

Stored Potential 2: Transport(ation) Call for Submissions

The United States is built upon complex networks of transportation. Commencing with navigated natural waterways on the coasts, to an expanding cross-county railroad, then large ships moving immigrants and freight across oceans while smaller boats plied the nation's rivers, lakes and canals. Meanwhile, carriages, wagons, and horses traversed thousands of miles of roads between the coasts according to the relentless 1 mile by 1 mile grid established by Jefferson. Eventually these modes were replaced by the car, made affordable to more and more people through mass production. From 1900 to 1920 the number of cars owned by Americans grew to 8 million.

The railroad rolled out 150,000 linear miles of tracks and the National Highway System paved 160,000 linear miles of roadway, as the world watched with awe at unprecedented speed and scale of engineering. Cities and suburbs spread out as everything became a short drive, or flight, away. By 1960, 2 million passengers plus millions of packages and high priority cargo took off from America's airports every day. Steel containers made shipping possible anywhere in the world. The average American quickly became dependent on far-away places for basic life staples. Fruit from California, furniture from Chicago and clothes from New York crossed the country with speed and ease unknown a century previous. Over 50 million cars were on the roads, converted from dirt and gravel to asphalt and concrete.

These systems of transportation have defined American lifestyle. In Nebraska, 39.7% of the population spends 15-29 minutes commuting by car to work each way. 0.63% of Nebraskans use public transportation for their commute compared to 4.44% nationally. Across the nation, there is simultaneously too much and never enough transportation infrastructure. In 2000, there were over 220 million cars on the roads—more than 1 for every American over age 18.

While *transportation* infrastructures have considered the movement of people and goods from one location to another, they have much larger implications. *Transport* can include both the physical and metaphysical complex infrastructure networks linking people, goods, ideas, information, economic growth, urban development, cultures, resources, and technology. The discontinued silos sit as markers to the ever changing landscape of transport. As infrastructural networks advance and improve, the city is forced to confront relics of outmoded situations, ideas, and technologies. Where the interstate system brought unprecedented connectivity to the individual with the automobile, it concurrently brought the discontinuation of other systems. What will the future say about our current systems of transport, from the vehicles we drive, the computers we network with, the communication lines that have long accompanied physical infrastructure, and the empty silos we drive by each day? What type of transport might be on the horizon to identify the interstate system as a relic of the past? The past does, as we can thus be certain the future will, prove how transport(ation) infrastructure mutates with associated industry, culture, and ideas.

Last fall, 2010, *Stored Potential 1: Land Use, Agriculture, and Food* began a conversation to reposition the discontinued concrete silos located on Vinton Street at the juncture of I-80 and I-480 near downtown Omaha. This fall, 2011, *Stored Potential 2: Transport(ation)* will continue the discourse by inviting creative designs for 20'x80' banners to cover the remaining silos on the west side of the elevator. Images will be selected based on concept, originality, larger scope of vision and how the individually submitted banners combine with one another to form a new facade. Designs should initiate conversation about the fused nature of *transportation* and *transport* in relation to the grain elevator, the citywide hiking trail (once rail) it terminates, and the 76,000 vehicles passing it each day on the cross-continental Interstate 80.

Stored Potential 2: Transport(ation) Details for Submission

Submissions for consideration should complete an application packet that includes the following individual pages, submitted as a single PDF not to exceed 3MB:

- a) applicants name, address, phone, email
- b) no more than one page of text succinctly explaining the submission
- c) one scaled image of the banner proposal
- d) maximum 2 individual explanatory drawings and or images of the proposal, and
- e) signed Terms and Conditions for copyright

Well considered, conceptual submissions are encouraged.

The selected entries will be printed on mesh and secured to the structure via stainless steel concrete anchors in the same method as current banners. Therefore, selected submissions will be responsible for providing extremely high resolution images for print.

SUBMISSION DEADLINE:

11:59pm CST July 6, 2011

PDF submission emailed to: submissions@emergingterrain.org

Jury Deliberations: July 9, 2011

INSTALLATION:

September/October, 2011

AWARDS:

\$500 to each selected entry

JURORS:

Suzanne Wise, Executive Director, Nebraska Arts Council

Peter Hind, AIA, Assistant Professor of Architecture, University of Nebraska-Lincoln, and
Principal, FOUNDarchitects

TBA

TBA

SPONSOR:

