and position.

8. Brian Bush and Yong Ju Lee, *SEAT* (2012) – Atlanta, Georgia, USA

This dynamic and picturesque artwork aims to draw attention back to the simple, often forgotten act of sitting – perhaps the most common position from which one experiences space and architecture. The act of being seated is embodied in work, recreation and rest. It enables the detached observation of our lives in space and time. Despite the importance of this gesture, however, the objects one uses to sit are usually relegated to the domains of industrial design or furniture. Composed of almost 300 wooden chairs in a vortex, the installation redefines the act of sitting as an artwork and redefines a mundane gesture as a deliberate act of occupation.

**Learning points:**

- i. Striking and impactful in design and scale.
- ii. Highly interactive.

9. Cleon Peterson, *Land of Shadows* and *The Marcher* (2016) – Singapore

Reference link: <https://www.gillmanbarracks.com/others/public-art/1356>

*Land of Shadows* consists of a large-scale graphic mural enveloping the facade of Blk 7 Lock Road and a fibre glass sculpture titled *The Marcher*, both created by Los Angeles-based artist Cleon Peterson. The two works were presented as part of *Lock Route*, a public art showcase curated by Khairuddin Hori and presented at Gillman Barracks. The bold, interlocking oversized figures symbolise a struggle between power and submission. The artworks also draw inspiration from Gillman Barracks' military past, as it was the base of a traditional 24km pre-graduation route march for new army enlistees.

**Learning points:**

- i. Striking and impactful in design and scale.
- ii. Highly site-specific and draws immediate reference to the site's history and characteristics.

10. Ernest Zacharevic, *Children on a bicycle* (2012) – Penang, Malaysia

Reference link: <http://www.ernestzacharevic.com/outdoor/#/georgetown2012/>

As part of the Georgetown Arts and Culture festival in 2012, Lithuanian public artist Ernest Zacharevic created close to 10 murals that captured the essence and memories of the residents of Penang. The works often include three-dimensional elements which add to their inherent playfulness and interactivity.

**Learning points:**

- i. Highly interactive and located in accessible locations.
- ii. Striking and impactful to locals and foreigners alike.
- iii. A strong, identifiable body of work which entices audiences to make the effort to 'hunt' for the series of murals.
- iv. Captures the flavour of local lifestyles and memories – and in doing so, generates public and media interest.

11. Erwin Wurm, *Hot Dog Bus* (2018) – Brooklyn, New York, USA

Reference link: [https://www.publicartfund.org/view/exhibitions/6641\\_erwin\\_wurm\\_hot\\_dog\\_bus](https://www.publicartfund.org/view/exhibitions/6641_erwin_wurm_hot_dog_bus)

Austrian artist Erwin Wurm created *Hot Dog Bus* by transforming a vintage Volkswagen Microbus into an overstuffed, bright yellow food truck that serves free hot dogs to park goers at Brooklyn Bridge Park. This welcoming artwork is intended to be generous and democratic – hot dogs were popularized in the U.S. by immigrants at the turn of the 20th century. The artwork also draws intimate links to the gastronomic connection between New York City’s most iconic street food and its equivalent in Wurm’s homeland, the *Bosna*.

*Hot Dog Bus* encourages us to rethink relationships between food and art. The work proposes an approach to sculpture that blurs the boundaries between artwork and audience, by creating an amusing yet thoughtful experience.

**Learning points:**

- i. Striking and impactful in colour and design.
- ii. Connects with the personal and social memories of individuals.
- iii. Family-friendly and highly interactive; provides a point of interest for local and foreign visitors alike.

12. Martin Creed, *Work no. 2630 – Understanding* (2016) – Brooklyn, New York, USA

Reference link: [https://www.publicartfund.org/view/exhibitions/6103\\_martin\\_creed\\_understanding](https://www.publicartfund.org/view/exhibitions/6103_martin_creed_understanding)

British artist Martin Creed is known for adapting the visual language of giant marquees, roadside signs, and advertising logos for artistic expression. His chosen word, “understanding,” is fundamental to exploring notions of acceptance and communication between people. Spelled out in ten-foot-tall neon letters mounted on a 50-foot-long steel beam, the artwork rotates 360 degrees at varying speeds controlled by a computerised programme, constantly shifting our perspective of the work.

The work raises numerous questions: is it a demand for more understanding in a world of indifference? Is it an ironic response to an increasingly polarized political landscape? Or a sincere statement of our need for sympathy and mutual comprehension? Creed has designed the base of his sculpture as a social space where visitors may gather to enjoy the view – and perhaps contemplate on the limitations and depths of human understanding.

**Learning points:**

- i. Striking and impactful in design and scale.
- ii. Highly site-specific and serves as a point of interest for locals and foreign visitors alike.
- iii. Socially engaging and encourages thought and conversations on contemporary issues.

## **Annex B – Background information on pre-selected sites**

### **i. Jurong Lake Gardens West (Jurong Lake Park)**

Established in 2006, Jurong Lake Park will eventually be part of the Jurong Lake Gardens project in 2019, which has been envisioned as Singapore's first national gardens in the heartlands dedicated to leisure and recreation for the people.

Jurong Lake Park is also situated within the Jurong planning area, which has historically served as an industrial and agricultural crucible. Waters around Jurong and the Straits of Malacca were a significant zone on the ancient maritime Silk Road in the 16th century. As Singapore's first industrial town in 1961, Jurong also played a pivotal role in Singapore's economic development with the housing of manufacturing industries such as shipyards, steelworks and chemical plants there.

Today, Jurong is situated in the middle of a 'tech corridor', starting with business park one-north in Buona Vista, the National University of Singapore, the Jurong Lake District, the upcoming Jurong Innovation District, and Nanyang Technological University in Jurong West.

Please take note of site closure areas at <https://www.nparks.gov.sg/-/media/nparks-real-content/jlg/jlgw-closure/2018-10-15-jlg-northshore-closure-notice-kar.pdf>

### **ii. Heartbeat Bedok - Grass Lawn or Main Thoroughfare**

Within the eastern neighbourhood of Bedok lies a rich and complex maritime history. In the 1800s, waters in the eastern shores bore witness to naval battles, piracy and the schemes of international powers to control trade in the area. The origins of the name 'Bedok' has been traced to *biduk*, which refers to a riverine fishing boat in Malay, as well as *Sungei Bedok* (or 'Bedok River' in Malay), which was a significant geographical landmark in the area. In a bid to expand Singapore's amount of usable land, a total area of 1,525 ha in Bedok (or 70% of land mass) was reclaimed from the sea as part of the East Coast Reclamation Scheme which took place from the 1960s to 1980s.

### **iii. Tampines St 44 Open Area at Blk 480**

The name 'Tampines' can be traced back to the 1800s, where forests in the area were populated by the *Tempinis* tree, which was coveted for timber in manufacturing oars, furniture and *gasing*, a spinning top used in games.

On the whole, the area is an abundant source of natural resources, being home to forests, farms, and a high concentration of sand quarries in the 1960s that supported numerous public housing projects. Given its location near the southern tip of the Malay Peninsula, Tampines also historically served as a bridge for wildlife migration. The Malayan tiger, for one, was thought to have crossed the Johor Strait using Pulau Ubin and Pulau Tekong as transit points, before landing on the shores of Punggol, Tampines and Changi.

For more information and photos of sites (ii) and (iii), please visit: <https://www.publicarttrust.sg/Public-Spaces>

For more information on heritage trails sited within these locations, please visit: <https://roots.sg/visit/trails>