

Invitation to Tender

The Creative Brief

For Design and Build of
Chrysalis

We look forward to responses to this brief.
Please send completed submissions to
admin@encounters-arts.org.uk with the
subject line 'Chrysalis Design Tender.'

Interested applicants with questions are
invited to request a conversation by emailing
ruth@encounters-arts.org.uk

14/6/18



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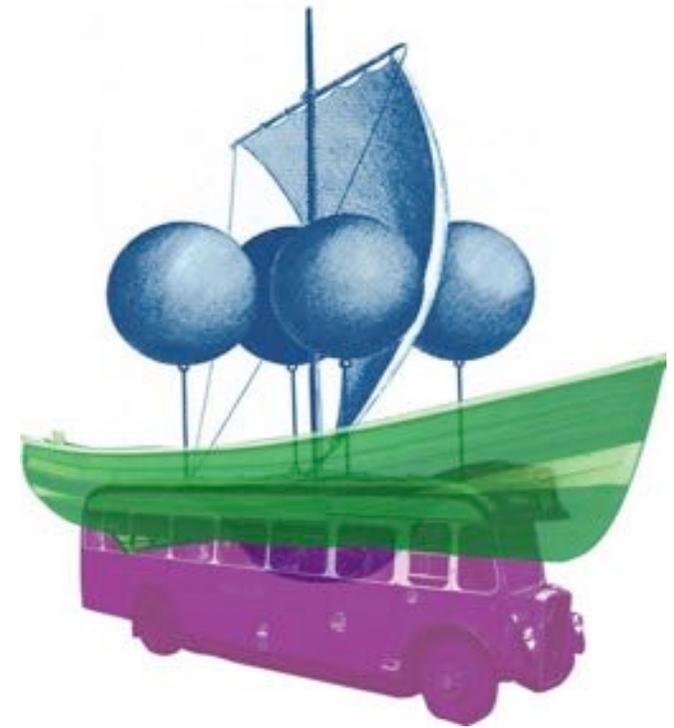
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Section 1

Introduction

This brief is for a designer/builder to join the Encounters creative and production team for an ambitious Arts Council England and crowd-funded project. Chrysalis will be an environmentally sustainable mobile, community, arts and learning space. It will be designed and built with people of all ages from across South Devon.

The term ‘Designer-Builder’ is used in this brief to denote the role and not to limit the type of professional who may respond to the brief. These could include designers, builders, makers, architects, engineers, artists (or any combination of these) – so long as they can demonstrate relevant knowledge, skills and experience as outlined in Section 8.

As introduced in section 2 and detailed in section 4, Encounters has interest and expertise in both ecological and human centred design principles and in section 3.2, you will find information about how this brief has developed from an initial

phase of creative community consultation. Following this process we are now ready to expand our team to include a designer-builder to bring particular creativity and expertise to the realisation of Chrysalis.

Section 3.1 frames how Chrysalis is a project to bring Encounters core mission and values to a wide audience via the creation of a mobile gathering ‘space’. Chrysalis will also offer local arts and culture, community and environmental groups / organisations a flexible, mobile resource which they can use / hire to help them work more closely with and inside communities and engage new people. Our first phase of creative workshops have informed the detailed design brief, located in section 5.

We are seeking a designer/builder to help us achieve these project aims, as well as the design requirements with an accountability to the anticipated uses of Chrysalis.

Our specification for applicants is detailed in section 8.1. Applicants are being invited to make a Stage 1 response to this brief by 18 July 2018. Three applications will be shortlisted and invited to take part in Stage 2 and awarded a small fee to further develop their proposals. Full details of this process and timetable are included in section 8.2 and 8.3. Additional contractual information is included in section 8.4.

The final selected applicant will work with the creative and operational team to finalise the budgetary considerations, including the build and community engagement programme.

Introduction

The process of creating Chrysalis, and the final mobile space itself, will bring people together across different ages, backgrounds and community groups.

As an environmentally motivated space its creation will consider circular economy and ecological design solutions to waste, water, food, energy, materials and it will emerge from repurposing, hands on building and making and renovating. It will promote sustainability, reuse and recycling and provide an exemplar of co-created work, embodying the values of Encounters and able to withstand and respond to future change.

