

WALSH BAY ARTS AND CULTURAL PRECINCT

STATE SIGNIFICANT DEVELOPMENT APPLICATION

SSDA 8671

APPENDIX 20:

ARCHITECTURAL DESIGN REPORT

WALSH BAY ARTS AND CULTURAL PRECINCT

SSDA DESIGN REPORT

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Figure 1: Walsh Bay Arts and Cultural Precinct, David Duloy, 2017.

EXECUTIVE SUMMARY

DESIGN PARAMETERS

The architectural design for the Walsh Bay Arts and Cultural Precinct (WBACP) is based on the following over-arching design parameters:

- The conservation principles defined for this State-significant site, retaining and conserving the fabric of the precinct.
- The detailed requirements of the arts tenants who will occupy the buildings with a wide range of production and performance activities.
- Statutory and other upgrades that will enable the buildings to function as public performance facilities.
- The fitout of new event and function spaces to enable cost-effective and flexible use.
- The creation of commercial spaces that will support the activities of the precinct financially, improve visitation numbers and the visitor experience itself.
- Strengthening the precinct's links to Sydney's "Cultural Ribbon" and to the sequence of waterfront public spaces and facilities.
- Creating elements that will help to define the precinct's identity and image world-wide.

BUILDINGS

The design team, working with the tenants and stakeholders at all levels, has developed a scheme that fulfils these aims and will provide both Sydneysiders and visitors alike with a new and vibrant focus for arts, leisure and tourism.

The design retains the richness of the original heritage fabric whilst meeting strict acoustic and energy-conservation principles, adopting strategies such as:

- Planning many of the spaces so that new walls required for acoustic or energy conservation are located within the buildings leaving exposed the interior faces of the original multi-layered timber walls.
- Concealing new mechanical plant within the ridge lines of the twin-peaked roofs.
- Planning the audience journey to maximise the experience of the Harbour views and the heritage architecture.
- Locating public spaces so that the public can enjoy new and existing outdoor spaces such as the Gantry Balconies and the Wharf Aprons.

Future design development leading to the construction documentation will include the final selection of interior and exterior finishes and the detailed design of services and structure, all to accord with the design principles set out above.

PUBLIC DOMAIN

The generous Public Domain at Walsh Bay comprises the existing wharf aprons and breezeways, an interconnected series of promenades capturing changing views of the heritage buildings and Sydney Harbour.

The street frontage to Hickson Road forms the main address for the Precinct, but is outside the site and under the management of Sydney City Council.

The Wharf Aprons are multi-use spaces, with controlled vehicle access for deliveries and emergencies, but a focus on pedestrian use, with places for casual seating, outdoor dining, functions and arts events. A new layer of carefully-integrated infrastructure enables the linked apron spaces to function for day-to-day occupation and for festivals such as the Sydney Writers Festival and the Sydney Biennale.



Figure 2: Pier 2/3 eastern approach, photomontage, David Duloy 2017

“The vision for Walsh Bay is to create a sustainable and activated arts and culture precinct that supports and nurtures Sydney’s home-grown culture and creativity. As a destination, it will be inclusive and accessible to all.

It will be alive at all hours of the day and display a vibrant and accessible night life.”

WALSH BAY ARTS PRECINCT VISION REPORT
PREPARED BY ARUP FOR ARTS NSW
JANUARY 2012



Figure 3: Aerial view of site.

1.0 INTRODUCTION



Figure 4: Pier 2/3

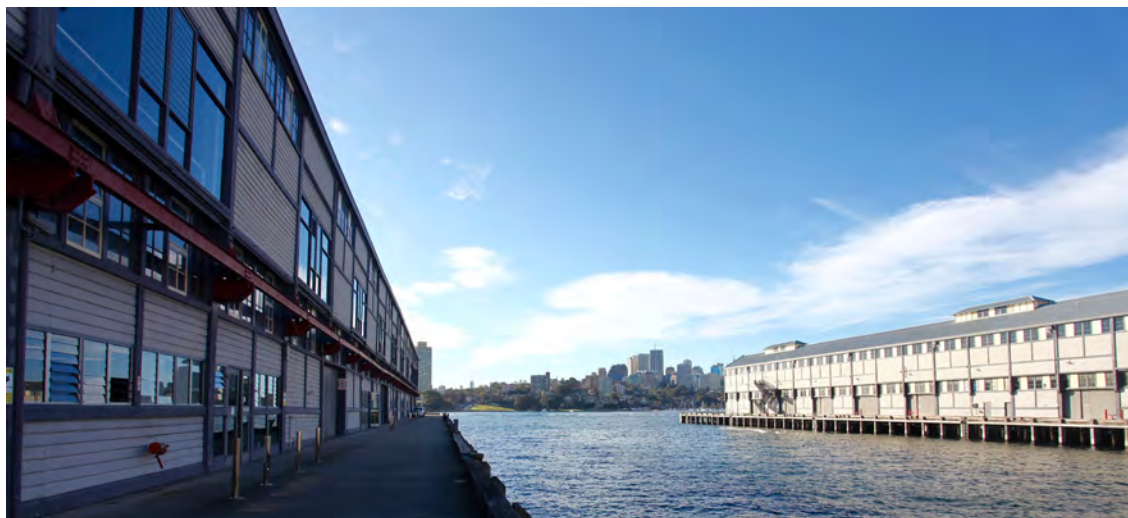


Figure 5: Wharf 4/5 and Pier 2/3 looking north

1.1 THE PROJECT

The NSW Government is committed to development of a public arts and cultural precinct at Walsh Bay. Infrastructure NSW is acting on behalf of the client, the Arts, Screen and Culture Division in preparing this State Significant Development Application for the Walsh Bay project.

This SSDA will seek approval for the construction and operation of Pier 2/3 and Wharf 4/5 for arts and cultural uses with complementary commercial and retail offerings to activate the precinct.

The four key objectives of the Walsh Bay Arts and Cultural Precinct are to:

1. Activate the Precinct through the provision of a unique cultural offering & visitor experience.
2. Rejuvenate a vital piece of Sydney's waterfront cultural heritage, providing intergenerational benefits for the people of NSW.
3. Provide facilities that better enable arts organisations to develop world-class productions & experiences & deliver on their strategic visions and Government objectives.
4. Create a financially sustainable operating model for the Precinct and its tenants.

The site generally comprises Pier 2/3, Wharf 4/5, and Wharf 4/5 Shore Sheds. The site has a street frontage to Hickson Road and is part of the Walsh Bay area, which is located adjacent to Sydney Harbour within the suburb of Dawes Point.

The Scope of the Project is as follows:

PIER 2/3

- The adaptive re-use providing for new arts facilities including performance venues for the Australian Chamber Orchestra, Bell Shakespeare and Australian Theatre for Young People.
- Retaining a large heritage function space for events such as the Sydney Writers Festival, Biennale of Sydney and a wide range of commercial and artistic events.
- A series of stairs, external lift and balconies designed as a contemporary interpretation of the original gantries reflecting the precinct's former industrial heritage.
- Modifications to the roof.

WHARF 4/5 (INCLUDING SHORE SHEDS)

- Refurbishment of the ground floor arts facilities and its associated Shore Sheds for Bangarra Dance Theatre, Sydney Dance Company, Sydney Philharmonia, Gondwana and Song Company.
- New commercial retail opportunities.
- A series of stairs, external lifts and balconies designed as a contemporary interpretation of the original gantries reflecting the precinct's former industrial heritage.
- Modifications to the roof.

1.2 PURPOSE OF THIS REPORT

This report was prepared by Tonkin Zulaikha Greer Architects to describe the design intent of the proposal and forms part of the State Significant Development Application for the Walsh Bay Arts and Cultural Precinct.

1.3 REPORT STRUCTURE

This report is structured as follows:

Section 2 of this report provides a site analysis and description of the heritage context;

Section 3 discusses the public domain in relation to the Government Architect's Masterplan, 2013, identifies key site gateways and outlines event design considerations;

Section 4 outlines building design principles, the heritage approach and identifies potential impacts.

Section 5 describes the proposed functional layout for the Precinct and internal changes proposed to Pier 2/3 and Wharf 4/5.

Section 6 discusses the exterior of the buildings and describes the proposed contemporary interventions.

1.4 TERMINOLOGY

In this SSDA, the following terms are used:

- Pier 2/3 includes the Pier itself, but excludes the existing RMS tenancies at the south end contained in the Shore Sheds.
- Wharf 4/5 includes Piers 4/5 and the adjoining Shore Sheds fronting Hickson Road.



Figure 6: Aerial photograph, site marked red. Google maps, 2017.

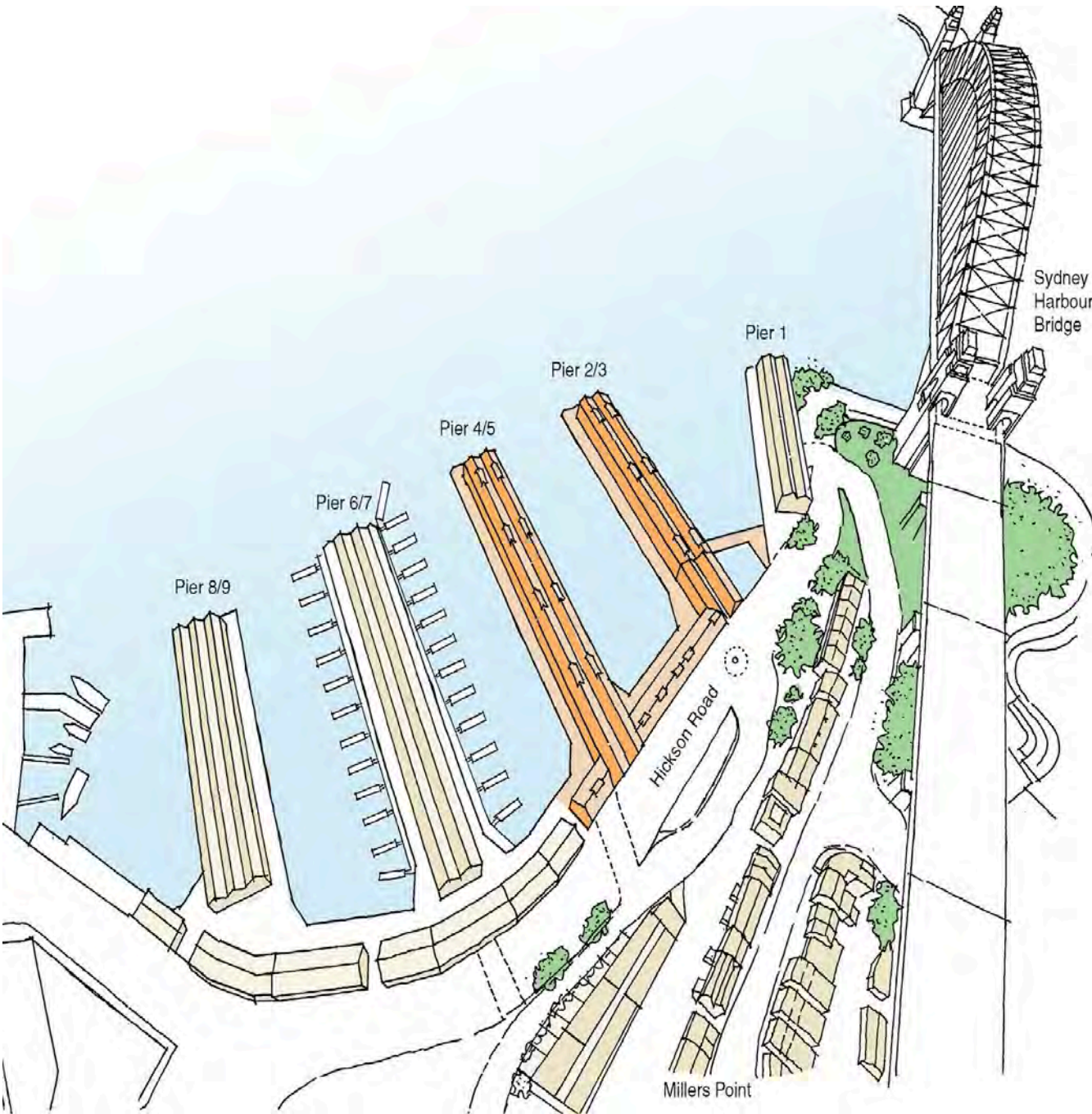


Figure 7: Aerial view of site. BatesSmart,

2.0 THE SITE

2.1 PROJECT SITE AND EXTENT

The Precinct is situated between two important headlands and culturally significant sites; the new Barangaroo Headland Park and Dawes Point Park. The site is bounded by water - Pier 4/5 and wharf apron to the west and Pier 2/3 and wharf apron to the east. Accessed solely from Hickson Road, the topography and location of the site presents challenges for both access and legibility.

The site comprises Pier 2/3 and Pier 4/5 at Walsh Bay including the wharf aprons and the Wharf 4/5 Shore Sheds to the south fronting Hickson Road. The adjacent wharves at Walsh Bay include the Sebel Pier One Hotel, Pier 6/7 which has been redeveloped for apartments, and Pier 8/9 which has been redeveloped for office use.

South of the site, across Hickson Road, climbs the steep hillside of Millers Point. Immediately to the East of Walsh Bay is Dawes Point at the base of the Sydney Harbour Bridge and to the west is the emerging Barangaroo Headland Park.

2.2 STRATEGIC PRECINCT LOCATION

THE CULTURAL RIBBON

The Walsh Bay Arts and Cultural Precinct will be a key arts and performance destination on Sydney Harbour, and a key component of Sydney's emerging 'Cultural Ribbon'.

Existing arts organisations in the Precinct including The Australian Theatre for Young People (ATYP), Sydney Dance Company (SDC), Sydney Theatre Company (STC) and Bangarra Dance Theatre along with a series of choirs, including Gondwana Children's Choir, the Philharmonia Choir and The Song Company, have developed a strong cultural focus for the area which is currently supported by a small, but growing, number of restaurants and bars.

The Precinct is well placed to become one of the world's great cultural precincts with the addition of the Bell Shakespeare (Bell) and the Australian Chamber Orchestra (ACO) into the mix.

The Walsh Bay Arts and Cultural Precinct is an iconic, waterfront, north facing site with great opportunities for visual and physical access to the water. It is uniquely placed to enhance the activation and legibility of the Walsh Bay area as a desirable destination that changes with each visit.



