
The Ross Pavilion International Design Competition

Reimagining Edinburgh's West Princes Street Gardens

Competition Conditions

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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 nearly twenty years' experience of projects, we are enthusiastic advocates of the power of design to create new perceptions and act as an inspiration.

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malcolmreading.co.uk

T +44 (0) 20 7831 2998

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Introduction

The Ross Pavilion International Design Competition is seeking an outstanding team for a £25m project in Edinburgh's West Princes Street Gardens, which will replace the existing Ross Bandstand with a new landmark Pavilion and visitor centre, as well as subtly update and improve the surrounding landscape.

The Pavilion and Gardens project will create a flexible contemporary venue, which is sensitive to context and historic setting, and one where both residents and visitors can engage with a variety of cultural events all year round.

At this, the second stage of the competition, shortlisted teams are asked to devise a concept design to address the requirements and issues outlined in the first stage document, the *Search Statement*, and this *Competition Conditions* document.

The competition Jury will assess each of the schemes, interview the teams and recommend a winner. Following the competition, the winning team will be expected to work with the Ross Development Trust and the City of Edinburgh Council to develop their concept design.

The emerging scheme will be tested vigorously with internal and external stakeholders (including statutory and non-statutory stakeholders) during this period.

Part One of this document focuses on the design, programmatic and functional requirements for the Pavilion and Gardens project. Part Two includes all information necessary to submit your design proposal. This document, the *Competition Conditions* should be read in conjunction with the *Search Statement*, Part One – which still applies and is relevant at this stage of the competition. Every effort has been made, where possible, to avoid repeating information.

PART ONE – The Brief

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Project Key Values and Objectives

The Ross Pavilion and Gardens project should:

- Be an original design of international quality and significance, of and for its place, enhancing Edinburgh's reputation and image as a dynamic and creative city
- Demonstrate civic and sustainable place-making which is sensitively balanced within this landscape and setting of international and historical significance
- Reimagine and rejuvenate West Princes Street Gardens, reconciling the cultural, civic, commemorative and botanical nature of the Gardens with the requirements of the Ross Pavilion
- Address and respect the natural environment and biodiversity of the Gardens and its context
- Create a modern and flexible venue which can operate 365 days a year, and is capable of hosting a combination of large- and small-scale events
- Consider the daily rhythm of the Gardens and its uses from dawn to dusk, ensuring that the tranquillity of the Gardens as a 'green lung' is intrinsic to the design
- Create a self-sustaining attraction which enhances the cultural experience of West Princes Street Gardens and the surrounding area, complementing Edinburgh's identity as a haven for lovers of art and culture, famous for the Edinburgh International Festival, the Festival Fringe and the Hogmanay celebrations
- Affirm sustainable values – from design through to operations and use
- Improve physical and intellectual access for visitors while also enhancing the visual and sensory pleasure of the Gardens

The Brief

Introduction

The Ross Pavilion and Gardens project comprises both landscape and venue requirements, which can be summarised in four distinct elements:

- 1) **A visitor centre**, including a viewing platform; café with indoor and outdoor seating; and flexible spaces and support facilities for a range of uses including small-scale performances, community meetings, events and workshops – transformable into hospitality suites for large events. The visitor centre should provide a new, step-free gateway to the Gardens from Princes Street.
- 2) **A performance space**, including a sheltered stage for large headline events which is capable of transforming into an enclosed performance and audience space for smaller, more regular shows. Backstage facilities should include a performance dressing room with associated locker, changing, and washroom facilities.
- 3) **A natural amphitheatre** created by returning the hard-surfaced seating bowl to a softer landscaped finish, restoring more of West Princes Street Gardens to green space. The seating area should be capable of accommodating up to 3000 people seated for large-scale events (with many more standing throughout the Gardens), but also being used for more intimate outdoor events of between 200 and 1000 people.
- 4) **A landscape masterplan** of West Princes Street Gardens including landscaping improvements, access, way-finding and lighting. The landscape interventions should improve connections through the Gardens between the Old Town and the New Town, as well as restore the promenade condition of the border between Princes Street and West Princes Street Gardens. Within the landscape masterplan are two areas of specific design consideration: the blaes area which is currently used for a number of purposes including external catering, event set-up and public amenities; and the listed 1950s shelter buildings.

Below the venue requirements of the Ross Pavilion and the landscape requirements for West Princes Street Gardens are described in detail.

Design Requirements

The Ross Pavilion

The new Ross Pavilion will replace the current 1935 Ross Bandstand located within West Princes Street Gardens. The Pavilion should be a civic landmark of national significance. It should balance design quality with a sensitive approach to its immediate and wider context, including the landscape character of the Gardens specifically and its wider Edinburgh heritage context more generally.

The Pavilion element of the project is composed of three elements: the visitor centre; the covered performance space; and the outdoor amphitheatre.

The Pavilion should be capable of accommodating a range of scales of outdoor events and activities, from more intimate day-to-day events for 200 people to seasonal extravaganzas such as the annual fireworks display for up to 8000 spectators. Visitor facilities have been allocated for the capacity of the day-to-day events (up to 200 people), but the project should contain the entire infrastructure required to transform it into a fully functional large-scale venue.

The Pavilion design is to be highly flexible, with the ability to provide two indoor venue spaces – one in the visitor centre and the other in a covered performance space (when in indoor mode) – each designed to accommodate 200 people. For an illustration of the projected operational scenarios of the Ross Pavilion, see page 10.

The **visitor centre** will contain all the permanent visitor facilities to support the day-to-day use of the Gardens. It is intended to replace a number of unsightly, poor-quality and temporary facilities that have accumulated over time, as well as supporting the Ross Pavilion as a venue. The facilities will include a café with both indoor and outdoor seating, as well as flexible, multi-use spaces that can support events as hospitality suites for large-scale events taking place on the stage of the performance space, or be transformed into community-scale small performance, workshop and/or events spaces (to accommodate up to 200 people in total). Visitor amenities, such as WCs, should also be provided within the visitor centre. The visitor centre is suggested to be sited opposite the performance space.

A significant drop of level exists between Princes Street and the Gardens. The visitor centre will provide a new gateway to the Gardens from the New Town and is planned to facilitate step-free access to and from the Gardens (as well as the potential of additional external stepped access from Princes Street to the Gardens in and around the vicinity of the visitor centre. A new viewing platform is proposed at street level, capturing picturesque views to the Castle and the Old Town to the south whilst ensuring that pedestrian flows along the southern pavement adjoining Princes Street remain unobstructed. The final configuration will have to integrate with the developing vision of the City of Edinburgh Council for the wider Princes Street area.

The main **performance space** for the Ross Pavilion, planned to be sited in the approximate location of the existing bandstand building, is to be permanently covered for outdoor events but transformable into an indoor venue for 200 people.

It should include a large open stage with appropriate cover capable of catering for a wide variety of performance activities. The space should include associated back-of-house facilities for performers, including dressing rooms and permanent performers' and audience amenities. The covered stage and backstage should be transformable into a smaller, enclosed performance venue for audiences of up to 200 people, with balance space to accommodate temporary venue facilities, such as ticket office, cloakroom and bar.

Competitors should take into account the significance and specifics of the performance space location, and in particular its Castle backdrop. The site contains, and is in close proximity to, a number of key listed buildings, and consideration should be given to the importance of the setting of these listed buildings. In addition, consideration should be given to the practicalities of servicing and creating the appropriate technical conditions for performance, such as acoustics.

Between the visitor centre and the performance space, occupying the natural slope of the Gardens, is the **outdoor amphitheatre**. Currently formed in terraces of concrete, the existing amphitheatre truncates the landscape qualities of West Princes Street Gardens into two halves: east and west. The ambition behind the new design is to balance audience comfort with reconnecting the east and west of the Gardens into an integrated landscaped whole – restoring the Garden qualities to create a 'natural amphitheatre'. The amphitheatre should be designed to accommodate a total audience of up to 3000 people seated, with an additional 2000 standing but with good sightlines of the stage. Although 3000 is the capacity of the amphitheatre, it should not feel empty for audiences of as few as 200.

Throughout all the audience spaces within the project, the quality of the environment, both its indoor and outdoor atmosphere, should be such as to allow full immersion and engagement of the audience in the performance.

For the extent of where the Ross Pavilion project can be sited within West Princes Street Gardens please see the diagram on page 22.

West Princes Street Gardens

West Princes Street Gardens is an important landscape resource for the city of Edinburgh, its citizenry and visitors.

The Brief asks competitors to propose new and updated connections to and from the Gardens to both the New and Old Towns, as well as improvements to the landscape qualities of West Princes Street Gardens. These interventions should enhance and respect the character and existing use of the space as a valuable city garden for Edinburgh.

