

# THE VISION



JUBILEE GARDENS

# The Vision

Our team shares a common fascination with the world around us. A fascination which reaches beyond an appreciation for the outward appearance of objects and things, to a curiousness of how or why a particular form or event evolved. While our collective experience is rich and varied, our approach to the creation of new spaces and experiences reflects this interest, encouraging places to emerge out of the nature of an area itself. We found that this approach is of particular success in places with diverse and often conflicting desires or aspirations, these being seen not as 'problems' to be solved, but material out of which a rich design can be shaped.

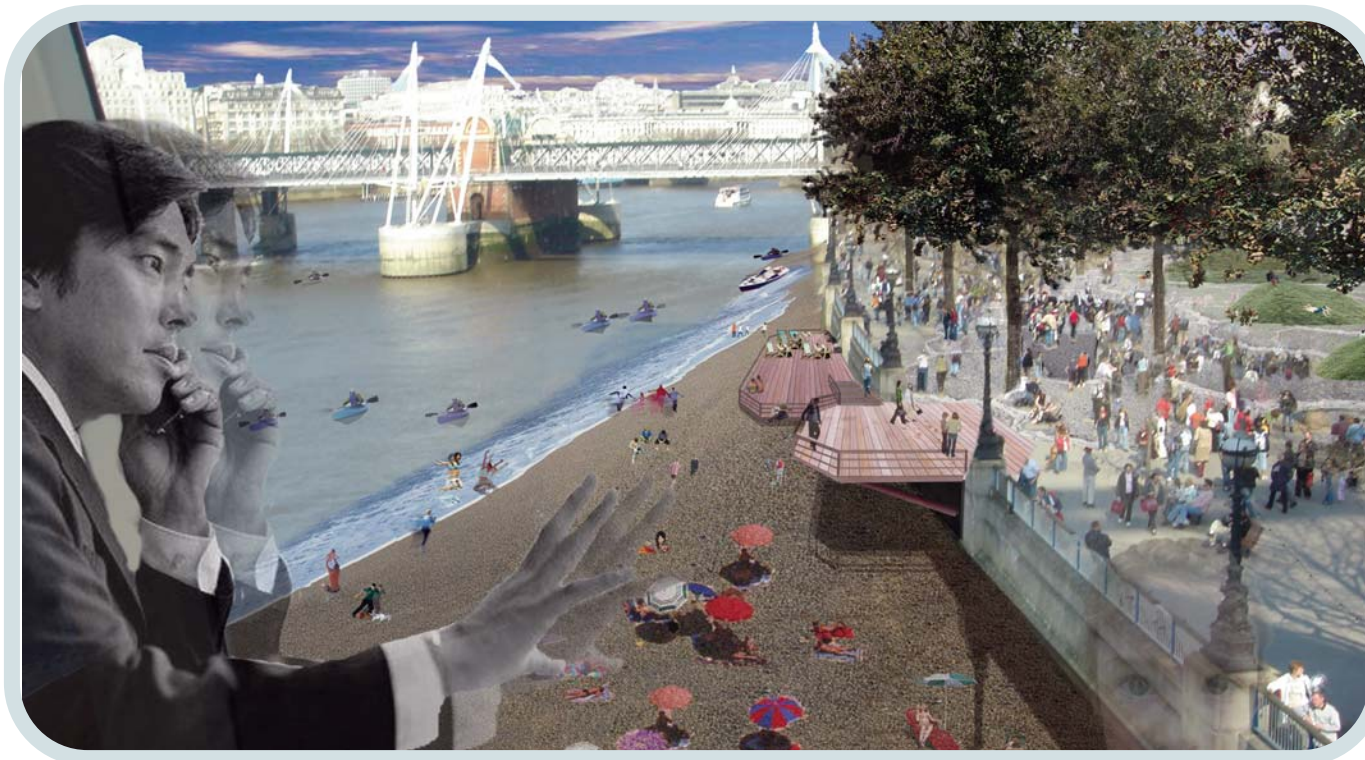
Recent examples where our team members have collaborated using such an approach includes the masterplan and park design for London's 2012 Olympic Bid, and a new park and promenade along Blackpool's famous waterfront.

## An enviable space.

Jubilee Gardens is blessed with the best location in London, in the midst of the cultural center of the Capital and a stroll from the seat of government, yet adjacent to international businesses, transportation and local communities. It is of no surprise this has given rise to a host of differing activities jostling for use of the space. What everyone wants is a place. A resident wants a place to escape and play, an office worker a place to eat a sandwich and read a book and a tourist a place of cultural spectacles. Yet the current garden is like a blank canvas, its simple nature holding the potential to host varied things, yet none are directly catered for or expressed.

If Jubilee Gardens is to truly grasp the rich potential its situation has to offer, it needs to become my place. My place to relax, my place to lunch, my place of events, a place woven from a play between users and space, a place where all can find 'their' space.

This scheme therefore seeks to regard the complex issues surrounding the Gardens not as an obstacle to creating a place of intrigue and beauty, but rather a means by which this can happen. An 'ecosystem', created through a play between user and space, resulting in the ability to find your own place with as many others as you wish.



“ There’s no pattern for straw sandals,  
They take shape as you make them. ”

[Chinese Proverb]

### What I want is a place...

For Jubilee Gardens to resolve its complexities and allow its diverse community of users to find their place, we must first understand their desires. By examining the diverse desires of the local resident, the office worker and the tourist - the space's principle users - it becomes apparent both what is specific to their needs and what overlaps with others. A tourist wants to watch a large and exciting event, which requires a large open space. They also desire a playground for the kids and café to sit in. A local resident wants these last two things in addition to a soft green space for escape. An office worker wants respite in a green space as well as wonderful views. They all share common desires: a place for the cold winter months, a promenade by the river's edge, a safe place, a place for games, a place of delight and surprise. This reveals intriguing overlaps of use, some separated by the timing of an event, others intertwined, but all allowing an assembly of forms and topographies to develop, the basic 'kit of parts'.

As the kit of parts begins to form, basic topographies arise: sun bathing hills with scented flowers behind, mounds to mark edges and control the flow, flat areas for events, dales to give solace and hills to give views. Now varied users can find a place, a territory of their own.

