

Design Brief: The Treehouse Gazebo Commission to Artists & Designer/makers

December 2015



Photograph: David Cox

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December 2015

DESIGN BRIEF FOR THE TREEHOUSE GAZEBO COMMISSION FOR THE AUSTRALIAN NATIONAL BOTANIC GARDENS (ANBG), CANBERRA

1. Background: The Scope and Process of the Commission and its Location in the Australian National Botanic Gardens (ANBG)

This Design Brief covers the paid design by up to three selected artists or designer/makers of a unique, inspiring, site-specific, elevated 'treehouse gazebo' which will be designed for a secluded paperbark tree grove within the Gardens.

The term "gazebo" is defined as "a structure commanding an extensive prospect, especially a turret, pavilion, or summerhouse" (*The Macquarie Dictionary* [Sydney 1981] 741).

In its design form, the commissioned Treehouse Gazebo as envisaged for the Gardens may be a simple elevated sculptural structure as a roofed platform with no walls, safety railings as needed, and some form of benches or integrated seating to allow visitors to linger. At the discretion of the designer, working within the designated Commission Budget, the Gazebo may also have such elements as walls and windows.

As explained in the DNP Design Agreement to which this Design Brief forms Appendix "A", upon receipt by the ANBG of the Design Phase submissions from the selected artists or designers, should one of the design submissions be selected by the Gardens for further development, the artist or designer/maker will be offered a paid Detailed Design Phase Brief and the Detailed Design Agreement for that scope of work.

Upon the ANBG's subsequent receipt and approval of the artist's Detailed Design submission, should the Detailed Design be selected to proceed into fabrication, the artist or designer/maker will be offered a Commission Brief and the Commission Agreement, covering the fabrication, transport, and installation of the Gazebo within its site by the artist or designer/maker and her/his team of specialist fabricators.

The selected site for the commissioned work is identified in the ANBG's *Public Art Policy & Master Plan 2013 – 2022*) within the document's "Part Three – The Master Plan of Possible Areas for Public Art Commissioning in the Gardens". This key document is available for easy access on the ANBG website, and close perusal by artists interested in this commission is advisable. The selected site zone generally corresponds to the Master Plan's Area #5 (the so-called 'Paperbark Area') combined with Area #6 (the 'Melaleuca Swamp Area').

The contract templates for the Design Agreement, Detailed Design Agreement, and Commission Agreement are included on the ANBG website for perusal by artists and designer/makers interested in the commission.

The designated site, shown in the surveyor's plan appended to this Brief, is at the edge of the Melaleuca Swamp Area and generally within the Gardens' Paperbark Grove.

Some of the key characteristics of this location can be summarized as follows:

- This possible gazebo location has a degree of natural elevation above the lower thicket of Melaleuca.
- This site has good access from the current 'Children's Walk' used for school groups.
- There is an existing open area next to the scribbly gums which could facilitate the Gazebo location.
- The Gazebo's design could take advantage of great vertical forms throughout the melaleuca thicket.
- This area allows the opportunity for the gazebo design to create a simultaneously intimate but readily accessible place.
- This potential location has a natural degree of elevation above the vegetation and easy access from an existing bitumen road/path that connects directly to the Ellis Rowan Building and café area where most visitors to the Gardens first congregate.
- A Treehouse Gazebo in this location would be a fairly direct and short walk from the café, thereby potentially enticing more sedentary visitors out into the Gardens areas.
- The construction of an elevated Gazebo in this location would require some degree of vegetation removal, but would not be causing damage to vegetation of significant collection value to the ANBG, and would not be a large or costly undertaking.
- This possible location also has potential as a relatively intimate space in terms of the visitor's experience while still being easily accessible.
- This site would draw visitors of all ages to a place which is not manicured and "tamed", but rather a place which retains a strong feeling of being "a wild garden".

The opportunities and constraints of the Gazebo's design for this site will be shown to the selected artists and designer/makers and discussed at the full-day Design Orientation in Canberra at the outset of the commission's Design Phase.

The cover photograph for this Brief provides a preliminary sense of the character of the nominated site for the Treehouse Gazebo's location in the Gardens in the midst of adjacent circulation paths and visitation points.

2. The Australian National Botanic Gardens as Client: Why Do the Gardens Matter?

The Introduction to the *ANBG Public Art Policy & Master Plan* states:

'In the Foreword to the *ANBG Management Plan 2012 – 2022*, Peter Cochrane, then Director of National Parks, states:

The Australian National Botanic Gardens (ANBG), on the lower slopes of Black Mountain in Canberra, contains the world's most comprehensive display of living Australian native plants. The diverse living collection provides an inspirational place for learning, quiet contemplation and passive recreation.