This could include, but is not limited to:

- Access to and from the Gardens;
- Circulation within the Gardens;
- Way-finding, signage and integration solution for event 'dressing' (e.g. winter lights and summer banners);

- Improved interpretation and visibility of the historic, archaeological and commemorative aspects of the Gardens;
- Sensitive lighting at night and on winter afternoons;
- Restore the promenade condition of the northern perimeter of the Gardens where they edge Princes Street;
- An increased focus on landscape sustainability and bio-diversity;
- Appropriately-sited and quality 'street furniture' and other user amenities, where and if appropriate;
- Landscaping of the venue's outdoor amphitheatre to ensure that the western and eastern ends of the Gardens are seamlessly connected through it; and
- Hard and soft landscaping, improving the Gardens as a tranquil place to use and enjoy away from the bustle of the surrounding city.

Specific landscape improvements should be proposed to the *outdoor amphitheatre* (described in more detail in the section above) and to the *blaes area*, to integrate both better into the overall landscape of the Gardens and consider the relationship and links with the adjacent Graveyards, whilst also being able to support events.

Three open-sided listed 1950s *shelters* are located to the eastern end of the Gardens, tucked in to the banking adjacent to the retaining wall of Princes Street. These are currently vulnerable to anti-social behaviour. Competitors are encouraged, within their competition design proposals for the Gardens, to consider adapting these spaces for new uses – the Trust has no preconceptions as to what these uses should be but the shelters should complement the programming of the Pavilion.

Competitors should consider the overall experience of visiting the Gardens, including improving views to and from the length of Princes Street, running alongside West Princes Street Gardens and Edinburgh Castle (bearing in mind the dense tree foliage blocks views during parts of the year). Designs should look to create a clear strategy for future additions to the Gardens and integrate the other memorials, statues and structures located within West Princes Street Gardens into a consolidated and co-ordinated civic realm – whilst taking into account the archaeological and broader heritage significance of both West Princes Street Gardens and its immediate context.

In particular, competitors should consider their construction methodology in relation to maintaining access to West Princes Street Gardens as a safe and publicly-accessible outdoor amenity space during the works. It is anticipated that annual celebrations which currently take place in the Gardens, including Hogmanay and the Edinburgh International Festival's closing fireworks concert, will continue to take place during the construction period. The works should be capable of being programmed so that at least 75% of the Gardens can be kept open at any time.

Note: *The competitors' design concepts for West Princes Street Gardens are to be presented in the form of a landscape masterplan. This is because only minor upgrading works to the Gardens have been allowed for within the project to date (excluding landscape works specifically noted – such as the venue amphitheatre and blaes area). It is the intention of the Trust to consult on the overall masterplan, with the aim of implementing it in due course. This will involve consultation with the City of Edinburgh Council to ensure the masterplan proposals fit in to the emerging strategies for the Princes Street area.*

Proposed Uses of the Pavilion and Gardens

The Trust has tested their business model on a range of operational uses of the Pavilion and Gardens. In summary, these include the following:

- Events and activities in the Gardens that do not require the use of the performance space (for example tennis tournaments and art fairs)
- Events in the visitor centre flexible spaces that can accommodate up to 40 people. These include community and education events, as well as use as hospitality suites to support other larger functions.
- Events for up to 200 people using all of the flexible spaces in the visitor centre *or* performance space in indoor-use mode *or* the external apron of the stage of the performance space (small-scale outdoor events).
- Outdoor events for capacities of between 500 – 1000 people, utilising some of the natural amphitheatre for the audience, and the stage of the performance space. These include concerts, comedy shows, dance performances, fashion week uses and Fringe Festival uses. Note: although modelled at audience figures of between 500 – 1000 people, these events could fill the capacity of the amphitheatre (up to 3000 people) if demand is sufficient.
- Larger-scale events for up to 8000 people, utilising all the amphitheatre seating and standing space throughout the Gardens. Seven such annual events have been identified. These include the annual Fireworks and Hogmanay. Note: appropriate viewing of the performance space (stage) is limited to total numbers of 5000 (3000 seated in the amphitheatre, and 2000 standing to its east and west within the existing tree line).
- Events that utilise the blaes area. These can either be standalone events such as an outdoor market, or events that complement the use of the Ross Pavilion, such as overflow space to watch events on a big screen.

As such, the infrastructure should be provided throughout the Gardens, in appropriate locations, to support temporary facilities for large-scale events. These include, but are not limited to, temporary performer facilities, toilets, food and beverage stalls, and other kiosks. It should be noted that if these facilities are in place for more than 28 days, planning permission may be required.

Outline Area Schedule

SPACE TYPE	FLOOR AREA (sqm)*	NOTES
VISITOR CENTRE	800 – 900 (GIA)	
Café	105 – 140	60-80 covers
Kitchens, kitchen stores & staff spaces	80 – 100	Sized to support above covers
Visitor WCs	50	To cater for up to 200
Flexible multi-use space	300	Sub-dividable Performance/community space or hospitality suites for venue
Unassigned areas: Plant, circulation, stores	290 – 310	Circulation to include foyer/ break-out space for flexible multi-use spaces
PERFORMANCE SPACE	775 (GIA)	
Theatre (auditorium, stage and backstage)	380	Typically stage and backstage for large outdoor events. Transformed into indoor theatre for up to 200
Dressing Room	70	Two rooms. To cater for up to 20 total
Performers WCs	15	To cater for 20 performers
Visitor WCs	50	To cater for up to 200
Unassigned areas: Plant, circulation, stores	260	Circulation to include foyer space to cater for cloak room and box office when transformed into theatre

*Areas for the Visitor Centre, Performance Space and the Unassigned Areas noted above are Gross Internal Areas (GIA). All assigned sub-areas scheduled are Net Internal Areas (NIA).

The above area schedule, and below programmatic requirements, are provided for guidance only. Shortlisted teams are asked for their creative responses and concept approaches to the outline requirements of the project, which are in keeping with the scope of the project and this procurement.

Programmatic Requirements

Visitor Centre

Viewing Platform: A viewing platform should be provided off the southern pavement running alongside Princes Street, effectively forming the roofscape to the new visitor centre. This should respect the existing railings along Princes Street, with as much retained as possible. The viewing platform should be appropriately positioned and sized, taking account of views towards the Castle and the Old Town more generally, as well as mitigating the potential for obstructions to pedestrian flows along the pavement.

The viewing platform should also define and provide a new entry to West Princes Street Gardens, and the visitor centre below. This should provide step-free access to Garden level, as well as all levels of the visitor centre, compliant with the Equality Act (Scotland) 2010.

Café: The visitor centre should contain a public café. This should form a dual purpose, supporting the day-to-day use of West Princes Street Gardens as well as events or functions within the Ross Pavilion. It should be well-designed and highly visible. The café has been sized to accommodate between 60-80 internal covers, in a cafeteria, self-service format. It should have the ability to spill out into an external area when possible, to a similar number of covers as internally.

Competitors should consider the Scottish climate in their design, and consider external seating areas which are either permanently covered, or capable of being covered when required.

Kitchen, Kitchen Stores and Staff Spaces: A kitchen, with associated support and staff facilities (e.g. changing room, WC and shower), should be provided to support café operations. This will typically service the requirements of the public café, but may also function as a finishing kitchen to events taking place within the visitor centre.

Competitors should carefully consider the best way for deliveries to be made to the kitchen and related stores, as well as outgoing refuse and recycling, in order to minimise visitor and operational disruption (for further details see the section on outline technical requirements in this document).

Flexible, Multi-Use Space: A flexible, multi-use space should be provided as part of the visitor centre. This should largely function in two ways. On a day-to-day basis it should be capable of catering for a wide range of activities, including community-based and small-scale events, workshops and gatherings. For large events, such as the annual fireworks, these spaces should be transformable into a number of hospitality suites.

Highly flexible, these spaces should be capable of sub-division, whilst maintaining appropriate acoustic separation between individual spaces. Daylight and direct access to the Gardens is essential, particularly when in hospitality mode for large events. For events, workshops and gatherings it should be capable of black-out. It should have an appropriate level of environmental control and acoustic quality to

support user comfort and needs, and be capable of facilitating a wide range of technological requirements (e.g. track lighting, power and data).

An adjacent foyer space should be provided to the above, providing general circulation but also generous enough to support break-out and gathering space, as and when required.

Performance Space

Performance Space / Theatre: A performance space should be provided, which is capable of two basic arrangements.

Primarily it is a covered performance space, of a quality and size to cater for a wide range of outdoor events, from day-to-day small-scale to significant annual events, covering, for example music, film and comedy performance.

The covered space should include a front and back stage, as well as a pre-performance gathering area. Sightlines to the stage, from the visitor centre hospitality suites and the landscape amphitheatre, should be clear and unobstructed. Its clear view opening to the amphitheatre should be no less than 12 metres in width, with appropriate heights, given the constraints of the site.

