

Summary

The Art Gallery of New South Wales has developed a building with unique heritage values.

Many of the difficulties the Gallery currently faces are a legacy of staged, incremental development. In most instances each phase has been initiated in order to accommodate the expanding needs of the Gallery's audiences.

The existing heritage fabric of the Gallery limits direct access for people with a disability and families with prams, and maintains a singular small and closed, yet attractive, facade to the entrance.





5 Heritage

History

Brief history of the Art Gallery of New South Wales

The Art Gallery of New South Wales traces its origins to a public meeting on April 24, 1871, which established an "Academy of Art" for 'the purpose of promoting the fine arts through lecture, art classed and regular exhibitions.'

The physical realisation of this ambition however, first begins with the assembly of a collection in the Art Annex at the International Exhibition of 1879. Since 1885, the collection has been housed and displayed at its current location in the Domain, adjacent to the eastern entrance to the Royal Botanic Gardens.

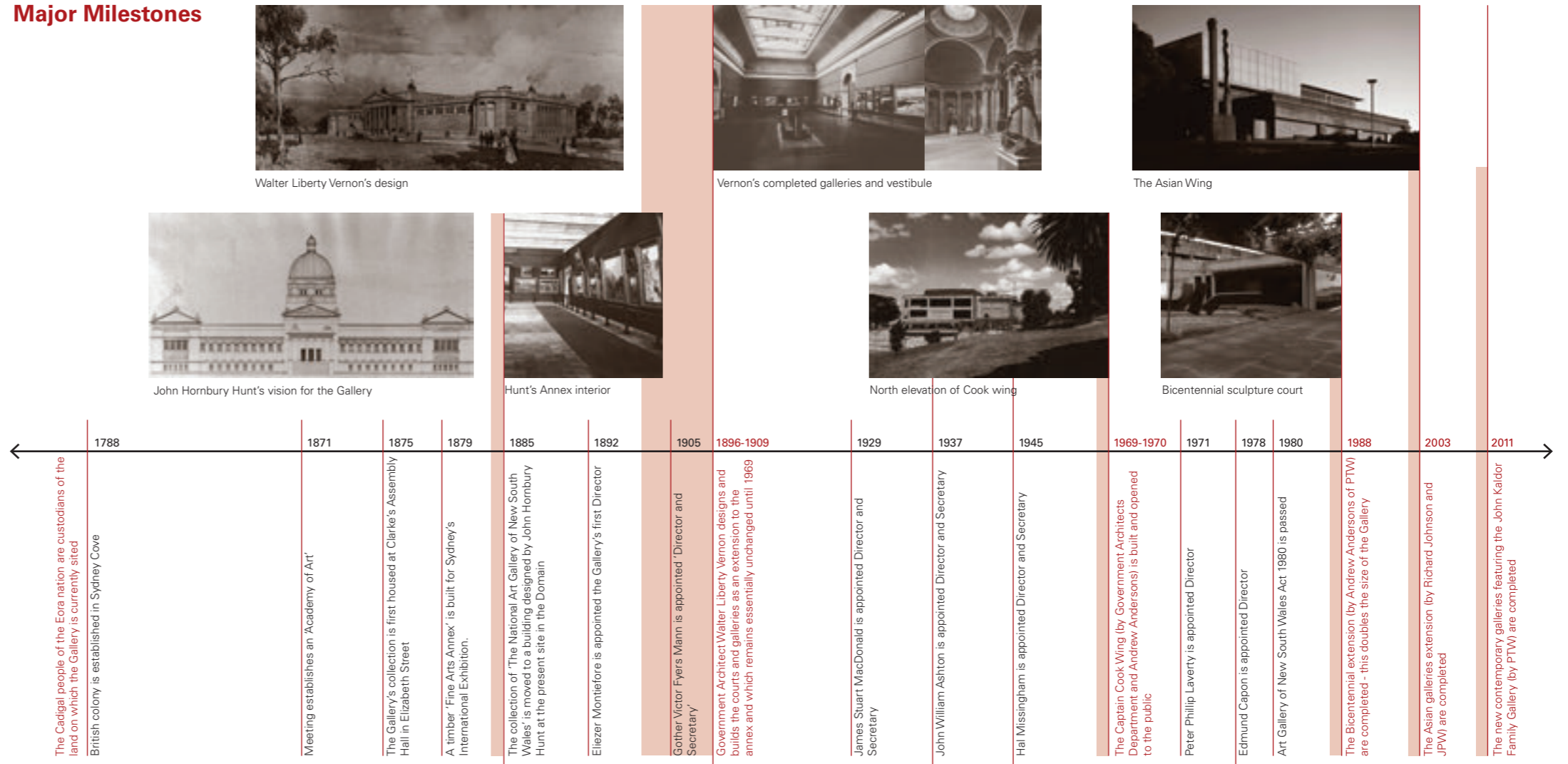
Over its life-time there have been a number of radical changes in the form and development of the Gallery with each stage being over seen by eminent architects of their respective eras.

Since its inception the Gallery has been know under an number of names. The 'Fine Art Annex' which served as a part of the International Exhibition was opened as 'The Art Gallery of New South Wales' in 1880. This was changed to 'The National Art Gallery of New South Wales' in 1883. It was not until the establishment of the *Art Gallery of New South Wales Act 1958*, that the name reverted to the 1880 version.

Today, various display galleries have been named in honour of major benefactors. These include:

- > Rudy Komon Gallery, Upper Level;
- > The James Agapitos Analysis Room, Conservation Studio – Microscope Room, Upper Level;
- > Dorothy Street Twentieth Century Australian Galleries, Ground Floor;
- > The Nelson Meers Foundation Sidney Nolan Room, Ground Floor;
- > The Lowy Gonski Gallery, Ground Floor;
- > The James Fairfax Galleries, Ground Floor;
- > The John Schaeffer Galleries, Ground Floor;
- > The Margaret Olley Function Space, Ground Floor;
- > The Margaret Olley Twentieth Century European Galleries, Lower Level 2;
- > Franco & Amina Belgiorno-Nettis & Family Contemporary Galleries, Lower Level 2; and the
- > John Kaldor Family Collection Gallery, Lower Level 2.

Major Milestones



Major Benefactors



James Fairfax
Image: AGNSW



Margaret Olley
Image: AGNSW



John Schaeffer
Image: AGNSW



The Belgiorno-Nettis Family
Image: AGNSW



Dorothy and Fred Street
Image: AGNSW



David Gonski and Frank Lowy
Image: AGNSW



John Kaldor
Image: AGNSW

5 Heritage

Significance & Potential

Introduction

The building and site of the Gallery have significant heritage opportunities. Many of these are recognised by heritage listings and some are maintained by virtue of their inclusion in the AGNSW Conservation Management Plan (CMP), completed in 2008.

Heritage Significance - Current Listings

The Gallery is currently listed on the following registers due its deemed heritage significance:

Register of the National Estate

- > Listed on 21 March 1978 with place ID 2349;

NSW State Heritage Register

- > The building is listed (Local Government listing, Database number 2423945);
- > The site is listed as an Archaeological item (Local Government listing, Database number 2424840);

City of Sydney Council

- > Listed in Sydney City Heritage Study (2002), Item 3012;

National Trust Register

- > Listed as Classified;

RAIA, NSW Register of Significant Buildings

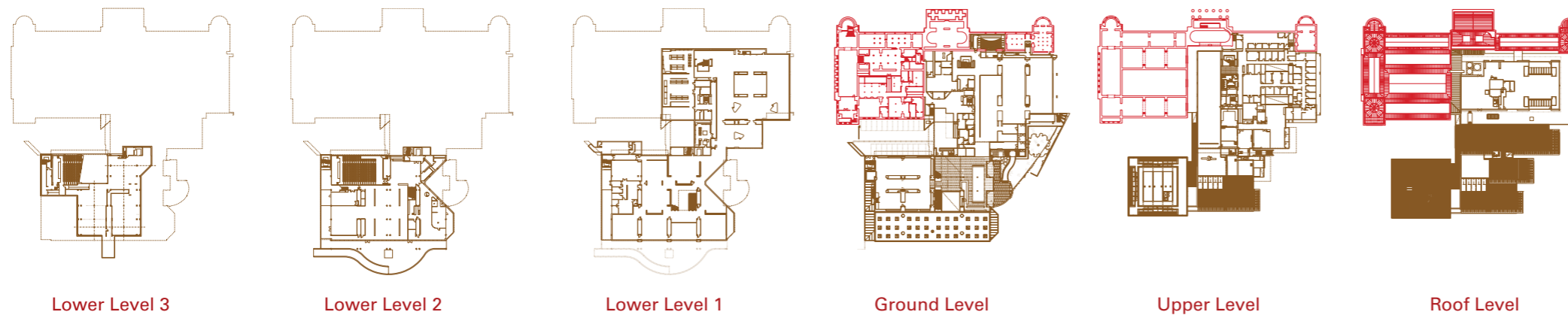
- > Listed for Walter Liberty Vernon works 1897-1909;
- > Listed for NSW Government Architect Work 1972 and 1988.

Conservation Management Plan, 2008

While the CMP has been activated primarily to assist the management of exhibitions while conserving the significant fabric of the building, it is also serves to facilitate the growth of the Gallery.

The CMP acknowledges that the Gallery will have to expand in line with increasing audience and collection demands.

Note: The constraints and opportunities in line with heritage listings identified above are outlined in CMP Section 6, while the conservation policies are dealt with in Section 7.



Lower Level 3

Lower Level 2

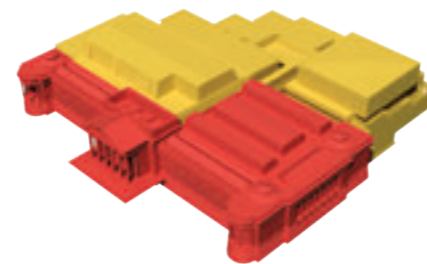
Lower Level 1

Ground Level

Upper Level

Roof Level

- Fabric of Heritage Significance
- Fabric of High Heritage Significance



3D Volumes - Heritage Significance - View from SouthWest
Not to scale @ A3



3D Volumes - Heritage Significance - View from Northeast
Not to scale @ A3

5 Heritage

Evolution

Evolution of the AGNSW Site

The Art Gallery of New South Wales has occupied its site in the outer domain since 1885.

Over this period, the Gallery has grown through the six significant phases (each with their own staging). There has also been significant modifications to its surrounds during this period.

The building is the major service delivery asset owned by the Gallery and it contains a number of built elements and architectural stages unified into a single purpose built structure:

- 1 Subterranean remnants of John Hornbury Hunt circa 1885 - foundations/footing for original National Art Gallery building on the site;
- 2 1896 Art Gallery designed by the NSW government Architect Walter Liberty Vernon and subsequent additions in the classical revival style;
- 3 1972 Captain Cook wing designed by the NSW government Architect's office, Andrew Andersons' chief designer, in a style described as late 20th century international;
- 4 1988 Bicentennial additions designed by the NSW government Architect, Andrew Andersons in the late 20th century international style;
- 5 2003 Asian galleries extension and associated works designed by Richard Johnson of Johnson Pilton Walker adding a white glass and steel pavilion that has been likened, when lit a night, to a softly glowing paper lantern; and
- 6 2011 Contemporary art galleries designed by PTW to house the John Kaldor Family collection.

The stages of growth are shown in the diagrams to the right, and are grouped into the 6 principal phases of development.

