

## 1 – General Questions on the Thanatopolis Project

### **What is Thanatopolis? Is it an existing memorial park?**

Thanatopolis is the vision for an alternative memorial park/space for cremated remains only. A strip of land along the north shore of the main pond has been designated the Thanatopolis Space. This plot has been used in recent years to experiment with memorial imagery and sounds, including ice sculptures, natural wood forms and music performances. This area will be the focus of this year's endeavors, including the July Symposium and the October Exhibition. It is anticipated that, in time, the Thanatopolis Memorial/Memory Park will be permanently sited on a much larger tract of land on another section of the property.

### **What kinds of works do you expect to present at the Exhibition?**

The October Thanatopolis Exhibition should be viewed as an art project/investigation. I-Park would like to see works that respond to a perceived cultural longing for a more intimate, personal and creative approach to memorialization and memory – and the intention to develop a new model for establishing sacred spaces within nature. Given the short time frame between the selection process and the Exhibition and the limited artists' fees and materials budget provided, it is expected that, while highly creative and site-responsive, the built projects will in fact be quite modest. The primary goal is to present a visually credible proposition, or at least the suggestion, for an appropriate 'look and feel' for this imagined space.

### **Do you actually intend to 'stage' a memorial service or ritual for the Exhibition?**

Yes, we hope to do so, primarily to explore how these ancient rites might be adapted to the new sacred space we are aspiring to create with Thanatopolis. While, admittedly, no decision has been made as to the focus of this 'service,' we are hopeful that either the Symposium panel or one or more of the artists submitting performance art proposals will provide a useful direction for this experiment.

### **Should Physical Projects be considered temporary or permanent?**

The projects should be considered temporary installations, though generally with a minimum life span of one year. We are looking to establish a conceptual aesthetic for the site. Once we have feedback and have had the opportunity to reflect upon the temporary installations, we will formalize our plans, after which more 'hardened' elements will be substituted. For the sake of the Exhibition, projects need not be executed to full scale and need not be fully 'functional.'

### **Are there guidelines as to the types of materials that can be utilized? If this project is intended to showcase memorial concepts, shouldn't the designs incorporate materials that are in a sense timeless or eternal?**

In respect to personal memorials, Thanatopolis sets as its primary focus the first 10-20 years after the interment of the deceased. This fundamental shift from the traditional approach of the memorial park allows for the use of softer, organic, less permanent materials, though in the case of group/affinity memorials (below) and for the Paper (future) Projects, the use of harder materials would be more appropriate. For the October Exhibition, in addition to the garden plantings, the utilization of relatively ephemeral materials is anticipated and encouraged: wood, ceramics, brick masonry, fabrics, glass. However, you are not limited to use of these materials.

**Is Thanatopolis intended to be experienced, like a traditional cemetery, only during daylight hours?**

We are hoping to incorporate a special focus on Thanatopolis Noir. There will be a short write-up on this in the Special Projects section.

**What is an affinity memorial?**

An affinity memorial is simply a group memorial. You might liken it to a family plot. But in a more general way, the idea is to create a larger integrated memorial structure and garden (Living Memorial). Its theme could derive from the site itself; it could focus on a certain individual who influenced/inspired many lives; it could be in commemoration of some idea or event. The consolidation of several niches into a single, totemic memorial offers several practical benefits in terms of environmental preservation, aesthetic scope and impact and economic viability.

**What's the connection between the Symposium in July and the Exhibition in October?**

The July Symposium Panel is a mainly private event, tasked with clarifying and strengthening the Thanatopolis vision. It will look to fashion a coherent aesthetic among the various participating disciplines and assign to Thanatopolis a meaningful and appropriate role within I-Park as a whole. The Symposium panelists will also provide informed feedback on the most interesting proposals submitted and will help give final organizational shape to the October Exhibition.

