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About This Design Brief

Gold Coast City Council is pleased to invite landscape architects and architects to assemble multi-disciplinary design teams to respond to this brief with design proposals that challenge and blur distinctions between architecture, urbanism, landscape, media and art.

The invitation calls for innovative design proposals for an 11-hectare portion of the 16.9-hectare site known as Evandale, to become a cultural precinct that will be loved by local citizens and visitors alike; and a place that responds to and captures the Gold Coast’s distinctive cultural identity.

This design brief (The Brief) commences an open international two-stage competition

- Stage One will be held over a six week period and asks Competitors to present an exciting collaborative team demonstrating a high level of capability, as well as a concise yet compelling design response to The Brief, in both words and images.

- Stage Two will be held over a 12 week period through which up to three design teams will be commissioned for intensive exploration and presentation of ideas and possibilities for the cultural precinct. Stage Two therefore asks of Competitors that they present Submitted Designs that represent a substantial cross-disciplinary design investment.

Competitors are expected to respond to Stage One with a full understanding of the overall competition ambition as outlined in The Brief, however, Stage One Submitted Designs are expected to be only high-level and indicative, with depth and detailed definition to come in Stage Two.

The Brief contains three sections:

1. **Competition Context** - this explains the background, the site, the project budget and staging and governance issues.

2. **Vision, Characteristics and Design Strategies** - this elaborates on the Gold Coast Cultural Precinct Vision that Council has adopted for the project and highlights issues and opportunities to be considered by design teams.

3. **Core Capital Components** - this presents the expected outcomes as Core Capital Components, which are:
   - An unforgettable outdoor **Artscape**, which interfaces with and envelops the civic cultural buildings and creates access connections to the surrounding locality.
   - A distinctive **New Arts Museum** that will become the must-see exhibition space and destination for residents and visitors wanting to discover and connect with the essence of the Gold Coast.
   - A **Living Arts Centre** that will establish a national profile as a performance venue for touring and home-grown productions, developing local talent and delivering excellence in a diverse array of performing arts and cinema.

Binding these together, as well as being essential for activation, are various **Sitewide and Shared Provisions**. For the purpose of integrated planning and design these are grouped and explained as a fourth Core Capital Component.

Design Objectives are identified for each Core Capital Component and an aggregated summary of proposed functional inclusions is provided in Appendix 2. These have been identified to provide insight into how each component is envisaged to operate. They have been informed through research, the outcomes of an audit of the city’s cultural resources, stakeholder consultation and analysis of the existing Arts Centre. However, they are made with the understanding that it is difficult at the outset to articulate how spaces will perform without the benefit of expert design advice and iterative design thinking and development. Design teams should interpret the Design Objectives and proposed inclusions as a guide rather than strict design specifications.

Appendices provide overview information about the existing Arts Centre Gold Coast building and an Aggregate Summary of Proposed Inclusions.

Evaluation Criteria and Submission Deliverables are detailed in COMPETITION CONDITIONS DOCUMENT 1.

Site and contextual information is provided online at [www.goldcoastculturalprecinct.info](http://www.goldcoastculturalprecinct.info)
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Competition Context

1.1 Background Reports

The Gold Coast Cultural Precinct has been in planning for a number of years, following a series of consultations with the community and local stakeholders, as well as previous exploratory design investigations. This has culminated in four key documents that inform this project, relevant parts of which are included within site information online. Together these documents have helped create the foundations upon which The Brief has been formulated.

Gold Coast Cultural and Civic Masterplan 2010

In 2009, Gold Coast City Council initiated an Ideas Competition for a cultural precinct at the chosen site of Evandale. The enthusiasm generated prompted Council to form an Evandale Precinct Taskforce to drive the creation of a draft masterplan for a cultural and civic precinct on the site. The masterplanning exercise tested options for feasible site layout, size and form of buildings. It demonstrated a scope and mix of spaces and a corresponding capital project cost estimate of AUD$284 million. It also identified the need for Council to plan for relocation of the administrative workforce, which currently occupies a significant portion of the site. The masterplan was publicly exhibited in 2011 and 80% of survey respondents supported development of Evandale as a cultural precinct.

Gold Coast Cultural Resources Audit
July 2012

Gold Coast City Council commissioned an audit, applying UNESCO’s 2009 Framework for Cultural Statistics and the concept of ‘The Culture Cycle’, to develop a clear picture of the city’s cultural resources. This audit has confirmed the need for a focal point for the region’s creative sector and helped to form the strategic direction for the Gold Coast Cultural Precinct. The audit supports the cultural precinct’s location at Evandale, as a unique opportunity to provide a creative heart, facilitating a dynamic transfer of ideas and experiences within and beyond the precinct.

Evandale to Chevron Island Greenbridge Options Analysis
September 2012

Gold Coast City Council commissioned a feasibility analysis of location options for a new bridge linking the Evandale site with Chevron Island. This transport link is considered to be essential to the success of the cultural precinct, bringing it within easy walking and cycling distance of the densely populated and lively urban and tourist centre of Surfers Paradise.

Gold Coast Cultural Precinct Vision
October 2012

The Gold Coast Cultural Precinct Vision (The Vision) is a distillation of the history, opportunities, drivers, inspirations and aspirations that have brought the project to this point. The Vision has been endorsed by Gold Coast City Council for the purpose of setting a context for understanding and designing for the city’s cultural needs and ambitions.
1.2 Cultural Resources Audit Findings

An audit of Gold Coast cultural resources in 2012 found that a wide range of creative activities exist within the city, representing a significant part of the Gold Coast’s economic and cultural character. The audit noted however, that the health of the cultural economy calls for a dedicated cultural precinct, to encourage and improve opportunities for the Gold Coast’s civic life and creative industries.

The audit provided direction for refinement of the requirements for the cultural precinct, across sectors and audiences. A number of key findings necessitated a re-thinking of the 2010 masterplan. The audit recommended alternative approaches to achieving a more sustainable operational model for the precinct to effectively serve community needs and build operational capacity and viability. These are summarised below.

Key finding 1: Outdoor Arts

The 2010 Cultural and Civic Masterplan placed significance on creating an events terrace – a proposal resoundingly affirmed through the audit. Aside from this space, the masterplan paid little attention and allocated minimal budget estimation for the design and development of the site’s outstanding landscape for outdoor arts and civic gardens.

The scale and setting of the Evandale site presents a unique opportunity to build on the success of outdoor arts and cultural activities like Swell Sculpture Festival, moonlight cinema and open-air performances. There is potential to reclaim for creative use, some of the 40% of the Evandale site area that is currently dedicated to asphalt car parking. Greater emphasis on and investment in ‘The Great Outdoors’ and creation of Evandale as internationally iconic subtropical gardens, curated in a fusion of the artistic and botanic senses, should be a primary distinguishing attraction.

Key finding 2: Accessibility

Despite its central location, the Evandale site is not well connected in terms of transport options and pedestrian access. The current reliance on cars, while likely to remain dominant in the short to medium term, needs to be countered by strategic planning and active promotion of walking, cycling, water and public transport options that splay out to neighbouring areas and the city. A green bridge linking Evandale to Chevron Island is an essential strategic component.

Key finding 3: Visual Arts

The city’s current major deficit in cultural facilities provision is in the visual arts. The Gold Coast City Gallery is bursting at the seams. The size and functionality of facilities is inadequate for public programs and for storage and display of its large and growing collection. Despite these limitations, the gallery has developed a strong reputation through delivery of top quality exhibitions and programs and there is a strong, supportive and growing local visual arts and design vibe.

A New Arts Museum with a distinctive identity is a priority need for residents and visitors wishing to understand and connect with the essence of the Gold Coast. Alongside traditional visual arts, and building on the existing gallery’s collection strengths, the New Arts Museum should embrace a wider visual culture. It should also accommodate a focus on Gold Coast history and heritage, new media, photography, film and creative industries such as craft, fashion and design. It should also provide incubator and studio spaces for training, mentoring, making and marketing of a wide range of creative practices.

It is crucial to recognise that the funding, revenue and production models for the performing and visual arts are different. There is substantial merit in the possibility that the New Arts Museum operate independently from the performing arts facility, to develop its own separate identity and governance arrangements. However, this should be weighed up with the benefits that can also be realised through co-location and integration by creation of critical mass, collaborative programming and marketing and cost-sharing for capital development and maintenance of facilities.

Key finding 4: Performing Arts

Contrary to a common publicly expressed view, there is currently no justifiable need for a 2000-seat lyric theatre as proposed within the 2010 Cultural and Civic Masterplan; and the management and operation of such a theatre would prove a significant recurrent financial undertaking.

Pursuant to this finding further architectural investigation was undertaken, and additional specialist theatre production and structural engineering advice was obtained. It became clear that it is feasible to adapt, extend and improve the existing 1986 Arts Centre building to create an enhanced performing arts venue. Its construction is generally solid. Recycling the existing building is therefore likely to be a more environmentally responsible and cost-effective option than demolition followed by a complete new-build.

Adaptation and extension of the existing Arts Centre building could provide a greater mix of theatre formats and production spaces to satisfy current and future functional needs, and with architectural treatment it could be transformed to create a spectacular and beautiful landmark building.

Gold Coast performing arts policy and programming should continue to evolve in favour of a diverse array of medium and smaller-scaled homegrown and touring productions with a focus on achieving standards of excellence and developing local artistic production.

Cinema, while not categorically performing arts, enhances the vibrancy and financial viability of the existing Arts Centre. Given the significance of the film and television to the cultural economy of the Gold Coast, this associated use should continue with expanded screening facilities, both indoors and outdoors.