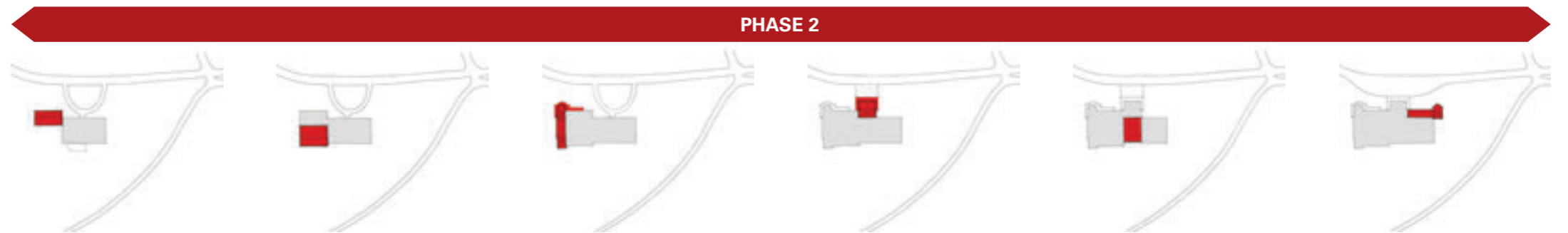
Many of the difficulties the Gallery is currently faced with are a legacy of the staged, incremental development.

In most instances each phase has been initiated in order to accommodate the expanding needs of the Gallery's audiences.



1885 - Phase 1
The National Art Gallery of New South Wales, consisting of six galleries, is built on a site in the 'Outer Domain' to John Hornbury Hunt's plans.

An ancillary structure is located to the east.



1897 - Beginning of Phase 2
Courts 7 & 8 are added to the Hornbury Hunt galleries as the first phase of plans by Government Architect Walter Liberty Vernon.

The eastern ancillary structure is removed.

1899 - Phase 2
Vernon's Courts 9 & 10 are completed.

1901 - Phase 2
The south elevation of the Gallery is completed with galleries 11, 12 & 13 adjacent to the completed courts.

1904 - Phase 2
The vestibule and portico are completed in the anticipation that they are to be established as the main entrance to the Gallery.

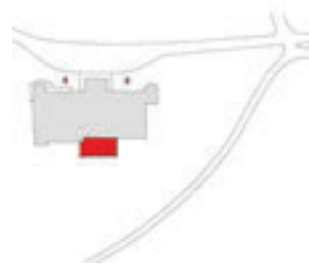
1905-1906 - Phase 2
Central Court floor and roof is raised to meet the level of the Vernon galleries.

The new entrance and entry court is opened to the public in 1906.

1909 - End of Phase 2
The north-western courts 5 & 6 and the board room are completed.

All elements of Vernon's Gallery are in place.

Evolution



1920s

Placement of equestrian groups to the west of the entrance is decided upon by Sir John Sulman.

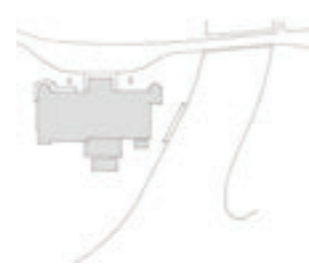
A care-takers residence is constructed on the east facade of the Gallery.



1930s

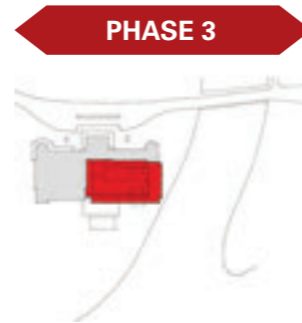
Conservation Department is built to east of the care-takers residence and a garage is built for the director on the north-east most corner.

Fig Tree Avenue is widened to a dual carriage way.



1960s

The Cahill expressway Outer Domain cutting and Art Gallery Road Bridge are completed to the north of the Gallery.

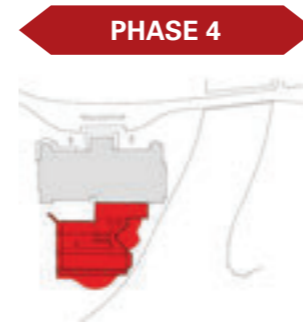


PHASE 3

1972 - Phase 3

The Captain Cook Wing designed by the Government Architect's Office is completed.

Hunt's original galleries are largely demolished and the ancillary buildings to the east are removed.



PHASE 4

1988 - Phase 4

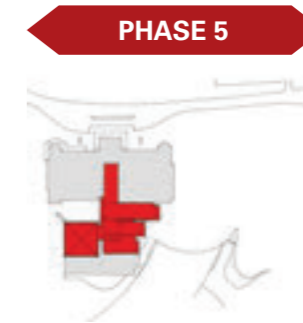
The Bicentennial Wing is completed.



1999

The Eastern Distributor replaces the Cahill Expressway cutting.

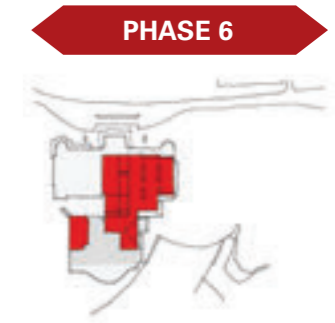
The Land-bridge is built to the north of the Gallery connecting the north and south edges of the Cahill Expressway cutting.



PHASE 5

2003 - Phase 5

The Asian Wing and associated works are completed.



PHASE 6

2011 - Phase 6

Contemporary art galleries and associated works are completed.

5 Heritage

Existing Fabric

The heritage significance of the building, and particularly the Vernon Wing, presents the Gallery with a range of assets that unique, but which also present a range of operational and curatorial challenges.

The significance of the fabric is a legacy of the contextual and cultural circumstances which lead to the Gallery's construction, but also extends to the use of materials, methods and architecture styles.



Classical vaulted ceiling and lead-light sky-light, Vestibule, GF
Image: AGNSW



Classical vaulted ceiling, The Lowy Gonski Gallery, Vernon Wing, GF
Image: AGNSW



The James Fairfax Galleries, Vernon Wing, Ground Floor
Image: JPW



The Classical vaulting in Maroubra sandstone with Kempsey Marble used for the columns, Vestibule, Ground Floor
Image: AGNSW



Clerestory windows of lead-light sky-lights, Vestibule, Roof Level
Image: JPW



The south-west stairs from Gallery 13 to the Library, Vernon Wing, Ground Floor
Image: AGNSW



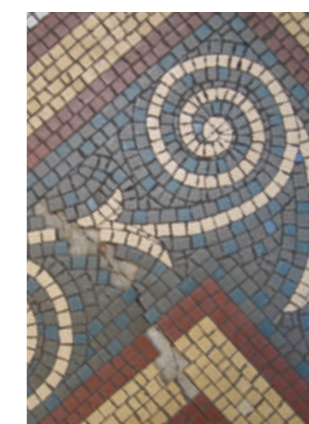
The south-west stairs from Gallery 13 to the Library in ornamental stone work with Borenore Marble treads, Vernon Wing, Ground Floor
Image: JPW



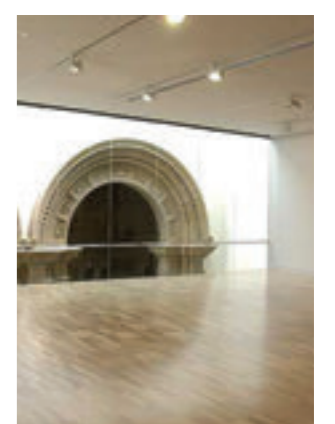
The entry doors limit the size of the only public entrance, Vestibule, GF
Image: AGNSW



Mosaic floor, Vestibule, GF
Image: AGNSW



Mosaic floor detail, Vestibule, GF
Image: AGNSW



The interface between the vestibule sandstone entrance arches and the Rudy Komon Gallery, Upper Level
Image: AGNSW

5 Heritage

Existing Fabric



The Design and Multi-media offices, Vernon Wing, Upper Level. This space was once occupied by the library, but is now overcrowded and cluttered with services

Image: JPW



The approach via Art Gallery Road to the Vernon Wing Portico

Image: JPW



The interface of three stages of the Gallery's historical development: the sandstone of the Vernon Wing (left); the transparent glazing of the Captain Cook Wing (middle); and the reflective glazing of the Asian galleries (right).

Image: JPW



Sculptures, Court 11, Vernon Wing, Ground Floor

Image: AGNSW



The Bicenennial Wing received the RAlA Sulman Award for Architectural Merit in 1989 - Commemorative Plaque, Grand Court, GF

Image: JPW



The parquetry flooring (Silky Oak and Queensland Maple), Vernon Wing, Ground Floor

Image: AGNSW



Court 9, Vernon Wing, Ground Floor

Image: JPW



Vernon Gallery Lanterns, Vernon Wing, Roof Level. These lanterns originally provided natural light to the gallery space, but this has ceased due to conservation considerations. The lantern now house the artificial lighting necessary for the Vernon Galleries.

Composite Image: JPW



Workshops, Vernon Wing, LL1. The cast-iron columns are remains from the Walter Liberty Vernon design.

Composite Image: JPW

Summary

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

If the AGNSW 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 display space is necessary to bring it into line with the best institutions of the world.

The current relationships between functional spaces are fragmented, complex and inefficient.

The scale of galleries is comparable to a 'suite of rooms' which limits the Gallery's ability to manage large crowds, exhibit large works or present large exhibitions.

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

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

The ratio of gallery and exhibition space to GFA within the Gallery appears to be in line with other galleries of a similar type, but what must be highlighted is that the majority of collection and exhibition galleries serve as multipurpose areas and circulation zones.

In its present state, the Gallery's public area constitutes less than 25% of the total GFA. Ideally, this figure needs to be doubled.

The serviceability and flexibility of the existing galleries and exhibition space is limited as more than two thirds of this space has a ceiling height of only 3.6 to 4.4 metres.



6 Analysis



When compared to all other international galleries and museums, the AGNSW placed 28th in terms of total museum attendance for 2007, fell to 34th in 2009, and has continued to decline in 2010 to 48th in total attendances, 6 places behind Queensland's GoMA and 13 places behind the Melbourne Museum.

The Art Newspaper,
No. 189, March 2008; No. 212, April 2010; No. 223, April 2010

6 Analysis

Precinct Planning

Development Controls

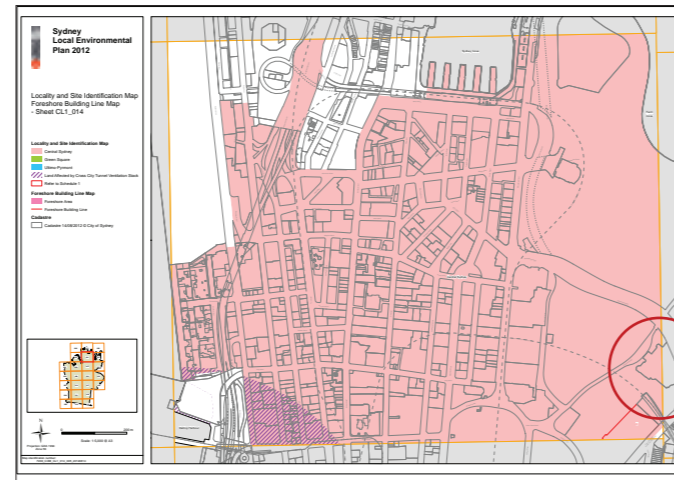
Any development of the Gallery is affected by state and local legislation concerning the land use planning and heritage management. This is primarily through the *Environment Planning and Assessment Act, 1979*.

Local Government

The Gallery is geographically situated in the City of Sydney Local Government Area (LGA), making the City of Sydney Council or the Central Sydney Planning Committee the consent authority under the *EP&A Act*.

