

Notation

Comments in **BLUE** are for consideration / confirmation by **AGNSW**

Comments / items in **YELLOW** highlight are yet to be completed

Comments in **PINK** are questions

1 INVITATION

LETTER OF CONGRATULATIONS AND INVITATION

(PREMIER / TRUST / DIRECTOR)

AGNSW

[To be accompanied by or able to direct the recipient to, a Confidentiality Agreement / Proforma which they must complete before they are issued with the brief or any other materials]

Consider how **Key Phases / Concepts / Words** can help structure information and tell high level summary story

Note: The Competition Pack for the Sydney_Modern Project is structured in 2 parts:

Part 1 – Invitation and Brief (including Appendices)

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2 ASPIRATIONAL BRIEF

BROAD VISION

AGNSW

Authentic – our work and workplace is moulded around our caring.

The principal tasks for the design competition are:

- _ **To add another prominent landmark to the city skyline** to complement the Sydney Opera House and the Sydney Harbour Bridge in a unique harbour and landscape setting;
- _ To present a conceptual response to the site and illustrate how the Gallery can significantly grow in size whilst **enhancing its relationship to its setting**, improve the character of the environment around it, and do so in an inspiring way that is highly efficient and functional;
- _ **Integrate the new development with the existing gallery** which is housed in an important historic building to which has been added a number of distinguished award winning additions in the past 50 years;
- _ Provide the Gallery with **new opportunities to connect with its audience**, and use its collections, both existing and through innovative new commissions;
- _ Equip the Gallery to **generate income** through events, functions and other means, in ways that are complementary to its core purpose as an art museum; and
- _ To present how **architecture, landscape and exhibitions can combine** to create a gallery for 21st century Sydney which is welcoming, exciting and unique to its place.
- _ Have a positive impact and contribute to the principles of sustainability through the building's connection - design – operation – construction - refurbishment – maintenance and adaptation.
- _ Truly connect the Gallery to the city and its cultural ribbon.
- _ Achieve at least an 'Australian Excellence' Green Star certification.
- _ A key objective of the competition is to **create a new public space, defined by its innovative relationship to both landscape and architecture**, which can support a diverse range of activities, installations, events and spaces for engagement with landscape, art and culture, and act as a new forecourt and entry to the Gallery and the Royal Botanic Gardens and the Domain.
- _ Be loved locally and globally.

AGNSW / MB Vision statement to be integrated with this section

Key collection images

Key location images

OBJECTIVES OF COMPETITION

JPW

The primary purpose of the Competition is to select the Architect who is best able to work with the Art Gallery of New South Wales to realise their Sydney Modern Vision.

The successful design team must demonstrate they can interpret and translate both the Gallery's vision and its operational and functional needs into an symbolic work of architecture inspired by the nature of the institution, its collections and vision for the future with the unique opportunities of the site.

When appointed, the architect and design team will work closely with the Gallery to develop a detailed design solution suitable for lodgement for planning approval.

Should we be identifying collaborative design teams / innovative working partnerships with allied disciplines?

3 AGNSW VISION

THE VISITOR	AGNSW
COLLECTIONS	AGNSW
PUBLIC PROGRAMS	AGNSW
GOVERNANCE	AGNSW
KEY STAKEHOLDERS	AGNSW

RESPONSE TO INSTITUTION AGNSW

RESPONSE TO PLACE JPW/AGNSW

- a. Collections – **need to illustrate diversity of collections, types, ambitions for growth etc**
- b. Public Programs - **ditto**
- c. Visitors- **ditto**
- d. The site
- e. The building

This section should be well populated with images of the site, collection and people

4 CITY, SITE AND CONTEXT

4.1 SYDNEY - AUSTRALIA'S GLOBAL CITY

Sydney, the capital of New South Wales, is Australia's Global City.

With a population of more than 4.5 million people, warm summers, mild winters and rainfall throughout the year. Sydney is the country's most internationally recognised city, famous for the harbour, city beaches, the Sydney Opera House and the Harbour Bridge.

This stereotypical image belies richness in diversity, tolerance, cultural vibrancy and an enthusiasm for the arts which makes Sydney an attractive city to live and work in, and a major centre within the Asia-Pacific region.

Use some quotes from people to illustrate the diversity of Sydney, and collection images (perhaps Sydney Biennale images).

5.2 THE EASTERN PRECINCT

The Art Gallery of New South Wales is located to the east of the city's central business district, just 10 minutes' walk from Martin Place Station, within the Domain, a large landscape space that provides the city with both a lunchtime relaxation space and a home for festivals and celebrations.

The Eastern Precinct is characterised by large landscaped open spaces, including the Royal Botanic Gardens, the Domain and Hyde Park, which form a distinct boundary between the city centre and the residential suburbs to the east.

Insert iconic aerial image of site and surrounds (possibly image from 126 Philip Street – city looking East to Heads, or from Potts Point to city – still to be taken by Brett Boardman)

5.3 THE AGNSW

Insert short history and background on the Gallery.

AGNSW / JPW

Perhaps some key images, or key collection items that can also outline the history of the institution.

5.4 AGNSW MASTERPLAN

JPW

In 2005 the Gallery commissioned JPW to develop a Strategic Masterplan for the institution. Over 6 years to 2011, a range of studies investigated the various challenges faced by the institution and what it could do to maintain its status and relevance as the State's pre-eminent art museum, and position in the increasingly competitive international arena.

The Strategic Masterplan showed 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, spatial requirements and building services need a high level of sophistication, flexibility and agility and diversity of visitor experience.

To increase audience numbers beyond 1 million per annum, new spaces are needed to augment the existing facilities which are already beyond capacity.

The Trust concluded that in order for the Art Gallery of New South Wales to realise its operational and strategic plans, it would need to double in size, to around 50,000 m² GFA, with the expansion including a range of exhibition galleries, flexible spaces for public programs, as well as back of house, loading and commercial spaces.

The Strategic Masterplan also identified that some spaces within the existing building will be reconfigured, with some functions relocated to the new building.

Within their submissions, competitors should consider how spaces within the existing building should be planned to maximise their value and integration within the expanded complex.

5.5 RBG MASTERPLAN

[Insert text – status and summary of RBG Masterplan and vision for the future – pending advice from the RBG]

[Insert text regarding the Gallery’s intent to work collaboratively with the RBG on the concept, particularly the landscape integration of the site and building, and the shared management and use of the Cultural Plaza / Garden]

Peter Watts may be able to include text here.

Images from RBG Masterplan may be relevant, although they may also communicate outcomes not desired by AGNSW – review once Masterplan has been released and detailed information is available.

The Royal Botanic Garden has endorsed the running of the competition and will be seeking inspiring solutions that improve the identity and access to the Gardens as an integral part of the design.

The Royal Botanic Garden, Sydney and public Domain is the largest single site in the Sydney Central Business District. Due to celebrate its bicentenary in 2016 and as Australia’s oldest research and scientific institutions, the Garden is a popular recreation and visitor destination. The Royal Botanic Garden receives more visitors than any other botanic garden in the world – over 1 million per year.

5.6 COMPETITION SITE

JPW



SITE CONTEXT CONSIDERATIONS	
1	Woolloomooloo Gate, RBG
2	Service Road Access, RBG
3	Existing Land Bridge
4	Potential Land Bridge extension
5	Pavilion Restaurant, RBG
6	Access road to AGNSW Loading Dock
7	Domain Car Park, RBG
8	Future potential railway station
9	Pedestrian bridge over Eastern Distributor
10	Disused Oil Storage Tanks, RBG
11	Residential Building
12	Woolloomooloo Bay
13	Existing Substation Likely to be decommissioned by 2021, subject to confirmation from Ausgrid
14	Future potential ferry stop
15	Specimen trees identified by RBG
Notes	
Competition Site should not be inferred as new building outline	
Design competition entrants will be requested to consider the site context in their urban design response for the proposed new building	

SYDNEY_MODERN PROJECT
 INDICATIVE COMPETITION SITE

NTS @ A3 14.02.25 V5



AGNSW to develop diagram language for brief diagrams, such as that above

Insert images of site to contextualise from Brett Boardman (before site diagram) – suggest just aerials from East and West, with remainder in Appendix

Competition Site Boundary

The Competition Site Boundary is defined in the Competition Site Drawing and on the survey provided in the **Appendix [insert #]**.

In addition to the site aspects within the boundary, competitors should consider the various features and influences around the site, particularly those within the dashed Site Context zone.

These features and influences should inform site planning and urban design responses for the building and landscape concept.

Whilst some features, such as a new railway station adjacent to the Domain Car Park and a new ferry stop, are long term possibilities, design concepts should consider their potential influence on the precinct and the way in which the building should engage and contribute to the Eastern Precinct.

Land Bridge

The competition site includes the Land Bridge, a structure built in the late 1990s to cover the Eastern Distributor freeway, which is a major arterial road.

The structure was not designed to accommodate the loads of a building, so all proposals will need to locate structure in the identified zones as identified in the Appendix [insert #], or span across the Land Bridge.

It is intended that the competition concept will include the creation of a shared entry plaza – the Cultural Garden - providing a meeting place and arrival point for the Gallery and the Gardens.

Vehicle access along Art Gallery Road and across the Cultural Garden to Mrs Macquarie's Road will need to be maintained as the current entry to the Royal Botanic Gardens.

Insert Brett Boardman image of Land Bridge, illustrating complex levels and connections to landscape

The Eastern Distributor

The Eastern Distributor is a major arterial road, and competitors should consider the impact of traffic noise on their proposals.

Insert Brett Boardman image of Land Bridge, illustrating complex levels and connections to landscape

Disused Oil Tanks

A large concrete structure, constructed in the 1940s for oil storage, is set into a crescent shaped excavation of the sandstone spur from the site's earlier use as a quarry, to the north of the Land Bridge.

Exposed sandstone escarpments are visible within the landscape above the concrete roof deck of the structure.

Competitors are free to consider retention or demolition of this structure, or partial retention, within their conceptual responses.

If retained, it is considered likely that remediation works will be required to remove traces of oil and other contaminants.

Further details of tank structures, including previous contamination reports, will be provided to Stage 2 competitors.

Insert image of tanks

Ecology

The Royal Botanic Garden undertakes and provides scientific and horticultural research, together with advice and education on botany, horticulture and biodiversity. The animals in the Royal Botanic Garden and in the Domain include

birds and insects - many breed in the gardens and some are vulnerable or migratory; mammals - including flying-foxes and possums; and reptiles – frogs and water dragons and lizards.

Site Levels

The topography of the site is varied, with some significant level changes.

Around the existing building, site levels fall from a ridge along Art Gallery Road towards Woolloomooloo Bay, with a level change of more than 13m between the west (higher) and east (lower) sides of the building.

To the north, the Land Bridge also follows the general slope of the land around the existing building, although the gradient is less severe.

The remnant crescent shaped excavation line around the western side of the disused oil tanks marks a substantial level change, with a drop of up to [insert #] along this edge.

The flat roof of the disused oil tanks is approximately [insert #] about the level of Lincoln Crescent, with the road level some [insert #] above mean sea level.