Key finding 5: Partnerships

Partnerships that develop and invest in the cultural precinct will be fundamental to operational vitality and viability. Partners will bring resources, participants and content, and share in the precinct’s civic, cultural and creative energy and opportunities. The precinct needs to attract partners across a variety of allied sectors for co-location, collaborative and complementary programming. Greater networking and coordination will build capacity and engagement in the arts and social cohesion, which are the ultimate goals and great dividend. Clear synergies exist with Information and Communication Technology, media, education and training, arts, design and other creative industries, entertainment and tourism sectors. Partnerships should apply at local, national and international levels.

In summary

Review and assessment of options, in light of the cultural resources audit findings, determined the following core capital elements for the cultural precinct:

- Evandale as an Artscape with stunning subtropical gardens and outdoor spaces and facilities for cultural participation and artistic occupation, including a green bridge to Chevron Island;
- New Arts Museum to be a landmark architectural feature, dedicated to the visual arts, Gold Coast history, new media and design; and
- Living Arts Centre to be a regional hub for excellence in the performing arts.
1.3 Site Overview

1.3.1 Ownership

Gold Coast City Council is the freehold title and assets owner, on behalf of the Gold Coast community, of the entire Evandale site. The site is currently occupied by the city’s Civic Chambers building, Gold Coast City Council Administration Centre, The Arts Centre and various other related buildings. To facilitate development of the cultural precinct, Council purchased the nearby Waterside corporate office buildings at 1 Holden Place Bundall in 2012 as part of a workforce relocation strategy to vacate the major administrative accommodation components of the Evandale site. It is Council’s intention in due course to relocate administrative and technical staff currently accommodated in the Administration Centre buildings. The existing Civic Chambers building will continue to be used for council meetings and councillor offices.

1.3.2 Sites A and B

The overall Evandale site covers 16.9 hectares. Based on findings of the cultural resources audit, along with scenic, hydraulic and access considerations, Council has proposed siting of the precinct’s core civic and cultural facilities within 11 hectares delineated as Site A.

Site A is the focus of this competition. The balance of land, approximately 5.9 hectares, designated as Site B, is earmarked for transport and partnership opportunities.

Waterfrontages define the boundary to the north and east of Site A. The boundary between Site A and Site B is depicted in diagram 1. Competitors are permitted to reposition and alter this boundary, provided they outline the reason for this change.

Site Planning Considerations

Along with the particular functional considerations related to the core capital components, integrated site planning and design responses will need to address scenic, ecological, access, car parking, hydraulic and residential amenity issues. They also must have regard for how the core capital components within Site A will interface with the continuing use of the Civic Chambers and potential future use and development of Site B.

- The precinct should possess a strong profile and high visibility. Views to and from the site from all aspects should be enhanced. This includes from above – how the precinct will look when viewed from tall buildings nearby or globally from Google Maps.
- The general arrangement should be environmentally responsive and responsible to protect and enhance intrinsic ecological and cultural heritage values.
- Ingress and egress points and internal circulation should be logical and legible to optimise access to and permeability within the precinct, using multiple modes, favouring ‘foot traffic’ and other active and public transport options, but also allowing for cars and service and emergency vehicles.
- Open space restoration is an important objective. A substantial proportion of the site area, which is currently dedicated to asphalt car parking, should be freed-up to allow for more creative use.
- Much of Evandale is subject to inundation in major Nerang River flood events. Siting of built structures and alterations to the landform must have regard for flood flows and storage capacity across the site, and maximise immunity from flood damage. The Gold Coast Planning Scheme overlay maps and Flood Code provide more information based on a Q100 flood event.
- Nearby residential land use areas in all directions across the river will continue, with expectation of taller and denser development on Chevron Island. The separation distance provides a buffer against typical residential amenity concerns about views and overshadowing, but design proposals must seek to minimise impacts of noise, reflective materials and glare from lighting.
- Specific future use and development of Site B is indeterminable at this time and outside the scope of the terms of this competition. However, currently proposed transport improvements include a bus, taxi and ferry interchange, a pedestrian/cycle path under the adjacent Bundall Road bridge, and commercial vehicle parking integrated with any new buildings to be developed through partnership arrangements with allied entities. Any facilities to be developed on Site B will need to be physically and operationally complementary to the evolution of the Gold Coast Cultural Precinct as a cultural and creative industries cluster. Design teams may presuppose a vision for Site B, but design concepts for the cultural precinct on Site A must not rely on specific aspects of adjacency to Site B.
1.4 Project Budget

AUD$280 million has been nominated as the total project budget for delivering the cultural precinct. An additional AUD$25 million dollars has been nominated for delivery of a green bridge connecting Evandale to Chevron Island, which is regarded as fundamental to the activation and operational viability of the cultural precinct.

This capital budget is commensurate in scale with Gold Coast City Council’s vision for the cultural precinct, and realistically aligned with current and projected growth of the Gold Coast’s population and cultural economy.

The budget has been derived from successive site planning and cost planning exercises that have been undertaken over the past decade, the most comprehensive of which are the 2010 Cultural and Civic Masterplan and the 2012 Greenbridge Options Analysis.

Within this fixed total project budget, nominal allocations have been made for each Core Capital Component, as follows:

1. Artscape AUD$85 million (including car park and AUD$25 million green bridge)
2. New Arts Museum AUD$120 million
3. Living Arts Centre AUD$100 million
4. Sitewide and Shared Provisions (amortised deduction from above)

1.5 Project Realisation

Diagram 2: Project Realisation Phases, illustrates a three-phase process to realise Gold Coast City Council’s ambition to develop the Gold Coast Cultural Precinct.

1. This Design Competition is Phase 1 and the design scope is detailed in this Design Brief.

2. Phase 2 will be Preliminary design. This will be a period of design testing and refinement, with iterative business and operational planning, where the concept will be finalised and the project scope, design brief and budget will be set. It is Gold Coast City Council’s intention to engage the winner of Phase 1 to develop the design with the Project Team, in accordance with agreed scope and design fees at industry rates.

3. Phase 3 will be Project delivery. Presently, the procurement model for project delivery cannot be determined but it is expected that the winner will be engaged for design services through to completion.

This budget breakdown has been apportioned to corresponding functional elements outlined for each component. These should be regarded as a guide rather than strict allocations.

Gold Coast City Council recognises that to maintain a realistically deliverable project scope and ensure protection against unforeseen developments discovered as part of due diligence and design development, construction engagement with existing conditions or market fluctuations, it is prudent to maintain project delivery cost estimates in the overall cost plan. These include:

- Professional fees;
- Statutory fees and headwork charges;
- Mandatory Qleave levy;
- Client costs: and
- Client project contingency.

Preliminary estimations for these costs total $61 million (or 20%) of the total $305 million capital budget. This amount is to be spread pro-rata across the core capital component budget allocations.

All stated budget figures do not include Goods and Services Tax (GST).

Gold Coast City Council acknowledges that costs associated with transitional operation of The Arts Centre, relocation of the current administrative workforce to vacate the site and operational establishment are extraneous to the cultural precinct capital development budget, but design teams must take into account the implications of concepts and sequencing of site works and construction on these factors.
Phase 1
Two-stage design competition
(March – November 2013)

Phase 2
Preliminary design

Phase 3
Project delivery

Council commissions up to three teams to develop detailed concept designs (fee $205,000 per team)

Council engages winner to develop the design, in accordance with agreed scope and design fees at industry rates

Subject to procurement model, winner engaged through to completion

Six week international call for electronic submissions from multi-disciplinary teams

Anyone can enter (pending eligibility)

Jury selects up to three teams on the basis of:
- composition, skills and capability
- 600 word narrative response to the vision and design brief
- three sketch panels
- compulsory criteria

June – July
Appointment and briefing workshops

July – October
Concept design and presentations

October
Jury selects preferred concept

November
Public announcement of winner

Finalise concept, define project scope, design brief and budget

Schematic design with iterative business and operational planning

Detailed design and documentation, construction supervision

Stage one
Stage two

Team A

Team B

Team C

Project definition

Schematic design

Detailed design and documentation
1.6 Sequencing of Site Works and Construction

While the competition is seeking a design for realisation of the Vision for the cultural precinct, it is most likely that the project will be delivered as a sequence of projects rather than a single project. To account for potential staging of funding, maintaining the project’s budget and schedule through the development process, and to minimise disruption to continuing operations of The Arts Centre, a strategy for sequencing of site works and construction will be needed.

Sequencing Strategy Considerations

- Early staging of works such as:
  - The green bridge to facilitate pedestrian and cyclist access and alleviate demand for on-site car parking;
  - Solutions to address car parking needs while freeing up the extensive site area currently dedicated to car parking;
  - Planting to advance landscape maturity;
  - Equitable access improvements to the existing Arts Centre building;
  - Avant-garde public art installations;
  - Artscape elements that create public settings and/or temporary pavilion-style installations which enable The Arts Centre to deploy an emphasis on outdoor public programming of arts and cultural activities; and
  - Components that enable Evandale to be included in programming of events and activities associated with the 2018 Commonwealth Games.

- Time periods for site preparation, including demolition and any preliminary works required to alter vehicle traffic access points and circulation.

- Availability of construction materials, manufacturing and skills that may impact significantly on construction costs and time periods.

- Scalable and/or modular aspects and elements of design proposals that enable staged implementation.

- Access to continued use of the Civic Chambers building and parts of the parkland.

Gold Coast City Council and The Arts Centre recognise it will be necessary to consider complementary planning and action including:

- Delivery of programs and services from alternative temporary locations and/or through collaboration with other organisations and venues.

- Off-site options for temporary display of the Gold Coast City Gallery’s collections and exhibitions.

- Timing for relocation of the Council workforce to vacate and enable interim use and/or demolition of the Gold Coast City Council Administration Centre.

1.7 Future Governance

For the precinct to be vibrant and activated Gold Coast City Council recognises that mechanisms for unified and cohesive governance will need to be created. These will be determined in due course to correspond with financial arrangements and partnerships that underpin the development and operating costs of the precinct.