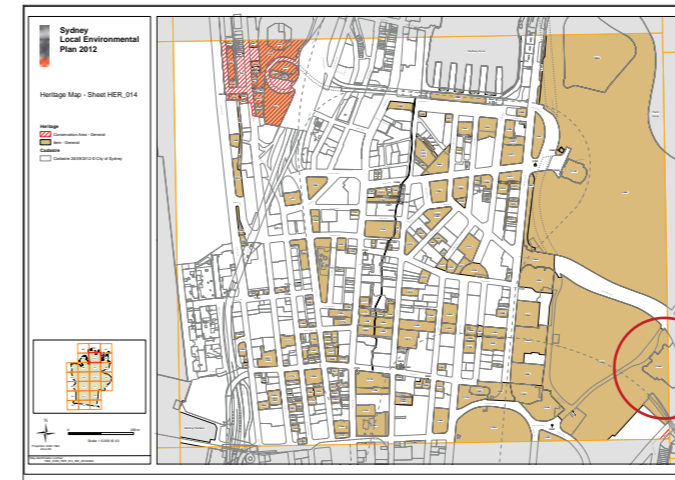
The LGA planning instrument that affects the Gallery is the *Sydney LEP 2012*.

Not only do the current planning instruments recognise the significance of the site and building, but they also offer some clues as to how the Gallery might approach any future expansion.



Sydney LEP 2012 Coverage Map (Sheet 14)

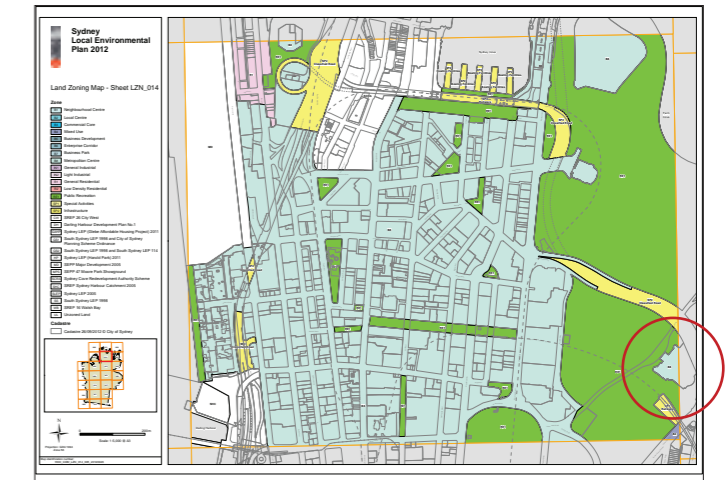
The Gallery is located within the City of Sydney Council, Sydney LEP zone.



Sydney LEP 2012 Heritage Map (Sheet 14)

The AGNSW is identified as Item I1665 in the LEP's Heritage Map.

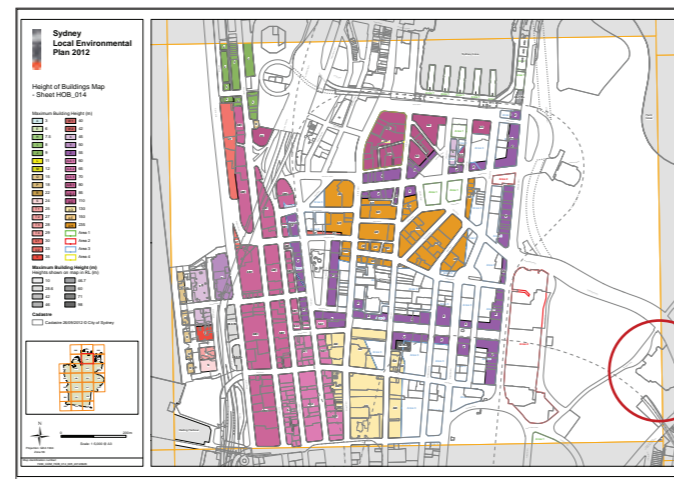
The significance of the building and site need to be maintained. Any proposed development would also need to consider the potential for archaeology.



Sydney LEP 2012 Zoning Map (Sheet 14)

The AGNSW is identified as B8 Zoning - Metropolitan Centre.

Development of the Gallery would need to be based on a premise of cultural and community benefit.



Sydney LEP 2012 Height of Buildings Map (Sheet 14)

There may be the opportunity to increase the height of the Gallery as the LEP does not refer to a specific height limit. Careful consideration would need to be given though to the protection of sun access to the Royal Botanic Gardens and Domain though.

6 Analysis

Precinct Planning

Existing Masterplans, New Project and Possibilities

There are a number of Masterplanning documents and long term strategies outlining the future of the precinct around the Gallery.

Included in this report are four of these items.



Eastern Cultural Precinct

Linking the Institutions

Sydney 2030 Strategies - JPW
An initiative of the City of Sydney 2008

Sydney 2030 Strategy - JPW

In 2008 as part of the CoS's Sydney 2030 initiative, JPW was engaged to review the Eastern Cultural Precinct.

The finalised strategy intends to:

- > Provide a focus and improved connectivity to all cultural institutions in the eastern precinct as well as the green open space from the Opera House to the ANZAC war memorial;
 - > Re-establish Fig Tree Avenue in the Domain;
 - > Remake Shakespeare Place as an major entry to the Eastern Cultural Precinct;
 - > Define the precinct as a main entrance to the Mitchell Library, Botanic Gardens and the Domain;
 - > Create a public event space for the State Library;
 - > Anticipate a future new train station on the City Circle line for Domain events; and
- Create an Gallery Forecourt:
- > As an entry and public event space for the AGNSW;
 - > With Basement support space for Domain events; and
 - > As a node connecting pedestrian and bicycle paths with the new Woolloomooloo train station.

Summary

The recreation of Fig Tree Avenue has potential to provide a corridor to the Gallery's forecourt even when events are held in the Domain.



Royal Botanic Gardens

General Map of Lawns

Masterplan
An initiative of the RBG, 2001

Royal Botanic Gardens, Domain Masterplan

In 2001, the Botanic Gardens and Domain Trust released the Domain Masterplan to address short to medium term management and planning issues confronting the Royal Botanic Gardens and Domain, specifically focusing on opportunities to substantially improve the quality and significance of the Sydney Domain.

The document suggests improving the amenity through the implementation of projects such as:

- > A bus and coach lay-over space provided within the Domain Parking Station
- > The development of a major out-door performance space above the existing Domain Parking Station; and
- > The Sydney Sculpture Walk initiative.

Summary

There are potential synergies that can benefit both the Royal Botanic Gardens and the Gallery.



Royal Botanic Gardens

General Map of Lawns

Future Domain
An initiative of the RBG, 2006

Future Domain

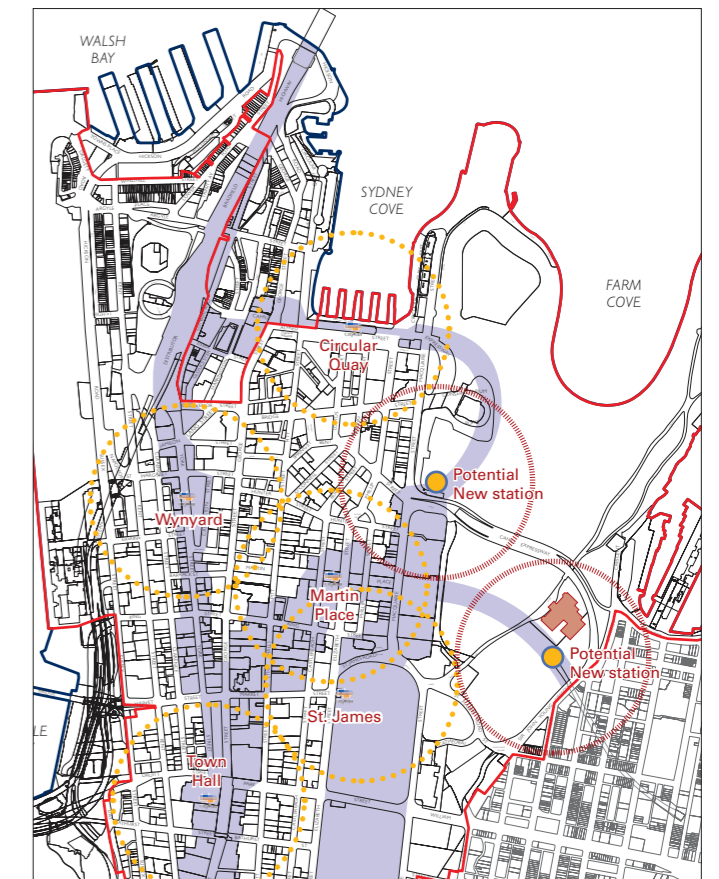
Future Domain builds on the Domain Masterplan, and proposes a series of projects (two of which are included overleaf) to improve the amenity for users of the Domain and to complement broader Sydney and metropolitan planning objectives.

In October 2006, the RGB&D Trust undertook a broad public consultation process to assess the community's views on the proposals. (Further information can be found on the RBG's web-site).

Of note however was comment in relation to Domain Parking Station 'refurbishment' project, using the Domain Parking Station as a bus lay-over depot (instead of Mrs. Macquarie's Road) and the creation of a formal entry to the Domain at the junction of St. Mary's Road and Art Gallery Road.

Summary

There are two projects outlined in Future Domain which will affect/provide opportunities for the Gallery - these are outlined in detail overleaf.



Extract from Sydney LEP 2005, Environmental Planning and Assessment Act 1979

Rail Corridor Map, Sydney LEP 2005 boundary

Not to scale @ A3
© 2005 City of Sydney & Land and Property Information

A New CBD Rail Station

Currently, the access routes to the Gallery via the rail transport are the Martin Place and St. James stations.

The eastern edge of the city contains a significant proportion of the CBD work force while the residential population of the CBD and Woolloomooloo areas are growing.

While no specific project refers to a new station adjacent to the Gallery on the eastern rail line, if one were created it would link directly to the domain while providing major transport, safety and environmental benefits for large public events.

An alternative would be a new rail station on the city circle line adjacent to the State Library of NSW.

Summary

The Gallery would benefit from a new 'metro' station on the Eastern Suburbs rail line.

6 Analysis

Precinct Projects

Domain Parking Station Project

In 2008, a 25 year lease for the management of the Domain Parking Station was awarded to Challenger on the basis that over the next four years, only cosmetic changes were made, but with the opportunity to add two extra floors to the top of the carpark in the following 21 years.

A DA was lodged in July 2008 which captures the proposed cosmetic changes and an extract of the application is included below:

*Integrated Development Proposal
Reference Number D/2008/1118*

Site: 2 Prince Albert Road, Sydney, NSW 2000

Applicant: Challenger Diversified P/L

Detailed Description:

Refurbishment of the Domain Car Park. Internal works include the installation of 2 lifts; new ramps and associated car park re-configuration; and new toilet facilities. External works include replacement of existing pedestrian entrance building, construction of new pedestrian entrance at northern corner and new balustrade at roof level; refurbishment of travelator; signage; landscape works and new pathways.

Summary

Consideration needs to be given to how the Gallery might benefit from or key into the refurbished Domain Parking Station in terms of parking for their patrons, signage and access.

