

Supplementary
Submission
No 65c

**INQUIRY INTO GOVERNMENT'S MANAGEMENT OF THE
POWERHOUSE MUSEUM AND OTHER MUSEUMS AND
CULTURAL PROJECTS IN NEW SOUTH WALES**

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PARRAMATTA CULTURAL BUSINESS CASE

Draft

A concept paper for discussion and development June/July 2020

Executive Summary:

This proposal to restore and redevelop Parramatta's Female Factory Heritage Precinct as part of a 30 hectare Cumberland Park public engagement campus takes the massive 50,000 year human investment incorporated there and leverages that unique cultural authenticity into a world class cultural experience.

In restoring and recycling the Heritage Buildings, First Nations' archaeological and living sites and the enormous public spatial scope of the Park [30 hectares plus] at under half the real cost of the shallow 'Parramatta Powerhouse' project this proposal also provides Government with a new architectural museum 'jewel', many individual 'shovel ready' projects which save heritage rather than destroy it and which also provide a series of 'good news' announcements leading into 2024 with no threat of bad media or civil disobedience.

More Detail:

Staged in two main Phases between 2020 and 2028/9 this proposal also includes a restoration and reboot of the Ultimo Powerhouse Museum [by 2026/7] and the new 'Jewel' exhibition building inside Cumberland Hospital urban park thereby also avoiding negative media and providing much more 'positive news' towards the election in 2024 then 2028.

It does so while ensuring there is a massive increase in predictable visitation to both sites, far greater access for families and communities, significant media and public approbation, no annual capital cost exceeding \$100 million in any one year and an absolute maximum 'Total Project Cost' of \$765 million by end FY 2028-9.

The Cumberland Hospital site is not flood prone, but is expansive, appropriate, within 900 metres of the Parramatta CBD, accessible by public transport, capable at full development of holding between 60,000 and 80,000 visitors of all types at one time and already, effectively, owned by or available to [at low cost] Government. Provision for uniquely 'green' parking for cars and coaches is easily facilitated without denigration of the heritage precinct.

This proposal does not preclude appropriate development of a 'Carriageworks' West on the current riverside site in consort with the City of Parramatta Council River Walk plan [2016].

There is no destruction of heritage buildings and museum facilities either in Parramatta or in Ultimo. Many elements can be sequentially completed and announced/open before the 2024 election. Many more before the election after that. It presents a cost effective, media engaging, political, community loved range of affordable popular solutions whose core appeal is based on our fundamental existing human investment in Australia's last truly international, world-class undeveloped Heritage Precinct.

The flood-threatened 'Parramatta Powerhouse', in comparison, is a shallow, intellectually and culturally empty trade show 'concrete and glass outdated concept' more C 20 and unsustainable and not C 21 and sustainable [eg. carbon load in the structures]. This proposal also truly engages the broader public in Greater Western Sydney with the Collections of the Museum of Applied Arts and Sciences, etc., and is far less wasteful of existing world class museum facilities.

1: Prologue: the context:

Parramatta is an internationally significant place.

Its landscape, buildings, collections and documented history can be richly combined to tell the stories of its people from ancient times to the present and into a shared future. These narratives can be fully STEAM in content [Science, technology, engineering, arts and mathematics/astronomy]

