

ART GALLERY OF NEW SOUTH WALES

Sydney Modern Masterplan Framework



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ARCHITECTURE
URBAN DESIGN
LANDSCAPE
EXHIBITIONS
INTERIORS

Contents

Report Structure

As a museum of art we must be a place of experience and inspiration, and at the heart of that lies our collection.

Edmund Capon, Director, Art Gallery of New South Wales, 2008

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Abbreviations

AGNSW	Art Gallery of New South Wales
AGS	Art Gallery Society
A&TSI	Aboriginal and Torres Strait Islander
AWS	Archibald, Wynne and Sulman Prizes
BCA	Building Code of Australia
BOH	Back of House
CMP	Conservation Management Plan
CoS	City of Sydney
EP&A	Environment Planning and Assessment Act
FOH	Front of House
GFA	Gross Floor Area
JPW	Johnson Pilton Walker
LGA	Local Government Area
LEP	Local Environment Plan
NTS	Not to Scale
RAN	Royal Australian Navy
RBG&DT	Royal Botanic Gardens and Domain Trust
RBG	Royal Botanic Gardens

Acknowledgements

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Anne Flanagan, Deputy Director, AGNSW

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AGNSW Board of Trustees

Strategy and Development Sub-Committee:

Guido Belgiorno-Nettis AM, Chair

Steven Lowy AM

David Baffsky AO

Summary



This report shows that the Art Gallery of New South Wales is faced with a situation where the physical footprint of the building places serious limitations on the collection galleries and exhibitions, the staff and back of house areas, as well as public space and facilities.

In this condition, the Gallery is not able to adequately respond to the demands of a dynamic and rapidly changing world of art, where technology, varied spaces and building services need a high level of sophistication.

Meanwhile, the NSW State Government's *NSW State Plan* aims to see 'more people using parks, sporting and recreational facilities and participating in the arts and cultural activities'. As a part of this goal, a specific target is to 'increase visits to and participation in the arts and cultural activity by 10% by 2016'.

To increase audience numbers however, new life must augment the existing activities and the Gallery's existing activity is, as already mentioned, intensified beyond the means of the building.

With about 1 million visitors per annum visiting the Gallery, and this figure being above full-capacity for the current range of activities offered, any increase above this level of visitation will significantly and negatively impact upon the quality of services and the general public's enjoyment of their art experience.

Finally, maintaining the 'status quo' will not serve to benefit the Gallery's footing on an international stage and would more than likely result in a slow death.

1 Executive Summary

Issues

NO GROWTH = NO LIFE AND SLOW DEATH

Building Issues

The building is beyond its capacity for visitors, public programs and staff

The building is small in context of visitor programs, and Australian and international comparisons

Visitor circulation is unclear, it discriminates against people with disabilities and conflicts with artefacts movement

Inadequate back of house secure circulation for artefacts and goods

Amenities for the public and staff are inadequate

Temporary exhibition space is restrictive

Inadequate loading dock

Inadequate staff areas, meeting rooms and board room, all of which are inconveniently located

Research Library and Archive access is unclear and discriminatory

Inadequate Education and group entry, including cloaking

Lack of storage

Some building services at end of life and often functioning at less than optimal efficiency due to control limitations

Building Code of Australia (BCA) compliance issues

Exhibition and Gallery Issues

Galleries spread over 5 levels

Majority of space limited by low ceilings

Limited galleries with controlled natural light

Limited large flexible galleries for contemporary art

Limited galleries suitable for temporary exhibitions

No galleries with state of the art exhibition services

Difficulty in securing galleries from after hours public programs

Site Issues

Gallery is cut off from the city

Legal boundaries and Gallery activities do not correlate

Access to the Gallery is restricted by events in the Domain

Car parking is inadequate and service access is constrained

The surrounding landscape needs improvement

There is inadequate public transport connections to the Gallery

There is inadequate precinct signage for the Gallery

The land bridge and disused fuel tanks are under-utilised

The Gallery forecourt is inadequate for Gallery activities, disabled access, while pedestrian and vehicular movement is in conflict

Strategies

GROW THE GALLERY IN TERMS OF VISITORS, COLLECTIONS AND BUILDING

Building Strategies

> Plan for additional space and growth

> Expand building area with new building in line with the future growth needs of the institution

> Decant functions to new wing and replan

> Replan and create additional area

> Increase area and replan

> Improve access and flexibility

> Increase beyond the current upgrade, separate dock for waste and catering

> Improve security

> Build additional space and replan

> Relocate

> Additional space and new entry

> Additional on-site storage for staff functions, public programmes and temporary exhibitions

> Major remedial work necessary

> Review and upgrade as necessary concurrent with new work

Exhibition and Gallery Strategies

> Improve circulation for visitors, staff, collections and general goods

> Create new gallery spaces

> Provide diverse, flexible spaces for future exhibition activity

> Make provision for a large central space for increased audience sizes

> Incorporate improved lighting, AV and IT technologies for better display of collections and exhibitions

Site Strategies

> Implement City of Sydney 2030 vision with Fig Tree Walk

> Review land under the Gallery's control

> Domain Masterplan to allow for clear uninterrupted access to the Gallery

> Improved access to the Domain Parking Station new northern access point

> Additional parking close to the building for people with disabilities, volunteers and fleet vehicles

> Co-ordinate with Royal Botanic Gardens and Domain Trust

> Plan for the future of the south fig tree

> Include an additional station on the Eastern Suburbs line

> Co-ordinate with Royal Botanic Gardens and Domain Trust

> Consider in future options

> Replan and refurbish

Status Quo - Summary



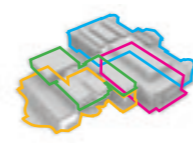
Gallery entrance at dusk
Image: AGNSW



John Kaldor Family Collection Gallery
Image: AGNSW



Aerial View of AGNSW
Not to Scale @A3



Axonometric of Gallery Wings
Not to Scale @A3



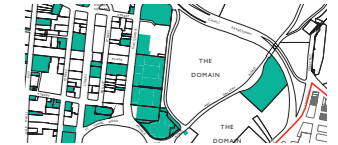
Ground Floor Plan (Detail)
Not to Scale @A3



A view of AGNSW
Image: AGNSW



Gallery of Modern Art, Brisbane
Image: JPW



Central Sydney Heritage Map
Images: City of Sydney Council

Vision

To open eyes and minds to the wonder, the richness and the sheer pleasure of art.

Mission

To be one of the great and most enjoyable galleries in the world.

Purpose

The Gallery's core purpose is to maintain and develop a collection of works of art, and to promote understanding and appreciation of art. In order to do this, we challenge ourselves to present art in creative, innovative new ways and to foster an environment in which everyone feels welcome.

Building

The building has approximately 23,200m² of Gross Floor Area. The building is valued at \$169M and is a significant asset, but staged growth and adaptation has compromised its efficiency.

Collection

The collection is by far the Gallery's greatest asset: valued at \$824M it constitutes almost 80% of the Gallery's total financial assets.

Activities

The Building must cope with a very diverse range of audience functions beyond the display of fine art, while managing:

- > The building
- > The collections;
- > The exhibition and events program;
- > Venue hire;
- > Security;
- > Visitor facilities (Cafe, The Restaurant, Gallery shop, Research Library and Archive, Prints, Drawings and Photography Study Room etc.);
- > Art Gallery Society of NSW membership;
- > Education programs; and
- > Access programs.

Precinct

The Gallery has a remarkable parkland setting within the Domain.

This setting also tends to isolate the Gallery from the city and this consistently worsens during times when events and festivals are held in the Domain.

Site

While the site has the benefits of views to and from the Gallery with short distances to neighbouring cultural institutions, it is physically bound on four sides by land controlled by the Royal Botanic Gardens and Domain Trust.

The Gallery is also confronted with issues of parking, signage and public transport access.

Existing Condition

The Building is in fact four separate architectural elements unified into a single purpose structure. There are issues with BCA compliance and services maintenance within the older wings of the building.

Usage Patterns

The circulation system is chaotic and is a result of staged expansion of the Gallery;

Amenities for the public and staff are inadequate; Temporary exhibition space is at a premium;

Key public facilities do not give presence to, or have direct access to the Gallery's entry;

Staff departments are divided and scattered across the building;

Non-collection storage space is always at a premium.

Staff Areas

Space for staff has reached a threshold for all departments with the creation of ad-hoc 'hot-desks' and an encroachment into corridors and communal spaces.

Loading Dock

Despite being recently re-configured, the loading dock is still under-sized when compared to other institutions. The dock does not provide separate loading areas for art and general goods, and is well below international standards.

Circulation

The current layout of the entry, galleries, exhibition space, public areas and staff accommodation is complex and inefficient.

Entrance facilities for Education groups are inadequate.

An accessible ramp is to be constructed at the front entrance in late 2011. However, circulation issues for wheelchairs and prams will still exist in the heritage vestibule.

The circulation strategies for artefacts and goods are highly problematic and require careful planning to minimise the risk exposure.

Significance

The Gallery possess a building with a unique heritage value.

Despite this, some spaces in the building are difficult to find (such as the Research Library and Archive) while others are compromised by an intensive appropriation necessary for the Gallery to function properly (e.g. the workshops and the multimedia offices).

Existing Fabric

The existing fabric of the Gallery building limits access for people with a disability.

No one in a wheelchair can access the Domain Theatre Stage.

The fabric also maintains a small and closed, yet powerful, facade to the entrance.

Australian Precedents

Over the past 10 years, significant Australian galleries and museums have undertaken major projects to either establish or revitalise their services, facilities and culture.

These projects have ranged in scale from \$30M to over \$290M.

The Gallery, when compared to other similar sized institutions, has significantly larger rates of visitation which suggests that the Gallery is undersized with respect to its number of patrons.

International Precedents

If the Gallery desires to excel on a global stage, while increasing visitor numbers, an increase in the amenity of public facilities as well more exhibition and gallery space is necessary to bring it into line with the best institutions of the world.

Precinct Planning

There are a number of planning instruments which will affect, but not necessarily restrict, the Gallery's development.

A number of projects and Masterplanning Strategies are being implemented by the Gallery's neighbours. Each of these will need to be given careful consideration by the Gallery.

Stakeholder Engagement

Any decision making process will need to involve:

- > The NSW Premier;
- > The NSW Minister for the Arts;
- > Trade and Investment, Rural Infrastructure and Services;
- > The Ministry for Major Events, Tourism and the Arts;
- > The Department of Transport;
- > The Royal Botanic Gardens and Domain Trust;
- > The City of Sydney Council;
- > Local residents.

Summary

While the Gallery has a defined vision, purpose and mission, pledge of service and strategic direction, it struggles to adequately respond to these objectives due to the inherent physical limitations of the existing building.

The site and building are considerable assets, yet they do not provide enough space for permanent collection or temporary exhibition displays, visitor amenities, public programs, staff accommodation or back of house support facilities.

Report Context

The combination of ever increasing levels of activity in terms of displays, growing collections, exhibitions, public programs, late openings, evening and weekend events and the whole parade of bells and whistles that are now deemed to be part of the life of a public art museum... is placing a huge strain on our resources.

Edmund Capon, "Director's Statement" in 2007 Annual Report. Art Gallery of New South Wales, Sydney, 2007, p.16.

The Need for a Strategic Direction

As the Art Gallery of New South Wales rapidly approaches the 150th anniversary of its inauguration as the 'Academy of Art' in NSW in 1871, it has recognised that it is faced with a situation where growth is both necessary and desirable.

Commissioning

JPW was commissioned in April 2008 to work with the Gallery to produce a Strategic Options report.

A Guiding Document

This Strategic Options report sets out a range of principles that acknowledge the **Vision** and **Strategic Directions** of the Gallery.

These are the primary drivers for the institution, and when coupled with physical and functional requirements, a range of recommendations have been developed for both the short and longer term.

Purpose of a Strategic Options report

A Strategic Options report is a planning document rather than a detailed architectural or functional solution.

A Strategic Options report is a high level document which establishes broad principles.

When considering the options, opportunities and concepts presented in this document, it should be noted that future detailed studies will be required to assess the implications, impacts and costs.

Short and long term relevance

To be effective, and remain relevant in the long term, a Strategic Options report must be a living document.

Should key objectives of the organisation change through cultural, technological or other drivers, this Strategic Options report should be reviewed and amended where necessary, to acknowledge such changes.

The Strategic Options report will enable decisions about short-term projects to be made efficiently and cost effectively, with a key objective of eliminating planning conflicts. In this respect, it is a primary risk management tool for the institution.

Communication

The Strategic Options report will form an important tool for internal and external communication. It will place the Art Gallery of New South Wales in a strong position to present a coherent plan for the future to staff, planning authorities, government agencies, statutory authorities, key stake holders, potential donors and benefactors, neighbours and the public users.

Implementation of the report

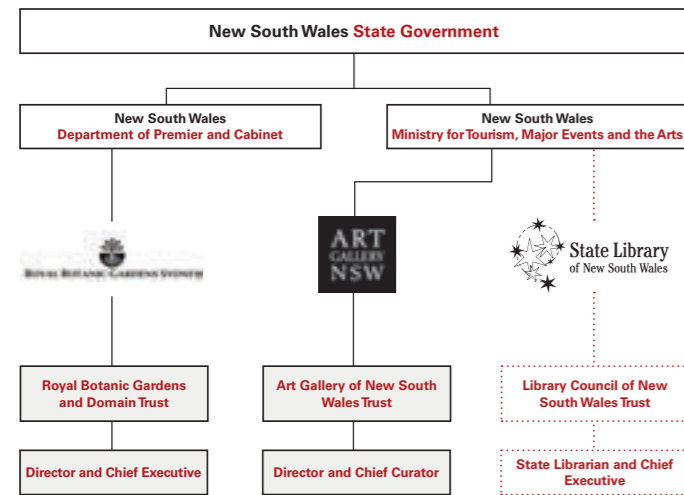
The Strategic Options report presents a range of options for further development and consideration in detail.

Phasing options, which would allow staged implementation of the Gallery's vision, have been broadly identified. However, further detailed study will be required to assess detailed briefing, staging and funding implications.

It is outside the scope of this document to consider funding options related to the options and opportunities presented, nor should this document be used to cost any of the recommended options.

Organisational Structure

Stakeholder Interests - Precinct Relationships



The Royal Botanic Gardens and Domain Trust is a corporation constituted under the *Royal Botanic Gardens and Domain Trust Act 1980*.

Under section 7 of the Act, the principal objects of the Trust are:

- (1) to maintain and improve the Trust lands, the National Herbarium and the collections of living and preserved plant life owned by the Trust,
 - (b) to increase and disseminate knowledge with respect to the plant life of Australia, and of New South Wales in particular, and
 - (c) to encourage the use and enjoyment of the Trust lands by the public by promoting and increasing the educational, historical, cultural and recreational value of those lands.
- (2) When acting in pursuance of its objects, the Trust shall give particular emphasis to encouraging and advancing the study of systematic botany, and to plant conservation.

Planning Documents:
Domain Masterplan, 2001
(Royal Botanic Gardens and Domain Trust)

The Art Gallery of New South Wales Trust is a corporation constituted under the *Art Gallery of New South Wales Act 1980*.

Under section 7 of the Act:

- (1) the principal objects of the Trust are:
- (a) to develop and maintain a collection of works of art, and
 - (b) to propagate and increase knowledge and appreciation of art.
- (2) When acting in pursuance of its objects, the Trust shall give particular emphasis to the visual art of Australia and Asian or Pacific countries whose cultural traditions are of special interest to Australia.

Planning Documents:
Conservation Management Plan, 2008
(Art Gallery of New South Wales and Michael Bogle)

Strategic Options report, 2008
(Art Gallery of New South Wales and JPW)

Corporate Plan, 2010 - 2015
(Art Gallery of New South Wales)

The State Library of New South Wales is governed by the Library Council of New South Wales. It operates under the *Library Act 1939*.

The objectives of the Library Council, as defined in section 4A of the *Library Act 1939* (as amended in 1975) are:

- (1) to promote, provide and maintain library and information services for the people of New South Wales through the State Library and through cooperation with local libraries and information agencies;
- (2) to advise the Minister, local authorities and, when the Minister so approves, other bodies, on matters of policy and administration relating to library services and information services that are or may be provided through local libraries and other libraries; and
- (3) to advise the Minister on the provision of assistance to local libraries or other libraries.

Planning Documents:
Strategic Masterplan, 2007
(The State Library of New South Wales and JPW)

Precinct Governance

The Art Gallery of New South Wales is physically bounded by the Domain on all sides. Therefore, the Gallery must be cognisant of the objectives of its important neighbour.

Interestingly, the Art Gallery of New South Wales and the Royal Botanic Gardens, are controlled under separate, yet similar, New South Wales State Government legislation. This sees a Trust charged with the responsibility of governing their respective institutional body.

A consequence of this is that despite the two bodies being under separate State Government Ministerial departments, the Royal Botanic Gardens and Domain Trust and the Art Gallery of New South Wales Trust have very mutual public interests and responsibilities pertinent to nurturing a cultural agenda.

The State Library of New South Wales has also been included in the diagram at left as it is looking to strategically place itself within an increasingly complex network of stakeholder interests.

Indeed, each institution is looking to strategically define its future via means of documents listed for each of the respective institutions below left.

Art Gallery of New South Wales Corporate Governance

The Art Gallery of New South Wales is governed by the Art Gallery of New South Wales Trust who operate under the *Art Gallery of New South Wales Act, 1980*.

The Board of Trustees of the Gallery consists of 11 trustees appointed by the NSW Governor on the recommendation of the Minister of the Arts.

Structure of the Art Gallery of New South Wales

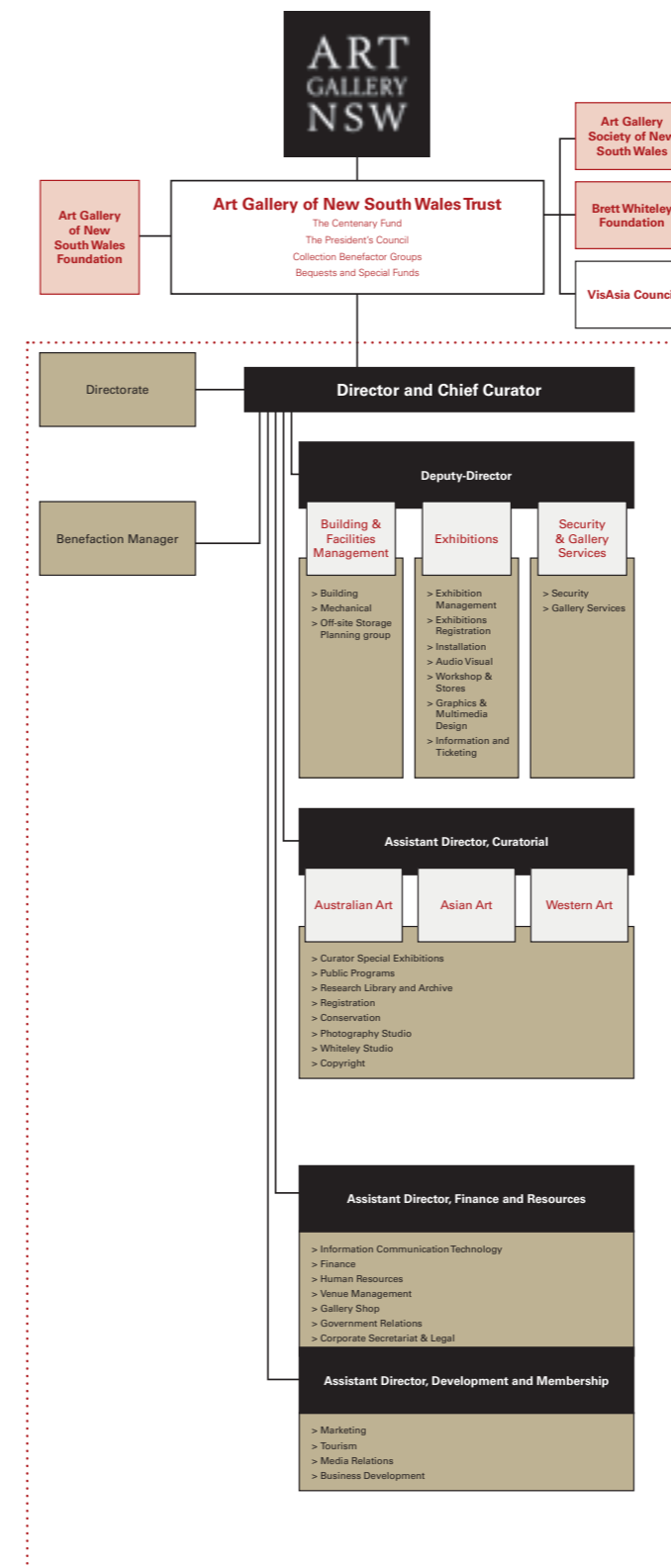
The Gallery is led by the Director, and supported by the Executive Team, who are charged with managing the Gallery's day-to-day operations.

This team comprises of a:

- > Deputy Director;
- > Assistant Director, Curatorial;
- > Assistant Director, Finance and Resources; and
- > Assistant Director, Development and Membership.

Each has key operational departments reporting to them. Also reporting to the Director is the Directorate and the Benefaction Manager.

Organisational Structure - AGNSW



AGNSW Objectives

AGNSW Objectives

The Strategic Options report has been developed in line with the Gallery's own Vision, Mission, Purpose, Strategic Directions and Pledge of Service.

These are outlined below as excerpts sourced from the Gallery's Annual Report, 2009 - 2010.

Vision To open people's eyes and minds to the wonder, the richness and the sheer pleasure of art.

Mission To be one of the great and most enjoyable galleries in the world.

Purpose Our core purpose as defined by the *Art Gallery of New South Wales Act 1980*, is to acquire, conserve and present the finest works of art available, with special emphasis on the artistic traditions of Australia.

We exist to explore and inspire through our collection and exhibitions the emotional and intellectual resources of our audience. Our ambition is to introduce art to new audiences, to provide new emotional and intellectual journeys for our existing audiences and provide visitors with experiences that are both enjoyable and enduring.

In order to do this, we challenge ourselves to present art in creative, innovative new ways and to create an environment in which everyone feels welcome.

Strategic Directions The Art Gallery of NSW has built a reputation for leadership and excellence based on the quality and breadth of our collections, our exhibitions and our programs. From a platform of secure and strong governance, sound financial base, ambitious recent achievements and record visitor numbers, our strategic directions are focused in four broad areas of activity:

- 1 **Sharing:** to continue to improve access to our collections, our resources and our expertise through exhibitions, programs and partnerships, and through the effective use of new technologies;
- 2 **Engaging:** to continue finding new and better ways of engaging audiences with the visual arts;
- 3 **Stewarding:** to nurture and develop the Gallery's people, resources and assets, and as well as the artistic heritage and life of NSW; and
- 4 **Collecting:** to strengthen and safeguard our collections through targeted acquisitions and best practice collection management, research and conservation.

