



DEALBHÓIREACHT
BHAILE ÁTHA CLIATH
SCULPTURE
DUBLIN



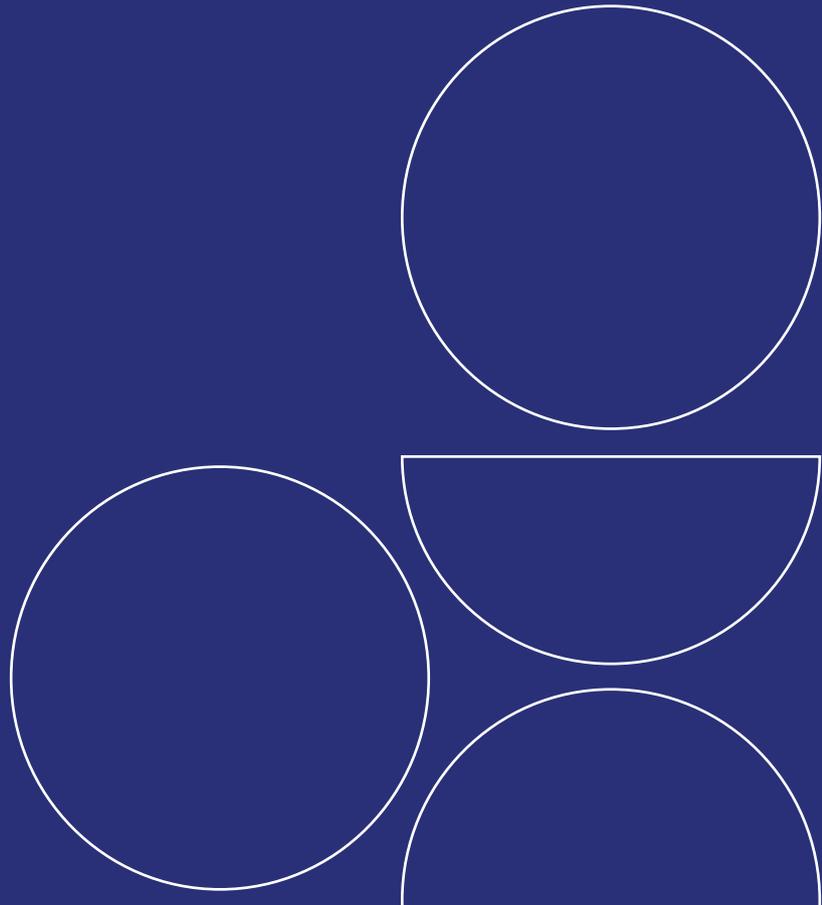
Comhairle Cathrach
Bhaile Átha Cliath
Dublin City Council

A Sculpture Dublin
Public Art Commission

SMITHFIELD SQUARE LOWER

A Two-Stage Open
Competition

Stage One Briefing
Document for Artists



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INTRODUCTION

Sculpture Dublin aims to raise awareness of Dublin's sculptural heritage and to commission new works in parks and public spaces city-wide. It is a Dublin City Council initiative, developed by Parks and Landscape Services and the City Arts Office, and supported by the Hugh Lane Gallery and Visual Artists Ireland.

Dublin City Council will commission a public sculpture in each of the DCC administrative areas: North West, North Central, Central, South Central and South East. The curatorial framework for Sculpture Dublin is structured around the specificities of each commission site, with emphasis on context, user-communities and physical or architectural characteristics.

The commission for the Central Area - North Inner City will be developed at Smithfield Square Lower, Dublin 7.

INVITATION

This commission invites artists to propose a sculpture for Smithfield Square Lower, a small pedestrian square located between the Red Line Luas tracks and Arran Quay. Artists may choose to reference Smithfield's long and varied history in their work or look to its contemporary contexts for inspiration. However, the primary focus of this commission is a celebration of sculpture, its material qualities and form, and the promotion of more meaningful interaction between people and place. How can public sculpture define a space and re-focus people's attention? How can it act as a reference point that interacts with both its built environment and its users? How can it speak to and represent contemporary sculptural practice?

Through a [two-stage open competition](#) Sculpture Dublin asks artists to propose a new permanent public artwork for Smithfield Square Lower. [Stage One](#) calls for artists to submit proposals for a sculpture to be installed on the square in July 2021.