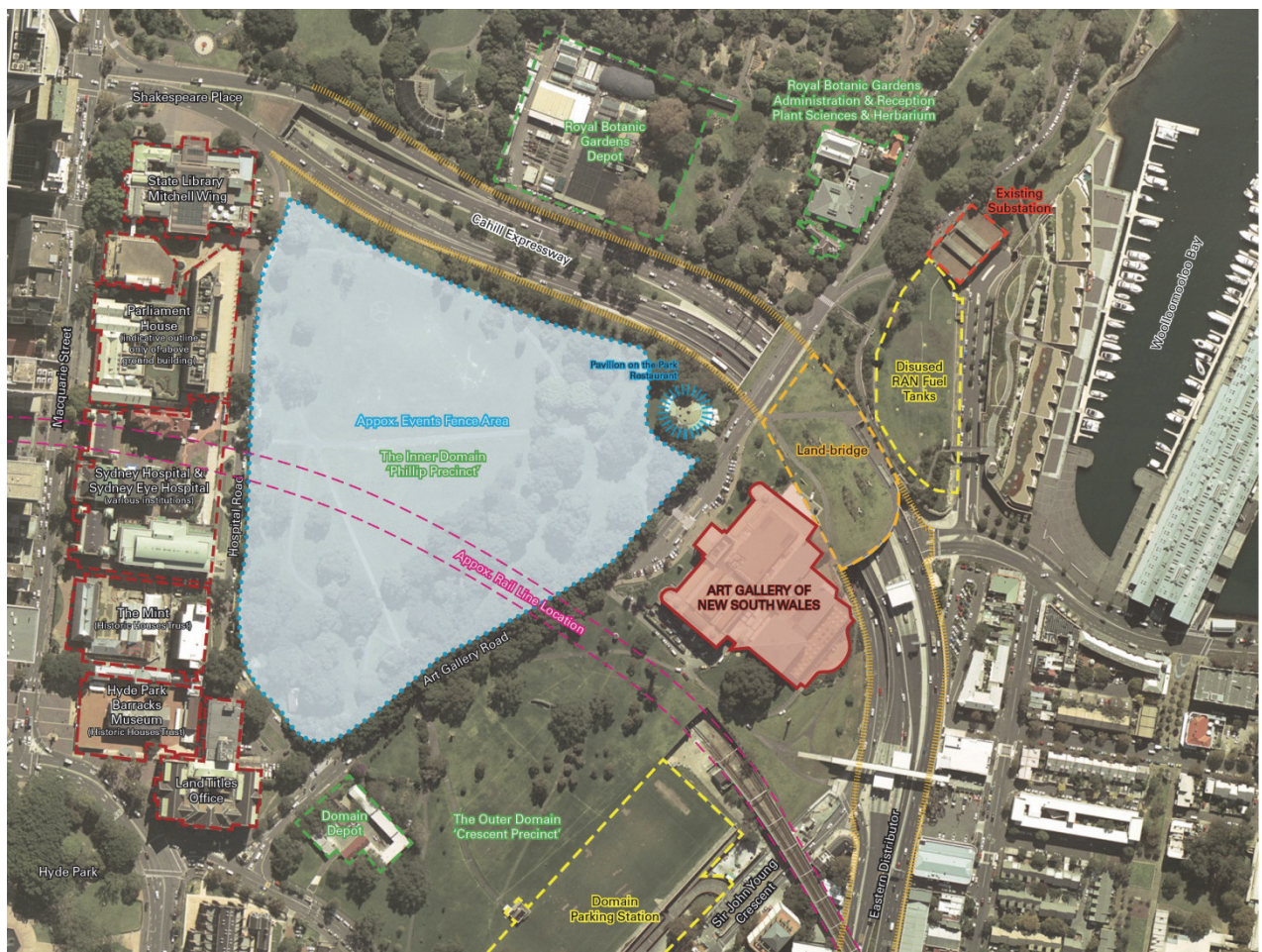
5.7 LOCAL CONTEXT

Eastern Precinct

The Art Gallery of New South Wales is set with the Domain, one of Sydney's most important and active parkland spaces, to the east of the city's central business district.

The Domain is owned and managed by the Royal Botanic Gardens and Domain Trust. The Royal Botanic Gardens and The Domain form a contiguous parkland of more than [insert area], including Mrs Macquarie's Chair and Farm Cove, two of the city's most spectacular harbourside places.

The site is located within the City of Sydney Local Government Area.



Site context images from Brett Boardman

Sydney 2030 Plan

Insert section on 2030 Plan, fig tree avenue, efforts to better connect Eastern Precinct to city centre

The Domain

The Domain is frequently used for special events and festivals.

Many of these events are ticketed, and extensive fencing within The Domain is often used to manage access into and across the area. In this mode, access to the Gallery from the city can be constrained, and the visibility of the building from western approaches is further reduced.

Access to City

Insert diagram to illustrate the concept has to coordinate, improve and strengthen links between Gallery and surroundings.

[Insert larger aerial photograph / diagram showing CBD, bridge, SOH, harbour, heads etc]

[Insert tighter crop diagram with details of precinct, as below]

5.8 URBAN DESIGN

Key Words

Connected

Landscape setting

Porous

Cultural Plaza

A key objective of the competition is to create a new public space, defined by its innovative relationship to both landscape and architecture, which can support a diverse range of activities, installations, events and spaces for engagement with landscape, art and culture, and act as a new forecourt and entry to the Gallery and the Royal Botanic Gardens and the Domain and city connection.

The Cultural Garden should maximise its orientation to the north easterly cooling breezes and provide shade and shelter and acoustic separation from the Eastern Distributor – yet embrace the sounds of the gardens.

Approaches to the Gallery

The site is highly visible from the Eastern Distributor, which is an important artery between the city and the airport.

The concept should consider the prominence of the site from the Eastern Distributor day and night.

The principal visitor pedestrian approaches to the Gallery are from the west across the Domain and along Art Gallery Road. However, from both these approaches the building is heavily screened by large evergreen trees within the Domain, and it is not possible to see the Gallery from Macquarie Street or Hospital Road.

This screening effect is compounded by the topography of the Domain which dips and then rises as it approaches Art Gallery Road.

Pedestrians will also approach the Gallery from Mrs Macquarie's Road, which is a one-way loop from Woolloomooloo Gate, as there is significant public parking along this road.

The future ferry stop will provide an opportunity for visitors to approach from the north.

The City of Sydney is developing a link that ties together a variety of arts, civic and cultural addresses running through the city. The 'Cultural Ribbon' will be a walking trail and more, linking attractions with each other and highlighting the harbour setting along the way. The development should contribute to this vision and to have a positive impact on biodiversity, culture & heritage, the Royal Botanic Gardens, our neighbours and surrounding artifacts.

Contribute to a wider program of creating a vibrant, liveable and sustainable city.

Events Impacts

The Domain is a highly active space, with many festivals and events throughout the year, and particularly during the summer months when large areas can be fenced-off for ticketed events.

Competitors should consider how access to the Gallery through the Domain might be improved.

A key objective of the competition is to resolve and coordinate the multiple existing and future approaches to the Gallery. (Refer diagram – to be developed with Matt)

Existing Through Site Links

The site is well used by pedestrians and cyclists throughout the day and night, moving between the city centre and nearby residential and entertainment areas to the east.

Competitors should consider how through site links can be maintained or enhanced, without compromising Gallery security, access or identity – balancing the impact on the Gardens ecology.

Streetscape

The sandstone façade of the existing building, designed by the NSW Government Architect Walter Liberty Vernon and dating from [insert date], defines the Gallery's formal frontage to Art Gallery Road.

The Gallery is part of a distinguished group of public buildings, where sandstone is a defining characteristic of the city's civic identity.

The western façade establishes an important alignment along the open space forecourt.

Competitors should consider how the new building relates to this alignment and defines the eastern side of the Cultural Garden.

Insert Brett Boardman image – existing sandstone facade

Entrance

The current Gallery entrance is within the existing portico in the centre of the existing building's façade. This entrance is physically constrained, as is the vestibule behind it, which currently houses visitor cloakings.

The concept should consider how the new building entrance can be clearly identifiable as the main entrance to the expanded complex, whilst maintaining the clarity and dignity of the current entrance, which would not generally be used for day to day access, but which could be used for ceremonial occasion or special events.

Insert Brett Boardman image – existing sandstone facade

Relationship to Royal Botanic Gardens Entrance

The closest entrance into the Royal Botanic Gardens is Woolloomooloo Gate, off Mrs Macquarie's Road. This entrance is not easily identifiable from a distance, and there are limited opportunities for vehicles to set down in the area.

The concept should consider ways to better integrate this entrance in to the Gardens, and how the Cultural Plaza can improve visibility, access and increased visitation to the Gardens from this shared space.

Insert RBG Masterplan diagram / image / entrance

Insert Brett Boardman photo of Woolloomooloo Gate

Height & Overshadowing

The parapet height Vernon's façade is approximately 12m above Art Gallery Road, and the ridge of the portico approximately 15.5m above road level.

The top of the existing Plant level enclosure on the roof is approximately RL. 42, or almost 18m above road level.

A two storey residential building is located to the east of the competition site, accessed off Lincoln Crescent. The approx. RL of Lincoln Crescent is **[insert RL]**.

Competitors should carefully consider any adverse overshadowing impacts on the residential building, and public open spaces around the expanded complex.

Insert Brett Boardman photo from Woolloomooloo Bay illustrating level changes and existing residential building

Specimen Trees

The RBG have identified a number of specimen trees which must be considered in the concept resolution. Refer to the site plan for the location of specimen trees.

The concept should consider how these significant trees could be integrated into the architecture and landscape solution.

Insert Brett Boardman photo of figs – character / strength / relationship to landscape and harbour

There must also be very evocative collection images of trees and landscape around the harbour, with landscape framing views, capturing space etc.

Views

Views from the Site

Excellent views to the north and east are possible from the existing Ground level of the Land Bridge, including views to Garden Island Naval Dockyards and Woolloomooloo Bay. From the Upper Level expansive views open out across the Sydney Harbour to the Sydney Heads.

From the existing roof level of the Gallery, panoramic views take in many of Sydney's iconic features including the sails of Sydney Opera House, the Harbour Bridge and the city centre to the west and southwest as well as the Royal Botanic Gardens.

Views to the south cover the mixed used suburbs of Darlinghurst and Woolloomooloo as they stretch down to the harbour from the ridge along Oxford Street.

The site is very prominent from the water, and is visible from various watercraft including ferries and cruise passenger ships and sail boats on the harbour.

The site offers the opportunity and challenge to add another prominent landmark to complement the Sydney Opera House and the Sydney Harbour Bridge in a unique harbour and landscape setting.

The expanded building will be a highly prominent symbol of Sydney's cultural status, and visible from all key city approaches, be it land, air or sea.

The concept will mark the Gallery's important contribution to the cultural life and activity of the city and the state of NSW by being visible from many points around the city.

Insert Brett Boardman Images

Views to the site

The site is not visible across the Domain from all western approaches. Competitors should consider how the Gallery might become more visible from key city approaches.

The site is visible from the residential suburbs to the east, both from lower levels around the harbour edge in Woolloomooloo, and elevated levels of densely populated Potts Point and Kings Cross.

The expanded complex will be visible from the Eastern Distributor freeway, in both directions of travel. Competitors should consider reflectivity issues which could affect traffic on the Eastern Distributor.

Acoustic Considerations

The Eastern Distributor is a major arterial road. Competitors should consider potential noise impacts on internal and external spaces within the expanded complex. Turn local noise into sounds (birds, frogs etc.).