The ANBG is valued for its scientific and horticultural research into Australian plants and related flora. It is recognized for its role in the dissemination of knowledge and information about Australian plants and for its contribution to plant conservation. The ANBG provides learning experiences focusing on Australia's unique flora and landscapes, and influencing public attitudes to the conservation of plants and the environment.

'The developed sections of the Gardens, comprising over 50 of the 90 hectares of the site, are listed in the Register of the National Estate as an outstanding example of landscape design and horticulture using Australian native plants.

'The vision stated for the ANBG in the Management Plan 2012 – 2022 is that:

Australians value, conserve and appreciate our rich plant heritage.

'The ANBG's mission is:

to inspire, inform and connect people to the Australian flora.

'Intermittently within its forty-year history, the ANBG has been engaged in the temporary and occasionally permanent exhibition, placement, and site-specific commissioning of works of art and design within the garden landscape.

'Any introduction of works of art, craft, artisanship, "one-off" design, and/or gifts of objects into the landscape of the Gardens inevitably has a visible impact on the landscape, since it constitutes the introduction and presentation of new content and ideas. The introduction of these elements also constitutes an alteration, however small, of the evolving character and ambience of an identifiable place within that landscape.

'It is essential that the insertion of public art within the Gardens be governed by a clear and visionary set of conceptual principles and management practices which **ensure that the mission, vision, and goals of the Management Plan as well as the original landscape design intent and character are maintained and amplified over time**, rather than merely altered and degraded.

'As such, this Master Plan is intended to be an essential part of the principles and planning which ensure that the Gardens continues to evolve and develop in a manner worthy of its unique position world-wide in the study, interpretation, conservation, and display of living Australian native plants' (p. 12).

Late this year the Australian National Botanic Gardens received Eco Certification from Ecotourism Australia—the only national programme recognising Australia's best sustainable businesses. To receive Eco Certification a business or organisation must demonstrate excellence in its contribution to conservation, cultural sensitivity and work with local communities, business management and operational planning, responsible marketing, interpretation and education economic sustainability, customer satisfaction and environmental management such as recycling, energy use, and water supply and conservation.

The ANBG is only the second botanic garden in Australia to receive such accreditation.

3. Origins of the Gazebo Commission: The Friends of the Gardens

Within the context of the Gardens, this ANBG special commissioning project has been initiated by the ANBG's Friends of the Gardens, working in close collaboration with the ANBG's Executive Director, General Manager, and senior staff.

The Friends of the Gardens describe their organisation on the ANBG website as:

...a diverse group of people who love and support the ANBG – the world's largest collection of Australian native plants. The Friends organise an extensive program of talks, visits and social events at the Gardens throughout the year, providing many opportunities for members and visitors to meet, learn, grow and enjoy the riches of the ANBG and its important mission.

Formed in 1990 as a community support group for the ANBG, the Friends organization has raised and spent well over \$750,000 on projects in the Gardens during the past 25 years and now has 1700 members. Many of the members support the Gardens directly in a variety of ways, including leading guided walks to show visitors the remarkable living collections of the Gardens and providing hands-on support of the Gardens' research programs.

This Gazebo commission has developed from early discussions by the Friends towards funding a new site-specific sculpture design commission for the Gardens in keeping with the ANBG's recently-revised *ANBG Public Art Strategy & Master Plan 2013-2022*, already noted above.

Structured discussions among the Friends, the ANBG senior staff, and the Commission Coordinators, followed by the production of a detailed *Feasibility Study* (March 2015) for the project resulted in the evolution of the original idea of a site-specific sculpture into a commissioned functional work—i.e. the sculptural Treehouse Gazebo which is the subject of this Design Brief.

This resulting project is a partnership involving the Friends of the ANBG, the ANBG, and also the Public Fund of the Friends, which raises money to support projects in the Gardens with an environmental focus. The majority of the Commission Budget for this project has been committed by the Friends of the Gardens, with the remainder supplemented by the ANBG's direct contribution. As such, the Treehouse Gazebo project is a direct outgrowth of the passion for this place held by its diverse supporters.

While the Friends of the Gardens have appointed a Friends Advisory Group for orderly consultation with the Friends Council as donor throughout the commissioning project, the selected artists will be contracted at each project stage by the ANBG via the Director National Parks (DNP).