Whilst Chrysalis is a physical mobile space, central to Chrysalis's core purpose is its role as a connecting space:

Functional

- Connecting disparate individuals and groups in the same geographical space
- Building links between groups, individuals and the natural world through physical encounters and the wider network.

Emotional , Social , Ecological:

- Joins people, places and planet together
- A place to encourage diversity and break down barriers between groups and 'tribes'
- A space to challenge discrimination – directly or through its activities and 'culture'.
- A space to steward and connect to the natural world.

We envisage Chrysalis as:

A place to suspend reality

A space to confront reality

A place to imagine

Section 2

About Encounters

We create spaces and processes where people from all walks of life can share experiences, views and visions and feel valued, listened to and inspired.

Encounters are a group of artists, facilitators, and change agents based in South Devon with national and international reach. Our practitioners are highly skilled and we build a sense of community and ownership as diverse people come together to contribute to and co-create a shared outcome. Since 2003, Encounters has delivered over fifty projects bringing thousands of diverse people together in imaginative and transformative ways to exchange experiences; creating a deeper understanding of themselves, each other and the wider world.

At the heart of Encounters' practice is an invitation for people to come together as creative collaborators, co-authors, stakeholders and audiences to share their experiences and stories. We work across sectors and geographies complementing and enhancing arts, heritage, health and social care service delivery as well as housing, environmental, neighbourhood and regeneration initiatives.

We embrace diversity to transform our sense of self in the world and to create meaningful, transformative art. We creatively facilitate the coming together of individuals and communities to engage in conversations and creative activities that actively encourage social and environmental responsibility: We are creating the conditions for a creative, caring, connected world in which all can learn to flourish, living together within the Earth's ecological limits.

For further information please visit: www.encounters-arts.org.uk

Section 3

Project Overview

3.1 Project aims

- To ensure that people of all ages and backgrounds from rural hamlets to larger villages and towns across South Devon have the opportunity to imagine, inform and be part of the design and build of this new mobile communal space that could serve and inspire them in the future.
- To provide diverse participants with creative challenges and decisions as old and new skills are brought together to consider the mobile units environmental impact in the areas of energy, water, food, materials, waste.
- To explore how we can (re)connect with one another and with the living systems that support us and to investigate sustainable ways to live and flourish in a rapidly changing world
- To enable people to learn, celebrate and share skills, knowledge and experience across age, expertise and class
- For people to have greater capacity and confidence to imagine and explore

- low carbon community projects
- To provide an exemplar for a sustainable and co-created project that has a very real impact on increasing connections, skills and knowledge amongst people of all ages whilst celebrating diversity in all its variety of forms
- For participatory arts and design practice to be better valued by both arts and non - arts sectors as a way to learn to flourish collectively living within the earth's ecological limits
- To be available for use by Encounters and other people and organisations locally, nationally and internationally for gatherings of all kinds

3.2 Workshop and user research

Encounters has run over 20 consultation and co-design Chrysalis workshops. Over 200 people have already been able to share their ideas for the design and end use of Chrysalis, ensuring that once it is made it will be a useful and beautiful space for all ages.

Groups taking part in the workshops from Kingsbridge, Newton Abbot, Paignton, Stokenham, Totnes included: Women's Institute, Dangerous Dads, Totnes Caring, Kingsbridge Community College, Girl Guides, Hay View Primary School The Junction youth groups, Lifeworks Kool Club, Buckland Community centre, Paignton Crafters, Torbay Tech Jam, Newton Abbot Museum, and others. The project is supported by an Advisory group made up of local builders, community workers, environmental specialists, a retired engineer, business adviser and designers.

In addition to the learning from these participatory design workshops, ten in-depth user interviews have taken place with representatives from a diverse mix of local organisations who we anticipate may hire / use Chrysalis when finished.

Section 3

“Useful throughout Devon, a different way of bringing people together”

The research, co-design and consultation stage has demonstrated a real need for Chrysalis and informed a sustainable business plan for its future.

Encounters and other end users consulted and involved so far want Chrysalis as a gathering space for community events and celebrations, hands on workshops and skill shares, outdoor learning and nature connection, community consultation and dialogue. They want to generate greater community engagement and access socially isolated people and encourage environmental stewardship. They want Chrysalis to be inspired by nature and have elements within the fabric of the design/ design elements that bring humans and the natural world into close connection. People want Chrysalis to provide a neutral space in a community not dominated by a particular group or age. They want access to kit, equipment and tech and everybody wants to ensure they can make a cup of tea and it will need to be accessible to disabled or older people and enjoyed by a wide range of audiences.