SHOULD YOU INCLUDE ACCESS ??

Gathering spaces, intimate spaces, people spaces and object spaces, active spaces, contemplative spaces, social spaces, busy spaces, quiet spaces, big spaces.

Spaces for all people – special needs included.

Non-hierarchical with information.

Technology to help navigation for young people.

Spaces flow and way-finding works as an experience.

The DGR's, when available, will need to be integrated into the Brief, including Urban Design Section.

5.9 CLIMATIC DATA

JPW

Key words

Temperate

Indoor / Outdoor

Nor'easter

Intense light

Sparkling harbour

It would be good to illustrate aspects of Sydney's climate through collection images.

The climate of Sydney is temperate, having warm summers and mild winters, with rainfall spread throughout the year.

Temperature

The warmest months are January and February, with an average air temperature range of 18.7–25.9 °C (65.7–78.6 °F) for January and 18.8–25.8 °C (65.8–78.4 °F) for February.

An average of 14.9 days a year have temperatures of more than 30 °C (86 °F). The highest recorded maximum temperature was 45.8 °C (114.4 °F) on 18 January 2013 during a prolonged heat wave across Australia from early December 2012 to late January 2013.

In winter, temperatures rarely drop below 5 °C (41 °F) in coastal areas. The coldest month is July, with an average range of 8.0–16.3 °C (46.4–61.3 °F). The lowest recorded minimum at was 2.1 °C (35.8 °F) on 22 June 1932.

Wind

[Summarise general wind directions]

The predominant wind direction is north easterly, which can be strong. In late spring and summer, Sydney is occasionally subjected to north-westerly winds from the centre of the continent which are dry and hot, and which can make the temperature rise above 40 °C (104 °F). Typically, this happens after the north-westerlies have carried entirely over the continental landmass without picking up additional moisture from a body of water.

On these occasions, the normally temperate parts of south eastern Australia can experience relative sudden weather changes from an intense desert climate although which is then ended by a "southerly buster", which is a cold front that sweeps up from the southeast, abruptly cooling the temperature by bringing thunderstorms and gale force winds.

Precipitation

Sydney's annual rainfall average is approximately 1,200mm, and is spread relatively evenly throughout the year. On average there are less than 14 days per month with rainfall, with periods of heavy rainfall more common than drizzle. The average rain event in Sydney contains heavy rain.

Severe downpours, with intensity greater than [insert definition] are also possible throughout the year. The city is prone to severe hailstorms.

Humidity

Sydney can experience high levels of relative humidity, particularly in the summer months. Sydney is classified as having an annual average RH at 9AM between 70 - 80%, and 50 - 60% at 3PM.

Solar Exposure

On an annual average, Sydney enjoys about 8 hours of sunshine per day. Sunlight throughout the year is intense, and glare must be considered.

More detailed information on Sydney's climate can be found at: <http://www.bom.gov.au/>

5.10 PLANNING FRAMEWORK

JPW / JBA

The Gallery has worked closely with the NSW Government Department of Planning (DoP) and other key stakeholders to develop a planning pathway for the project that can help inform the architects and design teams participating in the design competition with an outline of the key issues that will be considered and assessed by the planning authorities.

Statutory Planning Framework

It is the Gallery's intention to pursue planning approval as a State Significant development, meaning that the Planning Assessment Commission (PAC), as determined by the Planning Minister, will most likely be the approval agency.

Approvals Process and timing

The Gallery has sought advice from the Department of Planning regarding key issues that will affect planning approvals. These are summarised in the Director General's Requirements (DGRs), **refer Appendix.**

The DoP, in preparing the DGRs, has consulted with a range of key stakeholders.

The DGRs should inform the concept responses, noting that the Gallery is seeking an innovative design solution.

5.11 HERITAGE

JPW / PWatts

The AGNSW is one of a number of major Sydney cultural institutions built in the late nineteenth and early twentieth century in Sydney sandstone and in the classical or beaux-arts tradition. These include the State Library of NSW and the Australian Museum.

The AGNSW incorporates the work of four of Sydney's most distinguished architects of the last 130 years.

'The Gallery' sits at the core of Sydney's cultural life and is regarded with great respect and affection by the community.

The building is listed as a heritage item in the City of Sydney Planning Scheme and any extensions will be subject to both community and statutory scrutiny.

The significance of the AGNSW could be summarised as follows:

- *Social significance as the repository of the largest public art collection in NSW and its association with many prominent citizens – artists, politicians, business leaders and the arts community;*
- *Architectural significance as a grand civic monument in the Beaux-Arts tradition containing a number of large and imposing public spaces and its association with a number of prominent architects who have made distinguished contributions to it over 120 years;*
- *Historical significance as the pre-eminent institution in NSW for the collection, care and exhibition of the visual arts;*
- *Its location in The Domain which, since early colonial times, has been designated for public use.*

*The history of the AGNSW can be read in the AGNSW Conservation Management Plan, March 2008 by Michael Bogle. The history of The Domain and the Royal Botanic Gardens can be read in **XXXXXXXXX insert name when this document is released**.*

The following might best be summarised in a series of simple hand drawn sketches which I can prepare and someone (with a better hand than mine) can finalise. (PW) **Let me know if you want me to do this.**

John Horbury Hunt (1838-1904).

This work, from 1885, is now almost entirely obliterated but nevertheless has left a defining mark on the scale of the building.

Walter Liberty Vernon (1846-1914)

This work beginning in 1897 includes the late nineteenth and early twentieth century work including the major galleries, portico and west and south facades.

Andrew Andersons (1942 -)

This work in 1972 demolished Hunt's work and built a new large entrance court and galleries on the north and east side of the building plus lower floor galleries. It received the Sulman Award in 1975.

In 1988 Anderson added the Bicentennial Extensions which extended the building further to the east and added further lower floor areas. It received the Sulman Award in 1989.

Richard Johnson (1946-)

This work, in 2003 added a new Asian Gallery to the ground floor and reorganised some of the interiors.

The primary heritage issues that arise from the Conservation and Management Plans for both the AGNSW and the Royal Botanic Gardens and Domain are:

- *The following elements of the existing building are deemed to have exceptional or high significance:*
 - *The sandstone facades and portico (1896-1909)*
 - *The entrance porch and vestibule interiors (1902)*
 - *The 1896 – 1909 skylights and interiors*
 - *The setting and in particular the equestrian statues (1926) and northern court*
 - *The sandstone and concrete exterior of the 1972 Captain Cook Wing and the Bicentennial Extensions (1988)*
 - *The exterior of the Asian Gallery (2003)*
 - *The lower level workshop facilities (1896)*
 - *Landscape setting and in particular the Canary Island Palms on the western side and Fig trees on the east and south.*
 - *Add further matters that arise from the RBG CMP and review the ones I have identified (but not listed here) from the current Domain Site Master Plan*
- *Over the past 200 years parts of the outer edges of The Domain have been alienated, often for cultural uses and the proposed AGNSW extensions will further encroach on this land. Whilst much of the proposed site for the extensions will be over a major road, the loss of public open space, and how this is compensated for, needs to be carefully considered in any proposal.*

Discuss with PW if the following sections are relevant to retain:

Extract from Art Gallery of NSW Conservation Management Plan (DRAFT), by Michael Bogle, March 2008

5.4 Earlier Statements of Significance

The City of Sydney's Statement of Significance for the Art Gallery of NSW is contained within the Sydney City Heritage Study (2002), Item 3012.

The Art Gallery of New South Wales, located near the eastern boundary of The Domain, is significant as the first purpose built art gallery structure completed in New South Wales. It has social significance as the repository of the largest public art collection in the state and as the continuation of the earlier New South Wales Academy of Art which dated from 1871. The building is significant as a design of the Government Architect W. L. Vernon, and was constructed to complete the 1880's building begun by the prominent nineteenth century Sydney architect John Horbury Hunt. It has social and aesthetic significance as a grand civic monument in the Beaux-Arts tradition common to Sydney cultural institutions at the time, and for its association with many prominent nineteenth and twentieth century business men and politicians, as well as artists and art lovers. The building has aesthetic significance as the finest, most intact, and indeed the only purpose built public art gallery building in the city. It has significance for the strong contribution it makes to the character of The Domain. The building also has significance for the sequential development spanning some one hundred years.

The Statement of Significance summary prepared by State Projects, Division of Public Works (1992) contains an abbreviated statement:

*The Art Gallery of NSW is of cultural significance as one of Australia's exemplar public buildings, purpose-built to exhibit and archive artistic objects.
[. . .] The Art Gallery of NSW is significant for its long association with figures of importance such as its founders, its administrators, its users as well as those artists who have exhibited there. The Art Gallery of NSW is significant for its historical and ongoing contribution as a community focus for artistic life in Sydney.⁹²
The Register of the National Estate contains the following 1978 statement of significance:
A major public building of significance to the character of the city and an example of an architectural style considered appropriate for the most important public building, of the early twentieth century. The 1971 additions designed by the government architect are an exemplary example of the integration of modern and traditional architecture and were awarded the Sulman Medal by the Royal Australian Institute of Architects in 1975...*

Review with PW

5.12 LANDSCAPE

Key words

Sandstone

Porosity

Unique to place / Genius Loci

Breathing building

Boundary

Threshold / Invisible threshold

Transition

Ridge

Escarpment

Erosion

Possible Key Words

Indoor / Outdoor

Indigenous

Would be useful to illustrate the landscape setting, sandstone etc with collection images

Insert draft text from Landscape Architect and develop

Indigenous fauna and flora

Migratory species

Harbour

Soils

Relationship to Royal Botanic Garden and Domain

6.1 DESIGN OBJECTIVES

JPW/AGNSW

Response to Vision

New ways to engage with art / New ways to engage with the arts community / the community

Review against AGNSW Vision, when available

Response to Site

The concept should consider how the expanded complex can **engage with the landscape** and draw the outside deep into the building.

This could include strategies such as courtyards, terraces or green roof spaces that are integrated into both public and back of house areas.

The concept should **celebrate Sydney's unique natural light and its temperate climate**. Through the project, the Gallery wishes to explore a layered approach to environmental controls so that it can display, commission and facilitate engagement with art from museum standard environments (close control of temperature, humidity and light) to outdoor spaces with little or no environmental control. Work with Sydney's climate and natural environment.

The concept should integrate a flexible approach to environmental control and ideally, allow each factor to be adjusted independently of the others. The concept should blend indoor – outdoor:

- Mood is created by air and light and darkness.
- The building breathes – fresh air. Limit artificial 'air' and bleeding between spaces and less climate control.
- Provide for all varieties of light – not just artificial.
- Ensure it is healthy.
- Turn local noise into sounds.

The concept should **enable the Gallery to engage audiences in new ways**. Interactive, performance and collaborative spaces should grow audiences in both size and diversity.

The concept should **equip the Gallery to manage its resources – finances, people, collections and building – sustainably and responsibly**, to create a memorable, authentic experience of art, culture and place that is uniquely Sydney.

The concept should have a positive impact and offer solutions for health, enjoyment and scarce resources; energy, water and waste - in design, throughout construction and in the Gallery operations. It is anticipated that the Gallery achieve at least 'Australian Excellence' category or a 5 Green Star certification for Design and Construction phases.

