

#### **4.1 Aims and Objectives of the Consultation**

This part of the report discusses the proposed strategy for consultation and the various consultation sessions that were conducted throughout the study and includes comments provided by the public during the sessions.

*Appendix 3 – Consultation Report* has been used as a basis for this part of the report.

#### **4.2 The Consultation Process**

*Refer Appendix 3 – Consultation Report.*

The consultation program was designed to gather information from identified visual arts organisations and other arts and cultural organisations, individuals and institutions as well as relevant representatives from ACT Government. The purpose was to confirm spatial requirements, consider opportunities for co-working and shared facilities and other opportunities and issues around the use of existing and new purpose built arts facilities and open space at the Kingston Arts Precinct.

The intention underlying the program was to use the consultations, in association with other research, to develop a strategic response to inform functional briefs and colocation opportunities for arts facilities, consider adaptive reuse of parts of the Former Transport Depot and explore the potential for regular use of the Fitters' Workshop for arts and cultural uses. Aspects of the consultation process have also contributed to consideration of feasibility and management model considerations.

The consultation process was designed to inform and consult stakeholders as well as selected organisations relevant to the study. The views, issues and interests of stakeholders has contributed positively to the refinement of the design for the precinct.

#### **Background**

In March 2011, a team head by Susan Conroy, in association with Susan Davis, Sue Kyte, Eric Martin, David Moyle and Claire Middleton prepared the *Kingston Arts Precinct Strategy* report for artsACT that was to help inform the future development of the precinct and included exploring complementary arts and cultural activities on the site. The report provided the following direction and guidance on:

- Providing a vision for the Kingston Arts Precinct by identifying opportunities to expand and enhance creative arts activity at the Kingston Foreshore.
- Identifying future high-level needs required to make the precinct a viable arts precinct.
- Informing possible future uses for the Former Transport Depot.
- Identifying potential need for new purpose built facilities.
- Providing a staged approach to the development of a range of uses that would complement the existing activities occurring on site.

Much of the learnings from the March 2011 Kingston Arts Precinct Strategy have been used to inform the work presented in this report.

#### **Aims**

The rationale for the consultation was based on the need to:

1. Inform functional requirements - components, scale and inter-relationships.
2. Document the views of potential tenants and others views, issues and interests to contribute positively to the development of spatial requirements.
3. Consider and advise on requirements for new purpose built facilities and adaptive reuse of existing buildings.
4. Test information gathered in the 2011 Kingston Arts Precinct Strategy to identify changes in attitude and strategy relevant to the current study.

## Objectives

The focus of the consultations was on informing and involving stakeholders. To fulfil the requirements of the brief the consultant conferred with other team members and identified that the project must:

- Be informed by a sound, sequential methodology and understanding of current and past policy and planning as well as other factors that will impact on the development of the strategy.
- Undertake a limited consultation process, which will provide a range of opportunities for participation.
- Provide clear information about the issues and challenges to all stakeholders.
- Capture the collective wisdom.
- Draw out and highlight common goals and aspirations.
- Identify the potential for future collaboration.
- Contribute to an understanding of the current realities and functioning of the arts and cultural sector in the ACT.
- Develop an understanding of the values, aspirations, concerns and interests of key arts sector, creative industry, cultural institution and government stakeholders that will inform and strengthen the study outcomes.

## Methodology

Consultation activities have included:

- Briefing meetings with artsACT representatives.
- 1: 1 consultation with other relevant ACT government agencies.
- 1:1 interviews with identified key ACT visual arts organisations, existing tenants at the site.
- 1:1 interviews with other organisations and individuals who were recommended in consultations and others whom the consultant considered may contribute to the dynamism of the precinct. A survey was used to guide the interviews.
- Issuing of two surveys to key visual arts organisations and a range of other potential tenants. In addition to this, a 'Background Survey' was developed to help quantify aspects of each organisations operations as well as current and future spatial requirements.
- Further consultation has been undertaken with key arts organisations and others to test the functional brief for the precinct as a whole as well as for each organisations prior to finalising the report.
- Members of the design team and artsACT attended a Kingston Foreshore Stakeholder Meeting organised by the LDA.

## Government Interviews

Susan Conroy conducted a consultative meeting with artsACT staff and met with other ACT Government agencies as well as representatives of several national cultural institutions.