Design teams are not expected to specifically address these matters, but should be mindful and strategic in designing to facilitate future governance mechanisms that will include:

- Leverage of efforts by all stakeholders to work collectively towards a common vision;
- Stewardship of the ‘arts and culture’ focus;
- Measurement and analysis of operational sustainability;
- Oversight of capital asset design, operation and maintenance; and
- Contracts and leasing.
Vision, Characteristics and Design Strategies

2.1 Vision

Council has endorsed the following Vision for the cultural precinct:

To create a cultural centre of gravity. A new, distinctly Gold Coast and distinctly 21st Century platform to express ourselves and our pride in our city

This Vision, along with a set of Characteristics and Design Strategies, will guide development of a brand, identity and operational ethos and design for the cultural precinct.

2.2 Characteristics

These are principles applicable to various aspects of design and programming for the cultural precinct.

- **Hosting**: The precinct will play host to the creative community of the Gold Coast and beyond, feed off and into the infrastructure (theatre space, gallery space and equipment labs) and the ideas and conversations that are attracted to the precinct.
- **Visible**: There is no shortage of creativity on the Gold Coast and through a clustering of cultural spaces alongside programs and installations, the precinct will be a visible hub to bring into focus and project the cultural energies of the Gold Coast to the public.
- **Productive**: With production at the heart of the main programming, complemented by supporting programs (entertainment, retail, hospitality), the precinct will attract the creative community and consumers and be able to truly operate as a place where creative practice and cultural enterprise connect.
- **Connected**: The precinct will be connected physically and digitally, facilitating exchanges between the creative industries, cultural institutions and the community. A green bridge and ferry service will enhance accessibility. Digital connectivity will facilitate engagement and communication.
- **Distinct**: The Gold Coast has always held a distinct, exciting position in Australian cultural life. The precinct will reflect this distinction and enable the Gold Coast to display itself as a city of cultural production and consumption alongside its natural environment, leisure and business offerings.
- **Enabling**: Closely related to its ‘hosting’ capacity, the precinct’s function as a common gathering point where creative industries, artistic talent, creative businesses, and institution are channelled, will enable the exchange of ideas and partnerships to develop.
- **Plural**: The precinct will invite a wide variety of people to participate in its cultural life, and through diverse engagement will encourage plurality to become part of the definition of culture on the Gold Coast.
- **Fresh**: The precinct will embrace new media and technology to interpret a fresh take on the arts and cultural life on the Gold Coast, facilitating the retention of the Gold Coast’s young talent and inviting these skills to be woven into cultural landscape.
- **Clustered**: A clustering of arts, culture and creative industries and city governance will enable collaboration and access to shared materials and resources. Clustering will be crucial in accessing the shared benefits of complementary industries and attracting people and investment into the precinct.
- **Sustainable**: The precinct will provide a civic space for all to participate in the social life of the Gold Coast. With layers of features, activities and functions, this will present the precinct as sustainable, with agility and resilience to continue to be relevant to the cultural landscape of the Gold Coast.

2.3 Design Strategies

Five Design Strategies have been identified to capture specific aspects of Gold Coast City Council’s Vision for the cultural precinct. Each strategy reflects important dimensions of the Gold Coast’s civic and cultural facility needs. Design teams must consider and respond to each of the strategies as a basis for refining the functional, practical and budgetary aspects of the design concepts.
2.3.1 Content Rich
Design Strategy

The cultural precinct should be distinctive, innovative, engaging, entertaining, productive and characteristically Gold Coast in style. The mix of uses and activities should be diverse, layered and capable of continually evolving to achieve a precinct that brims with vitality, operates cost-efficiently and delivers a positive impact and reach well beyond its geographic location.

Here is an exciting opportunity to create a new form of cultural precinct that is tailored to the unique set of socio-economic conditions of the Gold Coast. This city is not like conventional cities founded through a colonial footprint and industrial economy, with a traditional core of civic and cultural institutions at their centre. The urban form of the Gold Coast that we recognise today is founded on resort modernism and has mostly grown since the 1950s. It defies conventional notions of urbanism. Its core is the concentration of development along the beach strip and its wider footprint is dispersed and polycentric like a mosaic of sub-cultures with locally-scaled community facilities. Investment in and commitment to public libraries has been substantial but the existing Arts Centre at Evandale, which the city has outgrown, represents the only asset akin to classical forms of major cultural infrastructure. In this sense, the Gold Coast is unfettered by conventional notions and expectations of cultural institutions.

Novelist, Matthew Condon, in A Night at the Pink Poodle (1995:41) wrote about the Gold Coast as a strange alchemy:

They indulged in the fantasy without thinking how silly it was. That's what I liked about the Gold Coast, the blossoming of all these different fantasies, how they all merged together, got mixed up and became strange new hybrids.

Council’s Vision for the cultural precinct assumes a largely blank canvas, open to creative possibilities. The Competition is not seeking to simply mirror conventional approaches as applied in other cities. It should draw from, celebrate and magnify the Gold Coast’s distinctiveness and it must be forward-looking. It is an opportunity to do things differently:

- To adapt the best qualities of innovative national and international galleries, libraries, museums, and performing arts centres to create new spaces, facilities and services which will recognise changing modes of production and social interaction, facilitated by new technologies and new forms of creative engagement and entrepreneurship; and

- To show the world that Australia, Queensland, and the Gold Coast as a distinctive region within Australasia, offers more than sunshine and a sublime natural environment - there is an abundance of culture and creativity that deserves interpretation in contemporary ways.

The cultural precinct should contribute to citywide strategies and action associated with promoting the Gold Coast’s cultural vitality. These are outlined in the Vision as programming strategies: Distinctly Gold Coast, Greater Arts, Creative Learning, Cultural Tourism, and Creative Industries.

Content Rich Considerations

- The precinct will be expected to fulfill multiple roles:
  - As a civic and artistic focal point within the city’s distributed urban form, it will bring community and artistic coherence and engender collective action and identity. It should be programatically connected to other loci of cultural attraction, production, presentation, education and community engagement, within the Gold Coast and further afield;
  - As a cultural landmark and tourist destination, it will build an identity as a quality content destination with a rich and ever-changing program of events and activities;
  - As an aggregator of cultural content, facilitating production and presentation, it will strengthen the Gold Coast’s distinct identity and celebrate local history, stories and ideas;
  - As a community cultural asset, it must run on a cost-efficient recurrent operational model and be productive in the sense that learning and cultural production should be at the heart of every activity, some of which should be ultimately channelled towards creative enterprise and commercial activity – the central ethos being that each activity produces something engaging and useful, either directly or indirectly, and
  - As a civic asset, the design, operation, maintenance and stewardship of the precinct’s identity as a quality destination and seat of city governance will be critical to its success. This will form the basis for on-going visitation as well as coverage in the press, social media and word-of-mouth.

- Devising a strategically appropriate size, mix and type of facilities to capitalise on the cultural precinct opportunity is central to the design challenge. Innovative designs that enable functionality in different ways from the Design Objectives and Functional Inclusions are acceptable and indeed encouraged, particularly if rationalisation, overlapping or multiplicity of uses can achieve construction and/or operational cost savings.
2.3.2 Digital Potential Design Strategy

The cultural precinct must become a virtual hub and digital aggregator of all things Gold Coast - culture, art and design; the place for convergence online, real-time and mobile, networked with local libraries and other cultural hubs and civic centres throughout the city, Queensland, Australia and the world. Design of the architecture and landscape should therefore integrate and optimise opportunities for a media rich environment to engage and inform people.

The Internet and today’s networked digital devices – sensors, microcontrollers, mobile computers, smart-phones and GPS – have become a pervasive and permanent part of our lives. They provide cities with a new layer of functionality and infinitive information flows. Digital technology not only allows us to work more efficiently individually, it helps us to work and play together in new ways and to connect with and form new communities of people in public spaces across cities. Australia’s National Broadband Network rollout is in progress and will deliver superfast data services to a substantial proportion of the Gold Coast within the next five years. Social sustainability in the 21st Century relies on these kinds of linkages.

The counterpoint to these new networked, distributed ways of working and playing is the increasing importance of the physical places where we publicly gather to socialise, participate, learn, produce, share, exchange and be entertained. Aesthetic appeal, physical comfort and accessibility are paramount to the success of these public places. And now, in the 21st Century, so too is the digital technological infrastructure that enables media-rich environments and network connectivity.

This physical exposure to new modes of digital connectivity that people experience both in a virtual visit to the precinct online and by actually being there, will also contribute to building community and cultural identity with new platforms for engagement and opportunities for conversation.

Design proposals for the cultural precinct should embody the most up-to date thinking and practice in digital technologies:

- Space functionality should embrace and enable innovation in content production, collection, storage and digitisation, preservation, curation, presentation and interpretation; and
- Digital infrastructure should enable creation of a media-rich environment with public screening and projection of digital content, interactive media and display of data so that the precinct feels like it is constantly alive on-site and connected to the city, Queensland and the world.

Digital Potential Considerations

- Functionality of public and back-of-house spaces to correspond with new and emergent trends in digital production, collection, storage and digitisation of cultural content;
- Hi-speed internet services and widespread availability of wifi and power to fully leverage the activation of spaces through mobile technologies; and
- Strategic integration of ICT and audio-visual infrastructure and equipment to optimise the interactivity, animation and connectivity of the cultural precinct, including:
  - Visual screens, interactive surfaces and media facades that serve various functions, including: exhibition of new media and interactive arts; display of informatics; broadcasting and simulcasting of events and performances; cinema and video gaming; and public area lighting, visitor orientation and information messaging;
  - Audio equipment for music, sound art and announcements;
  - Eco-smart systems and devices that sense and collect building data and automate functions;
  - CCTV for tracking of movement patterns and awareness of where and what people are doing; and
  - Smart way-finding and lighting, including sensing and informatics.
2.3.3 Great Outdoors
Design Strategy

The Gold Coast is blessed with a subtropical climate and renowned for its youthful and energetic outdoor culture. The Evandale site has a magnificent scale, water setting and scenic qualities. Together these attributes form a compelling opportunity to create high quality public space that is open, accessible, green and free. It is Gold Coast City Council’s ambition that Evandale’s outdoors will become known as Australia’s finest subtropical garden.

