



## DEPARTMENT OF ARTS & HISTORY

MAYOR: Lauren McLean | DIRECTOR: Terri Schorzman

# CALL FOR APPLICATIONS – EAST END KIOSKO

Boise City Seeks an Artist/Architect Team to Create a Schematic Design for a Kiosko and Community Gathering Site in Boise's East End

**DEADLINE:** December 9, 2020 at 3pm Mountain Standard Time

**TOTAL BUDGET:** \$20,000

### Opportunity

Boise City invites a project team, consisting of an architect and/or landscape architect and a public artist, to apply for the opportunity to gather community and stakeholder input to create a schematic design for a neighborhood gathering place and kiosko. The project site is located on Boise City Parks property in the East End Neighborhood adjacent to the Pioneer Cemetery. The project will serve the community as gathering space that will be utilized for parties, life celebrations, picnics, performances, and more.

A kiosko is a structure typically located in town squares and found in Mexico and areas in the United States where Mexicans settled. The structure consists of one or two stories and is used for gatherings and performances. This kiosko should feature historic interpretive information and public art related to the impact and contributions of Idaho Mexican Pioneers in the development of Boise and the Treasure Valley. Artwork, artifacts, historic interpretive information and the structural design of the kiosko will serve to celebrate Boise's Hispanic and Latino heritage and contemporary culture and provide a context for how our local community relates to the larger national narrative.

The selected artist/architect team will be expected to conduct meetings, gather community and stakeholder input, provide presentations and deliver a project narrative, exhibition program, schematic site plan and schematic design of the kiosko for use in securing a Boise City Design Review approval.

The project deliverables from this phase of work will be used to develop a fundraising effort to identify funding for design development, construction documents, and implementation. A target budget of \$500,000 - \$750,000 should be considered for fundraising and design development.

### Questions & Clarifications

Any questions or clarifications must be submitted by or before **December 2<sup>nd</sup>, 2020 at 1:00 pm** to: Karl LeClair, [kleclair@cityofboise.org](mailto:kleclair@cityofboise.org)