The concept should bring the Gallery values to life throughout every grain of the building and its activities – to enable it to live and celebrate sustainability values - where the Gallery looks after art, people and the environment.

Learning for Life etc

Is it worthwhile trying to write a short statement for say, 10 key objectives of the project? If so, review against AGNSW vision.

Response to Functional Brief

Whilst a key objective of the project is to increase spaces for exhibitions and related public programs, Sydney Modern will also enable the Gallery to engage with audiences in new ways, responding to emerging technologies, be they new models of art practice, or new ways in which people communicate or engage.

Sydney_Modern will transcend conventional modes of technology which are device oriented, and provide audiences, curators and artists with a communication ecosystem that can link and explore digital, physical and temporal networks.

Sydney_Modern will equip the Gallery with a diverse range of exhibition opportunities that can explore and challenge conventional notions of what an art museum is, and what an art museum is for.

Flexibility of use is a critical requirement for all spaces, and for the building complex as a whole. A building complex that is able to be responsive to its site and use in a fine

This section to be re-drafted based on Gallery vision

6.2 BROAD AREA REQUIREMENTS

JPW/AGNSW/GPG

In addition to creating more exhibition space, the Gallery is seeking to deliver a range of other spaces which will enable it to provide a much wider range of public programs, functions use and research.

Space Type	Area	Comment
Cultural Garden	Minimum	
FOH Entry	Minimum	
New Exhibition Spaces	Minimum	
New Temporary Exhibition Spaces		
New Functions Spaces	Minimum	
Library and Research Centre		
Exploration Zone (Children's Spaces)		
Administration Zone		
External Display Areas		
Circulation		
Loading Docks and goods management areas		
BOH Spaces		
Car Parking (define for who?)		

Insert Existing Area Schedule – High level summary

Insert Indicative Sydney Modern Area Schedule – High level summary

The Area Schedules will be the only information provided to competitors outlining which spaces are likely to be decanted, and which facilities or functions are likely to remain in the existing building.

Cultural Garden

Consider a set of key words for each key space? May be too specific?

Is forecourt a simpler description?

Existing Character

The solid, classical character of the existing building presents the AGNSW as a fortress or temple, with a clear purpose to protect its collections.

The small entrance and grand stairs do not create an open, inviting image for the institution, which belies the open and relaxed character of the spaces behind the sandstone facade.

Despite its defensive character, the existing steps are an important meeting place for visitors, and a pleasant place to linger and survey the surroundings from a position elevated above the roadway.

Cultural Place / Forecourt / Gallery Place

The existing frontage to Art Gallery Road is just over 100m. With Sydney Modern this frontage could extend to almost 300m in total.

The Cultural Place will be an important new urban meeting place for the city. It will be the entry point for both the Gallery and the Gardens, and provide spaces for performance, display and interaction with art and landscape.

The forecourt will provide inspiring opportunities for art installations and performance, outdoor café seating, taxi and limousine set down and pick up for the Gallery and the RBG, bus set down and pick up, group assembly areas, including schools and tourist visitors.

It will be a major new public space and meeting place for Sydney, and be attractive for all, even those who do not intend to journey inside the Gallery on any particular day.

Key aspects of the Cultural Garden will include:

- _ Clear location of new Gallery entrance from within the space
- _ Clear location of RBG Entrance from within the space
- _ Bus stop for public transport services
- _ Disabled parking
- _ Set down area, away from main Gallery entrance, for visitors
- _ Queuing for major exhibitions
- _ Covered assembly space to accommodate visitors before and after hours (consider shade and/or rain protection)
- _ Educational opportunities (amphitheatre for gallery talks)
- _ Accessible environment
- _ Retail elements such as cafes or shops
- _ Promotional banners and displays for exhibitions and events
- _ Permanent sculpture and commissioned works
- _ Outdoor concerts and performance art
- _ Suitable for use at night

- Integration of through site link into landscape solution
- Integration of soft landscape elements into the space
- Not all hard paved
- Appropriate responses to managing noise from Eastern Distributor
- Flagpoles
- Bicycle parking?
- Royal Botanic Gardens

Other items for consideration:

- [Insert other]
- Opportunities for the RBG and the Gallery to showcase things together?

Entrance and Front of House

Welcoming

Permeable

Immediate interface with art

Respectful neighbour

Consider a set of key words for each key space? May be too specific?

The new Gallery entrance will be a welcoming space which is clearly identifiable from all approaches. It will be well connected to outside, both physically and visually.

It will provide the Gallery with a range of opportunities to host events.

This could be an extension of the Cultural Garden and the entrance to the Gallery, rather than a conventional enclosed space with front door.

The existing entrance through Vernon's portico will be maintained for special events and functions use, and the concept must ensure that this important entrance complements the new primary entrance without confusing or comprising the Gallery's identity and address.

The character of the new entrance must be inviting, rich and exciting.

The scale of the space, its relationship to outside, and the way in which it introduces the Gallery to new visitors must contribute to an identity which is clearly devoted to art and engagement with art, and it must avoid the

Key aspects of the Entrance and Front of House areas will include:

- _ Orientation – physical and conceptual
- _ Connections to existing foyer and circulation and public galleries
- _ Cloaking
- _ Groups / Schools Reception Area
- _ Information
- _ Ticketing
- _ Security
- _ Retail outlets
- _ Cafes
- _ Visitor amenities – toilets, Parents Room etc
- _ Installations
- _ Queuing space
- _ Separate access for functions / restaurant
- _ Integrates through site link
- _ Potential use as a function space in its own right
- _ Able to host opening events for up to 1,500 guests
- _ Views to external spaces

- Accessible
- Night time identity is important

Circulation Spaces

Integral part of the experience

Efficient yet exciting

Accessible

Occupied by art

Transitions

Boundaries

Natural

Healthy

Circulation spaces in the expanded complex will be legible, accessible and exciting.

Art will occupy all spaces in the expanded complex, including circulation spaces, and design concepts should consider how circulation spaces can enrich the matrix of places for the display of, and interaction with, art, across the entire spectrum of the Gallery's current and expanded collections.

Circulation spaces must be suitably sized and proportioned to accommodate the significant anticipated increases in visitation, without losing a sense of intimacy and human scale.

Circulation spaces will be an integral part of the experience – they will be spaces for unexpected intersections of art, place and landscape.

Circulation spaces should:

- Capture views to outside
- Connect spaces and displays in unexpected ways to exploit new interpretive opportunities and synergies
- Make connections between the existing and new parts of the complex simple and efficient
- Work seamlessly for visitors and staff
- Provide the necessary separation of FOH and BOH circulation pathways to ensure safety and security for collection items and staff
- Be designed to allow large objects to be moved readily around the complex, avoiding sharp corners, pinch points or crossed pathways
- Help orient visitors, including between different levels of the complex
- Enable the Gallery to operate in a variety of modes and shut off sections of the building when required, such as after-hours use for functions, without requiring large numbers of personnel to maintain security
-

The Gallery's circulation system will frame the visitor's experience from the moment they enter the building.

From the new entrance, circulation spaces with direct visitors through galleries for the display of Australian and Indigenous art. These spaces are the portal through which to understand the place and the collections, and are fundamental to preparing the visitor physically and mentally.

The circulation system must ensure that for all general visitors, these spaces cannot be avoided.

Design concepts may consider whether visitors for special events or functions should also be directed through these spaces.

New Exhibition Spaces

Flexible

Connected to place

Connected to outside

Able to be tuned

Agile

Adaptable

Inspiring

Infused with daylight

Exciting sequences

Spatially diverse

Rich experience

Sydney_Modern will significantly expand the Gallery's capacity and capabilities, and add new types of exhibition and interactive spaces to the Gallery's existing suite of spaces.

In particular, the expansion will provide the Gallery with larger, more flexible display spaces with higher ceilings.

The concept should consider how new exhibition spaces can be organised within a legible and accessible circulation system.

Key exhibition space requirements:

- _ At least 75% of new Gallery spaces should have a minimum ceiling height of 6m
- _ At least 50% of new Gallery spaces should be at least 14m wide
- _ A variety of gallery sizes can be delivered, provided they are defined by regular modules for lighting and other services
- _ The majority of Galleries should be able to utilise daylight, but this must be able to be controlled
- _ At least 50% of the new Galleries should be able to completely exclude daylight, if required
- _ At least 75% of the new Galleries should be able to provide conditions to international museum standards, and at least 50% of these spaces should be designed to enable them to present work or performance with no special conditioning without detrimentally affecting conditioned spaces
- _ Vistas between galleries and to outside, should be considered
- _ Opportunities for gallery spaces to connect directly to secure external spaces, should be considered

Consider defining maximum and minimum room sizes

Note: Prior to the compilation of the final Stage 2 brief the Area Schedule will need to be reviewed against the previously completed master plan work

Special Spaces

Sydney_Modern will equip the Gallery with a range of new spaces that will enable the Gallery to deliver a much wider range of public programs, connect to a much wider audience, and foster new ways of engaging with art.

Function Spaces

Unique destination
Surrounded by art
Connected to outside
Memorable

The Gallery is already an attractive venue for functions, and the project will significantly increase the Gallery's capacity to offer a wide range of spaces for a diverse range of functions, from corporate events to weddings and conferences.

The project will include a range of dedicated function spaces, including:

Major Function Space

A major function space able to accommodate seated events for up to 1,200 people. This space must be supported by suitable food and beverage facilities, including dedicated kitchens, cloakroom, appropriate technical services and include opportunities for the display of art within the function spaces.

From the existing north facing offices on the Upper Level, it is possible to see the Heads, the Sydney Opera House and the Harbour Bridge. The Major Function Space should capitalise on the site's excellent views and outlook, and include external terraces and break out spaces.

Independent access from outside or the main entrance, for operations out of normal gallery hours, must be integrated into the concept without the need for increased staffing resources for gallery security or managing visitor movements in and out of the space.

The space must be able to be subdivided into smaller spaces, and allow multiple functions to run concurrently without impacting visitor experience or functional efficiency.

Direct BOH access to loading dock is essential.

Restaurant

World class destination
Surrounded by art / edible art
Connected to outside
Memorable
Special

*Unique Sydney venue
Uniquely Sydney*

Do we want to include this as a specific space/destination? If so, here, or in the following sections?

Temporary Exhibition Zone

A Temporary Exhibition Zone of at least 3,000m² is to be created, comprising display spaces with a minimum ceiling height of 6m and a minimum clear width of 18m to allow for a diverse range of exhibition modes.

This space must be able to be subdivided into separate galleries, and operate as distinct exhibition spaces with their own entrances from a dedicated foyer space.

The foyer space must be easily accessible from the main entrance, and provide ticketing, cloakroom, retail and other services needed for special exhibitions.

Opportunities to connect the Temporary Exhibition Zone to external spaces are desirable.

Other aspects of the Temporary Exhibition Zone include:

- _ Independent and secure access to art loading dock
- _ Able to be used as general gallery space when not used for special exhibitions (not sure this is clear definition)
- _ Ability to provide conditions to international museum standard

Research Centre and Gallery Archives

The Gallery's Library and archives are a valuable resource that is currently underutilised due to its location, which is neither visually prominent nor easily accessible for many visitors.

A growing interest in this resource and new opportunities for digital engagement and connectivity will make the Library a focus for the expanded Gallery.