It should also be capable of being fully enclosed, and transformable into a smaller indoor performance venue and auditorium. In this arrangement the stage, backstage and pre-performance gathering space are adapted into a smaller stage and auditorium for an audience of 200, along with the surrounding foyer and ancillary facilities required to support a performance venue. These facilities, such as box office, cloakroom and bar, would be 'pop-up' temporary facilities brought in by the individual events management companies. As with the outdoor arrangement, clear and unobstructed audience viewing sightlines are critical requirements of the project.

The performance space should be highly flexible, capable of accommodating multiple arrangements of performance (both of type and potentially spatial arrangement) and should provide the technical infrastructure so the space can be adapted for different uses (e.g. lighting and power).

Design-wise it should be respectful of its heritage context, whilst being of exemplary design quality, in both its modes.

Dressing Rooms: This back-of-house space should be capable of accommodating up to 20 performers, possibly divided into two rooms. This is sized to cater for the smaller-scale events (for large-scale events the pre-performance gathering space will supplement the dressing room requirements).

These facilities should include a waiting area and dressing stations, as well as shower and secure locker facilities. It should be located in close proximity to the performers' toilet facilities, as well as having clear and unobstructed access to the pre-performance gathering area (or stage when in indoor performance venue mode).

General Requirements

Unassigned Areas: In the outline area schedule included on page 11, a total area has been suggested for unassigned areas. Competitors should consider, and include, the full range and breakdown of both front-of-house and back-of-house spaces required within their proposals (e.g. break-out spaces, cleaners' cupboards, etc.).

Below we have highlighted some of the key space provisions.

Front-of-House Unassigned Areas: These spaces provide visitor orientation, as well as supporting visitor and user amenities.

Within the visitor centre an enlarged circulation space (a foyer) should be provided, at the level of, and related to, the functioning of the flexible, multi-use space. This is anticipated to provide break-out space and venue amenities when these spaces are used for workshops, gatherings or performance and as overspill service space for the hospitality suites.

Within the performance space a generous and appropriately designed foyer needs to be provided, when transformed into an indoor venue. This is to provide all the necessary circulation space for an auditorium, as well as social and gathering space when required. Venue facilities, such as box office, cloak room and bar, should be brought in as and when required, able to 'plug in and use' the service infrastructure.

Back-of-House Unassigned Areas: Highly efficient and functional back-of-house spaces and facilities are vital to the smooth operation of the Pavilion project. These include:

Toilets: In the area schedule on page 11 we have itemised the toilet requirements for the Pavilion and Gardens project. Toilets are to be provided in the visitor centre (for public use) and performance space (for audience use only), with performer facilities also provided in the performance space back-of-house. All toilet facilities should be appropriately and intuitively located, within close proximity of their user group. These spaces should be appropriate in quality, type, number and size to match the significance of the project and the projected visitor numbers.

These spaces should be highly functional and easy to clean and maintain with minimal disruption to the operations of the Pavilion. It is anticipated that the visitor toilets within the visitor centre will also be used by the café staff, as no separate provision is envisaged.

Storage: As a guide, storage spaces should be efficiently apportioned to provide storage for the kitchens in the visitor centre; performers' equipment store in the back-of-house facilities to the performance space; cleaners' cupboards and furniture; central refuse and recycling storage (for the whole Gardens); storages for temporary seating and pop-up facilities within the Gardens; and equipment storage rooms in both the visitor centre and performance space back-of-house facility.

Plant: Plant and related service areas are vital to the smooth operations of the Pavilion project. These areas are staff-only, and should be provided with a high level of security. Competitors should look to disperse or centralise these requirements as needed in order to maximise spatial and functional efficiencies.

Plant equipment usually has a shorter design life than other elements of the project. Consideration should be made for flexibility and adaptability in the design and layout of plant space(s) to facilitate change and updating of services in the future.

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Other Requirements

Flexibility and Efficiency:

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 with the whole Pavilion and Gardens project, and in particular those areas highlighted in the programmatic requirements section above. Similarly the front-of-house spaces, such as the café, should be designed 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 – and this has been articulated within this document. Competitors should consider how other spaces, as yet unidentified, could provide two separate yet compatible uses.

Similarly the Pavilion should be designed for its day-to-day use: as a performance venue for audiences of up to 200 people with temporary facilities brought in to support larger-scale events.

Access and Accessibility:

The design of the Pavilion and Gardens project should comply with, and even exceed, the national requirements on accessibility, as laid out in the Equality Act (Scotland) 2010. The project should look to promote inclusivity throughout, including the use of universal design principles.

The experience of visiting and using the Pavilion project should be equal for all, regardless of age or level of ability. Full accessibility should be provided to all floor levels and within associated landscape spaces (if and where possible). The auditoria, both outdoor and indoor, should meet, if not exceed the minimum statutory requirements for accommodating numbers of wheelchair users.

Competitors should also consider means of escape from the Pavilion in case of fire.

Servicing:

Servicing the Pavilion project is a complex issue that is vital to the success of the project and as such, even at this early conceptual stage, competitors are required to provide an approach to resolving servicing operations within their design proposals.

Princes Street is a busy urban thoroughfare for Edinburgh, with two lanes in each direction, one of which is also occupied by the Edinburgh Trams Route. Bus Stops also line the length of Princes Street, on both sides. As such servicing of the visitor centre, for deliveries and refuse collection, will need to be during specified hours.

A vehicle access route to West Princes Street Gardens exists off King's Stables Road, to the south of the Gardens, adjacent and to the west of the Castle. A parallel project by the Trust will upgrade this service route by installing a road

bridge over the railway cutting capable of accommodating up to 44t vehicles. This will then provide the main servicing route to the Gardens, and for events taking place at the Ross Pavilion. Competitors should illustrate this route in their designs.

Security:

West Princes Street Gardens is currently secured, where open to the city, with wrought iron fencing and security gates. It is typically locked and secured during the hours of darkness throughout the year. With increased usage of the Ross Pavilion, particularly at night, this may change over time (although this has not yet been determined as a policy by the City of Edinburgh Council).

The new entrance from Princes Street should provide appropriate ingress and egress to the Pavilion, whilst managing flows into the wider Gardens (if needed). For the Pavilion security provision should be high, yet discreet and unobtrusive. Competitors should consider the physical security challenges associated with the Pavilion and Gardens project, given its location and proposed function. Security of events, for example access arrangements and crowd control, will be the responsibility of the event organiser, yet the project's design should support ease of use and flexibility of arrangement.

Discouraging graffiti, sabotage or climbing, should be intrinsic to the design.

Archaeology and Ground Conditions:

Given the project's location, its long history and the former uses and make-up of the site (as a drained Loch), archaeology and the quality of the ground conditions is likely to impact on the design and delivery of the project.

Competitors should consider the impact of both archaeology and ground conditions on their design and construction and working methodologies for the project.

Services Infrastructure:

Services infrastructure will need to be provided to the site, into and through West Princes Street Gardens. This should carefully consider existing landscape structures and features, and any existing services infrastructure, including that supporting the daily use of the Gardens.

The services to be provided for the Pavilion and Gardens project should be designed to facilitate the use of the buildings and landscape on a day-to-day basis, as well as providing the extensive infrastructure that might be required to support special uses and large-scale events (for example specialist lighting gantries, control rooms and IT and AV support spaces).

Lighting:

West Princes Street Gardens is currently closed at night. As such it has poor levels of amenity lighting, creating a nocturnal dark space within the city. Greater activity and use of the Ross Pavilion at night, as proposed through this project, will increase the requirements for ambient, amenity and security light for the Gardens generally, and in particular the Pavilion, at night and on winter afternoons. However, it is important that typical lighting levels do not create light pollution,

detracting from the quality of the views over to the Castle and the Old Town, or create a negative impact during daytime hours.

For large events the lighting infrastructure should be capable of accommodating a range of artificial lighting needs.

Acoustics:

As a project with performance at its core, acoustics and the acoustic quality for performers and audience alike, is of paramount importance to the project's success. The quality of the performance spaces should be akin to those of theatre spaces.

Competitors should think of space planning, technical and built-fabric solutions (e.g. spatial separation, British Standards and design guidance on noise requirements for performance spaces and noise absorption materials, etc.) to create an appropriate acoustic environment for performance, both in its outdoor and indoor configurations.

The design should also look to mitigate the potential of inward noise disturbance, for example from the passing train line or from along Princes Street, or outward noise disturbance produced by the venue and performance itself, either affecting the performance or spilling out as noise pollution into the wider city.

