

1.0 Can artists collaborate on this commission? If so, are two Artist Submission Forms required?

Yes, artists can collaborate. One Artist Submission Form is required, with two (2) CVs.

2.0 Can artists from outside Newfoundland submit?

The call is open to anyone, from anywhere in the world, who can demonstrate an affiliation to Newfoundland and Labrador.

3.0 How do you define an “affiliation to NL”?

Because this indoor piece of art honours and celebrates the spirit of this place, and because this piece is meant as a lasting legacy celebrating the Newfoundland and Labrador arts, culture and heritage, preference will be given to artists who can show an affiliation to Newfoundland and Labrador. This is open to the artist to explain by submitting a short written description of your connection / affiliation to Newfoundland and Labrador (maximum 500 words).

For example, by being born here, a long-time resident, or a connection through other people born here or residing here, or a long-time visitor to this place that has given you a sense of this place, an understanding of this place, and /or a love for this place.

4.0 What is required for Phase 1?

Phase one of the response requires five (5) pieces – please refer to the Section 3.2 of the RFQ.

To download the RFQ visit threefiftyone.ca.

5.0 What are the restrictions / maximum lengths for the Phase 1 requirements?

Connection to Newfoundland and Labrador – max 500 words.

Curriculum Vitae – no more than three (3) pages.

Portfolio – 10-12 clearly labeled images on related past work.

6.0 Please clarify what is required for the Letter of Intent and Comprehension.

A paragraph or two explaining the procedure the artist intends to take in creating their piece. This question is asked so that the jury can ascertain the artists' capacity to build, not just design, the piece of art that is being proposed. Artists are expected to write about the technical aspects of the piece (i.e., the construction of the work).

7.0 What is required for Phase II?

Phase II of the RFQ, which is by invitation only, requires detailed proposals with the artists proposed designed, implementation plan, and references.

8.0 What does Phase III involve and how much will artists be receiving?

If you are invited to move on to Phase II and Phase III, we will identify the remuneration amounts for both phases.

9.0 What are the dimensions of the space?

Refer to the RFQ Appendix A for dimensions.

10.0 Are there resources available for sample contracts?

Here is a link to the Public Art Network of the Americans for the Arts:
http://www.americansforthearts.org/networks/public_art_network/resources_tools.asp

The site has sample contracts, a fabricator listing, and the Public Art Year in Review slideshows that she mentioned.

11.0 Please explain the \$100,000 budget.

The total budget for the commission including all fees and transportation to the site is \$100,000.00. Artists shall submit a budget no more than this amount including a breakdown of all fees, fabrication, materials, transport, workers compensation coverage, and insurance. Note the cost of installation at the site and applicable taxes will be not be included as part of the artist's budget.

12.0 What can you tell us about the Jury process and participants?

Proposals will be rigorously screened by a jury comprised of the project conceptual architect, well-respected members of the arts community, and an East Port Properties representative. The selected submission will demonstrate artistic excellence, be of sound structure and safe for the public, and capture our sense of connection to this place.

13.0 Can you provide a quick overview of the process?

The jury will select a short list of artists who will be invited to continue on to Phase II. If necessary, there will be a Phase III requiring maquettes or other visual representations. Award will be announced in March 2013.

14.0 What is the timing?

Phase I Submissions Due	16 November 2012
Phase I Short List Selection and Notification	16 January 2013
Phase II Submissions Due	22 February 2013*
Commission Awarded	20 March 2013
Installation Date	Early 2014

* If maquettes are required, time will be allotted for this process.

15.0 Is there any natural lighting in this area?

The only natural light comes from the front entrance.

16.0 Can the installation include other art pieces (i.e., sculptures on the floor) that accompany the piece?

The space outlined in Appendix A of the RFQ is the area that artists have to work with.

17.0 What is the general lighting schematic for the lobby and the space?

The space will have LED square pot lights, as well as suspended fixtures in the vestibule space.

For specific light features (e.g., spot lights on artwork), the artist will be able to coordinate with the electrical engineer later in the process.

18.0 Are there any wiring or electrical capabilities that the artist can tap into?

Generally, we foresee no issue with this. Artists are to assume electricity is possible.

19.0 What are the materials being used in the space?

Refer to Stantec presentation from the Information Session.

20.0 What is the rationale behind the cherry wood panel going up the wall?

This is to add height to the space, so that people do not feel the need to duck when they walk in.

21.0 Is there any flexibility with the lighting / interior colours?

The selected artist will be given the opportunity to work with the building developer and architect.

22.0 What is the maximum dimension to bring the piece into the space?

The door is approximately 8' x 7', however there are other access points that can be entered through. We foresee no reason for an artist to be concerned with size / getting the piece into the building.

23.0 Will the selected artist be able to come into the building and work in the space?

The space will only be made available for installation of the piece.

24.0 When will the final installation be?

Final installation will coincide with the grand opening of the building.

25.0 Can artists tap into the tidal energy system?

No, this system is designed specifically for the building and cannot be altered.

26.0 What is the colour of the glass in the windows?

The windows are Low E Glass (i.e., not tinted). They can be described as slightly reflective.

27.0 Should UV damage from the windows be a concern?

This is not a concern given the north facing position.

28.0 What is the security in the space?

Similar to regular office buildings, the space is open during regular business hours, and only accessible in the evening with a security pass.

29.0 Are there security cameras?

Yes.

30.0 What is the accessibility for the retail tenants?

Access is off Water Street.

31.0 Who are the building tenants?

This is to be confirmed.

32.0 Please provide any additional details around load requirements.

Suspension allows for the greatest load / weight, but there are many options for installation that can be worked out with the artist.

33.0 What is the entrance structure?

Two sets of double doors, eight feet apart.

34.0 What is the shape / image and inspiration in the precast on the outside of the building?

The murals on the outside of the building are inspired by waves. The different shades dark / light, are simply a result of the blasting / production process.

35.0 Right now, the back portion of the space has a half-concrete wall. Will the space be filled all the way to the ceiling?

Yes. It will be gypsum board / installation to the ceiling.

36.0 What is the load capacity from the ceiling?

Load limitations for the ceiling is 3,000 lb. at three (3) support locations for a total of 9,000 lb.

The supports are required to be a minimum of 10' on center or supports at 10' intervals.