The existing Library will be decanted from Lower Level 1 and located in a prominent new location within the new building that signals its importance in the expanded complex.

The new Research Centre, which combines the library, research rooms, archives access spaces and spaces where visitors can access a diverse range of archival and contemporary information streams, will provide the Gallery with a resource that can enrich everyday visits and true scholarship.

The concept should explore ways to physically and conceptually centre the Research Centre at the core of the Gallery.

Learning for Life Zones – Pop Up Learning Sites

Add in descriptor, but might be of interest to AGNSW

Should this have separate sections for school groups, young adults, adults and the aged?

Illustrate with images of Art Express, Art after Hours, School visits etc, talks in the Gallery

Theatre / Auditorium / Participation Zone

Location?

Size / seat numbers?

Flat floor / raked floor / retractable seating?

The new theatre will be located near to the Research Centre as these facilities will often be used together for public programming.

The existing theatre (300 seats) at Lower Level 3 has a steeply raked seating area which is well suited for the presentation of film media, but is not well suited for other uses including lectures, presentations or performances.

The new theatre should complement the existing facility by providing a highly flexible space which can accommodate lectures, performance, digital media and other presentation modes. This could include a space with a flat floor and retractable seating,

The new theatre must integrate a green room, bio box and other related support spaces and facilities, and be suitably located to enable it to work effectively outside normal gallery hours without the need for additional staff or security.

The new theatre should be able to be used for functions events, and be supported by an appropriately scaled foyer which can serve as a pre-function space.

Children's Zone

Opening the minds and senses of children, and stimulating them through art, is at the core of the Gallery's objectives. This objective applies to school children who visit in organised tours, and families who visit informally throughout the year.

Part of the Gallery's ambition for Sydney_Modern is to make the complex very family friendly by providing spaces and services which can make a visit simple, enjoyable and relaxing for parents or carers, and exciting, stimulating and educational for children.

Concepts should explore how the Gallery can provide a diverse range of spaces for families that can:

- Extend the average length of visitation for families
- Enable the Gallery to run public programs specifically for children and young adults
- Make the Gallery an attractive meeting place for parents, and which can offer a distinctively different range of facilities to other places around the city

Creche?

Project Spaces

Preparation spaces for exhibition set ups, review

San Francisco cited as an example – discuss with AGNSW

Administration Zone / Staff Areas

Staff areas are currently dispersed throughout the building. This fragmentation does not facilitate a collaborative or cohesive staff community, and efficiency of operations is reduced.

The concept should explore opportunities to improve staff interaction, efficiency and creativity by providing spaces which can support these objectives.

Whilst it will be important and necessary to maintain some staff areas in the existing building, it is anticipated that the majority of staff will be located in the new building.

New Loading Dock

Efficient
Secure
Hub

The existing loading dock, which is severely constrained, will be supplemented by a major new loading dock, accessible off Lincoln Crescent.

The new dock will include a dedicated, secure art loading dock and associated spaces, and a separate general loading dock for general goods and materials, waste management and recycling, and other functions not specifically related to the receipt, movement or handling of art.

External Spaces

Inside / outside
Sandstone
Site specific
Flora

Refer Cultural Garden and Landscape sections for more detail [?]

Landscape Architect input?

A key objective of the project is to enable the Gallery to better engage with its setting, Sydney's climate, and to provide a wider range of environments for the commissioning, display and interaction with art.

External spaces around and possibly within the expanded complex are important means of achieving these objectives and design concepts should explore how these can be integrated into the overall design.

The requirements for environmental control, and the concept's ability to provide multiple layers or levels of control for light, humidity, temperature and air quality, should also inform how the concept connects with, and embraces the environment and setting.

6.3 EXISTING BUILDING

JPW/AGNSW

The total floor area of the existing building is approximately 23,000 m².

This area is distributed over 7 existing levels (5 public levels):

Name	RL. (Approx)	Area (Approx) m2	Principal Functions
Roof Level	36.30	965 (Enclosed)	Plant
Upper Level	31.05	2,800	Administration Offices, Conservation, Temporary Exhibitions
Ground Level	26.10	5,908	Entry, Grand Court, Galleries, Shop, Restaurant
Lower Level 1	21.20	5,690	Loading Dock, Workshops, Library, Major Temporary Exhibitions, Cafe
Lower Level 2	16.29	4,470	Exhibitions
Lower Level 3	11.40	2,250	Theatre, Exhibitions, Gallery Society
Basement	7.25	1,150	Plant

Due to the relationship of the existing building levels to the Land Bridge, it is anticipated that connections between new and existing spaces will be possible at Upper, Ground and Lower Level 1 only.

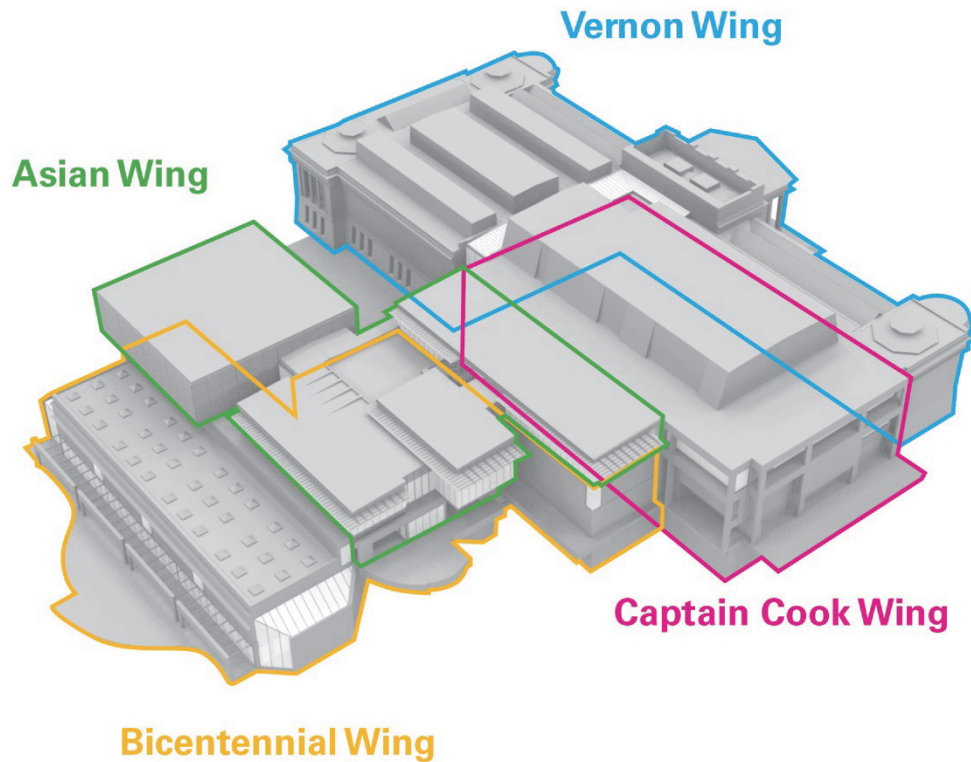
Concepts should consider how best to integrate circulation systems between the existing and new buildings, and how the experience of the Gallery as a single art museum, rather than two connected buildings, can be reinforced.

Arrangement of Wings

While the existing 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.



[Ideally use images - external and internal – to illustrate character of the each wing]

Matt to update this diagram to integrate with overall style (we can provide base image, or re-render, if needed – outlines were applied in InDesign)

Building Services Statement

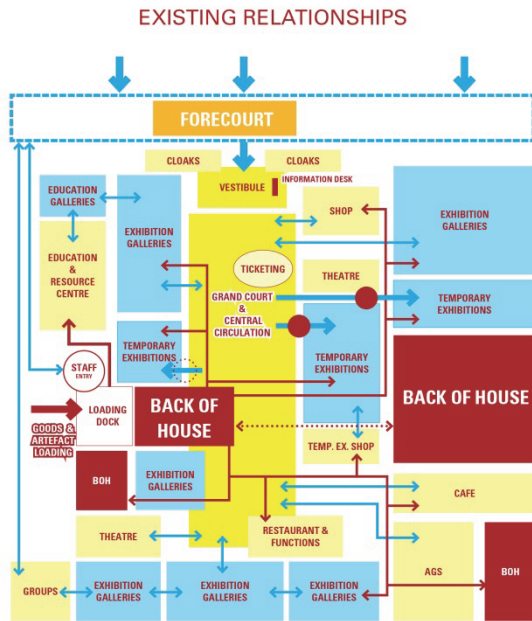
JPW/AGNSW

6.4 CRITICAL FUNCTIONAL RELATIONSHIPS

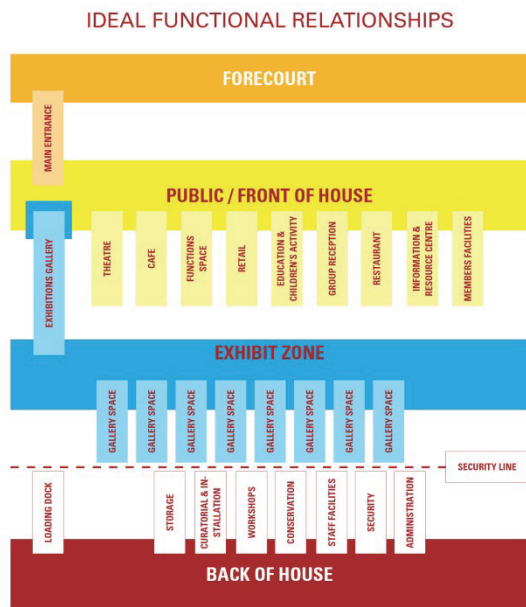
JPW/AGNSW

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

SYDNEY_MODERN PROJECT
DESIGN COMPETITION STAGE ONE BRIEF
PART 1 VISION AND COMPETITION BRIEF



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



Matt – we can give you an InDesign file of these diagrams if this is useful

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.

Key Functional Relationships

Perhaps this is simply done in a diagram, as per GoMA?

General Functional Relationships

Diagram 1 below shows the required functional relationships between sections.

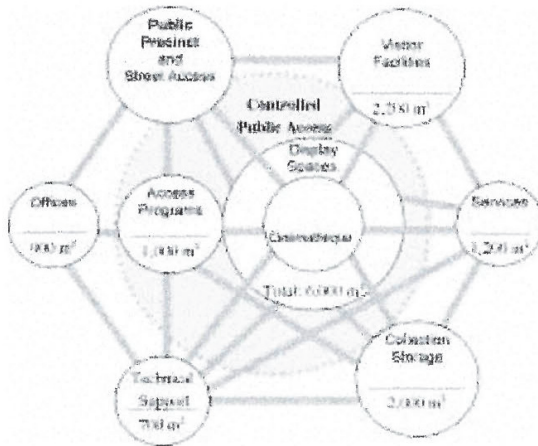


Diagram 1

Provide some commentary on key relationships, as per GoMA brief, if necessary

6.5 CULTURAL PLACE / LANDSCAPE REQUIREMENTS

JPW/AGNSW

New civic space for Sydney

Gathering place

Outdoor art

A great place in its own right

Art within landscape / Landscape art

Cultural Place may be better dealt with in key areas, and leave this section to landscape only

Integration of Landscape

The expanded complex will create a new and unique relationship with landscape and one that is integral to the experience of the place, the collections and the city.

