

ADELAIDE CONTEMPORARY

FOR ART GALLERY OF SOUTH AUSTRALIA



COMPETITION CONDITIONS

MALCOLM
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Malcolm Reading Consultants is an expert consultancy which specialises in managing design competitions to international standards and providing independent, strategic advice to clients with capital projects. With over twenty years' experience of projects, we are enthusiastic advocates of the power of design to create new perceptions and act as an inspiration.

Cover image: Benjamin Armstrong, *Hold everything dear II*, 2009

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PART ONE





Adelaide Botanic Gardens

DIRECTOR'S INTRODUCTION

Adelaide is located on the traditional country of the Kaurna people of the Adelaide Plains, and is a city founded on progressive values that has developed a culture that prizes engagement and participation. Within Australia, Adelaideans – and indeed South Australians – see themselves as culturally distinctive, poised between the Southern Ocean and the Outback, the inheritors of the free settlers.

Adelaide has long been renowned as a City of Festivals, and the success of recent endeavours such as Adelaide Oval and the new Royal Adelaide Hospital have brought new confidence without diminishing the city's humane, small-town friendliness.

'Uniquely Adelaide' – eclectic, curious, free-thinking and sociable – Adelaide Contemporary will be a new cultural destination for Australia. This deeply felt identity, together with art from around the world, including Aboriginal and Torres Strait Island art, and a strategic site on North Terrace, the city's historic cultural and educational avenue, are the three brilliant poles of Adelaide Contemporary.

This initiative is sponsored by the Government of South Australia (through the agency of Arts South Australia) for the Art Gallery of South Australia. The project is intended to act as an agent for change, using cultural activity to give Adelaide renewed presence nationally and internationally and generate new economic energies.

Adelaide Contemporary is a new proposition for Australia. It will extend the concept of an art destination, combining a public art sculpture park, a contemporary art gallery and an accessible community meeting place integrating art, education, nature and people. It will make a new place within this extrovert city, respectful of Adelaide's rich heritage and diverse cultures, foregrounding a gallery that is a confident landmark for Adelaide.

To achieve this we need to find the very best designers – this is the focus of the Adelaide Contemporary International Design Competition. The successful practice may know Adelaide well or Australia may be a whole new land – we're open-minded about that – what's important to us is how much you connect with the project, how much our vision and approach inspires your creativity.

Of course, you need to be serious about the practicalities too – the details are set out within this document. The competition has been submitted to the Australian Institute of Architects for review and formal endorsement, and the shortlisted concept designs will be judged by a jury chaired by Michael Lynch AO CBE.

We believe Adelaide Contemporary has the potential to define the city for the coming decades.

We enthusiastically invite you to enter the competition.

Nick Mitzevich
Director, Art Gallery of South Australia

CLIENT GOVERNANCE

ARTS SOUTH AUSTRALIA

The role of Arts South Australia is to ensure that the State recognises and capitalises on economic opportunities arising from the diverse arts and cultural organisations, practitioners, events and physical assets in the State by developing programmes that build on cultural heritage and creativity, and providing financial support to the creative industries.

Arts and cultural development in South Australia is characterised by a diversity of practice and practitioners, unique and historic assets and facilities, world renowned collections and a commitment to arts for all, regardless of geographic location or circumstance.

Arts South Australia supports through subsidies and the distribution of funding initiatives by organisations and individuals, the making of work by South Australian artists, the national and international promotion of South Australian art, and the care of the State's Collection and the buildings and assets that house them.

For more information visit
<http://arts.sa.gov.au>

THE ART GALLERY OF SOUTH AUSTRALIA

Since 1881, the mission of the Art Gallery of South Australia is to serve the South Australian and wider communities by providing access to original works of art of the highest quality. The Gallery seeks to foster, promote and enhance understanding and enjoyment of the visual arts in general through its permanent collection, temporary exhibitions and other public programmes. With a collection of over 42,000 works and 780,000 visitors a year, the Gallery plays a vital role in the cultural life of South Australia.

For more information visit
<http://www.artgallery.sa.gov.au>

ADELAIDE CONTEMPORARY: A NEW PROPOSITION

MUSEUM PROFILE

Adelaide Contemporary will be a complementary organisation to its parent body the acclaimed Art Gallery of South Australia (AGSA).

Adelaide Contemporary is conceived as a confident landmark for an extrovert city, a unique art destination, combining a public art sculpture park, a contemporary art gallery and an accessible community meeting place integrating art, education, nature and people.

This will be a memorable building, one physically and emotionally woven into the place and community.

Adelaide Contemporary will honour Aboriginal art and culture, welcoming diverse voices and fostering links with communities state-wide as well as with international partners.

AGSA already pushes the boundaries of traditional art historical narratives, but a new building combining a gallery, education and research and public engagement spaces means curators will now be able to more fully develop Adelaide Contemporary's curatorial signature.

New spaces will enable the commissioning of internationally-significant installations, and major 'blockbuster' temporary exhibitions will raise Adelaide's profile; most significantly, frequently changing displays will locate the gallery at the core of the cultural life of South Australians.

As the first major expansion to the Gallery since 1996, Adelaide Contemporary will celebrate Adelaide's growing place in the international art world. It will support an expanded acquisitions and loans programme and provide space for artistic innovation. It represents an investment in the future of Australian art and a faith in Adelaide's unique identity, in particular its ability to sustain creative industries outside the festival season.

Adelaide Contemporary will need to be of outstanding architectural quality combined with assured and sophisticated place-making so that it can flourish as a new presence in the city, appealing to locals, regional visitors, and national and international tourists.

IMPLICATIONS FOR THE EXISTING AGSA

The existing AGSA building on North Terrace will be renovated in a series of stages (outside the scope of the competition), resulting in increased gallery space as administration areas are rationalised. AGSA will remain international, reflecting the Collection holdings in all areas of Australian art, including Aboriginal and Torres Strait Islander art; European, including British, art; and Asian art.

CURATORIAL SIGNATURE AND AMBITION

The ambitions and vision for Adelaide Contemporary have grown out of the successes of AGSA, whose values include a commitment to innovation and experimentation and returning the power of art to people's lives through bold exhibition and event programming.

Adelaide Contemporary will develop a unique and memorable identity by inspiring curatorial innovation and challenging orthodoxies.

Integral to Adelaide Contemporary will be the contemporary display and presentation of art to inspire creative learning and cultural engagement. Adelaide Contemporary's unique curatorial signature will be to enable visitors to look at Australian art in a global context.

South Australia has a significant collection of Aboriginal art and, in a world-first, the *Gallery of Time* will draw from the State's Collection to place Aboriginal art and culture in conversation with work from European and Asian cultures.

These juxtapositions present unparalleled opportunities: for example, the ability to look at the 17th and 18th centuries via an example of Chinese ceramics, a painting from the Dutch Golden Age and an Arnhem Land bark painting that captures the trade between Makassar and Northern Australia that spanned several centuries prior to European colonisation of the continent.

The *Gallery of Time* will illuminate Australia's history as a cultural contact zone, offering fresh perspectives, highlighting similarities and differences.

Using storytelling, encounters and diversity, it will encourage new ways of seeing and understanding Aboriginal and other art collections.

As well as revealing the treasures of the State Collection, leading Australian and international artists will be commissioned to make unique, semi-permanent, site-specific installations that respond to the new building and to the city and become synonymous with Adelaide.

Such internationally-significant major installations will be a key tourist drawcard and will be on display for a five year rotation. A major installation will be announced annually. Two major international temporary exhibitions will also be presented each year to nurture repeat visits.

The AGSA's success with works, including Jake and Dinos Chapman's *Swings and roundabouts* and Berlinde De Bruyckere's *We are all flesh* (on display in the Gallery's Melrose Wing), are examples of 'lightning rod' works of art that draw attention and engage the public in discussions around the role of art in society.

A further important aspect of Adelaide Contemporary will be the widening of the traditional definitions of art to include film, performance art, fashion and design, as the city lacks any significant platform for these forms. A large reception hall incorporated into the facility would provide a porous space that could respond to major State events, festivals and unique site-specific temporary installations.

Adelaide Contemporary will engage and educate families and children through thematic and educational narratives that will activate the entire Art Gallery Collection – an outcome unrivalled in most internationally-renowned museums and galleries.

The Adelaide Biennial of Australian Art, Australia's longest-standing survey of contemporary Australian Art, will remain the AGSA's flagship and will certainly have a presence at Adelaide Contemporary; this could be in the form of a key component of the exhibition and/or a major public work of art. Held every two years since 1990, the 2016 iteration attracted more than 220,000 visitors.

Adelaide Contemporary will continue AGSA's example in forming partnerships both nationally and internationally. These partnerships will be driven by exhibition and project partnerships. These may include touring exhibitions, loans of major works of art and co-commissions.

AGSA's former collaborators include TATE, the National Gallery of London, the Saatchi Gallery, Musée des Arts Décoratifs and all national and State galleries in Australia. Ambitious private collectors such as David Walsh (MONA) and Judith Neilson (White Rabbit) will also continue to be important collaborators.



© Nat Rogers

LANDSCAPE AND CIVIC PRESENCE

The site for Adelaide Contemporary offers the opportunity for a civic welcome as well as the intimacy of distinctive place-making. Facing the celebrated North Terrace and with a long boundary to the historic Adelaide Botanic Garden, the natural slope of the site and reconfiguration made possible by the demolition of the former Royal Adelaide Hospital creates the potential for a great public space.

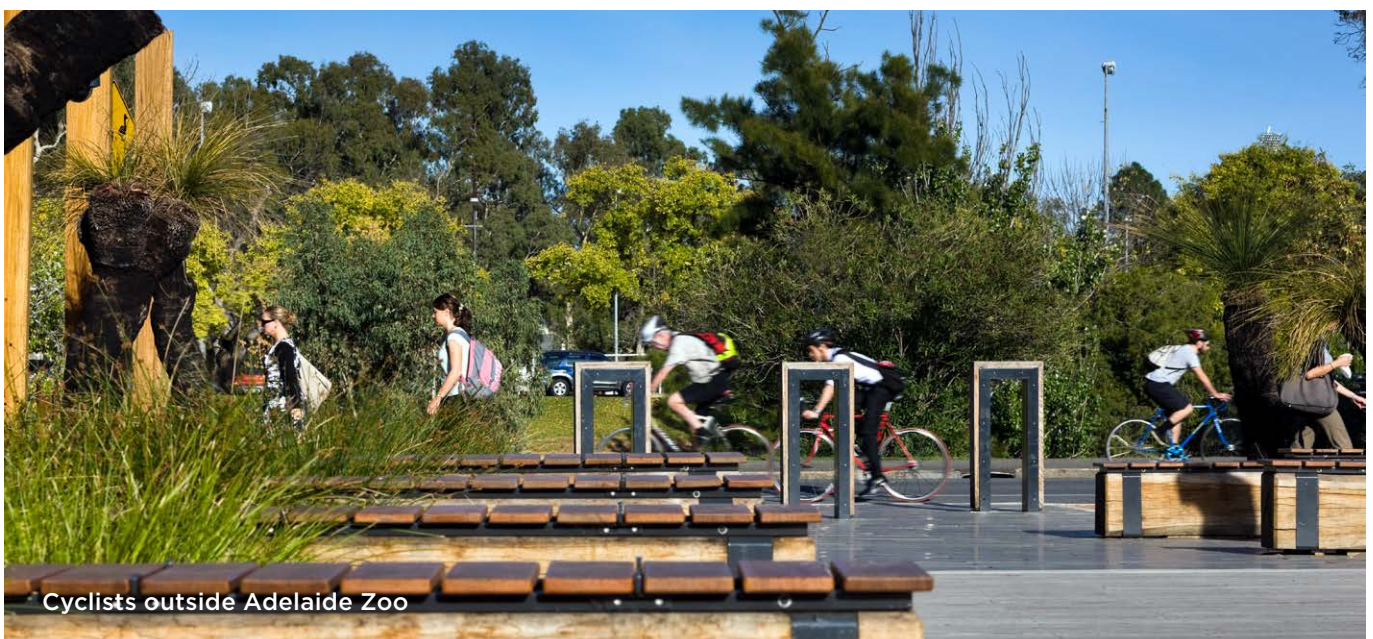
The concept for Adelaide Contemporary envisages a variety of programming for the landscape, notably a sculpture park that will connect internal and external activity, as well as being a friendly place to relax. This space can be fully open, all year round.

ECONOMIC IMPACT

An outline Financial and Economic Analysis, prepared for the South Australian Department of State Development in March 2017 by SGS Economics and Planning, anticipates that Adelaide Contemporary will provide a number of benefits for the State and AGSA.

Currently, Adelaide has dramatic tourism cycles, with influxes during festival season. Adelaide Contemporary will be a new kind of art museum for 21st-century South Australia that will attract national, international and local visitors all year round.

It is expected that 500,000 visitors will come to Adelaide Contemporary in its first year, with a five per cent growth per annum thereafter. At the existing gallery, visitor numbers are anticipated to rise by 250,000 in the first three years after Adelaide Contemporary opens, growing by 2.5 per cent a year thereafter.



Cyclists outside Adelaide Zoo

THE COLLECTION

Adelaide Contemporary is extraordinarily fortunate to have a unique art collection of world-class quality to draw upon.

This is a national collection – for until 1967 the AGSA was called the National Gallery of South Australia. While the eastern States' collections tend to be dominated by artists from Sydney and Melbourne, in contrast AGSA's is particularly well-rounded.

The Collection, developed by the AGSA, has its origin in the extraordinary philanthropy found in 19th-century South Australia. In 1897 Sir Thomas Elder bequeathed the considerable sum of £25,000 for the sole purpose of acquisitions. The Elder Bequest was a mainstay of the Gallery for many years, and helped to attract other donors. Indeed, almost 90 per cent of the Collection as it stands today has been acquired through private gifts and funding.

And while acquisitions initially reflected prevailing interest in British and European art traditions, from 1939 the AGSA began to acquire works by Aboriginal artists.

The Gallery was the first major Australian gallery to do so – with the acquisition of Aboriginal and Torres Strait Islander art developing in earnest from the 1950s.

Historically, South Australia had administrative rights over the Northern Territory from 1863 until 1910. Consequently Adelaide was the starting point of many scientific and anthropological explorations into the Central and Western Desert regions, which brought significant collections of Aboriginal art to the Gallery. Today, the Gallery's work on reconciliation and cultural respect results in shared resources and strong ties with Aboriginal communities, enhancing knowledge of these collections and contributing to the strong position of contemporary Aboriginal artists within the Gallery.

The Collection has continued to evolve, and it now numbers 42,000 works. The Gallery plans to continue with a steady acquisition policy; the annual TARNANTHI, Festival of Contemporary Aboriginal & Torres Strait Islander Art, and Adelaide Biennial offer significant acquisition opportunities. Some highlights of the Collection are shown pages 14-16.



From top to bottom, left to right:

Andy Goldsworthy,
Line to follow colours in rock Mount Victor Station,
South Australia, 1991

Alex Seton,
Someone died trying to have a life like mine, 2013

Tim Noble, Sue Webster,
The Gamekeeper's Gibbet, 2011

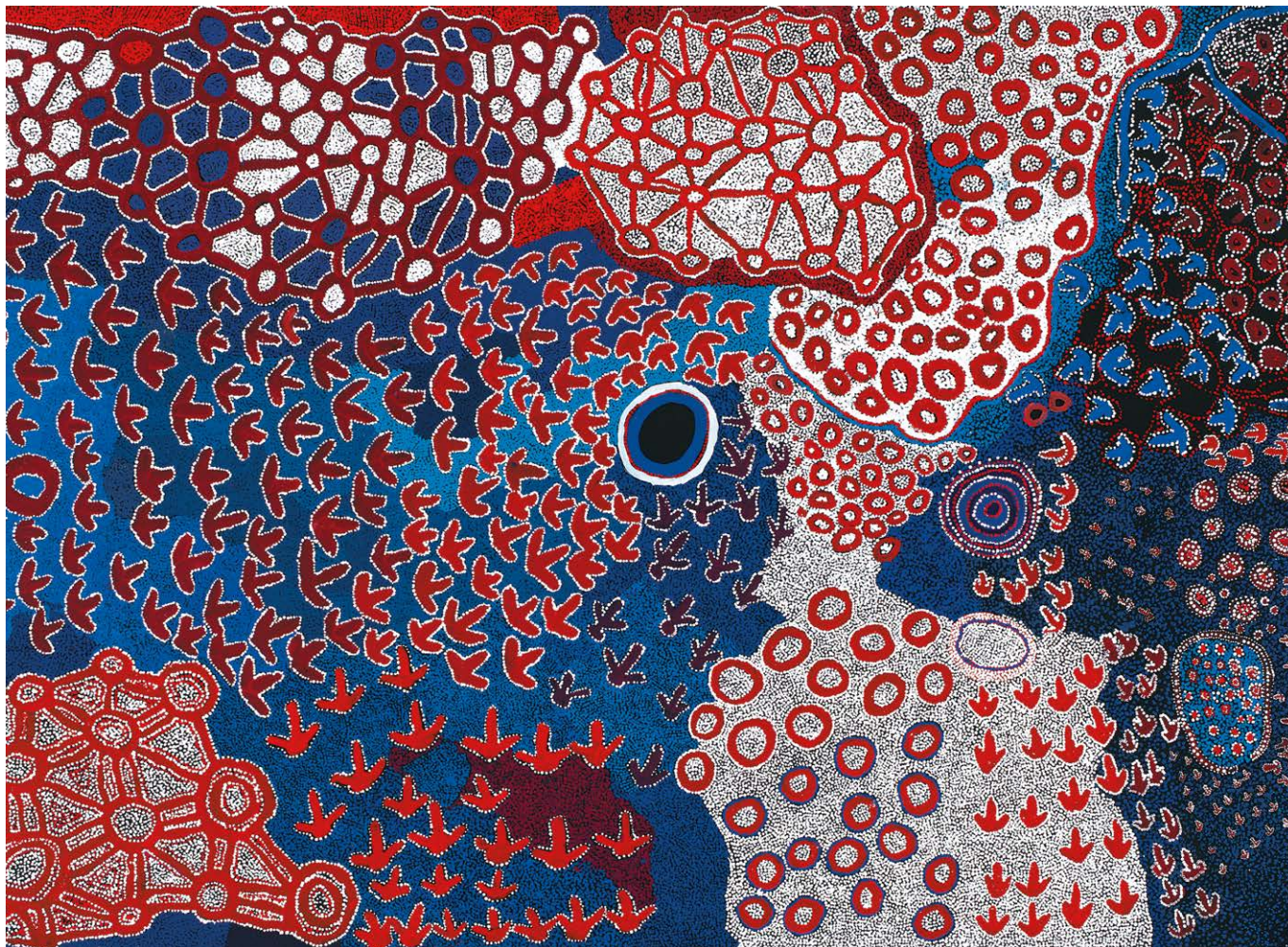


From top to bottom, left to right:

Installation view: 2016 Adelaide Biennial of Australian Art: *Magic Object* featuring Kate Rohde, *Ornament crimes*, 2015

Patricia Piccinini, *The lovers*, 2011

Patju Presley, Lawrence Pennington, Simon Hogan, Ian Rictor, Roy Underwood, Fred Grant, Byron Brooks, Lennard Walker, Pitjantjatjara people, Western Australia, *Ilkurlka*, 2015,





Installation view: Sue Kneebone, *Neat drop*, 2014 and *The find*, 2014

ADELAIDE CONTEMPORARY'S AIMS

Overall, Adelaide Contemporary will:

- Be a unique and exemplary art destination that defines Adelaide as a world-class creative city, raising the city's profile as a place of cultural engagement and creative learning.
- Have a unique curatorial signature – realised in the pioneering *Gallery of Time* which will showcase/curate the State's Collection of Aboriginal art and situate Indigenous Australian art and culture alongside work by Asian and European artists.
- Be an important economic driver for tourism and business investment all year round, creating new jobs and inspiring spin-off business initiatives.
- Offer an opportunity for artists from South Australia and beyond to show their work in a new interactive, responsive environment, as part of an original curatorial narrative.
- Become a place for all South Australians, with a clear commitment to education and community programming reflected throughout the building.
- Be respectful of Adelaide's rich heritage and diverse cultures including Kaurna traditions.
- Lead the field in sustainable and future-facing design, with an environmental focus at the very heart of the gallery.
- Expand the conventions of an art gallery to include film, performance and design, and be an open-access resource for education, research, conservation and interpretation.

Architecturally, Adelaide Contemporary will:

- Be of outstanding architectural quality – reflecting the quality of the Collection and creating a showpiece in the heart of Adelaide's historic and cultural district.
- Be a new landmark for the city, one that is memorable and inviting; and is physically and emotionally woven into the place and community.
- Integrate the gallery and Adelaide Botanic Garden with a public sculpture park, community space and flexible galleries, strengthening North Terrace's identity as Adelaide's creative precinct and expanding it eastwards.
- Accommodate site-specific installations, temporary exhibitions, and the hallmark *Gallery of Time*.
- Incorporate exemplary research facilities that enable South Australia to become an Asia-Pacific regional centre for art history.
- Complement the existing Art Gallery of South Australia.

THE COMPETITION

A TWO-STAGE PROCESS

The Adelaide Contemporary International Design Competition is an open international two-stage design competition. The competition's objective is to seek out an exceptional design team for the Adelaide Contemporary project and identify the very best design talent – both nationally and internationally. Arts South Australia is a progressive patron and encourages creative collaborations between emerging and established practices and between local and international practices.

The competition is being run in accordance with the procurement requirements of the Government of South Australia.

The two-stage design competition is comprised of:

STAGE ONE (EXPRESSION OF INTEREST)

An open call for participation that is aimed at attracting outstanding, dedicated teams to register their interest in the project.

At this stage, we are not seeking a design but a demonstration of qualifications: company information, an explanation behind the proposed composition of your team, your relevant experience, an approach to the issues at hand and a reaction to the brief.

Please note, you will need to submit your entry via the dedicated competition website: <https://competitions.malcolmreading.co.uk/adelaidecontemporary>.

This competition is open to electronic submissions only; no paper documents will be accepted.

A shortlist of up to six teams will be selected to move to Stage Two. Successful and unsuccessful teams will be notified of the outcome.

STAGE TWO (CONCEPT DESIGN)

The shortlisted teams will be given further detailed briefing, and will be invited to a site visit and competition seminar in Adelaide in January 2018. They will subsequently produce concept designs. An honorarium of AU\$90,000 will be paid to each shortlisted team that submits a compliant tender. A technical panel will review the entries and produce a report for the jury, who will conduct interviews and select a winner.

Further details of the competition can be found in Part Two of this document.

COMPETITION MANAGEMENT

Arts South Australia has appointed Malcolm Reading Consultants (MRC), an independent expert organiser of design competitions, to devise and manage the competition for Adelaide Contemporary.

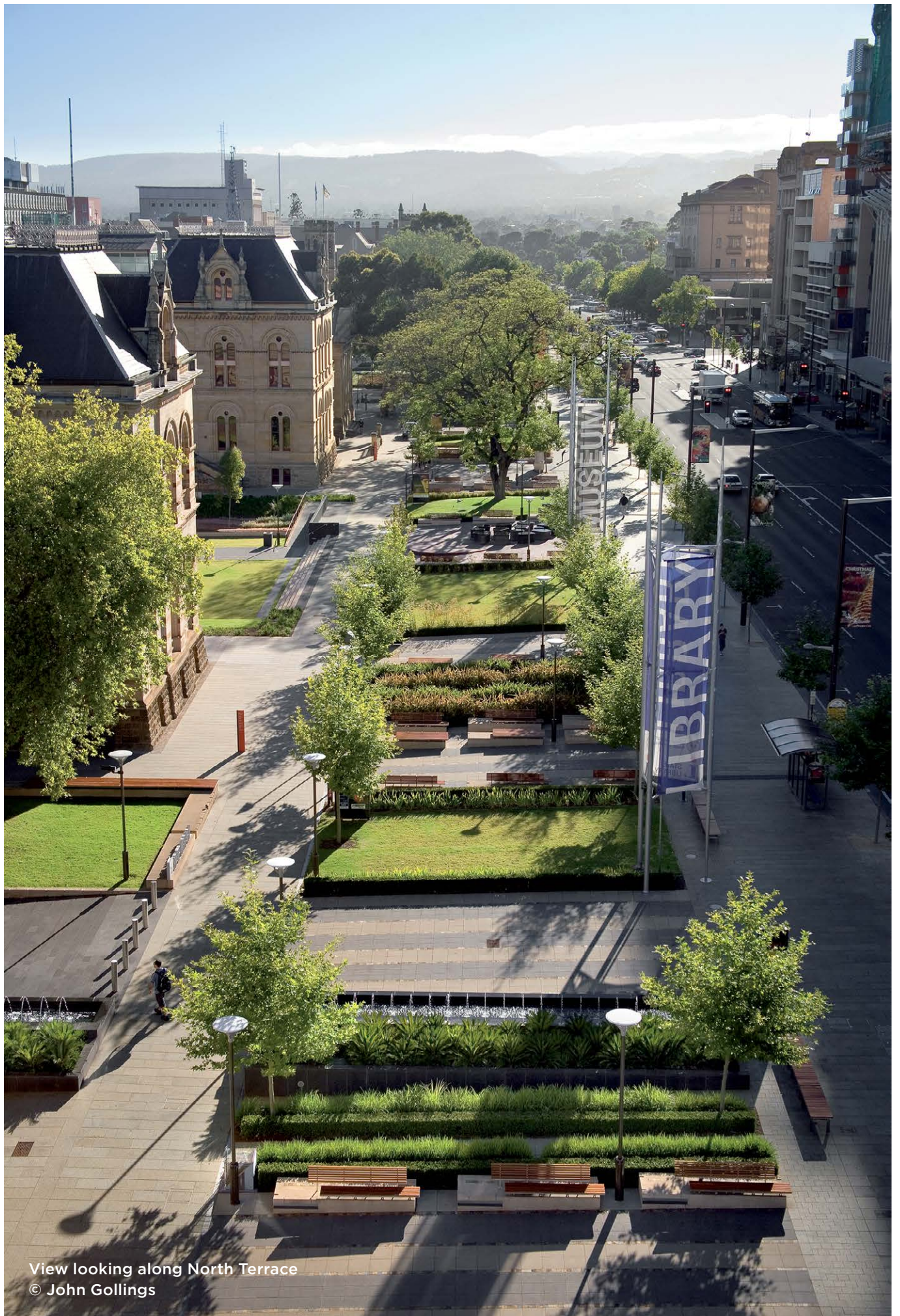
MRC will combine the exemplary procurement standards of the Government of South Australia with tested industry-standard competition processes to ensure probity and openness at all stages.

PUBLIC ENGAGEMENT

Arts South Australia is committed to an open and collaborative approach to the Adelaide Contemporary project. Arts South Australia will engage with the public throughout the competition. A public exhibition of the shortlisted teams' concept designs will be held in Adelaide prior to the jury meeting. The designs will also be available to be viewed online on the competition website. The public will be able to give feedback, and stakeholders will be invited by Arts South Australia to provide their response.

AUSTRALIAN INSTITUTE OF ARCHITECTS ENDORSEMENT

These Competitions Conditions have been submitted to the Australian Institute of Architects for review and formal endorsement of the Conditions under the Institute's *Architectural Competition Policy*.



View looking along North Terrace
© John Gollings

AUSTRALIAN CONTEXT AND HERITAGE

SOUTH AUSTRALIA

Adelaide Contemporary, through the *Gallery of Time* and other initiatives, represents an opportunity to honour and educate others about Kurna culture.

Located on the traditional lands of the Kurna people, the environment of the Adelaide Plains sustained Aboriginal people for millennia. Traditional land management practices created an abundant landscape characterised by open plains with wooded forests and clean water sources.

Kurna country encompasses the plains which stretch north and south from Tarndanyangga, a regular Kurna meeting place, and the wooded foothills of the range which borders them to the east.

The area adjacent to the former Royal Adelaide Hospital site known as Rundle Park derives its Kurna name, Kadlitpinna, from the famed Kurna warrior. Known to colonists predominantly as ‘Captain Jack’, Kadlitpinna was an important educator and leader – providing rich information on Kurna language and culture to colonists. A portrait of Kadlitpinna by George French Angas is held in the Art Gallery of South Australia’s Collection.

The area leading to Adelaide Botanic Garden was known to the Kurna as kaingka wirra – ‘gum scrub’ – and the lake in the gardens was an important water source. Furthermore, the entire area on which the former Royal Adelaide Hospital is sited would have been rich hunting grounds providing a wealth of food and other resources.

Established in 1836 as the first freely-settled colony, South Australia (SA) was socially progressive from its earliest days, quickly gaining a reputation for religious and cultural tolerance, as it welcomed a diverse mix of migrants. Indeed, Adelaide earned the nickname ‘City of Churches’ for its acceptance of dissenting religious groups. South Australia achieved self-government in 1857, with one of the most democratic constitutions in the world at the time, with broad adult male suffrage including Aboriginal men, no property requirements for Members of Parliament, and secure secret voting. It led the way globally with the legalisation of trade unions in 1876, and in 1895 was the first state in Australia to grant women the right to vote.

South Australia shares a border with every mainland state bar the Australian Capital Territory, and is the fourth largest state in terms of size. However, with sparse settlements, it is home to only eight per cent of Australia’s population – with most residents concentrated in and around Adelaide. As the starting point for the expeditions of Stuart and Eyre, Adelaide has a history as the gateway to the west and centre of the continent. It sits on the edge of the desert, caught between the Great Australian Bight and the Southern Ocean, the fertile greenery of the South-eastern region and the Red Centre, within reach of the natural wonders of the Ikara-Flinders Ranges and Lake Eyre-Kati Thanda.

Historically, the early colonial industry relied on wheat and wool, skirting Goyder's Line that mapped reliable rainfall and suitable farmland. Settlers clustered on the desert's edge until mining pushed the population out of south-east corners of Australia and further into the centre. South Australia is known internationally for its eighteen wine regions – with the Barossa and Clare Valleys now household names. Adelaide is recognised as one of the nine Great Wine Capitals of the World and, despite a comparatively short history, is winning international acclaim for its Shiraz and Riesling.

Today, tourism and culture are major economic drivers: the City of Adelaide estimates that Adelaide's Festivals generated AU\$75m for the local economy in 2014-15. Adelaide is also a designated UNESCO City of Music as part of the Creative Cities network, and home to just over six per cent of national employment in the music industry.

Environmentally conscious, South Australia has consistently exceeded its targets for renewable energy – a goal of 50 per cent renewable power by 2020 was passed in 2016 – and the state leads the country on sustainability. State Government initiatives aim for South Australia to be completely carbon neutral by 2060, replacing coal and gas power stations with solar and wind-powered generators. With the climate and agriculture precariously balanced, environmental concerns and sustainable farming techniques are becoming crucial for South Australians.

ADELAIDE NOW

Modern Adelaide's character and style has its origins in the meticulous city planning by Colonel William Light (1786-1839), whose importance can hardly be overstated. The city centre, built on a grid pattern (see 'Urban Form' on page 27), is easy to navigate and breaks down into distinctive characterful areas: arts and culture to the north, theatre and entertainment to the west, vibrant bars and restaurants to the south and business and shopping districts to the east.

For many, Adelaide has become synonymous with festivals. Currently, there are ten major festivals based in the city and many more State-wide, including spin-off events dedicated to food, performance, and queer culture. Art is increasingly prominent, with the South Australian Living Artists festival (founded 1998) and the Adelaide Biennial of Australian Art (founded 1990) leading Adelaide's contemporary art scene in its role as a creative axis for the Asia-Pacific region. The 2016 Biennial attracted 220,000 visitors, doubling the 2014 attendance, with an exhibition centred on the Art Gallery of South Australia and peripheral events across four other Adelaide museums.

The city's recent resurgence echoes its heyday during the 1970s. Then, under the Dunstan premiership, Adelaide's reputation as the progressive and cultural capital of Australia was secure, and the city's liberal politics and social egalitarianism became its defining attributes. This era led to the expansion of the Adelaide Festival of Arts, the Adelaide Fringe, and Adelaide Writers' Week, and helped secure South Australia's reputation as the Festival State.

Today Adelaide is consistently ranked as one of the world's most liveable cities. Benefiting from abundant parkland and free public space, this has inspired recent initiatives such as Vibrant Adelaide, intended to make the city more pedestrian-friendly. Additionally, the relaxing of small bar licensing laws and support for new businesses have increased the number of start-ups, and shaped a flourishing nightlife and an enviable arts scene, with young Australians drawn to Adelaide because they love the lifestyle.

Adelaide's low cost of living and high investment in the arts put it in a position to attract creatives pushed out of bigger cities like Sydney and Melbourne, both cities suffering from high rents. Nearly half of the population of the city centre are between 18 and 34, reflecting the pull of Adelaide's cultural capital. More than a quarter of South Australians aged over 65 were born in non-English speaking countries; approximately 30 per cent of the students across the four universities based in Adelaide (University of South Australia, University of Adelaide, Flinders University and Torrens University Adelaide) are international, contributing to a dynamic and constantly shifting multi-cultural city.

Today, the city's emphasis is on modernisation and technological advancement, exemplified by the redeveloped Adelaide Oval and the new Royal Adelaide Hospital. Both projects reflect a need to strengthen the facilities of a growing city: increasing the capacity of its major sports and concert venues, and creating a long-overdue advanced new medical facility using the latest developments and research in patient care.

GigCity Adelaide is a recent example of the city's innovative dynamism, providing fast and affordable gigabit internet for start-ups, entrepreneurs and big businesses. The development of cultural and arts-based digital engagement is seen as a potential area of further innovation with relevance to Adelaide Contemporary.

ADELAIDE'S HISTORY

Colonised in 1836, Adelaide's distinctive architectural style derived from one visionary, its first Surveyor-General, Colonel William Light. Light was charged with finding a suitable location for the new Colonial capital, choosing the banks of the River Torrens-Karrawirra Parri over Port Lincoln and Port Adelaide. He placed formal, British Victorian-style buildings on a grid pattern, carefully curating the image of an attractive and prosperous 'City of Ideals' to attract new investment and settlers. Dominated by the spires of the many churches and its main civic buildings, early Adelaide had an eclectic mix of Victorian grandeur, with Neoclassical and Gothic styles side by side. Extremely limited timber supplies shaped a city of stone, with civic buildings, homes, banks, and churches all hewn from the same golden limestone.

Adelaide's economic base was precarious, and dependent on unpredictable rainfall, so its buildings have always reflected boom and bust. Flourishing periods in the 1880s and 1950-70s created today's city: 13 per cent of city properties are heritage listed, many built in the late 19th century and designated for conservation late in the 20th century.

