

the junkyard

MAROOCHYDORE, SUNSHINE COAST

DESIGN BRIEF

APRIL 2017

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EXECUTIVE SUMMARY

This report has been prepared to determine the design brief for 93 Dalton Drive, Maroochydore. Through the arrangement of built forms and green outdoor spaces of the 15,850m² site area, the site is proposed to house the development of Maroochydore's art gallery, The Junkyard. It is important to acknowledge the traditional landowners upon which Maroochydore stands upon, the Gubbi people.

The purpose of this report is to provide justification and explore the most efficient approach towards the development of The Junkyard. Thorough site analysis has been conducted, both of the context and the proposed site, which has informed the selection of an appropriate target market, goals, objectives and target field of art and artists.

From this, section 4.0 Design Approach goes into depth in demonstrating design elements and attributes that need to be taken into consideration early within the proceeding design development phase. The climate, pedestrian and vehicular flow and the massing of the site, both in height and in plan, have been explored against the proposed site.

Conclusions drawn from the analysis will provide justification of the design brief and its findings and recommendation for the site. This section summarises the findings of the report by offering informed decisions, matters that could potentially threaten the development if not carefully considered, and providing recommendations for evident opportunities and existing strengths. A short feasibility study has been included in section 6.0 Project Outline in order to provide readers with an estimated costing of the development. This analysis is based on upon four sources of estimated costing.

It is recommended that this design brief is read in conjunction with the guides outlined throughout the report in order to gain a full understanding of the parameters and considerations accepted.

PROJECT OVERVIEW

	DESCRIPTION
Site	93 Dalton Drive, Maroochydore Lot 7 SP 239529
Site Area	15,850m ²
Owners	Sunshine Coast Council (Drainage/Other Local Government Purpose)
Applicant	Natasa Vinsalek (representing Sunshine Coast Arts Council)
Local Government Authority	Sunshine Coast Council
Local Plan Area	Maroochydore/Kuluin Local Plan Area
Zoning	Precinct 1: Maroochydore Parklands Precinct of the Maroochydore City Centre Priority Development Area
Nature of Development	Operational Works (OPW) Material Change of Use (MCU) Reconfiguring of a Lot (ROL)
Existing Use	Vacant Land
Proposed Used	Multi-Functional Art Gallery

Table 01: Project overview

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1.0 INTRODUCTION

1.0 INTRODUCTION



1.1 PURPOSE OF THE REPORT

The purpose of this report is to explore the design brief that will inform the development of The Junkyard. This report, based on thorough analysis and secondary research, will provide readers with findings and recommendations in determining the most suitable design brief for the development of a new art gallery on the site of 93 Dalton Drive, Maroochydore.

In order to provide an efficient design brief for the proposed project, the report provides in depth analysis of the context and site, a project vision, exploration into the design approach and a study into successful precedents that are to inform the design development of The Junkyard.

1.2 APPROACH TO THE DESIGN BRIEF

A wide range of methods have been undertaken to justify the design brief for the Sunshine Coast Gallery.

A design brief is a written document that outlines the aims, objectives and milestones of a new project. This report will endeavour to justify a number of factors that need to be taken into consideration in order to fulfil the project's envisioned design brief. Each section of this report will demonstrate a different item for consideration towards fulfilling the brief in which each focus on the project final results and outcomes desired by the gallery.

1.3 DESIGN STATEMENT

All an artist is ever after is their own space and time, time and space. A place where they can create something special, where they can manipulate a world of their own. Far, far away from the real world around them, the disorder and disarray that never seems to take a moment to just stop.

Junkyard can facilitate for this, it can bring out the purest of heart, bring artists and people together to express themselves. As one, or as a collective group. Once they consider what their contribution could and should be in these times of doubt, an artist needs space.

Generations now and then have experienced it all, at one time or another. Art encourages learning from one another, and to learn about each other's past experiences. Junkyard encourages all ages, all genders and all groups to come together as one to laugh, share and cry.

Amidst all the uncertainty, all an artist needs are their own space and time.

- ➔ What is a gallery in the 21st century?
- ➔ What are the goals and objectives, and why?
- ➔ Who is the target market?
- ➔ Where is the site located?
- ➔ Are there galleries that can act as a benchmark for the new gallery?
- ➔ What is the timeline towards the opening of the gallery?
- ➔ Who are the stakeholders?
- ➔ What will the Key Performance Indicators be and how will they be measured?
- ➔ Who could the potential artists and themes of the gallery be?
- ➔ What are the specifications of the gallery?
- ➔ How will the gallery be massed on the site and why?
- ➔ What is the next step beyond the compilation of the design brief?

2.0 CONTEXT ANALYSIS



2.0 CONTEXT ANALYSIS

2.1 SITE SELECTION

As part of determining the most efficient design brief for The Junkyard, a SWOT Analysis was undertaken to understand what the locations of Caloundra and Maroochydore could potentially offer to the new gallery. This brainstorming exercise was undertaken in both a group setting and individually in order to come to the best conclusion of whether to place the gallery in Caloundra or Maroochydore.

It was decided that The Junkyard would occupy a vacant lot in Maroochydore, north of Caloundra. The proposed site is the vacant site of 93 Dalton Drive. Having a total site area of 15,850m², the proposed site has one existing street frontage to pedestrians and motorists available along Dalton Drive. The proposed site and its location of Maroochydore present both opportunities and constraints. The current site's conditions, surrounding context and planning controls of Maroochydore are going to prove challenging for the new development of The Junkyard.



STRENGTHS		WEAKNESSES	
CALOUNDRA	<ul style="list-style-type: none"> Existing Caloundra Regional Art Gallery Closer to Brisbane than Maroochydore 	MAROOCHYDORE	<ul style="list-style-type: none"> No other art galleries in the immediate area Closer to the Sunshine Coast Airport in Maroochydore than Caloundra Maroochydore has a population four times larger than Caloundra, therefore more potential visitors to the gallery A number of vacant lots to house the development are available, including throughout the City Centre Priority Development Area Can be regarded as a 'clean slate' for the new development
CALOUNDRA	<ul style="list-style-type: none"> The new gallery could work in conjunction with the existing Caloundra Regional Art Gallery Caloundra has a number of existing buildings and urban fabric that can be reutilised and revitalised by the gallery 	MAROOCHYDORE	<ul style="list-style-type: none"> Potential to be first art-focused centre in the immediate area Potential for the gallery to become a landmark and gateway entry to the City Centre area Gallery could be considered a part of the proposed City Centre Introduce residents and visitors to various mediums of art and to eliminate any negative stereotypes and connotations Bring together people of various ages, both male and female
CALOUNDRA AND MAROOCHYDORE	<ul style="list-style-type: none"> As both regions do not give visitors the sense that they are at a coastal region, unless in viewing distance from the beach, the gallery has the opportunity to mimic the elements of the beach, such as the sand and water, through its proposed materialism The gallery has the opportunity to work together with festivals that occur in the region, such as the Maroochydore Music and Visual Arts Festival (MMVAF) and the Caloundra Music Festival 	CALOUNDRA AND MAROOCHYDORE	<ul style="list-style-type: none"> The gallery may struggle with securing funding and therefore maintaining financial sustainability Endeavouring to be judged by quality rather than through spreadsheets in money values could be difficult Achieving a good balance between entertainment and exhibitions Needing to differentiate itself from other galleries Ensuring ongoing relevance and necessity Maintaining environment sustainability Connecting with a new audience
			<ul style="list-style-type: none"> Not much available vacant land for the development Potentially not able to fit a larger new development anywhere efficient and effective An existing building may need to make way and be demolished for the gallery Further for the Sunshine Coast Airport in Maroochydore than Maroochydore Population is almost four times smaller than that of Maroochydore
			<ul style="list-style-type: none"> No existing art-based centres in the immediate area Maroochydore is further from Brisbane than Caloundra Does not have older buildings that could be revitalised by the gallery
			<ul style="list-style-type: none"> If a healthy relationship is not maintained, the Caloundra Regional Art Gallery can potentially become competition May be underutilised as people may be more appreciative and used to the existing gallery Maroochydore's proposed City Centre may overshadow Caloundra when in operation
			<ul style="list-style-type: none"> Maroochydore City Centre may overshadow the gallery altogether People are not familiar with the concept of an art gallery nor museum in the immediate area and if not marketed correctly, the opening and operations thereafter of the gallery may be a 'flop' The proposed Maroochydore City Centre may overshadow the gallery as it is planned to open and operate prior to the opening of the city centre

Table 02: SWOT analysis of Caloundra and Maroochydore

2.0 CONTEXT ANALYSIS

2.2 CONTEXT AND LOCALITY

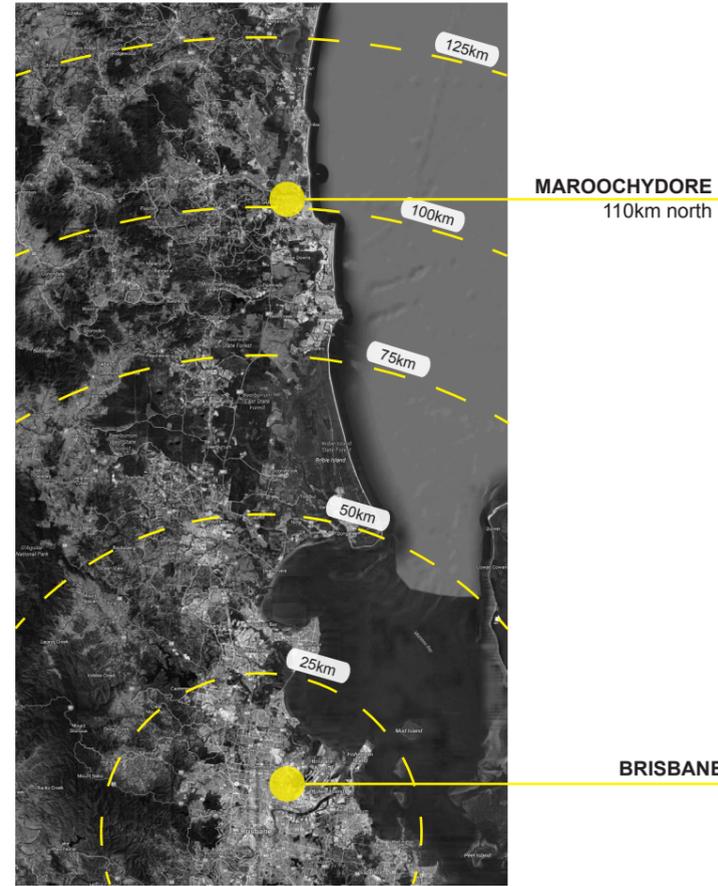


Figure 01: Brisbane to Maroochydore

CITY AREA COMPARISON (HECTARE)

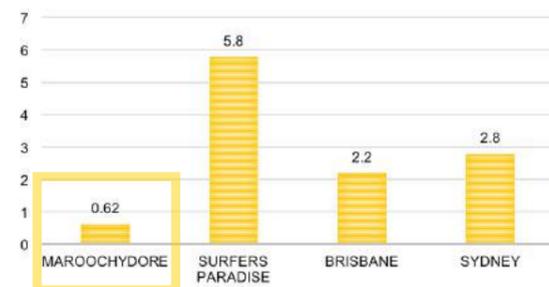


Figure 02: Area comparison with other major cities

COMPARISON IN THE NUMBER OF FAMILIES

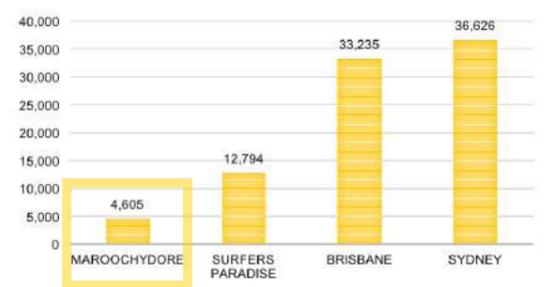


Figure 03: Comparison in the number of families with other cities

MEDIAN AGE COMPARISON

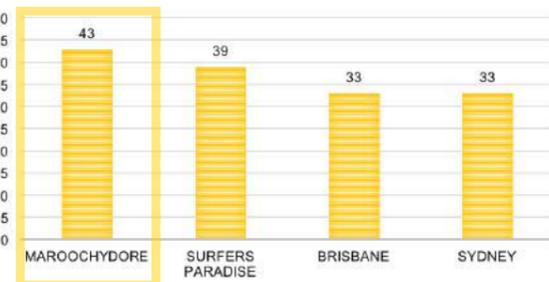


Figure 04: Median age comparison with other cities

POPULATION COMPARISON

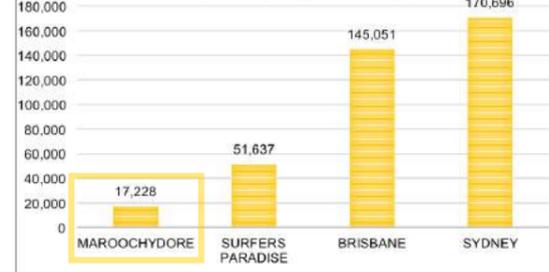


Figure 05: Population comparison with other major cities



Figure 06: Eumundi Markets, Buderim Falls, The Big Pineapple and Australia Zoo



Figure 07: Places of interest



- 01 | PAYNTER RIVER
- 02 | MAROOCHYDORE STATE HIGH SCHOOL
- 03 | MAROOCHYDORE STATE SCHOOL
- 04 | TAFE QUEENSLAND EAST COAST CAMPUS
- 05 | SUNSHINE PLAZA
- 06 | MAROOCHYDORE BUS INTERCHANGE
- 07 | MAROOCHYDORE HOMEMAKER CENTRE
- 08 | OLD HORTON GOLD COURSE
- 09 | MAROOCHY SURF CLUB
- 10 | MAROOCHYDORE BEACH

2.0 CONTEXT ANALYSIS

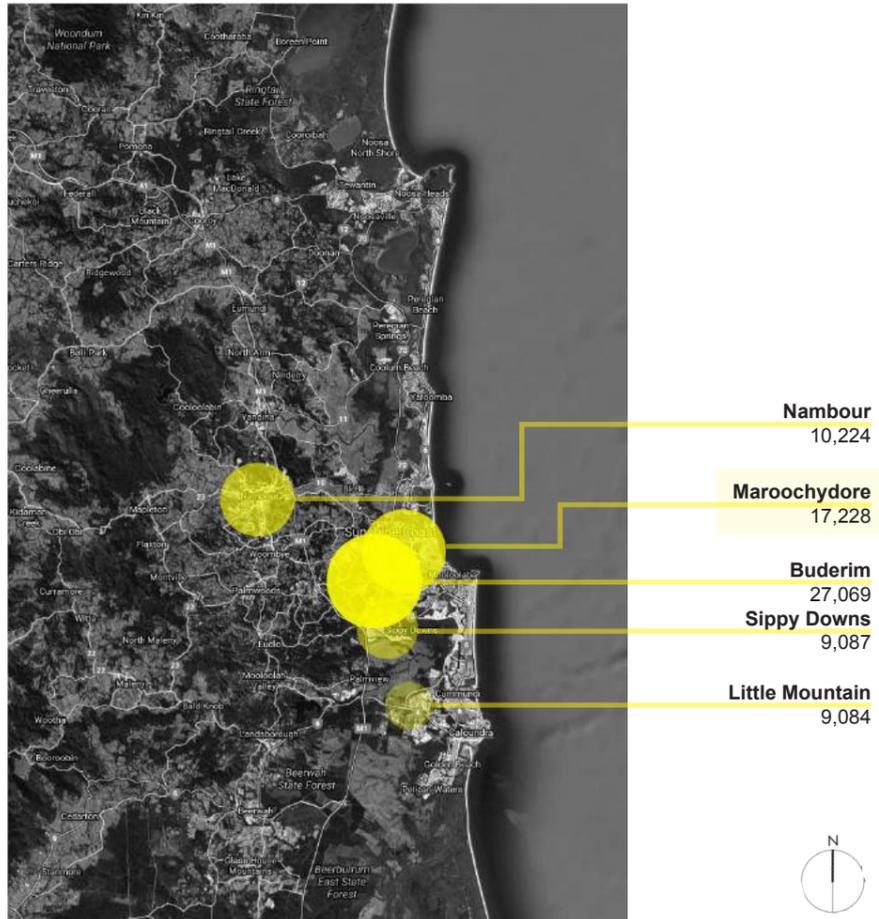


Figure 08: Sunshine Coast suburbs with the largest population

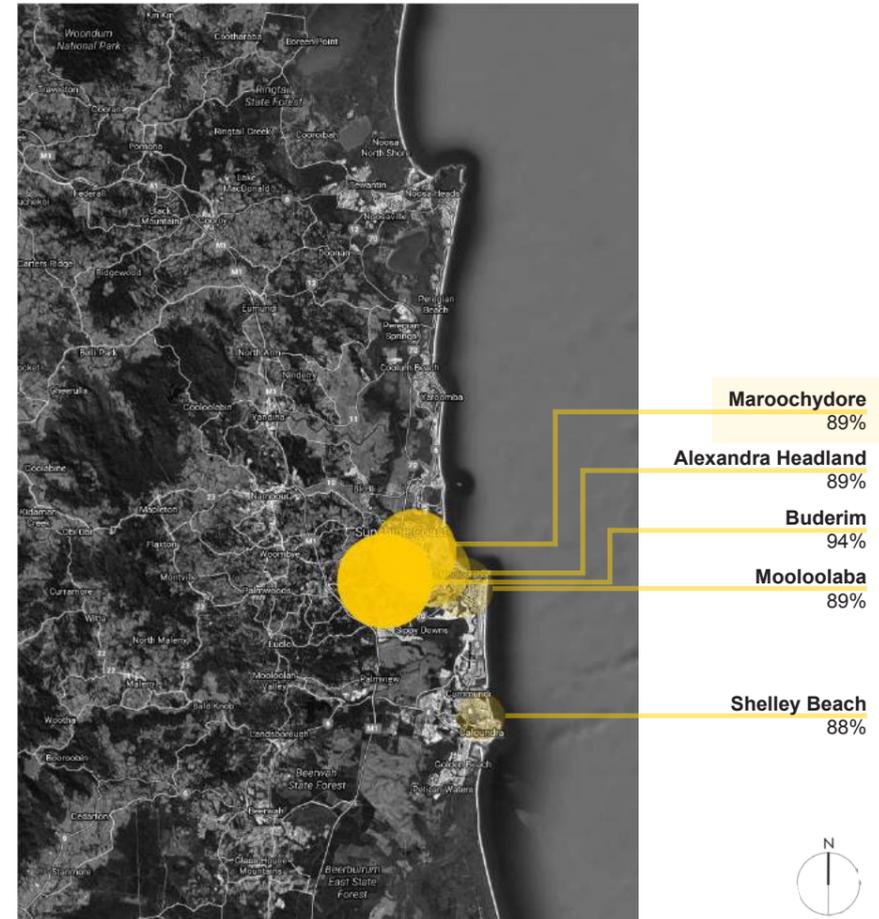


Figure 09: Sunshine Coast suburbs with the highest smart rating

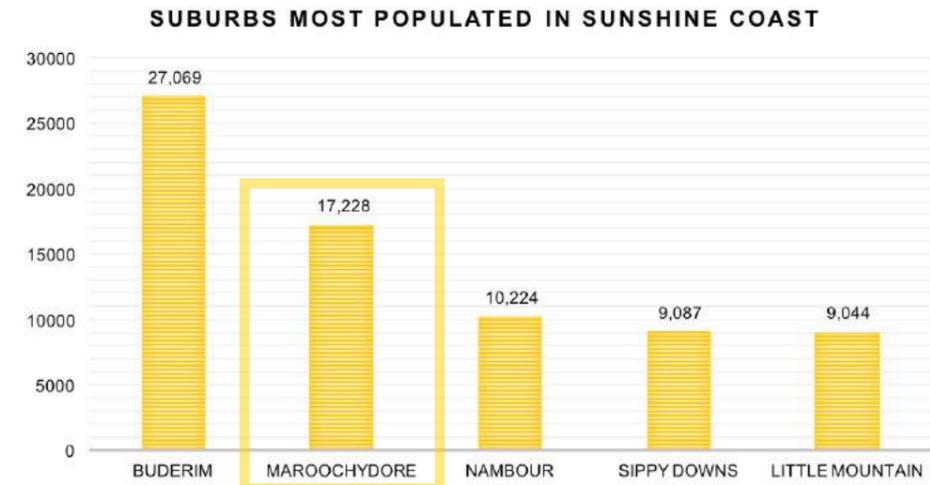


Figure 10: Suburbs most populated in Sunshine Coast

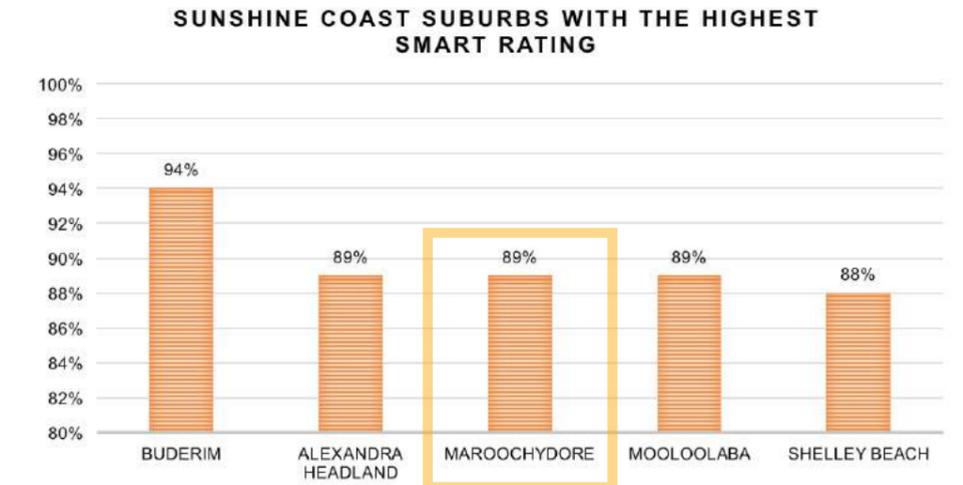


Figure 11: Sunshine Coast suburbs with the highest smart rating

2.0 CONTEXT ANALYSIS

2.3 SITE CONDITIONS

Currently, the proposed site of 93 Dalton Drive is a vacant lot allocated for council drainage use. It is a lot that is accessible to all as it not fenced and is flat plain of grass for any to access by foot.

ADDRESS	LOT AND PLAN	AREA (sqm)
93 Dalton Drive, Maroochydore	Lot 7 SP 239529	15,850m ²

Table 03: Site conditions

2.3.1 PLANNING CONTROLS

The proposed site and its development must take the following major planning regulations and instruments into consideration:

- Sustainability Act 2009
- Sunshine Coast Planning Scheme 2014
- Maroochydore City Centre Priority Development Area Development Scheme

The region adopted the latest edition of the Sunshine Coast Planning Scheme in April 2014 (Sunshine Coast Regional Council, 2017). It has replaced since the original Caloundra City Plan 2004 and the Maroochy Plan 2000 documents with one covering the entire Sunshine Coast Region.

Under the Maroochydore City Centre Priority Development Area Development Scheme, the proposed site for the development is considered to be a part of Precinct 1, Maroochydore Parklands Precinct. The document states that the Maroochydore Parklands Precinct is intended to become a major community and regional destination for informal recreation, respite and community activities.



Figure 12: Site boundaries

It is envisioned that this precinct comprises of major parklands, waterways and the provision for passive recreation uses.

Overall, the Sunshine Coast Planning Scheme 2014 identifies the site by the natures of development seen in Table 04, which are to be actioned upon in the development application stage of the project. The nature of Reconfiguring a Lot is to be explored further in the design development of The Junkyard, however has been included if the action is to occur upon the site. Below in Table 05, there is zoning that affects the site, however the criterion will have minimal impact on the design development of The Junkyard.

NATURE OF DEVELOPMENT	DESCRIPTION
Material Change of Use (MCU)	The Sustainable Planning Act 2009 states that material changes of use of premises means: <ul style="list-style-type: none"> ▪ The start of a new use of the premises ▪ The re-establishment on the premises of a use that has been abandoned ▪ A material increase in the intensity or scale of the use of the premises
Reconfiguring a Lot (ROL)	In accordance with the Sustainable Planning Act 2009, reconfiguring a lot means: <ul style="list-style-type: none"> ▪ Creating lots by subdividing another lot ▪ Amalgamating two or more lots ▪ Rearranging the boundaries of a lot by registering a plan of subdivision ▪ Dividing land into parts by agreement rendering different parts of a lot immediately available for separate disposition or separate occupation
Operational Works (OPW)	The term operational works is defined by the Sustainable Act 2009 as: <ul style="list-style-type: none"> ▪ Extracting gravel, rock, sand or soil from the place where it occurs naturally ▪ Conducting a forest practice ▪ Excavating or filling that materially affects premises or their use ▪ Placing an advertising device on premise ▪ Undertaking work in, on, over or under premises that materially affect premises or their use ▪ Clearing vegetation, including vegetation to which the Vegetation Management Act applies ▪ Undertaking operation of any kind and all things constructed or install that allow taking or interfering with water, other than using a water truck to pump water, under the Water Act 2000 ▪ Undertaking tidal works or work in a coastal management district ▪ Constructing or raising waterway barrier works ▪ Performing work in a declared fish habitat area ▪ Removing, destroying or managing a marine plant ▪ Undertaking roadworks on a local government road

Table 04: Nature of development

OVERLAY	DESCRIPTION
Airport Environs Overlay Code	The purpose of this overlay is to recognise the significance of the Sunshine Coast Airport, in Maroochydore, and its nature as an essential piece of infrastructure, therefore to not cause any interruption to its operation and to avoid the occurrence of an incompatible development. <p>Required: Section 8.2.2 Airport Environs Overlay Code of the Sunshine Coast Planning Scheme 2014</p>
Priority Infrastructure Plan	The subject site is within the boundary of the Priority Infrastructure Plan. This document demonstrates the desired standards of service and plans for the infrastructure of the Sunshine Coast. <p>Required: Part 4 Priority Infrastructure Plan of the Sunshine Coast Planning Scheme 2014</p>
Priority Development Area (Maroochydore City Centre)	The Priority Development Area (PDA) identifies that 93 Dalton Drive has two conditions; that the building height is not to exceed 25 metres and that the lot's use is considered to be Community Facilities Land. <p>Required: Maroochydore City Centre Priority Development Area Development Scheme</p>

Table 05: Site overlays

2.0 CONTEXT ANALYSIS

2.3.2 CONSTRAINTS

Upon site visitation, it was noted that 93 Dalton Drive carries a number of constraints that should be embraced and challenged by the proposed development.

STAFF PARKING: Upon observation, it was noted that Dalton Drive is used as an informal parking area for the staff of Bunnings. Located across from the site at 70-98 Dalton Drive with a number of other homeware stores, the staff members do not seem to have parking on-site and therefore line their vehicles along the Dalton Drive frontage of the proposed Maroochydore City Centre. This occurs as there are no parking regulations implemented along the road, therefore allowing any driver to park their vehicle at any given time. Ultimately, the demand of parking along Dalton Drive for the retail staff can become a difficult situation for visitors to the proposed The Junkyard that plan to come by vehicle, if the development was not to provide on-site parking.

EXISTING FOOTPATHS: The footpaths along Dalton Drive are not consistent. On the side of the newly developed Bunnings, the footpath travels along the full frontage, however this is not the case on the opposite side of Dalton Drive. The proposed site, along with the vacant site of 95-105 Dalton Drive do not have an existing footpath.

PUBLIC TRANSPORT: Currently there are no modes of public transport that run along the stretch of Dalton Drive. With the existing public transport infrastructure through Maroochydore, visitors would have to arrive by Route 602 or 617 by bus. These routes travel along the length of Maroochy Boulevard to the west of the site with the closest bus stop being at the Maroochydore Homemaker Centre. Route 614 runs along Maud Street, however the walk is not short nor is it overly safe for visitors later in the evenings.

SENSE OF PLACE: Unfortunately, the current state of the site gives neither visitors nor users any sense of knowing that they are at a coastal region, nor do they feel

that they are with two kilometres of a beach. The site has four principal neighbours that convey a standard suburban setting; car dealerships to the northwest, Bunnings and other homeware retail outlets to the west, homes and townhouses to its southwest and the Maroochydore Priority Development Area to its north.

OUTDOOR SPACES: Currently, there does not seem to be any available green spaces. It is believed that this potentially affects the retail staff within the immediate area of the site. They do not seem to have anywhere to go for their breaks, to be able to sit outside in the fresh air and leave their place of work for a moment in the day. The vacant lots do not accommodate for this as the grass does not seem to go through regular maintenance.

Figure 13: Current state of 93 Dalton Drive



Figure 14: Vehicles parked across the road from 53-91 Dalton Drive and on the vacant lot

Figure 15: Neighbouring retail



Figure 16: Neighbouring retail



Figure 17: Abrupt end to footpath south of proposed site

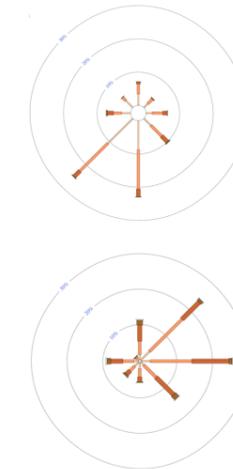


Figure 18: Vehicles parked along 53-91 Dalton Drive



2.0 CONTEXT ANALYSIS

-  Direction of vehicular traffic
 -  Interrupted pedestrian flow
 -  Staff parking congestion
 -  Constraints that the development can prevent and solve
- 1** The existing footpath does not continue along the full length of Dalton Drive, but rather stops across from the Bunnings development then is reintroduced in the middle of the frontage of 53-91 Dalton Drive, south of the proposed site
 - 2** Traffic is currently lead away from the site, as vehicles are almost 'swooped' away from the proposed 'Main Street Boulevard' entry point into the Maroochydore City Centre
 - 3** The area marked in the red dashed line demonstrates where the Bunnings staff members park their vehicles while at work. This is able to prove a constraint for the proposed gallery as, because of them, there may not be available on-street parking for visitors arriving by private vehicular transport



-  Low summer sun, afternoon to the west and morning to the east
-  Winter morning sun
-  Desired breezes in the summer and winter
-  Constraints that the development can prevent and solve



2.0 CONTEXT ANALYSIS

2.3.3 OPPORTUNITIES

CLEAN SLATE: A major opportunity that the selected site presents is that it is currently a vacant lot. This allows for the development to avoid any disruption or demolition works to any existing buildings or environments. According to the Sunshine Coast Council PD Online tool, there is only one zone that affects future development, however the Airport Environs overlay does not affect a development that will be not sitting at a tower-height. The site belongs to the Priority Development Area (PDA) and is not directly affected by any flooding overlays.

ROUNDAABOUT: The development of the art gallery can propose a rearrangement of Dalton Drive. Currently, the street frontage of 93 Dalton Drive directs motorists away from the proposed entry of the PDA and the subject site of the gallery and directly towards the Bunnings and Officeworks complexes. This can be altered with the introduction of a roundabout in place of the existing make-shift traffic markers (refer to figure 28). This notion will be further explored in the massing study in Section 4.2.

TRAFFIC SIGNAL BOXES: South from the proposed site, there is a single traffic signal box at the intersection with Dalton Drive and the entry to the Officeworks and Bunnings complexes. It is one of many traffic signal boxes that have not been painted in the suburb of Maroochydore. Similarly to the Brisbane City Council, the Sunshine Coast Council has an initiative, known as Artforce, where artists are able to paint original works onto the traffic signal boxes. It can be suggested to the Sunshine Coast Council, as part of Urban Smart Projects, that the traffic signal boxes are painted to make reference to the new gallery. This way, the boxes also have the opportunity to become a wayfinding opportunity for the community of the gallery and the beginning of the gallery's proposed travelling exhibition.

GREEN SPACE: The gallery will give residents and retail staff of the immediate area a public green space that they are able to visit. As identified in 2.3.2 Constraints, the courtyards and green spaces that the gallery will provide can be utilised by this group

at any time for their leisure. In fact, it would be encouraged for them to do so as they are then able to enter the gallery and experience the installations and works within as well as the exterior murals and public art.

GATEWAY: The proposed site was selected for a number of reasons in regards to the relationship it will have with the Maroochydore City Centre proposal upon the PDA site, formerly the Old Horton Park Golf Course. By witnessing the artists' impressions images provided by SunCentral (refer to figure 33), the focal point of entry for visitors to the centre will be off Dalton Drive coming from the Sunshine Motorway and Bruce Highway.

By placing the gallery upon 93 Dalton Drive, visitors will be greeted by the new gallery, a juxtaposition and contrast to the commercialised state of the City Centre. The gallery can potentially receive high exposure from the expected increase in vehicular and pedestrian movement along Dalton Drive and the new street leading into the City Centre. It is anticipated that visitors on their way to the City Centre, who may not be aware of the gallery and its location, will either stop to have a look at the gallery and its built environment or will plan to visit the gallery on their way out of the City Centre. This assumption is concluded off the base of witnessing the infrastructure in the immediate area of the site; the footpaths are wide enough for both a number of pedestrians to pass each other at one time, there is space on the footpath for cyclists but also bicycle lanes on the road, there are lanes on Maroochy Boulevard designated for the use of buses and it is evident that the vehicle lanes have been widened for ease of access and the occurrences of traffic.

TRAVELLING EXHIBITION: The Junkyard has the opportunity to showcase the works produced and exhibited across the entirety of the Sunshine Coast region. This method of showcasing works will allow for the motion of street and public art to be in the public eye and to encourage conversation about it. A programme can be implemented where art installations created at The Junkyard can be displayed throughout the Sunshine Coast

on a system of rotations. Preferably, the locations where the art would be exhibited would be places of pedestrian thoroughfare, and where the general public can stop and observe. There are a number of travelling exhibitions that have visited and are based in Queensland that will be further explored in section 5.0 Precedent Study.

EXISTING FLORA: In order to maintain the streetscape of Dalton Drive, it should be an aim that The Junkyard's landscaping it kept consistent with what has already been introduced to the immediate area. It has been identified that native Australian plants have been used along the traffic islands and within the landscaping of Bunnings, therefore these plants should be continued across the road to 93 Dalton Drive as well in achieving consistency and continuity.

SURROUNDING BUILT FORMS: To the west of the proposed site are a number of commercial tenancies along Dalton Drive and Maroochy Boulevard. Alongside the construction of an Aldi supermarket, all of the retail and car dealerships have a similar material and colour palette. It is evident in figures 23, 24, 25 and 26 below, that the built environment west of the site is primarily composed of Koolwall polystyrene systems and the inclusion of concrete tilt panels. Vegetation is only included along the boundaries of the buildings and all buildings seem to primarily be made up of earth-tone colours, in particular the colour grey.

This can prove an opportunity for the gallery as it can provide a built form that is very organic and different within its immediate area. It is not suggested that The Junkyard completely contrasts the current design and build trend, however it should include elements such as climbing plants, external application of materials with various textures and various splashes of colour for it to be able to stand out from its retail-heavy immediate area.



Figure 23: Volkswagen dealership



Figure 24: Maroochydore Homemaker Centre



Figure 25: Mazda dealership



Figure 26: Lexus dealership

2.0 CONTEXT ANALYSIS

VIEW CORRIDORS

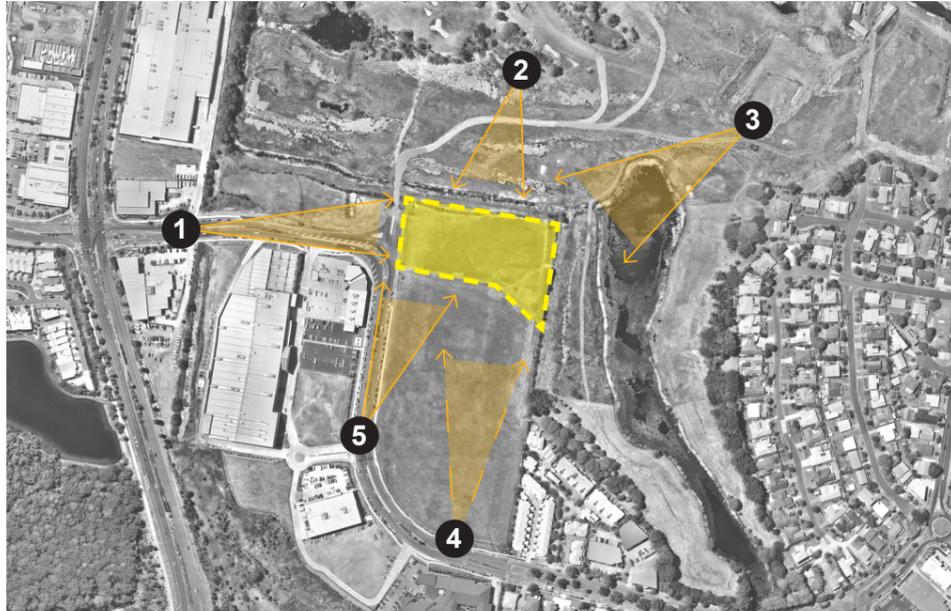


Figure 27: Views corridors toward the proposed site

- 01 | Motorists entering Maroochydore from Maroochy Boulevard and heading east along Dalton Drive
- 02 | Views offered of the gallery to users from the proposed Maroochydore City Centre situated in the Main Street South Precinct
- 03 | Visitors will be able to see the gallery from the Maroochydore Parklands precinct of the Maroochydore City Centre
- 04 | Secondary views from the neighbouring vacant lot and their southern frontage on Dalton Drive
- 05 | Pedestrians and motorists travelling north along Dalton Drive



Figure 28: View of site on approach from the west



Figure 29: View of site across 53-91 Dalton Drive from the south

VIEW VISTAS



Figure 30: View vistas from the proposed site

- 01 | Views from the site towards the entry of the Maroochydore City Centre, where the precinct of Main Street South will be located
- 02 | Views toward the Maroochydore Parklands Precinct. Depending on the height of the gallery, views of the beach and water can be captured from a higher storey
- 03 | Secondary and potential views of the vacant land and its future development to the south
- 04 | Views of the hinterland to the west of Maroochydore



Figure 31: View across 51-93 Dalton Drive to the south



Figure 32: View from site in an easterly direction

2.0 CONTEXT ANALYSIS

2.3.4 MAROOCHYDORE CITY CENTRE RELATIONSHIP

The Maroochydore City Centre is one of two Priority Development Areas of the Sunshine Coast, the second being the entirety of the suburb of Caloundra South (Sunshine Coast Council, 2017). The City Centre is proposed to become a new capital city for the Sunshine Coast region with a focus on business, community services and employment opportunities. It will be composed of a diverse range of medium and high density housing with the introduction of a new public transport system (Sunshine Coast Council, 2017).

The Junkyard will provide as a gateway entry for the Maroochydore City Centre, providing a unique arrival experience for visitors. It is anticipated that visitors on their way to the City Centre, who may not be aware of the gallery and its location, will either stop to have a look at the gallery and its built environment or will plan to visit the gallery on their way out of the City Centre.