**Will Symposium panelists also be submitting proposals for the Exhibition?**

As of now, two of the confirmed panelists will be presenting works for inclusion in the October Exhibition. This decision was made mainly to jump-start the proceedings, given the tight time frame. Additional proposals in the respective fields involved, sculpture and landscape design, are welcome and I-Park expects to be selecting additional projects in these areas. It is uncertain at this time if other panelists will be submitting proposals for the Exhibition.

**How many projects will be awarded grants/prizes to participate in the Exhibition?**

There is no commitment as to a fixed total number of projects that will be funded. Only projects that meet the high standards of the program will be accepted. There may be disciplines where none of the proposals submitted will be awarded grants/prizes. That being said, it is our hope that we can present:

Music Composition: the 3 defined selections

Living Memorials (Sculpture/Garden collaborations): 3 – 5 pieces

Free-standing and Floating Sculptures: 3 pieces

Performance/Ritual Presentations: 2 pieces

Paper Projects (Architecture, Landscape Architecture, Sculpture): 6 – 10 presentations

Garden Design: 2 – 3 installations

Landscape Design: 1 – 2 experimental approaches

**Ought the projects be in memory of anyone or of any 'thing' in particular?**

Excepting the [Gaudi Memorial](#), I-Park would prefer that all the memorials be generic in nature. You are of course encouraged to engage your own personal experience and/or create your own motivation. And while you are welcome to share your intentions in your statement, in order to facilitate the integration of the various installations and offer an open experience for visitors, we'd like to keep the visual elements unnamed and not too heavy in terms of symbolism/ideology. Thanatopolis, by its very nature, is a somewhat complex project to explain and execute and we'd like to keep this aspect as simple as practical without excessively constraining artistic license.

**Is the Thanatopolis Project a residency program?**

No, but those selected for physical projects will be given time at I-Park to execute their projects (see below).

**How will I-Park handle rights, ownership and disposition of the Physical and Paper Projects?**

Unless special arrangements are made to the contrary, the I-Park Foundation will legally own the projects and de-installation and/or disposal will be at the sole discretion of I-Park. Other than routine maintenance, I-Park will not sell, move or modify the installations without the permission of the creator. I-Park reserves the right to use the images of the pieces for archival, promotional or other legitimate purposes consistent with the non-profit mission of the I-Park Foundation. However, the artist/professional retains the intellectual property rights as well as the moral rights to the design of the piece and these will not be infringed by the I-Park Foundation. Some pieces will be permitted a longer lifespan than others and some that are decomposing gracefully will be allowed to continue in this fashion for an extended period of time. (See Section 7 for a separate discussion on music rights.)

## 2 – Eligibility, Application Details, Jury Process

**Is there an application fee?**

The customary application fee has been waived for this program.

**Who is eligible?**

Customary I-Park eligibility restrictions have been waived for this program.

**How do I apply?**

Thanatopolis submissions are processed through an online system. You link to this system from the Thanatopolis Overview page on the I-Park website. Please read application instructions carefully.

**From which creative disciplines are you seeking submissions?**

Music Composition/Sound Sculpture, Performance Art/Ritual, Landscape Architecture, Environmental Sculpture/Visual Arts, Architecture, Landscape/Garden Design.

**Are there avenues for the creative involvement of those working in other fields?**

Check the Special Projects link on the Thanatopolis Overview page for some alternative opportunities (upcoming).

**Can I submit more than one project in my field of interest? Can I submit proposals in more than one discipline?**

Except for the music discipline (Section 7 below), applicants can submit only one proposal in their chosen discipline. If you wish to propose a project in another discipline, you may do so but you must submit a separate application.

**How will the projects be judged?**

I-Park will assemble a distinguished Selection Committee to judge the physical and visual works; a separate Selection Committee will judge the music and performance art submissions. The Selection Committees will submit their top choices to the July Symposium Panel for input before making their final awards. The Selection Committee and the Symposium panelists are separate; there will be no overlap between the two entities.

**If I am uncomfortable with the online application procedure, may I submit my materials via conventional mail?**

All applicants are required to use the online system. However, a partial exception is allowed for the following disciplines: Landscape Architecture and Design, Garden Design and Architecture. Because it would be almost impossible for the jurors to read and evaluate, from a computer screen, the types of drawings generated in these fields, some of the materials may be sent by regular mail (see Application Instructions for details).