Input from Landscape Architect and Peter Watts here

Important to illustrate this section with images from the collection and Brett Boardman images

6.6 BUDGET

GPG/JPW/AGNSW/Bylett

The total project budget is AUS \$400M in July 2012\$, of which the capital works component is \$X.

Although the scope of work within the existing building is yet to be finalised, it is expected that AUS \$75 - \$100M will be required for the existing building, with the remainder allocated to the new building, landscape and public spaces within the general extent of the Competition Site Area, furniture and fitout costs, professional fees and all other costs and allowances associated with the delivery of the completed project.

More details of the project budget, and the allowances and assumptions made, will be provided to Stage 2 competitors.

6.7 PROGRAM

GPG/JPW/AGNSW

The Gallery will celebrate its sesquicentenary in 2021, and it is intended that the project, including the construction of the new building, refurbishment and upgrades to the existing building, and the Cultural Garden, landscape and external spaces will be completed by late 2020.

Major project milestones:

Stage 1 Architects selected	May 2014
Stage 2 Architects selected	August 2014
Stage 2 Winner selected	March 2015
Appointment of Architect	March 2015
Concept Design	September 2016
Development Application	Insert date
Design Development	Insert date
Tender project	Insert date
Commence Construction of New Building	Insert date
Commence Fitout of Existing Building	Insert date
Construction Complete (New and Existing, including Fitout and Landscape)	Late 2021

These dates are indicative and subject to change.

A more detailed project program will be provided to Stage 2 competitors.

7.0 CONTRACTUAL MATTERS

7.1 PROPOSED CONTRACT MODEL FOR ARCHITECT ENGAGEMENTGPG/JPW/AGNSW

At the commencement of Stage 2, the following materials will be made available to competitors:

- Proposed Contract Model for architect engagement
- Proposed scope of engagement
- Proposed delivery model
- Detailed estimated construction budget for the project
- Functional Brief and Detailed Room requirements

Assume we need not provide any information on proposed contract model for Stage 1.

8 SUBMISSION REQUIREMENTS

The Art Gallery of New South Wales is seeking inspiring concepts for how it can create a 21st century art museum that is unique, authentic, inspiring and agile.

The two stage process is intended to provide competitors with an opportunity to outline key principles and aspects of their concept in the first stage, with these developed to a much greater level of detail in the second stage.

STAGE ONE

JPW

Competitors are to provide a sketch design illustrating the broad conceptual approach to the project resolving key planning issues, functional planning relationships and defining architectural and landscape character, internally and externally.

LODGEMENT DETAILS

Submissions are to be lodged under plain sealed cover and will be judged anonymously. There are to be no logos, marking, symbols or any other materials by which a competitor could be identified through the submitted materials.

- _ Submissions can be made electronically through the online resource ONLY; or
- _ In hard copy delivered to the Gallery by the specified closing date AND electronically via the online resource.

Submissions received in hard copy only will be disqualified.

For submissions received electronically ONLY, the Gallery will engage a commercial printing house to print all such these entries. No special printing methods or adjustments to the files provided will be made.

SUBMISSION FORMAT

JPW

- 1 **4 x A1 Sheets**, singled sided, numbered 1 to 4, with numbers located at bottom left hand corner, minimum 24 point.
Competitors may select landscape or portrait format, provided the format can present a site plan with context at 1:500 scale within the panel arrangement.

Each Sheet must be marked on the rear with the entrant's numerical identity number in the following format:

Identity Number (4 digits)_Panel_01

Panels will be displayed in the numerical order provided.

[GoMA asked for laminated but unmounted panels, allowing them to be rolled for storage – this seems a good idea]

Protocols to be aligned with UIA standards – RAJ checking

As part of their panel submissions, competitors must include two photomontages (Semi-aerial and Entry & Cultural Place) of their concept using the base images provided. The minimum size of these images is to be A2.

The layout of panels is at the competitor's discretion, but the panels must be reproducible printed pages without three dimensional additions, applied materials, projections, cutouts or the like.

Competitors should indicate how the panels are to be arranged by providing a simple graphic on the rear of each panel indicating sequence and orientation.

Panels can be composed as separate or joined panels at the competitor's discretion.

- 2 **22 page maximum A4 Design and Technical Report** (12 A3 pages folded in half, not counting cover and back page – relevant if we are saying horizontal or portrait format?) – Matt – can you check this? Is there a more standard way of defining this as this seems complex?

All text must be legible and a minimum of 12 point.

The report can be vertical or landscape format. Each printed page side, other than the outer cover and back page, will be counted in the page number limit.

Drawings should take the form of conceptual studies, diagrams and vignettes that address the essential design issues. A fully resolved conceptual design is not required at this stage.

Submissions must only include the material specified above. Any submission which contains any additional material, such as models, reports by sub consultants or material outside the specified page numbers, will not be considered by the Jury.

A physical scale model is not required for Stage 1.

- 3 **Proforma**

JPW

Signed Competition Declaration Form within plain sealed envelope with competitor identifier.

- 4 **Digital Copies**

Each entrant should provide 2 USB Memory sticks, each with all printable copy of submission materials including panels, report and proformas.

A high resolution and low resolution PDF of all submitted materials is to be provided. The high resolution versions will be used for printing, if a hard copy version is not submitted.

All files must be unprotected such that the Gallery's use of the material is not restricted.

EVALUATION CRITERIA

JPW

- _ Architectural response to the Gallery's brief and vision

- _ Creative response to site, landscape, context and sustainability
- _ Broad Functional and Operational understanding
- _ Response to Heritage and Planning issues
- _ Broad Cost and Buildability issues

[To maintain anonymity, do we need to specify how entrants use images and references to their own work? Ie. GoMA asked entrants to use the work of others.]

STAGE TWO

JPW

Stage 2 will comprise a concept design submission, based on the conceptual approach presented in Stage 1, which addresses a detailed functional brief.

Detailed requirements of the Stage 2 submission will form part of the Stage 2 Competition Brief.

The entry will be submitted in two sealed envelopes marked Envelope 1 and 2.

As a guide the design submission requirements will include:

Envelope 1

A concept design illustrated by:

- _ A Site plan .landscape plan, floor plans sections and elevations at 1:200 scale
- _ Internal and external perspectives sketches
- _ 4 photomontage images of the scheme placed into the base images provided
- _ Model of building at 1:500, constructed to suit the template provided, so that the model can be inserted into a context base model provided by the Gallery
- _ Digital images and fly through
- _ A bound A4 design and technical report
- _ Concept statement
- _ Technical details, including **[Insert summary list as a minimum with input from consultants]**
- _ Cost Estimate **[Bylett Associates template]**
- _ Design methodology / collaboration with AGNSW
- _ Explanation of Local Representation, and how the collaboration with a local practice will function

Envelope 2

- _ Fee Proposal including Architect and Consultants **[Consider including “based on indicative scope and fee range within the brief”]**
- _ Schedule of Disbursements

EVALUATION CRITERIA

JPW

- _ Architectural response to the Gallery’s brief and vision
- _ Creative response to site, landscape, context and sustainability
- _ Functional and Operational understanding
- _ Response to Heritage and Planning issues
- _ Cost and Buildability issues
- _ Proposed Team and Referees
- _ Design methodology / collaboration with AGNSW

OUTLINE PROFORMA CONTENT

JPW

- _ Area Schedule
- _ Cost estimate
- _ Signed entry / Authorship

PRESENTATION AND INTERVIEW

JPW

Shortlisted Competitors will be given the opportunity to personally present their design submissions to the Jury and Advisors Panels in Sydney.

No additional material from that submitted will be allowable at the presentation.

Subsequently a series of interviews may be involved with the selected architect to finalise their appointment.

LODGEMENT DETAILS

JPW/AGNSW/GPG

Submission in Stage 1 of the competition (Softcopy only) will be accepted via the online resource established for the competition.

Submission in Stage 2 of the competition (Hardcopy and Softcopy) will be submitted under plain sealed cover labelled:

Confidential

Art Gallery of New South Wales
Sydney Modern Architectural design competition
Stage 2 Submission

Submissions will be delivered or sent by prepaid post to:

Professional Competition Advisor

Art Gallery of New South Wales
Art Gallery Road, The Domain, NSW 2000
AUSTRALIA

More details of the Stage 2 submission requirements will be provided to the shortlisted Competitors.

Online Resource (Aconex)

AGNSW

9 APPENDIX 1

9.1	TERMINOLOGY	JPW
9.2	DIRECTOR GENERAL'S REQUIREMENTS	JPW / JBA
9.3	SITE SURVEY	JPW / GPG
9.4	BASE DRAWINGS - EXISTING BUILDING	JPW / TTW
9.5	LAND BRIDGE DRAWINGS AND STRUCTURAL CONSIDERATIONS	JPW / TTW
9.6	CITY CAD BLOCK MODEL	JPW
9.7	PHOTOGRAPHIC RECORD - SITE AND CONTEXT	JPW
9.8	PHOTOGRAPHIC RECORD - EXISTING BUILDING INTERIORS	AGNSW/JPW
9.9	PHOTOGRAPHIC RECORD – KEY COLLECTION ITEMS	AGNSW / JPW
9.10	OUTLINE PROGRAM	JPW / GPG
9.11	INDICATIVE BUDGET (Perhaps only in Stage 2 Brief)	JPW / GPG / BA
9.12	BIBLIOGRAPHY	AGNSW / JPW
9.13	ONLINE RESOURCES	AGNSW / JPW
9.14	CONTRIBUTORS	JPW

Appendix 2

- 1 Existing Area Schedule**
- 2 Sydney Modern Area Schedule**

Appendix 3

- 1 Competition Milestones**

9.1 Terminology

Abbreviations

Entities / Organisations

Art Gallery of New South Wales	Gallery, AGNSW
Royal Botanic Gardens	Gardens, RBG
City of Sydney Council	CoS
Roads and Maritime Services, NSW Government	RMS
Department of Planning, NSW Government	DoP
Airport Motorways Limited	AML
Cross City Motorways Limited	CCM
International Union of Architects	UIA
Australian Institute of Architects	AIA
Australian Institute of Landscape Architects	AILA

Relevant Technical Instruments

Local Environment Plan	LEP
Development Control Plan	DCP
State Significant Development	SSD

Technical Terminology

Development Application	DA
Australian Height Datum	AHD
Relative Level	RL
Conservation Management Plan	CMP
Local Government Area	LGA
Director General's Requirements	DGRs
Local Collaborating Architect	LCA
GST	Goods and Services Tax (10%)
GFA Sydney LEP 2012	Gross Floor Area, as defined by the

UFA
check with CBA – check if needed?

Usable Floor Area **[correct definition –**

Note: Do we need to include an 'Interpretation' section which defines to intent of any words or phrases in the Competition documents, such as:

AIA Guidelines means the Australian Institute of Architects Guidelines for Architectural Design Competitions, dated October 2003.

We do not believe so – overly legalistic, and terms used are clear, but other competition documents have done this (for example, Flinders Street Station Design Competition)

AAP: Architects Advisory Panel, comprising a number of relevant statutory representatives, including:

1. Current National President, Australian Institute of Architects
2. NSW Government Architect
3. Director, City Planning, Development and Transport, City of Sydney
4. A Trustee of the AGNSW
5. Deputy Director, AGNSW

TAP: Technical Advisory Panel, comprising a range of technical specialists who the Jury may call upon in their assessment of Stage 1 and Stage 2 entries, including:

1. Structural engineering advisor
2. Mechanical services advisor
3. Statutory Planning advisor
4. Operational and curatorial advisors from the Gallery

9.2 Director General's Requirements (Planning Key Issues) & Process Flowchart

9.3 Site Survey

A site survey is provided in DWG and PDF format.