Key objectives that the Maroochydore City Centre endeavours to achieve include:

- Connecting parklands and open spaces within the City Centre that are accessible to both pedestrians and cyclists
- Accommodating for a wide variety of activities, themes and purpose for both day and night
- Treating the Maud Waterway as a key landscape feature
- Incorporating public art
- Providing active frontages and passive surveillance by overlooking public spaces
- Considering the initiatives of Crime Prevention through Environmental Design (CPTED)
- Incorporating shade structures and plentiful landscaping
- Allowing for safe public footpaths and cross-block links both in the day and night
- Providing space for small permanent and/or temporary food and beverage and retail outlets, such as market stalls and food trucks



Figure 33: Artists' impressions of the Maroochydore City Centre



Figure 34: Current state of construction occurring on the City Centre site off Maud Street



Figure 35: Current state of site at entrance from Dalton Drive



Figure 36: Developments throughout Maroochydore

- 01 | 169 MULTIPLE DWELLING UNITS AT BROADWATER AVENUE WEST
- 02 | \$2.4M SCHOOL BUILDING - STELLA MARIS CATHOLIC PRIMARY SCHOOL AT MCKENZIE DRIVE
- 03 | 108 BED AGED CARE FACILITY AT AMITY AVENUE
- 04 | SHOPPING CENTRE AT SUNRISE DRIVE
- 05 | 80 UNIT 8 STOREY HIGH-RISE AND FOOD AND DRINK OUTLET AT BEACH ROAD
- 06 | HOTEL, FOOD AND DRINK OUTLET, OFFICE, SHOP, BAR AND HEALTH CARE 6 STOREY HIGH-RISE AT BEACH ROAD
- 07 | COMMERCIAL MIXED USE AT PLAZA PARADE

- 08 | 56 MULTIPLE DWELLING UNITS AND OFFICE AT MUNGAR STREET
- 09 | MAROOCHYDORE CITY CENTRE PRIORITY DEVELOPMENT AREA
- 10 | 143 UNIT 8 STOREY HIGH-RISE AND HEALTH CARE SERVICES/FOOD AND DRINK/SHOPS/OFFICES AT MEMORIAL AVENUE
- 11 | 32 MULTIPLE DWELLING UNITS AT KINGSFORD SMITH PARADE
- 12 | 30 UNIT 8 STOREY HIGH-RISE AT PICNIC POINT ESPLANADE
- 13 | THE COSMOPOLITAN COTTON TREE - 7 STOREY MULTIPLE DWELLING UNITS



Figure 37: 13 | Cotton Tree



Figure 38: 03 | Amity Avenue



Figure 39: 05 | Beach Road

A dark blue arrow pointing to the right, containing the text '3.0 PROJECT VISION'.

3.0 PROJECT VISION

3.0 PROJECT VISION

3.1 OBJECTIVES AND GOALS

The following goals, objectives and key performance indicators have been developed to monitor The Junkyard towards realisation and maturity as a regional gallery of the Sunshine Coast. Primarily planning for the long-term, short-term goals can be defined by the overall goals that the gallery will strive towards, ultimately from its inception.

Once roles are determined and fulfilled, the monitoring and analysing of the achievement and success rate of the five goals should be led by two particular groups of staff of The Junkyard. The Board of Directors are to be in keeping of the macro management, the bigger picture, while managers of the varying areas and functions of the gallery should be considered with the micro management of goals and objectives.

GOAL 01 | DESIGN EXCELLENCE AND SUSTAINABILITY

The Junkyard provides flexible and adaptive spaces through its modest and simple, both internally and externally. The gallery strives to provide adequate exhibition and back of house facilities, enabling events no matter how large or small to take place. Within the community of Maroochydore, The Junkyard's gateway entry location needs to demonstrate social, environmental and economic sustainability for all visitors, staff and the local community.

OBJECTIVES

1.1	Ensure that the built environment and landscape architecture of the gallery is built to be future-proof and to withstand the envisioned activities and visitors of the gallery.
1.2	During design, construction and maintenance, ensure that the gallery's architectural design provides allowance for methods of sustainable practice such as; the installation of solar panels to remove the need for on-grid power, reduction in the requirement of air-conditioning and the inclusion of water tanks to encourage the usage of collected rainwater.
1.3	Implement and install Smart Technology as per Sunshine Coast Council's Smart City Implementation Program.

KEY PERFORMANCE INDICATORS

1.1.1	Ensure that the correct methods of maintenance and parties to carry out the works are engaged to sustain the longevity of the gallery's built environment, services and overall site. This will be an addition in maintain the CPTED initiatives of the built environment
1.2.1	Monitor usage and utility overheads in order to determine whether the technology is achieving a certain rate of sustainability and in compliance with its set out Green Star initiatives
1.3.1	Allow for the Sunshine Coast Council to monitor the findings provided by the Smart Technology. Conversely, the SCC is to provide said findings as well as advice to the gallery towards improvement.

Table 06: Goal 01

3.0 PROJECT VISION



GOAL 02 | COMMUNITY ENGAGEMENT

Through its various architectural elements coming together to facilitate for numerous events and exhibitions, The Junkyard endeavors to attract a wide demographic to enjoy what is on offer throughout the year of all ages, genders and backgrounds.

OBJECTIVES

2.1	Encourage visitors of all ages, genders and background to visit the gallery through appropriate marketing strategies and word-of-mouth through visitors and social media outlets.
2.2	Continuously strive to improve and better the visitor's user experience.
2.3	Conduct numerous events throughout the years to allow visitors to learn about the art through different mediums, such as workshops, exhibitions, school group visitations and guided tours.

KEY PERFORMANCE INDICATORS

2.1.1	Monitor and record the number of visitors of the general public to the gallery on a weekly, monthly and yearly basis.
2.2.1	Undertake surveys and audience research on a regular basis to determine visitor engagement and use feedback to improve the visitor's user experience.
2.3.1	Monitor and record the number of active participants in workshops and tours, of all groups such as the general public and school groups, to determine the rate of engagement.

Table 07: Goal 02

GOAL 03 | ART COLLECTION

In order to keep community engagement consistent and exciting for the envisioned visitors, the art collection of The Junkyard needs be on constant rotation and be kept up to date to satisfy the interests of visitors. Visitors should have the want to return on multiple occasions to discover new collections based on changing themes and artists.

OBJECTIVES

3.1	Rotate the art on a regular agreed basis, along with the rotation of themes and artists, in order to keep visitors wanting to return to see new work.
3.2	Encourage local artists initially, followed by nationally and internationally as the gallery progresses, to take part in in-house studios and to exhibit works created both on and off-site.
3.3	Provide for visitors, tour groups and educational groups to take part in the art and contribute to the gallery exhibitions.

KEY PERFORMANCE INDICATORS

3.1.1	Monitor that number of visitors per themed exhibition and/or event promoting the exhibition in order to determine the popularity and success rate.
3.2.1	Monitor the number of different contributing artworks on display each month and monitor the reoccurrence rate of artists.
3.3.1	Ensure that there are staff members and artists present to help the participants of workshops efficiently use their time to learn, create and reflect on the work they create and contribute to.

Table 08: Goal 03

3.0 PROJECT VISION

GOAL 04 | **STAKEHOLDER AND FINANCIAL SUSTAINABILITY**

Funding and financial support are key for The Junkyard to be consistent throughout its various exhibitions. Maintaining healthy relationships with key stakeholders and other galleries will allow for The Junkyard to maintain a positive image in which new and additional stakeholders will continuously want to take part of the operation of the gallery.

OBJECTIVES

4.1	Strive to secure appropriate levels of Government funding necessary for the daily operation of the gallery. This would be inclusive of, but not limited to; programs, workshops, grants and donations.
4.2	Endeavour to secure works both produced at the gallery and off-site through purchase, loan or donation of art/installations. This can be achieved through maintaining good relationships and partnerships with artists other regional galleries.
4.3	Adopt an appropriate risk management plan and practice.

KEY PERFORMANCE INDICATORS

4.1.1	Aim to allow visitors to witness the gallery's exhibitions free of charge when possible as this will encourage more visitors, and encourage repeat visitors, to the gallery.
4.2.1	Plan all exhibitions and artists well ahead of time, in order to maintain a full gallery, with the provision of planning 'back-up' art and artists in the case of the following, but not limited to; cancellations, last-minute schedule changes and free space in the gallery.
4.3.1	Continuously monitor and periodically review all risk management practices upon careful implementation.

Table 09: Goal 04

GOAL 05 | **STAFF AND WORKING ENVIRONMENT**

Staff who are happy, satisfied and excited to work at The Junkyard with various visitors and artists should be key for The Junkyard. Visitors should feel like they are entering a space where they are felt welcome at all times. This can be achieved by making sure that The Junkyard maintains a positive and uplifting environment for all users and staff.

OBJECTIVES

5.1	Attract and retain staff who are willing to develop their skills and experience.
5.2	Encourage and offer to all staff the opportunity to continuously develop their skills. This could be done by having the opportunity to take part and contribute in the art.
5.3	Ensure that all staff abide by workplace health and safety practices and conditions.

KEY PERFORMANCE INDICATORS

5.1.1	Monitor, honour and reward long serving staff members and any outstanding achievements reached.
5.2.1	Monitor the number of staff members who actively participate in workshops or have their artworks displayed.
5.3.1	Conduct confidential surveys and reviews on the views of all staff members so that the workplace can be altered, adjusted and/or further developed to suit the needs and/or wants of staff – this can be a method in retaining and developing staff.

Table 10: Goal 05

3.0 PROJECT VISION

3.1.2 UNITED NATIONS SUSTAINABLE DEVELOPMENT GOALS



04 | Ensure inclusive and quality education for all and promote lifelong learning

- Improving people's lives and sustainable development
- Increasing access to education

The Sunshine Coast Art Gallery allow for people of all genders and ages to gain an understanding and appreciation of public and graffiti art allowing them to beat the stereotype that graffiti is only produced with negative intention therefore producing an outcome with a negative connotation



05 | Achieve gender equality and empower all women and girls

- Not only a fundamental human right but a necessary foundation for a peaceful, prosperous and sustainable world
- Provide women and girls with equal access to education and decision-making processes

Allowing both genders to participate in the production of public and graffiti art in order to overcome the male-only artist stereotype



07 | Ensure access to affordable, reliable, sustainable and modern energy for all

- Energy is central to nearly every major challenge and opportunity
- Sustainable energy is an opportunity – it can transform lives, economies and the planet
- Universal access to modern energy services, improve efficiency and increase use of renewable sources

Initiative in reducing the development's carbon footprint



11 | Make cities inclusive, safe, resilient and sustainable

- Cities are hubs for ideas, commerce, culture, science, productivity, social development and more
- Continue to create jobs and prosperity without straining land and resources
- Cities of opportunities for all with access to basic services, energy, housing, transportation and more

Allowing artists to express themselves without it stereotypically being considered an offence



12 | Ensure sustainable consumption and production patterns

- Promoting resource and energy efficiency, sustainable infrastructure and providing access to basic services, green and decent job and better quality of life
- 'Doing more and better with less'
- Awareness-raising and education on sustainable consumption and lifestyle

Ensure sustainable methods and practices of maintenance occur



13 | Take urgent action to combat climate change and its impact

- Affecting every country on every continent
- Disrupting national economies and affecting lives and costing people, communities and countries
- Changing weather patterns, rising sea levels and more extreme weather events

Allow for the physical environment of the gallery to promote and encourage initiatives of sustainability

3.0 PROJECT VISION

3.2 STAKEHOLDERS

Stakeholder management is the process of managing the expectation of anyone that has an interest in the project or will be affected by its deliverables or outputs (University of Tasmania, 2013). It is important that all stakeholders are kept informed and up to date throughout the design process effectively and that communication is maintained on a regular basis.

STAKEHOLDER	RELATIONSHIP
Client	Key
Current Land Owner	Key
Sunshine Coast Regional Council	Key
Sunshine Coast Arts Advisory Board	Key
Architect/s and Design Team	Key
Consultants/Coordinators	Key
Intended Target Market/Visitors	Key
Investors	Direct
Exhibition/s Curator/s	Direct
Exhibiting Artists	Direct
Department of Main Roads & Transport, Energex and other key government/council parties	Direct
Neighbouring Properties	Direct
Galleries of Sunshine Coast, such as; Caloundra Regional Art Gallery, Noosa Regional Art Gallery and University of The Junkyard	Direct
Future Neighbouring Residents	Indirect
Local Community	Indirect

Table 11: Identifying stakeholders of The Junkyard



Figure 40: University of Sunshine Coast Gallery



Figure 41: Gallery space of Noosa Regional Art Gallery



Figure 42: Entrance to Caloundra Regional Art Gallery

It is important to consider what consultants and their respective teams would be included on a project of this nature and scale. Determining this within the planning stages of the project will allow for the client and design team to familiarise themselves with the individuals but also in the methods of communication and engagement. Allowing for efficient coordination and communication will allow for the schematic, design development and construction phases to run as smoothly and effectively as possible for all involved. The addition of consultancy groups will become a threat in further rising the costs of the project, however it is hoped that noting these costs early will not bring surprise to the client and other financial investors of the project.

In composing the most efficient gallery arrangement for The Junkyard, it is recommended that a team be composed as per Table 12. Attention should be paid in particular in finding an appropriate art and gallery consultant, who alongside the architect, interior design and lighting designer, can achieve the best outcomes for the gallery. Whether the consultant is, by profession, an interior designer, it is important that they specialise in art and galleries. Besides contributing to the design and arrangement of the physical space, an art and gallery consultant would be able to contribute heavily towards the initial development of:

- Storage requirements
- Studio and workshop requirements and management
- Curation and exhibition management
- Policies and procedures of items and processes in the gallery
- Development of corporate partnership with artists and other galleries

- Conservation, packing, insurance and installation requirements and supervision (Pfister, 2016)

This would benefit the team immensely as there would be a member that has previous experience in the production of a gallery and has previous knowledge in what it takes to curate an exhibition.

CONSULTANT	RELATIONSHIP
Architect	Key
Landscape Architect	Key
Interior Designer	Key
Lighting Designer	Key
Art and Gallery Consultant	Key
Town Planner	Key
Traffic Engineer	Key
Structural Engineer	Key
Mechanical Engineer	Key
Electrical Engineer	Key
Acoustic Engineer	Optional
Quantity Surveyor	Optional
Fire Engineer	Optional
Green Star Associate	Optional

Table 12: Recommended employable consultants

3.0 PROJECT VISION

3.3 TARGET MARKET

Although The Junkyard will be accessible for visitors of all ages, genders and backgrounds, there are two groups which the gallery will aim to bring together.

People of the ages groups of 15 to 29 and 55 to 64 years of age are envisioned to be the target markets of The Junkyard. It is believed that the two age groups, when coming together in one space, will be able to learn from another. People of more of a senior age may find that street artists, who produce murals through graffiti works, may be stereotyping this act as negative and offensive, when in fact this may not always be the case. When at the gallery, the elderly will have the chance to witness street art-influenced works and may begin to move away from the stereotype. They can witness their murals and gain an understanding of their views in a safe environment, rather than a public laneway, and can take the time to gain an appreciation and understanding in what it is that is being produced.

Additionally, it is vital that the younger target market receives the space and support to produce art, at their choice of street art medium, without the notion that it is considered vandalise and an illegal act. Learning from a younger age will teach potential artists that it is acceptable to voice their opinion and views through art but through acceptable means, such as at the gallery where it is certain that their works will be respected and appreciated.

It can be seen, by Census data collected by the Australian Bureau of Statistics, that both of the previously mentioned age groups have be rising in Maroochydore. It is important to facilitate for both of these age groups as they can treat the gallery as an escape, both for the elderly as a time to relax and enjoy artworks, but also for young adults that require an escape from potentially difficult and troublesome lifestyles.

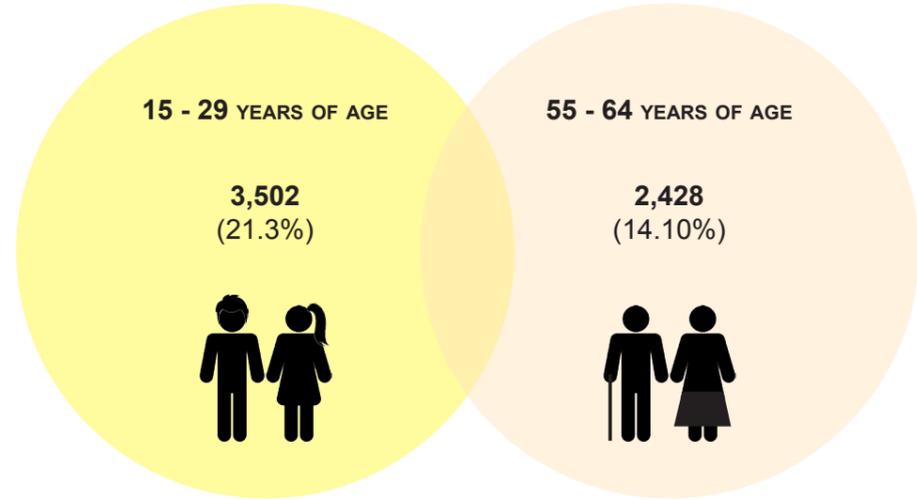


Figure 43: The two target markets coming together

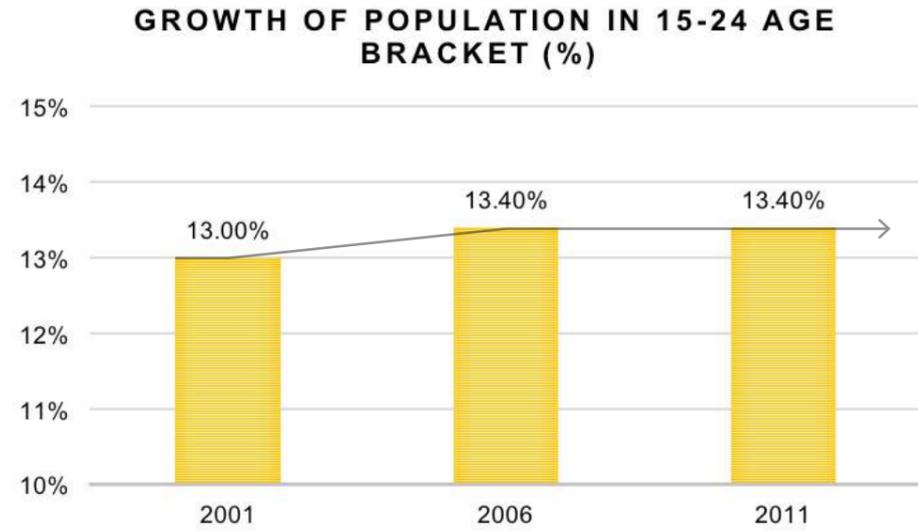


Figure 44: Growth of population in 15-24 age bracket in Maroochydore

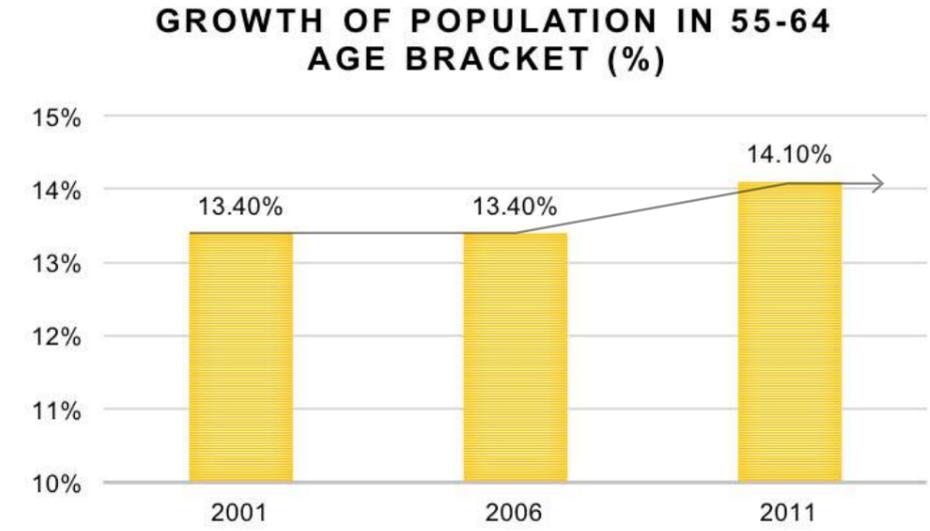


Figure 45: Growth of population in 55-64 age bracket in Maroochydore

3.0 PROJECT VISION

3.4 SOCIAL MEDIA

Instagram is a highly utilised platform in which users share still images and videos of whatever they'd like, ranging from places of interest, food, animals and capturing moments together with friends and family. The figures below, according to Pedestrian TV, were the most Instagrammed walls of 2016. In fact, walls were the top item to be shared on Instagram for the year. The article, written by Lucinda Price, states,

'Are you a foreign city wanting to attract more snap happy tourists? Paint a wall. Maybe you're a subpar cafe that sells subpar food that wants more bidness without a menu change? Paint a wall. What's the solution to making a drab area groooooovy? You know what to do with that wall, babey!'

'Word of mouth' about the new gallery can be best achieved through the use of social media. In accordance to the statistics above, The Junkyard will certainly not be short of walls filled with graffiti, hanging art pieces and installations. Visitors should be encouraged to take photographs of the walls, and themselves in front of the wall, and share their photos through their social media platforms.



Figure 46: Sydney, NSW



Figure 47: Brisbane, QLD



Figure 48: Melbourne, VIC



Figure 49: St Kilda, VIC



Figure 50: Los Angeles, US



Figure 51: Los Angeles, US



Figure 52: Los Angeles, US



Figure 53: Atlanta, US



Figure 54: London, UK



Figure 55: Miami, US

3.0 PROJECT VISION



- Instagram is the second most engaged social media platform after Facebook
- Instagram use has double between 2015 and 2016
- Currently, Instagram has 400 million active users
- 60% of these users log in on a daily basis
- 90% of users are younger than the age of 35
- On an average day, 80 million photos are shared
- 3.5 billion like are shared on a daily basis
- Selena Gomez has the largest number of followers at 113 million, while Beyonce holds the most popular Instagram post, currently holding 10.8 million likes
- Pizza is the most popular food shared on Instagram
- Engagement with brands on Instagram is 10 times higher than on Facebook, 54 times higher than with Pinterest and 84 times higher than on Twitter
- Posts with at least one hashtag gain approximately 13% more engagement and receive 79% more engagement with shared with a location
- Still images and photographs receive more engagement than videos shared

Instagram

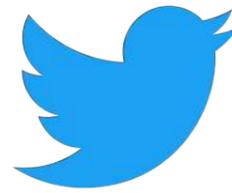
When sharing photographs on Instagram, users are able to share the same image on another platform. Although Instagram is the primary social media platform that the gallery will aim for users to share photographs on, it is important to remember that there is a likelihood that many other people will learn about the featured walls and the gallery itself through other social media outlets such as:



Facebook



Snapchat



Twitter



LinkedIn



Pinterest

Architectural and interior design elements that The Junkyard could employ in order to encourage people to give the gallery a social media presence include:

FLOORS



Figure 56: Floor at Nodo Donuts, Brisbane



Figure 57: Floor at John Mills Himself, Brisbane

NEON SIGNS



Figure 58: Neon sign at Day Made, Brisbane



Figure 59: Neon sign at Kwan Bros., Brisbane

GREEN WALLS



Figure 60: Travelling green wall, The Arc Agency



Figure 61: Green wall, The Garden, Jupiters Casino

DECORATIVE WALLS



Figure 62: Wall at Halcyon House, Cabarita



Figure 63: Street art in Brisbane

3.0 PROJECT VISION

3.5 ARTISTS

Brisbane, unlike Melbourne, and South East Queensland are proving to be very strict with the production and undertaking of street art. Headlines always appear about artists being fined, their works being removed and statistics about how much the cleaning up of graffiti and street art is costing Queensland families. However, there have been headlines that feature artists calling out to council and other authorities for space to express themselves and paint in public spaces.

The Junkyard will allow artists to do just so, in a safe space where all are welcome to participate and learn from one another. Although not a public space, the gallery will accommodate for the artist to produce works that otherwise would not be able to do so elsewhere, legally, in South East Queensland.

At inception, it is desired that local artists of South East Queensland and Northern New South Wales will want to contribute and work in the conjunction with The Junkyard. Once the gallery is viable and becomes popular with the Sunshine Coast region, the gallery may then want to begin seeking for national, and potentially international artists to contribute and join the community of The Junkyard.

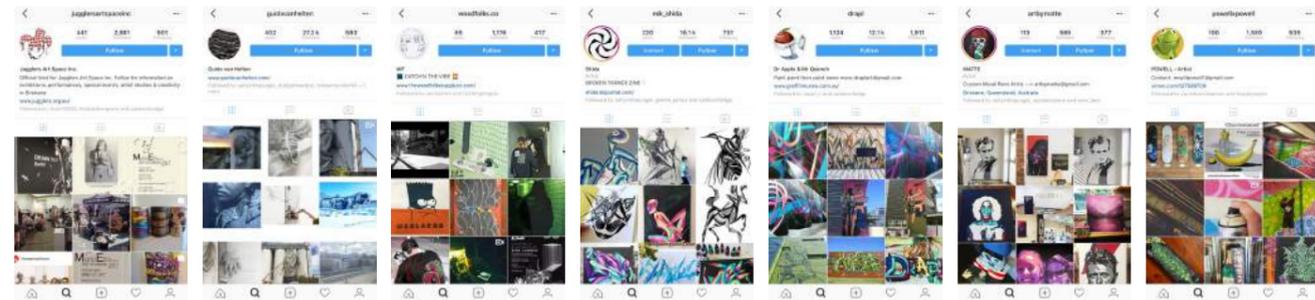


Figure 64: Various artists' Instagram pages



Figure 65: BMag article, February 2017



Figure 66: Courier Mail article, January 2016



Figure 68: Quest Community News article, February 2017



Figure 69: Quest Community News article, April 2016

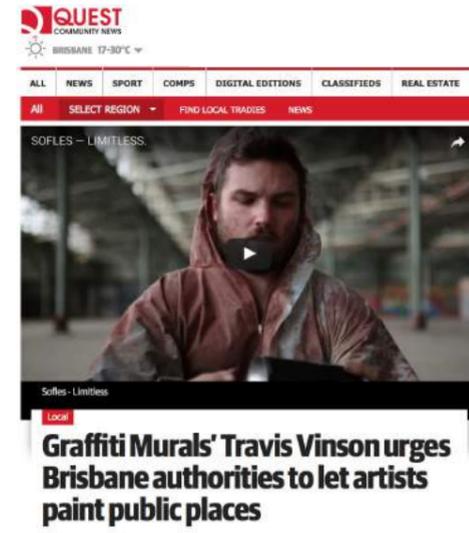


Figure 71: Quest Community News article, March 2015



Figure 67: Brisbane Times article, February 2017



Figure 70: Brisbane Times article, March 2014

3.0 PROJECT VISION

3.5.1 MAROOCHY MUSIC AND VISUAL ARTS FESTIVAL

First held in 2015, the Maroochy Music and Visual Arts Festival (MMVAF) is held upon the site of the proposed Maroochy City Centre, more specifically on the Old Horton Park Golf Course. Each year, the one-day festival features live music performances across a number of stages, exhibits various forms of art installations and accommodates for numerous food trucks for the visitors. It is proposed for The Junkyard will be able to be incorporated as a part of the MMVAF for its outdoor green areas and available exhibition spaces.

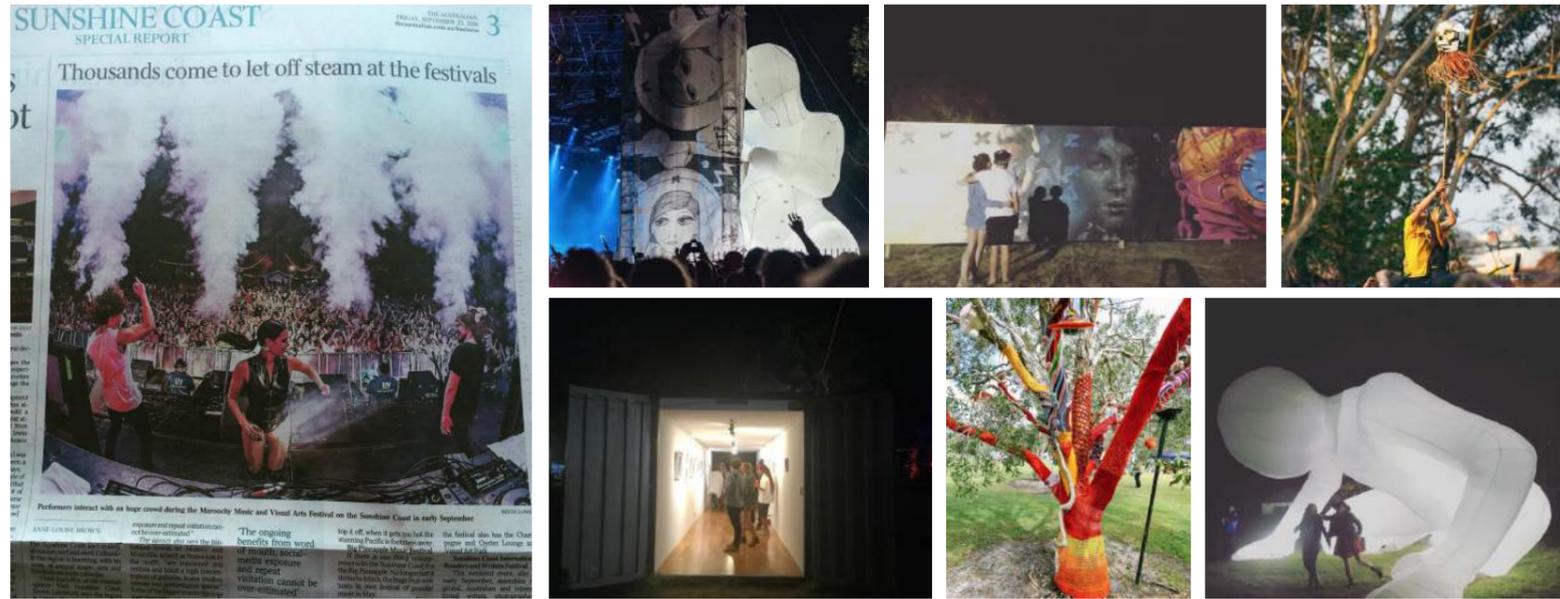


Figure 72: Images of MMVAF 2016



Figure 73: 2017 MMVAF logo

3.5.2 INSTALLATIONS

It is endeavoured that artists will be able to produce their works in private and public studio spaces, where the public can watch on and see the art being produced first hand. Not only will artists have the opportunity to design on physical blank canvases and internal walls of the gallery, they will also be able to revitalise second-hand items and bulky goods, hence the name of The Junkyard.

Items that can be used as installations, as long as they are appropriately treated towards the avoidance of rust and minimal sharp edges, and that can be painted by artists, then potentially transported as part of an envisioned 'travelling' exhibition throughout the Sunshine Coast region, can include, but not limited to:

- Shipping containers
- Vehicle chassis and remains
- 'Blank' sculptures (made to be painted/exposed to graffiti)
- Old Colorbond fencing
- Treated large tree trunks (depending on state of tree depends on length of time is it exhibited)
- Old/Unused trailers, carts and carriages



Figure 74: Shipping container at the Eat Street Markets, Brisbane



Figure 75: Mural on tree trunk by Wang Yue in Shijiazhuang, China



Figure 76: Graffiti art on car by Bastique Graffiti Art



Figure 77: Koala March sculpture (refer to section 5.4 Travelling Exhibitions)

3.0 PROJECT VISION

3.6 WHY A GALLERY?

The Australia Council for the Arts produced a number of findings based on the release of the 2011 Census data by the Australian Bureau of Statistics. The following facts demonstrate the growth and importance of art and the arts industry in Australia, therefore strengthening the need of a gallery in the Maroochydore area of the Sunshine Coast.

<p>ART EXHIBITIONS DREW IN A LARGER CROWD THAN THE AFL It is recorded that there are 11 million visitors to Australian galleries per year in comparison to the 10 million attendees in the AFL seasons of 2009 - 2010.</p>	<p>THE SPENDING ON VISUAL ARTS AND CRAFTS HAS INCREASED BY 26% SINCE 2006 Annually, an average person will spend just \$100 on paintings, sculptures, arts and crafts materials and art gallery entry fees.</p>	<p>THE GLOBAL ART MARKET IS 150 TIMES BIGGER THAN THE AUSTRALIAN ART MARKET WHICH SITS AT 0.6% China leads as the largest visual arts market in terms of auction sales, recording \$5 billion, which was 41% of the global auction market in 2012.</p>
<p>THE GOVERNMENT SPENDS 4 CENTS PER PERSON PER DAY SO THAT GALLERIES ARE FREE TO VISIT \$330 million per year ensures that art galleries are to open their doors free of charge for the 10 million visitors annually.</p>	<p>THE AVERAGE VISUAL ARTIST WORKS A 42 HOUR WEEK AND EARNS \$34,900 PER YEAR Visual artists face the lowest income earning of any other disciplined artist, as it was recorded that this was the average in 2009 across their commitments to both art and non-art works.</p>	<p>AUSTRALIA'S ART GALLERIES AND MUSEUM ARE HOME TO 2.8 MILLION ART WORKS In 2012, it was recorded that collectively they help over 2,000 special exhibitions and/or displays which recorded 2 million visitors who paid and 10 million visitors who unpaid for the exhibitions.</p>

A number of focus questions were posed towards identifying the requirements of the gallery. The questions asked and explored are relatively broad so that no information was disregarded and that it was able to provide multiple views of the idea presented. Five resources were taken into consideration in finding the most suitable answers that are to stimulate the design thinking process that is to be undertaken towards the inception of The Junkyard.

WHAT DO PEOPLE LOOK FOR IN A GALLERY?

<p>Finn, 1985</p> <p>Finn, D. (1985). <i>How to Visit a Museum</i>. New York, USA: Harry N. Abrams Inc.</p>	<ul style="list-style-type: none"> There is no right nor wrong way in how one should visit a gallery or a museum Visitors to the exhibition will want to find works, experience and other things that excite and delight them Preferably, visitors want to be able to stay for as long or as short of a time as they desire without feeling the pressure to have to follow a programme or a path, they want to be able to set their own pace For this reason, tours ran by the gallery staff do not tend to be popular, as visitors want to experience the art for themselves and set their own pace Visitors sometimes read up and research prior to their visit to a particular gallery and its current exhibition, so that they are in the right frame of mind in knowing what to expect Visitors will want the opportunity to see an installation more than once however will also, very likely, ignore an installation that they are not familiar with and nor was directly marketed or advertised prior to their visit One hour is the timeframe that visitors normally allow for any one visit at a time Often visitors, depending on the size of the gallery and extend of the exhibitions, will stop and relax on the couches and seats provided throughout the exhibitions When possible, visitors prefer to visit the gallery and the works and installations within in a chronological order Although visitors are able to visit a gallery on their own, they prefer to go in a form of a group, such as with their partner or with their family, to share the experiences, views and sensations with another person Visitors to a gallery can, and do, range from the casually interested to the passionately devoted to art, a particular artist or the theme of the current exhibition
<p>Bechtler and Imhof, 2014</p> <p>Bechtler, C., Imhof, D. (2014) <i>Museum of the Future</i>. Zurich, Switzerland: JRP Ringier.</p>	<ul style="list-style-type: none"> Visitors go to experience a particular exhibition in order to learn about the messages that they artist are trying to convey and to see how they have expressed their opinions and views about a certain topic
<p>Hein, 2006</p> <p>Hein, H. (2006). <i>Public Art: Thinking Museums Differently</i>. Oxford, UK: Rowman and Littlefield Publishers Inc.</p>	<ul style="list-style-type: none"> People and visitors to the gallery will want to experience in being part of the community that the gallery is providing, adding to and integrating with

Table 13: What do people look for in a gallery?

3.0 PROJECT VISION

SHOULD THE BUILT ENVIRONMENT BE ART IN ITSELF?

<p>Finn, 1985</p> <p>Finn, D. (1985). <i>How to Visit a Museum</i>. New York, USA: Harry N. Abrams Inc.</p>	<ul style="list-style-type: none"> There are some galleries, such as the Guggenheim Museum in New York and The Louvre of Paris, where the built form or a certain aspect of the gallery dominates the art collection within In saying that, when visiting a gallery, it is always worth looking and observing the gallery itself When designing a gallery, it is the way in which the architect/s can leave their own artistic mark upon the landscape Galleries and museums of the 21st century have a for more complex than to solely house for a sequential view of art and installations Galleries who have the capacity to exhibit in an outdoor setting, where sculptures and installations are positioned under natural light, allows visitors to gain a different perspective and appreciation of the installation in open air It can be very rewarding for visitors to take the time to look at specific elements of the gallery and its architecture and to look through unexpected spaces that they gallery has to offer
<p>Hein, 2006</p> <p>Hein, H. (2006). <i>Public Art: Thinking Museums Differently</i>. Oxford, UK: Rowman and Littlefield Publishers Inc.</p>	<ul style="list-style-type: none"> The architecture of a gallery is consider to be both compound and complex as its elements and attributes are in constant transition The gallery's built environment has obligations towards the site and the objects, meaning both the art and visitors, that are continuously entering and leaving the space The location is vital for the gallery and its function as this determines how it add and contribute to the existing community that it is a part of

Table 14: Should the built environment be art in itself?

HOW DO ARTISTS CONTRIBUTE TO A GALLERY?

<p>Steedman, 2012</p> <p>Steedman, M. (2012). <i>Gallery as Community: Art, Education and Politics</i>. London, UK: Whitechapel Gallery</p>	<ul style="list-style-type: none"> It is incorrect to assume that artist lead the gallery as there are a number of constraints set by the gallery; the physical area in which the artist can produce their works, how they display and store their art and normally are asked to abide by themes set by the gallery and/or the region Different artists demand and require different types of assistance such as; assistance from curators in order to gain an understanding in producing the most effective exhibition, desiring feedback from other professionals and artists and having links and connections to artists alike For the gallery, it can sometimes be about finding the right person for the right context
<p>Bechtler and Imhof, 2014</p> <p>Bechtler, C., Imhof, D. (2014) <i>Museum of the Future</i>. Zurich, Switzerland: JRP Ringier.</p>	<ul style="list-style-type: none"> It should be a goal for the gallery to include more than one in-house artist, if there are to be any at all Artists and curators are key to what is trying to be communicated to visitors and audiences at the gallery and are there to shape what and how the art is presented Artists should be central to the role of a gallery It is important to have discussions and workshops with artists to discover new ways of exhibition making Without artists, there would be no exhibition Artists are able to bring fresh perspectives, perspectives and ideas It's a great concept when the gallery is considered the producer of the art as artists and curators should utilize the gallery as a platform to its maximum potential Artists can be a part of shaping the gallery's inception and image Artists should be present at the gallery when exhibiting their work and installations Rather than the artist, it's the message the artist conveys through their work which is important

Table 15: How do artists contribute to a gallery?

WHAT ARE THE FUNCTIONS OF A GALLERY?

