

**SUBMISSION REGARDING PROPOSED EXTENSION OF ART  
GALLERY OF NSW – SYDNEY MODERN PROJECT. SSD 6471.**

**THIS SUBMISSION IS AN OBJECTION TO THE SSD APPLICATION.**

THIS SUBMISSION IS DIVIDED TO THREE PARTS AND SUPPORTING DOCUMENTS:

- 1. DEPARTMENT OF PLANNING TO REJECT THE PROPOSAL.**
- 2. RESTRICTIONS AND MODIFICATIONS IN CASE OF PROJECT APPROVAL.**
- 3. ALTERNATIVES TO PROPOSALS FOR CONSIDERATION.**
- 4. ATTACHMENTS.**

**SUBMISSION BY: J GROSSBARD, 22 MANNING AVENUE, STRATHFIELD SOUTH, NSW  
2136.**

ABBREVIATIONS USED:

AGNSW – ART GALLERY OF NEW SOUTH WALES.

RBG – ROYAL BOTANICAL GARDENS AND DOMAIN TRUST LANDS.

**DEPARTMENT OF PLANNING TO REJECT PROPOSED DEVELOPMENT:**

- 1. The development should be rejected outright for the following reasons:**
  - a. THE DEPARTMENT OF PLANNING, THE MINISTER AND THE GOVERNMENT OF NSW SHOULD BAN ANY DEVELOPMENT NORTH OF CURRENT AGNSW ON BOTANICAL GARDENS AND DOMAIN TRUST LANDS.**
  - b. INAPPROPRIATE DEVELOPMENT FOR SITE:** Proposed development is a destruction of one of the iconic natural views of Sydney Harbour and the City – Woolloomooloo Bay, valley and Potts Point – Eastwards, and Botanic Gardens and the City to West. Destruction of the natural beauty of the site with buildings.

Here is a panorama view standing on Art Galley Road just north of the gallery: It is a 180 degrees view.  
The document does not do it justice.



And below is the open space just north of the Galley looking east.



The Gallery is proposing replacing this expansive view, with an ugly machinery shed (picture on pg. 5, below), which Mr. M. Brand, AGNSW director described as “sitting lightly on the landscape” and it goes all the way down the hill, worse and worse. A series of metal and glass containers designed by architectural firm SANAA. IT SHOULD BE NOTED THAT THE AGNSW MADE FEW ARTISTS IMPRESSIONS OF THE SITE FROM ART GALLERY ROAD, E.G., LOOKING SOUTH FROM BOTANICAL GARDENS GATE, with this shed obscuring completely the Vernon building . **It should be noted that current technology make it possible to view the development plans from any angle and distance – no such provision is made by the applicant.**

- c. **THIS DEVELOPMENT APPLICATION IS SUBMITTED BY AN APPLICANT (AGNSW) WITH NO TITLE TO THE LANDS.** There are questions as to the process carried out by the relevant Minister, The Hon. Mr. D. Harwin, and the allocation of funds without consultation, agreement of the legal owner, and clearly a political decision that may be unenforceable in case of dismissal of the current government in the next election. It is not even known what form the tenure of the development will take, if at all. Such claims that the land is already developed (oil tanks) or Eastern Distributor (Road and Maritime?) are historically incorrect, and today will not happen. The lands belong to the People of NSW and the minister is only a recent and temporary appointment. He has a legal duty to act in the interests of the People of NSW.

d. **THE DEVELOPMENT IS OPPOSED BY THE MAJORITY OF  
STAKEHOLDERS AND MEMBERS OF THE PUBLIC:**

- i. **THE LEGAL OWNERS OF THE LAND (BOTANICAL GARDENS AND DOMAIN TRUST)** are officially opposed to this development. The Foundation and Friends of the RBG continues to this day to oppose any development on RBG lands. They are being ignored, and de facto overridden by the tacit approval of the Minister for the Arts who committed funds for construction in secret with no public or parliamentary consultation. (The CEO of RBG Mr. Kim Ellis is a public servant and not allowed to comment on the plan).
- ii. **SUBSTANTIAL NUMBERS OF MEMBERS OF THE 27,000 STRONG ART GALLERY SOCIETY (I BELIEVE THE MAJORITY) ARE OPPOSED TO THIS DEVELOPMENT.** On December 2, 2015, Mr. Brand, Director of AGNSW presented the scheme to the Art Gallery Society members, some 300 of them. The meeting started with a warning by the then president, Mr. Les Moseley that no criticism of the project will be tolerated. No wonder Mr. Brand, Director AGNSW claims that he heard no opposition to the scheme. The address was met with a frosty reception.  
  
Out of some 40 to 50 members I spoke to, only two supported the project. Most are vehemently opposed – because of the destruction of the landscape.
- iii. **AUSTRALIAN SOCIETY OF ARCHITECTS** opposed, as part of the Botanical Gardens Masterplan of 2013, any structures on the ridgeline north of the Gallery obstructing views to Potts Point Escarpment and Woolloomooloo Bay. (See attachment 5 below.)
- iv. **THE HONOURABLE MR P J KEATING, FORMER PRIME MINISTER OF AUSTRALIA** wrote an opinion piece to the Sydney Morning Herald (Linked in attachment no. 2 ) on November 25, 2015 that was one of the most forceful attack he ever launched on any scheme.
- v. The current plan is the left over from a massive original “shopping complex” after a storm of protest from all stakeholders and the public. And Mr. Brand claims there are only a few objectors!!! (Pictures of original plans and reduced plans in attachments below).
- vi. The site was chosen by a Board of Trustees dominated by business people and real estate developers with the express intention of commercializing the views from the site. This was stated in the original announcement as comprising of

multiple restaurants and conference centres for hire with harbor views. The current plan still tries to maximize the commercial value of the site, most of its design unsuitable to displaying art, its traffic management designed to direct visitors to paying exhibitions and large restaurant space (more of that later).

- vii. Mr. Andrew Anderson AM, former Government Architect and designer of the Cook Extension of 1970, is opposed to the development.
  - viii. National Parks Association is opposed due to loss of green space.
- e. **DESTRUCTION OF THE MOST HISTORIC PART OF SYDNEY**, both for its Aboriginal history spanning thousands of years, and as birthplace of modern Australia. This is where the colony started. The original settlement of the colony was on these hills and valleys. This landscape should be permanently protected. If it was damaged by building oil tanks on it, it should be restored to original natural beauty – not further destroyed.
- f. **THE GALLERY DESCRIBE THE SITE AS “LITTLE USED”**: while many developers would like to build on Royal Botanical Gardens, thankfully the majority demand it remains public domain for recreation and beauty. NSW Parliament gazetted as much as possible of the harbour foreshores a Sydney Harbour National Park. Our Forefathers (and Foremothers) did not mean for Royal Botanical Gardens to become a storage shed and restaurant, viewing platforms and an underground gallery. The NSW Parliament decided to make this land a park for the recreation of people more than 200 years ago. Appropriate legislation protecting harbour views is in existence.
- g. **DESTRUCTION OF GREEN SPACE AT A TIME OF HUGE INCREASE IN CITY POPULATION, TOURISM AND RECREATION NEEDS, AND NEED FOR VEGETATION TO COMBAT POLLUTION AND CLIMATE CHANGE**. Between 1996 and 2006 the population of Sydney LGA increased from 88,000 to 224,000 an increase of 154% in just 10 years. The population of Sydney in the 1970's was barely a few thousand. The working population of CBD increased by many folds over the last 40 or so years (there were only few high rise office buildings in 1970, there are hundreds now). Tourism numbers to Sydney are now 13 Million a year. YET, THERE HAS BEEN EFFECTIVELY NO INCREASE IN GREEN SPACE IN THE CITY (Barrangaroo

excluded, is a minor addition). In the 1960's the Eastern Distributor was cut through the RBG taking out 10% of area and destroying the continuity of that space. That will not happen today!

On page 17 of the 194 pages of the Environmental Impact Statement the AGNSW own statements is:

Heritage

The Royal Botanic Garden and the Domain (RBG&D) is listed on the State Heritage Register (Item No. 01070). The proposed development will have a moderate adverse heritage impact on the RBG&D as a result of construction over a landscaped area of the site, tree removal, loss of open space, interruption of significant views and adaption of the former naval Fuel Bunker. The design detailing and landscape design will assist in reducing the overall level of impact.

