



PARLIAMENT OF TASMANIA

PARLIAMENTARY STANDING COMMITTEE ON PUBLIC WORKS

Tasmanian Museum and Art Gallery Redevelopment Project

Presented to His Excellency the Governor pursuant to the provisions of the Public Works Committee Act 1914.

MEMBERS OF THE COMMITTEE

Legislative Council

Mr Harriss (Chairman)
Mr Hall

House of Assembly

Mr Booth
Mr Brooks
Ms White

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1. INTRODUCTION

To His Excellency the Honourable Peter Underwood, AM, Governor in and over the State of Tasmania and its Dependencies in the Commonwealth of Australia.

MAY IT PLEASE YOUR EXCELLENCY

The Committee has investigated the following proposal: -

Tasmanian Museum and Art Gallery Redevelopment Project

and now has the honour to present the Report to Your Excellency in accordance with the Public Works Committee Act 1914.

2. BACKGROUND

This reference sought approval for the tendering and commencement of construction works associated with Stage 1 of the Redevelopment of the Tasmanian Museum and Art Gallery.

These works are the first stage of a multistage delivery of a fully 'masterplanned' redevelopment and form a \$13.9 million construction investment that is seen as the commencement phase for the TMAG redevelopment as recognised and approved by the State Government in 2006.

The Stage 1 works are in line with the full vision for the site redevelopment as reflected in the Masterplan and further developed in Concept Design. It was submitted that Stage 1 has been structured so as to minimise abortive works associated with any future stages and is also capable of standing alone as a realised element of the redevelopment.

The works to be undertaken in the Stage 1 redevelopment at TMAG comprise of:-

- all four floors of Australia's most significant Georgian warehouse, the Bond Store (1824-1826), being restored and made publicly accessible;
- building upgrades to the Queens Warehouse (1869) and Tasmania's oldest public building, the Commissariat Store (1808), which will provide improved public programs and education facilities, visitor facilities and café and retail spaces;
- creation of a new visitor entrance, making a feature of the historic Watergate, the Courtyard and surrounding grounds;
- uncovering and raising the roof of the existing Zoology Gallery (1902) to expose its original heritage features. It will become known as the Central Gallery;

- reinvigoration of the existing foyer, currently accessed off Macquarie Street (1986) to provide an enhanced visitor experience;
- opening of major new exhibitions in the Central Gallery spaces;
- development and installation of exhibitions in the new public galleries within the Bond Store;
- interpretation of the site's nationally significant heritage buildings.

The full submission of the Department of Economic Development, Tourism and the Arts appears as Annexure 1 to this report.

3. PROJECT FUNDING & COSTS

Stage 1 Construction & Fit Out Works

Construction Budget	
Early Works	\$300,000.00
Main Works	\$12,646,221.31
Contingency (7.5%)	\$1,000,000.00
Construction Budget Sub-Total	\$13,946,221.31

4. EVIDENCE

The Committee commenced its inquiry on Monday, 4 July last with an inspection of the site of the proposed works. The Committee then proceeded to Parliament House where the following witnesses appeared, made the Statutory Declaration and were examined by the Committee in public:-

- Sir Guy Green AC KBE CVO, Chairman of the Board of Trustees, Tasmanian Museum and Arts Gallery
- Bill Bleathman, Director, Tasmanian Museum and Art Gallery
- David Gundy, Root Projects Australia
- Richard Francis-Jones, Francis-Jones Morehen Thorpe
- Jennifer Storer, Redevelopment Project Manager

Overview

The Chairman of the Board of Trustees, Sir Guy Green provided the following overview of the redevelopment:-

I should start by giving you a brief thumbnail sketch of the steps which have brought us to this point in the process. By 2005 it was becoming increasingly apparent that if the museum was to be able to continue to properly fulfil its function, a major redevelopment of the site was essential. TMAG presented to the State Government a feasibility study and a business case and in early 2006 the then Premier announced a multimillion-dollar project for the full redevelopment of TMAG. In October of that year the State Government committed \$30 million to cover the initial work of the project, not for the whole redevelopment. We began the project with the cultural project management specialists, Root Projects Australia. We undertook a full site investigation and in September 2008 the architect Johnson Pilton Walker in

association with Terroir, a Tasmanian-based firm, developed a master plan, which attracted overwhelming support from the public and stakeholders. Architects Francis-Jones Morehen Thorp then developed a full architectural concept design for the whole redevelopment, which was accepted by the Government and announced by the Minister for the Arts in October 2010.

The redevelopment has always been conceived as a single project and that remains our objective, but funding constraints have meant that we have now had to undertake a multi-staged delivery of the whole project. Accordingly, we have commenced stage 1 works within the State Government's existing \$30 million commitment. However, we have built as much flexibility as we can into all our planning so that we will be able to continue with the complete redevelopment as further capital funds become available. That is how we have arrived at the present stage.

I want to say something about why this redevelopment is important, why we are committed to the redevelopment and why we think that this investment is worthwhile. TMAG is a real national treasure; it is obviously a Tasmanian treasure. It is embedded in our history. Although it wasn't formally established as an institution in its present form until as recently as 1848, its origins go right back to Tasmania's first scientific society in 1828, so its roots are embedded deep in our history. TMAG has a huge collection of more than one million objects. Just to put that in perspective, the mighty Powerhouse Museum in Sydney has about 500 000 objects. More importantly than just quantity, TMAG's collections are seriously world-class and they are more comprehensive than the combined collections of any three other museums or galleries in Australia. It is an extraordinarily diverse collection. As I am sure you have appreciated from your visit this morning, the actual TMAG site itself is also unique. As you heard from Bill, it comprises buildings which go back over 200 years and it is a big thing in Australia to be able to say it has the most significant and diverse complex of Georgian, Victorian and Federation buildings in one site in Australasia. It also has considerable archaeological potential and has revealed some of that already but we are sure there is a lot more there.

But, of course, TMAG is not just a static organisation; it has played and continues to play a dynamic role in our society. You saw this morning that it is a major educational resource; over 30 per cent of the total school student population of Tasmania make organised visits to TMAG each year. It is also a major visitor attraction. We often have more than 1 000 people a day going through those doors and over the course of the year we average 340 000 to 350 000 visitors so we are a major visitor attraction. The TMAG program of scholarly research and publications is continually adding to our knowledge and our understanding of the world.

The significance of cultural tourism is being increasingly recognised and TMAG makes a major contribution to that increasingly important part of Tasmania's brand and market. I think everybody is recognising that is one of our differentiating features and TMAG is in the vanguard of that.

Finally, TMAG plays a prominent role in creating an intellectual climate, a vibrant culture which makes Tasmania attractive to the sort of creative, enterprising people whom we want to see come here and settle and set up innovative businesses and contribute to Tasmania. No other institution in the State crystallises and presents to Tasmania and to the world Tasmania's history and its built heritage and its cultural and intellectual qualities both past and present in the way that TMAG does and there are no other institutions in Australia which come near to having the unique combination of qualities which TMAG has.

We think the redevelopment of this magnificent complex of buildings with the collection which they house will create a national and international icon which I know will serve generations of Tasmanians and of which generations of Tasmanians will be immensely proud. That is what impels us to undertake this project.

Concept design

The consultant architect, Richard Francis-Jones provided a narrative to an animated digital presentation which provided detail of the concept design and detail of stage one as presented in the submission. Mr Francis-Jones made the following observations during his presentation:-

There is a great challenge in the master planning and concept design of this project: how to bring all of these different buildings from different moments in time together into one complex with a very public front and very invitational entrance and then it is quite difficult to know where you are getting into this complex, which buildings relate to what. So it has been necessary to take a comprehensive look at the project and also to address all of the issues of functionality, of back of house, loading dock facilities and so on if this institution is going to have a really sustained life into the future and meet the very stringent requirements for travelling shows...

... the overall objective of the project (will be) realised in a series of stages... There are primarily six elements to that. The first of those is works in the forecourt ... limited works but, nevertheless, very important. Then there are works in the courtyard itself, which include adjustment to alter the levels, to adjust access and improve amenity.

The four levels of the Bond Store have extensive work where it can deliver a significant amount of exhibition space. The Queen's Warehouse and Commissariat Buildings are reconfigured to accommodate front-of-house and visitor arrivals. Then the Link Building is reorganised with a new elevator to provide equitable access and much improved access to all levels.

Finally, the central gallery is created through raising the zoology roof and tying together all those beautiful rooms in the Henry Hunter building.

Mr Gundy added:-

... it is good to go back to where we have been. This project has had a long period of gestation so we have been through the phase of a full site master plan. That site master plan also went through a long period of community consultation and, as Sir Guy spoke about and I am sure Bill will talk about, there was a great response from the public all the way through. We have also - as you would expect with a project of such importance - had a lot of engagement with Heritage Tasmania and the Sullivans Cove Waterfront Authority and also the Hobart City Council. All of those bodies have been project targets for quite some time and there has been a lot of conversation about this project.

At the end of the site master plan, it was resolved that we would continue with the full redevelopment as the single goal and do a concept design for the full redevelopment. We could have diverted and gone straight to stage one, but it was believed more appropriate that we should understand all the intricacies of this project and get to a level of detail that this scale of project requires. That has meant we have done geotechnical surveys, contamination surveys, archaeological surveys, and various surveys. The body of work that currently exists for this project is exemplary. We have recently completed design development and we're currently in

contract documentation. We have a large consultant team made up of engineers, architects, archaeologists, heritage specialists and our team at TMAG. We're moving through the first phase of procurement, and we'll talk about that in a minute. We are currently out for expressions of interest for the main works contract - that is subsequent to the outcome of this discussion today. The program considers that we will be out to RFT by mid-August. We would seek to have contract negotiations complete by mid-October to start this side of Christmas, with a construction period of a bit over 12 months - a construction that will be delivered in multiple stages because we need to hand spaces back to TMAG to start their work, which is as large a scale project as our own. The planned opening will be December 2012.

Procurement and delivery

Mr Gundy provided the following submission in relation to procurement and delivery of the works:-

Procurement undertakes a whole range of initiatives. At the moment we are proceeding through some early works. Those early works are focused on the Bond Store, so the boron treatment we saw in place today commenced about three weeks ago and is in the final stages of its completion. We've recently completed work getting prices for a basement floor repair work, which is a stick-by-stick or floor piece-by-floor piece replacement. We are also looking to do some repairs to the structural elements in the Bond Store and, importantly, we need to create a new entry - a new temporary entry that will focus on Argyle Street while these works take place. That entry also has to have equitable access and delivering that within a heritage environment has been quite an interesting exercise.

The main works will be a two-stage process - expressions of interest, followed by request for tender. We are seeing quite a strong response right now, which is fabulous. There will also be some further specialist contracts relevant to the exhibition product, exhibition lighting and also graphics associated with the project.

The project budget - and this shows a budget that is run from day one right through to now. Commencement of the project - includes all our investigations, master plans, scope of work, and a budget relevant to the TMAG team, which encompasses the project management team, the delivery team, curators et cetera.

Stage one - includes our full consultant team, and a budget for exhibition design and fit-out. With such an increase in exhibition product - 1 200 square metres - there is a whole new team developing our exhibition product. There is a construction budget of \$13.9 million, which gets us to our total of \$30 million. Just breaking this down, our cost planners have created numerous cost plans at each phase of the project - master plan and concept design. We have also done numerous cost plans relevant to alternative staging models. There are a range of allowances for our heritage works, and similarly a range of allowances for engineering or infrastructure works. We have a new substation coming in to this project, external services and landscape works, allowances for preliminaries and contractors' margin and, importantly, reasonable allowances for risk - design contingency, construction contingency and escalation allowances - which as you can see give us a reasonable amount to deal with in a building that will give us some surprises as we progress.

Conclusion of presentation

Mr Bleathman concluded the presentation as follows:

I hope the presentation today has given you a bit of an overview of exactly what has occupied a great portion of our lives since 2005-06. Certainly Sir Guy's overview of the

journey to date, Richard's presentation of the architectural uniqueness of the project and David's demonstration of the financial rigour we are working towards, all indicate a project that, to our way of thinking, is long overdue for the people of Tasmania.