Omaha Venture Group

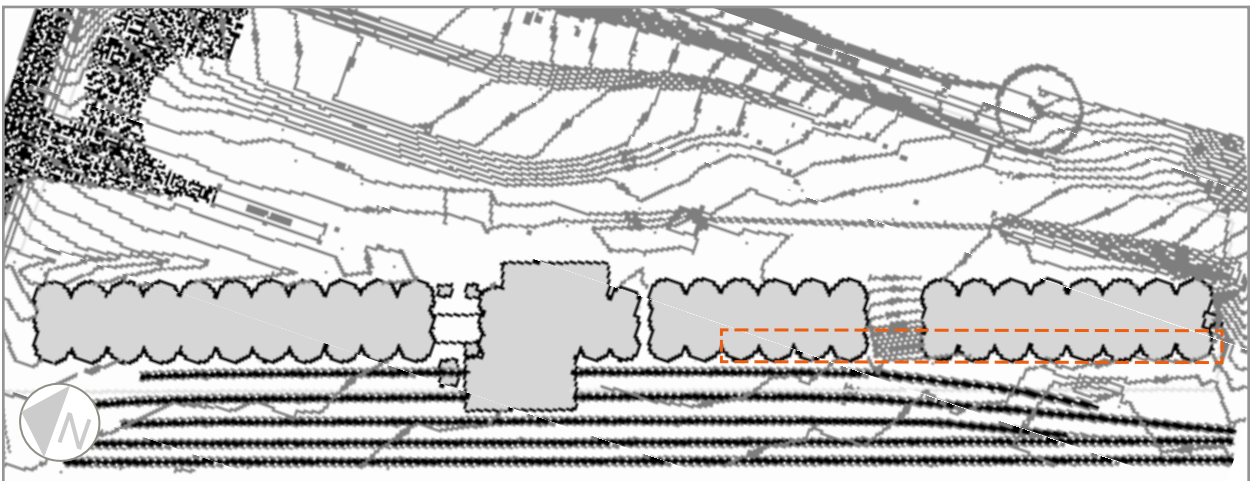
All questions can be emailed to questions@emergingterrain.org

Those that are helpful to all participants will be posted on the website each week. Please review blog entries of selected submissions from Stored Potential 1, as well as the questions associated with that competition.

Supporting Images



Stored Potential 1 will be moved to the north, making way for Stored Potential 2. (rendering by Ashley Byars)



Terms and Conditions

By entering a submission into the Call for Submissions for the Stored Potential mural project (“Project”) being conducted by Emerging Terrain, Inc., a Nebraska Nonprofit Corporation (“Emerging Terrain”), the undersigned (“Artist”) hereby agrees to the following terms and conditions:

Artist represents and warrants that the artistic work (“Work”) being submitted is solely the result of the artistic and creative efforts of the Artist and does not infringe upon the copyrights of any person or entity.

Artist shall retain ownership of all copyrights in and to the Work under the Copyright Act of 1976, with the exception of and subject to the limitations and rights granted under these Terms and Conditions.

Artist hereby grants to Emerging Terrain a non-exclusive irrevocable license to make two-dimensional reproductions of the Work for the purpose of marketing, advertising and promoting the Project. In the event that any such reproduction of the Artist’s Work is made, Emerging Terrain will take reasonable steps to ensure that credit is given to the Artist.

The selected entries will be printed on mesh and secured to the structure via stainless steel concrete anchors. Therefore, selected submissions will be responsible for providing extremely high resolution images for print.

THE FOLLOWING ADDITIONAL TERMS AND CONDITIONS APPLY ONLY IF THE ARTIST’S WORK IS SELECTED FOR INCLUSION IN THE PROJECT:

Artist hereby grants to Emerging Terrain (i) an irrevocable license to reproduce, alter and modify the Work as necessary for the purpose of creating the mural as contemplated by the Project, and (ii) an irrevocable license to make two-dimensional reproductions of the Work for the purpose of publicizing the Project and the programs of Emerging Terrain, enhancing the public’s awareness and appreciation of public art and any other purposes (including raising money) which further Emerging Terrain’s mission.

Emerging Terrain shall take reasonable steps to ensure that proper credit is given to the Artist in all reproductions of the Work.

Artist hereby waives any and all so-called moral rights that he/she might otherwise have under the Visual Artists Rights Act, the Pennsylvania Fine Arts Preservation Act, or any other applicable law with respect to the Work.

Artist may from time to time reproduce the Work for inclusion in Artist’s portfolio or otherwise in furtherance of his/her artistic endeavors; provided, however, that Artist may not sell or otherwise enter into any agreement for commercial use of the Work without the prior written consent of Emerging Terrain.

Upon the request of Emerging Terrain, Artist shall cause to be registered with the United States Register of Copyrights, a copyright in the Work in the Artist’s name.

Emerging Terrain makes no representations or warranties regarding the extent, if any, of its use of the Artist’s Work in the Project. Emerging Terrain, in its sole and exclusive discretion, shall determine the parameters of the Project and the use, if any, of Artist’s Work in the Project.

Emerging Terrain is not responsible for any third party infringement of Artist’s copyright in the Work and not responsible for protecting the intellectual property rights of Artist.

SIGNATURE

PRINTED NAME

DATE

Submission Template

All submissions must follow the template outline below, at 8.5x11" sheet size. Due to the volume received last year, any submission that does not follow the template will be disqualified. The banner design on page 3 should be a scaled image of ONLY the intended 20'x80' banner. The artist can submit up to 2 addition pages containing images further describing the submission. The final page of the submission is the signed terms and conditions of copyright.

Applicant name
Address
Phone number
Email

page 1

One paragraph
explanation of
submission

page 2

Banner Image Here!

page 3

Explanatory Image

page 4

Explanatory Image

page 5

Signed terms
and conditions
of copyright

page 6