Indeed, the Sydney Modern will have an adverse impact on the RBG. All the fine words about the design will not make it go away. To make matters worse, the EIS suggests that the development: "The expansion is also consistent with the principal objects of the RBG Trust in the RBG Act through encouraging the use and enjoyment of the RBG Trust lands by the public by promoting and increasing the educational, historical, cultural and recreational value of the land....." The company who wrote this, called Architectus have got something called "Chutzpa" (most people would understand the expression) or just sheer stupidity. They are suggesting that the RBG Trust people don't understand their own Act, in opposing this development.

- h. **THE DESIGN BY SANAA (THE ARCHITECTURAL FIRM) IS OF POOR QUALITY AND RECEIVED POOR REVIEWS.** SANAA showed complete lack of sensitivity to the special quality of the site, producing a collection of shed like structures that obstruct views over the bay, are poorly integrated to each other and the landscape. These steel and glass boxes are designed to provide views over the Harbour, not designed as Art Galleries. The AGNSW own drawings show them as viewing platforms. Ms. Elizabeth Farralley, the Architectural writer for the Sydney Morning Herald described the design as unsuitable and of poor quality. Below are before and after pictures of what SANNA wants to install next to Art Gallery Road:

(It should be noted that SANAA is in the business of a. Making Money, b. getting jobs to advertise themselves and c. obey their master's (AGNSW) instructions, amongst others. SANAA and other consultants are going to make some \$34.5 million in commissions alone, according to cost assessment papers (Appendix L – CIV pg. 2). SANAA already collected millions of dollars in fees.



The picture above is from the AGNSW own submission – the current view. This is going to be replaced by the monstrosity below, also from the AGNSW own submission – I have seen better looking farm sheds. The picture below is manipulated, like all artist's impressions by the AGNSW to make the buildings look small and light coloured. They are neither – they are enormous and ugly. Over 9 metres tall and huge in area. The picture below is manipulated in perspective and context – as were all gallery presentations.





Only in Appendix H, Visual Impact Statement Part 3 that Coulston Associates properly described the visual impact as high from most points close to the development. Coulston Associates produced this image:



It is impossible to describe this image as anything but extremely ugly, destructive and intrusive, it is visual vandalism at its worse. This must not be allowed.

- i. The Royal Botanical Gardens and Domain were gazetted as open space and educational and scientific institution, not as an Art Gallery.
- j. **NOT FIT FOR PURPOSE:** The development produces gallery space that is not adequate for the needs of the gallery for the next 50 to 100 years, with most of the construction being useless for the purpose of a gallery (It is now nearly 50 years since the last major expansion, designed by Mr. Andrew Anderson, Government Architect – who strongly objects to this proposal). Barely 40% of the floor area is going to be exhibiting galleries – and that is in underground caves. So what happens then? Why not solve it now?!
- k. Mr. Brand stated that Aboriginal Art will be “Front and Centre” of the new gallery, this is probably to appease the Aboriginal Community who are the thousands years custodians of this land. However, the existing Aboriginal Art space (Yirribana Galley on bottom floor of current gallery) is empty most of the times. However important Aboriginal Art is to Australian culture, sadly not many people are interested in viewing it. The National Gallery in Canberra spent tens of millions of dollars in recent years building the Aboriginal Art extension and it is mostly empty of visitors. The National Gallery of Victoria at its Federation Square Annex has a beautiful Aboriginal Art Collection – and few people visit it. In any case the images presented as aboriginal art in full Northern Sun glass walled gallery will destroy this delicate works in short order.
- l. **THE PLANS DO NOT MEET THE ART GALLERY’S OWN REASONS FOR EXPANSION** in which Director E. Capon wrote : Visitor circulation is unclear, it discriminates against people with disabilities and conflicts with artefacts movement (from executive summary AGNSW Sydney Modern Planning Studies Final 140328 ) issues written in 2012)
- m. **INSTEAD OF A COHERENT GALLERY WITH GOOD VISITOR, EXHIBIT AND STAFF FLOW, THE DEVELOPMENT CREATES TWO SEPARATE**



**GALLERIES, TWO SEPARATE ENTRANCES, WITH UP TO 10 LEVELS, CONFUSED, CONVOLUTED SPACES, POOR WAYFINDING AND STAGGERING NUMBER OF STAIRS AND ESCALATORS, AND POOR EXHIBITION SPACES. THE EXTENSION MAKING THE ORIGINAL GALLERY SECOND RATE. THIS IS A DELIBERATE PLAN TO DIRECT FOOT TRAFFIC TO MONEY MAKING EXHIBITIONS. (MORE ON THAT LATER).**

**2. TRANSPORT: THERE IS EFFECTIVELY NO PUBLIC TRANSPORT TO THE SITE, AND NO PARKING:**

- a. In the 2012 Master Plan, the former Director, Mr. E. Capon noted the isolation of the AGNSW from the city. Isolated, difficult to reach across open space (especially in poor weather), this development makes the situation worse.
- b. Transport NSW (railways) already stated that despite a train line (the Eastern Suburbs Line) being just 50 metres away from the original gallery, they will not build a station there (the 2012 RBG Master Plan assumed a station will be built). That means visitors have to walk long distance from St. James, Martin Place, Wynyard or Circular Quay across open space with no cover in poor weather or hot weather (40 degrees in summer now). Few people visit the gallery in rainy weather. Every major museum in the World has dedicated train, underground, bus or Light Rail station. E.g. The Louvre in Paris, National Gallery in London, National Gallery of Victoria, National Gallery of Australia, MCA (circular Quay), etc. have multiple transport facilities.
- c. There is not going to be a ferry terminal in Woolloomooloo Bay.
- d. THE TIMES QUOTED BY THE TRANSPORT DOCUMENT (appendix AD) ARE AT BEST MISLEADING AND POTENTIALLY FALSE DELIBRATEDLY. THE TIMES QUOTED TO WALK FROM WYNYARD OR CIRCULAR QUAY, ETC WERE NOT WALKED IN PRACTICE. THE TRANSPORT REPORT QUOTED 15 MINUTES FROM CIRCULAR QUAY – PROVE IT!!!... I WALKED FROM CIRCULAR QUAY TRAIN STATION ON A COOL DAY BY MYSELF, AM A VERY FIT PERSON AND IT TOOK ME JUST UNDER 25 MINUTES, WHILE JUMPING RED LIGHTS AND WAS EXHAUSTED BY THE TIME I GOT TO THE GALLERY. A FAMILY WILL TAKE A LOT LONGER. MOST OF THE WALK IS A STEEP UPHILL TO STATE

LIBRARY. THE SAME SITUATION FROM WYNYARD, AT LEAST 20 MINUTES AS COMPARE TO STATED TIME OF 15 AND 10 MINUTE.

- e. The original brief for the gallery – developed by Mr. Edmund Capon the now retired Gallery director, complained of functions in the Domain preventing passage. Most of these are now moved to other sites (Opera and Symphony to Parramatta Park).
- f. There is practically no bus service to the gallery. Currently one bus (no. 441 from Birchgrove) travels every half hour or twenty minutes depends on time of day. It is often full by the time it gets to the gallery from Mrs. Macquarie Chair stop on its way to the city. The expected patronage of the gallery is 5500 persons per day. That is 100 buses when there are about 20 services.
- g. The Red Tourist bus service is usually full by the time it gets to the AGNSW.
- h. The nearest Train service at Wynyard or St James or Martin Place is a long, weather exposed walk of over 900 metres to Wynyard and 800 metres to St James Station. Both walks are difficult for elderly people who constitute a large proportion of visitors. The proposed gallery is not suitable for disabled people as all parking will be removed. There could be large number of parking if alternate proposals are accepted – develop East or South.
- i. Art Gallery Road is a very busy road during day time with tourist buses to Mrs. Macquarie Chair, and a constant stream of private cars going to Mrs. Macquarie point. A pedestrian crossing was installed only a few years ago, despite the danger of the road. There are no traffic lights and no provision for any. Pedestrians are at risk of being run down. Speed limit of 20km/h is not observed.
- j. There is effectively no parking. The Gallery on its website states that only 2 disabled car parks are available and the proposal will eliminate all parking in front of gallery.
- k. The gallery plans for 200,000 school age students to visit the expanded gallery. Currently about 100,000 visit and the gallery states that it cannot handle any more. To accommodate 200,000 students who will be arriving in tour buses an average of 1000 per day will arrive, needing some 20 to 30 tour buses per day, which have no parking place once they unload the students.
- l. In any case, school children generally are introduced to the Australian Collection which is going to remain in the Original Gallery, so there is the same problem of capacity as before.
- m. No such situation will be allowed for a shopping centre, sporting field or public facility that claims expected 2 million visitations per year.