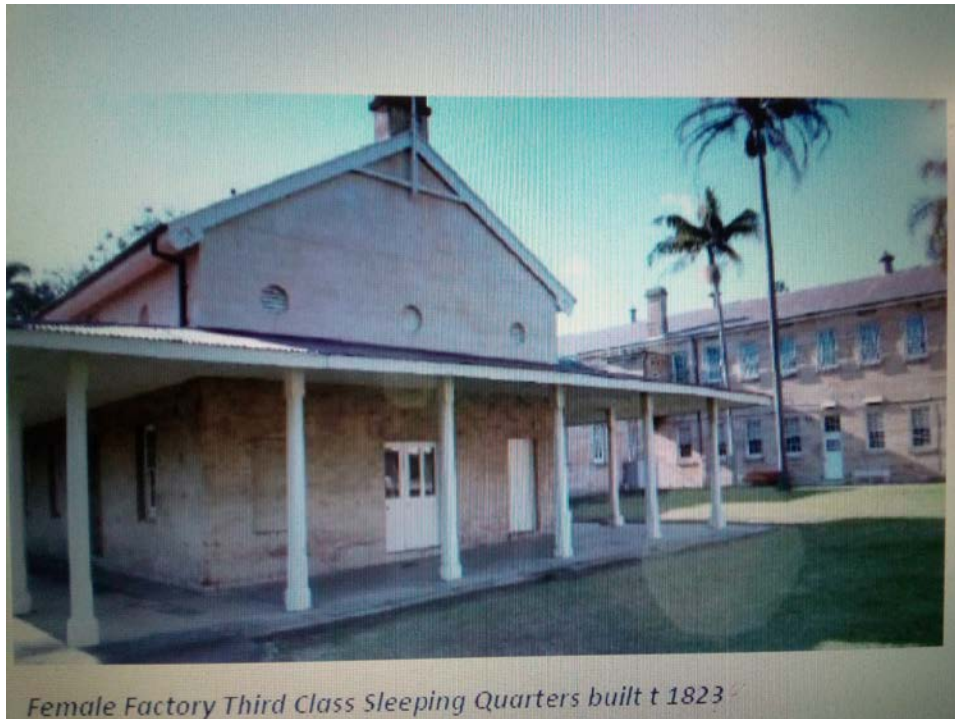
Parramatta's modern history dates from 1788 (the year the First Fleet reached Sydney Cove) when the British, the first of a long line of immigrants, established a farm and village on Darug land. Through good fortune the original site of the town, the governor's domain, became a public park, leaving the Darug landscape and its colonial overlays legible despite being in the heart of a modern city. In contrast the 1788 topography of central Sydney was buried by a mountain of masonry long ago. In its first decade Parramatta was more populous than Sydney. It retained its influential position in the nascent Australia into the first half of the 19th century. At the heart of this history lies the Female Factory Heritage Precinct set amid the massive [30 hectare] Cumberland Hospital site. [CH/FFHP]



This zone is the finest, most important undeveloped heritage area left in Australia but lacks appropriate restoration, interpretation and redevelopment in keeping with its potential World Heritage listing. It brings a massive cultural benefit to Parramatta's future life, reputation and tourism opportunity. In itself this millennia-long historical and generational investment far outweighs any benefit from a vast, flaccid wasted modern expenditure on the culturally shallow 'Carriageworks West' riverside site, while offering enormous cultural potential and adding value in ways that the other, perilous site can never mimic. It is, above all else, an extraordinarily AUTHENTIC cultural heart to Greater Western Sydney and Parramatta instead of the Trade Show concrete carbuncle now being planned as a faux 'museum' and known only as: 'Parramatta Powerhouse'.

For the latest example of incorporating old and new architecture in a major new museum see:

<https://www.abc.net.au/news/2020-07-19/wa-museum-old-buildings-revealed-in-new-development/12458014>



2: 1 Proposed programmatic experiential elements: why and what will you enjoy there?

These experiences span the aeons of First Nations' history and cultural wisdom on key existing sites including their arts, sciences, agriculture and core narratives past and present. The Female Factory stories will be told embodied and interpreted within a group of core historic colonial buildings. Cumberland Hospital structures will add to the historical narratives. Other buildings with functions including appropriate retail, food and beverage, ateliers, creative spaces, innovative integrated startup platforms, performance and musical training spaces, contemporary STEAM [science, technology, engineering, arts and maths- like Dublin's 'Science Gallery'] elements, community exhibit areas, farmers markets, other related back-of-house zones for tenants and independent organisations will be included.

There will be covered, yet in part 'open' areas for families, functions and events with an orientation favourable to our climate and sustainability. It is possible that some of the extant buildings might offer accommodation to visiting artists, creative groups and visitors. Appropriate income streams will be derived where heritage and other cultural protocols permit from the core, 'interpreted' and from less significant heritage structures. In the car-centric area of Greater Western Sydney[GWS] parking and access will be sensitively integrated away from the core zone so as to support but not denigrate the zone's outstanding heritage qualities. Critically such parking must include coach spaces. Income streams and a specially sustainable green /planted car park landscape design will add value to the business plan and to visitor experience.