Figure 8: Sydney's Cultural Ribbon, Aspect Studios, 2014.

2.3 SITE ANALYSIS

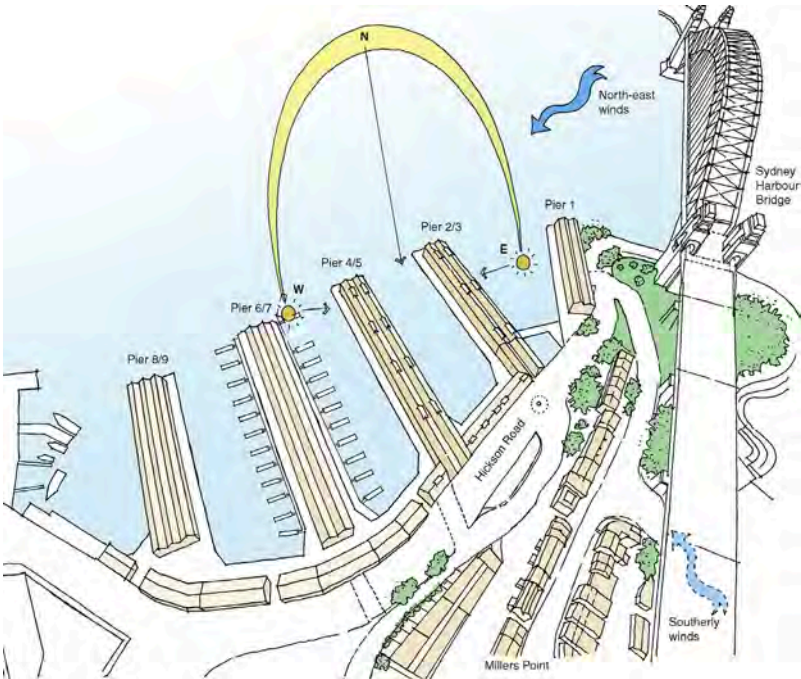


Figure 9: Solar orientation and wind. BatesSmart.

SOLAR ORIENTATION AND WIND

The existing finger wharves are oriented north/south and thus the long elevations of the buildings are highly exposed to low angle morning and afternoon sun. Between the piers, the apron in front of the shore sheds faces has a northerly frontage. The site is exposed to prevailing summer winds from the north east and partially protected from southerly winter winds by the Millers Point hillside and CBD beyond.

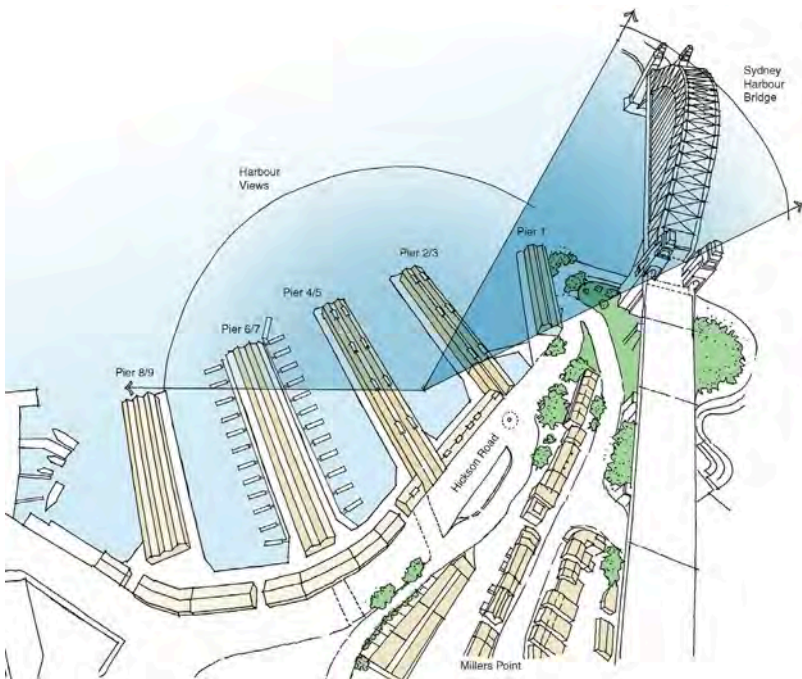


Figure 10: Views. BatesSmart.

VIEWS

The site offers panoramic views of Sydney Harbour to the north and west while immediately to the east the Sydney Harbour Bridge rises in the foreground.

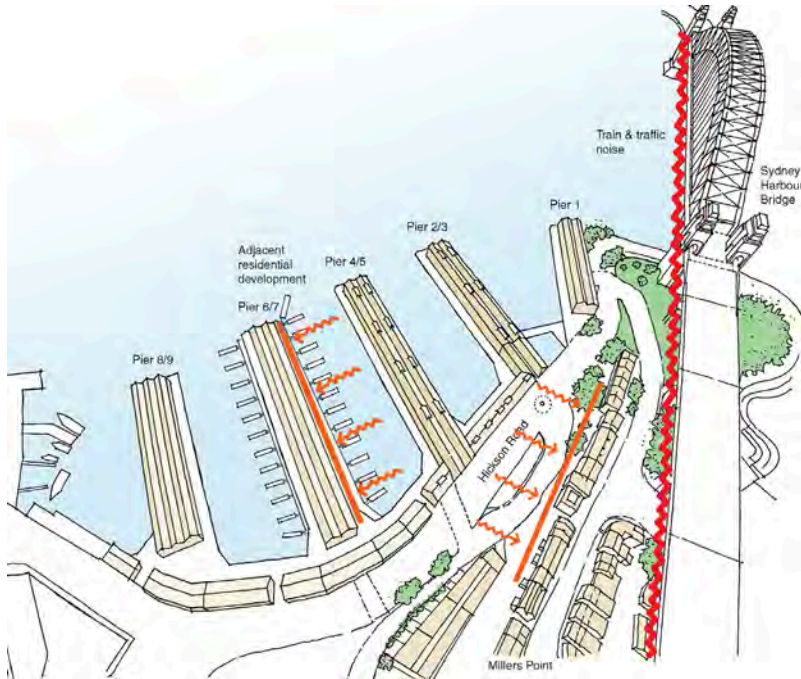


Figure 11: Noise. BatesSmart.

NOISE

The train line and adjacent traffic on the Sydney Harbour Bridge are an existing source of background noise, as are helicopters and ships on the Harbour. Surrounding residential development on Pier 6/7 and in Millers Point are particularly sensitive to any additional noise that the development may create.

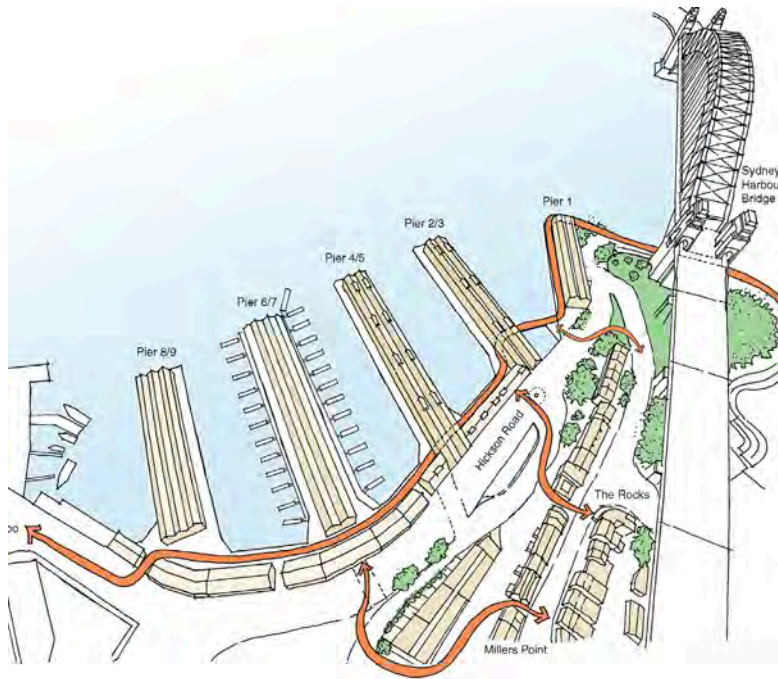


Figure 12: Pedestrian movement. BatesSmart.

PEDESTRIAN MOVEMENT

Located on the Harbour Foreshore, the site is a potential destination on the planned Cultural Ribbon, connecting Circular Quay to the East and Barangaroo to the West. Pedestrians can also gain access to the site from the Rocks and the CBD via the stairs that wind their way through Millers Point.

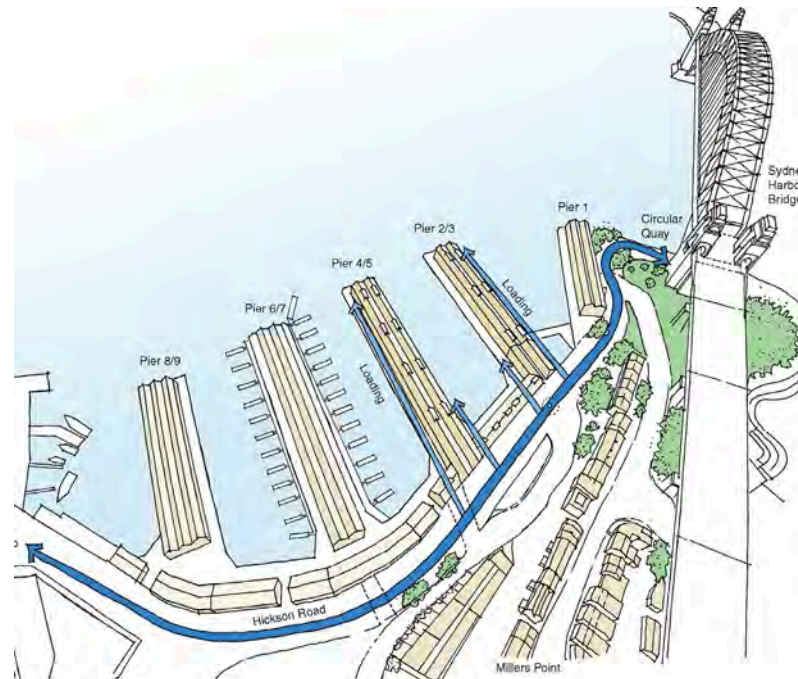


Figure 13: Vehicular Movement. BatesSmart.

VEHICULAR MOVEMENT

All vehicles access the site from Hickson Road which has several taxi ranks, bus stops and parking stations. Vehicle access to the wharf aprons for loading is controlled.

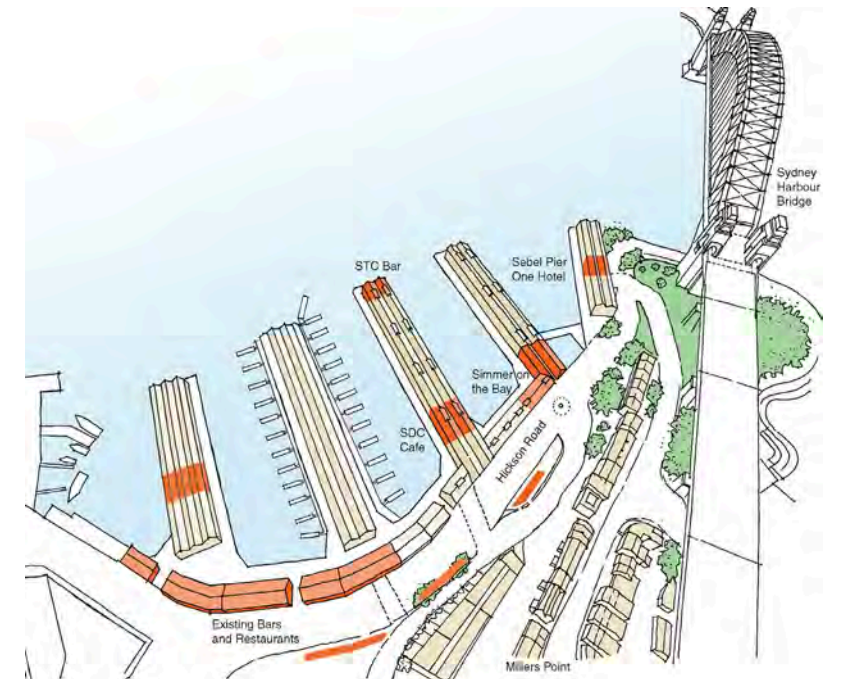


Figure 14: Existing activation. BatesSmart.

EXISTING ACTIVATION

Currently the wharves and shore sheds contain a range of restaurants and commercial tenancies alongside the arts tenants and other uses. While these public facing uses provide active frontages, the development offers significant opportunity to improve the level of activation.

2.4 HERITAGE CONTEXT

HERITAGE SIGNIFICANCE

The whole of Walsh Bay is listed on the State Heritage Register. The proposal is accompanied by a Statement of Heritage Impact prepared by Tropman & Tropman Architects.



Figure 15: General cargo, Pier 2/3

PIER 2/3 - STATEMENT OF SIGNIFICANCE

The endorsed Conservation Management Plan (CMP) for Wharf 2/3, by Tropman and Tropman Architects (November 2000, p. 20), contains the following Statement of Significance:

"While it is significant in its own right, Wharf 2/3's primary significance is concerned with it being a part of the Walsh Bay complex. Wharf 2/3 is of State significance in the context of the Walsh Bay wharfage precinct, on the following counts.

7.2.1 On the site of wharf and maritime activity since the 1820's, Wharf 2/3 forms part of a decisive attempt to remodel Sydney's port facilities. It is thus a part of the historical development of Walsh Bay and of Sydney Harbour generally.

7.2.2 Wharf 2/3 forms part of a deliberate design plan for wharf construction. Its regularity, symmetry and clarity of design reveal aesthetic features of a high order. This is accentuated by the Wharf's place in the overall design of Walsh Bay.

7.2.3 The site, individually and as part of the Walsh Bay complex, has a strong architectural presence that contributes to the overall urban landscape of the southern shore of Port Jackson. It provides a prominent and historically rich landmark and contributes to create significant views and vistas. These include the existing vistas through the piling grid and building.