The range of issues which were considered and discussed at meetings and interviews is summarised as follows:

- The Kingston Arts Precinct has been identified by artsACT as an active arts precinct and thriving destination. It is anticipated that key visual arts organisations located within the precinct will be augmented by other arts and cultural entities and institutions to strengthen the precinct's identity as a key centre for production and presentation for the Canberra community and visitors.
- The relocation of organisations has real potential to build synergies and foster collaborative activity and programs both locally and with national cultural institutions.
- There is some concern that not all organisations are at the right stage for relocation. Organisations need to recognise and understand that by relocating there will be a higher profile and greater demands on their operational activities.
- Organisations will need to think through a range of things in relocating including new operational arrangements, staffing and branding. Organisations will need to be prepared and expect to need more staff, more activity and greater engagement with the public and other arts organisations and cultural institutions. The organisations will need to be mindful and if the market for their product changes through relocation, the

organisations will need to be able to be strategic, adaptive and flexible to maintain communities of interest alongside organisational viability and versatility.

- Desire to see a balance between the heritage values of the site and the design of new buildings to be complementary and not restrictive of contemporary design and architectural solutions.
- A key expectation is to ensure that the experience of a visit to the precinct means that visitors will see the arts and production of the arts in action; be able to experience diverse arts and cultural experiences; and be inspired to undertake return visits.
- Anticipate that there could be some issues with neighbours around noise, car parking and movements between the arts precinct and the wider foreshore, particularly as there is an anticipated evening and night time economy on the precinct. It was suggested that there will be a strong push therefore from neighbours to contain and restrict art making impacts from noise, smells and activity.
- Active communications between the arts precinct, its tenants and the wider foreshore was seen as critical to deal neighbour concerns and issues.
- There was some concern that the wider foreshore ambience which was seen as lacking diversity and character could influence the design of new buildings within the precinct and detract from the industrial, active ambience of the precinct. Some staff expressed the desire to see 'a Canberra feel and look' and that the precinct looks and feels open and accessible for visitors.
- There is concern to ensure that the design helps orientate visitors and feels open and welcoming and that it is clear where entry points into the precinct and into arts facilities way-finding and orientation. The main pedestrian entry and address of the Belconnen Arts Centre was identified as an example of what not to do while the New Acton precinct was cited as a model where new and old buildings blend but that importantly, there is curation of activity in the precinct.
- There is attention and investment underway in ACT Government in the digital economy, design and innovation arena with specific initiatives underway within Civic. There is keen interest in facilitating links between entrepreneurial creators and innovators with the wider creative design and arts sectors to strengthen and diversify the ACT economy whilst improving the viability of arts based organisations.
- Several cultural institutions have identified interest in being part of a less institutional setting for presenting some of their activities and resources. A cultural institution resource/technology hub with digital connectivity which draws on both local and national cultural institution capabilities and resources is seen as a great opportunity to diversify the types of audiences and experiences to be offered in the arts precinct.
- CIT has identified a strong interest in establishing a fashion incubator in the precinct. The incubator is seen as having multiple benefits by creating the opportunity to strengthen the link between education and business for young designers as well as contributing to and being part of a diverse arts precinct environment.
- CIT anticipates that there would be interest by incubator tenants in shared access for exhibition, studio and meeting room spaces, a commercial shop, music studio and technology rooms.

### **Kingston Stakeholder and Developer Meeting**

Members of the project team, including Susan Conroy, attended a meeting of the Land Development Agency's Kingston Stakeholder Group on the 3 July 2014. An overview of the arts precinct was presented to those in attendance. Participants in the meeting included representatives from the Glassworks, Old Bus Depot Markets and local developers and business owners. The primary issue identified by those attending the meeting was associated with parking and traffic movements and opportunities for future residential development.

### **Key Arts Organisations and Entities Interviews**

Individual interviews with representatives from 16 arts/cultural organisations were conducted including existing tenants: the Canberra Glassworks, Megalo Print Studio + Gallery, and Old Bus Depot Markets; the key visual arts organisations included Craft ACT, Photo Access and Canberra Contemporary Art Space and ACT Potters Society.

A range of others considered to be relevant to the study including Gallery of Australian Design, Art Sound FM; Screen ACT, Academy of Interactive Entertainment, MakeHackVoid and Zierholtz Brewery.

There were also discussions with the Canberra Photographic Society, Skoolbo, Entry 29, Lighthouse Innovation Centre, Canberra Brickworks as well as individual artists' interested in sessional gallery access.

The following information is drawn from responses to the interview questions used across the consultation process.

### **Attitudes to the Precinct**

Three years ago there were mixed responses to the concept of an arts precinct at Kingston. While the Glassworks and Megalo were enthusiastic, other organisations were more cautious and unsure. Most appreciated that there are benefits to arts organisations being colocated but on the other hand were concerned about what the upheaval and uncertainty of relocating may mean. There was considerable interest to see issues associated with governance and resourcing further analysed to determine the impacts and opportunities associated with further development of the precinct.