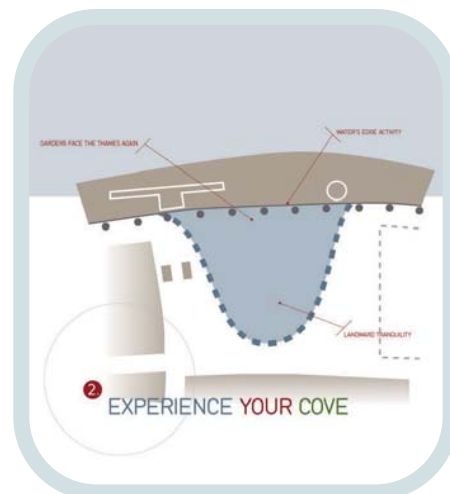
### Experience Your Cove

It is not only the interaction of users by which a place is made but the weaving with a site and its context. The south facing Gardens command an unequalled location, surrounded by a rich urban fabric of landmark structures and a unique cultural context. Nonetheless it is the Thames which has played such a vital role in this area of the city, through its progression from marshland, to wharves, to site of the Festival of Britain, engendering the South Bank with its unique character. Yet it is this which seems strangely forgotten by the existing Gardens, sitting divorced from its spectacular views and foreshore. To fully appreciate this space is therefore to fully appreciate its relationship to the Thames, and as such this relationship should be intertwined within the structure of the Gardens themselves.

As you stand in the existing Gardens in mid-summer, you could be forgiven for not fully understanding the urban form in which you are in, and the reason which makes this space so unique. However, when viewed from above or from across the river this starts to become more apparent. Stretching along the South Bank is the dense urban fabric of cultural venues and businesses coming close to the water's edge, yet here it steps back to form a wide open space - a 'cove' on the banks of the Thames, a metaphor to help structure the scheme.

This image gives identity by revealing what is there but hidden. A cove is a place of tranquillity, an escape from the bustle of life, a place where you can find your own space, enclosed from the world around. Yet when it's a beach it is also a place of exploration and fun, discovering the new and exotic, finding the unusual washed up on the shoreline or a strange plant growing inland. A place of play and activity cohabiting with one of solitude and peace, a place where many can find their space and play with one another.

The cove also lends its own structure to the location of things. From areas of flux and change by the water's edge as intriguing artefacts, the flotsam and jetsam, brought from afar come to rest on its shore, to places of permanence by its inland backdrop of cliff face and trees. The metaphor lends itself well to the Gardens themselves, from the activity of Queen's Walk by the river edge to the areas of surrounding built form, the 'cove' finds a place for the desires of its users and gives them a image to hold.



**The flexible glue...**

**Organic Structures Change and Adapt**

From the user scenarios and the nature of the 'cove' itself, a form for the park starts to emerge. Relationships between elements fall into place, as the kit of parts becomes organised within the space. Yet we know that parts of the design will change due to uncertainties such as the future of Hungerford car park, of further community or client inputs. So how to allow it to adapt to change but retain its coherent whole? Here nature holds the clues.

When looking inside a simple leaf one finds an intricate structure. A series of highly differentiated cells, each with specific functions and relationships with their neighbours - its own kit of parts. These flex and move, some changing shape as the environment shifts, swelling with water or bending to light. Yet there is a consistency binding them as one, an underpinning structure retaining cohesion even at times of adaptive change.

Learning from this model provides the 'flexible glue' needed to give an ability to respond and shift. The kit of parts adopts a consistent form, while retaining their differing roles, binding them as one yet ready for potential change.

The nature of the site needs a design able to evolve, a process not an object, responding to input and adapting its form, as client and community participation further enriches the park and current unknowns become resolved. Yet this is not only how the park will evolve. Through 'sampling' during the participatory design stage, the area's memories and treasures will be captured

and retained as a 'live archive'. These will appear as story trails inlaid in the paving, enriching the floor plane with a vivid patina of poetry and verse, school girl's stories, imagery and narrative. Like flotsam and jetsam, these intriguing found narrative and sampled objects will be concentrated close to the water's edge, allowing would be 'beach combers' promenading along Queen's Walk to discover these little gems.

One can easily imagine therefore how the 'cells' stretch and multiply across the Hungerford car park site, changing in height or shape to embrace the northern edge. Maybe some grow to meet the Hungerford footbridge, providing a fitting entry from across the Thames; or perhaps there is a building which they would shelter? Whatever the future may hold, adaptability is inherent to this scheme, an organic structure poised waiting to colonise.

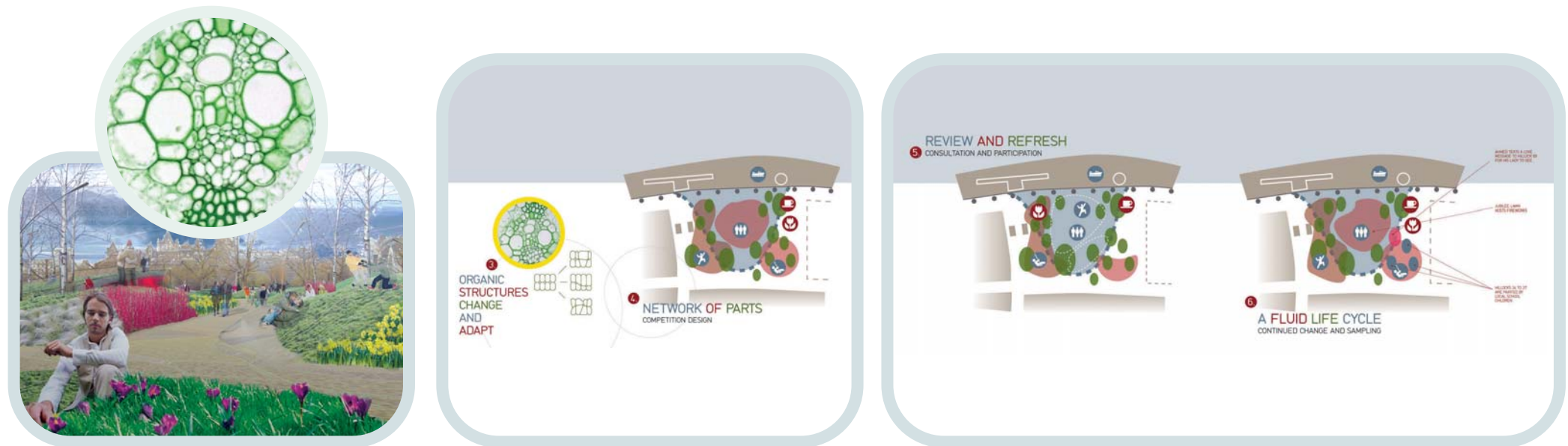
**Review and Refresh**

Once the park is built the participation will continue. Playful arched lamps above the mounds will invite people to "text me", to change their colour through simple SMS mobile interaction. This personalization of space will allow you to put your partner in the pink or cover yourself in calming blue, the collective dance of lights adding to the spectacle from above. Yet even without this direct interaction these lights will shift and change, responding to the tide of the Thames, as this river of light laps in and out of the 'cove'. At the foreshore itself a 'new' beach is introduced, allowing direct interaction with these tidal flows