7.2.4 Wharf 2/3 constitutes a good example of a Federation Period 1912-1922, Edwardian Maritime Engineering style of architecture.

7.2.5 Pier 2/3 contains special design features such as exceptionally long timber piles (due to particularly deep water) and the two-level apron.

7.2.6 The southern (Hickson Road) brick and stone shore shed facade has a strong architectural presence and contributes to the streetscape and overall character of the area. It also contributes to create significant views and vistas from both street level and overhead bridges. In addition, the Walsh Bay shore shed facades to Hickson Road frontage, unusual in the Sydney Harbour Trust wharves, constitute today, after the demolition of berths 2 to 6 at Darling Harbour, the largest extant group.

7.2.7 The Wharf, and its predecessors, back to the 1830's, were a place for employment in an area and were connected with the development of upper and working class housing. This process continued with the Harbour Trust's association with Millers Point development. It is held in high local and heritage esteem.

7.2.8 Wharf 2/3 provides powerful evidence of wharf construction of its time, especially in its use of harbour piles. It exhibits the carefully contrived arrangement for the cooperation of transport and storage.

7.2.9 The site retains a number of associated industrial items and artefacts that contribute to illustrate former uses, operations and technologies at the site.

7.2.10 The whole site has archaeological potential to reveal new information about former structures, operations and life styles."

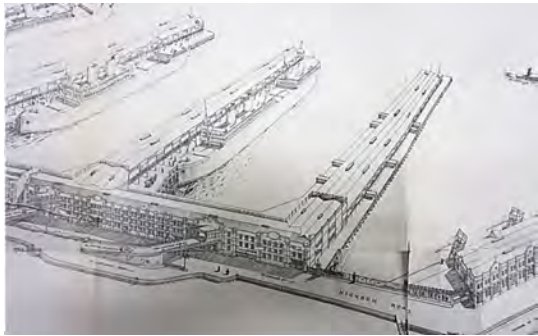


Figure 16: Sketch of Walsh Bay 1918



Figure 17: Historic aerial view of Walsh Bay showing gantries



Figure 18: Historic aerial view of Walsh Bay

WHARF 4/5 - STATEMENT OF SIGNIFICANCE

The following Statement of Significance is contained in the Graham Brooks Conservation Management Plan (2007). This CMP has not been endorsed by the Heritage Branch but it is the only CMP prepared specifically for Wharf 4/5.

"Wharf 4/5 and its associated shore sheds have heritage significance for their architectural, historical, technological and visual values. The subject buildings are located within the Walsh Bay Wharves Precinct- that is equally significant in the history of maritime trade in New South Wales. The site has historic value for its ability to demonstrate advancements in commercial shipping facilities during the early twentieth century. The subject buildings were part of a greater wharf resumption and development program that took place throughout Port Jackson during the early 1900s by the Sydney Harbour Trust. Its conversion into a performing arts precinct during the mid-1980s was heralded as an important achievement in the adaptive reuse of industrial buildings. Site has links with H.D. Walsh, Robert Hickson, Vivian Fraser and various internationally and nationally renowned artists and arts organisations. Wharf 4/5 is an integral part of the Walsh Bay Wharves Precinct. It has a strong distinctive character, owing to the materials used, its building form and scale. It possesses landmark qualities and is easily visible from North Sydney, Millers Point, Observatory Hill and on the waters of Port Jackson. The building is a rare example of timber finger wharves constructed by the Sydney Harbour Trust during the early twentieth century. Although it has been converted into a performing arts precinct, this has not diminished the building's relationship with its industrial past. The conversion of the wharf demonstrates a sensitive reuse of original building fabric which respects the integrity of the structure."

HISTORICAL LAYERS

As the sequence of maps in the adjoining diagrams shows, the pre 1788 shoreline of Walsh Bay has been successively modified to accomodate the intensive shipping uses of the wharves throughout the 19th and 20th centuries, with infill and new sea walls constructed continuously along the shore, and extensive over-water piled timber structures supporting Hickson and Walsh's infrastructure for the Sydney Harbour Trust.

Wharf 2/3 was constructed between 1912 and 1922, whilst Wharf 4/5 was built between 1913 and 1922. Shipping use ceased in Walsh Bay in the 1970s.

In 1983, Wharf 4/5 was converted to accommodate Sydney Theatre Company, Sydney Dance Company, the Australian Theatre for Young People and the Philharmonia Choirs. The adaptive reuse won the Sulman Prize for public architecture.

Pier 2/3 was conserved in 2003 and has been used as a venue for the Sydney Writers Festival, Biennale and Vivid amongst other events. The Wharf 2/3 Shore Sheds currently house a range of commercial tenants and are not included in this development.

The current proposal will add a distinctive but relatively modest new layer to identify and support the renewal of the Precinct as a major cultural and tourism destination.



Figure 19: Walsh Bay 1844



Figure 20: Walsh Bay 1870

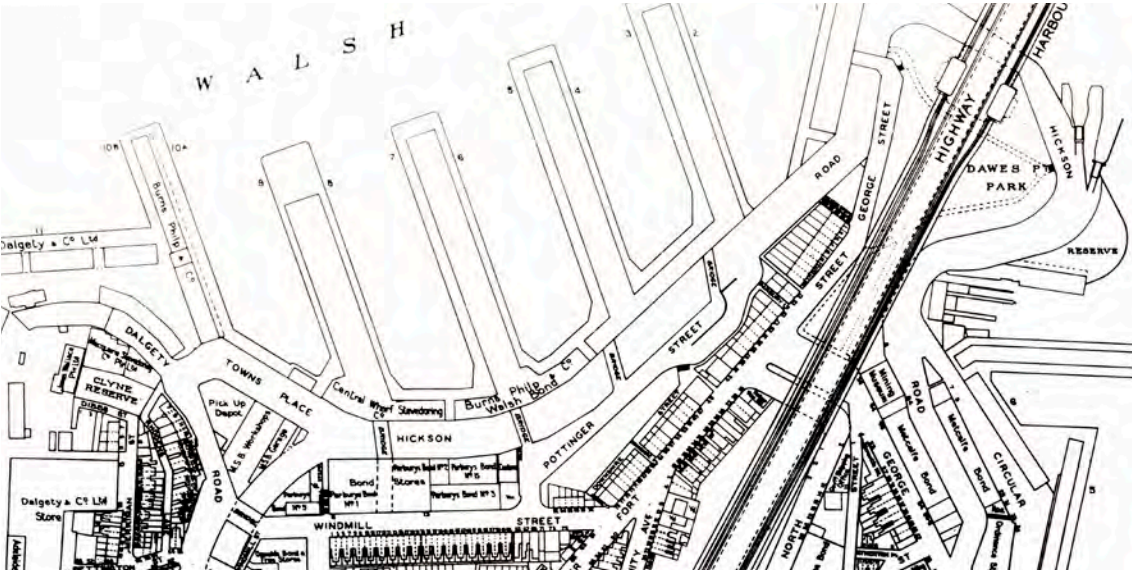


Figure 21: Walsh Bay 1957

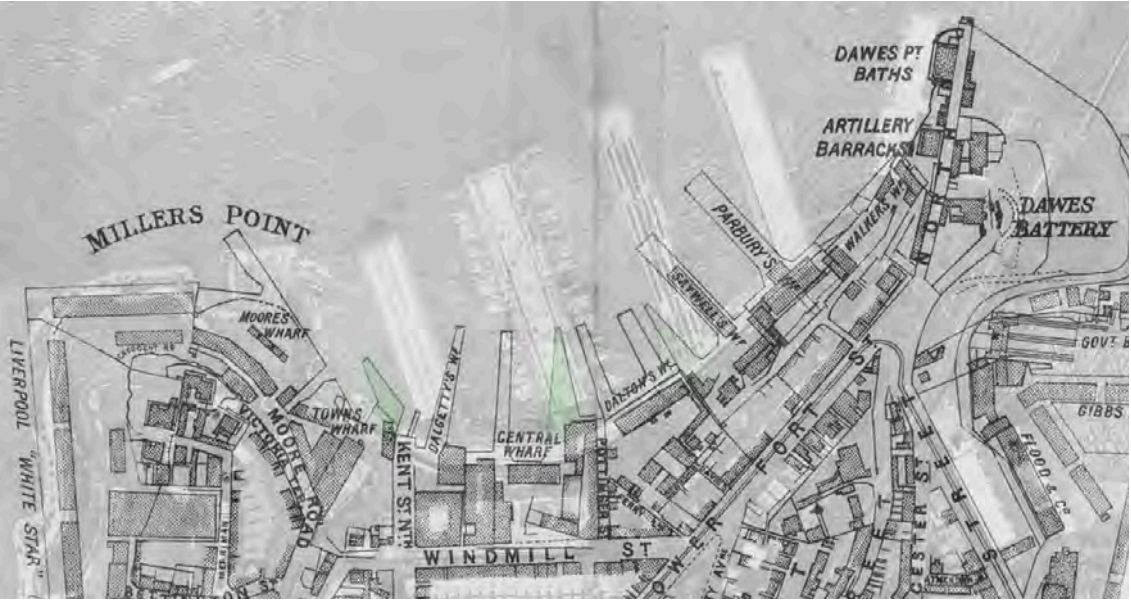


Figure 22: Walsh Bay 1903 with 1956 overlay

3.0

THE PUBLIC DOMAIN

3.1 DESIGN FRAMEWORK

MASTERPLAN DESIGN PRINCIPLES

This SSDA builds on the Government Architect’s Office Walsh Bay Arts Precinct Masterplan completed in August 2013 and the subsequent Stage 1 SSDA approved in May 2015¹. The Waterfront Square proposed in both masterplans has been, however, deferred at this stage.

The Government Architect’s Office Masterplan identifies six key principles, as illustrated on these pages.

This SSDA seeks to address the Masterplan objectives by creating a unified arts precinct with a range of attractors, improving connections and wayfinding, respecting and celebrating the heritage significance of the place and connecting the Walsh Bay wharves to activate the waterfront.

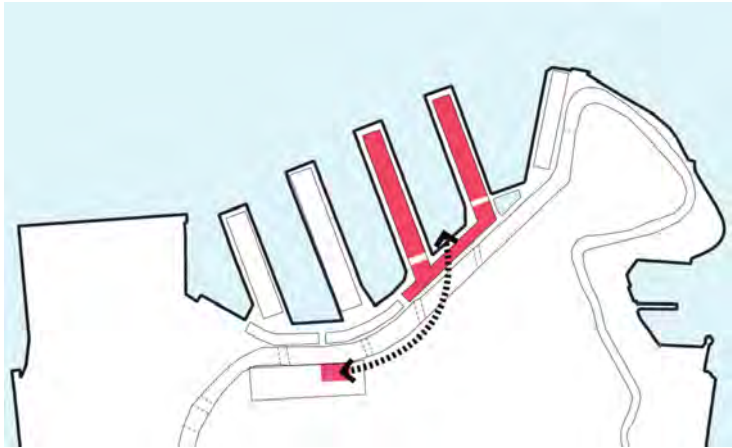


Figure 23: Principle 1 diagram, GAO 2013. Modified TZG, 2017.

PRINCIPLE 1

CREATE A UNIFIED ARTS PRECINCT

Establish a critical mass of arts and cultural activity by linking existing and proposed tenants to establish a cultural hub.

- Create a synergy between Pier 2/3, Wharf 4/5 and Sydney Theatre (Roslyn Packer Theatre).
- Cluster activity through coordinated programming in the precinct.
- Program space with a range of activities for a wide range of users.
- Transform the precinct by connecting facilities through new complementary activities, enhanced public domain.
- Create areas of covered public access to allow for a diverse range of activities to be connected throughout precinct in all weather conditions.

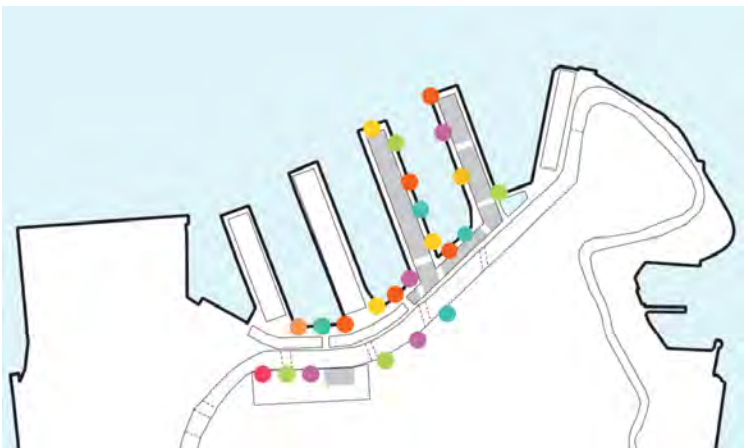


Figure 24: Principle 2 diagram, GAO 2013. Modified TZG, 2017.

PRINCIPLE 2

CREATE A RANGE OF ATTRACTORS

Connect the precinct through a range of permanent, temporary and pop-up activities that act as attractors and draw people to and through it such as; performances, temporary art installations, festivals, temporary events, art and theatre workshops.

- Introduce a range of complementary commercial activity to support core arts tenants such as; bars, cafes, coffee carts, restaurants, small food stands.
- Design and program the public domain to support a range of activating uses for a broad range of users.

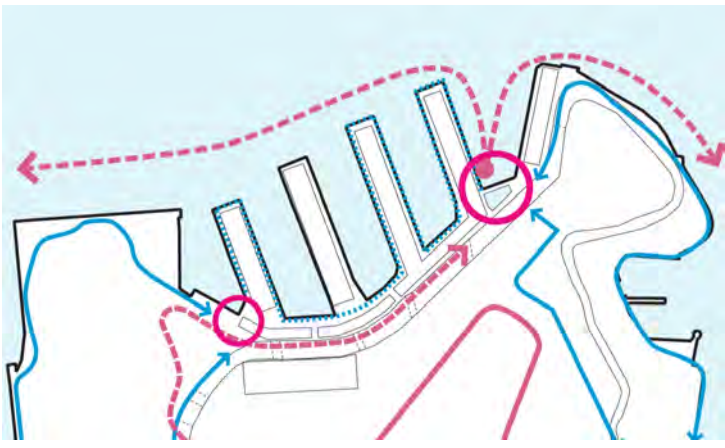


Figure 25: Principle 3 diagram, GAO 2013. Modified TZG, 2017.