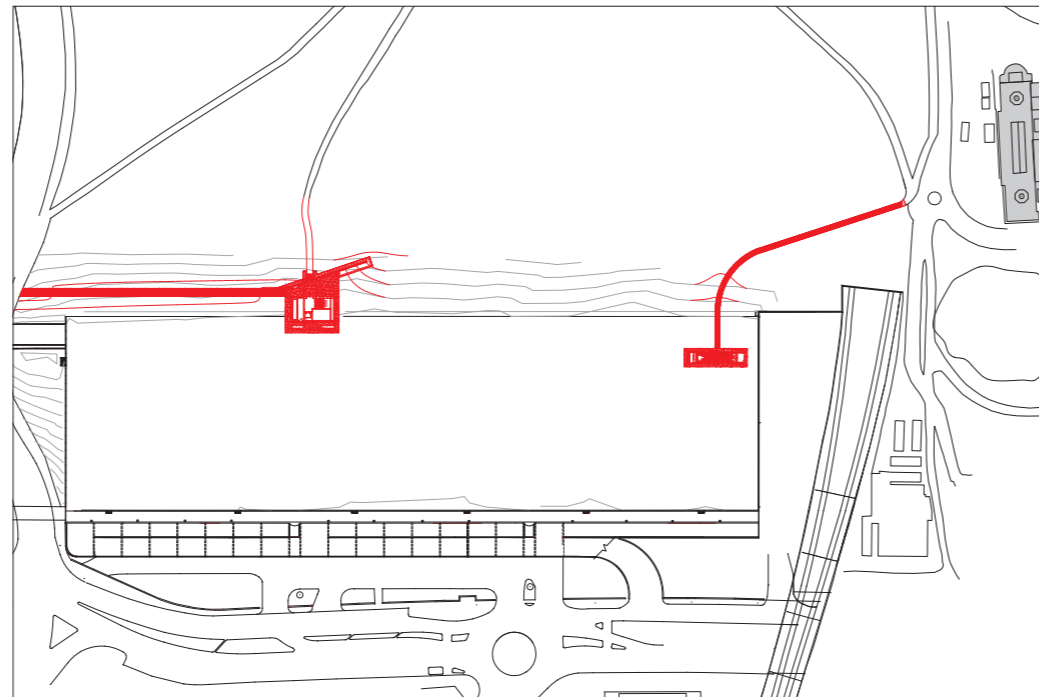
The Gallery needs to be mindful of, and place itself to be actively engaged with, the inclusion to two extra floors on top of the existing carpark (which is likely to occur in the next 25 years).



Domain Carpark travelator
Image: JPW



Sir John Young Crescent frontage for the Domain Carpark
Composite Image: JPW



Domain Parking Station
Plan (Extract)
DA Number D/2008/1118, City of Sydney
© 2008 HASSELL, Not to Scale @ A3



Domain Parking Station
Artists Impression
DA Number D/2008/1118, City of Sydney
© 2008 HASSELL

6 Analysis

Precinct Projects

Disused Royal Australian Navy Fuel Tanks

RBG's *Future Domain* identifies the disused fuel tanks as an item within the Domain which needs to be rejuvenated.

The following is an extract from *Future Domain*:

The top of the disused naval oil tanks in the Woolloomooloo Precinct could be made more aesthetically appealing as well as better utilised. Suggested developments include providing new or enhanced sports facilities or developing the area into a venue for small events. These suggestions would take pressure off the Phillip Precinct. Any such project would consider the impact on local residents.

The tanks themselves could be used to store recycled or reclaimed water. This would help the Trust to meet its 2016 objective of using no Sydney drinking water for irrigation purposes across the Royal Botanic Gardens and Domain estates. Such a development would also include appropriate landscaping to reduce impact on green space.

Summary

Consideration needs to be given to how the Gallery might use the land occupied by the fuel tanks in any future expansion.

Key factors will be land ownership, site restrictions, site re-mediation and conversion of the space for the Gallery's use.



Aerial Photo of AGNSW and Fuel Tanks, circa 1943
Not to Scale @ A3



Interior View of the Disused Fuel Tanks
Image: Source Unknown



Aerial Photo of AGNSW and Fuel Tanks, circa 2006
Not to Scale @ A3

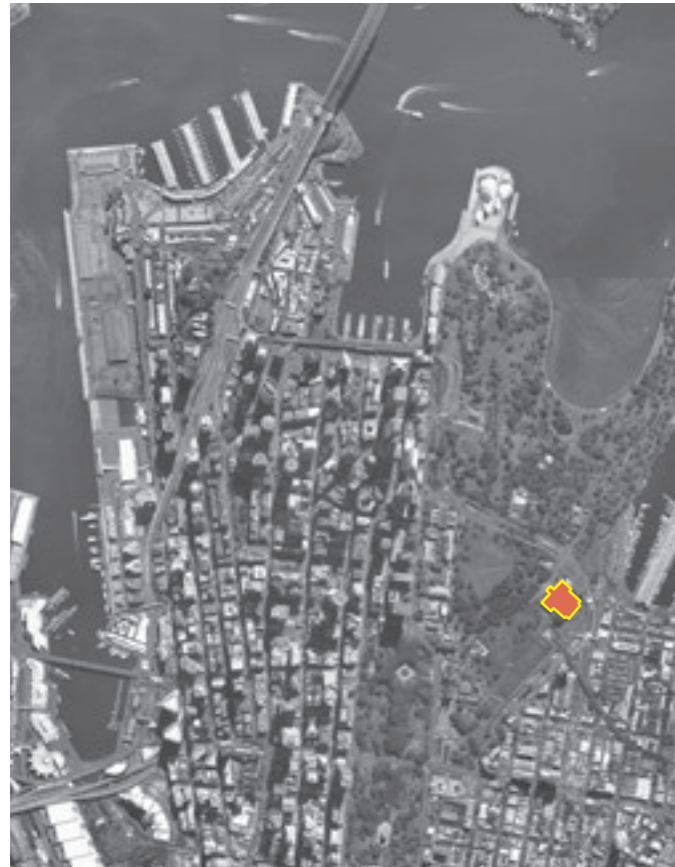


Interior View of the Disused Fuel Tanks
Image: <http://www.uer.ca/locations/show.asp?locid=21910>

6 Analysis

Siting Strategies

EXISTING: NO LIFE AND SLOW DEATH



Existing

Maintain AGNSW Domain Location (no work)

Summary of Maintaining Operations without Change
No growth = No life and slow death

NEW BUILDING IN REMOTE LOCATION



Option A1.1

New Building, Prominent Location
 Maintain AGNSW Domain Location (no work) and new gallery building

Advantages

- > Landmark location in the city
- > Green-field site

Disadvantages

- > Access to public transport and parking is difficult
- > Likely to diminish the role and status of existing AGNSW
- > Difficult to maintain identity of single institution operating across 2 major sites
- > Will do little to address current pressing issues inherent on the AGNSW's Domain site
- > Increased security operations
- > Duplication of services, operational systems and public programming costs
- > Significant capital cost in new facility
- > Difficult to maintain sense of staff cohesion and collaborative effort across 2 major sites
- > Major operational and curatorial challenges in existing AGNSW not addressed

MASTERPLAN FRAMEWORK



Option A1.2

New Building, Prominent Location & Re-plan Existing
 Re-plan AGNSW Domain Location (new works) and new gallery building

Advantages

- > Landmark location in the city
- > Green-field site

Disadvantages

- > Access to public transport and parking is difficult
- > Likely to diminish the role and status of existing AGNSW
- > Difficult to maintain identity of single institution operating across 2 major sites
- > Increased security operations
- > Duplication of services, operational systems and public programming costs
- > Significant capital cost in new facility and replanning of existing Domain site
- > Difficult to maintain sense of staff cohesion and collaborative effort across 2 major sites

NEW WING



Option B1

New South West Wing
 AGNSW Domain Location new gallery wing to the south west

Advantages

- > A new wing will provide an opportunity to resolve current problems and provide space and facilities for the future
- > Close to the Domain Carpark

Disadvantages

- > Limited opportunities for a landmark building
- > Location remote and not prominent
- > Heritage issues associated with building on parkland
- > Conflict with public activities
- > Very difficult to connect to existing AGNSW at more than one level and only at one location between the Vernon and Asian wings
- > Confused public circulation
- > Duplicates costs and operations across two sites
- > Complex construction over existing railway corridor
- > May impact existing Police Memorial Wall
- > Vehicle access to existing dock limits connectivity between buildings

Evaluation Criteria

The siting options identified in the previous section have been tested against a range of key criteria to determine the most appropriate option for further development:

- 1 Cultural Asset Value
- 2 Precinct Value
- 3 Masterplan
- 4 Consultation
- 5 Operations
- 6 Implementation

The options have been evaluated in two ways:

- > Weighting the benefits and negative impacts on a sub-category (more detailed or specific) level. Options with the highest beneficial score and lowest negative impact score represent the preferred option; and
- > On the primary category levels each option is ranked against the others, with the option with the lowest score here representing the preferred option.

RECOMMENDED OPTION

NEW WING



Option B2

New North West Wing
AGNSW Domain Location new gallery wing to the north west

Advantages

- > Prominent location
- > Visible from the city
- > A new wing will provide an opportunity to resolve current problems and provide space and facilities for the future

Disadvantages

- > Difficult construction
- > Heritage tree issues
- > Complex siting close to existing RBG buildings and major entry to Gardens may limit opportunities
- > Difficult connection to new wing
- > Loss of parkland
- > Duplicated entry
- > Art Gallery Road will always divide the two buildings



Option B3

New North East Wing
AGNSW Domain Location new gallery wing to the north east

Advantages

- > A new wing will provide an opportunity to resolve current problems and provide space and facilities for the future
- > Ability to create iconic building
- > Strengthens identity of AGNSW within the city
- > Strong connections to city and harbour, which can be unique Sydney experience and reinforce Gallery identity
- > Opportunity to create international quality contemporary exhibition spaces and visitor services which complement spaces and services in existing building
- > Significantly improves accommodation standards, security and workplace amenity
- > Activation of site improves pedestrian connectivity and activation
- > Utilises relatively under-utilised open space

Disadvantages

- > More complex construction approach
- > More prominent when viewed from eastern approaches

COMBINED OPTION



OPTION C1 (A1 + B3)

New North East Wing and Presence in the City
Reorganise existing AGNSW Domain Location and link to new gallery wing to the north east

Advantages

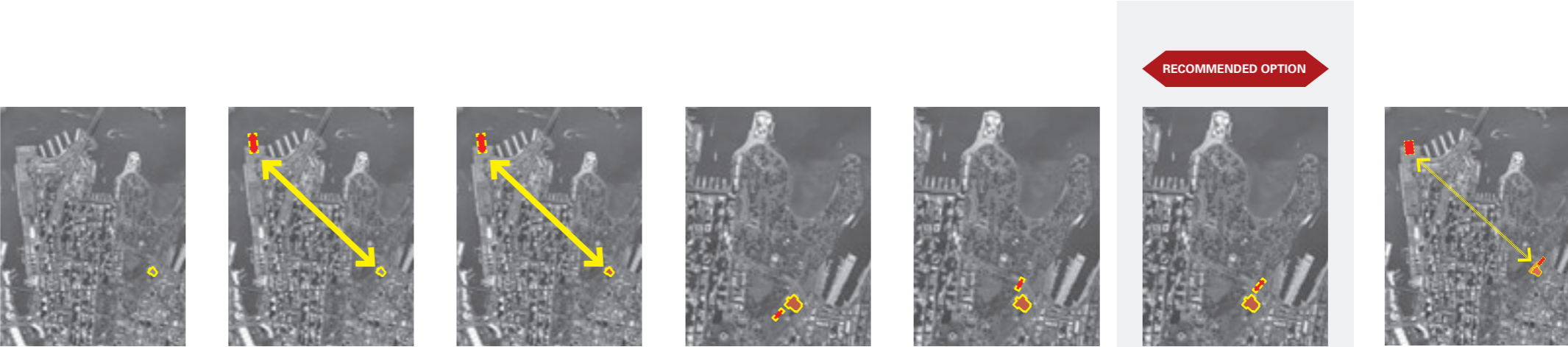
- > Landmark location in the city
- > Green-field site
- > A new wing will provide an opportunity to resolve current problems

Disadvantages

- > Access to public transport and parking is difficult
- > Likely to diminish the role and status of existing AGNSW
- > Increased operating costs
- > Significantly larger capital investment required
- > Duplication of services, operational systems and public programming
- > More complex construction approach than other options
- > Complex security arrangements between buildings