4. The Role of the Commission Coordinators & the ANBG Art Advisory Committee

The overall project funding for the Treehouse Gazebo Commission provides for a highly-experienced public art consultant to be engaged by the ANBG as Commission Coordinator throughout the project. This Commission Coordinator will be responsible for proper liaison at all project stages with the artist, the ANBG's senior management and staff, any specialist transport and installation crews working to the artist's direction, and the Friends Advisory Group.

This Commission Coordinator role will be led by Pamille Berg AO, Director of Pamille Berg Consulting Pty Ltd during the Artist Selection and Design Phases and by Jon Burchill, Director of JB Design Consultants Pty Ltd during the Detailed Design, Fabrication, and Installation Phases of the commission. Ms. Berg and Mr. Burchill have worked together on large-scale commissioning projects intermittently over the past thirty years in Australia and Asia, and will bring their differing professional expertise to the provision of a seamless coordination service to the Gardens throughout the commission.

As documented on the ANBG website, the Gardens has appointed a formal ANBG Art Advisory Committee composed of individuals with wide-ranging expertise in the field of site-specific design and public art, including a landscape architect, two practicing artists, a heritage specialist, a graphic designer, an architect, a representative of the Friends of the Garden, a leading CSIRO plant biology scientist, and the ANBG's Executive Director.

This Committee will meet four times at key milestones during the Treehouse Gazebo Commission's progress, considering the selection of the artists and the subsequent submissions by the artist(s) at each progress phase. The Committee does not make decisions on behalf of the Gardens, but rather provides well-documented consensus recommendations to the ANBG at each stage in response to the Commission Coordinators' proposals and assessments, followed by final decisions made by the ANBG's General Manager and Director.

5. Design Intent: The Treehouse Gazebo

This project is a commission to an artist or designer/maker to create a unique, magical, possibly whimsical, site-specific "gazebo among the trees" which will be elevated within the vegetation or tree canopy level (probably ca. 3 - 4m off the ground).

The Gardens' intent in engaging an artist to design, develop, and fabricate the proposed treehouse gazebo is to allow a highly original, sculptural, or singular approach to the gazebo's form and character.

If the ANBG had only desired to obtain a well-designed structure for the Gardens, it would have engaged an architect for this project, and if it had only wanted to achieve a solid, functional elevated platform, the Gardens may well have simply engaged a high-quality local builder to work with the Gardens' senior staff. The fact that the Design Brief has been developed instead for awarding to several artists, craftspeople, and designer/makers clearly demonstrates that what is being sought is the artists' highly creative capacity to originate a unique and magical gazebo with forms and details arising from the "special making" and "making special" which are an essential part of any artist's work.

While intended to trigger oblique memories among the Gardens' visitors of treehouses and elevated platforms which they have experienced as a child or seen at various times throughout their lives, this commissioned structure, unlike a traditional treehouse, **is not intended to use the Gardens' trees as its structural support.**

Rather, to ensure its longevity separate from the lifespan of the Gardens' individual trees, this sculptural Gazebo is envisaged as having a separate permanent support structure which allows the Gazebo to be elevated somewhat into the tree canopy and to be inserted closely within an existing grove or stand of tall vegetation, while having minimal damage and impact on the surrounding vegetation, both during construction and over time.

The configuration of the Treehouse Gazebo is at the discretion of the designer in direct relation to the selected site.

In dimensions, the overall gazebo floor area, including its entry stair or ramp, is to be determined by the designer in relation to its unique site. In total, the Gazebo's area may be roughly **equivalent to** between 20sqm - 36sqm. At this scale, however configured by the designer, the Gazebo's floor space is intended to be large enough to allow more than one small group of visitors, more than one family, or several individuals alone to enter and spend time within the Gazebo without making them feel uncomfortably aware of and intrusive on each other's presence.