ARCHITECTURAL HIGHLIGHTS

HOLY TRINITY CHURCH ADELAIDE (1838)

The first Anglican church built in South Australia, the foundation stone of the 'English village'-style Trinity Church, was laid in 1838 by Governor Hindmarsh. The church was largely rebuilt in 1845, and significantly extended in 1888-9, in a Victorian Gothic style. Changes included pointed windows and a pitched roof, and the tower was extended to its present height. Further extensions in the 20th century include galleries, the organ loft, and extra vestry space. The Church is one of the oldest continually used buildings in Adelaide.

Though South Australia had no official religion and all faiths and sects were equally free to establish churches and practice, the site of Trinity Church was designated by Colonel Light. He gave it a prime position on the corner of North Terrace and Morphett Street, which he expected would become the main route connecting the city and northern suburbs across the River Torrens.

GOVERNMENT HOUSE (1838)

The East Wing was constructed 1838 to 1840 and designed by George S Kingston in the Georgian Regency style; it is the earliest and most stylistically typical surviving Georgian building in Adelaide.

In 1855 the central (southern facing) portion was added – stone for the 1855 additions came from the Government Quarry on the Torrens, and is signature Adelaide Limestone. Stained glass windows commemorating the visit of the Duke and Duchess of York in 1901 include hand painted panels of native Australian birds, typical of the swing in taste towards Australiana around the time of federation.

Government House is the oldest public building in South Australia, and has been the main residence of all governors.

EDMUND WRIGHT HOUSE (1878)

Edmund Wright House was built in 1878 as the Bank of South Australia by Wright and Lloyd Tayler. Wright and Tayler were two of the most significant architects of early Adelaide, both notable for their work in a Victorian Classical idiom with references to Italian Renaissance buildings.

The building was the offices of the ANZ Bank until it was sold to a property developer and scheduled for demolition in 1971. After a public outcry and petition, it was saved and bought by the State Government, contributing to a raised awareness of the risks to Adelaide's historic buildings and kick-starting a conscientious heritage programme. Restored and protected by heritage listing, it reopened as the Registry for Births, Deaths and Marriages.

After spells as the State Historical Centre and Migrant Resource Centre, Edmund Wright House is currently empty.

'Victorian aesthetic principles of commercial architecture are also illustrated in the design of this building and its position highlights the focus of the commercial district of Adelaide in the nineteenth century. It also features quality craftsmanship and the use of both imported and local materials epitomising the wealth and status of banking institutions in South Australia during the boom time of the 1870s'. (Adelaide Heritage)



ART GALLERY OF SOUTH AUSTRALIA (1900)

The centre of the current building, with its neoclassical colonnaded portico, was built in 1900 as the first purpose-built home for the Gallery, and named after its first major benefactor, Sir Thomas Elder. Previously, the Gallery had been housed in what is now the State Library, an 1879 French Renaissance-style building – a further example of the eclectic, imitative styles of Adelaide's colonial architecture.

The portico was removed and the Gallery extended in 1936, with further Brutalist extensions to the North Wing in the 1960s. The 1996 external wing extended the Gallery further, with modern internal redesigns and a new entrance space.

The Gallery mixes materials, but has remained true to the Murray Bridge limestone of the Elder Wing, in keeping with the dominant style of North Terrace.

GRENFELL STREET POWER STATION / TANDANYA (1901)

Tandanya, Australia's National Aboriginal Cultural Institute, occupies the former Grenfell Street Power Station. Founded in 1989, it is the oldest Aboriginal-owned and operated culture centre, focused on cultural preservation and reconciliation through exhibitions and events. Its name is a word in the Kurna language that means 'Red Kangaroo Place'. Tandanya is a not-for-profit organisation governed by a 10-member Aboriginal Board, and supported by the State Government of South Australia and the Australian Federal Government.



Top to bottom:

South Australian Health and Medical Research Institute (SAHMRI)

The Art Gallery of South Australia

Opened in 1901 to support the city's growing need for electricity, the original single-storey Power Station was expanded and rebuilt in 1912 to meet demand. Its design is primarily functional, but the brick and limestone building is in keeping with the simple but elegant style of early 20th-century Adelaide. After its closure in 1923, the Power Station was used as a further education college until the late 1980s.

MCCONNELL HOUSE (1967)

Adelaide's best examples of Modernist architecture are private houses, such as the Harry Seidler-designed Ghillanyi Residence (1957) and the private home of Jack McConnell (1967). McConnell's two-storey house is built with raw concrete brick and incorporated teak joinery around a central courtyard that splits the property into public and private wings. The harshness of the concrete is balanced by the generosity of space, and provides a practical domestic surface.

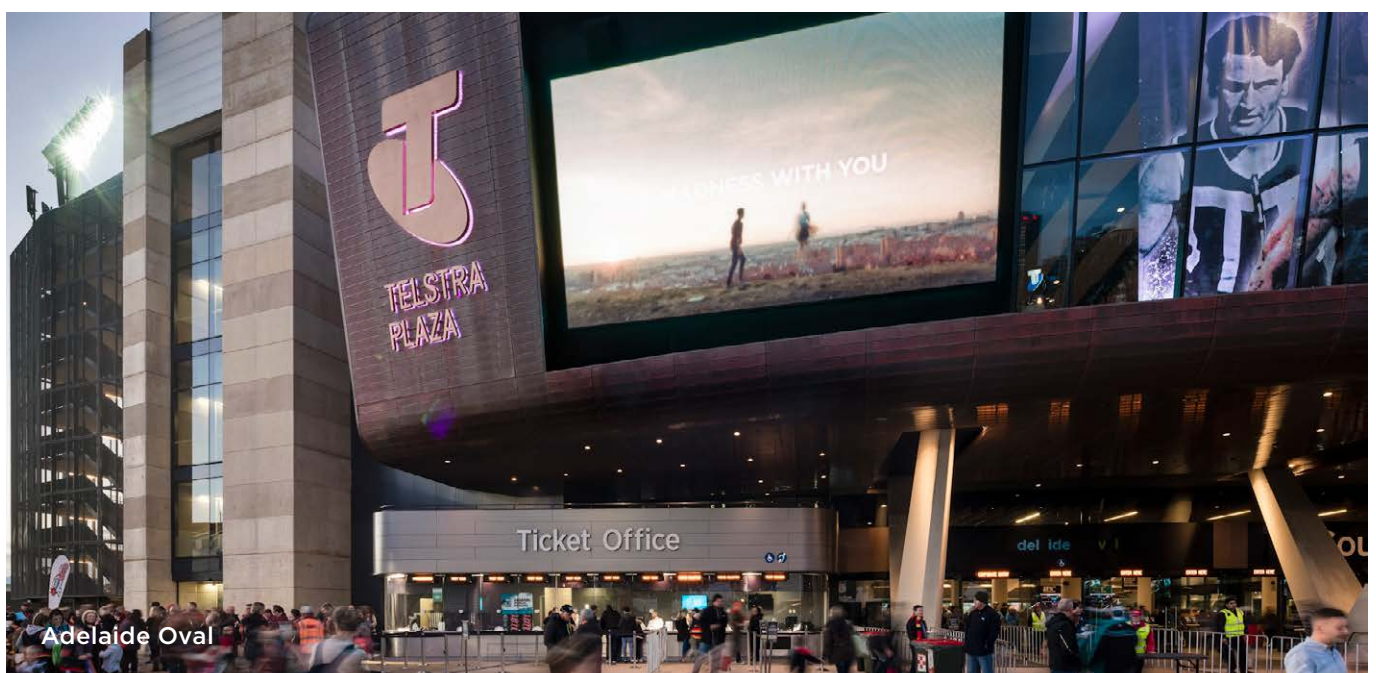
The building takes advantage of South Australian light with floor-to-ceiling windows in the double-height atrium, reducing the need for artificial light and allowing the interior to interact with the Park Lands outside.

McConnell also designed the Deep Acres Apartments (1942) in North Adelaide, whose simple, flat white buildings shaped Modern Australian architecture. Clean lines and practical design – porthole windows, sun porches and well-concealed storage – were defining features of McConnell's work.

SOUTH AUSTRALIAN HEALTH AND MEDICAL RESEARCH INSTITUTE – SAHMRI (2013)

The South Australian Health and Medical Research Institute (SAHMRI) was founded in 2009, and conducts research in diverse and complex fields including cancer, premature birth, depression, heart disease and dementia.

SAHMRI moved to its new location in a purpose-built, 25,000 space square-metre facility – itself also known as SAHMRI – in 2013.



The Woods Bagot-designed building (see inside back cover) is situated on Adelaide's North Terrace, and has rapidly become a local landmark through its unique, instantly-recognisable triangulated dia-grid façade, inspired by the skin of a pine cone.

The building is designed to house over 600 researchers in state-of-the-art facilities, with a focus on collaboration and interaction between disciplines. This is achieved through an interconnecting spiral stair and visual connections between floor levels. SAHMRI also has strong sustainability credentials and has earned a gold rating for Leadership in Energy and Environmental Design (LEED).

ADELAIDE OVAL (REDEVELOPED 2008-2014)

Adelaide Oval has occupied the same site in the Adelaide Park Lands since the 1870s. The original Oval sat low in these picturesque surroundings, surrounded by trees and with an uninterrupted view towards the city spires.

In 2008 a major redevelopment of the Oval by Cox Architecture (in association with HASSELL, Walter Brooke, and Hames Sharley) began. Starting with the Western Grandstand, the Oval was transformed into a horseshoe shape – preserving the bank of 1890s Moreton Bay figs and a 1911 Edwardian scoreboard, both located at the North End.

The three new pavilions preserve the permeable sightlines of the original Oval, ensuring that the grounds remain connected to their environment. The increased capacity of 53,500 reflects the Oval's status as the home of South Australian cricket and Adelaide's two Australian Football League teams. Connected to North Terrace and the city by the Riverbank Footbridge, the new Oval is a significant part of the changing landscape of the River Torrens area.



URBAN FORM

South Australia's first Surveyor-General, Colonel William Light, was responsible for choosing the site of the City of Adelaide and allocating plots of land to its first citizens. His design adapted the gridiron plan found in many North American colonial cities and created a square city with 1042 acre blocks to be sold amongst settlers. He created wide boulevards and plenty of squares, providing generous public spaces focused around a compact centre, and enabling Adelaide to combine the best of a small town and a big city.

Crucial to Light's design was the belt of parks around the city, set aside as recreation and garden space. The Adelaide Park Lands are now protected by the City Council, preserved from urban expansion and maintained as public land. Today, they are an essential part of Adelaide's identity, and a major location for its many festivals.

The main roads of King William Street (running north-south) and Grote and Wakefield Streets (running west-east) connect at Victoria Square Tarndayangga, the geographical heart of the city and site of long-term regeneration work. North Terrace and the area along the south bank of the River Torrens quickly became Adelaide's cultural precinct, and this area still houses the city's main civic buildings and a hub of art galleries, museums and performance spaces today.

Light also planned the first of the city's suburbs, North Adelaide, across the River Torrens. Again he planned the streets on a grid pattern, but shifted the axis to follow the slope of the land. Today, the Greater Adelaide area stretches out to the coast to the west, and the Adelaide Hills to the east, far beyond the reach of Light's original city.

-
- 1 ROYAL ADELAIDE HOSPITAL
 - 2 SOUTH AUSTRALIAN HEALTH AND MEDICAL RESEARCH INSTITUTE (SAHMRI)
 - 3 UNIVERSITY OF ADELAIDE - ADELAIDE HEALTH & MEDICAL SCIENCES BUILDING
 - 4 UNIVERSITY OF SOUTH AUSTRALIA - HEALTH INNOVATION BUILDING
 - 5 ADELAIDE CONVENTION CENTRE
 - 6 RIVER TORRENS
 - 7 ADELAIDE OVAL
 - 8 ADELAIDE RAILWAY STATION (BELOW)
 - 9 ADELAIDE FESTIVAL CENTRE
 - 10 PARLIAMENT OF SOUTH AUSTRALIA
 - 11 GOVERNMENT HOUSE
 - 12 STATE LIBRARY OF SOUTH AUSTRALIA
 - 13 SOUTH AUSTRALIAN MUSEUM
 - 14 ART GALLERY OF SOUTH AUSTRALIA
 - 15 THE UNIVERSITY OF ADELAIDE
 - 16 UNIVERSITY OF SOUTH AUSTRALIA
 - 17 ADELAIDE ZOO
 - 18 FORMER ROYAL ADELAIDE HOSPITAL
 - 19 AYERS HOUSE MUSEUM
 - 20 ADELAIDE BOTANIC GARDEN
 -  FORMER ROYAL ADELAIDE HOSPITAL DEVELOPMENT SITE
 -  ADELAIDE CONTEMPORARY SITE

WEST TERRACE

NORTH TERRACE

LIGHT
SQUARE



17

20

11

12

13

14

15

16

18

19

HINDMARSH SQUARE

N 100m

FORMER ROYAL ADELAIDE HOSPITAL DEVELOPMENT SITE

ADELAIDE CONTEMPORARY SITE

BUILDING IDENTIFIED FOR ADAPTIVE RE-USE:

1 ELEANOR HARRALD BUILDING

2 MARGARET GRAHAM BUILDING

3 WOMEN'S HEALTH SERVICE BUILDING

4 ALLIED HEALTH SERVICES BUILDING

5 MCEWIN BUILDING

6 BICE BUILDING

7 SHERIDAN BUILDING

Note: The site boundary shown is indicative only. A detailed site boundary plan will be provided to shortlisted competitors at the second stage of the competition.

FROME ROAD

NORTH TERRACE

BOTANIC ROAD

EAST TERRACE

THE NORTH TERRACE SITE

THE SITE

The site for Adelaide Contemporary, covering two hectares, is within the seven hectare former Royal Adelaide Hospital site. The site is located to its eastern edge, where the hospital estate abuts Adelaide Botanic Garden. The public realm should be seamlessly integrated into the adjoining Adelaide Botanic Garden. The site is advantageously situated, only 400 metres east of the current Art Gallery of South Australia building on North Terrace, in land zoned for cultural and institutional uses. Adelaide Contemporary will complete the city's expanded North Terrace 'cultural boulevard'.

The diagram opposite shows the two hectare site area for Adelaide Contemporary and its associated public realm. The site – which is rectangular in shape but diagonally truncated along its northern edge to create a north-eastern, not northern, edge – is bordered by North Terrace to the south, Adelaide Botanic Garden to the east and north-east, and the remainder of the former Royal Adelaide Hospital site to the west.

SITE CONSTRAINTS AND OPPORTUNITIES

The following constraints and opportunities are identified in the development and planning framework covered by the site and its surroundings.

Townscape Character: The unique urban fabric and specific civic qualities of North Terrace should be expressed within Adelaide Contemporary.

It should present a more human-scaled form of development, looking to establish good levels of pedestrian permeability and reinforce the area's inherent landscape qualities, framed by close proximity to and integration with the surrounding Park Lands area generally and Adelaide Botanic Garden specifically.

'Building in the round': All the façades of Adelaide Contemporary are important. Although the southern façade to North Terrace could be viewed as the primary elevation, the remaining façades need to relate to and interface with the public realm of the former Royal Adelaide Hospital site to the west and the public realm to the east and north-east. As such, the building design should be considered 'in the round'.

Building footprint: The permissible footprint of the Adelaide Contemporary building is between 0.4 and 0.5 hectares.

Building siting within the redline boundary: The Adelaide Contemporary building can be located anywhere within the red line boundary, as noted on the diagram on page 30, taking on board constraints including set-backs, massing and scale, which are described below.

Building set-backs: It is anticipated that the set-back of building frontages to North Terrace, as established by the three adjacent and retained heritage buildings of the Bice Building, McEwin Building and the Allied Health Services Building from the wider former Royal Adelaide Hospital site, and as present in the predominant cultural buildings along the length of the north side of North Terrace, is to be respected within the Adelaide Contemporary building.

A wide pedestrian boulevard is envisaged, running north-south on an axis from North Terrace to one of the glass houses within Adelaide Botanic Garden, alongside a redeveloped Bice Building and acting as a pedestrian and public realm buffer between the Adelaide Contemporary site and the rest of the redeveloped former Royal Adelaide Hospital site to its west.

A further requirement determines that the siting of Adelaide Contemporary must not encroach into a five-metre landscape buffer between the former Royal Adelaide Hospital site and Adelaide Botanic Garden. Both these points affect the placement of Adelaide Contemporary within the red line boundary (see page 30).

Orientation and form: Although no specific form or orientation is proposed or defined for the building, it is important that the urban form and character of public and civic buildings along North Terrace are respected (see also 'Building set-backs' above).

Height, massing and scale: The site earmarked for Adelaide Contemporary represents the eastern bookend to the civic buildings along North Terrace, where the urban qualities of North Terrace meld into the environmental and landscape character of Adelaide Botanic Garden and Park Lands. To this end, Adelaide Contemporary should be of the highest architectural quality, without being monumental in scale, in order to minimise visual and environmental impact.

Further information on planning can be found in the design and technical requirements section of this document.

Below-ground works: Basement level(s) may be possible with Adelaide Contemporary, and may be an advantage in terms of resolving servicing. Numerous factors will need to be considered, including groundwater and potential contamination.

Heritage: Prior to its closure earlier this year, the Royal Adelaide Hospital had been a continually operating hospital since 1841 (and located on the current site since 1856). The earliest remaining building within the current estate dates back to 1911.