During the process of the current study there has been a notable shift in position by many of the organisations. Most of the organisations are operating in excess government property with the inherent adverse impacts associated with building, location, image, access, lack of space, work place health and safety, cost burden, outdated civil and technology infrastructure and over three years there is a clearer desire to be colocated with other similar organisations in purpose built facilities. There is clearly greater optimism about the anticipated benefits that the arts precinct will bring. There are also new players interested in being part of the precinct and benefiting and contributing to the precinct.

### **Potential Benefits**

Commonly participants expect there will be enhanced opportunities for synergies, collaboration and cross-pollination amongst the key arts organisations and with other compatible arts, design and creative activities and businesses. For most organisations, there is anticipation that the relocation provides the opportunity to expand, grow and diversify programs and services. Across the discussions participants anticipated an improvement in the quality of building in which to operate and deliver services.

All participants anticipate that being in a highly visible location will lead to higher public exposure, greater profile and be able to improve their brand recognition. Organisations hope that in being located in a life style precinct with improved facilities and amenities that their organisations will be recognised for providing high quality arts and cultural services. Relocating into the arts precinct is also expected to improve access to a wider and more diverse audience of Canberra residents and visitors.

Participants anticipated that accessibility will also be improved by being close to public and private transport while some organisations anticipated being able to upgrade equipment and other resources as part of the relocation.

### **Proximity to National Cultural Institutions**

The proximity to national cultural institutions is seen as having two-way benefits for all the tenant arts organisations within the precinct and the national cultural institutions both for program development as well as improving accessibility for visitors and facilitating visitor movements between national and local arts and cultural experiences.

### **Potential Issues**

Anticipated issues were commonly associated with relocation included the cost of moving, the impact of disruption to the organisations and their services and the subsequent effect on members and programs during the period of relocation.

Other comments included consideration of:

- The need for governance arrangements to be established prior to relocation to facilitate and manage issues and to resolve areas of potential conflict.
- Tenants/hirers having varying levels of resources and experience in interacting with the public over extended hours of operations.
- How to retain a distinctive identity amongst other similar arts experiences activities.
- The importance of street frontage for sales / presentation for some organisations.
- Resolving competition for high value, high visibility sites within the precinct amongst tenants.

- How to make upper building levels work successfully for tenants on those levels as well as ensure a quality experience for visitors.
- The impact of progressive buildings works and relocation activities to not unduly impact on current activities and organisations

### **Engagement: Kingston Arts Precinct, the Foreshore and South Canberra**

In thinking about the reactions of neighbours within the foreshore, participants generally expected the wider neighbourhood to be welcoming of arts and cultural organisations as the arts activities would be contributing and adding to the existing experience and characteristics of the foreshore as a lifestyle precinct.

Participants anticipated that there could and should be two way movement between the arts precinct and the wider Foreshore especially the commercial and personal services such as commercial offices, cafes, bars and restaurants and hair and beauty services and that both areas will benefit from visitors looking for destination experiences. On this basis many consulted noted that it will be critical to ensure that there are visible, logical pedestrian and cycle movement pathways within and through the arts precinct that facilitate connects with the wider foreshore as well as Barton and the national cultural institutions.

The Canberra Glassworks, having been within the precinct for some time, suggested that neighbours haven't really thought about what it means to be within or in close proximity to an arts precinct or the expected attendant hours of operation, and on that basis, it could be anticipated that some neighbours will be concerned about multiple matters including noise, increased night lighting and increased pedestrian and traffic movements. In later detailed design stages, it will be important to ensure that there is sufficient consultation with the existing residential neighbours about the future direction of the precinct.

### **Issues for successful development**

Participants were asked to nominate key issues to be addressed for the successful development of the arts precinct.

The following summarises the key points made:

- Input by arts organisations at detailed design stage into spatial arrangements and facility requirements.
- Concern that development may take too long to and the arts precinct misses out on the momentum generated by the development of the wider foreshore.
- Ensuring there is adequate public transport infrastructure.
- Rationalising traffic movement and ensuring there is sufficient parking.
- Loading / back of house arrangements.
- Facilitating pedestrian and cycle movements.
- Being able to engage with new audiences.
- Achieving street frontage/high visibility for art retail and exhibition/presentation activities.

A number of these items have been addressed in the considered options in this report, especially the rationalisation of parking. Visitor parking, in all options, has been maximised to achieve more than required to ensure that the precinct remains accessible at all times.