PRINCIPLE 3

CREATE AN INTEGRATED PUBLIC TRANSPORT NODE WITH IMPROVED CONNECTIONS AND WAYFINDING

Provide regular public transport and create defined entry thresholds with high quality amenity to establish a clear sense of arrival and reinforce precinct identity.

- Extend Millers Point bus services to Walsh Bay and extend ferry services to Walsh Bay for evening and weekend performances as well as special events.
- Create an information centre/one stop shop at the key arrival point on Pier 2/3.
- Encourage cycling through dedicated cycle paths and the installation of cycle parking facilities.
- Use signage/maps to assist in wayfinding as well as identify current programs and up and coming events.
- Increase views to the harbour and enhance public domain to reinforce public accessibility and amenity.

¹ Following a ruling of the Court of Appeal in July 2017, approval of this DA was revoked.

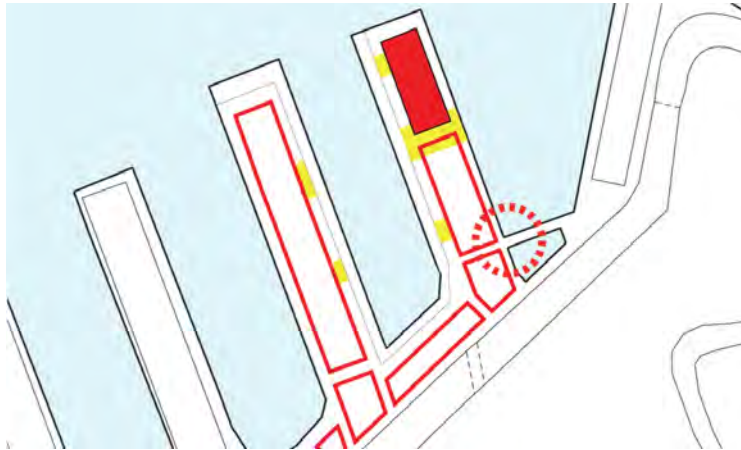


Figure 26: Principle 4 diagram, GAO 2013. Modified TZG, 2017.

PRINCIPLE 4

RESPECT AND CELEBRATE HERITAGE

Harness the existing heritage within the precinct to reinforce its unique identity and establish the cultural hub as a distinctive destination

- Adaptively re-use, integrate and interpret the unique heritage spaces and artefacts.
- Harness the potential of the raw space within Pier 2/3 for temporary events.
- Explore the innovative building structure
- Reinterpret the site's heritage with a contemporary expression and overlay.
- Develop a high quality public realm fitting to the robust wharf structure and maritime setting.

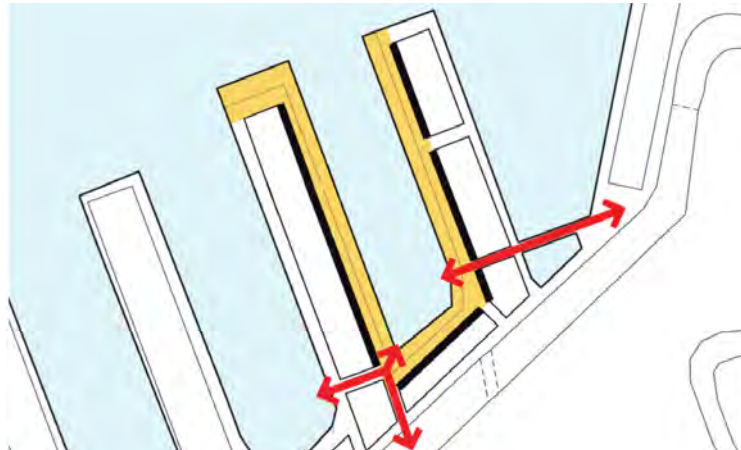


Figure 27: Principle 5 diagram, GAO 2013. Modified TZG, 2017.

PRINCIPLE 5

CONNECT WHARVES WITH NEW CULTURAL HUB

Create a cultural hub by establishing a critical mass of residential arts and cultural organisations on Pier 2/3 and Wharf 4/5 linked through a high quality public domain.

- Establish a unique destination on the harbour
- Use the waterfront as a dynamic waterfront performance and public event venue.
- Create links along the length of the wharves to increase site permeability....

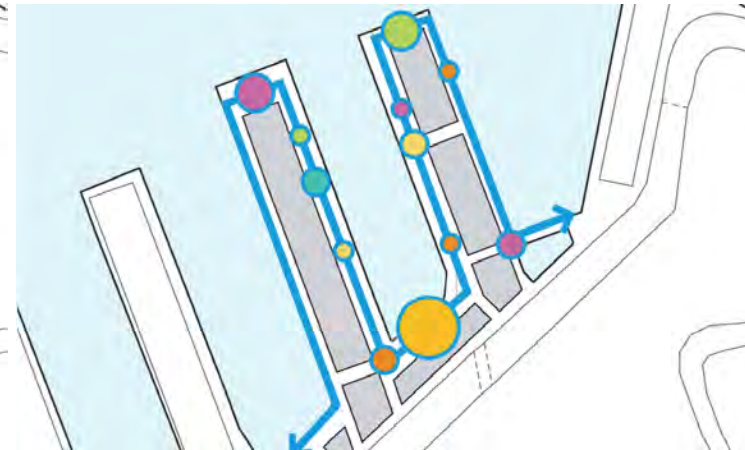


Figure 28: Principle 6 diagram, GAO 2013. Modified TZG, 2017.

PRINCIPLE 6

CREATE ACTIVE WATER FRONTAGE

Create an active waterfrontage by spreading a range of activity along the length of the wharves and engaging building users with the outdoor areas.

- Distribute a diverse range of users along wharves.
- Increase activity along wharf aprons.
- Open up buildings to the waterfront to enhance indoor/ outdoor interaction.
- Design and program the precinct to act as both an every day place and special event space.
- Re-introduce gantries at the upper levels to provide additional outdoor spaces overlooking the water.

3.2 GATEWAYS

The Walsh Bay Arts and Cultural Precinct is accessed via a series of existing key Gateways which provide eight entrances; one to the east, one to the west, four to the south on Hickson Road and two from Pottinger Street in the form of bridges over Hickson Road that connect down to the aprons.

- The eastern entry to the site (1) presents an opportunity to mark the precinct and provide an important visual and ceremonial entry. The existing bridge from Pier 1 visually directs visitors to the precinct and to key lobbies in Pier 2/3.
- Gateway 2 provides access to the existing Shore Sheds function venue via the existing colonnade and will provide access to the proposed new foyer to Pier 2/3 via the newly raised colonnade.
- The breezeway that forms Gateway 3 has clear, wide site lines into the precinct and the public domain, and is an important visual and physical link for visitors approaching the precinct from the upper Rocks via Pottinger Street and Gateway (7).
- The breezeway that forms Gateway 4 is the existing primary gateway for visitors to the Sydney Dance Company, Sydney Theatre Company, Australian Theatre for Young People, Bangarra and the Choirs, particularly for visitors arriving at the precinct via taxi or car.
- Gateway 5 provides vehicular access to Wharf 5 with removable bollards to control access.
- The new loading and servicing strategy for Wharf 4/5 and Pier 2/3 proposes the removal of the existing boom gates and vehicle infrastructure from Gateways 3 and 4, and replacement with removable bollards to improve the address of these entries.
- The breezeway that forms Gateway 6 runs past the SDC Cafe and connects the site to the rest of Walsh Bay including the waterfront commercial restaurants and bars located in the Shore Sheds to the west of the site.
- Gateway 7, the eastern Pottinger Street bridge, connects directly to the Precinct via stairs and a lift to the Ground level at the wharf apron. It could become an valuable gateway for pedestrians from the Rocks and the northern CBD.
- Gateway 8, the western Pottinger Street bridge, connects directly to the STC workshop. Whilst it has no public access function, it is an important goods and service access for the STC.



Figure 29: Gateway key plan.

GATEWAY STRATEGY

The Gateways will:

- Retain clear and open views from Hickson Road into the precinct and especially to the Harbour.
- Be free of visible gates and barriers.
- Be accessible to the whole community
- Not be obstructed by ramps or stairs leading to individual tenancies.
- Include wayfinding signage.
- Support Walsh Bay Arts and Cultural Precinct branding.

The Breezeways form several of the Gateways, as well as forming cross connections from Pier to Pier. Where Breezeways do not form Gateways, they will:

- Remain clear of visual obstructions to ensure wharf-to-wharf connectivity.
- Provide opportunities for outdoor sheltered seating.



Figure 30: Gateway 1

1. ENTRANCE FROM PIER 1

- Primary existing address to Precinct, impeded by existing service vehicle boom gates.
- Main gateway for visitors arriving by private vehicles and taxis as parking is located primarily west of the precinct.
- Patrons already familiar with precinct currently use this entrance to access the Sydney Dance and Theatre Companies.



Figure 31: Gateway 2

2. HICKSON ROAD, PIER 2 ENTRANCE

- Important address that provides direct access to the proposed raised colonnade and main foyer.
- Provides access to existing function space.
- Gateway will increase in importance following completion of the development and will require enhanced signage.
- Vehicular access to service Pier 2/3 to the right of this gateway will need to be managed.



Figure 32: Gateway 3

3. HICKSON ROAD, PIER 2/3

- Important address for cyclists and visitors arriving via public transport from Circular Quay.
- Parking is generally located west of the precinct.
- Opportunity for wayfinding signage and precinct marking to signal ceremonial entry to precinct.



Figure 36: Gateway 4

4. HICKSON ROAD, WHARF 4/5

- Primary entry from Hickson Road through shore sheds.
- Clear sightlines into precinct and the public domain from Pottinger Street and Hickson Road.
- Important secondary access to capture visitors who miss main entry, as well as visitors approaching from The Rocks.



Figure 33: Gateway 5

5. HICKSON ROAD, PIER 5 ENTRANCE

- Primary vehicular access to service Wharf 4/5.
- Secondary pedestrian entrance.



Figure 34: Gateway 6

6. WHARF 4/5 BREEZEWAY

- Important existing entry for visitors approaching Sydney Theatre Company from existing restaurants and bars around Piers 6/7 and 8/9.
- Limited lighting and visibility into precinct.
- Opportunity for improved lighting and wayfinding and improved western address.



Figure 35: Gateway 7

7. POTTINGER STREET PEDESTRIAN BRIDGE

- Stair access to precinct from upper level of Shore Sheds via Pottinger Street
- Limited views into precinct from distance - not currently clear that this is a precinct entry from a distance.
- Opportunity for wayfinding totems and ground plane treatment to signal entry as visitors approach from the upper Rocks and the Argyle Precinct.



Figure 37: Gateway 8

8. POTTINGER STREET STC BRIDGE

- This vehicular bridge services the back of house of the Sydney Theatre Company.

3.3 PUBLIC DOMAIN DESIGN PRINCIPLES

As existing public outdoor space, the wharf aprons form the backbone of the WBACP public realm. The Front Door Aprons are seen as primary public pedestrian spaces, and are the east Apron of Pier 4/5 and the west Apron of Pier 2/3. The covered ‘colonnade’ to the east of 2/3 also serves as a ‘front door’ to many of the tenancies in 2/3, as it will be raised above the service shared way.

WHARF APRONS – FRONT DOOR/BACK DOOR

They will:

- Be accessible to all.
- Retain the bare industrial maritime character.
- Be the main point of access for many tenancies.
- Have ‘sticky’ edges with multiple openings to enliven the public realm.
- Serve as emergency egress from all venues.
- Be managed as Shared Zones allowing deliveries and service vehicles in a controlled way.
- Be completely free of parking apart from very short stay loading zones.
- Not have barriers to the water, but retain the existing timber baulks as edge markers and casual seating.
- ‘Front Door’ Apron sides should not allow deliveries except very early in the morning.
- ‘Back Door’ Apron sides can be used for deliveries at all times, with appropriate management however with no medium/long term parking.
- Contain small areas of outdoor seating located so as not to impede service access or emergency egress.
- Provide bicycle parking and have built elements as discussed in Exterior Design.

SHORE SHED APRONS – WALSH BAY PROMENADE.

These will follow the same guiding principles as the Aprons, and:

- Include compliant ramps to take up changes in Apron level.
- Allow significant areas of outdoor seating.

THE ENDS OF THE PIERS

These special places are unique locations and need to support both casual sitting, social gathering and event use as ‘spill out’ spaces from the ends of the Pier Sheds.

- Contain some fixed outdoor seating.
- Retain clear areas for event spill-out from Function spaces at the ends of each Pier at ground level.

PUBLIC SAFETY

The Precinct will have a whole of precinct emergency management and first aid plan, to comply with all WHS requirements. Ladders and lifebuoys will be provided around the wharf aprons to comply with relevant codes.

ACCESSIBILITY

The Precinct will cater for the needs of all attendees including those with a disability, including (but not limited to):

- Accessibility parking and/or set down areas.
- Accessibility pathways and suitable handrails.
- Accessible amenities.
- Hearing augmentation loops.

See separate Access Report.

WASTE MANAGEMENT

The design will establish appropriate mechanisms for the collection and removal of waste from the site.



Figure 38: West apron Pier 2/3



Figure 39: East apron Wharf 4/5. Photograph David Duloy.



Figure 40: End of Pier 2/3 apron Wharf 4/5.



Figure 41: Shoreshed apron. Photograph David Duloy.

3.4 SHELTER + SHADE

Additional shelter is provided by the proposed new awnings at each of the Gateways along Hickson Road. Retractable awnings are proposed to the Commercial tenancies located in the Wharf 4/5 Shore Shed. Elegant steel canopies are proposed at each of the new lifts and to provide shelter adjacent the Pier 2/3 goods dock.

3.5 SEATING

The timber baulks that define the waters edge provide informal public seating. Tables and chairs adjacent to Commercial tenancies will allow for outdoor dining.

3.6 MATERIALITY + CHARACTER

The materiality and character of new elements within the public domain playfully contrasts with the existing industrial heritage character of the wider Walsh Bay Precinct through the use of contemporary materials and finely-crafted detailing.



Figure 42: View from Pier 2/3 end apron



Figure 43: Pier 2/3 northern elevation.



Figure 44: Pier 2/3 western elevation.



Figure 45: Wharf 4/5 viewed from Pier 2/3 western apron.



