SpareBank 1 SR-Bank
- new Head Quarter in Stavanger 2019

The Bjergsted Financial Park building is designed by the architectural firm HELEN & HARD + SAAHA and will be completed in 2019. Phase one of the art plan will follow the work with including an indoor art project for the building. Phase two of the art plan will include a plan for future projects and existing works of art.
# Table of Contents

1. INTRODUCTION  
   - BACKGROUND AND TASK  p.3  
   - CURATORIAL SUMMARY  p.4  
   - THE WORK OF THE ART COMMITTEE  p.4  
   - ALLOCATION AND ORGANISATION  p.4  

2. THE SITE  p.5-8  
3. BUSINESS  p.9-10  
4. CONSTRUCTION PROJECT AND ARCHITECTURE  p.11-13  
5. DESCRIPTION OF OUTDOOR AREA  p.14-15  
6. CURATORIAL BACKGROUND  p.16  
7. CHOICE OF METHOD FOR ART PROJECTS  p.17  
8. THE SITE FOR THE ART PROJECT  p.18-19  

9. MANAGEMENT AND MAINTENANCE  p.20  
10. DISSEMINATION  p.21  
11. PHASE 2 OF THE ART PLAN  p.22  
12. BUDGET AND PROGRESS  p.23-24
Finansparken Bjergsted AS (The Bjergsted Financial Park) is principal builder and client for the art projects for the new SpareBank 1 SR-Bank Head Quarter.

An Art Committee has been established to follow the entire process with art projects for the building. The Art Committee is tasked with ensuring that an art plan is prepared and followed in order to implement high-quality art projects for the building. The Art Committee follows KORO’s best practice guidelines to follow up projects for art in public spaces and outdoor areas. The art plan will serve as a tool for this work. Phase one of the work will initiate the process of implementing an art project in the atrium. Phase two will develop a strategy for initiating one or more sub-projects as well as a plan for the existing art in the company’s collection.

The art should contribute to a holistic, aesthetic design and facilitate art experiences for all the users of the building. The art may support the vision of the Financial Park – “an arena for value creation.” Art projects may be detached or integrated as part of the building. Art projects should be seen in the context of the area, the building and the architect’s vision.

The purpose of the art projects is to:
- provide users and visitors the opportunity to experience art in their contact with the group.
- contribute to increased well-being through art
- contribute to increased understanding of art
- contribute to active promotion of art
- contribute to a diverse art collection for the corporate group.

Art selection criteria
When selecting art for the corporate group, the committee should aspire to ensure:
- that the artistic quality requirement is a primary consideration
- innovative art should be emphasized
- that the art is adapted to the character and function of the area/architecture
- that user interests are taken into account
The intention of developing art projects for the SpareBank1 SR-Bank corporate group is a desire to manage artistic capital and cultural understanding, to generate added value for the building and contribute to an artistic experience for all users in contact with the corporate group.

The Art Committee has collaborated well, and the members have complemented each other as a group. On 29 November 2016 the Art Committee started working on developing a plan to address the integration of art projects. A total of eight meetings have been held for the development of the art plan. The art plan has been developed as a tool to assist the team in finding suitable art projects for the group. Toralf Sandø has contributed with knowledge of local history in the area.

Building/project name: Bjergsted Financial Park
Client: Finansparken Bjergsted AS
Turnkey contractor: Block Berge Bygg / Veidekke ASA
Architect: Helen & Hard and SAAHA
Cost limit construction: NOK 500 mill.
Construction start-up: October 2016
Completion: August 2019
Total surface area of building: 22,600 m2

Art Committee
Art Committee manager: Thor Cristian Haugland,
Executive Vice President Communications, SpareBank 1 SR-Bank
Construction project manager (representative): Else Marie Jonsson,
Project Responsible and General Manager at Finansparken i Bjergsted AS
Architect: Siv Helen Stangeland, Helen & Hard
User representative: Seri Berge, SpareBank 1 SR-Bank
User representative: Pia Fischer, SpareBank 1 SR-Bank
Art consultant: Hege Tapio
ARTPLAN
BJERGSTED FINANCIAL PARK