and ducks. A wooden deck cantilevered from the river wall provides a permanent place at the high water mark for the river lover to sit and enjoy, at low tide steps leading down to the foreshore itself giving access to the Thames foreshore.

By night and on dull winter's days along Queen's Walk's projections will animate the ground, providing opportunities for art commissions to create interactive light pools that wash along the promenade, blurring the boundary between river and cove. Here floral mounts invite people into the space, their forms and colours reflecting seasonal change or the identity of a major event in the park. They also offer ownership to people and different organisations. The cove has been so arranged to allow diverse events to take place within it. From picnicking on a mound, to major event on the lawn, from ambling through a garden of flowers to visiting a seasonal fair. In a colourful hollow sits the play area filled with sculptural forms that double as play equipment developed in partnership with artists and the local school children. It's bubble fountain occasionally bursts with bubbles to play in and that drift over the garden.

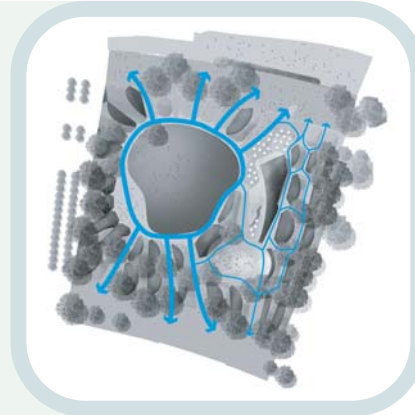
Taking ownership is encouraged, allowing users to truly find their space. In so doing a World Class space will be formed, retaining its relevance long into the future.



# Key Design Elements

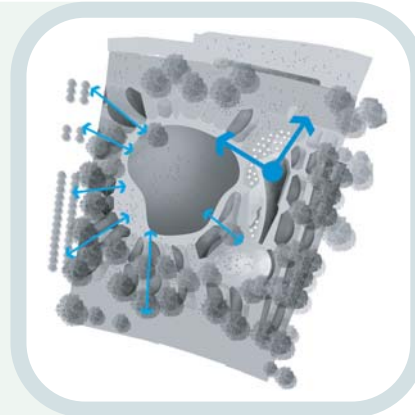
## Pedestrian Circulation

This is a fluid system allowing ease of access and safety through the Gardens, carefully controlled through the positions and heights the mounds. Wide key routes allow fast access across the space, respecting existing and anticipated desire lines reaching outwards to the surrounding city fabric, pedestrian bridges and stations. These are complemented by smaller meandering paths, enabling access for all to the quieter realms of the park, the lower heights of the mounds in this area promoting safety, while still enabling a sense of peace from surrounding activities.



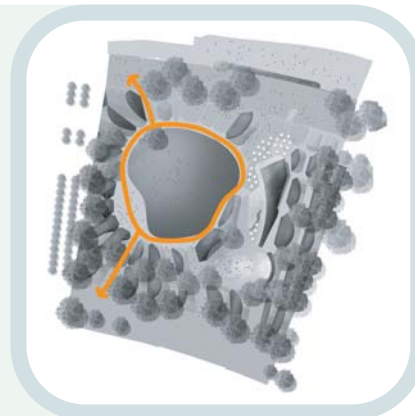
## Views

Views bring people to the Eye, to the waters edge, make people feel safe, and entertain. The major spectacles that have been designed for are the Thames, through the cove concept and beach access; and the major events that will take place for which views from the café and surrounding mounds are excellent, further accentuated through the relocation of three existing trees to the rear of the cove. The view of the Gardens from the Eye will make the trip worthwhile, particularly at night when lights play colour onto mounds and wash the Gardens as the tides come in and out. On the ground, views through and over the mounds are crucial to invite people though to activity in the spaces, but also to ensure that people feel safe walking through the gardens at night.



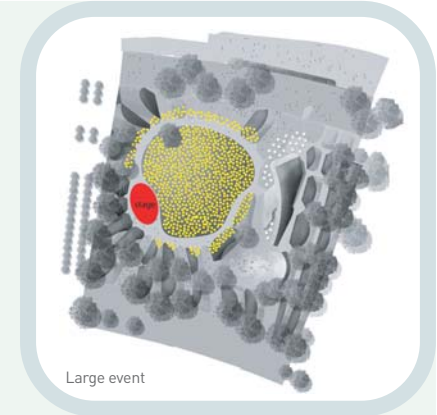
## Vehicular Access

Enabling vehicles to gain controlled access to the garden is crucial if a diverse cultural program is to occur, from the installation of temporary stages and film screens, to access for fairs and fetes. Additionally service access is needed to river edge and proposed café. Our strategy falls in two parts. Firstly the paving surrounding the 'event lawn' will be engineered to carry vehicular loads, this connecting to Queens Walk and Belvedere Road. Secondly the lawn itself will be strengthened to accommodate this occasional use. This will be achieved through the use of proprietary systems like 'Netlon', geo-textile fabric within the soil structure, enabling it to take high loads without the need to re-turf.



## Events

The ability to accommodate a diversity of activities is inherent to the design, from the huge to the small and the everyday. The primary space focuses on the lawn, scaled to accommodate large crowds and engineered to withstand high use. Around this zone are electrical points to use for a large event, or to give power to a market stall. This allows stalls to be strung around the circular path, enabling inclusive access for all. Large events are staged on pediment paving, providing location for temporary staging and support facilities within easy reach of Belvedere Road. For such events, south facing banks around the space allow sun lovers to picnic while watching from their space, the café hill providing a vantage point from the back. By locating the café to the rear of the event space, easy access is given to toilet facilities and food. For smaller scale performance the stage flips in focus, the mounds behind proving seating for spectators.