9.4 Base Drawings - Existing Building

The Gallery has compiled a summary package of relevant drawings of the existing building for use by Competitors during the competition.

9.5 Land Bridge Drawings and Structural Considerations

A drawing indicating the zones where additional structural elements may be threaded through the Land Bridge has been prepared by a structural engineer to assist Competitors in the development of their concepts.

Submissions which propose structural elements outside the nominated zones, sizes or design principles may be disqualified.

9.6 City CAD Block Model

This model is provided for use by competitors as an approximate guide to the city centre and surroundings. It is not intended to act as a detailed or accurate base and competitors should refer to the surveys provided for more detailed site and context information.

9.7 Photographic Record - Site and Context

The following images are intended to convey the character of the site and context, and are recent photographs of the site.

A short commentary could be provided with these, but suggest this is not necessary.

AGNSW Graphics to develop strategy/template to indicate where the various site photographs are taken

It will be important to provide an aerial photograph, site plan or map that can be used to indicate where the images have been taken from, to assist competitors orient themselves to the city and site.

9.8 Photographic record - Existing building interiors

The following images are intended to convey the character of the existing Gallery, and the diversity of spaces and uses within it.

A short commentary could be provided with these, but suggest this is not necessary.

It will be important to provide an aerial photograph, site plan or map that can be used to indicate where the images have been taken from, to assist competitors orient themselves to the city and site.

9.9 Photographic record – Key internal spaces in existing building

This is recommended, but may not necessarily be needed, as it would assist Competitors in understanding how collections are presented, how the spaces are used, and help describe the character and scale of the existing spaces, particularly gallery and social spaces like the café.

9.10 Photographic record - Key Collection Items

9.11 Outline Program

9.12 Cost Plan Summary

9.13 Bibliography

SYDNEY_MODERN PROJECT
DESIGN COMPETITION STAGE ONE BRIEF
PART 1 VISION AND COMPETITON BRIEF

Relevant AGNSW Publications AGNSW
Relevant CoS publications

9.14 Online Resources

Competition Online Resource – Aconex

[Insert website details](#)

Art Gallery of New South Wales – General Website

<http://www.artgallery.nsw.gov.au/>

AGNSW partnering with Google’s Cultural Institute Art Project

<http://www.google.com/culturalinstitute/asset-viewer/yQG5BSPHXISWvw?projectId=art-project>

City of Sydney

<http://www.cityofsydney.nsw.gov.au/>

NSW Department of Planning

<http://www.planning.nsw.gov.au/>

Royal Botanic Gardens **(name change imminent?)**

<http://www.rbgsyd.nsw.gov.au/>

Australian Bureau of Meteorology

<http://www.bom.gov.au/>

[Insert other as required]

9.15 Contributors

This Functional Brief has been prepared by Gale Planning Group, Project Director for the Sydney Modern Project and Johnson Pilton Walker, Architects advising GPG, in collaboration with the Art Gallery of New South Wales.

[Insert list of other contributors?]

1 PROFORMA (Needs check by legal and probity) & Key Correspondence Items

A Response to Invitation, to be returned by invited participants:

- a. Nominate / identify the entity that will participate
- b. Confirm contact address details / email etc
- c. Confirm a unique 4 digit identifier for the competition entry (Stage 1 anonymity)
- d. Confirm all future correspondence is to be via the Competition Advisor
- e. Confirm acceptance of Competition Conditions
- f. Confirm acceptance of Confidentiality requirements
- g. Confirm Licence Agreement for Gallery to use competition materials

(Note: Assumes questions will be dealt with solely by online resource)

If two competitors choose the same 4 digit identifies, they will be advised that alternatives must be selected.

Notification of correspondence received must be provided to all competitors through the on line resource.

B Submission of Stage 1 Entry

- a. Confirm Authorship of entry
- b. Confirm understanding that the submission complies with the Competition Conditions and submission requirements, including defined deliverables
- c. Compliance Statement – Confirm the submission complies with the Competition Brief and identify any significant departures from the Brief
- d. Provide bank details for electronic payment of Stage 1 honorarium

AGNSW to formally notify and thank Stage 1 Competitors once their submissions are received (letter?)

C Submission of Stage 2 Entry

- a. Confirm Authorship of entry
- b. Confirm understanding that the submission complies with the Competition Conditions and submission requirements, including defined deliverables
- c. Compliance Statement – Confirm the submission complies with the Competition Brief and identify any significant departures from the Brief
- d. Project Detail Proformas:
 - a. Area Schedule
 - b. Cost Summary
 - c. Table of Compliance for Statutory Planning
 - d.

Appendix 3

Competition Flowchart indicating timing (with actual specific dates included)

Or list of key dates

KEY / USEFUL QUOTES / WORDS

Famous Sydney Artists

Famous Sydneysiders

Famous visitors to Australia

Famous Australian Architects

“Many sensitive Australians are uncomfortably aware of the rootless nature of their artificial environment.”

Robin Boyd, The Australian Ugliness, Pelican Books, 1971

SYDNEY_MODERN PROJECT
DESIGN COMPETITION STAGE ONE BRIEF
PART 1 VISION AND COMPETITON BRIEF

VISION / PURPOSE	PLACE	BRIEF	[insert title]
Art	Ecology of Place	Digital Ecosystem	
Unfolding museology	Indoor / Outdoor	Connectivity	

Notation

Comments in **BLUE** are for consideration / confirmation by AGNSW

Comments / items in **YELLOW** highlight are yet to be completed

Comments in **PINK** are questions

The identifiers in the following text that are justified on the RHS of each section heading are to identify who is responsible for providing this text / input – Matt – just ignore these.

Legal and probity also to review.

Note that the Competition Conditions for the Flinders Street Station Design Competition were much more lengthy and legalistic – AGNSW to consider how to approach the level of detail required for the Sydney_Modern project brief and conditions package.

Note: The Competition Pack for the Sydney_Modern Project is structured in 2 parts:

Part 1 – Invitation and Brief (including Appendices)

Part 2 – Competition Conditions

Table of Contents

Part 2 COMPETITION CONDITIONS

A GENERAL COMPETITION CONDITIONS (this will need final check once draft check complete)

1. The Competition Process
2. Endorsement
3. Competition Timetable
4. Remuneration
5. Competition Jury
6. Authority of the Jury
7. Professional Competition Advisor
8. Probity Advisor
9. Architectural and Technical Advisors
10. Communication / Online Resource
11. Language and Units
12. Eligibility
13. Ineligibility
14. Disqualification
15. Appointment
16. Questions and Clarifications
17. Submitted Material

18. Costs Borne by Participants
19. Intellectual Property Rights
20. Secondary Consultants
21. Confidentiality
22. Notification of Results
23. Public Exhibition
24. Disclaimer

A GENERAL COMPETITION CONDITIONS

1 THE COMPETITION PROCESS

JPW

The objective of the Competition is to identify the best combination of design concept and design team for the project through a two stage invited national and international competitive process.

STAGE 1 OF THE COMPETITION

Up to 20 Architects, both national and international, will be selected by the Jury to participate in the first stage of the competition.

This list will be selected by the Jury from a list of Architects drawn up by an Architects Advisory Panel (AAP). The AAP may seek information on previous relevant projects and referees from potential competitors to complete their listing for consideration by the Jury.

Stage 1 submissions will seek responses to the brief that define a broad conceptual approach to the project, resolving at a strategic level, key site planning issues, broad functional planning relationships and the architectural and landscape character of the concept.

It is considered that there is sufficient information on the project scope and aspiration in the material provided to competitors to support development of an appropriate Stage 1 Submission.

There will be no special access to the site, other than that allowed by the public nature of the existing buildings and landscape, to the client, or to any other stakeholders during this period.

The Jury will shortlist up to 5 Architects to participate in Stage 2 of the competition.

The Jury can request technical and operational advice from the AAP and a Technical Advisory Panel (TAP).

This stage of the competition will be submitted and judged anonymously.

Anonymity shall be guaranteed by requiring each competitor to place an alphanumeric code of his/her own choice – composed of 4 numerals and 2 letters, for example 1234AB, 1cm high in the upper right hand corner of each panel and each accompanying document that constitutes the entry, including the identification envelope that will contain the identity and complete contact details of the competitor(s).

No other identifying marks, logos or branding must be used on any of the Stage 1 submission materials.

STAGE 2 OF THE COMPETITION

The shortlisted Architects will be invited to prepare a design proposal for the project based on a more detailed brief.

The proposal will be submitted in two sealed envelopes:

- _ Envelope 1 will comprises the design and team structure; and

- Envelope 2 will contain the fee proposal

A special site visit and briefing meeting will be arranged for each shortlisted Architect. Attendance at this briefing is mandatory.

Competitors will be invited to personally present their designs to the Jury and answer questions related to their submission.

The AAP and the TAP will undertake a review of all design submissions (Envelope 1) and report to the Jury, and be available to the Jury to assist their review of submissions as required.

The Jury will select a winner on the basis of Envelope 1 submission and the Fee Submission included in Envelope 2 will not be considered as part of the selection criteria.

All Envelope 2 submissions will be held unopened by the Probity Officer until a winner is selected by the Jury at which time the winner's Envelope 2 only will be opened and form the basis of appointing the architect to the project.

The Art Gallery of New South Wales reserves the right to negotiate a mutually acceptable scope of service, fees and contractual arrangements with the preferred architect and the nominated consultants.

Should negotiations with the preferred architect prove unsuccessful they shall be terminated and negotiations will commence with the next ranked competitor.

2 ENDORSEMENT

JPW

The competition has been officially endorsed by (pending further discussions and review with those below):

- Australian Institute of Architects (AIA)
- The International Union of Architects (UIA)
- The City of Sydney
- The Australian Institute of Landscape Architects (AILA)

3 COMPETITION TIMETABLE

JPW/AGNSW/GPG

STAGE 1

Invitation issued to stage one entrants	19 May 2014
Registration/Acceptance of Stage 1 entrants confirmed	30 May 2014
Question period closes	6 June 2014
Final issue of answers to questions	16 June 2014
Stage One submissions delivered to Sydney	21 July 2014

STAGE 2

Stage 2 Brief issued to shortlisted competitors	1 Sept 2014
Registration/Acceptance of Stage 2 entrants confirmed	12 Sept 2014
Site visit and briefing (mandatory)	mid Sept 2014
Question period closes	26 June 2014
Final issue of answers to questions	3 Oct 2014
Stage Two submissions	24 Nov2014
Presentation and Interview	27 Jan to 13 Feb 2015
Announcement of Competition winner	March 2015
Appointment of the architect	March 2015
Exhibition	March 2015

4 REMUNERATION

JPW

Each of the invited competitors in Stage 1 will be paid an Honorarium of AUD \$20,000 **[excluding GST, if any]** towards expenses within one month of receipt of their Stage 1 submissions prepared in accordance with the Competition Brief.