Specific requirements may be needed to facilitate the Pavilion's use for certain cultural events within Edinburgh (for example the annual Festival). Competitors should familiarise themselves with these requirements, and cater for these in both the permanent amenities and infrastructure of the project, or allow for the ease of temporary upgrades or facilities to be brought in to meet these requirements at minimal cost or disruption.

Sightlines:

The indoor and outdoor auditoria should provide appropriate and clear sightlines for the audience. All audience viewing spaces, whether provided as seating or standing, should have uninterrupted views of the full extent of their related performance space.

Sustainability and energy performance:

The project should be an innovative exemplar of sustainable design, construction and practices. The client has a commitment to low-energy and alternative energy strategies. Where possible, the design should aim to achieve BREEAM Very Good rating, as a minimum.

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;
- Supporting bio-diversity within the Gardens;
- Preventing light and noise pollution; and
- Employing passive solutions where possible.

Maintenance and cleaning:

The Pavilion and Gardens project 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 pigeons and other vermin;
- 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 rain, snow and sunshine;
- Adequate space to facilitate service equipment maintenance and future replacement; and
- Improvements in the waste management (functional and aesthetic) for the Gardens.
- Appropriate strategies for ventilation and odour management.

Please also see the technical reports or policy documents included within Appendix A, or hyperlinked within the Cultural, Heritage and Planning Context section of this document, for further specific detail on technical considerations and/or constraints and compliance requirements, where appropriate.

Heritage

West Princes Street Gardens is at the centre of the Old and New Towns of Edinburgh UNESCO World Heritage Site and is listed in the Inventory of Gardens and Designed Landscape in Scotland for their geological and scientific interest. Not only are the Gardens sited on an archaeological site (the Nor Loch dating back to the last Ice Age), but also contain a large Scheduled Monument (Castle Rock) and a number of individual listed structures, statues and memorials, which must be taken into account during design.

A number of important protected views of the Castle and the Old Town and New Town World Heritage Site exist from and to West Princes Street Gardens, which must be considered when designing the new facilities. Please refer to the Planning section for further information.

For further and specific details on the known constraints please review the information provided in Appendix A.

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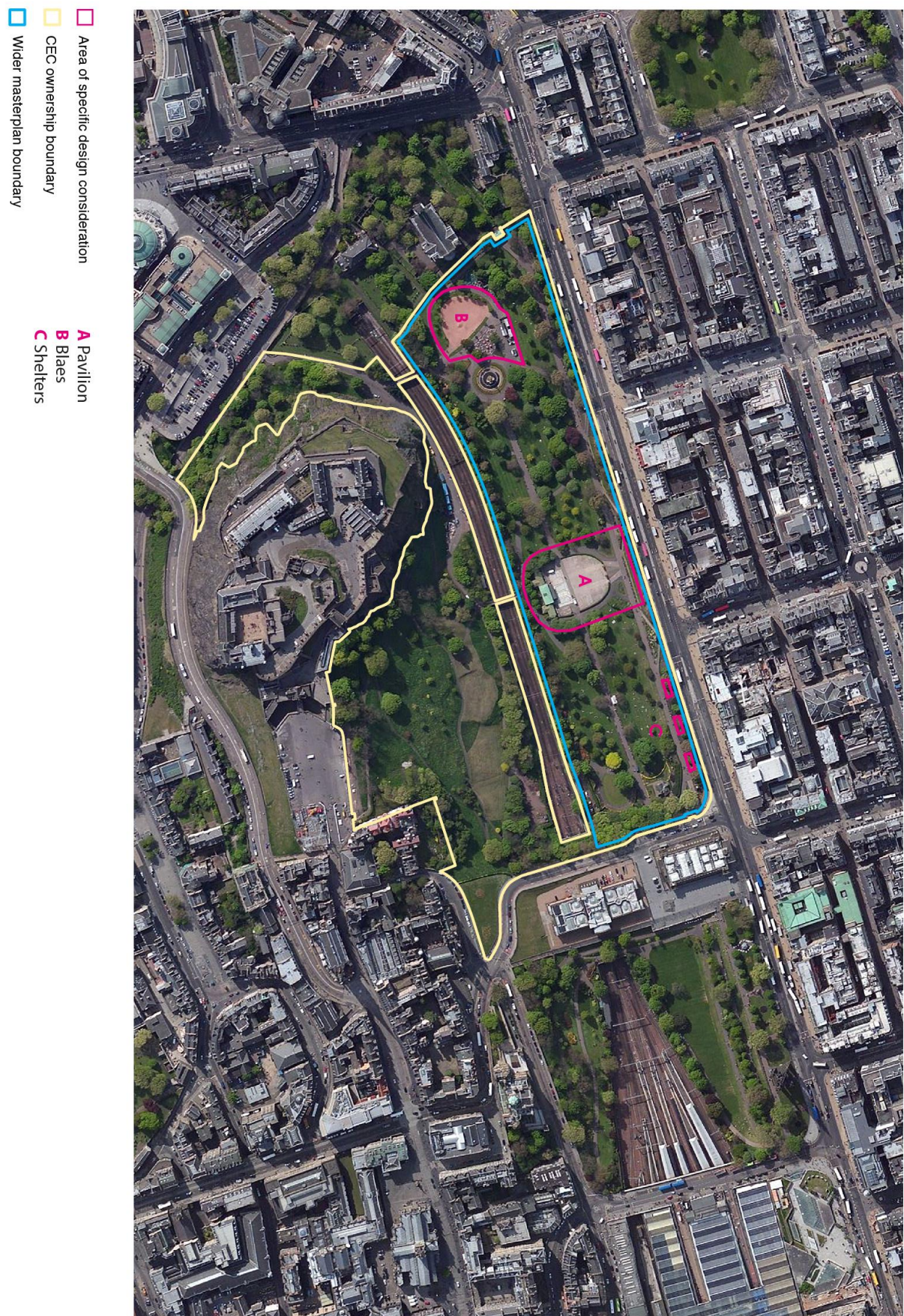
The Site

The site area is illustrated in the below diagram.

The blue line denotes the area of design consideration (civic realm), encompassing the whole of West Princes Street Gardens. The red lines denote the areas of specific design consideration. The diagram also denotes the land ownership boundary of the City of Edinburgh Council.

Competitors should note that a potential access route through the churchyard adjacent to St Cuthbert's Church may be used for construction access during the works.

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Cultural, Heritage and Planning Context

History of the Gardens

Princes Street Gardens lie in the valley separating the Old and New Towns. Situated at a lower level than the surrounding streets, there are good views into the gardens from Princes Street, the Mound, and the Castle; but views out from the gardens are limited, and are dominated principally by the Mound and views of the Old Town, which overlook the gardens to the south.

The valley in which West Princes Street Gardens sits was originally fed by the Calton Burn, and is the site of the former Nor Loch. Records of the Loch date back to the fifteenth century, with some debates as to its origins – either a natural lake or a manmade defence created by flooding the area. The Nor Loch formed a major component of the layout of the later medieval and post-medieval Old Town, and was used to improve the Castle and town defences.

In 1776, the Town Council became responsible for the area of land that was to become East Princes Street Gardens. It was not until 1829 that permanent ground works were carried out and an ornamental terrace along the Princes Street side built. In 1844 the construction of Waverley Station and the railway cutting through the garden required a redesign of the gardens to accommodate these changes; the gardens were officially reopened on 15 August 1851.

A memorable feature of the gardens is the floral clock which was installed in 1903 and was the first in Britain. Its popularity and success led to the widespread adoption of floral clocks as a prominent fashion in civic bedding displays during the early twentieth century.

West Princes Street Gardens were formed at the insistence of residents of Princes Street who leased land that had been the Nor Loch from the Council. Alternative plans for the design of the gardens were put forward, but it was not until 1820 that James Skene's plans were adopted and implemented by Alexander Henderson, whose firm, Eagle and Henderson, was involved with many of the New Town pleasure gardens. After many difficulties the gardens were opened in 1821 to those residents willing to pay the annual fee of four guineas.

Between 1845 and 1847, the Edinburgh-Glasgow Railway Company took its line through the bottom of the gardens which affected the layout. In 1862 the owners added the spectacular Ross Fountain by A Durenne of Paris.

By the 1870s, there were still about 400 private individuals who subscribed to use the garden although properties in Princes Street had become almost entirely commercial. This caused public pressure for the Council to adopt the gardens, which they did in 1876. The Council instigated several changes, such as the creation of the terrace just below Princes Street in 1879, with small paths running downhill from it and the erection of a bandstand in 1880 - the bandstand was superseded by the Ross Theatre in 1935.

Princes Street gardens, with its Castle ridge backcloth, provides an open natural setting for a number of landmark buildings directly associated with Edinburgh. The magnificent Greek revival pavilion art galleries by Playfair at the foot of the Mound

give credence to Edinburgh as the 'Athens of the North'. Further to the east is the Gothic steeple of the Scott Monument.

