

**NEWCASTLE MUSEUM
SECTION 75W - MINOR MODIFICATION TO A PART 3A DEVELOPMENT APPROVAL
(MP06_0083)**

Revised 19/12/2011

SCOPE OF WORKS AND DESIGN STATEMENT

as prepared by Francis-Jones Morehen Thorp on behalf of Newcastle City Council.



View of existing Newcastle Northern Entrance (Prior to gate installation)

**NEWCASTLE MUSEUM
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(MP06_0083)**

Revised 19/12/2011

Contents

- 1.0 Introduction**
- 2.0 Current Approvals**
- 3.0 Proposed modification**
- 4.0 Design Statement**
- 5.0 Function**
- 6.0 Heritage Impact**
- 7.0 Summary**

Appendices

- 1.0 James Collis CV**
- 2.0 Gate Photographs (in fabrication)**

**NEWCASTLE MUSEUM
SECTION 75W - MINOR MODIFICATION TO A PART 3A DEVELOPMENT APPROVAL
(MP06_0083)**

Revised 19/12/2011

1.0 Introduction

The following report outlines the proposed minor modification to the recently completed Newcastle Museum.

2.0 Current approvals

The Museum's development approval is through the Part 3A, special use zone of HoneySuckle Special Area. The approval was granted on 23 June, 2009 and a subsequent minor modification was granted in for external plantrooms and minor interior revisions. (MP06_0083 Mod 1 - 10/12/09)

3.0 Proposed modification

The recently opened Newcastle Museum are proposing to construct a set of painted steel gates to secure the northern entrance to the Museum.

The gates are an essential component of the Museum's security plan which has been developed for the site. The gates are to be located at the northern entrance to the site, providing an after hours security line to the new re entrant which has been formed between the existing Boiler Shop and the Blacksmiths Shop and the new glazed Foyer.

The main glazed front entrance doors are secured after hours, however as they are set back from the main pedestrian route, an additional level of security is required to protect not only the museum's collections but also the heritage and new fabric.

Unfortunately, the area is popular with the patrons of late-night venues in the immediate vicinity and has in the past been a focus for anti-social behaviour. As part of the need to protect the buildings and the public amenity, it is crucial that the enclosed area not be open to public access when the Museum is closed. The small spaces created beside the new structure, used for heritage interpretation, are particularly vulnerable.

The situation is further exacerbated as both the Boiler Shop and the Blacksmiths Shop buildings are set back from the kerb alignment of Workshop Way providing a large area for pedestrian movement and potential gathering. As this area is set back surveillance by passing traffic is limited.

The museum has now been open for four months and unfortunately this situation has not improved.

**NEWCASTLE MUSEUM
SECTION 75W - MINOR MODIFICATION TO A PART 3A DEVELOPMENT APPROVAL
(MP06_0083)**

Revised 19/12/2011

4.0 Design Statement

The gates have been designed to provide an interpretation of the industrial past of the site as well as providing an interpretation or link to the design of the new insertions. The decision was taken by the Museum to commission the artist/blacksmith, James Collis, directly under the Newcastle City Council's Public Art Program and are seen as being highly appropriate for the task in hand. The gates will site as part of a broader public art response to the site, where a number of elements have been selected for installation.

In line with the requirements of the Archaeological Management Plan, the gates will have minimal contact with the building fabric and will be reversible.

The artist's design objective has been to provide a simple response to the gates which does not conflict with the contemporary design of the Foyer insertion. The main body of the gates are simple vertical uprights with a curved header providing reference to the roofline design of the Entrance Foyer and the Temporary Gallery between the Erecting Shed and the Boiler Shop. The curved elements above the gates are also a response to the strengthening necessary given the scale of the gates and the requirements imposed by egress constraints.

A handle element has been designed by the artist in conjunction with the Museum's curators which directly references the railways.

5.0 Function

The design of the gates must address a number of functional requirements. Due to the approved Fire Engineered approach the gates form part of the egress strategy and as such must provide a nominated egress dimension and are to be operated internally with a free handle action.

