



1:1 ARCHITECTURE COMMISSION – OPEN CALL

ABOUT THE EXHIBITION

In October 2018 Wellcome Collection will open a major exhibition exploring the pivotal role of architecture in human health. The exhibition *Living with Buildings* will chart how shifts in thinking and approaches to design have impacted on our health and wellbeing. From the bold experiments of urban post-war town planners to the considerably crafted healing spaces for cancer sufferers the exhibition will look anew at the buildings that surround and shape us. The exhibition will open from 04 October 2018 until 03 March 2019 in Wellcome's ground floor Gallery 1.

ABOUT THE COMMISSION

Alongside the exhibition, Wellcome invites proposals from architects, engineers, designers and artists for the construction of a 1:1 architectural project that addresses a key issue in human health today. This 1:1 commission will be revealed as a 'live build' in our first floor Gallery 2, as the main exhibition opens w/c 01 October. After the live build, the installation will be open to the public.

There is a commissioning fee of £7,500 (inc. VAT) to be awarded to the winning entry and a build budget of £60,000 (inc. VAT).

ABOUT WELLCOME COLLECTION

Wellcome Collection is a free museum and library exploring health, life and our place in the world. Through exhibitions, collections, live programming, digital, broadcast and publishing, Wellcome Collection creates opportunities for people to think deeply about the connections between

science, medicine, life and art. Wellcome Collection makes thought provoking content that encourages everyone to reflect on what it means to be human.

Further information about Wellcome Collection is available on the website:

<https://wellcomecollection.org/what-we-do/about-wellcome-collection>

BRIEF

- A current concern relating to health should be at the forefront of the commission concept. This issue could include, but is not limited to: climate change; pollution; dementia; infectious disease; obesity and shelter housing.
- The commission should form part of an already developed wider research project related to a health concern addressed by the design. There will also be opportunities to display background research and concepts alongside the structure.
- While the exhibition has a UK focus the commission should have global relevance and speak to broad and diverse audiences not necessarily familiar with the field of contemporary architecture.
- Due to the exhibition opening during the construction phase of the commission, the fabrication of the commission will be visible to the public as a 'live build'. Proposals should therefore consider a 'clean' and interesting fabrication method as part of the design.
- Materials and methods selected must be suitable for use within a museum environment (plants, living organisms and water are not permissible as part of the display).
- The installation should be designed as a kit of parts and should be easy to install and dismantle allowing for the possibility of touring the installation onwards.
- Applicants must pay attention to Wellcome's Site Information and Gallery Access Restrictions.
- Wellcome has a responsibility to be at the forefront of inclusive and accessible exhibition design, content and programming. Designs should take into account our inclusive exhibition design guidelines. We encourage applicants to build-in user consultation to their design process. We can support teams by promoting and facilitating user test sessions where appropriate and useful.
- Choices about materials should prioritise sustainability, cradle to grave materials, energy efficiency, recyclability and reusability. This structure will be built within Gallery 2 at Wellcome Collection and will occupy a maximum space of 10 m by 16 m with a height of 4 m.

- The structure should be viewable both internally and externally and be able to comfortably accommodate group sizes of up to 25 visitors at a time inside. The exterior design should be visually engaging to a larger number of visitors in the gallery.
- The existing gallery floor cannot be fixed into and a subfloor should be considered if necessary.
- A live programme, durational changes or an active function should be considered while this project is on display.
- The successful applicant will be required to hold all relevant policies of insurance necessary or prudent to obtain in providing the deliverables, and will be required to provide evidence of such policies of insurance on reasonable request.
- The winning applicant will be expected to observe Wellcome Trust CDM Policy guidelines for designers / architects; to have an understanding of the requirements to 'design out' risk associated with both the construction, use and maintenance of their design; to eliminate all hazards and risks during design stage; and to provide information needed for the health and safety file on projects where there is more than one contractor.
- The winning applicant will be expected to work with an experienced exhibition Build Contractor to realise their design alongside the Wellcome exhibitions team.
- Between July and October 2018, a youth co-production project will take inspiration from the commission theme, and create an exhibit adjacent to the architectural commission. This project will have a separate brief, budget and facilitator, but if there are synergies between the two projects, we would welcome and appreciate the winning applicant spending a few hours engaging the young people with their work, to enrich their overall experience (max 3 hours).