The synthesis and findings from this phase of the process can be found in the workshop presentation in Appendix 1 and in 5.2 anticipated used of Chrysalis.



Section 4

Design Approach

Principles of Ecological Design and Human-Centred design have been integrated into the project from the start and we expect them to be woven into the fabric of the design and build process.

4.1 Ecological Design Principles

Conventional design often fails ecologically' because it involves many fields of specialised knowledge that are not adequately communicated and integrated into the whole design process and life-cycle of the project. Ecological design is a meta-disciplinary approach in which these diverse interests and expertise are fused into a shared vision which generates collaborative solutions that benefit the health of living systems. The process begins not with numbers but through creating a shared understanding and agreement of our intentions, the opportunities, and the natural limits we are working within.

This approach requires us to think in systems and integrate design across multiple levels of scale, reflecting the influence of larger systems on smaller systems. Working with whole systems to produce designs that provide the greatest possible degree of harmony and coherence, the design brings us closer to the living systems that ultimately sustain us.

The principles as articulated by Sim Van Der Ryn are outlined here

Solutions grow from place

Ecological design begins with the intimate knowledge of a particular place (bio-region). Therefore it is small-scale and direct, responsive to both local conditions and local people. If we are sensitive to the nuances of place, we can inhabit without destroying.

Ecological accounting informs design :

Trace the environmental impacts of existing or proposed design. Use this information to determine the most ecologically sounds design possibility.

Design with nature

By working with living processes we respect the needs of all species while meeting our own. Engaging in processes that regenerate rather than deplete, we become more alive.

Everyone is a designer

Listen to every voice in the design process. No one is participant only or designer only, everyone is a participant-designer. Hone the special knowledge that each person brings. As people work together to heal their places, they also heal themselves.

Make nature visible

Denatured environments ignore our need and our potential for learning. Making natural cycles and processes visible brings the designed environment back to life. Effective design helps inform us of our place within nature.

Design Approach

4.2 Human-Centred Design Principles

The idea for Chrysalis originated from Encounters' work in local communities. The need for an inspirational, mobile space which facilitates new connections and ways of working with people in specific places and which could also be used by local groups to facilitate their work, became clearer and stronger over time.

The first phase of the Chrysalis project has involved exploring these 'user' needs in more depth - with community members through creative workshops, and with potential not for profit 'hirers' / 'users' e.g. cultural organisations, local authorities, community groups, charities, through in-depth empathy-based interviewing and a workshop.

The needs of Encounters as one of the main Chrysalis 'users' and the project's main sponsor have also been explored in more depth to ensure Chrysalis reflects

both Encounters' functional needs and its values and artistic and ecological vision.

Data and themes from these sources has been synthesised and shared and forms the basis of this creative brief.

The process to select the Designer-Builder will continue to embed user centeredness through meetings and workshops with local groups to explore and feedback on shortlisted design submissions as part of the final decision-making process.

Building on the approach to date, the design and build process will integrate the following HCD principles:

- Embedding user centeredness through needs finding, prototyping and testing elements of the design / build with nominated target users.

- An iterative process which loops in learning from consultation, prototyping and user testing.
- Collaborative process working with Encounters, Chrysalis steering group, makers, artists and local communities
- Pro-actively involving community members and community leaders in the design and build process through consultation / feedback and co-production activities including workshops and informal 'mini commissions'.
- The Designer-Builder will work with Encounters to identify elements of the build to be co-produced with communities / groups in collaboration with makers / artists / crafts professionals or 'commissioned' from groups with specific expertise.

Section 5

Design and build specification

5.1 Design Deliverables

Chrysalis is envisaged as a two-part structure and both are deliverable elements of this brief:

Chrysalis Hub

Refers to the mobile, weather-proof, heated Chrysalis 'inside' space e.g. caravan, horsebox interior, etc.

Chrysalis Extended

Refers to tensile / awning or other extendable mechanisms which provide flexible spaces which can be used weather permitting. We do not anticipate these spaces being heated but we would expect most to provide shelter from rain and wind if needed.

