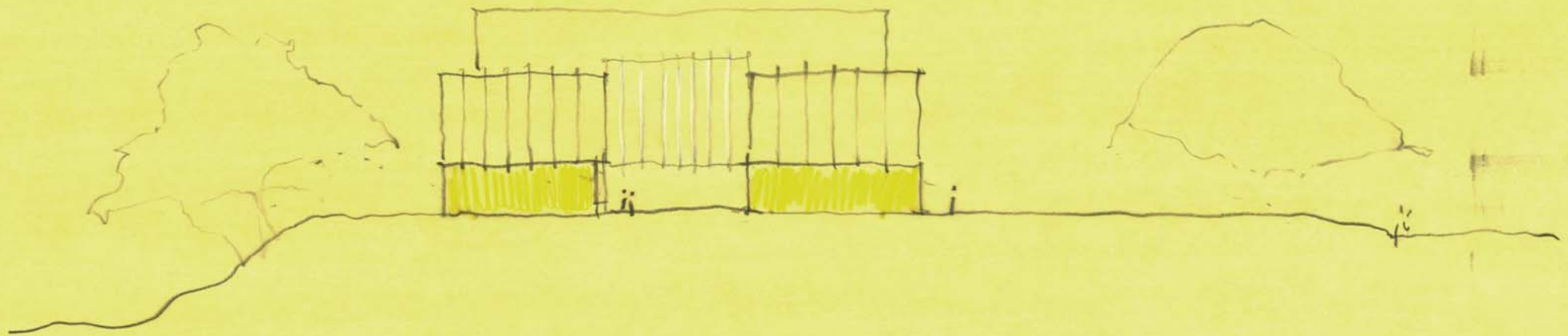
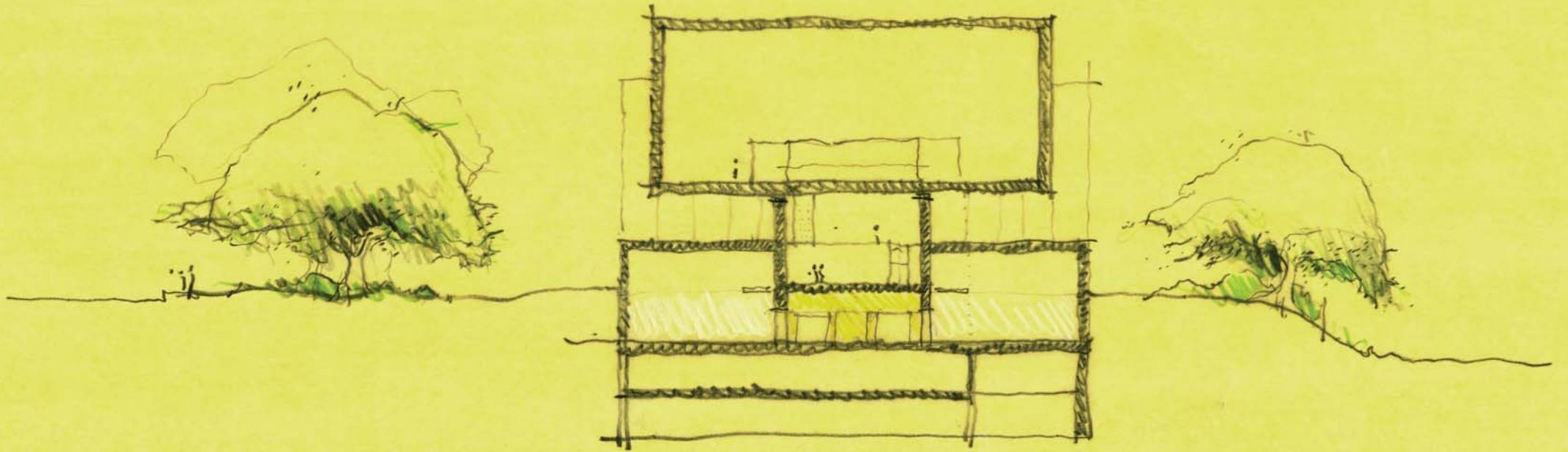


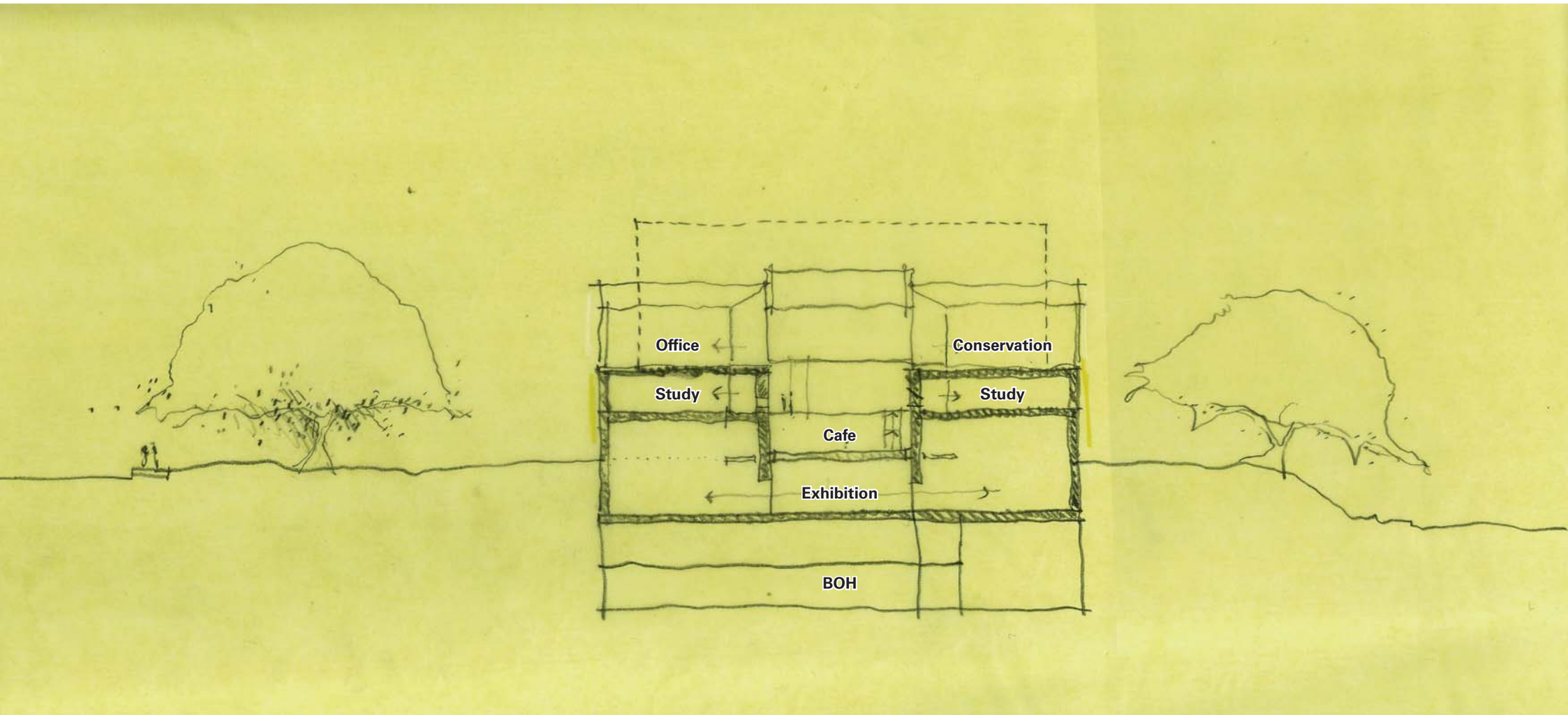
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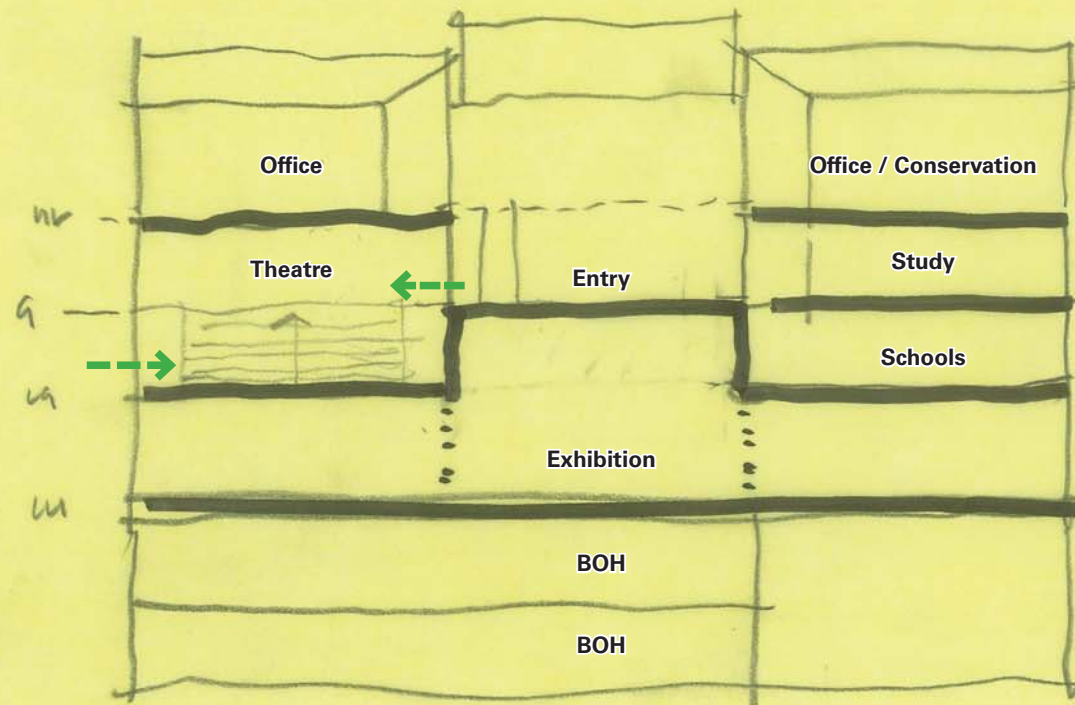
Concept West (Entry) Elevation



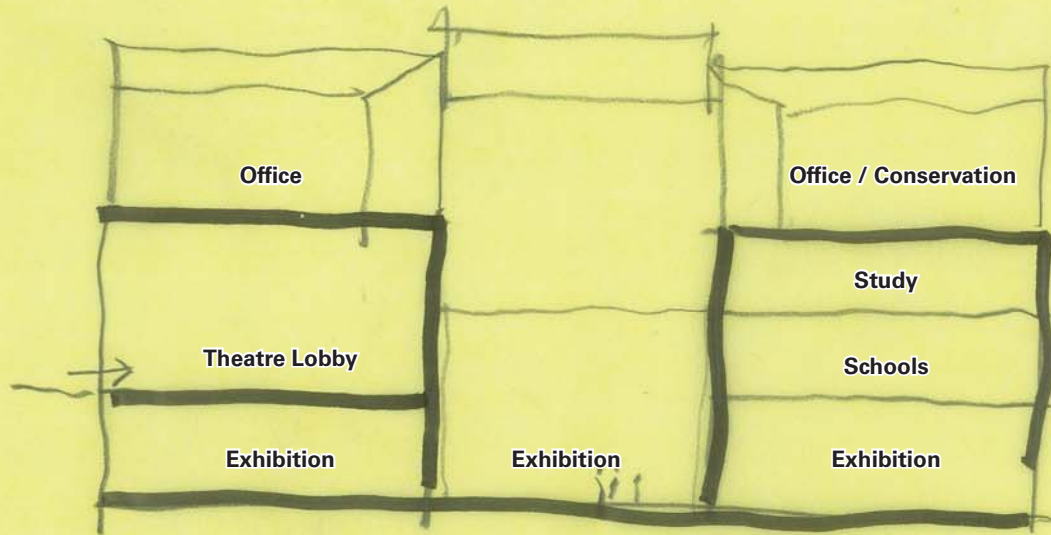
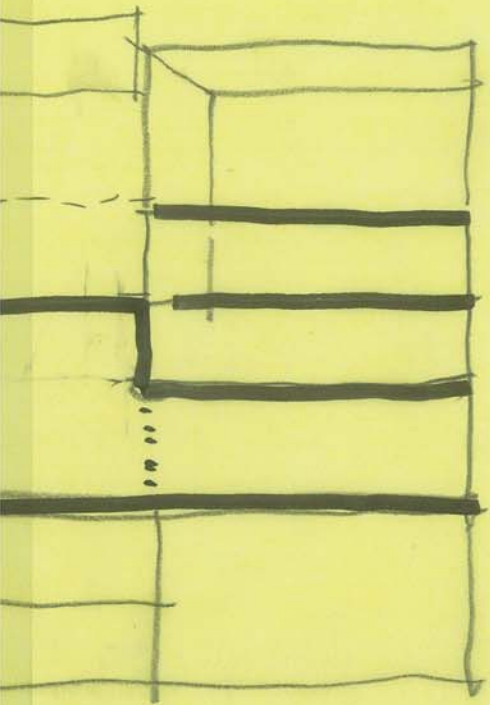
Concept Cross Section - Walls



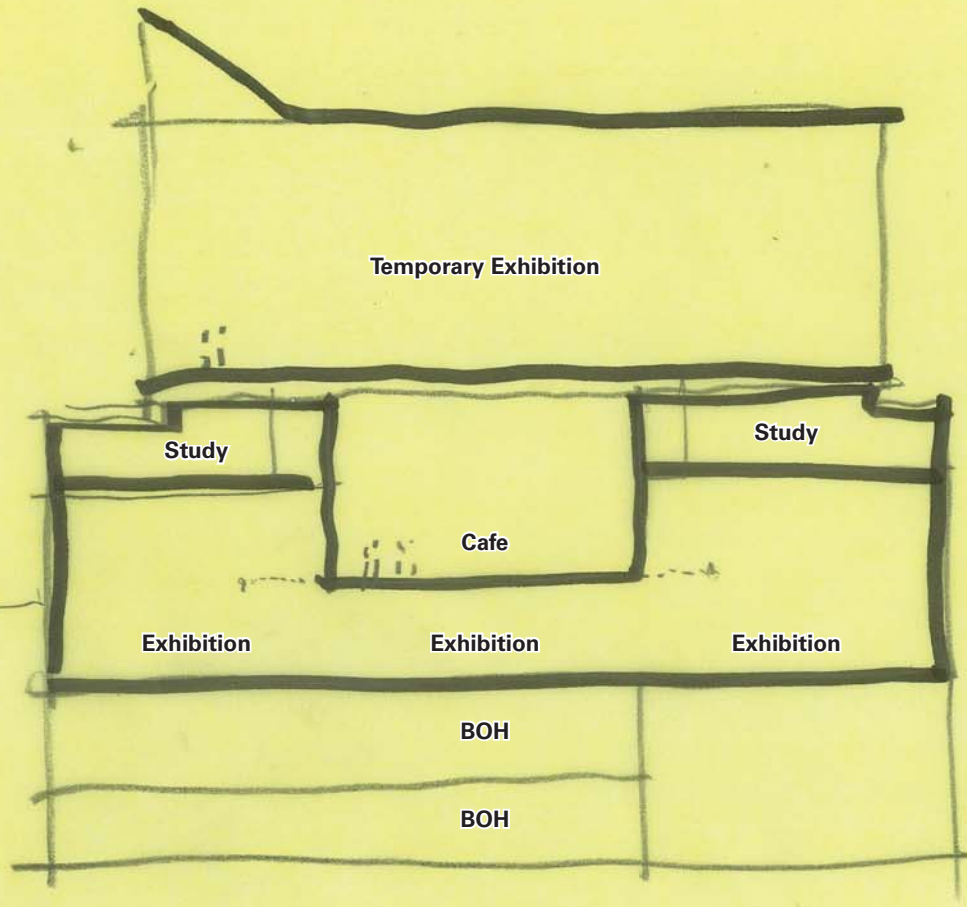
Concept Cross Section - Blocks



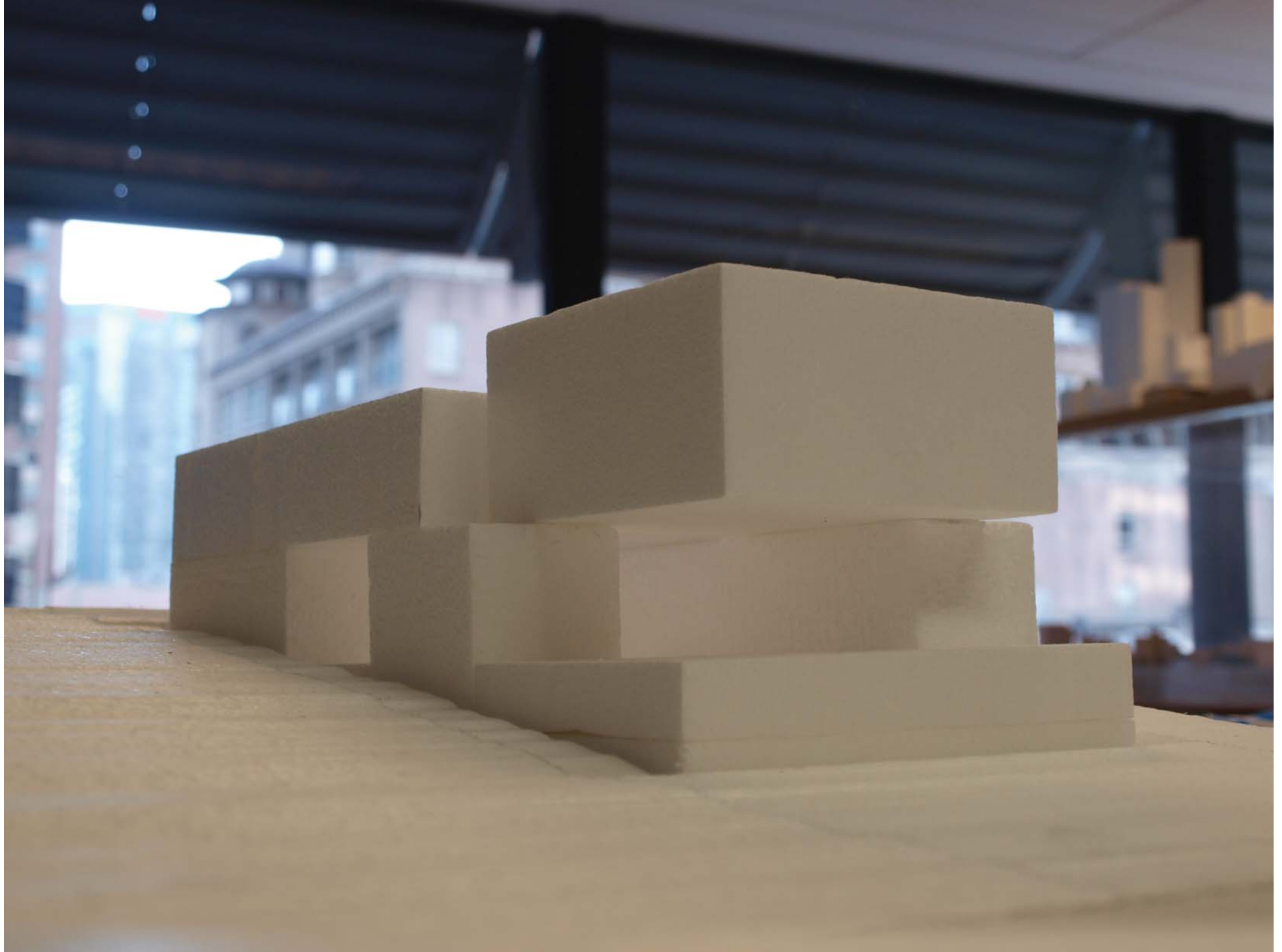
**Concept Cross Section**  
**Theatre entry at GL and LG**