Figure 46: Wharf 2/3 viewed from Lower Fort Street.

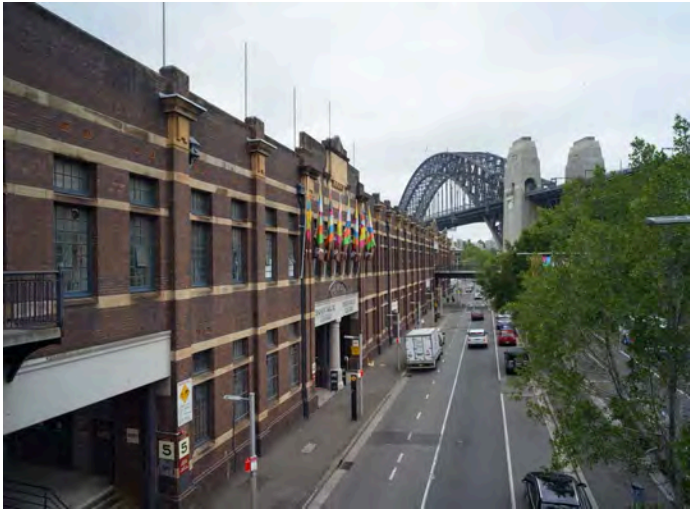


Figure 47: Hickson Road Shore Sheds facade

4.0 BUILDING DESIGN PRINCIPLES

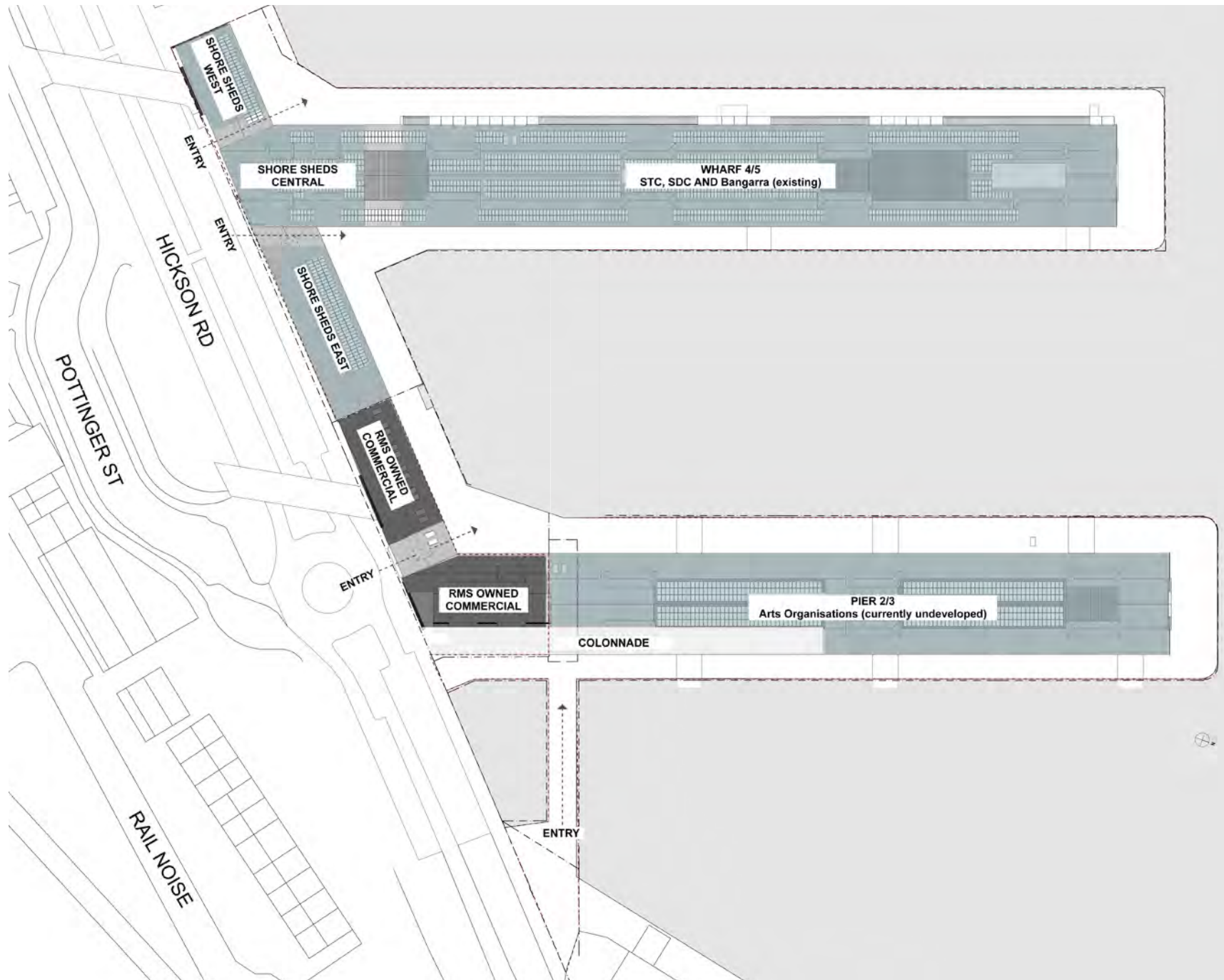


Figure 48: Site plan.

4.1 BUILDING ANALYSIS

The Walsh Bay Arts and Cultural Precinct is accommodated within a series of waterfront buildings and piers immediately north of Hickson Road. Wharf 4/5 currently accommodates the Sydney Theatre Company, Sydney Dance Company, Bangarra Dance Theatre and several Choirs. Pier 2/3 is the last remaining undeveloped finger wharf in Sydney.

The continuous band of buildings fronting Hickson Road and linking the finger wharves are collectively known as the Shore Sheds. The shore sheds are linked at the upper level but have several openings at ground level which provide access to the wharf aprons. These entrances break up the shore sheds at ground level into several smaller tenancies, some of which (shown in grey) are owned by RMS, leased to commercial tenants and outside the scope of this project.

Within the project boundary are three sections of the shore sheds. This report refers to them as 'Shore Shed west', 'Shore Shed Central' and 'Shore Shed East'.

The drawing below shows an indicative section through Pier 2/3. Wharf 4/5 is similar. The finger wharf buildings have two primary storeys which are referred to as the Upper Shed and the Lower Shed. Both levels have just sufficient storey height to accommodate a mezzanine level. In describing the design, this report refers to the existing lower shed level as 'Ground Level', the lower mezzanine as 'Mezzanine', the existing upper shed level as 'Level 1', and the upper mezzanine as 'Level 2'. A roof mezzanine designated level 3 accommodates plant.

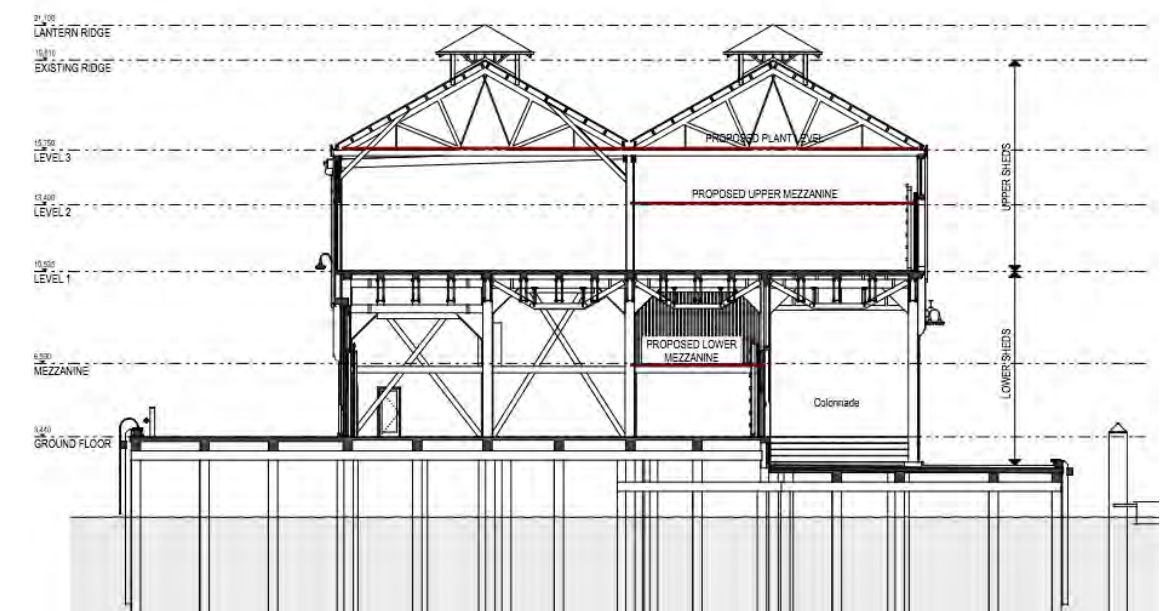


Figure 49: Existing section Pier 2/3



Figure 50: Pier 2/3 upper shed interior



Figure 51: View from Pier 2/3 upper shed towards Harbour Bridge



Figure 52: Checkerboard pattern of Wharf 4/5



Figure 53: Pier 2/3 lower shed interior

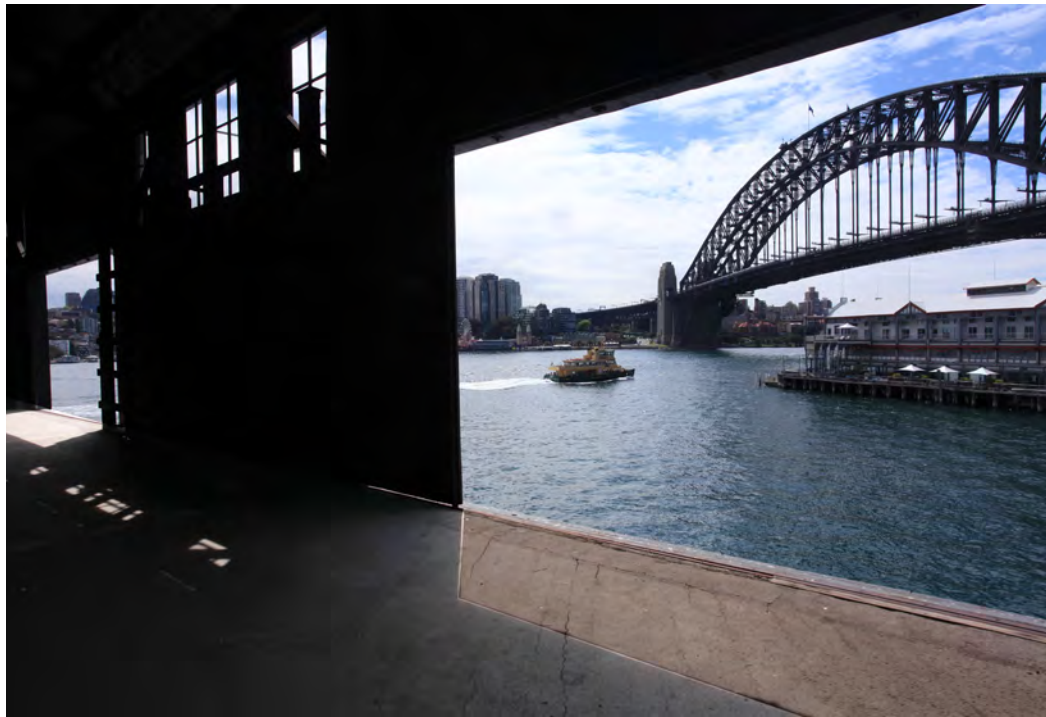


Figure 54: View from Pier 2/3 upper shed towards Harbour Bridge



Figure 55: Pier 2/3 western elevation

The Piers are modular, constructed using a regular structural module of 20 feet by 20 feet (approximately 6x6m). the module is evident in the column grid of the lower shed, while the upper shed drops intermediate columns in the lateral direction to provide a column grid of 40 feet by 20 feet. (approximately 12x6m)

The structure of the lower shed is defined by 5 rows of columns at 20 foot centres. Each of the four bays is capped with strongbacks and a composite steel and timber floor structure.

The upper shed is defined by 3 rows of columns at 40 foot centres, capped by two open trusses that meet at a central valley.

The pier substructure employs a 10 by 10 feet pile grid which is further braced by raking piles.

The Pier 2/3 building originally contained a long loading bay within the building footprint at both the upper and lower levels. In the lower shed, this has been partially retained as the space which now serves as the eastern colonnade.

The upper shed loading bay was inside the building on the western side, accounting for the different floor structure in this bay. The lower floor has been raised and the cargo doors removed.

The eastern elevation of Pier 2/3 employs a checkerboard rhythm which is typical of the Walsh Bay finger wharves. There are cargo doors in every second bay within the lower and upper sheds in alternate positions. This arrangement enabled simultaneous use of both levels with minimal risk of cargo being dropped on workers on the lower deck. On both levels, clerestory windows are located immediately above the solid bays, further reinforcing the checkerboard rhythm.

On the western elevation, the lower level bays alternate between solid and cargo doors. The upper floor has no openings at floor level, a legacy of the long loading bay, previously on this side of the building, having been filled in. Both levels have a continuous clerestory window which admits daylight, together with a series of upper level roof lanterns.