Pledge of Service The Art Gallery of New South Wales aims to provide resources and experiences of the highest quality to all visitors to the Gallery (both physical and virtual) for the enjoyment and study of fine art.

The Gallery recognises the public has the right to expect that services will be provided without discrimination.

The Gallery seeks continuously to improve our service and welcomes feedback, both directly to staff and through regular surveys.

2 Introduction

Assets

The Art Gallery of New South Wales is a key cultural institution within Sydney and NSW which offers a range of benefits to society at large. This part of the report highlights both the tangible physical and collection assets of the Gallery as well as the less tangible assets of staff and intellectual production.

Physical Assets - Land and Building

The Art Gallery of NSW is a major service delivery asset owned by the NSW State Government. The physical assets are:

- 1 The Gallery building consisting of the galleries, public spaces, offices, conservation and photography studios, workshops, plant and other equipment; and
- 2 The property within the Domain. The land is identified by Lot 102, Deposited Plan No.854472. The extents of the land is defined by the physical boundaries of the building itself on the east, south and western edges while the northern edge is defined as the south edge of the cutting to Cahill Expressway.

The value of the existing land and building at the address 3B Art Gallery Road, the Domain, constitutes about 18% of the Gallery's total assets and is valued at AU\$186.2M (as of June 30 2010).

The Gallery also owns and/or manages other properties and buildings within Sydney maintained for the purpose off-site storage (Lilyfield Collection Store) and museum display (Brett Whiteley Studio), but these are not addressed within the scope of this document.

Staff and Intellectual Production

The staff and collective intellectual assets of the Gallery are less tangible than the collection or the physical assets, yet their intrinsic value is of an equal, if not superior, value.

These staff, from the curatorial, conservation and exhibition groups who are directly involved in the physical management of the works of art and fine art scholarship, to the business, financial and managerial staff who facilitate the day-to-day running of a large scale, internationally significant art gallery, all make a significant and valuable contribution.

There are also the volunteers guides, task force volunteers, Art Gallery Society members as well as various trustees and other entity board members who donate their time, free of any form of remuneration, to develop and maintain a collection of works of art, run a range of public programs, and to propagate and increase knowledge and appreciation of art.

The Site



Aerial Photograph
NTS

The Building



AGNSW Portico
Image: AGNSW



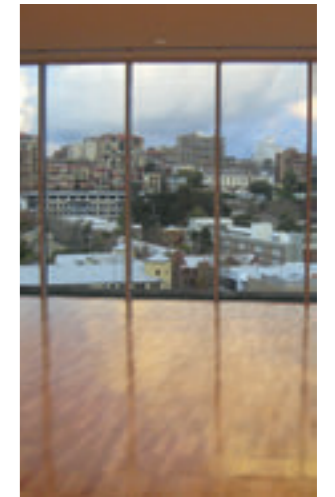
South-eastern Elevation
Image: AGNSW



Internal Circulation Space
Image: AGNSW



AGNSW Vestibule
Image: AGNSW



View from function space
Image: JPW

- > The building contains a number of built elements and architectural stages unified into a single purpose built structure;
 - > The current Gross Floor Area is approximately 23,230m²;
 - > The complex of buildings are key elements of NSW's cultural heritage and provide significant examples of 19th, 20th and 21st century art gallery practice;
 - > Each of the wings of the Gallery has a specific symbolism that relates directly to the respective collections which they accommodate: the Neoclassical Vernon Wing houses the European and early Australian works; the Captain Cook and Bicentennial Wings, being of the 20th Century International Style, house the modern and contemporary collections; and the lantern of the Asian Wing houses the Asian collection; and
 - > Various elements of the building have been assessed as possessing exceptional heritage significance for NSW by virtue of inclusion on the State Heritage Register. In particular, the remnants of John Horbury Hunt walls (1885) and the essential components of the Walter Liberty Vernon wings, exhibition courts and entrance porch, portico and vestibule (1896-1909).
- > The park setting of the AGNSW within the Domain is unique (noting the building is within parkland under the control of the Royal Botanic Gardens and Domain Trust);
 - > The Gallery's location makes it highly visible from key vantage points around the city, particularly from the harbour, Potts Points and to commuters from the Cahill Expressway and Eastern Suburbs rail line. However, the Gallery is not visible to pedestrians from the CBD.
 - > The building itself captures unique views of Sydney, particularly the harbour to the northeast, and the surrounding parklands and the city on the eastern and southern sides of the site.

2 Introduction

Collections

“As a museum of art we must be a place of experience and inspiration, and at the heart of that lies our collection.”

Edmund Capon, Director, Art Gallery of New South Wales, 2008

The Collections



AUSTRALIAN COLLECTION
Lloyd Rees (1979) Detail
Max Dupain
Gelatin silver photograph; 35.4 x 31.3cm



ABORIGINAL AND TORRES STRAIT ISLANDER COLLECTION
Warmun (Turkey Creek) (1997) Detail
Queenie McKenzie Balinji
Natural pigments on canvas, 90.0 x 120.0cm



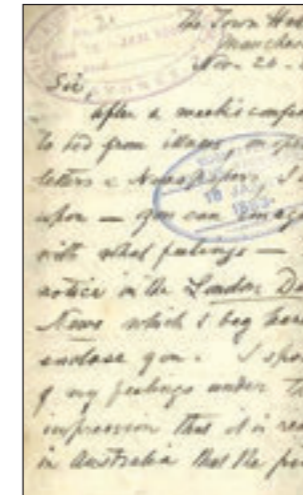
INTERNATIONAL COLLECTION
Chaucer at the court of Edward III (1851)
Ford Madox Brown
Oil on canvas; 372.0 x 296.0cm



CONTEMPORARY COLLECTION
Superb + solid (1998) Detail
Howard Arkley
Polymer paint on canvas; 200.0 x 300.6cm



ASIAN COLLECTION
Padmapani c1200s, gilt copper, lapis lazuli, gems and stones
Artist Unknown
Height: 91.4cm



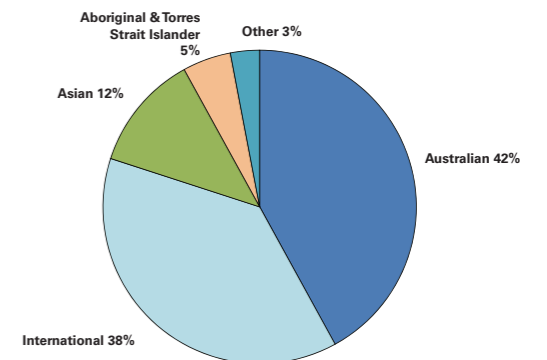
RESEARCH LIBRARY AND ARCHIVE COLLECTION
Artist correspondence (Detail)

The collection of the Art Gallery of New South Wales is enormously rich and varied. It can be read as a barometer for the evolution of taste and style as well as an record of changing social, cultural and political values.

The Gallery arguably possesses the finest and most representative collection of Australian art in the world.

The collections are by far the Gallery's greatest asset: it constitutes approximately 80% of the Gallery's total financial assets or AU\$824.8M (as of June 30 2010).

The Art Gallery of New South Wales has four main curatorial departments: Australian art, Aboriginal and Torres Strait Islander art, Asian art and International art.



AGNSW Collection by Department as at 30 June 2010
Source: AGNSW

The Australian collection provides an overview of Australian art in all media from early colonial times to the present. The old courts on the ground floor displays the Australian painters and sculptors of the 19th century, including national icons such as Roberts, McCubbin and Streeton. In the Captain Cook wing, the collection of key works of Australian modernism are presented.

The Aboriginal and Torres Strait Islander collection is located in the lower level 3 Yiribana Gallery but also has a presence in the twentieth century Australian wing. This display reflects the long history of traditional art across the continent, and contemporary practice and innovation in all media.

The International collection begins in the old courts with the present of a small but impressive collection of European art from the 16th century in Italy and the Netherlands through to the 19th century, where there is a very strong holding of British Victorian painting and sculpture collected from the earliest days of the foundation of the Gallery. Displayed on lower level 2 is the collection of modern British masters and a small but excellent collection of European modernists.

Contemporary art, including Australian contemporary art, also hangs on this level and is considered part of the international collection. There is a very strong holding of international and Australian art after 1965, only a fragment of which can be displayed at any time.

Lower level 2 also houses the John Kaldor Family Collection of contemporary art.

The Photography collection and Twentieth century works on paper are also shown in very small galleries on lower level 2. International art is categorized according to chronology, for example European art before 1900, Modern, and Contemporary.

The Asian collection is displayed on the ground floor of the Asian gallery built in 2003 with a more traditional gallery directly below it, accessible by a stairway that provides a vista of a grand fig tree and the parklands beyond.

The main strengths of the collection lie in Chinese and Japanese art from ancient times to the present. It also traces the spread of Buddhism from India across central Asia to China and Japan and into Southeast Asia. This department is divided by geographical origin, East Asia or Southeast Asia, for example.

The Research Library and Archive is a critically important asset for the Gallery.

While it is an asset made available (for free) to the public, the primary role of the Research Library and Archive is to support scholarship and research within the institution.

The value of the Research Library collection as at February 2007 was AU\$14.9 million (this figure is included as a part of the total collection value).

Department	# of Objects	%
AUSTRALIAN ART	Paintings 2,104	7%
	Works on paper 9,874	33%
	Sculpture & decorative arts 654	2%
	SUB-TOTAL	12,632 42%
ABORIGINAL AND TORRES STRAIT ISLANDER ART	SUB-TOTAL	1,573 5%
INTERNATIONAL ART	European paintings pre-1900 397	1%
	European sculpture & decorative art pre-1900 924	3%
	European paintings after 1900 194	1%
	European sculpture & decorative art after 1900 41	<1%
	Works on paper 3,802	13%
	International contemporary 807	3%
	Australian contemporary 606	2%
	Photography 4,381	15%
	SUB-TOTAL	11,152 38%
ASIAN ART	East Asia 2,792	9%
	Chinese, Korean, Japanese & Mongolian	
	South & South East, Middle East 878	3%
	Indian, Himalayan, Thai, Cambodian, Indonesian, etc.	
	SUB-TOTAL	3,670 12%
ART OF OTHER REGIONS	Pacific art, Americas, Africa	765 3%
AGNSW Collection	TOTAL	29,792 100%

2 Introduction

Audience

...one of the very special qualities of this Gallery, its location apart, is the very real sense of public ownership that it enjoys. It is an art museum that breathes its role...

Edmund Capon, *Art Gallery of New South Wales: highlights from the collection*, Art Gallery of New South Wales, Sydney, 2008

Significance

The Art Gallery of New South Wales plays a vital role in Sydney's cultural life.

Over a period of roughly 140 years, the Art Gallery of New South Wales has become more than just a destination for viewing works of fine art.

It has evolved into a place of extended experiences: a place to enjoy lectures, films, concerts and performances, a place to meet friends or take part in education programs or special events.

The Gallery provides diverse opportunities for the people of NSW, and visitors to NSW, to participate in world-class and enjoyable arts experiences.

The reputation of the AGNSW nationally and internationally should not be undervalued. The calibre of the Gallery's collections, programming, events and scholarship make a significant contribution to Sydney's reputation as a truly global city and an international destination for cultural tourism.

Total Attendance at AGNSW Domain Site

Year	Visitors
1995 - 1996	989,044
1996 - 1997	1,007,866
1997 - 1998	922,479
1998 - 1999	954,428
1999 - 2000	899,793
2000 - 2001	955,588
2001 - 2002	1,001,428
2002 - 2003	999,587
2003 - 2004	1,228,001
2004 - 2005	1,072,165
2005 - 2006	1,257,211
2006 - 2007	1,178,754
2007 - 2008	1,149,395
2008 - 2009	1,312,762
2009 - 2010	1,004,404

Table: Attendance at the AGNSW Domain Site
Source: AGNSW

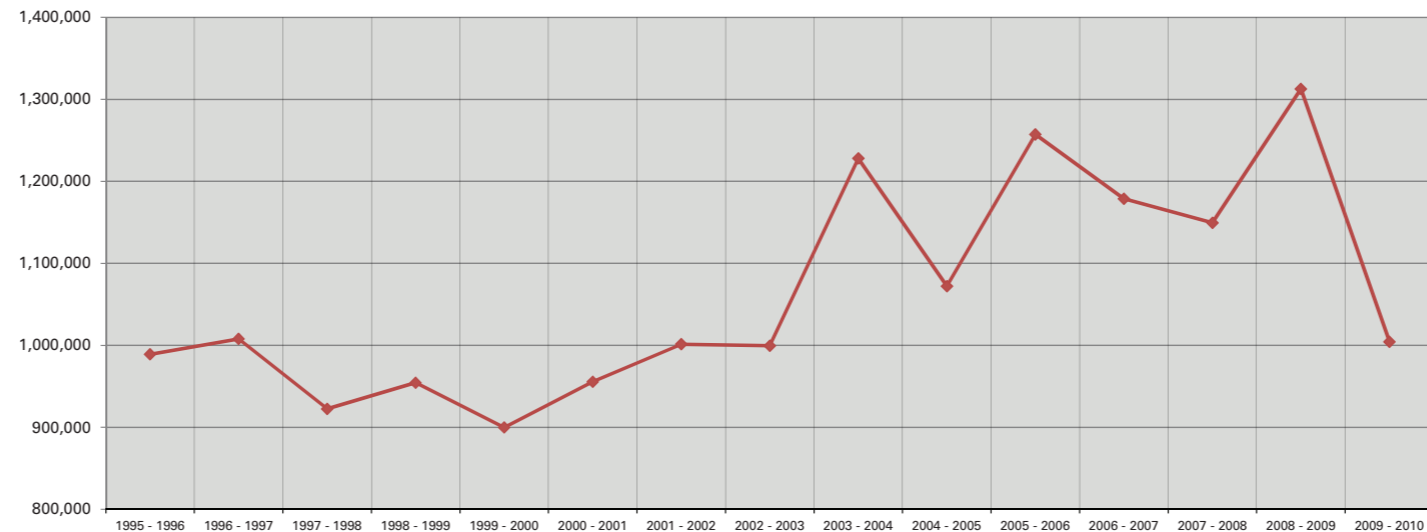
Education and Pubic Program Audiences

Programs	2008 - 2009 Numbers	%	2009 - 2010 Numbers	%
Art After Hours – celebrity speakers	16,712	7%	18,530	7%
Exhibition and collection talks	2,328	1%	3,054	1%
Lectures and symposia	2,954	1%	8,339	3%
Open Weekend (commenced in 2009 - 2010)		NA	6,612	2%
Film at the Gallery	23,114	9%	33,970	13%
Sunday concerts	7,580	3%	5,740	2%
Children and family programs	33,375	14%	33,009	12%
Access programs	1,879	1%	1,898	1%
Adult Tours by volunteer guides	41,250	17%	47,325	18%
Courses	16,804	7%	20,493	8%
Education – Primary School (K-Y6)	29,535	12%	18,511	7%
Education – Secondary School (Y7-12)	57,846	23%	61,748	23%
Education – Tertiary (University & TAFE)	4,424	2%	4,900	2%
Brett Whiteley Studio	8,960	4%	2,487	1%
TOTAL	246,761	100%	266,616	100%

Table: Education and General Public Audiences
Source: AGNSW



AGNSW Attendance 1995 - 1996 to 2009 - 2010



Graph: Attendance at the AGNSW Domain Site
Source: AGNSW

2 Introduction



Role of a Museum for Art

As a 'Museum for Art' in the 21st century, the Gallery provides a very diverse range of functions, events and programs. Indeed, the delivery of a broad range of services is expected by Gallery patrons, who total over 1 million visitors per annum. To this end the Gallery needs to successfully and skilfully manage the following:

- > The building;
- > The collections;
- > The program of exhibitions and events;
- > Venue hire (before and after hours);
- > Electronic and remote access;
- > Security; and
- > Visitor facilities ranging from commercial (Café/ Restaurant and Shop) to educational (theatres, a Research Library and Archive, and specialist Study Rooms).

Hours of Operations

While the Gallery's official public opening hours are Thursday to Tuesday 10am to 5pm and Wednesday 10am to 9pm, in reality the Gallery is in public operation for much longer than these periods.

In addition to the 'normal opening hours' the Gallery is also open:

- > **Before hours** (before 10am) for breakfast seminars, private tours, early opening in peak exhibition periods (109 events, servicing 7,253 people: 2009-10); and
- > **After hours** (after 5pm, and sometimes until 1am) for many events including formal dinners, cocktail parties, fashion shows, commercial filming and product launches (201 events excluding Art After Hours events on Wednesday nights, servicing 43,633 people: 2009-10).

More than 300 events outside 'normal opening hours' attracted over 50,000 visitors in 2009-10

The Gallery attracted more than one million visitors in 2009-10 with over 266,600 participating in public programs and events including more than 85,150 school students

On average, the Gallery is visited by almost 20,000 people and delivers more than 60 public program events, each week.

2 Introduction

Audience

Grand Court Functions

Diversity of use is integral to the culture of the institution, but this creates major operational and security challenges



Art After Hours, Celebrity Talks, Grand Court, April 2008
Image: AGNSW



Catering set up for 1000+ guests exhibition opening, Grand Court
Image: AGNSW



Formal Dinner, Grand Court
Image: AGNSW

General Functions

The Gallery is working at maximum capacity, 24/7 with no opportunity for additional programs of functions



Formal Dinner, Australian Galleries, Ground Floor (GF)
Image: AGNSW



After Hours Function Catering Operations, Australian Galleries, GF
Image: AGNSW



Formal Dinner, Function Space, Ground Floor
Image: AGNSW

Public Programs

**Multicultural appeal
Contemporary relevance
Integrated school programs
Relevant to whole of Sydney**



Tea Ceremony, Function Space, Ground Floor
Image: AGNSW



Puppet Show, School Holidays Program, Old Court, Ground Floor
Image: AGNSW



Function Space doubling as Public Programs activity room, GF
Image: AGNSW

2 Introduction

Audience



Dance Performance, Grand Court, Ground Floor
Image: AGNSW



Open Weekend for Kaldor Family Gallery Opening, May 2011, LL2
Image: AGNSW



Official Opening, Archibald Prize 2011, Grand Court, Ground Floor
Image: AGNSW



Official Opening, John Kaldor Family Gallery, 2011, Grand Court, GF
Image: AGNSW



Live Music at Cafe Art Bar, Lower Level 1
Image: AGNSW



Bill Viola Grand Opening, Contemporary gallery, Lower Level 2
Image: AGNSW



Official Opening, Chinese New Year 2011, Grand Court, Ground Floor
Image: AGNSW



Official Opening *Giacometti*, Rudy Komon Gallery, Upper Level
Image: AGNSW



Art After Hours, Grand Court, Ground Floor
Image: AGNSW



Elaine Russel StoryTelling, School Holidays Program, Australian Galleries, Ground Floor
Image: AGNSW



Etcetera Duo, School Holiday Programs, Grand Court, GF
Image: AGNSW



Booked Student Group, Public Programs, Asian Galleries, GF
Image: AGNSW

3 Site Survey

Summary

While the Gallery has a remarkable setting within the Domain, this setting also isolates the Gallery from the city. This disconnection from the city is exacerbated when events are held in the Domain and the area is fenced off for security and ticketing.

This problem is a symptom of the Gallery's location as it is completely surrounded by land controlled by the Royal Botanic Gardens and Domain Trust.

The Gallery is also confronted with serious issues of access for people with disabilities, and limited parking, signage and connections to public transport.

Context

Geographical

Sitting on the ridge that extends from Hyde Park to Mrs Macquarie's Chair, to the east of the Art Gallery of New South Wales is the predominantly residential suburbs of Woolloomooloo (sitting on reclaimed land and in a geographical depression) and Potts Point (on a neighbouring ridge).

Slightly to the north are the waters of Woolloomooloo Bay which is a part of Sydney Harbour.

To the west and south-west is the spur of a peninsular that is occupied by the CBD and Hyde Park.

Precinct

Eastern Cultural Precinct

The eastern edge of the Sydney CBD is defined by the green park lands of the Domain and the Royal Botanic Gardens. It is the home to a number of key cultural institutions from the Sydney Opera House to the ANZAC Memorial. With the exception of the State Library of NSW and the Gallery, each of these institutions enjoys direct access from a public forecourt or piazza.

This precinct also hosts the many festival and events that convey the mood and rhythm of the City of Sydney, from the start of longer days during the Sydney Good Food Month to the Domain concerts marking the beginning of summer through the New Year with Sydney Festival, Good Vibrations, Australia Day, Tropfest, Sydney Writers Festival and Australian Fashion Week.

Walking Times and Distances

- For pedestrian access to and from the Gallery, walking times and distances are approximately:
- > The AGNSW is a five minute walk from Macquarie Street, Hyde Park and Woolloomooloo;
 - > The AGNSW is at least a 10 minute walk from the central CBD and Circular Quay;
 - > The AGNSW is located midway along the landscape parkland corridor stretching from Hyde Park to the Domain, the Royal Botanic Gardens and Mrs Macquarie's Point; and
 - > The AGNSW is connected to the Harbour by an extended walk through the Royal Botanic Gardens, or a very short, but steep, walk to Woolloomooloo Bay.



City Context
Not to scale @ A3

INSTITUTION	KEY STAKEHOLDER
Sydney Opera House	Sydney Opera House Trust
Government House	Historic Houses Trust
MCA	University of Sydney & Arts NSW
Customs House	City of Sydney
Conservatorium of Music	University of Sydney
Museum of Sydney	Historic Houses Trust
State Library of NSW	State Library of NSW Trust
The Art Gallery of NSW	The Art Gallery of NSW Trust
Art Space	Art Space Visual Arts Centre & Arts NSW
The Mint & Hyde Park Barracks	Historic Houses Trust
St. Mary's Cathedral	Catholic Archdiocese of Sydney
Australian Museum	Australian Museum Trust
ANZAC War Memorial	City of Sydney & NSW RSL

3 Site Survey

Precinct Activities



Aerial photograph
Not to scale @ A3



The Domain Events 2011

These events block or reduce access across the Domain parklands to the Gallery.