CONTEXT OF THE COMMISSION

Smithfield Square Lower is a modestly-proportioned public square located to the south of Smithfield in Dublin 7. It is human in scale, attractively paved, and overlooked by coffee shops, modern office blocks and apartments, most of which have been built since the regeneration of the area was initiated in the mid-1990s. The Luas Red Line runs along the north side of the site, travelling from The Point at the eastern end of the line to Tallaght and Saggart in the west. The square lies at the intersection of Arran Street West, Stable Lane, Smithfield, Phoenix Street North and Coke Lane. Although it has been detached from its original context by the tram lines, it retains its connection to the area's historical function as Dublin's main agricultural market through several of these street names and its Irish appellation, Margadh na Feirme ("Farm Market").

Smithfield is readily associated with its famous Horse Fair, but the tradition of buying and selling a wide range of livestock and agricultural produce there stretches back to the ninth century, when the area was first inhabited by Viking settlers. As part of Oxmantown Green it lay just beyond the city limits, and the marketplace was formally established by the City Assembly in 1664. It retained this original function for over 300 years while also acting as a backdrop for disparate historical happenings – from the dastardly deeds of Scaldbrother, infamous local highwayman, to the production of fine lead crystal and the filming of John le Carré's thriller *The Spy Who Came in From the Cold*, starring Richard Burton.

Today, Smithfield Square Lower is generally quiet, occupied by office workers enjoying their lunch breaks and diners at the outdoor tables of the surrounding cafés. However, it sees high levels of passing pedestrian traffic accessing Smithfield and its

surrounds from Arran Quay. It is also looked upon daily by thousands of Luas users in transit across the city. As such, the commissioned work faces the challenge of engaging the interest of both the local occupant and the preoccupied passer-by.

For more information about the Smithfield area, including photographs, see **Appendix 1**.

For a site plan and utilities map, see **Appendix 2**.

For a historical overview of Smithfield, see **Appendix 3**.

A bibliography is included as **Appendix 4**.

The Sculpture Dublin programme, its vision and values, provide a further frame of reference for the commission. Information on Sculpture Dublin is included in the 'About' page of the website.

THE COMMISSION

The creation of a sculpture to be sited on the paved area at Smithfield Square Lower is the central focus of this commission. However, the completed work may evolve through a variety of artistic approaches and/or incorporate works made in other artforms, e.g. one-off artistic interventions, collaborative projects, workshops, inter-disciplinary responses, time-based or digital works, etc. Proposals for works in any material medium are welcome.

A public engagement programme will be developed around the artwork and the commissioned artist will be invited to contribute to this.

THE SITE

Smithfield Square Lower is a 400m² public square measuring approximately 20m x 20m. Slightly irregular in shape, it is flanked by nine granite benches (three each on its western, northern and eastern sides) and two large plane trees, one each at the south-western and north-eastern corners. The concrete planters with hedging and floral displays in large stylised plant pots presently positioned on the square can be moved, if required, to facilitate the commissioned artwork. Four upright modern streetlights line its eastern side. The square is overlooked on three sides by five- and six-storey office and apartment buildings. At ground level, two cafés open directly onto it and a taxi rank is located in front of the building on its eastern side.

TECHNICAL PARAMETERS

There are no known load-bearing restrictions on the square and the centre of it is believed to be free of underlying utilities. Electricity is not readily available on site. The possibility of installing a separate metered supply could be explored as part of a Stage Two proposal, though this would have considerable budgetary implications and costs would be borne by the commissioned artist.

FINANCE

The total budget for this commission is €100,000. This includes VAT. Budget management is the responsibility of the commissioned artist and is fully inclusive of all costs, e.g. fees (including time, consultation, expenses, third-party expertise), insurance, design, materials, site preparation, production, transport, installation,

documentation and taxes, unless otherwise negotiated with Dublin City Council and stated in the commission contract. Shortlisted artists will be paid a fee of €1,000 for completing the Stage Two submission/application process.

SITE VISIT / BRIEFING

A site visit for interested artists will take place at Smithfield Square Lower at **12 noon on 14 August 2020**. The briefing will include a question and answer session, and will be filmed and posted on Vimeo.

QUERIES

Artists are welcome to submit queries about the commissioning process and this brief to Karen Downey by **12 noon on 21 August 2020**. Please email any enquiries to commissions@sculpturedublin.ie with "Query: Sculpture Dublin – Smithfield Commission" as a reference in the subject line.

SELECTION PROCESS

This is a two-stage, open competition. The closing date for Stage One submissions is **12 noon on 28 August 2020**. Any incomplete submissions or entries received after this time will not be considered.

All submissions will be checked to ensure completeness before progressing for review by the Selection Panel. If a high volume of submissions is received, a Longlisting Panel will be convened to select a long list of up to fifteen proposals.