SUBMISSION

To enter, please provide the following in a PDF (maximum size 8mb) to lwbcommission@wellcome.ac.uk:

- 1 page practice profile
- 3 pages highlighting 3 previous relevant projects
- Approx. 500 word synopsis
- Approx. 1500 proposal
- 4 pages of plans, visuals and reference images

- A programme that anticipates all stages of design development, construction, installation and de-installation.
- A budget that anticipates all costs of sourcing materials, fabrication, transportation, project management, labour, installation, and de-installation.

COMPETITION AND PROJECT TIMETABLE

- Competition open: 08 January 2018
- Deadline for entries: 02 February 2018 (1pm)
- Notification of finalists, with comments: 09 February 2018
- Presentations from finalists: w/c 19 February 2018
- Appointment: w/c 26 February 2018
- Fabrication and construction begins: 01 October 2018
- Press View of Gallery 1 exhibition (Gallery 1) and 'live build' (Gallery 2): 01-02 October 2018
- Private View of Gallery 1 exhibition, and viewings of 'live build': 03 October 2018
- Construction complete: 24 October 2018
- De-Installation: Autumn 2019

FEE

Successful applications will receive a £500 fee to develop proposals for presentation to be held w/c 19 February 2018.

There is a commissioning fee of £7,500 (inc. VAT) to be awarded to the winning entry and build budget of £60,000 (inc. VAT). This budget should include all research, materials, labour, transport, engineers and specialist services, project management and background display project information and interpretation.

For more information on the commission and how to apply please visit:

<https://wellcomecollection.org/architectural-commission-open-call>

PANEL

Sadie Morgan is a founding director of dRMM, winners of the Stirling Prize 2017 for their restoration and reimagining of Hastings Pier. Her steadfast belief in the importance of design that connects back to people and place is a central influence in our practice. Over her 20-year career Sadie has had an increasingly significant role in the advocacy of design and architecture through her professional practice and her advisory roles.

Jeremy Myerson is the first-ever holder of the Helen Hamlyn Chair of Design at the Royal College of Art, with a remit to encourage 'design that improves quality of life'. His research interests focus on the role of design in social, demographic and technological change and he is an Honorary Fellow at the Oxford Institute of Population Ageing.

Emily Sargent is Senior Curator of temporary exhibitions at Wellcome Collection, London. She is curating an exhibition which opens at Wellcome in October 2018 which explores links between health and architecture, with a focus on the people who use buildings to live, heal and be human.

Vanessa Norwood is Head of Exhibitions at the Architectural Association, one of the world's most influential centres of architectural culture and learning. Vanessa is one of the leading curators of architecture in the UK and has commissioned and curated a range of exhibitions that celebrate architecture in a wider context.

Paul Wilkinson is a clinical epidemiologist based at the London School of Hygiene and Tropical Medicine. His research interests include climate change and health, health effects of environmental pollution and urban health, including housing, and sustainable development.

APPENDICES

- Gallery 2 plans and elevations
- Wellcome Collection Site Information
- Inclusive exhibition design guidelines

NOTES

-  Thermostat
-  Network socket
-  Heat/Smoke sensor
-  Sounder
-  Wifi transmitter
-  PIR Sensor
-  CCTV
-  Downlight
-  Sensor
-  Illuminated fire exit sign
-  2 Gang electrical socket
-  Network socket
-  AV patch socket
-  Door release button
-  Fire alarm/break glass
-  Door release socket

All measurements taken at floor and beam height where appropriate/possible

Distances only checked within perimeter walls/ceilings

Locations for all ceiling mounted facilities are approximated (Excluding track lighting)

Check spot height for ceiling/beam variations

PROJECT NAME

Wellcome gallery survey

PROJECT STATUS

-

DRAWING NO.

WCG2.00

DRAWING TITLE

Elevations

PROJECT NO.