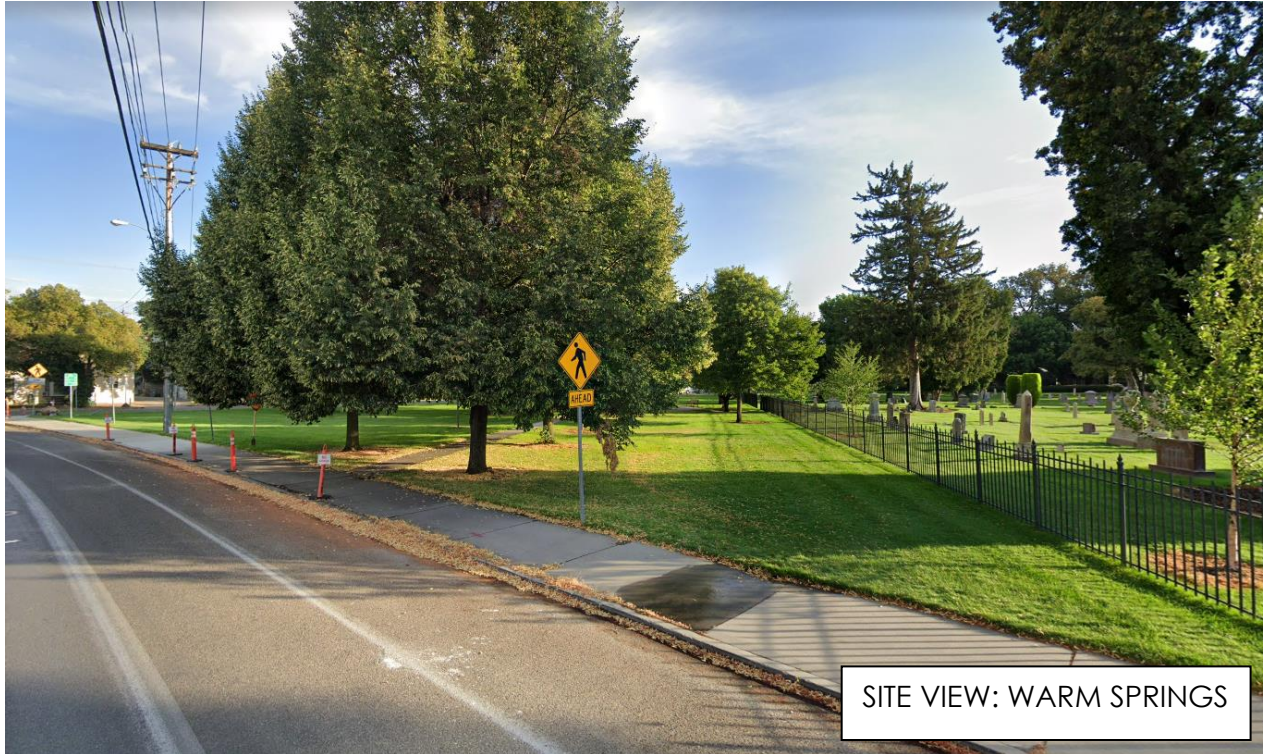
## Anticipated Project Timeline

Description	Date
Call Released	October 7, 2020
Questions / Clarifications due via email by	November 2, 2020 at 12:00 pm Local Time
Applications due	December 9, 2020 at 3:00 pm Local Time
Design Team Selected	January 2021
Project Kick-off	February 2021