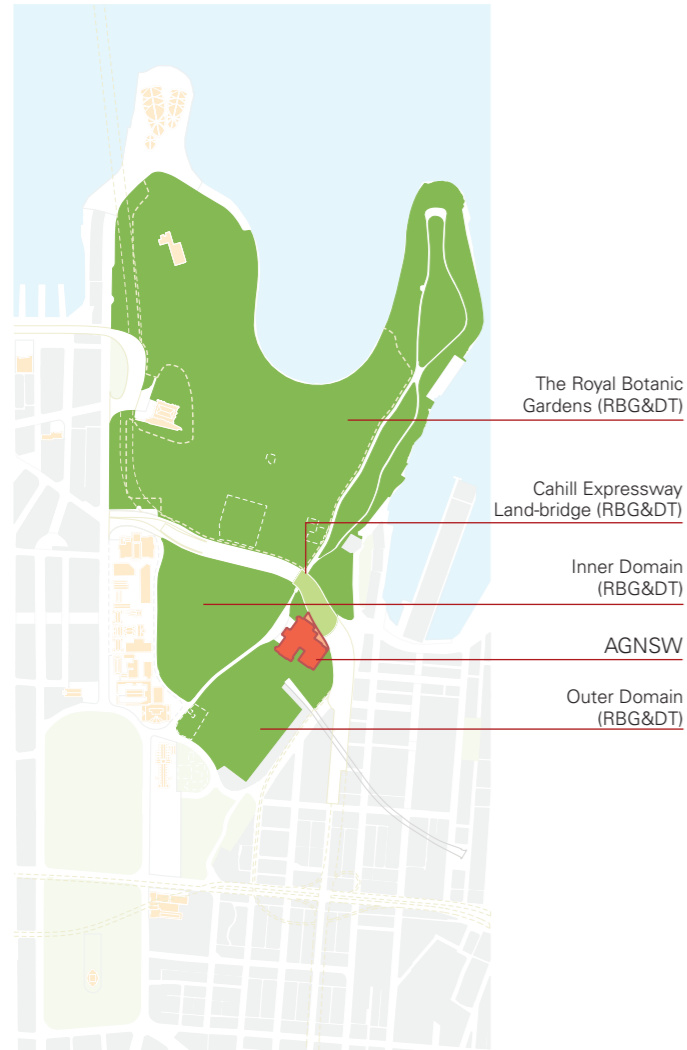
Most are annual events staged across the year.

- > Field Day Concert
January (25,000 tickets)
- > Festival First Night
January (750,000 people)
- > Jazz in the Domain
January (>100,000 people)
- > Symphony in the Domain
January (>120,000 people)
- > Opera in the Domain
January (>100,000 people)
- > Australia Day Celebrations
January
- > Tropfest Short Film Festival
February (>100,000 people)
- > Mardi Gras Harbour Party
February
- > Nissan / BRW Corporate Triathlon
April (4,600 competitors)
- > Mother's Day Classic - Fun Run/Walk
May (67,000 competitors)
- > SMH Half Marathon
May (6,000 competitors)
- > Photo Call / Media Event
Throughout the year
- > Blackmores Running Festival
September
- > National Police Remembrance Day
September
- > Twilight Concert - 'Legs 11'
October
- > JDRF Walk for a Cure
October
- > Harbourslife Dance Party
November (>5,500 people)
- > Homebake Concert
December (>50,000 people)
- > Carols in the Domain
December
- > New Year's Eve Celebrations
December

3 Site Survey

Precinct

Boundary, Site ownership and control issues



Site Ownership

Not to scale @ A3



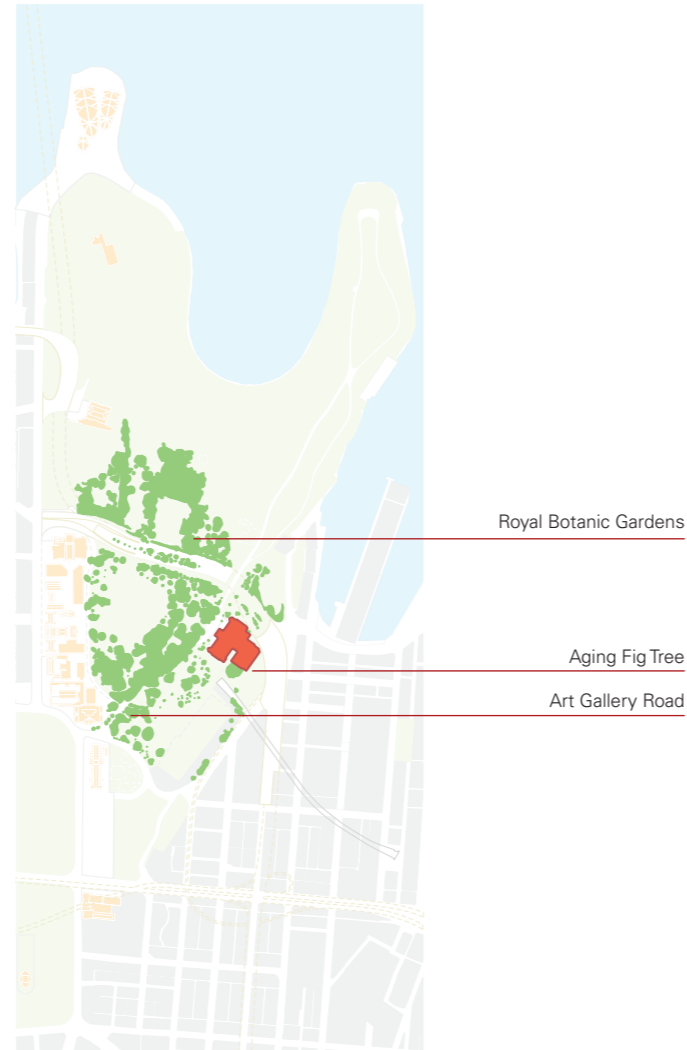
The Gallery's property boundaries extend to the footprint of the building and the cafe and sculpture terrace to the north east.

The vegetation, land-forms and infrastructure surrounding the Gallery's defined legal boundaries are under the management of the Royal Botanic Gardens and Domain Trust.

This presents the Gallery with the following issues:

- > The building physically isolated from its surrounds;
- > The legal boundaries do not directly relate to the activities which take place around the Gallery;
- > The building has no clear connection across the Domain from the CBD and Macquarie Street; and
- > Access is restricted when major events are held in the Domain.

Surrounding Vegetation



Surrounding Vegetation

Not to scale @ A3



- > Art Gallery Road is lined with trees restricting signage for the Gallery along this key entry route;
- > Some of the surrounding vistas have been lost due to the growth of nearby trees;
- > The fig tree adjacent to the south elevation of the Asian gallery is approximately 140 years old; and
- > The future planting of the Domain will govern how the park setting addresses the Gallery (refer to the RBG&DT 'The Domain Master Plan' 2001).

Visibility from Surroundings



Visibility from Surroundings

Not to scale @ A3



- > The Gallery is not visible for pedestrians approaching from the CBD and is only visible from tall buildings on the eastern edge of the CBD;
- > The Gallery can be viewed when passing along the Cahill Expressway and also from the Eastern Suburbs railway;
- > The Gallery is visible from Potts Point and Kings Cross; and
- > Some vistas of the Gallery are obscured by the large fig trees within the Domain.

Vistas of Surroundings



Vistas of Surroundings

Not to scale @ A3



- > Some of the surrounding vistas have been lost due to the growth of nearby trees;
- > The Gallery's restaurant and function space on Ground level are designed to take advantage of the views out over Sydney Harbour, Woolloomooloo, Potts Point and Kings Cross;
- > The new stairs of the Asian gallery provide views of the 140 year old fig tree adjacent to the building and of the Domain; and
- > The Captain Cook Wing provides some views of the Royal Botanic Gardens and Harbour (limited views from public gallery areas and some views from staff areas at the upper level).

3 Site Survey

Precinct Conditions

There are a number of factors that impact the legibility, ease of access and connectivity of the Gallery within the precinct.

Vistas to and from the Gallery are dependant upon surrounding trees, while **trees** also contribute beneficially to the parkland setting of the Gallery.

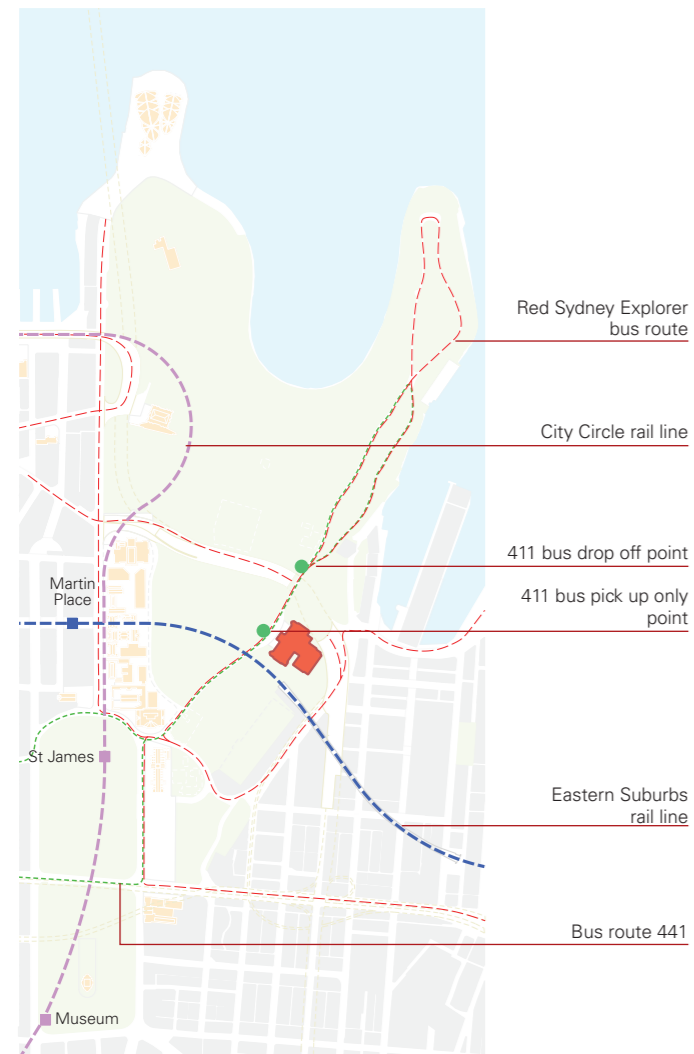
Transport, whether it be in the form of bus, train, private vehicle, or on foot is crucial to the visitor experience when accessing the Gallery. At present there is no adequate connections to public transport or car parking.

2006-2007 Visitor Research Study

A visitor research study was undertaken in 2006-07 to ascertain trends for visitors of the Gallery. Of note is *Chart 16, Q.9 - Main Form of Transport Used to Get to Gallery*. The findings from this survey can be summarised as follows:

- > The primary form of transport to the Gallery is by car (24%) This can be parked in the Domain Car Park (7%) or elsewhere (18%);
- > Other key forms of transport are train (23%), bus (19%), walking from home (10%), walking from hotel (9%); and walk from work (5%).

Public Transport



Public Transport

Not to scale @ A3

Rail Network

- > The nearest train stations are St. James and Martin Place, which are approximately 10 minutes walk from the Gallery and on separate lines;
- > The Eastern Suburbs Railway runs directly past the Gallery.

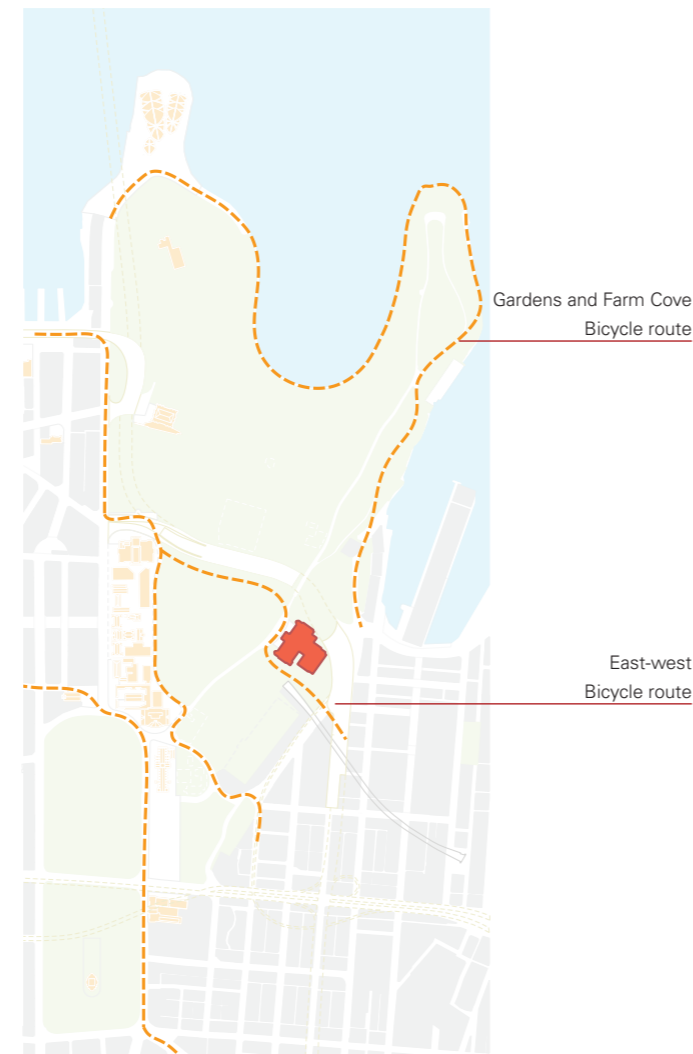
Bus Network

- > The 441 bus provides a service for people with a disability, departs from the York Street side of the Queen Victoria Building on the hour and every 20 minutes during the week and every 30 minutes on weekends and public holidays. The bus set-down point is at the entrance to the Botanic Gardens, while the pick-up only point is in front of the Gallery proper.
- > The Gallery is on the 'Red' Sydney Explorer bus route.
- > Other bus routes stop within 5 minutes walk to the AGNSW.

Taxis

- > A taxi pick-up/set-down point is located at the base of the portico stairs of the Gallery's forecourt and a courtesy cab-phone is provided by the Gallery at the western end of the Grand Court adjacent to the Vestibule.

Bicycle Path Network



Bicycle Path Network

Not to scale @ A3

- > Proposed bicycle routes are to run directly past the Gallery and through the Domain;
- > Bicycle racks are situated on either side of the front entrance, although there are often not enough to satisfy demand.

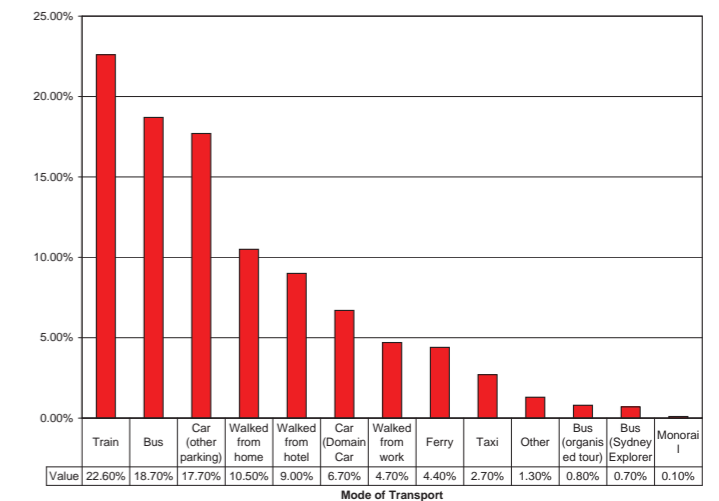
Private Vehicle Transport & Car Parks



Private Vehicle Transport & Car Parks

Not to scale @ A3

- > The number of car parking spaces around the Gallery does not match the serious demand for parking in this part of the city;
- > The Domain car park is often used by city workers and therefore fails to adequately service the Gallery. As it closes at 9pm, night time volunteers are not guaranteed parking spaces;
- > The Gallery car park has minimal spaces and these are reserved for disabled parking, fleet vehicles, maintenance contractors and official visitors. It is not open to the public;
- > There are a small number of metered spaces directly outside the front of the Gallery, and further space along Art Gallery Road as it heads towards Mrs. Macquarie's Point. Anecdotal evidence suggests that this metered parking is susceptible to high levels of robbery and vandalism;
- > The Hospital car park is sometimes used by the Gallery for evening functions.



Graph: Main Form of Transport Used to Get to Gallery

Source: StollzNow Visitor Report, 2007, AGNSW

3 Site Survey

Site Conditions: Art Gallery Road

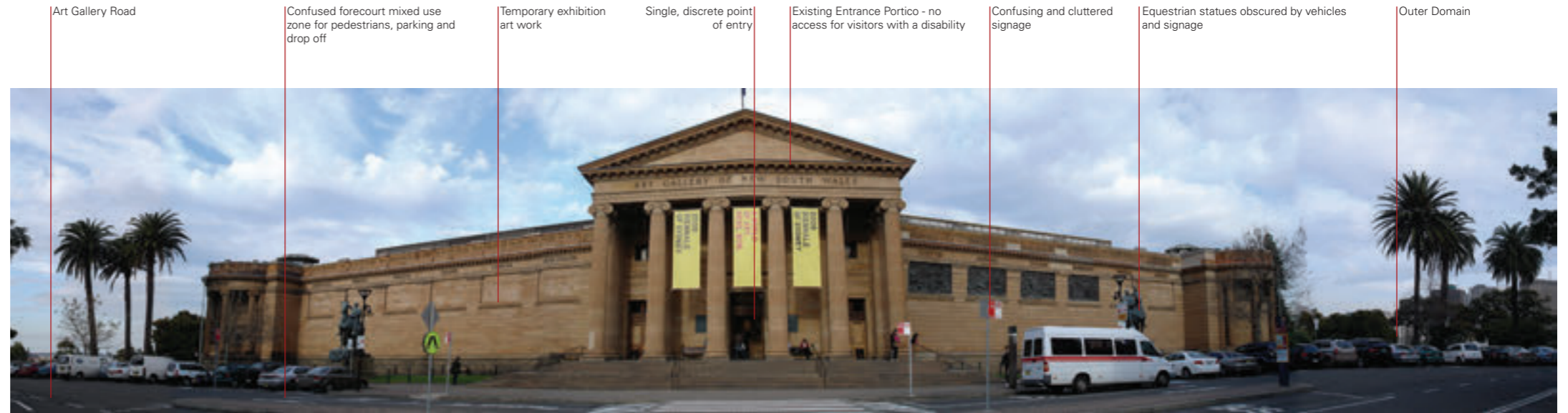
The Art Gallery of New South Wales presents a formal, classical entry with a 'hexastyle' portico to Art Gallery Road and an axial pedestrian approach from the Domain.

The Gallery forecourt and Art Gallery Road do not convey a civic and public pride which would normally be associated with an institution of international significance.

Key identifiable issues are:

- > Restricting public access;
- > No current access via the main entrance for people with mobility disabilities (a new access ramp will be completed by end of 2011);
- > Cluttered and confusing signage;
- > A complex shared zone for pedestrians, private vehicles and drop-off area for tour groups;
- > Unclear bus set-down and pick-up zone.

Walter Liberty Vernon Wing

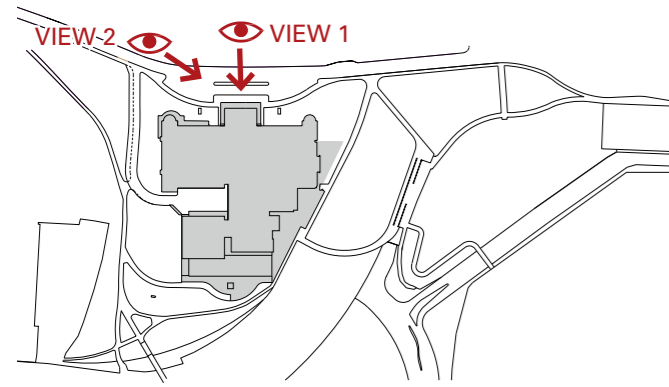


VIEW 1 Art Gallery Road Frontage
Composite Image: JPW

Walter Liberty Vernon Wing



VIEW 2 Oblique Art Gallery Road Frontage
Composite Image: JPW



Private Vehicle Transport & Car Parks
Not to scale @ A3



3 Site Survey

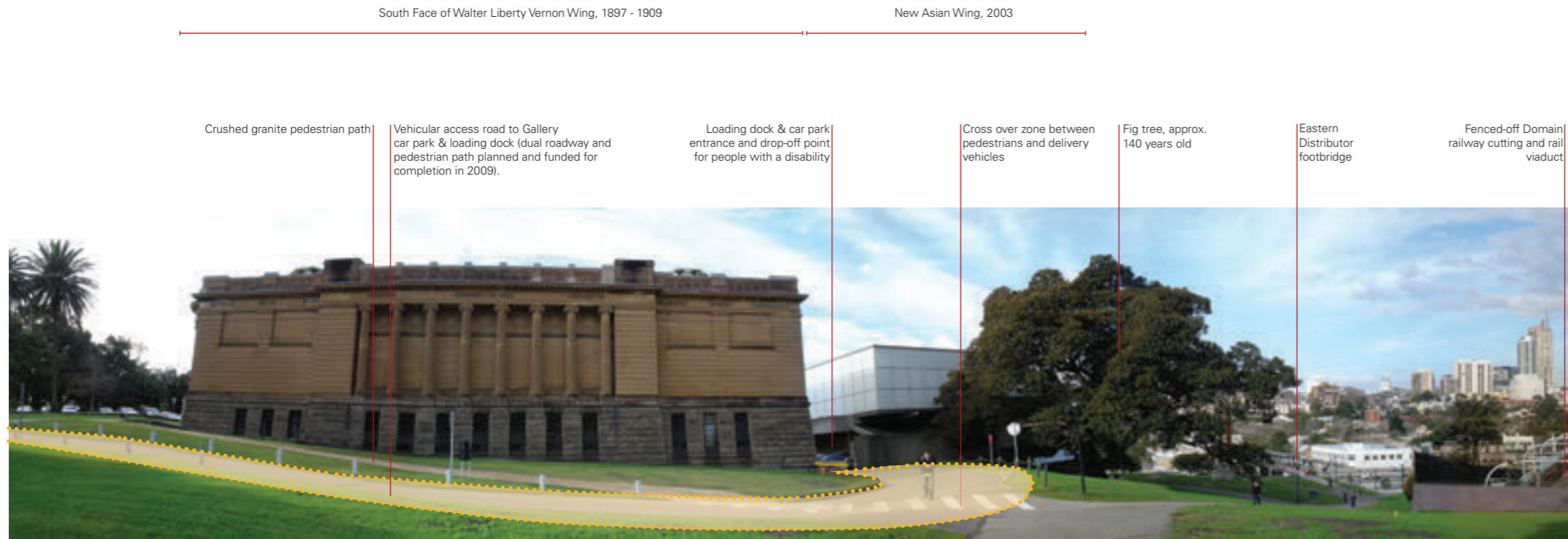
Southern Facade

The southern frontage presents an very closed facade to the open space of the 'Crescent Precinct' of the Domain.