-

DATE

11-09-17

DRAWN BY

LR

CHECKED BY

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SCALE

1:120 @ A3

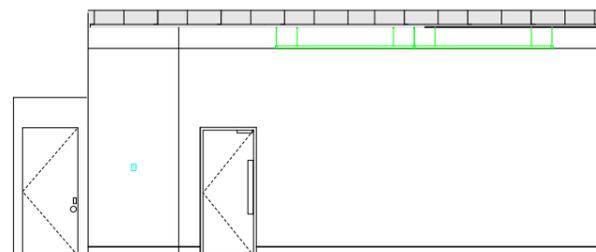
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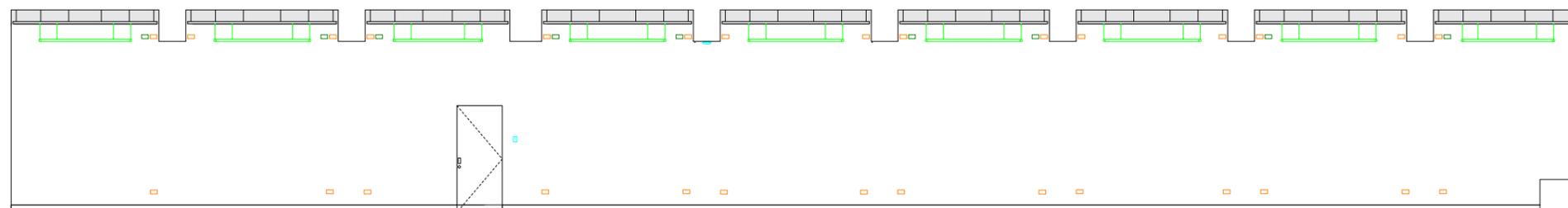


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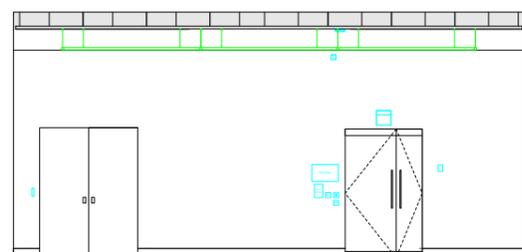
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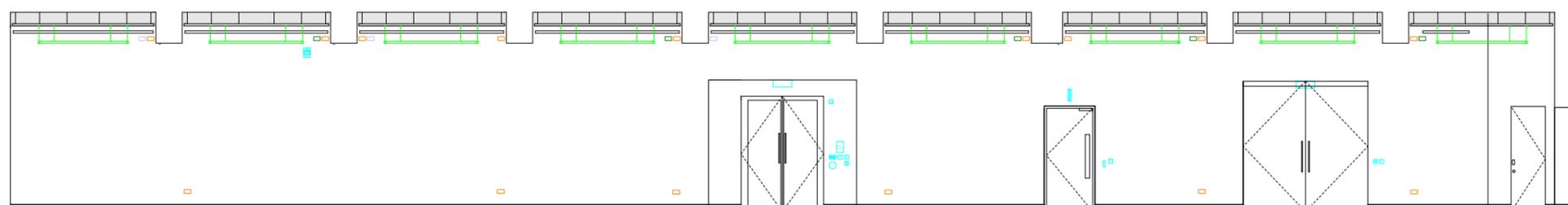
Wall section A



Wall section B



Wall section C



Wall section D

NOTES

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Locations for all ceiling mounted facilities are approximated (Excluding track lighting)

Check spot height for ceiling/beam variations

PROJECT NAME

Wellcome gallery survey

PROJECT STATUS

-

DRAWING NO.

WCG2.00

DRAWING TITLE

Plans

PROJECT NO.