<p>Finn, 1985</p> <p>Finn, D. (1985). <i>How to Visit a Museum</i>. New York, USA: Harry N. Abrams Inc.</p>	<ul style="list-style-type: none"> Galleries today include; permanent collections, travelling collections, souvenir stores, restaurants attractive auditoriums, children's educational programs and sections and libraries at times A gallery should include spaces that can accommodate for a wide range of and various activities in order to be able sustain its programme
<p>Bechtler and Imhof, 2014</p> <p>Bechtler, C., Imhof, D. (2014) <i>Museum of the Future</i>. Zurich, Switzerland: JRP Ringier.</p>	<ul style="list-style-type: none"> The reading states, the 'purpose of an exhibition is to make natural what is not to the viewer,' (Bechtler, p. 12) Organisation is key in the programme that the gallery provides for visitors A gallery should endeavour to feature a good in-house artist If there is a store within the gallery, it should be certain to provide books and other useful resources about the gallery and exhibitions within and should be accessible for all Galleries should be flexible and adaptive with movable walls The basic architecture of a gallery should be based on the idea of an open plan as much as possible The galleries and its exhibitions should be there 'to ask questions, to provide contexts, to develop new combinations and links, to revisit works and reactivate them,' (Bechtler, p. 30) and 'to provide challenges, knowledge and pleasure,' (Bechtler, p. 38) A gallery should activate the visitors senses between the various works and installations
<p>Hein, 2006</p> <p>Hein, H. (2006). <i>Public Art: Thinking Museums Differently</i>. Oxford, UK: Rowman and Littlefield Publishers Inc.</p>	<ul style="list-style-type: none"> Galleries should continuously strive to employ the latest technologies to ensure that the most thrilling experience is able to be provided for visitors Galleries seek to be controversial as they are always pursuing to diversify their outreach and move away from common themes The reading states, 'the museum is a locus of thought,' (Hein, p. 136)
<p>Katsikos, 2012</p> <p>Katsikos, J. (2012). <i>Wynwood Rising: A study of the development of Miami's art district. Sotheby's Institute of Art</i>.</p>	<ul style="list-style-type: none"> The gallery should endeavour to revitalise the neighbourhood through the improvement of what already exists This can be achieved by diversifying its uses, drawing cultural appeal to the neighbourhood and stimulating the economic development and growth of the area A gallery is able to be a useful and important tool in striving to strengthen the community's cultural and economic facilities There is no better way to bring people and community together than having a strong arts precinct

Table 16: What are the functions of a gallery?

3.0 PROJECT VISION

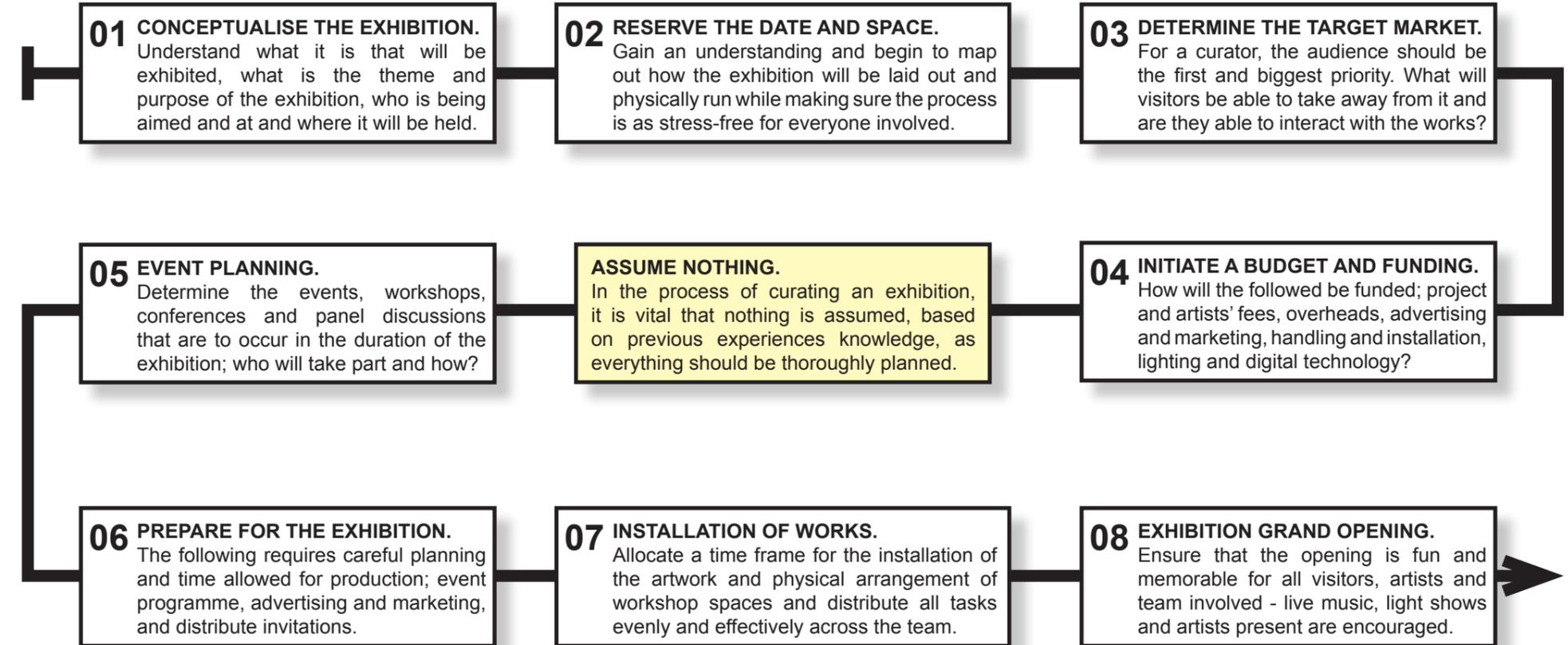


WHEN IS IT BEST TO VISIT A GALLERY?

<p>Finn, 1985</p> <p>Finn, D. (1985). <i>How to Visit a Museum</i>. New York, USA: Harry N. Abrams Inc.</p>	<ul style="list-style-type: none"> There are two primary reasons as to why people continue to visit galleries and museums throughout the world; when people visit another city or country that is known for its rich cultural treasure, and/or when visitors want to spend time visiting a visiting travelling exhibition at their local gallery People visiting other cities and countries will normally only visit the major museum or gallery of the region It is important for visitors to note that galleries and museums tend to be closed to the public on Mondays but also vital that visitors check the opening times of the gallery as they tend to vary due to; the season (summer and winter opening times tend to vary), school holidays and public holidays People will want to visit a gallery when there is an exhibition that they feel most directly speak to them and that appeal to them
<p>Bechtler and Imhof, 2014</p> <p>Bechtler, C., Imhof, D. (2014) <i>Museum of the Future</i>. Zurich, Switzerland: JRP Ringier.</p>	<ul style="list-style-type: none"> An artist also enjoys to visit and experience an exhibition with other artists to gain an understanding of what art is being produced and by which artist They will tend to go with another artist who has a mutual understanding in what they are looking at and observing
<p>Hein, 2006</p> <p>Hein, H. (2006). <i>Public Art: Thinking Museums Differently</i>. Oxford, UK: Rowman and Littlefield Publishers Inc.</p>	<ul style="list-style-type: none"> All visitors that enter the public space of a gallery enter with a company of individuals unknown to one another who each go through an individual and unique private experience

Table 17: When is it best to visit a gallery?

HOW SHOULD AN EXHIBITION BE CURATED?



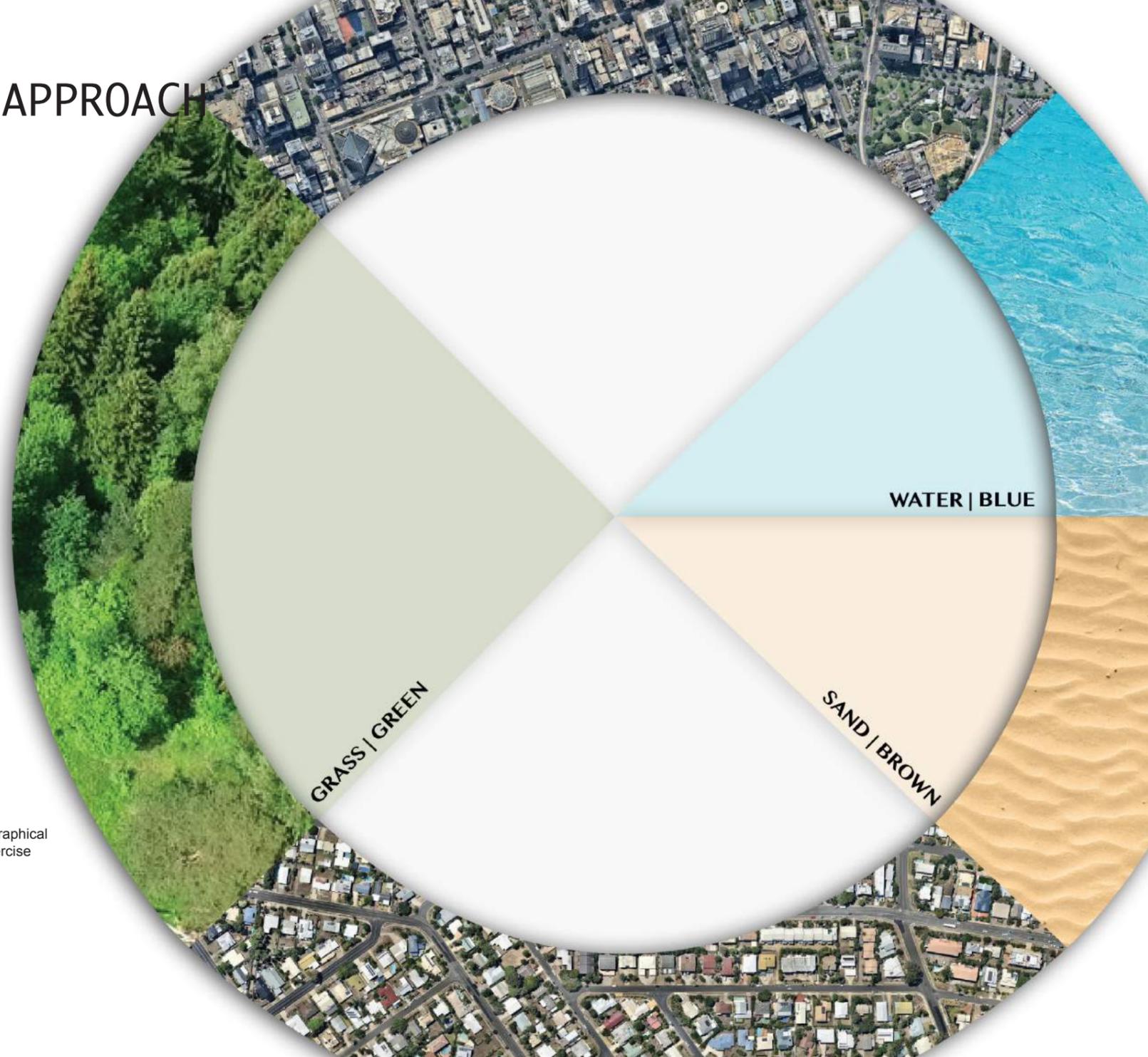
4.0 DESIGN APPROACH

4.0 DESIGN APPROACH

4.1 MATERIALISM

The proposed gallery has a great opportunity to utilise a number of different environments, both natural and artificial. With the hinterland to the west, the beach to the east and the town centre and residential areas to the north and south respectively the chosen site lies centrally to all aforementioned regions. However, the sense of the natural environment and the emotive qualities associated with both locales is somewhat diminished by the foreboding presence of the built environment. By bringing elements of both the hinterland and the beach, either through the use of colour, texture or material, the sense of place associated with the Sunshine Coast region can be restored.

Figure 78: Psychogeographical mapping exercise



1



Figure 79: Blue neon sign

This neon sign is to be found at the external feature wall upon the entry ramp of the gallery. The blue represents the colour of the water of the Sunshine Coast beaches nearby against the Mediterranean style white walls tiles. This sign and feature wall can be viewed by all bypassers, both by vehicular transport and by foot.

2



Figure 80: Yellow neon sign

The yellow light emitted by this neon sign reflects the sun and the sand factors of the beaches of the Sunshine Coast and Maroochydore. Seeming to be the brightest of the three neon signs, it can be used in darker and more private spaces to give a sense of brightness and joy to the space, without overwhelming the area.

3



Figure 81: Green neon sign

The site's closest neighbouring form of nature is the hinterland that runs along the Maroochy Boulevard and Bruce Highway. The sign's green light reflects just this, introducing the colour green to the built environment rather than only being represented by the native flora. Similarly to the yellow neon light, this sign is suitable for internal and external use.

4.0 DESIGN APPROACH

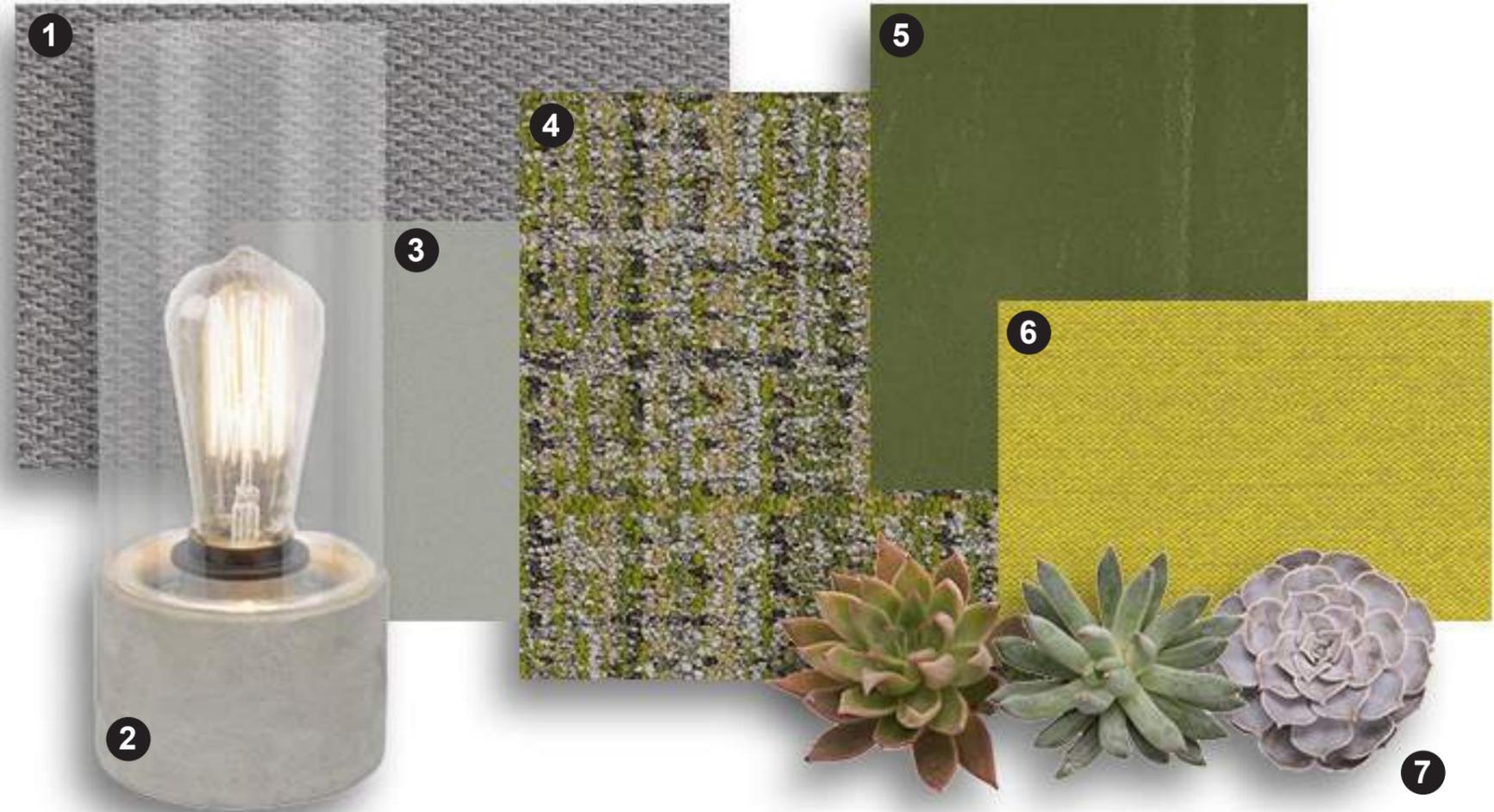


Figure 82: Office and meeting spaces material board

1. VINYL FLOOR (SISAL BY BOLON) | 2. FEATURE LIGHT (STOIC BY BEACON LIGHTING) | 3. JOINERY (STIPPLE SMOKE BY LAMINEX) | 4. FEATURE RUG (GLEN WEAVE BY INTERFACE) | 5. FURNITURE (PANACHE TUMBLE BY ZEPPEL) | 6. FURNITURE ACCESSORIES (AIRPORT 612 BY WOVEN IMAGE) | 7. VARIOUS SUCCULENT PLANTS

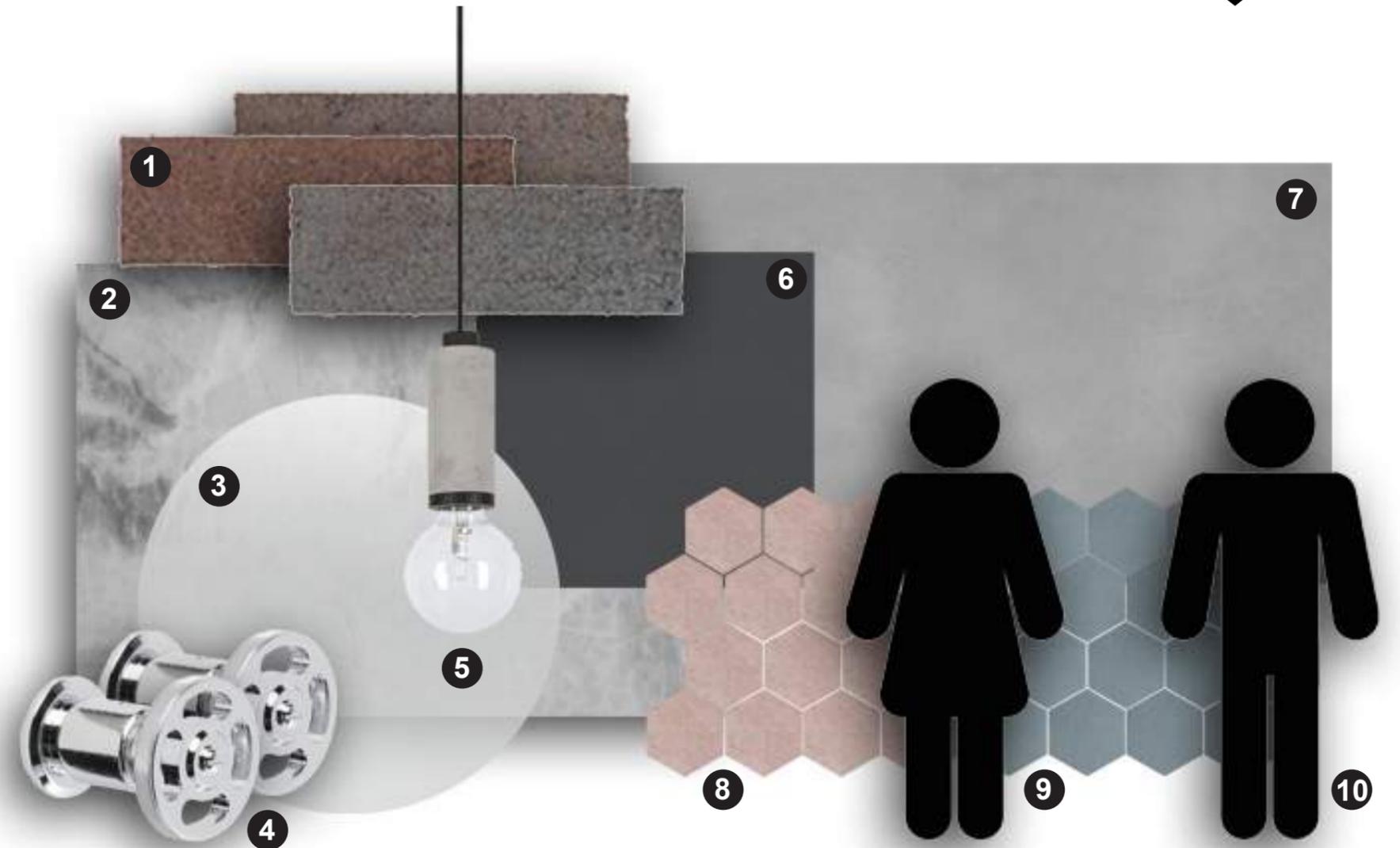


Figure 83: Wet areas material board

1. INTERNAL WALL (BOWRAL BLUE BY AUSTRAL BRICKS) | 2. STONE BENCH TOP (ELBA BY ARTEDOMUS) | 3. ROUNDED MIRROR | 4. TAPWARE (INDUSTRICA BY BRODWARE) | 5. FEATURE LIGHT (MATTEO BY BEACON LIGHTING) | 6. JOINERY (CHARCOAL BY LAMINEX) | 7. CONCRETE FLOOR (PANDOMO FLOOR) | 8. FEATURE TILES (TERRA ROSSA BY BARESQUE) | 9. FEATURE TILES (BLUESTONE BY COLORTILE) | 10. FEATURE ENTRY GRAPHIC

4.0 DESIGN APPROACH



Figure 84: Gallery areas material board

- 1. FLOOR TILE (URBAN STONE BEIGE BY CLASSIC CERAMICS) | 2. INTERNAL WALL (KOKO ALLURE BY AUSTRAL BRICKS) | 3. FEATURE FURNITURE AND RUG (AVENIA BY BOLON) | 4. JOINERY (ALABASTER AND ALPACA BY LAMINEX) | 5. FEATURE TILE (BELVEDERE TOURMALINE BY CLASSIC CERAMICS) | 6. FEATURE LIGHT (TADAO BY BEACON LIGHTING)



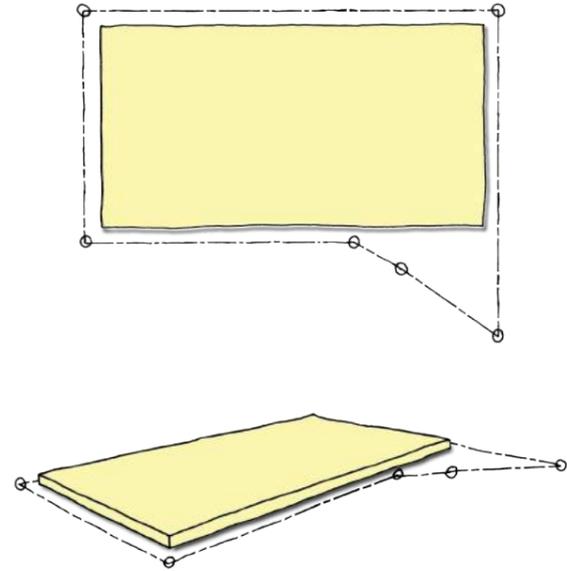
Figure 85: Outdoor areas material board

- 1. NATIVE FLORA - ALTERNANTHERA FICOIDEA PARTY PINK | 2. NATIVE FLORA - ACALYPHA FIRESTORM | 3. NATIVE FLORA - ACMENA SMITHII FIRESTORM | 4. CONCRETE FLOOR (PANDOMO FLOOR) | 5. WHITE PEBBLES | 6. FEATURE WALL TILE (BELVEDERE BY CLASSIC CERAMICS) | 7. NATIVE FLORA - LIRIOPE JUST RIGHT | 8. GRASS | 9. FEATURE BOLLARD LIGHT (SETH BY DISCOUNT LIGHTING)

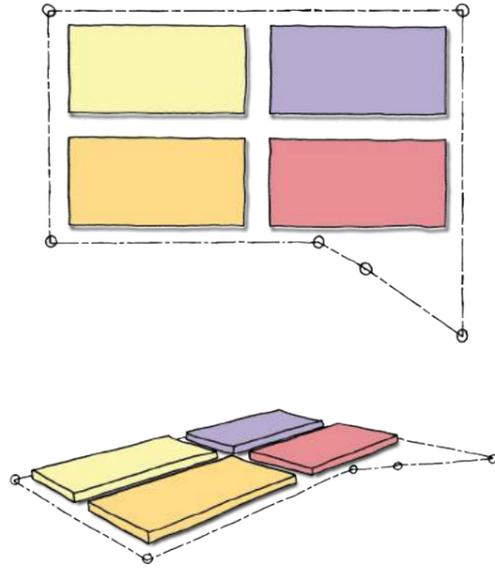
4.0 DESIGN APPROACH

4.2 MASSING STUDY

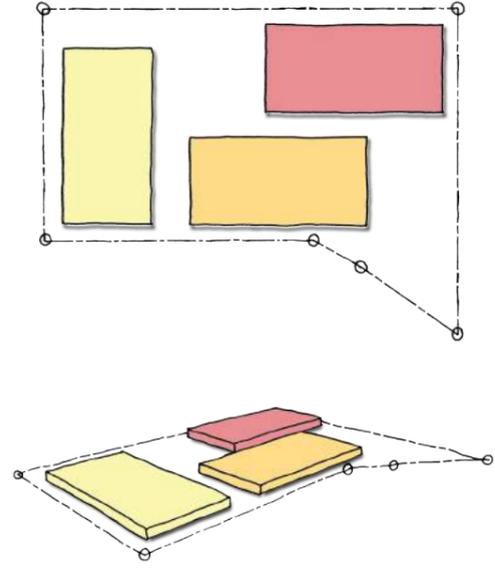
4.2.1 OVERALL BUILDING MASS



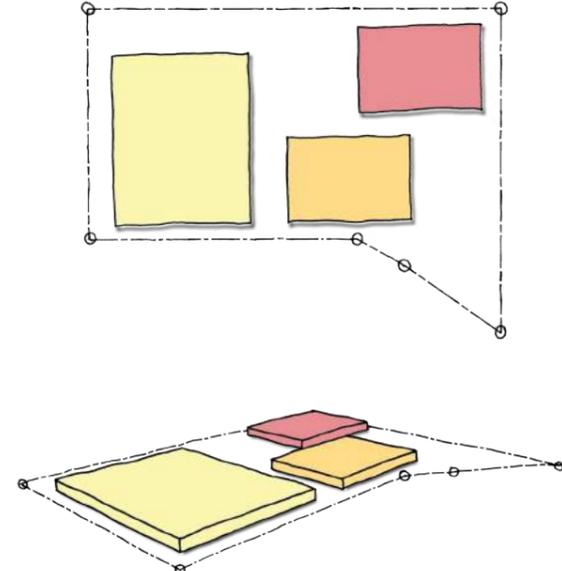
The nature of the proposed site's minimal zoning does not constrain the development in any major way. There are no immediate flood concerns or major contours, therefore the gallery can be widespread within the boundaries.



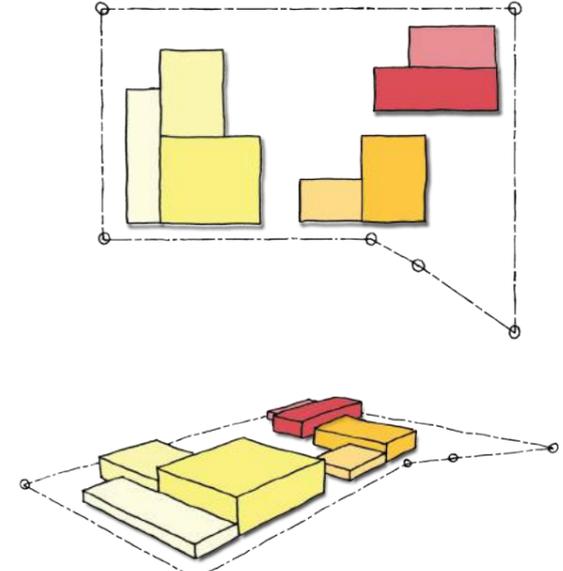
In order to maximum the spread of the built environment, it is important to divide the building masses into public and private spaces for visitors and users, therefore allowing for pedestrian flow to freely occur between these spaces.



Removing a mass will allow for the three buildings to respectively have private, semi-private and public capacities. This will allow for a public courtyard to evolve where all the forms are able to accommodate for seamless transitions between the interior and exterior.



The three masses should reflect their function by their ground plane footprint. The largest mass, to the west of the site, can accommodate for public functions, while the smallest to the north-east provides for small and private studio sessions and workshops.



In accordance with the Sunshine Coast Planning Scheme 2014, the built environment upon 93 Dalton Drive cannot exceed 25 metres, therefore there is the opportunity to have certain areas spanning comfortably up to three stories in height.



4.0 DESIGN APPROACH

4.2.2 PUBLIC VS PRIVATE SPACES

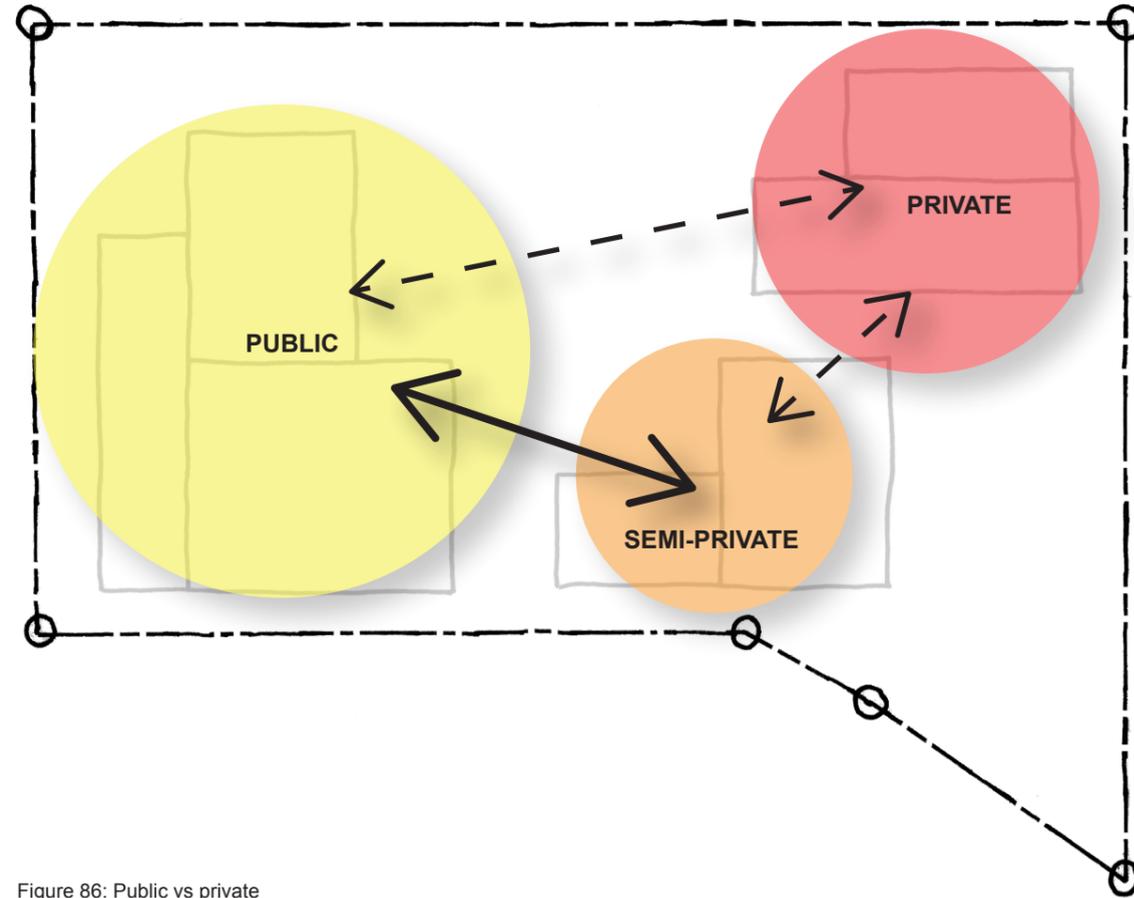


Figure 86: Public vs private



4.2.3 AREA AND FUNCTIONAL REQUIREMENTS

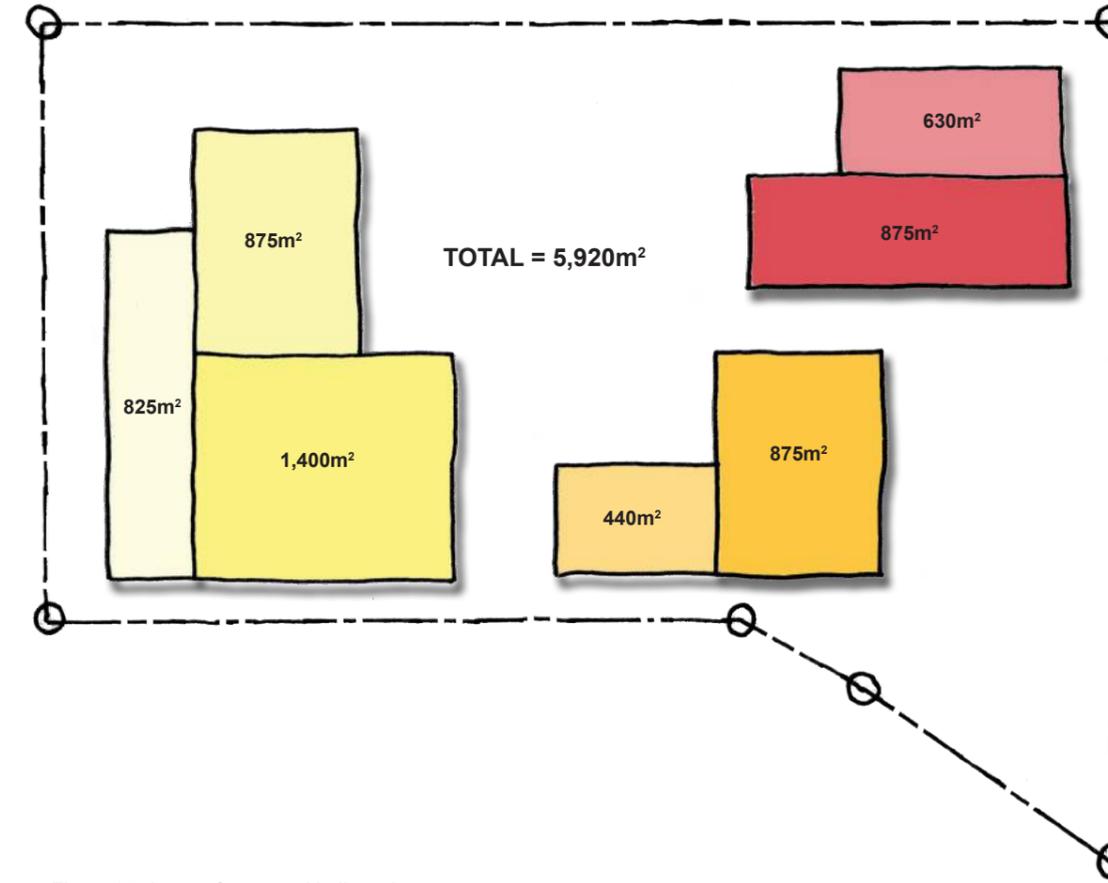


Figure 87: Areas of proposed built environment



What functional requirements should the gallery house?