Whereas many cultural buildings are designed from the inside out, often resulting in iconic physical structures that fail to engage meaningfully with their surroundings, this competition calls for almost the opposite. Evandale’s outdoors will be a distinguishing attraction for residents and visitors.

Evandale’s magnificent scale, its water setting and scenic qualities with views to the skyline of Surfers Paradise in the east and mountain range in the west, combined with an enviable climate, provides a unique opportunity to create a truly spectacular urban oasis and civic realm where the culture and creative energy of the Gold Coast is made visible. The strong presence of water in the surrounding river system and lake forms an important thematic characteristic for its constant movement and fluidity, which symbolise life and renewal and convey a latent activity in the precinct at all hours.

Great Outdoors Considerations

- Strengthening the strategic profile and relationship of Evandale within the Gold Coast’s iconic landscape character and system of natural and public open spaces and waterways by establishing an overarching visual language that defines the precinct as a clear entity within its urban context through:
  - Reinforcing its setting through defining and creating views that extend to and borrow from the broader landscape;
  - Cultivating lush, memorable and perpetually enriching gardens;
  - Heralding key entries; and
  - Creating safe recreational access to water edges.
- Making the ‘great outdoors’ greater and, at the risk of stating the obvious, there must be no net loss of open green space.
- Resolving the interplay between the gardens and the cultural buildings to achieve seamless transition and overlapping of thresholds between indoors and outdoors and creation of sheltered outdoor spaces for cultural and creative events and recreational activities.
- Facilitating an ever-changing, ever-evolving array of outdoor events and activities, day and night, with designated spaces designed with versatility, robustness and infrastructure built-in, ready-set for ease and efficiency of production and management.
2.3.4 City Links
Design Strategy

The ability to attract and accommodate pedestrian traffic is a key success factor for any cultural precinct. The provision of multiple modes of transport will improve actual access as well as public perceptions of accessibility to the cultural precinct and be essential for its operational viability. Planning, development and management of transport links will prioritise walking, cycling and public transport options. This will start with a green bridge connecting Evandale directly with Chevron Island, and continue with a range of improvements to be implemented in strategic sequence.

Despite its central location, the Evandale site is not well connected in terms of active and public transport options. While the Gold Coast has been built upon strong north-south connections, it is essential now to plan and promote east-west activity routes. The cultural precinct will be a critical central link in a chain of cultural and entertainment activities stretching east-west from Surfers Paradise, through Chevron Island, the Bundall business precinct and the Gold Coast Turf Club which will also be the future home of the annual Gold Coast Show. The current primary reliance on cars to access these destinations needs to be countered by strategic planning and implementation of new and convenient ways for people to travel by foot, cycle, water and bus.

The first initiative to facilitate and implant the potential of this east-west connection will be a new green bridge linking Evandale directly to Chevron Island, the start of a continuous pathway between the cultural precinct and the light rail service (Gold Coast Rapid Transit, under construction, commencing service 2014) and the beachfront at Surfers Paradise. This passage flowing east-west across Chevron Island is intended to develop as an ‘Artswalk’ that will strengthen the relationship between the cultural precinct at Evandale and the concentrated beachside tourist accommodation areas for mutual benefit and with dividends for the commercial viability of Chevron Island’s commercial centre. The green bridge is an essential element of the Artscape core capital component. It will support the city’s transport vision of smart growth, a well-connected city and providing people opportunity in making sustainable transport choices.

Council’s intention is that other future active and public transport improvements will be progressively implemented. These include:

- An interchange hub for public buses, commercial coaches and taxis;
- Water transport, including ferry, water taxis and private vessels; and
- A Bundall Road underpass to create safe and easy connection for pedestrians and cyclists between the cultural precinct and the western side of Bundall Road.

In due course these will reduce the necessity to provide extensive car parking facilities at the cultural precinct, but continuing demand for on-site car parking in the short to medium term will need to be addressed. To offset reduction of at-grade asphalted areas dedicated to car parking, new buildings must provide alternative car parking and it is anticipated that commercial car parking can be incorporated within partnership developments on-site or nearby. The nominal budget allocation for the Artscape includes an allowance with the expectation that innovative solutions for subterranean or multi-purpose deck car parking can be incorporated within the Artscape component.

City Links Considerations

- Connectivity across and within the site in multiple directions and forms including:
  - Access points and circulation routes for cars and service vehicles;
  - Mooring points for water craft; and
  - Walking and cycling pathways.

- The optimal location and concept design for a bridge between the cultural precinct and Chevron Island, which creates convenient and enjoyable access for pedestrians and cyclists and minimal impact on the amenity of adjacent Chevron Island residents.

- Car parking solutions that strike a reasonable balance between:
  - Reduction of exposed, at-grade car parking areas to free up land for creative use;
  - Adequate provision of on-site car parking; and
  - Manageable traffic flows at times of peak demand.

- Strategic siting for future public transport improvements within Site B including an interchange hub for public buses, commercial coaches and taxis and moorings for various modes of water transport.
2.3.5 High Performance Design Strategy

The cultural precinct should achieve excellence in design, construction and operation to be sustainable, accessible and beautiful: a place that is widely respected and admired.

Gold Coast City Council’s corporate and landuse planning policies aim to achieve a socially, environmentally and economically sustainable city and the cultural precinct project presents an opportunity to lead by example in the delivery of a cultural precinct that demonstrates excellence in design, execution and operation. With specific regard to Council operations, Council is working towards a target of carbon neutrality by 2020.

The performance ambition for the cultural precinct is to achieve outcomes beyond standard regulatory compliance.

Design of the cultural precinct must be:

- Environmentally responsive and responsible, operationally effective and efficient;
- Socially equitable in safety and accessibility for all its users;
- A spectacular destination from the outset but geared for longevity to enrich with time.

In simple terms, we want the best quality outcome that can be delivered with clever design and innovative technologies. Where aspects of achieving these high performance expectations necessitate cost premiums, the cost-benefits must be demonstrated.

High Performance Considerations

- Innovative, ethical and cost-effective design and technologies for energy efficiency and environmental quality in construction and operation, including:
  - Re-use of existing built assets where possible;
  - Responsiveness to local climatic conditions;
  - Minimisation of energy consumption and emissions in construction and use;
  - On-site energy generation;
  - Waste minimisation and recycling;
  - Responsible, locally-sourced, durable and low VOC materials;
  - Conservation of water and; and
  - Promotion of biodiversity.

- Durability, ease of maintenance and adaptability to cope with changing demands overtime.

- Compositional beauty and distinctiveness that creates a memorable profile and sense of place and contributes to delightful and thrilling experiences.

- The highest international, best practices of universal accessibility and inclusion.

- A safe environment for people of all ages to use and enjoy, daytime and night time, without fear or threat of harm or injury.
Core Capital Components

The competition will focus on design for three core capital components being:

1. An unforgettable outdoor Artscape;
2. A distinctive New Arts Museum; and
3. A Living Arts Centre for excellence in performing arts

Binding these together and essential for activation are various Sitewide and Shared Provisions. These are grouped and explained as a fourth Core Capital Component.

This section elaborates on the vision for these components, by describing the expected functionality and elements to be considered and included within design proposals.

- It represents a current assessment of future user needs and desires that have been identified through processes of auditing the Gold Coast’s cultural resources and imagining what the cultural precinct should contain and how it should operate.

- It has been compiled with the understanding that it is difficult at the outset, without the benefit of expert design advice and iterative design thinking and development, to articulate how spaces will perform; and

- It is understood that there could be any number of space configurations that successfully facilitate operational expectations.

The descriptions are intended as a guide rather than steadfast specifications. While design proposals are expected to embody the full range of articulated needs and desires, design teams are encouraged to be creative in their interpretation of the detailed sizing and interrelationships and opportunities for overlapping and multiple uses for particular spaces, as long as all uses are accounted for in a rational and practical manner. Inherent scalability or modularity are also desirable characteristics that will support development of the cultural precinct through the realisation processes of funding, value management and operational establishment.

An aggregated summary of key functional inclusions proposed is provided in Appendix 2.

It has been assumed that the New Arts Museum will be a new building in the vicinity of where the Gold Coast City Council Administration Centre building currently stands and that the Living Arts Centre will be created through redevelopment of the existing Arts Centre building. Design teams are not bound by this assumption and may propose an alternative general arrangement or even an amalgamation of the built components if it is felt that this could deliver better functionality, accessibility, overall impact, and distinctiveness.

Design concepts are not expected to pre-empt public transport improvements or partnership developments currently under consideration for Site B. However, they must provide the capacity and flexibility to respond to these factors, and incorporate effective strategies for how Site A will interface with Site B.
3.1 Artscape

3.1.1 Vision

Artscape is envisaged as a curated landscape in both artistic and botanical terms: an outdoor gallery and theatre open to the skies – and the world. It will be defined by features and plantings that create an oasis of amazing beauty and interface seamlessly with the New Arts Museum and Living Arts Centre. It will be activated through a rich and ever-changing artistic program and inhabitable in countless ways from private picnics, contemplative art installations and citizenship ceremonies, to public performances live or simulcast from anywhere in the world, digital design tournaments, moonlight cinema and crowded markets and festivals.