Approached by an accessible ramp and/or stair providing access to the roofed platform, the gazebo's **functions and uses** include the intent of:

- having a **strong sculptural presence and attraction visible through the vegetation** from adjacent walking paths, well-integrated into a ground-plane landscape designed during the gazebo's Detailed Design Phase as a collaboration between the Gardens' curatorial and horticultural staff and the artist;
- being an informal wildlife watching platform within the canopy early in the morning in the Gardens for some of the dedicated bird-watchers and walkers who regularly come to the ANBG at that hour, as well as **enhancing observation of the Gardens' varied wildlife** at other times of the day;
- being a visible structure of interest and delight which, either through being pictured on the trail maps or on the website, **becomes a "must see" destination for visitors planning visits to the Gardens and to Canberra**, and simultaneously drawing them into a lesser-used area of the Gardens while still being on the accessible walking paths. As such, the Gazebo could end up functioning over time as a rich, unique icon image for the Gardens which is seen on the Gardens' website, in tourist brochures, and in print marketing publications as **a potent visible symbol consistent with the Gardens' purpose and principles**;
- creating a **compelling venue for experiencing upper-storey vegetation at close hand and for interpretation of the interrelated Australian native flora and fauna** of this paperbark grove in the Gardens and its key botanical characteristics and ambience;
- providing a **roofed resting point for visitors during the day**, giving a moment of respite and shade on hot summer days and a shelter from winter rain showers; and
- being a **place of imagination and delight for visiting children**, individually or with touring school groups, tapping that universal fascination with treehouses that nearly all children and adults have and introducing the direct experience and ideas about the "special making" of unique places by artists, craftspeople, and gardeners.

6. The Conceptual Background Underlying the Treehouse Gazebo Design in the Gardens

The commissioned Treehouse Gazebo in its selected location will be observed at long and close views by hundreds of the Gardens' visitors every day who will approach, pass, spend time within, and touch it in the process.

As noted above, the Treehouse Gazebo's design offers a unique opportunity to:

- be “made special“ in the spirit that any object can be designed and fabricated to “matter” and contribute as an integral part of its environment, as opposed to degrading or offering no contribution to its surroundings other than performing its most basic function,
- contribute to the visual quality and overall care of definition of the entire Gardens’ environment,
- be associated in its design with conceptual content or elements of environmental interpretation which reinforce the purpose and mission of the Gardens, and/or
- be an object of visual and tactile interest, delight, and/or intense memory for visitors.

The overall purpose of the inclusion of commissioned art, craft, and design in the Gardens is not for mere decoration and embellishment, but rather is for its contribution to **interpretation**. The intent of introducing art, craft, and design into the Botanic Gardens is to allow artists and designer/makers to “speak” through their work about potent ideas and creative making in public in ways which are **essential to the mission of the Gardens**.

At the basis of the commissioning of artists to design a unique, meaningful gazebo for the Gardens are the essential ideas expressed in Annex “A” of the *Public Art Policy & Master Plan*, understanding the role of art in society:

- as intelligent provocation,
- of exploring the definition of new cultural narratives and myths through interpretation,
- of examining the exploration of landscape traditions as “shared culture”, and
- in enhancing public understanding of co-adaptation, environmental sustainability, and the individual’s essential role in shared custodianship of land and ecosystems in Australia.

In the broadest sense, the sculptural Treehouse Gazebo commission is intended to be an integral part of **the Gardens’ mission to “connect people” to the Australian flora**. This sense of “connecting” is in part described through passages from an interview of environmentalist Christopher Manes by cultural historian Suzi Gablik in her book, *Conversations Before the End of Time* (New York 1995), where Manes says, in simple words,

We have the hope that the ideas we’ve created over the last five hundred years can be used toward preserving the earth, preserving biological diversity, and getting back into communication with the other biological communities around us... [We as humans are] just a plain member of the biological community. We’re here like anything else. Which is greatly liberating, if you ask me. We can enjoy ourselves. We don’t have to be the vanguard of evolution any more...

I really think that it’s time for our culture and artists to change the subject. For the last five hundred years, all we’ve talked about is Man—his psychological existence. And that’s all part of the fabric of this story. I think we have to take that subject and just put it aside, not talk about it anymore. We need to start talking about this other kingdom (pp. 93 & 102; quoted in Annex “A” to the ANBG Public Art Policy & Master Plan, p. 173).

7. Nominated Lifespan for the Treehouse Gazebo

The specified minimum lifespan for the Treehouse Gazebo will obviously have a limitation on the materials, surface finishes, and construction as conceived, designed, and fabricated by the artist or designer/maker (or by a specialist builder working to the artist's direction, with the artist providing hand-fabricated components).

While the ANBG desires to have the benefit of a long life and minimal maintenance requirements for the structure, the Gardens also desires to allow the broadest reasonable range of creative design approaches to be available to the selected designers.

The Gardens recognizes that if it demands too much in terms of a long lifespan for the Gazebo, then many of the design approaches (for example, using hand-worked natural reclaimed timber or "bush furniture" forms for rail posts or lintels) which an artist or designer/maker might want to employ may become impossible to achieve.