THE SITE

The site where SR-Bank’s new building at Bjergsted is situated is called Bybergstykket. The site and the building are shaped like a triangle pointing towards the Bjergsted park to the north. The site is currently restricted by streets on three sides. The south end is restricted by Rosenberggata, the oldest of the three streets framing the site. Four small, older houses are still located on this street, and one of them was home to the renowned artist Lars Hertevig. These houses are not part of the bank site. The street Christen Tranes Gate runs along the western side and intersects with Borgermester Middelthons Gate close to the entrance to the Bjergsted park. Borgermester Middelthons Gate runs along the eastern side of the building.
ARTPLAN
BJERGSTED FINANCIAL PARK

Here is a brief summary of the history of the area:
It is worth noting that Bybergstykket has not been a permanently restricted area over the years. A map from the 1930s can be found in the Stavanger City Archives. The map is not provided with a specific year. Here the southern part of today’s Bjergsted is referred to as ‘Bybergstykket’. Borgermester Middelthons Gate on the eastern side of the bank site is in place, but this street was not constructed until a little later in the 1900s. Christen Tranes Gate to the west of the bank site had not yet been constructed either, according to the map. The street ran from Kampen school down to Rosenberggaten. We can establish that ‘Bybergstykket’ has moved over the last hundred years or so as the street on the east side was constructed and adjusted in terms of width and alignment. A long time ago this was untouched nature and wilderness. It remained that way until the end of the 1700s. In 1771 things began to stir. City bailiff Søren Schiøtz in Stavanger suggested that Eiganes should be divided into smaller lots of suitable sizes for agricultural production. In the first decades lots to the north of Old Stavanger were let for a fixed annual fee under the condition that the tenant committed to cultivating, draining and fencing the land as well as building roads. The road known today as Løkkeveien was named after the lots to the north of Old Stavanger and was the road that led to the Eiganes lots. Rosenberggaten was the main route in to town from the north. Farmers travelled this road carrying goods that they sold at the town markets.

From about 1770 rope maker Cert Certsen from Bergen established a ropeyard on the west side of Løkkeveien and built a farmhouse between this road and today’s Rosenberggata, according to a site analysis Stavanger municipality had prepared in 1996. Towards the end of the 1700s and onward there were several ropeyards in Stavanger. These ropeyards were craft factories where ropes were spun in large halls for sailing vessels being built in the city or ships visiting the city port. The ropes were impregnated with tar to withstand the elements. The tar also helped keep the ropes agile and strong. Rope maker Cornelius Middelthon from Bergen took over in 1787, but is said to have built his ropeyard closer to the sea on the lower side of what would later be known as Bybergstykket. During the planning of the new bank building in 2014, contamination was discovered on the site. Twelve test drillings in gobbing on the bank site revealed elements such as PAH compounds (polycyclic aromatic hydrocarbon, also known as tar). Whether these substances stem from the ropeyards is impossible to determine. The discovery of tar, coke and the smell of oil from the samples could also come from the gas plant, which was situated on the south side of Rosenberggata. Or the substances could simply come from completely different sources. It should also be said that the investigations of ground conditions in 2014 also uncovered bricks, glass and ceramics. In any case the discovery of PAH and some other toxic substances meant that all gobbing that was excavated from the site had to be transported to special waste disposal sites.
In 1838 dealer Jens Willumsen Byberg bought this country house. This is the Byberg from whom Bybergstykket has been given its name. Byberg ran the farm Olufsro while also producing herring barrels in Sandvigå down by Byfjorden. In 1854 stadthauptmann (head of city security) Lauritz Wilhelm Hansen bought the area we know today as Bjergsted. Hansen was married to the daughter of shopkeeper Hans G. B. Sundt. In 1840, only 24 years old, Hansen took over as the sole owner of the well-known trading house Ploug & Sundt. In 1855 the shopkeeper also acquired Byberg's Olufsro.