The extensive collection of statues, monuments, historic graveyards and national memorials make a significant contribution to the historic and architectural character of the gardens and conservation area. They also provide a focus and punctuation points for many views. St John's and St Cuthbert's graveyards contain important collections of funerary monuments.

The detailed arrangements of the gardens have changed with fashion and trends, however the upper terrace / promenade running parallel to Princes Street is a significant feature of both East and West Gardens along with the grass / lawn valley.

Planning History

Permanent improvements to the Gardens have been limited since the Confirmation Order Act of 1936 was established (updated in 1991, details are provided below), which limited the changes that could take place in the Gardens.

An outline planning application to build a shopping mall below Princes Street, which would introduce an entrance and new access arrangements into West Princes Street Gardens, was supported by the Planning Committee in 1998, but subsequently refused by Scottish Ministers following a Public Inquiry in 2000. The reasons for refusal related in part to the impact on listed buildings and the negative effects on the character of the Conservation Area.

Temporary consents are regularly granted for festival and events activities including markets, funfairs and hospitality facilities.

Listed building applications have been made in the last five years to improve the condition of the Ross Theatre and the entrance to the Gardens from King Stables Road.

Improvements to the National Galleries Complex were made in the late 1990s with the introduction of the Weston Link, creating a new entrance and interface with East Princes Street Gardens. A further improvement to these arrangements has recently been granted planning consent and is due to be constructed in 2017/18. The new extension will include changes to the landscape, creating new terraces and access arrangements.

Towards a Vision

In order to guide and integrate future changes to Princes Street Gardens, a clear and common vision of the future of the Gardens is being considered. The vision will be based on design values for a Civic, Botanical, Commemorative and Cultural Garden.

Statutory Designations and Legislation

Confirmation Act 1991

The City of Edinburgh District Council Order Confirmation Act 1991 sets certain restrictions on building in some of the city's parks. In Princes Street Gardens, only the following permanent buildings are permitted: "*lodges for gardeners and keepers, hothouses and conservatories, monuments, bandstands, public conveniences, police boxes and buildings for housing apparatus for the supply of electricity and gas*". Any proposed additions to the Gardens not specifically permitted would require an amendment to the 1991 Act.

Therefore, before commencing any redevelopment of the Gardens involving any such proscribed elements, the Council would be required to bring a private bill before the Scottish Parliament to make the appropriate amendments to the 1991 Act. This has been successfully achieved by the Council in the past in relation to extensions to the National Gallery in East Princes St Gardens.

Conservation Areas

The Planning (Listed Buildings and Conservation Areas) (Scotland) Act 1997 states that Conservation Areas are 'areas of special architectural or historic interest, the character or appearance of which it is desirable to preserve or enhance.

Special attention must be paid to the character and appearance of the conservation area when planning controls are being exercised. Conservation area status brings a number of special controls (details are provided under consents below):

- The demolition of unlisted buildings requires conservation Area consent;
- Works to trees are controlled.

The removal of buildings which make a positive contribution to an area is only permitted in exceptional circumstances, and where the proposals meet certain criteria relating to condition, conservation deficit, adequacy of efforts to retain the building and the relative public benefit of replacement proposals. Conservation area character appraisals are a material consideration when considering applications for development within conservation areas.

Listed Buildings and Monuments

A significant number of buildings and monuments are listed for their special architectural or historic interest and are protected under the Planning (Listed Buildings and Conservation Areas) (Scotland) Act 1997. Listed building consent is required for the demolition of a listed building, or its alteration or extension in any manner which would affect its special character. The specific locations and descriptions of listed buildings and monuments can be found on the Council's web site on the Conservation pages within Planning:

http://www.edinburgh.gov.uk/info/20065/conservation/244/listed_buildings

The setting of listed buildings is a key consideration in assessing future changes and details about how these are assessed are contained in Planning Guidance.

World Heritage Site (WHS)

Recognition of these qualities has led to the city's inscription by UNESCO (United Nations Educational Scientific and Cultural Organisation) as a World Heritage Site. The Old and New Towns of Edinburgh World Heritage Site were inscribed in 1995. Edinburgh retains a high level of authenticity and aesthetic quality, and has significantly influenced town planning and intellectual enquiry since the eighteenth century.

The significance of the site is described through the Statement of Outstanding Universal Value. These values are described under aspects including landscape setting, urban form and landscape, townscape, historic buildings, statues and monuments, parks and gardens along with community and cultural associations. Since 2014, Historic Environment Scotland has a statutory duty to consider the Outstanding Universal Value of the Site when assessing the impact of development proposals. Princes Street Gardens lies at the heart of the WHS. Further details can be found on the Council's planning pages: http://www.edinburgh.gov.uk/info/20065/conservation/248/world_heritage_in_edinburgh

Landscape

Princes Street Gardens are included within the inventory of Gardens and Designed Landscapes, and designated a Special Landscape Area (SLA). The Council will protect Inventory sites and SLAs. A Statement of Importance has been prepared for the [Princes Street Gardens SLA](#) and can be viewed on the Council's website. Consideration will be given as to whether restoration or improvement of historic landscape features can be achieved through development proposals, and to those which safeguard and enhance the character and quality of valued landscapes. Policies are in place to protect all open spaces, both public and privately owned, that contribute to the amenity of their surroundings and the city, provide or are capable of providing for the recreational needs of residents and visitors or are an integral part of the city's landscape and townscape character and its biodiversity.

Archaeology and the Natural Environment

Princes Street Gardens are of considerable archaeological significance both in terms of the landscape and its associated buildings and monuments, but also in terms of buried remains associated with the Nor Loch (possibly dating back to the end of the Last Ice Age c. 12500 BC) and Edinburgh's medieval and later Old and New Town development. The national significance of the site's archaeological heritage has been recognised by the Scottish Government with the Castle Rock and southern part of West Princes Street Gardens being designated as a Scheduled Ancient Monument (SAM). This area also contains one of Edinburgh's oldest upstanding archaeological sites, the Castle Wellhouse Tower, thought to date back to the early 14th century.

The deep deposits associated with the Nor Loch are considered to contain a significant paleo-environmental archaeological resource dating back to the end of

the last Ice Age. In addition the castle Rock and southern Princes Street Gardens are also designated a Site of Special Scientific Interest (SSSI).

Planning, Cultural and Heritage Policy and Guidance

The strategic and planning context for the project is complex, and detailed. For example, the site sits within a UNESCO World Heritage Site and two Conservation Areas, as well as being located within the Southern Arc Area Development Framework area. The Gardens are also strategically important to Edinburgh's wider cultural and tourism strategies.

A large number of documents are relevant to this project. From a statutory planning perspective these include, but are not limited to the following:

- National Planning legislation, including:
 - o Town and Country Planning (Scotland) Act 1997, amended by the Planning etc. (Scotland) Act 2006
 - o Planning (Listed Buildings and Conservation Areas) (Scotland) Act 1997, amended by the Historic Environment (Amendment) Scotland Act 2014
- City of Edinburgh Council (CEC) Planning Policies, including:
 - o Edinburgh Local Development Plan (LDP), adopted November 2016, with associated Proposals Maps, Action Programme and supporting documents.
 - o Second Proposed LDP
 - o Supplementary Guidance
 - o CEC Planning Guidance documents
 - o Southern Arc Area Development Framework, March 2012
- CEC Conservation Policies and Guidance, including:
 - o World Heritage Action Plan
 - o Old and New Towns of Edinburgh World Heritage site Management Plan
 - o Conservation Area Character Appraisal – Old Town Conservation Area
 - o Conservation Area Character Appraisal – New Town Conservation Area
- CEC Edinburgh Public Spaces Policies and Guidance, including:
 - o CEC Public Realm Strategy

- Edinburgh Public Parks and Gardens Strategy
- Princes Street Gardens Management Plan 2010-2015, May 2011
- Princes Street Gardens Conservation Management Plan, 2003 by Peter MacGowan Landscape Architects
- The Edinburgh World Heritage Trust (EWHT) publications, including its Old and New Towns of Edinburgh World Heritage Site Management Plan 2011 and Action Plan, and associated supplementary documents

Additional relevant strategic documents include, but are not limited to the following:

- The Strategic Development Plan (SPD) for south-east Scotland 2009-2032, approved June 2013 (and the developing SDP2)
- City of Edinburgh Council (CEC) Strategic Plan 2012-2017 (with updates for 2014)
- Edinburgh Festivals: 'Thundering Hooves 2.0 – A Ten Year Strategy to Sustain the Success of Edinburgh's Festivals', 2015
- City Cultural Venues Study, 2009
- Desire Lines. A call to action from Edinburgh's cultural community, 2015
- Project Edinburgh, including the City Centre Princes Street Development Framework, 2007
- Creative Scotland Publications/Reports, including Unlocking Potential, Embracing Ambition 2014-2024
- EventScotland, Scotland-The Perfect Stage, A Strategy for the Events Industry in Scotland 2009-2020
- Edinburgh Guarantee
- Replacement the Ross Theatre Project Feasibility, November 2015, by Jura Consultants.