6 Analysis

Siting Evaluation



ASSESSMENT CRITERIA	EXISTING	OPTION A1.1	OPTION A1.2	OPTION B1	OPTION B2	OPTION B3	OPTION C1							
CULTURAL ASSET VALUE														
Image / Identity / Landmark Quality	●	●●	●●	●	●●	●●	●●							
Connection to City / Harbour	●	●●	●●	●	●	●●	●●							
Synergy with other Sydney Cultural Institutions	×	×	×	×	●	●	×							
Contemporary Relevance	×	●●	●●	●●	●●	●●	●							
Ability to meet vision, purpose and mission of AGNSW	×	●	●	●●	●●	●●	●●							
Ability to maintain and improve local and international comparisons	×	●●	●●	●●	●●	●●	●●							
PRECINCT														
Access from city	×	×	×	×	●●	●	●							
Public transport / Parking	×	×	×	×	×	×	×							
Relationship with landscape	●	●	●	×	●	●	×							
Impact of Domain events	×	×	×	×	×	×	×							
Forecourt - Identity and Function	×	×	×	×	●	●	●							
Vistas to and from the Institution	×	●	●	×	●	●●	●●							
Heritage considerations	●	●	●	×	●	●	●							
MASTERPLAN														
Quality and flexibility of galleries	×	×	●	●	●●	●●	●●●							
Range of temporary exhibition spaces	×	●	●●	●●	●●	●●	●●●							
Clarity of public circulation	×	×	×	●	●	●●	×							
Flexibility of spaces for public programs	×	●	●●	●●	●●	●●	●●							
Public amenities	×	●	●●	●●	●●	●●	●●							
Group arrival / entry	×	×	●	●●	●●	●●	●							
Universal access	×	×	●	●●	●●	●●	●●							
Security	×	×	●	●●	●●	●●	×							
BOH Circulation	×	×	●	●	●	●●	●●							
Loading docks compared to international standards	×	×	×	●●	●●	●●●	●●							
Adequate storage	×	×	●	●●●	●●●	●●●	●●●							
BCA compliance	×	×	●	●●●	●●●	●●●	●●●							
Heritage considerations	●	●	●	×	●	●	●							
Staff workspaces and amenities	×	×	×	●	●●	●●	●●●							
Functional relationships	×	×	●	●●	●●	●●●	×							
SUB TOTAL	×	×	×	×	×	×	×	47	27	11	16	2	2	7
	5	16	26	34	46	50	41							

● MINOR BENEFIT
 ●● MEDIUM BENEFIT
 ●●● SIGNIFICANT BENEFIT
 × NEGATIVE IMPACT
 ×



ASSESSMENT CRITERIA

	EXISTING	OPTION A1.1	OPTION A1.2	OPTION B1	OPTION B2	OPTION B3	OPTION C1
CONSULTATION							
Heritage	●	●	×	×	×	×	×
Urban Design	●	●●	●	×	●	●	●●
Adjoining uses	×	×	×	×	×	×	×
Key Stakeholders	●	×	×	×	×	×	×
OPERATIONS							
Ability to increase visitor numbers	×	●	●	●	●	●	●●
Ability to increase public programs	×	●	●	●	●	●	●
Efficiency of operations	×	×	●	●	●	●	×
Ability to attract sponsorship and benefaction	×	●	●	●	●	●	×
Ability to attract significant international exhibitions and loans	×	●	●	●	●	●	●
Ability to grow revenue from events. Shop, catering, etc.	×	●	●	●	●	●	●
IMPLEMENTATION							
Buildability	NA	●	×	×	×	×	×
Maintain operations	NA	●	×	●	●	●	×
SUB TOTAL	× 12 ● 3	× 5 ● 10	× 6 ● 7	× 8 ● 7	× 7 ● 8	× 7 ● 8	× 13 ● 7
TOTAL	× 59 ● 8	× 32 ● 26	× 17 ● 33	× 23 ● 42	× 9 ● 54	× 9 ● 58	× 20 ● 48

CRITERIA RANKING

CULTURAL ASSET VALUE	NA	3	3	6	2	1	3
PRECINCT	NA	4	4	6	1	1	3
MASTERPLAN	NA	6	5	4	2	1	3
CONSULTATION	NA	1	2	3	6	4	3
OPERATIONS	NA	5	1	1	1	1	6
IMPLEMENTATION	NA	1	5	2	3	3	6
OVERALL POINTS	NA	20	20	22	15	11	24
OVERALL RANK		3	4	5	2	1	6

● MINOR BENEFIT ●● MEDIUM BENEFIT ●●● SIGNIFICANT BENEFIT × NEGATIVE IMPACT ×× MEDIUM NEGATIVE IMPACT ××× SIGNIFICANT NEGATIVE IMPACT

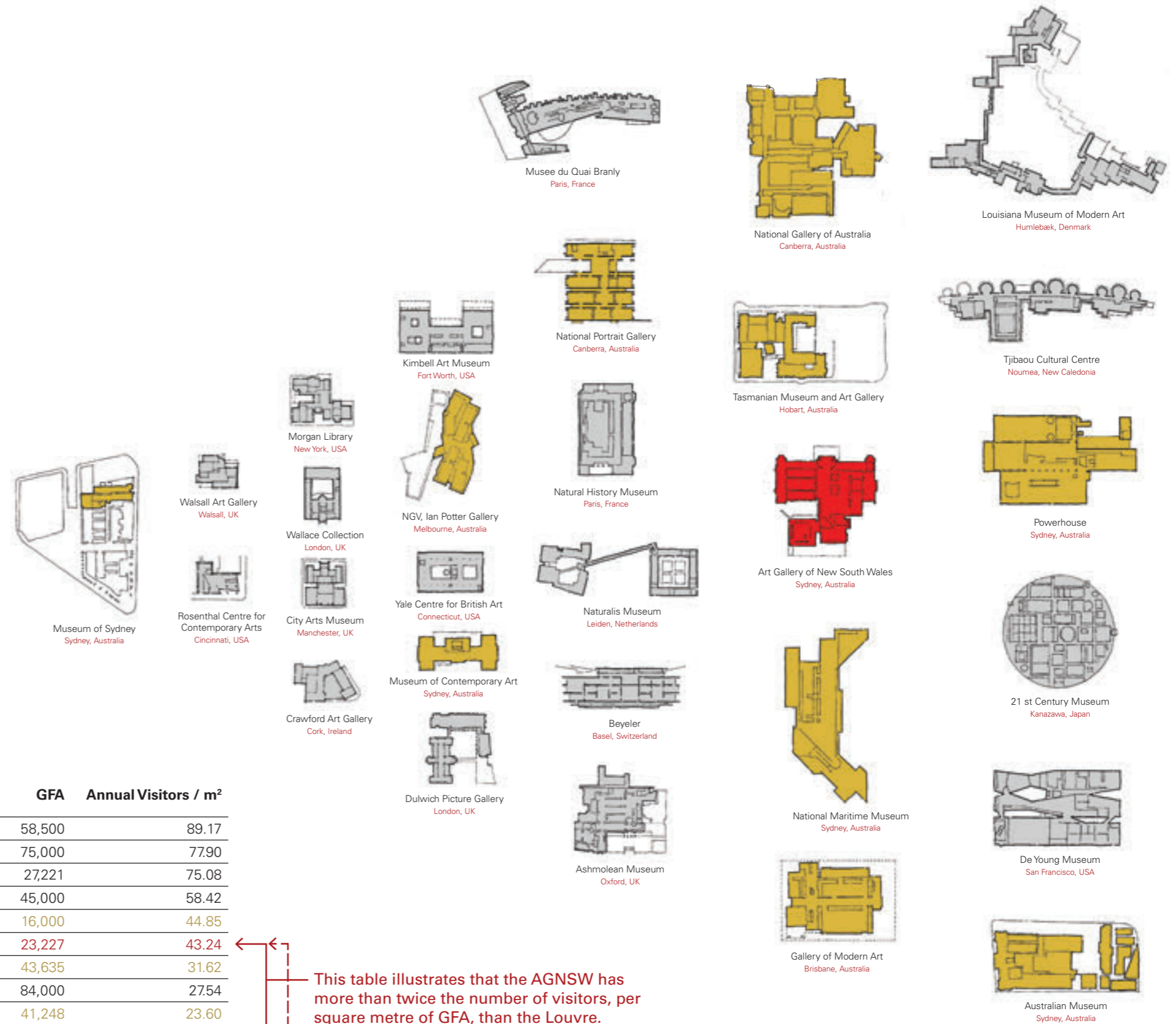
6 Analysis

Precedent Comparisons

The following diagrams at right indicate the relative size of the Art Gallery of New South Wales to other Australian and International Art Galleries and Museums.

The Gallery, when compared to other prominent Australian and International institutions on the basis of scale, can be considered to be of a small to medium size.

If the Gallery intends to compete with both Australian and International landmark institutions, there is a necessity for growth.



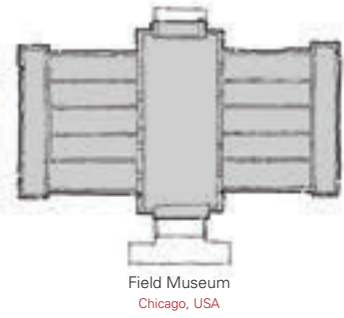
Numbers of Visitors per m² of Gallery Space

INSTITUTION	Visitors 2010*	GFA	Annual Visitors / m ²
Museum of Modern Art (MoMA), New York, USA	5,216,488	58,500	89.17
British Museum, London, UK	5,842,138	75,000	77.90
De Young Museum, San Francisco, USA	2,043,854	27,221	75.08
Victoria and Albert Museum, London, UK	2,629,065	45,000	58.42
NGV Ian Potter Gallery, Federation Square, Melbourne	717,676	16,000	44.85
Art Gallery of New South Wales, Sydney	1,004,404	23,227	43.24
GoMA and QAG, Brisbane (Combined figures)	1,379,583	43,635	31.62
Museo Nacional Centro De Art Reina Sofia, Madrid, Spain	2,313,532	84,000	27.54
National Gallery of Australia, Canberra	973,348	41,248	23.60
NGV International, Melbourne	820,632	35,500	23.12
Louvre, Paris, France	8,500,000	400,000	21.25
Museum of Applied Arts & Sciences (Powerhouse), Sydney	673,913	35,000	19.25
Melbourne Museum, Melbourne	1,164,139	90,000	12.93

* 2010, or latest available figures - approximate only

This table illustrates that the AGNSW has more than twice the number of visitors, per square metre of GFA, than the Louvre.

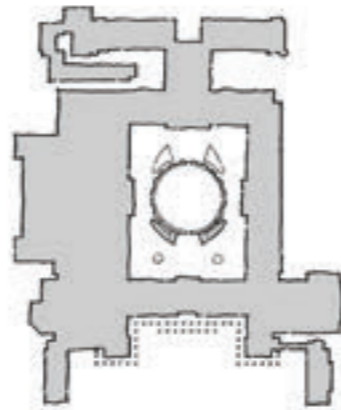
It also shows that the AGNSW is one of the most intensively used cultural institutions in Australia, with most others having a "density of visitors" only about half that of the Gallery.