Soon Hansen would be the owner of a number of properties around Bjergsted. Hansen built a grand summer house and built a large park, the one we know as Bjergstedparken today.

The setback in international economy and the disappointing herring fishery in the 1870s overturned a number of trading houses in Stavanger. Ploug & Sundt was no exception. The company went bankrupt in January 1883. The properties in Bjergsted, including Bybergstykket, all went down with it. From that year the properties were taken over by Stavanger municipality. The purchase made by the municipality sparked a new era for the Bjergsted area. From the 1890s the area was opened to the public, and Bjergsted and Bybergstykket became an arena for a number of public events. Bjergsted became a public park. In the archives of newspaper Stavanger Aftenblad from around year 1900 we find announcements and reviews of exhibitions, sports events, concerts, fireworks displays, public dances where international pop stars appeared and lots more. Stavanger citizens came to Bybergstykket for cattle exhibitions, to experience gymnastics performances and watch football matches. Today elderly people still remember circuses pitching their tents in the area. Old pictures show that Bybergstykket was used for parking cars as early as the interwar period. The area was also used for various outdoor events during the same period. In the last decades before construction of SR-Bank’s new head office, Bybergstykket has only been used as a parking lot. Before construction start in autumn 2016, the paved lot had about 120 parking spaces.
BIOLOGIC DIVERSITY

SpareBank1 SR-Bank takes biodiversity seriously. In connection with planning the group’s new head office, it was revealed that the building could pose a risk for a number of elm trees close to the site. Additionally, some of these trees were found to contain various rare species of moss, including the red-listed species Water Screw-moss. Two of the trees that were hosts for moss were moved to a nearby suitable location, and one tree was preserved in its place. The trees weighed 70 tons each with their roots. The relocation was difficult but successful. Expertise was also brought in from England in order to transplant moss-covered bark over to more elm trees in surrounding areas.
BUSINESS

About SpareBank 1 SR-Bank
The history of the bank starts with the founding of Egersund Sparebank in 1839. SpareBank 1 SR-Bank is the leading financial group in Southern and Western Norway. Today the bank is Norway’s second largest and primarily operates in Southern and Western Norway. The group is a complete financial house that offers traditional banking services, corporate services, accounting services and real estate services to both personal and corporate customers.

The group has 36 offices within their market area. SpareBank 1 SR-Bank is a bank positioned in the interface between a large corporate bank and a savings bank. 2016 marked 40 years since Sparebanken Rogaland (SR-Bank) was established as a group of 22 local savings banks, and the group now has around 1200 employees.

The aim of the group is to stimulate growth and development in the region. The basic philosophy of the bank is characterised by social responsibility. With sound local knowledge and proximity to its customers, the bank makes considerations every day that concern finance and risk combined with corporate social responsibility. The bank’s mission is all about stimulating growth and development in its region of operation.
The bank has embraced the great societal changes caused by significant technology development and digitisation, and the group is working continuously to develop and utilise new technological solutions to the benefit of their customers. The bank has, as one of the first financial corporations in the country, adopted robotic processes. Internal, manual and iterative tasks that required several physical jobs have been robotised. SpareBank 1 SR-Bank is also the first Norwegian bank to develop a self-learning robot technology used as a chat service for their customers. The introduction of robots in finance is the greatest technological change the industry has ever seen. This will change the way the group functions. It is a fact that customers visit their branch offices less frequently as a result of digitisation, so the group closed down 13 branch offices in 2016, while strengthening the remaining offices with expertise and staffing.