Nominal budget allocation
AUD$85 million

Proposed inclusions
- Arrival spaces and circulation pathways
- Gardens
- Great terrace
- Pavilions
- Chapel
- Public art
- Car parking ($20m)
- Green bridge ($25m)

3.1.2 Design Objectives

The ‘Great Outdoors’ Design Strategy 2.3.3 outlines aspirations for the Artscape’s general setting and uses and the ‘City Links’ Design Strategy 2.3.4 sets the framework for how Artscape must optimise physical interfaces with its surrounding locality, provide a green bridge linking Evandale to Chevron Island and incorporate solutions to address the continuing demand for on-site car parking. This section outlines expectations for functional elements within the Artscape.

3.1.2.1 General layout and circulation

A landscape hierarchy and sequence of arrival and activity spaces and pathways should be established to:

- Provide for countless ways to inhabit the gardens, from robust, durable spaces for crowds to softer contemplative spaces that allow people to connect with nature or play in water;
- Frame views and visibility of precinct features and create vantage points that enhance orientation and enable reflection on the full grandeur of the precinct;
- Create safe and convenient access to, from and across the site, with priority for pedestrians and cyclists, and also provides for access by private and public water craft; and
- Enhance opportunities to engage with the lake and river.

3.1.2.2 Enchanting gardens

Civic gardens, by their very nature are culturally inclusive and inspirational places and the creation of otherworldly gardens has been a defining characteristic within the urban landscape of the Gold Coast. From early days with The Zoo in Jim Cavill’s Surfers Paradise Hotel to the playful landscapes of theme parks, tropical gardens of resort hotels and urban rainforests like the Cascade Gardens, exotic and endemic sub-tropical plantings have been blended in imaginative ways to create pleasure gardens. So it is fitting to conceive of Evandale’s outdoors as a sub-tropical landscape for entertainment and delight.

The gardens should be picturesque and curated in a fusion of the artistic and botanic senses. They should utilise inventive and climatically appropriate vegetation that will thrive with a sustainable maintenance regime. They should incorporate outdoor furniture and play equipment to enhance user experiences of spaces as outdoor rooms.

It is desirable that the gardens will promote biodiversity and encourage wildlife, and incorporate opportunities for play, exercise and experiential learning.

It is also desirable that the gardens are designed to accommodate potential thematic elements that may be developed in partnership with Gold Coast’s Sister Cities to signify and strengthen international relationships.

3.1.2.3 Public art

Even without entering one of the cultural buildings, visitors will know they are in an artful landscape through their encounter with art in the gardens. Environmental art in the landscape, permanent installations and temporary public art works will be curated throughout the cultural precinct. As we see more artists seeking to express ideas directly with land and nature, the Artscape provides a setting for the display of artworks that were never intended for conventional internal gallery settings. Visitors might encounter these in prominent locations, or discover them in discreet or unexpected places.

Gold Coast City Gallery collection includes a number of sculptures currently located in a sculpture walk around the site. The Artscape should address the display requirements and modes of engagement with some of these works. It is envisaged that the ongoing development of the cultural precinct will involve the commissioning a variety of public artworks, including major site-specific works within the Artscape.
3.1.2.4 Built elements

**Great terrace:** Perhaps the greatest defining built feature is expected to be an epic sheltered terrace, a concentric, large-scale outdoor room, appurtenant to either the Living Arts Centre or New Arts Museum or spanning between the two. The terrace is to be accessible from various directions and create a centrifugal gathering and entry space with multiple adjacencies and impacts. It is envisaged that the terrace will bring coherence to surrounding elements and provide an iconic setting for casual gathering and civic events. It must be open day and night and have capability to handle crowds and be submerged in a sea of bodies.

**Open-air amphitheatre:** establishment of a large outdoor venue, embracing the lakeside waterfront and with the city high-rise skyline as a backdrop is another feature that will define the cultural precinct as a landmark destination. Further description of its functionality is included within the Living Arts Centre component.

**Small buildings in the gardens:** the Artscape’s generous scale and setting lends itself to provision of small buildings, which may be open shelters or pavilions. These structures may be temporary themselves, or permanent installations for temporary tenants or pop-up events or programmatic features in themselves like London’s annual Serpentine Galleries.

Temporary uses can be employed as non-impactful and relatively inexpensive ways of renewing the landscape. These can be eclectic and surprising, guaranteeing change and activities, which are key factors attracting first-time and repeat visitors. These may be of creative, commercial or any other nature and can offer their own interpretation of the occupation of a given space to integrate diverse themes such as gastronomy, lectures, performances, retail and community-based activities.

A more permanent fixture is the existing St Margaret’s Chapel, a small historic timber church within Site B towards the northwestern extremity of Evandale. This sits within a treed garden setting and is popularly used for weddings and memorial services.

Extension of possibilities for such ceremonial functions within the Artscape has been flagged as desirable. This is imagined as a beautiful open chapel, inspired by the iconic Thorncrown Chapel in Arkansas, USA. A wonderful garden chapel would have the potential to host a range of ceremonial, spiritual and secular activities.

3.1.2.5 Car parking

The Artscape must achieve a balance between competing objectives to banish the extent of space currently dedicated to car parking in favour of outdoor space for people, while providing for optimal accessibility, accepting that private vehicle use will continue to be a dominant mode of transport that people choose, at least in the short to intermediate terms until superior public transport options are achieved over time.

Evandale currently provides 900 external hardstand car parking spaces, which occupy approximately 7.13 hectares (>40%) of the site. This quantity must be retained, however, design proposals must include creative solutions for consolidation of car parking to free-up site area for the Artscape. Solutions may be subterranean, and/or integrated into new buildings or a decked parking structure that might feature multiple purposes. A nominal allocation of $20 million has been made for this purpose within the Artspace budget allocation.

3.1.2.6 Green bridge

The green bridge is envisaged as a feature of the Artscape. A ‘green bridge’ is defined as a bridge, which is principally designed for pedestrians and cyclists with capacity to accommodate vehicles (such as maintenance and emergency) as required.

The Greenbridge Options Analysis identifies technical requirements, design criteria, typologies and exemplars, traffic and car parking management implications and probable costs associated with bridge design and construction. Outcomes of the investigation, which focused on the two apparent options of linking to Anembo and Mawarra Streets, indicate that there is little technical difference between these alignments.

The desired outcome is to determine a technically feasible and cost-effective solution for a green bridge that will:

- Be a stimulating part of the visitor experience providing legible, enjoyable, convenient, safe and equitable access to and from the cultural precinct; and
- Minimise adverse impact on the residential amenity of properties adjacent to the Chevron Island landing area.
3.2 New Arts Museum

3.2.1 Vision

The New Arts Museum is envisaged as the must-see destination for residents and visitors wanting to understand and connect with the essence of the Gold Coast. It plays its role as a platform to share homegrown talent, but also to reflect our local collective memory through archiving and heritage conservation of the contemporary city. With incubator and studio spaces, it will also be a place for training, mentoring, making and marketing of arts, crafts, design and other creative practices. It will present lively and engaging exhibitions drawn from local, national and international sources and become a pillar of the city’s cultural tourism profile.

3.2.2 Design Objectives

3.2.2.1 General

The Vision for the New Arts Museum is ambitious, justified by need and substantial existing content. The current Gold Coast City Gallery’s facilities are grossly inadequate for its collections, programming and potential. The New Arts Museum should be seen as the next generation of the Gold Coast City Gallery. For this unconventional city that has developed and changed so rapidly, and which has comparatively little in the way of tangible heritage, these artworks collectively constitute a significant physical manifestation of the city’s past, and because artists bring their own thoughts and ideas to their understanding of place, these artworks offer additional insights and aesthetic values in ways that other forms of material culture do not. A description of the existing gallery facilities is provided in Appendix 1 and architectural drawings, images of key works from the collection and catalogues of past exhibitions are available online. This section outlines expectations for functional elements within the New Arts Museum.

The building and spaces within the New Arts Museum must provide a secure environment for collections, but also embody a spirit of benevolence and the social informality that is characteristic of the Gold Coast, welcoming the community to engage with the collections and participate in cultural activity and creative production.

3.2.2.2 Collections and galleries

The Gold Coast City Gallery began acquiring artworks through the Gold Coast Art Prize in 1968. The Gallery has been housed within The Arts Centre since 1986 and over the past 25 years has built a significant collection of artworks through the Gallery’s Acquisition Policy and with support of benefactors and award programs. Collection strengths include:

- Artworks made about the Gold Coast region. Because of their scale and content these ideal suit curatorial display as two collections divided according to the early history prior to the 1950s and subsequent works made since that time which marks the point of significant change and growth of the city as Australia’s ‘national playground’. Early works are generally intimate and domestic in scale, primarily watercolour and oil paintings. Those post-1950 are more diverse in scale. Both groups feature works made by artists of significant national standing who visited and wished to comment on the city through their work. With the maturation of the city and provision of tertiary arts education over the past decade, we see a growing number of important works by artists who reside here.

- Australian Art post-1950 constitutes the largest single grouping within the overall collection and features a diverse range of scale and media including painting, prints and drawings, sculpture, photographic and digital artworks with scope for a broad variety of curated thematic displays rather than encyclopaedic or strictly chronological presentations.

- Special collections which warrant presentation in defined spaces:
  - Australian Aboriginal and Torres Strait Islander artworks
  - Australian photographic artworks, from 2000 to the present,
  - Australian Art post-1950
  - Australian photographic artworks, from 2000 to the present,
  - International and Australian ceramic artworks.
  - Artworks reflecting beach cultures and experiences drawn from local, national and international sources from the colonial period to the present.
  - Australian photographic artworks, from 2000 to the present, collected primarily through the annual Josephine Ulrick and Win Schubert Photography Award.
  - Souvenirs, memorabilia and ephemera related to tourism and leisure, which have been the city’s primary raison d’être. This collection is mostly small items but also includes some large-scale elements of the city’s urban heritage such as historic motel signs, promotional banners, fashion and furniture.
There are also several key future collection development needs and opportunities.