In consequence, this Design Brief specifies that the selected designers shall design for a minimum **25-year expected lifespan** for the Treehouse Gazebo and its fittings within the Canberra environment, where winter frost, relatively high summer temperatures, extremes of temperature change within periods of a few hours, and high levels of ultraviolet radiation from the sun are normal.

The required future maintenance requirements of the treehouse Gazebo, necessary to allow the minimum 25-year lifespan to be achieved, should be as low as reasonably possible. The Gardens' ongoing funding for annual maintenance and the staff to perform it are very limited.

8. The Artists' Selection of Materials for the Gazebo Design

The sub-structure to the Gazebo will almost definitely be seen from underneath, given its possible locations, so in addition to fulfilling its function, the substructure should have a degree of simple, resolved design which is not an unwelcome intrusion into the Gardens' ambience.

This fact is not intended to require that sub-structure in some way has to 'mimic nature' in its form or materials.

Obviously the structure for the Treehouse Gazebo will need to be purpose-designed by the artist or designer/maker (in collaboration with a structural engineer) as an essential part of the Gazebo's sculptural form and character.

At the Design Orientation for the selected artists, the Gardens' consultant structural engineer for this commissioning project will provide an outline of the notional structural requirements for the support uprights, floor, and the approach ramp or stair which may help the three artist designers to understand the fundamental constraints and opportunities at the outset of their design process.

By no means will this initial outline be intended to constrain the artists or designer/makers unduly in their design directions. Rather, it will merely indicate starting points which may be used by the designers which could be feasible within the commission's cost limitations and planning/building approval requirements.

Surface finishes to the Gazebo's construction materials should be as resistant as possible to abrasion, damage, or intentional vandalism.

Those surface finishes should to the extent possible be capable of **masking or celebrating the changes to the Gazebo's exposed surfaces** which will be inherent in the minor wear and tear and exposure to the elements over the Gazebo's minimum 25-year lifespan.

Materials, finishes, and any coating systems selected by the artist or designer/maker **shall not be subject to run-off, staining, or chemical contamination of surrounding paths, understorey vegetation, and planting beds in the Gardens**, and any potential electrolysis between incompatible metals in the Gazebo's construction shall be prevented by the design, fabrication, and installation methods which the artist or designer/maker specifies. As Canberra has termites throughout the region, any proposed uses of timber within the Gazebo and/or its structure must address the prevention of termite damage in a practical and cost-effective way as an essential part of its design and fabrication.

The Artist's Design should recognise and respond to the fact that the Gazebo will be constructed in a special location where members of the public, often including both the very young and elderly, are moving at leisure, with their attention primarily focused on surrounding planting beds and vistas.

While this Brief encourages the Treehouse Gazebo design to invite touching, examination, and the delight of tactile exploration by the Gardens' visitors and staff, it should not contain sharp projecting elements or other surfaces which, if a pedestrian accidentally bumps into the Gazebo, a child falls against it, or a Gardens' horticultural staff member is working under or adjacent to it, represent a significantly heightened risk of injury.

Due to the functional nature of the Gazebo as a sculptural or creative design element, a reasonable risk assessment process by one or more specialist consultants, including the Gardens' consultant structural engineer and a childhood injury specialist, will be an inherent part of the ANBG's initial briefing of the selected artists and/or designer/makers at the Design Orientation. These same consultants will be involved in the review of the Artists' Design Phase submissions prior to the ANBG's decision to proceed into a Detailed Design Phase.

Within these design objectives and constraints, the materials and finishes for the Gazebo can be selected at the Artists' discretion within the specified budget limits below. These materials may include but are by no means limited to cast, fabricated, and wrought metals and profiled, carved, laminated, turned, textured, or "found" timber.

Plastics and resins shall be avoided, since their capacity to age with grace is often unpredictable and limited.

The species and origin of timbers proposed for use in the Treehouse Gazebo by the selected artists shall be consistent with the ANBG's commitment to environmental sustainability.

In short, in formulating the Gazebo design, the artist or designer/maker should recognise that the ANBG has very limited budgets for the ongoing development, maintenance, and enhancement of the Gardens.

To the extent that the artists' designs for the Treehouse Gazebo can "do much with little" within the Commission Budget while still creating a highly imaginative and content-filled addition to the visual environment in which it will be integrated, the selected artists will have fulfilled an essential part of the intent of this commission.