We are one of the rare institutions in the Commonwealth that combines art, science and history in the one space. We are charged with inspiring the scientists, artists and historians of the next generation coming through. As well as that, we are a central piece for much of the activity that happens within Hobart of a cultural nature. We have an ideal location - an under-utilised location in terms of its potential - but also a unique opportunity to influence what we're going to be doing in Hobart and Tasmania for upcoming generations. From our perspective, we see this project as benefiting Tasmanians. It will benefit tourists, yes, but ultimately our grandchildren and their grandchildren will benefit from the investment of capital in this project now.

Planning approvals

The Committee questioned the witnesses as to whether the necessary planning approvals had been sought and obtained. Mr Gundy responded:-

Absolutely. We currently have approval from Sullivans Cove and approval from Heritage Tasmania.

... The main condition was location of the substation. Importantly and I think our engagement in Heritage Tasmania has been quite -

... We have had a great relationship (with Heritage Tasmania). They certainly want to be part of the journey, so they are there for all of the phases of documentation. They wish to continue the review and we encourage them to do so because their advice is important. But it is all in place. The substation location has now been resolved. Originally we had it sitting in front of the Private Secretary's Cottage. That was at the request of Aurora. We have now negotiated a different position with Aurora.

Contingency for building cost variations

The Committee questioned the witnesses as to how the estimate of building costs was calculated and the accuracy of the same. Mr Gundy responded:-

Through a large body of work done by our cost planner. We have also done exercises in testing the market here in Tasmania, so conversations with local contractors, looking at the scale of contractor relevance of this scale of project. So it is a local contractor environment. Escalations factored, it is percentage, again, watching the indexes move and we have kept a fairly healthy escalation index all the way through the cost planning exercise.

Time frame

The Committee sought an explanation as to why the submission detailed a design program continuing until June 2013. Mr Gundy responded:-

That is reflecting TMAG's exhibition products. So, TMAG continues to develop exhibition works. A consultant team will complete in mid-July this year. So they will have documented it but TMAG, in fact, continues to develop exhibition products and they have a team now of two exhibition designers, graphic designers and consultants as well.

Mr Bleathman added:-

As part of stage 1, we put new exhibitions in the top three floor of the Bond Store. We put a public programs area through the Queen's Warehouse building where the little café now is, on the next floor up. All of the exhibitions that wrap around that central gallery, on both floors, will be redone. So there is probably about 2 500 to 3 000 square metres of exhibitions that are being developed to open, when the museum re-opens in December 2012.

The Committee questioned the witnesses as to what effect, if any, the works will have upon public access to the facility. Mr Bleathman responded:-

We are trying not to (shut down). We are really committed to maintaining our presence in Hobart because, when we are closed, you really only have David Walsh's museum in terms of the Museum and Art Gallery perspective.

... and so we would swing the entrance around to Argyle Street and the 1966 building, both floors of that will remain open and so we will run programs. There will be a lot more intensive programs, as opposed to exhibitions, during that period, with a view to opening up the exhibitions in December 2012.

Sir Guy added:-

It is specifically planned to be staggered, in a sense. We have been open since 1848 and we really do not want to close.

... It would be easier to shut it down but we do not want to.

Mr Gundy concluded:-

Importantly, we have done a programming work around construction sequencing to make sure that TMAG can stay open and dust-free. Because of art work space, we have to separate the sites quite clearly and cleanly but in fact there will be a lot of interest in the construction program as well, especially when we lift that roof. So how do we get some opportunity to show that? In previous works with TMAG we have had time-lapse cameras, we have had it on the web and we would like to think there must be some mechanisms to continue to show what we unearth as we progress through the project.

The Committee questioned the witnesses as to the likely timeframe for the completion of the entire redevelopment. Mr Bleathman responded:-

If it was a single project of \$200 million it would be four years and then you probably would close the entire site to do that - well, you definitely would, because we are pulling the 1966 building down - but when we have developed through this process we have now developed a series of different size stages, everything from \$90 million down to \$10 million, depending on where we are able to get the next tranche of funding from. They are like a set of building blocks, it depends on the funding and it could take us at least four or five years.

Utilisation of trainees

The Committee questioned the witnesses as to how the use of trainees during the construction phase may be accommodated. Mr Gundy responded:-

It is an important part of your tender document. The Tasmanian Government tender document requires the contractors to state exactly what they are doing and how they are bringing along their team. Even with an expression of interest, they need to give us a formal response on training and development of a team. That is very much part of what we are focused on in the criteria for assessment so I think we will pick some of that up through that. We have not had to be so overt because the document does it itself.

Mr Bleathman added:-

Certainly, from the museum's perspective, with our staff it is a once-in-a-lifetime opportunity for training - specifically in handling objects, moving objects, working with people with disabilities during the construction. There are enormous opportunities from the museum side in addition to the construction side.

Mr Francis-Jones concluded:-

We are actually getting input and advice from the university at the moment on how we are going to build that sculptural timber element in the courtyard and other important timber technology issues associated with the project. We are trying to work very closely with local industry and also the university. There is enormous expertise there.

Visitor projections

The Committee questioned the witnesses as to what analysis, if any, had been performed on visitor number projections. Mr Bleathman responded:-

Certainly, we have done a lot of work in terms of visitor projections. If the full \$200 million was realised, visitor numbers would go from approximately 340 000-350 000 a year to 620 000-630 000 a year. That is based on the fact that there are quite a lot of interstate and overseas tourists that visit Sullivans Cove, that do not visit the other side of the cove where the museum is, as well as a combination of the museum with MONA because you get that increased cultural visitation through that.

... We have factored in MONA for a while because originally when Premier Lennon said go with the one-stage project we were due to open that four months after MONA opened and so the opportunity is there for that double-bang, if you like, with the tourists and the public. The good thing with ours is that it is year-in, year-out, day-in, day-out, seven days a week, so we are providing that service for the public continually.

Given such response, the Committee questioned the witnesses as to the rationale for estimating a doubling of visitor numbers. Mr Bleathman responded:-

I think it's a number of things. The building will feed off itself in terms of raising the profile of the museum. A lot of people who tour Tasmania don't necessarily know the museum is there, or go to see it. With MONA, and the raising of cultural tourism awareness, there is a far greater opportunity to know of its existence. Also, if you're doubling the exhibition space at the end of the project and you have more of the treasures on display, the profile is raised and more people will want to come and see it. We've been very conservative with visitor numbers because we all remember the Antarctic Adventure, which was going to revolutionise tourism numbers, and it

didn't. I think our numbers are quite conservative, because it will be a much more major offer.

...The temporary exhibition space that we talked about - the 1966 building - is 900 square metres of international-standard exhibition space that enables us and Tasmania, for the first time, to look at exhibitions that currently we can't get into the State. We would be looking at programming one large one, minimum, per year from the moment that building opens. If that is programmed at the right time of the year, it will add significantly to the visitor numbers and tourism spending in and around Hobart

Mr Francis-Jones added:-

There are a few aspects to it, as Bill mentioned. You are creating an iconic structure in the very centre of the city, at the waterfront, which includes the finest heritage buildings as well as innovative new buildings. I think it's going to make a major statement in terms of the visual impact of the city. And, not only are we increasing the amount of exhibition space, but we're also creating world's-best-standard exhibition spaces and materials handling, which means we can get any international show here. That will mean we have a rolling series of not only international travelling shows, but also more of the collections on display. I think the numbers probably are conservative, because it will make a huge difference. If that is combined with Dunn Place being made into an energising public space - maybe programmed in terms of events that are associated with the museum but also completely independent of the museum - we invigorate the waterfront and make a huge difference to the whole of Hobart, not just to TMAG.

... Also, one of the features of the new design is the great roof over the courtyard, which means that people can go into the museum and into this great space without even going passing through the ticket area. It will just be a public room. That kind of space is not only good for the museum but it will be great for exhibitions and events - BMW may want to launch a new vehicle and they can put it in there. It can become a large and significant public room in the centre of the city. I think the run-offs and associations through that scale of development are huge. The key issue in thinking about the overall concept design is the new building that replaces the 1966 building, and includes significant basement areas and a new vehicle access way. There is a set of works that can only take place when the 1966 building is removed. The rest of the works, as Bill and David were saying, are incremental works, which can happen over time. This is one stage in itself, and the rest of the works are either one stage or a collection of stages as funding becomes available.

Admission charges

The Committee questioned the witnesses as to whether admission charges were proposed to be introduced. Mr Bleathman responded:-

No. Admission to the museum for the general permanent collection is free, but we will be charging for temporary shows we bring in. Each show is like a stand-alone project and the revenue from income is a major component of those sorts of things. There is a misconception that every museum charges but in Australia there are only two of the State museums that do - the Australian Museum, and the Powerhouse Museum in Sydney. The Melbourne Museum charges for adults, but not children, on the way out. A collection of one million objects has been developed by the community, and the generosity of the community for 200 years, so we want to continue to engage with the community, but value-add for everything we do.

... We have been realistic all the way through in terms of commercial return, by hire of facilities and those sorts of things. You will see in the diagram on the screen, where the Dunn Place car park is, is a 300-seat amphitheatre. Looking back towards the museum you can have screens, performances - everything is wired to go. The last Ten Days on the Island festival was launched in the Dunn Place car park. It could be launched again in a much less scary way in terms of the infrastructure requirements of those sorts of events. We will be trying to generate as much revenue as we can so that we can run programs and make better exhibitions available for the people of Tasmania.

Mr Francis-Jones added:-

You need to be mindful, when designing museums, of overcoming this threshold anxiety, which stops museums becoming more public places. It's not just the ticketing process, it is designing them so there's not this intimidation - they feel open and inviting and people feel they can walk into a museum and maybe walk out again. That's the whole idea behind the great courtyard, forecourt and these spaces, which draw you in, and allow you to choose your own way through the museum rather than confronting you with security or cloaking immediately you arrive.

Rising sea levels

The Committee questioned the witnesses as to what consideration, if any, had been given to accounting for forecasted rising sea levels in the design. Mr Francis-Jones submitted:-

We have not done a detailed analysis in regard to rising sea levels. Importantly, all gallery spaces are above a certain ground level already. So I think if we did that free board figure, I think we would be above that anyway.

... All the levels relate to the existing buildings. So our ability to adjust the floor levels of the buildings is very limited. In fact, in stage 1 we are not really building any new floor levels. So it is all works to existing buildings and the area that is perhaps most vulnerable to any rise you correctly identified as being the lowest level of the Bond Store, where you can tell we are still a little bit speculative about what we are going to do down there and we are trying to take a relatively light touch to it. But in terms of the programming of the Bond Store, that space will probably end up being programmed differently because we do not think we are going to be able to get the kind of environmental control that is needed for all sorts of exhibition spaces at that level, without major works.

So, if you were to develop a strategy for a rising sea level that was significant, which is probably closer to a metre, then you would need to look at strategies that were building in for the existing buildings. New buildings are not so much the problem; it is quite easy to do that. But it is a bit beyond the scope of stage 1 at the moment because what we are doing is quite light-touch and it is all to do with the existing levels and we are leaving the vulnerable area so that we are not really doing anything to it. For example, to waterproof that, to defend that level, will be either very expensive or very intrusive, one of the two at the moment because we have to do it inside the envelope or outside the envelope.

It is a good point and I think it should form part of the overall concept design. With that space in particular, at the moment, not much money has been spent on that. As I said, we are trying to be incremental in what we do and achieve, as much as possible. So, our approach is to be a bit more accepting in terms of the existing environmental conditions and do what we can passively, through opening up to natural ventilation

and doing pretty minimal works down there which we realise will not defend it against rising sea levels, nor does it really bring it up to contemporary standards of environmental control.

... I think - and this is off the top of my head - the only vulnerable area is the basement of the Bond Store. I do not have the RLs in my head exactly but at a half a metre I suspect that is the vulnerable area. In the concept design there are, of course, substantial and new basement areas but they will be the new, completely tanked construction.