2.2 Phase I: At the heart of this zone lies the Museum of New South Wales [MNSW]

The Museum is to become *the* introduction to the history and contemporary cultures and life of our State. A gateway to Parramatta, a link to central Sydney and to all of New South Wales. Initially bringing the best of our relevant NSW State heritage collections together plus, later, national and international touring exhibitions to Greater Western Sydney, and its interstate and intrastate audiences (Phase I and then Phase II).

New South Wales does not have a museum dedicated to the history and cultures of this state. Yet it is the site of Australia's first settlement by convicts and free men and women; its records tell of manifold interactions with Indigenous cultures as exploration and settlement reached across the state; and, its

character and qualities have been and continue to be shaped by waves of migration from all corners of the world.

Utilising Female Factory Heritage Precinct buildings and sympathetic new additions, their internal and external spaces and MAAS collections [with others] the museum's core elements will interpret this incredibly powerful range of stories spanning millennia and the last two hundred and fifty years yet also employing the exceptionally powerful surround environmental technologies now seen at the Hyde Park Barracks as well as smart- phone digitally integrated devices. The MNSW will be a 'must visit' for tourists especially as the new airport develops.

The CH/FFHP/MNSW will be an exemplar of sustainable heritage and contemporary planning, design, restoration and development for distinctive experiences and interpretation for community use and enjoyment and regional, state, national and international tourism. **An absolute priority, now, is:**

To nominate our National Heritage Listed Female Factory site for UNESCO World Heritage Listing to secure Commonwealth funding and support and, world-renowned tourism brand of UNESCO World Heritage Site.

2: 3 Phase I: Open Spaces, family areas, outdoor amphitheatres, contemporary gardens and unique landscaping with arboreal elements:

Compared to the remarkably constricted, flood prone and inaccessible Powerhouse Project riverbank site the CH/FFHP is expansive, spacious, easily accessible and lends itself to a vast variety of family, community, creative, recreational and special arts performance opportunities. Instead of building some vertical carbuncle of unsustainable materials the CH/FFHP offers remarkably inexpensive-to-develop spacious visitor opportunities at grade and thereby to the most sustainable level. Wood as a core material- carbon sinks- and planted earth structures are easily utilised. These might include:

A large capacity [c. 20,000 visitors] outdoor amphitheatre with permanent stage and back of house facilities [Sydney Festival West; Vivid; Community festivals from all cultural groups; music concerts; theatrical presentations etc.]

Several smaller amphitheatre spaces for break out events both simultaneous and sequential

A unique arboretum focused on the historic trees but designed to permit continued creative plantings to support and enhance the visitor experience

Sculpture walks interspersed along the pathways and among the integrated landscaping

Outdoor music infrastructure permitting public music making – like Girgarre and Graeme Leake's 'Junkestra' [see note at end]

Light and sound environments controlled throughout the zone from a central master point along with Precinct Security monitoring; central and distributed digital systems/WI-fi availability; visitational volumetric tracking; health and safety operations; etc

Modern gardens based on examples of 'interactive' gardens in the United States -large chess; human sun dial/gnomon; camera obscura; ground mazes; etc.

Heritage pathways and smaller covered structures to permit group educational experiences in inclement and over-hot weather events

Running, cycling, skate-boarding [now an Olympic sport] and exercise facilities/ water fountains/exercise machinery etc

Point of view overlook towers

First Nations core cultural storylines and story telling spaces integrated with native arboretum focused zones, art zones, historical zones and built structures for exhibitions and educational programmes

Pavilions for food and beverage as per, say, in Centennial Park

Small food and beverage outlets [permanent and demountable]

An oculum [with closeable ceiling to permit astronomical, digitised presentations] and ramp up to an external observatory balcony for telescopes facilitates for aboriginal and western astronomy experiences

Back of house spaces for operations, staff and maintenance

Barbecue, picnic and family relaxation areas with supporting toilet and other facilities

These outdoor spaces would become the lungs and the calming relaxation areas for Parramatta's ever increasing and dense population. **The site carrying capacity at peak at a given time could be approximately 60,000 to 80,000 people in, say, January.** During the Festival the activity cycle could run approximately 18 out of 24 hours with comparatively low operational costs. On site permanent back of house facilities and amphitheatre 'seating' means bump in bump out logistics are reduced.