The Selection Panel will then evaluate submissions against the Selection Criteria (see below) and choose a shortlist of up to five proposals. Shortlisted artists will be invited to make a more detailed Stage Two proposal. Following receipt of second stage proposals, the Selection Panel will make a final decision.

SELECTION PANEL

The Selection Panel for the Sculpture Dublin – Smithfield Commission will consist of some or all of the following:

1. Representative of DCC Parks and Landscape Services;
2. Representative(s) of the City Arts Office;
3. Representative of the Hugh Lane Gallery;
4. Member of the Sculpture Dublin Steering Group;
5. External expert(s) (artist/curator);
6. Central Area - North Inner City public representative;
7. Smithfield local community representative.

SELECTION CRITERIA

The assessment criteria relate to all Stage One submissions. Proposals will be assessed by the Selection Panel using the following criteria:

- Quality and originality of artistic ideas;
- Concept and relevance to the commissioning context;
- Proven experience of the individual or team;
- Technical and financial feasibility of the proposal.

SUBMISSIONS - STAGE ONE

Stage One is open to all interested artists. Applicants are invited to familiarise themselves with the commission brief and attend the site visit / briefing (or view the latter online if unable to attend) before preparing their submissions.

Submissions should be submitted electronically via the Sculpture Dublin website: www.sculpturedublin.ie

Artists should provide the following information as part of their submission:

- 1. Contact information** (name, address, email address and phone number).
To be entered into an online form on the Sculpture Dublin website.
- 2. CV:** please submit an up-to-date curriculum vitae.
Maximum 3 pages to be uploaded as a single PDF document to the Sculpture Dublin website.
- 3. Documentation of work:** please submit up to 5 examples of relevant, previous work, including written descriptions, photographs, and where appropriate, links to videos hosted on Vimeo.
All information should be compiled into a single PDF document to be uploaded to the Sculpture Dublin website.
- 4. Proposal** outlining each of the following:
 - Artistic vision for the commission (e.g. concept, process and proposed work);
 - How the vision for the work relates to the context and site;
 - Visualisations and descriptions of the proposed work (i.e. visual material, technical drawings, working methodology, installation etc.);
 - An outline project plan and timeline.

All Proposal information should be compiled into a single PDF document to be uploaded to the Sculpture Dublin website.

Please note:

- Submissions for this opportunity will ONLY be accepted via the Sculpture Dublin website: www.sculpturedublin.ie
- All 4 parts of the application must be completed: Contact information, CV, Documentation and Concept Proposal.
- The maximum file size for each attachment is 25MB.

SUBMISSIONS - STAGE TWO

Stage Two will comprise of a limited competition with up to five shortlisted artists invited by the Selection Panel to make submissions. A detailed brief will be issued for this stage. Shortlisted artists will be requested to provide a more comprehensive analysis of the concept, methodology, technical information, time frame and finances of their proposal in Stage Two. Artists may be invited to attend an interview with the Selection Panel before a final selection is made.

SCHEDULE

6 July 2020	Open Call for proposals.
14 August 2020	Site Visit / Briefing Meeting.
21 August 2020	Queries submitted.
28 August 2020	Closing Date for Stage One Submissions.
31 August-25 September 2020	Selection Process – The Selection Panel will meet and select a shortlist of up to five artists, who will be invited to make a more detailed Stage Two proposal.
23 October 2020	Closing Date for Stage Two Submissions.
26 October 2020-13 November 2020	Selection Process – The Selection Panel will agree the selection of one proposal, leading to the engagement of the commissioned artist and signing of contracts.
November 2020-June 2021	R&D and Production.
July 2021	Installation and unveiling of the completed commission.

GENERAL CONDITIONS

- Artists can apply for ONE Sculpture Dublin commission only.
- Artists can submit ONE proposal only per Sculpture Dublin commission.
- Late submissions will not be considered under any circumstances.
- As this is a two-stage open competition, no fees will be paid for Stage One submissions. Shortlisted artists will receive a fee for the development of Stage Two proposals.
- No feedback will be given on Stage One proposals. Artists selected to develop their proposals for Stage Two will be provided with feedback if requested.
- The Selection Panel's decision is final, and it reserves the right to contact applicants in order to clarify any issue which may arise in the course of the selection process.
- Artists or teams may be asked to supply the names and contact details of referees as part of the selection process.
- Dublin City Council reserves the right not to award commissions and in this instance reserves the right to pursue other selection processes.