- Exhibition spaces
- Workshop and studio spaces
- Outdoor green public spaces
- Storage and back of house allowance
- Office spaces
- Communal spaces
- Lobbies and entry spaces with an arrival experience
- Bicycle storage
- End of trip facilities
- Amenities
- Visitor and guest cloakrooms
- Recycling facilities
- Food and beverage tenancies and eatery areas

4.0 DESIGN APPROACH

4.2.4 CLIMATE STUDY

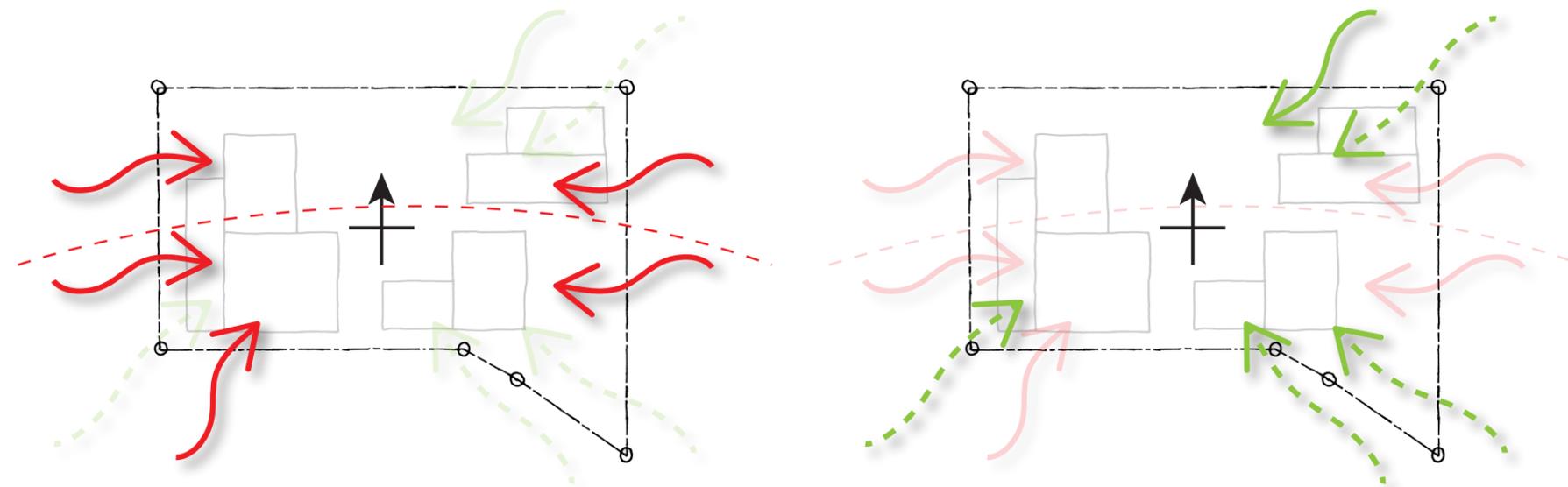


Figure 88: Undesirable weather conditions

Figure 89: Desirable weather conditions

— Low summer sun, afternoon to the west and morning to the east

— Winter morning sun
- - - Desired breezes in the summer and winter



4.2.5 PEDESTRIAN AND VEHICLE FLOW

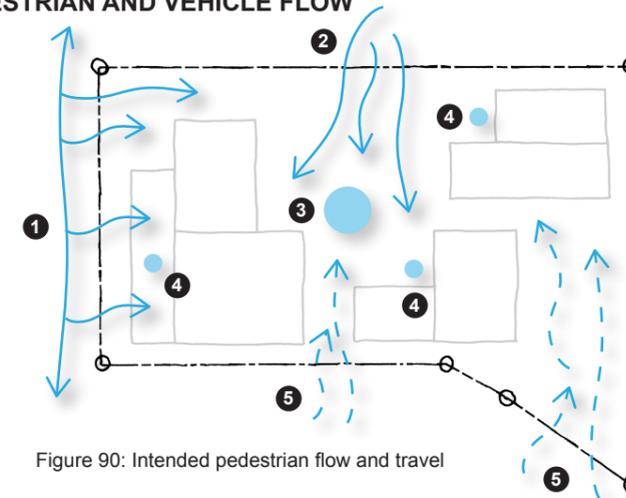


Figure 90: Intended pedestrian flow and travel

- 1 Main entry from the footpath of Dalton Drive
- 2 Informal entry to the public outdoor courtyard from the Main Street South Precinct of the Maroochydore City Centre
- 3 Central gathering space in the outdoor courtyard
- 4 Primary meeting place for each building
- 5 Suggested flows of entry from Dalton Drive Precinct of the Maroochydore City Centre

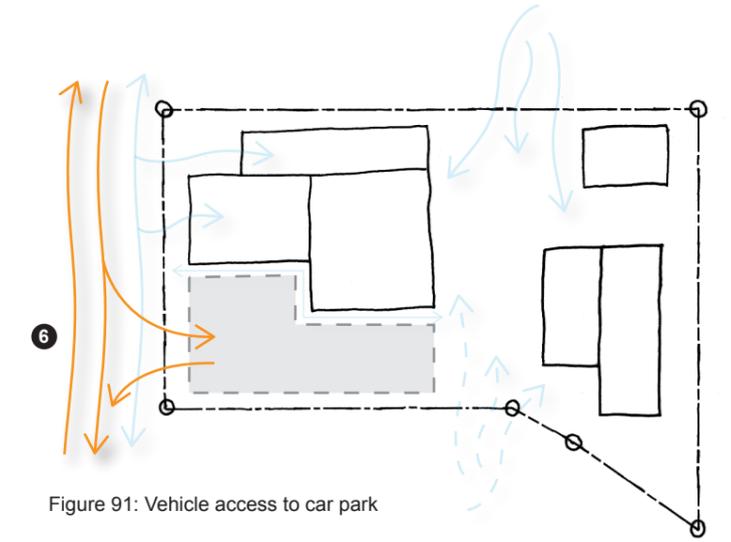


Figure 91: Vehicle access to car park

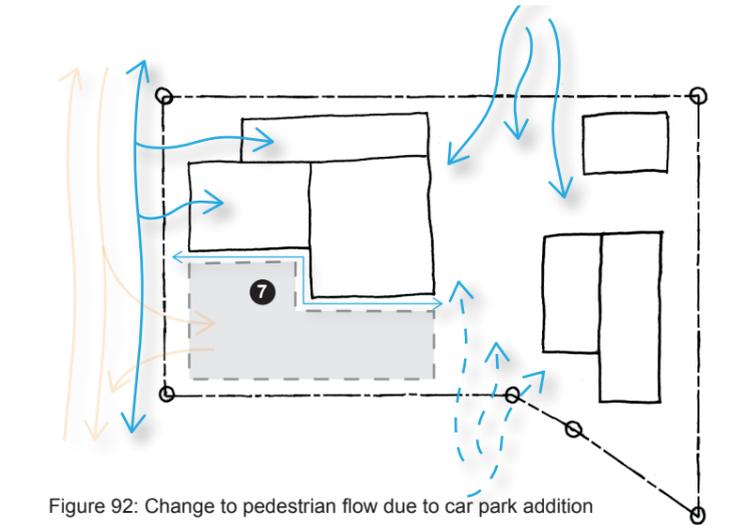
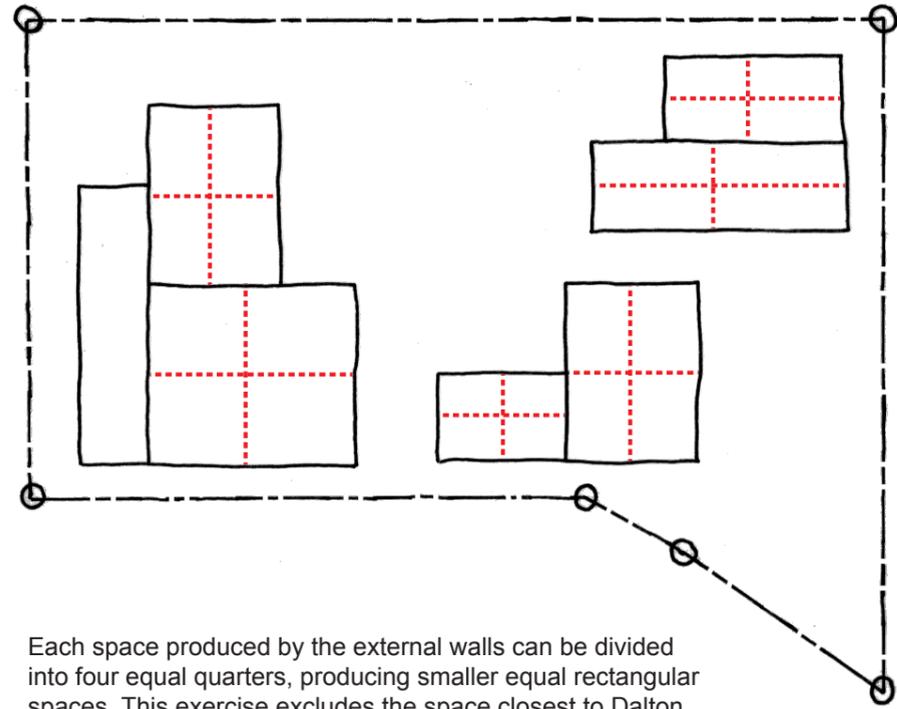


Figure 92: Change to pedestrian flow due to car park addition

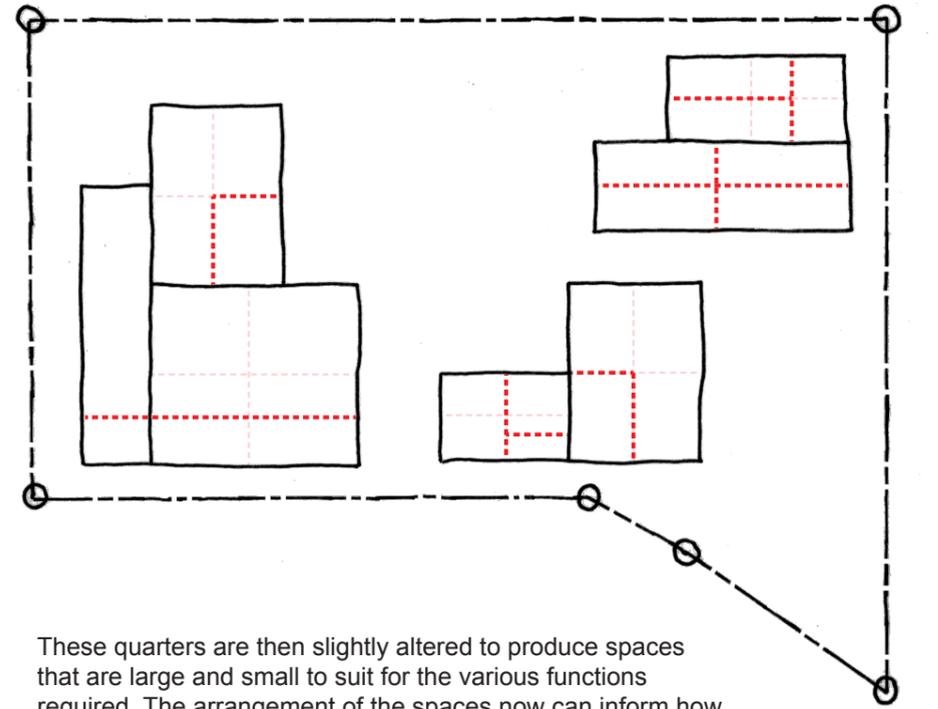


4.0 DESIGN APPROACH

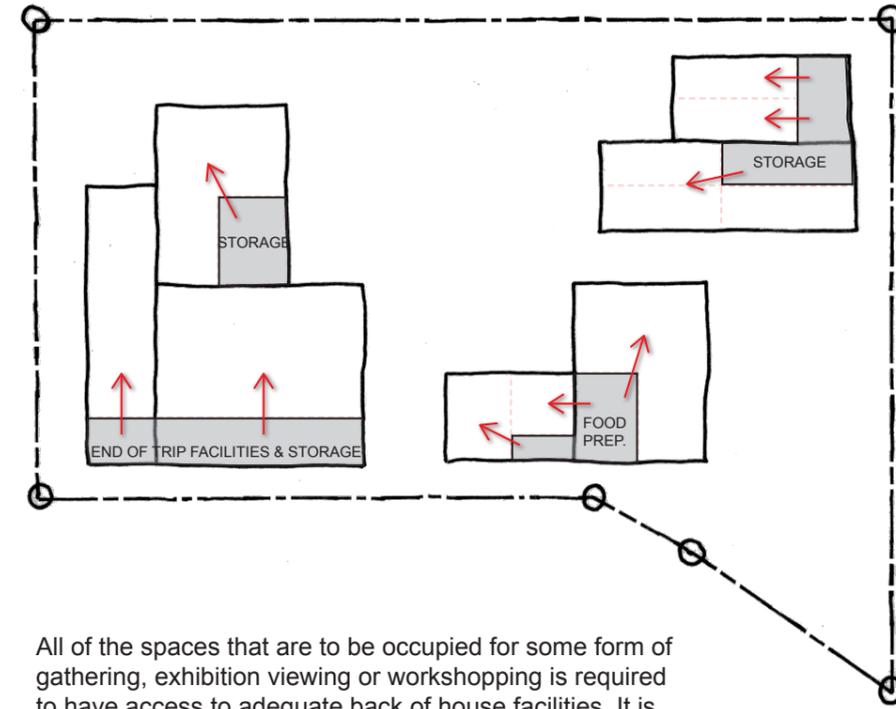
4.2.6 INTERNAL PROGRAMME MASSING



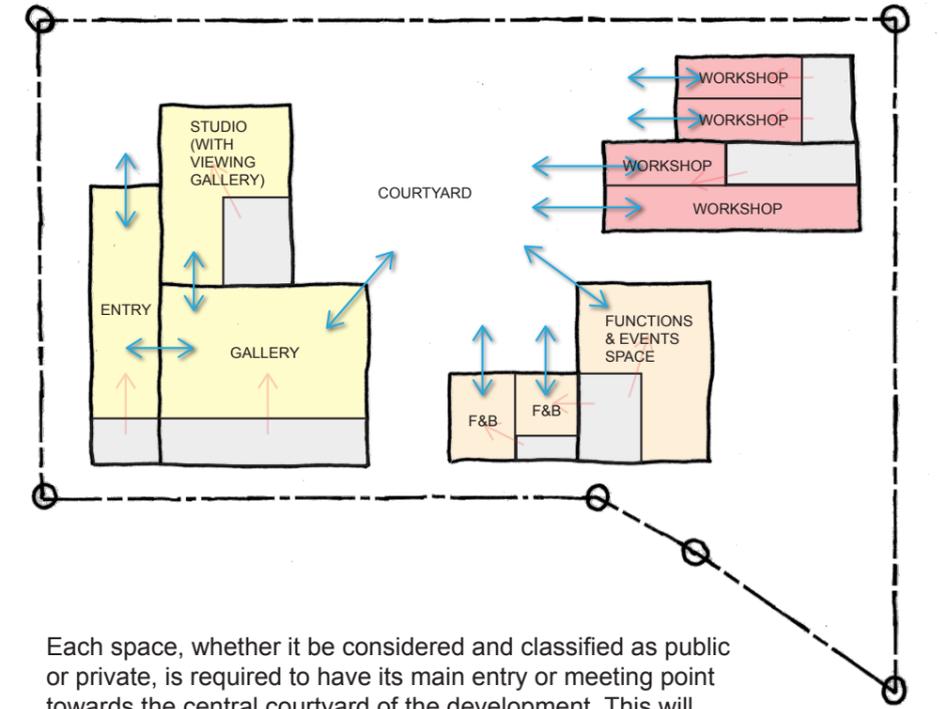
Each space produced by the external walls can be divided into four equal quarters, producing smaller equal rectangular spaces. This exercise excludes the space closest to Dalton Drive, as the main arrival experience for visitors should be generous and not subject to any additional functions.



These quarters are then slightly altered to produce spaces that are large and small to suit for the various functions required. The arrangement of the spaces now can inform how much room is required for back of house functions such as storage, food preparation and end of trip facilities for staff.



All of the spaces that are to be occupied for some form of gathering, exhibition viewing or workshopping is required to have access to adequate back of house facilities. It is important to supply sufficient space for these functions to allow for minimal disruption to the public spaces.



Each space, whether it be considered and classified as public or private, is required to have its main entry or meeting point towards the central courtyard of the development. This will ensure that the courtyard is used to its full potential and that visitors are encouraged to utilise the green spaces available.



4.0 DESIGN APPROACH

4.2.7 LEGO MASSING

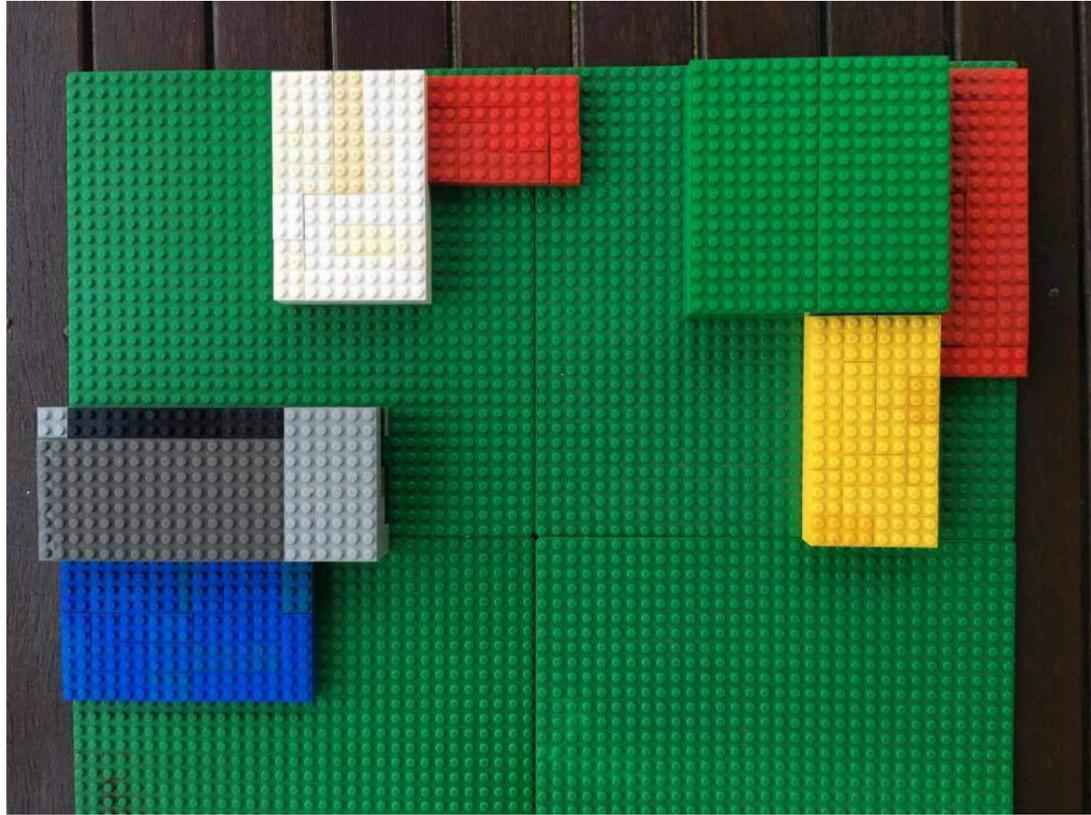
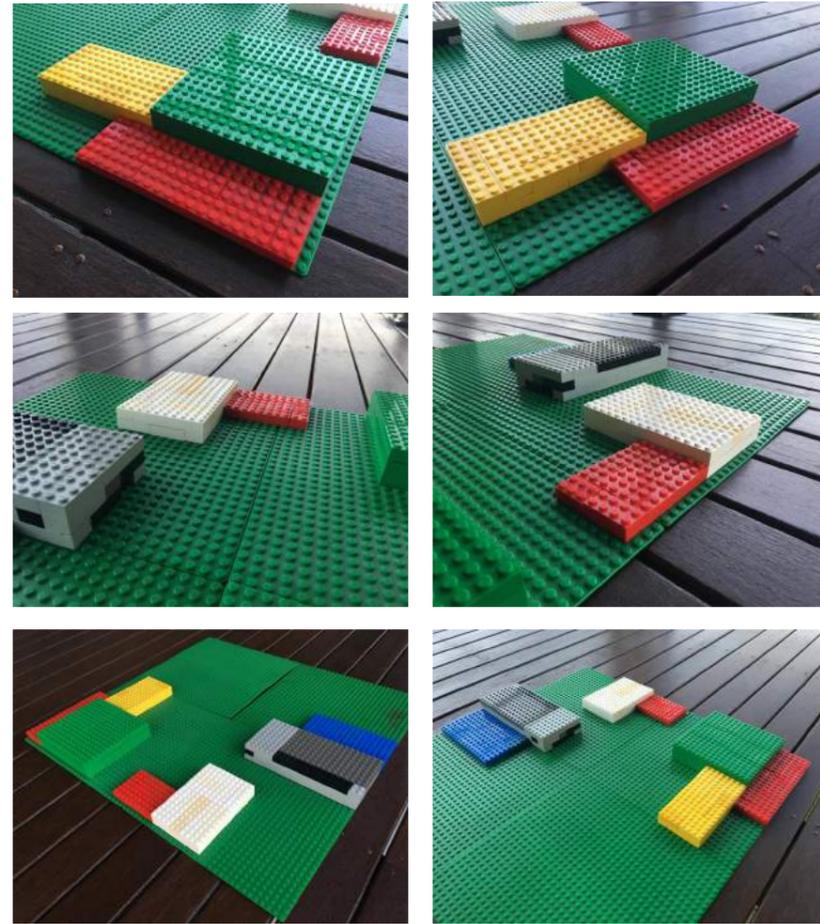


Figure 93: Lego massing approach



4.2.8 STREET FACADE EXPLORATION

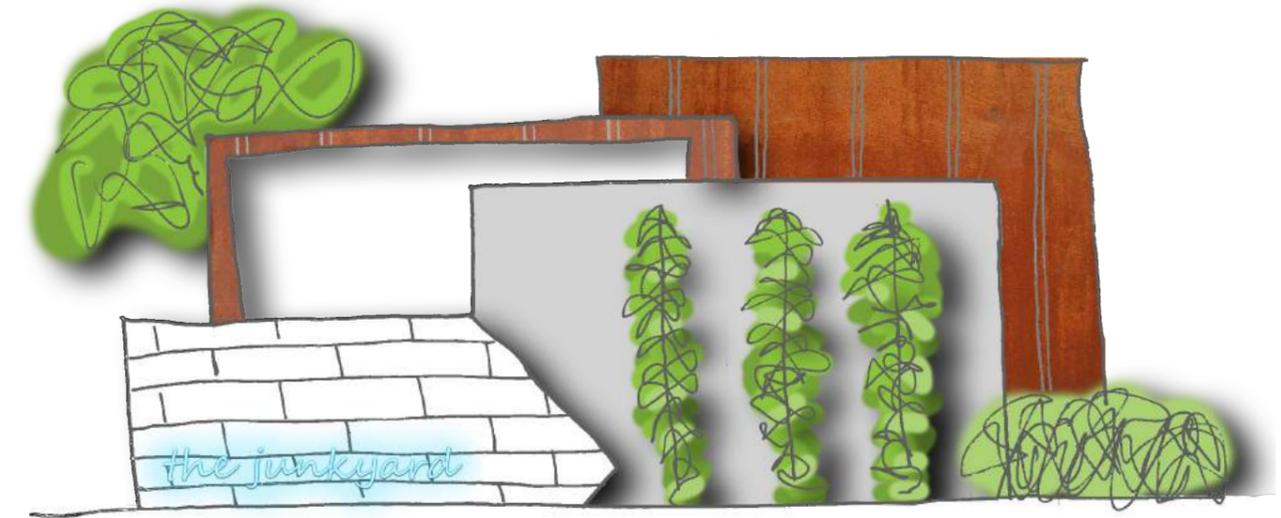
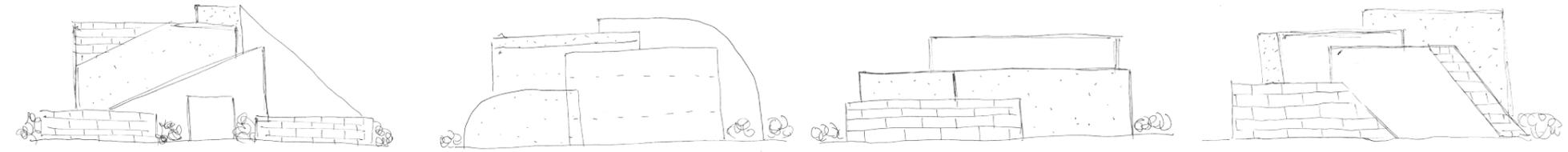


Figure 94: Street facade exploration

4.0 DESIGN APPROACH

4.3 DESIGN CONSIDERATIONS

Alongside the previously mentioned Sustainability Act 2009, Sunshine Coast Planning Scheme 2014 and Maroochydore City Centre Priority Development Area Development Scheme, there are a number of other policies, regulations and sustainable initiatives that The Junkyard is required to strive to comply with and achieve.

NATIONAL CODE OF CONSTRUCTION: The National Construction Code (NCC) provides the minimum necessary requirements for the construction of a new building and takes into consideration the aspects of safety, health, amenity and sustainability (Australian Building Codes Board, 2015). The document provides performance requirements that are then justified with performance solutions and deemed-to-satisfy solutions (Australian Building Codes Board, 2015).

According to the NCC, The Junkyard is considered a Class 9B building, a building of a public nature which is considered an assembly building (Australian Building Codes Board, 2015). In the case of the Maroochydore Art Gallery a major consideration needing to be explored in the early stages of design development of the gallery is the required fire egress distances and conditions, as per Section D Access and Egress:

Single exit = Maximum travel distance of 20 metres to an exit
 Alternative/multiple exits = Maximum travel distance is 40 metres to an exit
 Exit width = If there are 200 occupants the minimum width is 2.5 metres, if the number of occupants exceeds 275, the minimum width is 3 metres and if the number then exceeds 350, a minimum of 3.5 metres

Other forms of design considerations to keep in mind when continuing on with the design development stage of The Junkyard include:

CPTED: Crime Prevention through Environmental Design (CPTED) is a method,

promoted profoundly by the Queensland Police Service, which explores opportunities by various design strategies in order to reduce the occurrence of crime and incivility.

GREEN STAR INITIATIVES: The Green Star rating tools provided by the Green Building Council of Australia allows for buildings, fitouts and communities to achieve certification in sustainable practices. The goal is to achieve a rating of 6 Star, which demonstrates world leadership performance.

ESD INITIATIVES: The National Strategy for Ecologically Sustainable Development is an initiative set by the Australian Government's Department of the Environment and Energy. The aim is to provide a broad strategic framework that encourages long-term benefits over short-term gains (Australian Government, 2017).

ECONOMIC DEVELOPMENT PLAN: This document aims to cement the key elements of the precinct vision set out by the Maroochydore Revitalisation Association. The association envisions richer cultural experiences and a stronger local community with Maroochydore.

SUNSHINE COAST PUBLIC ART POLICY: The purpose of this document, compiled by the Sunshine Coast Council, is to recognise the importance of public art in creating vibrant and attractive places across the region (Sunshine Coast Council, 2011). Other Sunshine Coast Council policies and legislation which The Junkyard is required to abide by and to take into consideration include:

- Sunshine Coast Community Plan 2011
- Placemaking Charter and Policy 2011
- Sunshine Coast Space Strategy 2011
- Community Engagement Policy 2011

REDUCTION OF CARBON FOOTPRINT: The Junkyard's Carbon Footprint can be reduced, and the safety of the development can be increased by the utilisation of the following smart technology. This technology has been introduced through the inception of the Sunshine Coast Council's Smart City Implementation Program. The document, labelled as an initiative 'towards a smart Sunshine Coast' outlines the program and strategic approach to be undertaken between 2015 and 2018 and discusses the inclusion and benefits of the following technologies and products:

- SMIGHT light posts
- Flood gauges
- Powerpoints with USB direct input
- Bicycle storage and facilities
- Vehicle charging station
- Solar panels
- LED lighting
- Water tanks
- Extensive planting
- CCTV
- Waste bin sensors
- Public wi-fi

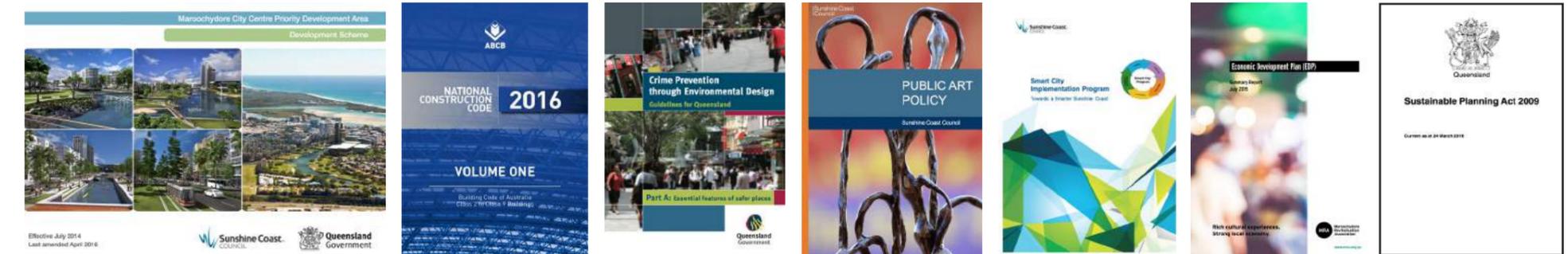


Figure 95: Relevant policies, regulations and other design considerations

5.0 PRECEDENT STUDY

5.0 PRECEDENT STUDY

Benchmarking is important for The Junkyard so that its performance and outcomes are able to be compared and evaluated against an existing model that functions. Three precedents that The Junkyard’s operations and values can be paralleled with are the Wynwood Walls of Miami, as precedent on an international scale, Melbourne City’s laneways, as a national precedent and The Gallery of Modern Art (GOMA) of Brisbane, as a local precedent. Comparisons between the three precedents and The Junkyard will be made in 7.1 Findings and Recommendations.

5.1 INTERNATIONAL PRECEDENT

Considered as the renowned community revitaliser and placemaker, Wynwood Walls was conceived by founder Tony Goldman (Wynwood Walls, 2017). Tony Goldman, a renowned entrepreneur, urbanist and community developer was a part of the revitalisation of New York City’s SoHo, Upper West Side and Financial District neighbourhoods (Wood, 2012). Goldman’s aim was to transform six separate buildings and create them into a space where people could explore in order to increase the area’s pedestrian potential. Since its inception in 2009, the program has seen over 7,000m² of walls covered in murals by over 50 artists (Wynwood Walls, 2017).

“Wynwood’s large stock of warehouse buildings, all with no windows, would be my giant canvases to bring to them the greatest street art ever seen in one place” (Wynwood Walls, 2017).

Goldman endeavours for the Wynwood Walls program to expand each year in size and in the introduction of both well-known and emerging artists. The venue incorporates two signature restaurants, offers spaces for private function hire and runs official tours. Alongside the originating complex of the six industrial buildings, the site has expanded to include an additional three areas:

WYNWOOD DOORS: Goldman expanded his vision to a lot adjacent to the Wynwood

Walls complex. Along an existing 30 metre wall of the new site, he installed metal roll down gates in order to bring more canvases to the mural project.

OUTSIDE THE WALLS: The program introduced by Goldman has expanded across the Miami, outside of the boundaries of the Wynwood Walls. The murals aim create ‘breathtaking surprises down each block of the neighbourhood’ (Wynwood Walls, 2017).

WYNWOOD WALLS GARDENS: Visitors are able to experience additional murals and installations in the outdoor area. They are also encouraged to relax in the open space provided and to take in the surroundings.

Wynwood Walls has been able to revitalise a community that used to be unsafe and poorly lit, and has now become a place it has seen sponsors such as Heineken and Beer and American Airlines come together (DeTurk, 2015).

However, it is interesting to see that there are critics who believe that the initiative led by Wynwood Walls throughout Miami is considered a negative approach to public art. Sabrina DeTurk, author of *The ‘Banksy Effect’ and Street Art in the Middle East* believes that Wynwood Walls is taming causing gentrification of street art stating that, ‘...the existence of a place like Wynwood Walls symbolises a negative side of the Banksy Effect.’ DeTurk has a valid argument in that the gallery’s art production ‘becomes almost completely divorced from its true urban roots,’ however in Queensland, artists are calling out for spaces where they are able to create art at their own will. Queensland requires this ‘baby step,’ where artists are allowed to gather and produce art together for the enjoyment of the public and to be able to express their views and messages on certain themes. Unlike anywhere in Queensland, Wynwood Walls brings ‘legal’ graffiti and art to the exterior space of the built environment (Katsikos, 2012).

The Wynwood Walls precinct can act as a benchmark for the long term goals and objectives of The Junkyard. Maroochydore can take influence from the Wynwood Walls in how the addition of the gallery can help Maroochydore in establishing itself as a

thriving arts district. Alongside the large development of the Maroochydore City Centre, the gallery should allow for the suburb to not get lost in the commercialisation, but rather aid in creating its own identity and own community (Katsikos, 2012). In her paper *Wynwood Rising*, Jacquelyn Katsikos states that, ‘an arts district is a way for a city to revitalise a neighbourhood through improving what already exists by diversifying its uses, draw cultural appeal to the area, in the for stimulating economic development and growth.’



Figure 96: Wynwood Walls, Miami

5.0 PRECEDENT STUDY

5.2 NATIONAL PRECEDENT

It would be difficult to come across a tourist that has not had their photo taken against a wall covered in graffiti and art when having visited Melbourne. The capital city has number of laneways and external spaces that are covered from ground up in art produced by local, national and international artists. These locations include; Hosier Lane, AC/DC Lane and Tattersalls Lane along with murals scattered throughout the inner city suburbs of Richmond, Fitzroy and Collingwood.

This has been made possible by the Melbourne's Art Strategy 2014-17 document. Compiled by the City of Melbourne Council, the document outlines the city's commitments towards the vision for a bold, inspirational, sustainable and creative city. Unlike Brisbane, the Melbourne model towards public and street art has a better understanding and appreciation towards the artists and their works that they produce.

It is important to note that although Melbourne offers this sense of relaxation for the artists to express themselves, that the City of Melbourne Council still causes disruptions for the artists. Just recently, artist Vincent Fantauzzo made news headlines as his work was removed by the Council due to safety concerns (Florance, 2017). Located in Strachan Lane, the warped black and white checked pattern was removed by Council as they deemed it unsafe as 'the painting of road surfaces creates a safety risks as the paint may be slippery in certain conditions and could cause vehicles to skid or pedestrians to slip over,' (Florance, 2017). The Council has its limits, however is much more relaxed than Brisbane City Council when it comes to public art and murals.

Brisbane City currently has two initiatives supporting public street art, Artforce, which is the production of art upon traffic, and Brisbane Canvas. As an extension of Vibrant Laneways, Brisbane Canvas features seven locations across the city where murals exist. The program 'identifies and rejuvenates forgotten spaces reintroducing them to our community in a way that is imaginative, fun and engaging' (Brisbane City Council, 2017).



Figure 97: Council workers removing Fantauzzo's work



Figure 98: Fantauzzo after the removal of the work



Figure 99: Hosier Lane, Melbourne

5.0 PRECEDENT STUDY

5.3 LOCAL PRECEDENT

Besides housing for a wide range of rotating exhibitions throughout each year, GOMA's composition of materialism and the relationship between its indoor and outdoor spaces is to be noted. Upon visiting the gallery, although it was noted that significant outdoor spaces were not utilised to their maximum potential, The Junkyard can utilise some of these ideas from GOMA and further improve upon them.

A large item of interest that was noted at the gallery was the intriguing and exciting intersections that the materials created when coming together. Described as an 'architectural poetic based on expressing all the finishing materials as layers floating over the structure,' (Queensland Art Gallery, 2006) the materials come together almost as organised chaos. This perceived 'chaos' is produced by layers coming together where shadow lines and gaps appear, ceilings are separate from the exhibits' walls and materials come together between inside and outside, creating a seamless transition between the two areas.

Level 03 of GOMA has a number of outdoor areas for users. During the site visit, it was noted that these areas were not utilised by visitors, as nothing was set up to encourage visitors to go outside nor was there seating provided for visitors to enjoy the view of Brisbane CBD for an extended time. In the hot summer days, it can be assumed that visitors want stay in the climate-controlled spaces, however this then almost creates the outdoor areas to prove useless and inefficient. For The Junkyard, it is important to note that outdoor spaces, both on and above the ground plane, should be user-friendly and should have items that attract visitors to go outside, such as murals and external sculptures. Seating should also be provided so that these areas can be used as places of rest and enjoyment by all visitors to either take in the space around them or to be able to sit and enjoy activities such as reading.

A number of advantages and disadvantages that can influence the way the architecture, both internally and externally, include:

ADVANTAGES	DISADVANTAGES
<ul style="list-style-type: none"> ▪ Lots of natural lighting enters the building's common and transitional spaces ▪ Wide range of materials used ▪ There are a number of public and communal spaces which utilise the views of the Brisbane CBD ▪ All walls intended for exhibition use are white, like a blank canvas ▪ Cinema, amenities and back of house areas are 'marked' by different wall colours, in order to distinguished the exhibition spaces from other uses ▪ There is a substantial bus station directly outside of the gallery ▪ Sufficient space to walk and move through the gallery ▪ Situated within the cultural precinct of Brisbane 	<ul style="list-style-type: none"> ▪ Outdoor areas of the gallery, particularly at the landing of Kurilpa Bridge, do not seemed to be well maintained, such as the BBQ, grassed and gravelled areas ▪ This area of the Kurilpa Bridge gives a sense of feeling unsafe as there a number of 'nooks' below and around the bridge where the homeless population live and where people can hide ▪ All indoor areas of the gallery are climate controlled ▪ Although level 03 has numerous outdoor spaces, no one was using them for any purpose and there was nothing set up outside to encourage people to go outside, except for the viewing of the Brisbane CBD across the Brisbane River ▪ Sits at the very end of the cultural precinct, next to the industrial site of the Parmalat Milk Factory ▪ Due to the site, there is no room for future expansion ▪ Limited access between the Riverwalk and the gallery ▪ The gallery is upon a flood-prone site, as evident by the 2011 Brisbane flooding event

Table 18: Advantages and disadvantages of GOMA

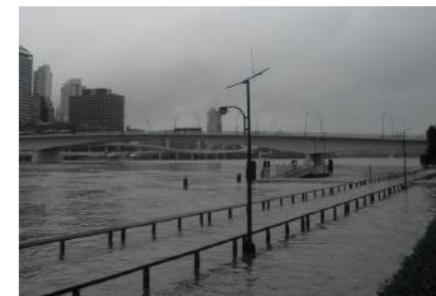


Figure 100: South Bank at the 2011 flood event

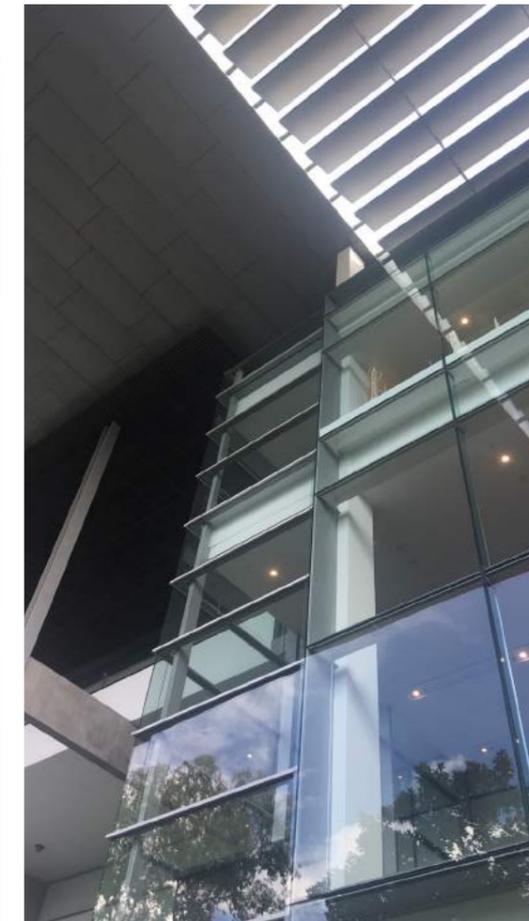


Figure 101: GOMA, Brisbane

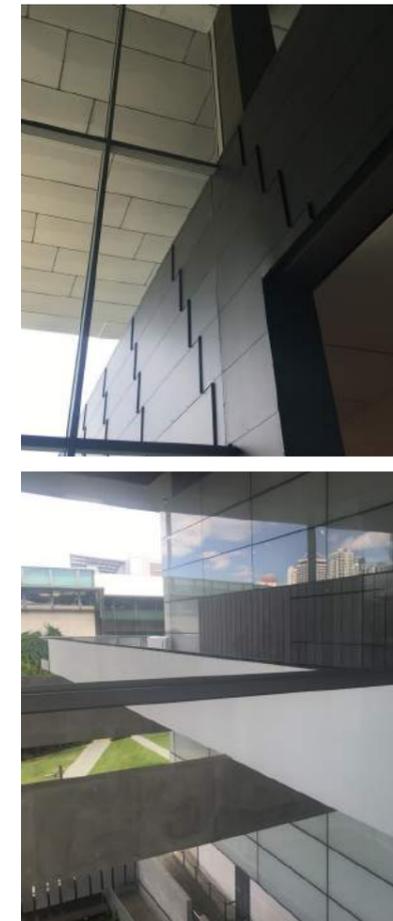


Figure 102: GOMA, Brisbane

5.0 PRECEDENT STUDY

5.4 TRAVELLING EXHIBITIONS

Mentioned earlier in Section 2.3.3 Opportunities, The Junkyard has the opportunity to showcase works produced on-site in various locations throughout the Sunshine Coast region. Although a travelling exhibition may not be viable upon inception, it is important that it is kept as a long-term goal for the gallery. There are a number of existing travelling exhibitions that have both visited galleries and public spaces throughout South East Queensland that could influence the manner in which The Junkyard exhibits its works.

THE OBLITERATION ROOM – Yayoi Kusama
December 2014 – April 2015 at GOMA, Brisbane



Figure 102: The Obliteration Room by Yayoi Kusama

ADVANTAGES	DISADVANTAGES
<ul style="list-style-type: none"> International travelling exhibition People of all age are able to participate Free entry for all visitors to GOMA Allows children to engage their touch sense when they normally wouldn't be able to do so in a gallery setting Encourages exploration and imagination for children and adults of all ages It's an activity like no one – one would not be able to 'obliterate' their home with colourful stickers) 	<ul style="list-style-type: none"> Once the exhibition left GOMA, no part of it was maintained at the gallery It could prove to be a messy activity if the stickers were not to stick to the surfaces properly The exhibit only active and available for the public at GOMA for five months with only one 'blank canvas,' at inception

Table 19: Advantages and disadvantages of The Obliteration Room



Figure 103: Koala March by various artists

ADVANTAGES	DISADVANTAGES
<ul style="list-style-type: none"> The koalas help to raise awareness of the Currumbin Hospital Foundation As they are all the same size, they are able to be rotated between the selected locations within the Gold Coast It is possible to paint 'over' the koala's existing design with a new design after a certain period of time Businesses, organisations and individuals can all 'own' a koala and can use it as a marketing tool Tourists will want to take photos of the koalas and share them The koalas and their design can be topical – there is a koala that is painted as Super Mario and is located at the entrance of Timezone at Cavill Avenue, Surfers Paradise 	<ul style="list-style-type: none"> It is not an installation that people can interact with but rather observe and take photographs of Although partially a donation for the Currumbin Hospital Foundation, there is a purchase price involved for business, organisations and individuals to purchase a koala

Table 20: Advantages and disadvantages of the Koala March

5.0 PRECEDENT STUDY

5.5 ART IN REGIONAL LOCATIONS

BRIM GRAIN SILOS - Guido van Helten
2015 - Brim, Victoria

The same concept was also realised in Vancouver, Canada, by OSGEMEOS in 2014 (Figure 105). Both of the large scale projects involve human figures. The Brim Grain silos represent images of farmer-like men, while the Granville Island Silos have been painted as cartoon-like men standing one beside another, with each silo representing on person.