-

DATE

11-09-17

DRAWN BY

LR

CHECKED BY

-

SCALE

1:120 @ A3

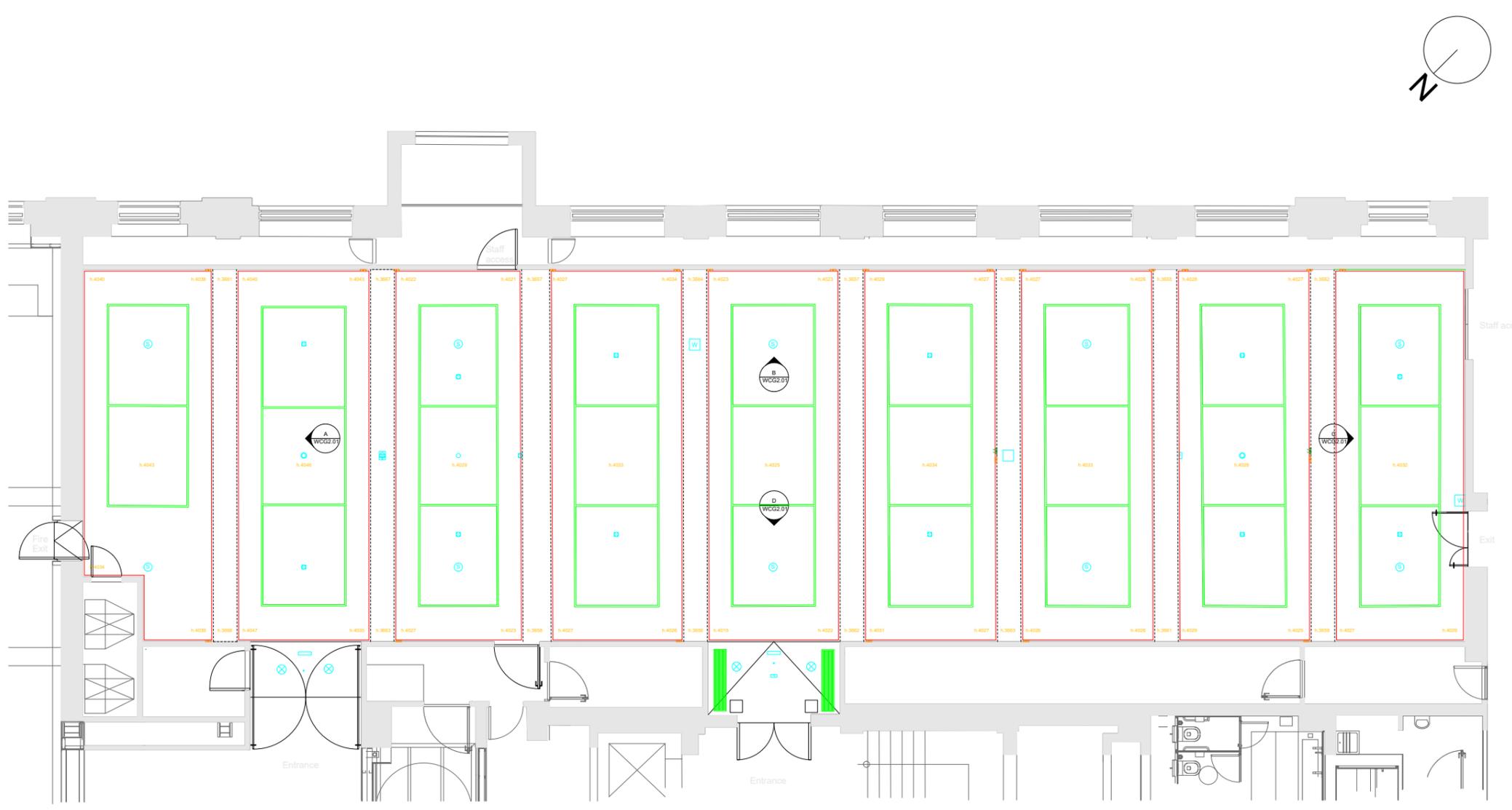
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CONTRACTOR SITE INFORMATION SHEET

Deliveries: If you require access via the loading bay please complete the form below. The loading bay is for loading and unloading only. Large deliveries or collections must take place before 09:30 or after 18:00. On Thursday Wellcome Collection is open until 22:00 - large deliveries must be made after this time.

The delivery loading bay is located at: Wellcome Collection, 42 Gower Place, London, WC1E 6BN (rear of the main building).

Loading bay access: For large deliveries please inform your Wellcome contact at least 24 hours in advance, providing van details, registration and driver name.

Loading Bay Restrictions: There is a loading bay height restriction of 3.53m and ground to loading surface height is 820mm.