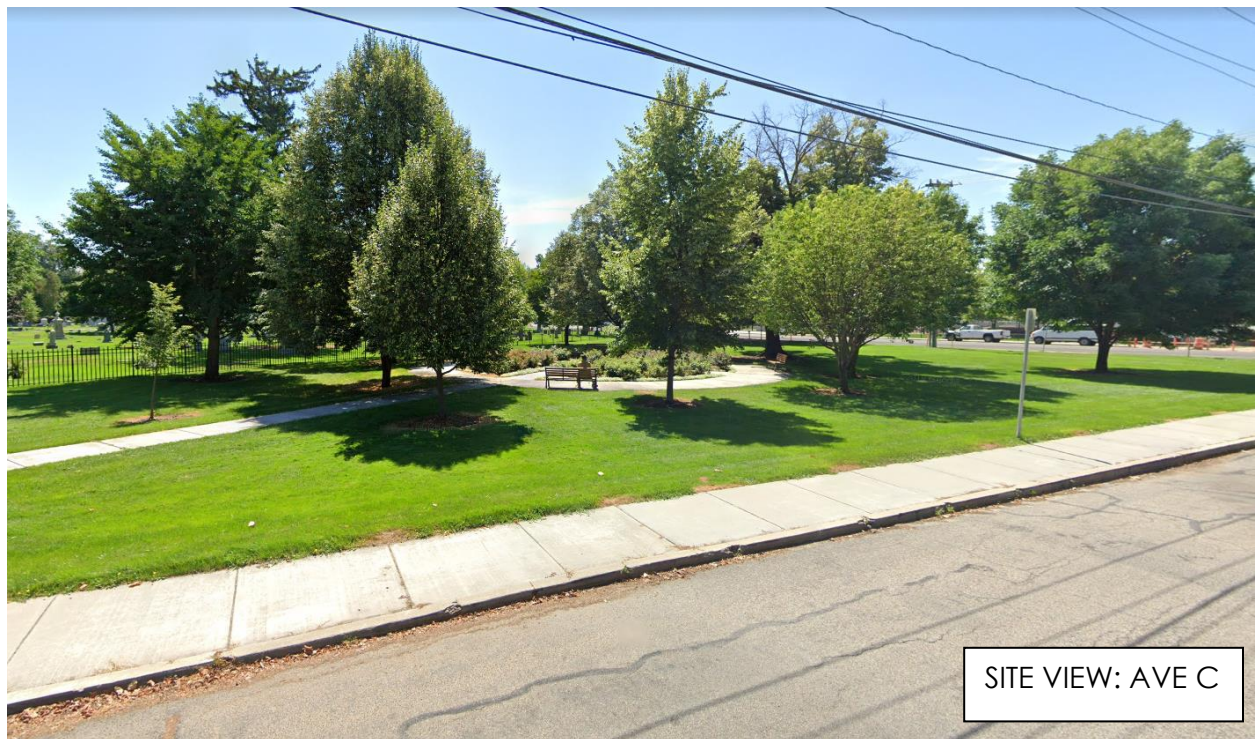
## Site Images







SITE VIEW: WARM SPRINGS



SITE VIEW: AVE C

## **DESIRED OUTCOMES**

### **Community Use**

The ideal function of the kiosk is to serve the community through use as a gathering place to host a variety of events ranging in volume from 10 to 150 people. It is envisioned that the site will host performances including music, dance, theatre, gatherings for celebrations of life, neighborhood programming, private events such as picnics, and photo opportunities for quinceañeras, weddings, and high school graduations.

### **Historic Interpretive Information**

An important aspect of the project is to provide year-round interest and use when the site is not activated through programming or events. There is a rich history surrounding the impact and contributions to the City of Boise and the Treasure Valley from the Hispanic and Latino communities. The site and structure should incorporate historic interpretive information which can be available to the public without barriers to access. The plan and schematic drawings should include locations, materials, display, and program recommendations for including historic interpretive information.

### **Public Art**

Along with historic information, the site and structure should embrace and feature artist designed elements. The role of the public artist, as part of the team, is to develop opportunities for artwork to be included in the designs for both the site and the structure. The artist can design specific elements of the site and structure, but should also identify future opportunities for other artists including locations for temporary exhibitions, infrastructure to support rotating artworks, a program for engaging local artists, or more permanent future public art opportunities.

### **Aesthetics**

An overarching concept focused on historic relations between Mexico and the United States should serve to drive the design. The following quotes by Benito Juárez and Abraham Lincoln should serve as inspiration.

Benito Juárez:

"Entre los individuos como entre las naciones, el respeto al derecho ajeno es la paz" or "Among individuals and nations alike, respect for the rights of other people is what constitutes peace."

Abraham Lincoln:

"Government of the people, by the people, for the people, shall not perish from the Earth" or "Que el gobierno del pueblo, para el pueblo y por el pueblo prevalezca por siempre sobre la faz de la tierra."

The site and structure should serve to integrate into and compliment the surrounding built environment. Material selections should be consistent throughout the site and structure and should serve to further the narrative and concept.

### **Location**





The scale of the site and structure should serve to compliment the surrounding built environment, and proximity to the historic Pioneer Cemetery.

Being adjacent to a busy roadway, Warm Springs Avenue, the site and structure should have a visual impact to vehicle and pedestrian traffic, but consider how an audience will engage with performers, the experience of a small, intimate gathering, and how the site can accommodate a large crowd of up to 150 people.

The existing site contains an important pedestrian pathway which serves as a major connection between the East End Neighborhood and downtown Boise. The pathway travels northwest/southeast through the site and provides entry into the Pioneer Cemetery. It is important that this pathway and entry point is retained along with existing trees.

## **BACKGROUND**

In 2013, the Boise City Department of Arts & History completed a memorial to Jesus Urquides and Boise's Spanish Village located on east Main Street in downtown Boise. The project was a collaboration with the Friends of Jesus Urquides, who came together for the City's Sesquicentennial celebration, to honor the contributions of Urquides and remember Boise's Spanish Village. The public art memorial was designed by local artist Dwaine Carver. At the time of the completion of the memorial, plans were in place for a phase two project, to be located at Boise's Pioneer Cemetery. The plans included improved entryway into the cemetery serving to celebrate contributions of Idaho's founders with an adjacent plaza serving to specifically celebrate the contributions of Hispanic and Latino pioneers, settlers, and major contributing individuals, including Jesus Urquides. This plan was not realized, but conversations continued between City of Boise and Friends of Jesus Urquides and the new plan to design a contemporary community gathering space and kiosko was developed to serve as an icon within Boise as a gathering place for the community.

Members from Friends of Jesus Urquides and staff from the Boise City Department of Arts & History presented the idea to the East End Neighborhood Association and received their support for the project and a presentation was made to the Parks & Rec Commission for use of the city-owned property. The Commission unanimously supports the project and will seek further updates as the design process moves forward.