“I have enjoyed this process of visioning collaboratively with others in all its versatility and playfulness” participant



Design and build specification

5.2 Anticipated Uses of Chrysalis

As well as being a tool around which Encounters can build future projects, partnerships and collaborative relationships, user research with the community and potential organisational 'users' identified the following priorities in terms of **Chrysalis 'functionality'**:

- Enable groups to work in situ in relevant places and with relevant people.
- Enable real-time 'work' in communities e.g. artistic (film editing on site), conservation (e.g. water testing), social (foraging/preparing food)
- Generate greater community engagement through curiosity / novelty factor
- Facilitate access to socially isolated people and groups
- Engage place-specific audiences / participants in different organisations' work (outreach)
- Provides a relatively neutral space – outside of place and organisations
- Offers access to kit, equipment and tech for community groups
- Provides a 'home' base for groups to venture into new territory – builds confidence
- Facilitates engagement with nature and the planet – directly or via issues
- Community empowerment tool - 'the forum'; resource for communities to deliver their own activity.

In practical terms, we have identified the following as priority uses for Chrysalis:

- Collective celebration / convening/ outdoor meeting space (hub and extended)
- Activities - can support activities such as making, crafts, citizen science type activities, seed swapping.

- Installations and information - can accommodate co-authored, co-evolving visual displays that people add to over time; areas or structures that fill as people add their contribution. Areas to disseminate information
- Learning space which supports different types of learner and learning
- A reflective space which supports an individual's deeper connection with nature, and which can also be accessed (perhaps in an adapted form) by wheelchair users.
- Small group meetings.
- One to ones - a safe, comfortable and inviting space for one to one interaction.
- Artistic experience - the design and aesthetics of Chrysalis, and its co-creation elements and ecological design, mean it can stand alone as an engaging, interesting artwork.

Design and build specification

5.3 Key Design Features

Encounters values the creativity and expertise of the Designer-Builder who will become a pivotal part of the project team. We are seeking creative and imaginative interpretations to all aspects of the brief within the parameters outlined in sections 6.2 and 6.3

Chrysalis will be a space which is:

- Mobile (capable of being moved over hundreds of miles local/international – see section 5.44 for further details)
- Offers multiple functionalities in terms of use and is reconfigurable and flexible in size
- Beautiful and highly original in design
- Well made, robust and easy to clean
- As ecologically sustainable as is feasible given the budget, available technologies and use requirements. We recognise that compromises will be necessary and it is important that decisions made are transparent and

consciously' made as opposed to by Improvisation or by default

- As part of the design and build process, the Designer-Builder will be responsible for assessing the materials (and energy) used in construction, operation, maintenance and end-of-life and creating a materials schedule.
- Extendable beyond a core fully weather-proof central pod, to include a tensile system or other solution that opens out in various imaginative ways to enable at least 20-40 people to engage with it like a pop up pavilion / festival attraction / mobile citizen science lab / country show stall etc.
- Easy to erect and take down by various communities and hired by other organisations. It will need to be able to be set up by two adults of moderate fitness / mobility in full extended format.

5.4 Design Parameters

The project will continue to pro-actively involve diverse community participants in the design and build process through a range of co-production activities.

The Designer-Builder will be responsible for overseeing all aspects of the design and build of Chrysalis and ensuring it is fit for purpose. Encounters and the Designer-Builder will collaborate to design an effective community involvement process that Encounters will recruit participants and groups for.

The design and build is envisaged as:

'Base Build' - elements of the Chrysalis build which will be the primary responsibility of the Designer-Builder to involving community involvement where appropriate / possible

'Community Fit-Out' - elements of the Chrysalis build which can be co-created with local makers and community members/groups or specialist groups

Design and build specification

5.4.1 Aesthetics/External Appearance

Chrysalis must be visually interesting and captivating as a structure - whether in its core form or extended through various awnings / add-ons. It needs to intrigue people, attract attention (even in crowded environments), capture imaginations and invite people's engagement. It is important that it is not immediately identifiable with any particular 'tribe' or movement. It must be of high quality fabrication.

5.4.2 Build Materials / Resources

Ecological sustainability within the context of build and use of materials, concerns our ability to ensure the health of the whole system in our decision making. We must integrate an awareness of the real impacts of our design decisions into the choice of materials, and the construction methods used will have on the natural world

We need to consider the environmental impacts of:

- where resources come from
- resource acquisition and depletion
- transportation of resources
- manufacturing processes
- how efficiently resources are used
- whether materials can be recycled / up-cycled at the end of the useful life of the structure
- disposal after use (see Cradle to Cradle and Hanover principles)
- embodied energy of materials
- contribution to global warming / climate change

Where possible, ensuring the use of natural, recycled, and up-cycled materials above synthetic materials manufactured using toxic chemical processes.