Parking: There is no parking available at Wellcome.

Postal deliveries or collections Please address these with a Wellcome contact name and use the main Trust address: Wellcome Trust, 215 Euston Road, London, NW1 2BE.

Contractor Signing in Information: Please request and complete the Contractor Access Information Sheet at least 24 hours in advance of work commencing on-site.

Signing in Desk: This is located at the security desk via the Wellcome Collection Loading Bay, 42 Gower Place, London, WC1E 6BN (rear of the main building). Access is via the push button intercom next to the large shutter doors. Here you will collect and return your pass each day and fill in a HSE access form and card if you have not worked at Wellcome previously.

Notice Period for Contractor access information: At least 24 hours in advance of work commencing on-site.

Required information for access: Please ensure all RAMS and required permit information has been submitted and agreed through your Wellcome Contact.

Required Disclosure Information: This is not required for work within Wellcome Exhibition areas.

Gallery Access Restrictions:

Building Access: If agreed, Wellcome Collection and Trust are accessible 24 hours a day, 7 days a week. Normal working hours are between 08:00 and 18:00 Monday to Friday.

Goods lift: The 183 goods lift (to gallery 1) is 1250mm (w) x 3520mm (d) x 2300mm (h).

Smallest Access Door to Gallery 1: The smallest door to negotiate on route to gallery 1 via the loading bay is approx. 1900mm (w) x 2640mm (h). This does not take into account turning circle requirements. There is also a low hanging electrical Fire Exit sign 2280mm from the floor outside the gallery 1 side door entrance. It is advised all access routes to site are walked and measured in advance of fabrication and delivery.

Smallest Access door to Gallery 2: The smallest door to negotiate on route to gallery 2 is 1300mm (w) x 2200mm (h). This does not take into account turning circle requirements. It is advised all access routes to site are walked and measured in advance of fabrication and delivery.

Fire Exits: With prior agreement and notice it is possible to use the fire exit on Gower Place to load and unload in gallery 1. Although this means there are no restrictions on delivery and collection times there are 5 steep steps from street to gallery floor level. The fire exit door is 1300mm (w) x 2280mm (h)

Wellcome Exhibition Site Rules:

Designated Area For Smoking:

Smoking is not allowed anywhere in the building. Please go to the rear of Wellcome Collection, Gower Place.

Tools and electrical Equipment:

Please include these within your RAMS. All must be PAT tested and fit for purpose.

Isolated Alarms and sensors:

If alarms and sensors require isolating due to particularly dusty work please contact your Wellcome contact or FM Management.

Electrical Work:

No electrical work is to be take place at Wellcome without prior discussion and permission from your Wellcome contact and FM Management team.

Hot Work and High Risk work:

These activities will require a Permit to Work, certification where necessary and can only take place through discussion and permission from your Wellcome contact and FM Management team.

Disposal of Waste at Wellcome:

There are no facilities for the disposal of waste material from exhibition construction or de-installation at Wellcome.

Construction in Galleries:

It is not possible to fix into the floor or ceilings.

Do not drill into fire doors, fire walls, clad columns or floors.

Only water based paint is permitted.

Unless otherwise agreed all build material must be FR Class 1 or higher.

Do not cover fire exits, doors, signage or sockets without prior agreement.

Working in Galleries:

Areas must be kept clean and fire routes clear. Fire doors can only be opened through prior permission.

Please ensure dust, debris and dirt is not left in thoroughfares, toilets and access routes (including the Loading Bay)

Please protect and cover floors and doors used as regular access routes to, and within, the gallery.

Safety boots, high-vis jackets, helmets, ear defenders, goggles and PPE must be worn when appropriate and as outlined in your RAMS.

No solvents, hazardous or toxic material can be used on-site.

Food and drink are not permitted in the galleries.

Appendix 3: Inclusive exhibition design guidelines

Everyone benefits when something is well designed and thoughtfully produced with accessibility in mind.

Wellcome has a responsibility to be at the forefront of inclusive exhibition design and programming. We want to create a standard of visitor experience that is consistently and seamlessly inclusive and we want to do this in a way that is positive and creative.