Digitisation and robotising are two important drivers for continuously improving the efficiency of the group. Building stronger customer relations is all about combining the best of both worlds; artificial intelligence through smart technology and robotising, and emotional intelligence through personal contact with competent employees. SpareBank 1 SR-Bank is in constant development to improve efficiency, cut costs and adapt its organisational structure to customer behaviour. This is important for the employees’ tasks and the skills the company will be recruiting in the future. Going forward, a completely new set of skills will characterise recruitment. Change and new tasks will require strong adaptability of the employees working in SpareBank 1 SR-Bank. Even though the bank as the largest and leading financial group in Southern and Western Norway primarily focuses on its close surroundings, they are also committed to ensuring that everything they do is sustainable in a global context. The bank believes that an active social commitment is directly related to value creation in the sense that it reduces risk, provides new business opportunities, provides motivated employees and contributes to maintaining a good reputation.
CONSTRUCTION PROJECT AND ARCHITECTURE

Description of the construction project:
The main objective of the project is to ensure localities that strengthen the group’s organisation and value creation in the years ahead. This involves prioritising both architectural qualities and functionality, while the bank also has a strong desire to create a building that is adapted to the Bjergsted Park and the rest of the buildings in the area.

The main idea of the project is defined as “The Bjergsted Financial Park – an arena for value creation”.
The idea and main design of the building reflects this vision: it opens up towards the city and creates a generous connection to its surroundings while creating the framework for light and airy work spaces with natural meeting points facing a large atrium.

The lot is situated in the contrast between the more monumental touch of the Bjergsted Park and the urban cluster of small, old wooden houses to the south. The clear and visible use of wood directly reflects SR-Bank’s vision and values. The new wooden building demonstrates SR-Bank’s responsibility for people and the environment, provides a healthy and enjoyable location and leads the way into the future.
Description of the building:

The architectural expression of the building is based on contrast. It contains both sharp and soft elements, has a clear and firm exterior and a more organic interior. This contrast is further supported by the use of materials, with glass in the facades and the use of wood on the inside. Both these characteristics will be visible from the outside at dusk, dawn or in the dark. The prepared lighting plans accentuate the details of the wood and the lines of the building and highlights its architecture. A well-lit interior of wooden materials will cast a warm glow towards the street and through the atrium towards the park and entrance. The exposed column and beam construction will make the structure of the building legible both inside the building and from the outside. This contributes to supporting the transparency of the bank and expresses honesty and authenticity.
Use of materials and colours.
The bank’s entire choice of materials and colour is based on a metaphor of the forest’s many layers with caves and earth as the theme for the auditorium, roots and forest floor on the ground levels, tree trunks leading up the floors and the crown of the tree on top.

The wooden construction will create a warm fundamental tone in the interior. Columns and beams will be visible and weave the building into a holistic experience, wherever you are. Ceilings between the beams consist of narrow wooden ribs and serve as acoustic absorbers.

The use of wood is differentiated in terms of experience: natural, robust construction materials in columns and beams, knotless ribs in ceilings, soft veneer surfaces facing the atrium. The primary materials in the exterior will be glass, wood and stone. It is primarily made up of glass facades with exterior glass lamellas as passive shading. The large grey roof panels to the south are partly used for solar cells/ solar collectors. The roofs will in part contain plants/vegetation (sedum or similar) and appear as a green surface. The bank building will be the largest office building in Scandinavia with a wooden supportive structure.

ENVIRONMENTAL CERTIFICATION
The Bjersted Financial Park is developed using BREEAM as a tool to achieve a sustainable building. BREEAM is a globally proven environmental certification tool for buildings, established by The British Research Establishment in 1990. The project has been working on ecology, energy efficiency, ventilation solution, energy supply, consultancy plan, mobility plan, security report, greenhouse gas calculation, preliminary study for sustainable water treatment, flood risk analysis and LCA analysis of building parts to secure a basis for achieving the rating “excellent”.
Outdoor area description:

The new building will be situated in the contrast between the more monumental touch of the Bjergsted Park and the urban cluster of small, old wooden houses to the south. On the south side the building will be de-escalated, and its scale broken up using a wedged design and a more sectioned volume. The middle section with the terrace will be provided with a greener touch as an extension of the park.