TERMS AND CONDITIONS

- The sculptural element of the completed artwork must be deemed 'permanent', i.e. with a lifespan of no less than 20 years.
- The successful artist/team will be issued with a contract.
- The appointed artist/team will be required to have the following insurances:

- a. Public Liability Insurance cover of €6.5 million with an indemnity to principal extension
 - b. Employers Liability Cover of €13 million with an indemnity to principal extension (where employees are engaged to work on the Commission).
 - c. Please note: The Commissioners will **not** insure equipment belonging to the artist or their associates.
- The artwork must comply with Health and Safety standards. The successful submission will be subject to Health and Safety checks.
 - Child and Vulnerable Adults Protection: The selected artist/team will be required to follow national policy with regard to commissions involving interaction with children, young people and/or vulnerable adults and, where applicable, to undergo Garda vetting or training in this area, as per national requirements.
 - The appointed artist/team will have to supply a current Tax Clearance Certificate prior to signing of contract and for the duration of the commission.
 - Applicants should note that all commissions awarded are VAT inclusive (whether VAT liability lies with the artist or the Commissioner). Non-resident artists from EU and non-EU countries must be aware of any tax or VAT implications arising from the commission and ensure that any costs arising from this are included in their budget.
 - Dublin City Council is subject to the provisions of the Freedom of Information Act (FOI) 1997, 2003. If you consider that any of the information supplied by you is either commercially sensitive or confidential in nature, this should be highlighted in your submission and the reasons for the sensitivity specified. In such cases, the relevant material will, in response to a FOI request, be examined in the light of the exemptions provided for in the Acts.

GDPR COMPLIANCE

The purpose for processing the data you provide is for the selection of a new public sculpture for Smithfield Square Lower. The information you provide will be accessed by the staff of Sculpture Dublin, Dublin City Parks & Landscape Services, the Arts Office and invited external specialists, and may be shared with other relevant Dublin City Council staff. Your information will be retained for 6 years if successful and 1 year if unsuccessful with your application. This process is being undertaken in accordance with the Arts Act 2003.

If you do not furnish the personal data requested, Dublin City Council will not be able to process your application. You have the following rights, in certain circumstances and subject to applicable exemptions, in relation to your personal data:

- The right to access the personal data that we hold about you, together with other information about our processing of that personal data
- The right to require us to rectify any inaccuracies in your personal data.
- The right to require us to erase your personal data.
- The right to request that we no longer process your personal data for particular purposes.
- The right to object to our use of your personal data or the way in which we process it.

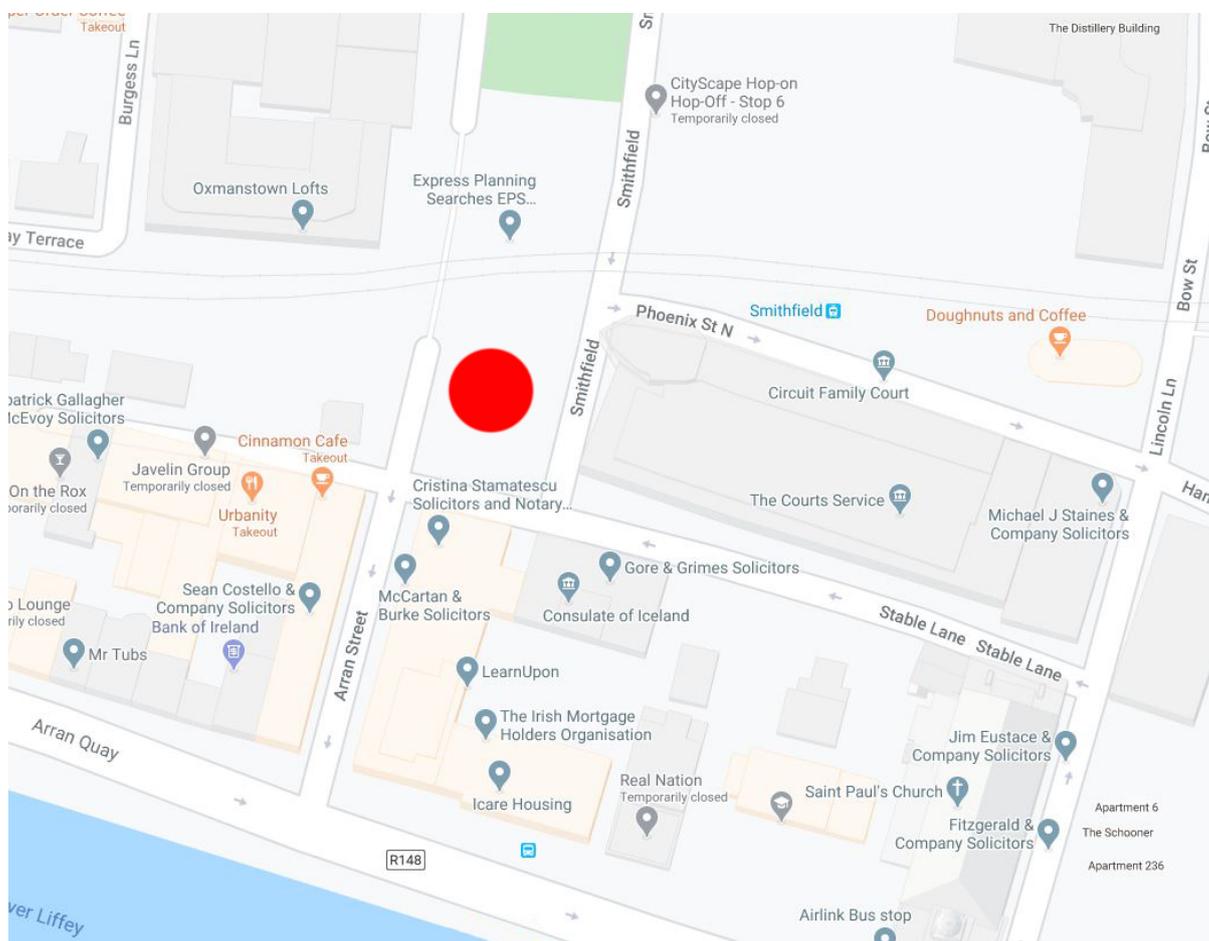
Please note that to help protect your privacy we take steps to verify your identity before granting access to personal data. If you would like to exercise any of these rights, please submit a request to Dublin City Council's Data Protection Officer outlining the specific details of the request: Email: dataprotection@dublincity.ie | Tel: 01 2223775. All valid requests will be processed without undue delay and in any event within one month of receipt of the request. This period may be extended by up to two further months where necessary.