Archeological considerations

The Committee questioned the witnesses as to what, if any, consideration had been given to the management of significant archeological items discovered during the works and the effect of such finds upon the project budget. Mr Bleathman responded:-

In stage one, it is absolutely minimal and the only area would be before the courtyard gates. With subsequent stages we have done preliminary digs through Dunn Place but, unlike other development projects, it is actually quite a good thing for us if we find things because then they become part of the display and exhibition and so on.

Yes (we want to find things), much to the chagrin of the people controlling the budgets but not so much blowing the budget out but, for example, we found a finger pier in the middle of Dunn Place that is 1824 that links straight through to the Bond Store and our aim is to uncover that but cover it so people can see it and interact with it. It is on reclaimed land, the majority of Dunn Place, so it will be post-European arrival in Tasmania that we are dealing with but, hopefully, we do find some more interesting things.

Mr Gundy added:-

We have done a lot of work around understanding what archaeology exists so we have had archaeologists involved. We have done quite a few different pits around the site to understand the risky locations. That consultant archaeologist is on board for the construction phase of the project and the real risk is less about the success of the find, because in fact TMAG would be overjoyed with the finds, but it is the program implications that surround it, but all are factored into where we are at the moment.

Standard of work

The Committee questioned the witnesses as to whether the quality of materials and construction standard would be commensurate with the heritage status of the subject building. Mr Francis-Jones responded:-

There is the appropriate total of care in selection of all the materials. There is also attention of course to the VOCs and other environmental issues affecting the specification of materials. Materials that have been used include quartz, steel, glass, timber and so on so they are all being specified appropriately for this kind of life. We are even looking at where some elements, such as the courtyard works, in subsequent stages may get reconfigured so our approach is that those elements should be reused. So while I mentioned we are trying to avoid any abortive works, those elements that will have to be adjusted or moved would occur at recycling as part of the next stage of picking materials appropriately. All of that timber that we are showing is actually

going to look more like cross-laminated timber now and not particle boards or those sorts of materials.

Value

The Committee questioned the witnesses as to whether the proposed works were a worthy investment of public money in light of the current economic climate. Mr Bleathman responded:-

Certainly, from our perspective. As I said in my comments, our project offers something that a lot of other capital projects for government do not and that is a longitudinal life for the dollar spent. If you look at the buildings on the site some of them have been there for 150 years as a museum and they are still being used today as a museum exhibition as they were 150 years ago, so the depreciation element does not start the moment the construction is finished. You have years and years of that visitation. Our children, our grandchildren and their grandchildren will benefit from the construction of this site and I think that is really unique in terms of government spend. Yes, it is a difficult economic time, but it's really so important that we continue to spend money on Tasmanian assets that are going to make things better and employ Tasmanians.

Sir Guy added:-

There is the value of the enhancement of the brand for Tasmania. As with MONA, what's that worth to the brand? It will be many factors more than MONA. I think of it as an investment which realises the real value of this site.

... We have this stupendous collection and a stupendous complex of buildings and they're not fully realised, so it is an investment that will then realise that investment and value.

5. DOCUMENTS TAKEN INTO EVIDENCE

The following document was taken into evidence and considered by the Committee:-

Department of Economic Development, Tourism and the Arts – Tasmanian Museum and Art Gallery Redevelopment Project – Submission to Parliamentary Standing Committee on Public Works, July 2011.

6. CONCLUSION

These works will provide a greatly improved visitor experience of the Tasmanian Museum and Art Gallery and allow public access to more buildings within the site and greater exposure to the collections held by the Museum.

The works will also restore and upgrade significant, nationally important, unique heritage buildings for the community including the Commissariat Store (1808-10), the Bond Store (1824)) and Queen's Warehouse (1865)).

These works provide an important starting point in the delivery of a broader Concept Design associated with the full redevelopment. The Stage 1 works have been detailed to stand alone with minimal abortive works should future stages be initiated.

The Committee was concerned that, given the proximity of the subject buildings to the waterfront, no detailed analysis of the effect of rising sea levels has been undertaken. Whilst the Committee noted the evidence that any new buildings proposed in future stages of the redevelopment will utilise 'tanking' as a construction defence against sea level rises, the vulnerability of the existing heritage buildings which are the subject of this reference, particularly the Bond Store, is a factor that should be accounted for both in the strategic policy management of the museum precinct and in any proposed redevelopment works.

The Committee urges the Department of Economic Development, Tourism and the Arts to properly assess the effects of sea level rise on buildings within the museum precinct and ensure that appropriate mitigation strategies are included in the 'Masterplan for the Tasmanian Museum and Art Gallery Redevelopment'.

Accordingly, the Committee recommends the project in accordance with the plans and specifications submitted, at an estimated cost of \$13,900,000.



Hon. A. P. Harriss M.L.C.
Chairman

Parliament House
Hobart
18 July 2011

ANNEXURE 1

DEPARTMENT OF ECONOMIC DEVELOPMENT,
TOURISM AND THE ARTS



TASMANIAN MUSEUM AND ART GALLERY
REDEVELOPMENT PROJECT

SUBMISSION TO
PARLIAMENTARY STANDING COMMITTEE
ON PUBLIC WORKS

JULY 2011

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Aerial view - TMAG

1. SUMMARY

This submission seeks approval from the Parliamentary Standing Committee on Public Works for the tendering and commencement of construction works associated with Stage 1 of the Redevelopment of the Tasmanian Museum and Art Gallery.

This is the first stage in what is now, as of October 2010, a multistage delivery of a fully masterplanned redevelopment. This stage takes a significant first step towards the realisation of the full vision without excessive abortive works being undertaken. It will provide 25% more exhibition space, improve visitor circulation and services and provide much needed equitable access to this important civic institution.

TMAG has received a Development Application Permit and Heritage Approval (subject to some minor conditions) and gone out to a two stage tender for Stage One works subject to approval from this committee.

2. INTRODUCTION

2.1 BACKGROUND

The Tasmanian Museum and Art Gallery (TMAG) was established by the Royal Society of Tasmania, first opening to the public in 1852. In 1885 the Museum came under the control of a Board of Trustees that also governed the Royal Tasmanian Botanical Gardens. In 1950 separate boards were established and these arrangements continue today.

The Tasmanian Museum and Art Gallery (TMAG) has been housed on its current site at the centre of Hobart's waterfront since 1863. As a museum and art gallery whose collection spans art, history and science, TMAG occupies a unique place in the Australian cultural landscape. The growth of TMAG's unique collections and visitor numbers combined with its location in the hub of the arts and cultural precinct on the Hobart Waterfront has underpinned the importance of TMAG to the Tasmanian community and to the cultural tourism industry of the State.

Tasmanian Museum and Art Gallery long term strategy

- Develop the Tasmanian Museum and Art Gallery as a world class intellectual and cultural icon, befitting its history, collections and research;
- Maintain and grow the Tasmanian Museum and Art Gallery as a major professional research, collecting and educational institution attracting significant support and recognition nationally and internationally;
- Be a focus for the cultural context of the Waterfront;
- Build visitation through greater access to the collections of Tasmanian Museum and Art Gallery and those of other great museums and galleries;
- Meet the increasing demands of visitors for an attraction which displays its collections using the best of contemporary design and interpretation; and
- Meet the needs of visitors in the provision of ancillary services that support and add value to the core experiences.

TMAG is a major institution in Tasmania and has reached a critical point in its life.

TMAG's most recent major expansion occurred during the 1960s. Since that time TMAG has outgrown its current spaces and facilities, and is now able to display only a small proportion of its collections. During the last 50 years, museum standards for the collection, storage and exhibition of artworks and historical artefacts have also changed dramatically. TMAG's exhibition and storage facilities are no longer of a comparable standard to those of fellow state museums and art galleries around Australia, nor with many regional mainland institutions.

The State Government commissioned a Feasibility Study and Business Case in 2006 with the view to assessing the potential for TMAG to be developed on its existing site to ensure that its facilities and programs would remain relevant and viable for the next 20 years. On the basis of this study, the State committed \$30 million to investigate and begin the TMAG development with the expectation of further funding.

Redevelopment planning comprised a comprehensive investigation of the site and its buildings, the preparation of a detailed master plan for the careful and sensitive development of the TMAG facilities, (including the potential for the extension of the Museum and Art gallery into Dunn Place), and to begin the development with a strong emphasis to be placed on the restoration of key heritage assets.

The full Redevelopment will allow TMAG to realise the full potential of its site, its buildings and its collections. In addition the Redevelopment will:

- make TMAG the most physically and intellectually accessible cultural facility in the nation
- build an exciting forum for ideas generation and lifelong learning
- create a tourist destination in its own right which will attract double present visitor numbers
- produce an engaging and vibrant outdoor civic space on Hobart's waterfront
- deliver contemporary cultural expression for the state
- give Tasmanians and visitors alike the opportunity to see international exhibitions of a standard never before seen in Tasmania
- create 1782 direct and indirect jobs in construction and returning over \$90 million to the Gross State Product. (These are conservative figures generated on a closed economy, derived from IMC-Link's Dr Bruce Felmingham).

Architects Johnson Pilton Walker (JPW), in association with Tasmanian-based architectural firm, Terroir, were appointed to develop a Masterplan for the TMAG Redevelopment, which was released in September 2008.

Subsequent to completion of the masterplan, TMAG commenced a lengthy public exhibition phase with models and all components of the masterplan put on display within the ground floor of the Bond Store.

Support for the redevelopment was overwhelming with over 90 per cent of the public supporting the project as being not only good for TMAG, but also for the state and nation.¹

The Tasmanian Government also buoyed by the excellent response and success of the masterplan phase remained committed to the realisation of the full project. A substantial body of work was undertaken within this post masterplan period to ascertain both Federal and State Government capacities to increase the initial funding to permit the full redevelopment to proceed.

¹ Myriad Consultancy, Masterplan Exhibition Evaluation, September/October 2008

In October 2009, following an international tender process, architectural firm Francis-Jones Morehen Thorp (fjmt) was appointed to undertake the architectural design for the TMAG redevelopment. The concept design phase commenced immediately with the briefed requirement to continue with design for the full redevelopment and that at the completion of concept design TMAG would work further with the State Government on the final scope for the redevelopment.



In October 2010, Minister for the Arts, David O'Byrne MP, announced the public release of the architectural concept plan and asked TMAG to begin a staged construction process beginning with the remainder of the original \$30M commitment.

The Stage 1 works form a \$13.9 million construction investment that is seen as the commencement phase for the TMAG redevelopment as recognised and approved by the State Government in 2006. The Stage 1 works are in line with the full vision for the site redevelopment as reflected in the masterplan and further developed in Concept Design. Stage 1 has been structured so as to minimise abortive works associated with any future stages and is also capable of standing alone as a realised element of the redevelopment.

The works to be undertaken in the Stage 1 redevelopment at TMAG comprise of:

- All four floors of Australia's most significant Georgian warehouse, the Bond Store (1824-1826), will be restored and made publicly accessible;

- building upgrades to the Queens Warehouse (1869) and Tasmania's oldest public building, the Commissariat Store (1808), will provide improved public programs and education facilities, visitor facilities and café and retail spaces;
- a new visitor entrance will be created, making a feature of the historic Watergate, the Courtyard and surrounding grounds;
- the roof of the existing Zoology Gallery (1902) will be uncovered and raised to expose its original heritage features and will become known as the Central Gallery;
- the existing foyer, currently accessed off Macquarie Street (1986) will be reinvigorated to provide an enhanced visitor experience;
- major new exhibitions will be opened in the Central Gallery spaces.
- development and installation of exhibitions in the new public galleries within the Bond Store;
- interpretation of the site's nationally significant heritage buildings.

2.2 STAGE 1 PROJECT OBJECTIVES

The Stage 1 Redevelopment of the Tasmania Museum and Art Gallery will be a subtle but dramatic addition to the highly distinctive and significant heritage fabric that is currently TMAG. The uniqueness of the site and context and understanding of the layers of history presents a one of a kind opportunity for the Redevelopment of TMAG. The insertion of new works as described in this report have evolved through a thorough process of analysis of the functional brief, existing building-use and ongoing consultation with various stakeholders and TMAG. The articulation of these "insertions" draws inspiration from references of local artefacts and imagery within TMAG's extensive collection as well as a rigorous response to existing built heritage fabric.