- A growing collection of photographs, maps, manuscripts, books, moving image and sound that document the Gold Coast’s evolution has been developed by three different Council entities: the Local Studies Library, the Heritage Unit and Gold Coast City Gallery. There is potential to complement or consolidate these within a museological centre for the collection, display, interpretation and public research of the city’s history and heritage.

- Currently within the city, there is no official safe keeping place for indigenous cultural heritage artefacts from the Gold Coast region. The New Arts Museum should be designed with the possibility of accommodating potential arrangements with the Gold Coast Native Title Group on behalf of the Traditional Owners of the region to keep and display their artefacts at the cultural precinct and to facilitate authentic indigenous cultural representation and community engagement with traditional knowledge.

- Culturally relevant areas for further collection development and event programming have also been identified. These include; youth culture, tourism and leisure, subropical design, contemporary design and the interface between international cultural traditions and the resident culture of ‘Our Place in the Pacific’.

- As this country’s largest resort city, the Gold Coast has been and will continue to be an important international gateway and window to the world for Australia. Gold Coast City Council has international Sister City relationships and many informal and local community links that reflect this geographic context and history including; the east coast of America cities of Fort Lauderdale and Miami, many Pacific Island communities, and cities in Japan, Korea and now China. The successful outcomes of exhibitions, research and exchanges with counterpart institutions in these cities in recent years, although limited by the Gold Coast’s reciprocal facilities offer, has demonstrated the valuable role in cultural diplomacy and promotion that the future New Arts Museum can establish. It is anticipated that these international connections will also grow through the hosting of the 2018 Commonwealth Games.

These collections and exchange opportunities form a rich resource, deserving of a series of custom designed display galleries. Descriptions in Table 1 – Collections Suite, page 23, provide guidance for the size and mix of collection galleries. These are anticipated as a suite of discrete interconnecting spaces, however, fluidity between different forms of art, history, design and technology and the rich ways in which they can intersect is recognised. It is understood that there could be any number of space configurations that could facilitate the exhibition and display expectations.

3.2.2.3 Collection storage

The provision of display galleries will alleviate a substantial proportion of the current collection storage deficit. However, adequate, secure and appropriately conditioned storage facilities for artworks and other material culture, allowing for collection growth, must be incorporated within design proposals.

3.2.2.4 Collection handling and exhibition production

Facilities required for collection handling and exhibition production include:

- A loading dock for deliveries and despatches which must be secure and contain provision for air-conditioned storage of touring exhibition crates;
- A photographic studio;
- Areas for collection preservation, cataloguing and processing;
- Exhibition planning and set-up area; and
- A spray booth and drying area.

3.2.2.5 A wider curatorial remit for collections and public programs

To build its niche and profile, support cultural tourism and creative industries and foster arts education, it has been identified that alongside traditional visual arts the New Arts Museum, should:

- Escalate the collection of photographic and new media art;
- Expand collections and access to Gold Coast history and heritage;
- Widen programming to embrace the creative industries of film, design, fashion and craft; and
- Extend collaborative arts programs with schools, training institutes and universities.

The New Arts Museum should buzz as a locus of festivity, civic engagement and the showcasing of work by homegrown, national and international artists and creative professionals through extraordinary exhibitions and lively events. Like public living rooms for the city, where identity is distilled, celebrated and also debated, the New Arts Museum will become a key pillar of the city’s tourism profile.

Great Hall: The Gold Coast currently lacks a gallery of adequate size, which meets international indemnification requirements to host significant touring art or museum exhibitions. To address this deficiency, a key requirement and feature of the New Arts Museum must be a ‘Great Hall’, 1000 sqm with a strong floor loading capacity, conditioned and equipped to AAA gallery standards. While primarily intended for exhibitions, flexibility is paramount. It should be subdividable and have the potential to be filled with daylight to suit a variety of events and activities.

Learning and production spaces: To generate a sustainable and productive environment for the cultural precinct’s creative program the New Arts Museum should also provide studio and production spaces for making, mentoring, training and marketing of creative practices. It should include:

- Learning and play space dedicated to the creativity of young children;
- Artspace for young people, art and technology, including new media and video production lab;
- Work studios for visiting artists and interns, 3 x 50 sqm;
- Making and displaying studio, 400 sqm for partnership programming with schools, training institutes and universities;
- Writers’ salon and community publishing facility (could be associated with a café and/or bookshop tenancy);
- Arts education/training rooms, 2 x 25 pax; and
- Meeting and co-working spaces; 2 x 12 pax, 2 x 6 pax, shared office spaces and hot-desking for creative and technology business.

Community spaces: Through community focus group discussions, the need and desire for other spaces currently lacking in the city were also identified. These include:

- Reference library and archive for art, design, film and Gold Coast studies;
- Community gallery, bookable for rotating exhibitions of local artists, art schools and community arts groups;
- Lounge and function space for benefactors, Friends of the Arts Centre, volunteers and community arts and cultural groups;
- Administrative hub and meeting place for community arts organisations with a communal meeting room, office space and administration facilities.

With an understanding of success factors in contemporary art museums, the following inclusions are also regarded as desirable:

- A theatrette, 200 seats for art cinema, symposia, lectures and artist talks; and
- A showroom and outlet for the best of Gold Coast art, craft and design, from master makers to emerging talent, product launches, corporate gifts, tourism merchandise, commissioned work and unique gifts.
### Table 1 - Collections Suite

<table>
<thead>
<tr>
<th>Collection Suite</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Gold Coast Collection pre-1957</strong></td>
<td>300 sqm AAA standard gallery artworks and material culture that are generally intimate and domestic in scale, watercolour and oil paintings of the landscape, e.g. hinterland by Bode, south coast beaches by HC Simpson, works by Vida Lahey.</td>
</tr>
<tr>
<td><strong>Indigenous Cultural Heritage</strong></td>
<td>A place for keeping of heritage objects and stories that define the spirit and traditions, and for promoting cultural awareness and engagement with the Traditional Owners of the Gold Coast region.</td>
</tr>
<tr>
<td><strong>Indigenous Collection</strong></td>
<td>300 sqm gallery for permanent display of the growing indigenous collection.</td>
</tr>
<tr>
<td><strong>Gold Coast Evolution</strong></td>
<td>300 sqm gallery for material culture demonstrating the evolution of the Gold Coast through a variety of media, primarily photography and cartography, but also moving image and sound.</td>
</tr>
<tr>
<td><strong>Ceramics Collection</strong></td>
<td>150 sqm gallery for permanent display of growing international ceramics collection (Biennial International Ceramic Art Award since 1982). Notably display of ceramics does not require special conditions for light and temperature.</td>
</tr>
<tr>
<td><strong>Gold Coast Memories</strong></td>
<td>300 sqm museological centre for material culture (various media - photographs, manuscripts, books, memorabilia, digital stories) about Gold Coast people. This should include a portrait gallery (traditional and digital), memory theatre for Gold Coast stories and a reference library (fiction, non-fiction, archive of community and family histories).</td>
</tr>
<tr>
<td><strong>Beach Collection</strong></td>
<td>150 sqm gallery for permanent display of growing collection of artworks related to beach and surf culture (potential for sponsorship - art prize, research fellowships/residencies).</td>
</tr>
<tr>
<td><strong>Gold Coast Style</strong></td>
<td>300 sqm space for showcase and celebration of Distinctly Gold Coast design flair in architecture, fashion, graphics and craft.</td>
</tr>
<tr>
<td><strong>Photographic and New Media Art Collection</strong></td>
<td>400 sqm gallery for permanent display of growing collection of photography (Annual Photographic Art Prize) and new media art.</td>
</tr>
<tr>
<td><strong>Gold Coast Ephemera</strong></td>
<td>300 sqm gallery and collection display space for material culture (primarily souvenirs and other memorabilia) related to tourism and leisure.</td>
</tr>
<tr>
<td><strong>Treasures Showcase</strong></td>
<td>10 sqm special display case or vitrine to feature artworks or artefacts that are new or precious, from the collection or on loan.</td>
</tr>
</tbody>
</table>
3.3 Living Arts Centre

3.3.1 Vision

The Living Arts Centre is envisaged as a centre for excellence in a diverse array of performing arts and entertainment. It will provide a mix of theatre sizes and formats, cinemas, spaces for rehearsal, practice, production, live gigs and civic functions and accommodation for resident performing arts organisations. The centre will carve out a niche in touring and homegrown productions, developing local talent through a lively program of production, presentation and participatory events.

3.3.2 Design Objectives

3.3.2.1 General

The Brief assumes that the Living Arts Centre will be delivered through refurbishment, adaptation and extension of the existing Arts Centre building. This redevelopment approach calls for a radical transformation that will turn the architecture inside out to create a new identity with active indoor/outdoor interfaces, improved access and functionality.

This assumption may be challenged if design teams believe and can demonstrate that the functional requirements for the cultural precinct can be achieved better and with greater sustainability having regard to environmental and lifecycle costs, through demolition and a complete new build.

- In either scenario, architecture that creates an aesthetically beautiful and memorable building will be important. It is envisaged that redevelopment of the existing building would entail a major façade overhaul.

- To create a welcoming sense of arrival, entrances and circulation spaces should be legible and generously dimensioned.

- To optimise versatility for programmatic variety, theatres, cinemas and studio-style spaces should have built-in multi-functionality where possible. For example, cinemas should also serve as auditoria for lectures or conferences, and reception foyers, which serve primarily as casual, meeting places, should also suit ticketable, catered events.

- To ensure efficient management and operation and promote a busy feel to the public spaces even when the centre or particular venues within it are closed, the interrelationship and clustering of elements will be important.

- To make the most of the ‘great outdoors’ the building should be porous to facilitate overlapping of activities and seamless flow of people between indoors and outdoors.

A description of the existing Arts Centre building and its public facilities are provided in Appendix 1, current photographs and general elements will be important.