### 3. STATE OF CURRENT BUILDING:

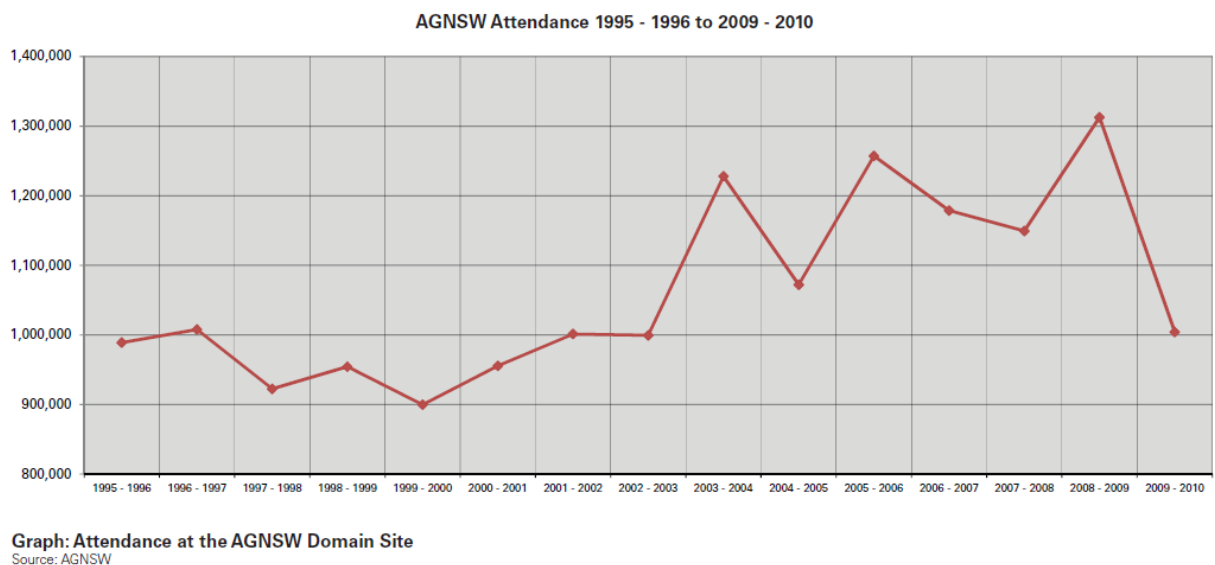
No funding or works are listed, proposed or planned for the list of defects and problems of the existing AGNSW. This list in AGNSW Planning Studies-FINAL- 140328 Part 1 in page 4 of 19 is completely ignored. The State Government has not allocated any funds to repairing major issues in the current gallery while allocating money to an expensive building next door that contribute little to solve the problems noted.

The existing AGNSW should be fixed first.

No provision has been made for recurrent funding, such as wages, cost of running building, etc. etc.

### 4. VISITATION:

- a. The Art Gallery of NSW today attracts the same number of visitors as 20 years ago. It is attracting the same visitor numbers as the Museum of Contemporary Art (MCA) in Circular Quay which operated on a fraction of the budget, a fraction of the floor area and was only started 20 years ago and has imaginative exhibition programs.
- b. The claimed visitation of the gallery (about 1 million currently) are misleading to say the least. Please find attached article in Sydney Morning Herald on visitation figures. (See attachment link 1).



The Graph above is the AGNSW own chart, showing that in 2010 the number of visitors was the same as 1995. This is despite Sydney almost doubling in population, a huge increase in city

residents and in just 5 years a 37% increase in international tourism numbers from 2.7 million to 3.7 million, the AGNSW attendance actually fell.

- c. **THE FOLLOWING IS AN ANALYSIS OF THE ACTUAL NUMBER OF PEOPLE WHO VISIT:** There are many Art Gallery Society Members (including myself) who visit the gallery between 10 to 15 times a year, for every major exhibition. For example: The Art Gallery Society has some 27,000 members – e.g. If only 15000 of them visit 15 times a year (conservative estimate) then there are 225,000 visitation counted – yet only 15,000 actual visitors. This situation is multiplied by many other art interested Sydney residents who visit the gallery multiple times during the year. Let's say 100,000 visit 5 times a year, for major exhibitions, etc. counts 500,000 visits. That means that only 115,000 individual persons account for some 60%+ of visitation to the gallery. An example below:

TYPE OF VISITOR:	NUMBER OF VISITOR	NO. OF VISITS/YEAR	TOTAL VISITS	PERCENTAGE	
AGNSW SOCIETY MEMBERS	15000	10 (at least)	150,000	15% of 1 million.	
AGNSW SOCIETY MEMBERS	12000 (Not counted above).	5 (at least)	60,000	6% of 1 million.	
SCHOOL				10% of 1	

STUDENTS	100,000	1	100,000	million.	
ART LOVERS (not members)	50,000  (estimate)	5  (major exhibits)	250,000  (probably more)	25% of 1 million.	
TOURISTS  (O'seas + internal)	330,000  (gallery own figures)	1	330,000	33% of 1 million.	
OCCASIONAL  VISITS (Sydney)	110,000	1	110,000	11% of 1 million.	
ACTUAL PERSON VISITS	<b><u>617,000</u></b>  (Sum of above)		1,000,000 visits.	100% of 1 million.	

- d. School children comprise 10% of visitor numbers.
- e. Even the casual observer will notice that not many tourists visit the gallery, certainly no overseas tourists in any great numbers, unlike European galleries, which are a major tourist attraction. Sydney hosted in 2017 over 9.5 million Australian tourists and 3.7 Million overseas tourists, out of which only about 330,000 visited the Art Gallery of

NSW. At best 30% of gallery individual visitors are tourists ( intrastate, interstate or international tourists), that is at best 330,000 tourists out of over TWELVE MILLION VISITORS TO SYDNEY, that is just under 3%. **THE AGNSW IS NOT A DESTINATION FOR TOURISTS TO THIS CITY. IT PLAYS NO ROLE IN ATTRACTING VISITORS TO THIS CITY, STATE OR COUNTRY. ANY CLAIMS OTHERWISE ARE FALSE AND MISLEADING. IT MAY BE THAT THE DESTRUCTION OF PART OF BOTANICAL GARDENS VIEWS WILL NEGATIVELY AFFECT TOURIST EXPERIENCE OF SYDNEY.**

- f. It can be assumed that most tourist visitation to the AGNSW are accidental, “while walking by, let’s go in...It’s free”. There have not been exhibitions of sufficient importance to attract even Intra or Interstate visitors to AGNSW (The Picasso Exhibition attracted over 400,000 some years ago). This shows in the visitation numbers that fell heavily from 2003 to 2010 by nearly 20% to 30%. The figures for the years 2010 to the present are not very encouraging:
  - g. It can be concluded that at most just over 600,000 individual visits are made to the gallery. The gallery must disprove such an argument.
  - h. **This analysis gets worse when the Annual Report since 2011 or so lists the number of visitors to Travelling Exhibitions held in country or interstate galleries.** The figures are grimmer for the AGNSW management as of the claimed 1.1 million or so visitors, some 200,000 visitors are for Travelling exhibitions and the Brett Whitely Gallery which are different sites. So the Gallery only attracts about 500,000 or so individual visitors. This is embarrassing!
  - i. The AGNSW is indeed a failing gallery as described by the Minister and the Former Director Mr. Capon. This should throw a question about the directorship of Mr. Brand and his failure after four years to improve the gallery. In fact, the gallery today mounts few first rate exhibitions and too many second rate, unimaginative exhibitions of borrowed material and poor presentation. To build an extension is only to magnify the problem of poor management.
- 5. TOURISM AND THE GALLERY:**
- a. The Art Gallery of NSW practically plays no role in tourism numbers to Sydney. The Gallery’s own surveys are that out of 1.2 million claimed visitors barely 330,000 were out of town visitors. This is a miserable 3% of tourists coming to Sydney each year. (See attachment link 6).