Consistent with the design principles identified in the Concept Design, the approach in Stage 1 uses the same five key design principles.

Five core design principles were developed as part of the Concept Design process to inform the design and enable future delivery of the now multi-stage design and construction process:

1. Public Domain and Connectivity
2. Heritage - Conservation, Interpretation and Integration
3. Massing, Form and Enclosure
4. Circulation – Connectivity and Orientation
5. Gallery Display and Operation

These principles have been embodied in the completed Concept Design, and provided the platform for the Stage 1 design and construction phase.

3. THE EXISTING CONDITIONS

The existing conditions on the site can be broken down into the following categories:

3.1 HERITAGE

EXISTING HERITAGE FABRIC & SITE HISTORY:

The following summary Statement of Historic Cultural Heritage Significance is taken from the Tasmanian Heritage Register entry No. 6648 for the TMAG Complex.

The Tasmanian Museum and Art Gallery complex (TMAG) is of national significance as one of the oldest museum and oldest art galleries in Australia and as the primary repository of Tasmanian natural and cultural material collections. Near the mouth of the Hobart Rivulet, the TMAG site incorporates buildings and archaeological material from the first years of European occupation in Hobart (1804-30), providing rare and nationally significant evidence of early settlement in Australia.

TMAG is highly significant to Tasmania as a centre of early settlement activity, with many of the supplies for the new colony being brought into Hobart through the Government-owned stores (Commissariat and Bond Stores), and from this hub at the mouth of the Rivulet the town plan of major streets was laid out and the township expanded. The site includes important evidence of the progressive development and use of the Hobart waterfront over 200 years.

TMAG includes the first permanent structure built in Hobart (Commissariat Store), the nationally-rare and highly intact Bond Store, and a number of iconic buildings on the present Hobart waterfront (Customs House and Museum building) that were the work of prominent early architects John Lee Archer and Henry Hunter.

TMAG has special association with the Royal Society of Tasmania, a body that was patronised by the state's Governors, who established the second oldest museum in Australia, and the collections of which formed the nucleus from which the present TMAG collection has developed.

TMAG has special meaning to the Tasmanian community as a major waterfront landmark within the capital city, in its role as a State repository of Tasmanian collections, and as a place to educate the community through interaction with natural and cultural material from around the world.

TMAG offers a unique opportunity to reveal and interpret the history of the site and to revitalise an important part of the city. The Concept Design and progressive development for Stage 1 are based on a thorough awareness of the history of place and significance providing the visitors to TMAG the opportunity of understanding and experiencing this history.

This incorporates a thorough investigation of the 'evolution' of the site and its environments which provide a valuable reference in reinterpreting and extending this physical and social heritage. This analysis ensures that the development will produce a strong and cohesive built environment that respects and acknowledges the past, whilst providing a design solution suited to its contemporary setting and purpose. Proposed planning, reorganisation and renewal, together with careful material selection will juxtapose the old with the new to continue a historical dialogue of the site and its urban context.

Through the Stage 1 development process there has been extensive consultation regarding the heritage fabric by way of detailed analysis of the existing fabric to assist and guide with the assimilation of the new and existing built fabric. The legibility of the heritage buildings will be strengthened through

the clear geometric relation to and contrast with the new works. The new insertions will add another interpretive contemporary layer and a new life to the existing character embodied in the site.

The Stage 1 works to be undertaken at TMAG are focused on the rectification of the unique heritage buildings that adjoin the existing courtyard at TMAG. At the completion of the works associated with Stage 1, each of the TMAG heritage buildings – the Bond Store, Queens Warehouse and Commissariat will be refurbished and fitted out for adaptive reuse as exhibition spaces, public programme spaces, café and retail areas.

TMAG have commissioned through both masterplan and concept design phases substantial works in regards to a heritage management plan, archaeological surveys and studies, full building measurement and survey, structural reviews and building dilapidation surveys.

3.2 CIRCULATION

The current circulation pathways through the whole site are confusing, with visitors facing numerous level changes and a series of non-compliant access provisions. The current Link that joins the Queens Warehouse to the Henry Hunter collection of galleries does not deliver a suitable level of entry experience or meet DDA compliance requirements.

Overall the resolution of accessibility provided in Stage 1 across all of the Stage 1 building components is designed to ensure equitable access is delivered within each of the Stage 1 areas, and where possible with minimal intervention to the heritage fabric.

The raising of the Central Gallery roof provides the opportunity to create an additional circulation path linking the various perimeter galleries within the Henry Hunter building via a four sided mezzanine.

3.3 PROGRAMME DELIVERY

Currently the educational programmes at TMAG have no dedicated space that meets their functional requirements.

The adaptive reuse of the Bond Store as a unique new exhibition space will provide three additional levels of exhibition space in which exhibition content can be delivered. The basement level of the building will be accessible for events and in the future exhibitions appropriate to this unique space.

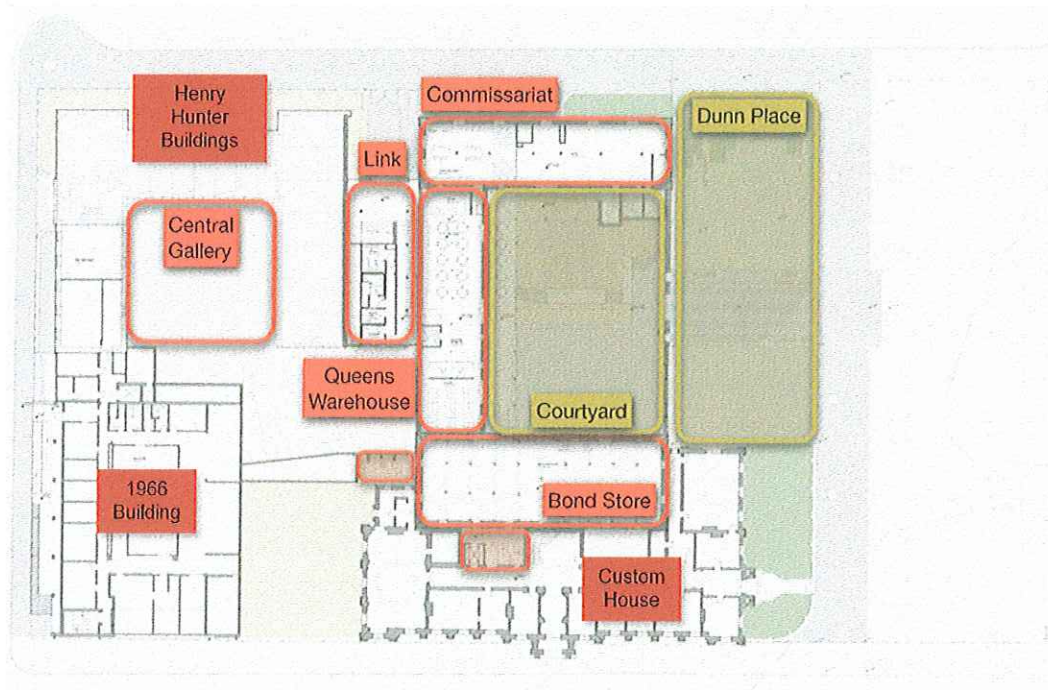
The redesigned courtyard and the pre-domain entry in Dunn Place provides interpretative opportunities to explore the history and significance of the site.

3.4 AMENITY

The extent of the current level of amenity provided to the public does not fit with the notion of a civic building. The works associated with Stage 1 will provide compliance on the basis of accessibility and the provision of public amenities and facilities that any civic building, especially a state museum and art gallery should be delivering to the public.

4. THE PROJECT

4.1 THE SCOPE OF THE DEVELOPMENT



DUNN PLACE:

A key component of the Stage 1 Redevelopment is the development and upgrade of the Dunn Place forecourt which forms part of the principal approach to the new main entry to TMAG through the Watergate Wall. The portion of Dunn Place that is between the existing Dunn Place carpark and up to and immediately adjacent to the Watergate Wall, Commissariat Building and Custom House will undergo a revitalisation introducing a new zone of landscape and interpretive works.

The new landscape in Dunn Place provides an appropriate forecourt and setting to the Watergate Wall, Commissariat, Courtyard and its surrounding buildings. It provides a suitable place from which to appreciate the collection of buildings on the TMAG site and their context and relationship with Sullivans Cove and the rest of Hobart.

The new landscape will comprise of both Indigenous and European interpretation and representation by way of planting and species selection. This pre-domain area will be critical since it will serve as the initial threshold to the new main entry to TMAG. The area also will incorporate relevant wayfinding signage for TMAG and will provide a vital outdoor "green" urban space in Dunn Place for general use by the public for meeting, gathering and events.

Landscape elements within the works planned for Stage 1 of the Redevelopment are predominately contained within the built fabric of TMAG.

The intention of the landscape design is to illustrate connections to the Tasmanian Herbarium and connections to Hobart's early beginnings. This will be achieved through the utilisation of plantings that are representative of Tasmania's unique native flora.

There will be both interpretation and the highlighting of the site archaeology interspersed within the landscape design. This will be achieved through the interplay of both hard paving and soft landscape treatments.

COURTYARD:

The TMAG Courtyard will become the primary arrival and introductory point before entering the new reception area located at ground level in the Queen's Warehouse. The existing timber deck and concrete slab outside the Queens' Warehouse and Commissariat will be demolished and replaced with a new timber platform that is positioned in front of the two buildings and will extend partially into the Courtyard. This platform will unify the different internal levels between the two buildings and also will serve as a functional breakout space at ground level for various Front of House spaces in both the Queen's Warehouse and Commissariat buildings. The existing Courtyard levels will be modified as well to provide accessible grades across the Courtyard and to respond to the levels of the new platform. A new surface comprising a resin bound gravel the size, type and colour of which is yet to be determined, but will be complementary to the existing finishes that will be used across the Courtyard.

BOND STORE:

The Bond Store will be carefully restored across all levels of the building to enable the maximum number of gallery visitors to have access within the building. Currently access to the Bond Store is very limited and must be controlled to meet code requirements.

The existing ground level within the northern lightwell between the Bond Store and the Custom House will be lowered to match the level of the Bond Store basement. This will provide much needed ventilation to the Basement and provide a fully accessible and functional space.

In the southern lightwell between the Bond Store and Custom House the existing lift and single level access stair will be demolished and cleared to provide for a new lift and circulation/egress stair that will connect all levels of the Bond Store and Custom House. A new external egress stair will be provided as well to the south end of the Bond Store primarily to afford egress for all levels of the Bond Store. The requirement for two egress stairs fulfils code-compliance requirements and gives TMAG the opportunity to maximise the number of people on any level which is currently controlled because of existing egress limitations.

QUEEN'S WAREHOUSE:

The Queen's Warehouse will serve as the primary entry and reception point into TMAG at ground level and will also contain the retail space adjacent to this entry. The existing lift will be removed and replaced with a larger, code-compliant lift, which will be accessed from the ground level of the upgraded Link Building and will provide the main vertical circulation for the Queen's Warehouse and general access to the gallery via the Link Building.

The ground floor level at the Macquarie Street (western) end of Queen's Warehouse is currently raised higher than the eastern end. This raised section will be demolished to create a single flat level across the ground floor of Queen's Warehouse. The existing floor level of level 1 of Queen's Warehouse will be maintained with some minor works to the flooring to provide a flat level across this floor. A new ramp is proposed which will provide connection between the different floor levels of Queen's Warehouse level

1 and Commissariat level 1. The proposed use on level 1 of Queen's Warehouse will be Public Programme Space.

COMMISSARIAT:

A new TMAG Cage is proposed for the northern end of the Commissariat ground level, whilst the Members Lounge will be located at the southern end. The primary access to these spaces is either from the courtyard side of the Commissariat or, after hours, from the existing Macquarie Street entrance/exit.