Lifecycle & Maintenance

We anticipate a 10-15 year period before any planned refurbishment. decommissioning / of Chrysalis.

This end-of-life period is based on annual maintenance. Minimising these costs is an important design consideration

5.4.3 Capacity

Chrysalis Hub - large enough to seat four people around a small table plus 2-4 others seated or standing in other areas. The size of this will be determined by the type of structure e.g. towable caravan type structure vs. adapted horsebox or Luton van, and UK roads legislation (see section 5.4.4 Mobility for details).

Although a small space, clever solutions around storage, stowing, fold-out kit/ equipment will allow the highest degree of flexibility of the space.

Chrysalis Extended - a space of approximately 50 square metres required where people may stand, sit, walk around. 'Chrysalis Extended' will also include other extendable elements suitable for smaller-scale activities or individual experience.

Design and build specification

5.4.4 Mobility

- Chrysalis must be able to be transported longer distances by a wide range of people of different ages. Given the distances, providing mobility through cycle or pedal power will not be feasible.
- It must be able to be driven down small country roads.
- It must be able to be towed / driven by someone with a standard Category B driving license (post 1997 restrictions on size / weight).
- It might be a self-driven refurbished vehicle e.g. a converted horse box, bus or van or a structure that can be towed e.g. an adapted caravan or walk in exhibition type pod.

Size and Weight Restrictions

Vehicle or structure must be of a weight / size which complies with UK roads legislation and can be driven or

towed with a standard UK driving license (post 1997) i.e. maximum potential weight 3,500kg MAM. We anticipate dimensions no bigger than a Category B license eligible Luton Box van i.e. maximum 2.2m width x 6.2m length x 3.1m height. For towing, we would anticipate similar dimensions. Please check <https://www.gov.uk/government/publications/towing-a-trailer-with-a-car-or-van/towing-a-trailer-with-a-car-or-van-the-basics> and <https://www.nidirect.gov.uk/information-and-services/driver-licensing/information-vehicles-you-can-drive> for more information.

Fuel / Energy

Conventional technologies are often reliant on fossil fuels and we wish where possible to use renewable energy, the only primary energy source that is sustainable, to 'power' Chrysalis

In the case of Chrysalis, we acknowledge we may need to use biodiesel to power the transportation of the vehicle between locations (an electric drive system is beyond the scope of this brief).

However, we wish where possible to use renewables to meet the power supply for tech / electrical goods (e.g. Wi-Fi, laptops, projector) within Chrysalis.

The two most common forms of renewable energy are wind power and solar power. Solar power is turned into electricity by the use of photovoltaic (PV) panels. Wind power is captured by a wind turbine, which uses a wind-driven rotor to turn a generator. Generally, the wind turbine is unlikely to be suitable for use in some of the urban settings Chrysalis may be located in, however, electricity generated from solar is suitable, can be stored in batteries as direct current and potentially used to meet Chrysalis internal power supply requirements.

Design and build specification

5.4.5 Fixtures, Fittings and Storage

The following need to be built into the design and build of Chrysalis as part of the **base build** by the Designer-Builder. There may be some elements which are co-built with expert community members and other elements which will involve community members in their decoration / soft build.

- Stowable work surface / bench to fit up to four people seated at it, which can be secured for transport.
- Wall/s for projection, posting on, writing on - wipeable surface
- Area to set up laptop and sound bar / speaker
- Safe storage for tech equipment during transportation
- Storage for various on-board kit including crafting materials,
- Storage for up to 4 large foldable chairs with arms and a circular table and space to set them up within Chrysalis

- Blinds or similar on windows to provide black-out for screenings
- Small sink with small draining board with 'running water' provided via refillable on-board tank
- Storage for crockery and utensils
- Small counter top surface
- Fittings to safely secure and transport a small stove e.g. rocket stove
- Fittings for projector
- Fittings to enable secure transport of e.g. tables, chairs, stools (for use in Extended spaces – we do not anticipate these will be present in the Chrysalis Hub when the Hub alone is being used by a group)
- Fittings to secure transport of tensile / awnings / extendable solutions (if not built into the structure of Chrysalis) for use in Chrysalis Extended space.