- b. I have spoken to hundreds of tourists at the Art Gallery over decades, not one mentioned the Art Gallery as the reason to come to Australia, or even Sydney. There have been very few exhibitions that attract even reasonable Intrastate or interstate tourists to the AGNSW.
- c. Most tourists who go to the AGNSW while they are in Sydney, do so because they have some free time or are passing by the AGNSW while walking from or to the Botanical Gardens. **IT IS THE GARDENS AND VIEWS THE TOURISTS WANT TO SEE, THOSE SAME GARDENS THAT THE AGNSW WANT TO DESTROY.**
- d. **The proposed development detracts from the main reason tourists come to Sydney,** and that is its physical beauty and harbour views. The Royal Botanical Gardens won the 2017 Tourism Award for its physical beauty and location, **THE ROYAL BOTANICAL GARDENS ATTRACT SOME 5 (FIVE) MILLION VISITORS PER YEAR – THAT LEAVES THE GALLERY IN THE SHADE, NEARLY 15 TIMES MORE!!!.** Tourists, hundreds of thousands of them, get their first glimpse of harbor views from the ridge on Art Gallery Road. This will become an ugly shed if the gallery extension proceeds.
- e. The current buzzword of making Sydney a “Global city” is a marketing catch phrase, the leftover inferiority complex of this country dating decades. It is not a marketing brand.
- f. The description by the AGNSW director Mr. Brand of the Sydney Modern Extension being built “We are expanding the Art Gallery of New South Wales and transforming it into one of the world’s great art museums which will further inspire both local and international audiences.” This statement is bizarre, odd and misleading. In Australia alone the National Gallery of Victoria, The National Gallery, Canberra and The Queensland Art Gallery and MCA at Circular Quay are all far, far superior to AGNSW and will remain so even if this project is finished (hopefully not!). Internationally, the Art Gallery of NSW, collection wise, exhibition wise and size is at best a provincial gallery. I can name dozens of galleries in Europe alone which are far, far ahead of AGNSW in every respect.
- g. The Spending of tax payer’s money, a commitment of \$244 million is a betrayal of the NSW residents who really need a gallery, those of Western Sydney, centered on Parramatta which is the population centre of Sydney. Country towns and cities around NSW are starved for cultural funds and instead this development gets a quarter billion dollars.

**6. FUNDING:**

- a. Nearly three years after announcing the proposal, the gallery has not been able to get more than 70 million in private donations commitments and the majority of this is from two families. This is in a city where the wealthy pay many millions for apartments and for houses in the wealthy suburbs. Supporters of the Arts are not willing to contribute to this scheme!
- b. The government has refused to commit to more than \$244 million dollars which is barely half what the gallery asked for. The government refused to provide funds for the renovations of the existing gallery, essentially saying that it is to remain second grade.
- c. The NSW Government did not declare operational funding for the extension gallery, nor allow any funds for inevitable cost overruns, possibly in the Tens of Millions of dollars.
- d. A project of this size is likely to have cost overruns (what happens if the underground tanks turn out to be toxic or leaking or structurally unsound, or any other problem that normally arises in such projects. Where is the money coming from? Cost overruns of 20% are common, is the Government prepared to allocate another 70 Million dollars?
- e. The NSW government already announced that funding will not be available until after the next election, MEANING THIS IS A POLITICAL DECISION NOT SUPPORTED BY PARLIAMENT. We know that private donors are reluctant to contribute. Some of the big donor families to the Arts in Sydney expressed their opposition to the project.
- f. As the current Liberal government is not guaranteed of success in the next election, the approval is devoid of meaning as a State Labor Government may not fund it.

**7. DIMINUTION OF PROJECT DUE TO PUBLIC OBJECTIONS:**

- a. The current plans, by the director's own statements, are a fraction of the original plan. It has been reported that some of the current Trustees of the Board of Trustees are opposed to this development and the President Mr. David Gonski AC extended Mr. M Brand's tenure by only one year.
- b. As a longtime member of the Art Gallery society and a supporter of the gallery, I spoke to some 40 or more Society members. Only two expressed support to the current plans or a development at all. The majority are opposed to the plans in particular the damage it causes to the views and the gardens.

- c. The gallery's (Mr. Brand) statements of large scale support for the project IS A LIE. If there is so much support, why was the project reduced by nearly 40% in size?
- 8. ECONOMIC BENEFIT: The Minister and Gallery claim that the gallery will bring economic benefit of close to 1 Billion dollars over some 24 year (let's say from completion). This are just fantasy figures. The figure implies almost \$41 Million revenue per year. But the government currently contributes some \$36 for every visitor (see attachment 1 article), this will grow further. No economic modelling is available for such amazing figures.
- 9. OWNERSHIP OF LAND:
  - a. The majority of the land to which the proposal applies is legally owned by the Botanical Gardens and Domain Trust. They do not wish to allow building there, compensation or not. They are being overridden by a Minister who ignore their legal rights, does not inform the owners of confiscation of land and does not offer compensation. It is obvious that the Minister had great pressure put on him to allocate funds, the Board of Trustees of AGNSW is made up of well connected, powerful business people with direct access to government. The Botanical Gardens are treated with contempt by the Minister who did not even bother to inform them of the decision.
  - b. The proposed project is not of sufficient State importance to justify resumption of specified land and handing it over to the gallery.
  - c. In a letter to me, the Minister of Planning office claimed that the Eastern Distributor road is not owned by the gardens. That may be legally correct. But is not historically correct. That road would not be built if the proposal was made today as is evidenced by the huge underground tunnels of the M4 and M6 and M7. That road was "stolen" from the Botanic Gardens and should be considered gardens lands. The road may be legally owned or is the responsibility of the Road and Maritime Authority, but the air rights above are not. Is the government going to allow high rise construction on that road? That is not an idle question. The proposal to move and demolish the Powerhouse Museum at Ultimo is a case in point of rampant development interests, overpowering any other consideration.
  - d. The same argument applies to the redundant oil tanks. They will not be allowed today. It is only War Emergency that produced any disturbance of RBG lands, including the Substation which stands there.

## **10. OPPOSITION BY PRIVATE BENEFACTORS:**

*In a Sydney Morning Herald article on July 22, 2016 titled: "RUMBLINGS SURROUND SYDNEY MODERN PROJECT AS WAITING GAME BITES", the following quote was made, an exchange between Ms. Sally Breen (prominent art benefactor) and Ms. Catriona Mordant (who with her husband, Mr. Simon Mordant financed a large part of the MCA on Circular Quay extension during the financial crisis, when others walked away): Ms. Breen's comments come after a Facebook exchange with Mrs. Catriona Mordant, who forms a prominent philanthropic couple with her investment banker husband Simon, in the wake of Mr. Brand citing Ms. Mordant's husband in a recent story in The Australian.*

*"We've been giving briefings to Liz Ann [Macgregor, MCA director] and Simon Mordant letting them know what we're doing," The Australian reported Mr. Brand saying. "Simon is very supportive of the gallery and is one of our benefactors."*

*Ms. Mordant wrote on Facebook: "Very cheekily he's thrown in the Mordant name ... Supporters of the gallery, yes, but reads like supporters of the extension."*

*Ms. Breen replied to the post: "He's ensured that we won't be supporting this. As you say ... it's very cheeky. Dumbfounded."*

*Simon Mordant told the Herald he has not been asked to contribute to the Sydney Modern fundraising effort.*

*"We are passionate about the arts ecology in Australia and will review any proposal put to us," he said. "We haven't received any request to date."*

## **PART 2: RESTRICTIONS ON DEVELOPMENT IN CASE OF APPROVAL IN PRINCIPAL:**

IN THE EVENT THAT THE DEPARTMENT OF PLANNING APPROVES THE DEVELOPMENT IN PRINCIPAL OF A GALLERY EXTENSION OVER THE REDUNDANT OIL TANKS NEXT TO LINCOLN CRESCENT, THE FOLLOWING RESTRICTIONS MUST BE PUT IN PLACE.

FIRSTLY, IT SHOULD BE NOTED THAT THE APPLICATION INCLUDES JUST ONE ARTIST'S IMPRESSION OF THE DEVELOPMENT FROM ART GALLERY ROAD ( A DISTORTED ONE), ALL OTHER ARTISTS IMPRESSIONS ARE FROM FLYING PLANES, ALL ARE DELIBERATELY MISLEADING WITH BUILDINGS THE SAME COLOUR AS SKIES, SMALL BUSHES LOOKING LARGER THAN MAJOR BUILDINGS, THE USUAL STUFF OF MARKETING DEPARTMENT DISHONESTY:

THE SANAA PROPOSAL IS THE MOST CONVOLUTED, ILLOGICAL, UN-NEVIGABLE AND TORTOROUS BUILDING IMAGINED. A COLLECTION OF BOXES UNSUITABLE FOR AN ART GALLERY, BUT A VIEWING PLATFORM AND POTENTIAL RESTAURANT AND CAFÉ SETTINGS AS ORIGINALLY PLANNED. IT MUST BE RADICALLY MODIFIED TO MINIMISE LOSS OF SIGHT LINES AND INTRUSION INTO THE SKYLINE FROM ART GALLERY ROAD.