Detailed information from the City of Edinburgh Council is included below. Additional information not referred to in the section below is included in Appendix A. However, competitors are encouraged to do their own in-depth research.

Planning

The policy context to development change is provided by the Edinburgh Local Development Plan (LDP). Further guidance is provided in a number of complementary documents which include (but are not exclusive to) the following:

- The Edinburgh Local Development Plan (LDP)

The [LDP](#) sets out policies and proposals relating to the development and use of land in the Edinburgh area. The policies in the LDP will be used to determine planning applications. The Council encourages innovation and well-designed developments that relate sensitively to the existing quality and character of the local and wider environment, generate distinctiveness and a sense of place, and help build stronger communities. Policies Des 1 – Des 13 will be used to assess planning applications. Specific policies on setting are included. More detailed advice on how to interpret and apply these policies can be found in Council guidance including in the Edinburgh Design Guidance document. Policies on Archaeology, Listed Buildings and Conservation Areas are also outlined.

More detailed, subject-specific guidance is set out in Planning Guidance documents. For example, the [Edinburgh Built Heritage Strategy](#) maintains and extends the Council's commitment to the conservation of the built heritage by providing a statement of the Council's strategic aims for the built heritage, and establishing comprehensive and integrated principles.

Those guidance documents particularly relevant (but not exclusively) are:

- Edinburgh Design Guidance (Including the Edinburgh Street Design Guidance)

Specific details in relation to the protection of key views across Edinburgh are provided in this [document](#). The requirements for specific studies, cultural, heritage, environmental and landscape assessments are outlined.

- The Old and New Town Conservation Area Character Appraisals

The character appraisals explain the special interest of Edinburgh's conservation areas.

http://www.edinburgh.gov.uk/directory_record/377056/new_town_conservation_area_a
http://www.edinburgh.gov.uk/directory_record/377051/old_town_conservation_area

- The World Heritage Site Management Plan

[Edinburgh's World Heritage Site Management Plan](#) provides a link between the international requirements of world heritage, the planning process and the wider management issues involved in protecting complex sites in Edinburgh. The significance of aspects of the World Heritage Site and how they should be managed is outlined in the World Heritage Site Management Plan. A draft version of an updated Management Plan is in preparation and will be presented to the Council's Planning Committee in 2017.

The City of Edinburgh Culture Plan

The Council's 1999 Cultural Policy sets out the Council's commitment to culture, its priorities and the areas it can provide support for cultural activities. Reviewed and updated in 2015, the new [Culture Plan](#) provides a vision for city partners to work together to keep culture and creativity at the heart of Edinburgh's success.

The City of Edinburgh Council Reports

Two reports have been prepared in relation to the potential to bring improvements to the Ross Bandstand and Princes Street Gardens, including an initial report to the Corporate Policy and Strategy Committee on 12 April 2016 and a further report on the 30 June 2016 to the City of Edinburgh Council.

Princes Street Gardens Management and Conservation Plans

The [Princes Street Gardens Management Plan 2010-2015](#) (updated May 2011) is in place to set out management, maintenance and recommended improvements for the gardens. The Plan sets out information and a long term vision for the gardens. A series of conservation policies and proposals provide detailed conservation measures. These measures will guide future changes and would be used to assess any new proposals.

Historic Environment Scotland Guidance

Historic Environment Scotland's (HES) Managing Change in the Historic Environment Guidance Note on Setting provides advice on the understanding of setting. Its guidance on New Design in Historic Setting explains the process of design that can help deliver exciting contemporary interventions that energise and enhance our historic areas.

Consents and Assessments Required

Consents

A range of consents and approvals will be required for any improvements or changes to the Gardens. The consents will include: Planning Permission (to determine whether planning permission is required, the [Town and Country Planning \(General Permitted Development\) \(Scotland\) Order 1992](#) should be considered), Listed Building Consent, Advertisement Consent, Conservation Area Consent and Building Warrant.

There may also be requirements for the protection of archaeological sites and monuments, plants and animals that are protected by law. More information on European Protected Species, survey work and relevant licenses is available in the Edinburgh Planning Guidance on Biodiversity and the Scottish Natural Heritage website.

Environmental Assessments

Supporting information and assessments should be provided with any planning application. An Environmental Impact Assessment (EIA) is a process which identifies the environmental effects of a development proposal. This mainly applies to larger-scale developments but smaller-scale projects in or close to 'sensitive areas' such as Princes Street Gardens may also be considered relevant. The Council will decide whether an EIA will be required. There will normally be a requirement for supporting visual appraisals and assessments. Details of these are contained within the Edinburgh Design Guidance.

Assessing Development within the New Town Conservation Area

General issues to be taken into account in assessing development proposals in the Conservation Area include the appropriateness of the overall massing of development, its scale, its proportions and its relationship with its context i.e. whether it sits comfortably.

The development of new buildings in the Conservation Area should be a stimulus to imaginative, high quality design, and seen as an opportunity to enhance the area. What is important is not that new buildings should directly imitate earlier styles, rather that they should be designed with respect for their context, as part of a larger whole which has a well-established character and appearance of its own.

Trees

Trees within Conservation Areas are covered by the Town and Country Planning (Scotland) Act 1997 as amended by the Planning (etc.) Act 2006. This Act applies to the uprooting, felling or lopping of a tree having a diameter exceeding 75mm at a point 1.5m above ground level. The planning authority must be given six weeks' notice of the intention to uproot, fell or lop trees. Failure to give notice will render the person liable to the same penalties as for contravention of a Tree Preservation Order (TPO).

The "Trees in the City" document contains a set of policies with an action plan used to guide the management of the Council's trees and woodlands.

Conservation Area Consent

Conservation area consent is required for the complete demolition of unlisted buildings within conservation areas.

Note: The above is a summary of relevant documents only. Teams are encouraged to undertake their own research in assessing the strategic, planning, heritage, landscape, conservation, tourist and business context for the project.

Project Details

Scope of Services

The Trust is seeking creative teams which are led by an architect and demonstrate expertise in landscape, engineering, heritage and planning.

Competitors should include within their submission any other disciplines (such as lighting design, theatre design, acoustics and accessibility) deemed integral to the design approach. Although not covered by the scope of this competition, the Trust may consider this separately.

It should be noted that it is intended to procure separately the remaining skills (excluding those listed above) necessary to complete the full design team. This includes project management and cost consultancy.

The Ross Development Trust will require the winning team to provide full design team services as outlined in this Brief, and the Scope of Services. The architect will lead the design team and coordinate and manage the work of all other consultants.

The appointed architect will act as the Principal Designer under the Construction and Design Management Regulations 2015. Please see the Form of Agreement in Appendix B for further details.

Please note: the Ross Development Trust reserves the right to determine the final composition of the design team appointed to undertake the project. Although the Trust anticipates using the winning team, it is not bound to use all specialists proposed by the winning team.

Form of Contract

The contract between the parties shall be in terms of the Form of Agreement forming Appendix B, completed in accordance with the Competition Conditions and the Tender Submission, with any variations agreed by the parties.

Project Programme

An Integrated Project Programme will be fully discussed and agreed with the Project Team shortly after the Trust has carefully considered and chosen the winning Concept Design, and when parameters/logistics have been identified for that Design. Competitors should consider a contract commencement date of September 2017 and a project completion date of December 2019 when completing the Price Matrix in Appendix C.

Budget

The project has an estimated value of £25,000,000.

PART TWO

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Competition Details

Competition Details

This two-stage international design competition is being run under the Restricted Procedure in accordance with EU procurement guidelines and the Public Contracts (Scotland) Regulations 2015. This competition has been advertised in the Official Journal of the European Union (OJEU).

This competition is being managed on behalf of the Trust by Malcolm Reading Consultants.

Deadline for Submissions

Tender submissions will be received up to **14:00 BST on Friday 9th June 2017**.

Please ensure that your response is submitted no later than the appointed time. The Trust may not consider your submission if it is received after the deadline.

Queries and Correspondence

All enquiries relating to the competition should be addressed to Malcolm Reading Consultants (MRC), the independent competition organisers appointed to manage the process. During the competition, no contact should be made with the Trust, the City of Edinburgh Council or members of the competition Jury. Failure to comply with this restriction may compromise your position within the competition.

Questions should be emailed to: rosspavilion@malcolmreading.co.uk

A question and answer log will be circulated to the designated team contact on a weekly basis. All questions raised before 14:00 on a Wednesday will be answered in the Q&A log issued on a Friday.