None of the hospital buildings that currently occupy the site for Adelaide Contemporary, or the boundary fence to Adelaide Botanic Garden, are heritage structures or buildings noted for their architectural and/or historical qualities. The site does sit adjacent to, and to the east of, the south-west precinct of the former hospital that is listed, in its entirety, on the State Heritage Register. The buildings in this quadrant are proposed for adaptive reuse within the former Royal Adelaide Hospital site. These buildings are (from east to west):

- Bice Building
- McEwin Building
- Sheridan Building
- Allied Health Services Building
- Women's Health Centre
- Margaret Graham Building

It is also proposed to retain the Eleanor Harrauld building, which is not on the Register. Please see site diagram on page 30 for the location of these buildings.

Archaeology: There are no perceived archaeological remains within the red line boundary for the Adelaide Contemporary project.

Environment and landscape: The site for Adelaide Contemporary is adjacent to the western boundary of Adelaide Botanic Garden, and borders the Gardens to the east and north-east. It is proposed within the strategic framework for the former Royal Adelaide Hospital site that this area of the development is integrated with, and seamlessly blended into, Adelaide Botanic Garden and Park Lands. This includes a continuation of its landscape qualities within the public realm, as well as improving physical and visual connectivity and permeability to and from, Adelaide Botanic Garden through the site.

There are no specific landscape features or specimen trees worthy of retention within the red-line boundary for the Adelaide Contemporary project.

THE FORMER ROYAL ADELAIDE HOSPITAL SITE

The former Royal Adelaide Hospital site is the redevelopment to the east end of North Terrace. The project is being driven and led by Renewal SA, the urban redevelopment agency of the Government of South Australia.

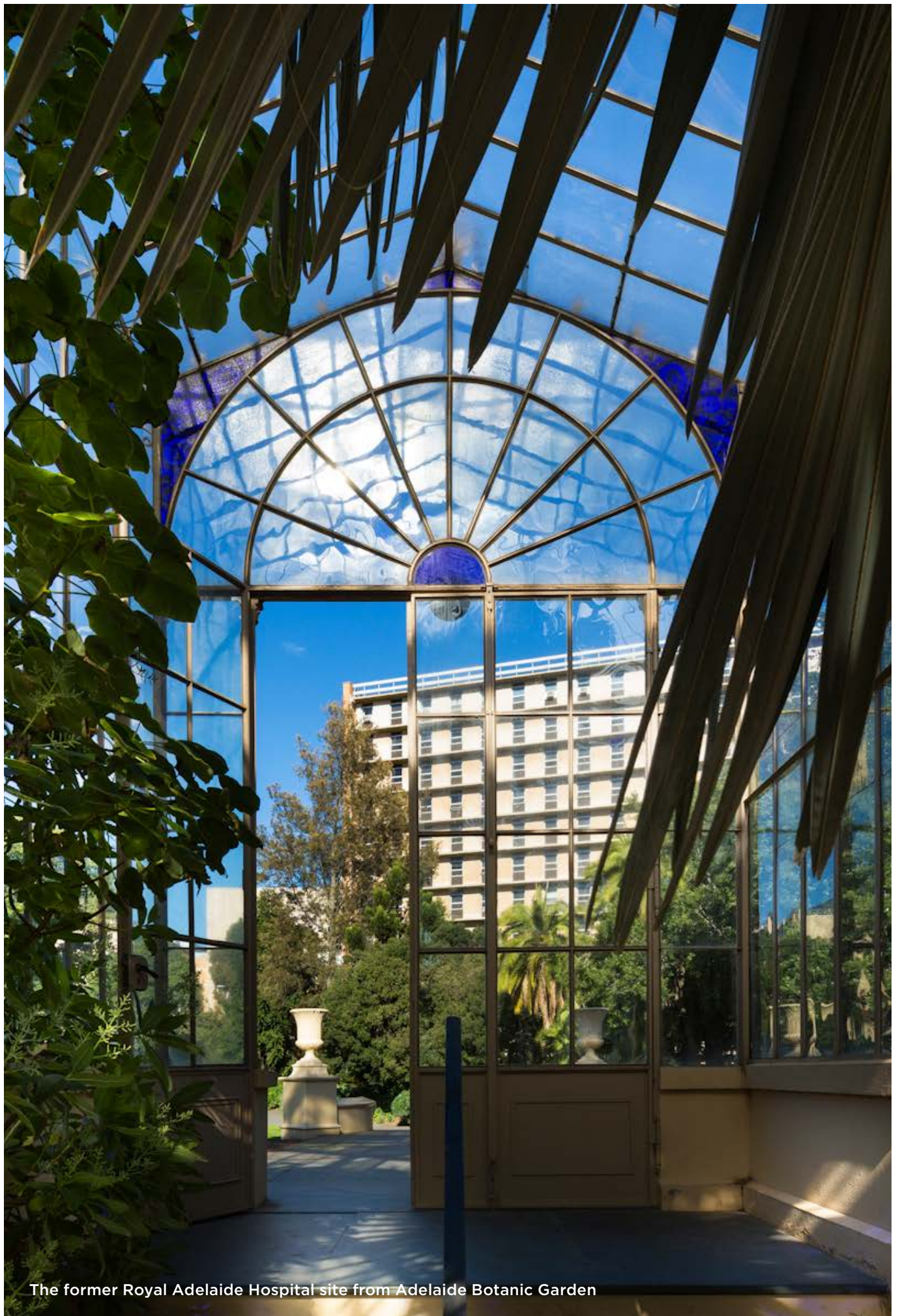
Adelaide Contemporary is the cultural centrepiece of the overall development, providing a civic draw to complement the other vibrant and creative mix of uses proposed, all set within a lush and verdant public realm intended to dissolve the boundary with the adjacent Adelaide Botanic Garden.

For further details see

<https://renewalsa.sa.gov.au/projects/former-royal-adelaide-hospital-site/>



The former Royal Adelaide Hospital site from North Terrace



The former Royal Adelaide Hospital site from Adelaide Botanic Garden

ADELAIDE BOTANIC GARDEN

Situated above North Terrace, between the Eastern Park Lands and the River Torrens, Adelaide Botanic Garden and Botanic Park total 85 hectares of planted and maintained public space. The original plans for the City of Adelaide always included botanical gardens, though urban planners intended to locate them in the West End of the city, before deciding on the current site in 1857.

The site includes three greenhouses, each stylistically typical of their eras. The 1877 Palm House, imported from Germany, is an excellent example of late 19th-century design; the 1988 Bicentennial Conservatory is the largest single-span conservatory in the Southern Hemisphere; and the highly energy-efficient 2007 Amazon Waterlily Pavilion interprets and houses the *Victoria amazonica* waterlily. Also in the Garden is the Santos Museum of Economic Biology, home to an extraordinary botanical and agricultural teaching collection and the last intact museum of its kind in the world.

Over 1.2 million people visit Adelaide Botanic Garden annually. The Botanic Park is also a main location for the WOMAdeelaide festival and Moonlight Cinema, and hosts many other festivals and events throughout the year.

For further details see
<http://www.environment.sa.gov.au/botanicgardens/home>

LOCAL CLIMATE

Adelaide benefits from a Mediterranean climate, with mild winters and warm, dry and sunny conditions during the summer months.

The average annual temperature falls between 12.3°C and 22.4°C. July is the coolest month, with average temperatures between 7.5°C and 15.3°C; February is the warmest month, with average temperatures between 17.3°C and 29.5°C. Temperatures will occasionally soar to 40°C or more in summer, and will very rarely drop below 0°C in the winter.

The city has been getting warmer over recent years, with summer heatwaves increasingly common. In February 2017, for instance, the temperature exceeded 40°C for three consecutive days, and Christmas day 2016 – at 40.7°C – was the hottest recorded for more than 70 years.

Adelaide experiences over 2,500 hours of sunshine annually. Rainfall is light and infrequent during the summer, lowest at an average of 15.9mm in February. In contrast, rainfall in winter is steadier and more reliable, with an average high of 78.8mm in the rainiest month of June. Adelaide is both the driest and least humid of all Australia's state capital cities, and snowfall is rare.

THE BRIEF

SUMMARY

The brief outlines the key spatial and functional requirements for Adelaide Contemporary. It is a working brief, established to allow concept designs to be generated and costs to be estimated at the second stage of the competition.

IMPORTANT NOTE ON THE OUTLINE SCOPE OF THE PROJECT

The second stage of the competition will invite shortlisted participants to submit a base design for Adelaide Contemporary of around 15,000 square metres. The base design focuses on all the public engagement, visitor amenities and exhibition spaces within the project.

Competitors, as part of the submission, will also be asked to present how this base design has the capacity to be scalable.

The final design involves the inclusion of dedicated research and education facilities. This staged increase should be considered with the minimum of disruption, alteration or intervention to the base design project. This may be conceived as an extension of the base design, or as a separate (yet linked) annexe, depending on the specifics of your design concept and approach.

AREA SCHEDULE

The total anticipated maximum building area for Adelaide Contemporary is **19,500 square metres**, with an additional 15,000-16,000 square metres of associated public realm (within the red line boundary).

At competition stage, a base design of **15,000 square metres** will form the principal design brief, but competitors are also asked to illustrate how the building could grow to a full design with a total building area of 19,500 square metres. The client wishes to test the flexibility and viability of this approach through the competition.

Accordingly, the base and full design scope is illustrated in summary below. A more detailed breakdown of functional areas follows.

Please note: the below area schedule, and associated spatial requirements, are provided for **guidance only**.

The areas provided are gross internal areas (GIA), including an allowance for circulation, internal structure, partitions and localised plant. The only unassigned area listed is that for centralised plant. Certain aspects of the requirements could be shared to make spatial efficiencies.

SPACE GROUPING	BASE DESIGN		FULL DESIGN	
	AREA		AREA	
	(GIA sq.m.)	(as a % of total)	(GIA sq.m.)	(as a % of total)
PUBLIC ENGAGEMENT, AMENITIES AND COMMERCIAL	3,870	25.8	4,085	20.9
EXHIBITION	5,500	36.7	5,500	28.2
GALLERY OF TIME	2,000	13.3	2,000	10.3
RESEARCH AND EDUCATION	0	0.0	3,445	17.7
ADMINISTRATION	900	6.0	900	4.6
BACK OF HOUSE	1,225	8.2	1,895	9.7
UNASSIGNED AREAS (CENTRALISED PLANT)	1,505	10	1,675	8.6
TOTAL	15,000	100	19,500	100
PUBLIC REALM (INC. SCULPTURE PARK)	15,000 – 16,000			

For the purposes of this Competition Conditions document, the full design (19,500 square metres) will be described in the spatial requirements section to follow.

SPATIAL REQUIREMENTS

PUBLIC ENGAGEMENT, AMENITIES AND COMMERCIAL

	BASE DESIGN	FULL DESIGN
AREA	3,870 sq.m. (GIA)	4,085 sq.m. (GIA)
% OF TOTAL	25.8	20.9

Description

Constitutes the main front of house, entry, orientation and visitor amenity spaces of Adelaide Contemporary. As such this should be bright, inviting and impactful, with a generosity of scale and space.

The foyer should also contain the majority of the visitor amenity spaces for the building, including cafe, retail, ticketing, cloaks and rest room facilities (located here and dispersed throughout the building). It is anticipated a roof-top restaurant will provide part of Adelaide Contemporary's food offer.

The foyer should be a highly porous space, with good levels of visual and physical

connectivity, both from the outside public realm (including the sculpture park) and internally within the building.

The foyer is also intended as a central events and display space, able to accommodate site-specific and unique installations and to widen the traditional definitions of art to include film, performance art, fashion and design.

Finally an auditorium will enable Adelaide Contemporary to diversify its offer, providing a state-of-the-art 'black box' venue to showcase a range of artistic performance media.

Key spaces

SPACE	MAIN USE/FUNCTION	AREA (sq.m) Base design	Area (sq.m) Full design
FOYER	Entry, orientation, way-finding, reception, social space. Space for events, festivals, temporary installations.	1,000	1,125
CAFÉ	Commercial, social, visitor amenity spaces.	270	270
RESTAURANT		485	485
RETAIL		325	325
AUDITORIUM	'Black box' performance, auditorium space.	675	675
GREEN ROOM/ PROJECTION ROOM	Amenities and technical facilities associated with the auditorium space.	225	225
MEMBERS' LOUNGE	Amenities for Members of the Art Gallery of South Australia.	130	130
VOLUNTEERS' LOUNGE AND FACILITIES	Lounge room, and support facilities such as lockers, showers and rest rooms for volunteers.	250	250
OTHER	Including information, ticketing, cloaks & WCs.	510	600

Spatial adjacencies

The foyer is the key connecting space for Adelaide Contemporary – and as such should successfully connect all publicly accessible parts of the building, including:

- **Exhibition spaces**
- *Gallery of Time*
- **Research and Education**
- **Proposed sculpture park**

Key requirements

- A **public meeting space** for Adelaide, its citizens and visitors.
- The foyer, and visitor amenity spaces, should be **generous, inviting and impactful**.
- A highly **porous space**, with good levels of visual and physical connectivity.
- A high degree of **flexibility** should be built into the design and spatial layout.
- Purpose-designed facilities, such as the auditorium that allows Adelaide Contemporary to showcase a range of **artistic performance media, diversifying its offer**.

EXHIBITION		BASE DESIGN	FULL DESIGN
	AREA	5,500 sq.m. (GIA)	5,500 sq.m. (GIA)
	% OF TOTAL	36.7	28.2

Description

The main exhibition/display spaces of Adelaide Contemporary.

A large temporary exhibition space should be provided, to showcase a rotating sequence of international-quality changing exhibitions. The space should be highly flexible and adaptable, to cater for a range of layouts and artistic media.

Collection and Permanent Display Spaces will showcase the Art Gallery of South Australia’s contemporary art Collection in experimental and innovative ways; the spaces should reflect this.

Key spaces

SPACE	MAIN USE/FUNCTION	AREA (sq.m) Base design	Area (sq.m) Full design
TEMPORARY EXHIBITION SPACE	Display space for temporary exhibits and loans.	1,500	1,500
COLLECTION DISPLAY SPACE	Display spaces for the permanent Collection.	3,250	3,250
3 PERMANENT DISPLAY SPACES		750	750

Spatial adjacencies

- Foyer
- Back of house
- Research and Education
- Sculpture park
- *Gallery of Time*

Key requirements

- The temporary exhibition space should have both a high level of **flexibility** (catering for different spatial formats of exhibition) and **adaptability** (able to cater for differing artistic media). This includes its spatial conditions (e.g. cordoning off spaces, good height and ability to black-out), as well as its technical infrastructure (e.g. power/data, AV, IT, etc.)
- Appropriate permanent spaces to readily showcase, in a seasonal rotation, the collection of the Art Gallery of South Australia.
- The temporary exhibition space should be of a design quality to **accept loans from international collections**. This includes its size, layout, and level of environmental control, security and fire suppression.
- All display spaces should be sensitively designed so as to **not disrupt building operations** and logistics during set-up and take-down.

GALLERY OF TIME

	BASE DESIGN	FULL DESIGN
AREA	2,000 sq.m. (GIA)	2,000 sq.m. (GIA)
% OF TOTAL	13.3	10.3

Description

The *Gallery of Time* is one of the centre pieces of Adelaide Contemporary which will place Aboriginal and Torres Strait Islander

and Australian art and culture in a conversation with work from European and Asian artists.

Key spaces

SPACE	MAIN USE/FUNCTION	AREA (sq.m) Base design	Area (sq.m) Full design
GALLERY OF TIME	Education, exhibition space.	2,000	2,000

Spatial adjacencies

- Foyer
- Collection storage
- Exhibition spaces
- Research and Education
- Sculpture park

Key requirements

- A place for **community engagement**.
- The space should be of a design quality to **accept loans from international collections**. This includes its size, layout, and level of environmental control, security and fire suppression.
- All display spaces should be sensitively designed so as to **not disrupt building operations** and logistics during set-up and take-down.
- The *Gallery of Time* should bring the visitor in **direct contact with the Collection and its guardians**.
- The space should have both a high level of **flexibility** (catering for different spatial formats of exhibition) **and adaptability** (able to cater for differing artistic media). This includes its spatial conditions (e.g. cordoning off spaces, good height and ability to black-out), as well as its technical infrastructure (e.g. power/data, AV, IT, etc.).

RESEARCH AND EDUCATION		BASE DESIGN	FULL DESIGN
	AREA	0 sq.m. (GIA)	3,445 sq.m. (GIA)
	% OF TOTAL	0.0	17.7

Description

Research facilities at Adelaide Contemporary include a reference library and resource centre (viewing room) for serious academic research, and in particular for accessing the Collection.

The library will contain physical and digital reference material on the Collection, as well as access to international reference materials. A resource centre (study and viewing room) will provide an appropriately designed, secure and conditioned space for deep research on and into specific Collection items.

Research also includes a curators'/volunteers' room, providing a dedicated space for in-depth specialist research.

The education facilities at Adelaide Contemporary will be unique and multi-faceted. They should provide fun, stimulating and engaging spaces for learning by all ages, either as a group or an individual (although there will

be dedicated timed usage for school groups). They should be linked – both thematically and physically – to the *Gallery of Time*.

The Studio provides a dedicated activity and display space for young visitors. This should be integrated within the main exhibition spaces, but provided in a self-contained way to avoid any potential for disruption between different user groups.