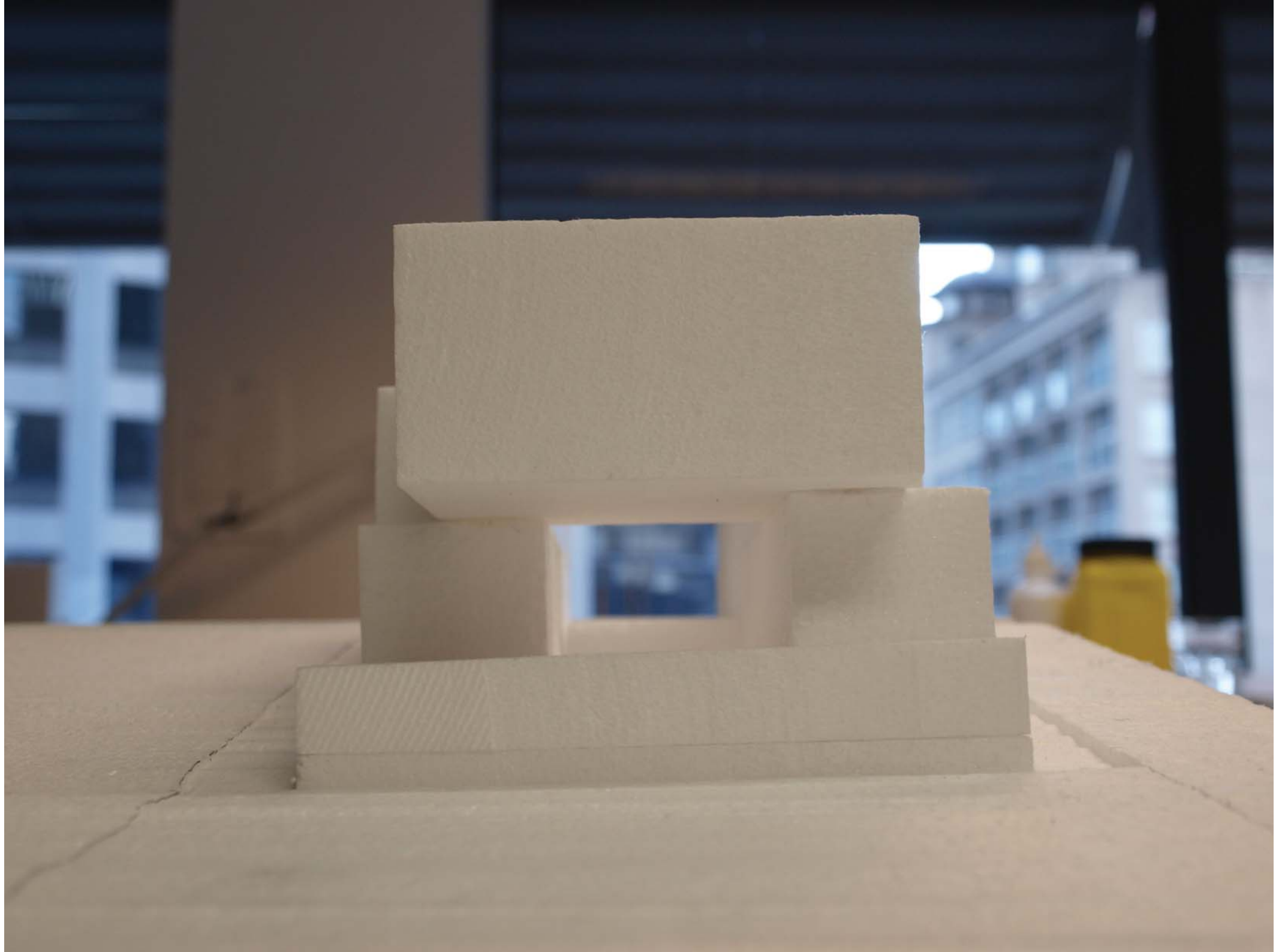


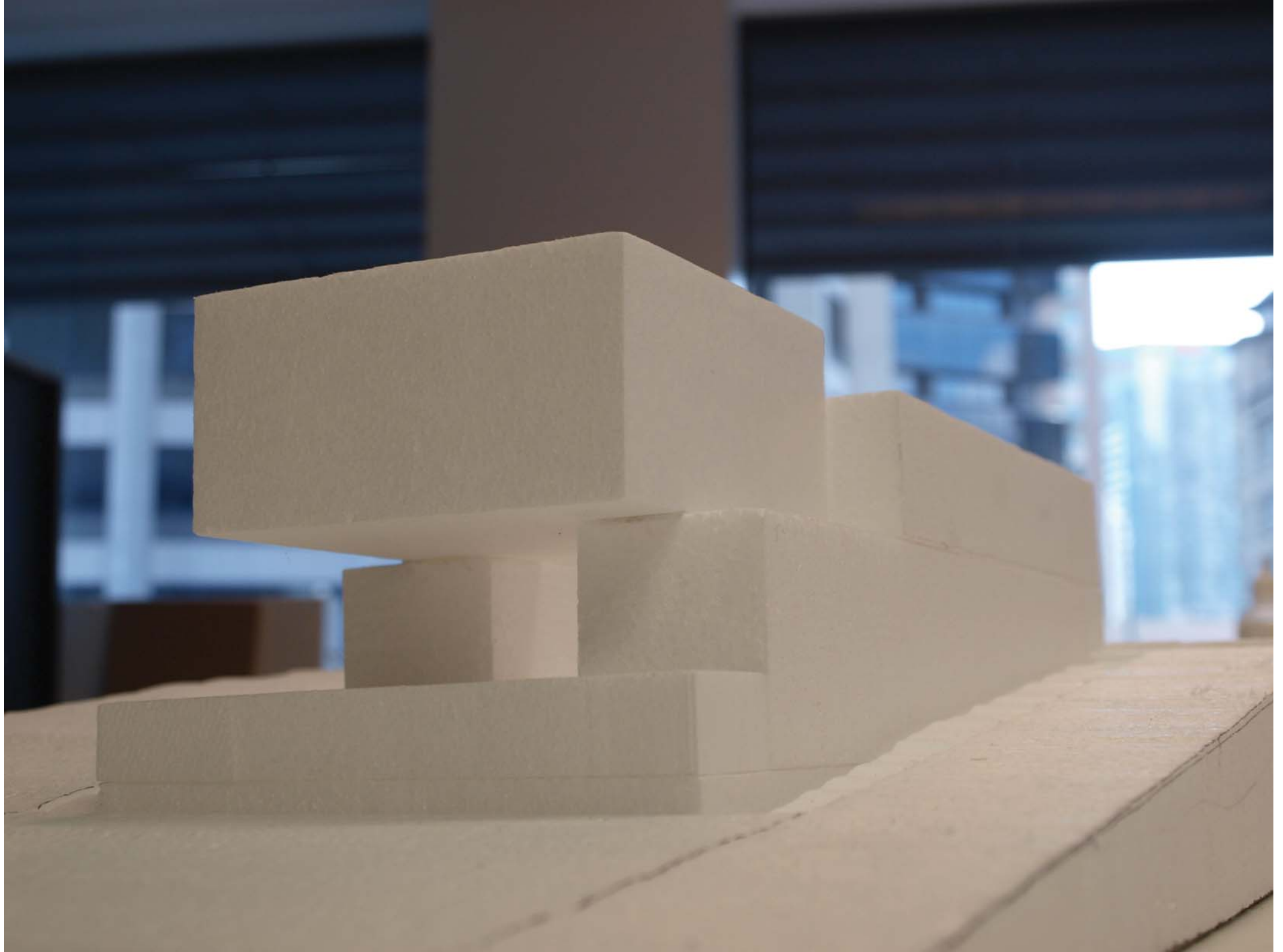
Concept Cross Section  
Theatre entry at GL and LG



**Concept Cross Section**  
Theatre entry at GL and LG







## Design Excellence Criteria

### 1. **DISTINCTIVE, VISUALLY INTERESTING & APPEALING**

A high standard of architectural design, encompassing:

- a. a balanced, refined and sophisticated design expression;
- b. well-considered composition of quality materials & detailing;
- c. well resolved and legible spatial experiences, also engaging well with street interfaces

### 2. **EQUITABLE, INCLUSIVE & DIVERSE**

External form and massing positively contributes to:

- a. the wider public domain by the provision of well-integrated external spaces;
- b. a visible, engaging and welcoming building frontage

### 3. **CONTEXTUAL, LOCAL & OF ITS PLACE**

The proposed bulk, massing and modulation of the development is appropriate, and is in context with:

- a. existing view corridors, to and from the site;
- b. the existing land uses;
- c. the heritage and cultural environment;
- d. its relationship to neighbouring buildings

The special character of the site is enhanced by the development through:

- a. achieving appropriate interfaces at ground level between the building and the public domain;
- b. excellence and integration of landscape design

### 4. **FUNCTIONAL, RESPONSIVE & FIT FOR PURPOSE**

The building form and function will impact positively on the stakeholder's use of the facility, its operations and organisational management structure.

Appropriate functional planning that demonstrates a rational and legible utilisation of the internal layout, and can adapt to functional changes.

### 5. **ENJOYABLE, SAFE & COMFORTABLE**

Spatial arrangements invite visitation and communal activities.

Appropriate pedestrian, bicycle, vehicular, disabled and service access and circulation requirements are achieved, whilst maximising safety and avoiding conflicts.

### 6. **VALUE-CREATING & COST-EFFECTIVE**

The development demonstrates, and has the potential to achieve, innovation in design, construction and/or utilisation.

The design of the building is cost-effective, resilient and durable, whilst maintaining flexibility and encouraging social interaction.

### 7. **SUSTAINABLE, EFFICIENT & DURABLE**

The principles of ecologically sustainable development are achieved through a well-designed building, including:

- a. responsive to the local climate;
- b. internal spaces that provide capacity for change of use over time

**JPW**  
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DESIGN EXCELLENCE REPORT  
Chau Chak Wing Museum

**Appendix E – JPW Presentation and Notes: Design Review Panel Meeting No.3**



## MEETING NOTES

### DESIGN REVIEW PANEL MEETING # 3 (50%)

#### CHAU CHAK WING MUSEUM

Date: Thursday 12 January 2017  
Time: 2.00 – 3.30pm  
Location: Johnson Pitton Walker, Level 10 Plaza Building Australia Square, 95 Pitt Street, Sydney

Attendees	Initials	Position / Role
<b>Panel Members</b>		
Di Leeson	DL	Chair
Kim Crestani	KC	Independent Architect, Order Architects
Juliette Churchill	JC	Campus Planning Manager, CIS
Professor Michael Tawa	MT	Professor of Architecture, University of Sydney
<b>Panel Advisors</b>		
David Ellis	DE	Director, Museums
Ian Kelly	IK	CIS Heritage Architect
David Watt	DW	Design Manager, CCW Museum
<b>JPW Team</b>		
Graeme Dix	GD	Director, JPW Architects
Kiong Lee	KL	Architect, JPW Architects
<b>Apologies</b>		
Angelo Candalepas	AC	Independent Architect, Angelo Candalepas & Associates
Scott Biggs	SB	Project Director, CCW Museum

## MEETING NOTES

1.	<b><u>Welcome &amp; Introduction</u></b>  DL noted apologies from AC and that that a separate session will be held between JPW and AC on 16 January 2017.  DW to collate feedback from both sessions and issue as a consolidated DRP response.	Note
2.	<b><u>Design Presentation Update (50%)</u></b>  GD noted that the design had progressed since the last DRP Meeting #2 with several general design improvements and a reduction in overall area to more closely align with the \$50M cost plan.  Key points relating to the revised design presented: <ul style="list-style-type: none"><li>- More efficient arrangement and prioritisation of functions</li><li>- Internal spaces opened up visually and the creation of linkages to the outside (landscaped terraces or outdoor rooms)</li><li>- A series of “pressure and relief” spaces have been created – thereby accentuating the opening up of larger volume galleries</li><li>- Building now presents itself as an object “in” the landscaping as well as</li></ul>	Note

	<p>a building “on” the landscape</p> <ul style="list-style-type: none"> <li>- Approaches from the east (Baxter’s lodge) and the south (Fisher Library) have also been carefully considered</li> <li>- From the main entry views upwards to the skylight and longitudinally out to Lake Northam are presented</li> <li>- Central gallery space at entry level has reduced to 9m wide</li> <li>- External amphitheatre introduced to the lower level (east)</li> <li>- External materiality has not yet been resolved (work-in-progress)</li> </ul>	
<p><b>3.</b></p>	<p><b><u>Panel Discussion &amp; Commentary</u></b></p> <p>DRP comments on the revised design:</p> <p><u>Internal Planning</u></p> <ul style="list-style-type: none"> <li>- Central space is quite narrow; however transparency is achieved by views to the landscape beyond</li> <li>- Circulation around the central void is now considered to be simpler and cleaner</li> <li>- A “test fit” exhibition fitout will illustrate how the gallery spaces can be arranged</li> <li>- Modular display cases is supported</li> <li>- Skylight glare studies will be required</li> </ul> <p><u>Building Form</u></p> <ul style="list-style-type: none"> <li>- The way in which the upper “geometric prism” is placed on top of the base element that “bleeds” out into the landscape is important – especially how the soffit is detailed (and possibly “turns up” within the void)</li> <li>- The stairs as “objects” should be a separate element to increase the visual width of the central space</li> <li>- Consider changing column shapes between public (lower) and private (upper) floors</li> <li>- Can the lower levels appear as a “ruin” within the landscape, with the formal, geometric element “floating” above</li> <li>- External façade materiality should be simple and pure – frosted rainscreen with concrete behind?</li> </ul> <p><u>External Forms and Landscaping</u></p> <ul style="list-style-type: none"> <li>- Southern wall is a great opportunity for activation</li> <li>- Northern pathway could be retained as an informal journey; but its primary purpose as access to the old Tennis Pavilion (and Science Road) is questionable</li> <li>- Circulation to the south of the building is preferred <u>not</u> to dog-leg around the loading dock entry ramp</li> <li>- Banner pole design to be considered</li> </ul> <p><u>Indigenous Approach (Wingara Mura)</u></p> <ul style="list-style-type: none"> <li>- Suggestion that this could be achieved through some interpretation through the skylight</li> <li>- Are the lower levels carved out from the earth? – may be politically difficult; but tectonically interesting</li> <li>- Incorporation of aboriginal artefacts recently purchased by Museums</li> <li>- Indigenous approach needs to lightly suggest and point to particular elements to suggest and acknowledge connection – achieve a balance between implicit and explicit</li> </ul>	<p>Note</p>

	<p><u>Heritage Council</u></p> <p>IK provided formal feedback from the Heritage Council:</p> <ul style="list-style-type: none"> <li>- Tacit acceptance from HC that the site will now be developed</li> <li>- The relationship of the loading dock/delivery area to Baxter’s Lodge is important</li> <li>- The museum building needs to be seen in the round</li> <li>- Concerns remain regarding the view cone from the Quad, and the way the museum is seen from Victoria Park – noted that this is now improved by the roof profile not stepping up towards the east</li> </ul>	
4.	<p><b><u>Programme, Milestones &amp; Next Steps</u></b></p> <p>Programme remains tight with one more meeting programmed prior to Buildings &amp; Estates Committee (BEC) endorsement of the schematic design scheduled on 1 March 2017</p> <p>SSDA lodgement to immediately following BEC.</p> <p>Cost planning is occurring in parallel with the schematic design – target construction value remains at \$50M</p>	
5.	<p><b><u>Closing Comments &amp; Wrap Up</u></b></p> <p>DRP very happy with the design progress made since the last meeting.</p> <p>Broad issues for JPW to advance and resolve by the next DRP meeting:</p> <ul style="list-style-type: none"> <li>- Identify and illustrate “ant tracks” through the site</li> <li>- Resolve the eastern approach and journey around the building</li> <li>- Investigate activation to the southern wall</li> <li>- Confirm materiality generally</li> <li>- External spaces should be able to be used in various ways – seating within retaining walls?</li> <li>- Visual roof treatment and purity of form is important</li> </ul> <p>It was agreed that KC and MT would provide written comments to DW//JPW prior to the separate session with AC on 16/01/17.</p>	
6.	<p><b><u>Next Meeting</u></b></p> <p>Monday 30 January 2017, 2:00pm – 3:30pm</p> <p>JPW Offices, Level 10 Plaza Building Australia Square, 95 Pitt Street, Sydney</p> <p style="text-align: center;">The meeting closed at 3.30pm</p>	
	<p>NOTE: INDIVIDUAL PANEL MEMBER COMMENTS ARE ATTACHED TO THESE MEETING NOTES AS FOLLOWS:</p> <ul style="list-style-type: none"> <li>- CONSOLIDATED COMMENTS FROM KIM CRESTANI &amp; PROFESSOR MICHAEL TAWA</li> <li>- THREE POINTS FOR CONSIDERATION BY JPW, AS PROVIDED BY ANGELO CANDALEPAS</li> </ul>	

Chau Chak Wing Museum  
Design Review Panel #4

Thursday 12 January 2017

Johnson Pilton Walker, Level 10 Plaza Building Australia Square, 95 Pitt Street Sydney NSW 2000  
Australia

Comments by Kim Crestani and Michael Tawa

### **1. Generally**

The design presented was generally endorsed by the committee and appears to have engaged with and responded to previous concerns - specifically in terms of siting, scale, form and circulation. The design *parti* (overall formal proposition and programmatic intent) appears viable, though needing further clarification. The scheme is elegant, well scaled, attentive to context and to programmatic requirements of function, circulation and visitor experience.