Key identifiable issues are:

- > The car park and loading dock entrance doubles as the only staff entrance and public access for people with mobility disabilities;
- > Road and path geometries are complex and are shared by city commuters, school groups accessing the rear education entry of the Gallery, delivery vehicles and staff;
- > With the exception of one large very old fig tree and grassed surface there is negligible vegetation nor consideration given to suitable landscaping;
- > The drop-off point for people with a disability is via the busy loading dock.

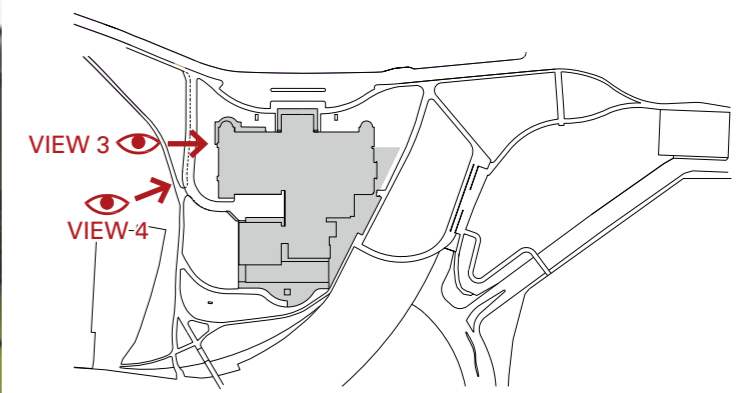
NOTE: An accessible ramp has now been installed at the Gallery's main entrance, eliminating the need for the Loading Dock to be used by people with a disability.



VIEW 3 Southern Facade
Composite Image: JPW



VIEW 4 Oblique Southern Facade
Composite Image: JPW



Private Vehicle Transport & Car Parks
Not to scale @ A3



3 Site Survey

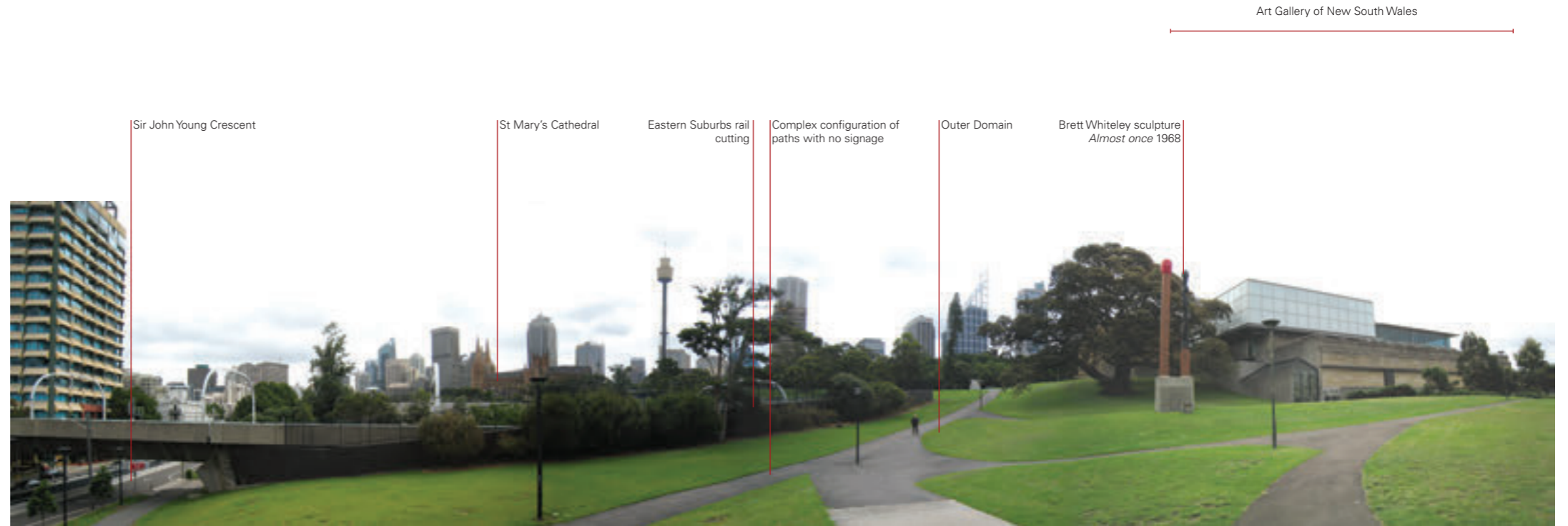
Eastern Approach

The eastern approach to the Gallery is either via Sir John Young Crescent or the pedestrian bridge over the Eastern Distributor from Woolloomooloo.

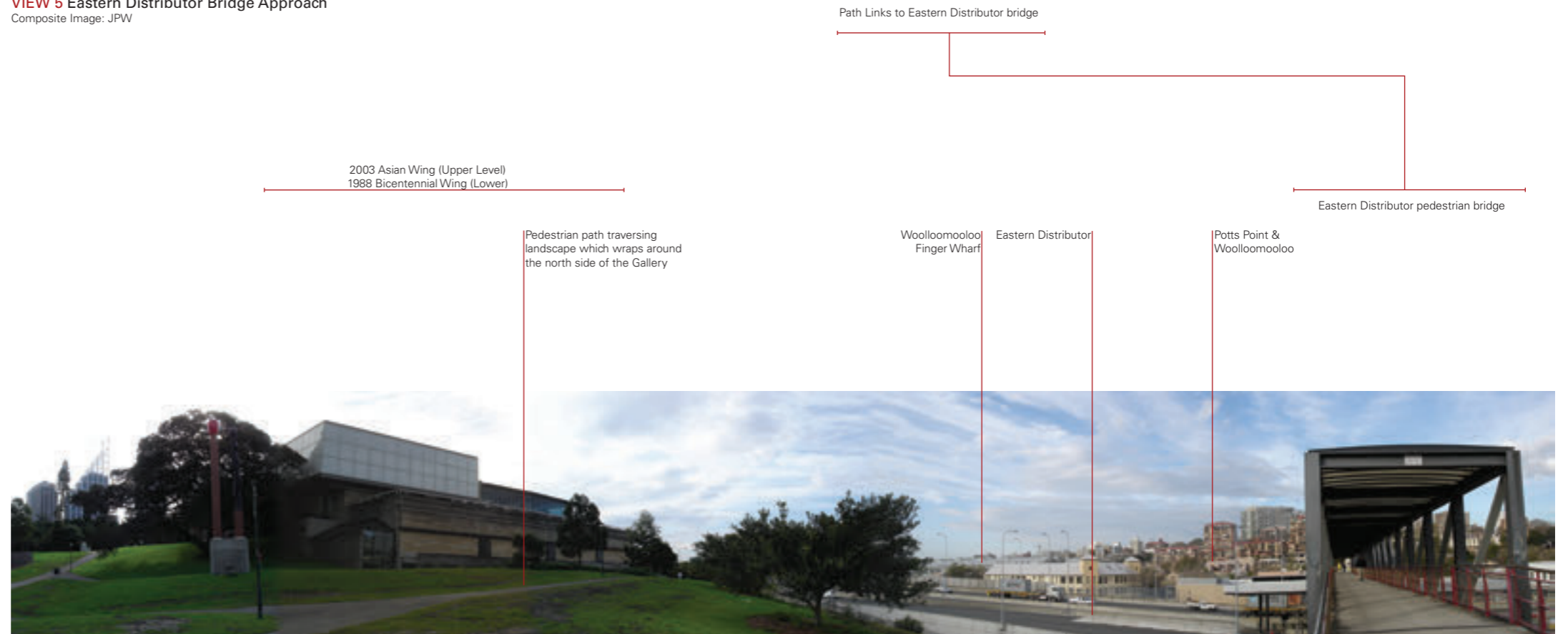
This is a grassed landscaped zone with a network of asphalt pedestrian paths bounded to the south by the Eastern Suburbs rail-line cutting.

Key characteristics of the eastern approach included:

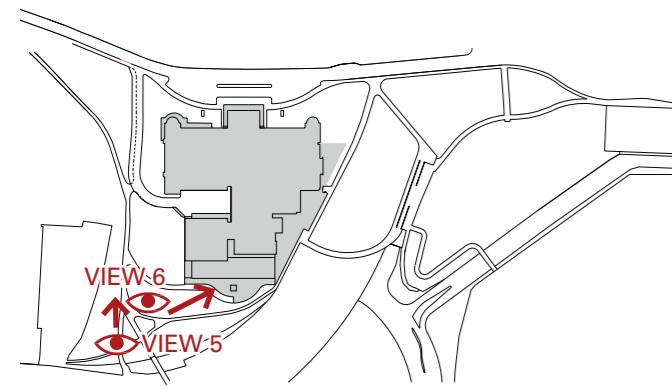
- > A lack of signage;
- > A unique aspect of the Gallery and CBD; and
- > A multitude of paths and connections.



VIEW 5 Eastern Distributor Bridge Approach
Composite Image: JPW



VIEW 6 North East Aspect
Composite Image: JPW



Private Vehicle Transport & Car Parks
Not to scale @ A3



3 Site Survey

Northern Land Bridge

The area directly to the north of the Gallery is green space reclaimed from the Cahill expressway cutting by the construction of the Eastern Distributor land bridge. While it improves the aesthetic connection of the northern facade of the Gallery to its parkland setting, the space is poorly landscaped and under utilised.

Key characteristics of the northern space of the land bridge include:

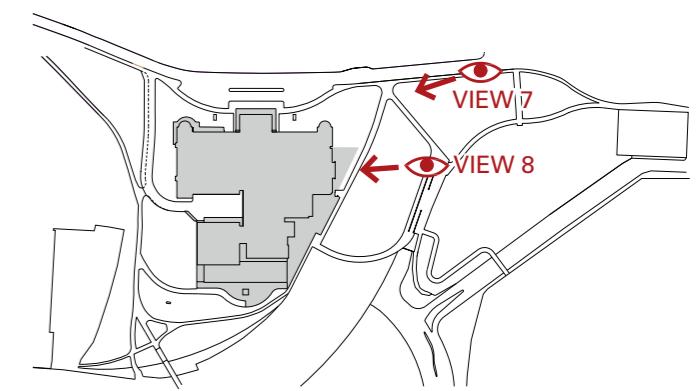
- > A complex shared pedestrian and traffic zone (the old Art Gallery Bridge) where vehicles have an apparent right of way;
- > An unclear boundary between the Gallery and the land-bridge; and
- > Ambiguous landscape which reads as transitory rather than a destination or a space of civic importance.



VIEW 7 North Facade and Art Gallery Road
Composite Image: JPW



VIEW 8 North Facade and Land Bridge
Composite Image: JPW



Private Vehicle Transport & Car Parks
Not to scale @ A3



Captain Cook Wing, 1972 Vernon Wings, 1897-1909

Stairs to Woolloomooloo

Land-bridge 1999 - built by Leighton for the RTA. The surface is controlled by the RBG&DT

Cross over zone between pedestrians travelling east-west and the traffic on Art Gallery Road

Art Gallery Road (and Cahill Expressway cutting bridge, 1965)

Shaded zone: Eastern Distributor below

Captain Cook Wing, 1971 Vernon Wings, 1897-1909

Potts Point

Boundary between Land-bridge and disused RAN fuel tanks below

Ambiguous and poorly defined landscape

Fire egress stairs from sculpture gardens and cafe courtyard (not open to the public)

William Tucker sculpture *Prometheus (for Franz Kafka)* 1989-1990

Mike Parr sculpture

Approximate line of boundary as outlined in title deed

3 Site Survey

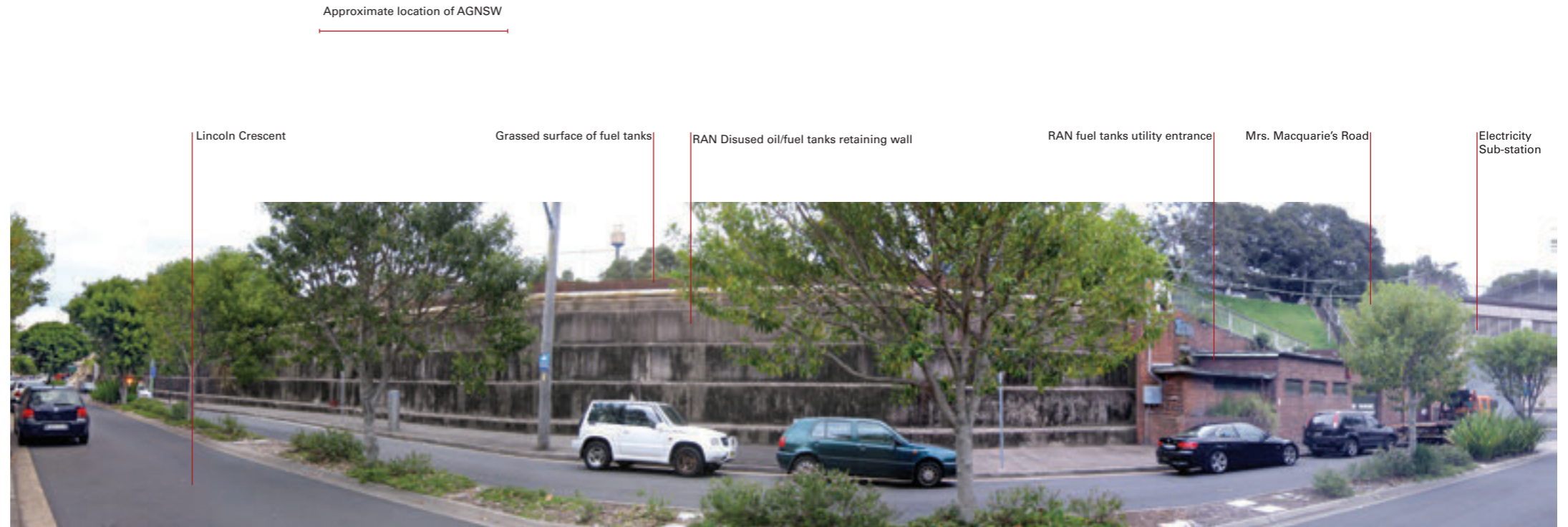
Disused Fuel Tanks

To the north of the Gallery and the Eastern Distributor Land-bridge is the grassed surface of the disused Royal Australian Navy fuel tanks.

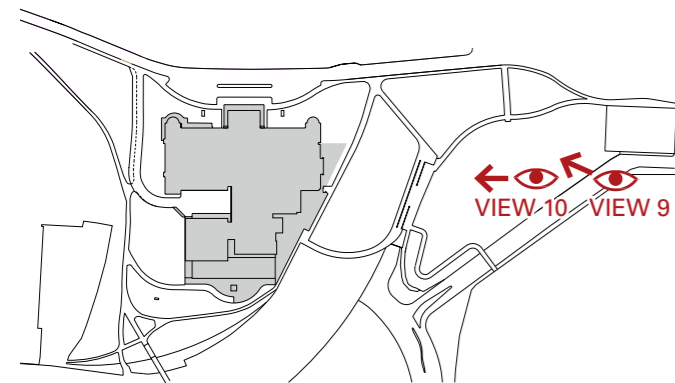
These tanks date from the period of the 1939-1945 War, and were built between the escarpment and the western shore of Woolloomooloo Bay.

Key characteristics of this item adjacent to the Gallery include:

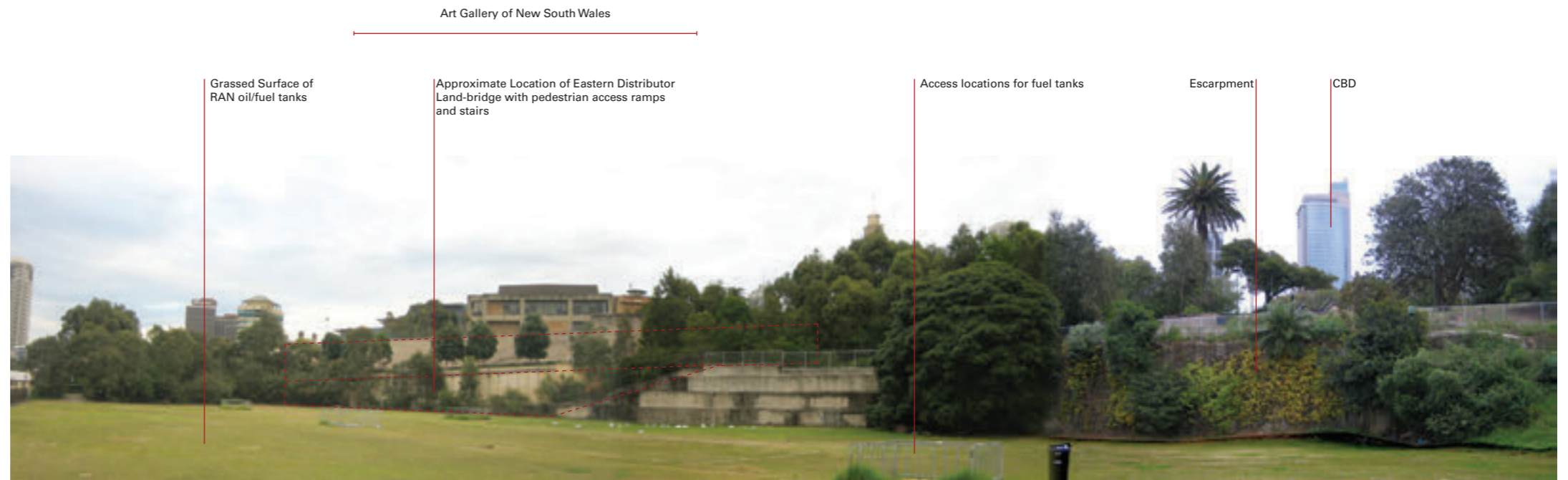
- > The remainder of the escarpment and the fuel tanks wall present physical barriers separating the Gallery and Domain from Woolloomooloo bay;
- > The grassed surface of the tanks is a transient and under-utilised space;
- > As the tanks are under the control of the RBG&D Trust this has maintained the Gallery's vistas of the harbour.



VIEW 9 View of fuel tanks from Lincoln Crescent
Composite Image: JPW



Private Vehicle Transport & Car Parks
Not to scale @ A3



VIEW 10 View to the south from grassed surface of the fuel tanks
Composite Image: JPW

3 Site Survey

Roof + Cahill Expressway

Gallery Roof

The outlook from the roof of the Gallery (as well as the Upper Level) affords unique views north to the harbour, west to the CBD and east to Potts Point and Kings Cross.

Cahill Expressway

In 1945, the Department of Main Roads (now RTA) developed a concept plan for an 'expressway' system for the City of Sydney.

The Cahill Expressway was under construction from 1955 to 1962 when construction finally reached Woolloomooloo. The Cahill Expressway was carved through to the Domain after leaving a 'Cut-and-Cover' tunnel that passed across the front of the Conservatorium of Music. The roadway emerges from a cutting to the north of the Gallery and severed Art Gallery Road.

The Department of Main Roads designed and built a concrete bridge, which was in place by 1965, that altered the setting of the Gallery from the north and western aspects.

The Cahill Expressway to the north of the Gallery is seen as a major scar between the parkland setting of the Domain and the Royal Botanic Gardens.

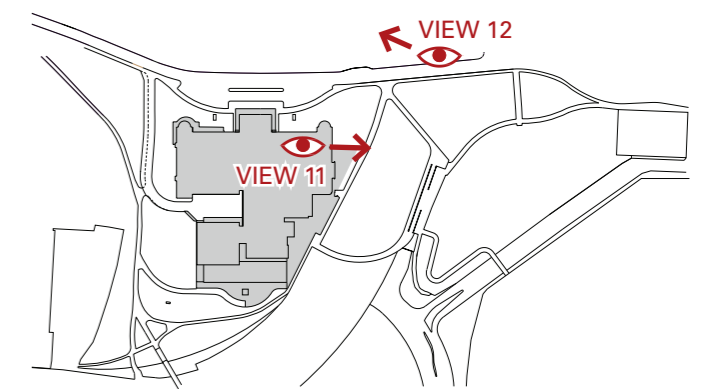
While the land-bridge to the east of Art Gallery Road provides some amenity in connecting the Gallery to the surrounding landscape, the western space adjacent to Art Gallery Road is an uncomfortable connection, despite some expansive views of the CBD.



VIEW 11 View from Gallery Roof to harbour
Composite Image: JPW



VIEW 12 View to the CBD from Art Gallery Bridge
Composite Image: JPW



Private Vehicle Transport & Car Parks
Not to scale @ A3



4 Building Survey

Summary

The AGNSW is in fact four distinct architectural elements unified into a single purpose structure.