At ground level the existing kitchen at the northern end will be demolished and the existing services in the ceiling space of ground level will be upgraded and, where possible, concealed behind a new ceiling above both the Cafe and Members Lounge. The existing toilet facilities will be upgraded to ensure code-compliance with existing sanitary requirements and fitments will be replaced. The existing egress stair remains unchanged except for a new door which will be added at the top of the stair to level 1. No demolition or new construction is proposed on level 1 of the Commissariat for this stage.

LINK BUILDING:

The existing Link Building will be upgraded to ensure equitable access is provided across both levels for all visitors to TMAG and new fully-accessible toilet facilities will be provided at the ground floor level. The existing ramp and stair that connects the ground floor level to the mid-level of the Link building (currently the entry level off Macquarie Street) will be demolished and replaced with a new stair. The existing stair between level 1 and the mid-level will be retained. The existing stair that connects the Link Building with the Queen's Warehouse will be demolished and replaced with a new stair.

All existing floor surfaces within the Link Building including the new and existing stairs will be removed and replaced with timber. At ground level, the existing load bearing wall will be clad in timber, which will be extended to form part of the balustrade for the new and existing stairs connecting ground level and level 1. The primary vertical access and circulation for the Link Building is via a new lift which will be installed in the Queen's Warehouse.

CENTRAL GALLERY:

The Central Gallery (currently the Zoology Gallery) will become the new signature gallery within TMAG with the lifting of the existing roof to create a substantial two and a half storey space.

The existing temporary exhibition walls and stairs will be demolished revealing the three original walls at level 1 and at level 2 by the raising of the roof. The fourth side of the space is an existing wall at level 1 and partially at level 2. A new wall will be constructed to fully enclose the space at level 2.

A new mezzanine at level 2 within this newly created two and a half storey space is proposed that will enable access on all four sides of the upper level to the gallery and will provide improved circulation within the existing gallery spaces on level 2. Adjacent to the three original walls, the mezzanine will be constructed using steel and glass, whilst the bridge adjacent to the fourth wall will be constructed primarily of timber, glass and steel.

The vertical connection between levels 1 and 2 will be via the existing lift in the 1966 building and the existing stair in the Henry Hunter Building.

1966 BUILDING:

The 1966 Building will remain unchanged except for temporary works associated with the provisions required in making a temporary entry and reception to TMAG through the 1966 Building during construction. This includes temporary on-grade access from Argyle Street through a new external door at ground level of the 1966 Building (and associated changes internally) to provide an accessible path from the ramp to the existing lift.

The new external door will also serve as an alternative egress path at ground level for the 1966 Building and Henry Hunter. A new glass sliding door will also replace the existing metal framed door at the entrance off Argyle Street.

CUSTOM HOUSE:

The scope of work within the Custom House is limited primarily to works to be undertaken in the two lightwells between the Custom House and the Bond Store.

The existing lift and stair case currently within the covered lightwell will be demolished and excavated down to the Bond Store basement level. A new lift and stair will be positioned in this covered lightwell, which will provide access to all levels of the Bond Store and controlled access/egress to both levels of Custom House.

The second open lightwell will be excavated down to the original ground level of the Bond Store which will assist with the provision of natural ventilation within the basement of the Bond Store.

ENVIRONMENTALLY SUSTAINABLE DESIGN (ESD):

The scope of works is built around the provision of equitable access and the rationalisation and conservation of historic heritage fabric. Significant additional gallery space will be gained without major new construction.

No significant changes are proposed to electrical, mechanical or security services. Measures will be taken to minimize the impact of the proposed works on the environment, including the incorporation of:

- lighting efficiency and efficacy measures including passive measures to increase daylight quality and quantity where appropriate and to decrease energy usage;
- intelligent artificial lighting controls to allow zoning and dimming of lighting and to control lighting levels as specifically required for museums;
- indoor environment quality considerations as standard practice;
- natural light glare control with the use of fixed or automated louvres; and
- minimum targeted levels of heating and artificial ventilation as required for visitor comfort and conservation of the collection.



Courtyard



Central Gallery

5. PROJECT PLANNING

5.1 STATUTORY PLANNING

The planning authority, Sullivans Cove Waterfront Authority (SCWA) and Heritage Tasmania have been consulted on the project from the inception of the Master Plan through to pre-lodgement of the Development Application meetings.

In addition TMAG has consulted with The Hobart City Council (HCC) regarding the use and modifications proposed to the current Dunn Place car park.

The approvals required for the project are as follows:

- Development Consent from Sullivans Cove Waterfront Authority
- Heritage Consent from the Heritage Office
- Excavation Permit approvals from the Heritage Office and the Aboriginal Heritage Office
- Southern Water approval for connections as required to service the hydraulics for the project.
- Aurora Energy approval for the design that provides for TMAG's increased power requirements.
- Building Approval

To facilitate the project TMAG has also sought and obtained Heritage Tasmania approvals for exempt works for the rectification of some elements within the Bond Store (namely the rectification of floorboards and excavation of the basement floor) and some additional works .

The Development Application was submitted to SCWA on 19 April 2011, and also referred to Heritage Tasmania. Approval from Heritage Tasmania and SCWA with conditions has been received.

5.2 PROJECT GOVERNANCE

Since commencement of the project the project reporting structure and governance has been represented as follows .

Project Steering Group

A Project Steering Group (PSG) has been established to provide the strategic direction for the project. Membership of the PSG comprises representatives of the TMAG Trustees, Government and the TMAG Director.

The PSG meets monthly.

Project Control Group

A Project Control Group (PCG) has also been established to provide oversight of the management of the project, to ensure that it is delivered according to the agreed strategic directions, to resolve issues and to be an advocate for the project outcomes.

Membership of the PCG comprises TMAG Director and Senior Staff. The PCG meets monthly or as required.

Project Working Groups

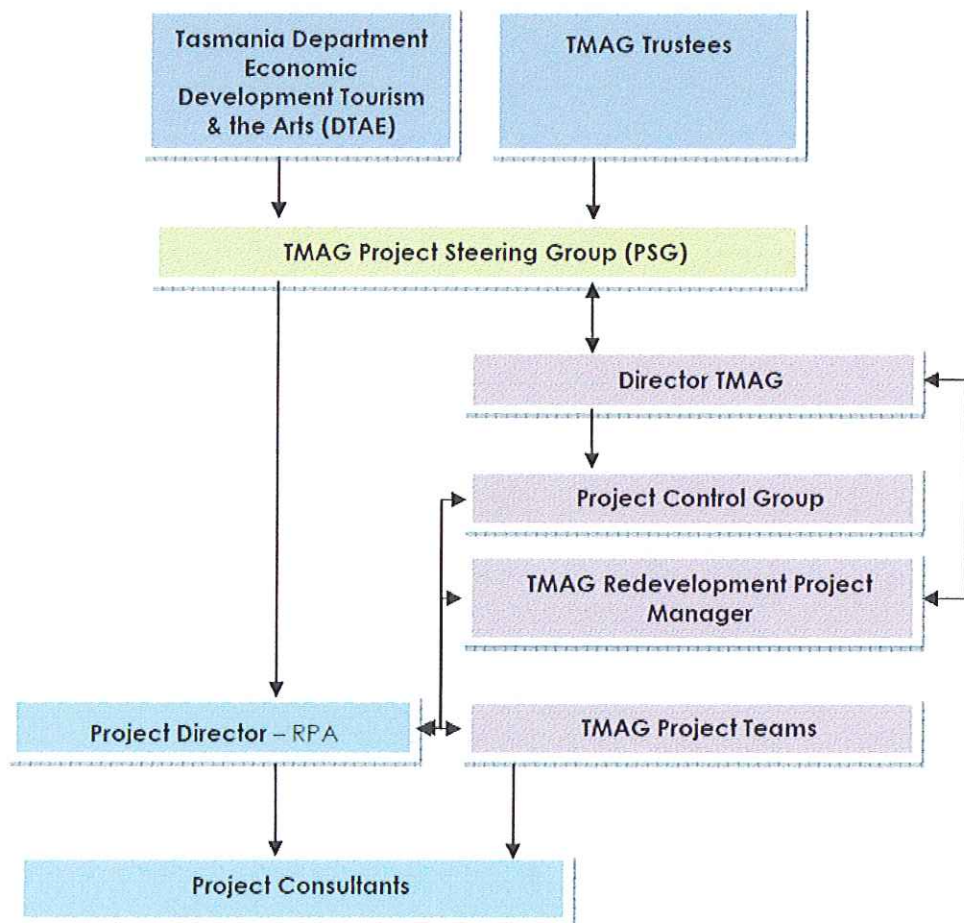
The working groups consist currently of TMAG executives and staff, and the Project Director (Root Projects Australia).

An internal communication structure has also been established to ensure that there is easy access to relevant expertise and information in a coordinated manner.

Reference Groups have been established from both within TMAG, drawing on the extensive and important firsthand experience of the staff as well as reference groups of identified stakeholders who again are active in the promotion of and support of TMAG's vision.

The role of the Reference Groups is advisory, providing a forum for the exchange of expert and relevant information, materials and advice in relation to the current facility, operations and content and the integration of existing elements into the Masterplan and the Concept Design. The Reference Group will provide the Masterplan, Concept Architectural Design and Stage 1 consultant teams with a forum for the testing of ideas in order to gain feedback. The Reference Groups participation and input will be coordinated by senior members of TMAG staff. Meetings will be held as required at key points in the redevelopment program.

The project structure is reflected as follows –



6. PROCUREMENT AND CONSTRUCTION

The procurement of works associated with Stage 1 has been separated into Early Works and Main Works.

Early Works

The Early Works components relate solely to the Bond Store and incorporate discrete yet necessary repairs to the existing timber work, the replacement of some parts of the timber floor, the excavation of the current dirt accumulation on the basement floor and desalination works to the lower level perimeter walls.

Temporary Entrance

To facilitate construction activity across a substantial part of the Museum/Art Gallery it will be necessary to create a temporary point of entry to TMAG from Argyle Street.

The works required include a new automatic door, modifications to existing toilet facilities to provide a disabled toilet and establishing points of entry and access to the levels of the Museum/Art Gallery that remain open. These works will need to be completed in advance of any construction activity taking place on site.

Main Works

The Main Works Contract for the project will be procured as a lump sum contract with separable portions to allow TMAG to commence a staged fit out of the exhibition spaces.

The tender phase for the Main Works contract will be a 2 stages process –

1. Expressions of Interest
2. Request for Tender

Tender documents have been issued for Expressions of Interest but notation has been included within the tender document that notes the project is currently in review with the Parliamentary Standing Committee on Public Works.

The contract to be used for the Main Works contract is a state government modified version of AS2124 – 1992).

All buildings forming Stage 1 will be in the possession of the contractor at the commencement of the construction programme. It is expected that site establishment will occur in either Dunn Place (subject to agreement from Hobart City Council) or the courtyard space between the 1966 Building and Custom House fronting Davey Street.

As would be expected in a project of significance and where the majority of works are within existing heritage buildings the works will be supervised by not only the project manager but also a consultant Heritage Architect and Heritage Archaeologist.

7. PROGRAMME

The current project milestone dates are as follows –

Stage	Duration	
<i>RFT Stage 1 – EOI</i>	<i>25 days</i>	<i>11 June – 7 July 2011</i>
<i>Submission to PSWC</i>		<i>4 July 2011</i>
<i>RFT stage 2 - Tender</i>	<i>4 weeks</i>	<i>16 August – 12 September 2011</i>
<i>Assessment & Contract Award</i>	<i>4 weeks</i>	<i>September – October 2011</i>
<i>Contract Award</i>		<i>17th October 2011</i>
<i>Construction (indicative program)</i>	<i>13 months</i>	<i>October 2011 – November 2012</i>

A detailed preliminary construction program has been attached with the appendices to this report.

8. RISK MANAGEMENT

Risk management has been an integral part of the design philosophy for this project with funding, cost, planning and heritage impacts, existing building and site constraints and the collection itself being key inputs into the design process.

Substantial work was undertaken in regards to planning and heritage approvals associated with the project and through the extended consultation period potential project risks and the associated control measures have been implemented. The initial phase of the project included undertaking on-site archaeological surveys, geotechnical and contamination surveys and extensive heritage investigation and review of existing heritage conservation plans as part of control measures for this project.