Please note that telephone enquiries will not be accepted, and the latest date for submitting enquiries is **14:00 BST Friday 26th May 2017**.

Financial data

Any financial data provided must be submitted in, or converted into, pounds sterling. Where official documents include financial data in a foreign currency, a sterling equivalent must be provided.

Language

The official language of the competition is English. All entries should be in English.

Insurance

The Ross Development Trust 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 full record of their entire entry and to be able to make this available at any time should adverse circumstances require this.

Deviations

Only submissions that meet the basic criteria of entry will be considered. Information or supplementary material, unless specifically called for in subsequent communication, will not be considered by the assessors.

Competition Conditions Clarifications

The Trust may, at any time prior to the submission date, clarify the Competition Conditions; MRC shall notify all competitors of any such clarifications. If MRC issues any circular letters to competitors during the Tender Period, including the weekly Q&A to clarify the interpretation to be placed on part of the documents or to make minor changes to them, such circular letters will form part of the Competition Conditions. Accordingly, all competitors will be deemed to have taken account of these in preparing their submission.

Site visits, photos and drawings

A formal site visit is scheduled for **early April 2017**. Further notice and details of the agenda will be given to each competitor in due time.

Return of competition materials

All material which is submitted as part of your Stage Two response will be retained by the Trust and will not be returned to participants.

Honorarium

An honorarium of £10,000 will be provided to each competitor who submits a bona fide entry and attends an interview. 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.

Copyright of Competition Entries and Intellectual Property of Entries

The ownership of copyright will be in accordance with the Copyright, Designs and Patents Act 1988. The Trust, as promoter, and MRC, as competition organiser, reserve the right to exhibit or publish all entries without cost. Any use will be properly credited to the competitor, and the competitor warrants that the submission comprises solely its own work or that of any team member submitting a response.

By submitting a tender the competitors hereby grant an irrevocable, non-exclusive royalty free licence to the Trust and MRC to publish and use the tender submission or any part thereof (including, without prejudice to the foregoing, any submission materials) for any purpose except seeking consents and construction. For the avoidance of doubt, the licence shall survive the competitors' exit from the tendering process.

Competition Publicity

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

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Anticipated Competition Programme

All dates 2017

Tender stage launched	Mid-to-late March
Shortlist announced	Mid-to-late March
Site visit	Early April (TBC)
Final submissions by shortlisted teams	14:00 BST Friday 9th June
Exhibition Launch	Mid-June
Jury Day	Mid-July (TBC)
Winner announced	Early August

How to Submit

Submissions should be made both digitally and physically. Details are outlined below.

Digital Submission

All parts of the submission must be submitted digitally. Please submit by email to: rosspavilion@malcolmreading.co.uk, including a link to a file-transfer website.

Digital files must be received on or before **14:00 BST Friday 9th June 2017**.

Physical Submission

The A1 design boards, narrative booklet and appendices, and physical model should also be submitted physically.

Submissions must be posted to the Ross Development Trust offices, to arrive on or before **14:00 BST Friday 9th June 2017**. No alternative arrangements will be accepted. The delivery address will be supplied to the shortlisted competitors at the appropriate time.

The sender, including the company, should be clearly identified on the package. Competitors are responsible for ensuring their submission package clears customs and arrives on time. It will not be possible for MRC or the Trust to pay to release items in customs.

Submission Requirements

We want to engage your creativity, thinking and skill for design, analysis and explanation. How will you persuade us that you are the right design team for the job?

To channel your thinking and to help make the selection fair and rigorous, we ask each competitor to make their submission in a series of presentation boards and an accompanying narrative booklet and appendices.

The boards should 'tell the story' and present the key ideas behind the submission. The booklet should provide analytical and narrative detail to support and expand on the information on the presentation boards.

Each competitor is required to address the questions below and overleaf in their response. Please answer all the questions and provide the supplementary details required. Responses should be submitted in the format identified below. No other form of submission will be acceptable. Any or all of the submission materials may be used for publicity purposes.

Details regarding how to submit can be found on page 38. Please refer to the Evaluation Criteria section of this document for how the submissions will be evaluated and the scoring approach to be used.

Part A: Presentation Boards

2 x printed copy

1 x digital copy

All six Presentation Boards should be submitted in A1 landscape format mounted on 5mm foam-board (or equivalent). Each of the six Boards should be given the specific titles noted below, and cover the information requested.

1. Overview

Your understanding of the Trust's vision, ambitions and objectives for this project (see page 5 for details). A summary of your response to context, your strategic response to the Brief as outlined in this document, the architectural quality of your concept and your approach to operational and logistical needs.

This board should include a 100 word written statement encapsulating your design concept.

Your overall response to the Brief and requirements of the project.

2. Context, Masterplan and Place-making

Your analysis of the site and its context. Your approach to place-making, heritage setting, townscape, landscape design and connectivity. Your landscape masterplan for West Princes Street Gardens, showing your landscape design proposal for the Gardens in their day-to-day mode.

Show your landscape masterplan improvements for West Princes Street Gardens (the area shown in blue on the plan on page 22) and how your masterplan sits within the context of both the Old and New Towns, and how it supports public access and servicing routes within the area indicated within the yellow line on the plan on page 22. Also include your landscape design concept for the Gardens, including enhancing their commemorative and botanical qualities and improving the experience of visiting and using the gardens for both citizens and visitors to the city.

Your landscape masterplan should show the Gardens in both their typical day-to-day use (as a landscape amenity) and for large-scale gatherings such as the annual Fireworks or Hogmanay celebrations.

Your response to the wider context, sense of place, and the heritage value of the site and its immediate and wider surroundings. Your landscape masterplan for West Princes Street Gardens.

3. and 4. Architectural and Landscape Quality

Use these boards to describe the quality, both internally and externally, of your architectural and landscape response to the Brief. Your design proposal for the venue, how this is experienced by the visitor and how it sits within its environment. How does your design for the venue enhance the experience of visiting and using West Princes Street Gardens?

Present the following on these boards:

- The visual and arrival experience of the visitor centre from Princes Street, including the viewing platform and entrance, taking into account the heritage context in the background;
- The visitor centre as seen from within the Gardens, looking back towards Princes Street;
- The café design, both inside and out and illustrated in its day-to-day use;
- The flexible spaces shown in both event/function and hospitality modes;
- The performance space, as experienced for typical indoor and outdoor events and large events;
- The 'natural' amphitheatre design, in its day-time mode as a landscaped resource for the city and in use for outdoor events;
- The visual and experiential qualities of your landscape design proposal for the blaes area;
- Your concept for the repurposed listed shelters;
- The experience of using and enjoying the Gardens generally.

The exact composition of Boards 3 and 4 is to the discretion of the competitor. A selection of images are provided in Appendix D for competitors' use.

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

5. Operations and Logistics

Your analysis of, and response to, the operational and logistical requirements of the project. This includes, but is not limited to, circulation and access, visitor flows, performance set-up and take-down, servicing and deliveries, security and maintenance.

Illustrate three operational scenarios for the venue on this Board:

- a) Catering for a typical indoor event (for up to 200 people) in the main performance space, in its enclosed mode;
- b) Accommodating the needs and requirements of a typical outdoor event with an audience of between 500 and 1000 people;
- c) Supporting a large-scale event for up to 5000 people (include the permanent infrastructure required to facilitate temporary amenities to support large-scale events).

Your proposal for how the venue would operate and function.

6. Construction and Performance

Your proposed construction methodology for the project, including the mechanics of your phasing approach. Illustrate the materiality and the finishes proposed. Describe your approach to sustainability, in design, construction and use, and highlight the anticipated environmental and energy performance of the proposal.

The mechanics of the design. Your approach to how the design would be constructed, including phasing, and how it would perform once in operation.

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 50 sides.

The first section should be entitled Design Proposal. Covering the first 10 sides of the booklet, this should go into greater narrative detail to support and supplement the information contained on Boards 1 to 5.

This will be assessed under the Design Proposal evaluation criteria. Its structure should follow that of the five boards.

The second section, covering the next 20 sides (maximum) and entitled Construction Methodology and Feasibility, should focus on construction method, materiality, feasibility, phasing and performance.

This will be assessed under the **Construction Methodology and Feasibility** evaluation criteria.

- 1) Set out your approach to sustainability, including bio-diversity, environmental control and performance. How will the project be an exemplar of sustainability, in its architectural and landscape design, construction and use? How will your design look to maximise energy performance and minimise running costs?
- 2) Outline your approach to construction and project delivery, including construction logistics and phasing given the particular constraints of the site and its context.
- 3) Describe your philosophy towards materiality and finishes.
- 4) Explain the feasibility of your design and how you have considered designing to budget within the preparation of your design concept.