PROPOSED CHANGES:

- a. **THE PLANNING MINISTER TO RESTRICT THE GALLEY TO THE AREA ABOVE THE UNUSED TANKS AS MARKED IN THE PLAN BELOW.** This is a steep sided excavation with a height difference between Lincoln Crescent (+3 metres above sea level) and Art Gallery Road (22.6 metres above sea level). This is a difference of 19 metres height, sufficient for 3 levels (1 of 7 metres high, 2 of over 5 metres high). This can be achieved by the Gallery buying the Electricity Substation nearby, which can be moved elsewhere (The AGNSW stated that it is likely to be decommissioned by 2021 in any case) and have a huge area to build on **that will not exceed the level of Art Gallery Road, apart from a modest entrance pavilion.** See drawing below:





- b. THE SHED LIKE STRUCTURE (SO CALLED “ENTRY PLAZA” CLOSEST TO THE VERNON BUILDING) MUST NOT BE ALLOWED.** Its ugliness is unique – it is apparently some 9 metres high!!! That it includes lockers for school bags or luggage is a visual disgrace next to the Vernon façade which is heritage listed, and will be obstructed by it. Apart from that, As Mr. Andrew Anderson, the designer of the Cook Extension noted, being open to the elements on a ridge, will not provide any protection from wind, rain or heat. But mostly it is uniquely ugly – even when AGNSW portray it in sky colours. My local petrol station has more class.
- c. THE ENTRANCE HALL BUILDING MUST BE REDUCED IN SIZE AND HEIGHT. IT MUST BE SET BACK FROM THE ROAD AT LEAST 25 METRES AND NO HIGHER THAN 5 (FIVE) METRES or so.** That should include wardrobe, information desk and ticketing. The Museum of Contemporary Art at Circular Quay uses a smaller hall for 1 million visitors and a shop too.
- d. IT IS PREFERABLE THAT GALLERY 1 NEXT TO ENTRANCE HALL AT ENTRY LEVEL IS REFUSED (IT IS RELATIVELY SMALL). IF THE ENTRY CANOPY, GALLERY 1 IS ELIMINATED AND ENTERANCE HALL SET BACK AND IS ENTERED FROM ART GALLERY ROAD, THE DAMAGE TO THE LANDSCAPE WILL BE REDUCED.**
- e. THE OUTDOOR CAFÉ MUST NOT BE ALLOWED.** There is a cafe just across the road and inside the Vernon gallery and Sydney Modern. It is a source of rubbish and garishness next to the Vernon building.
- f.** Apart from one café in the Sydney Modern Building, no other cafes, restaurants, etc. can be allowed. The current design is purposely planned for restaurants and cafes in multiple places outside.
- g. SEE BELOW DRAWINGS FOR CLARIFICATION:**



**11. PV PANELS.** The plans show large Photo Voltaic panels on the roof, further spoiling the skyline of the gardens and the gallery.

- a. The amount of energy produced is speculative due to shading, sun angle, trees, etc., while the gallery will have air conditioning, lighting, moving staircases and Cooking requirements running into megawatts. It is better that the gallery will purchase “green” energy.
- b. The panels should be removed as the gallery should minimize its vertical footprint and reflection glare. The use of transparent solar panel will restrict the range of art that can be exhibited underneath.
- c. The suggestion that galleries will be illuminated by daylight is an obvious lie. Art works cannot survive in ultraviolet radiation and heat. No conservator will allow that.

**12. USE OF SEAWATER FOR AIR CONDITIONING PURPOSES.**

- a. In Appendix J – seawater report, and in many other documents, the AGNSW states that two pipes will run into Woolloomooloo Bay and will use pumped sea water to cool the Air Conditioning heat exchanger. This is supposed to save energy, and save constructing cooling towers and make the building more energy efficient and environmentally sound.
- b. Nowhere in the proposal (Appendix R – sea water cooling that runs to 100 pages) is there consent from Sydney Harbour Authority or Road and Maritime Authority (whichever is the responsible authority) to lay the pipes and use the sea water.
- c. Woolloomooloo Bay is in essence a tidal pool attached to a larger tidal pool (Sydney Harbour, the Parramatta river has practically no flow apart from heavy rain). The use of its water to cool a heat exchanger of such vast gallery (approx. 20,000 sq. m by approx. 7 m height is a volume of 140000 cubic metres which have to be kept at 20 degrees C and a precise humidity with thousands of humans producing heat and perspiration.
- d. The likely result for the bay is the raising of temperatures, the creation of algal blooms and a change to the entire environment of the bay and its ecology. No evidence is shown of permission to do this. The proposal is just that.
- e. If the consent authority for the Harbour refuses to grant permission to use harbor water, installation of pipes, etc. than cooling towers, huge amounts of water and a complete amendment of the plans will be required at a cost of many millions of dollars and ugly additions to the roof or additional area required. Plus noise.
- f. Additionally, the specifications call for the use of antifouling (read: poisonous chemicals) to prevent algal blockage of the inlet and outlet pipes.

### **13. WALKWAYS, PARKING, ETC.**

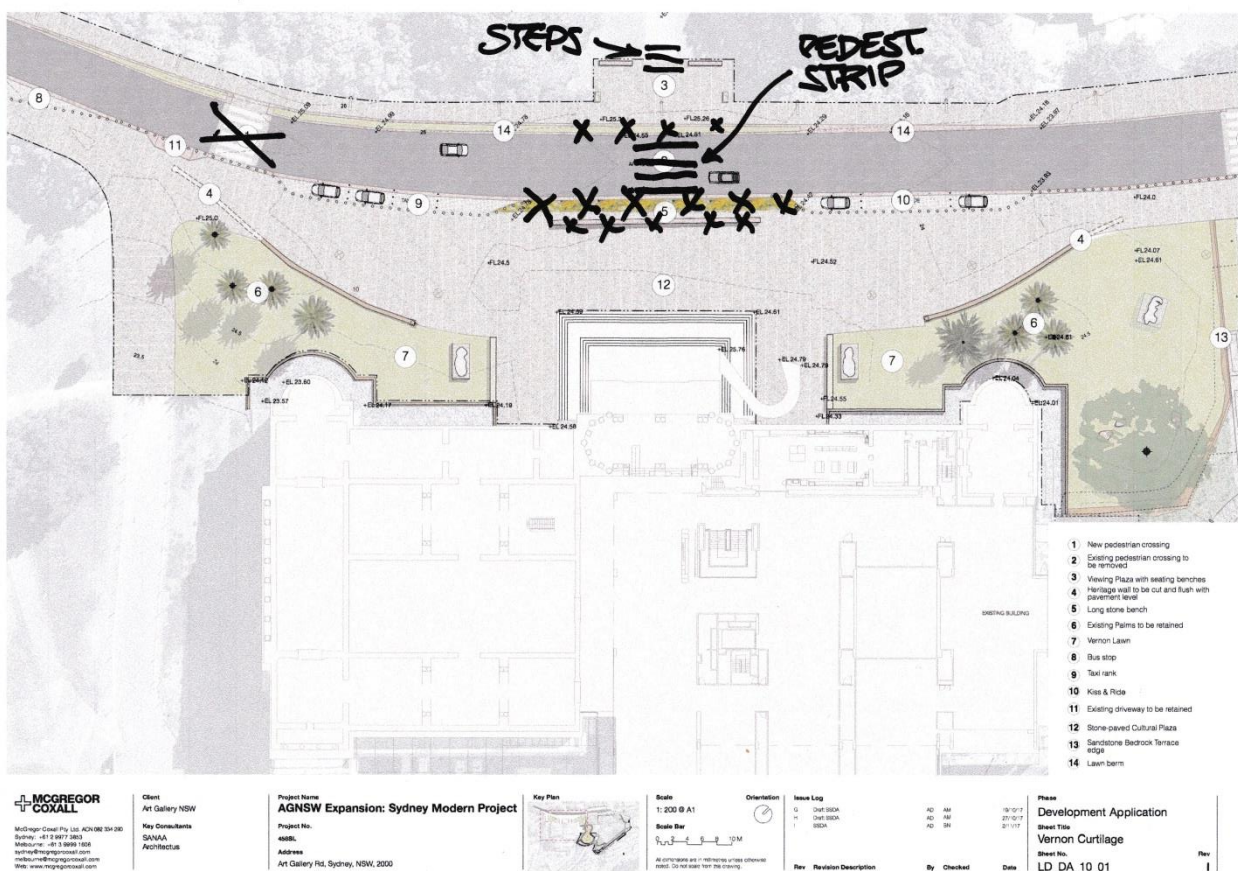
- a. I refer to Appendix C, Architectural Plans, part 1 of 3 page 16/16.
- b. **THE GALLERY MUST NOT MODIFY THE CURRENT FOOTPATH AND STAIRS ON THE DOMAIN (WESTERN) SIDE OF THE ART GALLERY ROAD.**