### **Historic Context:**

Most people are not aware that following the Native American inhabitants of what is now the western United States, the earliest European presence is Hispanic. In Idaho, Latinos have participated in each phase of Idaho's economic development most often participating as essential workers.

The story of the Latinos in Idaho is a remarkable story because it took so long for it to receive the attention it deserves. It wasn't until the Idaho Centennial celebration of 1990 that Associate Professor of History at the University of Washington, Dr. Erasmo Gamboa was brought to Idaho to research the history of the Latinos. He searched through archives and interviewed Hispanic elders in the cities and towns of Idaho, his research resulting in the book entitled *Voces Hispanas* and the traveling exhibit *Raíces Históricas*.



Later in 2000, a collection of essays and interviews published in the book *Latinos in Idaho - Celebrando Cultura*, by the Idaho Humanities Council included additional research done by Dr. Erasmo Gamboa on the *Mexican American Railroaders in Pocatello, Idaho*, and by the late Dr. Errol Jones and historian Kathy R. Hodges on *The History of Latinos in Idaho*.

In the book *Memory, Community, and Activism*, 2005, the late Errol D. Jones and historian Kathleen R. Hodges wrote an essay entitled *A Long Struggle* that speaks about a series of events that happened between 1918 to 1935 in agricultural areas in Southeastern Idaho that show the inhumane treatment and abuse that the Mexican and Mexican-American worker faced and endured during this time in Idaho.

Then in 2006, the Friends of Jesus Urquides supported then graduate student at Boise State University, Max Delgado to publish his book *Jesus Urquides: Idaho's Premier Muleteer*. Max Delgado also wrote an essay entitled *Idaho's Mexican Cowboy Culture* included in the Idaho Landscapes magazine published in 2011 by Boise State University.

The stories selected by the late Errol D. Jones and historian Kathleen R. Hodges were the base for The Idaho Corrido Project (2010 to 2014) directed by Ana Maria Nevarez-Schachtell which resulted in a book accompanied and two CDs that includes 28 corridos or ballads telling pertinent stories about contemporary Latino leaders and historical events where Hispanics played a role.

Amando Alvarez, Idaho writer, poet, educator, and author wrote a monthly column entitled Our Proud Hispanic Culture from 2004 to 2007 in The Idaho Unido Bilingual newspaper based in Pocatello, ID.

#### A Brief Resume of Idaho Latino History:

**Idaho Mining Industry.** During the 19<sup>th</sup> Century, Mexican miners (mineros) and mule packers (arrieros) arrived in Idaho with critical skills necessary to support the burgeoning local economy when gold was discovered in the Boise Basin in 1863. They brought with them efficient means of extracting the ore, a system of mining claims, transportation technology, and rules of personal behavior. They opened and operated mining areas and provided the much-needed supplies, tools and equipment to the mining camps in secluded places in Idaho and neighboring states Nevada and Montana. Today, we still can see traces of their influence in the names of historical towns in Spanish throughout the Idaho mining territory, such as Orofino, Orogrande, Esmeralda, Alturas County and Placerville.

**Idaho Cattle Industry.** According to Amando Alvarez, the first cowboy in the United States was the Mexican vaquero. Before the arrival of the railroad in 1883, these vaqueros (buckaroos/cowboys) drove massive herds of cattle from California and Texas to the Northern Nevada, Jordan Valley and into the Great Basin in Idaho. These expert horse handlers contributed to Idaho's economic development as large ranchers depended on their invaluable service. In his book *Gathering Remnants: A Tribute to the Working Cowboy*, Kendal Nelson tell us that one of every three cowboys in the late 1800s was Mexican.

It is clear that these vaqueros also contributed to western culture by adding a long list of Spanish words related to the industry: tools and gear, horse and cattle handling and competitive games such as the American Rodeo, and the western clothing that cowboys still wear today.



Some examples:

Rodeo (rodear), Dally (dar la vuelta), hoosegow (juzgado), mustang (mustango/mesteño), calaboose (calabozo), vamoose (vamos). burro, canyon, chaparral, corral, coyote, stampede, guitar, pinto, bronco, ranch, dogie, remuda, mesa, siesta, adobe, and vigilante.

Western wear borrowed from the Mexicans: saddles, hats, lariat (reatas), chaps, bridle reins, and quirts, hackamore, bit, mecate, bandana, special style of wool pants, and stirrups.