9. Compliance of the Gazebo Design With the Building Code of Australia

As a structure within a public space, the Gazebo will need to meet all relevant requirements of the Building Code of Australia (BCA) and to be able to be approved by the planning authorities who have jurisdiction over the land area of the Australian National Botanic Gardens. This need not be a difficult or complex process.

At the full-day Design Orientation for the selected artists and/or designer/makers at the ANBG, briefing notes and a detailed explanation of relevant code requirements prepared by an expert BCA consultant will be provided to the artists attending the Orientation for discussion and clarification.

Once the artists' Design Phase submissions have been received by the Gardens, the same BCA consultant will comment on each of the Design Submissions in relation to the design's capacity to meet code requirements as an integral part of the selection process,.

Assuming one of the submitted designs is selected by the ANBG to proceed into the Detailed Design Phase of the commission, the designated BCA Consultant will draft any additional code requirements to be addressed by the Artist as part of the Brief for the commission's paid Design Development Phase. This process will ensure that the developed form of the artist's Gazebo design will subsequently be capable of achieving BCA certification and planning approval without further design modification or re-design.

The accessibility of the Treehouse Gazebo to all visitors, including those who are less able and the elderly, is a priority for the Gardens. The entry ramp to the Gazebo will need to comply with accessibility requirements in order to provide equal access for all visitors to experience views into the tree canopy and surrounding vegetation from the Gazebo. Basic accessibility guidelines will be presented to the selected artists at the Design Orientation for their implementation of a simple and sensible solution to this requirement, consistent with their creative design approach to the Gazebo.

These initial costs of the preparation of BCA guidelines and assessment at the Design Phase, followed by the BCA consultant's assessment of code requirements to be addressed during the Design Development Phase of the commission, **will be paid for separately** by the ANBG, not by the artist or designer/maker via the Commission Budget.

10. Commission Budget

The ANBG's Project Budget (via the Friends of the Gardens) for the Treehouse Gazebo commission includes the following allocations for the artists' work as follows:

- **a Design Phase Fee of \$5,000.00 ex GST** to be paid to **each** of up to 3 selected artists or designer/makers, plus separate reimbursement the cost of travel to Canberra for the day-long Design Orientation for any selected artists or designer/makers who do not live in the Canberra region, following receipt of their Design Phase submission in keeping with all requirements; and
- **A maximum Commission Budget of \$150,000.00 ex GST**, including the selected artist's Design Phase Fee, to cover (a) the selected artist's Detailed Design Phase Fee and its scope of work, plus (b) the Commission (Fabrication/Installation) Brief and Agreement's scope of work covering the fabrication, transport to site, and installation of the Gazebo by the artist and his/her team of collaborators, including all materials, labour, workshop overheads, insurances, and other attendant costs.

The ANBG will separately provide a budget for and cover the costs of the special landscaping of the gazebo's surrounding ground-plane to be designed by the Gardens' curators and horticulturalists in close collaboration with the artist or designer/maker.

The Gardens will also separately cover the cost of the design, fabrication, and installation of the attribution and interpretation plaques for the Gazebo commission, relating it to the graphic standard established for other commissioned works at the ANBG while working in close coordination with the artist.

With regard to the adequacy of this Commission Budget, if (as an example only) the Gazebo's floor area as designed by the artist were in the vicinity of 36sqm in accommodating its required function (including the structure of its entry stair or ramp and sub-structure), the overall Gazebo Commission Budget of \$150,000.00 ex GST would roughly equate to a square-metre rate of \$4167.00/sqm ex GST including all costs of design, documentation, fabrication, transport, and installation.

Given that the square-metre costs for modest houses for sale in the Canberra region start at roughly \$3000.00/sqm (not including land costs) and given that this specially-designed Gazebo would not be required to have such essential elements as the insulation, weatherproofing, windows, plumbing, and complex internal joinery which are comprised in all house prices, this Gazebo Commission Budget is expected to be viable in allowing the artist or designer/maker to imbue it with a special character.

11. Insurances to be Held by the Artist

The artist or designer/maker whose Design Phase submission is selected to proceed into the Detailed Design Phase will be required to hold a public liability insurance policy with coverage for at least \$10 million for each claim during the subsequent Detailed Design and Commission (Fabrication/Installation) Phases of the project.

During those phases of work the artist will also be required to hold a Workers Compensation Insurance policy (if the artist works within a company structure) or a separate accident/illness insurance policy. The cost of these insurances for the duration of those project stages is to be covered **within** the \$150,000.00 ex GST Commission Budget.