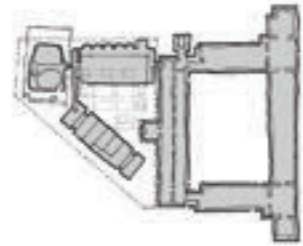
Field Museum
Chicago, USA



Museum of Modern Art
New York, USA



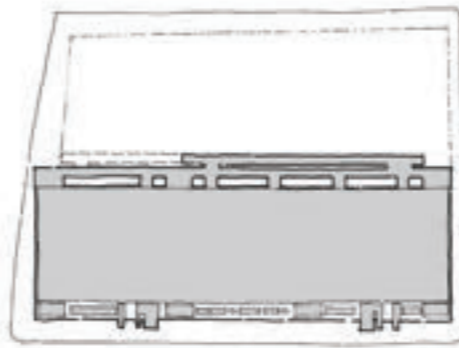
British Museum
London, UK



Museo Nacional Centro De Art Reina Sofia
Madrid, Spain



Victoria & Albert Museum
London, UK



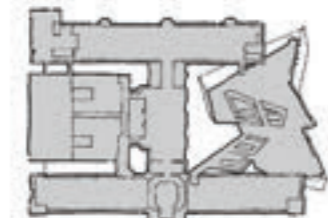
Centre Pompidou
Paris, France



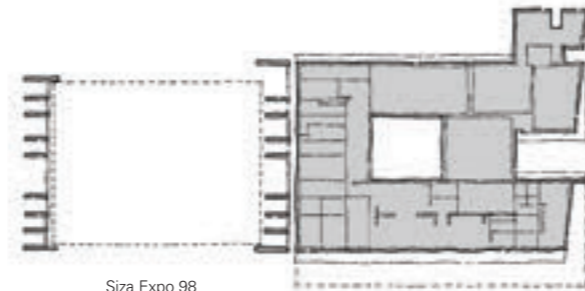
Getty Centre
Los Angeles, USA



Natural History Museum
London, UK



Royal Ontario Museum
Toronto, Canada



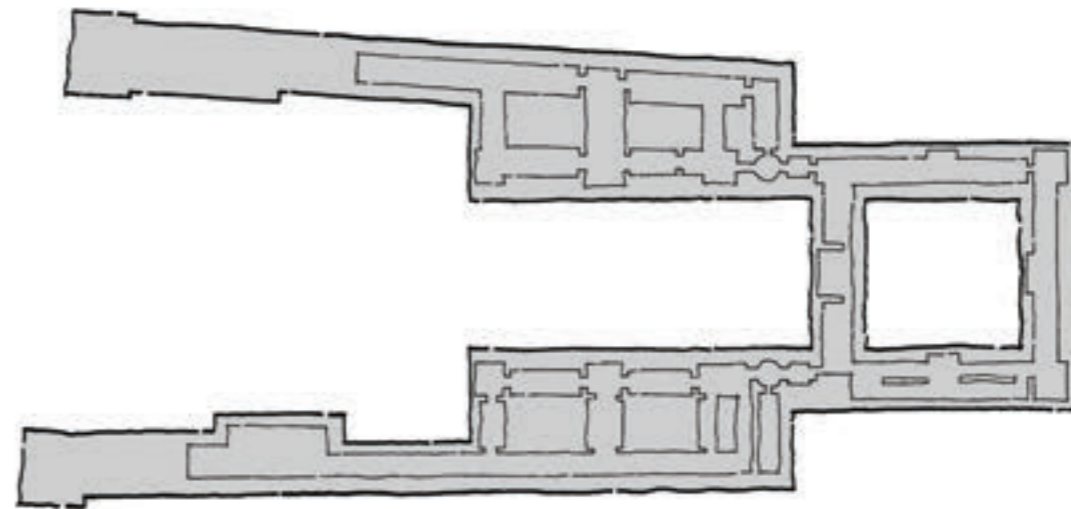
Siza Expo 98
Lisbon, Portugal



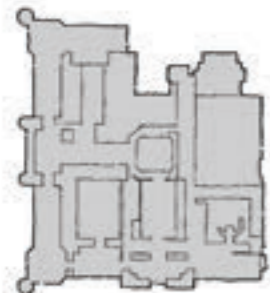
NGV, International
Melbourne, Australia



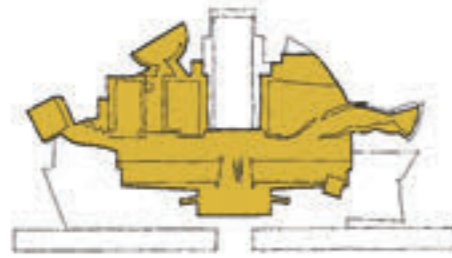
National Museum of Australia
Canberra, Australia



Louvre Museum
Paris, France



American Natural History Museum
New York, USA



Melbourne Museum, MOV
Melbourne, Australia



Smithsonian National Portrait Gallery
Washington, USA

6 Analysis

Redevelopment Models

There are three general options open to the Gallery which might be adopted to deal with the issues identified in Strategic Options Volume 1: Status Quo 2008-2011.

These are:

- > **Redevelopment** within the existing footprint;
- > Building a **New Wing**; or
- > Building a **New Gallery**

Which strategy is adopted is dependant upon which one is seen as being most appropriate for the Gallery.

The examples shown here are instances where other large international museums and cultural institutions have responded to similar issues to those presently faced by the Art Gallery of NSW.

British Museum

London, UK

The British Museum clarified and simplified its public space and circulation system by limiting the number of floors that were publicly accessible and creating a central orientation space within the existing footprint of the Museum.

The Great Court, within the historically significant confines of the Museum, thus became a powerful orientation device and the central space that connects all circulation paths, both physically and visually.



Section through entrance axis and Great Court, British Museum
NTS @ A3



Great Court, British Museum
Image: wikimedia web-site, <http://www.wikimedia.org>

Victoria & Albert Museum

London, UK

Faced with circulation issues and a need to respond to the contemporary demands of a internationally regarded and historically significant cultural institution, the V&A initiated 'Future Plan' to rejuvenate the Museum:

FuturePlan developments will provide enhanced welcome and orientation facilities as well as a significantly extended education programme. It will also revamp the collections with a clearer layout and more imaginative and informative displays. The British Galleries have already shown how the V&A's rich collections can be displayed. Under V&A FuturePlan, displays of the collections will be radically recast to evoke the cultures from which the objects come. State-of-the-art information technology and labelling will engage visitors with the works on many levels.

The qualities of the original building will be emphasised to reveal the Museum's remarkable architecture, and previously hidden spaces will be opened up. The scheme will result in a truly 21st-century museum of art and design that will be an invaluable resource for students, educators, the creative industries and general visitors alike.

EXTRACTS SOURCED FROM: V&A Museum website
<http://www.vam.ac.uk/futureplan/index.html>



V&A Museum, Cromwell Road Facade
Image: <http://www.vandaimages.com>



Morris Room, V&A Museum
Image: <http://www.vandaimages.com>



Sculpture Gallery, V&A Museum
Image: <http://www.vandaimages.com>

Kelvingrove Art Gallery and Museum

Glasgow, UK

CONSTRUCTION COST > (GBP) £28M

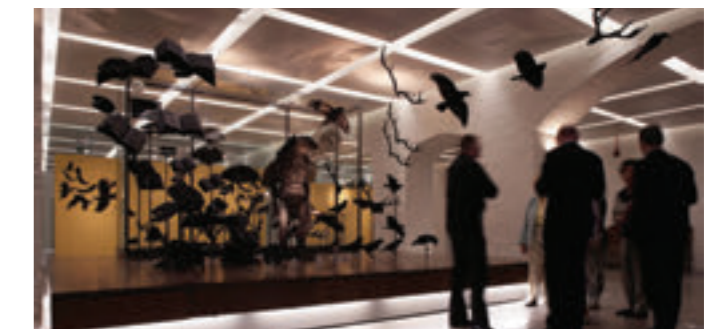
This project was initiated and completed with the intention of modernising:

...the most popular museum in the UK outside London which involved sensitive reinstatement and extension of a Grade A-listed [heritage] building.

[The] lower-ground stores and staff accommodation [were relocated], creating space for a new restaurant, education suite and environmentally controlled exhibition space, while a new north entrance provided Kelvingrove's first barrier-free access and... rationalised parking area freed up space for recreation.

Vertical circulation for visitors was enhanced by relocating lifts and two new public staircases which link the new exhibition space to an impressive central hall.

EXTRACTS SOURCED FROM: BDP website
<http://www.bdp.com/Projects/By-Name/F-L/Kelvingrove-Art-Gallery-and-Museum/>



Kelvingrove Art Gallery and Museum interior gallery
Image: David Babour, BDP web-site, <http://www.bdp.com/>



Kelvingrove Art Gallery and Museum central hall
Image: David Babour, BDP web-site, <http://www.bdp.com/>

New Wing

Museum of Fine Arts Boston, USA

CONSTRUCTION COST > (USD) \$500M

The Museum of Fine Arts, Boston is internationally recognised for the scope and quality of its collections. It stages an increasingly dynamic programme of exhibitions, lectures, films and educational events and is visited by more than one million people every year. However, in common with many such institutions that have grown incrementally over the years, the sheer scale of this audience places a great strain on the Museum's facilities. This masterplan presents a clear strategic framework within which the Museum's current accommodation will eventually be doubled to provide new galleries, a study centre, and temporary exhibition and education spaces. In the process, the visitor experience will be transformed.

...the rejuvenation project establishes a creative dialogue between the old and the new, and strengthening links with the local community by making the building more open and accessible. At the core of the scheme is the restoration of the symmetry and logic of the Museum's original Beaux-Arts plan, devised in 1907 by the American architect Guy Lowell. Following Lowell's intentions, the central axis of the main building on Huntington Avenue is reasserted with the reintroduction of the main entrance to the south and the reopening of the north entrance, which is currently closed to visitors. At the heart of this axis is a new information centre, from where all visitors will begin their tour of the galleries. A glazed structure – 'a crystal spine' – provides new accommodation and partly encloses the two grand courtyards at the centre of the Museum in a glass 'jewel box', creating valuable new space for visitor orientation, cafés, sculpture and special events.

EXTRACT SOURCED FROM: Foster and Partners web-site
<http://www.fosterandpartners.com/Projects/1049/Default.aspx>



MFA Masterplan (new works outlined in red)
Image: Foster + Partners web-site, <http://www.fosterandpartners.com>



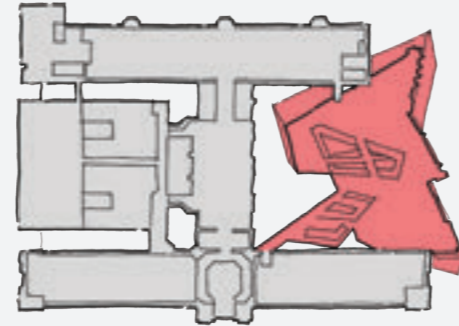
MFA interior gallery
Image: Foster + Partners web-site, <http://www.fosterandpartners.com>

RECOMMENDED STRATEGY

Royal Ontario Museum, Michael Lee-Chin Crystal Toronto, Canada

CONSTRUCTION COST (CAD) \$270M

The new wing of the Royal Ontario Museum (ROM) stitches a contemporary building into the heritage fabric of the existing galleries and provides new public facilities, new gallery and a new contemporary presence on a busy Toronto street.



Plan of ROM with new wing highlighted
NTS @ A3



ROM, street frontage
Image: ROM web-site, <http://www.rom.on.ca/crystal/index.php>

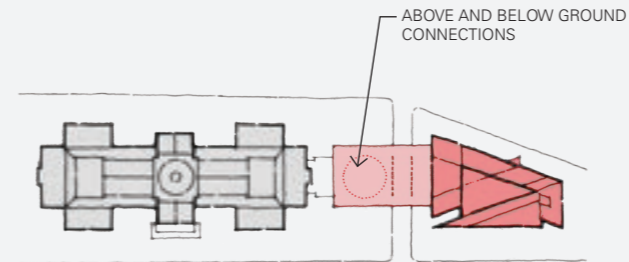


ROM interface between old and new work
Image: ROM web-site, <http://www.rom.on.ca/crystal/index.php>

National Gallery of Art, East Wing Washington, USA

The new wing of the NGA, Washington sits adjacent to the original Neoclassical wing and is connected above ground via a piazza and also below ground via passageways for visitors and artefacts.