**Idaho Agricultural Industry.** In the early part of the 20<sup>th</sup> Century, Idaho underwent a significant agricultural transformation: Massive government irrigation projects enabled farmers and developers to water the sage-covered flood plains and the railroad sought to expand their markets by bringing new settlers and shipping their crops to places as far as New York. Mexicans and Mexican-Americans came to Idaho from Mexico and the southwest to help build railroads, provide much-needed farm labor on the massive agricultural projects, and help the emerging food processing industry.

Farmers and their business allies commanded such economic and political power that workers were recruited with little or no legal restraint on how they would be treated. These workers were at the mercy of the farmers, contractors and the company. Matt Godfrey, Utah historian and author researched this subject and presented his findings entitled, “Much Suffering Among Mexicans: Migrant Workers in Idaho and the Utah Idaho Sugar Company, 1917-1921,” to the 2018 Mormon History Association Conference in Boise.

In their essay, *A Long Struggle*, the late Errol D. Jones and historian Kathleen R. Hodges narrate the attempt on the part of Mexicans and Mexican-Americans farmworkers to remedy their situation by striking in 1935 in Driggs, Idaho. The National Guard was called to escort the organizers to the county line and force the farmworkers to go back to work.

In contrast to the Driggs event, a 1945 strike in Twin Falls County was successful, because that year the farmers were threatened by a severe labor shortage due to WWII. During the 1950s, the need for agricultural labor continued, farmers could plan large acreages due to technical advances in deep well pumping and new processing plants needed personnel. Mexican-American families, most from Texas, started the migrant circuit following the crops. After a few years, many of these families chose to settle in Idaho and gradually moved to other occupational roles.

*Out of the shadows, up from fields - From mining to farming and ranching Mexicans have transformed the 43<sup>rd</sup> state*, is the title of the essay written by the late Dr. Errol Jones included in *Idaho Landscapes* in 2011. He makes the following statement: “Political leaders deemed them essential to the prosperity of the state’s agricultural sector. Furthermore, they were almost invisible.” The vision of the Latino community to organize has played a big part on broadening economic opportunities for Idaho’s Mexican and Mexican-Americans as the younger generations continue to branched out into a variety of careers and businesses. Today, we find Hispanic people who own their own businesses, are in professional careers in banking, teaching, law, medicine, public administrations, and engineering.



Politics. There is no question that Latinos need more representation in local and state political institutions, but there have been some “firsts.”

In 1992, Abel Vasquez (RIP) was appointed by Governor Cecil Andrus (RIP) as a Canyon County Commissioner.

Jesse Berain, a lifelong advocate for Mexican-American rights, served as a representative in the 1993-1995 state legislature.

In 2002 the first Judge in the Idaho Court of Appeals, Honorable Sergio Gutierrez was appointed by Governor Dick Kempthorne. He retired in 2018.

In 2015, Wilder with 1,500 citizens made history with the first all-Latino City Council in Idaho. Mayor Alicia Mora Alimazon and council members: Roberto Rivera, Guadalupe “Lupe” Garcia, and Ismael Fernandez (RIP).

In 2017, Boise Councilwoman, Lisa E. Sanchez, was the first Latina to run for office and win.

Also, in 2017, Nampa Councilman, Victor Rodriguez ran for office and won.

### **Boise’s Hispanic and Latino Population:**

According to the U.S. Census Bureau estimates, the number of Hispanics in Idaho in 2019 is 229,490 which translates to 12.8 % of the total population.

Hispanics began organizing in the 1970s. The following are community organization that also have internal educational programs that support artistic endeavors and promote cultural education and understanding.

The Idaho Migrant Council founded in 1971 (Since 2006 the Idaho Community Council of Idaho).

The Idaho Commission on Hispanic Affairs established in 1987.

Mujeres Unidas de Idaho founded in 1992.

Hispanic Cultural Center of Idaho, the organization started in 1997 and the center opened its doors in 2003.

Friends of Jesus Urquides started in 2006 and incorporated in 2019.

Idaho Hispanic Chamber of Commerce started in 2008.