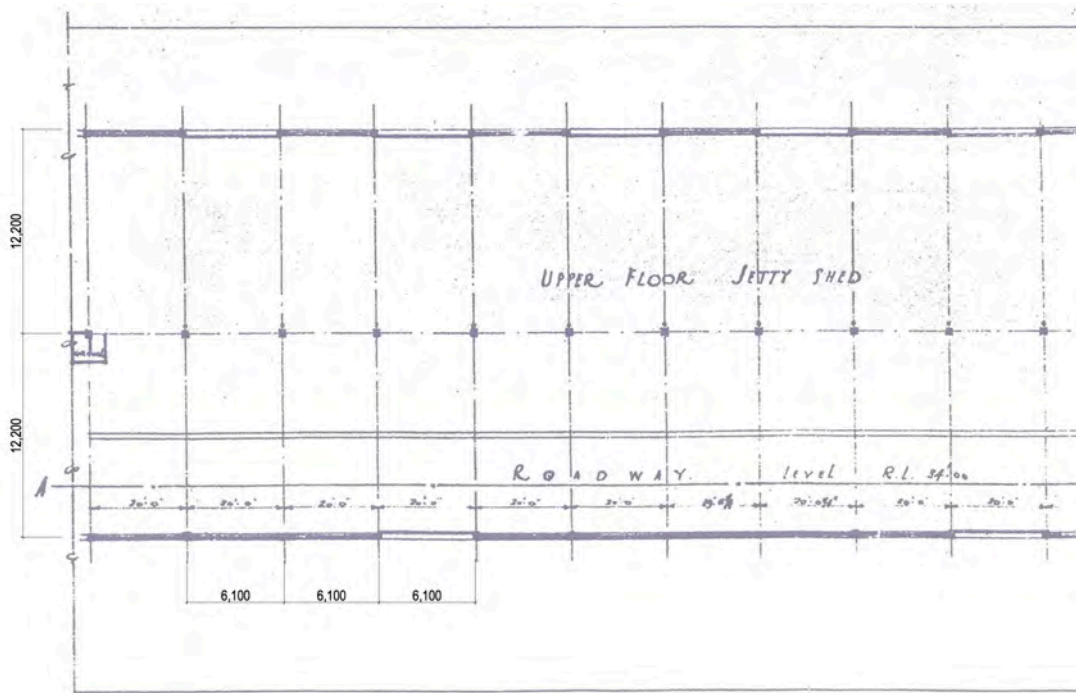


Figure 56: Portion of original upper floor plan, Pier 2/3

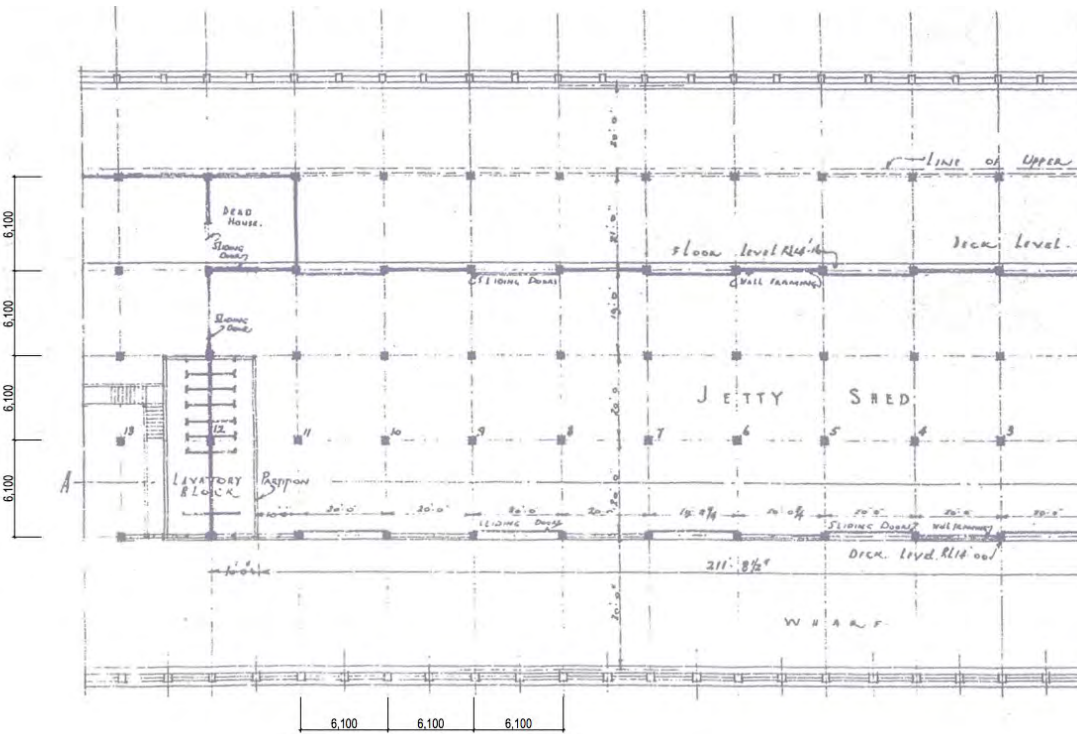


Figure 57: Portion of original lower floor plan, Pier 2/3

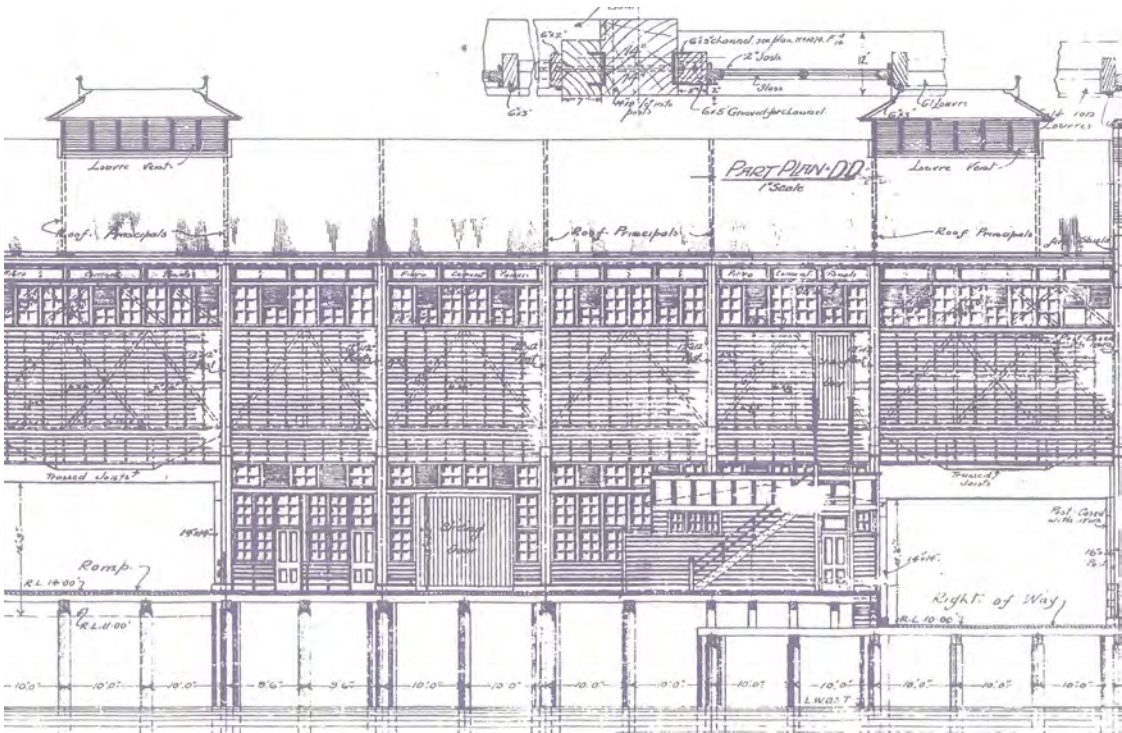


Figure 58: Part of original elevation, Pier 2/3

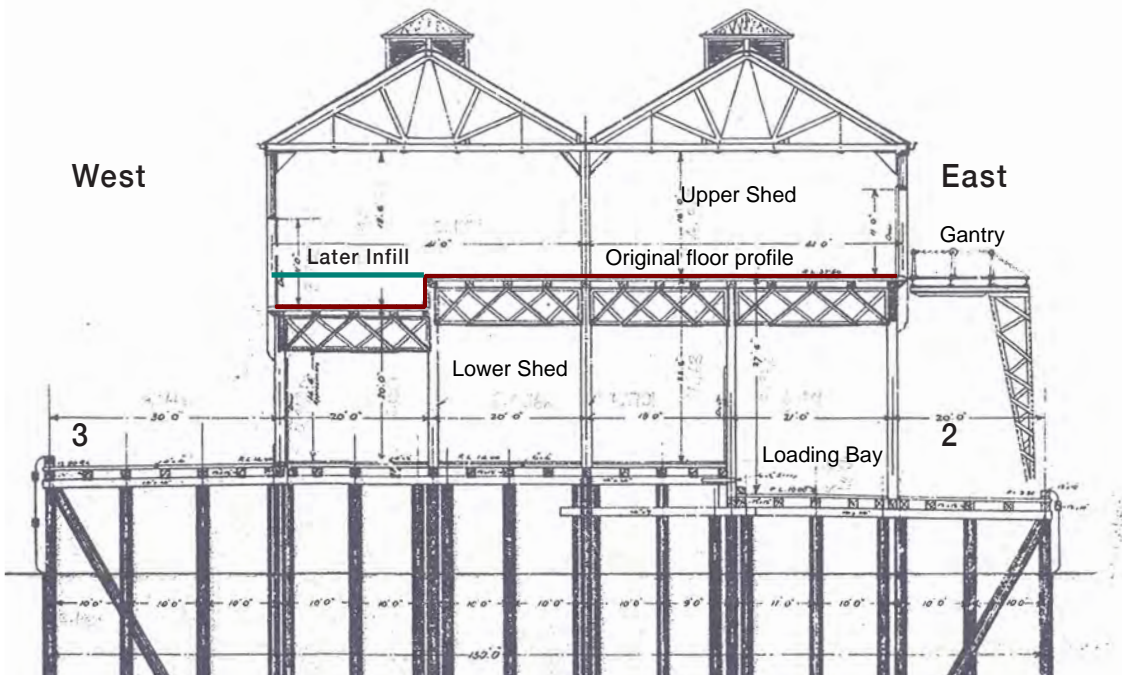


Figure 59: Original section showing floor profile with lowered floor to the west and loading bay to the east Pier 2/3

4.2 HERITAGE APPROACH

Acknowledging the heritage significance of the Walsh Bay Wharves, the new uses are carefully inserted within the heritage fabric, with a clear distinction between original and new fabric.

Pier 2/3, the last remaining undeveloped wharf, contains several heritage features, such as the ‘deadhouse’ and bag chute, which have been retained and incorporated into public areas and significant spaces. The superstructure itself is of the highest heritage value, thus the removal of structure is only proposed where absolutely necessary to accommodate the proposed arts and cultural uses.

The proposal is accompanied by a Heritage Impact Assesment Report prepared by Tropman & Tropman Architects. The following excerpt from this report summarises the heritage approach for the Walsh Bay Arts and Cultural Precinct.

‘The adaptive reuse of 19th and early 20th century industrial buildings for cultural uses, with their large spans and pragmatic functional elements, has become an increasingly accepted technique for housing performance arts spaces and galleries.

These buildings lend themselves readily to new uses, insertions and adaptation as old functions become redundant.

The Wharves and Shore Sheds at Walsh Bay fall into this genre and as such can be benchmarked against others both locally and internationally.

With the new uses comes the need for alteration and change to the fabric and original layouts. While the Burra Charter requires to “do no harm”, the nature of the activities almost always requires some areas of significant alteration to the buildings’ historic fabric.

All such changes should be informed by a well developed design philosophy for each situation rather than an accidental discovery process with individual resolution of the detail. Preplanning and a three dimensional recognition of the interaction with new and original fabric is therefore essential.

Because of the working performance spaces and theatres, their needs range from being intensely populated to the need for clear and uninterrupted spans with all functions requiring an overlay of acoustic isolation.

Under these circumstances and with the permanency of the new Walsh Bay Arts Precinct cultural uses confirmed, it must be recognised that not all changes will be readily reversible. The design must therefore identify and have clarity as to what is... a ‘permanent change’ and what is ‘reversible’.

Walsh Bay in the 1970s with its maritime use declining became the haunt of the rebel artist squatter and this “heritage” was formally adopted and realised in the Pier 4/5 creation by Vivian Fraser and others.

By his own admission Fraser’s work was a struggle between complexity and simplicity. He has stated that “simple” did not mean easy to achieve . His insertions of theatre spaces and workshops removed and changed many things but his hand always touched the fabric lightly. The building form in Pier 4/5 is always recognisable and able to be interpreted.

The ensuing 30 years saw what can best be described as Sydney’s intangible cultural heritage¹ grow within that extraordinary and ground breaking adaptive reuse. Each of the initial tenant companies has endured and Wharf 4/5 is now considered as ‘home’ for the companies and the idea of reinstating the former use as a wharf is inconceivable. There is now a cultural and historic synergy between the physical heritage and the cultural icons of STC, ATYP, Bangarra and SDC.

Pier 2/3 was identified as an extension of both these cultural streams. When DUAP announced the approval of the Walsh Bay Precinct Master Plan it emphasised the correlation between the historic wharves around the water court and the creation of the cultural precinct reflected as a continuum of the Wharf 4/5 cultural uses.

The new Walsh Bay Arts Precinct can be considered as an extension and development of the concept of physical and intangible cultural heritage. The same challenges apply in finding simplicity in the adaptive reuse for Pier 2/3 and like Fraser’s experience to achieve simplicity is one of the primary challenges. What also applies similarly is the recognition of the fact that the new functions and uses will alter the building into the future.

The Wharf buildings of Pier 2/3, like Pier 4/5 will become for the foreseeable future, permanent performing arts venues and are not likely therefore to be returned to be Long Shore wharves. Finally through skilled architectural design and empathic treatments the heritage fabric can be seen, understood,admired and interpreted.

Key to this, however, is the need to approach the design process and its complexity holistically with special emphasis on the insertion of services and acoustic treatment the implementation of which must be recognition of the architectural heritage. This holistic design philosophy should be singularly directed to allow the least interference with the built form, fabric and context and aid in the interpretation of the building in its historic context.’