Towards the entrance to the Bjergsted Park the building stands taller at its narrowest, giving it a monumental character. This marks the axis towards Kuppelhallen.

Furthermore, the use of wood as the primary material in both structure and surfaces will give you the feeling of almost working in a ‘park’, among wooden columns and the scent of wood.

The entire outdoor area will be designed as a green space with trees, reinforced grass and varied vegetation with about 40 species where some of the elements are part of an attenuation system established like ponds in connection with drainage. The idea is that the green space will contribute to making the bank building seem part of the Bjergsted Park. The green characteristics are important elements in the project as the park, the entrance area and the streets surrounding the building all contribute to the overall experience of the space. The entrance area and the pavement along Borgermester Middelthons Gate will be paved with slates. The slate flooring will also be laid on the first floor in the building where appropriate, thereby linking the indoor and outdoor areas together.
The bank has historical roots in the region as a value administrator, and as the future of business expertise. The term bank defines a place where you keep something that will come in handy later, where you collect important resources for growth and management. The role of the bank represents an important cornerstone in society. Words that describe the bank include: trust, future-oriented – with traditions, an eternal perspective, recyclable, renewable, environment and growth. The Bjergsted Financial Park is an arena for value creation, and the bank must at the same time relate to a changing society. The shift into a high-tech future creates uncertainty, but also new opportunities.

The bank does not only manage values or generate movement in the form of invisible transactions, it also protects people’s hopes, dreams and visions. The Bjergsted Financial Park is seeking an art project than can blend in as an element and inspire the users and visitors of the building.

The art project can contain references to nature, and it can also give reference to our high-tech future through interactivity, algorithms or information technology. The Art Committee would like to give room for an art project that is alive and changing. The art project must be able to communicate to the younger generation.
The Art Committee will use the following method for acquiring art projects:

The art projects will be announced in the form of an invitation to an open pre-qualification. During pre-qualification the artists will be given the opportunity to show interest by submitting a justified interest for the task along with documentation of previous work, references and CV. The Art Committee will choose a selection of artists from the prequalification who will be invited to attend a closed competition. The Art Committee reserves the right to invite artists to attend the competition directly.

The Art Committee will include an external jury member with artistic expertise to judge the competition. The external jury member will be announced in the invitation to the closed competition.
THE SITE FOR THE ART PROJECT

The Art Committee wishes to place the art project in a public area that also provides visibility from the outside. The atrium is placed at the centre of the building and is a meeting point and social zone. The area is visible from the building’s reception area. The atrium has a high ceiling and features a view of a great sculptural staircase that winds its way through the floors. On the opposite side of the staircase there is a view over the park through a generous glass facade. People passing through the park will have visibility to the atrium, especially at night when darkness falls.

The art project must work together with the building’s lighting plan (to be attached). The lighting plan will accentuate the wooden construction and the other details of the building. The high space of the atrium may give room for a project that could take on the role as the crown of a tree, ‘sifting’ the light that shines through it.
ARTPLAN
BJERGSTED FINANCIAL PARK

The atrium is a generous, wedge-shaped, vertical room with galleries creating a visual link to the park outside. This room is the heart of the building with both informal meeting points and more accommodating social zones.

The room provides a visual connection to all floors, giving a sense of the life in the building. From here you can look out onto the little entrance area to the park in front of the building, the old wooden houses and towards the city centre. The atrium is the space where the wooden architecture of the building can really be experienced. The atrium gives the building an exciting contrast between exterior and interior. From the crystalline, harder and cooler style of the facades to the soft, warm and bright interior provided by wooden construction and surfaces. The design expression of this room is more organic with plant elements on the lower levels. The waved, low shirtings panels have integrated benches and exhibition surfaces. The open main staircase changes sides in the atrium and merges the galleries towards the centre of the wedge. Life in the bank will be highly visible for passers-by and even more visible for visitors walking into the reception area and looking up in the atrium.