Idaho Latino Scholarship Foundation established in 2008.

Stay-in-School Quinceanera Program Incorporated 2011.

Casita Nepantla at Boise State University established in 2017.

### **PROJECT TEAM AND SELECTION COMMITTEE**

**Project Team:** Members include representatives from the Boise City Department of Arts & History’s Public Art Program and History Division and members of Friends of Jesus Urquides.

**Selection Committee:** Members include representatives of the Boise City Arts & History Commission, Arts & History Advisory Team, Friends of Jesus Urquides, East End Neighborhood Association, Boise Parks & Rec, and the local arts community.





## STATEMENT ON DIVERSITY, EQUITY AND INCLUSION

In 2017, the Arts & History Commission endorsed a statement on cultural equity. In recognition of the initiative, the Department of Arts & History will strive to accession works into the collections which serve to reflect the rich and diverse past, present, and future of the Boise community.

“To support a full creative life for all, we commit to championing policies and practices of cultural equity that empower a just, inclusive, and equitable nation.” Cultural equity embodies the values, policies, and practices that ensure that all people—including, but not limited to, those who have been historically underrepresented based on race or ethnicity, age, disability, sexual orientation, gender, gender identity, socioeconomic status, geography, citizenship status, or religion—are represented. Cultural equity is critical to the long-term viability of the arts sector. The prominent presence of artists challenges inequities and encourages alternatives.

## REQUIRED CONTENT, EVALUATION, AND SELECTION PROCESS

Applications are to be submitted in a format that allows uniform review and easy access to information by the Evaluation Panel, which is made up of funding stakeholders, an Arts & History Commissioner, and artists. The Applications are to be clear and to the point. The Application package shall contain the following information:

- 1. Application Form/Signature Page** (Pass/ Fail – *if submitted it, you pass, if you don't, you fail*)  
Fill out / sign the Application Form/Signature Page and submit as your first document.
- 2. Letter of Interest/Ability to Provide** (50 points)  
Include a one-page letter addressing why you're interested in this opportunity and your related experience or qualifications. Describe how the team is able to provide services for the development of a schematic design for the site the structure.
- 3. Resume/Prior Experience** (100 pts.)  
Include a resume and/or brief summary of each team member's qualifications and/or past experience.
- 4. References** (Pass/Fail)  
Applicants must provide current references who are familiar with the quality of the work created by the team. If the team has not completed past projects together, please provide at least one reference for each team member.
- 5. Samples of Past Work** (200 pts. – *most important part of the application*)  
Provide up to ten samples of past completed projects including project narratives, completion dates, clients/stakeholders, and renderings and/or images. The project samples should be contained within a single PDF document.



## APPLICATION PROCESS

### INSTRUCTIONS AND INFORMATION:

#### By Mail:

Items 1-5 can be included in the package in hard copy, printed form or if applicant has the necessary technology, the items can be included in a CD or thumb drive.

The submission package or envelope must be sealed and plainly marked for delivery as follows:

**ATTN: Boise City Department of Arts & History**

**Boise City Hall**

**150 N. Capitol Blvd.**

**Boise, ID 83702**

Please identify your package or envelope with the following:

**Project Name: East End Kiosko**

**Deadline Date: December 9, 2020 @ 3:00 PM Local Time**

The Applicant's return address must also appear on the outside of the envelope or package. Submissions made using "Express/Overnight" services must be shipped in a separate sealed inner envelope/package identified as stated above.

#### By Email:

Please include all required application items in a single email in one single pdf attachment or as individual pdf attachments. Sent to [kleclair@cityofboise.org](mailto:kleclair@cityofboise.org)

It is the Applicant's sole responsibility to timely submit their application by the scheduled deadline date and time.

**APPLICATION DEADLINE is December 9, 2020 @ 3:00 PM Local Time**

The applicant is responsible for all costs incurred in preparing/responding to this RFQ. All materials/documents submitted become the property of the City and won't be returned.

**QUESTIONS & CLARIFICATIONS:** Submit any questions or requests for clarifications by or before November 2 at 1pm, local time to: Karl LeClair, [kleclair@cityofboise.org](mailto:kleclair@cityofboise.org)

**ALL APPLICATIONS MUST BE SIGNED** Applications not signed will be disqualified and considered non-responsive. Failure to submit all requested information may render any application unresponsive and void.