The project programme has reflected measures throughout each of the project phases to minimise the potential impacts on project delivery.

A Construction Management Plan and Occupational Health and Safety Plan will be developed and implemented prior to the commencement of the construction phase of this project.

9. PROJECT FUNDING

The project funding of \$30 million as confirmed by the Tasmanian Government in 2006 has been recently reconfirmed with a commitment to the delivery of Stage 1 associated with the TMAG Redevelopment.

Importantly this funding has been required to sustain periods of unforeseen prolongation associated with review phases undertaken in conjunction with the State in seeking Federal commitment as well as the global financial crisis.

A summary of the TMAG redevelopment budget is as follows –

TMAG Redevelopment Budget

Professional Fees		\$	2,969,661
Project Director, Geotechnical and Archaeological investigations, Archaeologist, Heritage Consultants			
MasterPlan Fees		\$	842,776
Architect and Engineering Team			
TMAG Directs		\$	5,698,170
Stage 1			
Consultant Fees	\$	3,071,201	
Concept design, Stage 1 Design Development, Contract Documentation and Administration			
Exhibition Design & Fitout	\$	3,471,970	
Construction Stage 1	\$	13,946,221	\$ 20,489,393
Total Project		\$	30,000,000

A copy of the Project Control Budget detailing expenditure to date and forecast commitments is to be found overleaf.

TASMANIAN MUSEUM & ART GALLERY REDEVELOPMENT
BUDGET SUMMARY 2006 - 2012
As at 31 May 2011

Description	Budget	Committed	% Complete	Expenditure	Remaining Funds	Notes
Professional Services Fees						
2408 - Project Director - RPA	\$ 2,571,605.00	\$ 2,571,605.00	75%	\$ 1,925,425.29	\$ 646,179.71	contracted sum
2409 - Quantity Surveyor - DCWC	\$ 398,066.00	\$ 398,066.00	74%	\$ 293,846.14	\$ 104,209.86	contracted sum
Professional Services Fees Sub-Total	\$ 2,969,661.00	\$ 2,969,661.00	75%	\$ 2,219,271.43	\$ 750,389.57	
Masterplan						
50037 - Masterplan Design Team - JPW/Terrior	\$ 414,392.34	\$ 414,392.34	100%	\$ 414,392.34	\$ -	Completed, Note 35, 46
Site Investigation - Phase 1 - Lester Franks, GHD, Austral	\$ 241,242.29	\$ 241,242.29	100%	\$ 241,242.29	\$ -	Completed, Note 36
50043 - Probity Advisor - Deloitte	\$ 10,591.50	\$ 10,591.50	100%	\$ 10,591.50	\$ -	Completed
Budget for Appointment of Consultants	\$ 25,603.57	\$ 25,603.57	100%	\$ 25,603.57	\$ -	Completed
50093 - Site Development Plan - JPW / Terrior	\$ 28,103.31	\$ 28,103.31	100%	\$ 28,103.31	\$ -	Completed, Note 47
Site Investigation - Phase 2 - Structural Engineer - Gandy & Roberts	\$ 9,898.50	\$ 9,898.50	100%	\$ 9,898.50	\$ -	Completed, Note 48
Site Investigation - Phase 2 - Archaeological Contractor - Austral Archaeology	\$ 112,944.39	\$ 112,944.39	100%	\$ 112,944.39	\$ -	Completed, Note 49
Other Fees - Stage 1(Foundation Tools)	\$ -	\$ -	-	\$ -	\$ -	-
Masterplan Fees Sub-Total	\$ 842,775.90	\$ 842,775.90	100%	\$ 842,775.90	\$ -	Masterplan completed
Stage 1 & Concept Consultant Fees						
Architect and Design Team - firm	\$ 1,753,080.94	\$ 1,753,080.94	36%	\$ 636,763.94	\$ 1,116,317.00	
Structural & Civil Engineering - TTW	\$ 345,411.76	\$ 345,411.76	75%	\$ 259,554.19	\$ 85,857.57	Incl. Variations
Services Engineering - Steensen Varming	\$ 472,048.00	\$ 472,048.00	49%	\$ 230,487.81	\$ 241,560.19	Incl. Variations
Security - Business Risks International	\$ 30,645.00	\$ 30,645.00	75%	\$ 22,961.15	\$ 7,683.85	
Food and Beverage - Cini Little Pty Ltd	\$ 44,000.00	\$ 44,000.00	35%	\$ 15,361.82	\$ 28,638.18	
Historic House Trust - Damien Poole	\$ 15,000.00	\$ 15,000.00	18%	\$ 2,625.08	\$ 12,374.92	
2515 - Probity Advisor - Deloitte	\$ 15,872.18	\$ 15,872.18	100%	\$ 15,872.18	\$ -	
2416 - Budget for Appointment of Consultants	\$ 41,779.46	\$ 41,779.46	85%	\$ 35,632.31	\$ 6,147.15	
2412 - Heritage Management Plan - Design 5 Architects P/L	\$ 20,726.98	\$ 20,726.98	100%	\$ 20,726.98	\$ -	Incl. variation Herit. Assess.
Project Director - RPA (variation included above)						
Quantity Surveyor - DCWC (included as variation above)						
Building Surveyor	\$ 22,100.00	\$ 22,100.00		\$ -	\$ 22,100.00	
Section J Consultant	\$ 15,000.00	\$ 15,000.00		\$ -	\$ 15,000.00	
Hydraulics - Sprinklers	\$ 46,500.00	\$ 46,500.00		\$ 21,500.00	\$ 25,000.00	
Planning Consultant - Irene Inc	\$ 9,920.00	\$ 9,920.00		\$ -	\$ 9,920.00	
Specialist Archaeologist	\$ 30,000.00	\$ 10,000.00		\$ -	\$ 10,000.00	
Stage 1 Consultant Fees Sub-Total	\$ 2,862,084.32	\$ 2,842,084.32	44%	\$ 1,261,465.46	\$ 1,590,698.86	
Design Related Site Investigations	\$ -	\$ -		\$ 5,888.68	\$ 5,888.68	
Fees Stage 2 (Building on the Past)	\$ -	\$ -				
Fees Stage 3 (Addressing the Waterfront)	\$ -	\$ -				
Professional Services Fees Contingency	\$ 209,116.24	\$ 229,116.24			\$ 229,116.24	
Consultant Fees Sub-Total	\$ 6,883,637.46	\$ 6,883,637.46	63%	\$ 4,329,421.47	\$ 2,554,215.99	
Exhibition Design & Fit Out						
2414 - Masterplan Exhibition - Bond Store	\$ 201,119.66	\$ 201,119.66	100%	\$ 201,119.66	\$ -	
2415 - Courtyard Archaeological Interpretation	\$ 112,850.69	\$ 112,850.69	100%	\$ 112,850.69	\$ -	
Stage 1 Content	\$ 2,500,000.00	\$ 2,500,000.00	0%	\$ 12,328.99	\$ 2,487,671.01	
Sub Total	\$ 2,813,970.35	\$ 2,813,970.35	12%	\$ 326,299.34	\$ 2,487,671.01	
TMAG Direct Costs						
Budget	\$ 6,356,170.88					
Contingency						
2400 - Personnel		\$ 4,071,085.32	55%	\$ 2,243,370.45	\$ 1,827,714.87	
2401 - Recruitment and Training		\$ 260,560.97	41%	\$ 107,281.96	\$ 153,279.01	
2402 - Administration		\$ 374,124.92	61%	\$ 229,644.49	\$ 144,480.43	
2406 - Collection Management System		\$ 400,000.00	100%	\$ 400,000.00	\$ -	
50028 - Aboriginal Gallery		\$ 208,000.00	100%	\$ 208,000.00	\$ -	
2410 - TMAG Departmental Fees		\$ 803,000.00	53%	\$ 428,000.00	\$ 375,000.00	
2411 - Milestones		\$ 35,225.20	7%	\$ 2,325.15	\$ 32,900.05	
2407 - Collection Development		\$ 50,000.00	0%	\$ -	\$ 50,000.00	
Establishment Costs		\$ 104,174.47	100%	\$ 104,174.47	\$ -	
Stage 1 Transition Costs		\$ 50,000.00	82%	\$ 41,048.80	\$ 8,951.20	
TMAG Direct Contingency				\$ -	\$ -	
Sub Total	\$ 6,356,170.88	\$ 6,356,170.88	59%	\$ 3,763,845.32	\$ 2,592,325.56	
Stage 1 Construction & Fit Out Works						
Construction Budget						
Early Works	\$ 300,000.00	\$ 32,645.00	21%	\$ 6,872.50	\$ 25,772.50	
Main Works	\$ 12,646,221.31	\$ 12,646,221.31	0%	\$ -	\$ 12,646,221.31	
Contingency (7.5%)	\$ 1,000,000.00	\$ 1,267,355.00		\$ -	\$ 1,267,355.00	
Construction Budget Sub-Total	\$ 13,946,221.31	\$ 13,946,221.31		\$ 6,872.50	\$ 13,939,348.81	
Escalation						
Budget	\$ -	\$ -		\$ -	\$ -	
Sub Total	\$ -	\$ -		\$ -	\$ -	
	\$ 30,000,000.00	\$ 30,000,000.00	28%	\$ 8,426,438.63	\$ 21,573,561.37	

10. COST ESTIMATES

Detailed cost estimates have been prepared at each of the project milestones.

The project Quantity Surveyor is Donald Cant Watts Corke.

Cost plans were prepared and submitted as follows –

- Masterplan – Cost plan for the full site redevelopment
- Concept Design - Cost plan for the full site redevelopment
- Concept design staging options – numerous cost plans, program and staging options and associated cash flows developed for State and Federal Government review
- Stage 1 Cost Plan – fully developed elemental cost plan for each of the components of Stage 1.

The construction budget for stage 1 is noted as \$13.9 million. This estimate incorporates contingencies and escalation.

A copy of the summary sheet from the latest DCWC cost plan is attached within the appendices to this report.

11. CONCLUSION

TMAG is the oldest combined museum and art gallery and state herbarium in Australia and its collection mandate is the most diverse of any in Australia. Its location in the hub of the arts and cultural precinct on the Hobart Waterfront has underpinned the importance of TMAG to the Tasmanian community and to the cultural tourism industry of the State. It is a major institution in Tasmania and has reached a critical point in its life where it has outgrown its facilities and is now no longer of a comparable standard to those of fellow state museums and art galleries around Australia, nor with many regional mainland institutions.

The design for the Stage 1 Redevelopment of the Tasmanian Museum and Art Gallery has been undertaken in an environment of extensive stakeholder and public consultation, informed and documented within a framework of substantial site and heritage investigation and a design solution that has been informed by a detailed functional brief developed with TMAG staff and part of a masterplan vision and backed by a sound business feasibility study.