Supporting this aim is a key aspect of our brief to designers. We want to work with designers who understand and can demonstrate that inclusive design is an opportunity for creativity and innovation.

We define inclusive design as follows:

- Creates a welcoming and positive experience for all
- Is consistent but not uniform
- Removes physical and intellectual barriers to our content and spaces
- Maximises user independence
- Is intuitive to use
- Offers choice and flexibility
- Is based on consultation and experience, rather than assumptions about needs
- Draws on the specialism of every member of the project team

Process

Experience has shown us that inclusive design must be thought about from the earliest stages of a project's development. The later in the process it is addressed, the fewer the options and the greater the risk that opportunities will be lost and retrofits needed.

Responsibility for access and inclusion is shared by all staff and contractors, but each project team includes a Visitor Experience Manager who acts as advocate for visitors and can provide specialist knowledge throughout the process.

At Approvals Stage (before tender submission) detailed designs are assessed against the key criteria of the Design Brief, Inclusive Design Guidelines as well as Display Case Guidelines and Build Materials Guidelines.

When each exhibition is completed and open to the public, we run a group consultation with users with a wide range of perspectives and disabilities. We invite feedback on the entire visitor journey and will also invite responses to any design elements that were tested with users as part of the design process.

Prototyping and user testing

We encourage designers to build-in user consultation to their design process.

We regularly invite people with a wide range of perspectives (including mobility disabilities, sight loss, hearing loss, dyslexia and dyspraxia) to comment on the way that we make exhibitions – to respond to prototypes and to comment on our exhibitions when they are up and running.

If we feel that user consultation is appropriate and useful during design development, we can support design teams by promoting and facilitating user test sessions.

Visitor flow and circulation

Gallery 1 (ground floor exhibition space) accommodates 150–200 at full capacity (depending on the exhibition content and design). After this capacity has been reached, visitors are asked to queue in the ground floor atrium. Average visitor numbers are 1,700 per day but can peak at 2,000 on a busy day.

Gallery 2 (1st floor exhibition space) accommodates 100–140 at full capacity (depending on the exhibition content and design). After this capacity has been reached, visitors are asked to queue in the east lobby area, adjacent to the Medicine Man entrance. Average visitor numbers are 1,000 per day but can peak at 1,200 on a busy day.

Gallery spaces are typically staffed by 2 Visitor Experience Assistants, who will need good eyelines around the space for invigilation.

We run regular exhibition tours for people with sight loss (audio described and sensory tours) and hearing loss (BSL and Speech to Text) as well as spoken perspective tours for larger groups.

Our standard **circulation** route width is 1500 mm. Circulation routes should be clearly defined, well-lit and easy to follow. If blackout or low-lit spaces are needed for an installation, ensure that there is floor lighting/high-contrast marking or a high-contrast hand rail to guide visitors. Any transparent partitions should be clearly marked with high-contrast manifestations.

Ensure that there are no **trip hazards**. Objects mounted on the floor at low height levels should be highlighted (i.e. high-contrast) and out of the general circulation paths. Low-level plinths should be highlighted. Low-level barriers are difficult to detect in a crowded exhibition and should not be used.

Floor surfaces must be slip-resistant, stable and even. Carpet must be secured and have a low-level pile with no thick pad underneath. Transitions between floor surfaces should be flat (i.e. taped or chamfered)

Seating

Exhibition floor plans should include the locations of seating spaced regularly through the flow of exhibition space, ideally located with good views of artworks.

- Seats should be firm (but not necessarily hard) and have a seat height of 450–500 mm.

- Bench seating should allow space for a wheelchair to sit alongside.
- Seating should have armrest support to offer a support point for people to lower themselves into and rise out of seats. Benches must have armrests at one end but not necessarily at both. Armrests should be approximately 200 mm above seat height.
- Seats should be clearly identifiable against their surroundings.

Seating for viewing AV content (i.e. where content is longer than 5 minutes long) should accommodate 5+ viewers and should allow space for 2 wheelchair users to sit alongside.