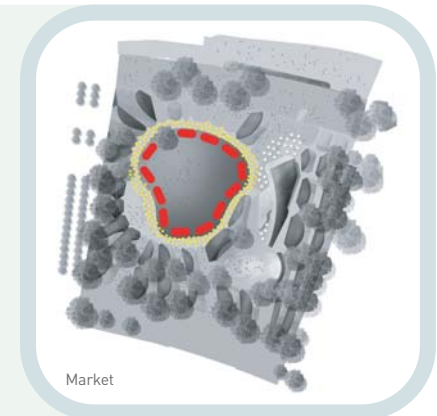
Large event



Small event

## Maintenance

Crucial to the long term success of a World class area of public realm such as this is its ongoing maintenance and care. This requires two main criteria to be reached. Firstly the design and selection of materials should have an inherent robustness and longevity, and secondly, adequate financial provision needs to be provided to enable frequent maintenance to take place. This scheme has been thoughtfully designed with such consideration in mind from the selection of a turf system to enable high use, to the choice of paving. The team is heartened that funds for maintenance will be provided through Shell and the London Eye, with the franchise from the café adding to this amount.



Market

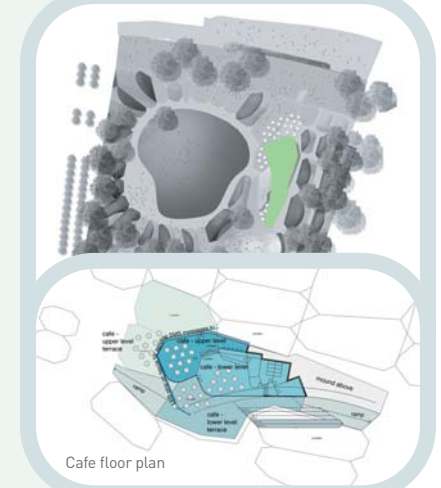
## Lighting

London is dark outside for 5 months a year when we leave work, assuming one leaves at 6PM. Should one finish at 6.30PM then it is dark for 6 months of the year. This means people socialise during the hours of darkness most of the year. Urban lighting should take this into account by creating more comfortable nighttime environments. The lighting of Jubilee Gardens will seek to become a nighttime destination. Creating an interactive lighting experience responding to the height of the Thames, or controlled via mobile phone text messaging, allows visitors to engage with the environment and affect colour and appearance of the park. Safe walkway illumination and tree uplighting creates a comfortable and welcoming location. Colour changing elements will be used to indicate the change of season and tidal conditions and connect the beach with the landscape. All the elements will create a unique night experience unlike any other.



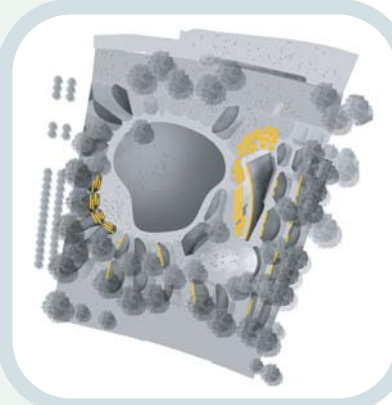
## Café Hill

Part-buried under a green mound on the east, the west-facing front opens the split-level café terrace to the river. From inside and outside, tea can be sipped with views up and down the Queens Walk, and over the river to the west. Semi-sunken, the café terrace is part sheltered by the over sailing roof to cater for all seasons. From all sides the café changes; along the length of the fascia runs interactive SMS screen to which people can send spontaneous messages, the west a sunken terrace below a prominent prow, from the south a set of glowing amphitheatre steps and from the north a long grassy slope hiding the rest from view. The prow of the hill offers stunning 360 views over the Thames, along the promenade and over the gardens. The café acts as an information point for events, activities and opportunities for involvement in the park, a storage area for deck chairs, as well as a mini-museum of the space and its people as a summation of the 'Narrative ground.'



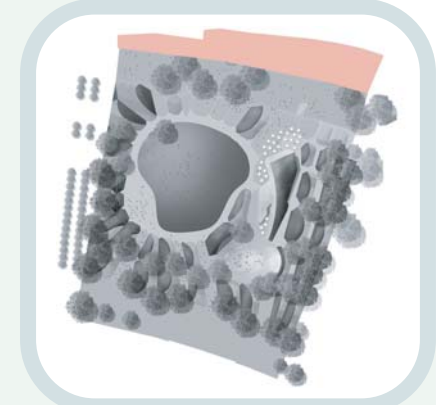
## Seating

Places to sit are an integral part of the design as they allow and encourage the more placid activities in the gardens. The grassy mounds are designed as slopes for lazing back quietly or watching the activity around, be it in the main event space, in the playground as a parent or in the garden areas. Low-slung wide linear seats surround areas of mounds in the main paths, the playground and in the garden. An even longer seat stretches onto the café roof, eventually forming amphitheatre steps onto the roof for viewing the event space. London park deckchairs on the main lawn complete the picture.



## Beach

The Thames foreshore offers an experience of London and the Thames giving a sense of escape from the city whilst being in the very centre. The sunken level, ducks, boats and lapping waves create a scene that is pleasurable for people of all ages at all times of the day and night and the huge success of the 'Reclaim the Beach' events on Festival Beach are proof of this. Creating a new flight of steps down to the foreshore for low tide promenading, sandcastles and waterside frolicking would be highly popular. Wildlife will also be promoted, with a wooden lattice attached to the lower wall creating valuable inter-tidal habitat. At high tide, a closer connection to the waters edge would be provided on a new high-water level platform extending into the river from the Queens Walkway. **In summer months** it would be possible to extend the beach up into the gardens themselves, by temporarily laying sand on the lawn over protective matting, creating the perfect location for beach volley ball and ice cream.