2:4 Phase II: The Jewel:

While the Core of CH will be FFHP/MNSW there is another opportunity, as part of a second phase of continuing development towards the end of the 2020-2030 decade, of adding an entirely new element which will keep the visitors returning, injecting a fresh level of cultural energy and excitement into GWS. All 'entertainment' facilities need new and progressive elements to keep folk coming back. The FFHP will have smaller temporary exhibition areas but the CH zone and future tourist [regional, state , international] visitation would benefit enormously from a new building- 'the Jewel', set away from the Heritage Precinct -which could take 'blockbuster' shows or be divided in temporary situations into several smaller units. This facility has to be at least 5,000 M2 to include circulation and spanned/non-columnar exhibition space[s], with another [minimal] 1500 M2 to include back of house, retail and food and beverage facilities. A rough estimate would therefore suggest a total built space with appropriate HVAC and security provisions at approximately 6500 M2. The exhibition space would also need to be high- up to 7 metres- with load bearing capacity from its span/ structural elements and a high load bearing capacity for the floor. Such a facility could, given the setting, be exquisite and a 'jewel' while also being exceptionally sustainable in materials and operation. This CH/FFHP zone is far easier and comparatively inexpensive on which to construct such a facility than the Powerhouse Parramatta riverside site and will compliment rather than destroy precious heritage buildings while not suffer from increasing and expensive flood-risk/prevention costs.

Notwithstanding and within parameters agreed with the City of Parramatta Council the riverside site could well receive a new facility not dissimilar to Carriageworks in Sydney [Carriageworks West] as part of its programmatic elements.

No costing has been included for this since it will be different to the present multi-level structures and an entirely different design.

A much smaller example of such a landmark, tourism driver is Frank Gehry's first gallery at the University of Minnesota, Weisman Art Museum, a visitor destination for the twin cities:



This is not suggesting Gehry as the appropriate architect or that the 'jewel' will look anything like this unsustainable structure above, just that the gallery electrified visitation to the twin cities- Minneapolis and St Paul- although it is is not large.

The 'Jewel' would be approximately three times larger and relatively similar in size to Hobart's MONA. The 'Jewel's' exterior surfaces would provide 360 degree projection receiving surfaces so it could operate as an iconic night-time artwork, installation site and part of VIVID West. The exemplar below suggests natural curves and waves. Think of this as designed somewhat like a Nautilus shell with a beautiful, solar power generating 'skin' which also may act as an image, sound and light receptor.





Hobart's MONA.

2.5 Phases I and II: Other elements:

The CH zone, at its edges/curtilages, is capable of taking appropriate scale residential and linked supporting low-scale retail units/houses. A zone which has dense cultural elements benefits significantly from a local, dedicated community who can live in its spaces in 'down times' and some of whose inhabitants can work within the cultural facilities and linked commercial entities. It is not the place of this business plan to explore what and how this is best considered but it may be a core and key component of the social and funding sustainability of both the Capital programme and the Operational Business Case at both macro and micro level. Staged development of such an element in consort with that of the main project[s] of CH/FFHP/MNSW would need careful planning but the option should at the least be flagged up.

3.1 Who is this for? Communities and market segments:

No one has properly and deeply canvassed the 2.5 million people who live in GWS and those who are centred in Parramatta and suburbs within an hour's drive as to what cultural facilities they need and to which they aspire. This guarantees that any Business Case to date is a fiction. Currently the Parramatta Powerhouse Business Case claims 2 million visitors a year to its difficult to access/no on site parking /vertically stacked project on a flood prone approximately 2.4 hectare site. This is an hallucination. Access for visitors, exhibitions, collections and work/supplies is profoundly sub optimal. No bank would fund it. The plan also seem to fail to mention to any great extent families and community groups. This is a grave commercial not to mention social error. Effectively it will drive the creation of a financial catastrophe.