Co-located with the research and education facilities are open access spaces. These spaces contain sample items from the Art Gallery of South Australia's Collection, covering: unframed prints and photography; paintings; and sculpture. These spaces should be multi-functional – storing items at high density whilst also being open to visitors by invitation (an open store concept). These spaces should be appropriately designed, secured and environmentally conditioned.

Key spaces

SPACE	MAIN USE/FUNCTION	AREA (sq.m) Base design	Area (sq.m) Full design
STUDY AND VIEWING ROOM (INC. STAFF SPACE)	Research on specific collection items; workspace for three curators and two volunteers.	0	210
RESEARCH LIBRARY	Dedicated research room.	0	470
THE STUDIO	Children's activity centre.	0	470
FLEXIBLE LEARNING SPACES, LEARNING HUB AND EDUCATION DISPLAY SPACE	Adaptable spaces for teaching, learning and education display.	0	595
OPEN ACCESS SPACES	Open access spaces with collection items, covering: unframed prints and photography; paintings; and sculpture	0	1,700

Spatial adjacencies

- Foyer
- *Gallery of Time*
- Relevant administration and back of house facilities and staff
- Exhibition spaces (and in particular the Studio)

Key requirements

Research

- Good levels of **daylight with good views** to the surroundings and in particular Adelaide Botanic Garden.
- **Good acoustic separation** from other, more active spaces within the building.
- A quiet and contemplative location to facilitate **serious academic research**.
- An **active resource centre** for access to reference materials, including those from the Collection.
- The library facilities are **restricted access** – by prior arrangement and/or invitation only.

Education

- A place for **community engagement**.
- A high degree of **flexibility** should be built into the design and spatial layout.
- Learning facilities, including the *Gallery of Time* that brings the visitor in **direct contact with the Collection and its guardians**.
- **Fun and stimulating** spaces to cater for a wide spectrum of learning environments.

Research and Education

- An **open access resource** – appropriately designed, secured and environmentally conditioned – so more of the collection of the Art Gallery of South Australia can be accessible in the building to the public for learning purposes.
- The Studio should be both integrated with, yet self-contained from, the *Gallery of Time* and Permanent Display Spaces to ensure equity of offer whilst mitigating the potential of noise pollution.

ADMINISTRATION		
	BASE DESIGN	FULL DESIGN
	AREA	900 sq.m. (GIA)
	% OF TOTAL	6.0
		4.6

Description

Staff facilities to assist in the smooth operation of the building.

A number of departments will be located in the building. Specialist teams at the gallery will have dedicated workstations, in open plan arrangements, with associated co-

located storage facilities. Some key personnel will have private offices. Support spaces, such as meeting rooms and print rooms will be dispersed across Administration.

Staff amenities, such as a staff lunch room, should be provided.

Key spaces

SPACE	MAIN USE/FUNCTION	AREA (sq.m) Base design	Area (sq.m) Full design
OFFICE SPACE AND OFFICE SUPPORT SPACES	Staff workstations and cellular office.	900	900
	Meeting rooms, print rooms, office storage, lunch space (including tea points) and rest room facilities for staff.		

Spatial adjacencies

Key requirements

- **Back of House (including staff entrance)**
 - **Research and Education**
 - **Foyer**
 - **Exhibition spaces**
- A high degree of flexibility and spatial efficiency is desired: ideally the administration spaces of the building should be **grouped together to make spatial efficiencies.**
 - **Dedicated work spaces for specialist teams at the gallery.**
 - Natural **daylight required, and views desired**, to all workspaces.
 - **Appropriate environmental conditions** for staff and occupant comfort.

BACK OF HOUSE		
	BASE DESIGN	FULL DESIGN
	AREA	1,225 sq.m. (GIA)
% OF TOTAL	8.2	9.7

Description	
<p>The main service and staff entrance to the building, and back of house facilities to assist in the smooth operation of the building.</p> <p>State-of-the-art loading docks should provide appropriately designed and specified service spaces for both art handling and day-to-day use of the building including the delivery and waste needs of both the commercial visitor amenities (e.g. cafe, restaurant and shop) and staff operations.</p> <p>The loading dock is a high security zone of the building, with appropriate climate control and technical design for the inward and outward handling of the Collection, where appropriate. This needs to support the transfer of the permanent Collection between Adelaide Contemporary and its storage facility, as well as the requirements associated with taking temporary loaned exhibitions from international institutions and private collections (such as a small quarantine zone). An appropriately designed and specified collection handling area should be co-located with the Collection entrance, to help manage loading and unloading.</p> <p>The rest of the loading dock, clearly separated from that handling collections, should support the facilities management of the building, including, but not limited to: corporate and commercial deliveries; waste management; and recycling.</p>	<p>Entry to the building should be provided for staff, volunteers and VIPs.</p> <p>The entrance area(s) should be appropriately designed and laid out, balancing quality materials with functionality and security needs (including biometric screening). The access route from outside should be clearly signed, whilst also being intuitive, even to the one-off visitor.</p> <p>This includes a reception space, as well as staff facilities (including toilets, showers and lockers). A separate groups entrance, 'meet and greet' and locker area should be provided, in close proximity to the exhibition space, <i>Gallery of Time</i> and research and education facilities.</p> <p>Some specialist spaces will also be provided in the building, including photographic, digitising and conservation studios and preparation areas.</p> <p>The photography studio is for photographing works of art of all sizes, including two and three dimensional works. The facility will require a variety of appropriate technical equipment and lighting gantries, and should be located in close proximity to both the art handling loading dock and associated art handling vertical and horizontal circulation routes.</p>

The conservation studio and clean preparation is a workspace for temporary conservation, mount cutting and framing. The related dirty preparation area is for the painting, sanding and construction of exhibition modules, display plinths and any requirements for collection presentation. This space should be appropriately sealed, as well as provided with exhaust and wash-up facilities.

Note: the main back of house and service requirements for the Collection are to be provided at the purpose-designed high-density storage facility. This includes, but is not limited to: isolation/quarantine; crate storage; workshops; studios and prop storage; and publications storage.

Key spaces

SPACE	MAIN USE/FUNCTION	AREA (sq.m) Base design	Area (sq.m) Full design
STAFF, VOLUNTEER AND VIP ENTRANCE	Entrance, waiting area and associated facilities	135	135
SECURITY ROOM AND BIOMETRIC SCREENING	Security	70	70
LOADING DOCKS	Building servicing, operations and logistics.	625	625
PHOTOGRAPHY STUDIO AND SUPPORT SPACES	Spaces for photographing and digitising the Collection.	0	285
CONSERVATION STUDIO	Spaces for conservation of the Collection, including clean and dirty prep areas.	0	240
OTHER	Including crate storage, equipment stores and pack/unpack and holding areas.	395	540

Spatial adjacencies

- **Staff, volunteer and VIP spaces**
(from dedicated entrance[s])
- **The exhibition spaces**
(and in particular the temporary exhibition space and the *Gallery of Time*)
- **The off-site storage facility**
(via climate controlled vehicle)
- **Security room**
- **Relevant administration facilities and staff**
- **Research and Education**
(and in particular the photography and conservation studios)
- **Commercial facilities**
(e.g. cafe, restaurant, shop)

Key requirements

- State-of-the-art collections loading dock – **designed and specified in accordance with the importance and quality of the temporary and permanent collections.**
- **Clear separation and demarcation** of art handling loading dock(s), and the day-to-day and loading dock(s) for other activities within the building (e.g. cafe, restaurant and shop).
- **Appropriate operational and logistical adjacencies**, including service routes to the exhibition spaces and commercial facilities within the building.
- A high degree of flexibility and spatial efficiency is desired: ideally the back of house spaces of the building should be **grouped together to make spatial efficiencies.**
- **Dedicated work spaces for specialist teams at the gallery.**
- Natural **daylight required, and views desired**, to all workspaces.
- **Appropriate environmental conditions** for staff and occupant comfort.
- **High levels of security provision** (staffed, technological and physical security line).
- **Appropriate operational and logistical adjacencies**, including staff, volunteer and VIP access routes within the building.
- **High levels of security provision** (both staffed and physical security line).

UNASSIGNED AREAS		
	BASE DESIGN	FULL DESIGN
	AREA	1,505 sq.m. (GIA)
	% OF TOTAL	10.0
		8.6

Description

The centralised plant associated with the building.

Note: Localised plant, and circulation, is included in the area figures for all the other spatial groupings.

Key spaces

SPACE	MAIN USE/FUNCTION	AREA (sq.m) Base design	Area (sq.m) Full design
CENTRALISED PLANT	Building operations and services spaces.	1,505	1,675

Spatial adjacencies

- **Back of house**
- **Service risers and routes**
- **Services co-located with relevant and related spatial grouping** (where possible)
- **Relevant administration facilities and staff**

Key requirements

- Built in **flexibility and adaptability** to allow for future change and updating of services.
- Service equipment that is easily understood and run, with good and **adequate space for maintenance** and to **facilitate replacement** as systems change.

PUBLIC REALM		BASE DESIGN	FULL DESIGN
	AREA	15,000 – 16,000 sq.m. (GIA)	15,000 – 16,000 sq.m. (GIA)
	% OF TOTAL	N/A	N/A

Description

The setting and outdoor amenity and display space and visitor, staff and service access for Adelaide Contemporary.

Key spaces

SPACE	MAIN USE/FUNCTION	AREA (sq.m) Base design	Area (sq.m) Full design
CIVIC REALM	Public space.	10,000 – 12,000*	10,000 – 12,000
VEHICLE ACCESS	Coach, taxi, VIP and mobility-impaired drop-off. Collection and Service vehicle servicing.	2,500 – 3,000	2,500 – 3,000
SCULPTURE PARK	Outdoor collection displays.	1,500 – 2,500	1,500 – 2,500
OPEN AIR AMPHITHEATRE	One-off events, festivals.	N/A	N/A

**The civic realm in the base design may require an area of temporary public space and landscaping design over and above the guideline figure included here, dependent on how the competitor resolves growth and phasing issues from the base to final design.*

Spatial adjacencies

CIVIC REALM:

- **Public entrance**
- **Public engagement, amenities and commercial** (e.g. cafe, restaurant, shop)
- **Adelaide Botanic Garden**
- **North Terrace**

VEHICLE ACCESS:

- **Public entrance**
- **Back of house facilities, including staff, volunteer and VIP and service entrances**

SCULPTURE PARK/OPEN AIR AMPHITHEATRE

- **Public entrance**
- **Public engagement, amenities and commercial** (e.g. cafe, restaurant, shop)
- **Research and Education**
- **Exhibition space**

Key requirements

- Adelaide's **cultural and civic garden**.
- Space for public art display and one-off events and festivals.
- High quality materials, street furniture and lighting.
- Easy to maintain and upkeep.
- Clear separation of pedestrian, vehicular and service routes.

DESIGN AND TECHNICAL REQUIREMENTS

OUTLINE DESIGN PRINCIPLES

The following ten outline guiding design principles have been established for the former Royal Adelaide Hospital site:

- 1. Place-making:** The development should reflect the site's social history, and establish an identity and the framework to provide high-quality, legible, safe and sustainable design throughout its landscape, built form, urban design and public art.

Adelaide Contemporary is envisioned as the cultural attractor for the development, extending the civic and cultural qualities of the north side of North Terrace eastward into the site. Its public realm setting should be integrated with the adjoining Adelaide Botanic Garden.

- 2. Exhibiting heritage:** Retention and adaptive reuse of the best quality heritage buildings and structures within the development – as well as interpretation of the site's physical, natural and social history in built form, urban design and landscape – should be developed within former Royal Adelaide Hospital site.
- 3. Diversity:** The former Royal Adelaide Hospital site is to be a truly mixed-use development, with an appropriate balance across the mixes; this aim is promoted through the establishment of four distinct yet integrated urban quarters on the site. The public realm within the development should facilitate temporal and seasonal use and activity.

- 4. Circulation and connections:** The previous land use of the former Royal Adelaide Hospital site as a hospital estate determined a high security environment. The insular nature of the site should be reversed within its redevelopment, looking to provide a hierarchy and network of public spaces and connections throughout the development.

- 5. Edges and interfaces:** Edge treatments and interfaces with adjoining public realm and landscape – including adjoining pavements to North Terrace and Frome Road and Adelaide Botanic Garden – should be clearly defined, but allow for blurring of boundaries and high levels of permeability, where appropriate.

- 6. Scale:** The scale of development within the former Royal Adelaide Hospital site should be appropriate to its location (adjoining Adelaide Botanic Garden and Park Lands), whilst also respecting the qualities and scale of the heritage buildings on site which are to be retained.

The site is approximately two hectares in area. It is anticipated that the building will occupy a footprint within the site of between 0.4 – 0.5 hectares. The rest of the site should be dedicated to a high quality public and civic realm, providing Adelaide Contemporary with an appropriate quality of setting as well as providing the opportunity for external programming, engagement and display spaces.

- 7. Cultural boulevard:** The urban form, qualities and land use of North Terrace should extend eastward into the former Royal Adelaide Hospital site to reinforce North Terrace's position as Adelaide's civic and cultural boulevard.

Adelaide Contemporary will act as a centrepiece to this ambition for the development.

8. **Public open spaces and landscape:**

Seventy per cent of the site is to be turned over to public spaces and landscaped areas, helping to improve access, connectivity and permeability across and through the development as well as creating valuable outdoor amenity spaces.

Renewal SA is appointing an urban design consultant to develop an overall vision for the public realm within the former Royal Adelaide Hospital site to ensure consistency of design and appropriate spatial connectivity.

Adelaide Contemporary sits within a new public realm of two hectares, which should be seamlessly integrated with the adjoining Adelaide Botanic Garden.

9. **Sustainability and remediation:** Heritage buildings on site are planned for adaptive reuse, whilst best practice and early approaches should be applied to contamination and remediation. The development is to demonstrate leadership in all facets of sustainability, including mitigation of the heat island effect.

10. **Economic activity:** In accordance with the desire to develop the former Royal Adelaide Hospital site as a destination within the city, an appropriate and blended balance of commercial, cultural, residential and recreational uses should be established to create viability, liveliness and interest.

Renewal SA will appoint an urban design consultant team to develop a vision and masterplan for the entire seven hectare former Royal Adelaide Hospital site. This will refine Renewal SA's overall site planning parameters, with the aim of these being established by May 2018. It is expected that the Renewal SA and the Adelaide Contemporary teams (both internal and external) will work together as the overall vision evolves.

PLANNING

At a metropolitan level, *The 30-year Plan for Greater Adelaide* sets the planning strategy and vision for the City of Adelaide, including the site for Adelaide Contemporary and the wider former Royal Adelaide Hospital site. It aligns with South Australia's Strategic Plan.

Of particular relevance are Policies 15 to 17 that cover development within Adelaide City Centre. In summary, these focus on the following:

- Policy 15 sets a city form where taller buildings are concentrated towards the centre of the city and along terraces and around the city squares.
- Policy 16 establishes a guideline to reinforce and frame the city's gateway boulevards with taller, contemporary buildings.
- Policy 17 promotes contextual design responses to help reinforce the special character of 'place'.

North Terrace (along which Adelaide Contemporary is to be located) is promoted, and will be reinforced, as the city's 'cultural boulevard'.

The Plan's strategies and policies are relevant to the Adelaide Contemporary project.

ACCESS AND PUBLIC TRANSPORT

The site is well served by public transport, with 1,000-plus buses passing by along North Terrace on a daily basis. Adelaide Train Station is also located on North Terrace, to its western end, with good multi-modal connections to the bus service.

The former Royal Adelaide Hospital site and Adelaide Contemporary have the potential to connect to and enhance links with existing and surrounding pedestrian and cycle routes (including bike trails) within the city – including along the Torrens River and within the City Park Lands.

A branch line route of the Adelaide tram is being extended along North Terrace to the east – approximately one kilometre further – where it will terminate within close proximity of the former Royal Adelaide Hospital site, but with future potential to extend out to the northeast suburbs. This will be hugely beneficial for Adelaide Contemporary, with this work proposed for completion this year.

For further details, see:

http://www.infrastructure.sa.gov.au/public_transport_projects/city_tram_extension

DROP-OFF AND PARKING

The project is located within the centre of the city, and is well-served by a range of proximate on-street and off-street parking spaces. As such, it is not envisaged that there will be a substantial requirement for public parking. Details on parking will be provided at the second stage of the competition.

In line with Adelaide's cycling strategy, and the site's proximity to the existing and planned extension to the city's cycle-ways, ample, shaded and secure cycle parking should be provided within the red line boundary.

An appropriately sited and sized VIP and taxi drop-off should be considered for Adelaide Contemporary off North Terrace. A coach drop-off area should also be considered for the project, if this can be appropriately located and is feasible within the strategic transport strategy for the area.

SERVICING

It is anticipated that the service entrance into the Adelaide Contemporary site is to be from Frome Road, using the existing vehicular routes into the former Royal Adelaide Hospital site. It is also expected that the service areas for the building will be located within a basement level, and that the vehicular route down will be ramped.

Where possible, and if appropriate, the service access route should be designed in keeping with, and as an extension of, the hard landscaping of the public and civic realm surrounding and associated with Adelaide Contemporary. It should be designed to have a subtle delineation and specified to accommodate appropriate vehicular loads traversing it, whilst appearing largely indistinguishable from the remaining hard landscaped areas.