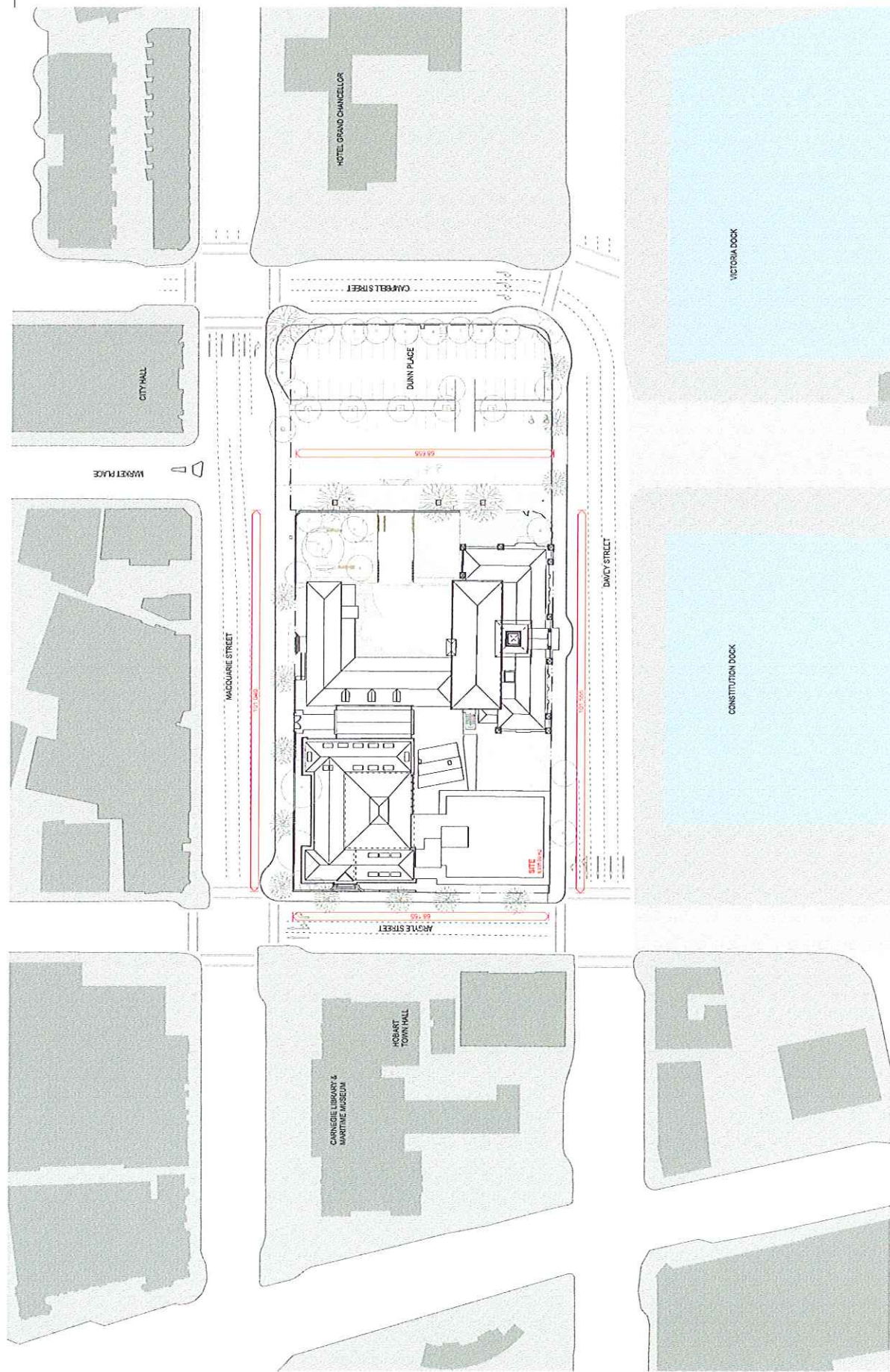
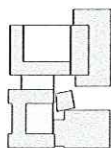
This project will provide a greatly improved visitor experience at the Tasmanian Museum and Art Gallery and allow the public access to more buildings within this site and greater exposure to the collections held by the Museum. The project will also restore and upgrade significant, nationally important, unique heritage buildings for the community. The TMAG campus on Hobart's waterfront at Constitution Dock includes the Commissariat Store (1808-10), the Bond Store (1824) and Queen's Warehouse (1865).

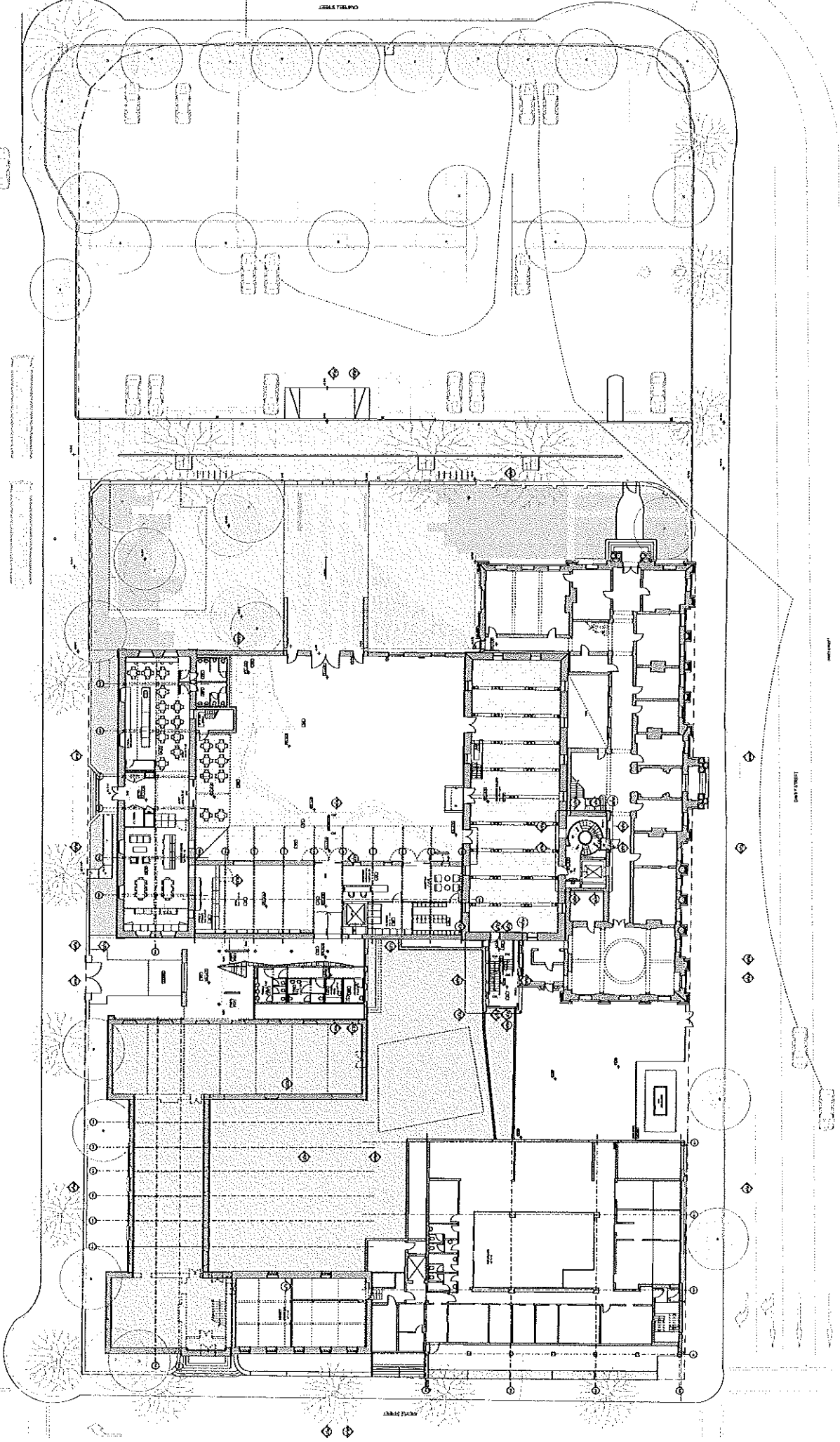
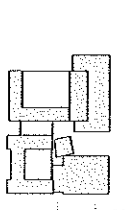
The project provides an important starting point in the delivery of a broader Concept Design associated with the full redevelopment. The Stage 1 works have been detailed to stand alone with minimal abortive works when future stages are initiated.

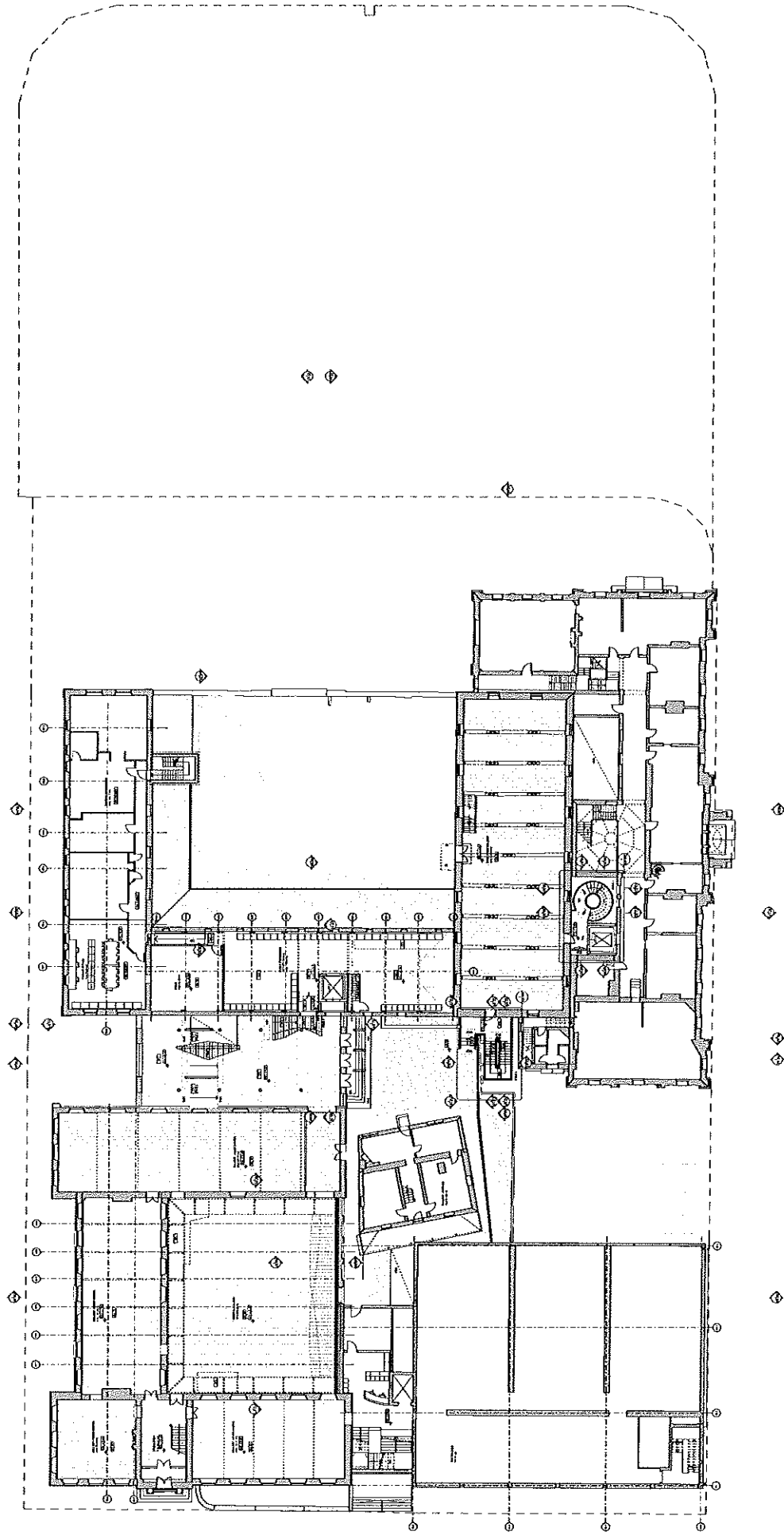
TMAG seeks approval from the Parliamentary Standing Committee on Public Works for the tendering and commencement of construction works associated with Stage 1 of the Redevelopment of the Tasmanian Museum and Art Gallery.