APPENDIX 1

ABOUT SMITHFIELD SQUARE LOWER AND THE SURROUNDING AREA

Aspects of the wider Smithfield area include:

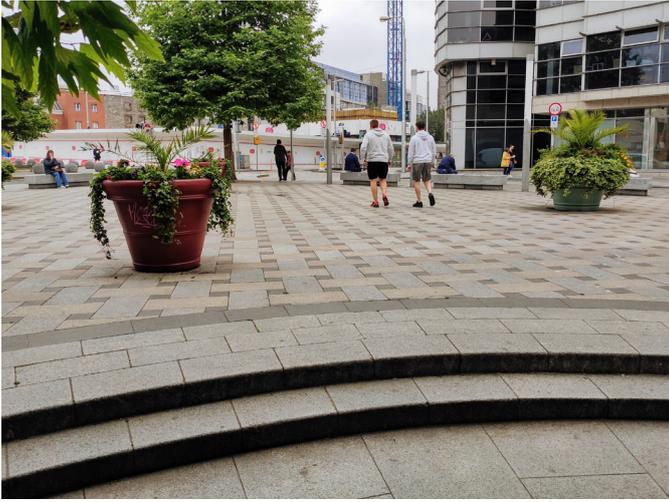
- A range of court and legal services and buildings: solicitors' offices, Prison & Probation Services, the Family Court, Children's Court, Law Society of Ireland, etc.
- DCC Motor Tax Office and other City Council offices
- businesses, hotels, hostels, shops, pubs, cafés
- parks and recreational spaces
- St. Michan's Church
- Jameson Distillery
- The Lighthouse Cinema
- The Cobblestone Pub (traditional music)
- Richmond Hospital, now Richmond Education and Event Centre for the INMO



Google Maps view of Smithfield Square Lower, June 2020



Google Satellite view of Smithfield Square Lower, June 2020







View onto Luas tracks and Phoenix Street North from north side of Smithfield Square Lower looking east.



View onto Luas tracks towards Queen Street from north side of Smithfield Square Lower looking west.