The following to be specified in consultation with Encounters as part of **community fit out**, alongside other

features which evolve through the design process:

- Physical feature built into Chrysalis to connect people to nature – e.g. 'window on the sky'. Feature also to be accessible by less agile / wheelchair users e.g. by sitting underneath it
- Features which animate the use of power and water in Chrysalis.
- Fixtures and fittings, to support flexible installations/ co-authored exhibitions capability
- Shelving/display elements
- Soft furnishings e.g. seat covers, cushions.
- Tables, benches, stools.
- Graphic signage
- Crockery, bowls
- 'Guest book' / memory bank facility - who was here, what did they do (this might be digital or analogue) – a manifestation of Chrysalis's users
- External aerial Chrysalis identifier, for visibility in a crowded area

Design and build specification

5.4.6 Power

Make power supply provision for the following tech / electrical goods to be functional in Chrysalis (the cost of purchase of these items is excluded from this Chrysalis brief / budget) :

- Wi-Fi
- Projector
- Laptop
- USB speaker / Sound bar
- Kettle (or similar), hotplate or similar, fridge-type facility – could be plug-in or separately renewably powered
- Heaters – could be plug-in or separately renewably powered
- Users may also bring other tech into Chrysalis e.g. lap-tops, charging mobile phones or other mobile devices

Ensuring a stable, reliable source of power to Chrysalis is essential. An internal power supply must be provided as part of the design and build. If feasible, this will be renewably powered e.g. solar power plus battery

(accommodated within Chrysalis)

Conversion from 12V to mains power to be built in. An analysis of power supply requirements will be made by the Designer-Builder as part of the design process and the most sustainable options identified. Various internal plug points (6 minimum) will need to be built into Chrysalis around the space.

5.4.7 Chrysalis - External Considerations

The tensile / awning / other extendable solution should be an integral part of the design aesthetic and offer not only additional capacity and functionality but also convey a sense of different layers of the structure. The fittings and extendable solution will need to be included in the design and build delivery.

Signage - flexible dual signage capacity is required - to 'brand' Chrysalis and 3rd party organisations as required

5.4.8 Accessibility and Inclusion

Encounters recognises that many creative spaces have both physical and invisible barriers which prevent equality of access. For these reasons, the design of Chrysalis needs to be:

Invitational - Chrysalis needs to invite people in to experience it through its design. Considering the overall look of Chrysalis, the entrance to it is important to minimise invisible barriers to 'crossing the threshold'. The design of Chrysalis must intrigue and provoke curiosity but not be aligned to a specific design aesthetic or 'tribe.'

Inclusive – Chrysalis must be designed to be as accessible to as many different individuals as possible, including those with learning, physical disabilities and neurodiverse individuals. Chrysalis must be accessible to motorised wheelchairs (if elements are not wheelchair accessible e.g. a 'window on the sky', the experience must be available in other accessible ways)

Design and Build specification

5.4.8 Cont.

Inclusive design is about making spaces everyone can use. The following five key principles are at the heart of Inclusive design, as follows:

1. Inclusive design places people at the heart of the design process.
2. Inclusive design acknowledges diversity and difference.
3. Inclusive design offers choice where a single design solution cannot accommodate all users.
4. Inclusive design provides for flexibility in use.
5. Inclusive design provides environments that are convenient and enjoyable to use for everyone.

5.4.9 Other features

As part of Chrysalis's ecological design, we wish to include features which animate the use of power and water in Chrysalis for users. e.g. a static cycling feature which charges a solar battery with a visual showing length of peddling needed to charge a piece of kit. We would like the Designer-Builder to include two ideas which respond to these needs in their responses to the brief to ensure that the spec is 'future proofed' to include this functionality, even if it is not possible to be delivered until a later date due to budget.



Section 6

Budget and Financials

6.1 Process

We are adopting an agile and collaborative budget making process for The Making of Chrysalis. This project is largely funded by Arts Council England with in kind support from a variety of organisations and individuals. We are also continuing to fundraise for the project and secure additional sponsorship.