The design development has also responded well to a reduction in floor area and corresponding building budget.

The following comments raise specific instances of the design that the committee felt required further design thinking and investigation in advance of the next Design Review.

### **2. Access from Parramatta Road**

Pedestrian access from Parramatta Road appears too sudden following entry to the University campus, and might create a conflict with the service access and ramp.

The circulation leading around the building in this area appears too circuitous.

Consider relocating access from the footpath further south, nearer the south east corner of the site. Further consider developing a landscaped gathering space at that point for arrival, waiting, visual survey east and west, and reorientation. Ensure that the existing “ant-tracks” and pedestrian privileged pathways are augmented.

The landscaping around the building is likely to become popular for students and visitors for retreat, relaxation, at lunchtimes etc. Consider maximizing seating on retaining walls, possibly scaled to different widths and heights to accommodate various kinds of uses. Careful consideration of safety and security would also assist to ensure that any measures (gates/fences) are incorporated into the design.

It was also suggested that the difference in character between the darker, more intricate landscaping along the northern boundary and the more civic, formal landscaping on the south could be played off against each other and made somewhat ambiguous in this area. This could assist in developing a landscape strategy that addresses some of the political dimensions of WMBB by dramatizing a pre- and post-colonization landscape - particularly in such a prominent threshold location.

The committee had some concerns regarding the aspect of the building from this area, on entry to the University and from the gatehouse footpath. Consider developing some perspective views from this low point to gauge how the building will appear as visitors enter the campus and move around to University Avenue.

### **3. South face of the building**

There was concern that the southern edge of the site and the southern facade could do more to engage the public domain and broadcast the museum's activities. As a research-driven university institution, the museum is different to normative civic museums and the building could better communicate the atmosphere of inquiry, knowledge production and innovation inherent to its remit.

The stepped masonry edge of the building on that facade lends itself to further modeling that could accommodate public domain seating; feature openings with views into the exhibition spaces; deep voids enabling banners and/or changing displays from the collection; shading; etc.

There is also opportunity for a substantial artwork (possibly an ATSI collective work produced by a co-laboratory of artists and scientists for example) integrated as part of the fabric of the building (as opposed to fixed to the walls).

At an earlier Design Review, the long public domain edge of Tate Britain in London was mentioned as a worthwhile precedent for this critical space.

### **4. Formal program**

The formal parti appears to feature an 'earthbound,' 'carved' masonry base with a 'hovering' rectangular prism above. The committee endorsed this approach but felt that the composition could be further investigated and clarified.

Externally, the junction between these two components might be better articulated to express the discontinuity between them. Material differences between them could assist (the 'light monitor' Asian Galleries at the AGNSW was mentioned as a precedent). The materiality of the "hovering" element was discussed as possibly in a heavier (concrete) materiality – which should be investigated. The detailing of this form, any opportunities for potential openings (such as in the the Australian/ Venice Pavilion) and in particular the roof façade is paramount.

Internally, suggestions included investigating different column sections between those related to the carved ('ruin') base (possibly rectilinear?) and those supporting the 'hovering' volume (possibly circular?). The stair leading to the upper gallery could be differently expressed (possibly as a lightweight steel element?). Voids between lower and upper elements (ie. negative joint) could be introduced. Again, material differences could assist. Use of vitrines and display for smaller elements/artifacts could be used in the interstitial space between the circulation and main galleries.

### **5. Internal void**

This component of the building appeared to work well for wayfinding and for visitor experience of the collection at different scales. There was concern that the undercroft of ceilings would be critical throughout and that this needed more investigation and modeling. Likewise, the underside of stairs will be a marked feature of the space, though at this stage these are not well developed. Consider a more sculpted character to the soffit of stairs. Cross section "slices" through the building at various junctures would assist. If possible working internal models would also assist in the understanding of these spaces.

These components (columns, stairs, soffits) might equally serve to incorporate ATSI aspects to the building in response to the WMBB strategy.

Further on stairs, there was a suggestion for exploring a non-continuous sequence of stairs, so that visitors could be taken for a full circuit around the void (and see more of the exhibitions) before gaining the next flight. The desire to end the stair sequence facing east towards Victoria Park is noted; however the sequence could be equally well dramatized by visitors reaching the lowest level facing west to a special installation on the solid wall, before turning back towards the light and the view east.

There was concern that the courtyard and amphitheater on the east side of the building was not convincing in its present form, however it is supported in principle. . There is a risk of this space becoming a trap for rubbish and leaves; and also create some confusion of entry point for visitors arriving from the east. Issues raised in Point 2 above exacerbate this. It may be more prudent to avoid direct access to the courtyard from the east by incorporating a retaining wall/balustrade, or dealing with the edge somewhat like the Ha-ha in landscape architecture.

There was concern that, when fully furnished with display elements, screens, vitrines and exhibitions fully installed, the impression of openness to the outside landscape - which is such a prominent character of the internal spaces as presented - would be lost. The committee felt that this required substantial modeling, visualization and testing before the next Design Review.

There was also concern regarding the louvered skylight over the central void. Pragmatically, solar access might become problematic for visitors and the collection; aesthetically, the current expression is not convincing in scale and materiality. More modeling of anticipated light levels, particularly into the exhibition spaces; and potential direct sun at extremes of the day/year, or glare, is needed. Consider a solution that might be more like a multi-layered veil that could deliver more even, controllable natural light. The precedent of Renzo Piano's *Beyeler Foundation* was mentioned.

Again, this component could be developed to address the WMBB strategy (possibly by soliciting a co-laboratory of indigenous artists working with traditional indigenous astronomy).

Email from Angelo Candalepas dated 23 January 2017:

Dear David,

I had intended to forward my response on the night of our last meeting, almost a week ago but found that I would be, in the most part, responding to a document prepared by my colleagues which document, in my opinion, is best left alone as representation of its authors ideas. I would therefore not like to add to that document as it will only complicate and perhaps upset the document's intentions.

My preference is to include only three points, attending to issues that concern me both insofar as my role on the Panel applies as they concern me in my work as an architect in general (my aim is to prompt Graham and Klong in their work for the next phase):

1. The proposal should be made into a work of architecture. At present, it appears to have taken the form of a return brief; forming a sort of ubiquitous proposition. This is, perhaps, appropriate given the stage of development. Quickly, however, decisions need to be made or it will remain a work of no detail, reliant on 'big master-planning moves' for its architecture. In my experience, this is not enough to produce a great work. Decisions need to start, in my opinion, with the material-choice. Much turns on this: particularly structural expression. Structure is not a detail in architecture. It needs to be something of substance if a work of architecture is to have longevity. A collaboration with a great engineer is important and such that the structure is not something neither too hidden nor too expressed in this gallery (where the scale of the spaces may suggest that structure will need to be subtle but present).
2. The present diagrams show promise but rely upon detail. Section details at 1:20 scale should express the key architectural intentions for the user-clients' haptic experiences. To date there is only promise. Very little in the drawings presented was complete or determined in the act of establishing an architectural expression of note. It is important that the next stage provides such detail through materials and structure; and this will define the project: its success or otherwise in my opinion. This is why procurement of the project and the process toward construction and such relationships is important. In my experience, the collaboration between builder, client and architect is most important in informing what the architect must draw and what is plausible within that collaboration. From my understanding, the University should therefore consider altering its current status of procurement-method if the project is to have a surer future. There is no point in producing drawings alone and in a vacuum.
3. The garden areas appear to have 'diagrams only' of the paths surrounding the building as proposed. These paths seem to be superfluous when observing their proximity to extant pathways that fall more naturally into the University's infrastructure. With an understanding of the structure can come a punctuated engagement with the landscape but this is all to be given over to the architects in the next phase of design.

I therefore endorse the fine report by Professor Tawa and agree with the sentiment of 'general endorsement' for this phase of the design-process.

I trust the above is of use and I look forward to our next meeting where some more detailed discussion about architecture may be enjoyed. Please call me with any queries.

Regards,

**Angelo Candalepas**  
Director

<b>CANDALEPAS ASSOCIATES</b>	309 Sussex Street Sydney NSW 2000 <a href="http://www.candalepas.com.au">www.candalepas.com.au</a>	T +61 2 9283 7755 F +61 2 9283 7477
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NSW Architects Registration Board: Angelo Candalepas 5773  
Angelo Candalepas and Associates Pty Ltd ABN 45 070 219 288



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## **Chau Chak Wing Museum**

### **Design Excellence Review**

#### **Meeting 3**

12 January 2017

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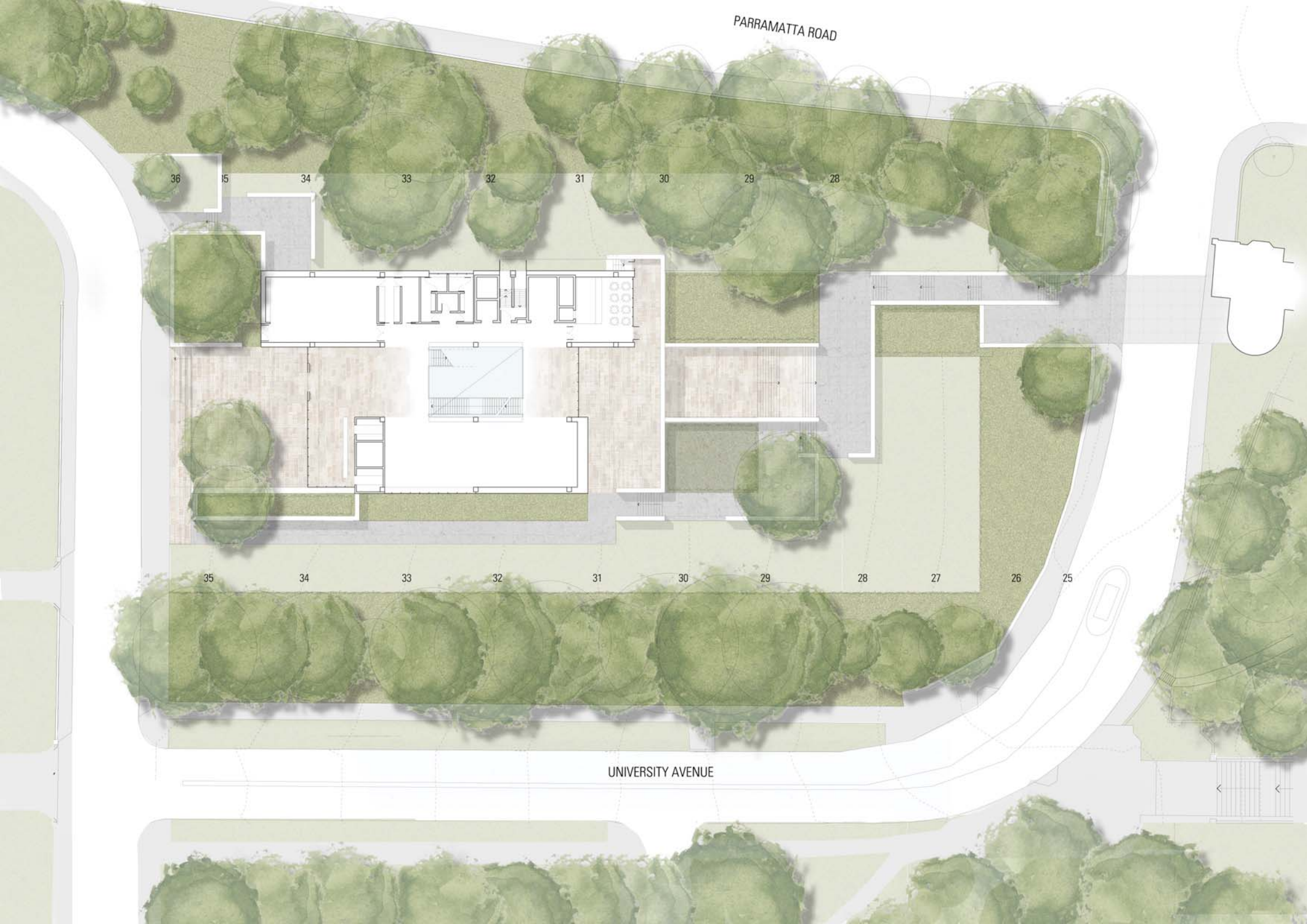
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EXHIBITIONS