The final 20 sides (maximum) should cover how you propose to work with the Trust in the design and delivery of the project. Please stress what is different and unique about your working methods and give examples of where this has led directly to successful outcomes.

Your response should be under the heading **Working Methodology and Design Team**. Your response should follow questions 5-8 below and will be assessed under the **Working Methodology and Design Team** evaluation criteria.

Please note:

This tender is for the procurement of multi-disciplinary design services (with exceptions noted below). Please include all consultants deemed necessary for your delivery of these services.

It is anticipated that cost consultancy and project management will be procured separately by the Trust, under a separate tender process.

The team specified within your response to Question 5 below should be committed to the project should you be successful in this competition.

- 5) Please provide a project organogram, highlighting the key individuals and organisations within each discipline proposed. Highlight the lead consultancy, and whether the relationships within the team (and to the client) change at any stage within the project. Please note where roles and responsibilities may change as the project proceeds.

Under this question also set out, in narrative, how the Design Team's input to the project will be managed and delivered throughout all the project stages. Please illustrate an outline project programme from inception through to completion, highlighting the RIBA Work Stages, as part of your answer to this question.

Describe how you will ensure that communications within the team, and with the client and its stakeholders and other consultants, will be effectively managed throughout the project.

Set out how you propose to use modern design practices and processes, such as Building Information Modelling (BIM), throughout the whole project lifecycle.

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.

- 6) Describe your approach to statutory applications, including consultation with local planning authorities and other statutory bodies and engagement with other key project stakeholders.
- 7) Cost control is essential to the success of the project. Describe how you will work to ensure that the evolving and completed design is affordable and within the available budget. What processes and procedures will you adopt to ensure that project costs are continually monitored and managed?

Please complete the Order of Cost Estimate template as included in Appendix E as part of your appendices to the Narrative Booklet. Please read worksheet one carefully, which clearly sets out the exclusions for the cost estimate.

- 8) From your understanding of the Brief please highlight five key risks and explain how you plan to manage and mitigate the effect of these risks throughout the design and construction process.

Part C: Appendices to the Booklet

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

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

- 1) Completed Order of Cost Estimate (in A4 format) – see Appendix E for the Order of Cost Estimate template
- 2) Completed area schedule (in A4 format)
- 3) A3 drawings of the following at recognisable (and noted) scales:
 - Masterplan, including landscape design

- Key plans, sections and elevations of the concept design proposed for the venue requirements

These drawings should include summary annotation of key dimensions and a 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 illustrate your design for the venue, its connection to Princes Street and relationship to the back of the site, adjacent to the mainline railway cutting. Your model should show the design accommodating an outdoor event, using the performance space in its sheltered mode.

The model should show the connection between indoor and outdoor spaces, but is not required to open.

Please note there will be no Perspex cover provided by the Trust for the model. The model will be exhibited, and used for a wide range of public consultation exercises, so you may wish to provide a Perspex cover for the model.

Please see Appendix F for the model parameters diagram.

Part E: Jury Presentation

1 x digital copy

Presentations should be compatible with a Windows laptop. Please provide both a high-res and low-res (max 15 MB) version.

Please prepare a 20-minute presentation (limited to 25 slides) demonstrating your approach to the project and resultant design concept. Your presentation should focus on your response and approach to the quality aspects of the submission, as set out on the presentation boards and in the narrative booklet.

This presentation will be used during your interview. No new information should be presented during the interviews, which are for the purposes of clarifying your design and working approach.

The presentation will be pre-loaded onto a Windows laptop for the Jury Interviews.

Your presentation may follow the rest of your submitted materials. A deadline for submission will be given after the competition deadline.

No new information should be included – the presentation must be based on your other submission material.

Part F: 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 press 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.

Please also include four landscape .jpeg images at 300dpi, 1600px wide by 1200px high that best exemplify your design proposal. 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.

Part G: Fee Proposal

1 x digital copy only

Pricing Matrix: Please complete the Pricing Matrix template as included in Appendix C.

Form of Tender: Please complete the provided Form of Tender template, as included on page 50.

Evaluation Criteria

Tender submissions will be assessed by the Jury, with advice taken from the Professional Advisory Panel. Details of these two groups are outlined below.

Professional Advisory Panel

At this stage of the competition the Jury will be advised by the Professional Advisory Panel. The Panel will be comprised of internal and external advisers to the Ross Development Trust. The panel will conduct a technical and peer review of the stage two submissions, encapsulated in the Professional Advisory Panel Report.

Note: the Professional Advisory Panel Report is not a public document. Its circulation is limited to members of the Jury only.

Jury

The Jury will assess the stage two submissions. The Jury will receive the competitors' submissions covering the requirements outlined on pages 39-45, as well as this Competition Conditions Document and the Supporting Panel Report in their Jury Packs.

The Jury will assess the submissions based on the criteria set out under 'Assessment Breakdown' below. The Jury will make a recommendation to the Trust, who will ratify the decision in consultation with the City of Edinburgh Council.

MRC will act as the competition secretariat.

Assessment Breakdown

Tender submissions will be assessed on the Most Economically Advantageous Tender (MEAT) basis, which accounts for both quality and cost criteria as defined below.

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.

Fee submission (20%)

The cost submission will be assessed on the basis of the Form of Tender (see page 50 for details) and the Pricing Matrix (Appendix C).

The fee will be assessed comparatively using the following formula:

Lowest price / price tendered x weighting.

As noted above the fee proposal is apportioned 20% of the overall weighting.

Quality submission (80%)

Design Proposal (including approach to context and place-making; architectural quality; and response to logistics and operations)

45% weighting

Construction Methodology and Feasibility (including sustainability and energy performance; construction methodology; materials and finishes; feasibility; and designing to budget)

20% weighting

Working Methodology and Design Team (including working methodology; roles, responsibilities and design team management; approach to statutory applications, statutory consultation and stakeholder engagement; cost control; and risk identification and mitigation)

15% weighting

Quality Breakdown

SUBMISSION	SCORE AVAILABLE*	WEIGHTING (%)
Design Proposal		
Weighting for Boards 1-5, Narrative Booklet pages 1-10, and Model		
Understanding, approach and concept (Board 1)	10	5%
Context, masterplan and place-making (Board 2)	10	10%
Architectural and landscape quality, both internally and externally (Boards 3 and 4)	10	20%
Operations and logistics (Board 5)	10	10%
SUB-TOTAL	40	45%
Construction Methodology and Feasibility		
Weighting for Board 6 and Narrative Booklet pages 11-30 (and Order of Cost Estimate Appendix)		
Construction and Materiality, including phasing, sustainability and environmental performance (Board 6)	10	10%

Designing to budget (Question 4 and Order of Cost Estimate Appendix)	10	10%
<i>SUB-TOTAL</i>	<i>20</i>	<i>20%</i>
Working Methodology and Design Team		
Weighting for Narrative Booklet pages 31-50		
Design Team and project management (Question 5)	10	3%
Approach to statutory applications, consultation and engagement (Question 6)	10	6%
Cost control and cost management (Question 7)	10	3%
Risk identification and risk management (Question 8)	10	3%
<i>SUB-TOTAL</i>	<i>40</i>	<i>15%</i>
QUALITY TOTAL	100	80%

*Scored in accordance with the Scoring Approach on page 49.

Scoring Approach

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.

Form of Tender

Proposal for: The Ross Development Trust

To:

The Ross Development Trust

Anderson Strathern LLP

1 Rutland Court

Edinburgh

EH3 8EY

We, having read the Competition Conditions issued to me/us hereby offer, on behalf of the full design team to carry out the Design services, in accordance with the Competition Conditions and proposed forms of contract, for the fixed sum of £..... and []% of the Total Construction Cost as specified in the Pricing Matrix forming part of our Tender Submission.

I/We undertake, in the event of your acceptance to execute with you a contract in the form specified in the 'Project Details' section of the Competition Conditions and Appendix B – Form of Agreement.

I/We declare that I/we have not discussed with or disclosed to anyone outside my/our Team the amount of this Proposal and I/we have not received information directly or indirectly concerning the amount of any other Proposal being submitted for this contract by any other tenderer.

I/We appreciate that any failure to comply with the conditions of the foregoing paragraph will invalidate my/our offer.

This Submission remains open for consideration for six months from the date for return of Proposals (or any notified amendment to this date).

I/We understand that you are not bound to accept the lowest or any Submission you may receive.

Dated this Day of 2017

Name

Address

Signature

Witness

Appendices

- A. Planning and Policy Documents
- B. Draft Form of Agreement
- C. Draft Pricing Matrix
- D. Site Images (to follow)
- E. Draft Order of Cost Estimate
- F. Model Parameters Diagram (to follow)

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