Major issues faced by the existing building include:

- > **A chaotic circulation system which is a result of incremental expansion;**
- > **Entrance facilities for people with a disability and Education groups are inadequate;**
- > **Many spaces are used for multiple functions or activities, often without appropriate or adequate services, which complicates operations;**
- > **Inadequate and poorly located amenities for the public and staff;**
- > **Most gallery spaces have very low ceiling heights;**
- > **Temporary exhibition space is at a premium;**
- > **Key public facilities do not give presence to, or have direct access to the Gallery's entry;**
- > **The movement of large scale objects needs to be managed carefully even though the loading dock has been recently upgraded;**
- > **The circulation strategies for artefacts and goods are highly problematic, inefficient and require careful planning;**
- > **Storage space is at a premium;**
- > **Staff departments are divided and scattered across the building;**
- > **Space for staff has reached a threshold for all departments with the creation of ad-hoc 'hot-desks' and an encroachment into corridors and communal spaces;**
- > **There are issues with BCA compliance which need to be addressed on an ongoing basis;**
- > **Mechanical services and plant within the older wings are at full capacity in terms of space and power supply and are running at minimal efficiency during low and peak loads; and**
- > **The Gallery must continually move to keep in line with technological changes in specialist lighting, communications, data and IT.**





Open Weekend Activities to celebrate the John Kaldor Family Gallery opening, May 2011
Image: AGNSW

4 Building Survey

Existing Conditions









Building Layout

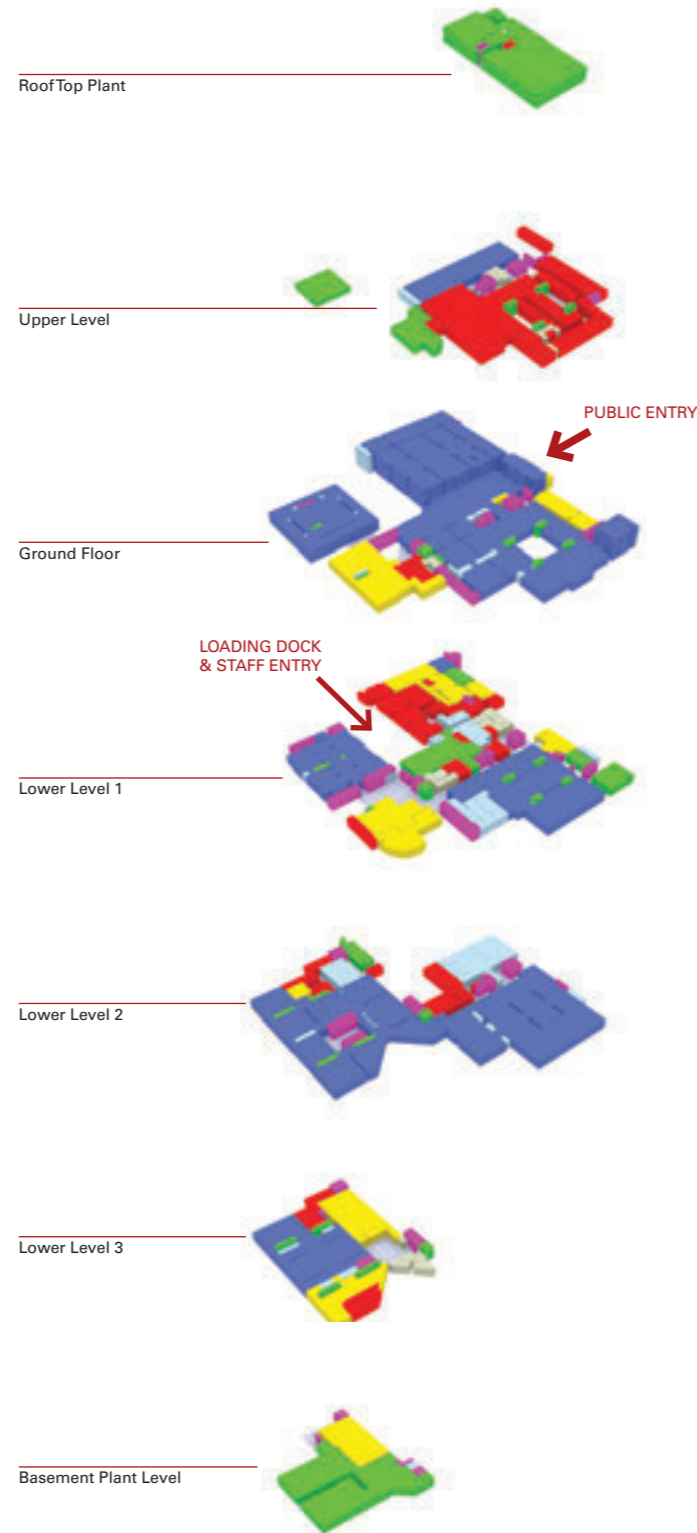
The building's functions are spread across seven floors, which cascade down the slope of the land and into the site itself, and provide approximately 23,227m² of Gross Floor Area.*

The top and bottom levels (the Roof Top and the Basement) house the majority of the Gallery's plant leaving the intermediate five floors to accommodate the day to day demands of exhibitions, collections, staff and patrons.

The diagram to the left shows the arrangement of spaces within the building, categorized according to use and floor level.

LEGEND

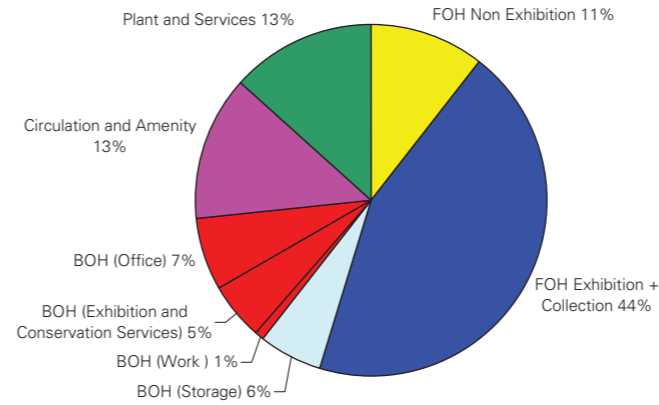
 Horizontal Circulation	 Amenities
 Storage	 Vertical Circulation
 Plant	 Public Areas
 BOH	 Gallery/Exhibition



Exploded Floor Volumes
Not to scale @ A3

Functional Area

The GFA of the Gallery amounts to approximately 23,227 m² and is broken into the following proportions according to function:



Graph: Existing Condition Areas
Source: JPW

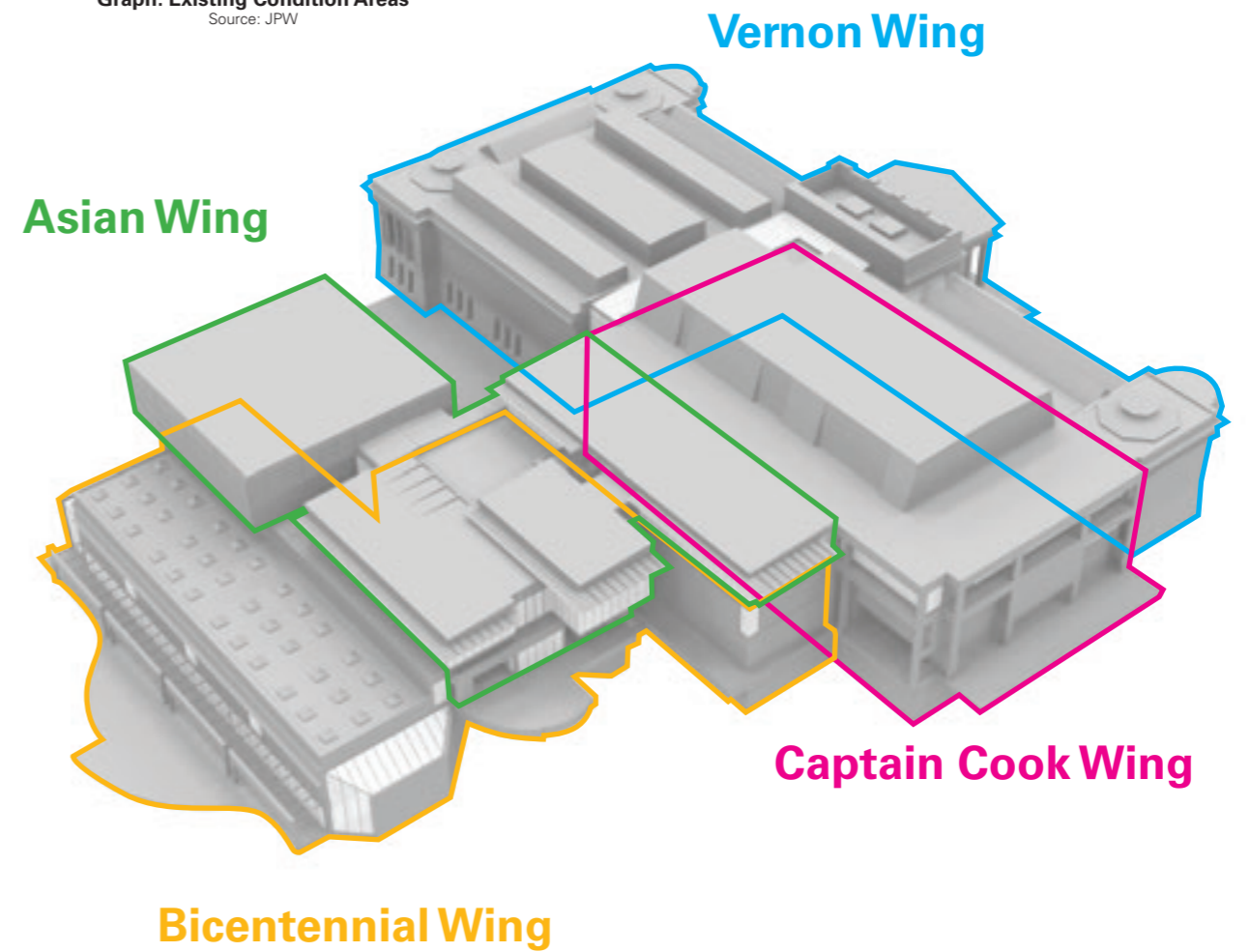
Arrangement of Wings

While the Gallery works and functions as a holistic entity, and not merely an arrangement of parts, the Gallery can be divided into four separate wings.

These wings relate to the historical development of the Gallery:

- 1 Vernon Wing (1897-1909)
- 2 Captain Cook Wing (1972)
- 3 Bicentennial Wing (1988)
- 4 Asian Wing (2003)

As such the form, structure, internal functions and services for each of the respective wings is slightly different.



Gallery Building Axonometric
Not to scale @ A3

NOTES

* Refer to the Appendix for detailed area schedules. All areas are approximate only. The summary of the existing conditions and Gross Floor Area (GFA) of the Art Gallery of New South Wales is based upon the following assumptions:

- 1 The collections stored currently on-site in 2008 have now moved to the new, purpose-built facility in Lilyfield;
- 2 The 1,000m² released by the removal of storage to Lilyfield is converted into a new contemporary gallery; and
- 3 The Grand Court, used by the Gallery to serve a multitude of functions, is considered as gallery or exhibition space in calculation of areas.

NOTE: Minor internal layout adjustments have been made by the Gallery since these drawings were prepared, but no significant adjustments which impact FOH operations have been implemented.

4 Building Survey

Existing Conditions

Vernon Wing (1897-1909)

Building Form

The Vernon Wings comprise of three floors with the intermediate ground floor elevated some 2 metres above the entrance forecourt. The exhibition courts and galleries located on the ground floor are double height spaces housing the European and Early Australian art, with the Research Library, archives and carpentry and painting workshops located below on lower level 1.

Building Structure and Envelope

This part of the Gallery is masonry: conventional sandstone construction with a Bowral trachyte basement. The floors are suspended concrete or timber, supported on masonry and cast iron columns (which are the remains of the original Hornbury Hunt building). The roof structure over the exhibition courts is in the form of glazed lanterns, although daylight access has now been eliminated due to conservation considerations.

Internal Planning and Circulation

There are two main flights of stairs for public use between the galleries and the library and archive. The courts serve as circulation spaces.

Building services

Hydraulic & Mechanical - the original 'natural' air exchange system remains intact, but has been superseded by a motor-driven air exchange and conditioning system: exhaust fans draw conditioned air from the Captain Cook Wing. There is also a plantroom adjacent to the Library which serves this part of the building, workshops and BOH.

Communications and Data - Generally

1988-1994 COMMS: GEC Plessey 20 extension PABX with 2 pairs of copper cabling per extension and Multi-pair trunk to switchboard. DATA: None.

1994-1995 COMMS: NEC 2400 SDS PABX (replaces Plessey unit) with 100 extension ends with a mix of analogue and digital handsets and a digital switchboard. DATA: RG58 Coaxial Ethernet cabling with IBM (Novell Server) on the upper level.

1995-2000 COMMS: AT&T 110 type structured cabling installed, NEC capacity upgraded and comms cable changed to Cat 5 UTP. DATA: AT&T 110 type installed for data and Cat 5 UTP replaces RG58 cabling.

2000-2004 COMMS: PABX upgraded to NEC 7400 ICS with 300 extension ends and 3 digital switchboards. DATA: Ongoing modernisation of AT&T data frames.

2004-2011 COMMS: PSTN services replaced by Onramp30 Fibre from Pitt Street exchange. DATA: UTP hubs replaced by Cison switches with 100Mb and 1Gb services. 2Mb/s SHDSL Data service installed. Limited WiFi located in AGS, lower level 2 and some other BOH administration areas.

Mechanical Services (Chillers) - Generally

A report undertaken by Steensen Varming (Australia) in August 2008 highlighted several serious inadequacies with the Gallery's existing chiller system. This system, critical for maintaining the building environmental conditions including temperature and humidity levels, has undergone several upgrades over the years as the Gallery has grown. However, the last major upgrade of equipment was in 1996 with some minor work undertaken in preparation for the Asian galleries extension in 2003. The current chilled water plant cannot operate efficiently at low or peak load conditions and to increase capacity the power supply would also need to be modified. To improve efficiency, a low load chiller should be installed, but there is insufficient space to accommodate any new plant equipment. The current inefficiency has been exacerbated with the increased display space in lower level 2 for the John Kaldor Family Collection Gallery. Inefficient operating plant, further impacted by changing climate conditions and increasing utilities costs, will become an increasing burden on the Gallery's limited resources over time.

Captain Cook Wing (1972)

Building Form

The Captain Cook Wing comprises of four floors (and roof level): lower level 2 houses contemporary art; lower level 1 houses the main temporary exhibition space and some BOH facilities; the ground floor links with the exhibition courts of the Vernon wing housing Australian art; and upper level accommodates some of the staff and administration offices.

Building Structure and Envelope

This wing presents a sandstone veneer facade set into a reinforced concrete frame as well as an exposed blue metal reinforced concrete structure with a bush-hammered finish. The structure sits on its own reinforced concrete slabs and some of the remains of the Hunt Gallery. The roof is sheet metal and the facade incorporates copper-tone sun-control glazing in bronze coloured anodised aluminium framing.

Internal Planning and Circulation

There is one large goods lift which doubles as a public lift and one flight of public stairs both of which serve floors from the upper level to lower level 2.

Building services

Hydraulic & Mechanical - atop the Captain Cook Wing plant equipment provides chilled and mechanical hotwater, plus steam for the Bicentennial wing. A plantroom on the half landing on lower level 1 under the Gallery Shop services the Shop and the Lowy/Gonski Gallery.

Bicentennial Wing (1988)

Building Form

The Bicentennial Wing comprises of four floors and the basement: the basement accommodates plant; the Yiribana Gallery on lower level 3 houses Aboriginal and Torres Strait Islander art, plus the Art Gallery Society of NSW and the Domain Theatre; lower level 2 houses Contemporary art, the Prints, Drawings and Photography Study Room and some curatorial staff, and interfaces with the John Kaldor Family Gallery; lower level 1 houses BOH, the loading dock and the lower Asian gallery; and the ground floor has a small temporary gallery space and the foyer which connects all wings.

Building Structure and Envelope

This wing maintains the vocabulary of the Captain Cook Wing with a sandstone veneer set into reinforced concrete with an exposed aggregate reinforced concrete structure with a bush-hammered finish.

Internal Planning and Circulation

One lift services floors from the ground to lower level 3. The rest of the wings are arranged off the ground floor foyer space with three pairs of escalators serving as a connection between the same floors at the eastern end of the foyer.

Building services

Hydraulic & Mechanical - the mechanical services for this wing are all located within the basement, with a four risers serving all floors of the wing.

Asian Wing (2003)

Building Form

The Asian Wing and associated works extend from the lower level 1 and upper level (three floors). On the upper level, a new conservation areas were integrated adjacent to the offices and administration while the original restaurant on the same level was removed from the Cook Wing and recreated on the Ground floor, which created a new gallery on upper level. The Asian gallery itself is located atop the Bicentennial Wing where a Sculpture Garden once existed.

Building Structure and Envelope

The Asian gallery and associated works are of steel construction and clad with laminated glazing and composite panels, all on reinforced concrete slabs. The Asian Gallery's steel structure is located to rest on the primary concrete structure of the Bicentennial wing which reinforces the impression of the newer building resting on the roof of the earlier one. The roof is of zinc coated sheet metal.

Internal Planning and Circulation

Circulation is reliant upon, and knitted into, the existing paths of circulation defined by the earlier wings.

Building services

Hydraulic & Mechanical - plantrooms are located in the roof of the Asian gallery and above the restaurant.

4 Building Survey

Overview - Public Space

The character of display spaces is varied, but many are poorly serviced and the majority of spaces has low ceiling heights or heritage constraints

Exhibition services are aging, with very few galleries have appropriate IT and AV infrastructure to support either public programs or exhibitions

Building systems, such as the precast concrete ceilings, present many curatorial and servicing challenges

There are few appropriately scaled spaces for contemporary art

Lack of space means gallery space is used for exhibition planning and preparation, leading to lengthy shutdowns, security issues and operational complications

Many public facilities are difficult to find or access

Many visitor facilities are limited in size by heritage and/or site constraints

Complex circulation makes exhibition set-up difficult and disruptive for visitors and staff

Limited space requires setup work to be done within display spaces which presents many challenges



Lowy Gonski Gallery, Australian art, Vernon Wing, Ground Floor
Image: AGNSW



James Fairfax Gallery, Pre-1900 Art, Vernon Wing, Ground Floor
Image: AGNSW



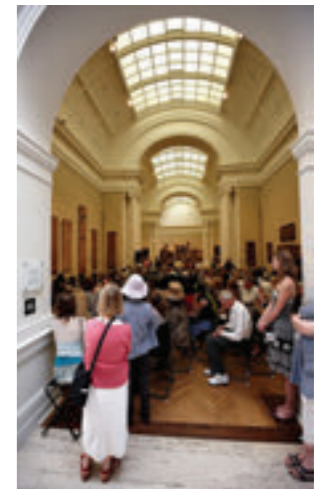
Asian galleries, Ground Level
Image: AGNSW / Eric Sierins



Major exhibitions gallery
Image: AGNSW



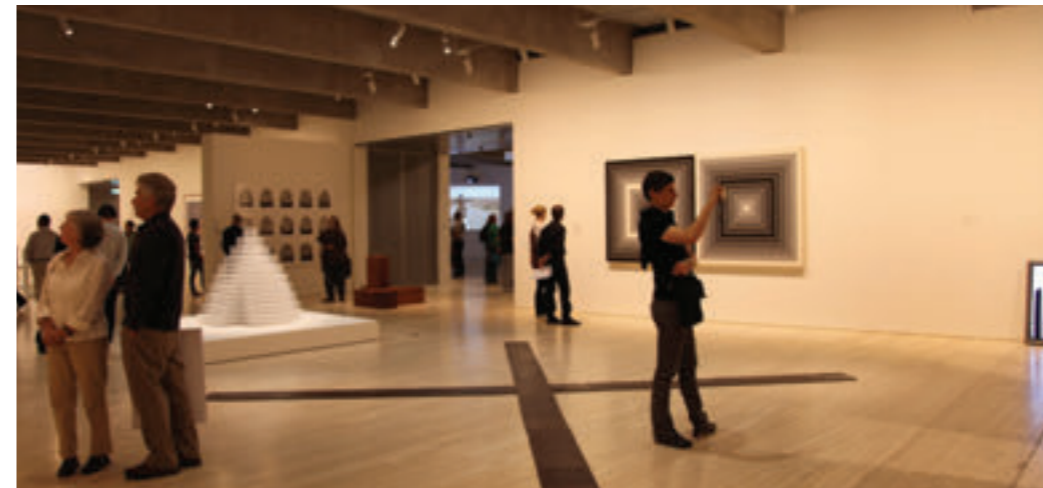
Exhibition shop
Image: AGNSW



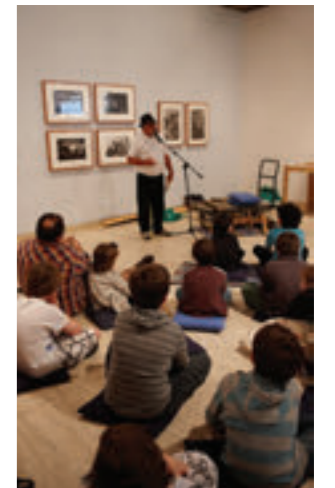
Grand Courts
Image: AGNSW



Contemporary galleries
Image: AGNSW



Contemporary galleries
Image: AGNSW



Australian galleries
Image: AGNSW

4 Building Survey

Overview - Back of House

Much of the building's plant is reaching the end of its effective life

Plant capacity is stretched

Storage space is limited

Limited meeting space for staff and visitors

Dispersed staff areas do not promote interaction, or collaboration and reduce efficiency

Limited space for core curatorial support services

Constrained working spaces for many key Gallery functions



Roof Plant
Image: JPW



Basement Plant
Image: JPW



Loading Dock Storage space for multiple users, Lower Level 1
Image: JPW



Graphics & Multimedia Mezzanine
Image: JPW



IT Office, Lower Level 1
Image: JPW



Art Gallery Society Offices, Lower Level 3
Image: JPW



Conservation Studio, Paintings, Upper Level
Image: JPW



Conservation Studio, Frames, Upper Level
Image: JPW

4 Building Survey

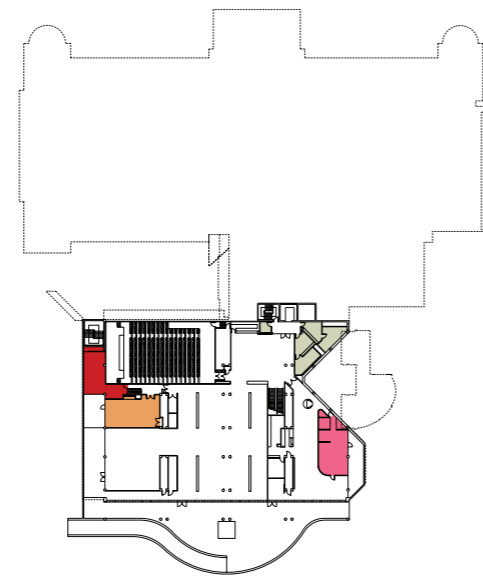
Staff Areas

AGNSW EMPLOYEES

The table below shows full-time equivalent (EFT) staff numbers averaged over the 2009 - 2010 financial year:

DEPARTMENT	TOTAL
CURATORIAL SERVICES	
Website	2.78
Australian Art	7.26
Aboriginal Art	3.43
Asian Art	5.22
International Art	10.88
Conservation	13.0
Directorate	3.0
Registration	5.78
Photo Studio	4.22
Research Library & Archive	4.78
Copyright & Reproduction	1.8
Public Programs - General	11.0
Audio Visual	3.53
Art After Hours	2.2
Whitely Studio	1.2
Sub Total	80.08
EXHIBITION, BUILDING & SECURITY SERVICES	
Gallery Display	9.5
Workshops	7.36
Installation	7.0
Store	1.8
Gallery Services	40.0
Security	12.8
Building Operations	5.44
Lilyfield - Security and move	11.19
Sub Total	95.09
DEVELOPMENT & MEMBERSHIP	
Business Development	2.8
Graphics	4.89
VisAsia	0.4
Information Desk	5.5
Benefaction	1.98
Promotions	4.6
Sub Total	20.17
FINANCE & RESOURCE SERVICES	
IT	4.0
Corporate Services	13.5
Gallery Shop	12.8
Functions	1.38
Sub Total	31.68
TOTAL	227.02

*These figures represent the Full-Time Equivalent staff numbers (including casuals) working at the Art Gallery of NSW and the Brett Whiteley Studio during 2009-10. The numbers do not include the 27 Art Gallery Society staff members.