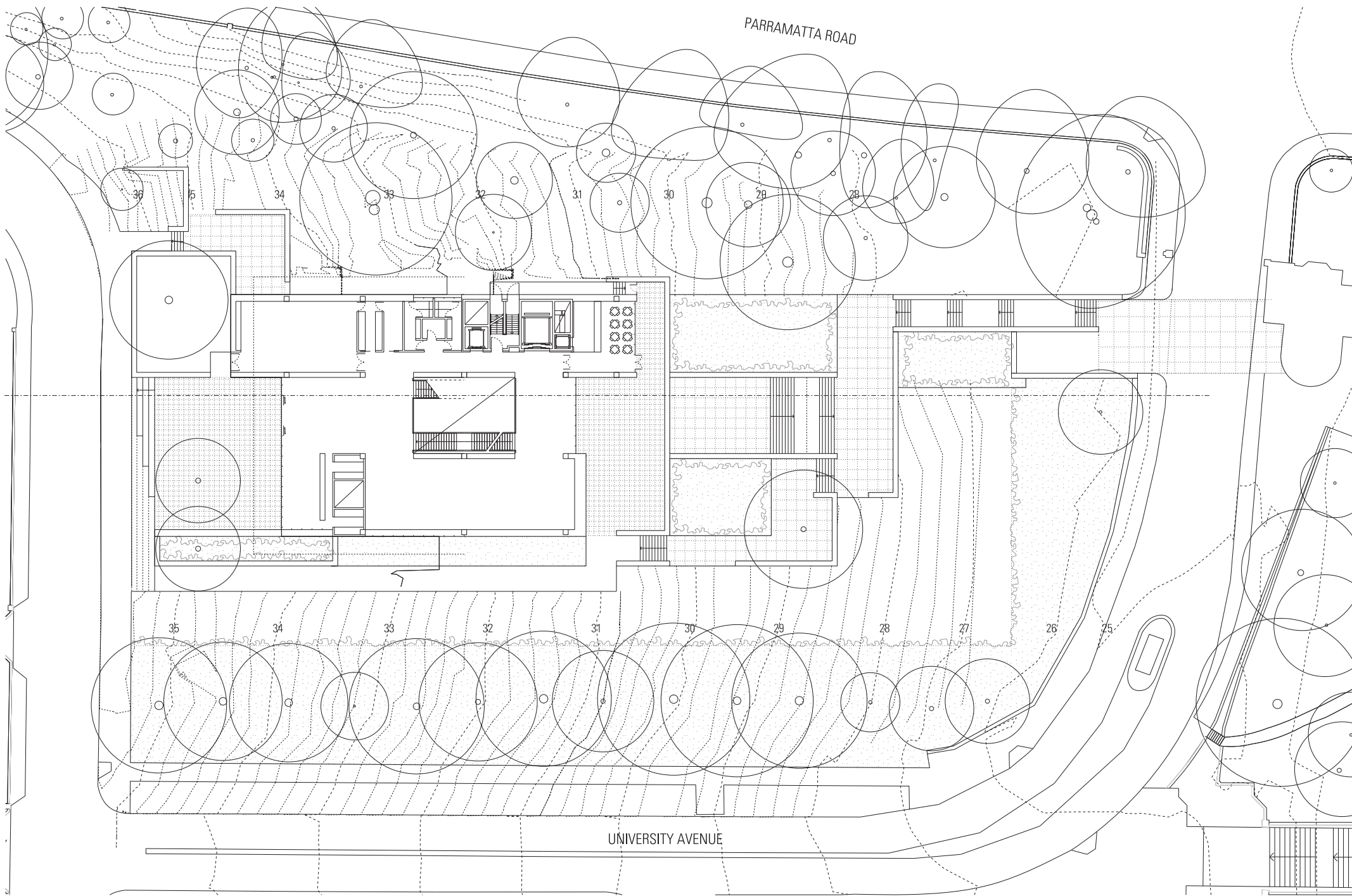
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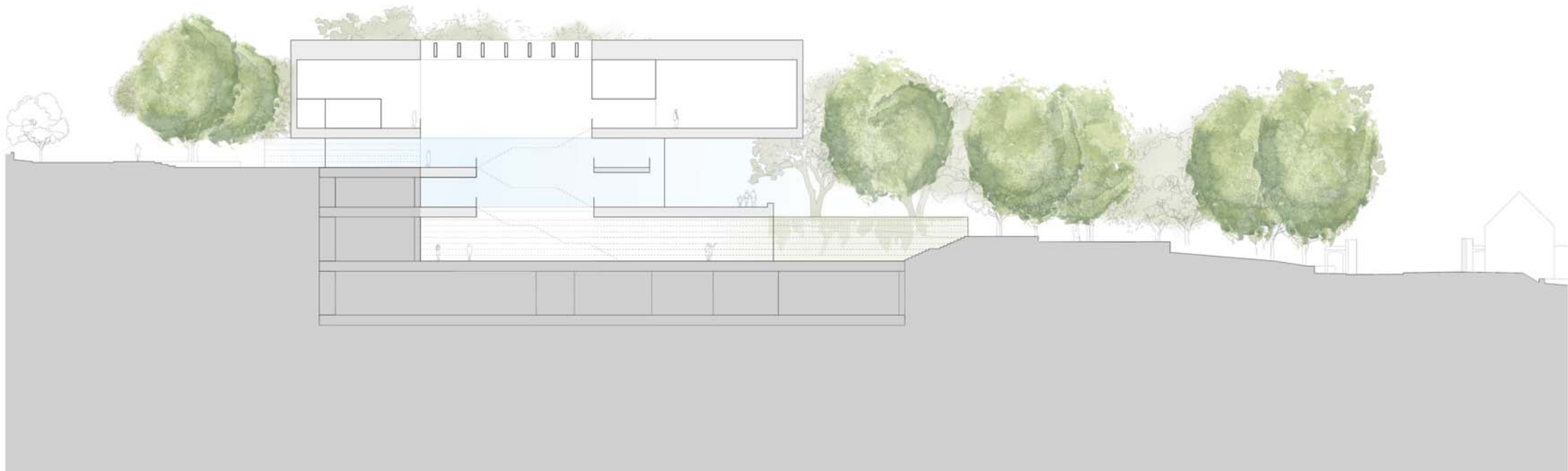
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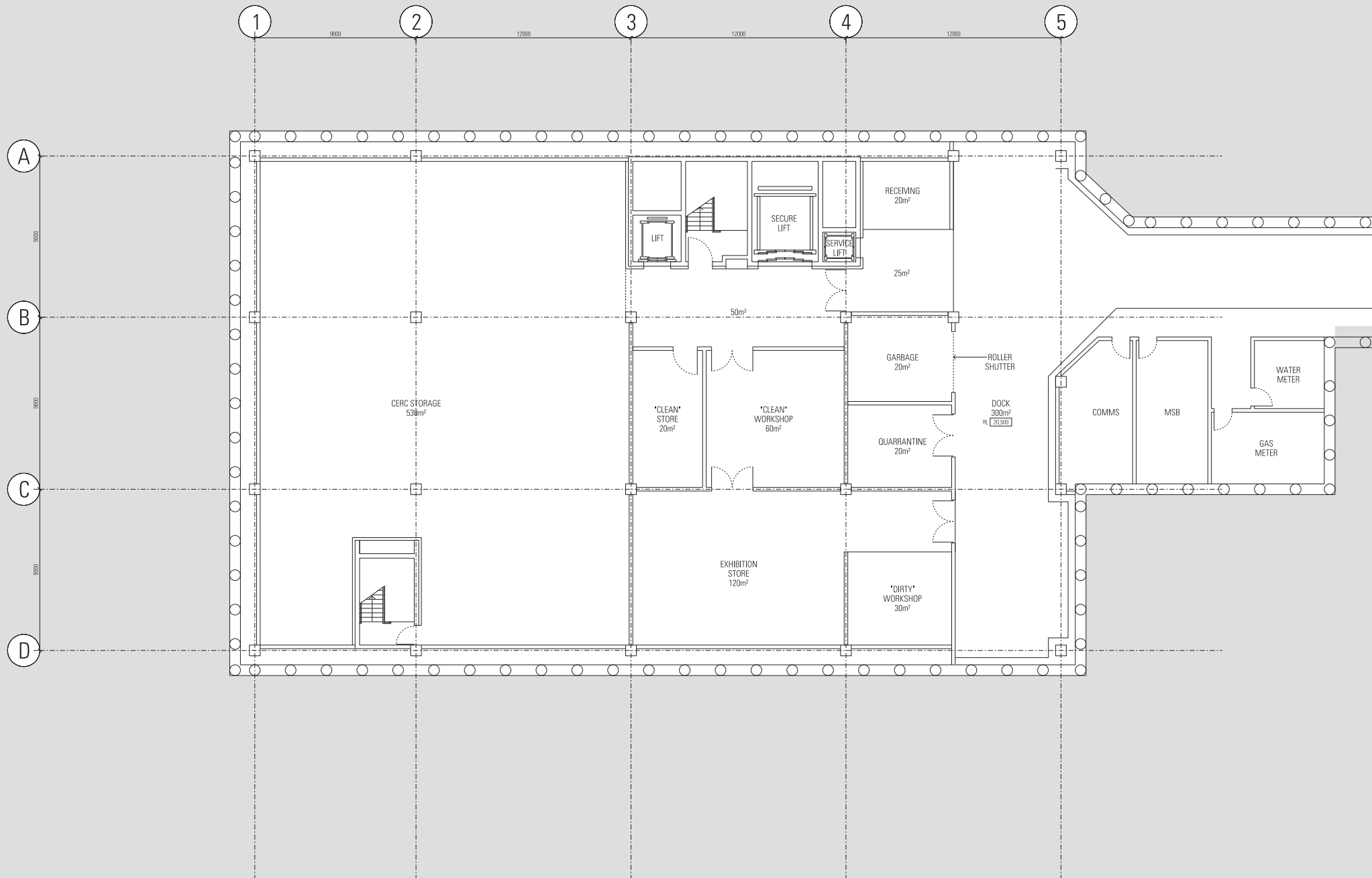




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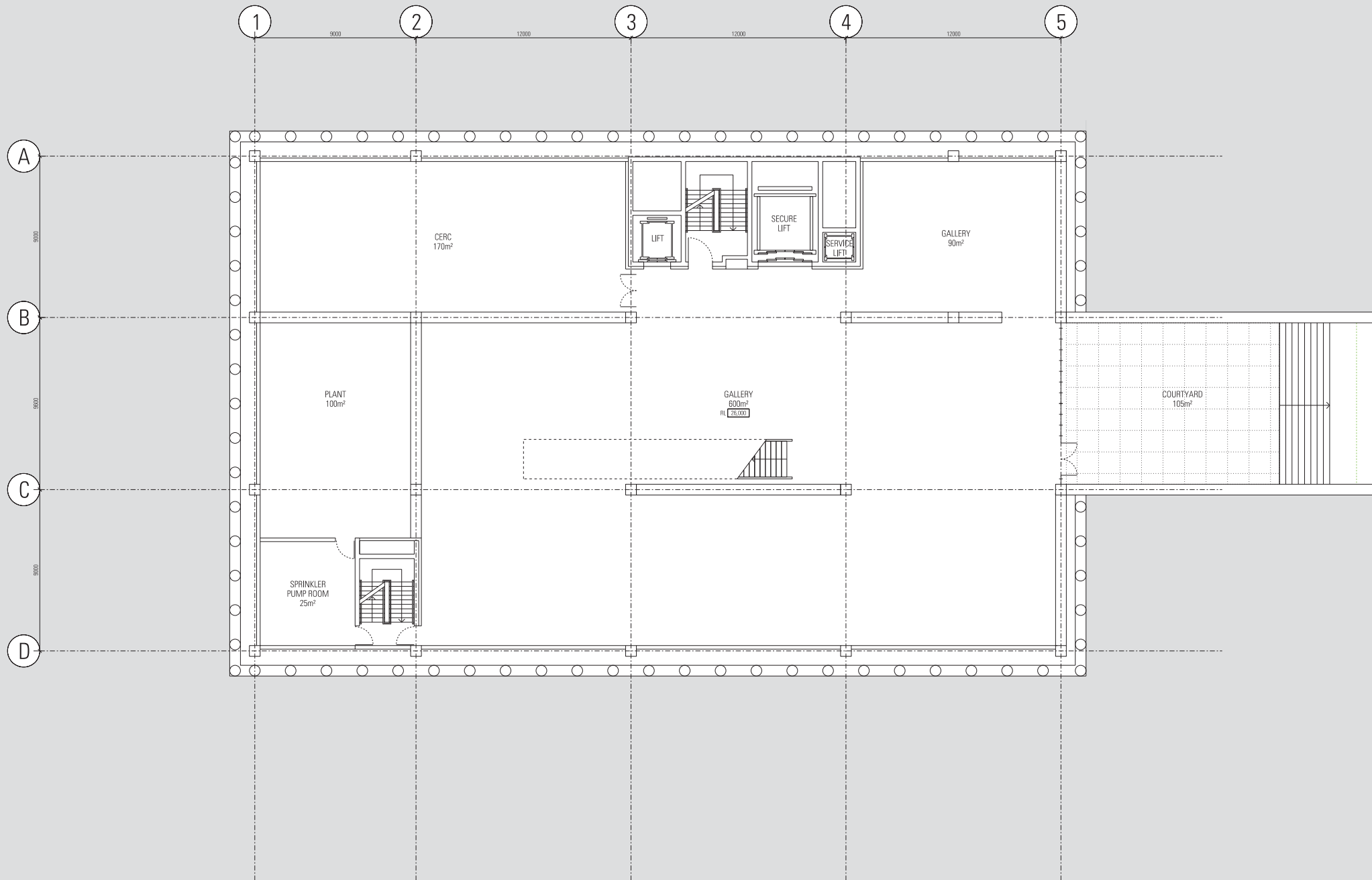




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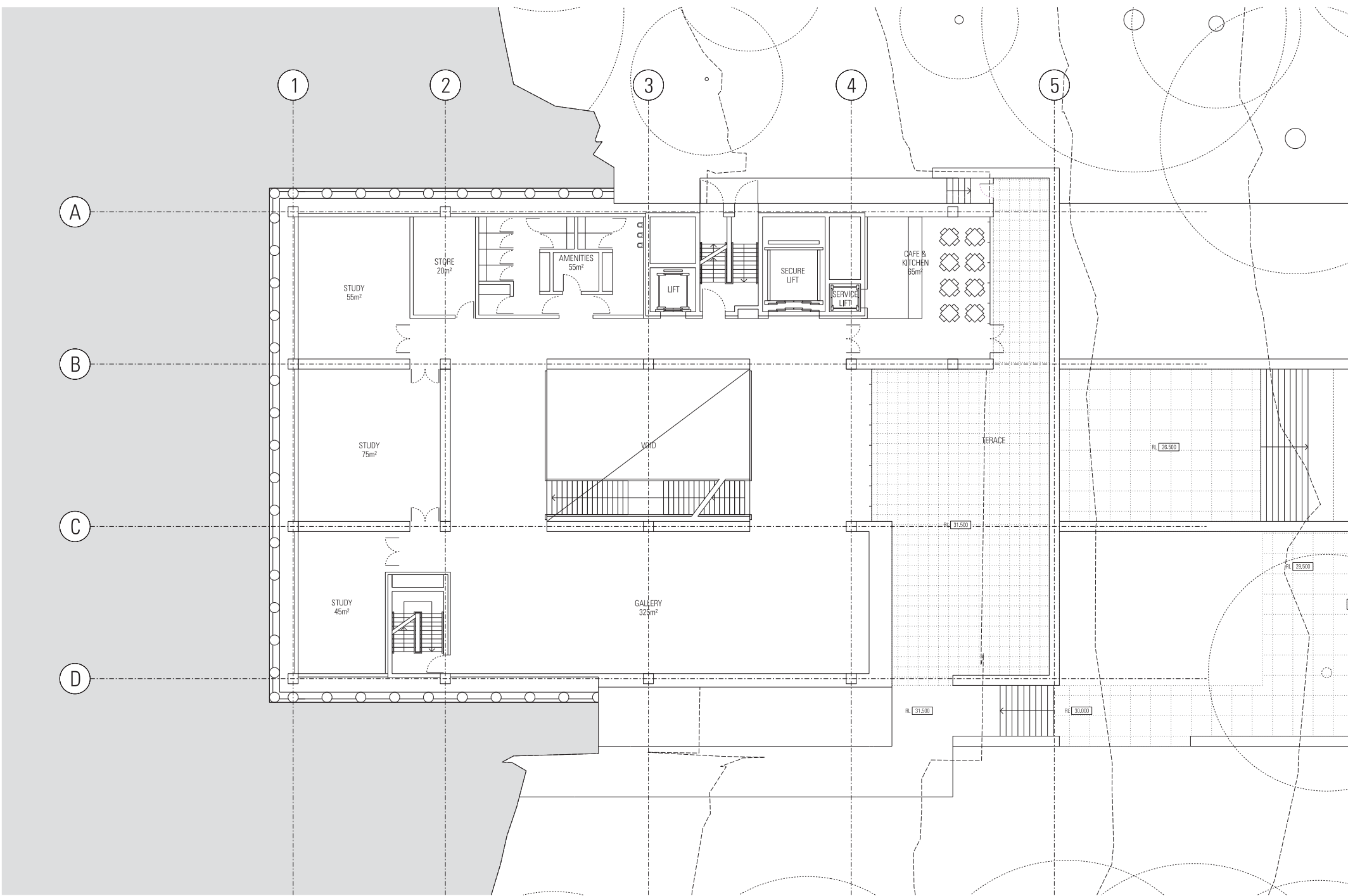
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 LOWER LEVEL 01 PLAN  
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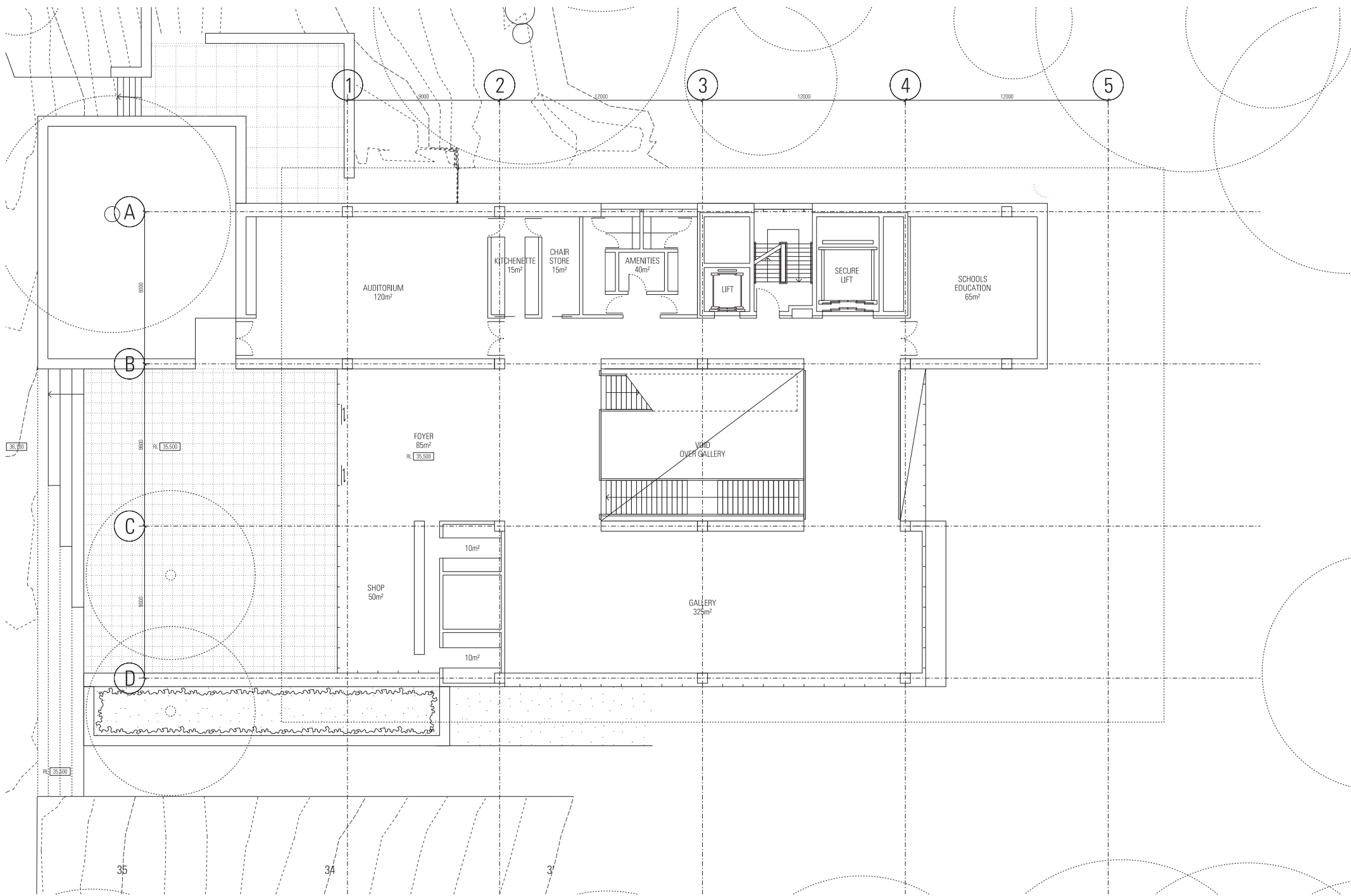