The theatre must have capacity to accommodate full-size orchestras, large-scale musicals and classical dance performances. Technical fit-out should allow simulcasting, broadcasting and cinema. Installation of adjustable above-stage acoustic panels in the fly tower is required to enable proscenium arch and concert hall configurations. The Opposite Prompt (OP) side stage is to be increased to result in an area slightly larger than the current stage area. Upgrade of seating is needed to address disability access, provide comfort and maximise seat numbers (current 1139, desired 1200). Installation of Assistive Listening System is required and creation of a crying room for infants and latecomers is an additional desired feature.

3.3.2.2 Building orientation, entry points and reception spaces

- The existing building does not take advantage of climatic and scenic attributes. Its primary point of arrival faces southwest, over car parks to Bundall Road, while the blind loading dock and service areas enjoy the prize scenic aspect northwest over parkland and water to the skyline of Surfers Paradise.

- The building does not possess a strong sense of invitation and accessibility. There is little permeability to enable flow and overlapping of activities between internal and external spaces. As a result of incremental contingent building extensions over time, the amenity and functionality of external spaces adjacent to the building have been compromised and wayfinding within and around the complex confuses many visitors.

- Redevelopment is expected to reconfigure the building, reorientate arrival points and create internal/external porosity to improve accessibility and amenity.

- Reception and foyer spaces should create a sense of invitation and provide ticketing, cloak/bag storage and lounge bars/kiosk facilities.

Nominal budget allocation

AUD$100 million

Proposed inclusions
- Main theatre
- Drama theatre
- Backstage and dock
- Workshop for set production
- Scenery store
- Green rooms and dressing rooms
- Outdoor amphitheatre
- 4 x cinemas
- Black box theatre
- 2 x rehearsal spaces
- Recording/production studio
- Green rooms and dressing rooms
- 4 x resident performing arts organisation spaces
- 2 x live entertainment venues
- 2 x commercial hire spaces

A description of the existing Arts Centre building and its public facilities are provided in Appendix 1, current photographs and general floor plans are available online. Architectural plans and elevations in PDF and .dwg formats will be made available to entrants upon registration.

3.3.2.3 Theatres

The main theatre, which forms the central structure of the existing building, is a well-designed traditional proscenium arch theatre with good sightlines and audience comfort. It has been determined that the most effective way to meet theatrical facility needs would be to refurbish and upgrade this theatre and complement it with a new state-of-the-art smaller drama theatre and an outdoor amphitheatre.

Main theatre refurbishment and upgrade:

Refurbishment must include décor, equipment and acoustic upgrade to diversify production formats including concert hall, cinema for film festival, staging functionality and, importantly, accessibility improvements. The theatre must have capacity to accommodate full-size orchestras, large-scale musicals and classical dance performances. Technical fit-out should allow simulcasting, broadcasting and cinema. Installation of adjustable above-stage acoustic panels in the fly tower is required to enable proscenium arch and concert hall configurations. The Opposite Prompt (OP) side stage is to be increased to result in an area slightly larger than the current stage area. Upgrade of seating is needed to address disability access, provide comfort and maximise seat numbers (current 1139, desired 1200). Installation of Assistive Listening System is required and creation of a crying room for infants and latecomers is an additional desired feature.
3.3.2.4 Cinemas

Cinemas have proven to be a successful part of the attraction and financial operation of the existing Arts Centre. Whilst not competing with commercial cinema chains, it is intended to continue and expand the capacity for screening and promoting local film production.

75% of Queensland’s film production occurs on the Gold Coast. The local film and television industry is well established with substantial infrastructure, skilled workforce and abundant filming locations. Bond University, Griffith University and the Gold Coast Institute of Technology have substantial film, television and interactive design schools. The film and television industry is a natural economic fit for the Gold Coast with indirect benefit spin-offs through profiling and projecting the image of the city to tourism, property investment and residential growth markets.

Gold Coast City Council supports the sustainability of this industry through promotion, location assistance, support for the annual Gold Coast Film Festival and incentives to attract big budget productions. Film and television is also a natural fit with the visual arts, historical record and creation of the Gold Coast’s digital culture and content.

In addition to the cinemas the cultural precinct is envisaged as a place for public screening, projection and syndicated programming and real-time links with the local film and television industry, other cultural institutions and festivals associated with film and digital media nationally and around the world. With four dedicated cinemas, plus opportunities for screening and projection in the new outdoor venue and the theatrette and Great Hall of the Arts Centre, it is envisaged that the cultural precinct will provide a critical mass of cinematic spaces to perform this function in a substantial and successful way.

One 250 seat cinema, and three smaller cinemas ranging from 100-200 seats, are required. To enable economical operation, the four cinemas should have canopy over the loading door and capacity to accommodate 2 semi-trailers simultaneously.

Dock and backstage: A new loading dock, associated materials handling systems, set production workshop and scenery storage are required. This is envisaged as a zone that links the backstage and fly towers of the main and new drama theatres. The dock should have canopy over the loading door and capacity to accommodate 2 semi-trailers simultaneously.

Green rooms and dressing rooms: One large commonly located green room is required which can double as another function or meeting room. It should have basic kitchen facilities and natural light. Dressing rooms are required for use by performers (4 sized to accommodate 2 performers; 4 sized to accommodate 4 performers; and 4 sized to accommodate 20 performers)

3.3.2.5 Production and rehearsal spaces

To generate vitality and incubate a sustainable creative culture, ancillary production rehearsal and studio spaces will be vital. In addition to the black box theatre the following spaces are required.

Recording/production studio: A pro-am quality studio with capacity for full band recordings to solo artists, integrated with the theatres spaces to enable live recordings of performances, which can also be used for training and amateur sound and music recording and production.

Rehearsal spaces: 2 x 400sqm studio-style with high ceilings, mirror walls and sprung floors and designed to double as meeting rooms and break out spaces.

3.3.2.6 Resident performing arts organisations

Affordable accommodation for performing arts organisations to reside at the cultural precinct will support local arts development with traineeships and mentoring, build collaborative programming partnerships and importantly, contribute to the sense of vitality and authenticity of the precinct as a hub for arts and culture, even if just through their visible daily activity of meetings and rehearsals.

Along with access to meeting spaces and administrative facilities, it is aimed to attract organisations from a range of performing art forms, namely (but not exclusively) circus and/or physical theatre, dance, music and drama. To do this successfully, some tailoring of the spaces will be required, for example, circus troops desire sprung floors, a high ceiling and load-bearing beams, dancers desire sprung floors and mirrored walls and musicians appreciate high acoustic qualities.

The spaces may be managed through fixed term leases, a rotating basis or in conjunction with programmed productions. And there may be overlapping with some spaces being used by several organisations on a roster basis.

3.3.2.7 Live entertainment venues

To provide venues for the Gold Coast’s many homegrown and visiting performers, two spaces are required for hosting music, musical theatre, jazz, comedy and cabaret. These require association with bar facilities and could be integrated with food and beverage tenancy spaces.

3.3.2.8 Commercial hire spaces

To contribute to the Living Arts Centre’s financial viability, commercial hire spaces for receptions, conferences, and corporate entertaining are required. These should be conveniently serviceable by a catering kitchen.
3.4 Sitewide and Shared Provisions

3.4.1 Vision

Various general amenities and spaces will be provided to support successful operation and use of the cultural precinct. Even with separate buildings, it makes sense for some of these to be shared and managed from a single point or provider. Through combination, co-location or strategic distribution, these Sitewide and Shared Provisions will facilitate efficient operation and enhance users experiences.

3.4.2 Design Objectives

3.4.2.1 Public area enhancement

Sitewide systems and installations that enhance the public realm include systems of wayfinding and lighting, public art and provision of elements and symbols of public-ness. These are expected to work together in creative and complementary ways.

Wayfinding: A way-finding system should:
- Help guide people to the cultural precinct even if they were not actually planning to visit;
- Be legible and easy to understand so that visitors, regardless of age or language spoken, need pay only incidental attention to finding the way and can concentrate more on enjoying their route to and within the cultural precinct;
- Be distributed and installed within at least a 2km radius, and particularly reach to Chevron Island, Surfers Paradise and along the light rail corridor;
- Be a combination of fixed signage, digital signage, viral marketing and light projections in the vicinity; and
- Have hybrid features, which tie into the digital environment such as smart phone apps and online mapping and transport information sites.

Public area lighting: A sitewide lighting system should:
- Address practical, ambient, architectural, theatrical and event promotion aspects;
- Optimise the comfort, safety, appeal and night-time profile and enchantment of the precinct and its component parts;
- Balance factors of appearance, ergonomics, initial and operating cost and energy efficiency; and
- Minimise glare to nearby residential properties.

Public art built-in: While it is intended that art be inextricably linked with the overall design and ethos of the cultural precinct buildings and Artscape, 1% of the total capital project budget has been earmarked for expenditure on implementation of a specific strategy for integrated public art. Design concepts will be required to present a public art opportunities plan for commissioning of artworks, which may include:
- Visual artworks including painting, sculpture, installation and digital media;
- Land art and environmental art;
- Artworks that have functional aspects such as reception areas, furniture and signage;
- The design treatment of architectural spaces and hardware; and
- The provision of spaces or systems that facilitate temporary installations, artistic practice and engagement.

Nominal cost allocations (amortised deduction from core component budget)

Proposed inclusions
- Public area enhancement
- Retail spaces
- Food and beverage outlets
- Catering kitchen/s
- Amenities
- Operational spaces
- Utilities and services
- Basement car parking
- Exhibition, display, furniture, fixtures and equipment (FFE) (average indicative range 5–10% of construction)
- Energy efficiency technologies (average indicative range 1–3% of construction)
- Integration of digital technologies (average indicative range 2–5% of construction)
- Public art 1%

Public-ness: Opportunities to incorporate furnishings and symbols of ‘public-ness’ in the built environment and should encourage an emphasis on the design quality of public space to provide people with social amenity and places to sit, eat, work on a laptop and generally linger longer.