ADVANTAGES	DISADVANTAGES
<ul style="list-style-type: none"> Brings the idea of public art to a much larger scale than a wall Can be viewed from a number of distances and locations immediate to the silo Feature public art in places it in unconventional to see such works 'Softens' the grandeur of the silo, both its aesthetics and towering nature 	<ul style="list-style-type: none"> Costly for artist to get up that high – requires the funding for cherry pickers and safety wear Not accessible for any artist to just 'paint' on them, silos are normally privately owned therefore a process is required to be undertaken in; designing the work that will appear, commissioning the artist and potentially having to seek permission for the local council

Table 21: Advantages and disadvantages of the Brim Grain Silos

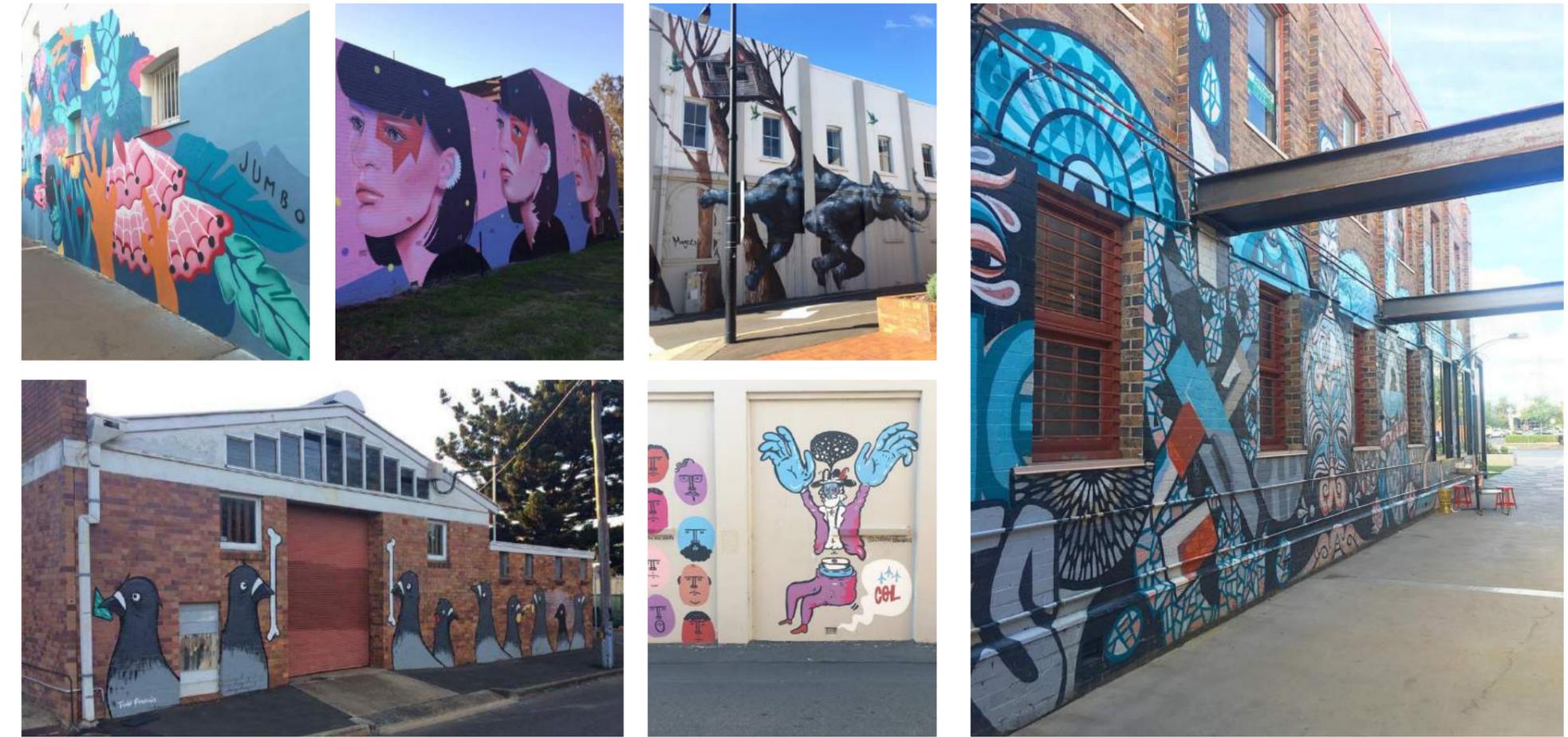


Figure 104: Brim Grain Silos by Guido van Helten



Figure 105: Granville Island Silos by OSGEMEOS



Figure 106: Toowoomba public graffiti art



A dark blue arrow pointing to the right, containing the text '6.0 PROJECT OUTLINE'.

6.0 PROJECT OUTLINE

6.0 PROJECT OUTLINE

6.2 FEASIBILITY STUDY

Undertaking a short feasibility study can provide further advice on what the most efficient design approach is for The Junkyard. A feasibility study is an advisory document that tests the time, funding, organisational and technical aspects of a project and enables ones to decide whether or not to go ahead with the project (CABE, 2011).

The following costing study is based from four resources exploring three methods of estimating. The Rawlinsons Australian Construction Handbook 2016 informed reasonable estimates that are compared to the outcomes achieved from the Building Cost Index, edition of March 2016. Finally, these have then been compared to the costings produced by the online cost calculators provided by BMT Quantity Surveyors and BuildChoice.

The four resources included in this feasibility estimation should be considered as an initial study based on the massing provided in section 4.2 Massing Study. It is recommended that the following study be read in conjunction with the guides outlined in order to gain a full understanding of the set parameters and conditions of each estimated cost.

Please note, the following estimations are exclusive of the Goods and Services Tax (GST) and exclusive of any proposed road reconfiguration and car parking works.

RESOURCE	CALCULATION	COSTING
Rawlinsons Australian Construction Handbook 2016	\$4270 - \$4600 per square metre, average \$4435 (based on Maroochydore and 'art gallery and museum')	\$26,255,200
Building Cost Index March 2016	\$3,376 per square metre (based on Brisbane and the category of a 'town hall – 1000 capacity')	\$19,985,920

Table 22: Costing as per Rawlinsons and Building Cost Index resources

	BMT Quantity Surveyors	BuildChoice	Average
MINIMUM	\$15,294,468	\$18,514,356	\$16,904,412
MAXIMUM	\$13,554,402	\$14,981,181	\$14,267,791.50

Table 23: Costing as per BMT Quantity Surveyors and BuildChoice resources

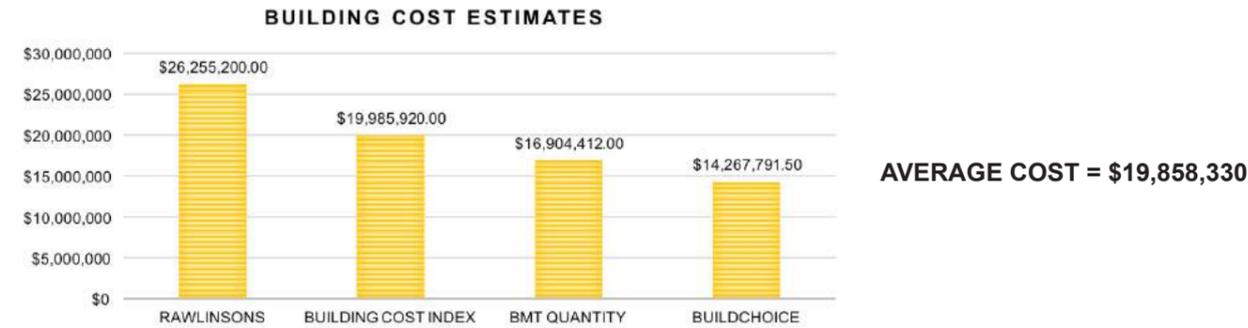


Figure 109: Comparative graph demonstrating the costing outcomes

Additional to the construction costs represented by various resources, it is important to understand that the inception of the gallery will incur numerous costs from varying parties. Another cost that will affect The Junkyard includes the development application costs imposed by the Sunshine Coast Council. The Development Applications Fee Estimate Calculator is a resource available on the Council's website which has produced the following estimated costs:

APPLICATION TYPE	CHARGE TYPE	ESIMATED FEE
MCU – Material Change of Use	Community use (code assessable) – charged for overall area (5,920m ²) of built environment	\$32,175.00
OPWORKS – Operational Works	Construction Fees towards a MCU – charged as one base fee for the development	\$500.00
REC – Reconfiguring a Lot (if required)	Reconfiguring a lot (code assessable) – charged as one base fee for the development	\$2,200.00
TOTAL		\$34,875.00

Table 24: Additional development application costs to be considered

7.0 CONCLUSION

7.0 CONCLUSION

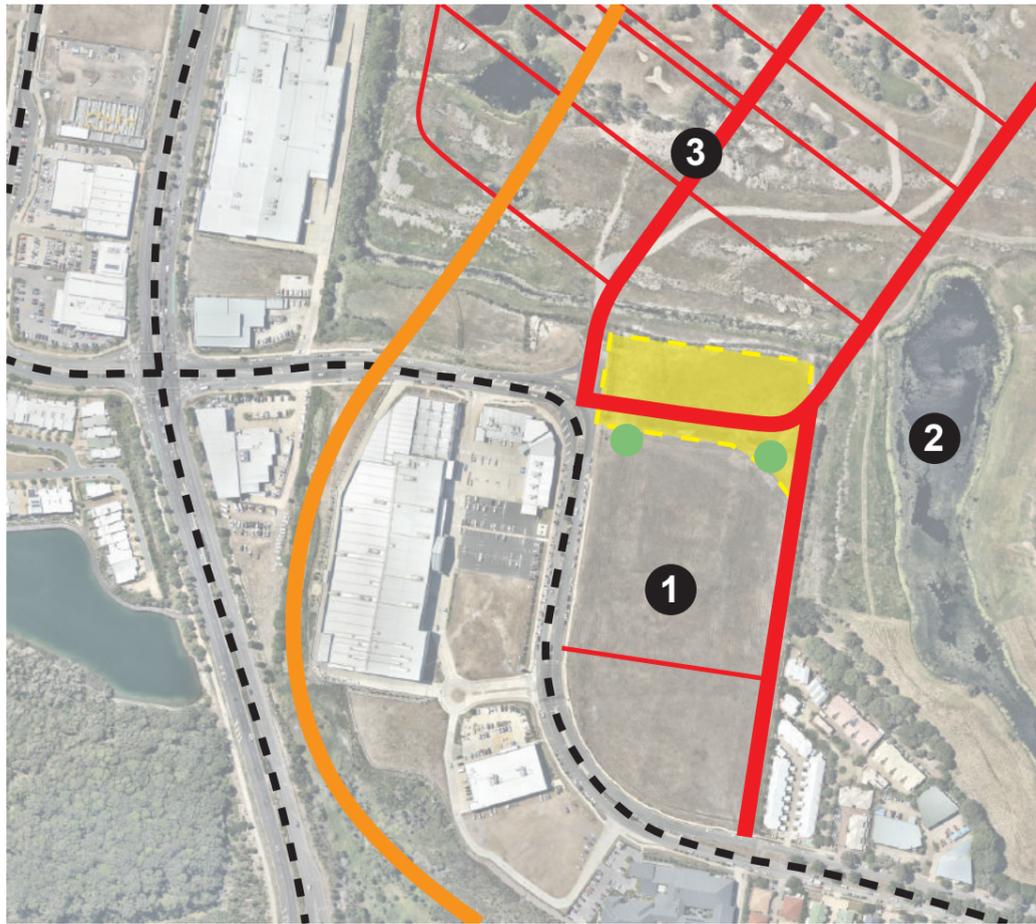


Figure 110: Infrastructure currently proposed under the City Centre PDA

7.1 FINDINGS AND RECOMMENDATIONS

ROUNDBABOUT STUDY: Currently, as per the Maroochydore City Centre Priority Development Area (PDA) document, made available as a resource by the Sunshine Coast Council, it can be seen that there is to be a 'Park Esplanade' road running through the ground plane of the site.

According to the document, the site is proposed to be a wide waterbody that, unlike the other 'canals,' does not provide pedestrian bridges.

This southern edge currently proposes four vehicular entries, however, these can be distributed more effectively.

This proposal minimises the opportunity for the site to become a landmark and a gateway entry into the new development of the City Centre, therefore an alternate has been proposed in the next figure, Figure 111 City Centre infrastructure alternate proposal.

- Proposed vehicular access as per the Maroochydore City Centre PDA document
- Future passenger rail infrastructure as per the Maroochydore City Centre PDA document
- Existing vehicular access - to remain
- Proposed site (93 Dalton Drive)
- Proposed 'key ground floor plaza' locations as per the Maroochydore City Centre PDA document
- 1** Precinct 8: Dalton Drive as per the Maroochydore City Centre PDA document
- 2** Precinct 1: Maroochydore Parklands Precinct as per the Maroochydore City Centre PDA document
- 3** Precinct 5: Main Street South Precinct as per the Maroochydore City Centre PDA document

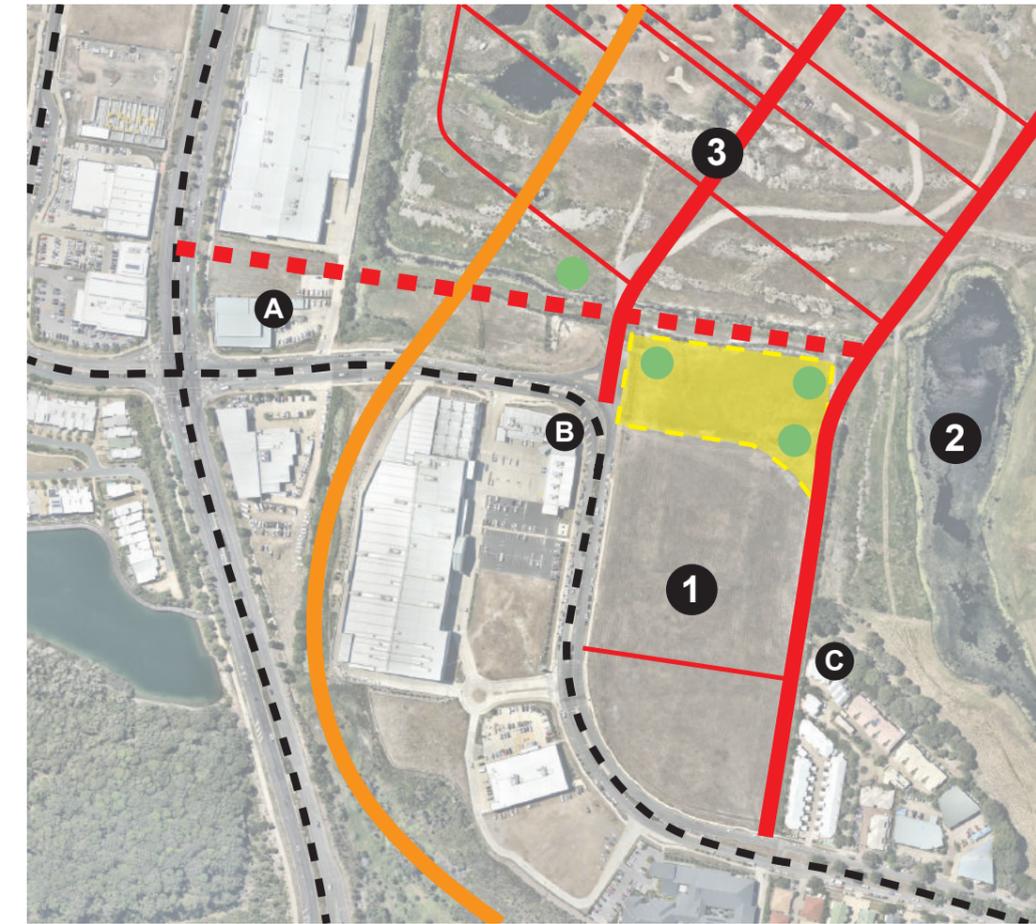


Figure 111: City Centre infrastructure alternate proposal

- Proposed, and retained, vehicular access as per the Maroochydore City Centre PDA document
- Proposed alternate vehicular route
- Future passenger rail infrastructure as per the Maroochydore City Centre PDA document
- Existing vehicular access - to remain
- Proposed site (93 Dalton Drive)
- Repositioned and additional proposed 'key ground floor plaza' locations as per the Maroochydore City Centre PDA document
- 1** Precinct 8: Dalton Drive as per the Maroochydore City Centre PDA document
- 2** Precinct 1: Maroochydore Parklands Precinct as per the Maroochydore City Centre PDA document
- 3** Precinct 5: Main Street South Precinct as per the Maroochydore City Centre PDA document



7.0 CONCLUSION

A number of elements can be adjusted and altered to further benefit the site and its proposal as a gateway entry to the Maroochydore City Centre.

PARK ESPLANADE: As illustrated in Figure 110, it can be seen that the road that is proposed run through the site can be moved north to instead be parallel to the site's northern boundary. This will allow for a roundabout to be installed, rather than a set of traffic lights, in front of the gallery (refer to figure 112). This is able to ease traffic congestion and allow for drivers to slow down when approaching the gallery.

If the 'Park Esplanade' was to be relocated as per the figure, the road would then be able to be expanded to Maroochy Boulevard, to sit between the Maroochydore Homemaker Centre and Lexus dealership. This will allow for motorists travelling southbound to turn left towards the City Centre, therefore easing congestion upon the intersection of Maroochy Boulevard and Dalton Drive. It is important to remember that as this intersection, there are residential homes at the southwest corner, therefore it is desirable that noise produced by vehicles, trucks, motorbikes and buses are reduced as much as possible.

GATEWAY EXPERIENCE: When entering the City Centre at points A, B and C, as demonstrated in Figure 111, all routes lead motorists and pedestrians alongside the gallery's site. This initiative will ensure to maximise the site's potential as a landmark and gateway entry, allowing for an arrival experience for all arriving and passing by foot, vehicular transport or bicycle.

PROPOSED WATERBODY: The removal of the large waterbody that is proposed by the PDA, where the proposed site for the gallery is, will allow for a smoother transition between the precincts of Main Street South and Dalton Drive. The original proposal does not facilitate for any pedestrian bridges over the man-made lake, but rather encourage users to walk around the lake, or travel to the opposite precinct by vehicle or bicycle. The lake is not consistent with the

canals, or arms, of water, within the grid of the Main Street South precinct.

KEY GROUND FLOOR PLAZA LOCATIONS: The gallery can accommodate for the proposed key ground floor plaza locations. As the gallery is proposed to be a space primarily for public use, it can facilitate for the transition between the two precincts, as previously mentioned, therefore complimenting and complying with the proposal of said key ground floor plaza locations.



Figure 112: Roundabout study



7.0 CONCLUSION

CAR PARK OPTION: A constraint that was identified earlier in the report was the informal Bunnings staff parking that has formed along Dalton Drive. Once The Junkyard commences operations, and a built form comes to fruition within the boundary of 53-91 Dalton Drive, this informal parking approach may become an issue even furthermore. An opportunity to resolve this constrain is to introduce a form metered parking. It is understandable why the staff park along Dalton Drive, as there is no parking restriction nor do they have to pay for the parking. This way, if a visitor car park is not included on The Junkyard’s site, visitors that arrival by private vehicle will be able to park along Dalton Drive for the duration of their visit. If a visitor car park is included in the design, then parking will not be an issue, however it is important that green, open and public spaces are safe and accessible by all visitors, therefore a car park on site is not fully viable at this stage.

It is best interest that the parking is not necessarily metered in money and time limit, but rather only in time limit. Although this may be determined by Sunshine Coast Council, visitors should not have to park to pay, but rather know that they can not park there for a full eight hour working day, but rather upon their visit to the gallery or the immediate retail offerings. As explored by Finn in his writing of How to Visit a Museum, Finn proposes that visitors normally spend up to one hour on a single trip to gallery. This can inform the time limit of the metered parking arrangement. Ideally, it would be desired to see a parking time limit to 4 hours. This will allow visitors time to visit the gallery as well as enjoy the food and beverages opportunities and public outdoor spaces. 4 hours will also be able to accommodate for visitors coming to events such as workshops and panel discussions.

It is recommended that Bunnings and the bulky good stores featured within their complex to revisit their parking policy and determine a better solution for the large number of staff on site at any one given time. With the Maroochyodre

City Centre proposed directly across the road from the complex, it is believed that, regardless of the gallery, staff will not be able to park along Dalton Drive any longer. It is better for the employer to consult with the staff as to what the best solution is, rather than for Sunshine Coast Council to employ new parking restrictions without warning inform staff and the general public that it is ‘effective immediately.’

LAYOUT AND PROGRAMME: Currently, the massing studies conducted and explored throughout this report have only looked at options for sole occupancy of the ground plane of The Junkyard. However, the elevation heights of the gallery allow for up to three levels. According to the Maroochyodre City Centre zoning, the site allows for a maximum elevation of 25 metres, therefore allowing for the gallery to comfortably be three stories in some areas in height. The design development should explore what exhibition spaces, meeting areas, amenities and further food and beverage occupancies could potentially fulfil levels 02 and 03 as well as the ground floor. There is the opportunity of including roof top spaces, which can act as an extension of the open green spaces on the ground floor.

EXPANSION TO 53-91 DALTON DRIVE: According to the Sunshine Coast Planning Scheme 2014, this site is proposed to house further community facility infrastructure. In particular, it is labelled to house a regional health facility. It is proposed that, rather than allowing for a health facility to be erected solely in the form of a large built form, that instead The Junkyard assists in providing a smooth transition between the Maroochyodre Parklands Precinct and Dalton Drive Precinct. If it is to become a health facility, The Junkyard could play a major role where, as an example, patients and their visitors are able to visit and relax, or for staff of the facility to be able to enjoy their breaks. The Junkyard has the opportunity to become much more than a gallery, but rather an arts precinct for the community of Maroochyodre.

PUBLIC TRANSPORT: It has been identified that there are no forms of public transport that run along the length of Dalton Drive. Once the Maroochyodre City Centre has been realised, there will be an introduction of a bus route that passes to the north of the site, along the ‘Park Esplanade,’ along with the introduction of the future passenger rail infrastructure. In the short-term, it could be of suggestion that a form of a shuttle bus service is introduced to transport visitors to The Junkyard, primarily to cater for the transport of the more senior visitors.

WATERBODY INCLUSION: Including water features, small waterways or a small lake can allow for the outdoor space of The Junkyard to mimic and replicate its surroundings. The Sunshine Plaza, north of the site, is built upon Commeal Creek, a waterway that comes off the Paynter River. The Junkyard has the potential to continue this idea of working, living and playing by a waterway, as the Maroochyodre City Centre proposal itself has introduced man-made waterways to compliment its grid arrangement. Introducing a waterway will also add to the goal of bringing the sense of the beach, sand and water, to the site, which otherwise at the moment its lack.



Figure 113: Commeal Creek running through Sunshine Plaza



Figure 114: Boating equipment on hire for use throughout Sunshine Plaza

7.0 CONCLUSION

PRECEDENT COMPARISON: By observing the two below figures, figures 115 and 116 respectively, it can be seen that The Junkyard proposal is unable to be compared to a project on the scale of GOMA. It is a national gallery and its size and cost reflects this.

Wynwood Walls, however, is much closer in area, though it can be seen to have much less cost involved as it too is much more community focused and orientated. The difference in cost between The Junkyard and Wynwood walls, however, can be explained by the way the two galleries have been and will be developed. Wynwood Walls has used existing spaces and transformed them into what it is today, this in turn, has reduced the need for large-scale construction. In contrast, The Junkyard will be all new, thus its increased development cost, though its goal of bringing street art to the regional community remains.

The precedents, which have been looked at, have allowed for a more realistic planning approach to the inception of The Junkyard. Though not entirely comparable, or related to the metrics below, The Junkyard is able to take the positives and negatives of both GOMA and Wynwood Walls in order to be the best version of itself it can.

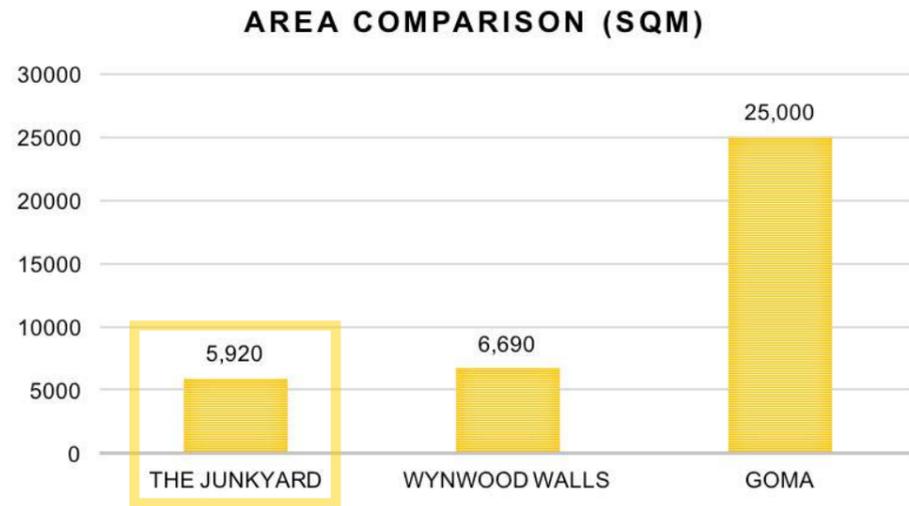


Figure 115: Area comparison between two precedents and The Junkyard



Figure 116: Development and construction cost comparison between two precedents and The Junkyard

In the 21st century, not only should an art gallery be integrating the latest technology towards achieving sustainability and efficiency, an art gallery needs to allow artists and curators a space where they are able to express their interest and views of today's society and current affairs. The Junkyard, which aims to work closely with street and graffiti artists, will allow these artists to follow themes set by the gallery which will challenge their own views on subjects, but also then challenge the stereotype for visitors.

The Junkyard has the potential to become a central arts district of Maroochydore where conversation can be stimulated and ideas can be shared among the community. It can provide for travelling exhibitions, both to cater for and to produce travelling art. The gallery can aid towards an initiative of the recycling and repurposing of items that can be used as canvases. Once these items are begin to travel throughout the Sunshine Coast region, people will begin to take notice of the works, therefore the act of raising awareness of street art will commence.

Hosting various events throughout the year, such as street fairs, markets and partnering with other festivals can help to keep visitors coming back. Partnering with events such as the MMVAF will not only give the festival more physical space to expand, but will give the gallery a 'time to shine,' catering for a different approach to how it exhibits art and welcomes visitors.

The Junkyard will be able to contribute to the upward growth of the cultural and art presence of the Sunshine Coast. As previously discussed, Brisbane is very restrictive toward street art and artists who have the capacity and experience to produce it, therefore The Junkyard, like the Wynwood Walls, will allow for artists to come together and express themselves, without it being considered a crime, in the region of the Sunshine Coast.



Figure 117: The Junkyard blue neon light

7.0 CONCLUSION

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the junkyard

MAROOCHYDORE, SUNSHINE COAST
DESIGN DEVELOPMENT REPORT
JUNE 2017

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JUNE 2017

EXECUTIVE SUMMARY

This report has been prepared to provide further insight into the design development of The Junkyard. Proceeding the design brief composed for the gallery, this report will explore a further resolved design best suited for The Junkyard, the Maroochydore community and the coastal region of the Sunshine Coast.

As explored in the design brief document, The Junkyard is located at 93 Dalton Drive, Maroochydore. This site is adjacent from the Bunnings Maroochydore bulky-goods store and sits at the south-western entrance to the proposed Maroochydore City Centre. Three pavilions, a basement and an outdoor public plaza, to be known as the Horton Plaza acknowledging the Old Horton Park Golf Course, will occupy the 15,850m² site. It is important to acknowledge the traditional landowners upon which Maroochydore stands upon, the Gubbi Gubbi people.

Section 1.0 Introduction will give a brief summary of elements explored in the previous design brief document, providing readers with an insight of the location and target markets. Sections 2.0 Production and 3.0 Programme will explore elements contributing towards the efficiency and effectiveness of the operation of a gallery at a scale such as The Junkyard. Each pavilion, alongside the basement and Horton Plaza, has a dedicated section within this report. These sections will explore each of the built environments' concept designs with a brief exploration of the opportunities that each space represents for the most efficient and productive operations of The Junkyard.

The plans, sections and elevations throughout this document feature a number of murals, to enhance the visual experience of the drawings. A majority of said murals and other artworks featured were created by street artist, Tristan Eaton. It is anticipated that the inclusion of his works will bring further interest to the two-dimensional drawings and will broaden the readers' knowledge of an international artist that has not been previously discussed, neither in this document nor the previous design brief document.

It is strongly recommended that this design development document is read in conjunction with The Junkyard's design brief document, produced for submission in April, 2017. This will allow readers to gain a full understanding of the parameters previously explored and set and considerations accepted. It is also recommended that readers have a basic understanding of the Maroochydore City Centre Priority Development Area document to understand the locality and the context of The Junkyard.

PROJECT OVERVIEW

	DESCRIPTION
Site	93 Dalton Drive, Maroochydore Lot 7 SP 239529
Site Area	15,850m ²
Owners	Sunshine Coast Council (Drainage/Other Local Government Purpose)
Applicant	Natasa Vinsalek (representing Sunshine Coast Arts Council)
Local Government Authority	Sunshine Coast Council
Local Plan Area	Maroochydore/Kuluin Local Plan Area
Zoning	Precinct 1: Maroochydore Parklands Precinct of the Maroochydore City Centre Priority Development Area
Nature of Development	Operational Works (OPW) Material Change of Use (MCU) Reconfiguring of a Lot (ROL)
Existing Use	Vacant Land (Drainage Site)
Proposed Used	Multi-Functional Art Gallery

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1.0 INTRODUCTION

1.0 INTRODUCTION

1.1 LOCATION

The Junkyard is located in Maroochydore upon the vacant site of 93 Dalton Drive, comprising of 15,850m². By placing The Junkyard at this site, visitors will be greeted by the new setting upon their entrance to the proposed Maroochydore City Centre, a juxtaposition to the commercialised state of the City Centre development. Providing as a gateway opportunity, The Junkyard has the potential to receive high exposure from the expected increase in vehicular and pedestrian movement along Dalton Drive and into the new City Centre development. It is anticipated that this particular entry to the City Centre will be focal point of entry of visitors also entering from the Sunshine Motorway and the Bruce Highway from the west of Maroochydore.

93 Dalton Drive is within two precincts of the Maroochydore City Centre; Dalton Drive Precinct 8 and Maroochydore Parklands Precinct 1. According to the Maroochydore City Centre Priority Development Area (PDA) document, as it is a part of the Dalton Drive Precinct 8, The Junkyard is not allowed to exceed six storeys, or no more than 25 metres in height. Therefore, it has been decided that, for The Junkyard to act as an appropriate gateway arrival to the City Centre, that its highest point will be at 14 metres. This will enable for The Junkyard's pavilions to not overly disrupt the landscape intent and the Maroochydore Parklands, Precinct 1, to the east of the site.

1.2 DESIGN STATEMENT

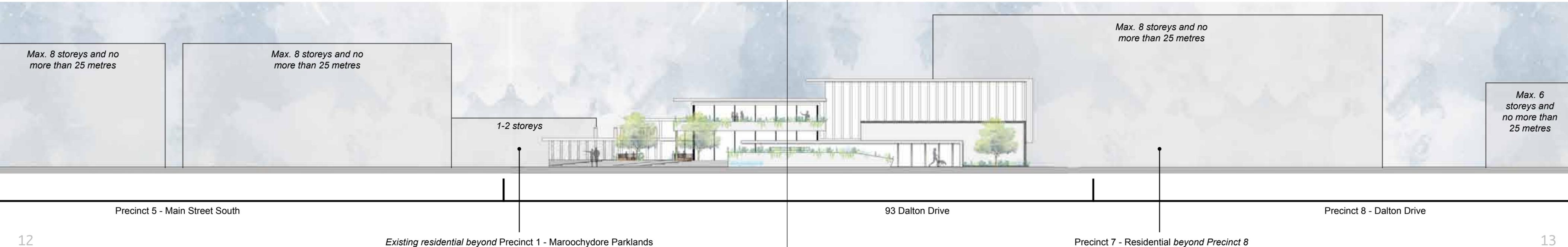
All an artist is ever after is their own space and time, time and space. A place where they can create something special, where they can manipulate a world of their own. Far, far away from the real world around them, the disorder and disarray that never seems to take a moment to just stop.

The Junkyard can facilitate for this, it can bring out the purest of heart, bring artists and people together to express themselves. As one, or as a collective group. Once they consider what their contribution could and should be in these times of doubt, an artist needs space.

Generations now and then have experienced it all, at one time or another. Art encourages learning from one another, and to learn about each other's past experiences. The Junkyard encourages all ages, all genders and all groups to come together as one to laugh, share and cry.

Amidst all the uncertainty, all an artist needs are their own space and time.

Dalton Drive West Street Elevation
1:400 @ A4
1:200 @ A3



1.0 INTRODUCTION

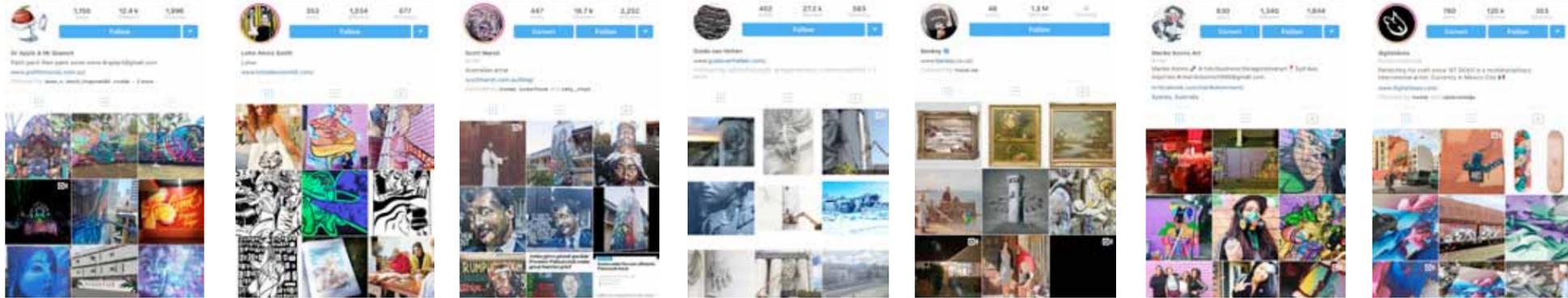
1.3 ARTISTS

It can be said that South East Queensland is not as active about the displaying and production of public and street art when compared to the city of Melbourne. As discussed in The Junkyard's design brief document, headlines consistently appear about artists being fined, their works being removed and statistics about how much the cleaning up of graffiti and street art is costing Queensland families. However, there have been headlines that feature artists calling out to Council parties and other authorities for space to express themselves and paint in public spaces.

The Junkyard will allow artists to do just this, in a safe space where all are welcome to participate and learn from one another. Although not an open public space such as a laneway, the gallery will accommodate for artists to produce works that otherwise would not be able to do so elsewhere, legally, in South East Queensland.

It is also anticipated that the artists will be able to use The Junkyard as a form of escape. Many street artists may come from a troubled background or may have trouble fitting into the community of street artists. Therefore, The Junkyard is able to provide a comfort and safe zone for the artists and their art, where they are able to express themselves and be appreciated for the work that they produce.

At inception, it is desired that local artists of South East Queensland and Northern New South Wales will have the desire to contribute to and work in the conjunction with The Junkyard. Once the gallery is viable and becomes popular within the wider Sunshine Coast and South East Queensland regions, the gallery may then want to begin seeking for national, and potentially international artists to contribute to and join the community of The Junkyard.



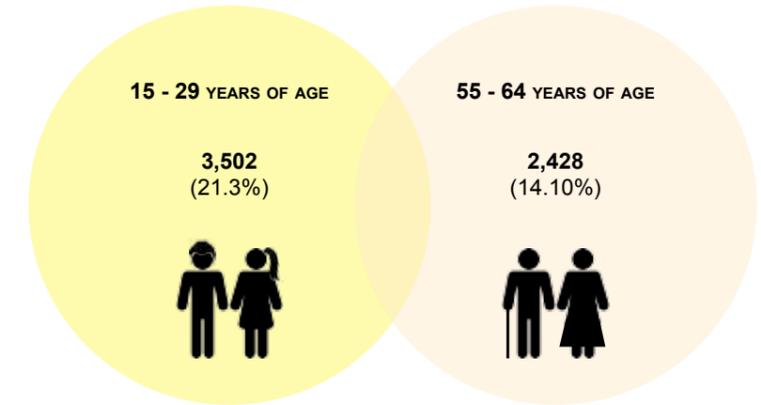
1.4 TARGET MARKET

Although The Junkyard will be accessible for visitors of all ages, genders and backgrounds, there are two groups which the gallery will aim to bring together.

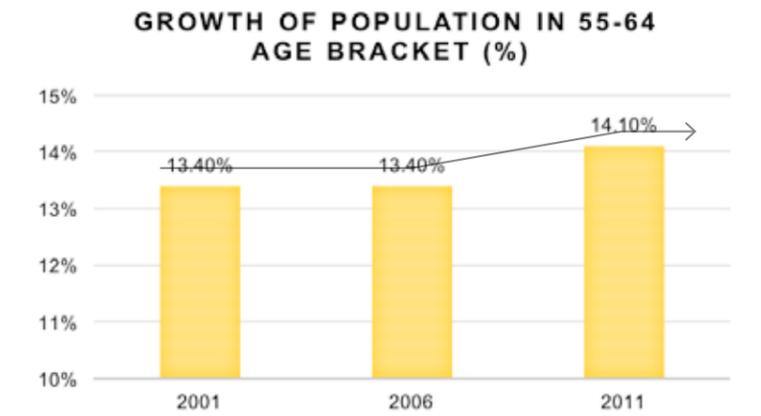
People of the age groups of 20 to 29 and 55 to 64 years of age are envisioned to be the target markets of The Junkyard. It is believed that the two age groups, when coming together in one space, will be able to learn from another. People of more of a senior age may find that street artists, who produce murals through graffiti works, may be stereotyping this act as negative and offensive, when in fact this may not always be the case. When at the gallery, the elderly will have the chance to witness street art-influenced works and may begin to move away from the stereotype. They can witness their murals and gain an understanding of their views in a safe environment, rather than a public laneway, and can take the time to gain an appreciation and understanding in what it is that is being produced.

Additionally, it is vital that the younger target market receives the space and support to produce art, at their choice of medium, without the notion that it is considered vandalism and an illegal act. Learning from a younger age will teach potential artists that it is acceptable to voice their opinion and views through art but through acceptable means, such as at the gallery where it is certain that their works will be respected and appreciated.

It is important to facilitate for both of these age groups as they can treat the gallery as an escape, both for the elderly as a time to relax and enjoy artworks, but also for young adults that require an escape from potentially difficult and troublesome lifestyles.