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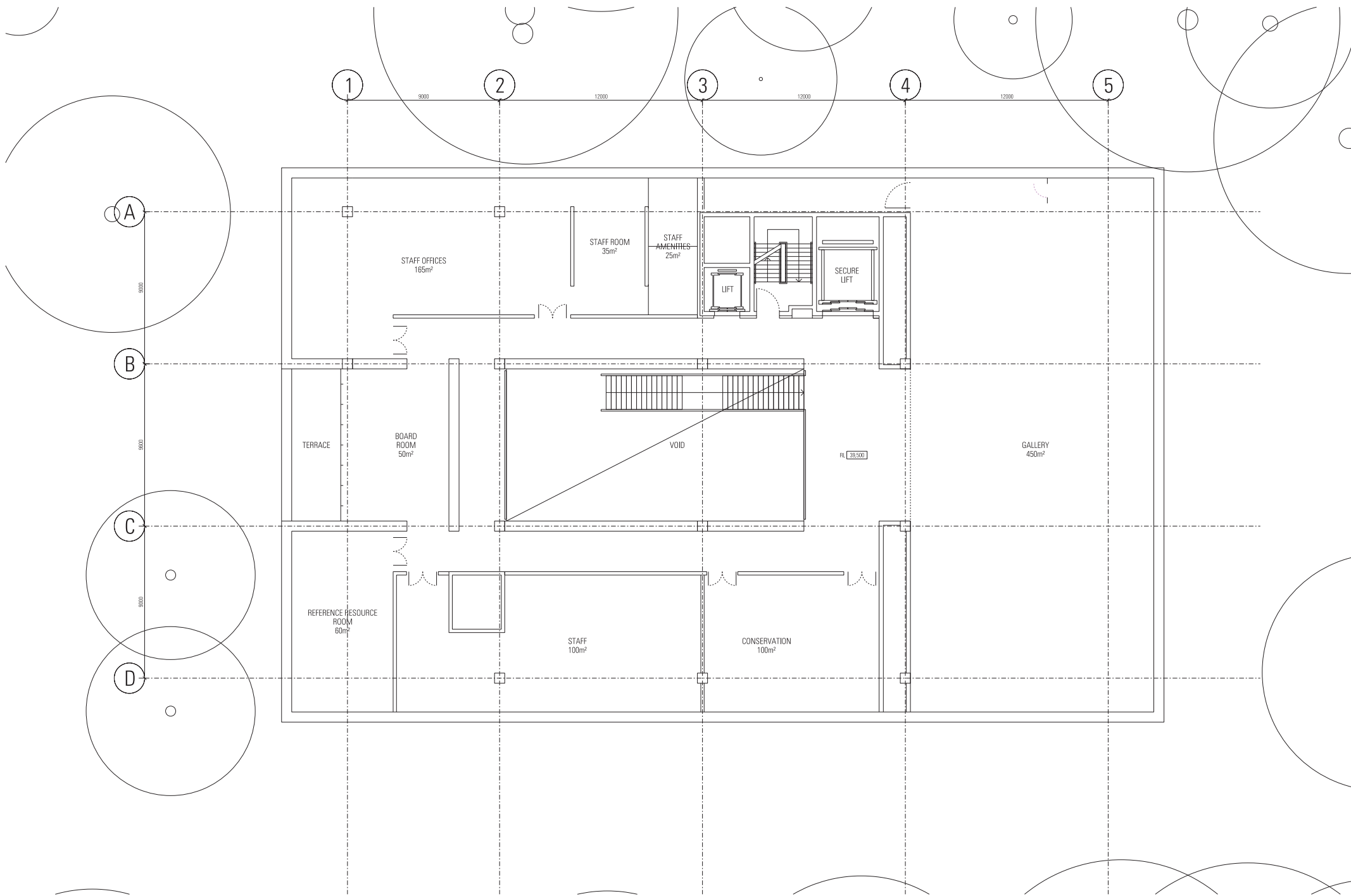
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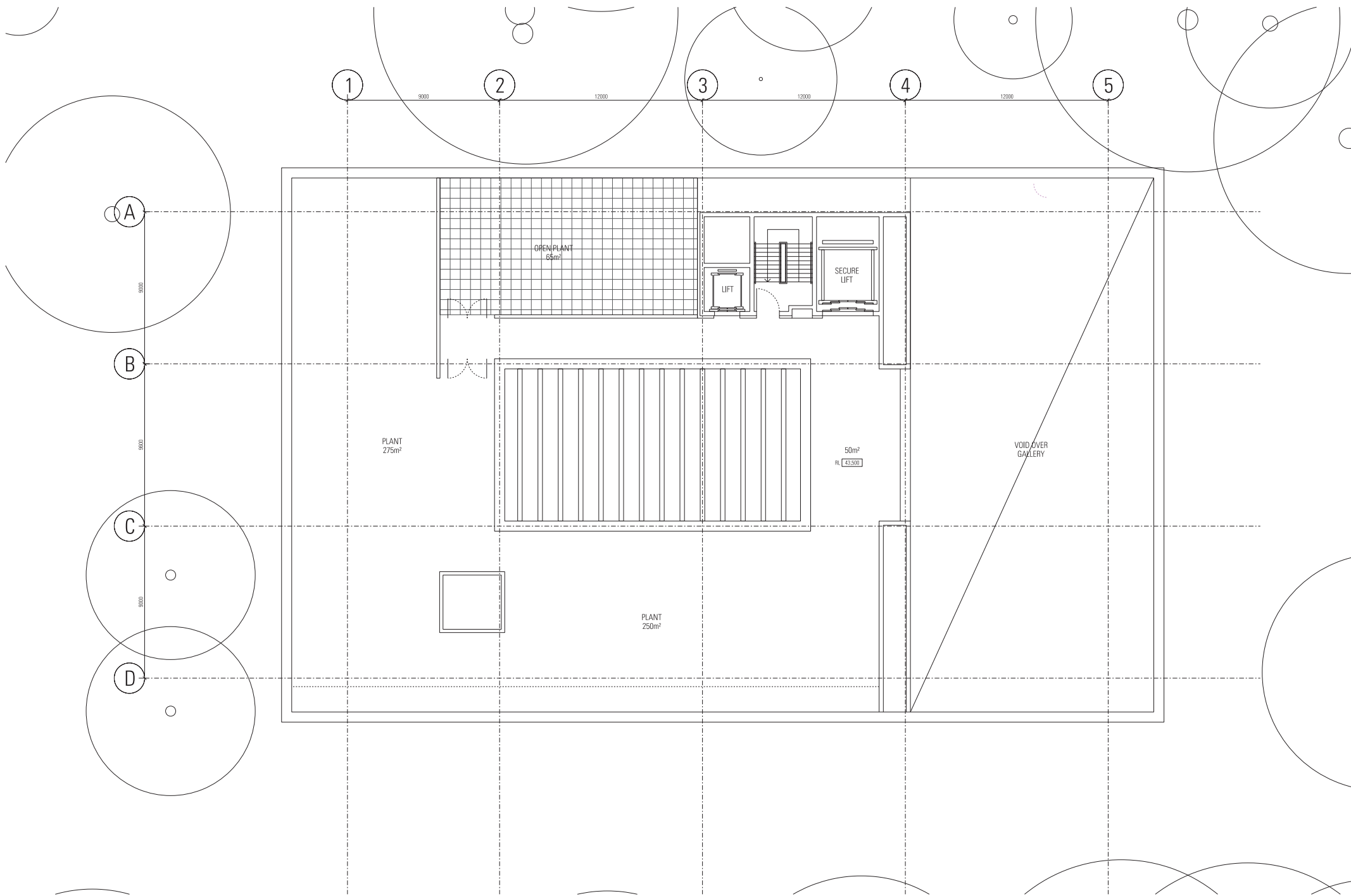
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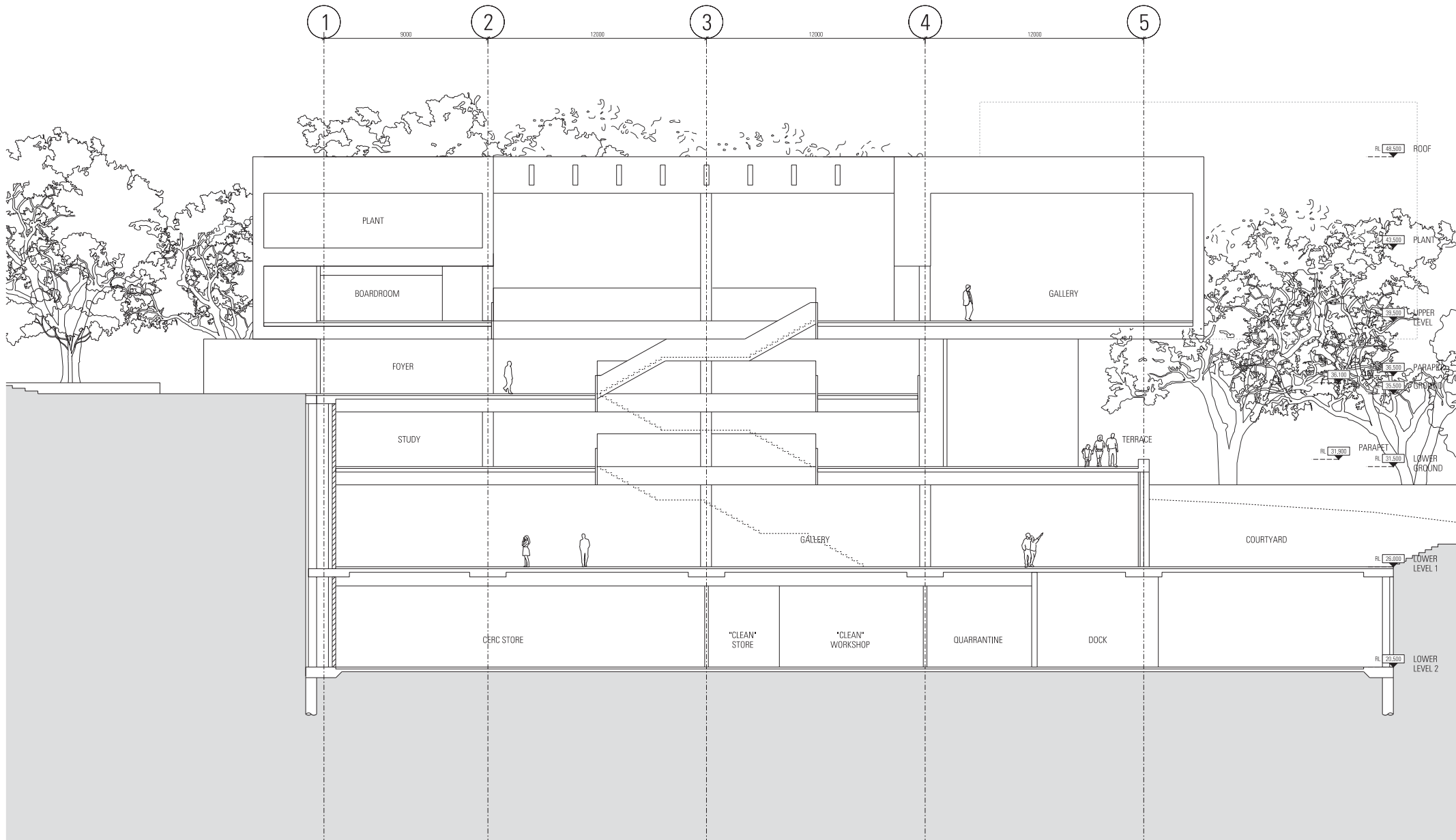
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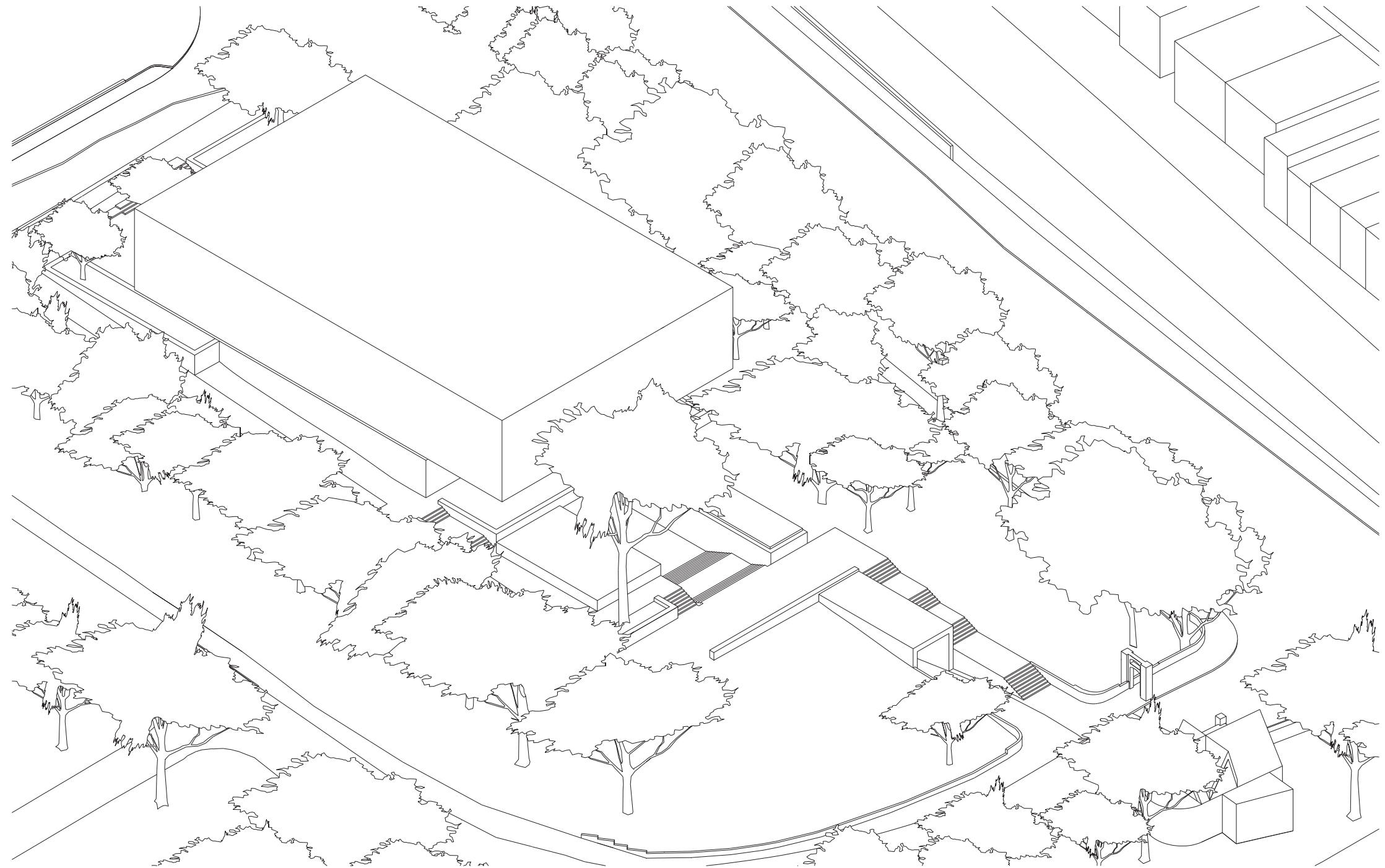