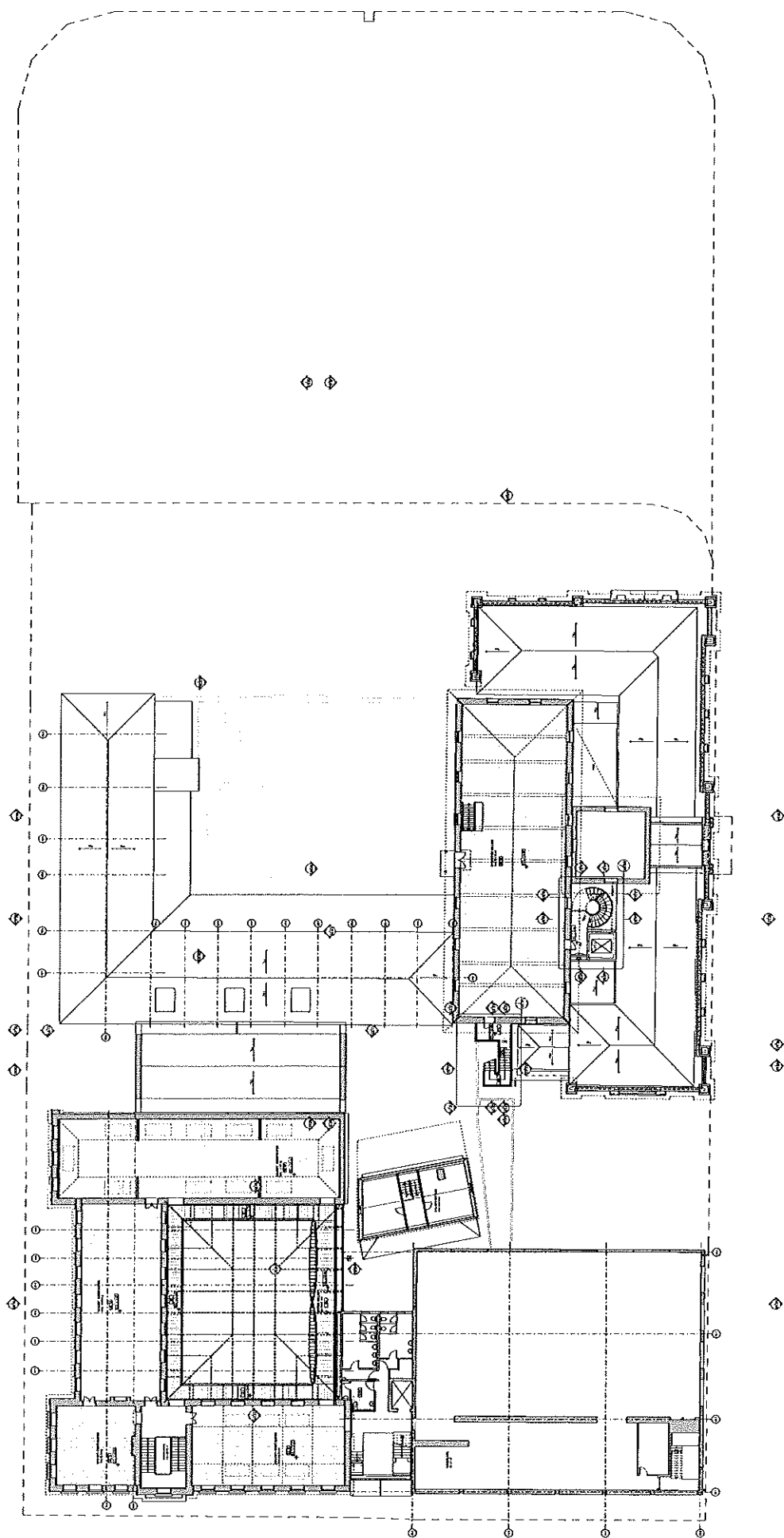
APPENDICES

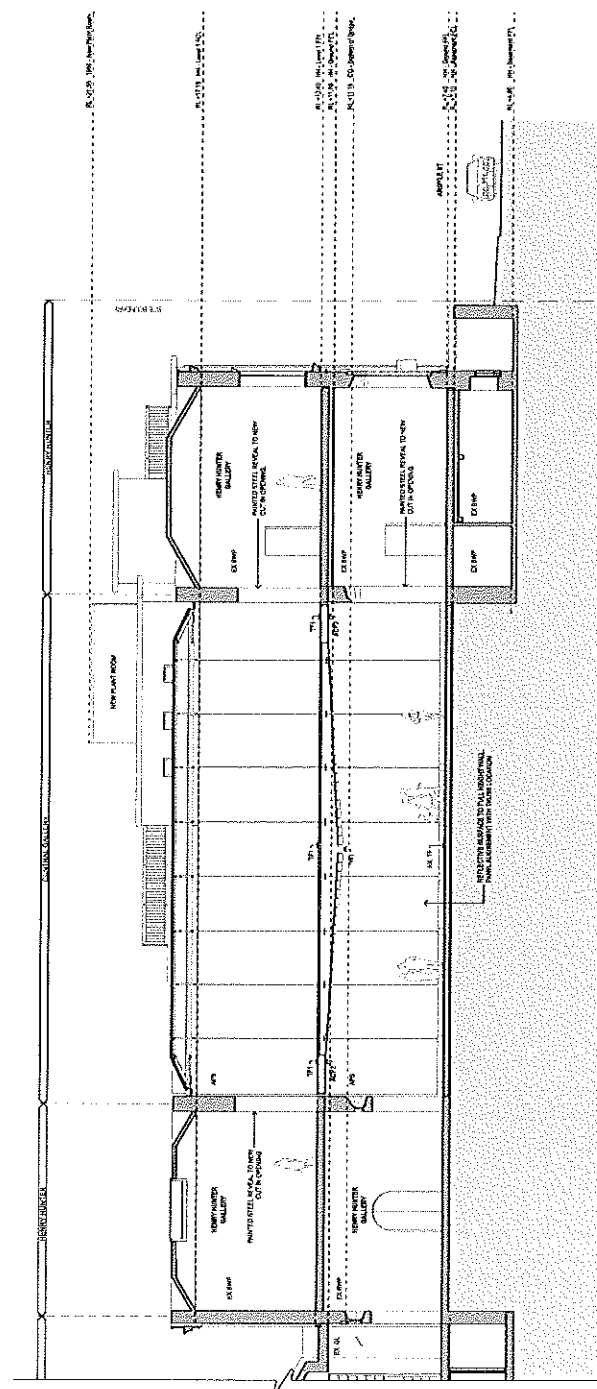
- Drawings – site plan, ground floor, level 1, level two, landscape plan and sections
- Master programme
- DCWC cost plan – Stage 1 elemental analysis











SECTION 01
CITY OF HAWAII - TRANSMISSION MUSEUM + ART GALLERY



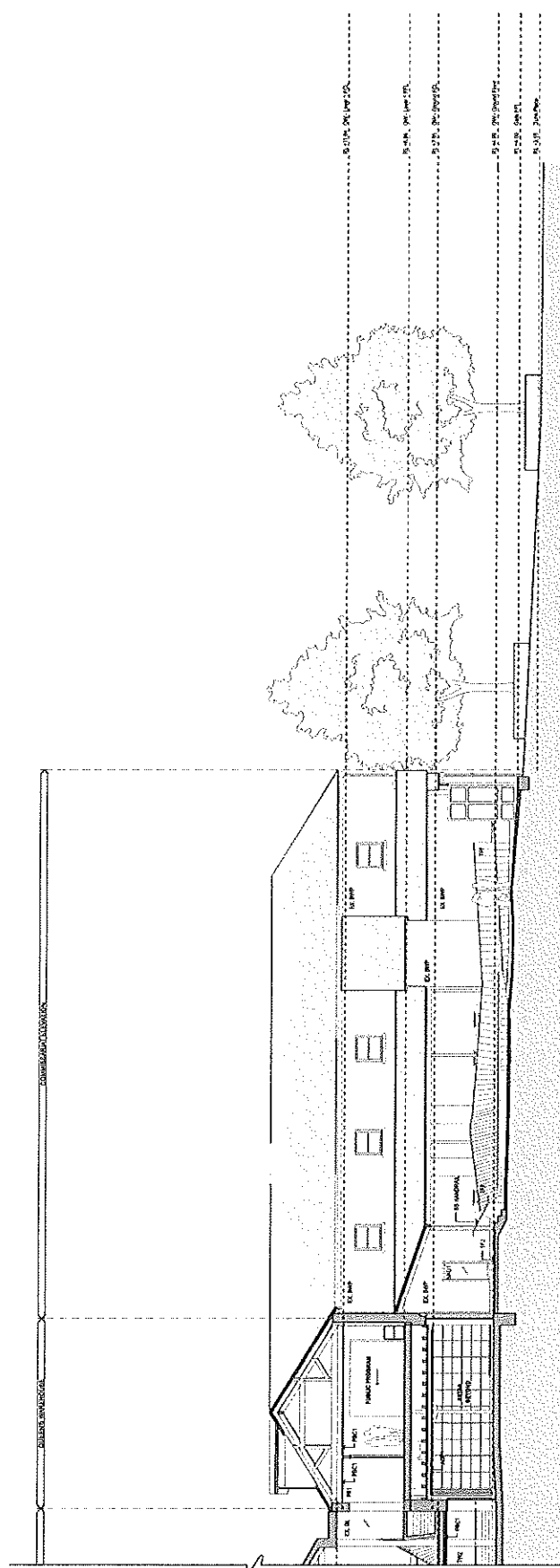
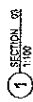


Figure 1



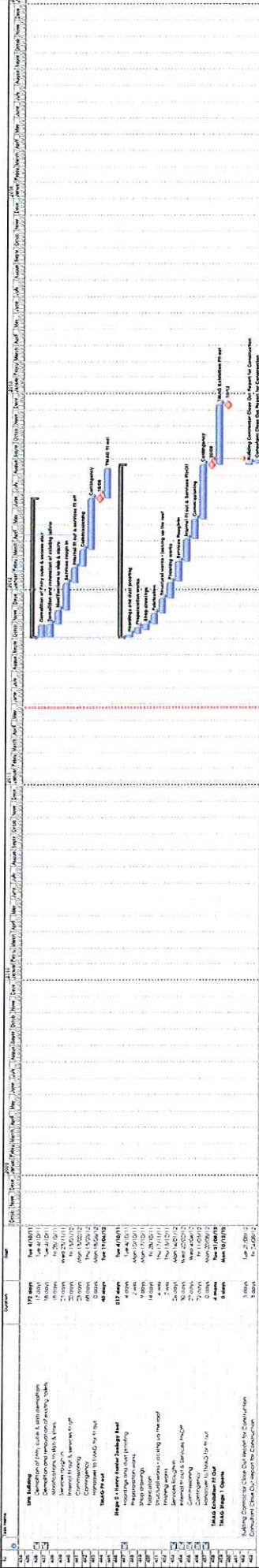
TMAG Redevelopment Project
Master Program - Overall Design Phase

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TMAG Redevelopment Project Master Program - Overall Design Phases



TMAO Redevelopment Project Master Program - Overall Design Phases



TMAG STAGE 1

DD Cost Plan April 2011

**DONALD
CANT
WATTS
CORKE**

Description	Quantity	Unit	Rate	Total
REFURBISHED BUILDINGS				
LINK BUILDING	298	m2		492,400
CUSTOM HOUSE	1,391	m2		611,500
BOND STORE	1,249	m2		1,857,400
QUEEN'S WAREHOUSE	479	m2		1,242,000
COMMISSARIAT STORE	467	m2		579,900
HENRY HUNTER BUILDING	1,874	m2		2,470,600
1966 BUILDING				195,600
Sub-total	5,758	m2		7,449,400
EXTERNAL WORKS				
INFRASTRUCTURE	1	item		1,494,850
EXTERNAL SERVICES	1	item		328,000
CIVILS, LANDSCAPING & REPAIRS	1	item		400,900
GREAT COURT	1	item		173,200
Sub-total				9,846,350
PRELIMINARIES	14	%		1,378,500
CONTRACTOR'S MARGIN & ON COSTS	5	%		561,200
NET CONSTRUCTION COST	5,758	m2		11,786,050
DESIGN CONTINGENCY	4.0	%		471,400
CONSTRUCTION CONTINGENCY	6.0	%		735,400
ESCALATION	4.0	%		519,700
TOTAL CONSTRUCTION COST	5	m2		13,512,550
CONSULTANT'S FEES	1	item		6,883,600
AUTHORITY'S HEADWORK FEES & CHARGES	1	item		50,000
TOTAL CONSTRUCTION COST & FEES	5	m2		20,446,150
FF&E				380,000
EXHIBITION FIT OUT (as per brief areas)	1	item		2,814,000
TOTAL FIT OUT	1	item		23,640,150
TMAG DIRECT COSTS				
DIRECT COSTS (AS ADVISED)	1	item		6,356,200
TOTAL PROJECT COST				29,996,350