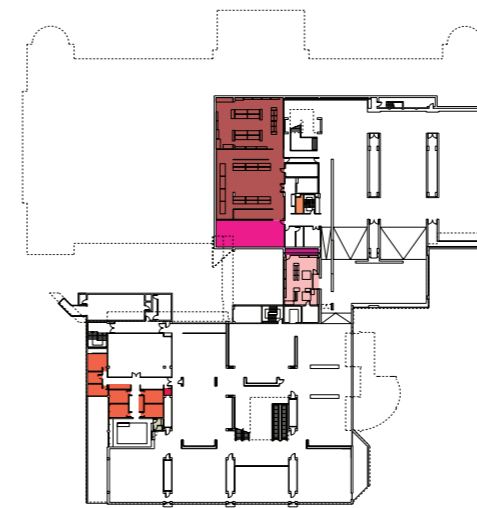


Lower Level 3 NTS

- 19 Work stations in:**
- > Volunteer Guides Room
 - > Objects Conservation
 - > AGS Offices



Art Gallery Society Offices (Storage in circulation space)
Image: JPW

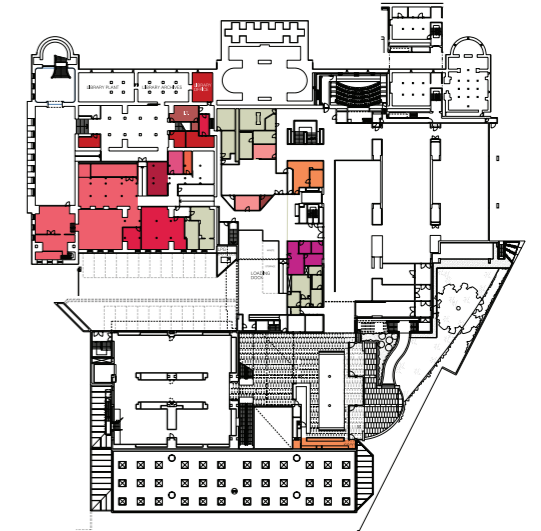


Lower Level 2 NTS

- 10 Work stations in:**
- > Collection / Exhibition Transit
 - > Study Room offices
 - > Photography

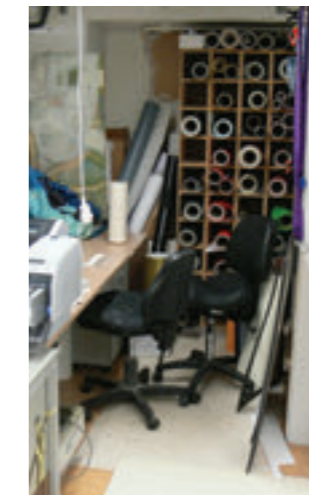


Prints & Drawings Hot Desking in corridor between offices
Image: JPW

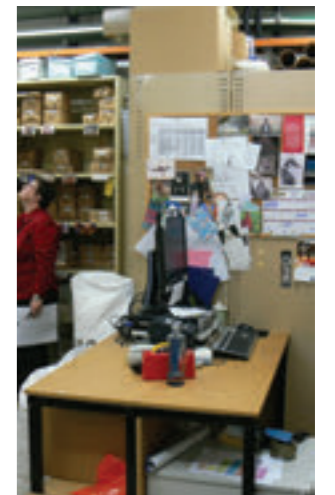


Lower Level 1 NTS

- 27 Work stations in:**
- > Library Offices
 - > Installation and workshops
 - > Gallery Officer Rooms
 - > Security
 - > Catering kitchen
 - > Cafe kitchen



Workshop work space
Image: JPW



Lighting Installations office
Image: JPW

4 Building Survey

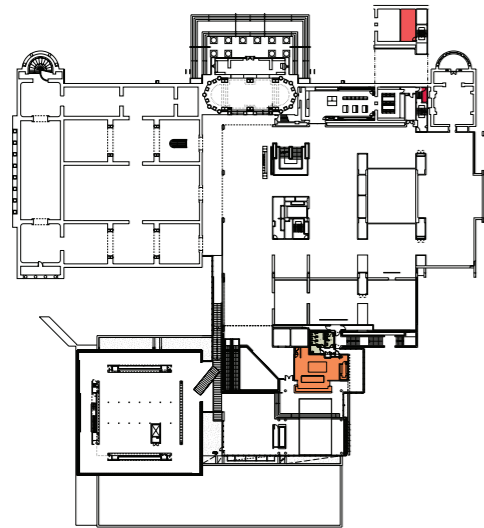
Staff Areas

There is 26% less work stations than Employee - Full Time (EFT) Gallery employees (169 work stations and 227 EFT staff). The majority of departments have reached their threshold in space for workers, and are therefore unable to expand.

Key issues include:

- > Office work spaces are cramped due to minimal space and storage;
- > Some department's work spaces have grown into kitchen/staff areas and goods/materials are often stored in corridors;
- > Temporary partitions within departments have been used to group a maximum number of workers into inadequately sized rooms. These have created monotonous and inefficient working environments;
- > There is only one small meeting room in the entire Gallery and it doubles as a 'green room/dressing room' for public event performers;
- > The Gallery Officers do not need specific work stations, and therefore they are accommodated with 'hot-desk' terminals within their staff meal room;
- > The Art Gallery Society, a non-government entity, acts as an umbrella organisation for the Gallery's volunteer bodies and AGS membership. The AGS has 27 staff while volunteers number over 350 members. The AGS staff and volunteers are provided with cramped office space and a guides room on lower level 3.

The Gallery's contract caterers typically has 31 staff on site daily plus casuals (from a pool of 300 employees) as required for functions. There is one small office for the caterers used by up to 7 catering staff at any one time.

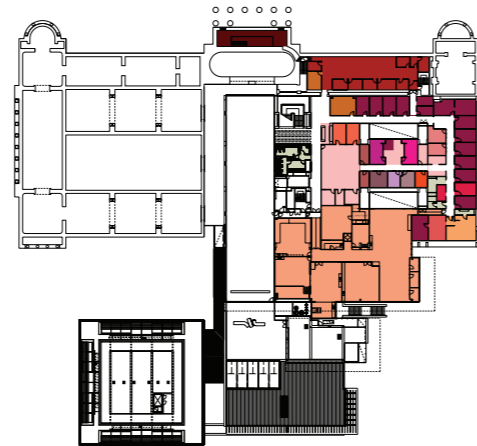


Ground Level

NTS

6 Work stations in:

- > Restaurant kitchen
- > Shop management office

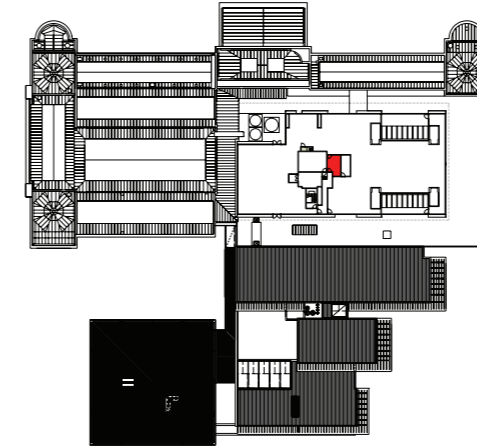


Upper Level

NTS

106 Work stations in:

- > Design and multimedia offices
- > Public programs offices
- > Curatorial and registration offices
- > Administration and finance offices
- > Directorate
- > Conservation workshops



Roof Level

NTS

1 Work station in:

- > Plant operators office



Gallery Shop Office (cramped mezzanine)
Image: JPW



Conservation work spaces (located in kitchen / staff area)
Image: JPW



Plant Operators Office adjacent to RoofTop Plant Room
Image: JPW

* For full details of room names and areas shown here refer to Appendix A - Area Survey

4 Building Survey

Loading Dock

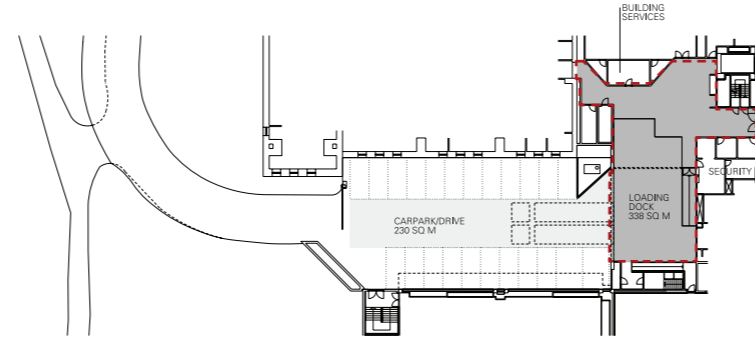
The Existing Condition

The current configuration of the loading dock shown here is based on changes which were implemented in November 2009.

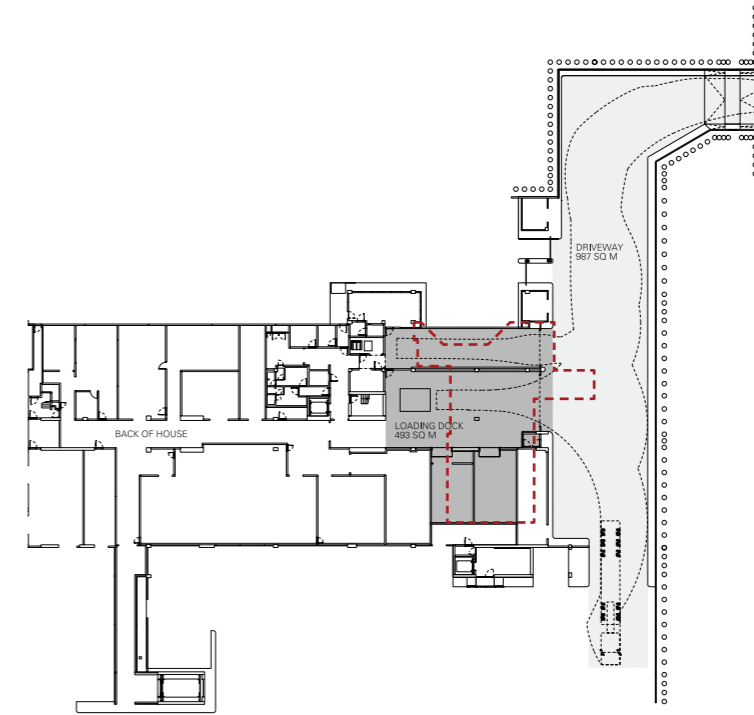
These changes were initiated in order to bring the loading dock into line with support services required for the off-site collection storage facility.

As such, amenity and necessary security is provided for two, purpose built trucks approximately 11 metres long. It is important to note that in this condition, both trucks will still be located out-doors and that the loading dock of only 430 m² must provide for artefacts and goods, both incoming and outgoing.

Despite these positive modifications, the movement of large scale objects still needs to be managed carefully to avoid damage and there is still inefficient waste handling and management of materials for recycling.



AGNSW Loading Dock
Approx. 338m²
1:1000 @ A3



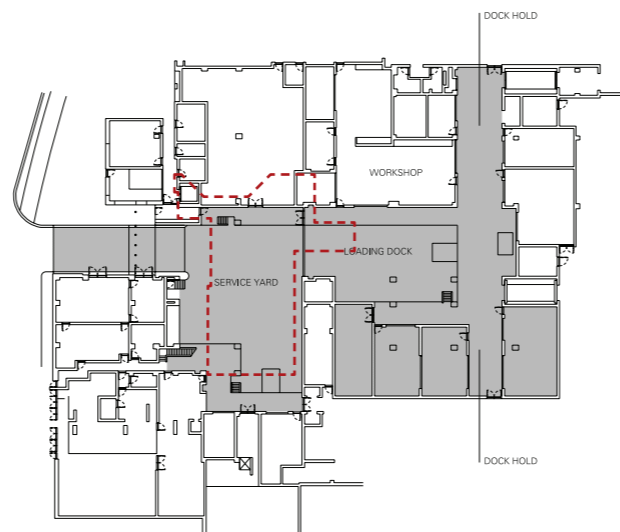
National Portrait Gallery Loading Dock
Approx. 493m²
1:1000 @ A3

Comparative Analysis

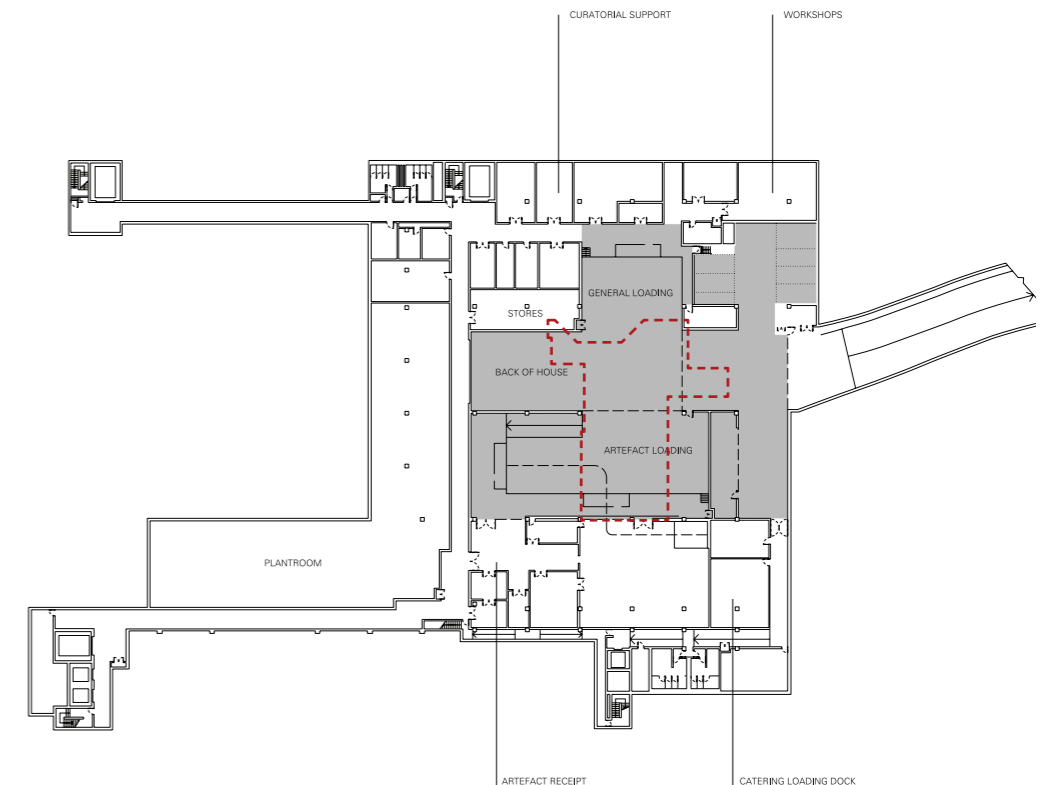
These diagrams show the comparison of the existing loading dock at the AGNSW to loading docks of three other Australian encyclopaedic institutions: the National Portrait Gallery in Canberra; QAG's GoMA in Brisbane; and the Museum of Victoria in Melbourne.

The outline of the AGNSW loading dock has been placed over the three examples to give a relative means of comparison.

The three other examples show docks which are relatively large when compared to the AGNSW. Each also provides a dedicated artefact loading bay independent of the general goods, catering and waste areas.



Gallery of Modern Art (GoMA) Loading Dock
Approx. 1300m²
1:1000 @ A3



Museum of Victoria Loading Dock
Approx. 1390m²
1:1000 @ A3

4 Building Survey

Loading Dock



Rubbish bins in car-park due to insufficient space
Image: JPW



Waste bins and recycling bins stored adjacent to dock and staff/disabled entry
Image: JPW



Scissor lifts and ladders stored on dock platform, Lower Level 1
Image: JPW



Main access from dock to temporary exhibition space
Image: JPW



Loading dock with limited protection for trucks and unloading
Image: JPW



Palettes adjacent to dock and conflicting with bicycle racking
Image: JPW



Loading dock does not allow for separation of artwork and general goods
Image: JPW



General supplies stored in loading dock area
Image: JPW



General supplies stored in loading dock area
Image: JPW

4 Building Survey

Circulation

The following set of diagrams show various circulation routes within the building for different users and specific functional uses.

Exhibitions and Gallery Access - General Entry

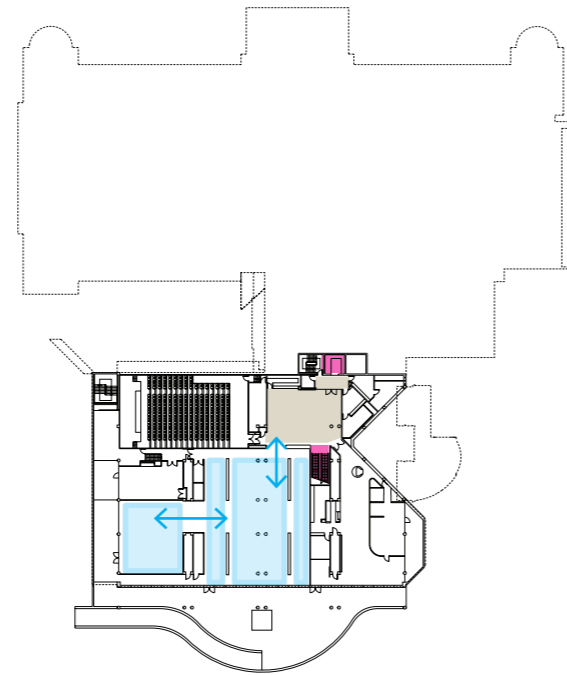
The current configuration places the entry via the main access stairs, the Portico and the Vestibule.

The ground floor Grand Court acts not only as a node for circulation and orientation, but also as a display gallery for the contemporary collection, an exhibition space for the Biennale of Sydney and reception space for lectures, corporate functions and other Gallery events.

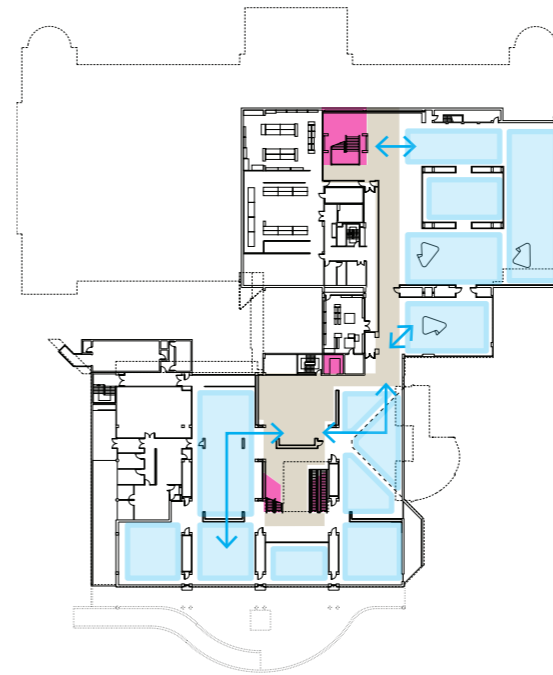
The Gallery's complex internal circulation system is a result of incremental change to the building over time, and there is no clear navigation or orientation strategy connecting the various phases of development.

The existing circulation system is via a confused network of stairs, lifts and escalators.

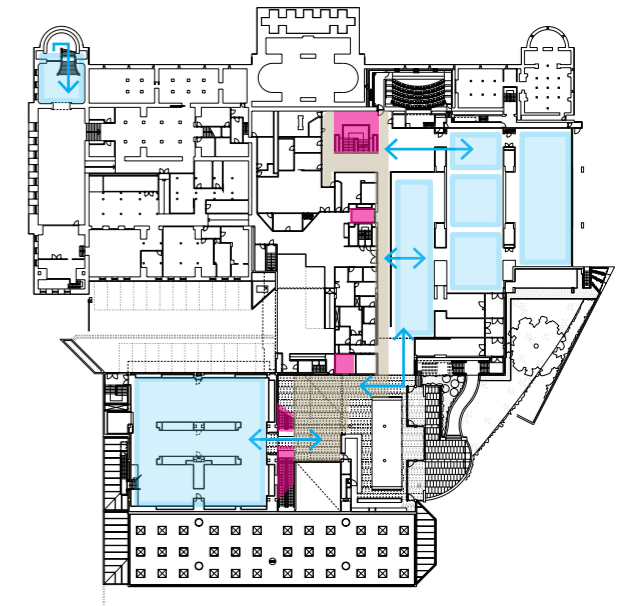
The space on lower level 1, adjacent to the cafe acts as a successful rest area and node of activity at the end of the exhibitions.