Once the Designer-Builder has been appointed, they will work as part of the creative and operational team to help define aspects of the overall budget going forward. This will be created in response to the experience, skills and ideas generated by the chosen Designer-Builder and the community engagement aims and objectives of Encounters and the funding award

6.2 Financial Information

There will be a £500 fee (inclusive of VAT and expenses) payable to each submitter shortlisted for Stage 2 to support preparation of the Stage 2 submission. This will be payable upon submission of their Stage 2 proposal.

We have identified a further budget of **£24,500** inclusive of VAT to support the costs of delivering this brief as follows:

Fees

- Designer-builder fees

Project Costs

- Materials to make the finished Chrysalis (we have additional sponsorship of up to £5,000 for local sustainable sourced wood)
- Vehicle / resource e.g. caravan to be adapted (the cost of any vehicle required to tow Chrysalis is excluded, although any towing equipment required is included)
- Any fuel adaptations required
- Renewable power sources and electrical fit-out

Encounters are holding an additional budget of **£13,000** to be allocated once the designer builder is selected and the community engagement programme agreed which will include:

- Overall Programme Management
- Specialist crafts people
- Management and delivery of Community Engagement process and tour
- Participants' Travel
- Space Hire - for making/workshops
- Refreshments for events and tour

The three selected submitters will be required to include budget considerations for the £24,500 in their Stage 2 proposals.

Section 7

Design and Build

Timeline

Set up phase

Sep 21st– 20th October

- Contracting of designer
- Scheduling
- Detailed budgeting agreed
- Detail design and planning of community involvement process in different aspects of the build agreed and actioned

Public Launch of making phase

Oct 13th or 20th tbc

- Winning design revealed to public
- Community involvement opportunities advertised and sign up opportunities
- Inspirational taster hands on workshops
- Awareness raising films/ information

Chrysalis build process

Nov 2018 – Feb 2019

- We are keen that the Build process involves a diverse and wide ranging set of community involvement opportunities to input to the build process as indicated in the diagram in Appendix 1. The design of this process will be explored between Designer builder and Encounters Creative Core team.

Assembly of Chrysalis

March 2019

- Component parts are brought together for assembly process led by Designer/ builder with participants.

Chrysalis tour and testing

April – May 2019

- The finished Chrysalis vehicle will tour to the five different areas of South Devon that have been involved in the project.
- Small scale celebratory community events led by local participants will put Chrysalis into usage for the first time.
- During these months of touring the design and build team will tweak/ make good/ fix as appropriate.

Section 8

Selection process and requirements

8.1 Knowledge, Skills and Experience required

We are interested in receiving applications from individuals, organisations and established collaborative partnerships.

We are looking to work with an individual or team who are excited by:

- the creative challenge of designing and building an inspiring, useful, loved mobile resource for Encounters and the people of South Devon and Torbay and beyond
- the opportunity to work with Encounters and community engagement professionals to design and oversee a meaningful co-design and co-production programme which reflects the vision that Chrysalis 'be made by the hands and imaginations of people living in South Devon and Torbay'.

- the idea of Chrysalis as a way to embody and connect people to the natural environment and some of the ecological challenges we face.

It is important that individuals / teams demonstrate:

- relevant design expertise
- relevant building expertise
- building capacity i.e. access to workshop/s, tools, suppliers, etc.
- experience of working with community members on design and build projects.

Essential Skills, Knowledge and Experience

- Experience of designing and building a functional multi-purpose resource for public use and experience of creating an inspirational artwork.
- Knowledge and preferably experience of embedding ecological design principles within design and build work.

- Experience of sourcing and working with recycled / reclaimed materials and up-cycling.
- Able to advise on ecological 'trade-offs' between different design and build options (we are aware there will need to be compromises, we are interested in how we make those choices and how we use them as catalysts to engage people in ecological issues)
- Experience working on projects actively involving community members in the design and build process.
- Experience of iterative development, prototyping and testing with target users.
- Motivated and passionate about collaborative working across disciplines and new ways of engaging community members in the design and build of physical resources.

Selection process and requirements

8.2 Selection process and Timeline

Stage 1

June 2018

An open call-out will invite interested individuals / teams to respond to the creative brief (Stage 1 submission).

Wed 18th July - midnight

Deadline for Stage 1 responses.

Tuesday 24th July

Stage 1 Submitters invited to meet with Chrysalis team in Totnes (approximately six individuals / teams). 2-3 Submitters to be selected to go forward to next stage.