SUBJECT TO EXTENSIVE AND DEEP CONSULTATION, FOCUS-GROUP WORK and MARKET SURVEYING...the experiential elements outlined above in [2] deliberately target a range of key communities and market segments:

3.2 The market opportunities:

Families from all kinds of cultures with all levels of income- up to 5 million eventually per annum. Think a combination of the Royal Botanical Garden, Centennial Park and Mount Annan Australian Botanical

Garden combined with the Domain. [look also at Independence National Historical Park: a United States National Park in Philadelphia that preserves several sites associated with the American Revolution and the nation's founding history]:

First Nations communities and relatives

Community groups of all sizes, cultural, ethnic and religious persuasions

Exercisers, 'pop-ins' and **short stay visitors**

The **disabled**- this site will have brilliant access and be almost always at grade with dedicated facilities

On-site workers, suppliers and visitors to facilities like music or dance schools

Local/ CH inhabitants [think Glebe, the low-scale units Harold Park development and the retail/F and B facility in the old tram works]

Longer-stay, 'day-out' visits which encourage more 'grazing' and progressive expenditure

Festival crowds and performance visitors/participants- literally hundreds of thousands

Educands

Sydney central visitors- the CH/FFHP has far more cultural tourism potential than the Parramatta Powerhouse site due to its existing historic 'investment'/critical mass/range of experiential options

Regional visitors from NSW- ditto

Interstate visitors- ditto

International visitors by bus, car and train- ditto

To all of these parking for cars and coaches is essential.

The Parramatta Powerhouse site/project will cost far more per visitor in capital terms and be far less accessible with far lower simultaneous carrying capacity with far fewer tourism/visitor segments targeted and visiting at any one time or over the annual visitor cycle.

Compared with CH/FFHP/MNSW

ABOVE ALL THE HERITAGE PRECINCT WILL HAVE COMMANDING CULTURAL AUTHENTICITY FOUNDED IN ITS UNIQUE, PROFOUND HISTORY. THIS HISTORY REFLECTS 50,000 YEARS of HUMAN CULTURAL 'INVESTMENT' IN THE CUMBERLAND HOSPITAL SITE, UNEQUALLED IN AUSTRALIA.

4.0 Capital Cost structure/envelope 2020-2028: The Proposition:

At this stage it is impossible to provide an accurate capital cost statement since there needs to be an outline brief developed based on market research, options testing, built structure analysis, narrative and cultural element development and new build description plus all the obvious site research, engineering analysis, quantity surveying, business planning, programmatic element selection, etc. including fit out and marketing costs.

Suffice to say that this exercise should reflect TOTAL PROJECT COST and not the sub-optimal cherry picking and disaggregated, hidden cost distribution of the Parramatta Powerhouse project.

The author has been working with nominal/indicative costs involved in two phases:

Phase I- to include all works and cost headings for the Female Factory Heritage Precinct/Museum of New South Wales; and the broader Cumberland Hospital park including amphitheatres, gardens and smaller outdoor elements in a capital envelope range of \$325 million to \$375 million.

This would be sequenced between October 2020 to ? early 2024 [late 2023/April? 2024] approximately 36 to 44 months. Many smaller, shovel-ready contracts and announcements will be possible in Phase I.

Phase II- to include any works not possible within the Phase I fiscal envelope and the 'Jewel' from between late 2024/5 to early 2028 within an envelope of \$170 million to \$190 million in 2020 \$. [NB: 6,500 M2 @ \$15,000 per M2 = \$97.5 million at \$2020. The extra suggested funds provide for all the other cost headings and for FF and E; and for tidying up any other smaller project elements not included/completed in Phase I]

In addition analysis would take place in respect of a **refit of the Ultimo Powerhouse Museum** site for a capital works programme including exhibitions with an envelope of \$200 million in 2020 \$. Said works to span a period between late 2021 until mid 2024/5 allowing for proper planning and best-value engineering/contractual negotiation prior to works commencing.

This, like the program at Cumberland Hospital site, would allow many announceables and openings.

The aim here overall, frankly, would be to provide Treasury with a 'shovel-ready' set of smaller high profile works attached to staged openings throughout 2021 until 2028 with no year's capital works exceeding \$70 to \$100 million absolute maximum.

There are obvious benefits to Government for multiple sequential 'landmark' openings in Parramatta and Ultimo with 'good news' events based on these landmarks; 'jobs creation' outcomes readily/repeatedly announceable over eight years; and a more digestible capital envelope total, by far, compared with the Parramatta Powerhouse project. Plus no heritage destruction, no complete collection 'move' costs, no Castle Hill expansion costs, lower operational costs, massively increased project/site[s] visitation, reuse of outstanding Ultimo museum facilities and no civil disobedience events.