¹ Traditional, contemporary and living at the same time: intangible cultural heritage does not only represent inherited traditions from the past but also contemporary rural and urban practices in which diverse cultural groups take part;

<http://www.unesco.org/culture/ich/doc/src/01851-EN.pdf>

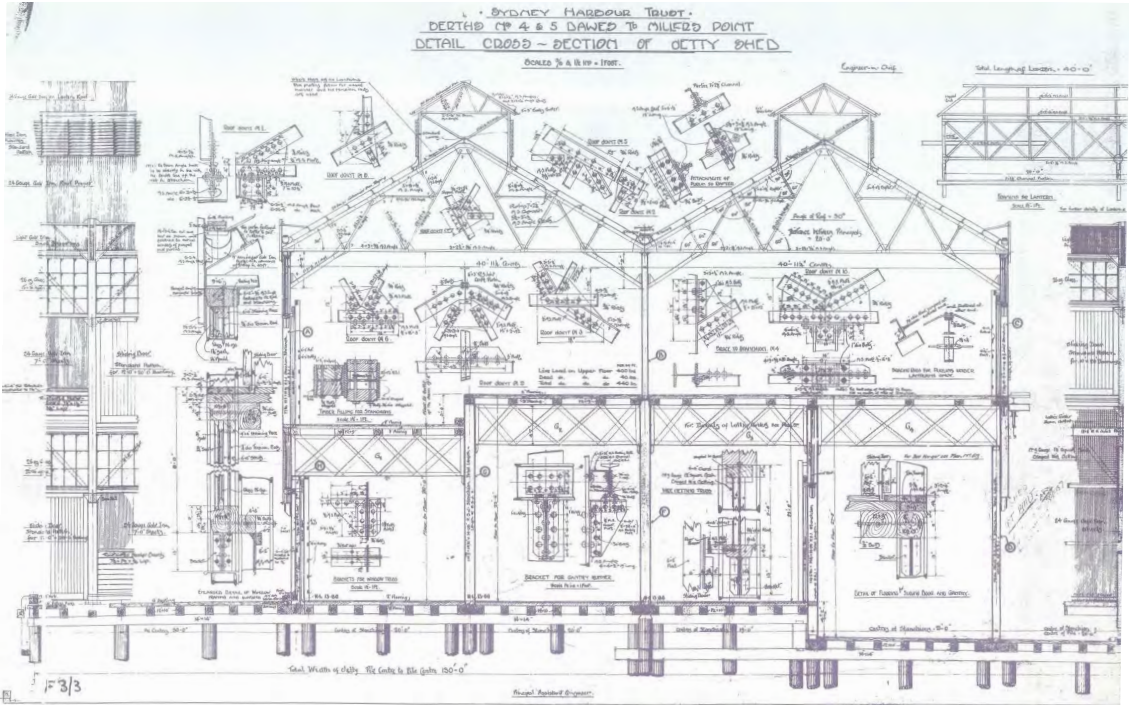


Figure 60: Wharf 4/5 historic section, Sydney Harbour Trust

CONSTRAINTS ARISING FROM SIGNIFICANCE

There are constraints that arise from the significance of the place which have been respected in the Walsh Bay Arts and Cultural Precinct Development. These are discussed in more detail in the Heritage Impact Assessment Report.

PIER 2/3

Tropman and Tropman Architects identify the following constraints in their CMP for Wharf 2/3, dated November 2000:

- “8.1.1 No activity should be allowed that will confuse the fact that Wharf 2/3 site is an important component of the local cultural development of Walsh Bay, Millers Point, The Rocks, Port Jackson and Sydney.*
- 8.1.2 No activity should be allowed that will confuse the fact that Walsh Bay Precinct was designed not as a series of individual buildings but as a whole large engineering work.*
- 8.1.3 No activity should be allowed that will confuse the former general cargo berth uses of Wharf 2/3.*
- 8.1.4 No activity should be allowed that will confuse the fact that Wharf 2/3 has been associated with the Sydney Harbour Trust and Maritime Services Board operations, with wharf owners and labourers and generally with the maritime history of Sydney and Australia.*
- 8.1.5 The early planning and detailing features of Wharf 2/3 site should be appropriately conserved.*
- 8.1.6 The maximum amount of significant fabric of Wharf 2/3 should be retained in-situ and conserved.*
- 8.1.7 Significant industrial items and artefacts items should be retained in-situ and conserved.*
- 8.1.8 No activity should take place that could destroy a potential archaeological resource.*
- 8.1.9 Any new building, services, landscaping or activities aU or in the vicinity of Wharf 2/3 site should have regard to the setting, design, scale and character of the site, precinct and urban water surrounds.*
- 8.1.10 The regard the public of Sydney are likely to have for this area should be addressed in future uses, activities and works at the site.”*

WHARF 4/5

The constraints identified by Graham Brooks and Associates which must be addressed in the alterations to Wharf 4/5 include the following:

- Wharf 4/5 and associated shoredsheds should continue to operate as an integral component of the whole of the Walsh Bay Precinct.
- Wharf 4/5 is an integral part of the historic fabric of the area and should continue to relate both visually and functionally to the area.
- The primary significance of Wharf 4/5 as a former commercial industrial maritime wharf and warehouse facility should be respected in any future modifications to the building. As the reuse of the building is now part of its cultural significance, there is no requirement to return the building to its original spatial configuration

Building elements

- External detailing of the buildings should be respected with the retention of original building material where possible. Where replacement of original material is required, matching materials should be sought.
- Building elements of identified significance should continue to be conserved.
- Wharf 4/5 has been successfully adapted and reused as a performing arts space. Although it has been recognised as a centre for the performing arts, future uses of the site should not be limited to use as a venue for the performing arts. Other compatible uses could be considered in the future.
- Wharf 4/5 is a strong visual element on the foreshore of Sydney Harbour. The site is clearly visible from Observatory Hill, the Sydney Harbour Bridge, Hickson Road, McMahon’s Point, North Sydney and Sydney Harbour.
- Aspect (east/west). The aspect of the building is east west which contributes to problems regarding extreme heat from the westerly sun.

- Location in close proximity to residential apartments in newly constructed Wharf 6/7 has contributed to issues of noise pollution from the Dance Rehearsal Studios on the western side of the Lower Deck Level. Recent complaints from residents in these apartments have been recently addressed by Art NSW which has insulated some sections of the rehearsal studios and modified the volume of sound speakers by computer controlling the volume through a central computer system.

An extract from the 2007 CMP for Wharf 4/5 prepared by Graham Brooks and Associates states:

Arts and Performing Arts in particular have repurposed the precinct over the past 35 years. Adaptive reuse – as opposed to restoration to the original condition – is the preferred model in significant buildings which cannot be used as singular exhibition pieces, or be sustained from either a benefactor or the State purse. There is a well reasoned argument generally in accordance with ICOMOS and Burra Charter principals that by adaptive reusing a building its life and usefulness is extended and its present maintained.



Figure 62: Detail of Pier 2/3 facade



Figure 61: Existing floor Pier 2/3



Figure 63: Detail of Pier 2/3 facade

4.3 BUILDING DESIGN APPROACH

4.3.1 PIER 2/3

PUBLIC SPACES

In the Lower Shed, the main Foyer has been located in the centre of the building, visually integrating the heritage listed 'deadhouse' and other elements. Access to the 'raw' Pier 2/3 Function Space is framed by an existing opening in the original timber screen. Lifts and a stair provide access to the upper foyer.

In the upper shed, the main Level 1 Foyer has been located under the central lanterns. Public circulation to the south of the Foyer is on the eastern side of the building, taking advantage of the cargo door openings and a panoramic view of the Sydney Harbour Bridge. This public corridor leads to Bell Shakespeare's Rehearsal spaces at the southern end of the pier and to the ACO's Auditorium to the north. Western access is also provided to this space.

The ATYP Theatre is accessed via Level 2 - the upper level of the central foyer.

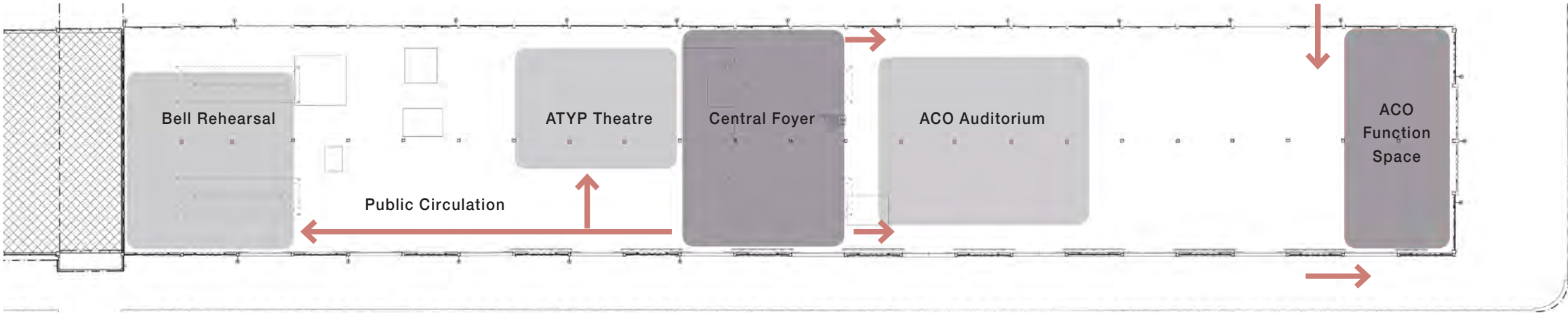


Figure 64: Public spaces Level 1 Pier 2/3

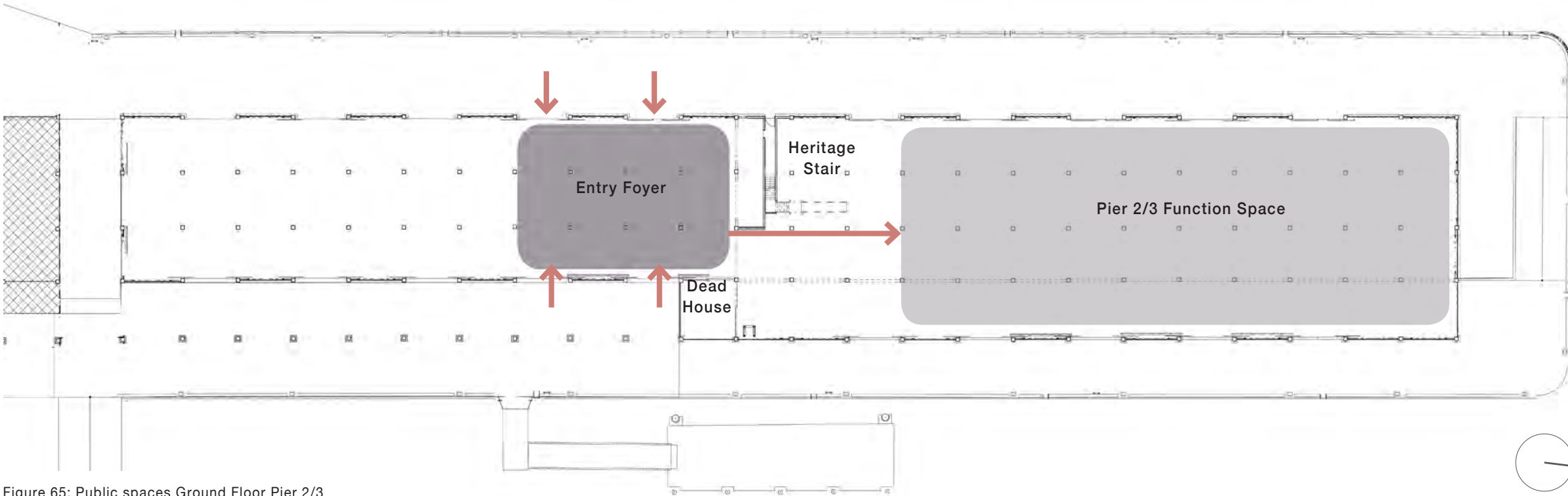


Figure 65: Public spaces Ground Floor Pier 2/3

PIER 2/3 FUNCTION SPACE

A large ‘raw’ space for functions and temporary events is retained at the northern end of the lower shed beyond the heritage timber screen and ‘dead house’. This space, which spans the full width of the building, has minimal interventions and aims to reveal and celebrate the heritage structure and to capture views both into the precinct and toward the Sydney Harbour Bridge.

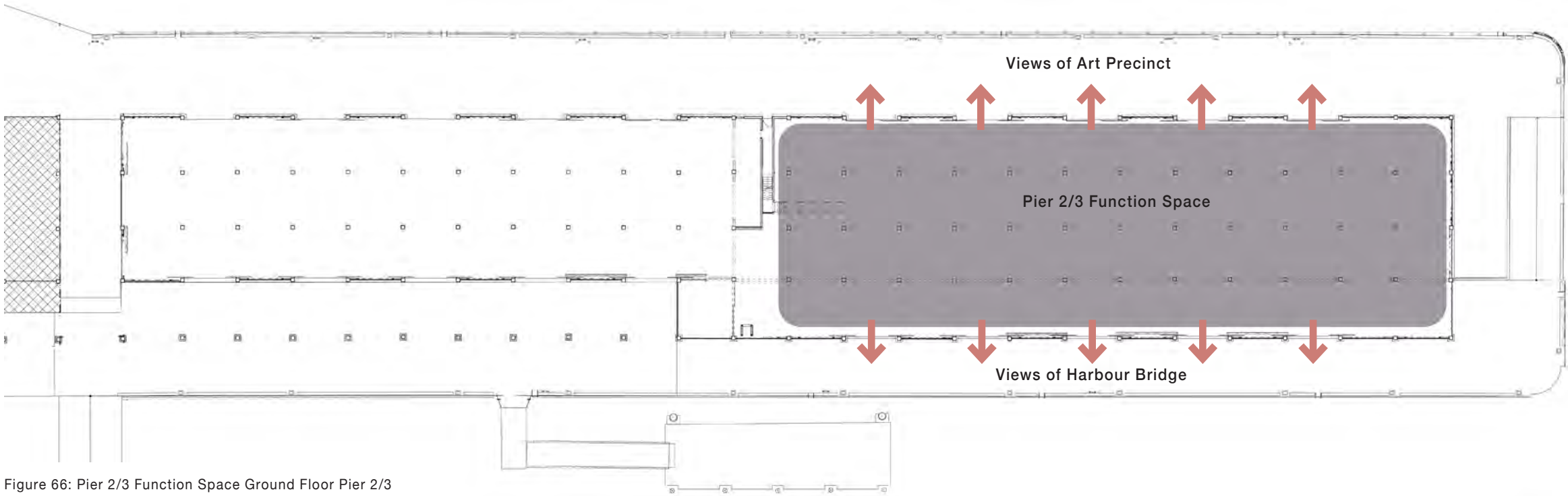


Figure 66: Pier 2/3 Function Space Ground Floor Pier 2/3

MEZZANINES

At the south end of the Lower Shed, mezzanines are carefully located to reveal the full height space immediately inside the cargo doors.