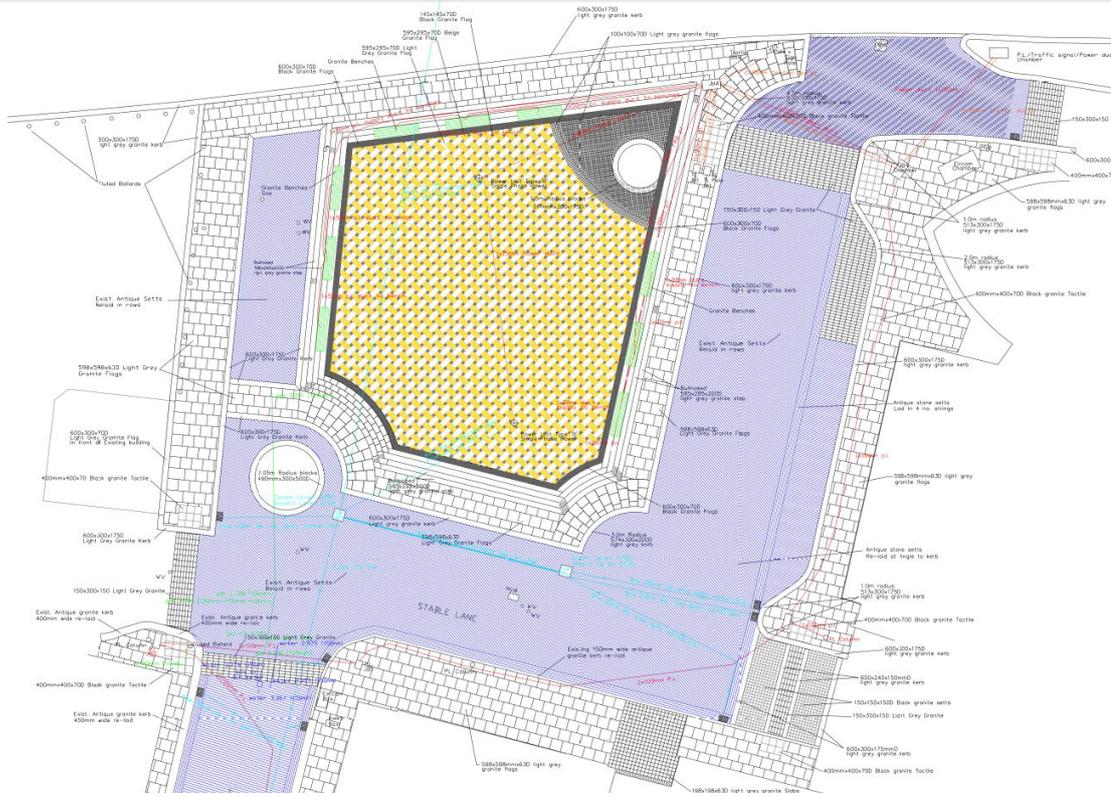
View onto Stable Lane from south side of Smithfield Square Lower.



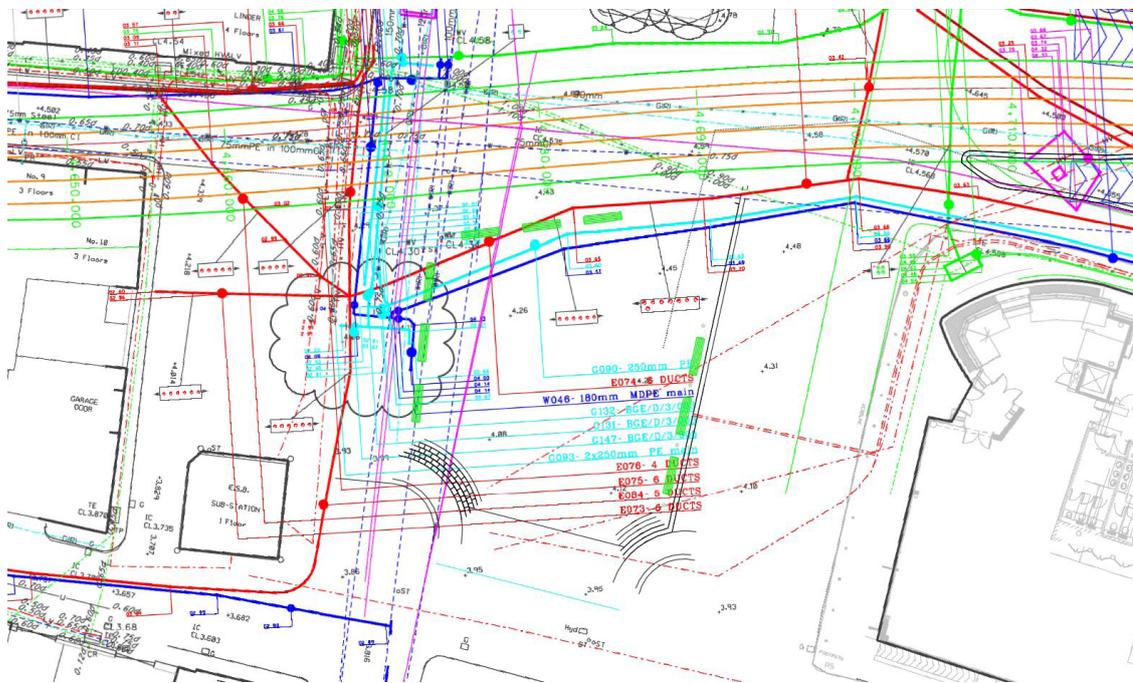
View onto Coke Lane from south side of Smithfield Square Lower.