A Win-win.

4.1 COSTS:

Total maximum cost envelope 2020-2028:

Phase I	\$375 million [2021-2023/4]
Ultimo refurbishment	\$200 million [2023-2025] – approximately. Needs QS/plans
Phase II	\$ 190 million [2024-2028]

No annual capital spend more than \$100 million, nominally around \$70 million per annum.

Total maximum spend of above in \$2020 \$765 million by 2028-9

Plus 'Carriageworks West' on the Parramatta Riverside site- to be costed as a separate exercise.

[Perhaps PC out at \$200 million for the present]

The total of all these works is equivalent to the singular price of the present 'Parramatta Powerhouse' building cost, or thereabouts @ c. \$965 million, with three magnificent cultural items added to Sydney's cultural infrastructure instead of one, much diminished expression of unsustainable architecture [carbon load to create etc.].

4.2 BENEFITS:

Numerous 'shovel ready' smaller projects in rapid succession [jobs]

Numerous 'good news' openings.

A contented populace and Parramatta City Council

No civil disobedience.

No bad press/media. See Ray Hadley etc.

Digestible capital works and Con Rev funding stretched out over eight years and at half of the real Parramatta Powerhouse costs.

5.0 APPENDICES:

5.1 Construction/openings/capital expenditure schedules/time chart [to be developed]

5.2 Flow charts/ outline plans and images [to be developed] .

5.3 DESIGN PRINCIPLES:

Sustainable, green, carbon neutral, natural materials with solar efficient orientation and integrated waterless/low -water, low -maintenance areas, efficient water storage and catchment landscape and structural design, using local earth and overplanting wherever possible and minimal concrete [old style, high carbon] or brick [old style, high carbon]. Steel, which can be up to 75% recycled, is acceptable if manufactured in Australia/NSW. Alternative power sources, water retention and other sustainable features throughout:

❖ LANDSCAPE

- Mature historic trees; integrated new plantings .
- Gardens- First Nations, contemporary, playful, family focused
- Exercise and youth activity options [skate boarding etc.]
- Open Spaces – soft , harder where appropriate
- Building curtilages
- 'Glass' Houses
- Arboretum – historic trees preservation; sympathetic new plantings
- Herbarium – heritage and Gondwana – local species
- Fauna – reptile , avian , animal , insect
- Parramatta River edge – Riverwalk and sculpture by the River
- Contiguous with Parramatta Park via bridges Old Government House and related buildings, plantings.
- Adjacent Parramatta Park – Bankwest Stadium, Old Kings Oval

- Walking distance Parramatta CBD

❖ **FIGURE GROUND**

- Solid – Open
- Sandstone – natural gravels etc.
- Green Open Space
- Membrane capped pavilions in the landscape with overplanting

❖ **HERITAGE BUILDINGS AND STRUCTURES**

- Restore and upgrade according to Burra Charter as stable accessible entities with appropriate services openly installed, designed to be removable .
- Any fit out /use must be by definition, temporary and not affect the original fabric – stand alone services, fitment, showcases.

5.4 HISTORY & INTERPRETATION

❖ **KEY NARRATIVES**

- First Peoples: Burramatta - Deerubin, Dharug
- Macquarie Domain: relationship to Old Government House, Parramatta Park, Parramatta; Macquarie's 5 Towns and, to Macquarie's Sydney
- Convicts: Female Factory 1818: Establish 'Her Story': women's studies courses, workshops, as exploration and celebration of significant role of women, and their children, in the evolution of the institutions at the Fleet St precinct and elsewhere in NSW.
- Colonial settlement and agriculture across Sydney basin
- Parramatta Girls Home
- Cumberland Hospital
- Parramatta Gaol
- Relationship to historic: Parramatta: Experiment Farm, Elizabeth Farm, Hambledon Cottage, Brislington Medical and Nursing Museum, Willow Grove, St Georges Terrace; Female Orphan School etc; western Sydney eg. Scheyville National Park etc and New South Wales
- Relationship to contemporary Parramatta's cultural diversity
- Community recreation precinct