## **EVALUATION OF APPLICANT**

In determining the best qualified applications, City of Boise will consider all acceptable applications on a basis consistent with this Request for Qualification (RFQ). The Evaluation Panel will rank applications directly from the evaluation process and basis of qualifications identified in this document. Once the final ranking is complete, the City of Boise may invite the three (3) highest ranked teams to offer them an interview with the project team and selection committee. Teams will be compensated for travel, if necessary. Should any of the selected Teams not be available at that time, the City may invite the next ranked qualified Applicant(s) to interview. During the interview, the selection committee will further evaluate the performance record, the ability of the team to perform the work, and the quality of the service being offered. Initial scoring may be adjusted based upon interviews resulting in a final ranking. The highest ranked team will be recommended for selection.

The City may conduct reference checks by contacting references submitted by the team. In addition, the City may contact references not listed by the Artist. The information obtained for the reference checks may impact the scores assigned by the selection committee.

## **QUALIFICATION BASED SELECTION**

The City of Boise reserves the right to reject any and all applications, to waive any irregularities in the applications received and to accept the applications that are in the best interest of the City. Boise City is an Equal Opportunity Employer. The City of Boise is exempt from Federal and State taxes and will execute the required exemption certificates.





**CALL FOR APPLICATIONS: EAST END KIOSKO**

**APPLICATION FORM / SIGNATURE PAGE**

**Name(s):**

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**Address(es):**

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**Phone(s):**

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**Email(s):**

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**Website(s):**

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**Social Media:**

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**Signature(s):**

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**Date:** \_\_\_\_\_

*You must sign and date this form or you will be disqualified!*

Please let us know how you found out about this opportunity \_\_\_\_\_

Would you like to receive direct email about other Call for Entries from the Boise City  
Department of Arts & History? \_\_\_\_\_



## REFERENCES

Teams must provide at least one current reference per team member who are familiar with the quality of the work created by each team member. References must be able to verify the team member's ability to comply with the requirements of this application. Failure to provide references may be grounds for disqualification. Before a contract is awarded, the City will conduct reference check as is necessary to evaluate and determine the performance record and ability of the top ranked team to perform the size and type of work to be contracted, and to determine the quality of the service being offered. By applying, you authorize the City to conduct reference interviews as needed.

### Reference One

Name of Reference: \_\_\_\_\_

Email: \_\_\_\_\_

Phone: \_\_\_\_\_

Address: \_\_\_\_\_

City/State/Zip: \_\_\_\_\_

Affiliation: \_\_\_\_\_

Years Known: \_\_\_\_\_

### Reference Two

Name of Reference: \_\_\_\_\_

Email: \_\_\_\_\_

Phone: \_\_\_\_\_

Address: \_\_\_\_\_

City/State/Zip: \_\_\_\_\_

Affiliation: \_\_\_\_\_

Years Known: \_\_\_\_\_

### Reference Three

Name of Reference: \_\_\_\_\_

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Phone: \_\_\_\_\_

Address: \_\_\_\_\_

City/State/Zip: \_\_\_\_\_

Affiliation: \_\_\_\_\_

Years Known: \_\_\_\_\_



#### Reference Four

Name of Reference: \_\_\_\_\_

Email: \_\_\_\_\_

Phone: \_\_\_\_\_

Address: \_\_\_\_\_

City/State/Zip: \_\_\_\_\_

Affiliation: \_\_\_\_\_

Years Known: \_\_\_\_\_

#### Reference Five

Name of Reference: \_\_\_\_\_

Email: \_\_\_\_\_

Phone: \_\_\_\_\_

Address: \_\_\_\_\_

City/State/Zip: \_\_\_\_\_

Affiliation: \_\_\_\_\_

Years Known: \_\_\_\_\_

#### Reference Six

Name of Reference: \_\_\_\_\_

Email: \_\_\_\_\_

Phone: \_\_\_\_\_

Address: \_\_\_\_\_

City/State/Zip: \_\_\_\_\_

Affiliation: \_\_\_\_\_

Years Known: \_\_\_\_\_