The plan is a deliberate move to direct foot traffic to the Sydney Modern Building and disadvantage people who want to visit the Vernon Building. It also disadvantages the hugely larger number of visitors to the RBG (about 90% of walkers there) and city people on lunch break who use the Domain and the RBG for running, walking and exercise. The original project scope (appendix Indicative Competition Site DOP 140314) helps itself to the whole area. AGNSW does not own any of it – keep off it!
- c. **Appendix F, LD-DA-10-01CHANGES TO FRONT OF VERNON ENTRANCE SHOULD NOT BE ALLOWED.** The majority of visitors to the Gallery arrive via the Domain, the AGNSW plans to block a major walkway and make it a dead end! The development application deliberately blocks direct access to the main gallery (Vernon Entrance) by the following means: 1. Removal of pedestrian crossing at position (2), 2. Blocking of Art Gallery Road from Domain path by use of green strip (3), 3. A stone bench (read: continuous low wall) and planting on the Vernon Gallery side to prevent direct access to the gallery, 4. A walk of 120 metres (yes, one hundred and twenty metres to a pedestrian crossing opposite the entrance to the SMP canopy, and back again to the Vernon gallery. There is no other explanation but the director wants people to go to his fee paying exhibitions and stop them from easily accessing the Vernon entrance. **THE SO CALLED “VIEWING PLAZA” ON DOMAIN SIDE, THE STONE BENCH AND GREEN STRIPS BOTH SIDES MUST BE REMOVED AND THE PEDESTRIAN STRIP RETAINED WHERE IT IS! WHY SHOULD ELDERLY PEOPLE (OR DISABLED PEOPLE) OR ANYONE WALK AN EXTRA 120 METRES TO REACH THE VERNON GALLERY.**
- d. **THE SO CALLED “CULTURAL PLAZA” IS JUST MARKETING FLUFF, VISITORS WANT TO GO TO THE GALLERY, AND THEY WAIT OUTSIDE FOR FRIENDS OR TRANSPORT. THERE IS NO CULTURAL PLAZA IN SUMMER SUN AND WINTER RAIN.** There is certainly no “Cultural Plaza” on the busy and dangerous Art Gallery Road, as indicated by the plans.



- e. **TO PROTECT PEDESTRIANS, ROAD BUMPS, CROSSING SIGNS AND POSSIBLY TRAFFIC LIGHTS OR FLASHING LIGHTS INSTALLED TO PROTECT THE THOUSANDS OF PEDESTRIANS FROM A VERY BUSY ROAD.**

Here is the plan, with comments on what not to do and what to retain: 1. Retain pedestrian strip in front of Vernon entrance. 2. Remove plantings and stone “bench” on Vernon side. 3. Retain steps and access from Domain. 4. Install humps and flashing lights for pedestrians. 5. Remove unnecessary pedestrian strip South of Vernon entrance.



- f. **THERE IS A PROPOSED BICYCLE RACK FOR 72 BICYCLES ON THE LAND BRIDGE. THIS MUST NOT BE ALLOWED.** Appendix AD Traffic Impact Assessment prepared by Arup note on pg. 25 “THERE WERE MINIMAL CYCLISTS (<2%) THROUGHOUT THE ENTIRE SURVEY PERIOD”, (And they don’t go to the AGNSW). The Sydney DCP 2012 requires 1 bicycle parking space for every 200 sq. metres of Art Gallery. (see 6.2.4 on pg. 38 of Appendix AD). This requirement is bizarre

and unrealistic, I am a cyclist and walker, but I am not crazy – whoever set this standard is out of touch with reality – and Arup in its report says that much, allowing for only half the requirement!) The transport survey noted that hardly any bicycles passed the control points, and despite having bike loops right at the entrance to the Vernon Building on the Right hand side, rarely are more than four or six bicycles there, and that is on weekends. They are unsightly and those loops should be removed and placed somewhere out of sight. (A person who can ride a bicycle can also walk 50 metres or so to the gallery, I cycle every day, walking is easy!). With the introduction of pay per use bicycles, a rack on the land bridge will become a rubbish tip for those red and yellow bicycles, on a spot with the most magnificent views of the city. As those throw away bicycles cannot be legally moved, the gallery proposal is a visual disgrace and must not be allowed. Can you imagine the view below, featuring in millions of pictures becoming a bike dumping ground???

#### 72 BICYCLE SPOTS AND NO CAR PARKING?



- g. **BUS DROP OFF AREA:** is marked on the Western side of Art Gallery Road. (The gallery has already been asked about the reason by transport authorities) This forces thousands of people to cross a dangerous road with frequent and large traffic in a place where there are no pedestrian crossings, and the only sensible one is marked for removal. The Traffic Survey (appendix AD, Pg. 36 counted some 4000 vehicle movements on Art Gallery Road per day, Most in the period of 10 a.m. to 15.00 p.m. That is an average in 8 hour day of 500 per hour and nearly EIGHT VEHICLES PER MINUTE DURING GALLERY OPENING HOURS – THAT IS A VEHICLE EVERY FEW SECONDS.



AND THEY WANT THOUSANDS TO CROSS THE ROAD WITH NO PEDESTRIAN STRIP NEARBY??? SCHOOL CHILDREN TOO SHOULD BE PROTECTED.

h. **PROHIBIT TURNING CIRCLE OPPOSITE ENTRY TO ROYAL BOTANICAL GARDENS:**

This MUST not be constructed. Huge buses will create a traffic hazard, obstruct traffic flow trying to turn on a tight circle and possibly cause accidents. There is a large turning circle a few hundred metres away, down Mrs. Macquarie's Road, designed for this purpose and much larger and safer.

**14. NAMING RIGHTS:**

- a. During an address to members of the Art Galley Society on December 2, 2015, the Director, Mr. Brand stated that the largest donor will get naming rights. Mr. Brand does not have the moral right to sell the gallery name to anybody. It is the ART GALLERY OF NSW – NOT ANYTHING ELSE.
- b. This is unacceptable when the government and tax payer are footing the majority of the cost. The Wakil Family Foundation agreed to donate \$20 million as compare to \$250 million plus from tax payers.
- c. A newspaper report said that their name will be on the gallery.
- d. **THE GOVERNMENT MUST ORDER THE GALLERY TO REMOVE ANY NAMING AGREEMENT FROM THE CONTRACT. LET'S SEE IF THE RICH WILL STILL GIVE THEIR MONEY?**

**15. COMPENSATION TO THE ROYAL BOTANICAL GARDENS AND DOMAIN TRUST:**

- a. If this development is approved the NSW Government must compensate the RBG for the confiscation of land without their consent and against public protestation. It appears that the current Minister for the Arts, Mr. Harwin and the Minister for

the Environment, Ms. Upton, treat the RBG with contempt, making agreements behind their backs, to alienate land that belongs to RBG for over 200 years and give it to someone who obviously has more power than them. The followings are proposals for compensation:

- b. **EXTEND THE LAND BRIDGE WESTWARD (TOWARD THE CITY):** It is possible to extend the land bridge some 50 to 70 metres (subject to vehicular height clearance) westward from the current edge and create a grassed and planted cover right next to the circular restaurant in the Domain and towards the Royal Botanical Gardens. The Draft Master Plan for the Royal Botanical Gardens of 2014 listed the land bridge extension as a desired project. Nothing was done. **DO IT NOW!**
- c. **RAILWAY STATION AT AGNSW/ DOMAIN PARKING STATION.** The Eastern Suburbs line is barely 50 metres from the AGNSW and the Domain. It is technically very easy to build platforms there (It can extend over the air space of Sir John Young Crescent). It is time the government orders Sydney Transport or the relevant authority to start studying this issue and plan for it. Even without Sydney Modern project, some 2 to 3 million people a year pass Art Gallery Road on their way to RBG, AGNSW and as access to this part of the city. (In Paris, Metro stations are every 500 metres or so in the inner city).