12. Proposed Time Program for the Gazebo Commission

The proposed schedule for the Gazebo Commission is as follows:

| TASK | COMMISSION PHASE | DATE |
|-------------|--|---|
| 1. | Release of the ANBG's advertisement of the commission Expression of Interest (EOI) on websites & in selected print media for submission of credentials by artists for possible selection | 4 December 2015 |
| 2. | Receipt of Artists' Expressions of Interest (i.e. their credentials in the form of CVs & images of each artists' recent work only—no design concepts | Deadline for receipt or post-marking of artist credentials by Friday, 15 January 2016 |

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| | <p>accepted).</p> <p>Two-week period during remaining January summer holiday period for Design Phase Coordinator to assess submissions received.</p> <p>Meetings with the AAC and ANBG to consider the EOI submissions; decision on up to three Artists to be selected and paid for Gazebo designs in accordance with the Design Brief</p> | <p>4/5 February 2016</p> |
| 3. | <p>Earliest Date for the Artists' Design Orientation conducted by the Design Phase & Fabrication Phase Coordinators in Canberra at the Design Phase start</p> | <p>Ca. 19 February 2016 (i.e. roughly 2 weeks after the artists are notified of ANBG's selection of the artists)</p> |
| 7. | <p>Six-Week Design Phase</p> | <p>19 February – 1 April 2016, with artists' Design Phase submissions due on or before Friday, 1 April 2016</p> |
| 8. | <p>Assessment of artists' Design Phase submissions & selection of artist to proceed into Detailed Design Phase</p> | <p>7/8 April 2016</p> |
| 9. | <p>ANBG approval to proceed into the Detailed Design (DD) Phase.</p> <p>Preparation by the Design Phase Coordinator, in collaboration with the Fabrication Phase Coordinator, of the artist's Detailed Design (DD) Phase Agreement and Brief for signing</p> | <p>One week for final decision on selection of artist to proceed, i.e. no later than 15 April 2016</p> <p>Preparation of artist's DD Phase Agreement and DD Phase Brief (one week) by 22 April 2016</p> <p>Signing of DD Phase Agreement by artist and ANBG – no later than Friday, 29 April 2016 (i.e. one week)</p> |
| 10. | <p>Design Phase Coordinator and Fabrication Phase Coordinator's Meeting with artist at the outset of the Detailed Design Phase (eight weeks in duration), including time for BCA & structural assessment and risk</p> | <p>at the outset of the 6 May –1 July 2016 DD Phase, with DD Phase submission due on or before Friday, 1 July 2016</p> |

| | | |
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| | compliance evaluation of the design by specialist consultants appointed by the ANBG | |
| 11. | Fabrication Phase Coordinator's presentation (in consultation with the Design Phase Coordinator) of the artist's DD Phase submission to (a) the PM and ANBG staff, (b) the Friends Advisory group, and (c) the Art Advisory Committee for consideration and recommendations on the DD Phase submission, followed by ANBG decision/approval to proceed into the Fabrication/Installation Phase. | Meetings on Thurs/Fri, 7/8 July 2016 (one week after receipt of submissions) Decision to proceed by ANBG no later than Friday, 15 July 2016 (one week after presentations) |
| 12. | Fabrication Phase Coordinator's preparation of Artist's Fabrication/Installation Phase Agreement and Brief for ANBG's approval, followed by signing by artist and DNP | preparation of Fabrication/Installation Phase Brief & Agreement for approval of ANBG (2-week period ending 29 July 2016) signing by artist and ANBG achieved by Friday, 12 August 2016 |
| 13. | ANBG achieving Planning & Building Approval for the Treehouse Gazebo by the relevant planning agencies (NCA & ACT Planning?), overlapping with the final AAC consideration of the Detailed Design & the ANBG decision to proceed. (Prior meetings arranged with relevant approval agencies by the ANBG are to occur in previous months to ensure speedy turnaround of the statutory approval.) | 1 July – 12 August 2016 (likely 6 week period) |
| 14. | Artist's' In-Workshop Fabrication Phase (5 months?) Coordination trips/inspections in the artist's workshop | 15 August through 30 January 2017? Design Phase & Fabrication Phase Coordinators to inspect the artist's progress at milestones in mid-fabrication and the completed work, prior to transport to site |
| 15. | Transport of artist's pre-finished Treehouse Gazebo elements from Workshop to ANBG site & site | 1 – 28 February 2017 |