3.4.2.2 Retail, food and beverage

A viable mix of tenancies for retail, food and beverage will be important contributors to the activation potential, sense of hospitality and operational viability of the cultural precinct. These should be located with frontages that enable operation even when the Living Arts Centre and New Arts Museum are closed. While these are envisaged as a cluster to create critical mass and activity around the New Arts Museum and Living Arts Centre, opportunities for rooftop or elevated dining spaces to take advantage of panoramic views, or lakeside or riverside dining to take advantage of proximity to water are also recognised.

Retail outlets envisaged as integral to operation of the cultural precinct include, but are not limited to:
- An outlet and showroom for the best of Gold Coast art, craft and design;
- An Art and Design Bookshop; and
- Convenience retail and take-away food servers.

Food and beverage tenancies should cater for a range of style and affordability options; and may double as live entertainment venues.

3.4.2.3 Catering kitchen

Catering for civic events, public programs and commercial hire of function spaces is a significant service and revenue stream for the existing Arts Centre. This service is expected to continue either as an upgrade of the existing kitchen or a new kitchen. Catering facilities must provide capacity and convenience to efficiently service the full range of likely events, public programs and commercial hire functions that will take place in the precinct.

3.4.2.4 Amenities

Amenities that serve people and support daily activity must be incorporated and designed to meet standard expectations for civic places. These include: toilets, showers, change rooms, drinking water fountains and bicycle parking facilities.
3.4.2.5 Operational spaces
Spaces that support daily management and operation of the precinct must be incorporated and designed to meet the standards of Workplace Health and Safety Queensland. These include spaces for management and staff offices and meeting rooms, materials storage, cleaning and maintenance, kitchenettes and lockers and passageways.

3.4.2.6 Utilities and services
Utilities and services to be shared and managed from a single point or provider include a central energy plant, water supply, refuse and recycling, security control room, CCTV system and ICTs - data rooms, hi speed wifi and widespread power.

3.4.2.7 Car parking
Provision and rationalisation of on-site car parking is to be addressed through:
- A car parking consolidation solution as outlined and allowed for the Artscape budget allocation;
- Future commercial car parking opportunities on Site B; and
- Car parking under any new buildings.
Costs associated with basement or undercroft car parking are to be shared pro-rata as deductions from the New Arts Museum and Living Arts Centre nominal budget allocations.

3.4.2.8 Furniture, fixtures and equipment
While it may seem premature to anticipate furniture, fixtures and equipment (FFE) provision, it is recognised that the design of these interior elements is especially important in the success of civic places. A general approach to design and procurement of FFE should be presented. A nominal percentage of the total capital project budget is designated for FFE and the adequacy of this may be challenged.

3.4.2.9 Premium for design and technological innovation and excellence
In recognition of opportunities to optimise the digital potential and contribute to achievement of the target to make Council’s operations carbon neutral by 2020, a nominal premium of the total capital project budget is designated to allow for design and technological innovation and excellence. It will be important to quarantine funds to enhance digital activation and connectivity, operational performance and energy efficiency of the cultural precinct. The adequacy of these percentages may be challenged.
Appendix 1

About the Arts Centre

Gold Coast

Overview of the building

The existing Arts Centre Gold Coast was built in 1986 and additional buildings were added in 2004 to address growth in business activity. It operates at a peak level of activity and hosts a wide variety of performing arts productions along with its art gallery, cinemas, cabaret and function facilities.


Venue maintenance reviews have identified that these public facilities, some original and some more recent, require varying levels of refurbishment, including upgrade access to make the entire centre compliant with Building Code of Australia (BCA) and the Disability Discrimination Act (DDA) requirements for public venues.

Back-of-house, the Centre has a substantial catering kitchen, which services all function spaces and facilities that one would typically expect for management and operation of an arts centre.

Architectural plans, photographs and information about The Arts Centre’s current operation and management, organisational structure, staffing and volunteers and programming calendar are provided online.

Venue condition, amenity and issues

The Arts Theatre: This is the main, central theatre, a 1139 seat traditional proscenium theatre with seating set out in the “continental” style with multiple entry doors and seating in stalls and balcony levels, orchestra pit, a large stage with full fly tower, loading dock, dressing rooms and backstage support facilities. The theatre is modelled on a well-proven approach to intimate medium size theatre design from the 1970-1980s with good sightlines and audience comfort noting the generous spacing between rows of seats.

Technical facilities are in reasonable condition, with upgrades implemented to stage lighting and sound systems to ensure they meet technical trends and market expectation. However, the loading dock at the side of the stage is small and suffers from being used for storage, and scenery assembly, which greatly reduces its capacity to function effectively for such a busy venue.

The single-purchase counterweight fly system used in the Arts Theatre is functional and is well maintained, although there is a growing trend internationally to replace manual counterweight fly systems with motorised winch fly systems that greatly reduce the potential risks associated with loading and unloading heavy counterweights at high level galleries in the fly tower. The high capital cost of a motorised fly system and ongoing annual maintenance cost must be weighed up against production efficiency during the labour intensive periods of bump in and bump out of shows and safer operation of the fly system.

Dressing rooms, performer and technician amenities in the backstage area are in reasonable condition, but ready for lifecycle refurbishment in the short to medium term to bring them up to benchmark standard.

DDA compliance must be addressed by Council regardless of any other upgrades or redevelopment, although any upgrades should be carried out in a holistic masterplan context.

Cinema 1 & 2: Cinema 1 with 180 seats was built within the original small theatre and rehearsal studio designed to support the larger Arts Theatre. Cinema 2 with 165 seats was added as part of the 2004 extensions. Both cinemas are comfortable and equipped with high quality cinema projection equipment, screening a program of films designed to appeal to discerning patrons while not competing with commercial cinema chains.

The Space: This is ‘black box’ style performance and rehearsal space located in the 2004 building extension above Cinema 2. It is a modest sized flat floor open space with flexible seating for up to 80 patrons. It has simple technical and performer facilities designed to be operated by minimal staff and with minimal set up cost, making it an affordable venue for user groups requiring a low cost venue.

Art Gallery 1 & 2: The Gold Coast City Gallery has operated from two 220 sqm galleries annexed within The Arts Centre complex, and part of the entry foyer which includes wall space for display, a reception counter and merchandise booth. Gallery personnel work in adjacent cramped spaces amongst stored artworks, technical equipment and artwork hanging systems. To alleviate the storage deficiency paintings from the collection are hung on walls in offices and meeting rooms of Gold Coast City Council’s various administrative buildings, without environmental conditions or security typically expected for works of art. However, most of the collection is permanently ‘unseen’.

Paradise Showroom, Panorama Suite and Lakeside Terrace: The 2004 extension included the construction of the Paradise Showroom, Panorama Suite and Lakeside Terrace all with views over the lake to the city skyline, at the southern end of the building. These flexible function, conference and performance spaces are well utilised providing a much needed revenue stream for The Arts Centre from venue hire charges and food and beverage sales and are serviced from one large commercial kitchen centrally linked to each venue. The Paradise Showroom has audio/visual, sound and lighting equipment, a basic stage with technical infrastructure, two basic dressing rooms and some backstage storage space.

The Basement: This undercroft space is fitted out as a performance venue with a bar for a variety of event types, including stand-up comedy, jazz and other entertainment.

Boardroom and Lounge: These are corporate entertaining spaces, which are an important value added business segment for The Arts Centre.

Moncrieff Lounge: This is another entertaining space, which is seldom utilised because it does not meet contemporary accessibility standards.

Arts Café: The Arts Café services the arts centre precinct and its all-day operation is supported by Council and other staff working in the precinct. The Arts Café and outdoor bar work well in the forecourt area and relieve patron pressure from the foyers at busy times.
Appendix 2
Aggregate Summary of Proposed Inclusions

Design proposals must reflect the overall nominal budget allocation but the inclusions proposed are indicative only and should be regarded as a guide rather than strict design specifications.

### Core Capital Component (nominal budget allocations)

**New Arts Museum (AUD$120 million)**
- Great Hall
- Collection galleries
- Community gallery
- Collection storage and handling areas
- Loading dock and exhibition equipment storage
- 200 seat theatre
- 2 x art spaces
- Writers' salon and community publishing
- Friends and benefactors' lounge
- 2 x studio spaces
- 2 x arts education/training rooms
- Administrative hub for Gold Coast arts organisations
- Meeting/co-working spaces
- Library and archive
- 3 x workspaces for visiting artists and interns

**Living Arts Centre (AUD$100 million)**
- Main theatre
- Drama theatre
- Outdoor amphitheatre
- Backstage and dock
- Set production workshop and scenery store
- Black box theatre
- Green rooms and dressing rooms
- 4 x cinemas
- 2 x function hire spaces
- 2 x live entertainment venues
- Recording/production studio
- 2 x incubator/rehearsal spaces
- 4 x resident performing arts organisation spaces

**Artscape (AUD$85 million)**
- Gardens
- Great terrace
- Pavilions
- Chapel
- Arrival spaces and circulation pathways
- Outdoor furniture
- Car park ($20m)
- Green bridge and integration ($25m)

### Deductions from Core Capital Component (nominal cost allocations)

**Sitewide and Shared Provisions**
- Public area enhancement
- Retail spaces
- Food and beverage outlets
- Catering kitchen/s
- Amenities
- Operational spaces
- Utilities and services
- Car parking
- Demolition and site preparation
- Building contractor's preliminaries and margin
- Exhibition, display, furniture, fixtures and equipment (FFE) (average indicative range 5-10% of construction)
- Energy efficiency technologies (average indicative range 1-3% of construction)
- Integration of digital technologies (average indicative range 2-5% of construction)
- Public art 1%

**Project delivery (20%)**
- Professional fees
- Statutory fees and charges
- Mandatory QLeave levy
- Client costs
- Client project contingency