Those shortlisted Competitors selected to proceed to the second stage will be paid a further AUS\$180,000 **[excluding GST, if any]** within one month of presentation of their Stage 2 submissions that have been prepared in accordance with the Competition Brief.

The Prize money awarded to the commissioned architect shall be considered part of the fee for any subsequent design commission.

5 COMPETITION JURY

JPW/AGNSW

The first and second stages of the competition will be judged by a panel of seven (7) members supported by expert advisors.

The Jury members are:

- _ **Dr Michael Brand, Director Art Gallery of New South Wales - Jury Chair**
- _ **Professor Glenn Murcutt, Architect**
- _ **International Architect TBC**
- _ **Ms Hetti Perkins, Curator**
- _ **Mr Michael Lynch, CEO West Kowloon Cultural District Authority**
- _ **Ms Kathryn Gustafson, Landscape Architect**
- _ **Professor Toshiko Mori, Architect**

[Need to check all titles are correct] – AGNSW will need to secure bios from all jury members for press releases

6 AUTHORITY OF THE JURY

JPW

The Client will be bound by the Jury's decision.

The decisions of the Jury are final and will not be subject to challenge, appeal or review and no correspondence concerning a decision of the Jury will be entered into.

The Jury will complete a report outlining its reasons for selecting the winning design. A copy of the report will be published on the Gallery's web site.

In the event of a dispute, not related to the adjudication process or the awarding of the prizes, the matter shall be settled by an arbitration process (AGNSW legal input required).

The expenses resulting from any conciliation or arbitration procedure shall be shared by the two interested parties.

7 PROFESSIONAL COMPETITION ADVISOR

JPW

The Gallery have appointed Professor Richard Johnson as its Professional Competition Advisor.

The role of the Professional Competition Advisor is to ensure the competition process is run in a professional manner, and that queries of an architectural nature can be appropriately and fairly addressed.

The Professional Competition Advisor will take no part in the adjudication process.

The Professional Competition Advisor will be the sole point of contact between the Gallery and the competitors.

8 PROBITY ADVISOR

JPW/GPG

The Competition will be overseen by a Probity Advisor appointed by the Gallery.

At all stages of the competition the Probity Advisor will act to ensure:

- _ Communication protocols are clear and maintained
- _ Document procedures and security
- _ Confidentiality
- _ Transparent and accountable assessment processes
- _ Elimination of conflicts of interest
- _ Appropriate media releases and public presentations

Any concerns regarding probity, at any stage of the Competition process, should be directed to the Probity Advisor in writing via the online resource. The Probity Officer will respond in writing via the online resource.

9 ARCHITECTURAL AND TECHNICAL ADVISORS

JPW/AGNSW

A panel of expert advisors will be appointed to assist the Jury through all stages of the competition.

The advisors will, as required by the Jury, provide a range of advice on technical and operational aspects of the submission and will comprise:

10 COMMUNICATION / ONLINE RESOURCE

JPW/AGNSW

The Professional Competition Advisor will be the sole point of contact between the Gallery and the competitors.

All communications, including Registration, issue of Briefing documents, Questions and Answers will be via an independent online resource, **such as Aconex**, and managed by the Professional Competition Advisor.

Once their invitation to participate has been accepted, entrants will be provided with relevant access details for the online resource.

Briefing documents for Stage 1 and Stage 2 will be provided in hardcopy to a registered address provided by the competitor.

Briefing materials will also be available through the online resource.

Stage 1 submissions (if made in softcopy only) will be via the online resource.

Stage 2 submissions (hardcopy and softcopy) will be made under plain sealed cover in accordance submission requirements.

The Gallery will confirm receipt of each submission within three (3) business days after the lodgement closing time. Receipt will be acknowledged via the on line resource.

11 LANGUAGE AND UNITS

JPW

All Documents submitted for the competition must be in English, with drawings in Metric scale and costs in Australian Dollars.

Where specified in the deliverables, drawings must be to the required scale.

12 ELIGIBILITY

JPW

Participation in this competition is by invitation only to qualified national and international architects selected by the Jury in consultation with the Architects Advisory Panel.

Architects, once invited, may wish to submit as a consortium or architectural team working in association. Such submissions must clearly demonstrate the existence of the association as well as the integrity and durability of the association by way of duly executed documents setting out roles, responsibilities and liabilities of the parties.

Australian architects invited to participate in Stage 1 may not also be a collaborator or partner with another invited architect in Stage 1.

International and interstate architects, or consortia, selected to proceed to Stage 2 of the competition will be required, if selected as the winner, to form an association with an experienced Sydney based architectural practice or establish an office in Sydney for the duration of the project.

Noting the above, Australian architects invited to participate in Stage 1 that are not selected to participate in Stage 2 may collaborate with an architect invited to participate in Stage 2.

All shortlisted competitors in Stage 2 will be required to outline their local representation proposal as part of their submission.

13 INELIGIBILITY

JPW

The following are ineligible to enter the Competition or assist an entrant in any way:

- _ Members of the Competition Jury or any members of their staff
- _ Any advisors to the Competition Jury
- _ Any members of the Art Gallery of New South Wales Board of Trustees or their staff
- _ Any person directly employed by the New South Wales Government

14 DISQUALIFICATION

JPW

Any entry may be disqualified and excluded from the Competition if:

- _ It is received after the due dates
- _ If a Competitor does not conform to the mandatory requirements, instructions, regulations or conditions for the competition
- _ If a Competitor attempts to improperly influence the decisions of the Competition Jury or their Advisors
- _ If a Competitor discloses his or her identity to the Jury
- _ If a Competitor publishes any design materials related to the competition, including any documents issued to competitors or any submission materials such as design concepts, images and the like, prior to the announcement of the competition winner and concept by the Gallery

Do we need to cover the potential withdrawal of a participant? If so, how?

Could be:

A competitor may withdraw from the Competition at any time prior to the Stage 2 Submission close by noting the Competition Advisor. The Competition Advisor may seek to confirm this withdrawal with the Competitor.

If a Competitor seeks to withdraw from the Competition at any time after the Stage 2 Submission close and before the announcement of the Jury's decision at the conclusion of Stage 2 the Competitor must submit a request to withdraw to the Competition Advisor. The Competition Advisor in consultation with the Chair of the Jury may approve or reject the request.

It is not possible to withdraw from the Competition after the announcement of the Jury's decision at the conclusion of Stage 2.

If a Competitor withdraws prior to the start of Stage 1, the Gallery reserves the right to invite another to participate.

Should a Competitor withdraw during Stage 1 or Stage 2, no new Competitors will be invited to participate in the Competition.

15 APPOINTMENT

JPW

It is the AGNSW's intention to commission the selected architect to work with the Gallery to provide full professional services throughout the project.

Serious consideration will be given to the appointment of the sub-consultant team nominated as part of the Stage Two competition submission. However, no undertaking can be given that these consultants will be appointed.

Full project funding will be subject to a business case, currently being prepared by the Gallery, to be submitted to Government in late 2014.

It is the Gallery's intention, directly following the competition announcement to engage the successful architect to develop the design to planning application stage (subject to Government funding).

Should the architect not be commissioned within a period 12 months after the competition announcement, a further honorarium of \$200,000 (excluding GST, if any) will be paid to the winner.

16 QUESTIONS AND CLARIFICATIONS

JPW

The Professional Competition Advisor will be the sole point of contact between the Gallery and the competitors.

All Questions relating to the Competition brief must be submitted electronically, via the online resource, and will be answered progressively and available to all participants through the online resource.

Stage 1 Question period closes 6 June 2014

Stage 1 Answers provided by 16 June 2014

Stage 2 Questions period closes 26 Sept 2014

Stage 2 Answers provided by 3 Oct 2014

Questions posted to the Professional Competition Advisor once the question period has closed will not be answered.

Questions and Answers from Stage 1 and Stage 2 will remain on the online resource until the competition closes.

17 SUBMITTED MATERIAL

JPW

No submitted material for either Stage 1 or Stage 2 will be returned to participants. Participants should ensure they retain copies for their records.

18 COSTS BORNE BY PARTICIPANTS

JPW

All costs and expenses incurred by Competitors in any way associated with the preparation of their Competition submissions, including but not limited to attendance at site visits, Stage 2 presentation and additional information requested by the Jury to clarify their entry, will be borne entirely and exclusively by the Competitor.

19 INTELLECTUAL PROPERTY RIGHTS

JPW

Competitors will retain the intellectual property rights, including copyright and moral rights of attribution and integrity in their designs.

The Gallery reserves the right to retain all submissions and use them for publication and exhibition purposes, subject to giving suitable credit to the authors.

The author of the winning design will grant to the Gallery an exclusive, perpetual, unconditional and irrevocable licence to use the design for the purposes for which it was created.

The author will also warrant that such intellectual property rights are the property of the author and indemnify the Art Gallery of New South Wales against any liability, loss or damage accordingly.

No other design, either wholly or in part, will be incorporated into the project without the agreement of the author.

20 SECONDARY CONSULTANTS

JPW

Participants are not required to assemble a supporting team of consultants for Stage 1 of the competition.

Shortlisted architects invited to participate in Stage 2 will be required, as part of their submission, to outline their full time representation in Sydney for the duration of the project and nominate their preferred secondary consultant team.

21 CONFIDENTIALITY

JPW

The names of architects invited to participate in Stage 1 will remain confidential until the announcement of the Stage 2 shortlist, when both Stage 1 and Stage 2 participants will be publicly acknowledged.

All information submitted for Stage 1 and Stage 2 shall be kept confidential by the Gallery until the final results of Stage 2 are announced.

All architects and supporting consultants will be required to maintain confidentiality with respect to their own proposals and should not seek details of competing proposals or promote their own other than in accordance with the competition process. This is to protect the integrity of the competition and to protect the intellectual property rights of all competitors.

The name, logo or any other mark that may identify a competitor in Stage 1 must not appear on any submission materials.

22 NOTIFICATION OF RESULTS

JPW

All Competitors in Stage 1 will be notified in writing as to the identity of those shortlisted for Stage 2 of the Competition.

Competitors in Stage 2 will be notified as to the winner just prior to a public announcement and will be issued with a copy of the Jury report.

**Do we need to include anything on potential abandonment of the project?
If so:**

The Trust reserves the right to abandon the Competition at any time subject to there being reasonable grounds resulting from a significant or unexpected event.

If the Competition is abandoned after the Jury has notified the shortlisted Stage 2 Competitors, the Trust will pay to each of the shortlisted Competitors a sum of \$50,000 (excluding GST, if any) in lieu of the honoraria.

If the Competition is abandoned after Stage 2 has formally commenced, the Trust will pay to each of the shortlisted Competitors a sum of \$100,000 (excluding GST, if any) in lieu of the honoraria.

23 PUBLIC EXHIBITION

JPW

The Gallery reserves the right to publish all or a selection of the entries submitted for the competition.

The Gallery intends to hold a public exhibition of all, or a selection of, materials from the Stage 1 and Stage 2 submissions after the announcement of the winner of the Competition.

24 DISCLAIMER

JPW/AGNSW

The Art Gallery of New South Wales Trust has prepared this Competition document to provide interested parties with relevant background information for the project.

Great care has been taken in the preparation of the information which The Trust believes to be accurate.

The Trust gives no warranty, expressed or implied, as to the completeness or accuracy of the information contained within or which may be provided in association.