The span of the gates determines the structural requirements and steel sizing.

During the design process, a number of options were explored by the project team to meet the above requirements. The proposed option was the agreed option to meet all constraints - heritage impact, fire egress and structural.

A number of the options, included the alignment of the glazed lobby, and alternative gate designs. The main area which is to be protected is the forecourt to the main entrance foyer and the adjacent heritage facades. In order to provide the required visual separation between the two heritage buildings, consistent with the Archaeological Management Plan, the foyer enclosure is glazed and is set back so that the corners of each building can be clearly read.

**NEWCASTLE MUSEUM
SECTION 75W - MINOR MODIFICATION TO A PART 3A DEVELOPMENT APPROVAL
(MP06_0083)**

Revised 19/12/2011

This strategy is evident in all aspects of the foyer design, both internally and externally and is consistent with the Archaeological Management Plan for the site.

The foyer is also a naturally ventilated zone. Potential penetration through the glazed louvres has however been addressed through the use of security mesh. Security mesh is also used in other areas of the site - a necessary measure to prevent vandalism whilst maintaining the aspiration for a naturally ventilated response to the site.

The area is fully monitored with a security system, however this is unfortunately inadequate to prevent vandalism and the immediate effect of a potential forced entry. The gates have therefore been designed specifically for the purpose of security and prevention of vandalism. It is important to note that additional gates are not required to other parts of the site as they are not located on a critical after hours pedestrian access route

6.0 Heritage Impact

Design intent:

The design intent of the artist was is to provide an interpretation of the sites previous industrial use as the workshops and yards for the Great Northern Line and also a more general reference to the long history of Newcastle as a steel town. The design is a simple robust expression of an industrial iron gate. It reflects the industrial character and origins of the buildings of the site without making specific historic references. The only design elements which may be understood as decorative are the handles which reference locomotive buffers, a reference to the original purpose of the buildings and specifically to the 1870 steam Locomotive which is on permanent display within the building. These are considered an appropriate interpretation of the social and industrial aspect of the Museum's collection.

In summary, these gates contribute to the overlay of interpretation elements across the site, which provide reference to the site's former use.

Impact of the gates on the overall visual character of the group of heritage buildings:

The gates are positioned between what was originally open space between the buildings containing the transverser. The continued understanding of the separation between the three heritage buildings is an important principle in the placement of any new elements on the site.

The gates, in addition to providing the pragmatic function of security, also help define the entry to the museum. As the gates are not solid, the required separation between the buildings is

**NEWCASTLE MUSEUM
SECTION 75W - MINOR MODIFICATION TO A PART 3A DEVELOPMENT APPROVAL
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Revised 19/12/2011

maintained and they do not dominate the overall view of the buildings. It should be noted that the gates will remain open during visiting hours and will only be closed after hours.

The design of the gates is not in conflict with the forms of the existing heritage buildings and the gates are a clear, understandable and appropriate response to the real security needs of the museum entry.

As identified in the Archaeological Management Plan, Appendix C 1990 Statement of Significance Page C16 (as attached), another important aspect of the group of buildings significance is the "dominant streetscape element on the edge of Civic Center". The gates do not detract from the dominant forms of the detailed brickwork facades nor do they detract from the "coherent visual quality of the cast iron and brickwork facades".

The insertion of the gates is seen as a necessary addition to the project by Newcastle City Council to continue its functional use as a museum and to address its very real security needs.

In summary, the gates have been sympathetically sited and have been designed to minimise the impact on the highly significant building facades. The gates have also been designed to allow views of the original brick facades in both open and closed positions.

Physical impacts to heritage fabric:

The gates are to be fixed, using traditional methodologies of the insertion of rails into brickwork. Support will be provided at four points only and all fixing will be reversible.

4 x concrete footings have been previously installed for the gate posts, as part of the structural works to support the "Entrance Hooks" - a signage element which was approved under the Newcastle City Council Development Application process.