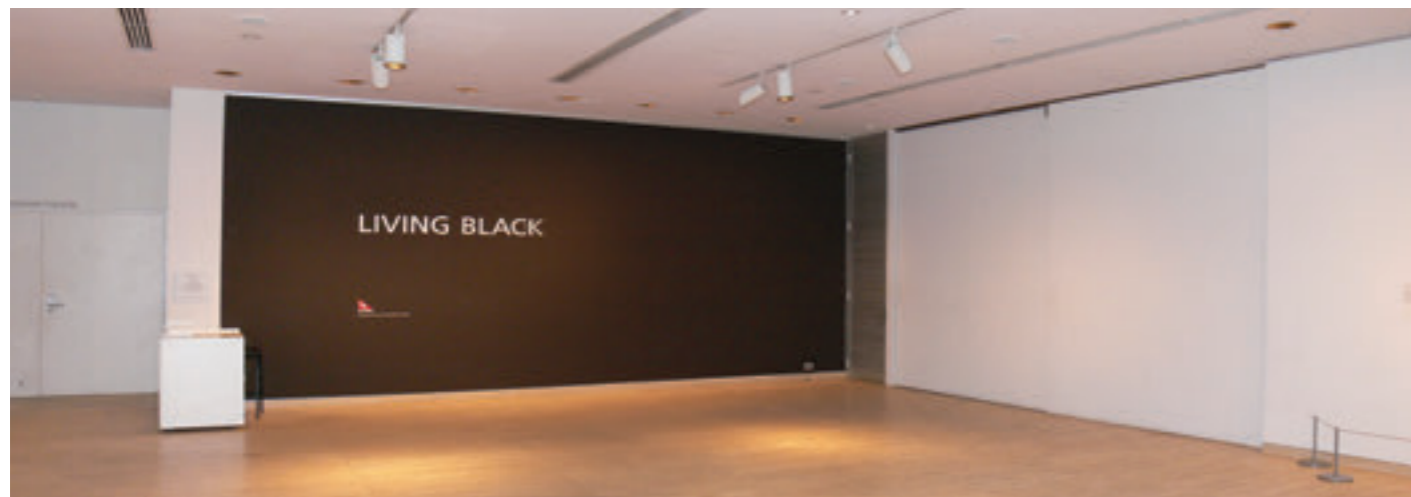
Lower Level 3
NTS @ A3



Lower Level 2
NTS @ A3



Lower Level 1
NTS @ A3



Foyer / Break-out space, Lower Level 3
Composite Image: JPW



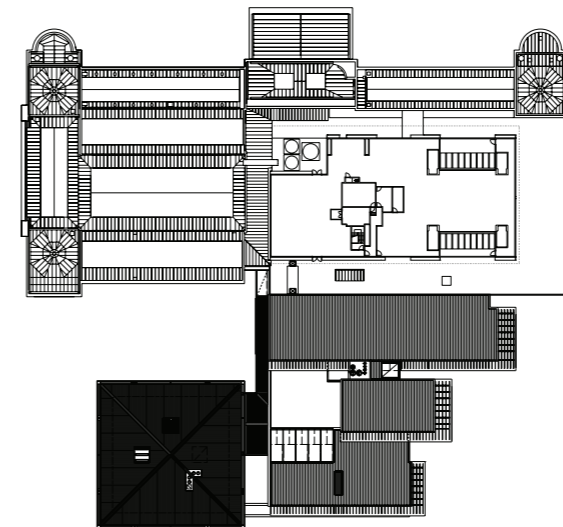
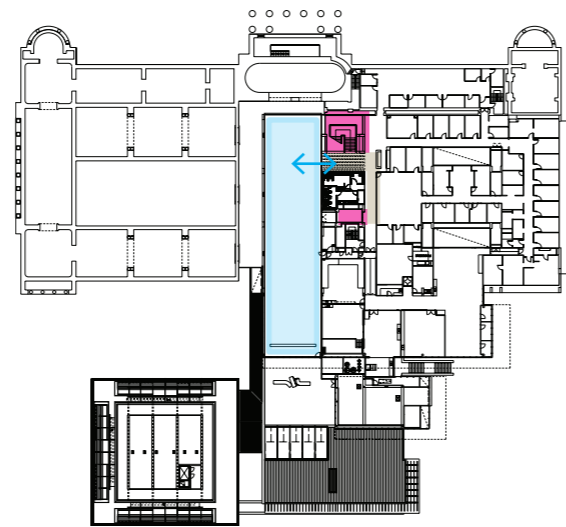
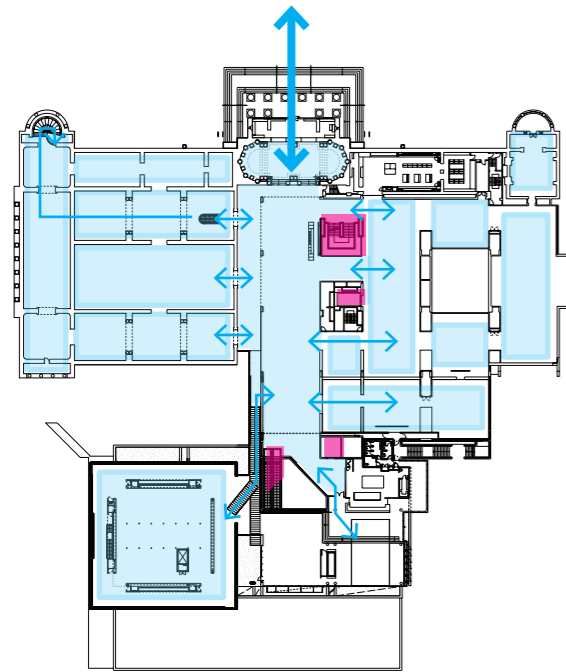
Break-out space, Lower Level 1
Composite Image: JPW

4 Building Survey

Circulation

Note that:

The Grand Court, serves a multitude of functions, and is primarily considered as display gallery or exhibition space in this areas survey.



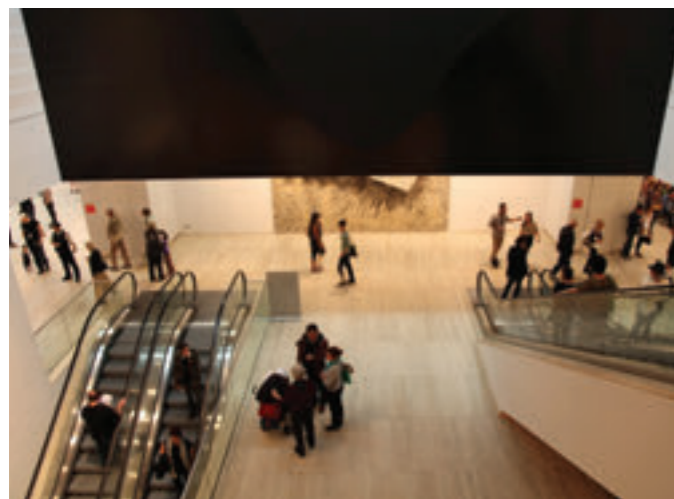
Legend

- Horizontal Circulation
- Exhibition & Galleries
- Inaccessible areas for people with a disability
- BOH Areas
- Vertical Circulation
- Public Areas

Ground Level
NTS @ A3

Upper Level
NTS @ A3

Roof Level
NTS @ A3



Escalator, Lower Level 2 - Lower Level 3
Image: AGNSW



Grand Court and Ticketing Desk, Ground Floor
Image: AGNSW



Upper Level Public Amenities
Image: JPW

4 Building Survey

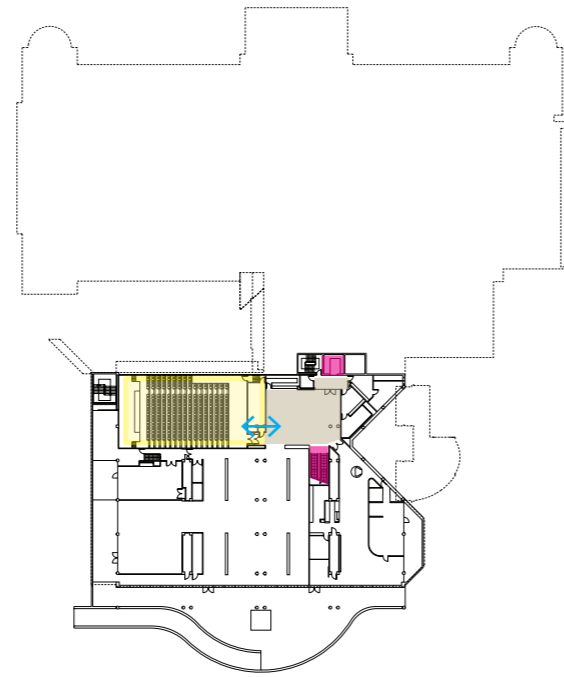
Circulation

Public Areas Access - General Entry

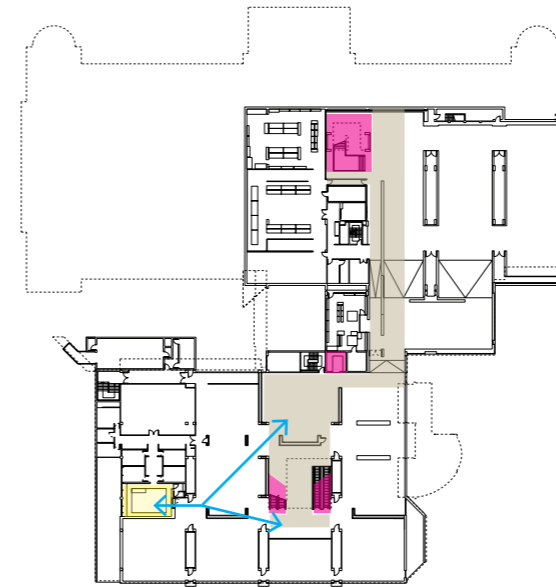
The various areas which serve as non-exhibition, but public space (the Grand Court not withstanding) are scattered around the building, are not visually prominent upon entry and in some instances are difficult to reach.

Access to the Research Library and Archive is especially obtuse and without any access provisions for people with a disability.

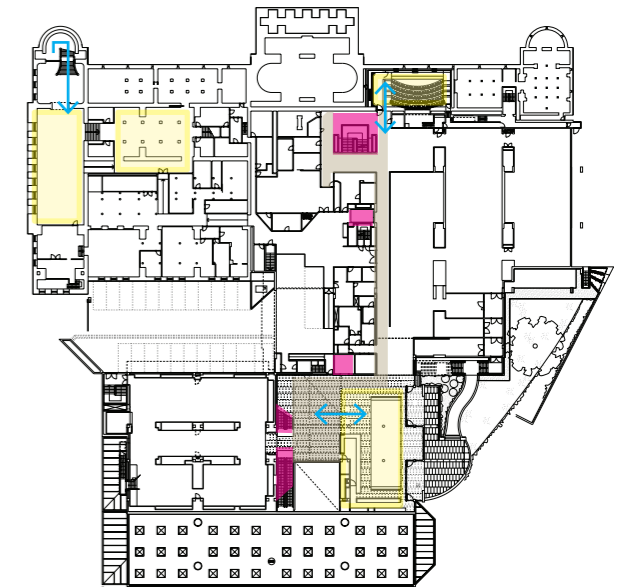
Computer access terminals are only installed for temporary exhibitions and placed in the area adjacent to the cafe.



Lower Level 3
NTS @ A3



Lower Level 2
NTS @ A3



Lower Level 1
NTS @ A3



Study Room: Prints, Drawings and Photographs, Lower Level 2
Image: JPW



Research Library and Archive, Lower Level 1
Image: AGNSW



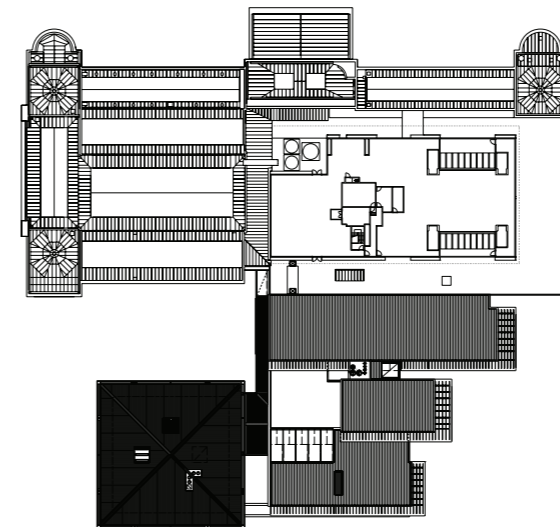
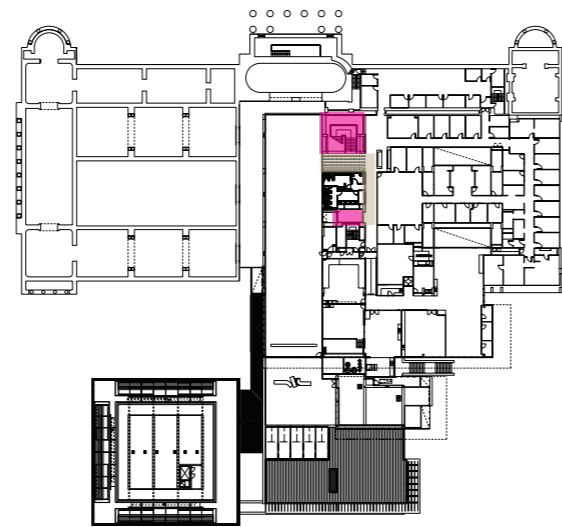
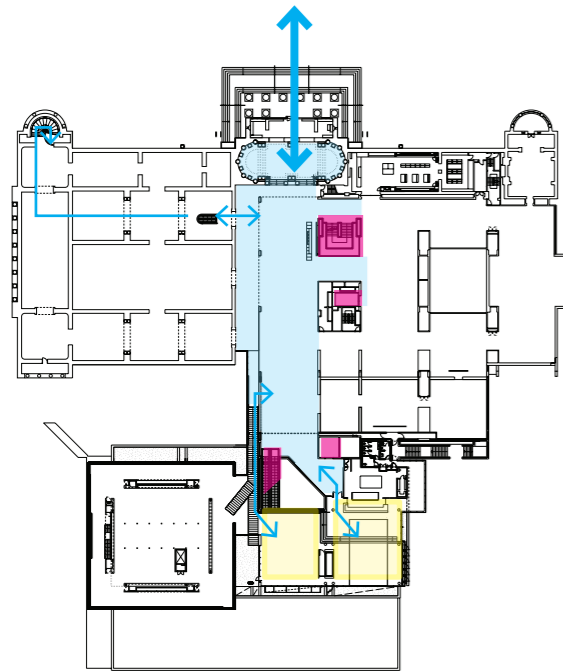
Centenary Auditorium, Lower Level 1
Image: AGNSW

4 Building Survey

Circulation

Note that:

The Grand Court, serves a multitude of functions, and is primarily considered as display gallery or exhibition space in this areas survey.



Legend

- Horizontal Circulation
- Exhibition & Galleries
- Inaccessible areas for people with a disability
- BOH Areas
- Vertical Circulation
- Public Areas

Ground Level
NTS @ A3

Upper Level
NTS @ A3

Roof Level
NTS @ A3



The Restaurant, Ground Floor
Image: AGNSW



The Restaurant and Function Space, Ground Floor, set-up for dinner
Image: AGNSW



Public and taxi phones, Entrance, GF
Image: JPW

4 Building Survey

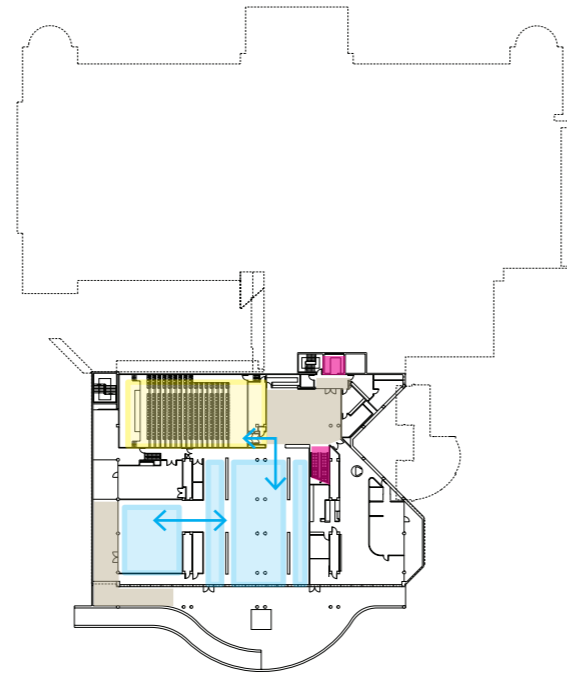
Circulation

All Areas Access - Education Entry

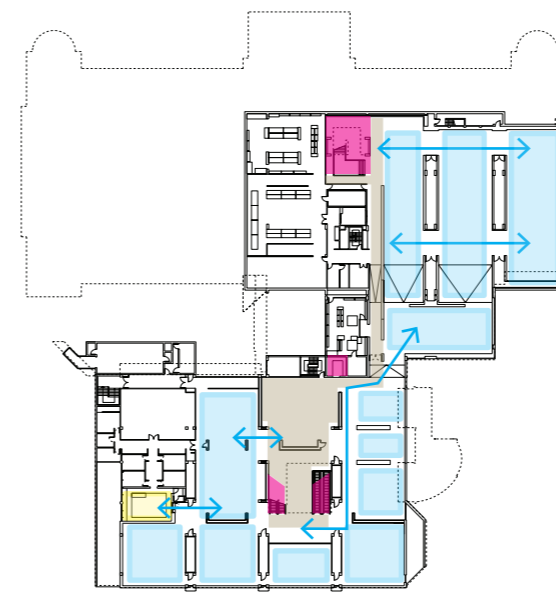
The drop off and pick-up zone is at ground level in front of the portico entrance.

School backpacks must be cloaked in wire trolleys stored under the escalators on lower level 2. This transfer through the Gallery increases risk of damage to artwork and exposes goods to theft opportunities.

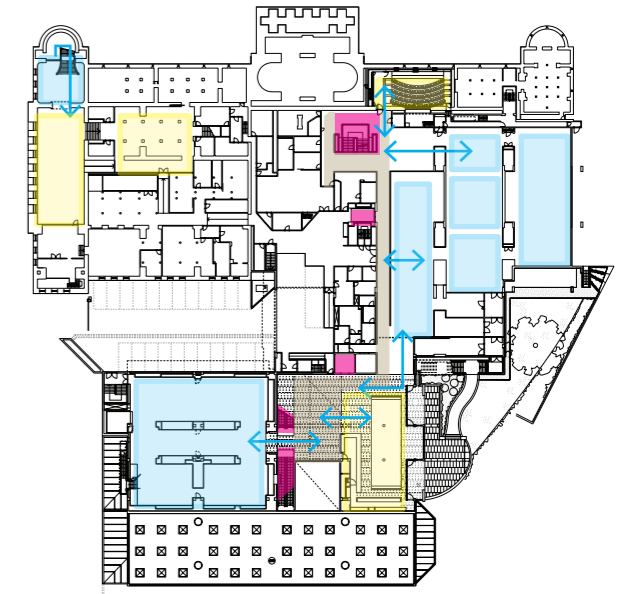
Portable canvas seating is often stored in wire trolleys and stored under the main access stair on lower level 1, or adjacent to the escalators on lower level 2.



Lower Level 3
NTS @ A3



Lower Level 2
NTS @ A3



Lower Level 1
NTS @ A3



School groups assemble on the front steps on arrival and departure
Composite Image: JPW



School groups crowding the Entrance Portico stairs
Image: AGNSW



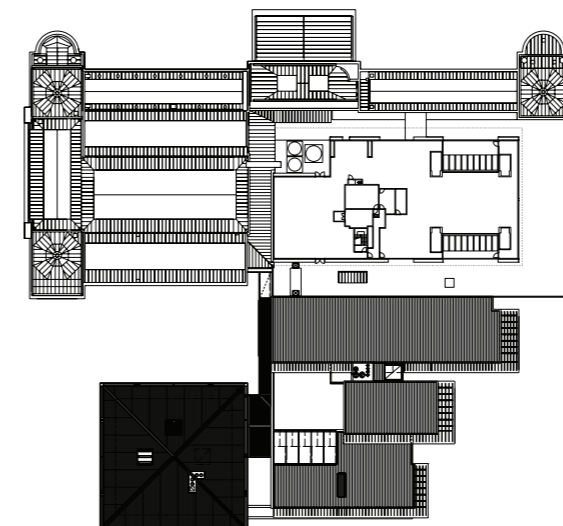
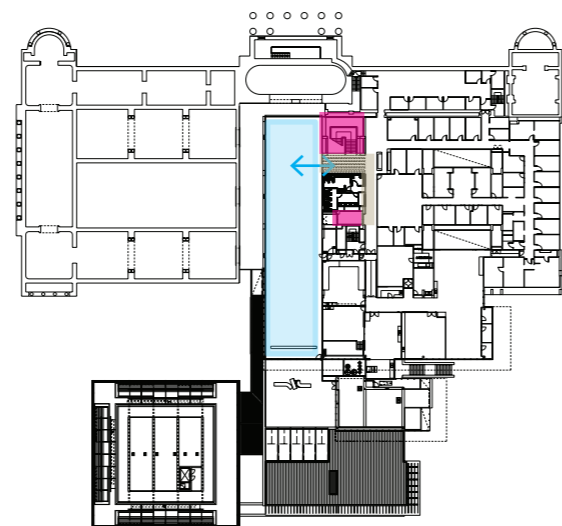
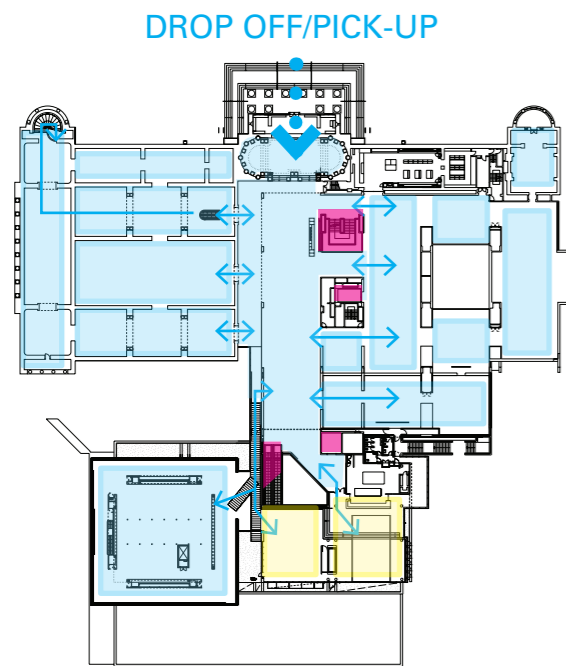
School groups crowding the entrance
Image: AGNSW

4 Building Survey

Circulation

Note that:

The Grand Court, serves a multitude of functions, and is primarily considered as display gallery or exhibition space in this areas survey.



Legend

- Horizontal Circulation
- Exhibition & Galleries
- Inaccessible areas for people with a disability
- BOH Areas
- Vertical Circulation
- Public Areas

Ground Floor
NTS @ A3

Upper Level
NTS @ A3

Roof Level
NTS @ A3



School's pick-up and drop-off bus zone, front of the Gallery building
Composite Image: JPW



School groups easily block the portico
Image: AGNSW



Crossing to and from the Domain, which is often used by school groups, requires negotiation of a very wide road crossing
Image: AGNSW

4 Building Survey

Circulation

Access for People with a Disability

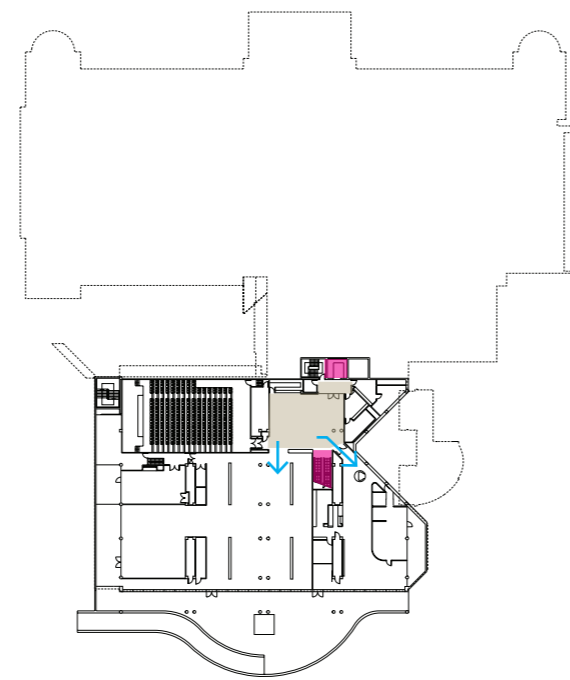
In its current configuration, people with a disability are unable to access the Gallery via the front door due to the stair podium and stair connecting the vestibule to the Grand Court. A new access ramp will be constructed at the front of the building in late 2011. However, access issues within the heritage vestibule will still exist.

Meanwhile, access for people with disabilities is via a ramp in the outer loading dock which terminates in the break-out space on lower level 1 adjacent to the Café.