SPACE PLANNING, OPERATIONAL LOGISTICS AND FUNCTIONAL ADJACENCIES

Creative responses should be developed in determining an appropriate space planning rationale for the building and associated landscape spaces.

Movement through, and orientation within, the building should be natural and intuitive, without the need to rely on excessive signage and way-finding devices. The building should enable ease-of-use, access, movement and orientation, with minimal cross-overs and obstacles and impediments to visual and physical connections throughout.

In organising the building and associated landscape, three separate movement paths (and associated entrances) are critical in the smooth operation of the building:

- **Exhibitions and events set-up/take-down paths:** Secure, dedicated, uninterrupted, covered and appropriately conditioned routes for exhibitions and events set-up and take-down should be provided. Staff-only spaces for accepting and storing deliveries will be required. Deliveries will be supervised and the space should be adequately designed to accommodate large and heavy objects. Exhibitions and events set-up and take-down is carried out within the space, and it is closed to the public to facilitate this, yet should be considered with the aim of causing minimal disruption to the day-to-day operations of the building.
- **Staff paths:** Separate paths should be provided for staff, and these paths should not conflict with or cross-over with public visitor routes.

- **Public visitor paths:** The layout of the front of house and public spaces should be logically arranged to facilitate visitor orientation and movement, and should be designed to avoid potential conflicts, or specific areas on the public routes where visitors may congregate and thereby create congestion. The back of house and staff areas are off limits to the public.

Servicing, including day-to-day deliveries, should be considered both vertically and horizontally within the building. External marshalling areas, to provide space for delivery vehicles and their associated swing spaces, should also be carefully considered, if appropriate and required.

The exhibition areas, access routes and back of house support areas must be capable of accommodating the movement of large and heavy exhibition/Collection objects. This includes objects borrowed from outside collections.

The requirements of the brief should be carefully considered in order to balance visitor, staff and service needs within the building, looking to minimise cross-overs between these needs.

FLEXIBILITY AND EFFICIENCY

Spaces need to be flexible and efficient.

Flexibility (the ability for spaces to adapt their use over time) and efficiency (the ability of a single space to perform multiple functions) should be built into the design.

A flexible approach should be taken throughout the project, in particular the front of house, food and beverage and retail spaces to cater for potential future changes in cultural habits or visitor demographics.

Efficiency will help to reduce the capital burden of providing facilities within the project. Consideration should be given as to how some spaces could provide two separate yet compatible uses. This is particularly relevant in the visitor and staff spaces.

Exhibition areas must be capable of use without the need for costly new fit-out after each exhibition.

ACCESSIBILITY

The design of the building and associated landscape should comply with, and even exceed, the Australian requirements on accessibility, and universal access, as laid out in the *Disability Discrimination Act 1992* and the *National Construction Code of Australia 2016*. The project should look to promote inclusivity throughout, including the use of universal design principles.

The design should start from the premise that the experience of visiting should be equal for all, regardless of age or level of ability. Full accessibility should be provided to all floor levels across the building, and within the associated landscape.

MAINTENANCE AND CLEANING

The building and associated landscape should be designed with ease of use, cleaning and maintenance in mind. It should be designed to minimise whole life costs, thereby providing lifetime value. The design should take into account, even at this conceptual stage, issues relating to maintenance and cleaning, including:

- Finishes that are robust, stain-resistant and easily cleaned;
- Finishes that deter ground and airborne pests, such as pigeons, possums, flying foxes, magpies, ants and termites;
- Fittings that have a long life expectancy, but are easily replaceable and with minimal variation across the building and landscape;
- Design that works well in extremes of weather, such as heavy storms and extremes of heat and sunshine; and
- Adequate space to facilitate service equipment maintenance and future replacement.

The ease, safety and cost of future maintenance must be carefully considered within the design.

SERVICES INFRASTRUCTURE

An extensive existing services infrastructure, with built in redundancy related to the site's former use as a hospital, exists throughout the former Royal Adelaide Hospital site. Although the infrastructure exists, almost all will be redundant or obsolete. The plan for the whole former Royal Adelaide Hospital site is to install a 'green based' infrastructure, that may include alternative sources of power generation and storm and waste water management and reuse.

BUILDING SERVICES

All building services, both incoming and outgoing, should be provided within and to the edge of the red line boundary to connect to development and/or city-wide services.

This includes, but is not limited to the following:

- Water;
- Gas;
- Electricity;
- Data and communications;
- Fire detection and suppression;
- Foul drainage; and
- Surface water drainage.

Note: *Arts South Australia is keen to explore alternative solutions based on passive measures and systems in Adelaide Contemporary, if and where appropriate.*

CONDITIONS FOR COLLECTION DISPLAY, INCLUDING INTERNATIONAL AND TEMPORARY LOANS

The new gallery and event spaces at Adelaide Contemporary, and the associated handling and delivery and circulation spaces, must fully comply with the International Council of Museums (ICOM) and Commonwealth of Australia Standards and Guidelines for the appropriate conditions for collection display and storage, including for international and temporary loans.

Compliance should include, but is not limited to:

- Environmental Control;
- Security; and
- Fire Suppression.

These spaces should also comply with the requirements of the 'Protection of Cultural Objects on Loan Act' (2013), and the Australian Government Ministry for the Arts 'Protection of Cultural Objects on Loan: Scheme Guidelines' (2015), accessed through the link below:

<https://www.arts.gov.au/sites/g/files/net1761/f/protection-of-cultural-objects-on-loan-scheme-guidelines-pro.pdf>

Other spaces within Adelaide Contemporary could meet these standards, as and where appropriate.

ENVIRONMENTAL CONTROL

The internal spaces of Adelaide Contemporary are to be conditioned to provide an appropriate environment (temperature and relative humidity) for the preservation of both collection objects and historic building fabric, and a comfortable and healthy environment for visitors and staff.

Note: *Arts South Australia is keen to explore alternative solutions based on passive measures and systems in Adelaide Contemporary, if and where appropriate.*

SECURITY

Security provision should be high, yet discreet and unobtrusive. Discouraging graffiti, sabotage or climbing, should be intrinsic to the design.

Security is likely to be a mix of both human presence and technology. A discreet and appropriate CCTV system should be provided, with good coverage of all the key high-security spaces.

HEALTH AND SAFETY

The design shall meet the requirements of all relevant health, safety and environmental legislation, including the *Disability Discrimination Act 1992* and the *National Construction Code of Australia 2016*.

ACOUSTICS

An appropriately designed and specified internal acoustic environment is important to the successful use, enjoyment and operations of the building. Arts South Australia is keen to design in and specify noise and vibration control measures significantly in excess of regulatory standards, and in particular those generated from external sources, internal services plant and occupant sources.

LIGHTING

Within the spatial requirements section above, the areas or spaces where daylight is either essential or desired have been specifically noted. The design should look to articulate and make use of daylight, in some cases modulated, wherever possible and appropriate. Within the design, the specification of artificial lighting should be appropriate to the space and/or task being considered.

FLOOR LOADINGS

At this stage no specific requirements have been determined for floor loadings but flexibility should be built into the design to support the display of heavy objects, or those with significant point load, within the main visitor and permanent and temporary exhibition spaces and collection display spaces. The impact these requirements have on access routes and lifts should also be considered.

SEISMIC RESISTANCE

The City of Adelaide is a Zone One area in terms of seismic zones in the *National Construction Code of Australia 2016*. The requirements of the Building Regulations and the federal earthquake loading code AS 1170.4 (1993) should be taken into account when designing the Adelaide Contemporary building and related structures.

RISK OF FLOODING

The site is not considered to be at risk of flooding, and is not within the floodplain of the River Torrens.

SUSTAINABILITY AND ENERGY PERFORMANCE

The project should be an innovative exemplar of sustainable design, conservation, construction and practices. Adelaide Contemporary has a commitment to low energy and alternative energy strategies.

Therefore the design should aim to reduce the environmental and health impact of the project by:

- Minimising waste in both construction and building use and maximising recycling;
- Maximising energy efficiency and minimising running costs;
- Minimising the energy demand for cooling, heating and lighting;
- Maximising use of renewables and alternative forms of energy;
- Saving water for indoor use and irrigation;
- Careful sourcing and use of materials;
- Preventing light and noise pollution; and
- Employing passive solutions where possible.

The project will aim to deliver a carbon neutral building, in line with the vision established in 'Carbon Neutral Adelaide'. This identifies six areas of focus for implementation:

- Building partnerships and encouraging community action;
- Investing in energy efficiency and renewables in the city;
- Transforming the way we travel;
- Reducing emissions from waste;
- Investing in large scale renewables across the State; and
- Identifying offset opportunities to reduce emissions and deliver economic return.

The project will seek to maximise opportunities for recycling, re-use and reduction of waste and waste water, and building and other materials will be sourced from sustainable sources.

Resilience against climate change impacts should be built in to the design, as well as incorporating low and zero carbon technologies, with exemplary energy and water management.

BIODIVERSITY AND ECOLOGY

With the ambition to integrate the site into Adelaide Botanic Garden and Park Lands, biodiversity and ecology are of paramount importance for Adelaide Contemporary.

The Government of South Australia has specifically identified the desire to promote green roofs, water sensitive urban design techniques and other appropriate green infrastructure in higher density and mixed-use developments in Adelaide, such as Adelaide Contemporary, to assist with urban cooling, reduce building energy use and improve biodiversity.

Appropriate shading, in both the built form and within the landscape design, should be considered to ensure a pleasant environment and support the site's micro-climate and to help mitigate the urban heat island effects prevalent in the City.

For information on Adelaide's climate see page 35 of this document.



PROJECT DETAILS

BUDGET

The total estimated project budget is up to AU\$250m, subject to finalisation of a business case and final funding approval by the Government of South Australia following the Brief Development Phase.

PROCUREMENT STRATEGY

The following steps provide an overview of the two-stage design competition. Following the design competition, Stage Three leads to the formal engagement of the winning design team, procured to undertake development of the design brief forming part of the overall business case development. Upon commitment of project funding, the winner will be engaged to deliver design development services to allow the project to move into the construction phase.

Stage One: Design Competition

- Expression of Interest

Stage Two: Design Competition

- Development of Concept Plans

Winner announced

Stage Three: Brief Development Phase

- Includes the formal engagement of the winner to undertake the development of the brief

Stage Four: Funded Project

- Includes the formal engagement of the design team to move into the full design, development and construction of Adelaide Contemporary (subject to funding approval).

It is intended any formal engagement at Stages Three and Four will be based on amended AS4122-2000 General conditions of Contract for the Engagement of Consultants Contract Conditions, available at:

https://www.dpti.sa.gov.au/contractor_documents/dpti_general_conditions_of_contract

https://www.dpti.sa.gov.au/contractor_documents/building_documents/professional_services_as4122

INDUSTRY PARTICIPATION POLICY

The Government of South Australia is committed to creating jobs and diversifying its industry sectors. The South Australian Industry Participation Policy is designed to deliver economic benefit to the State, principally through innovation in the supply chain, value-for-money, and building capacity. Value-for-money includes measures of economic benefit, such as employment, investment and industry development, rather than simply the lowest cost.

The Industry Participation Policy is intended to ensure that, wherever possible, specifications will be made during the design phase to procure from locally-based suppliers and suppliers who source inputs from South Australia. The intention is that there should be a direct relationship between design and innovation, with design providing a catalyst for suppliers to improve their products and innovation solutions which in turn, gives them cutting edge products or services marketable to the wider business community.

To achieve this, the State encourages integrating design into procurement thinking at the earliest possible stage. The objective is to look beyond the process to identify how the engagement between the buyer (the Department) and the supplier can achieve maximum benefit or optimum solutions. Early involvement of design provides a clearer vision with better outcomes and lower risk.

At this stage of the competition, competitors are required to acknowledge their commitment to the values of the Industry Participation Policy. At Stage Two of the competition, shortlisted teams will be briefed on meeting the requirements of the South Australian Industry Participation Policy and asked to complete a Tailored Industry Participation Plan as part of their submission. This will be evaluated at Stage Two, prior to any formal engagement.

Further information on the Industry Participation Policy can be found online here: <http://industryadvocate.sa.gov.au/industry-participation-policy>

DEVELOPMENT OF BRIEF

The Competition Conditions describe a self-contained, stand-alone building that will be known as Adelaide Contemporary. At this stage of the competition the final composition of the brief and possible functional overlap with the development of the former Royal Adelaide Hospital site have not been definitively determined.

At Stage Two, competitors will be asked to consider a holistic site organisation that takes into account funding parameters, site organisation and building arrangement.

ADJACENCIES

The site for Adelaide Contemporary abuts the historic Adelaide Botanic Gardens on one side and a major Government redevelopment site on the other. Both site owners are conscious of the long term benefits of an integrated public realm that will offer a superb experience. At Stage Two, competitors will be briefed by both organisations so that future plans can be recognised in the emerging concept designs.

TEAMS

Arts South Australia is looking for creative design teams with expertise in architecture and landscape architecture. Teams might also include a way-finding specialist, an access consultant and, if appropriate, an artist or other creative contributors.

At Stage Two, teams will need to include an architect registered with the Australian Institute of Architects (AIA).

Arts South Australia encourages creative collaborations between emerging and established practices and between local and international practices. The teams should be structured under a lead consultant, who is an architect, identified within the submission.

Engineering disciplines, cost consultancy and project management will be procured separately by the client.

(For further information on eligibility please see page 67 for details).

Arts South Australia is seeking a team

- who can demonstrate exceptional design acumen and creative ability;
- who will create an outstanding, original and memorable design;
- who will integrate the gallery within its immediate and wider setting, respecting and enhancing the surrounding neighbourhood;
- with a deep understanding, appreciation and respect of Adelaide's rich heritage and diverse cultures;
- appropriate in size and skills for the project;

- with a keen eye for detail, from the micro to the macro scale;
- with an appreciation of Adelaide's climate and how this might influence the design;
- with experience of consultation with multiple statutory and community stakeholders; and
- who can support fundraising initiatives for the project.

Sub-consultant companies may enter with more than one team if they wish to do so. However, the same individual within a company should not participate in more than one entry. Companies who intend to sub-consult on a number of teams should propose the inclusion of different individuals from their organisation for each separate team. This is to prevent a conflict of interest at the shortlisting stage in the event of a sub-consultant being shortlisted with more than one team. Individual companies, including those with multiple offices, may not lead more than one design team bid. Companies may lead one bid and sub-consult on another, provided different individuals are proposed.

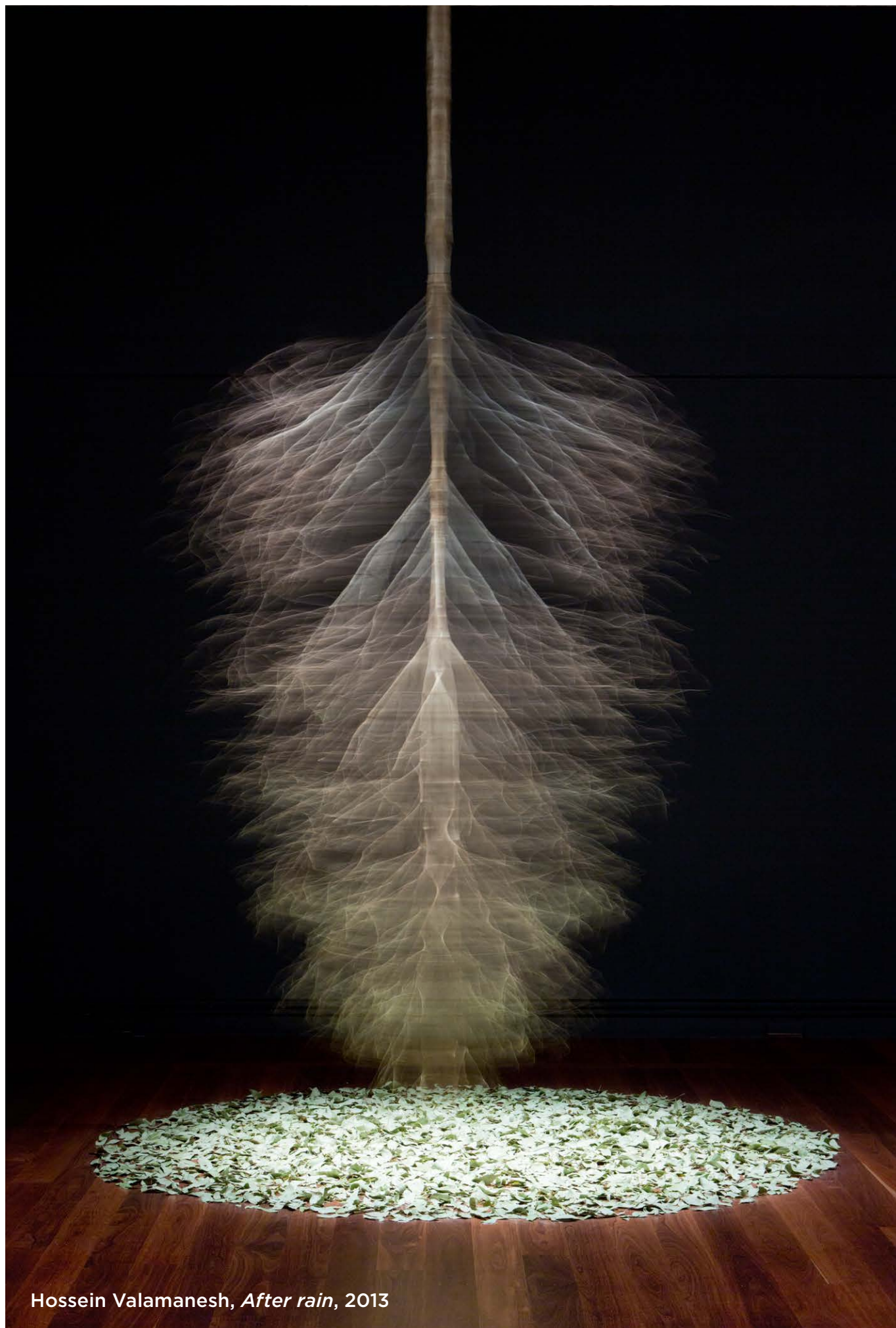
Please note: Arts South Australia reserves the right to determine the final composition of the design team appointed as the winner, and this may include the appointment of sub-consultants that are not suggested within the competitor's bid. For the avoidance of doubt, this is to ensure the correct mix of skills and expertise and will not be imposed unreasonably.