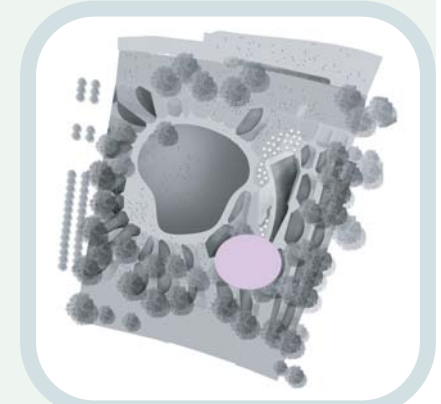
## Paving

The narrative ground tells stories in words, gives clues in symbols and surprise in embedded objects all collected from local people, heroes and archives during the participation stage. Significant and site-specific stories lead the visitor through the gardens on trails that are punctuated by mounds, events and objects, and told on text that varies from size and from 2D to 3D. The 'narrative ground' is laid into a contiguous material, resin bound gravel, which changes form, shape, colour and texture as it links many elements of the gardens together. It roles up to form an edge to the mounds and onto seats; down into the sunken café, and integrated into the Queens Walkway.



## Play Area

This playful space coloured to appear like a beach, provided fun for young and old alike, with the bubble fountains at their focus. This consists of a circle of curvaceous poles, widening at the top to allow a cloud of bubbles to fill the space at intervals during the day. In size the defined space exceeds the needs of a Locally Equipped Areas of Play, a LEAP, with the garden as a whole offering many additional opportunities for play.



# Key Design Elements

## Planting

The 'garden' is at last reunited with 'Jubilee' - a true celebration of all that is green and designed for the people. It is modern, fun and different, yet robust and self regulating. It not only provides aesthetic and ecological benefits, but promotes safety and security in the gardens and offers protection from the winds. On the southern side of the mounds, these sunbathing hills as turfed with lawn, wrapped by scented flowers turning the area of shade into a vibrant display of colour.

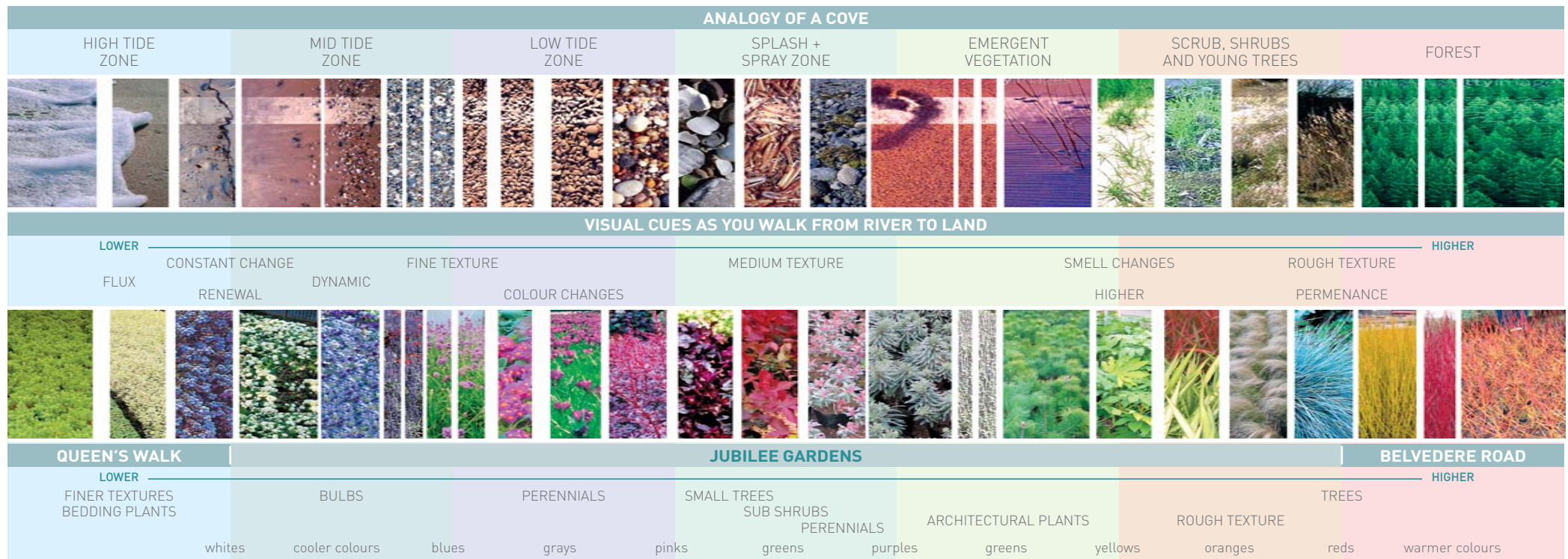
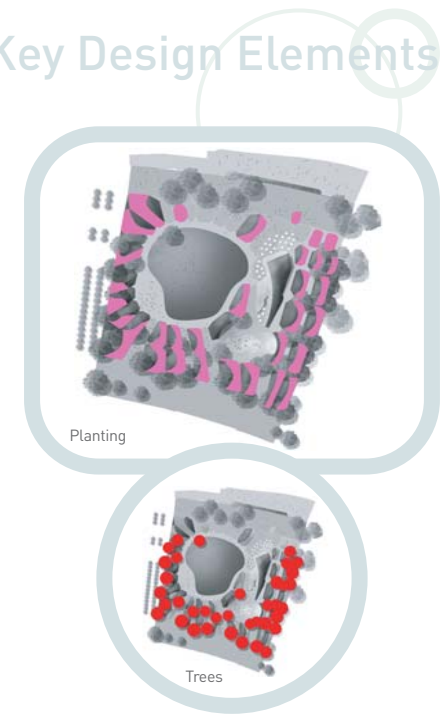
The design is specific to place, deep rooted in the river. Take the analogy of a cove to explore the different visual cues as you travel from water to land. Different textures, colours and smells emerge, from the ever-changing tidal zones at the shore edge to further inland where pioneer vegetation and trees begin to establish. It is these distinct strandlines and coherent structures that have informed the planting design and layout. Just as pebbles are worn away by the progression of the sea, thus giving way to fine sand at the waters edge, the planting design displays a similar demarcation of textural change, using variations in plant species form, colour, and arrangement. A distinctive barcode

of carefully selected plants offer intimacy and variety at a human scale and reveal a completely different picture when viewed from above. Plants will be chosen for textural and contextual juxtapositions, the selection will take you by surprise.