**How detailed and refined should my project proposal/submission be?**

If you are proposing a Land Project, refer to the relevant discussion below (Section 8). If you are proposing a music or performance art project, see below (Section 7).

**It seems that you are not requiring the submission of finalized project proposals. How can the projects be judged fairly in this fashion?**

Except for the Memorial Composition proposal, which calls for an existing piece, the Selection Committee, at least initially, is interested in conceptual sketches and, in most cases, a brief narrative. You are welcome and encouraged to develop your ideas as fully as possible. However, in the interest of fairness and practicality, there are several extenuating circumstances that would suggest the need for some lack of precision.

- We are asking for site specificity to the extent possible. You may not be able to generate a detailed plan without first visiting the site.
- The Thanatopolis Project will involve a highly collaborative inter-disciplinary process (see Section 4). Participants may need to adjust their projects somewhat to the evolving aesthetic.
- It is recognized that, for many applicants, there will be inadequate time prior to the submission deadline to prepare a fully conceived proposal.

### 3 – Site-Responsiveness

**Exactly what do you mean when you use this terminology?**

Certainly, the common definitions apply. The best works will tend to take into account the site itself: topography (including vistas and acoustics), local ecology (including native species and climate), the human interventions and nature's anomalies. You can go deeper, into local history, economics and lore, geology and archaeology. You can focus on the scale of the place, the light, the fragrances and the textures – the sounds, the cycles and the circulations. But for Thanatopolis, also consider the relationship of your piece to the re-imagined landscape and to the new pieces that will be emerging alongside it. Weigh the impact of the other disciplines that will be intersecting with yours. And, at the risk of waxing sentimental, think beyond what the place is or was – to what it somehow wants to be.

**Can I visit I-Park prior to submitting a proposal?**

Yes, you can make arrangements through the office for a private visit or you are welcome to attend one of our Open Studios events – check out our 2010 calendar.

**How can I make my work site-responsive if, in fact, I am unable to visit I-Park?**

We can provide photos and there are some internal videos that we can recommend, and of course you may do independent research. Better yet, develop an initial concept based on your limited knowledge, but be prepared to adapt it as you explore the topic more deeply and learn more about what others are doing. You'll know you've succeeded when you see or feel or hear your piece at the Exhibition and realize that you could not imagine it existing anywhere else.

## 4 – Collaboration, Integration, Inter-disciplinary Character of the Project

**Can you explain in more detail your approach to collaboration on this project?**

The October Thanatopolis Exhibition, perhaps unlike any previous initiative at I-Park, is expected to be a highly collaborative, inter-disciplinary event. Although certain areas can be designed and executed in a very individualistic way, I-Park will make all reasonable accommodations for those presenting team approaches to different aspects of the project. In some cases, I-Park may, prior to the Exhibition, instigate collaborations among artists or groups whose visions appear complementary. There are certain 'natural' collaborative opportunities that present themselves (music and performance art, sculpture and garden, architecture and landscape architecture). There is also an important collaborative role to be played by the I-Park Creative Projects team and Selection Committee as well as the Symposium panelists in terms of facilitating communication, cooperation and goal orientation.

**Will my application be looked upon more favorably if I submit as part of a collaborating team?**

If a team approach is required to execute your project, it would be helpful to know that you have addressed this issue. If you are able to resolve this at the point of submitting your application, I-Park may be able to help in this regard. If you become a finalist, this subject will be discussed with you directly. Note that if you can execute your proposal independently, this is fine. We are not looking to promote collaboration for its own sake.