PART TWO

COMPETITION PROCEDURE, GUIDANCE, AND REQUIREMENTS





Hossein Valamanesh, *After rain*, 2013

ELIGIBILITY

The first stage of the competition is open to architect-led design teams of qualified architects, landscape architects and others as detailed on page 63, who meet the requirements as described within this Competition Conditions document and the Application Form in Appendix A.

The lead consultant must be registered as an architect in their country or state of practice.

Other collaborative partners, such as way-finding specialists and access consultants, must meet all applicable Australia accreditation or registration requirements for their specific discipline. Where none exist, they should be a member of their relevant professional body, in their country or state of practice.

At Stage Two of the competition, teams must include an AIA-registered architect.

The competition jury (including reserve members), as well as their associates, employees and direct family members, are ineligible to enter the competition.

Associates, employees and direct family members of the client organisations, the Probity Adviser, the Competition Manager, and elected representatives or officers of the relevant consent authorities, are ineligible to enter the competition.

COMPETITION DETAILS

COMPETITION GOVERNANCE

CLIENT AND SPONSOR

The client organisation is Arts South Australia, which is supported in this initiative by the Government of South Australia, the Art Gallery of South Australia and the City of Adelaide. Arts South Australia is the competition sponsor, and has overall responsibility for initiating and funding the competition.

COMPETITION MANAGEMENT AND PROFESSIONAL ADVISER

Arts South Australia has appointed Malcolm Reading Consultants (MRC), an independent expert organiser of design competitions, to devise and manage the competition for Adelaide Contemporary. In addition, Arts South Australia has appointed Malcolm Reading Consultants to act as Professional Adviser for this competition.

This role will include: preparing the competition briefing material (including the Competition Conditions and the Stage Two briefing material); ensuring compliance with the published Competition Conditions; maintaining confidentiality where appropriate; responding to enquiries regarding the competition; managing any actual, potential or perceived conflicts of interest; and ensuring the process is conducted in a fair, equitable and appropriate manner.

PROBITY ADVISER

Arts South Australia will appoint an independent Probity Adviser for the competition. The role of the Probity Adviser is to ensure the competition is conducted fairly, equitably and with integrity.

In conjunction with the Professional Adviser, the Probity Adviser will respond promptly and take appropriate action regarding any actual, potential or perceived conflicts of interest.

Q&A PROCESS

All enquiries relating to the competition should be addressed to Malcolm Reading Consultants, the independent competition organisers appointed to manage the process. During the competition, no contact should be made with the Art Gallery of South Australia, Arts South Australia, the City of Adelaide, the Government of South Australia, or members of the competition jury. Failure to comply with this restriction may compromise your position within the competition.

Questions should be emailed to:

adelaidecontemporary@malcolmreading.co.uk

A question and answer log will be compiled and uploaded to the website on a weekly basis. Questions received before **21:30 Australian Central Daylight Time (ACDT) / 11:00 GMT** on a Wednesday will be addressed in that week's Q&A Log, which will be published by **21:30 ACDT / 11:00 GMT** each Friday.

Please note that telephone enquiries will not be accepted, and the latest date for submitting enquiries is **Wednesday 15 November**.

HONORARIA / PRIZE MONEY

An honorarium of AU\$90,000 will be paid within 30 days of the announcement of the winner of the competition to each of the shortlisted teams that submits a compliant entry. No other payment of any kind will be made in respect of any costs associated with, or incurred in, the preparation and submission of any tender returns or as part of the tendering process.

ANTICIPATED COMPETITION TIMETABLE

STAGE ONE

Competition launched	Thursday 19 October 2017
Deadline for questions	Wednesday 15 November 2017
Stage One Submission Deadline	Friday 24 November 2017

STAGE TWO

Tender stage launched	Mid-December 2017
Shortlist announced	Mid-December 2017
Site visit	Late January 2018
Stage Two Submission Deadline	Early April 2018
Jury	May 2018
Winner announced	Late May / Early June 2018

PROMOTION OF THE COMPETITION

Malcolm Reading Consultants and Arts South Australia will be responsible for promoting the competition, in relation to:

- the initial invitation or call for entries;
- any public exhibition or publication of submitted entries;
- any community engagement programme relating to the competition;
- the announcement of winners and prize recipients; and
- any other promotional activity deemed necessary or desirable as part of the competition.

EXHIBITION OF ENTRIES

Arts South Australia will arrange for the public exhibition, both physically and online, of the shortlisted entries.

JUDGING PROCEDURES

The full competition jury will be announced during Stage One. Please refer to page 88 of the Competition Conditions. A summary Jury Report will be published at the conclusion of the competition.

EVALUATION CRITERIA

Please refer to pages 80-81 of the Competition Conditions for the Stage One Evaluation Criteria.

Please refer to pages 88-89 of the Competition Conditions for the Stage Two Evaluation Criteria.



Del Kathryn Barton, *RED*, 2016

TERMS AND CONDITIONS

ARTS SOUTH AUSTRALIA TERMS AND CONDITIONS

Competitors should refer to Appendix C for Arts South Australia's standard Terms and Conditions.

EQUITY OF TREATMENT AND ACCESS

In order to ensure the competition is conducted in an equitable manner, competitors are under a continuing obligation to comply with the conditions as set out in this Competition Conditions document. Competitors must not act or behave in any way that could bring the competition into disrepute or inappropriately influence, or be seen to influence, the jury or any outcome of the competition.

Competitors must not seek to influence the client organisations or the competition jury, and must not engage in any collusion or anti-competitive conduct with any other competitors or person in relation to this competition.

CONFLICT OF INTEREST

For the purpose of this competition, a 'conflict of interest' will occur where a competitor or any associate has any business, personal or other relationship that could result in, or could reasonably be perceived to result in, the competitor gaining a benefit not available to all other competitor in the competition.

A 'benefit' for the purpose of this clause includes non-financial benefits or relationships that might not be considered "material" at law.

An actual or potential conflict of interest may be declared by the affected competitor, any other competitor, Malcolm Reading Consultants or Arts South Australia. On becoming aware of any actual or potential conflict of interest, the relevant person must immediately notify Malcolm Reading Consultants or the Probity Adviser in writing.

The Malcolm Reading Consultants, on the advice of the Probity Adviser, will then determine that:

- the competitor will be required to withdraw from the competition; or
- the competitor may continue in the competition, subject to the jury being advised of the relevant circumstances of the conflict; or
- some other action or actions are required to deal with the conflict.

Competitors should declare any actual or potential conflict of interest concerning the commercial, financial or other interests of the Art Gallery of South Australia, Arts South Australia, the City of Adelaide, the Government of South Australia, or members of the competition jury, which may compromise the conduct of this competition exercise and/or the performance of the contract.

If competitors are satisfied that there are no such conflicts of interest they must answer 'no' to Q6 of the Application Form in Appendix A.

WITHDRAWAL OF ENTRIES

Competitors may withdraw their entry at any time before the competition deadline. Notice of withdrawal must be sent in writing to the Competition Manager, Malcolm Reading Consultants. Entries may be withdrawn after the competition deadline, at the discretion of the Competition Manager and the client.

NON-COMPLIANT ENTRIES AND DISQUALIFICATION

Only submissions that meet the minimum requirements as specified in the Submission Requirements sections on pages 77-79 will be considered for evaluation. Additional material, except where this is specifically requested during official competition communication, will not be considered.

Any competitor who breaches the terms and conditions as set out within the Competition Conditions document may be disqualified from the competition.

COMPLAINT PROCEDURE

All complaints in relation to this competition must be directed to the Professional Adviser (Malcolm Reading Consultants), who will investigate and make a determination in relation to the complaint. Any such determination of the Professional Adviser is final. A complaint must be submitted in writing as soon as practicable after the circumstances that led to the complaint becoming known.

The written complaint must set out, at least:

- the circumstances forming the basis of the complaint;
- the impact of the complaint on the person or organisation making the complaint;
- any other relevant information; and
- the remedy or corrective action desired by the person or organisation making the complaint.

INTELLECTUAL PROPERTY, MORAL RIGHTS AND COPYRIGHT

Copyright, moral rights and ownership of all intellectual property rights of the submitted materials and concepts shall remain with the competitor.

Arts South Australia and MRC reserve the right to make use of all presentation materials submitted in any future publication about the competition, exhibition or website. Any use will be properly credited to the competitor and the competitor warrants that the material submitted comprises solely their own work or that of any member of a team submitting a response, there has been no infringement of moral rights of others, and any necessary consents, indemnities and licences have been obtained. This non-exclusive licence is irrevocable, shall survive the competitor's exit from the tendering process, and is royalty-free.

LANGUAGE

The official language of the competition is English. All entries must be in English, including any additional information.

FINANCIAL DATA

Any financial data provided must be submitted in, or converted into, Australian Dollars. Where official documents include financial data in a foreign currency, an Australian Dollar equivalent must be provided.

INSURANCE OF ENTRIES

Arts South Australia and MRC will take reasonable steps to protect and care for entries but neither organisation will insure the proposals at any time. Competitors are urged to maintain a complete record of their full entries and be able to make this available at any time should adverse circumstances require this.



Image © Nat Rogers

CLARIFICATIONS TO THE COMPETITION CONDITIONS

Arts South Australia may, at any time prior to the submission date, issue notifications to clarify points made in this Competition Conditions document, and MRC shall notify all competitors of any such clarifications through the weekly Q&A process. If MRC issues any such clarifications to competitors during the first stage of the competition to clarify the interpretation to be placed on part of the documents or to make any minor changes to them, such clarifications will form part of the Competition Conditions. The Q&A responses will form clarifications to the Competition Conditions and should be considered by all competitors. Accordingly, all competitors will be deemed to have taken account of these in preparing their submission.

SITE VISITS, PHOTOS AND DRAWINGS

Competitors are welcome to visit the site, but during the first stage of the competition there will be no formal site visits or photos and drawings distributed.

RETURN OF COMPETITION MATERIALS

All material which is submitted as part of your response to the Competition Conditions will be retained by Arts South Australia and will not be returned to participants.

COMPETITION PUBLICITY AND EXHIBITION

Competitors should note that any or all of the materials submitted during any stage of the competition may be used for publicity purposes. This includes, but is not limited to, a public exhibition of the shortlisted competitors' design concepts, an online gallery of the shortlisted design concepts, and media releases relating to the competition or project in a more general sense.

ENTRANT COSTS

Malcolm Reading Consultants and Arts South Australia will accept no responsibility for any costs incurred by a competitor resulting in any way from their participation in the competition. All costs associated with the preparation and submission of an entry in the competition, including labour, materials, and any indirect costs such as photography, travel and sub-consultant costs must be met by the competitor. Each competitor will be responsible for any tax implications in Australia or any other jurisdiction arising from the payment of honoraria, prize money, fees or any other payment relating to the competition. Arts South Australia may withhold from any payment to a competitor any amount prescribed by law and pay the net amount to the competitor in full satisfaction of such payment.

CHANGES TO THESE CONDITIONS

Malcolm Reading Consultants will promptly notify all competitors of any material change in the Competition Conditions, timetable, brief, or the constitution or identity of the client, sponsor, advisers or jury members.

NO LIABILITY

Arts South Australia, Malcolm Reading Consultants and the members of the jury will have no liability arising from these Competition Conditions or the Competition, including (to the extent permitted by law) in relation to:

- rights of the competitor or any associate regarding any alleged misrepresentation in the provision of information as part of the Competition; and
- any competitor information, including proprietary or confidential information, designs or other entry material during its submission or at any time while in the possession of the Competition organisers.

INDEMNITY

The competitor will indemnify Arts South Australia, Malcolm Reading Consultants, the jury and their respective officers, employees, contractors, agents and associates and keep them indemnified in respect of any loss suffered as a result of:

- breach of these Competition Conditions by the competitor or any associate;

- negligence of the competitor or any associate;
- breach of intellectual property; and
- any unlawful act, omission or fraud of the competitor or any associate. Such indemnity does not apply to the extent that the loss is caused or contributed to by Arts South Australia, Malcolm Reading Consultants or a member of the jury.

GOVERNING LAW AND JURISDICTION

These Competition Conditions are governed by the laws applying in the State of South Australia.

The parties submit to the non-exclusive jurisdiction of the courts of South Australia. The competitor must comply with all relevant laws in preparing and submitting their entry and participating in the competition.

EMPLOYMENT OF EX-GOVERNMENT EMPLOYEES

Arts South Australia will not accept the services of any former public sector employee, either directly or through a third party, who has, within the last three years, received a separation package from the Government, where such engagement may breach the conditions under which the separation package was paid to the former public sector employee.

HOW TO ENTER

DEADLINE FOR EXPRESSIONS OF INTEREST

Expressions of Interest will be received up to **21:30 ACDT / 11:00 GMT Friday 24 November 2017**.

Please ensure that your Expression of Interest is submitted no later than the appointed time. Arts South Australia will not consider your submission if it is received after the deadline.

HOW TO SUBMIT

Submissions for the first stage of this competition will be received electronically via the upload form on the competition website: <https://competitions.malcolmreading.co.uk/adelaidecontemporary/>

Competitors should read and take note of the Frequently Asked Questions (FAQs) associated with the online form.

Please note the form will close automatically after the deadline on **21:30 ACDT / 11:00 GMT Friday 24 November 2017**. It will not be possible to accept entries after the deadline.

Please allow adequate time when uploading your submission. Upon completion of the upload, the form will display a screen indicating your **upload reference number**. Please keep a separate record of this reference number and quote this in any correspondence regarding your submission. If this reference number is not displayed, your upload has not been successful.

You should receive an automatic email confirming receipt of your entry within two hours. If this is not received, please firstly check your spam folder, and only then email: adelaidecontemporary@malcolmreading.co.uk.

Please note: *Competitors are responsible for ensuring their submission has been received.*

SUBMISSION REQUIREMENTS (STAGE ONE)

Competitors are required to respond to the Competition Conditions by completing all Stage One submission requirements as detailed below. Where appropriate, your response should be both **well written and highly visual**.

Responses should be in electronic format only – submitted via the online submission form on the competition website:
<https://competitions.malcolmreading.co.uk/adelaidecontemporary/>

Please refer to the Evaluation Criteria section on pages 80-81 for the scoring approach.

1. Project Understanding and Approach (30%)

Please provide your initial response to the project, summarising your understanding of the project as it is described in the Competition Conditions and outlining how you would plan to approach a project of this nature and significance.

Please illustrate with diagrams, images and photographs to support your answer should this be appropriate. In your responses, you may refer to previous projects (in addition to those used in your response to Q2 below).

Please note that we are not looking for design proposals at this stage, but an outline understanding, sensibility and approach to the requirements of the project.

Format: Six sides of A4 as one combined PDF (maximum 15 MB).

2. Relevant Experience (30%)

Please provide details of three previous projects completed (built or design finalised) within the last five years as relevant examples.

These should be **projects within a significant urban and/or heritage context, focused on buildings, landscapes, attractions or venues that have public access (including through an annual programme of events), and make an important contribution to the cultural life of their location or landscape.**

At least one of your example projects must be from the practice proposed as the lead designer.

Your response should highlight design quality and its particular relevance to the Adelaide Contemporary project, including a focus on some or all of the following:

- A. How the designs made a positive contribution to setting, place-making and context, balancing the insertion of contemporary interventions with the quality and significance of the existing civic realm and landscape.
- B. How your previous projects demonstrated your understanding of the needs and requirements of its specific space type for contemporary users, including the impact this has had on the spatial arrangements and functional operations of the project.
- C. How you reconciled the needs and requirements of the client and end users with the quality and significance of the civic, heritage and landscape setting and the complexity of the project requirements and site conditions.

- D. How you approached planning and consultation with both statutory stakeholders and the public during the development of the design.
- E. How the project, in all its facets, was an exemplar of sustainability (in its design, construction and use).
- F. How you ensured that the project kept to budget, balancing cost, quality and programme, including the integration of modern design practices and processes, such as Building Information Modelling (BIM), throughout the whole project lifecycle, from inception through to building in use.

Throughout your responses to the questions above, you should cover how and why the projects were a success. What challenges were overcome throughout the course of the design or construction? What lessons were learnt, and how have you applied these on subsequent projects?

You are required to reference three example projects for substantial responses; however, you may mention other projects (if relevant to the brief) in response to the specific points A-F above.

Your response should be highly visual, with your written response to this section limited to a total of 1,000 words. You should focus your response on presenting your relevant experience through imagery – photographs, illustrations and sketches – that should be used to articulate your answer to the points noted in A-F above. Your referees noted in Q8 of the Adelaide Contemporary International Design Competition Application Form should be those for the projects used above to describe your relevant experience.