Showcases: height and position of objects and their labels

When considering showcase design and object positions, think about the following in relation to each object:

- Size of object and level of detail (In everyday use, how would the object be seen? Does the showcase restrict close viewing? Are there strategies we can use to lessen the impact?)
- Preferred viewpoint (Does it need 360°? Does it need close viewing? Is it clustered with other objects?)
- Installation and conservation restrictions to mitigate (Does it need to be displayed flat? Does it need to be displayed on a book cradle? Does it require low lighting?)

User testing has indicated the following:

- Case/table height: 800 mm is a comfortable table height for most visitors.
- Tabletop labels should be angled rather than flat. 10–15° is a comfortable angle for most visitors on an 800 mm high case surface. The label surface (including the inks or vinyl used) should be matt to prevent glare. These should be tested under gallery lights.
- Depending on the material being displayed, tabletop hoods are often preferable to recessed cases. If recessed cases are used, recesses should be shallow (depth 100mm maximum) and, where possible, objects should be angled towards the viewer.
- Objects are best displayed against simple high-contrast backgrounds .

Wall-mounted objects: height and position of objects and their labels

- Depending on the size of and level of detail in the material being displayed, wall-mounted work should be centred at H 1200–1600 mm above the floor.

- Labels for wall-mounted work should be mounted at a consistent position in relation to all wall mounted objects and no more than H 1000-1200 mm from the top line of the label to the floor.

Audiovisual exhibits

When designing for AV exhibits, think about the following in relation to each installation:

- The running time of the work or interactive. If the work is an open-ended interactive, how long you want visitors to spend at each work.
- The position of AV installations in relation to visitor dwell times, visitor flow (i.e. will it cause bottlenecks, can it be set aside from the main flow of the exhibition).
- Film or video work that includes narrative or spoken word will be subtitled.
- Audio-only work will be accompanied by on-screen BSL and/or transcription (in print or as speech to text).
- How AV kit will be powered / tethered. The project team will include a member of the AV team who will advise on kit, power and mounting/security.

User testing has indicated the following:

- Table mounted screens and interactives should be mounted at 800 mm and angled towards the visitor, ideally on a flexible mount to allow users to manipulate the screen to a comfortable position. Provide knee space (approx. H 700 mm x D 400 mm x W 600 mm) that allows wheelchair users to get close to the screen face-on.
- Wall mounted screens and interactives should be centred at H 1200–1600 mm above the floor
- Seating is needed for any AV work that runs for longer than 5 minutes.

Graphic design, information and signage

Information at entrances/exits, and throughout the exhibition, should be simple, short, and consistent in design and layout.

In the atrium space **outside the exhibition** the following information should be available:

- Exhibition title
- Introductory text
- Entrance/Exit and Push/Pull on doors
- Rules and key messages (do not touch, no photography, no food or drink, explicit content, strobe lighting etc.)

This information, encountered at the exhibition entrance, should enable visitors to understand the offer and set their expectations. Simplified floor plan maps are useful in this context.

Inside the exhibition, information graphics (wayfinding, do not touch, no photography signage etc.) as well as the key interpretative texts (section texts and labels) should be carefully positioned and shown on design drawings.

- Sizes of object labels and section panels should be consistent throughout the exhibition.
- The curators writing introduction and section texts will incorporate a short, summary top line. The hierarchy of graphic elements should be clear and easy for the visitor to understand.
- Labels should be close to, and in consistent positions, in relation to the objects they describe.
- Section panels should be prominently positioned at the beginning of each section or theme.
- Section texts should be centred at 1200–1500 mm above the floor when vertically mounted. Labels should be mounted at a consistent height – with the top line between 1000 mm and 1200 mm from the floor.
- Fonts should be clear and legible.
- Font size should be decided in relation to the display height and distance of text from the viewer. Label fonts should be the equivalent of Arial 20pt minimum. Section texts should be the equivalent of Arial 70pt minimum.
- The label surface (including the inks or vinyl used) should be matt to prevent glare.
- Ensure good contrasts between background and type. Dark type on light backgrounds work well (i.e. black/dark grey on off-white).
- It is the shared responsibility of the 3D designer, 2D designer and the lighting designer to ensure that exhibition texts are well lit (not in shadow or causing glare).
- All exhibition texts should be tested in the gallery, under gallery lights, to ensure clarity and legibility.