## 5 – If I Become a Finalist, If My Proposal is Accepted

**If I become a finalist, might the Selection Committee ask me to refine, elaborate on or change my project to its specifications?**

While such an issue would be unthinkable within the philosophy of the I-Park Artists in Residency Program, there is some possibility that, for the sake of project coherence (scale, materials, views), site availability, technical or budgetary constraints or other unforeseen circumstances, you might be asked to modify your proposal to some extent. In fairness to all parties, we would want to have this discussion as early in the process as possible and before finalizing the engagement. However, even later in the process, some minor accommodations might be required. Due to the highly experimental and somewhat complex nature of this undertaking, we hope that anyone interested in being a part of the Exhibition will be agreeable to working under these conditions (see Project Constraints below). At the end of the day, the individual creative elements of the project must hang together, in some sense, as a coherent whole. Participants should be comfortable with, or at least open to, working in this fashion.

**If my project is selected for presentation at the October Exhibition, what will be expected of me? Will I be speaking to the public about my work?**

We hope that you will want to be present for the Exhibition, but this is not required. At this time, funding is not assured for those returning to I-Park for the sole purpose of participating in the Exhibition.

**When and how will I be notified as to the status of my application?**

All applicants will be notified of their status via e-mail as soon as practical after the application deadline. Ideally, the Selection Committee will have determined the finalists prior to the Symposium. This will largely depend on the number of submissions received. If you have not been contacted by I-Park by July 20, you should contact the I-Park office. Note that if you have been selected as a finalist, we would invite you to attend the public forum phase of the Symposium on Sunday, July 25, if practical, so that you might meet the Symposium panelists and share in the exchange.

**Will there be a written agreement associated with this project?**

Yes, a short agreement will define the obligations of the parties.

## 6 – Paper Projects

**Can you more clearly define Paper Projects?**

Other than sensitivity to the site and reasonable deference to the Thanatopolis concept, there are no specific limitations in terms of the scale or audacity of the projects (drawings, models, digital emulations and such) that you might wish to present. These forward-looking proposals will be important in terms of the future potential and viability of Thanatopolis. Accepted Paper Projects will be presented in an appropriate physical setting during the Exhibition.

## 7 – Music Composition/Sound Sculpture, Performance Art/Ritual

**Are you essentially looking for orchestral music or are vocal works appropriate?**

While there is no prohibition on the submission of choral or other works that utilize the voice, there is a slight concern that the introduction of language in this way could inhibit the imaginations of the visitors and perhaps, an even more serious issue, dampen the force of mystery, that ineffable ingredient that we suspect is essential in terms of establishing a truly sacred space. The Selection Committee for the Music/Sound Sculpture discipline will be advised of this concern but will ultimately make its decision based on the totality of factors traditionally considered when judging a work in this field.

**For the Tone Sequence and Processional, am I really expected to compose a new piece of music prior to the July 5 deadline? Can you provide more context for either of these pieces?**

The composer may submit the finished piece (understanding that this will probably not be possible), a digital emulation of the finished piece or, more likely and totally adequate, a short conceptual audio ‘sketch’ of the proposed piece along with a short narrative. This, combined with a sample of a previous work for context, should be adequate to convey a sense of what you’re trying to achieve. If you are a finalist, you will be contacted and given feedback on your piece. Your commentary during this discussion will then be taken into account during the Selection Committee’s final deliberations. Note that you will also be responsible for providing, at some reasonable interval prior to the Exhibition, an outline of the performance/presentation specifications/requests as well as special instructions on any extraordinary technical issues that pertain. Please take note of the term ‘iconic’ in the description of the Tone Sequence. While serving a functional role during an inflection point in the memorial service/ceremony, this piece, more so than the other two, should aspire to capture the sacred essence of Thanatopolis Space. We would hope that composers submitting for this particular piece would, before finalizing it, find a way to make a visit to I-Park to get a deep sense of the place.

**Am I permitted to submit compositions for more than one of the music categories?**

You may submit selections for two out of the three composition categories. However, you must be very clear in your application form that this is what you're doing. Also, while you can submit for two of the categories, you would only be eligible to win the prize in one category.

**Will the composer be responsible for coordinating the performance of the Memorial Composition for the Exhibition?**

While the composer is encouraged to offer input as to the details of the performance, including ensemble selection, I-Park will consider it its responsibility to identify the ensemble, fund the performance and handle the necessary coordination.