In the 'tidal' zone adjacent to Queens Walk exciting year round displays will express the dynamic nature of the rivers edge. Spring will reveal brightly coloured Primulas, Narcissi and Tulips which fade away to shocking displays of Canna lilies and Rudbeckia that fanfare. Allium, Zephyranthes and Crocus will provide colour and interest in autumn and in winter hellebores, snowdrops and pansies will delight when other plants are dormant. As you walk further inland the cooler colours at the waters edge will give way to warmer hues and different forms and textures. The bright red and yellow stems of Cornus species will contrast sharply with silver Rubus and the dome forming Viburnums. Two distinct trees will be used to reinforce the cove structure, the dark blue/green foliage of Pinus maritima (Maritime pine) and the white branches of Betula utilis 'Jaquemontii' (West Himalayan birch)

provide a sharp contrast. The rhythm of the tide will be evoked by the advent of the seasons.

Again the importance of the river is also embodied through plant selection. Over the centuries the Thames has provided the means for foreign travel, where explorers to far flung places brought back curiosities and treasures. Ironically the 'Englishness' of the country garden is defined by species from all over the world and coincidentally it is not far from Jubilee Gardens where the famous father and son John Tradescants are remembered as famous importers of exotic plants. Reminiscent of the curious objects - flotsam and jetsam that get washed up along the foreshore - it is proposed to use distinct plants to celebrate events and festivals within Jubilee Gardens. Imagine if mass plantings of bananas signified the annual week long Bhangra festival, or strange looking Agaves provide a startling recollection of the Latin American music and dance fiesta.



# Methodology

As the lead consultant, EDAW follows a collaborative approach to projects and will seek to work closely with the client team in sharing and developing ideas for the successful completion of the project.

We outline below our general approach to the project but we would aim to discuss and agree a final approach ensuring all aspects are considered with you at the first meeting of the commission.

## Programme Management

We would firstly undertake an inception meeting with the client to enable full briefing, agree the study approach and determine the detailed programme as already outlined by Mace.

At the time of our commission we would agree a detailed programme of works and meetings in order to effectively run the project ensuring that adequate time is available for the consultation and the client approval process. We would also discuss the interface between the client and the design team and the method for communication and approvals. James Haig Streeter will be responsible for liaising with the client for the production of the agreed programme, meeting notes and any correspondence. Good communication will be key to the success of the project particularly with the complexity of the client group, ensuring swift working practices and the meeting of deadlines.

EDAW has much experience in delivering high profile, complex projects and meeting important deadlines. Recent examples include Manchester City Masterplan designed for the Millennium, the construction of Manchester's Piccadilly Garden's completed for the Commonwealth Games, and the London 2012 Olympic Masterplan completed for inclusion in our bid for the Games.

Good communication and project management facilitated all these projects, enabling the quick appreciation of expected tasks and the efficient resolution of problems. This allows swift working methods through avoidance of abortive work, allowing the team to keep ahead of deadlines. Coordination both in-house and between the design team members is integral to this process, keeping all informed of the expected tasks and deadlines to be met.

Fundamental to the process will be the system of review. A frequent review process will take place both internally within the team and with the client. EDAW runs a Quality Assurance policy that includes regular in-house design review sessions through the life of a project, enabling a scheme to fully benefit from the multidisciplinary nature of the firm. The client review process is essential to the meeting of deadlines. Through regular review and communication the prolonging of the programme can be avoided by keeping people informed of the current developments of the scheme, enabling a focusing on the agreed next stage, circumventing redundant work and so keeping to the deadlines.

However the process of review and keeping people informed will not be limited to client group and design team, but inclusive through community engagement.

## Participation Strategy

Involvement of the public and key stakeholders in the changes to Jubilee Gardens offers great opportunities for enriching a rich world-class design process and embedding within it a sense of local ownership. The engagement process will be tailored to involve people to varying degrees according to their 'stake' in the park e.g. local schoolchildren involved in a design workshop, or passer-by/tourists able to offer feedback on the plans via the website and public exhibition. We believe that the process of participation not only ensures a sense of ownership, but also promotes a design enriched with surprise and delight.

A two-stage participation process is proposed:

The first is concerned with:

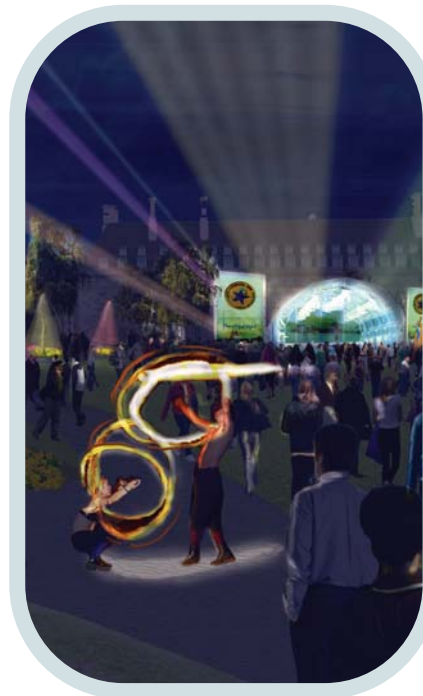
- Transparency of the design and construction process
- Refinement of the designs
- Involvement of local people in the development of critical parts of the Gardens

The second is concerned with:

- Sustained engagement of local people through events and activities
- Management strategy for the park developed in partnership with key stakeholders.
- Changes to the appearance of parts of the park involving local schoolchildren
- Interactivity of the park for the general public