The two target markets coming together



Growth of population in 55-64 age bracket in Maroochydore



2.0 PRODUCTION

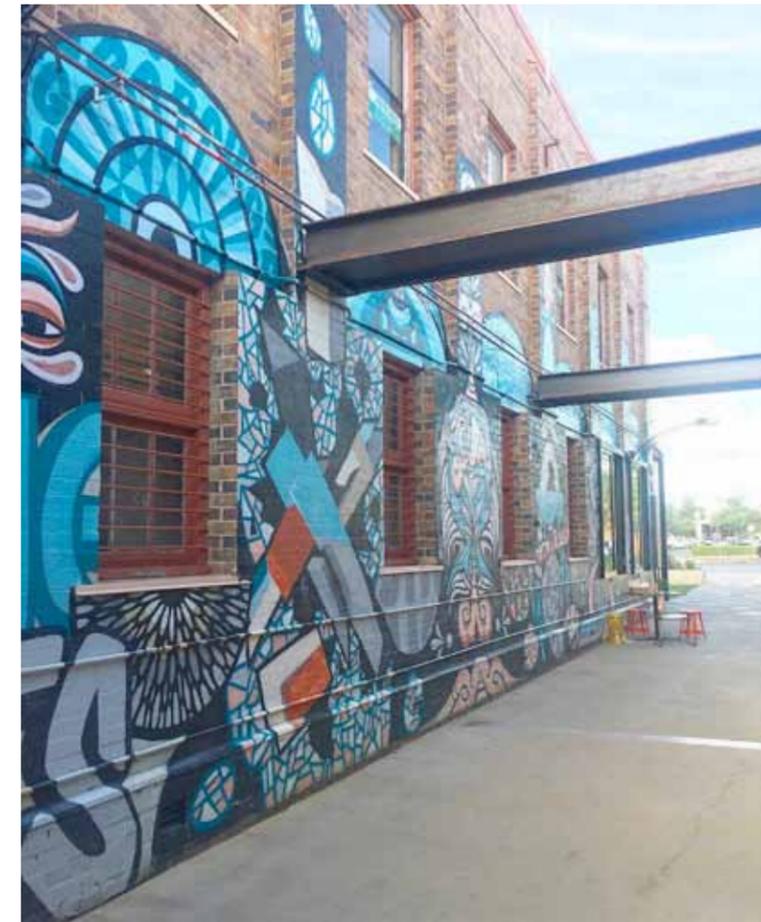
2.0 PRODUCTION

2.1 FORMS OF STREET ART

There are a number of different forms of street art that artists produce. It is important to educate the general public that these various forms exist and are used depending on the desired outcome, both artistically and the message that is being conveyed. Although The Junkyard will primarily facilitate for the creation of pieces and murals, there are a number of other various forms of graffiti styles that The Junkyard is able to accommodate for.

PIECE/MURAL: Commonly known as a mural, pieces will be the primary works of art that The Junkyard will facilitate for. Pieces, short for masterpieces, are made up of an elaborate artistic composition. They are considered to be the most intensive form of street art which take the most labour to create. Artists normally produce murals and pieces to convey a message to the public or to pay tribute and raise awareness of certain ideas, people and culture.

The following images across this spread are of mural and pieces that are currently, at the time of the composition of this report, throughout Toowoomba, Queensland.



2.0 PRODUCTION

TAG: A tag is the simplest and most popular form of graffiti. It consists of the artist's signature, or identifier, and is normally accomplished with spray paint in one colour. There are various forms of the tag, such as:



A **throw-up**, also known as a throwie, is considered to be a more complex form of a tag. Usually consisting of two or more colours, the lettering is more complex than that of a simple tag. Both a tag and a throw-up are normally completed quickly and repeatedly.



The final elaboration of the tag is the **wildstyle** form. Wildstyle is much more difficult for non-artists to read, nor understand, as the tag includes elements such as arrows, curves, spikes and a number of colours.



HEAVEN: A heaven tag or artwork is one that is located in a space that is extremely difficult to get to, such as at a higher elevation of a building or on a rooftop. An artist who is able to produce a heaven artwork is said to gain respect from other artists as they are physically difficult places to reach and to produce their art (Sanchez, 2017).



POSTER (PASTE-UP) AND STICKER (SLAP): A poster, also known as a paste-up, is another way of producing smaller art pieces. Artists are able to take their time in producing their work at home, or at their studio, and then display it where they please. Posters are composed in various mediums besides spray paints, including markers and water and oil based paints.

Stickers are a smaller form of a poster, physically. As seen in the images to the right, they can be produced by hand, or graphic artists prefer to produce them digitally. This way, once they print the desired amounts of stickers, artists are then able to 'slap' the stickers wherever they please. The poster and sticker forms of art are the only two forms which are not directly painted or produced on a surface, such as a wall.



STENCIL: Artists create stencils and use spray to create more detailed art that they are then able to repeat in numerous places. It is considered an easy form of graffiti whereby some call it 'lazy' graffiti (Sanchez, 2017).

2.0 PRODUCTION

2.2 PAINTS

Featuring three flagship stores in Brisbane and a fourth in Sydney, **IRONLAK ART AND DESIGN** are an advocate for legal street art. Ironlak provides various fine art and aerosol supplies for artists of all skill ranges, and offer and run a number of various workshops and exhibitions. Ironlak's extensive aerosol range is complimented by the various caps and nozzles available for use, such as the skinny and fat caps, for different effects and paint output.



Lak by Ironlak Gloss Acrylic Spray Paint

- Works on almost any surface
- Application is thick with a smooth textured finish
- Available in 137 colours
- Gloss finish
- Suitable for people of all skills
- Strong resistance to UV exposure
- Suitable for both interior and exterior
- Paint formula excludes chlorofluorocarbons, toluene, benzene, xylene and lead which are all contributors to high VOC levels



Sugar Artists' Acrylic Professional Aerosol Paint

- Matt finish
- Paint formula combines water and alcohol from sugarcane to replace petroleum-based toxins
- Available in 63 colours
- Paints will stay maintain their vibrancy for at least five years due to the inclusion of UV stable pigments



Kolour Spray Paint

- Gloss finish
- Most affordable range for customers
- Available in 16 colours
- Paint formula is toluene and xylene free



Yard Master Spray Paint

- Hard satin finish
- Suitable for any surfaces but particularly good for steel application
- Contains rust inhibiting properties to prevent corrossions on metal and steel surfaces
- Available in 30 colours
- Suitable for both interior and exterior



2.0 PRODUCTION

Operated by the DuluxGroup in Australia and New Zealand since 1904, **DULUX** is an internationally available brand. Their Dulux Duramax range of spray paints came in 29 colours and can be used for decorative means, wood care and powder coatings.



Dulux Duramax High Performance Enamel Spray Paint

- Dries 10x faster than normal alkyd spray paint
- Cures in less than two hours
- One 340g can is able to cover up to 4.5m²
- Long lasting colour
- Suitable for both interior and exterior



Dulux Duramax Bright Finish Spray Paint

- Available in silver and gold
- Bright, bold finish
- Fast drying
- Suitable for both interior and exterior use



Dulux Duramax High Visibility Fluoro Spray Paint

- Available in pink, green and orange
- Considered a fluorescent colour
- Normally used for safety purposes
- Fast drying



Dulux Duramax Light Up Enamel Spray Paint

- Glow in the dark finish
- Normally used for safety purposes at night
- Lasts for up to 60 minutes
- Suitable for both interior and exterior use
- Suitable for activities 'after dark'



Dulux Duramax Magnetic Chalkboard Spray Paint

- Magnetic chalkboard finish
- Require five coats before use with chalk
- Suitable for both interior and exterior use
- More suitable for children to use chalk rather than paint

Alternates for children wanting to participate at the Junkyard:



2.0 PRODUCTION

2.3 PRESERVATION OF ART

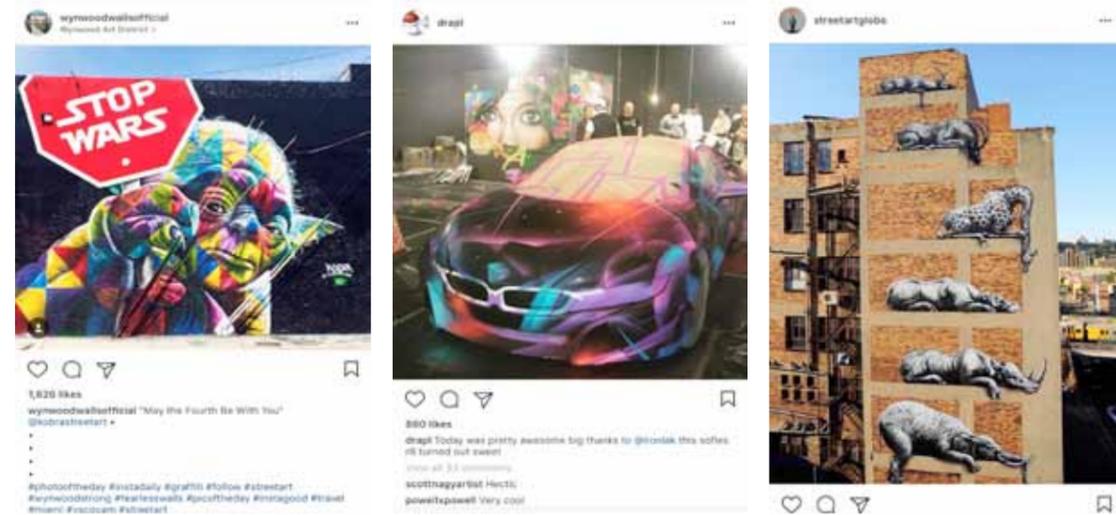
The artwork produced at The Junkyard should be preserved for a number of reasons. This can be achieved through the form of photography. Once photographs are taken, of both the process of producing the piece and the final product, these can then be used for a variety of purposes.

It is proposed that The Junkyard will have two resident photographers who will be able to professionally capture the process of the art and the completed pieces. These photographers in a way will be considered resident artists in their field of digital production. It can be assumed that they will be employable for the workshops, events and travelling exhibitions that are able to operate at The Junkyard. The images they produce can then be used for the following purposes, but not limited to;

- Once the photograph is taken, it should be of practice that the image is printed. This will allow for storage for a certain amount of time within the gallery, but will also encourage for the works to be displayed once the physical piece, such as a mural on a wall or a sculpture, is removed from the space it was originated within. This will also provide security of the piece in case any technical issues occur with the electronic storage of the images created by the photographer, allowing for a physical catalogue to be produced.
- These images can also be used as item that can be sold to the general public. This is an initiative that can be further explored depending on the size, complexity and popularity of the exhibiting artist. The piece can be sold through the form of a postcard, a framed photograph or it can even be printed onto T-shirts and tote bags.

Preservation of the art work produced and displayed at The Junkyard can also occur through utilising social media. As mentioned previously in the Design Brief composed for The Junkyard, social media is a powerful tool in a number of ways. Social media platforms, in particular with the use of Instagram and Pinterest, gives users the ability to share the art for people to see all over the world. 'Word of mouth' about the new gallery and the artworks it displays and features can be best achieved through the use of social media.

Besides visitors of the general public, artists are also able to share their works through social media, if desired.



2.0 PRODUCTION

2.4 MECHANICAL EXTRACTION

The fumes produced by, in particular, the use of spray paints can be harmful to both artists and visitors into The Junkyard. During the production of pieces when utilising spray paint, it is important that precautions are taken to ensure the safety of artists, staff and visitors.

Fumes can be harmful to the human body if deliberately inhaled. In particular, spray paint fumes contain high concentrations of VOC (volatile oxygen concentrate). Although some products high in VOC concentrate may have a noticeable odour, others that do not can further increase exposure limits (Air Impurities Removal Systems, 2017). If exposed, common short-term effects that may occur from VOC exposure include; irritation of the nose, ears and throat, dizziness, nausea and, potentially, vomiting.

Like vehicle body shops that specialise in painting vehicles, it is important that the gallery space, where the art will be in constant production, is adequately

ventilated. This can be achieved through both natural ventilation and the installation of sufficient extractors, ventilation and climate control systems which will help to reduce the harmful air particles and add further protection for the artists, staff and visitors. All ventilation installed and utilised at The Junkyard is required to adhere to the following three Australian Standards:

- AS 1324.2-2003 Air filters for use in general ventilation and airconditioning – Application, performance and construction
- AS 1668.2-2012 The use of ventilation and airconditioning in buildings – Mechanical ventilation in buildings
- AS 1668.4-2012 The use of ventilation and airconditioning in buildings – Natural ventilation of buildings

There are a number of systems that can be installed to ensure ventilation of the spaces throughout the gallery.

It is important that each space of The Junkyard that is to include spaces for the production of art includes a form of an extraction system. As previously mentioned, inhalation of fumes can be of a health threat, so it is important to reduce the fumes and dust created by the artists as much as possible.

This is achievable through overall **extraction systems**. Normally found in the ceiling of a workshop space, their operation is to extract fumes and dust and replace them with clean air for the occupants of the space. Extraction systems are fitted with filters that need to be replaced and cleaned on a regular basis for the extractor to provide consistency.

The ceiling vents, such as the systems that are able to be provided by Camfil Air Pollution Control, are connected to large modular systems that are located directly outside of the space. These modules can be large in size, therefore it is important to allow for sufficient space for their installation. They must be accessible for maintenance, however are able to be screened for aesthetic and safety purposes for the general public. Camfil Air Pollution has a distribution centre located in Richlands, west of Brisbane, therefore their products are able to be nationally resourced for the construction of The Junkyard.

Masterfield Industrial Equipment, also based in Western Sydney, are able to provide filters that can be fitted vertically against a wall, at ground level. Their Spray Booth Catalogue states, 'The compact design provides good directional airflow through spray painting workshops where the nature of the components to be painted makes using a spray booth impractical.' Depending on how natural light and ventilation will be delivered to the space will help to understand whether fittings on the ceiling or against the wall will be most suitable.

Fume arms are a great addition for the workshop spaces of the gallery. Acting as a small extractor, artists are able to move the arm as desired to help collect and control dust and fumes created by their activities.

Fume arms are available in a range of sizes and diameters to suit one's needs. They are user friendly, as they are adjustable, and are also to be switched on and off when required. Unlike an overall extractor, a fume arm is able to focus on one specific area, such as a workbench or wall, so that minimal fumes and dust spread throughout the entirety of the space.

The fume arm is able to be purchased in a portable form as well. This can be of an option for The Junkyard as they are able to facilitate for additional artists in one space, but also for artists who do not want to necessarily want to work in a set area. Both the fixed and portable forms of the Fume arm can also be sourced from Camfil Air Pollution Control's Richlands distribution centre for the installation at The Junkyard.



SHORT-TERM EXPOSURE	CHRONIC EXPOSURE (normally due to deliberate inhalation and consumption)
Eye, nose and throat irritation Headaches Nausea and vomiting Dizziness Worsening of asthma symptoms	Cancer Liver and kidney damage Central nervous system damage

BUILDING MATERIALS	HOME AND PERSONAL CARE	ACTIVITIES
Paint, varnishes, caulks and adhesives Carpet and vinyl flooring Composite wood products Upholstery and foam	Air fresheners and cleaning products Cosmetics Fuel oil and gasoline	Smoking Dry cleaning and photocopiers Cooking Burning wood

2.0 PRODUCTION

Including **wall fans** will allow for additional natural ventilation to enter the spaces of production. Alongside awning windows, fans will be able to push air in and out, allowing for polluted air to be pushed outside and away from the users further inhaling the fumes and dust.

Wall fans, such as the Compact Flameproof Series by Fantech, can be installed seamlessly into the space. These fans can be installed both on a wall or ceiling, at any angle, where required. As the spaces where spray paint will be used can be defined as hazardous, it is important to provide constant air circulation between the interior and exterior of the built space. Fantech is a Queensland business, with their distribution centre located in Meadowbrook, south of Brisbane. It is important to endorse the use of locally resourced goods and services for both the construction and operation of The Junkyard.

Additionally, it is important that each space of production is fitted with a **ducted vacuum system**.



There are a number of advantages of having a ducted vacuum system installed throughout the gallery, rather than providing portable vacuum cleaners.

Ultimately, all particles and dust collected by the vacuum will lead to one central canister. This canister's filter is able to be then cleaned and changed two or three times per year, as the module is considerably larger than that of a portable, domestic vacuum cleaner. The canister itself is to be located in a back of house area, therefore the noise associated with a vacuum clean is reduced immensely. The vacuum can be used without disturbing other activities occurring within the space.

It is proposed that all three pavilions are fitted with ducted vacuum systems. Depending on the size of each space, there will be wall mounted power point-like fittings, known as inlet vales, throughout a space, and each area will be provided with a sufficient number of vacuum hoses which plug into these valves.



Alongside ventilating the space accordingly, it is important to ensure the safety of artists and spectators with the necessary **protector respirator kits**. Upon entry into the gallery, The Junkyard staff will be able to provide visitors with the options of utilising a respirator. It should be encouraged that all children entering the space wear one and are under supervision by a responsible adult who can ensure that they are sensibly handling and wearing the respirator.

People, children particularly, who are known to have asthma and other respiratory issues should reconsider entering the spaces where spray paint will be in active use. This also applies to pregnant women. Although not strict, it is suggested that they avoid the space, and view the production from the various provided viewing galleries.



3.0 PROGRAMME

3.0 PROGRAMME

3.1 GALLERY LIGHTING

Lighting a gallery space is about both illuminating the artwork but also enhancing the environment for users. It is important that the goal of the gallery spaces is to enhance the user's experience travelling through the spaces. Artificial lighting is able to enhance the visual experience of the art piece, however it is important to provide sufficient natural lighting into spaces where pieces are desired to be viewed in a natural environment.

A **track lighting system** will be installed consistently throughout all of the pavilions and their spaces of The Junkyard. Track lighting fixtures are most common for galleries as they are flexible and have a slim design. Spot lights are able to be moved along a track to accommodate the work which it is purposed to illuminate. This track is either installed on the ceiling or is able to be suspended from the ceiling, depending on the height of the space. It is recommended that the spotlights along the track system sit approximately 1500mm to 1750mm away from the artwork for optimal viewing. This will minimise the effect of glare and the light reflecting directly into people's eyes (LED World, 2017). In order to provide the most efficient lighting for the spaces of The Junkyard, it is recommended that a specialist lighting consultant is engaged in the process.

LED (light emitting diodes) should be the preferred form of lighting technology installed within the spot lights. There are a number of advantages to this technology for the user experience, increase in energy efficiency and in the reduction of running costs of The Junkyard. There are a number of advantages to the introduction and use of LED lighting technology to The Junkyard;

- LED globes are able to come in a number of different colour outputs; daylight, cool white, warm white and a range of colours such as red, green and blue
- LED globes consume up to 90% less energy than incandescent and

- halogen globes
- LED globes have a life span of approximately 60,000 hours, in comparison to the life span of 1,500 hours of incandescent and halogen globes
- LED globes produce virtually no heat, therefore are safe in case a person was to touch the globe or lean on a fitting which contains LED globes
- Unlike fluorescent globes, LED globes do not contain any toxic materials such as mercury
- LED globes are able to either highlight specific items, known as spot lighting, or are able to provide flood lighting, providing light to a large space across one surface. This can be achieved through the utilisation of bulbs that offer different beams, strength (through wattage) and different colour temperatures
- LED globes are able to be dimmed in order to suit the piece which they are illuminating

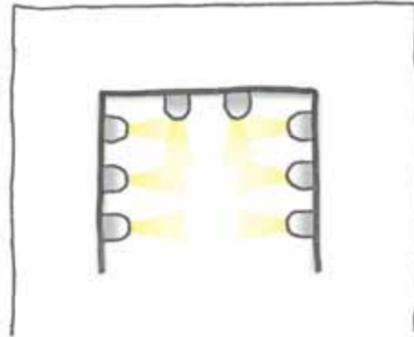
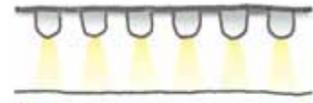
The lighting technology that will be featured throughout The Junkyard will primarily be made up of LED track lights supplied by LED World. Specialising in numerous applications of LED lighting, including gallery and museum lighting. Their distribution centre is located in Newtown, west of Sydney, so the products are able to be locally sourced to Maroochydore. These fittings by LED World are available with the following options:

- Fittings are available in black or white, with a matt finish
- 15W LED globe
- Available in warm white (3000K) and cool white (5500K)
- Bulbs available in 15, 38 and 45 degrees
- Lights can all be dimmed at once that sit along one track
- Tracks can be ceiling mounted or suspended at either 1.5 metres or 3 metres
- The track does not necessarily need to be a linear succession of spot lights. The path that it is able to provide for the spot lights can be arranged in any format with the correct joiners and connections.



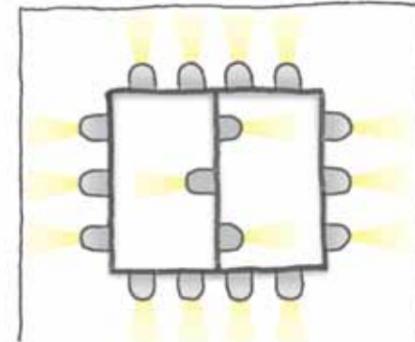
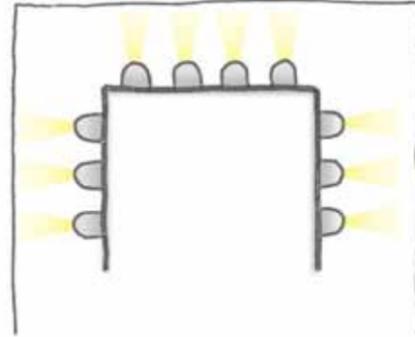
3.0 PROGRAMME

STRAIGHT RUN: This technique will be predominantly found in the Gallery pavilion of The Junkyard. The straight run will be featured along walls which feature art work, both work on canvas and upon the walls. Straight runs can also be utilised to illuminate green walls throughout the pavilions and any other feature walls.

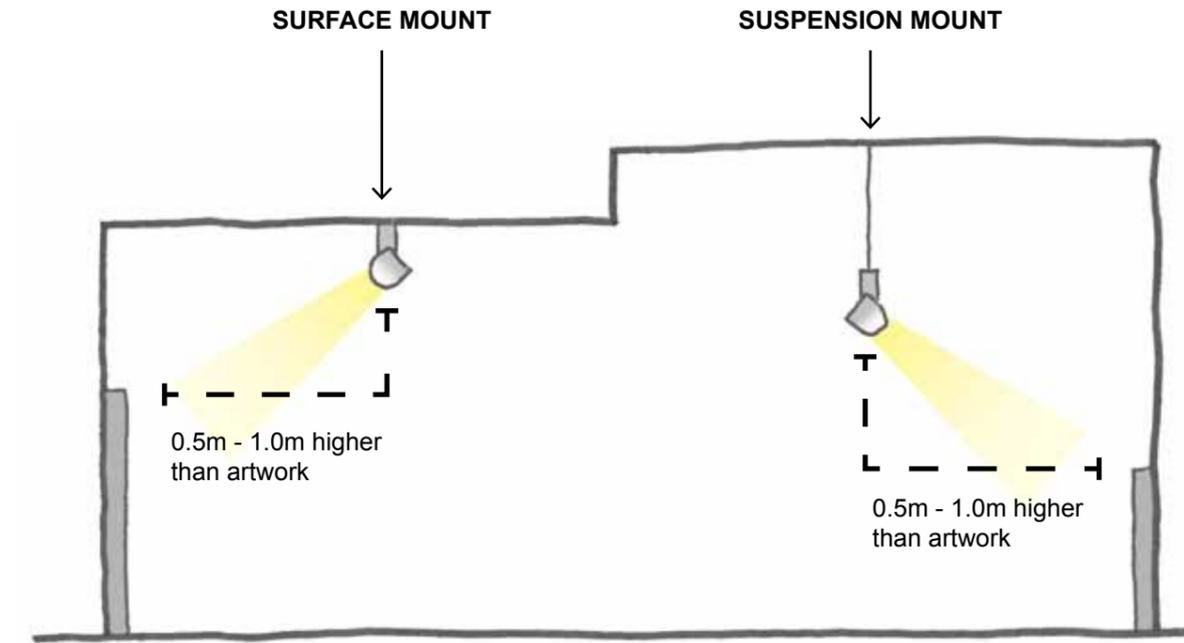


INSIDE SQUARE: The requirement of directing light towards the centre of a space will be largely evident in spaces where production upon objects and canvases occurs. This will allow for an item to be placed central in the space, therefore receiving maximum illumination for both the artist to work and for audiences to view the work.

OUTSIDE SQUARE: The outside square is a variation on the straight run. Rather than one sole linear form, it can form a path of spot lights that runs in more than one linear direction. This technique is able to illuminate art throughout the space, but is also able to provide as an informal technique in way finding, where visitors are able to follow the light to the next art piece.

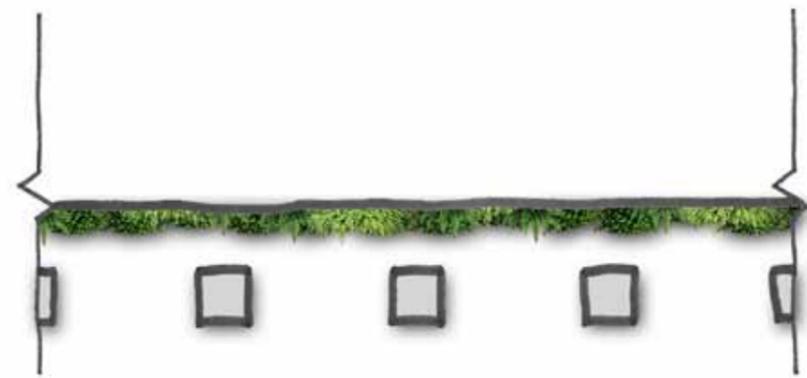


SCRAMBLE ARRANGEMENT: This arrangement can be introduced to a space that does not have one single focal point, or a range of art pieces that need to be illuminated. As previously mentioned, this arrangement will suit flood lighting, rather than spot lighting. The spot lights on the track are able to be moved and positioned where desired.



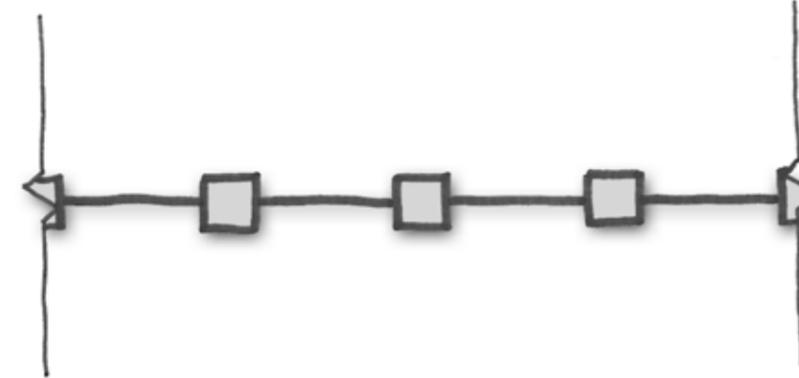
3.0 PROGRAMME

3.2 TREATMENT OF STRUCTURAL ELEMENTS

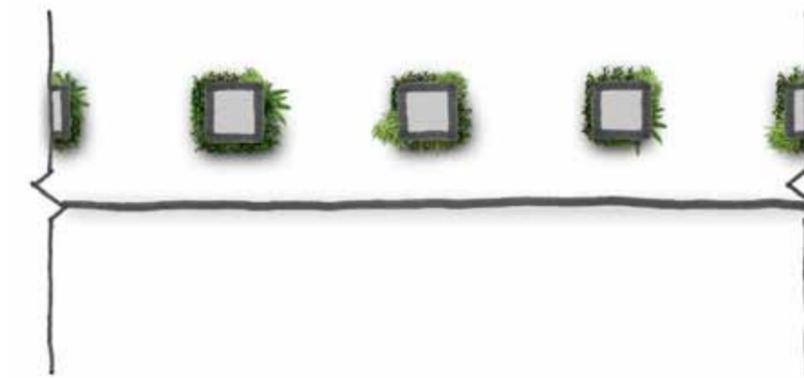


COLUMNS AS INTERNAL FORMS: Allowing for the columns and structure to sit within the internal space of the environment will allow for them to become a form in themselves. The columns, as pictured above, are able to be used as catalysts for display art pieces, whether the art is displayed upon the column, or the column itself becomes the canvas for production. The green wall directly behind is able to soften the texture of the columns, assumed to be of concrete appearance. This form will also for the green wall to extend to the column and transition into the space if desired.

COLUMNS COMING TOGETHER WITH THE WALL: In this form, the columns are able to frame the wall and its use. The concept of the green wall is translated onto the columns which are able to set a steady rhythm within the space. Each column will then allow for the wall in between to act as an individual entity, whether the wall houses a window or displays an art piece.



COLUMNS WITHIN THE WALL: The relationship between the wall and column coming together as one is a technique that will be introduced in the Basement's setting of the gallery. This will allow for murals produced in the Basement to be viewed without the potential interruption of columns. Columns will continue to sit within the Basement space, however the structure will sit within the walls to minimise them from impeding on the art.



COLUMNS AS EXTERNAL FORMS: This technique can help to provide shading and screening systems to various aspects of the gallery. In this instance, the columns are able to become the feature, rather than the wall and cladding of the built environment. In the instance of The Junkyard, these external columns will be able to feature varying green wall systems, pronouncing themselves as features. This technique will also be realised in the screening of extraction and climate control systems.



3.0 PROGRAMME

3.3 MATERIALISM



Office and meeting spaces material board

1. VINYL FLOOR (SISAL BY BOLON) | 2. FEATURE LIGHT (STOIC BY BEACON LIGHTING) | 3. JOINERY (STIPPLE SMOKE BY LAMINEX) | 4. FEATURE RUG (GLEN WEAVE BY INTERFACE) | 5. FURNITURE (PANACHE TUMBLE BY ZEPPEL) | 6. FURNITURE ACCESSORIES (AIRPORT 612 BY WOVEN IMAGE) | 7. VARIOUS SUCCULENT PLANTS



Gallery areas material board

1. FLOOR TILE (URBAN STONE BEIGE BY CLASSIC CERAMICS) | 2. INTERNAL WALL (KOKO ALLURE BY AUSTRAL BRICKS) | 3. FEATURE FURNITURE AND RUG (AVENIA BY BOLON) | 4. JOINERY (ALABASTER AND ALPACA BY LAMINEX) | 5. FEATURE TILE (BELVEDERE TOURMALINE BY CLASSIC CERAMICS) | 6. FEATURE LIGHT (TADAO BY BEACON LIGHTING)

3.0 PROGRAMME



Wet areas material board

1. INTERNAL WALL (BOWRAL BLUE BY AUSTRAL BRICKS) | 2. STONE BENCH TOP (ELBA BY ARTEDOMUS) | 3. ROUNDED MIRROR | 4. TAPWARE (INDUSTRICA BY BRODWARE) | 5. FEATURE LIGHT (MATTEO BY BEACON LIGHTING) | 6. JOINERY (CHARCOAL BY LAMINEX) | 7. CONCRETE FLOOR (PANDOMO FLOOR) | 8. FEATURE TILES (TERRA ROSSA BY BARESQUE) | 9. FEATURE TILES (BLUESTONE BY COLORTILE) | 10. FEATURE ENTRY GRAPHIC



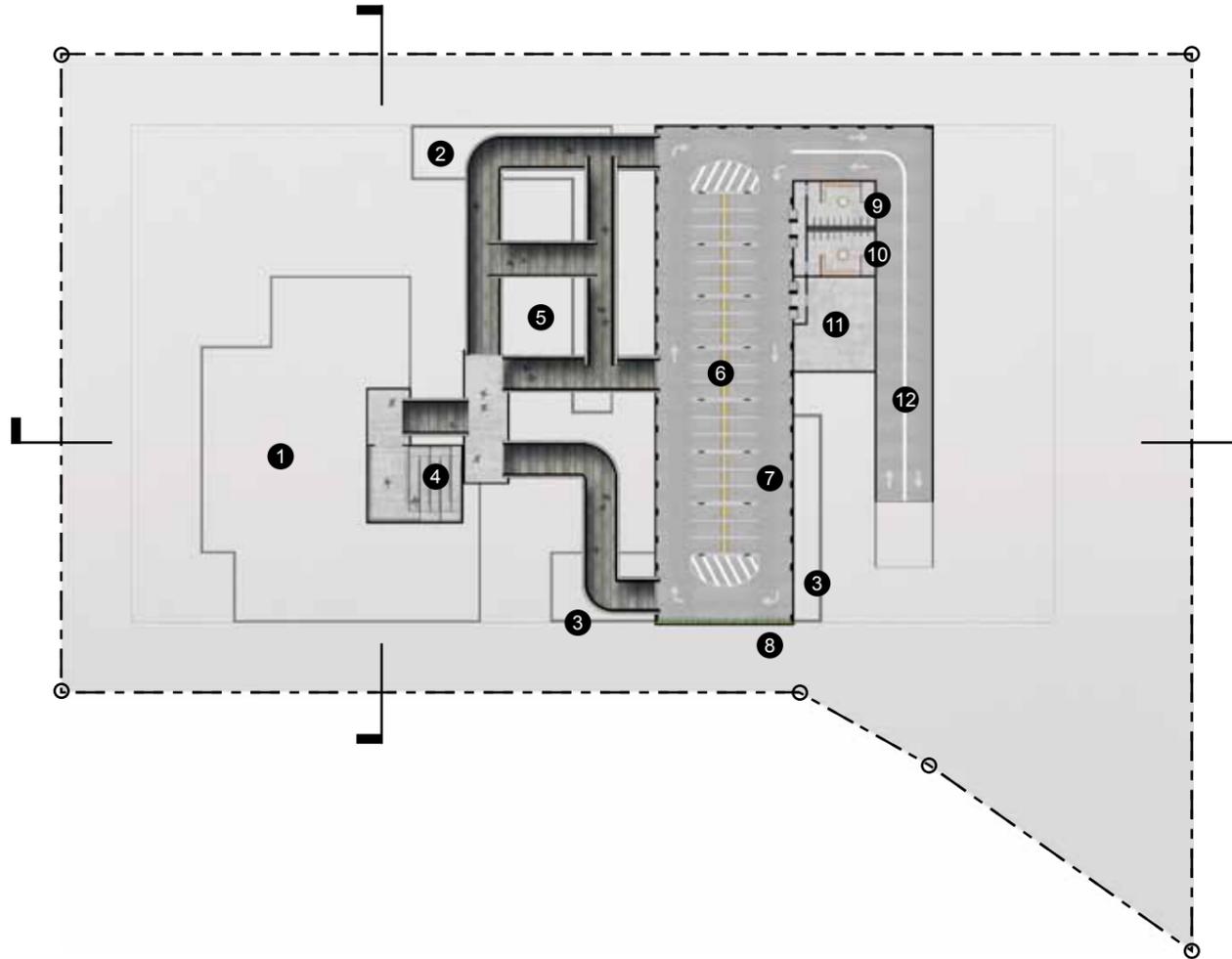
Outdoor areas material board

1. NATIVE FLORA - ALTERNANTHERA FICOIDEA PARTY PINK | 2. NATIVE FLORA - ACALYPHA FIRESTORM | 3. NATIVE FLORA - ACMENA SMITHII FIRESTORM | 4. CONCRETE FLOOR (PANDOMO FLOOR) | 5. WHITE PEBBLES | 6. FEATURE WALL TILE (BELVEDERE BY CLASSIC CERAMICS) | 7. NATIVE FLORA - LIRIOPE JUST RIGHT | 8. GRASS | 9. FEATURE BOLLARD LIGHT (SETH BY DISCOUNT LIGHTING)

3.0 PROGRAMME

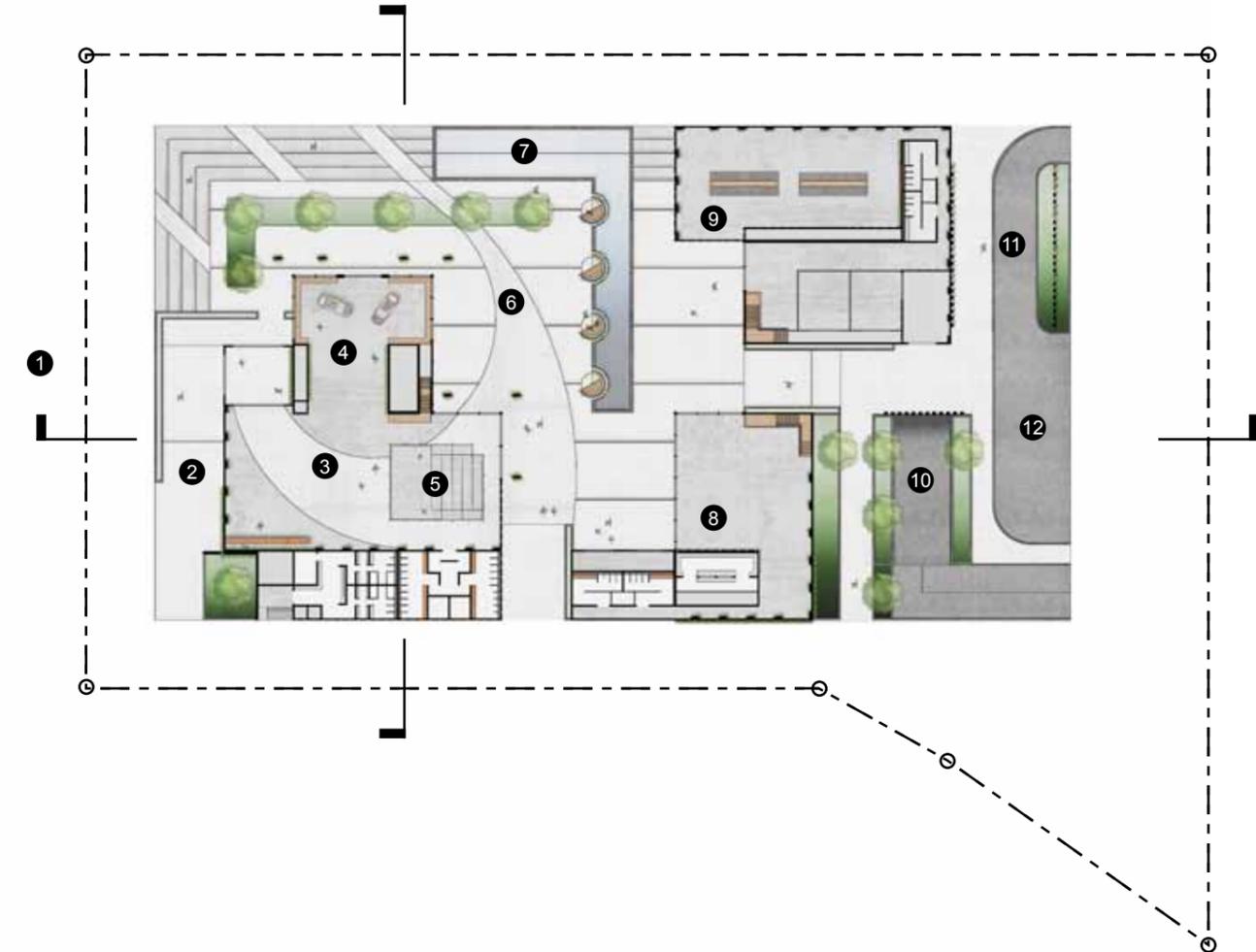
3.4 KEY PLANS

- 1 Gallery pavilion above
- 2 Water feature above
- 3 Events pavilion above
- 4 Ramp leading from Gallery to Underground Project
- 5 Underground Project storm water pipes
- 6 Car park (42 car spaces available)
- 7 One-way direction of travel for all vehicles
- 8 Green wall extending from Ground Floor above
- 9 Female amenities
- 10 Male amenities
- 11 Storage room
- 12 Two-way ramp entry and exit