APPENDIX 2

SITE PLAN AND UTILITIES MAP



Development Plan of Smithfield Square Lower detailing its redevelopment by DCC Architects c.2013.



Utilities map of Smithfield Square Lower prior to its redevelopment and installation of Luas lines c.2002.

APPENDIX 3

HISTORICAL CONTEXT

Smithfield and the surrounding area have a long history, stretching back to the arrival of the Vikings. In the 820s, following decades of hit-and-run raids, Viking invaders began to establish *longphorts* (ship harbours) on the east coast, including some at the mouth of the River Liffey. Twenty years later they decided to stay permanently, seizing the nearby ecclesiastical settlement at Duibhlinn at the River Poddle and founding another settlement upstream at Áth Cliath, near Usher's Island. This location was desirable as it lay on the Slige Midluachra (along present-day Bow Street and St. Augustine Street), one of the five great highways of ancient Ireland. During the next hundred years the Dubgenti or Dubgaill ("dark-haired foreigners", Vikings of Danish or Anglo-Danish origin) established themselves, and while many Norsemen left Ireland when their king, Ivar II was driven out by native Gaelic forces in 902, other families of farmers, traders and artisans stayed.

Settled, prosperous and largely unmolested by warring Gaelic tribes, during the next two hundred years they evolved into the Norse-Gaels, through intermarriage with the native Gaels. Called the Gall-Ghàidheil, or "Foreign Gaels" – Gaelic speakers with native roots – they themselves called their people Ostmen, or Austmenn: "men from the East" (i.e. Scandinavia), while native Gaels were Vestmenn, "West-men". In Dublin, the Ostmen lived outside the city walls on the north bank of the Liffey, across the only bridge that spanned the river, in a distinct area called Austmanna-tún ('Homestead of the Eastmen'), a term later corrupted to Ostmentown, and then Oxmantown, a name that endures in present-day Oxmantown Road. Austmanna-tún became an important trading centre with various goods, and possibly even people, bought and sold there.

Oxmantown also gave its name to Oxmantown Green, a vast commonage that stretched from today's Church Street as far as the Phoenix Park. It provided rough pasture for grazing livestock, and from the 1500s to the early decades of the 1900s the easternmost portion of the Green, that closest to the city, housed Dublin's main agricultural market, trading in pigs, sheep, cattle, horses, hay, straw and feed. The Irish for Smithfield, "Margadh na Feirme", translates as "Farm Market". This aspect of its past is also preserved in various extant street names – Haymarket, Redcow Lane, Stable Lane, Stirrup Lane, Duck Lane – while others recall a different function performed on Oxmantown Green: Hammond's Lane (derived from Hangman's Lane) and Gibbet's Mead, which crossed the modern-day square to the gallows at Gibbot's Shade on Arbour Hill.

One sixteenth century character said to have met his end on the Green was Scaldbrother, a legendary (and potentially mythical) local highwayman of great ingenuity, ruthlessness, agility and speed. He lived in a secret labyrinthine hideaway accessed through an entrance known as Scaldbrother's Hole that lay near St. Mary's Abbey. His network of underground tunnels, where he hid his loot, was said to extend past Smithfield and under Arbour Hill, totalling several miles. Some said he was a kind of hybrid creature, between a man and a burrowing animal. He is name-checked very briefly in James Joyce's *Finnegan's Wake* ("Arrest thee, scaldbrother!"), and eventually he was arrested and executed for his crimes, but the possibility that his hidden treasure still lies somewhere beneath Dublin 7, waiting to be discovered, endures to the present day.

Oxmantown Green also provided a space for leisure and recreation, with barrister Matthew Concanen's mock-epic poem, *A Football Match at Swords in the Early 18th Century*, dating from c.1714-21, detailing the prowess of Daniel, a fictional player apparently well-known to Dublin city fans for his footballing exploits on Oxmantown Green, whose "prudent conduct oft' retrieved the day". Amidst the barely-contained

chaos of the match described by Concanen, Daniel the Oxmantown player is cast as something of a heroic character, artfully defending against “the flying Foe”, the opposing team.