Stage 2

Monday 30th July

Requirements for Stage 2 submission shared with shortlisted Submitters. £500 fee payable to each shortlisted Submitter to support preparation of Stage 2 submission.

Monday 3 Sept

Deadline for Stage 2 submissions.

Thursday 6 Sept

Submitters pitch their submissions to Chrysalis team in Totnes

7th – 23rd September

Encounters lead consultation process with nominated local groups and advisory group on design and build concepts

Monday 24th September

Final selection of Designer-Builder by Chrysalis team.

Selection process and requirements

8.3 Submission requirements

There is a two-stage submission process. Interested individuals and teams should provide the following in Stage 1 to be considered for shortlisting and inclusion in Stage 2:

Stage 1 submission: (by 18 July)

A personal / team project design statement that includes

- No more than 2 x A4 pages outlining how you meet the skills, knowledge and experience requirements detailed in 8.1.
- Proposed design, make and build approach outlining core design principles
- Preferred methods for production and community making stage, process for engaging key stakeholders and community participants in a collaborative process (max 2 x A4 pages)

- CVs of core team members and summary of proposed team structure and lines of reporting on project (if relevant)
- Project management statement for delivering project on time and within budget constraints
- Some examples / portfolio of relevant work

Three individuals shortlisted from Stage 1 will then be invited to take part in Stage 2 and provide more detailed proposals.

A £500 fee (inclusive of all VAT and expenses) will be paid to each organisation / entity invited to apply under Stage 2 upon submission of their Stage 2 proposal.

Stage 2 submission : (by 3rd Sept)

Prepare the concept design, including:

- Outline proposals for structural design, making and building of Chrysalis
- Evidence of research and development of ideas / designs
- Outline specifications and 'working' drawings / plans
- Maintenance and operational strategy, including Health and Safety, Risk assessment and Handover strategy
- Preliminary cost information
- Project programme and strategy for delivering the project in accordance with the proposed timeline
- Project plan for taking concept design through to completion; including design development, detailed design / technical design, construction, handover strategy, final commissioning and decommissioning

More details on Stage 2 will be provided upon successful Stage 1 selection.

Selection process and requirements

8.4 Rights, Ownership and other contractual information

The successful entity appointed at the end of Stage 2 will sign a formal design contract with Encounters prior to work commencing which will outline full terms and conditions. Selected contractual information is provided below for info

DBS Check

Any appointed individuals involved with community engagement work may require a Disclosure & Barring Service (DBS) check as a condition of their appointment.

Copyright and Ownership

The copyright of all submitted research and design material will be held in favour of Encounters Arts. Ownership of all submitted research, design material, models and the final work will be held in the ownership of Encounters Arts. Encounters Arts will at all times acknowledge and identify the [Designer-Builder] as the creator of the work in

a credit to be agreed with the [Designer-Builder] which will also acknowledge the involvement of others involved in a co-design / co-production role. This acknowledgement will include all occasions on which the work (including drawings and models) is exhibited.

Insurance

The [Designer-Builder] will maintain for the duration of the contract, public liability insurance with a limit of indemnity of not less than £2,000,000 for each and every claim. Within 14 days of the Client's reasonable request the [Designer-Builder] will produce documentary evidence that such insurance is being maintained.

Coordination

The Designer-Builder will be expected to take the lead in the co-ordination of information within a wider Project team and sub-Contractors, including a Quantity Surveyor (QS), and Structural Engineer (if required).

Tendering

The Tender process will be conducted to ensure that Tenders are evaluated fairly. Selected Tenderers may then be invited to present their Concept proposals (Stage 2). Unsuccessful Tenderers will be provided with a "letter in writing" notifying them of the outcome.

Safety, Legislation and Compliance

As the future owner and operator of Chrysalis, Encounters may inherit a number of legal obligations. As part of the design process, the designer shall consider (at least) the following aspects of legislation, identify compliance requirements, and advise Encounters of its resulting obligations

- Overall Safety
- Equality, Accessibility (esp. Equality Act)
- Road Vehicles
- Gas Safety
- Food Safety
- Electricity
- Data Protection



Thankyou.

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Disclaimer

Whilst the information in this Design Brief and supporting documents has been prepared in good faith, it does not purport to be comprehensive nor has it been independently verified