- d. The NSW State Government must additionally fund a substantial project in the RBG of major significance to improve the state of the gardens or facilities. (Paving or signage or gardens).
- e. The issue of compensation must be adjudicated by an independent tribunal or appointed adjudicators to fully compensate the RBG for loss of land, loss of parking revenue in perpetuity and loss during construction period, which will damage the gardens experience beyond measure.
- f. The AGNSW must also compensate the Pavilion Restaurant for loss of business during construction, if it proceeds.

### **PART 3: ALTERNATIVE OPTIONS FOR GALLERY SITE:**

#### INTRODUCTION:

The current proposal is a left over from a huge development proposal which had one purpose - namely, to privatize for the gallery's benefit the premier harbour site in Sydney and commercialize it as a money making development (this is barely three years after Mr. Kim Ellis, CEO of RBG had to shelve, due to fierce opposition, a similar proposal to build huge restaurant masquerading as a visitor's centre near the Opera House, an international hotel and entertainment complex on the lands of the Trust (sounds familiar, doesn't it?). The Hon. Mr. P. J. Keating, former Prime Minister wrote in an opinion piece in the Sydney Morning Herald on 25 November 2015 (see full article in attachments) *"Art Gallery of NSW director Michael Brand has spent most of his term of office constructing a gigantic spoof against the civic core of Sydney's most public and important open space – the Domain and Botanic Gardens.*

*Brand wishes to construct a vast function centre and observation platform – a megaplex made feasible only by appropriating open space across an expressway and on land belonging to the Botanic Gardens.*

*And the aim of this land grab, to quote from Brand's own gallery brochure, is "special event spaces and conference facilities for the gallery and commercial purposes, all with expansive views of Sydney Harbour and the Domain".*

Mr. Brand's proposal received nothing but a storm of fury from all quarters, including his own support base – the Art Gallery Society, the largest in the world with nearly 30,000 members was frosty in the extreme. Mr. Brand stated that he received enthusiastic response to the plan – this is false and misleading. The opposite is the truth.

It should be noted that the 2012 Masterplan authored by former director, Mr. E. Capon, did not specify the current site as proposed expansion. The current site was chosen by a board chaired by Mr. Steven Lowy AM, the CEO of Westfield Corporation (a real estate developer) and Mr. M. Brand, who was appointed by Mr. Lowy.

Having spent some \$10 million government grant on a design competition, the Gallery Board, presided over by business people and real estate developers was insistent to make the most of the views, not to build an Art Gallery but a money making enterprise, despite the rejection by the Botanical Gardens and Domain Trust, critics and many others.

In an address to the Art Gallery Society on December 2, 2015, Mr. Brand, Director of the Gallery laughed off expansion to the South over Domain Parking Station by saying: “those playing fields are used by city executives during lunch breaks, can you imagine the protests...” (Or words to that effect). Apparently destroying the Botanical Gardens is an acceptable action for a cultural institution!

The description by Art Gallery Board and Management that the planned development is over “little used” and “already disturbed land” should be disregarded. The majority of Royal Botanical Gardens land is NOT USED AT ALL, wastefully growing trees and flowers where multi story blocks of flats can stand and sold for great profit. The current state government is planning this for the Powerhouse Museum in Ultimo – turning the land to block of flats to enrich more real estate developers.

**THE DEPARTMENT OF PLANNING SHOULD BAN ALL CONSTRUCTION NORTH OF THE GALLERY, IN PARTICULAR THE CURRENT PROPOSAL.**

**16. THE FAILURE OF THE BOARD TO CONSIDER ALTERNATIVE SITES.**

- a. The refusal of the board to consider expansion to the South.
- b. The refusal of the board to consider expansion to the East, the enormous area at the back of the gallery.
- c. The failure to consider other city sites (proposed by Mr. Andrew Anderson, Government Architect (retired) and Ms. Elizabeth Farrelley, Sydney Morning Herald columnist) at the underground halls in Barrangaroo. (The Tate Gallery has two sites in the same city).
- d. The Competition was specific in site location and not open, as shown by documents.
- e. The refusal of the Government to consider building an arts complex in Western Sydney. They are the people who pay the taxes that the government is spending on this development and get nothing in return.

**17. EXPANSION TO THE SOUTH OF THE GALLERY (OVER PARKING STATION):**

- a. The land south of the Gallery is used for about 1 hour per day, Monday to Friday, by city workers to play ball games. This is the definition of “Little Used”. I have never seen anyone playing or using it on weekends. There are other places city workers can play soccer or whatever else they want.
- b. In an address to the Art Gallery Society on December 2, 2015, Mr. Brand, in answer to a question, said in mock exasperation: “Can you imagine the protest of these executives if they cannot play there...” or words to that effect. APPARENTLY DESTROYING THE BOTANICAL GARDENS IS QUITE OK, BUT UPSETTING SOME WELL PAID STOCK BROKERS?!
- c. Building to the South of the Gallery will face little objections by the Domain Trust and is a much preferable options to the Northern expansion.
- d. There will be little disruption to Domain Parking Station apart from the need for some structural members to penetrate through.
- e. It is right above the DOMAIN PARKING STATION, which have over 1000 parking spots and a commercial parking arrangement with the AGNSW.
- f. It is right next Eastern Suburbs rail line of Transport NSW, which hopefully will be forced to build a station there to serve the growing population and transport needs of the city, some day in the future.
- g. It does not damage any views, and has great views of Woolloomooloo bay and parkland from this position.

## **18. EXPANSION TO THE EAST, ATTACHED TO THE CURRENT AGNSW BUILDING:**

This is the obvious, most efficient, logical expansion and a solution to the Gallery space requirements for decades to come:

Here is an ariel view (using Google Earth) of the AGNSW and its South - Eastern rear. The heavily sloping hillside is “little used” to use AGNSW terminology, is all sandstone and is the same grounds on which the original gallery and all its extensions are built. There is no playing fields there and no parking station and only a few trees.

Such an expansion has all the benefits and none of the disadvantages. Huge galleries, huge restaurants with great view and commercial spaces and auditoriums with a total built area of some 35 to 40,000 sq. meters. It will be more expensive, but it will truly create a great gallery fit for purpose for the next 100 years.



The area marked in black lines is a staggering 5500 square metres that can be built over 5 to 6 levels, a staggering 33,000 square metres. Twice the size of the proposed extension.

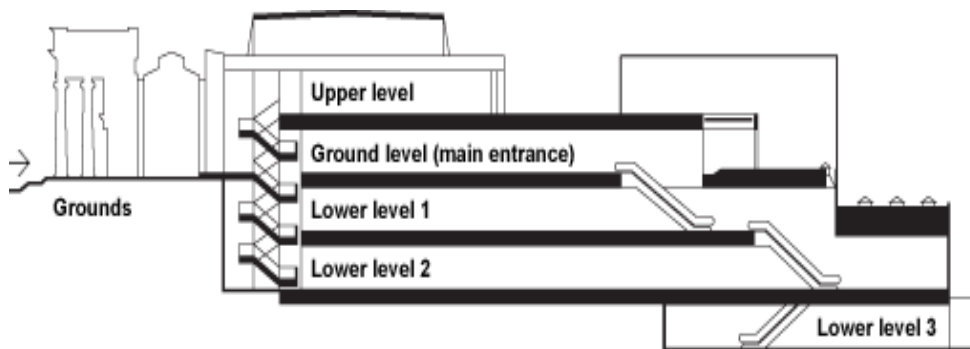
If extended over the railway lines (with permission it can spread to some 7500 square metres for the upper levels.



Such a development can include:

- a. Underground level 1: 4500 sq. metres: Plant room for the whole gallery, stores, workshops.
- b. Underground level 2: 4500 sq. metres: Huge Loading dock with access for large trucks from Sir John Young Crescent, and parking for staff and hundreds of vehicles more, generating income for the gallery and disabled parking.
- c. Three or four levels of Galleries/ function rooms/ theatres/ restaurants with spectacular views over Woolloomooloo Bay and the Eastern Escarpment and a variety of heights up to 7 or 8 metres.
- d. All this integrated into the existing gallery, retaining its heritage façade, not visible from Art Gallery Road, providing a great flow through of visitors, services, economies of staff, security.
- e. No destruction of any views, but only benefits of views. Many members of the Art Gallery Society expressed dismay that the gallery did not consider this option, and angrily so.

And a cutaway of the AGNSW West to East (AGNSW own drawings) current gallery:



The survey drawings for this part of the gallery are part of the appendixes: (appendix B, site survey pg. 11 of 16).

The height difference between the top of the upper level (about 36 metres above sea level) and Sir John Young Crescent near railway (at about 4 metres above sea level) is a staggering 32 metres, enough for three levels of 7 metres height, 2 levels of 5 metres high, and underground levels for plant and parking of whatever size as it will be below sea level.