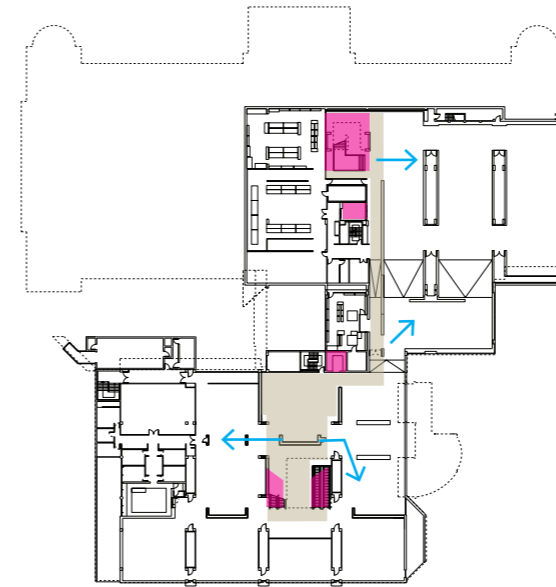
The drop-off and pick-up zone is located in the outer loading dock, along with disabled parking spaces for 2 cars.

There is no way to get a person in a wheelchair onto the stage of the Domain Theatre or into the Research Library and Archive.

As the lifts were built for two separate wings, a person with a disability must choose which lift to use depending upon their destination. As such, changing lifts is necessary for anyone wishing to go from the upper level to lower level 3.

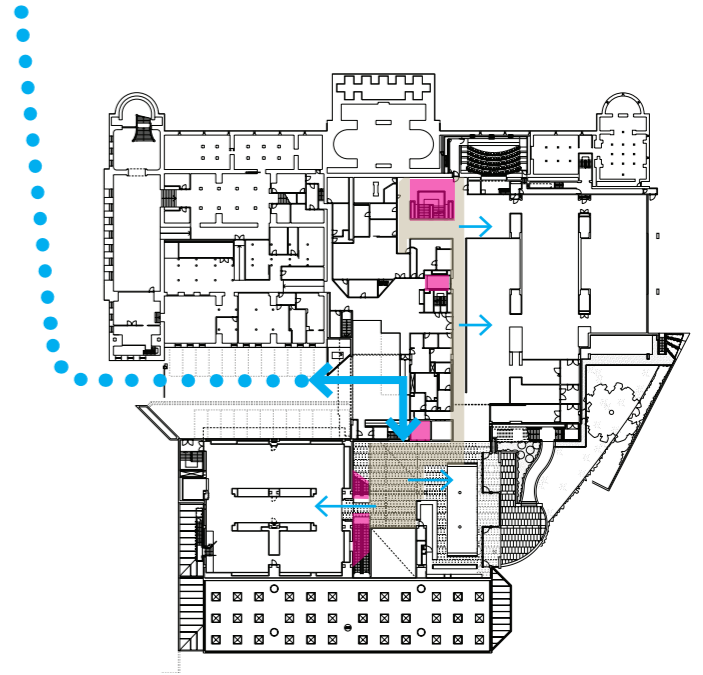


Lower Level 3
NTS @ A3



Lower Level 2
NTS @ A3

VEHICULAR ACCESS



Lower Level 1
NTS @ A3



Dedicated car space for people with disabilities (bins placed in parking zone)
Image: JPW



Entrance ramp for people with disabilities via car park and loading dock
Image: JPW



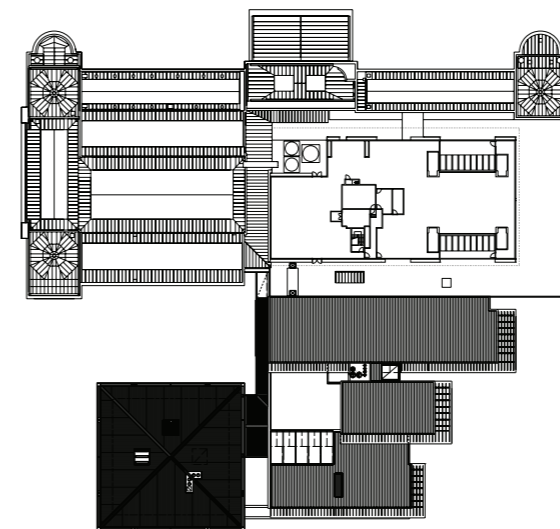
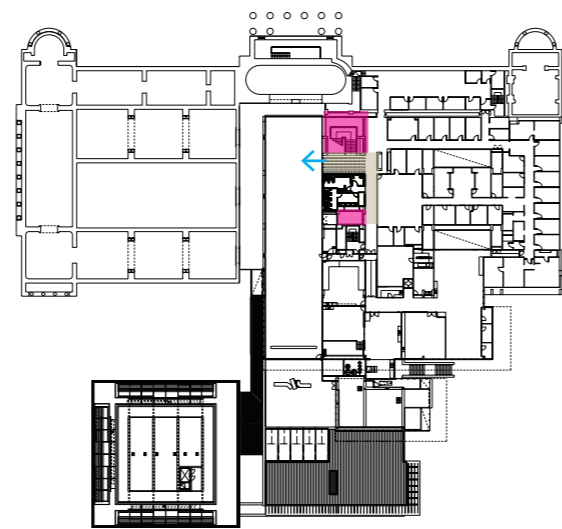
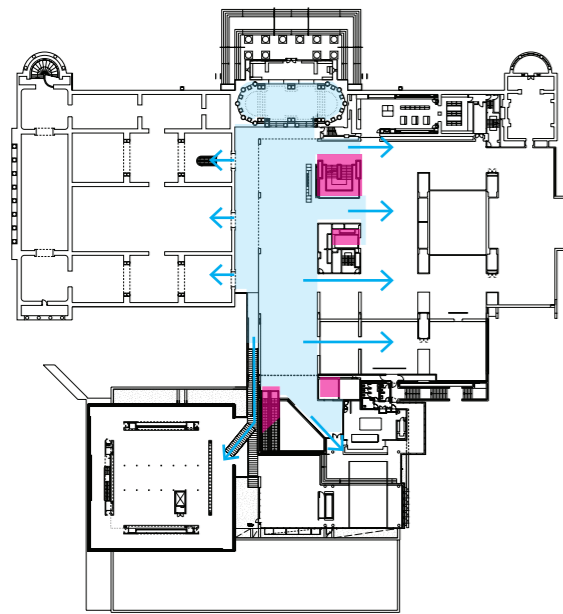
Entrance for people with disabilities, Lower Level 1
Image: JPW

4 Building Survey

Circulation

Note that:

The Grand Court, serves a multitude of functions, and is primarily considered as display gallery or exhibition space in this areas survey.



Legend

- Horizontal Circulation
- Exhibition & Galleries
- Inaccessible areas for people with a disability
- BOH Areas
- Vertical Circulation
- Public Areas

Ground Floor
NTS @ A3

Upper Level
NTS @ A3

Roof Level
NTS @ A3



Wheelchairs stored in the loading dock, LL1
Image: JPW



Wheelchairs near the Ticketing Desk, Ground Floor
Image: JPW



Stairs to Research Library and Archive
Image: JPW



Domain Theatre Stage
Image: JPW

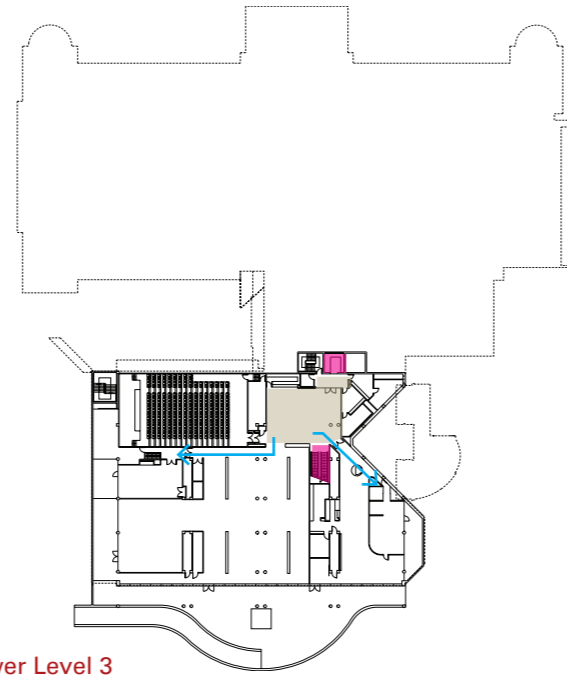
4 Building Survey

Circulation

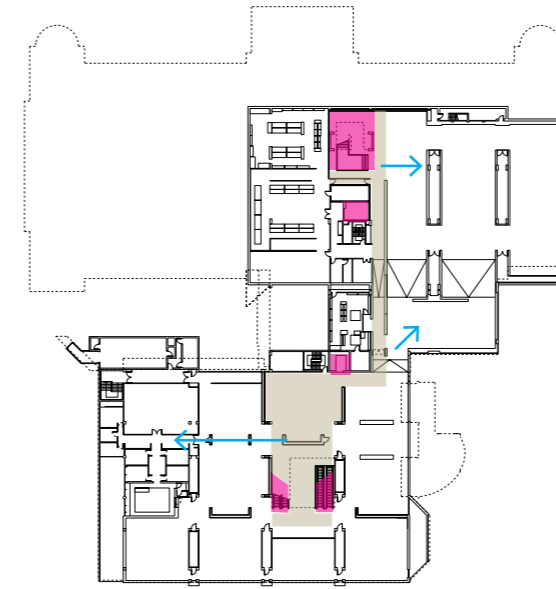
Staff Access

Access for all staff is via a security monitored door located in the loading dock. From this point all parts of the building are accessed with the use of swipe cards that are specifically security coded for authorised admission.

Much of the public circulation is shared as circulation for the staff: indeed both lifts serve this dual purpose and are in constant operation.

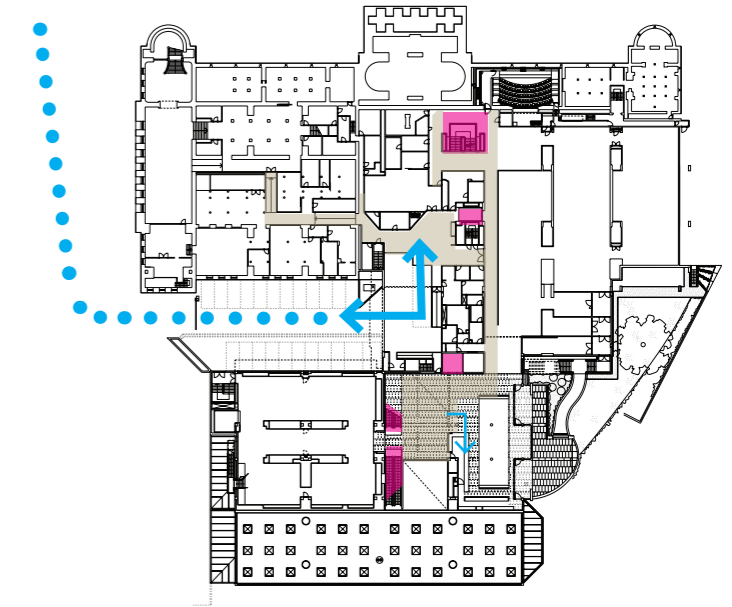


- Lower Level 3**
NTS @ A3
- > Guides Room
 - > Objects Conservation
 - > AGS Offices



- Lower Level 2**
NTS @ A3
- > Collection/Exhibition Transit
 - > Prints and Drawings Offices
 - > Framing workshop

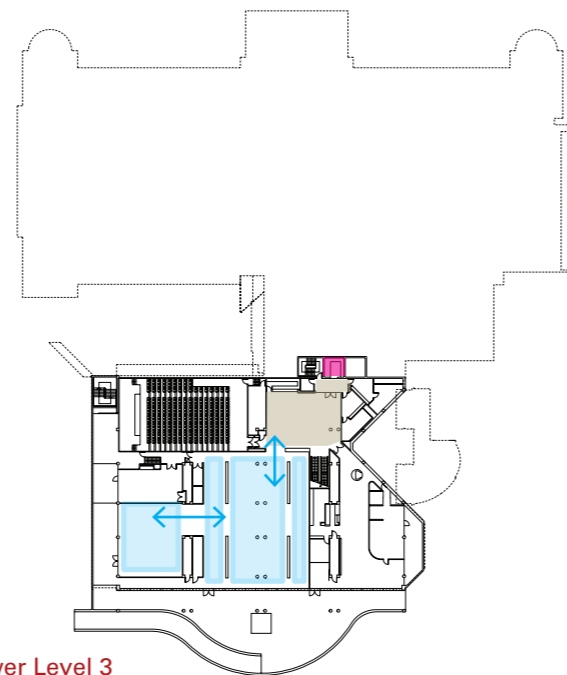
BUILDING ACCESS



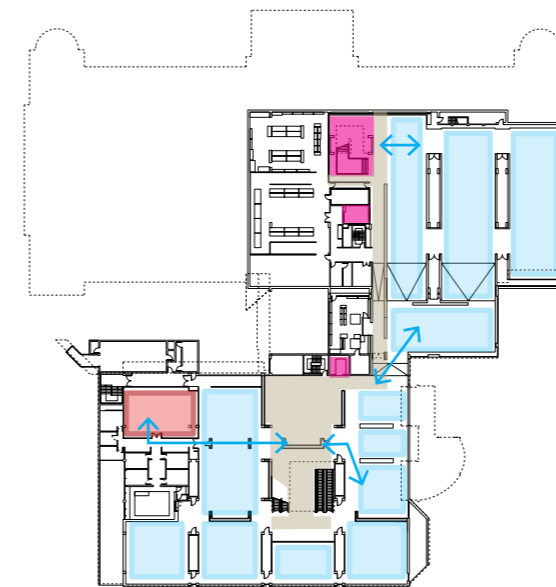
- Lower Level 1**
NTS @ A3
- > Installation and workshops
 - > BOH Offices
 - > Security
 - > Catering and Cafe Kitchen

Artefacts and Goods Access

The logistical considerations necessary for the delivery, storage and installation of artefacts and general goods supplies are largely complicated by the poor configuration of the loading dock, gallery circulation system and location of small, piecemeal storage spaces.

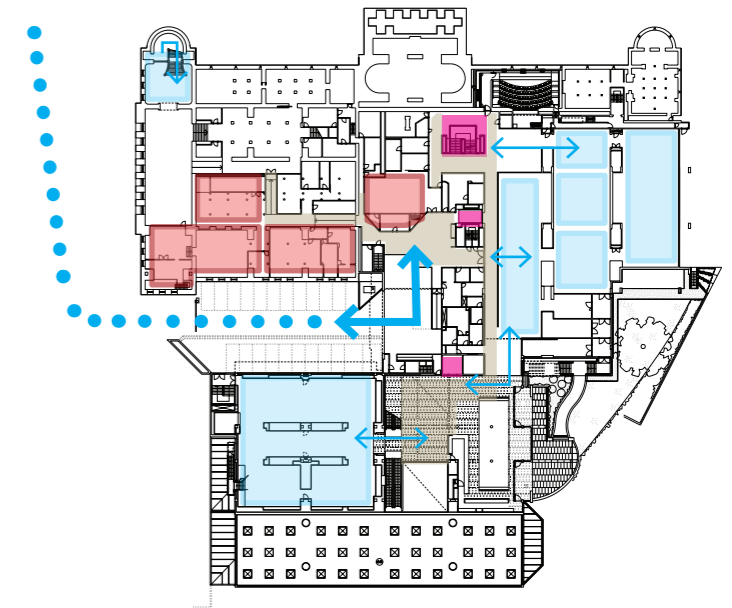


- Lower Level 3**
NTS @ A3
- > Yiribana Gallery
 - > Objects Conservation



- Lower Level 2**
NTS @ A3
- > Prints and Drawings Store
 - > Contemporary Galleries

DELIVERY ACCESS



- Lower Level 1**
NTS @ A3
- > Installation and workshops
 - > Asian gallery, Lower
 - > Major Temporary Exhibitions
 - > Melanesian gallery







4 Building Survey

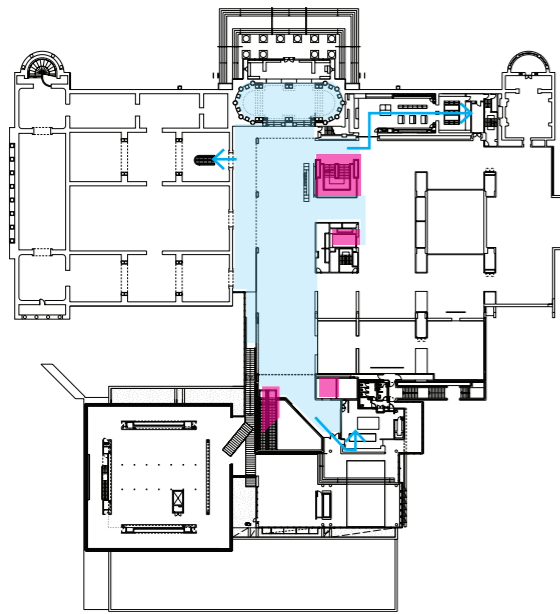
Circulation

Note that:

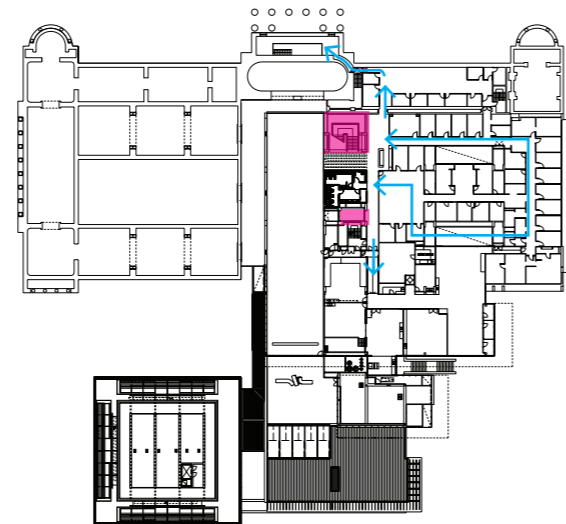
The Grand Court, serves a multitude of functions, and is primarily considered as display gallery or exhibition space in this areas survey.

Legend

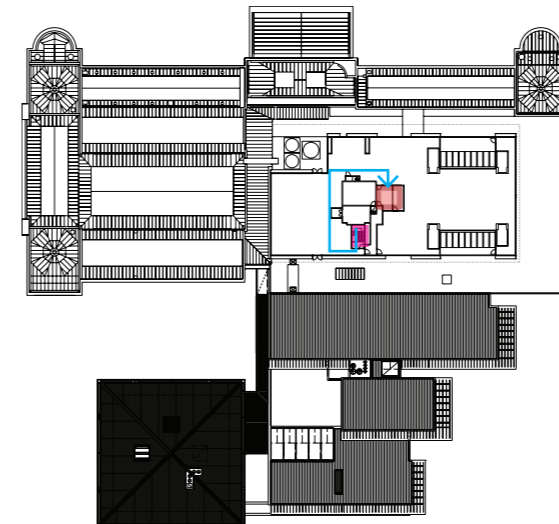
-  Horizontal Circulation
-  Exhibition & Galleries
-  Inaccessible areas for people with a disability
-  BOH Areas
-  Vertical Circulation
-  Public Areas



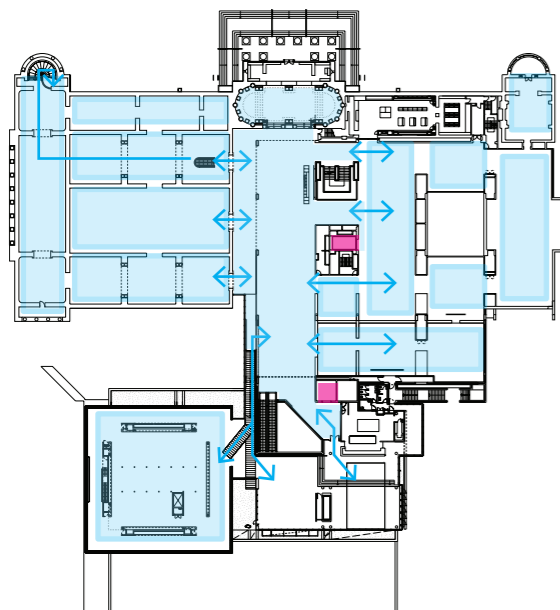
- Ground Floor**
NTS @ A3
- > Restaurant Kitchen
 - > Book shop Offices and store



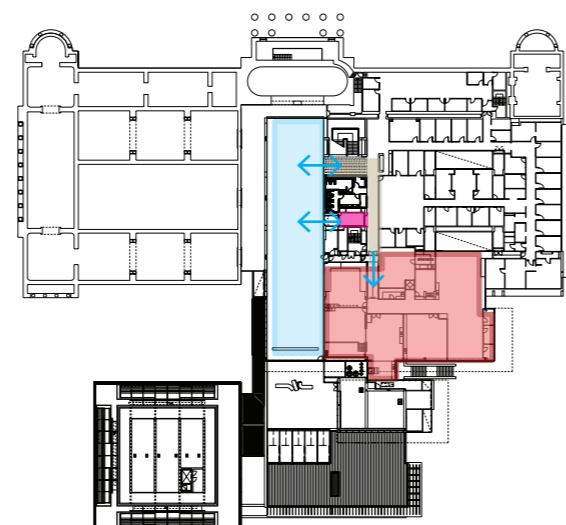
- Upper Level**
NTS @ A3
- > Design and multimedia offices
 - > Public programs offices
 - > Curatorial and registration offices
 - > Administration and finance offices
 - > Directorate
 - > Conservation workshops
 - > Marketing and development offices



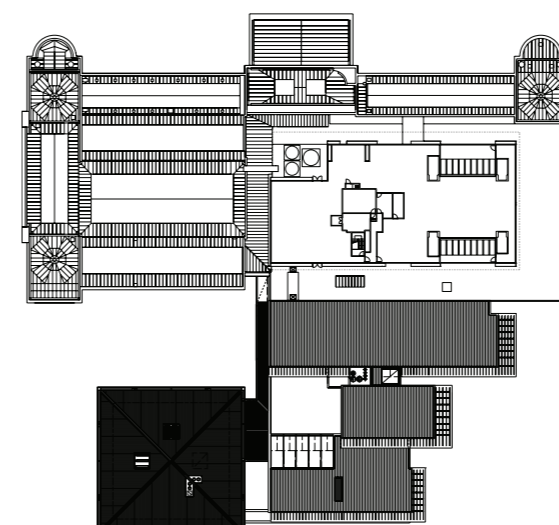
- Roof Level**
NTS @ A3
- > Plant operators office



- Ground Level**
NTS @ A3
- > Grand Court
 - > Vernon Courts
 - > Asian gallery, Ground
 - > 20th Century Australian Galleries
 - > Project space



- Upper Level**
NTS @ A3
- > Rudy Komon Gallery
 - > Conservation workshops



- Roof Level**
NTS @ A3