A larger section of the new wing accommodates new exhibition space located off a large atrium space which serves as an entrance and orientation space for the wing. Within a smaller eight-storey building adjacent to the atrium the administrative functions and a study centre for the visual arts are housed.



Plan of NGA with new wing and connecting forecourt highlighted
NTS @ A3



NGA East Wing atrium
Image: Richard Johnson, JPW



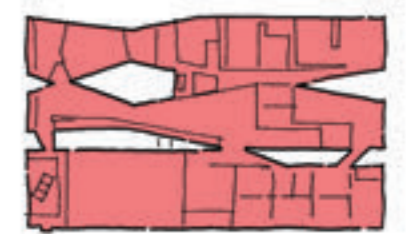
NGA West Wing entrance
Image: Richard Johnson, JPW

New Gallery

De Young Museum San Francisco, USA

The purpose built Museum for the collection of the Fine Arts Museums of San Francisco was designed by Herzog & de Meuron, opening in 2005.

The new landmark museum which integrates art, architecture and the cultivated landscape of an urban park, replaces the old facility which formally occupied the same site but was severely damaged by an earthquake in 1989.



Plan of DeYoung Museum - the whole of the Museum was newly built in 2005
NTS @ A3



NGA West Wing entrance
Image: Richard Johnson, JPW

6 Analysis

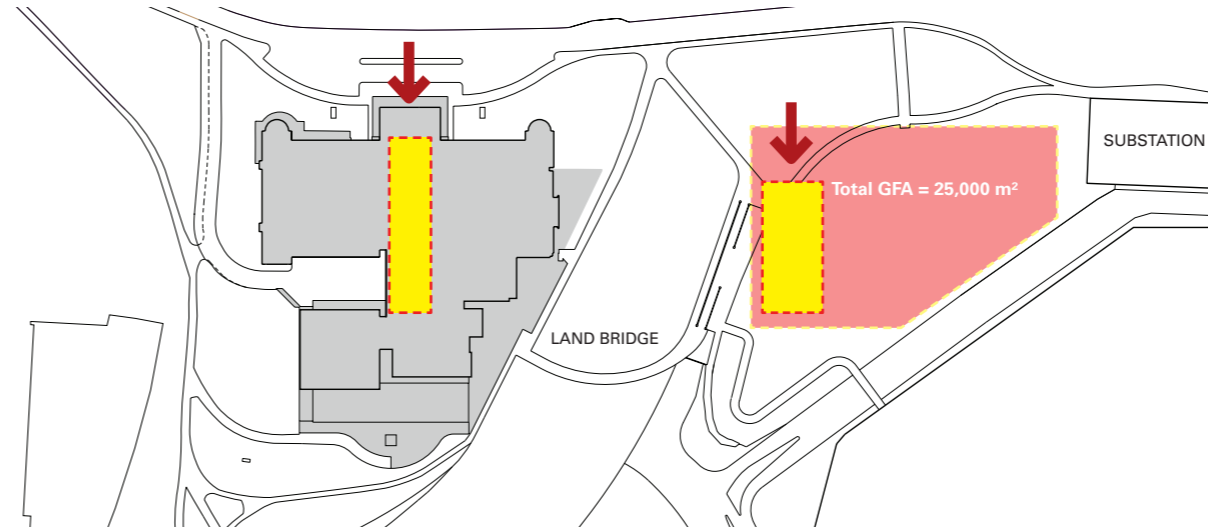
Redevelopment Options

OPTION B3.1

This option involves a new institution of similar size, which would be constructed adjacent to the current Art Gallery of New South Wales.

The new building would not be physically connected to the original building and would have a separate function, however the two buildings would run in coordination with each other.

The existing heritage fronted building would keep its current entrance and foyer, and the new building would have a fully accessible main entrance and foyer space.

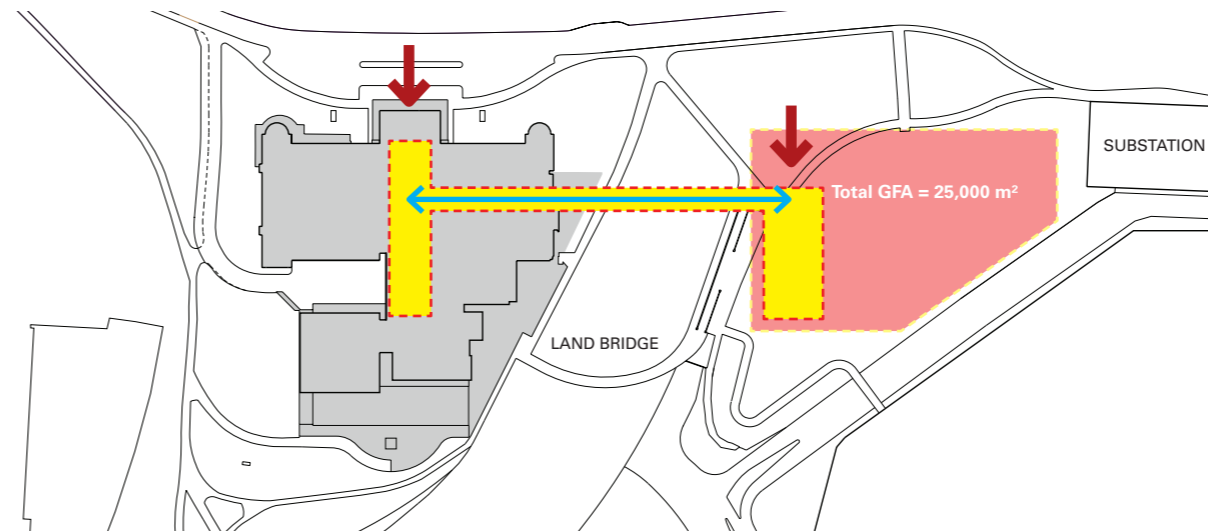


OPTION B3.2

This option involves a new wing of similar size, which would be constructed adjacent to the current Art Gallery of New South Wales.

A corridor of public space would connect the new building with the current building.

A new entrance a foyer would be included within the new building. The existing building would retain its current entrance and foyer.



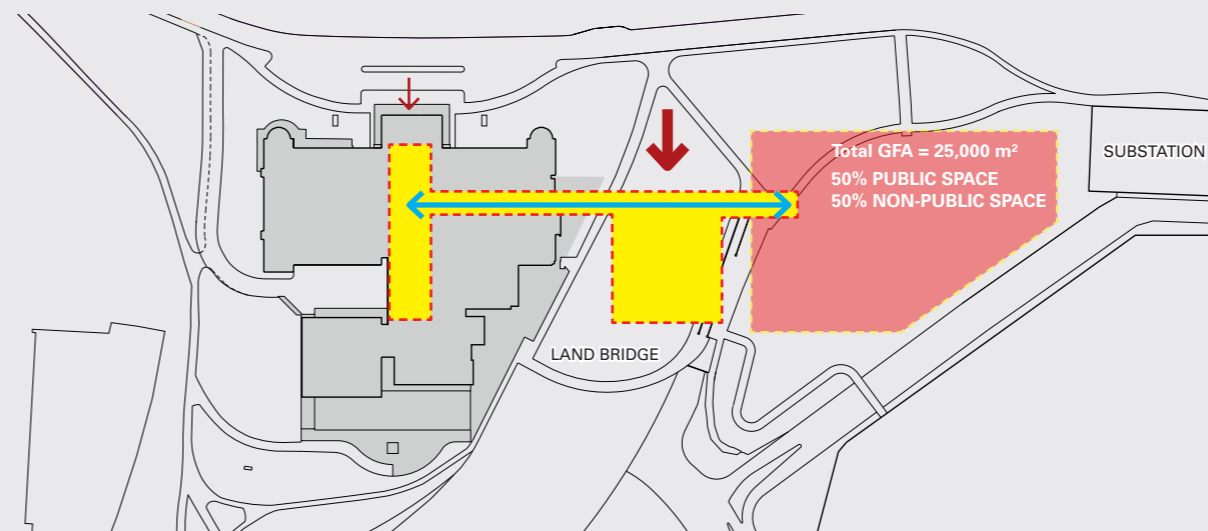
OPTION B3.3

This option involves a new wing of similar size, which would be constructed adjacent to the current Art Gallery of New South Wales.

A corridor of public space would connect the new building with the current building.

A new Main Entrance would be located along this corridor between the two buildings, serving access to both institutions.

The entrance to the existing building would become a ceremonial entrance.



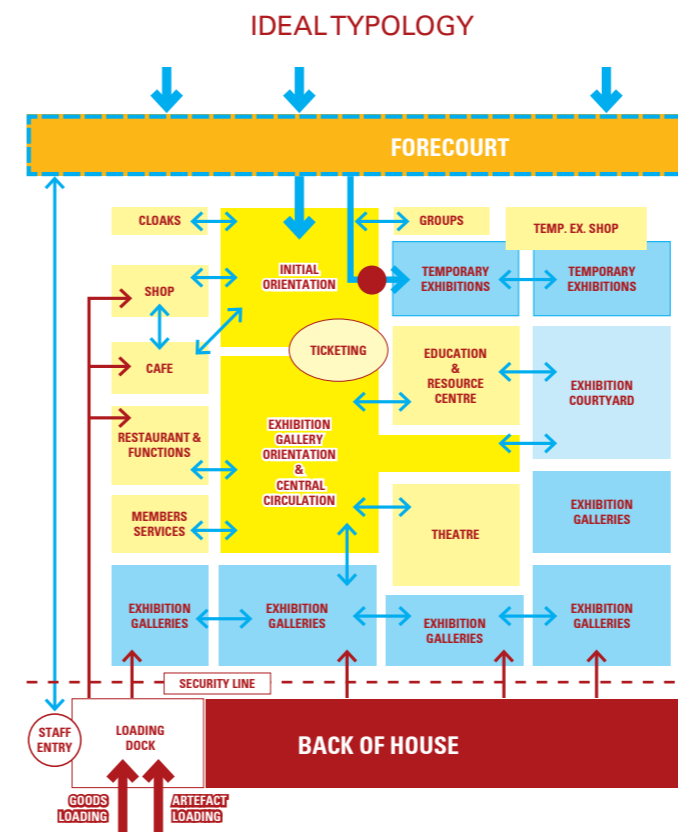
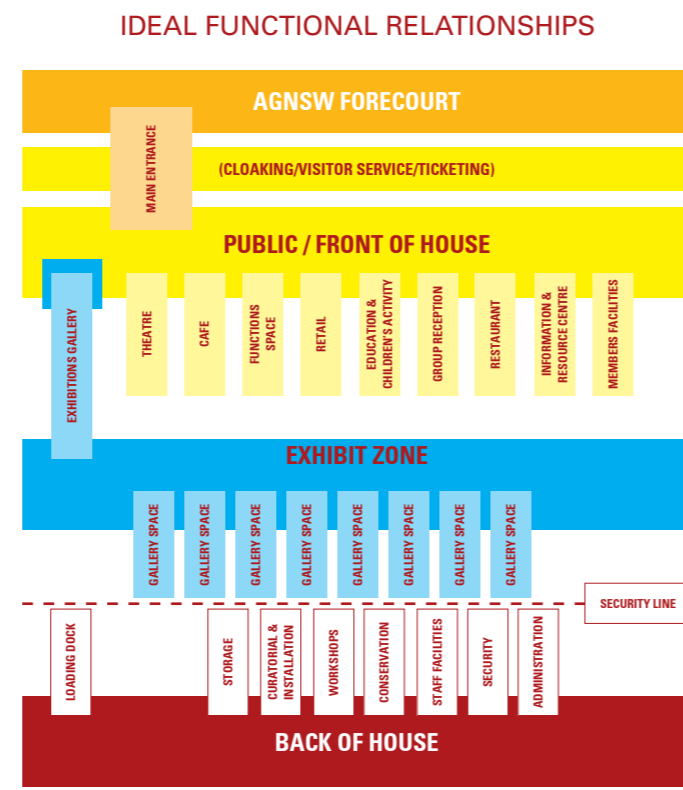
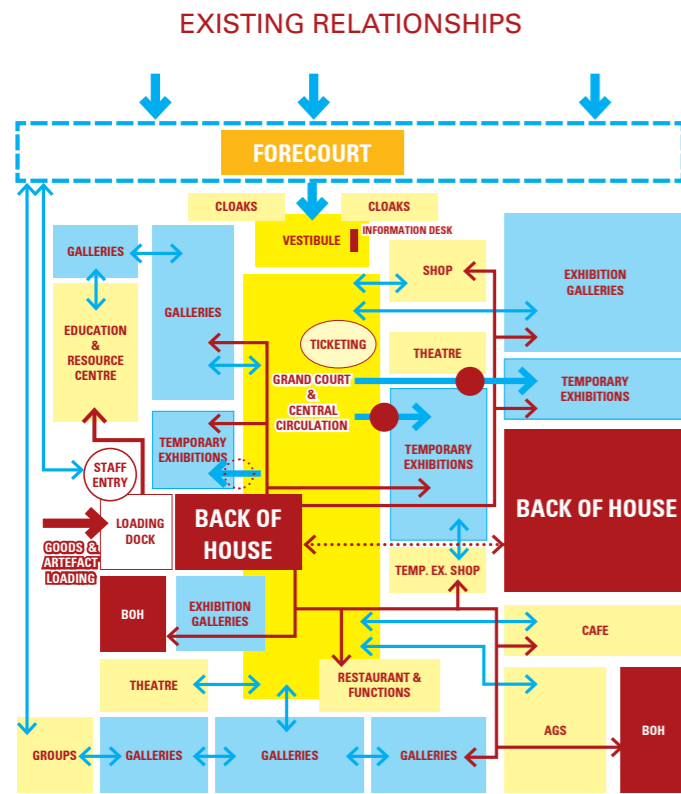
Gallery Typology