5.5 COMMUNITY ENGAGEMENT

- Visible history
- Tours of site and buildings - interpretation
- Recreations and role playing
- Learning and education – all ages - explanation
- Collection displays: loan and Parramatta collections
- Touring exhibitions: international, national, state and regional
- Curatorial workshops: interpretation of built and movable heritage - learning
- Accessible archaeology of site – pre-settlement, colonial
- Community events and celebrations: Indigenous; culturally diverse eg Parramasala; Foundation Day; Citizenship Ceremonies.
- Gardening events/projects: community and professional: Botanical garden to mark opening of new plantings integrated with historical landscape and trees.
- Markets: Farmers selling regional produce; Makers selling local designers, crafts, handmade and artists.
- Community garden plots
- Family playgrounds
- Interactive gardens
- Interactive junkstras
- Exercise, walking, running, bicycling, skate boarding, machinery
- Playground fixtures used to pump water, drive light features etc.
- Interactive- human, sun, wind, water, rain, lighting- sculpture walks

6.0 NEW ARCHITECTURE, LANDSCAPING AND EXPERIENTIAL PLACE-MAKING:

❖ **FREE STRUCTURES: wooden/steel columns/beams**

- light – open – flexible – ethereal – flexible – articulated beams.
- Armature glazed, metal roofing, adjustable membrane panel – louvres.
- Low energy – sustainable – recycle water - solar surfaces

- Earth covered and overplanted structures
- Use of structures in part to create sealed 'glass' houses
- Integrate with plantings for shade and solar efficiency

❖ **GROUND PLANE:**

- Place
- Texture
- Surface
- Colour/Grain
- History interpretation
- Courtyards
- Conservatories
- Pleasure gardens

❖ **HEIGHT:**

- Above significant sightlines – thin horizon canopy
- One iconic centrepiece- The Jewel- with a high point visible from many parts of the open areas, capable of becoming a projection receiving icon at night linked to subtly lit sculpture walkways and variable, subtle, sophisticated, programmable tree lighting

❖ **LIGHTING**

- Direction and light levels according to Night Lighting principles for dark skies in some areas [eg. oculus, astronomy zones], subtle lighting in others. Safety maintained at all times.
- Heritage Buildings and Event spaces
- Landscape landmarks

❖ **COURTYARDS - CANOPY**

Interventions, in-fill

- Shelter
- Weather

* Passive heating and cooling

- Sun
- Winds

Ground Planes

- Gardens
- Herbs
- Seating
- Paths
- Mature tree plantings, extended
- Tiered -amphitheatres
- Planes
- Water ponds, play-water areas [shallow]
- Water- running, nearly still for paddling etc
- Fountains [solar powered, water reticulated]
- Water storage tanks from roofs; thermal mass used for natural cooling

Elevations

- Filtered views to landscape
- Screens – glass louvres - timber slats
- Walls – low, high, portals

Materials

- Stone
- Steel [high recycle factor]
- Double glazing/thermal and solar efficient
- Gravel
- Timber
- Lawn
- Plantings
- Topiary

- Hedge
- River views – observatory/occulus

❖ **Architectural wonder: heritage + modern**

- Light and airy
- Contrast aged and new
- New World
- Echo of conservatory
- 'Glass house'

- Armature
- Skeleton
- Frame
- 24/7

❖ **Place Making**

- Zoned
- Free
- Busy/Quiet
- Play/study
- Active/Contemplative
- Timber
- Lawn
- Plantings
- Topiary
- Hedge
- River views – observatory/occulus
- Architectural wonder: heritage + modern
- Light and airy
- Contrast aged and new

- New World
- Echo of conservatory

- **Place Making**
- Zoned
- Free
- Busy/Quiet
- Play/study
- Active/Contemplative

Note: Outdoor public musical infrastructure based on the:

JUNKESTRA

'The renowned Graeme Leak participated in an extensive artist in residence program in **Girgarre, Victoria**. He was the creator of the Winton Musical Fence which attracts thousands of travellers annually.'

Graeme worked with the community to develop instruments and installations from reclaimed materials and other peoples junk, with the official launch along with the soundshell on April 21st 2018.

He set up a Music Supermarket in the former Supermarket building, attracting equal donations of junk and treasure that formed the basis of a junkestra.

Graeme formed a lasting bond with the community and will continue his relationship with Girgarre long into the future.'