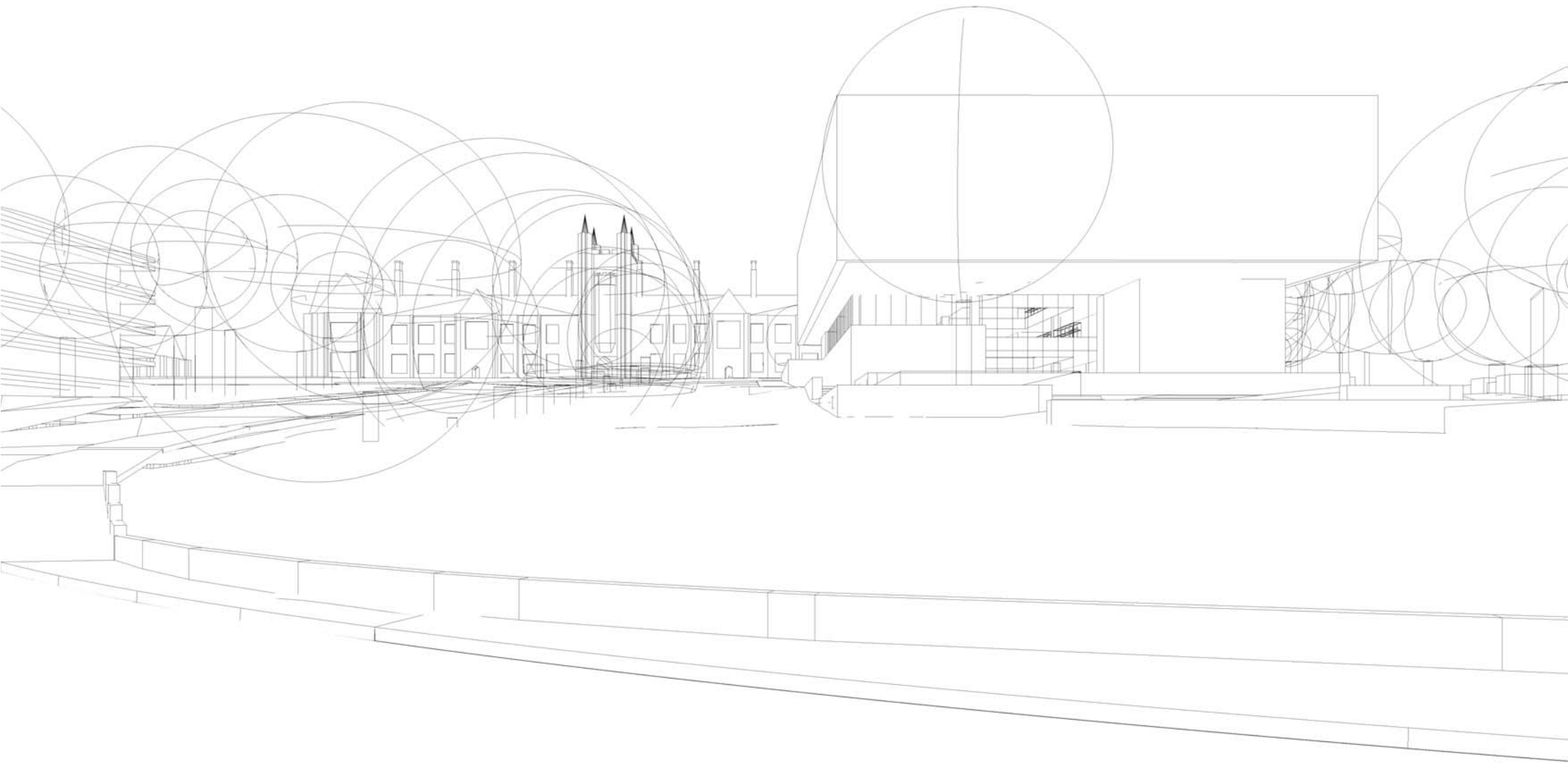
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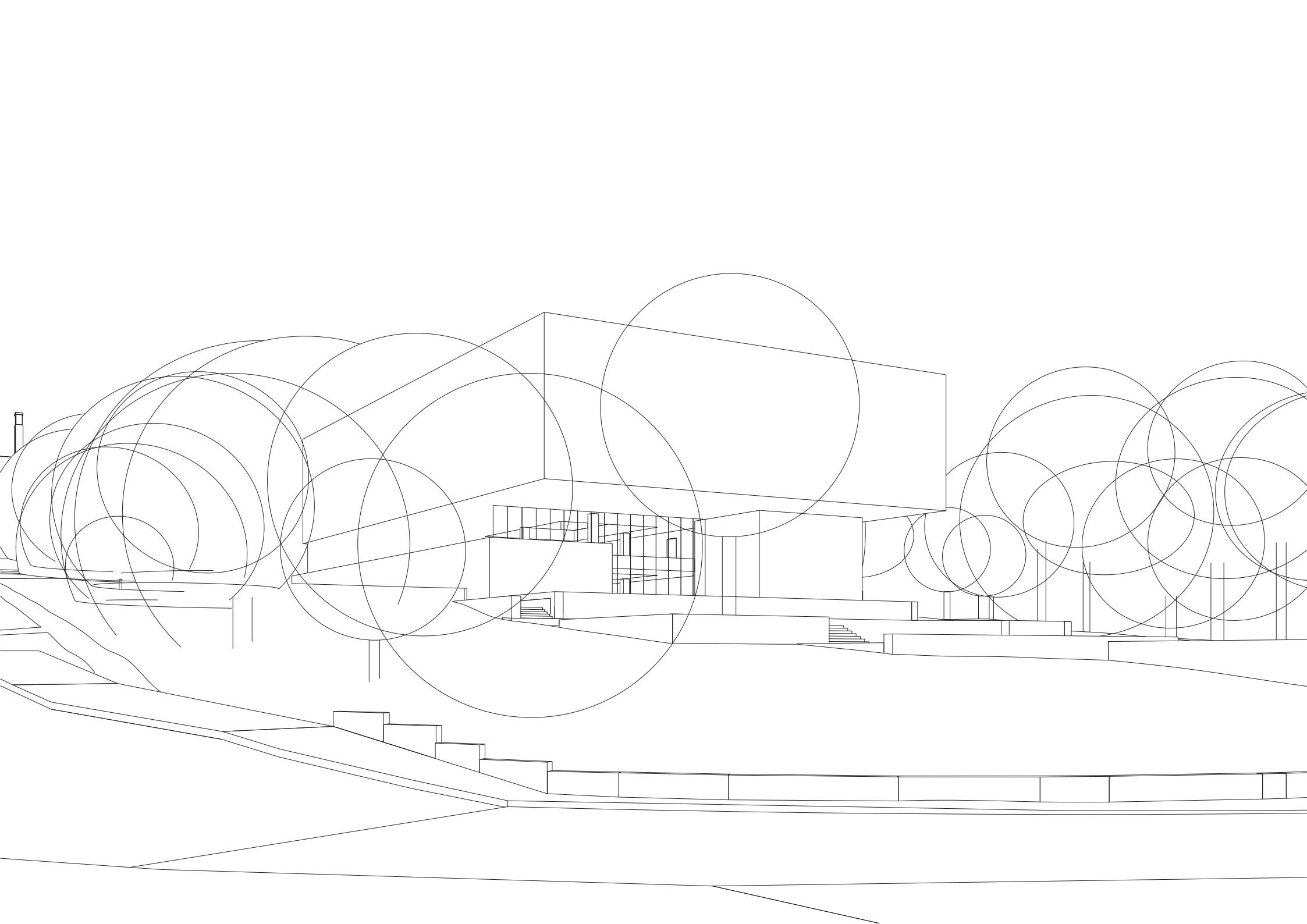
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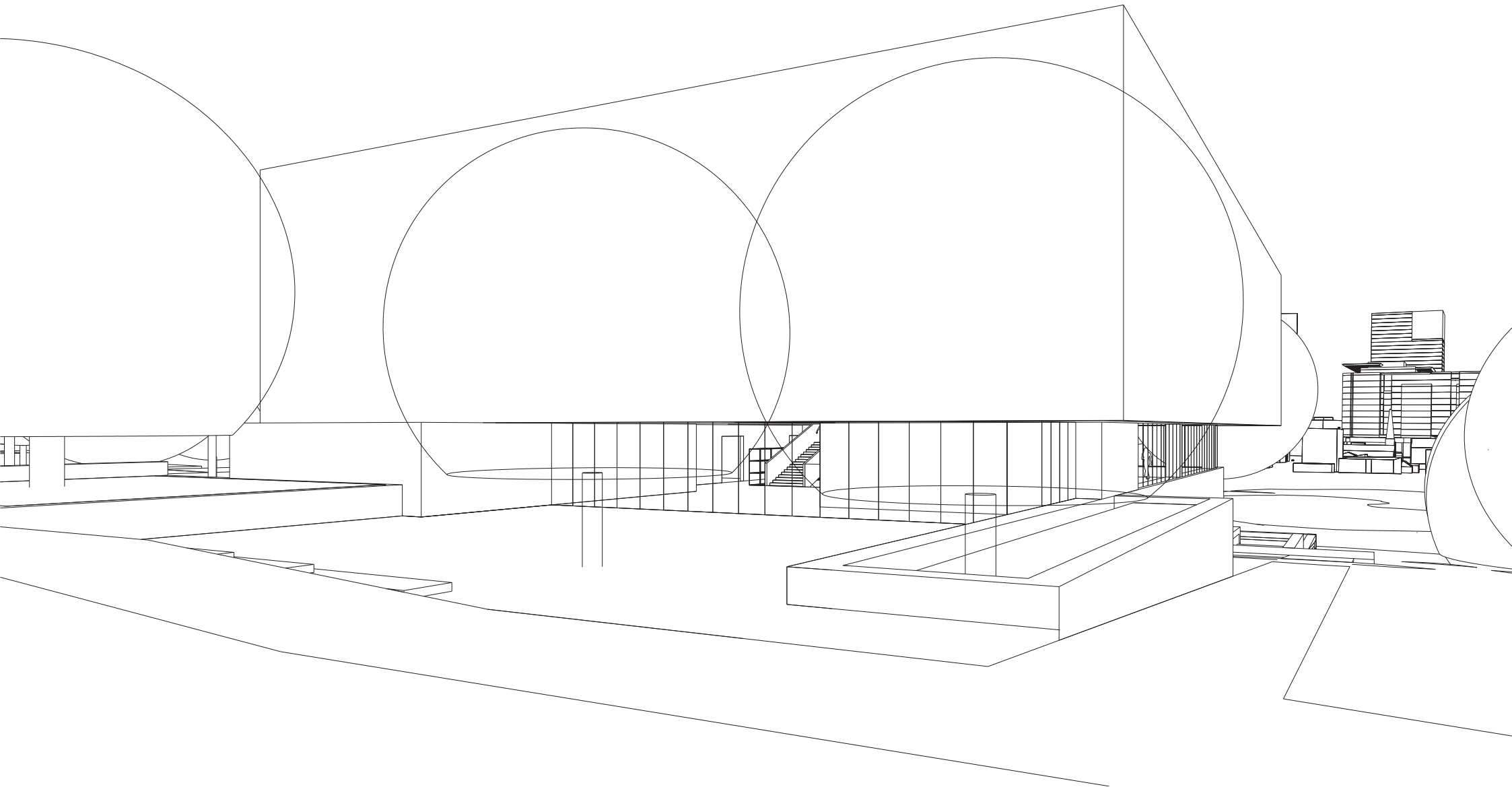
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DESIGN EXCELLENCE REPORT  
Chau Chak Wing Museum

**Appendix F – JPW Presentation and Notes: Design Review Panel Meeting No.4**



## MEETING NOTES

### DESIGN REVIEW PANEL MEETING # 4 (90%)

### CHAU CHAK WING MUSEUM

Date: Monday 30 January 2017  
Time: 2.00 – 3.30pm  
Location: Johnson Pitton Walker, Level 10 Plaza Building Australia Square, 95 Pitt Street, Sydney

Attendees	Initials	Position / Role
<b>Panel Members</b>		
Juliette Churchill	JC	Campus Planning Manager, CIS & Acting Chair
Kim Crestani	KC	Independent Architect, Order Architects
Angelo Candalepas	AC	Independent Architect, Angelo Candalepas & Associates
Professor Michael Tawa	MT	Professor of Architecture, University of Sydney
<b>Panel Advisors</b>		
David Ellis	DE	Director, Museums
Scott Biggs	SB	Project Director, CCW Museum
David Watt	DW	Design Manager, CCW Museum
<b>JPW Team</b>		
Graeme Dix	GD	Director, JPW Architects
Kiong Lee	KL	Director, JPW Architects
Daniel Wainwright	DW	Architect, JPW Architects
<b>Apologies</b>		
Di Leeson	DL	Chair
Ian Kelly	IK	CIS Heritage Architect

## MEETING NOTES

1.	<b><u>Welcome &amp; Introduction</u></b> JC as acting chair noted apologies from DL and IK.	Note
2.	<b><u>Design Presentation Update (90%)</u></b> KL provided a high level review of the action items from DRP Meeting #3: <ul style="list-style-type: none"><li>- Identify and illustrate “ant tracks” through the site, and resolve the eastern approach and journey around the building:<ul style="list-style-type: none"><li>o JPW believes that the existing northern pathway should be maintained as an informal edge</li><li>o Any ant-tracking across the grassed area is to be discouraged, at the same time preserving the low sandstone wall</li><li>o Preference is to bring pedestrians along University Avenue around the current site curtilage, to the arrival point at the gathering point around the main entry on the south western corner of the building. KL explained the primary approach and sequencing of external spaces from the main axis of the clock tower</li></ul></li></ul>	Note

	<ul style="list-style-type: none"> <li>- Confirm materiality generally:             <ul style="list-style-type: none"> <li>o JPW's preference is to construct the 'floating' upper element in concrete</li> </ul> </li> <li>- External spaces should be able to be used in various ways – seating within retaining walls? and investigate activation to the southern wall:             <ul style="list-style-type: none"> <li>o Southern side of building is yet to be developed in detail to incorporate these ideas</li> </ul> </li> <li>- Visual roof treatment and purity of form is important:             <ul style="list-style-type: none"> <li>o All roof plant will be contained within a crisp horizontal roof form, and will not be visible when the city skyline is viewed from the Quad</li> </ul> </li> </ul> <p>KL also presented the key changes and developed design elements since DRP Meeting #3:</p> <ul style="list-style-type: none"> <li>- Building structural grid adjusted to bring in line with the GFA target area</li> <li>- Recognition of the importance of the soffit to define an interrupted linear edge to the upper prism</li> <li>- Established that a sandstone coloured concrete base to the lower levels is the most appropriate response to the lower levels</li> <li>- The upper prism is preferred to be a singular element that reads as a lightly coloured concrete box, with strategically placed slot window openings. A steel trussed option was discussed with the structural engineer; but dampening and buildability issues ruled this out</li> <li>- KL explained how gloss and matt finishes on the external skin can provide an interesting play with natural light and at different times of the day/night. Can parts of the collection be incorporated into the base building? – to be pursued further</li> <li>- Skylight is now a 'gridded' format to assist with glare control</li> <li>- Frank Lloyd Wright's "Falling Water" was again referred to as a building whose success lies in being part of the landscape</li> </ul>	
<p>3.</p>	<p><b><u>Panel Discussion &amp; Commentary</u></b></p> <p>DRP comments on the refined design:</p> <p><u>Internal Planning</u></p> <ul style="list-style-type: none"> <li>- DE to work closely with JPW in the design development phase to be satisfied that the base building internal functionality works with exhibition fitout principles.</li> <li>- DE preference is to expand some of the internal dimensions wherever possible – subject to further refinement and during design development</li> <li>- KC noted that the internal cross-sections work well with good vertical connectivity and punctuated distant views</li> <li>- Stairs descending from the main entry level are to be treated as part of the "grounded" language, whilst the upper level stairs will have a much lighter look and feel. These interconnecting stairs have the potential to have multiple functions</li> </ul> <p><u>Building Form</u></p> <ul style="list-style-type: none"> <li>- MT reinforced that the "bleed" of the building out into the landscape is important – JPW to address during design development</li> <li>- MT suggested that the upper prism be lightweight in lieu of concrete due to the scale of the building not being substantial (a masonry base with a lightweight top); however it was agreed that if concrete is pursued, its success or failure will be based upon its convincing detailing – JPW to refine during design development</li> </ul>	<p>Note</p>

	<ul style="list-style-type: none"> <li>- AC noted his preference for a solid object hovering over the landscape base</li> <li>- The strength of the form of the south eastern corner to signify a strong entry statement is a very important element</li> </ul> <p><u>Landscaping</u></p> <ul style="list-style-type: none"> <li>- The landscaped terraces are to be developed further to integrate with the current simple landscaping</li> <li>- The northern pathway is to be retained at present, as an informal east-west journey</li> </ul>	
4.	<p><b><u>Programme, Milestones &amp; Next Steps</u></b></p> <p>JPW to produce a design package by 15 February 2017, to then be issued to the Buildings &amp; Estates Committee (BEC) for endorsement of the schematic design at its meeting on 1 March 2017</p> <p>The preparation of documentation for SSDA lodgement is to occur immediately following BEC (this phase is already underway with the consultant team)</p> <p>Cost planning is occurring in parallel with the schematic design – target construction value remains at \$50M</p>	
5.	<p><b><u>Resolutions &amp; Endorsements</u></b></p> <ol style="list-style-type: none"> <li>1. The DRP endorsed as a group the current concept design as presented, and is comfortable to let JPW progress the design into a convincing presentation package for BEC endorsement, based on the comments made to date by the DRP.</li> <li>2. Further, the DRP endorsed that the design sufficiently meets, or has a high likelihood of meeting, all Design Excellence Criteria as outlined in the Terms of Reference.</li> </ol>	
6.	<p><b><u>Next Meeting</u></b></p> <p>It was agreed that no further DRP meetings would be required.</p>	
	<p>The meeting closed at 3.30pm</p>	



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## **Chau Chak Wing Museum**