The ceiling is constructed as a grillage of laminated wood with a diagonal direction. The beams are 100 cm tall and the gaps in the grillage are 380 cm x 380 cm. The glass provides good shading, allowing only diffuse light to shine through. It will be possible to hang elements in the grillage, but heavy weight must be assessed by a construction engineer. This assumes limited flammable furnishings on level two of the atrium as the ceiling above the atrium is not fully covered by sprinklers. This means that any mobile furnishings must be inflammable or of limited flammability.
OBJECTIVES OF MANAGEMENT
Art will be placed where people walk and will be exposed to significant wear and tear over time. Managing art in public spaces is both a matter of the physical condition of each individual piece and of securing the viewing conditions around the piece. Both are crucial for the appearance of the works to the public. Responsible art management is a matter of daily supervision and attending to larger events such as planning to move and/or restructure the business.

Preventive management is included in the art projects to ensure a long lifetime and proper care of the pieces. Art placed in public spaces is subject to copyright protection according to The Copyright Act. Among the rights of the artist is the right to ensure that the art is shown respect and consideration. It is generally not permitted to make changes to the artwork.

MANAGEMENT RESPONSIBILITY
A contract between the artist and the user entity shall be prepared stating the placement and ownership of the artwork. The contract should define the owner's responsibility for the artwork. The user entity is responsible for daily management and for ensuring that the artist's intention is maintained. The user contract shall contain a description and documentation of the artwork (photograph, etc.) as well as a description of how the artwork should be maintained.

The user entity is responsible for daily maintenance as described in the user contract. In the event of damage or the need for extraordinary maintenance, the user entity is responsible for notifying and conferring with the artist in relation to damage repair or any necessary restoration and conservation efforts. After the handover, the user entity is responsible for ensuring and securing the artwork.

If there is a need for moving artwork, changing the construction/environment surrounding artwork, demolishing areas in which artwork is placed, etc., the artist must be notified in due time before the change is implemented, according to section 49 of The Copyright Act.

The expected lifetime of the art projects will be reflected in the handover report.
DISSEMINATION

Dissemination of art communicates the intention and meaning of the artwork. Good art dissemination provides access to the art through various media and methods and provides a form of communication that invites dialogue and reflection. The process and idea of the artwork can be made visible, especially the relationship between the primary idea of the art plan and the realisation of the art projects in handing over the art projects to the receiver. Appropriate efforts may be events that include tours and small lectures/seminars in connection with the artwork handover.

The art project will be promoted via the Bjergsted Financial Park website. Texts about the artwork will be communicated both in English and Norwegian. The art project will where appropriate be promoted via video documentation.
PHASE 2 OF THE ART PLAN

The work of the art plan is divided into two phases, where phase one will focus on initiating an art project for the atrium. To pursue the intention of establishing a larger art project for the atrium and coordinate this work with the progress of the building, it has been decided that this will be the priority of phase one of the project. Phase two will involve planning and implementing additional art projects. This phase will include developing a plan for the existing SpareBank 1 SR-Bank artwork. SpareBank 1 SR-Bank owns a collection of artwork and historical artefacts procured over the years, as well as artefacts given to the bank as gifts.