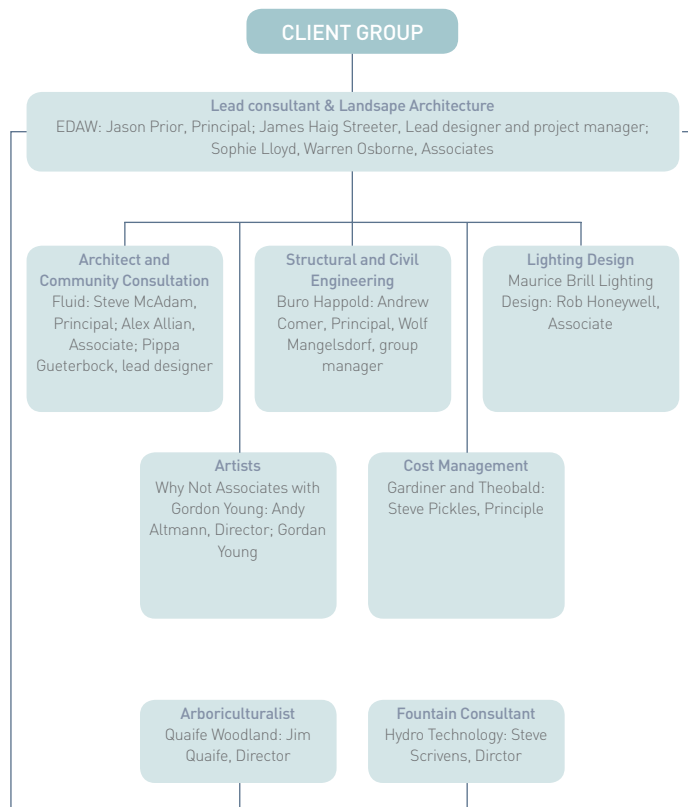
## Target Program and Recourses

On examining the programme set out by Mace we agreed with it in overall terms. However, there are a couple of points we would wish to discuss to help meet the primary deadlines. We note that you propose to submit for planning permission after the completion of Detail Design (Stage D), this running concurrently with Final proposals (Stage E). We would suggest that applying for planning this far into the project carries an element of risk, as much time and fee might be spent on detailed design which may not be approved. We would therefore wish to discuss the possibility of submitting for planning at the end of Stage C, thereby reducing your risk with the project.



We would also like to further discuss the nature of the community consolation process, which we have outlined under our scope of work in Stage C.

Jubilee Gardens is the most important of public realm spaces on the South Bank, and as such demands the best team to be given the privilege of implementing a scheme. We believe we have the resources within our team to deliver a world class space of which the City will be proud. Our team includes the following members and will be structured as follows;



## Scope of Work

### Stages A and B – Appraisal and Strategic Briefing

Much of the work typically associated with Stages A and B, Appraisal and Strategic Briefing, will have been completed during the competition phase, together with a significant proportion of Stage C, Scheme Design. However after appointment we would wish to meet with the client to present our Appraisal and agree a firm basis for the design.

Of concern is the lack of engagement with the community and the client during the design process. We are therefore aware that substantial design review and iteration may follow our appointment.

### Outputs

- One day for stakeholder consultation sessions
- Analysis diagrams: one set of colour drawings at A3 size; we estimate there will be 2-3 drawings
- Review meeting

### Stage C – Schematic Design

As with the previous stages, much of the Stage will have been completed by the end of the competition. We would therefore continue the further evolution of the project, through inclusion of feedback received from the community event and final presentation stages of the competition. Additionally, the resolution of unknowns, such as a future of Hungerford car park, would be fed into the design process once such information becomes available.

At the outset we will aim to determine the following key elements:

- Determine and agree the design principles
- Establish a clear 'Vision' for the identity of Jubilee Gardens
- Determine the aims for the function of the public realm, in terms of its user requirements
- Consider the timings of cleansing, servicing, maintenance and events from daily to yearly
- Clarify vehicle and pedestrian movement aims

Of high importance to the perception of the space will be the careful selection of refined yet durable materials, together with the nature of future management regimes. A review of existing management practises will be undertaken as a baseline from which further recommendations are made, which will include a cost/benefit analysis of proposed options. This will be accompanied by cost estimates based on metre rates for supply and construction of the desired quality of public realm surface treatments and vertical elements.

EDAW will present the proposals to the client group and refine the proposals in response to any comments.

At the end of this design stage it will be important that a single preferred option gains client approval, in terms of design, costs and buildability, allowing the design team to then proceed with the Detail Design, Stage D.

## Outputs

- Progress meetings with the client every 2 weeks
- Consultation/presentations to the client group and stakeholders as required
- Drawing at A1 of whole site proposals in full colour
- Schematic design drawings at A1 at 1:500 scale
- 3D representations of the scheme as required
- A preferred concept design option meeting client approval
- Cost estimates
- Sections
- Material swatches
- Art strategy
- Lighting Strategy
- A report in A4 format to describe the final Scheme, to be given to the client for final approval.

**Much of the challenge of the design process will be the creation of a place of excellence that appropriately responds to the sites diverse user requirements. We would therefore seek to have regular community engagement to complement the client review sessions. We would discuss this approach with the client at the inception of the project, with a potential program of events being outlined below;**

## Detailed Participation Strategy

### Stage 0: Pre Appointment

#### May 2005

- Public exhibition - Gathering initial feedback on proposals using feedback sheets; canvass cards
- Community consultation event - Presentations from the design team followed by roundtable discussions about designs. Also use feedback sheets and canvass cards.

### Stage 1: Post Appointment

#### Establish:

- **Design review panel:** Steering group plus other interested groups i.e. river/community/special interest groups
- **Dates** for monthly design review panel meetings
- **Website** detailing designs, opportunities to feedback and to get involved, to be updated fortnightly at least. Developed in partnership with Steering group.

#### Ongoing until construction

- **Public Design Exhibition** feedback forms about the designs; canvass cards live archive - oral histories collected in words and multimedia to be later embedded in designs. This could be an addition to the Cultural Strategy and seen as a seed to an ongoing project.
- **Open office:** Monthly design review meetings with Design Review Panel- held outside in Jubilee Gardens when weather permits.



- June
- Publicity campaign in local papers and through flyers to local places
  - Key stakeholders workshop on site
- July
- \*Installation- 1:1 mound building – involving local children in the design, construction and maintenance of it for the summer months, in partnership with community and youth organisations.
- July
- \* Temporary Testing Playground Creative Workshop and Installation involving local children to test out designs for the bespoke playground designed in collaboration with a practitioner.
- August
- Public Consultation Fortnight
- Installation: big orange - Daytime presence on site for active engagement sessions.
  - On site permanent exhibition
  - \*1:1 Cafe in the proposed position of the new Jubilee Cafe
- Sept
- School workshop – involved in developing an index of Jubilee Sample Stories for embedding in the landscapes – part of the art intervention/ installation programme
- Oct
- Presentation to Steering Group – Approval to proceed to detailed design
- During Construction
- \*Permanent exhibition on site hoarding
  - \*SMS-me: LED panel that displays messages sent to it from mobile phones in anticipation of the large panel for the Café façade.

## Stage 2: Ongoing Engagement

A management strategy for the park is developed by the Jubilee Gardens Trust in partnership with key stakeholders. This would build from the Participation Strategy and agree the programme of activities and interventions for the park.