The mezzanine floor structure is separated as far as possible from retained heritage elements in accordance with the requirements of the Conservation Management Plan.

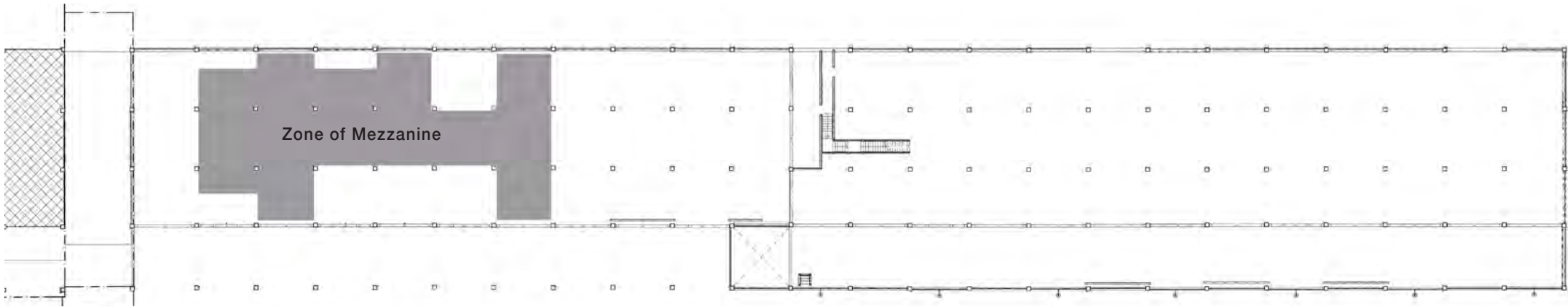


Figure 67: Mezzanines Pier 2/3



GANTRY BALCONIES + LIFTS

Upper level gantry balconies have been located on the facades relating to the central Foyer, the northern ACO Function Space and Bell's smaller Rehearsal Room. On the west facade, they provide break-out spaces for staff and performers while to the east they serve a more public function. These balconies reference the travelling gantries that once moved along the wharf aprons. Six balconies in total are proposed.

One new steel framed glass lift is proposed at the northern end, to the west, to provide equitable access to the ACO tenancy. The lift will be detailed in a distinctly contemporary manner.

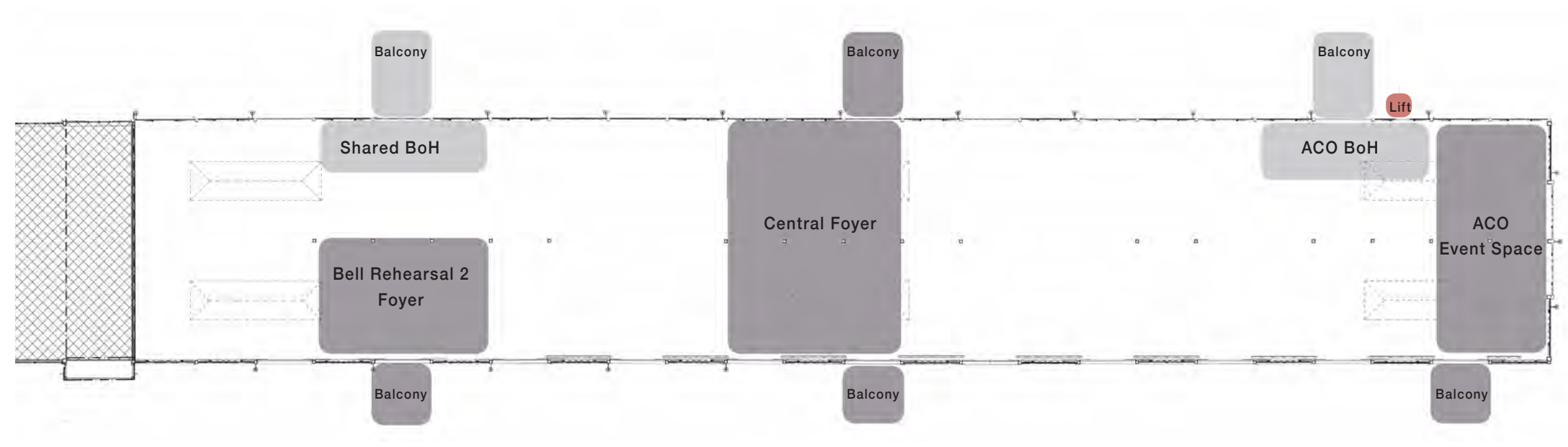


Figure 68: Level 1 Gantry Balconies Pier 2/3

PERFORMANCE SPACES

Auditoria and rehearsal spaces are required to be column free and are thus located in the upper shed to minimise removal of existing structure. Removal of storey posts is only proposed in the upper shed, and limited to accommodate the arts companies' requirements. Eight columns in total are proposed to be removed.

New insertions such as auditoria will be expressed as distinct architectural elements that read as contemporary objects within the heritage form, independent of the original fabric. This clearly articulates the new from the old, reading as containers within the historic shed and allows for periodic condition inspection of the original timber structure.

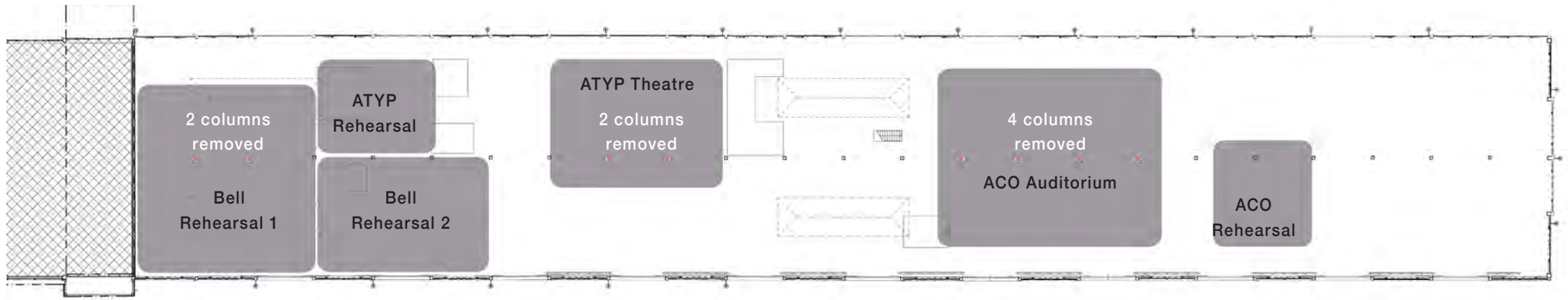


Figure 69: Level 1 Performance Spaces Pier 2/3



FACADE RHYTHM & PATTERN

In some instances, the existing cargo doors are opened up with new glazing installed in the opening, reinforcing the checkerboard façade pattern of the original building.

The existing upper floor western façade currently has no openings below the clerestory windows. New openings are proposed in a checkerboard rhythm respecting the rhythm of the wharves, in locations which once had cargo doors. A louvred screen over some of the new openings makes the new windows appear more solid than the clerestory or open cargo doors.

Balconies are designed as a contemporary interpretation of the original gantries. Combined with required access stairs, these create a sculptural contemporary architectural intervention which reads distinctly from the original building fabric, yet respects to the chequerboard rhythm of the facade.

A new canopy is proposed adjacent the main goods lift and loading area on the east facade. The canopy will be a contemporary steel element that interprets the historical loading platforms that were once present.

New external lifts are proposed to provide equitable access to all parts of the building. The steel framed shafts are glazed to maximise their transparency and to minimise visual impact on both piers.

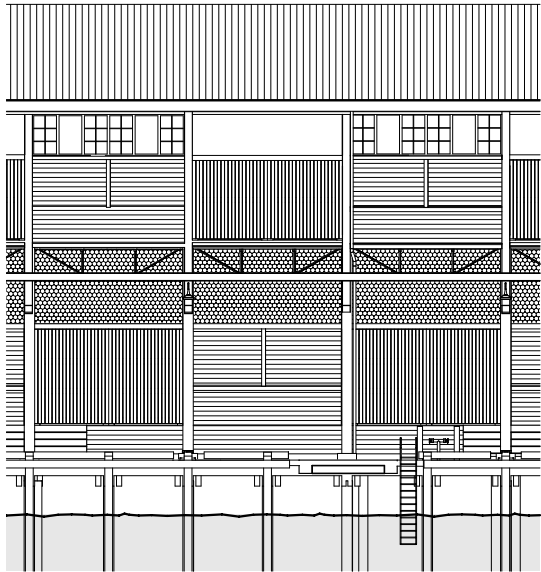


Figure 71: Pier 2/3 eastern elevation detail



Figure 72: Wharf 4/5 eastern elevation detail.

ROOF PROFILE

The existing roof profile has been maintained where ever possible, however, the STC Theatres and Workshop, ACO Auditorium and Offices and ATYP Theatre all require additional volume for acoustics and to house the mechanical plant associated with them. Amendments to the existing roof have been minimised and changes to the profile are all located within the central valley and between the existing roof lanterns.

In order to accommodate the required mechanical plant for the Pier 2/3, five roof trusses are required to be partially removed and replaced with steel portal frames to maximise the available space in the plant rooms.

Common detailing between roof alterations is proposed for both Pier 2/3 and Wharf 4/5 to maintain a consistent architectural language.

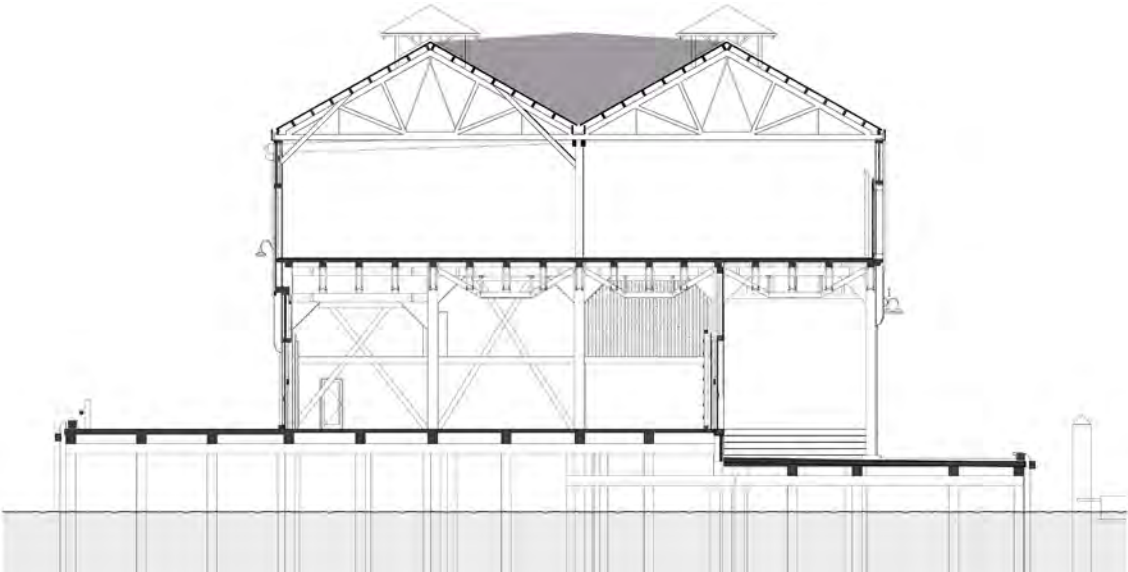


Figure 70: Section through raised section of roof.

4.3.2 WHARF 4/5

LOWER SHED

Within the Lower Shed, three occupancies are proposed, each accessed separately from the wharf aprons, as well as Public Amenities and some service areas.

The Sydney Dance Company tenancy remains substantially as existing, with upgrades to improve security and access, and reworking of the current workshop space to create a new large Studio facing east onto the main public focus of the Precinct, known as Studio 5.

The Bangarra tenancy is more substantially altered, with the main rehearsal/performance space reconfigured to improve functionality, a column removed from the smaller rehearsal studio, and the remaining spaces reconfigured to provide better foyer exhibition space and a new Function Space at the north end of the Pier, opening out onto the wharf apron.

At the centre of the Lower Shed, office and meeting space for the Philharmonia, Gondwana and Song Company Choirs is proposed over two levels.

UPPER SHED

Externally, the design for the Pier 4/5 Upper Shed responds to the functional needs for the renewal of the STC tenancy, as developed in the separate SSDA for STC50 and to the architectural language developed by Viv Fraser.

Internally, the proposal includes for the removal and relocation of a number of Upper Shed columns, and the strengthening of the existing timber roof trusses to allow for the required spaces for performance and production spaces. Partial truss removal and replacement with steel portals is proposed in the Workshop to allow full size sets to be built.



Figure 73: Wharf 4/5 cargo doors



Figure 74: SDC Workshop to be converted to Studio 5

WHARF 4/5 SHORE SHEDS

The work proposed to the Shore Sheds is confined to those related to Wharf 4/5, as the Pier 2/3 Shore Sheds are part of a separate leasehold.

There are three gateways into the Precinct through the Shore Sheds via breezeways. These are proposed to be identified by new steel framed glass awnings. The eastern entry through the Wharf 4/5 Shore Sheds will serve as the primary entrance to the Precinct. Works here will include a new Visitor Portal and Office along with upgrades to the Sydney Theatre Company's front of house facilities. The stair to STC is proposed to be moved north and the existing lift removed to provide a more welcoming entry to the precinct.

Rehearsal spaces for the Choirs are located in the Central Shore Shed facing the SDC Cafe. There is also a bank of Precinct Amenities, to service the public domain, which are accessed from the western side. Works to the STC tenancy, at the south of the Central Shore Shed, are the subject of a separate SSDA.

The Eastern Shore Sheds are proposed to contain commercial tenancies which will have a frontage to both Hickson Road and the wharf apron. Glazed shopfronts and retractable awnings, to match those on adjoining tenancies, are proposed to the northern facades of these tenancies. Each of these tenancies will have a mezzanine inserted within the volume of the Lower Shed.

Centralised Plant Rooms are also located in the Eastern Shore Shed serving as the distribution point for the wider precinct.

The Western Shore Shed houses precinct facilities including the Waste Room, Bicycle Store and Precinct Store. There is also provision for a small Commercial tenancy at the north eastern end of the shed.



Figure 76: Former Choirs Rehearsal Room - Commercial



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