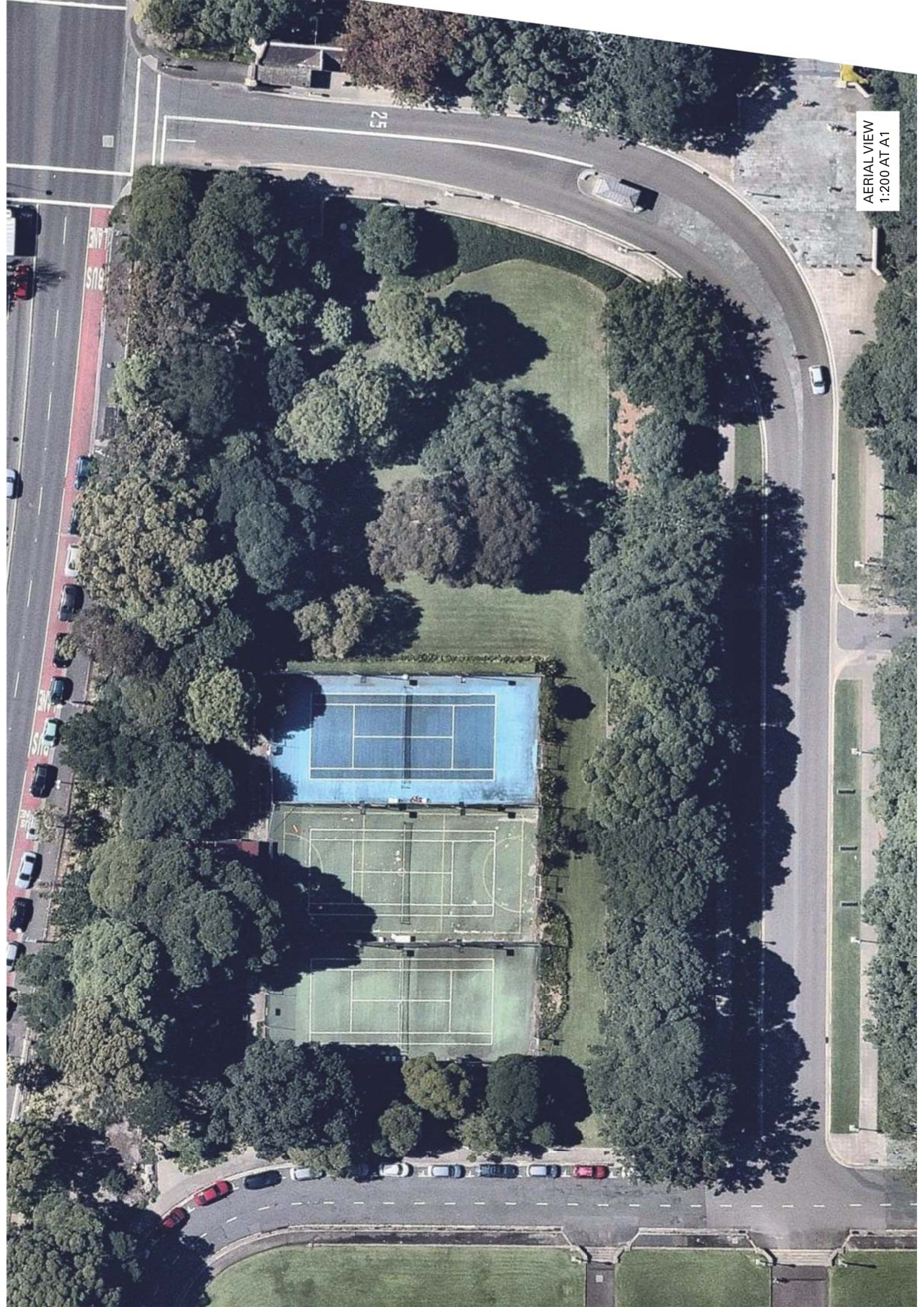
### **Design Excellence Review**

**Meeting 4**  
30 January 2017

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ARCHITECTURE  
LANDSCAPE  
INTERIORS  
MASTERPLANNING  
EXHIBITIONS



AERIAL VIEW  
1:200 AT A1

PARRAMATTA ROAD

UNIVERSITY AVENUE



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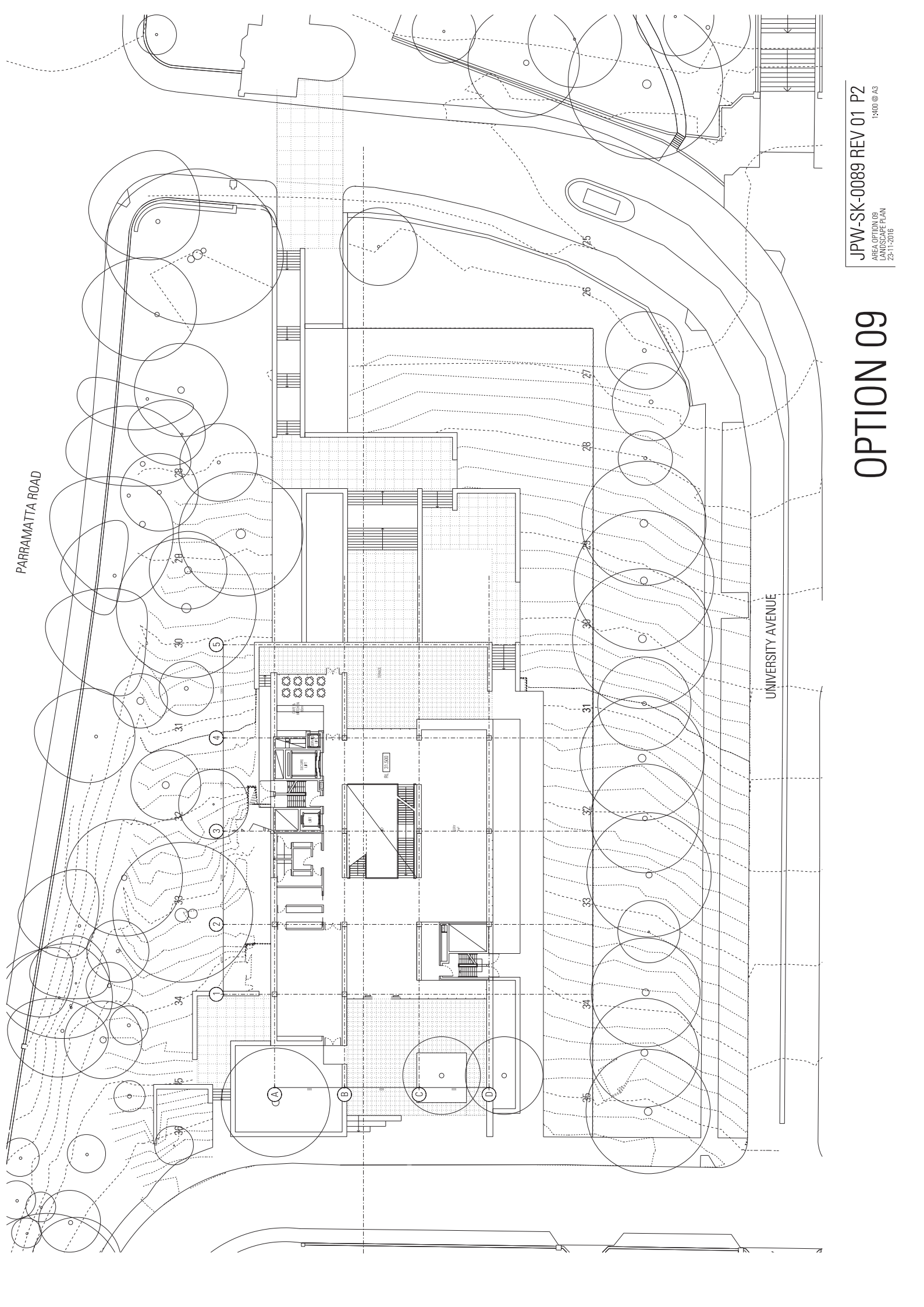
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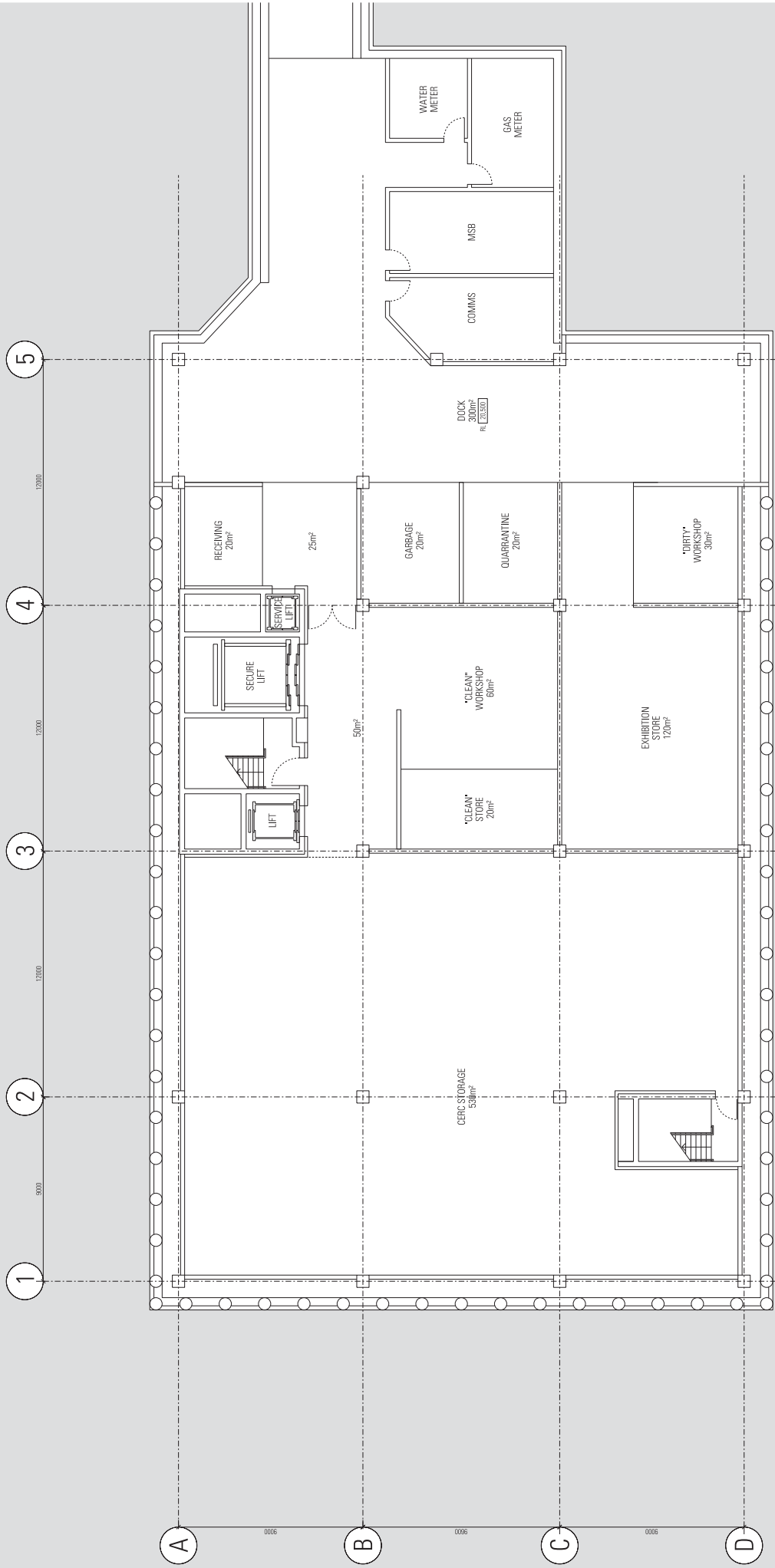


PARRAMATTA ROAD

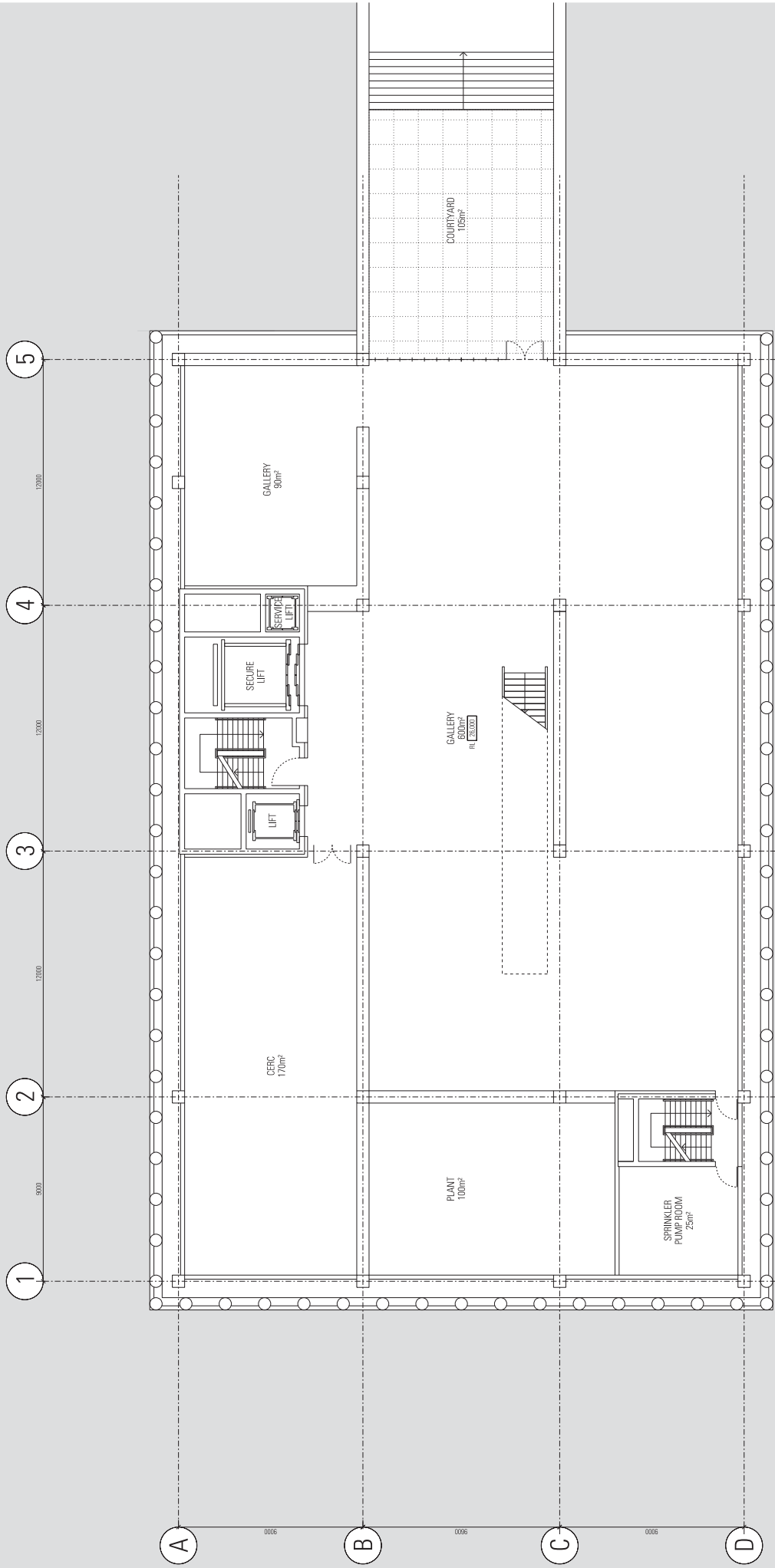
UNIVERSITY AVENUE

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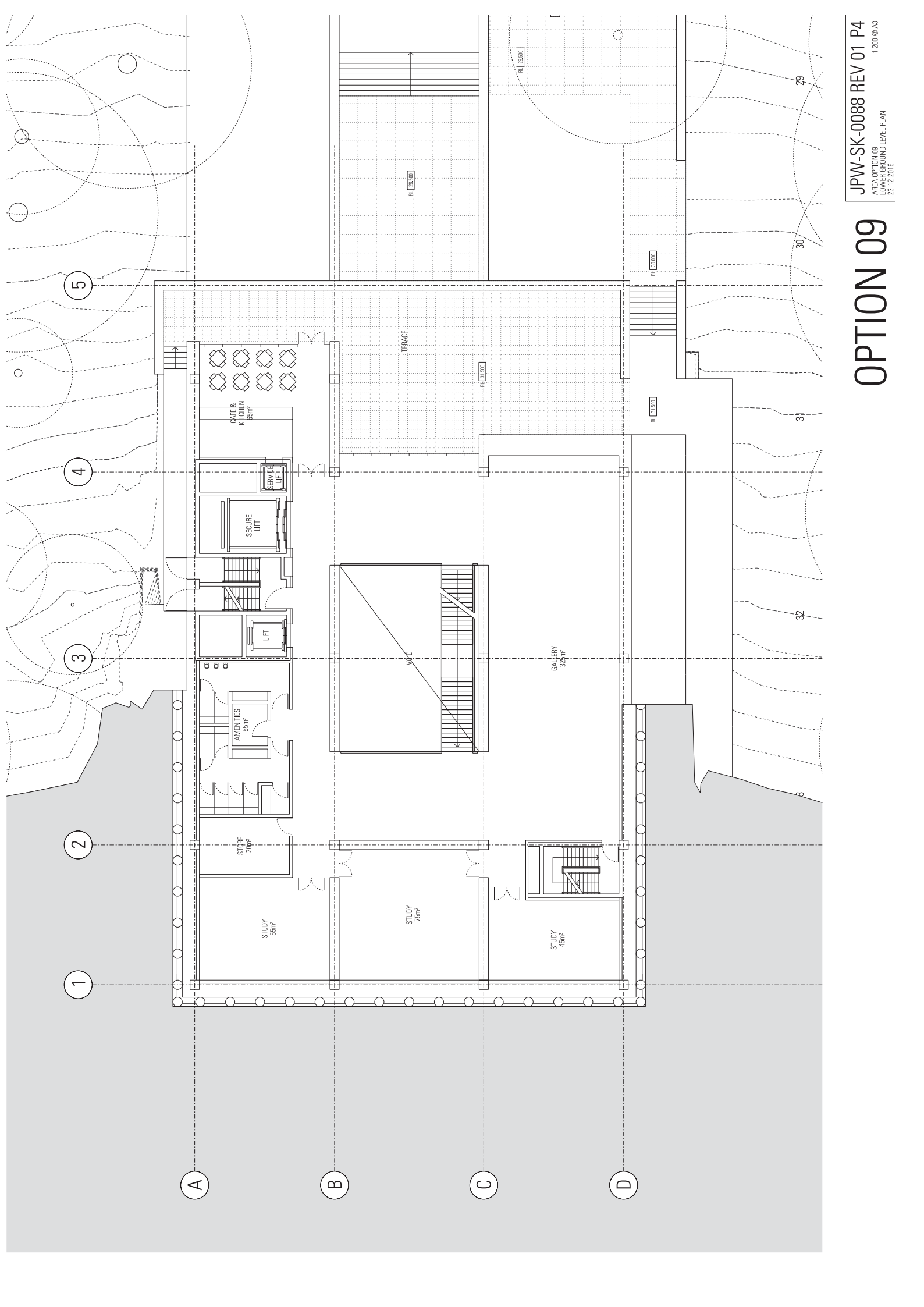