- Changes to the appearance to parts of the park e.g. involving local schoolchildren in re painting and planting north sides of mounds
- Interactivity of the park for the general public – using SMS technology to send messages to LED displays embedded in the park.
- Booking of spaces within the park for free events via the Jubilee Gardens website.

## Stage D – Detailed Design

On approval of the schematic design the team will move onto the next steps of detail design. Materials layout drawings and soft landscape layout drawings will be produced at 1:200 scale to explain the following:

- Pedestrian surface treatments such as finishes, kerbings and edgings
- Steps and ramps
- Walls and planters
- Street furniture including seating, bins, bollards and cycle racks
- Boundaries
- Signage locations and typologies
- Shelters and shade structures
- Lighting strategy
- Trees and shrubs strategy
- Lawns and ground modelling
- Location of monuments, memorials and art works
- Water feature concept, location and layout
- Provision of outline geometrical advice on proposed highway infrastructure layouts
- Structural design for the elements
- Vehicular surfaces except pedestrian crossings
- Details of the materials apart from written descriptions
- Drainage
- Water features detail design
- River wall and water defences
- Lighting levels and coverage

G&T will refine the cost estimate and develop an initial cost plan for the development. Again, this will be based on functional cost data, costs per metre square and elemental costs taken from our in-house cost database. This data will also be benchmarked against comparable costs taken from other published and available sources. During this phase we shall also identify at an early stage the key cost drivers associated with the preferred option. This will allow us to steer and prioritise the design development across the areas of major spend, in order to gain greater cost certainty for the elements of significant expenditure.

## Management and Implementation

We will provide a short report on the management options for the long term care and maintenance of the public space available to the City; we have experience of the range of options available incorporating both the public and private sectors and we will set out the range of options as well as our suggested preferred approach.

## Cost Planning

In order to ensure that the Cost Planning process effectively controls the cost of the designs produced throughout the design development phase, we will produce and agree an integrated design delivery programme with the design team to:

- Ensure that cost checking takes place at regular intervals
- Ensure design information increases steadily therefore avoiding abortive design work arising from inappropriate and expensive solutions
- Identify failures to meet design delivery dates and thus, formulate corrective action
- Ensure that Client input into the design process is controlled and approval/sign off stages are identified

## Outputs

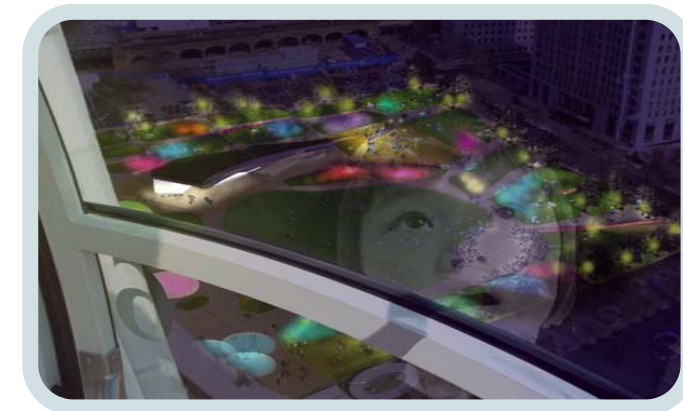
- Review meetings every 2 weeks
- Coordination with third party material suppliers
- Progress report
- One day of presentations to client and stakeholders as required
- Plans at A1 at 1:200 scale
- Drawings to explain the design concepts for vertical structures
- Gantt chart for the costings and programme
- Report on management options – up to 6 pages A4

## Planning Approval

Based on EDAA's wide experience at successfully gaining planning approvals through the use of the firm's in-house planners, we would discuss with the client the most appropriate means to gain detailed planning consent, tailored to the specifics of the site. This would also include discussions as to the most suitable means to deliver transport and environmental impact assessments.

## Outputs

- Attain detail planning approval



## Stage E – Final Proposals and Production of Information

On approval of the detailed design, the team will move onto the production of information required to implement the work. Drawing from the team's extensive experience in successfully implementing award winning public realms, we would undertake the preparation of the drawings, schedules and specifications required to implement the work. This will include the provision of information required for the preparation of bills of quantities, to sufficient detail to enable competitive tenders to be invited.

The drawings to be detailed up to scales 1:10 to 1:200 as appropriate to be produced will include:

- Existing Site Plans
- Site clearance / Demolition Plans
- Masterplan
- Hardwork Layout Plans
- Hardwork Details
- Setting Out
- Levels/Grading Plans
- Softworks Plans
- Softworks Details
- Key Feature Details
- Furniture Plans
- Furniture Details
- Drainage/Utility Plans
- Drainage/Utility Details
- Lighting Plans
- Lighting Details
- Mechanical & Electrical Plans
- Mechanical & Electrical Details
- Hydrology/Water body Plans
- Hydrology/Water body Details
- Signage

## Outputs

- Review meetings
- Coordination with third party material suppliers
- General Arrangement Drawings at 1:200
- Detail Drawings at 1:10 to 1:20 as appropriate
- Bill of Quantities
- Specifications



## Construction

From our experience of implementing large scale public realm projects, we understand the importance of tailoring the delivery mechanism to suit the particularities of the design and site conditions. We would therefore aim to discuss this with the client once a detailed design has been reached. However, set out below are the primary principles to be considered.

### Tender Action and Contract Preparation

- With the Client's participation advise on suitable contractors and obtain approval of a final tender list.
- Invite tenders from approved contractors; appraise and advise on tenders submitted.
- Where necessary arrange for other contracts to be let in advance of the Main Contract.
- Advise the Client on the appointment of the contractor and the responsibilities of the client, the contractor and the landscape consultant under the terms of the contract document. Prepare the contract and arrange for it to be signed by the client and the contractor.
- Provide production information as required by the contractor.



### Operations on Site and 12 Months Maintenance

- Administer the contract during operations on site including control of Clerk of Works where appointed.
- Visit the site at intervals appropriate to the Contractor's programmed activities to inspect the progress and quality of the works. The frequency of visits shall be agreed by the client.
- Check and certify the authenticity of accounts.
- Make periodic financial reports to the client with input from G&T, to identify any variation in cost of the works in the expected duration of the contract.

### Completion

- Administer the terms of the contract relating to the completion of the works and give general guidance on activities after completion of contract.