Gallery Typology and Functional Relationships

The Gallery, in its current configuration, has a complex arrangement of functional relationships between galleries, public spaces and back of house.

The ideal arrangement of functional relationships would lead to greater efficiencies in the functioning of the Gallery, a better visitor experience and better security for BOH areas

The relationships of functional space within the existing building are fragmented, complex and confusing.



- > The scale of the entrance, including external spaces, is inadequate to deal with visitor numbers and particularly school groups;
- > The entrance is not accessible for those with mobility disabilities;
- > The existing relationships within the building is unclear with disparate functional relationships;
- > The same circulation system is used by public patrons, staff and also for goods and artefacts which complicates security and general day to day operations;
- > There is no clear physical or conceptual orientation system in place for exhibitions, collections and other public spaces;
- > Key public spaces are scattered through the building;
- > Functions and events often occupy exhibition and circulation spaces which presents a number of operational and security challenges; and
- > Back of house areas are separated from each other which presents problems for staff.

- > A legible and flexible circulation system that connects all zones effectively is crucial to any art gallery;
- > Any circulation system must establish connections that naturally lead visitors through the foyer to the exhibition spaces and other facilities, and provide opportunities for physical and conceptual orientation, and appropriate positions for rest and group assembly across the site;
- > Back of House circulation routes for staff and collections need to be efficient, and some functional spaces must be co-located to meet operational objectives; and
- > A clear security hierarchy for each section is very desirable.

Rationalising the functional relationships would:

- > Give greater legibility to physical and conceptual orientation for the Gallery;
- > Give greater prominence to public and group spaces such as an educational and research centre; and
- > Allow for greater efficiencies in the day-to-day functioning of the Gallery.

7 Recommendations

Indicative Site Planning

1 ENABLE THE GALLERY TO BE A 21st CENTURY CULTURAL INSTITUTION WORTHY OF A GLOBAL CITY

Faced with space and operational restrictions for exhibitions, collections, staff, storage, public facilities and public programs the Gallery must expand and improve its facilities which are the cause of many problems.

2 WELCOMING AND CLEAR IDENTITY

The Gallery should maintain a singular identity rather than splitting and compromising its status as the State's preeminent cultural institution.

While the frontage to Art Gallery Road is impressive, it does not project a contemporary image, and the existing entrance does not provide an accessible entry for all.

A contemporary image should define the entry and showcase the relevance, accessibility and diverse appeal of the Gallery's facilities and services.

This expression must also complement the Gallery's important heritage assets and unique setting.

3 CLARIFY ENTRY & IMPROVE EXTERIOR PUBLIC SPACE

Forecourt

Rationalise the forecourt road system and provide coach pick-up/drop-off points and accessible parking.

Enable forecourt to accommodate large scale art installations and use as a performance space.

Provide seamless connection between new and old assets.

Main Entry

Create a suitably sized new main entry for regular patrons and groups that is accessible for all.

Provide a strong visual connection into the Gallery's public facilities from the forecourt.

Maintain the historic, ceremonial entry to the Vernon Wing.

Group Entry

Provide group entry from the forecourt with suitable group entry services and multiple coach drop-off/pick-up areas.

Sculpture Court

Create a major new sculpture court on the land bridge to the east of the new wing.

Pedestrian Through Access

Create a secure pedestrian route through/under the new foyer to improve pedestrian permeability and create a unique interaction between the gallery and the city.

Signage and Access

Improve precinct signage and connections to the Gallery from the Domain Parking Station, The Domain, Botanic Gardens and Woolloomooloo.

4 GALLERY CIRCULATION

Foyer

Strengthen connections to a revitalised forecourt and with a new foyer serving both general entry and group entry. Provide appropriate cloak and visitor services at the entry.

Circulation

Improve circulation and orientation to existing gallery display spaces while stitching the new wing's circulation into an integrated holistic system.

Connect the circulation system to the harbour and parklands to create a unique gallery and Sydney experience.

5 PUBLIC SPACES

Learning Centre, Research Library & Archive

Decant existing Research Library and Archive from current location in the Vernon Wing and provide a Learning Centre with state-of-the-art IT capabilities and access to all Gallery archival and resource material within the new wing.

Locate this important public facility in an easy to access, prominent location.

Gallery & Exhibition Space

Create major new gallery spaces that complement the existing display spaces in the current buildings.

Create major new exhibition spaces that are suitable for major travelling exhibitions and blockbusters.

Support major new display spaces with 21st century technology hubs.

Groups Entry, Cloak, Shop & Information Desk

New groups entry, shop and information desk located adjacent to new entry and foyer.

Visitor Services

Create major new functions and restaurant spaces that capitalise on the unique setting and harbour views.

6 STAFF SPACE

The majority of staff spaces are to be decanted from the existing building and consolidated within the new wing.

7 SERVICES & LOADING DOCK

Artefacts Loading Dock

At a minimum, the following should be considered for a new loading dock:

- > A new dedicated loading and handling area for art, that can be separated from other loading dock and back of house areas, and including vehicle docks, unpacking and preparation areas, and associated management spaces;
- > The loading dock should be large enough to accommodate a variety of service vehicles, including articulated container lorries (up to 19 m in length, including cabin), and have adequate height for unloading large or irregularly shaped objects;
- > Direct access to primary vertical circulation system from all loading dock areas;
- > Security control point to the loading and service areas at the entrance, with additional security zones/points within the loading dock to be control access to circulation systems; and
- > Anticipate spaces and functions that require direct access and relate to exhibition preparation.

Goods Loading Dock

The existing loading dock should be converted into a dedicated general goods and maintenance loading bays independent from the artefact loading area.

8 TRANSPORT

Carparking

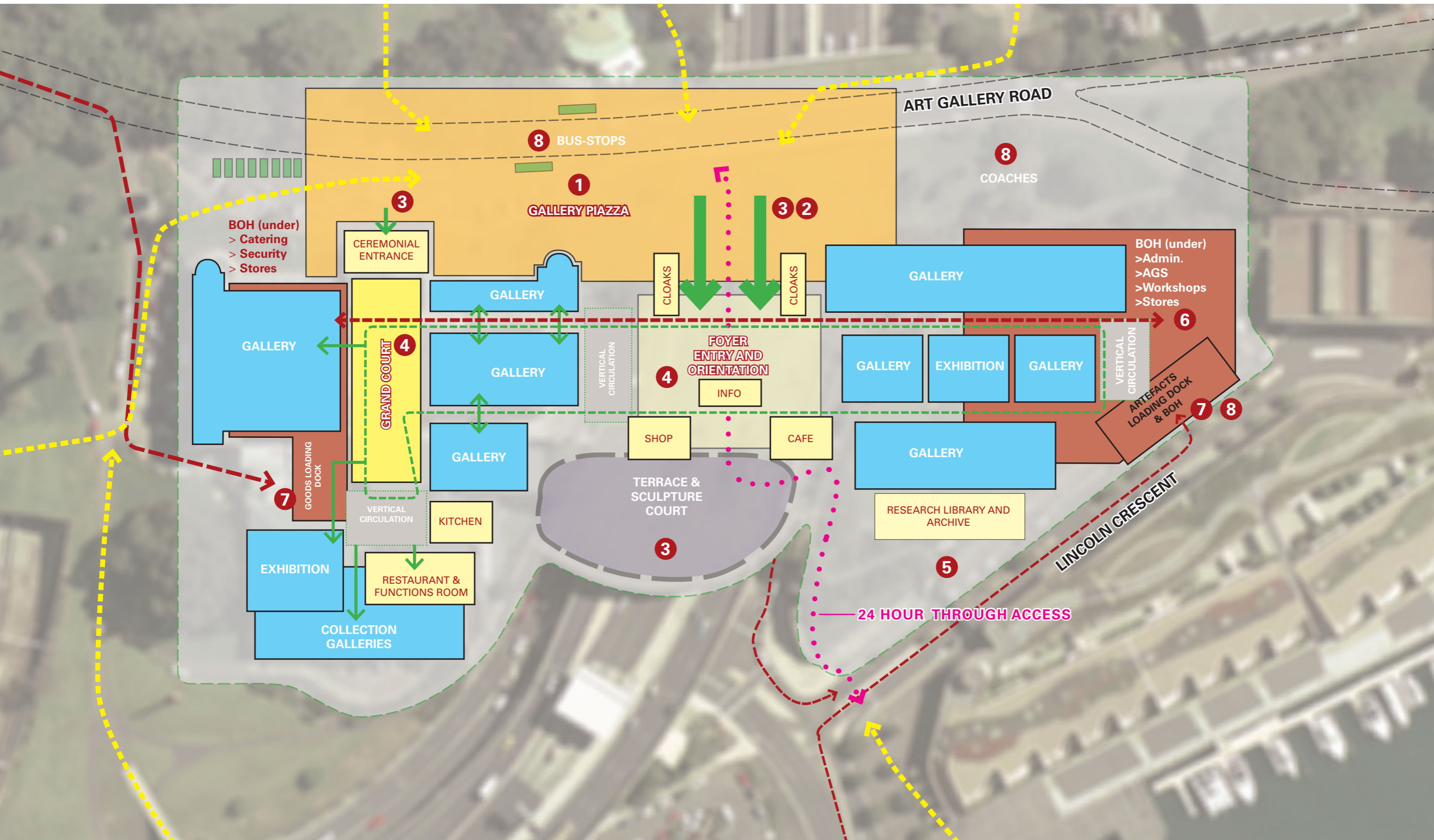
On-site carparking under the new wing of the Gallery.

Bus and Coach

Coach drop-off and pick-up points for groups and separate bus stop for state transit routes.



Indicative Planning Schematic - Option B3
Not to scale @ A3



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W www.ag.nsw.gov.au



Art Gallery of NSW in city context

Image: AGNSW