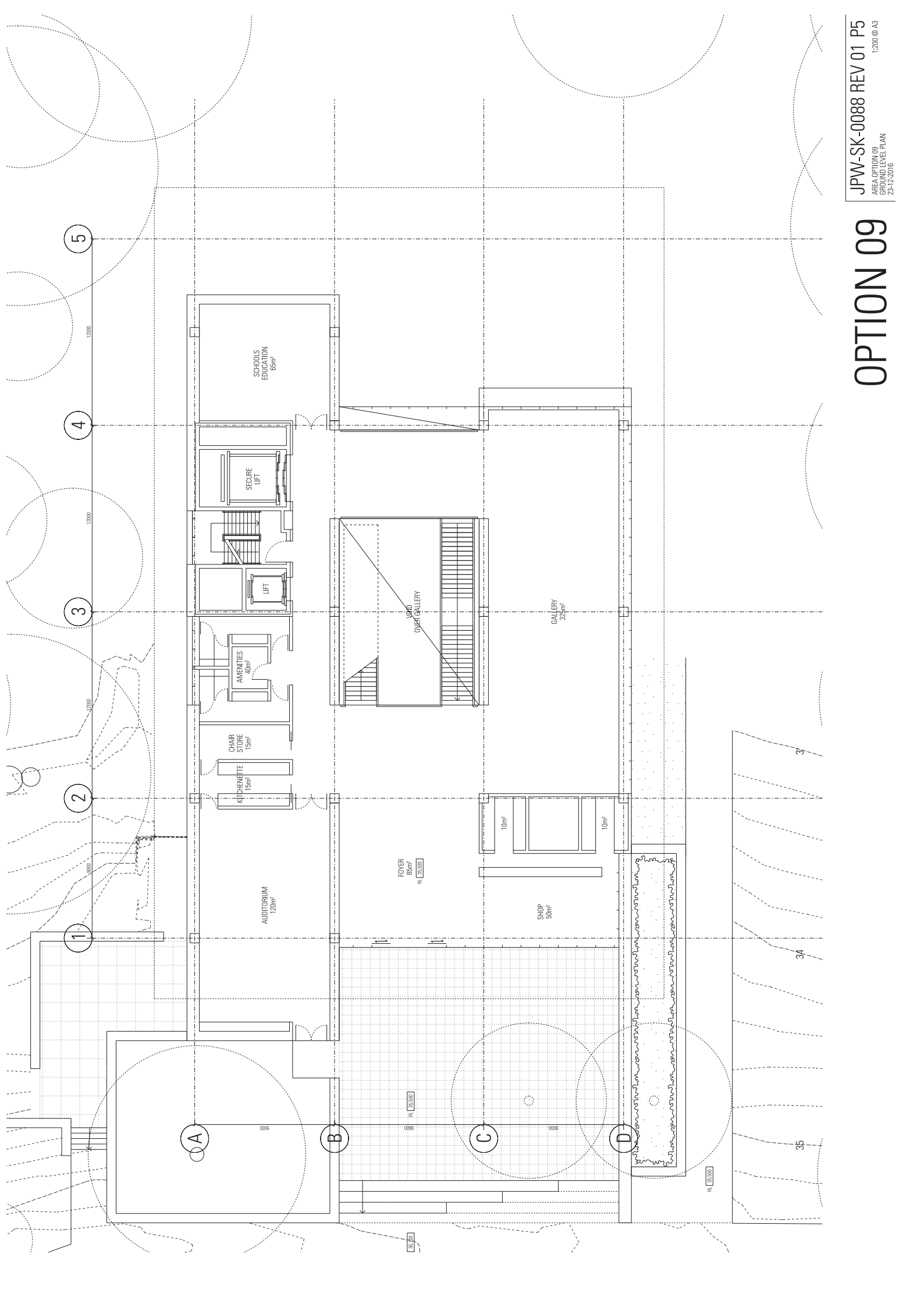
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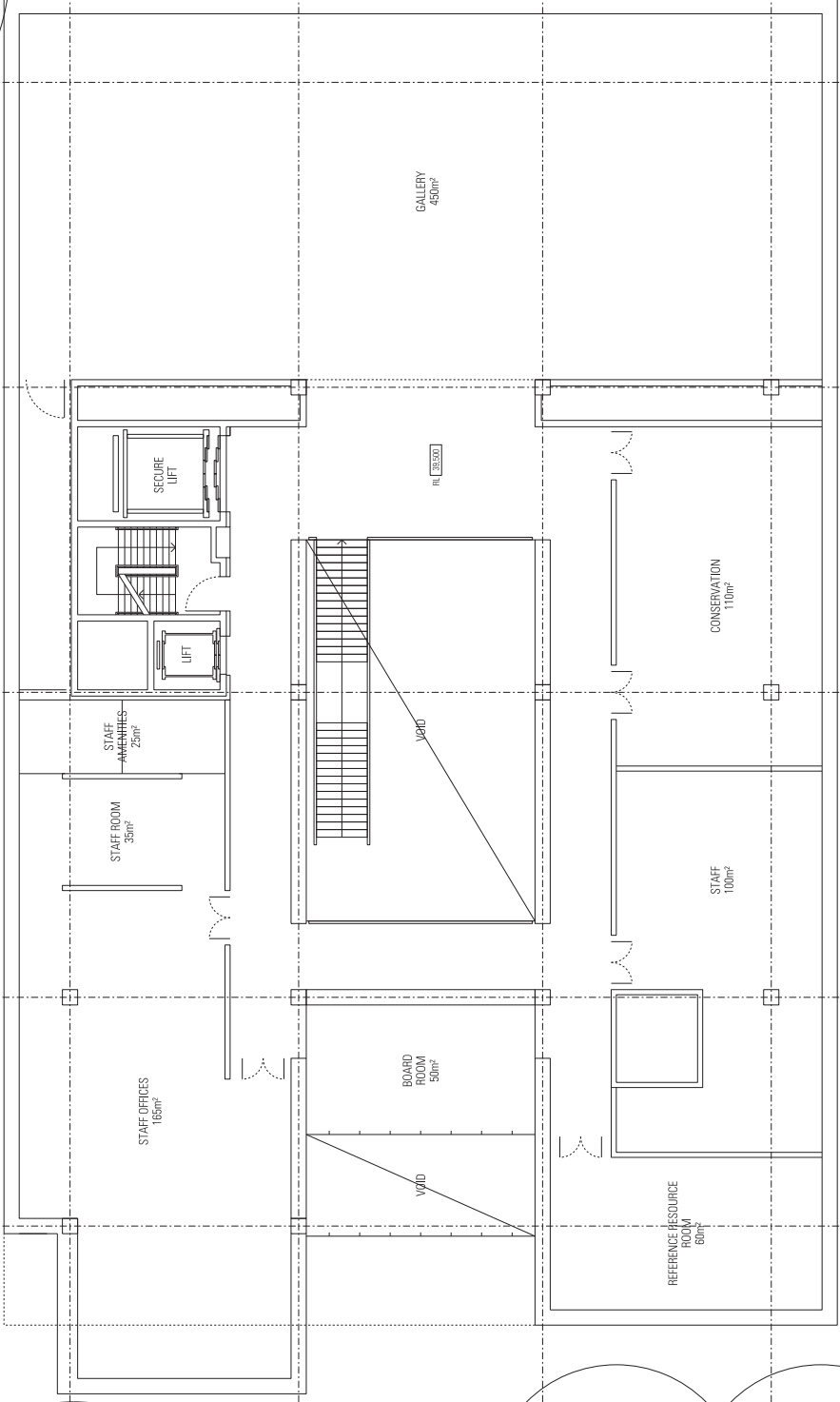
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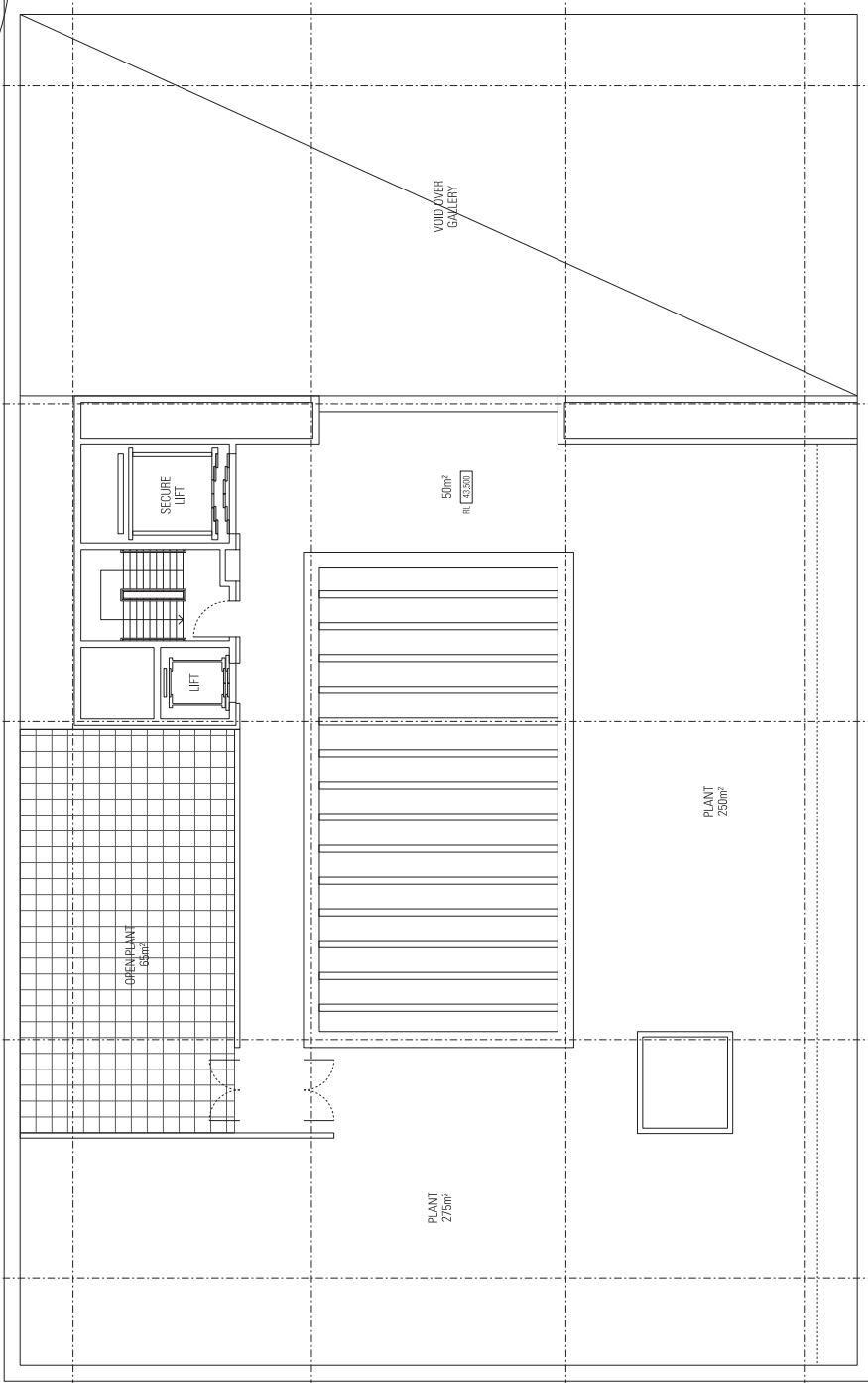
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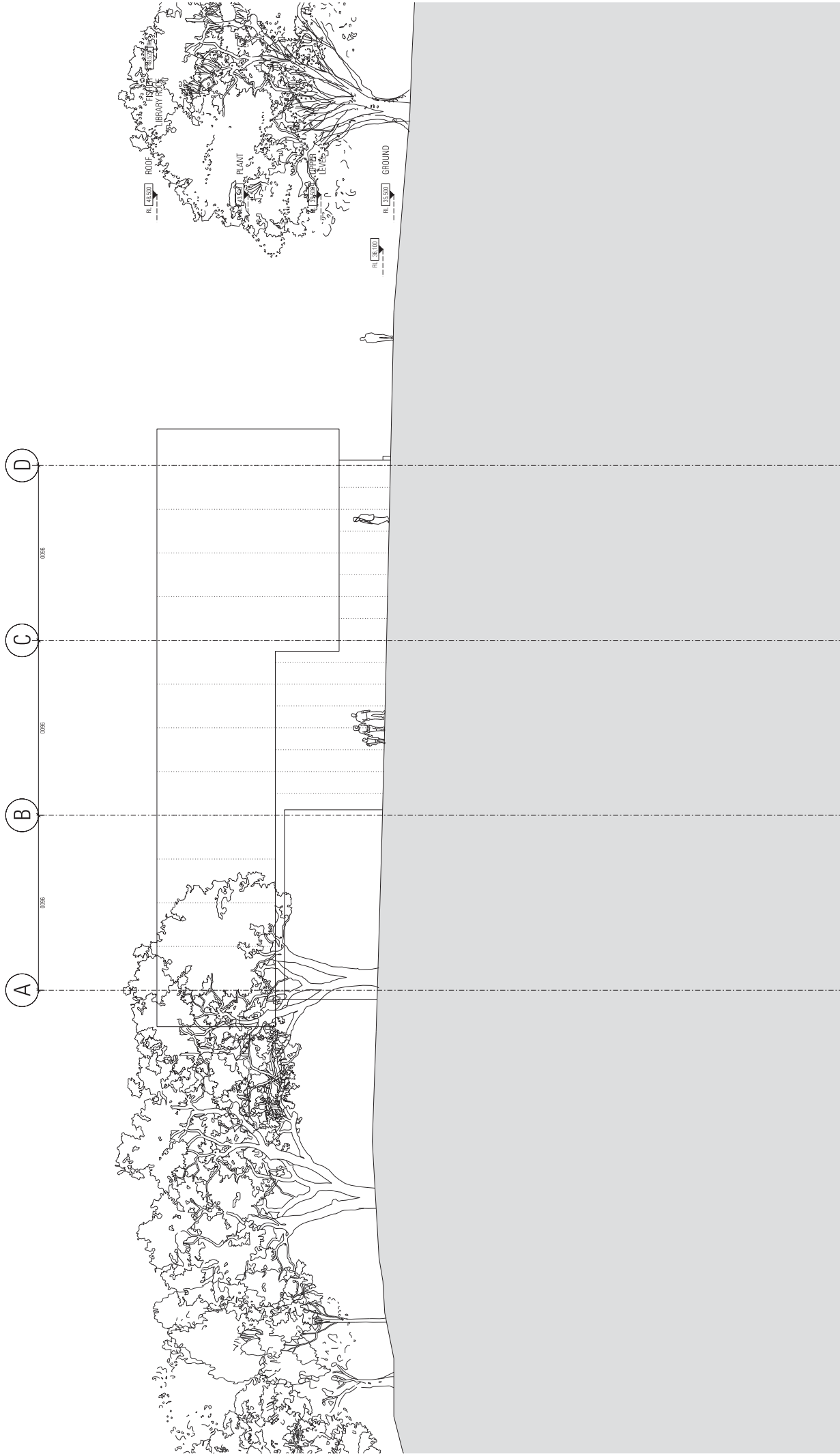
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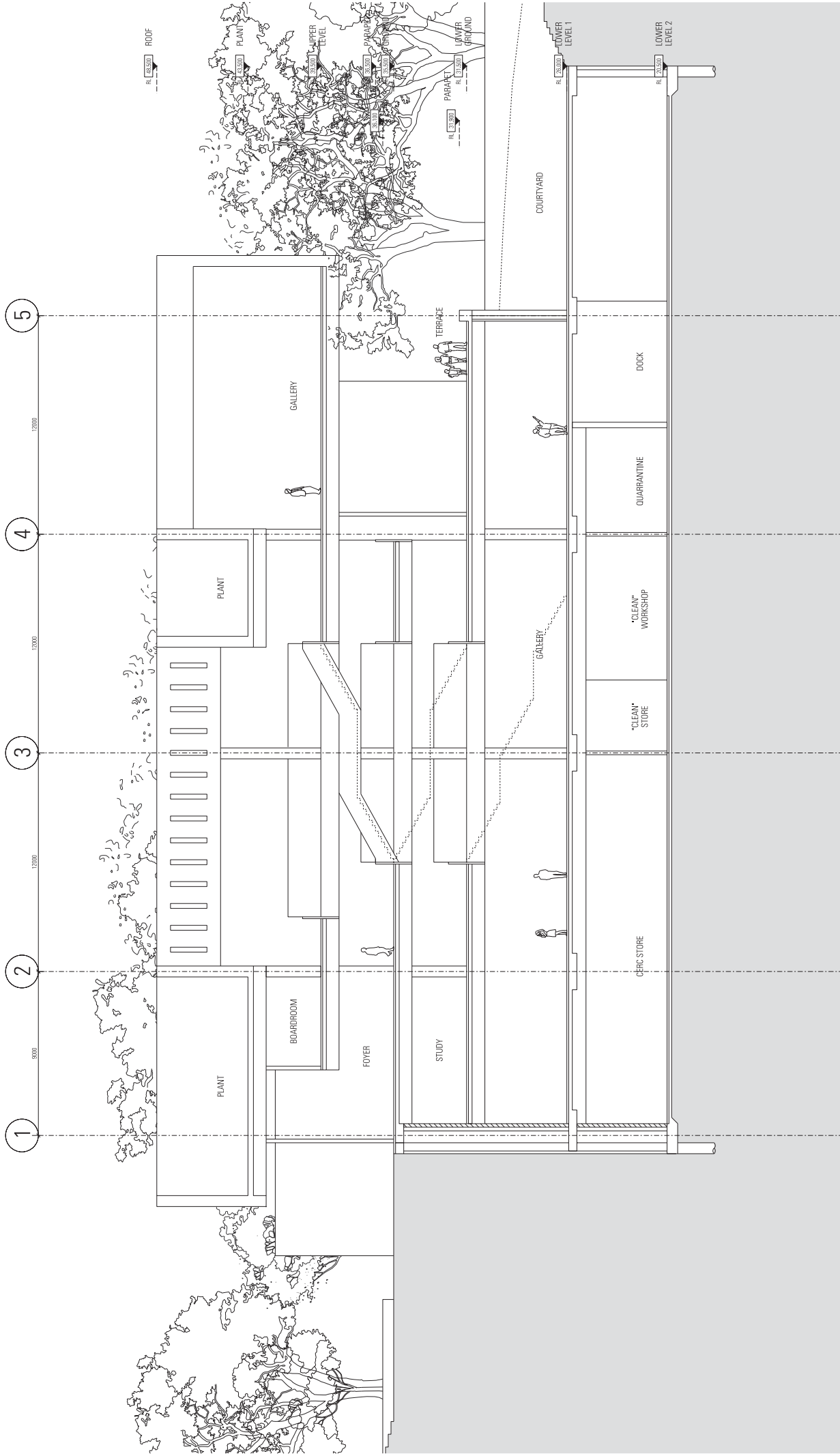
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