In line with the requirements of the Archaeological Management Plan, with a heritage consultant was present to ensure excavation did not impact on any resulting archaeology found. The area was mapped in conjunction with the rest of the building and footings were designed not to impact on the identified archaeology.

**NEWCASTLE MUSEUM
SECTION 75W - MINOR MODIFICATION TO A PART 3A DEVELOPMENT APPROVAL
(MP06_0083)**

Revised 19/12/2011

7.0 Summary

In summary, on behalf on Newcastle City Council, we request the approval of the insertion of the new north entrance gates to provide additional security to the site, preventing avoidable damage to the heritage fabric and potentially to the Museum's collections.

It is considered that the design of the gates by the artist/blacksmith is in line with the heritage objectives for the site and the design does not detract from the contemporary addition.

The installation of the gates will be reversible.

**NEWCASTLE MUSEUM
SECTION 75W - MINOR MODIFICATION TO A PART 3A DEVELOPMENT APPROVAL
(MP06_0083)**

Revised 19/12/2011

Appendices

1.0 James Collis CV

**NEWCASTLE MUSEUM
SECTION 75W - MINOR MODIFICATION TO A PART 3A DEVELOPMENT APPROVAL
(MP06_0083)**

Revised 19/12/2011



**Address : 34 Phoebe Street, Islington 2296.
Tel : (BH) 0409313057 (AH) 02 40230252
Email : jgcollis@hotmail.com**

Qualifications

**B.A. Industrial Design / Canberra University.
Class II Welding Certificate / TAFE.
Certificate of Proficiency, Automotive Mechanics / TAFE**

Employment History

**2008 / 2011 - Public Art Curator, Newcastle Art Gallery
2006 / 2008 - Site Curator Technical, Sculpture by the Sea
2004 / 2005 - Production & Installation Manager, Art of Stone
2000 / 2006 - 2IC & Workshop Manager, Bricolage Workshops
1996 / 1999 - Workshop Manager, Charles Sturt University**

**NEWCASTLE MUSEUM
SECTION 75W - MINOR MODIFICATION TO A PART 3A DEVELOPMENT APPROVAL
(MP06_0083)**

Revised 19/12/2011

2011 Wharf Plaza Project

Project Sponsor: City of Newcastle

Location: Cnr Workshop Way & Merewether Street
Artists: Andy Townsend & Suzie Bleach

Scope: Permanent Public art commission

Budget: \$50,000
Period 12 months
Role: Curatorial and Project management



2011 BHP Ladel Hooks

Project Sponsor: City of Newcastle

Location: Workshop Way, Newcastle

Scope: Re-engineer and install 8 tonne BHP ladle hooks as an entry statement to the new Museum.

Budget: \$40,000
Period: 8 weeks
Role: Project & installation management



2010 Governors Garden

Project Sponsor: Newcastle Art Gallery

Location: 1 Laman Street, Civic
Artists: Final year sculpture students from Newcastle TAFE

Scope: Sculpture project based on the exhibition theme Curious Colony to give students professional arts practice experience and exposure

Budget \$5,000 including material sponsorship by Onesteel
Period: 6 weeks
Role: Curatorial and fabrication



**NEWCASTLE MUSEUM
SECTION 75W - MINOR MODIFICATION TO A PART 3A DEVELOPMENT APPROVAL
(MP06_0083)**

Revised 19/12/2011

2010 Civic Fountain Conservation

Project Sponsor: City of Newcastle
Location: 1 Laman Street, Civic
Artist: Margel Hinder

Scope: Repairs to sculpture exterior and repatination.
Upgrade of the water delivery system to improve spray
Patterns