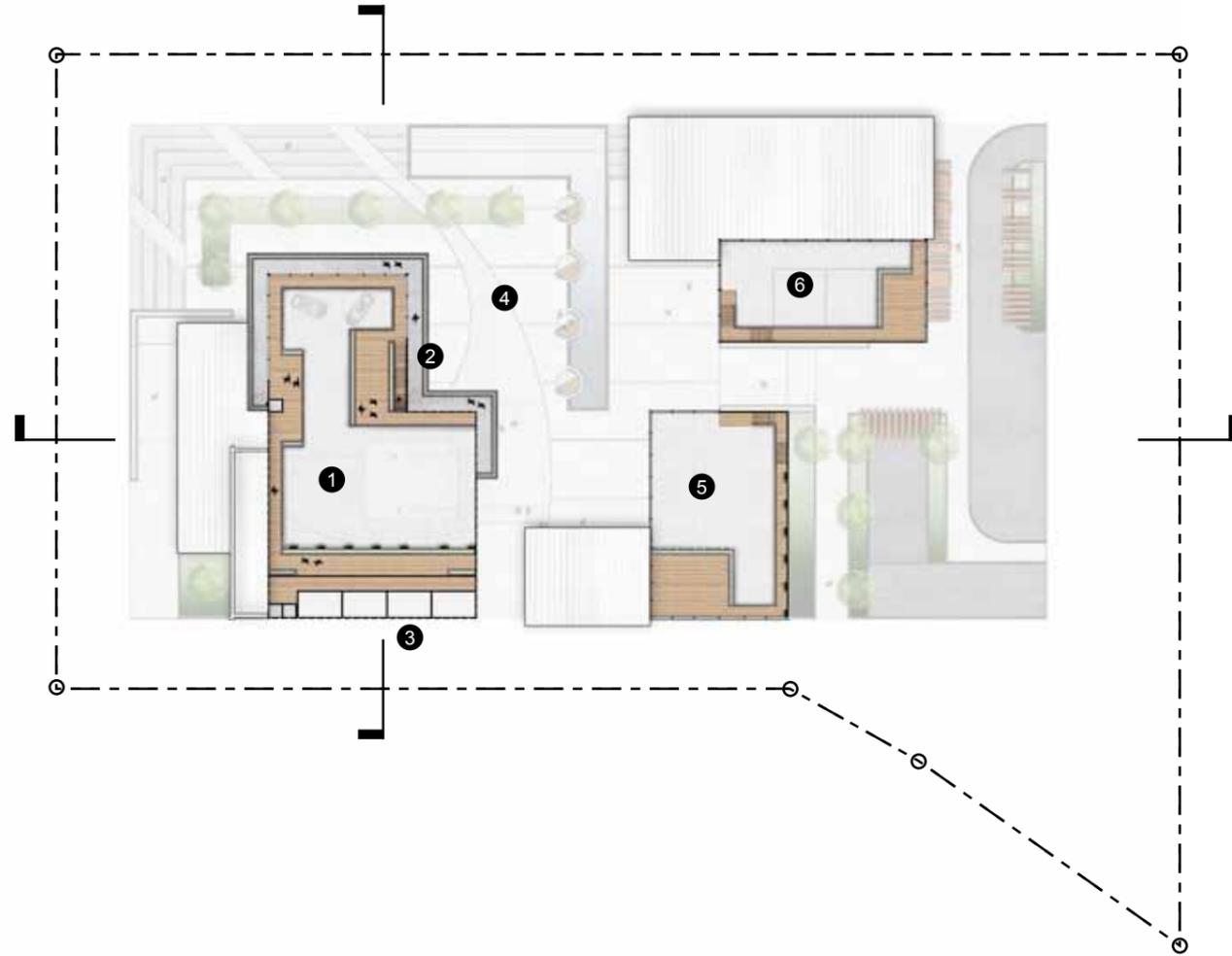
- 1 Dalton Drive
- 2 Main entry ramp to Gallery pavilion
- 3 Gallery pavilion
- 4 Glassbox Gallery space
- 5 Ramp to Underground Project below
- 6 Horton Plaza
- 7 Water feature
- 8 Events pavilion
- 9 Workshop pavilion
- 10 Ramp to Car park below
- 11 Bus and drop-off zone
- 12 Loading zone

Ground Floor Plan
 1:1000 @ A4
 1:500 @ A3



3.0 PROGRAMME

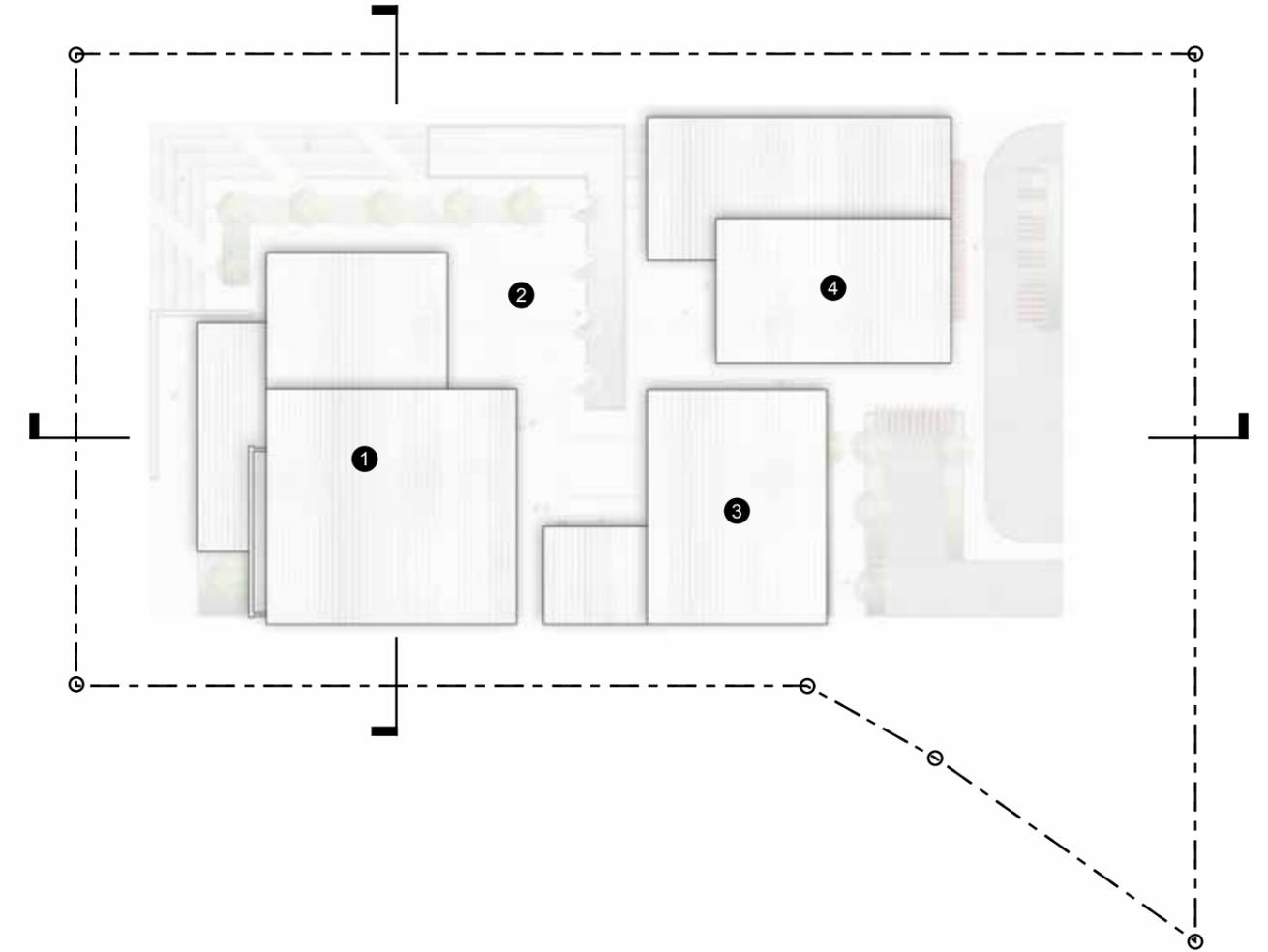
- 1 Gallery pavilion
- 2 Outdoor public balcony
- 3 Adaptable meeting spaces
- 4 Horton Plaza below
- 5 Events pavilion
- 6 Workshop pavilion



Upper Ground Floor Plan
 1:1000 @ A4
 1:500 @ A3



- 1 Gallery pavilion
- 2 Horton Plaza below
- 3 Events pavilion
- 4 Workshop Pavilion



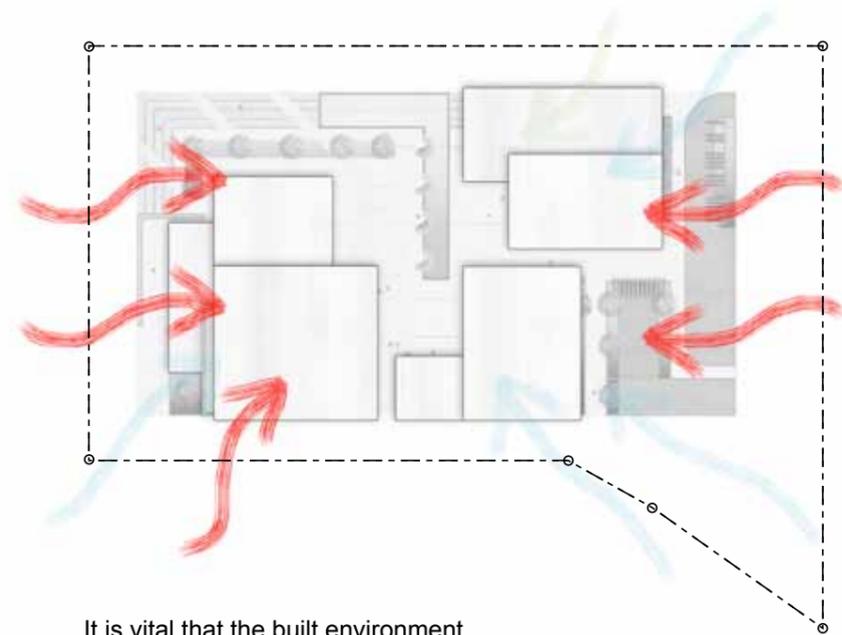
Roof Plan
 1:1000 @ A4
 1:500 @ A3

3.0 PROGRAMME

3.5 BRIEF PRECINCT ANALYSIS

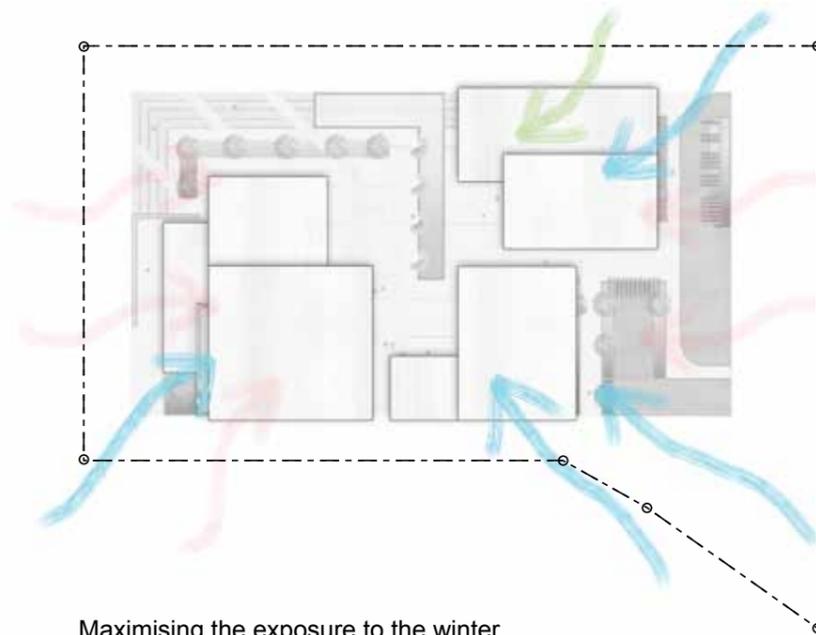


Undesirable weather conditions:



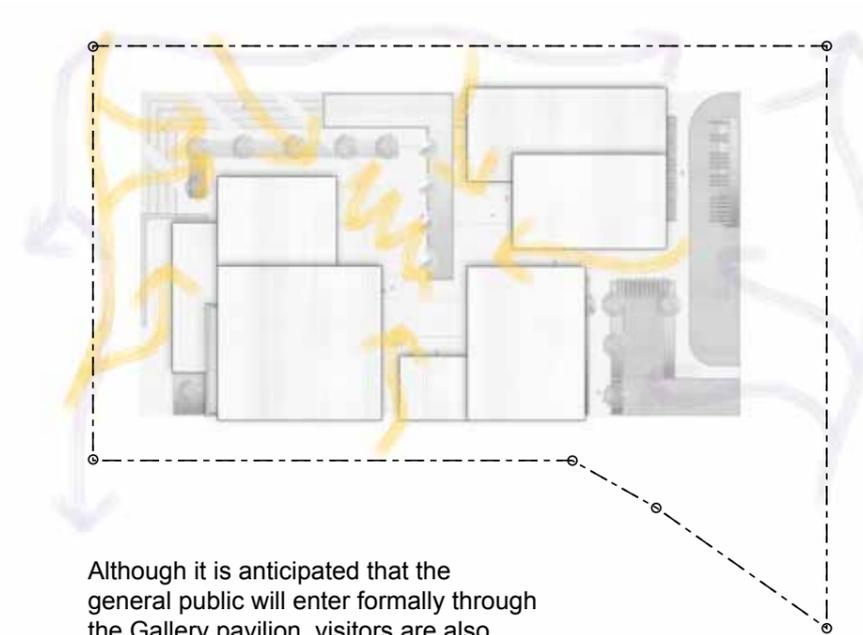
It is vital that the built environment removes exposure to direct sunlight from the low summer sun; in the afternoon to the west and the morning to the east.

Desirable weather conditions:



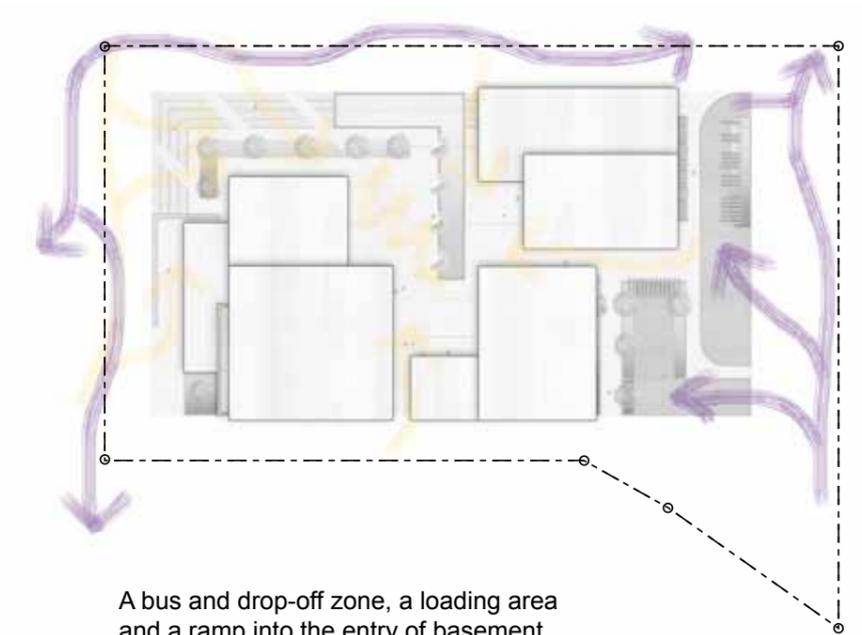
Maximising the exposure to the winter morning sun and the breezes in the summer and winter are considered to be desirable weather conditions.

Anticipated pedestrian flow:



Although it is anticipated that the general public will enter formally through the Gallery pavilion, visitors are also encouraged to enter Horton Plaza informally from Dalton Drive and the City Centre.

Minimal vehicular disruption:



A bus and drop-off zone, a loading area and a ramp into the entry of basement car park have been allowed for and do not disrupt Horton Plaza. The impact from traffic is anticipated to be minimal.



4.0 GALLERY

4.0 GALLERY

The Gallery is contained within the first of the three pavilions which visitors will see and pass through upon their arrival at The Junkyard from Dalton Drive. The Gallery pavilion is considered to be a public building in comparison to the offerings of the Workshop and Events pavilion and the Underground Project.

Besides the spaces of the Gallery requiring to be adaptable, a major factor of the Gallery pavilion is the inclusion of natural lighting. Natural lighting will help to set the scene of street art as it is primarily composed in the outdoors surrounded by walls, such as that of the streets and laneways of Melbourne City. It is important for visitors to be able to view the art in its natural setting in order to gain the best experience, rather than solely viewing the compositions in artificial light, which is not necessarily how the production of the art is undertaken outside of The Junkyard. The inclusion of glass walls, such as how the Glassbox space is composed, will allow for visitors to witness parts of the Gallery from the exterior. This will both intrigue the visitors to enter the Gallery pavilion, but will also allow for artists working in the Glassbox to indirectly invite visitors into the space.

As previously mentioned, the Gallery space is based on an open plan setting. There are no forms of fixed equipment, walls nor furniture sitting in the space, but are rather installed closer to structural and party walls. This is to allow for the free flow of visitors within the pavilion, but to also allow space for exhibitions to set up temporary walls and to allow space to sculptures and larger pieces for display.

This pavilion has the capacity to house small pop-up stores, between the entry and the void, leading to the Underground Project level. It is anticipated that Ironlak, a previously mentioned, it able to set up a small pop-up store and operate within The Junkyard on a permanent basis. This will allow visitors to learn further about the mediums that street artists use, and will also allow them to leave The Junkyard inspired to create their own art with the purchase of mediums. These purchases can also be considered a souvenir.

The Gallery contains a number of transitional elements throughout the gallery;

- There is one primary point of access to the viewing gallery spaces above the ground plane of the Gallery. These spaces are accessible via a staircase which is built between two solid walls, allowing for the visitor to travel through a tight space to get to the upper level where it is light, open and at a higher elevation than the activities and displays below. This staircase reinterprets the setting of the Underground Project and acts as a transitional space between two major areas of the Gallery.
- As previously mentioned, the Gallery pavilion facilities for the transitional space between the open plan gallery and the storm water pipes of the Underground Project. Visitors will go from an open plan, open air space to a tight setting underground with minimal natural lighting and natural ventilation where they will be guided by the pipes rather than having the freedom to explore an open space.
- Upon entry into the Gallery pavilion from the east, visitors first enter a single-storey height space. From here, once they pass the reception area, they are met by a large three-storey height space, encouraging them to look up at the higher and tall murals upon the Gallery's internal walls.
- The materiality of the space plays a vital role in the transition between spaces. In plan, it can be seen that the materiality from the northern edge of the Horton Plaza continues into the Gallery pavilion, acting as an indirect form of wayfinding. Once visitors enter Horton Plaza from the Boulevard north of the site, they are then able to follow this main path to the secondary entry into the Galler Materials are also used to allow spaces to 'morph' and transition into one another, as well as the green walls to frame the murals and artworks displayed.



View of Gallery from Upper Ground Floor

4.0 GALLERY

- 1 Entry for the general public
- 2 Reception and cloakroom area
- 3 Staff entry
- 4 Secure bicycle storage for staff
- 5 Staff and guest elevator
- 6 Staff kitchen
- 7 Staff locker and change room facility
- 8 Male staff amenities
- 9 Female staff amenities
- 10 Female visitor amenities
- 11 Male visitor amenities
- 12 Disabled amenity
- 13 Parent's room
- 14 Public elevator
- 15 Storage space
- 16 Glassbox gallery
- 17 Access for large items into Glassbox
- 18 Daybeds
- 19 Stairs leading to Upper Ground Floor
- 20 Void and ramp leading to Underground Project
- 21 Access to Horton Plaza



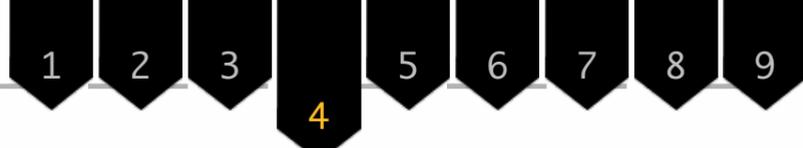
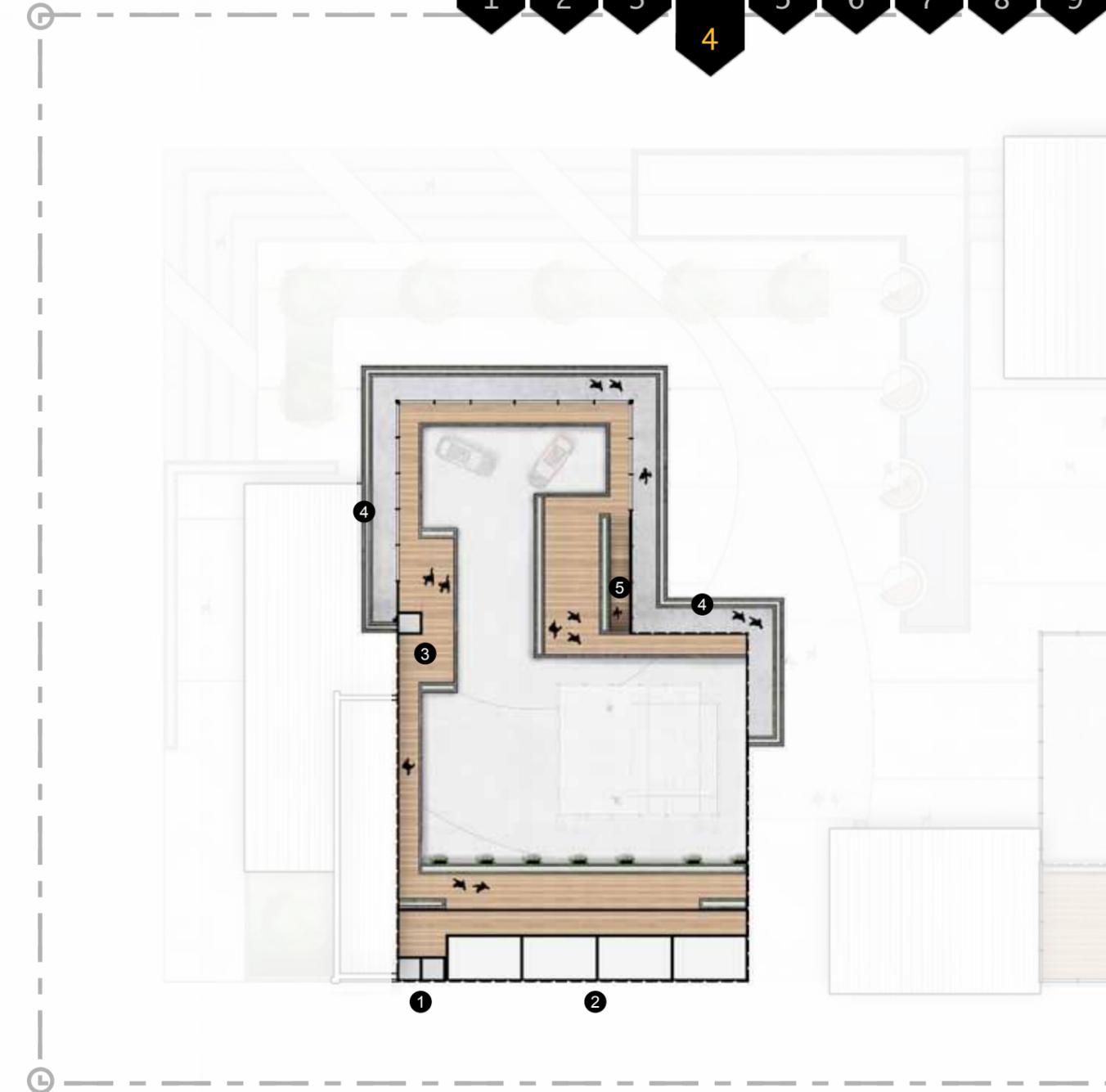
Gallery Pavilion - Ground Floor Plan
 1:500 @ A4
 1:250 @ A3



- 1 Staff and guest elevator
- 2 Adaptable meeting spaces
- 3 Public elevator
- 4 Public outdoor balcony
- 5 Stairs from Gallery below



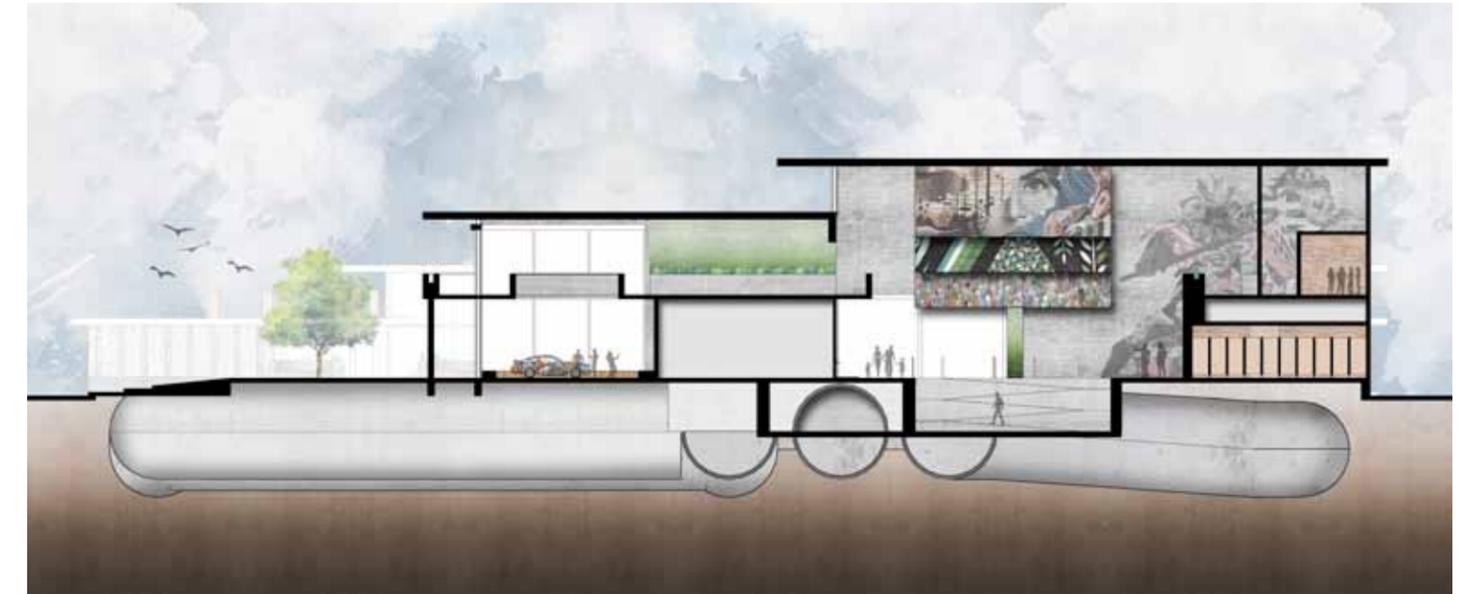
Gallery Pavilion - Upper Ground Floor Plan
 1:500 @ A4
 1:250 @ A3



4.0 GALLERY



Western Elevation
1:400 @ A4
1:200 @ A3



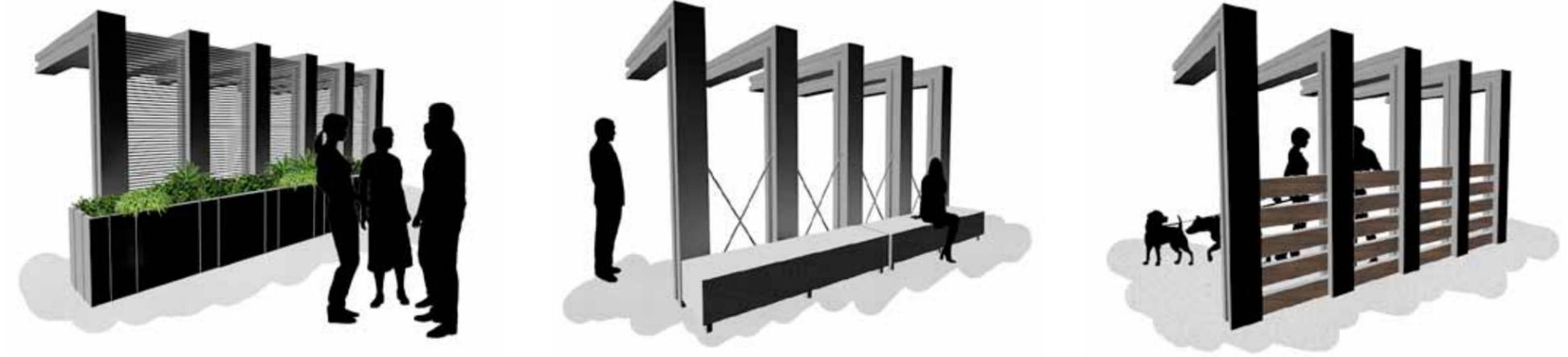
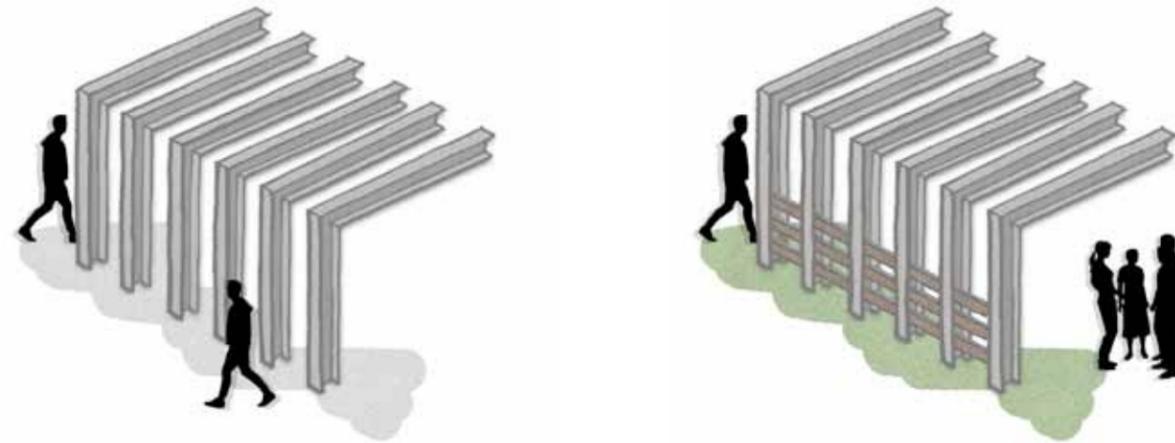
Site Section (North to South)
1:400 @ A4
1:200 @ A3

4.0 GALLERY

In order for the Gallery to be adaptable for varying events and exhibitions, it is important that it utilises a number of techniques for this to occur as efficiently and effectively as possible. One mean of achieving this goal is to allow for moveable, and portable, forms of walls, pods and easels to occupy the space as desired by the curator.

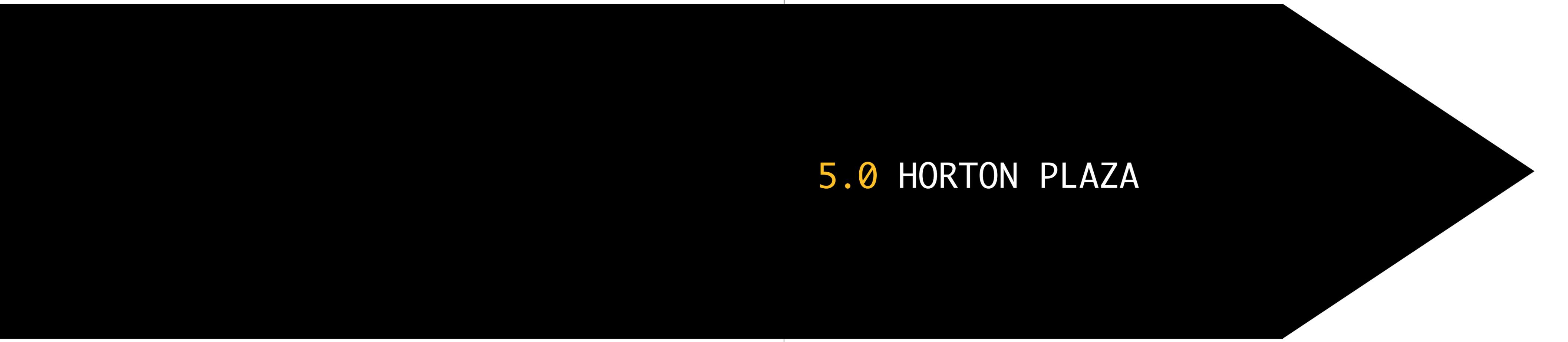
It is envisioned that The Junkyard is able to utilise pods for various methods of displaying art on canvases, in print or framed. Pods have been conceptualized that are able to facilitate for this, as seen in the images below. These pods, while still conveying an industrial theme to the interiors of The Junkyard's pavilions, are able to facilitate for various forms of artwork to be displayed. They are also able to allow people to rest and observe works, if the daybed-like seat is include, and can also act for barriers, preventing visitors to pass through the particular space. The beams that form these pods allow for the artwork to be securely displayed and allow for lights to be installed upon the horizontal forms above.

It is envisioned that these pods are on a wheel system and can be moved between the pavilions. Pods such as these can also be developed to suit the exterior conditions of Horton Plaza, and act as both display and sunshading devices for visitors to The Junkyard.



Pods
NTS - indicative only





5.0 HORTON PLAZA

5.0 HORTON PLAZA

The Horton Plaza, named after the original Old Horton Park Golf Course which the Maroochydore City Centre will occupy, is a public space accessible by all visitors. The Plaza can be used by visitors to The Junkyard, but is also encouraged for the use by surrounding residents and employees of the immediate Maroochydore area. Currently, 93 Dalton Drive is not an inviting space for people to relax and enjoy, so the Horton Plaza aims to provide visitors with a number of resting places and pause points.

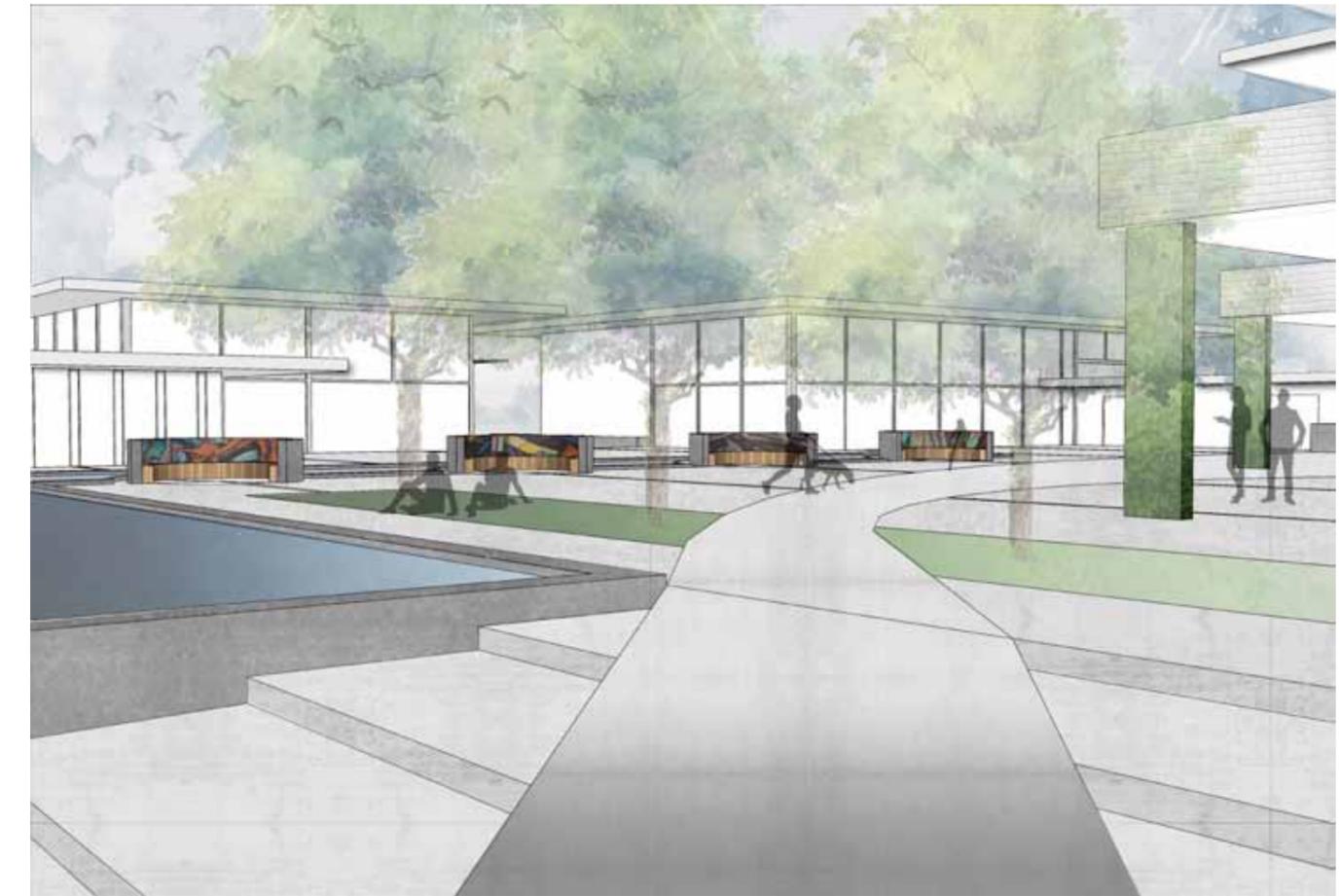
Sitting one metre above the adjacent Dalton Drive, visitors will be given an arrival experience by the two metre-wide steps, where they are also able to sit upon and enjoy the surroundings. They are able to watch the vehicles pass, look over the entrance into the Maroochydore City Centre and enjoy looking into the Glassbox space of the Gallery pavilion to the west of the site. Raising the complex will allow the site to integrate tectonics and improve the negative of 93 Dalton Drive being entirely flat. The entirety of built environment of The Junkyard and the Horton Plaza sits 10 metres from property boundary on the south, north and west. This has been deliberately done to allow for the provision of footpaths and landscaping upon Council property running parallel to the Boulevard of the City Centre, Dalton Drive and the adjacent property to the south. A 20 metre landscape buffer has been allowed to the east of the site to be in keeping with the guidelines set out by the Maroochydore City Centre Priority Development Area document. This buffer allows for the service road to run freely between The Junkyard, the Residential Precinct (Precinct 7) and the Maroochydore Parklands Precinct (Precinct 1).

Portraying a fluid and organic composition, Horton Plaza's materiality will act as a juxtaposition to its linear built environment with the aim to reintroduce and reinterpret the sense of The Junkyard being located in a coastal region.

The materiality of the Horton Plaza will contribute to the wayfinding between the three pavilions. The Plaza brings the pavilions together to one common public space, however the water feature running centrally through the site will indirectly split the

public spaces from the private. It can be seen that the rest and pause points are all located to the west, including the steps and the storm water seated areas, informally on the public side of the site. The water feature will also provide pockets of natural lighting to the pipe system below within the Underground Project level.

The storm water pipes featured in Horton Plaza will act as custom-built seated areas. They have been placed to stimulate curiosity in visitors through the way in which they will be presented. Overall, the pipes are in the Plaza to give hint to visitors of the storm water pipes that sit below ground level. The wall of the pipe facing the pavilions, to the south and east, will house a green wall component, while the wall facing the Boulevard and the City Centre will have street art on them. This feature will interrupt the pristine and organised finishes of the plazas, and will introduce visitors to understanding what it is that the storm water pipes are representing. It is anticipated that visitors will question why the art has not been removed nor cleaned by Council and will learn about what it is that happens within the pavilions of The Junkyard. These storm water pipes will also include skateboard and bicycle prevention devices, such as slots cut into the concrete form, in order to discourage people to ride their skateboards and bicycles upon the forms.