**What about copyrights for music compositions?**

While we have not finalized details on this aspect yet, all rights will remain with the composer. However, the intention is to grant limited performance/presentation rights to the I-Park Foundation, Inc. I-Park would acquire the rights to perform/present the piece on the I-Park grounds for purposes of ceremony and ritual. It will also reserve the right to perform/present the compositions, properly credited, for promotional and other non-profit purposes within the organization's mission, including on the I-Park website. Other possible uses: in I-Park produced videos and audio catalogs and performances/presentations during official I-Park functions (celebrations, fundraisers, etc.) and such. If this creates contractual or moral objections, please bring this issue to the attention of I-Park's Executive Director.

**What do you mean when you say that the piece will have to be such that it can effectively be performed in an outdoor setting?**

There are always issues of weather, ambient sounds (birds, wind, rustling leaves, etc.), staging, site acoustics. There may be the need for amplification, additional instruments or possibly even some re-orchestration (fee negotiable for extra work). At minimum, I-Park will provide audio/technical support and a canopy as well as customary amenities for the musicians.

## 8 – Projects on the Land: Environmental Sculpture, Landscape/Garden Design, Architecture, Landscape Architecture

**Are there any particular attributes that the Selection Committee may be looking for?**

The application instructions are pretty straightforward. But a few additional points: the quality of your concept is more important than a polished graphic. The project needs to be credible in terms of your ability to realize it within the timeline and budgetary constraints. A history of bringing challenging projects to successful conclusion will be viewed favorably by the Selection Committee.

**What kind of materials and equipment budget might I expect to realize my project?**

The I-Park Selection Committee will determine the level of funding available on a project by project basis. As part of your project proposal, you are asked to address the issue of funding. At this time, it is expected that I-Park will be offering materials and equipment reimbursements in the range of \$500 – \$3,000 per project. Generally, the cost of labor to install the piece will not be reimbursable.

**How will the Selection Committee view projects that are projecting costs near the high end of the budget range or beyond?**

If your project requires funding substantially beyond the guidelines indicated, you should consider proposing a Paper Project. If you are at the high end of the range or somewhat beyond, you are welcome to submit a proposal. While your budget estimate will be one of the factors the Selection Committee will take into account, the overall integrity and impact of your piece will be the primary consideration.

**What kinds of restrictions are there in terms of interventions on the land?**

The October Thanatopolis Exhibition will not involve the erection of permanent structures, major site interventions (deep excavations, extensive clearing, disturbances of habitat, etc.) or any alterations of the landscape that would trigger regulatory scrutiny or the need for government approvals. The cutting of saplings is fine. While I-Park is very open to enhancing the visual palette of the landscape, it will be very scrupulous about the introduction of non-native and invasive plant materials.

**Am I limited to working within the defined Thanatopolis Space? Should I be thinking in terms of how my project might be implemented within the ultimate, larger Thanatopolis space?**

The existing Thanatopolis space is fairly modest in size and can support only a limited number of installations. Other areas close by will be available for the purposes of this project as needed. However, it is too soon to be thinking in terms of site selection for the future, permanent home of Thanatopolis.

**Must I personally install my project or can I sub-contract out certain elements?**

Though your presence would be presumed at least for the purpose of supervision, and while there will be limited staff support available, you are welcome to use helpers or sub-contract assistance, with prior approval of the Selection Committee.

**How much time will I be allowed to install my piece? Will lodging be provided during installation?**

We will make arrangements for lodging in the local area on a case-by-case basis. We have also set aside some time and facility space during the multi-disciplinary (regular) artists-in-residence program to accommodate the need for such on-site presence. Hopefully, the individual projects can be installed within a two-week time frame or less.

**If my project is installed at Thanatopolis, am I allowed to bring visitors to view it? What limitations are there?**

Although the Thanatopolis site is not open to the general public, arrangements can be made with the I-Park office for guest visits.