References will not be scored individually; however, Arts South Australia reserves the right to take up references for verification of fact.

Format: *Twelve sides of A4 as one combined PDF (maximum 15 MB).*

3. Team Composition (Relevant Skills) (40%)

Please demonstrate the relevant skills within your design team. The team, as a minimum, must include the disciplines as outlined on page 63. These skills can either be delivered 'in house' or subcontracted to other relevant professional consultancies. Please provide a summary of the details for each of the team members who will form part of your offer.

Included within your answer to this question should be a proposed project organogram and CVs of both the proposed project architect and Director/Partner in charge from the lead designer.

Please note: *Arts South Australia reserves the right to determine the final composition of the design team appointed and this may include the appointment of consultants that are not suggested within the competitor's bid. For the avoidance of doubt, this is to ensure the correct mix of skills and expertise and will not be imposed unreasonably.*

4. Application Form and Entrant Declaration form

Please see the Application Form in Appendix A and the Entrant Declaration Form in Appendix B.

These forms are provided as Word files. They are not available in any other formats.

These forms should be completed by the lead consultant only, with references to sub-consultants where requested.

Competitors are permitted to redesign the forms, and present the requested information in any suitable manner, provided that all requested information is supplied.

Competitors should upload the completed forms to the online submission portal as one single, complete PDF (which should include any and all appendices).

Format: Completed Word template saved as a PDF (maximum 5 MB).

5. Media Statement and Images

Each competitor should also provide a 150-word snapshot of the collaboration that can be used for the media in the event of being shortlisted. This statement should include the lead consultant's website (if applicable).

This statement should include the following: practice history/background, overview of built projects, awards, publications, exhibitions and design philosophy.

You should also include two jpeg images of past projects indicating your first and second choice.

Format: Text submitted using text field in online form; images in jpeg format, no more than 5 MB per individual file.



Installation view: Modern Being, Art Gallery of South Australia, 2017

EVALUATION CRITERIA (STAGE ONE)

The first stage submissions will be reviewed by a Shortlisting Panel comprised of representatives of Arts South Australia, a subset of the jury and other advisers to Arts South Australia.

MRC will act as the competition secretariat.

Stage One submissions will be scored in accordance with the selection criteria set out below.

SUMMARY

CRITERIA	TOTAL SCORE AVAILABLE FOR THIS SECTION	Weighting (of total submission)
1. PROJECT UNDERSTANDING AND APPROACH	10*	30%
2. RELEVANT EXPERIENCE	10*	30%
3. PROPOSED TEAM COMPOSITION	10*	40%
4. APPLICATION FORM	Pass/Fail where indicated	—
5. MEDIA STATEMENT AND IMAGES	Not scored – for information only	—

*Scored in accordance with the Scoring Approach on page 81.

SCORE	CLASSIFICATION OF RESPONSE	REASON FOR CLASSIFICATION
1	Unacceptable in whole or part	No answer has been provided or the response fails to answer the question provided; all elements of the response are not justified or unsupported by evidence where required; fails to demonstrate any understanding of the question or the context.
2	Poor and significantly below requirements	Very significant gaps or lack of justification/evidence in response where required; responses given are very generic and not relevant in whole or part; fails to demonstrate considerable understanding of the question or context.
3	Poor and below requirements	A lack of content or explanation in one or more aspects of the question; significant gaps or lack of justification/evidence in response where required; responses given are generic and not relevant in whole or part; a degree of a failure to demonstrate understanding of the question or context.
4	Satisfactory response but does not meet all requirements	The question is answered satisfactorily overall but some key aspects lack sufficient detail or explanation.
5	Satisfactory response that meets most requirements	The question is answered satisfactorily for the most part and some aspects lack sufficient detail.
6	Satisfactory response that meets most requirements and is a good response in some areas	The question is answered well for the most part and in areas is particularly clear and justified.
7	A strong response that is very satisfactory in all areas and exceeds expectations in some areas	The question is answered very well for the most part and in areas is particularly clear and justified.
8	A very strong response	The question is answered very well throughout and in all areas is clear and justified.
9	Outstanding quality response	The question is answered in an outstanding way throughout, meets all requirements and in all areas is extremely clear and justified.
10	Exceptional response that exceeds the Authority's requirements	The answer demonstrates an exceptional response that meets all requirements and exceeds the level of quality required in some key areas.

SUBMISSION REQUIREMENTS (STAGE TWO)

At the second stage of the competition, shortlisted competitors will be provided with additional briefing information and invited to visit the site.

On the following pages the requirements for shortlisted competitors at the second stage are set out. To clarify, this section is provided for information only.

Competitors are not asked to respond to these requirements during the first stage of the competition.

Please refer to the Evaluation Criteria (Part Two) section on pages 88-89 of this document for how the submissions will be evaluated and the scoring approach to be used.

Note: *Your competition submittal should present the 15,000 square metre base design, unless specifically requested otherwise.*

PART A: PRESENTATION BOARDS

2 x printed copies

1 x digital copy (300 dpi at A3)

7 x A1 (594 x 841mm) size boards presented in landscape format (long dimension on the X-axis) mounted on stiff card or 'foamboard'. Any printed medium, including, but not limited to, collage, pencil, crayon, paint, photo or pen and ink is acceptable (up to 5mm total projection from surface of board).

Each board will be evaluated against the equivalent criteria (see pages 88-89); the summary board will be evaluated against all criteria.

1. Understanding, Approach and Concept (Summary)

Your understanding of the aims, aspirations and requirements of this project. An illustration of your conceptual response to the context, sense of place, wider site and its surroundings. Your strategy and approach to building programme and operations. This board should include a 150-word statement of your design concept.

Your approach to how the design would appear and its spatial quality.

2. Masterplan and Architecture (Place-making)

Your approach to place-making, setting, cityscape, landscape design and connectivity. How does your design for the building relate to, and take advantage of, the gallery's adjacency to Adelaide Botanic Garden, North Terrace and the adjacent sites?

The masterplan should consider connectivity and the wider landscape.

Your response to the wider context, sense of place and the wider development and its surroundings.

3. Exhibition and Space (Architecture)

Critical to the success of the gallery will be its appropriateness and capacity to display a wide range of media in its gallery spaces.

Teams will be provided with a range of media, including installations, paintings, and sculptures, as well as digital media.

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This same exhibition material should be used to analyse and design gallery spaces as necessary to allow for a coherent curated exhibition to be legibly represented.

Your proposal for how the visitor experiences the galleries and how the galleries can display art.

4. Architectural Quality (Architecture and Landscape)

Visuals or collages that communicate and capture your concept for the building, how the design sits within its immediate and wider environment, and the design quality of key external spaces and the main internal public entrance space.

The chosen external visuals should, as a minimum, show the building in a both a day/night and winter/summer condition. The visuals should clearly illustrate the quality of chosen materials and finishes.

Your proposal for the design and how it is experienced: appearance, scale and vision.

5. The Design and Gallery Operations (Usability)

Your strategy and approach to the building programme. Your analysis and concept resolution for operations and logistics, including visitor circulation, accessibility, art circulation and back of house functions, including deliveries and security, based on the outline requirements.

Your proposal for how the design would function.

6. Sustainability and Environmental Performance, Construction and Materiality (Sustainability and Feasibility)

The mechanics of the design (explain the sustainability credentials of your proposal; how the building performs environmentally; method of construction; and the performance of the building's enclosure).

Your approach to how the design would perform and be built.

7. Design Strategy for Growth

Your strategy and approach to developing the design from the 15,000 square metre base design to the final total building area of 19,500 square metres. How can this growth be accommodated with the minimum of disruption to both building operations and the site's landscape setting, whilst creating a final design that represents an integrated whole.

Your approach to how the design would be grow from the base to the final design.

PART B: NARRATIVE BOOKLET

6 x printed copies

1 x digital copy

A narrative booklet in A4 format (A3 foldout sheets will be acceptable for key diagrams, provided they are bound securely into your A4 document) should be submitted. The narrative booklet should be limited to 25 sides (not including covers or divider pages) and is set out in the following five sections:

1. Place-making

Covering the first two sides of the booklet, this should go into greater narrative detail to support and supplement the information contained on Boards 1 and 2.

It should also describe your approach – based on your design – to obtaining statutory consents, including assisting Arts South Australia to engage with local planning authorities and other statutory bodies, and consultation with other key project stakeholders.

This, along with the relevant Boards, will be assessed under the **Place-making** evaluation criteria.

2. Architecture and Landscape

Covering the next three sides of the booklet, this should go into greater narrative detail to support and supplement the information contained on Boards 1, 3 and 4.

This, along with the relevant Boards and the physical model (Part D), will be assessed under the **Architecture and Landscape** evaluation criteria.

3. Usability

Covering three sides of the booklet, this should go into greater narrative detail to complement the information contained on Board 5. This should clearly set out how you have met the spatial and functional requirements of the Competition Brief.

This will be assessed under the **Usability** evaluation criteria.

4. Performance

Covering three sides of the booklet, this should go into greater narrative detail to support the information contained on Board 6 in relation to the intended design performance of the proposal, how you have met the technical requirements of the Competition Brief, and addressing the following questions:

- A. Describe your proposed sustainability strategy, including in relation to environmental control and performance. How will the project be an exemplar of sustainability, in its design, construction and use? How will your design look to maximise energy performance and minimise running costs?
- B. Describe your philosophy towards materiality and finishes within the project, including outline technical specifications for key materials and equipment, and the outline technical performance of the building in use.

This will be assessed under the **Performance** evaluation criteria.

5. Feasibility

Limited to twelve sides this section should focus on the proposal's viability, and the team's capacity and capability in terms of construction and project delivery in relation to the available budget. This should go into greater detail to support the relevant information on Board 6, as well as covering the following questions associated with the project's feasibility and delivery, including project, design and cost management:

- A. Please provide a project organogram, highlighting the key individuals and organisations within each discipline proposed. Highlight the lead architect, within the Lead Consultant, and whether the relationships within the team (and to the client) change at any stage within the project. Describe how the Design Team's input to the project will be managed and delivered throughout all the project stages. Describe how you propose to monitor the quality of your, and your team's, performance during the provision of the services. Describe how you will professionally manage the design process both within the Lead Consultant's team and in relation to other design consultants and identify the person in your team who will lead that function.

Please confirm that the individuals as noted in your response to this question will be committed to the project from inception through to completion, as illustrated in your organogram above.

Please note: within your response the balance of responsibility throughout the project work stages between the Lead Consultant and the Australian-registered architect, if applicable.

- B. Set out how you propose to use modern design practices and processes, such as Building Information Modelling (BIM), throughout the whole project lifecycle.
- C. Describe key technical issues in relation to constructing the proposed designs and how they would be addressed.

As part of your response, provide initial comments on the project programme outlined earlier in the document. From your understanding of the Brief please provide details of the risk management strategies and practices that you would implement in the delivery of the service requirements. Highlight five key project risks and explain how you plan to manage and mitigate the effect of these risks throughout the design and construction process.

- D. Explain how you have considered innovation, value for money and designing to budget within the preparation of your design concept. Cost control is essential to the success of the project. Describe how you will work with Arts South Australia to ensure that the evolving and completed design is affordable and within the available budget (as detailed on page 61). What processes and procedures will you adopt to ensure that project costs are continually monitored and managed?
- E. Provide details of any innovative solutions, systems or processes that may add value to the delivery of the service requirements.
- F. What is your strategy and methodology to ensure that value-for-money is achieved and delivered?

This, along with the Order of Cost Estimate (Part H), will be assessed under the **Feasibility** evaluation criteria.

6. Growth Strategy

Covering two sides this section should focus on your strategy and approach to growth, to complement the information included on Board 7.

This will be assessed under the **Architecture/Landscape** (including growth strategy) evaluation criteria.

PART C: APPENDICES TO THE BOOKLET

1 x digital copy only (individual files should not exceed 2 MB in size)

A digital appendix to the narrative booklet should be provided, including the following:

- Completed area schedule illustrating both the 15,000 square metre and 19,500 square metre designs
- Drawings at the following scales:
 - 1:500 masterplan, including landscape design
 - 1:200 plans, sections and elevations of the concept design proposed. Plans should be included for both the 15,000 square metre and 19,500 square metre designs.

These drawings should include a summary annotation of key dimensions and an outline schedule of the materials and finishes proposed.

PART D: PHYSICAL MODEL

The model should be at 1:200 scale. It should be freestanding and will not be dropped into a wider site model.

The model should show the 15,000 square metre building within its public realm design.

The model is not intended to show a high level of detail, but rather to illustrate the building within its landscaped context and the internal arrangement of spaces within the building. As such the model should also be capable of splitting into two, along the most appropriate axis, providing a clear section through the building generally (and the main visitor vertical circulation route and any space encompassing more than one storey in particular).

Please note there will be no Perspex cover provided by Arts South Australia for the model. If you wish to provide a Perspex cover for the model, you may (but note the requirement for the model to be read both together and in section: it is likely that the model will be shown in two sections for the public exhibition).

A model parameters diagram will be issued to shortlisted competitors at the second stage of the competition.

PART E: VIDEO PRESENTATION

1 x digital copy

A short video presentation should be provided.

The recording should focus on your design team, design concept, approach to the project and thoughts on the Adelaide Contemporary project in general.

The video should be up to two minutes in length, submitted in .mp4 or .mov format, and be a maximum of 30 MB. It is intended to be shown on a continuous loop for the purposes of the public exhibition, and as a video on the competition website.

This should be a simple video recording (e.g. recorded on a mobile device) without extensive design editing, graphics, images or fly-through animation.

PART F: TAILORED INDUSTRY PARTICIPATION POLICY

1 x digital copy only

Please complete the Tailored Industry Participation Policy. A template will be issued to shortlisted competitors at the second stage of the competition.

Please note: *Part E of the submission requirements is not evaluated, and is for media purposes only, including for the public exhibition.*

PART G: MEDIA SUMMARY AND IMAGES

1 x digital copy only

Please provide a 150-word summary of your design concept proposal that can be used for media purposes. This should focus on the key aspects of your design concept and not your practice.

This should be included in your bound report. This summary will be used for both media purposes and to introduce your design proposal in the public exhibition.

Also included should be four landscape .jpeg images at 300dpi, 1600px wide by 1200px high that best exemplify your design proposal, as well as four photographs of your model.

Other images may also be extracted from the presentation boards for media purposes, if required.

Please note that the summary may be edited, and the images cropped, for media purposes without the prior agreement of the competitor. To clarify this will be done for editorial purposes only.

Please note: *Part G of the submission requirements is not evaluated, and is for media purposes only, including for the public exhibition.*

PART H: FEE PROPOSAL

1 x digital copy only

Pricing Matrix: Please complete the Pricing Matrix Template.

Form of Tender: Please complete the Form of Tender Template.

A Pricing Matrix and Form of Tender Template will be issued to shortlisted competitors at the second stage of the competition.

PART I: ORDER OF COST ESTIMATE

1 x digital copy only

Please complete the Order of Cost Estimate Template for your design proposal. The Order of Cost Template will be issued to shortlisted competitors at the second stage of the competition.

EVALUATION CRITERIA (STAGE TWO)

The jury will review the second stage submissions and select a winner, to be ratified by Arts South Australia.

TECHNICAL PANEL

At the second stage of the competition the jury will be advised by the Technical Panel. The Technical Panel will be comprised of internal and external advisers to Arts South Australia. The panel will conduct a technical and peer review of the Stage Two submissions, encapsulated in the Technical Panel Report.

Note: the Technical Panel Report is not a public document. Its circulation is limited to the Technical Panel, Arts South Australia and members of the competition jury.

JURY PROCESS

The jury will receive and review the competitors' submissions covering the requirements outlined on pages 82-87, as well as this Competition Conditions document and the Technical Panel Report. The jury will interview each shortlisted team and determine a winner.

The jury will assess the submissions based on the criteria set out under 'Assessment breakdown' below.

ASSESSMENT BREAKDOWN

At the second stage, submissions will be assessed against the criteria below.

EVALUATION CRITERIA

The jury interviews will be used to present the design concepts and to clarify aspects of the submission. There is no score assigned to performance at interview.

Please see the Quality Breakdown assessment matrix below.

QUALITY CRITERIA

CRITERIA	SCORE AVAILABLE
PLACE-MAKING	10
ARCHITECTURE / LANDSCAPE (INCLUDING PHASING AND GROWTH STRATEGY)	40
USABILITY	10
PERFORMANCE	10
FEASIBILITY	10
TAILORED INDUSTRY PARTICIPATION POLICY	20

FEE CRITERIA

At the second stage of the competition, the client will notify each shortlisted team of the acceptable range within which the fee tenders will be accepted.

It is anticipated that the fee tender will be in the form of a fixed fee for Stage Three (Brief Development Phase), and a percentage fee for Stage Four (funded Project Phase).

Once the jury has selected the winner for the competition, the fee tender will be opened. If the fee proposal falls within the pre-determined range, the competitor will be confirmed as the winner of the competition.

If the fee proposal does not fall within the pre-determined range, Arts South Australia will negotiate with the provisional winner regarding the fee tender. If this proves unsuccessful, Arts South Australia may open negotiations with the second place competitor.

APPENDICES

- A. Application Form
- B. Entrant Declaration Form
- C. Arts South Australia Terms and Conditions



Façade of South Australian Health and Medical Research Institute (SAHMRI)