### **EXPANSION ELSEWHERE IN THE CITY:**

Mr. Andrew Anderson AO, the Government Architect responsible for the expansion constructed in the 1970's object to the current plans and proposed using the vast cavity created under the artificial

hill at Barrangaroo. This will be a similar plan to the TATE Gallery in London having two galleries in the same city.

### **EXPANSION OUTSIDE THE CBD:**

The Art Gallery of NSW is not serving the citizens of NSW. The centre of population is now near Parramatta. The people who live west of the city are hungry for entertainment, culture and opportunities for themselves and their children.

Instead of moving the Powerhouse Museum from its Darling Harbour location to Parramatta, the government should construct a huge multi facility new cultural centre incorporating:

- a. Art Gallery West.
- b. Powerhouse West.
- c. Australian Museum West.

This proposal is supported by many Art Gallery Society Members who care for the provision of Culture and Art to all people, not just Eastern Suburbs, Inner West, Lower North Shore and tourists (which do not go there).

### **INFORMATION ABOUT THE APPLICANT:**

This submission is by a member of the Art Galley Society for at least 30 years. Since its reopening in about 1974 I visited the gallery approximately 15 times per year (probably more) over 43 years = that is some 650 visits.

I donated over the years thousands of dollars to the AGNSW to fund art purchases.

I strongly oppose the proposed development of Sydney Modern. I have spoken to many Art Gallery Society members who are disgusted and disturbed by the proposal to destroy the most beautiful park and city view in the world.

I am also a member of the Foundation and friends of the Royal Botanical Gardens.

There are many alternatives to this plan. Some are on site (to the East and South) and some off-site.

I call on the Government not to bow to the commercial interests advocating this proposal and ban it outright.

SIGNED (            ), JACOB GROSSBARD.

*(Apologies for any spelling and grammatical errors in the document).*

## **ATTACHMENTS:**

NOTE: AGNSW SSD 6471 CONTAINS OVER 2400 PAGES OF DETAILED SPECIFICATIONS, DRAWINGS AND WRITTEN REPORTS, MUCH OF IT HIGHLY SPECIALIZED AND TECHNICAL. THE PROCESS ALLOWS ONLY 30 DAYS TO READ, ANALYSE AND RESPOND TO SUCH VAST AMOUNT OF INFORMATION. THE AGNSW HAD \$14 MILLION OR SO AND FOUR YEARS TO PREPARE ITS SUBMISSION. THIS NOTE INDICATE HOW UNBALANCED THE PROCESS IS AND WHETHER IT IS TIME TO CHANGE THE SSD LEGISLATION. HERE IS A PICTURE OF THE PRINTED DOCUMENTS AT THE AGNSW, FOUR THICK PRINTED BOOKS EACH ABOUT 600 PAGES AND A MOCK UP MODEL:



This include references and links to Newspaper articles (for copyright reasons, articles cannot be copied in full) and reports and other sources.

1. SMH (Sydney Morning Herald) article: “MCA attracts as many visitors as Art Gallery of NSW at fraction of cost” by Mr. Andrew Taylor on December 12, 2015. Link below:

<http://www.smh.com.au/entertainment/art-and-design/mca-attracts-as-many-visitors-as-art-gallery-of-nsw-at-a-fraction-of-the-cost-20151212-glm4ga.html>

2. Comment by the Hon. Mr. P J Keating to SMH on 25 November 2015, Titled “ Michael Brand’s plans for the Art Gallery of NSW is about Money not Art”

<http://www.smh.com.au/comment/paul-keating-michael-brands-plan-for-the-art-gallery-of-nsw-is-about-money-not-art-20151124-gl6j7x.html>

3. Response of Mr. M. Brand, AGNSW director to Opinion piece by the Hon. Mr. P J Keating on November 25, 2015 in Sydney Morning Herald:

<http://www.smh.com.au/comment/paul-keating-is-wrong-the-art-gallery-of-nsw-expansion-keeps-art-its-core-20151125-gl7rs2.html>

4. A paper issued by Website of Judith White – former President of the Art Gallery Society- analyzing the project can be found at:

<http://cultureheist.com.au/wordpress/wp-content/uploads/Sydney-Modern-Concerns-Briefing-Paper-10-October-2017.pdf>

5. Submission by Australian Institute of Architects to RBG Master Plan 2014:

<http://sitefinity.architecture.com.au/docs/default-source/nsw-submissions/royal-botanic-gardens-amp-domain-trust-master-plan.pdf?sfvrsn=0>

On page 5 the Australian Institute of Architects says:

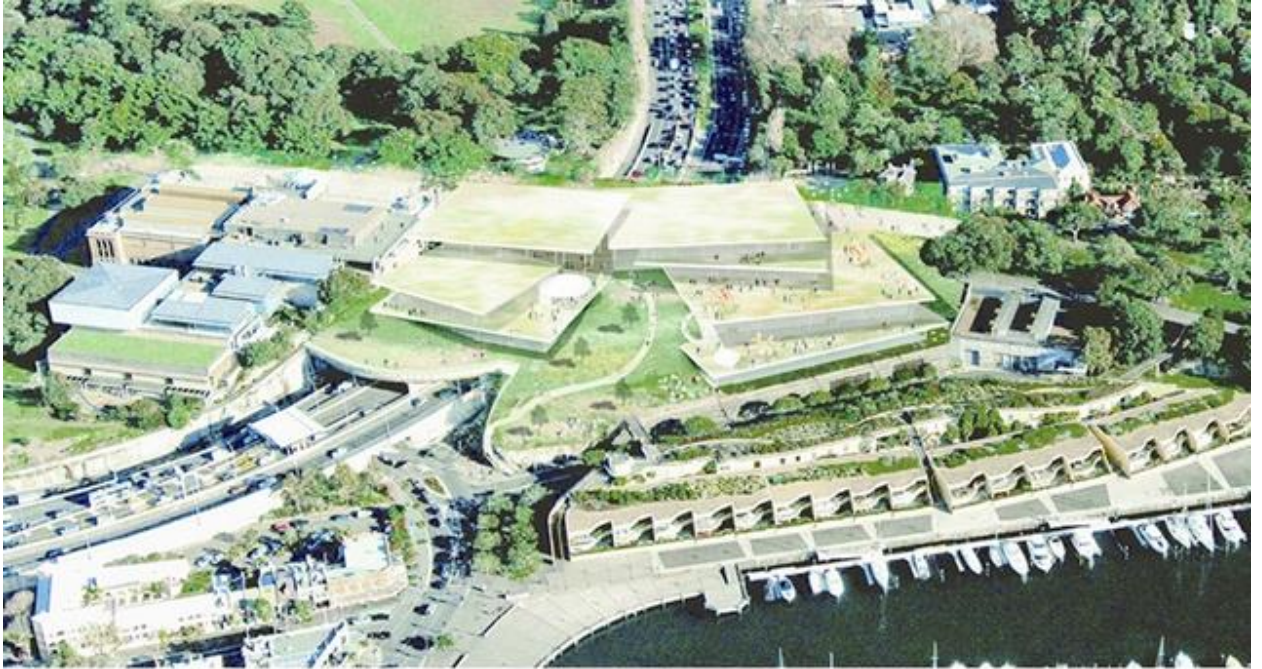
The car park precinct is also close to two of the most significant cultural institutions in the country: the Art Gallery of NSW and the Australian Museum. Both suffer from a serious lack of space and both have uses that are compatible with deep-plate spatial planning. The redevelopment of this area could conceivably integrate both civic uses with other revenue-generating uses. The design development should be conducted with a clear set of urban design objectives for the precinct. **It will need to retain and enhance the vistas across to Woolloomooloo from the ridgeline of Art Gallery Road.**

6. Figures on tourists visitation in NSW are available on this link:

<https://www.destinationnsw.com.au/tourism/facts-and-figures/state-tourism-statistics>

7. Picture of the original plan for the expansion, The modified plan (below) is a fraction of this plan.  
The original plan made no secret of its commercial purpose, floors of viewing platforms, restaurants and conference centres on Botanical Gardens lands.









The following Artist's Impression, part of the AGNSW own submission is a fabrication. The pedestrian strip is not going to be there and it will be impossible to cross directly from the Domain to the Vernon entrance. The Gallery is proposing a pedestrian crossing some 40 or more metres away and blocking the Vernon entrance with stone wall and plantings to direct visitors to its paying exhibitions. The impression is devoid of vehicles – does not happen in reality.