The Art Committee will continue the work with the art plan through the next phase to go through the collection consisting of more than 700 pieces. The collection is preserved in storage in the bank and in Stavanger Art Museum. The collection also includes artefacts from SpareBank 1 SR-Bank’s bank museum and a bust of Sigfried Dyring, one of the founders of the bank. The art plan will develop a strategy for future management of the collection. The Art Committee will obtain expertise as needed for assessing the condition and value of the pieces in the collection. The Art Committee will as part of the work in phase two concretise relevant areas for one or more art projects and perform an announcement to initiate the process of procuring artists for the projects.
# Project: Bjergsted Financial Park

**Budget:** 6,500,000 NOK

<table>
<thead>
<tr>
<th>Administrative expenses</th>
<th>Budget</th>
</tr>
</thead>
<tbody>
<tr>
<td>Consultant’s fee</td>
<td>438,200</td>
</tr>
<tr>
<td>VAT consultant’s fee</td>
<td>109,550</td>
</tr>
<tr>
<td>Travel expenses</td>
<td></td>
</tr>
<tr>
<td>Entertaining, board</td>
<td></td>
</tr>
<tr>
<td>Backup 10-15 %</td>
<td>50,000</td>
</tr>
<tr>
<td><strong>Total administrative expenses</strong></td>
<td>597,750</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Art related expenses</th>
<th>Budget</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Competition/prequalification</strong></td>
<td></td>
</tr>
<tr>
<td>Announcement</td>
<td>60,000</td>
</tr>
<tr>
<td>Transport, shipping, exhibition, assembly, etc.</td>
<td>30,000</td>
</tr>
<tr>
<td>Participants’ fees</td>
<td>100,000</td>
</tr>
<tr>
<td>Inspection, travel expenses</td>
<td>20,000</td>
</tr>
<tr>
<td><strong>Total competition/prequalification</strong></td>
<td>210,000</td>
</tr>
<tr>
<td><strong>Art project atrium</strong></td>
<td></td>
</tr>
<tr>
<td>Transport, shipping, exhibition, assembly</td>
<td>200,000</td>
</tr>
<tr>
<td>Artist’s travel expenses</td>
<td>30,000</td>
</tr>
<tr>
<td>Commission/purchase, artist</td>
<td>3,500,000</td>
</tr>
<tr>
<td>5 % of the assignment for Billedkunstnernes Vederlagsfond (the visual arts royalty fund)</td>
<td>175,000</td>
</tr>
<tr>
<td><strong>Total art project atrium</strong></td>
<td>3,905,000</td>
</tr>
</tbody>
</table>

| **Sub-project phase 2**                  |         |
| Transport, shipping, exhibition, assembly| 60,000  |
| Artist’s travel expenses                 | 10,000  |
| Commission/purchase, artist              | 1,000,000 |
| 5 % of the assignment for Billedkunstnernes Vederlagsfond (the visual arts royalty fund) | 50,000  |
| **Total sub-project phase 2**            | 1,120,000 |
| Dissemination efforts, signage and photo documentation | 200,000  |
| Backup/facilitation                      | 467,250 |
| **Total art related expenses**           | 5,235,000 |

**Total**                                   | 6,500,000 |
PROGRESS

The progress plan for the art plan will follow natural milestones in connection with the construction plan.

Milestones for the construction plan:
- Construction start-up: 1st November 2016
- Concrete work start-up: 31th January 2017
- Woodwork start-up: February 2018
- Water-tight construction: October 2018
- Testing technical equipment and installations/furnishing: January 2019-May 2019
- Handover: Mid-May 2019
- Art assembly in the atrium in the period 1st May to 1st July 2019
- Moving in: 1st August 2019

Milestones for the art plan and implementation of art projects:
- Art Committee meeting and work November 2016-November 2017
- Art plan work and draft preparation May 2016-October 2017
- Completion of art plan including competition programme November 2017
- Call for prequalification for the atrium 6th December 2017
- Deadline for prequalification submission is 15th January 2018
- Artists invited to participate in the competition for the atrium selected by 15th February 2018
- Submission of competition proposal for the atrium 1st May 2018
- Winner(s) of the competition for the atrium selected 1st June 2018
- Signing of artist contract by 15th June 2018
- Completion of art project for the atrium with delivery and assembly 1st May-1st July 2019
- Atrium art project handover August 2019
- Art plan revision for phase two January-June 2018
- Follow-up on revised art plan phase two June 2018-August 2019