Budget \$55,000
Period: 6 weeks
Role: Curatorial and Project management

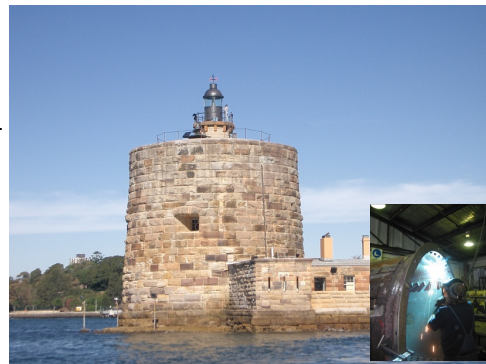


2004 Fort Denison Restoration

Project Sponsor: Sydney Harbour Foreshore Authority
Location: Sydney Harbour

Scope: Removal of Fort Denison Lighthouse for restoration.
Replacement and re-riveting of the baseplate. Repainting
of structure and reglazing of windows. Installation.

Budget: n/a
Period: 6 months
Role: Fabrication & Installation

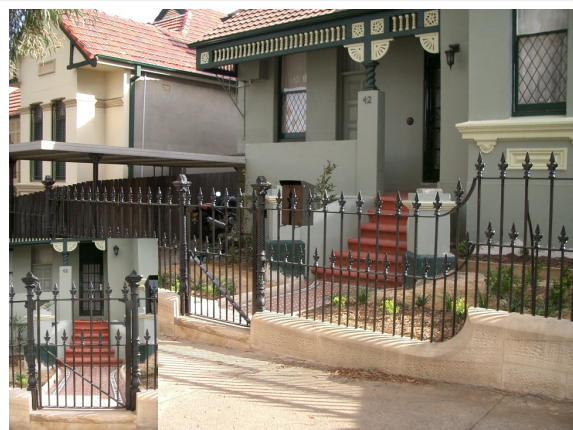


2004 Palisade Gate & Fence

Project Sponsor: Private client
Location: Stanmore, Sydney

Scope: Measure up build and install traditional
palisade gate and fence.
Build and install 3.0 meter automated sliding
driveway gate and mechanisms.

Budget: n/a
Role: Fabrication & Installation



**NEWCASTLE MUSEUM
SECTION 75W - MINOR MODIFICATION TO A PART 3A DEVELOPMENT APPROVAL
(MP06_0083)**

Revised 19/12/2011

2005 Balcony Gates

Project Sponsor: Private Client
Location: Neutral Bay

Scope: Measure up, build and install pedestrian gates using traditional blacksmithing techniques with all joints riveted and no welding.

Budget: n/a
Period: 6 weeks
Role: Fabrication & installation



2005 Heritage Fence & Gate Restoration

Project Sponsor: Private client
Location: Neutral Bay

Scope: Remove existing fence, cast columns and driveway gates. Repair, repaint and install

Budget: n/a
Period: 6 months
Role: Fabrication & Installation



2004 Palisade Gate & Fence

Project Sponsor: Private client
Location: Ashfield, Sydney

Scope: Remove and repair 200 metres of palisade fencing using traditional molten lead inserts into sandstone hob wall.

Budget: n/a
Role: Fabrication & Installation



**NEWCASTLE MUSEUM
SECTION 75W - MINOR MODIFICATION TO A PART 3A DEVELOPMENT APPROVAL
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Various Projects



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SECTION 75W - MINOR MODIFICATION TO A PART 3A DEVELOPMENT APPROVAL
(MP06_0083)**

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Appendices

2.0 Gate Photographs (in construction)

2.1 Detail of upper curved section of gate (prior to completion)



**NEWCASTLE MUSEUM
SECTION 75W - MINOR MODIFICATION TO A PART 3A DEVELOPMENT APPROVAL
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Revised 19/12/2011

2.2 Detail of upper curved section of gate (prior to completion)



**NEWCASTLE MUSEUM
SECTION 75W - MINOR MODIFICATION TO A PART 3A DEVELOPMENT APPROVAL
(MP06_0083)**

Revised 19/12/2011

2.3 Detail of upper curved section of gate (prior to completion)



**NEWCASTLE MUSEUM
SECTION 75W - MINOR MODIFICATION TO A PART 3A DEVELOPMENT APPROVAL
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Revised 19/12/2011

2.4 Detail of Gate handles