Entry to Horton Plaza from the Boulevard

5.0 HORTON PLAZA

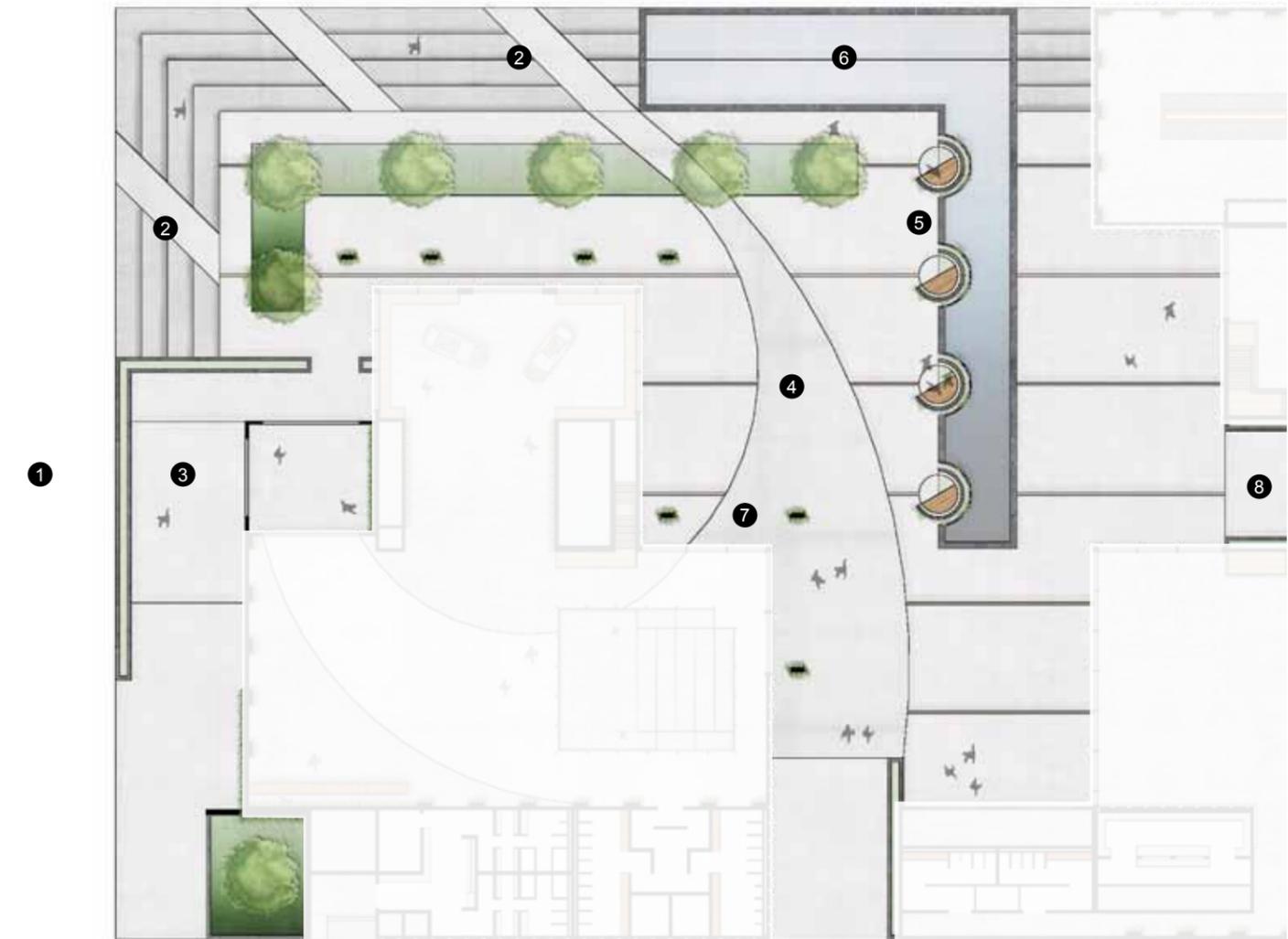


Ramp leading to Horton Plaza from bus and drop-off zone

- ① Dalton Drive
- ② Ramp and stair access to Horton Plaza from Dalton Drive and the Boulevard
- ③ Pedestrian main entry ramp into Gallery Pavilion
- ④ Horton Plaza
- ⑤ Seated spaces within treated storm water pipes
- ⑥ Water feature
- ⑦ Change in material to emphasis transition between the Gallery Pavilion and Horton Plaza
- ⑧ Ramp access to the bus and drop-off zone



Horton Plaza - Landscape Plan
 1:500 @ A4
 1:250 @ A3





6.0 UNDERGROUND PROJECT

6.0 UNDERGROUND PROJECT

The inclusion of the pipe system replicates the current state of the site. 93 Dalton Drive is currently considered as a local drainage site which is owned and managed by the Sunshine Coast Council. By introducing the pipe network underground, it will preserve the original land use of the site.

The introduction of the pipe system, creating the level of the Underground Project, will promote sustainable uses of existing materials. Storm water pipes are able to be reused once appropriately treated. The recycling of storm water pipes is evident in the extension of the Prahran Hotel, located in Melbourne. Visitors to the restaurant component of the pub are able to dine in the booth which are provided by the pipes. These pipes also protrude out to the external facade, adding a sense of order and geometry to the street elevation.

By providing a space underground supplied by the reuse of treated storm water pipes, this will give visitors an experience unlike any other in South East Queensland.

As a part of the Underground Project system, the pipes lead visitors to a basement car park, located below the Workshop pavilion. Although sustainable methods of travel to The Junkyard are encouraged, such as bicycle travel and walking, a car park is able to accommodate for staff, artists and visitors that are visiting the complex for a particular event, function or meeting, depending on the demand. It is envisioned that the car park will only be able to be used as a car park on a weekday basis, from Monday to Friday.

It is envisioned that, through monitored and controlled access to the car park and storm water pipes, that the Underground Project will be a semi-public space. It will be accessible at all times by staff and artists, however it will be controlled when the general public will be able to enter.

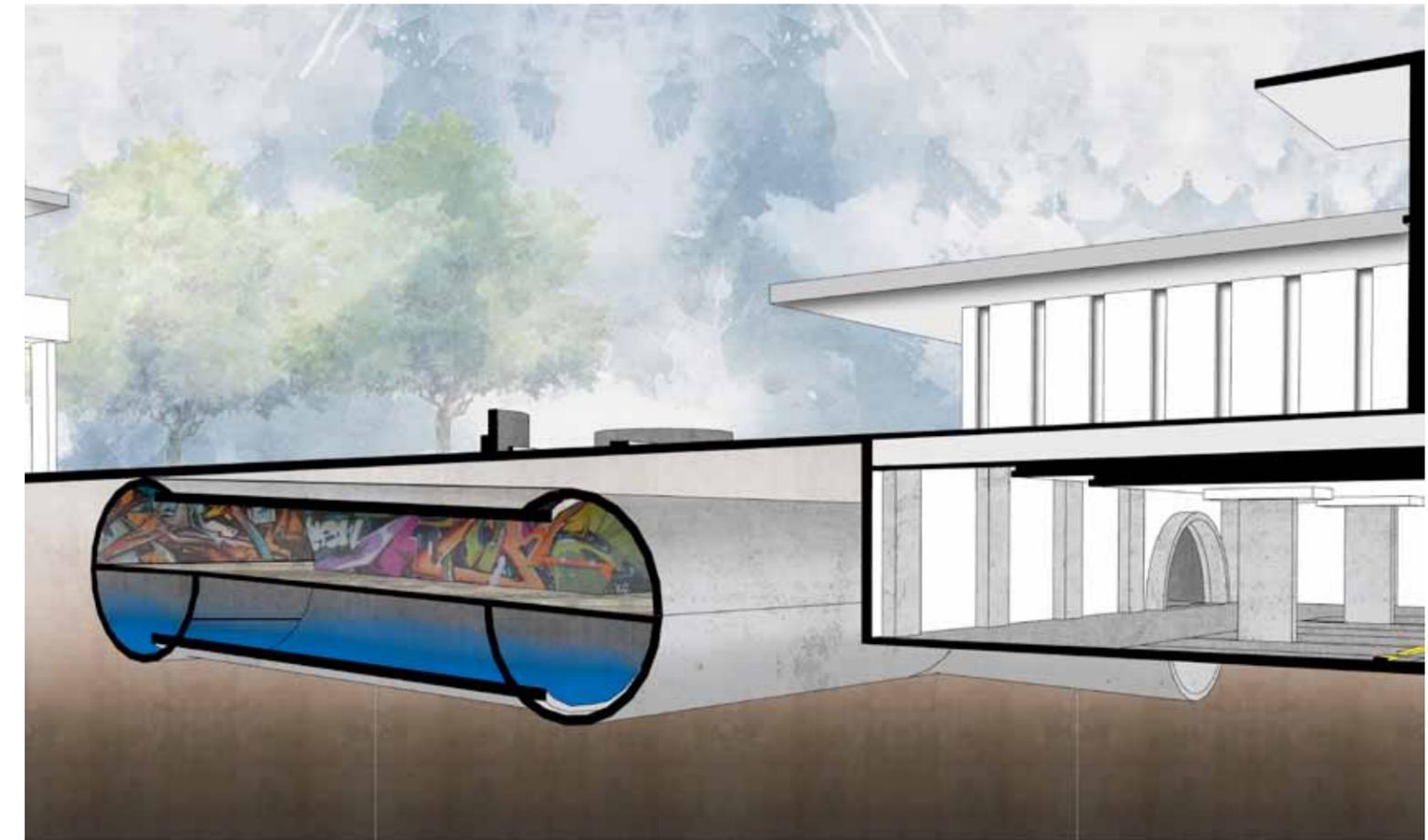
The carpark and the pipe network will be able to provide additional space for workshops and events occurring at The Junkyard, primarily on the weekend days and nights,

but also on occasional weeknights. The car park itself is able to accommodate for, but not limited to, a wide range of events such as; markets, exhibitions, workshops, fashion shows, dining experiences, photo shoots and private functions. There are male and female amenities and a storage space provide to facilitate for any event that may occur within the car park.

Currently, it is envisioned that, alongside the necessary requirement of fire stairs and escapes, that the car park will be accessible from two primary points of entry; by vehicles from the ramp on the eastern boundary of the site, and via the ramp provided for visitors in the Gallery pavilion. The accessibility is to be controlled by staff depending on the events and the use in place on certain days of the car park. The paths within the pipes will be controlled by roller doors, providing as canvases themselves, allowing and disallowing access when required. This will help to increase the security and maintain the safety people within the pipes, allowing for appropriate measures of monitoring by staff, artists and security. It is anticipated that, alongside the car park, that the pipe network will only be accessible when it is showcasing a particular exhibition or when accessibility to the car park for events is required.

The Underground Project will be able to help preserve the landscaping of Horton Plaza by accommodating for events with a large crowd number expected. The foot traffic will occur on the asphalt of the car park and pipe system rather than on the landscaping of Horton Plaza, therefore potentially affecting the fauna of the Plaza.

The pipe network will allow for the manipulation and reinterpretation of hard-to-reach places and spaces that artists potentially have the desire to create art upon. The storm water pipes can prove to be an exciting canvas for artists using any form of medium, being able to create a heaven piece. A heaven piece is when it is produced on a surface that is extremely hard to get to, however in this case will be provided for the artists. As there will be no expose to direct weather impacts, such as direct sunlight or rain, it can be said that the pieces created will be easy to preserve for extended periods of time.



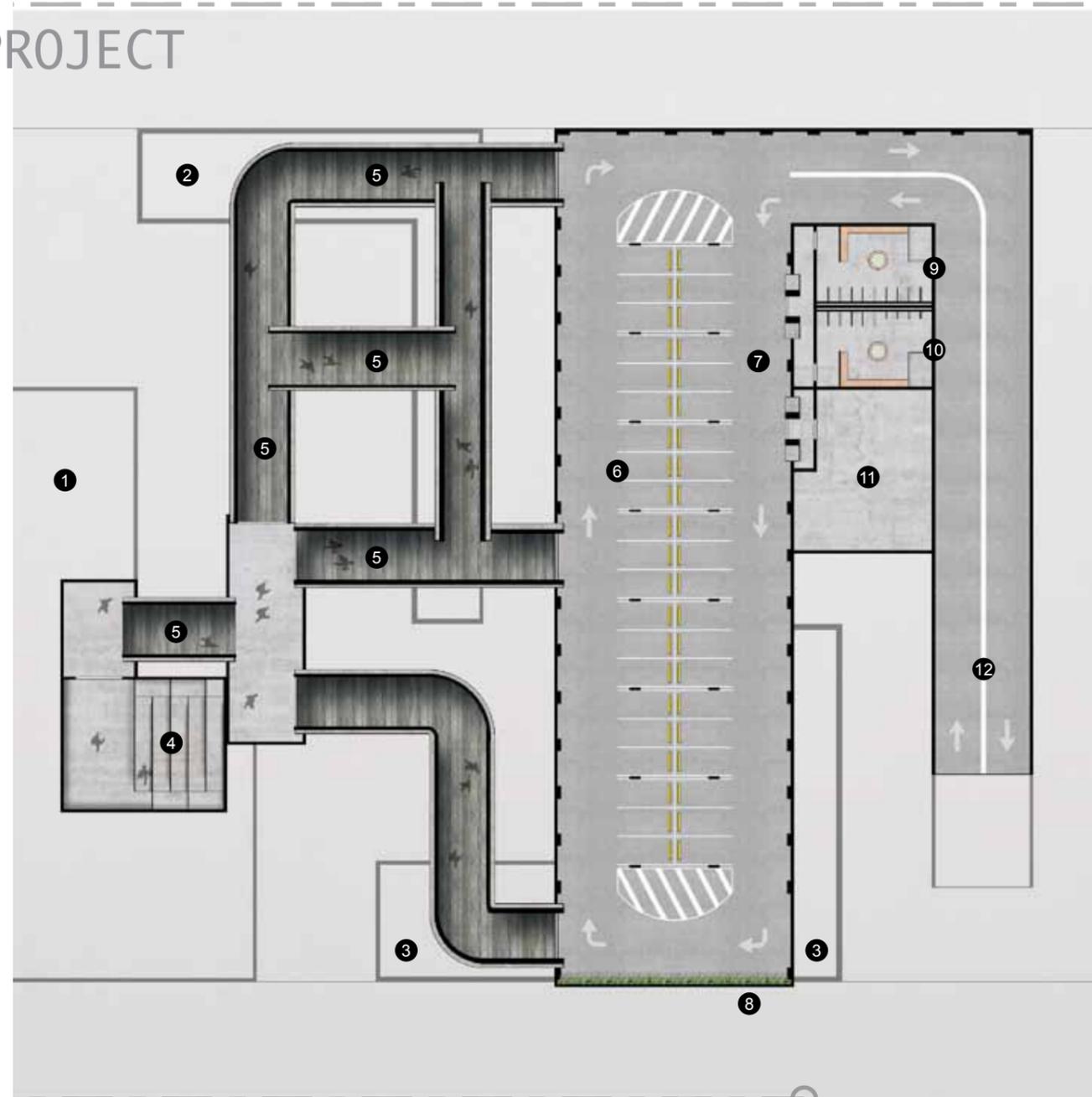
Perspective section of Underground Project level

6.0 UNDERGROUND PROJECT

- 1 Gallery Pavilion above
- 2 Water feature above
- 3 Events Pavilion above
- 4 Ramp leading from Gallery to Underground Project
- 5 Underground Project storm water pipes
- 6 Car park (42 car spaces available)
- 7 One-way direction of travel for all vehicles
- 8 Green wall extending from Ground Floor above
- 9 Female amenities
- 10 Male amenities
- 11 Storage room
- 12 Two-way ramp entry and exit



Underground Project - Basement Floor Plan
 1:500 @ A4
 1:250 @ A3



At ground level, the ramp has been strategically placed in the Gallery. Upon entry, at the eastern side of the Gallery pavilion, visitors must then walk across the length of the gallery space in order to enter down into the void at the western end. This will not only encourage visitors to view all the art displayed, but will force them to witness pieces that they did not necessarily come to The Junkyard for. They may see work that they did not know was being exhibited, therefore encouraging and sparking curiosity and intrigue to see all of the art throughout the exhibitions.

Once visitors have entered the void, they will notice that the pipes ramp down in the direction of the car park. This has been done in order to achieve a number of elements to enhance the experience of being in the pipe network. Accessibility for all patrons and visitors will be made easier as it allows for disabled people, requiring wheelchair access, to enter the carpark with the need of an elevator or being confronted by stairs, therefore disabled people will be able to enjoy the experience as well. When travelling through the pipe network, visitors will get the notion of going further and further underground until they reach the car park at the lowest point of the Underground Project composition. Additionally, incorporating water into the pipes will enable easier flow through the system.

Allowing for water to run through the pipes can act as both a wayfinding device but also to further enhance the experience of being contained within a storm water pipe. It is intended that, with the pipes ramping down towards the car park, that the water will travel towards the car park and guide the visitors. Therefore, visitors can listen to the flow of the water, but also see it below their feet, below the boardwalk, and follow it to the car park. With the addition of pumps to filter the water through the pipes, the slope of the ramps will help the water run more efficiently, rather than being solely pushed along a flat surface.

The large water feature that runs through the Horton Plaza will allow for natural light to enter the pipes below. The water feature runs along the length of the storm water pipe which runs from north to south. This pipe when then allow for the pockets of



natural light to enter the pipes and travel through the space, therefore assist the artificial light provided within. The light entering the humble space will come through the water, therefore provided a rippled and interrupted effect against the internal surfaces of the respective storm water pipe. Vice versa, these pockets will be able to provide as a light feature from the underground up. In the evenings, the light can show through the water feature, therefore encouraging intrigue in visitors at the ground level, questioning where the light is potentially coming from.

6.0 UNDERGROUND PROJECT

To the southern boundary wall of the car park, the idea of hydroponic planting has been introduced. This is achieved by allowing the large green wall against the Events pavilion, as seen in the elevation below, to travel and extend down into the car park. The method of hydroponic planting allows the plants to grow against suitable LED lights eliminating the requirement of natural daylight for growth. This green wall has the potential to become the main feature of the car park and is able to house a neon sign displaying The Junkyard's name and logo.



Southern Elevation
1:500 @ A4
1:250 @ A3



Site Section (East to West)
1:500 @ A4
1:250 @ A3



7.0 EVENTS

7.0 EVENTS

The Events pavilion is made up of two primary opportunities for the site; two hole-in-the-wall food and beverage offerings and a large function hall. The function space can accommodate for various activities, similarly as the carpark below within the Underground Project. The Junkyard only offers two food and beverage offerings so that visitors are able to purchase coffee, non-alcoholic drinks and small snacks and enjoy them in the spaces made available in Horton Plaza. The City Centre will be able to provide further food and beverage offerings for the general public.

Considered a semi-public building, the Events pavilion will vary from week to week in what is offered to certain guests and visitors. Architecturally, the Events pavilion's position on the site plays a vital role. Its semi-public nature is able to bring together the public and private natures of the Gallery and Workshop pavilions, respectively. Also, from the proposed Maroochydore City Centre, the Events pavilion seems central to the site. This allows both visitors exclusively to the pavilion, or solely visiting the pavilion for a public event, to experience the sense of arrival and grandeur that Horton Plaza is able to provide for the Events pavilion.



Internal view of the Events Pavilion



Entry to Horton Plaza from the Maroochydore City Centre, with the Events pavilion central of the site



Ramp leading to Horton Plaza and to the Events pavilion to the left, from bus and drop-off zone



7.0 EVENTS

- 1 Food and beverage tenancy
- 2 Male public amenities (for events only)
- 3 Female public amenities (for events only)
- 4 Disabled amenity
- 5 Storage space
- 6 Kitchen and food preparation area
- 7 Events/functions space
- 8 Access to Horton Plaza



Events Pavilion - Ground Floor Plan
1:500 @ A4
1:250 @ A3



- 1 Stairs from events/function space below
- 2 Balcony looking over events/function space below



Events Pavilion - Upper Ground Floor Plan
1:500 @ A4
1:250 @ A3





8.0 WORKSHOP

8.0 WORKSHOP

The Workshop pavilion allows for a wide range of activities and settings. It is made up of two primary spaces that are divided by a storage space, accessible by both spaces. Adaptability is key for both spaces, allowing for various individuals and groups to conduct workshops, seminars and generally work on the production of their artworks in various settings.

The workshop to the north includes built-in workspaces, while the workshop to the south is an empty space. Both spaces have the capacity to utilise concertina wall systems to allow for the division of spaces between different people and different activities. This can be arranged by the users of the space as desired. Besides the storage, back-of-house and staff areas, the Workshop pavilion is the only area that is considered a private space at The Junkyard. There are minimal glass components to the construction of the pavilion so that it allows for the privacy and security of the people and contents within the spaces.

The Workshop pavilion is able to facilitate for a wide range of groups of people, individuals, activities and events. It is envisioned that the artwork produced within the Workshop pavilion will, in some form, be displayed in the Gallery pavilion. This includes artwork by any groups or individuals, depending on the theme and the demand for art, such as by resident artists, educational groups and visitors that participate in the workshops offered by The Junkyard.

Externally, when witnessing the pavilion from the Maroochydore City Centre, the facade work demonstrates a touch of street art. This can act as a hint for the general public as to what activity it is that occurs within this particular pavilion. The walls can be on a rotation system, allowing artists to repaint the wall on a set basis, such as what has been achieved at Wynwood Walls in Miami.



Northern Elevation
1:500 @ A4
1:250 @ A3



View of Northern Workshop space

8.0 WORKSHOP

- 1 Northern workshop space with fixed benches
- 2 Southern workshop space with provision of movable walls
- 3 Storage space with roller door access to loading zone
- 4 Storage space
- 5 Female amenities
- 6 Male amenities
- 7 Disabled amenity
- 8 Bus and drop-off zone
- 9 Loading zone



Workshop Pavilion - Ground Floor Plan
1:500 @ A4
1:250 @ A3

- 1 Stairs from southern workshop space below
- 2 Balcony looking over the southern workshop space below



Workshop Pavilion - Upper Ground Floor Plan
1:500 @ A4
1:250 @ A3

8.0 WORKSHOP

Sitting in the 20 metre buffer zone, as required by the Maroochydore City Centre Priority Development Area document, The Junkyard provides a bus and drop-off zone and a loading area for its artists and visitors. The Workshop pavilion has its storage spaces contained to the south, which is able to provide the shortest distance between storage and the loading zone. Both of these zones, which require vehicular access, have been positioned to the east, due to the buffer zone from the Maroochydore Parklands Precinct required, but also for the service road proposed to cater to the east of the site.

Although visitors arriving by bus, or are being dropped off by a taxi or a ride-share service, are entering from the rear of the complex, a secondary arrival experience has been considered for the visitors from the east of the site. The Events and Workshop pavilion frame a view across Horton Plaza and directly towards the Glassbox, as the image to the right demonstrates. This allows visitors to immediately notice the artwork within, and potentially see a resident, or visiting, artist creating a piece in the Glassbox.



Eastern Elevation
1:400 @ A4
1:200 @ A3



Bus and drop-off zone



Ramp leading to Horton Plaza from bus and drop-off zone





9.0 APPENDIX

9.0 APPENDIX

9.1 REFERENCES

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9.0 APPENDIX

9.2 PRESENTATION SLIDES



the junkyard

MAROOCHYDORE, SUNSHINE COAST
DESIGN DEVELOPMENT PRESENTATION
JUNE 2017

Should Brisbane do more to embrace street art?

Wednesday 22 February, 2017



A photo of Lord Mayor Graham Quirk cracking down on street art at a skate park has sparked debate about the council's approach to graffiti.

Cr Quirk's decision to post a photo of himself in hi-vis workwear, painting over graffiti at a skate park in Stafford Heights, has backfired spectacularly, attracting over 220 comments so far — almost all of them negative.



the junkyard



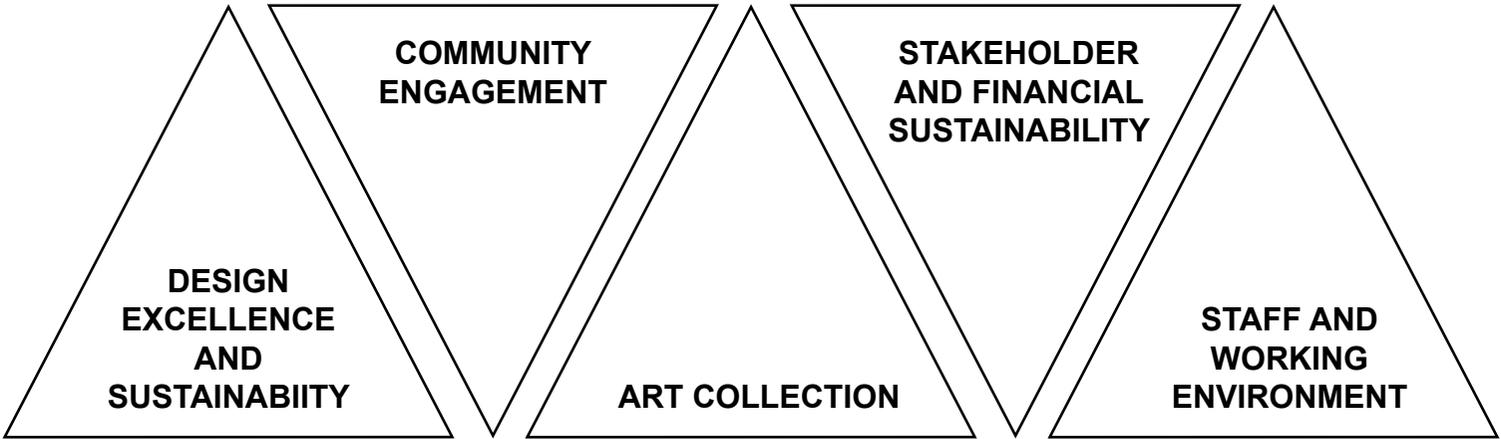
Western Elevation
1:400 @ A4
1:200 @ A3

the junkyard



the junkyard





the junkyard

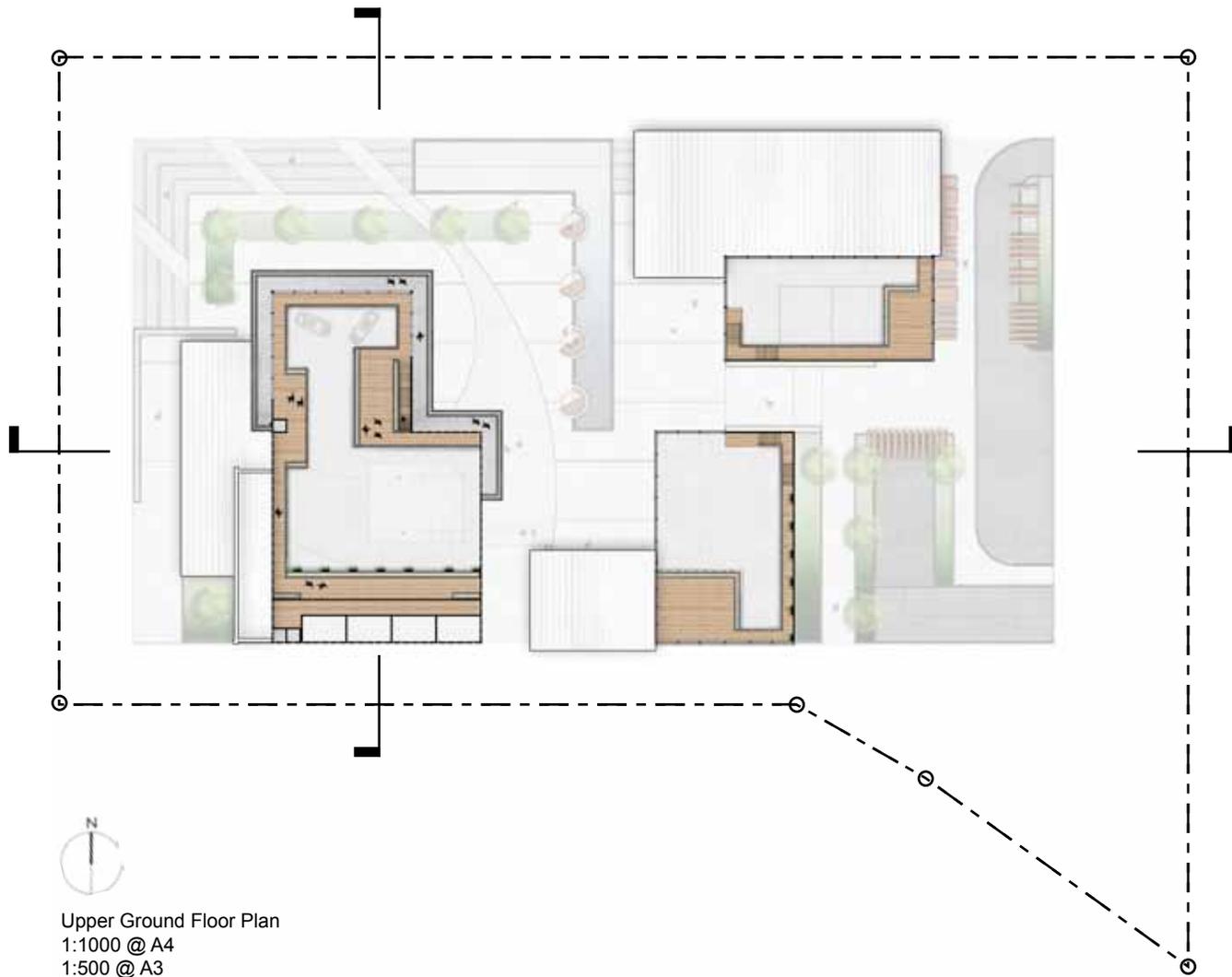


Ground Floor Plan
1:1000 @ A4
1:500 @ A3

the junkyard



the junkyard



Upper Ground Floor Plan
1:1000 @ A4
1:500 @ A3

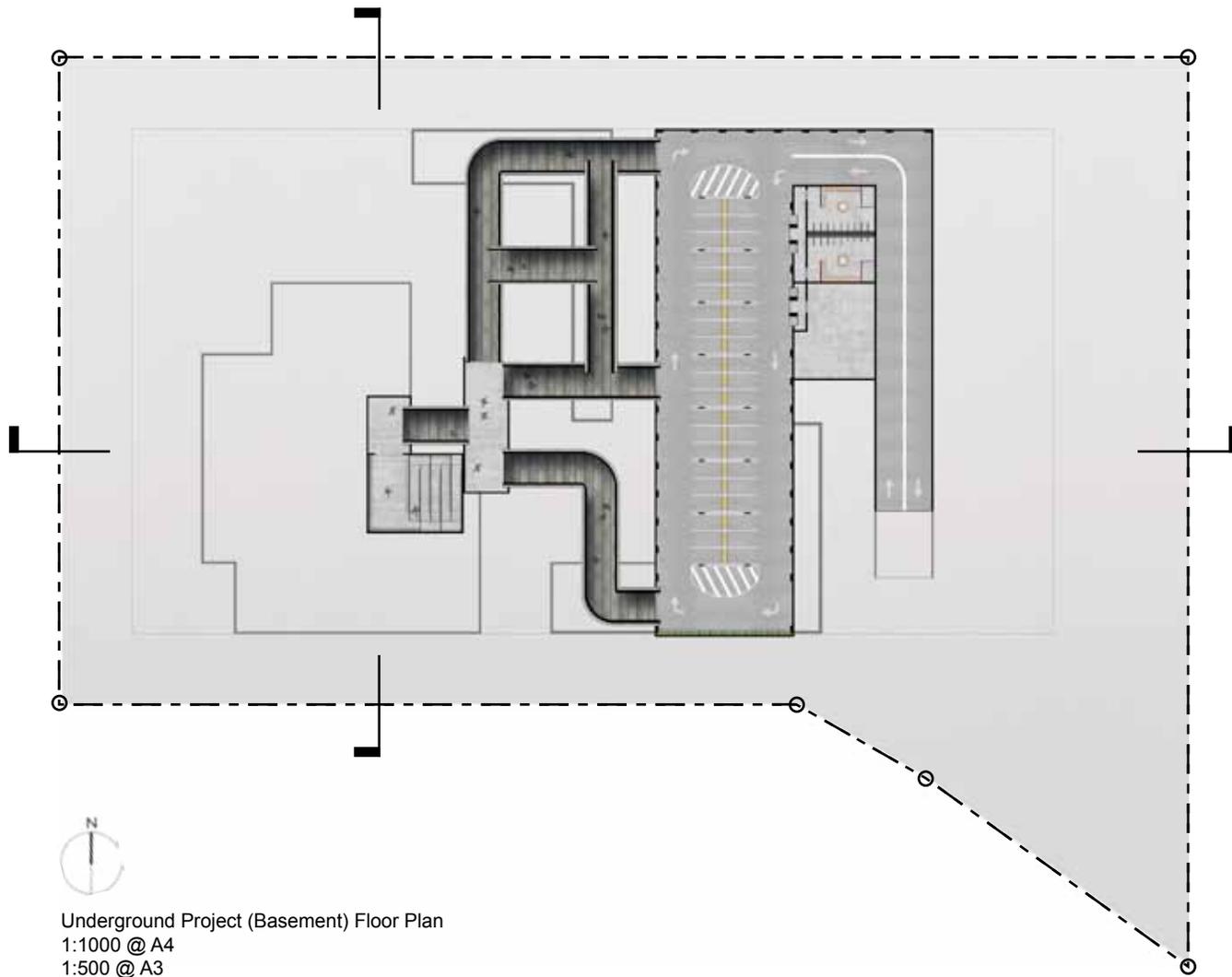
the junkyard



the junkyard

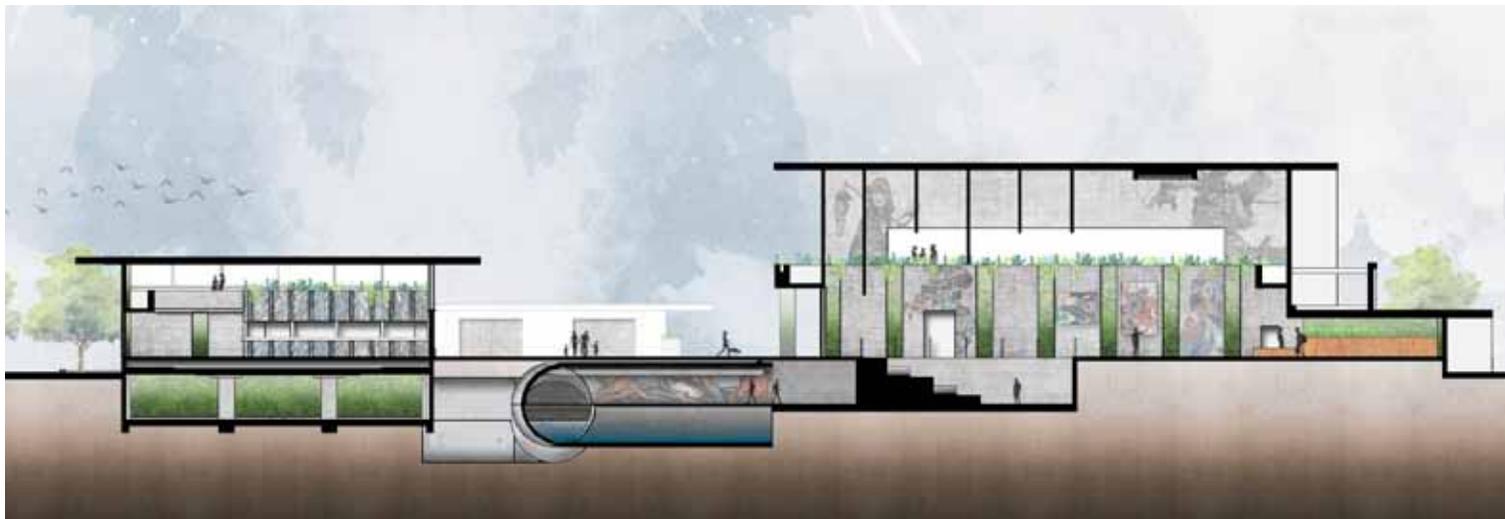
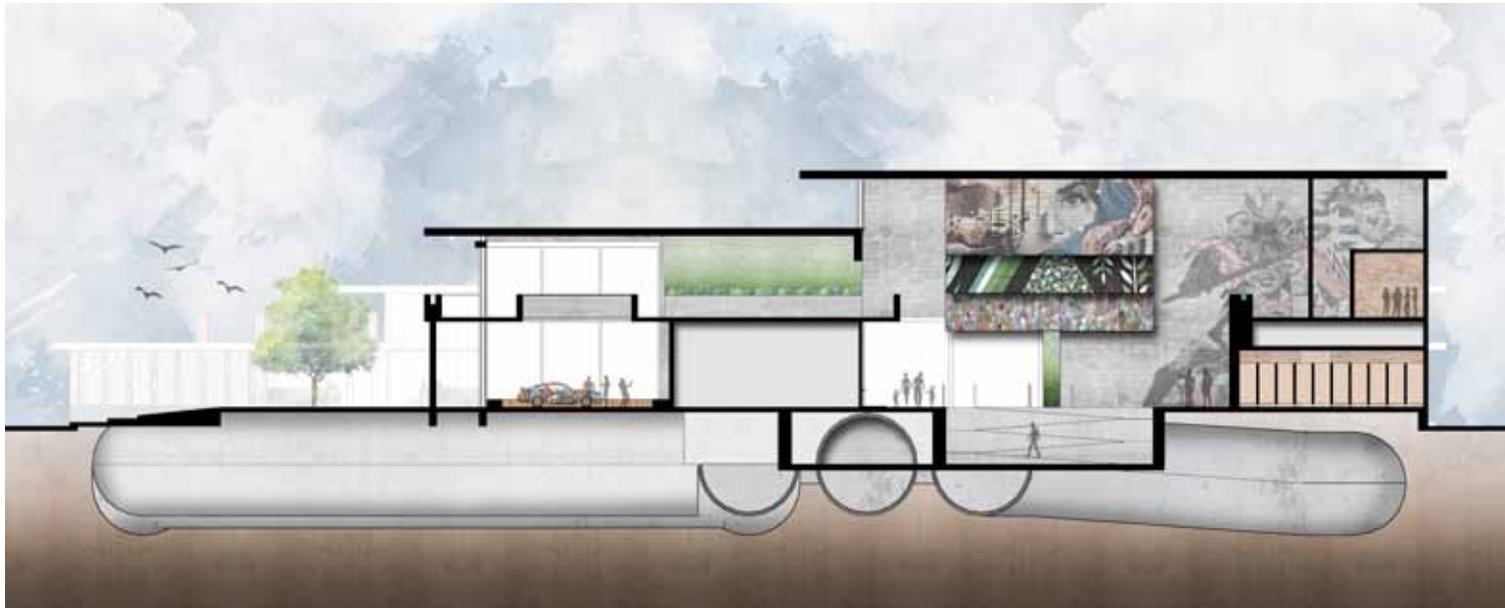


the junkyard



Underground Project (Basement) Floor Plan
1:1000 @ A4
1:500 @ A3

the junkyard



Above: Site Section (North to South)
Below: Site Section (West to East)
1:400 @ A4
1:200 @ A3

the junkyard



Southern Elevation
NTS

the junkyard



Eastern Elevation
1:400 @ A4
1:200 @ A3

the junkyard



the junkyard

the junkyard