In 1664, a meeting of the Dublin City Assembly (the forerunner of today's City Council) proposed that, as part of a major development planned for the northside of the city, Oxmantown Green should be portioned up into 96 lots, leaving “a convenient highway and a large market place”. The Duke of Ormond, a powerful merchant with a special interest in the cattle trade, was selected as the anchor tenant for the development and granted lands at the western end of the Green. Residential buildings, tree planting and footpaths were planned. City aldermen, merchants and bankers were invited to apply for the remaining land lottery, and the deposits of 40 shillings paid by those drawn went towards the cost of paving the new marketplace, which was to be called Smithfield (possibly after a London cattle market of the same name).

An early tenant of note occupied Plot 1 of the original scheme, on the corner of Smithfield and Haymarket: John Odacio Formica. Italian by birth, he was one of four innovators who had discovered the secret to making what was then called “flint glass” – lead crystal – at Nijmegen in The Netherlands. For reasons unknown, he moved to Ireland, and was granted the country's first lead glass patent in 1675. He established a lead glasshouse, one of the earliest in the world, on the site at Smithfield and went into production, making fine glassware of distinctly Irish design with a specific stem form featuring a collar between the bowl and stem known as a *marese*. Glasses of this design have been discovered as far away as Jamaica, indicating the existence of a vibrant export trade in Dublin in the late seventeenth century.

The other industries associated with the area met with a more opprobrious reception. The location of a livestock market in what was planned as an elegant new suburb was “entirely inconsistent”. Its sights and smells proved to be distasteful to the gentry, few of who built their planned residences, leaving the square to the fatlings, milch-cows and other agricultural businesses. Over the next hundred years the life of Smithfield revolved around the market, with most of the local inhabitants employed there. In addition to problems with people using the animals for sport, general sanitation and the selling of fraudulently made-up hay, irregularities and disputes over Smithfield's free market led Dublin Corporation to build a separate Cattle Market on the North Circular Road in 1863.

In 1900 the Markets Committee decided to establish a dedicated horse market in the square. Held every second Thursday, it is this which Smithfield continues to be associated with. While the Cattle Market thrived on the selling of pigs, sheep and cattle, aside from horses the main trade conducted at Smithfield into the mid-twentieth century was the selling of feed, hay and straw. But its heyday was over, and from the 1950s on the Corporation's desire to modernise its environs and create new public housing stock in the area further reduced trade. Intentionally unkempt by the authorities who had established it in the 1660s, Smithfield Market became increasingly run-down.

An interesting footnote in Smithfield's history occurred in the spring of 1965, when it was used as a location for the classic film adaptation of the John le Carré thriller *The Spy Who Came in From the Cold*. Directed by Martin Ritt, it starred Richard Burton as master-spy Alec Leamas opposite Claire Bloom (Nan Perry). While Burton and his wife, Elizabeth Taylor, established themselves at the Gresham Hotel for their stay in Dublin during ten weeks of filming, the Berlin Wall and Checkpoint Charlie were rebuilt in Smithfield. The Smithfield set features in the final scene of the movie, with Burton and Bloom attempting to escape from East Berlin by climbing over the wall. When filming finished the production company sold off the re-usable parts of the set, with the watch

tower overlooking Checkpoint Charlie purchased by a Dublin scrap dealer and a portion of the wall re-erected in Cherry Orchard at St. Christopher's, the country's first school for Traveller children.

By the 1980s the horse market took place monthly, but animal welfare advocates and Councillors alike were concerned about conditions and the maltreatment of horses, some of which ran wild in the square, and petitions for its closure increased. In the mid-1990s plans to redevelop the area under the HARP (Historic Area Rejuvenation Plan) were put into place. An architectural competition for the redevelopment of the square was won by McGarry Ni Eanaigh Architects in 1997. Their design was completed by 2000, with over 400,000 cobblestones lifted, cleaned and re-laid, and additional paved, lawned and planted areas located at either end of the main square. The inner-city farm-yards and warehouses that once lined the market square have, over time, been replaced by mid-level apartment and office blocks with shop and restaurant facilities at ground level. Many of these remained unoccupied until recent years. Marred by violence and accusations of animal cruelty, the popularity of the horse fair has continued to decline, with a Bye-law passed in 2013 reducing it to a biannual event. Few horses or people now attend.

APPENDIX 4

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