| | | |
|-----|---|--|
| | preparation (4 weeks maximum for transport, depending on where workshop is and transport mode to Canberra) | |
| 16. | Artist's or Specialist Contractor's construction on site or on-site assembly of the completed Gazebo upon the structural framework prepared by a builder on site (2 months' estimate?) | 1 March– 30 April 2017 Final inspection of the completed work with the Fabrication Phase Coordinator |
| 17. | ANBG'S completion of the on-site landscaping of the Gazebo's ground plane area after completion of installation (ca. 4 weeks?) | 1 – 31 May 2017 |
| 18. | One month of "float" time for weather and other delays | June 2017 |
| 19. | EARLIEST DATE FOR PUBLIC DEDICATION/OPENING OF THE TREEHOUSE GAZEBO COMMISSION | 1 July 2017 Artist's attendance of ANBG Dedication & Public Launch of the Treehouse Gazebo |

It is important to note that this notional Time Program may easily extend by three months or more in duration, if, for example:

- the one-month "float" period included in the overall commission duration is inadequate for what may be unavoidable weather and other delays outside the control of the artist,
- the period in which planning approval is to be achieved by the relevant agencies extends beyond the 6 weeks allowed following preparatory meetings at earlier project stages (which is not in the control of either the ANBG or the Commission Coordinator), or
- the nature of the Treehouse Gazebo's design means that additional time will be required for its fabrication off-site or that more than two months of on-site construction or installation time (plus one month of on-site landscaping) will be required.

13. Artist's Submission Requirements Under This Design Brief

The Artists' Design Submission shall include all of the following elements:

- a) Drawings, sketches, or models at a **minimum** scale of 1:20 (or larger) sufficient to express the Artist's design intent and intended detailing of the Gazebo to ANBG staff and stakeholders, both in its design and its general integration or placement within its surrounding landscape;

- b) A brief written description of the Treehouse Gazebo design, describing the Artist's intent with respect to the way the Gazebo is meant to be "read" and to function for the Gardens' visitors, and the manner in which the Gazebo design relates to and exemplifies the approved conceptual basis of the Design Brief and the ANBG Art Program;
- c) A description of the project team or participants engaged by the artist to collaborate in the Gazebo's realisation, and of its intended materials, finishes, fabrication method, its method of transport to site, and the installation of the Gazebo in its designated Gardens location;
- d) A detailed cost breakdown for the Detailed Design, Fabrication, and Transport/Installation Phases of the commission, including a description of the scope of work and the artist's fee/costs during the Detailed Design Phase , an itemisation of the Fabrication Phase costing including the Artist's salary, the salaries or contract costs for any specialist fabricators and installers, materials costs, workshop overheads, insurances, packing and shipping costs, etc., and the costs of any travel to and from the ANBG during all subsequent post-Design phases of the work if the artist resides outside the general Canberra area;
- e) The artist's proposed detailed Time Program for the Detailed Design, Fabrication, and Transport/Installation Phases, consistent if possible with the general intent of the Time Program nominated by the ANBG in the Design Brief while being in keeping with the fabrication requirements of the Design and the artist's other professional and family obligations;
- f) a 1:1 scale sample (at a **minimum** of 250mm in length and/or width) of a key element of the proposed material, finish, and sculptural or special detailing of the Treehouse Gazebo, sufficient to provide the ANBG Art Advisory Committee and senior Gardens staff with a clear understanding of the Artist's intent for the commissioned work; and
- g) a brief description of the expected lifespan to which the Treehouse Gazebo has been designed and the likely annual maintenance requirements for the Gazebo as designed.

Note: This Design Submission must be complete and submitted on time to the Commission Coordinator if it is to be considered for selection and must be consistent with the Commission Budget.

No Design Fee will be paid to an artist for an incomplete or late submission, or a submission which exceed the budget available for the project.

14. Due Date for the Artist's Design Phase Submission

The due date for receipt of the artists' Design Phase submissions is by 5 PM on Friday, 1 April 2015 at the following address:

Treehouse Gazebo Design Phase Submissions
 JB Design Consultants Pty Ltd
 65 Leichhardt Street
 Kingston, ACT 2604
 Attention: Jon Burchill, Director; Mobile: 0403 152 479

15. Artists' Queries During the Design Process

Any technical or design queries which the selected artists may have during their design process should be directed to the ANBG's Design Phase Coordinator as follows:

Ms Pamille Berg AO, Director, Pamille Berg Consulting Pty Ltd

Email: pamille@pamillebergconsulting.com

Landline: (03) 6250 3989