It is proposed that public interface arts uses are always located on the ground floor, and, in particular, having frontage to major and central public areas to maximise exposure. Other arts uses, such as workshops and studio space are located above ground, over the public interface spaces. This ensures that the making of art is always closely connected to the exhibiting of art. Locating studios and workshop spaces above ground floor active uses enables those working in the studios and workshop spaces to maintain a level of privacy and separation from the public without being removed from the general activity. It ensures that the making of art remains as a vital component of the precinct.

### **Barriers to Cooperation and Cohesion**

Largely those consulted anticipated that issues would be minimal and most noted that they were looking forward to relocating and being exposed to other art forms and opportunities for audience development. Cohesion was seen as

being vital to the success of the precinct. It was agreed that while peers are competitors, if the organisations work together then it was anticipated that there would be mutual benefits for all.

### Building Design and Development

Across the interviews there was agreement that while the future design of buildings should engage with the industrial character that new buildings should be modern and contemporary structures using modern materials.

There was a desire by arts organisations to ensure functional and simple design outcomes, well defined entry and arrival points, active uses at ground floor that are highly visible from Wentworth Avenue and other entry points around the precinct. The location of tenants and differentiation between different types of activities within the precinct was noted as a key aspect for successful realisation of the precinct.

Interviewees reiterated the importance of planning in regards to the provision of pedestrian and cycle connectivity into and within the precinct and within the wider Foreshore. The arts precinct was seen as being an essential part of the arts precinct's future. *"Entry needs to be porous... the place needs to be vibrant morning, noon and night... linkages are critical"*. Wentworth Avenue was noted as a barrier to access and entry and that it is currently unclear how to get into the precinct.

The proposals presented in this report seek to reclaim Wentworth Avenue as the address to the precinct for pedestrians and proposes well defined and simple traffic networks to create legible pathways into the precinct.

There was also concern about the distance between parking facilities and active uses including the arts precinct and the cafes and restaurants along the waterfront and that the empty and under-utilised spaces encourages a sense of inertia and lack of reason for being in the precinct. Good quality, contemporary designed and effective signage was also noted as essential to the aesthetic qualities and characteristics of the precinct alongside functionality and way-finding.

Another clear issue in thinking about building design and the surrounding landscape was linked to personal and public safety. It was regarded as important to consider the integration of the arts precinct with the wider foreshore and to foster pedestrian cycle movement by day, night and weekend. This included consideration of lighting and good views into and out of the precinct. Specific comments to consider with regard to design and location of buildings included:

- Suitable wall heights in exhibition spaces.
- Studio spaces need to be simple spaces with large doors and natural light.
- Having sound separation between different types of tenants.
- Climate control and adequate fresh air.
- Having access to a shared commercial kitchen for tenants.
- Whole building stair access to help facilitate social engagement.
- Effective waste management.
- The need to discriminate between essential storage for day to day operations in close proximity to tenants and storage for less frequently used resources.
- A willingness by some to consider options for shared storage space.
- Ensure the safety of staff and artists' housed on site as artists' in residency especially with regard to out of hours operations.
- The need for good quality urban green space including outdoor seating and use of public environments for large scale precinct wide events.
- Provision of outdoor informal meeting and gathering space to foster social engagement and provide a sense of the whole precinct.
- The need to make it obvious where to meet people.
- Maximise winter sun.
- Industrial lift for activities on upper levels for movement of goods and waste.
- Suitable truck delivery / loading zone arrangements that don't impact detrimentally on daytime operations.

### **4.3 Alternative Uses for Existing Facilities**

*Refer Appendix 3 – Consultation Report*

Alternate uses for existing facilities on the precinct largely depend on the heritage status of those buildings and their current / existing uses. There are four existing buildings on the site all of which have identified uses:

- The Former Transport Depot; accommodating the Old Bus Depot Markets and Megalo.
- The Fitters' Workshop; rentable space.
- The Kingston Powerhouse; accommodating the Canberra Glassworks and Brodburger.
- The Chapel; providing temporary accommodation to visiting artists'.

'The Chapel' building, which is currently the subject of a Development Application for its demolition, is not considered in this report.

#### **The Kingston Powerhouse**

The Kingston Powerhouse is currently home to the Canberra Glassworks and the popular commercial food and beverage operator, Brodburger. In addition to this, the Kingston Powerhouse is a heritage listed building. The Canberra Glassworks is one of the arts organisations included in this study and is already permanently located on site. The building is equipped to facilitate the making of art and studio glass in both hot and cold working studios and its current use is synonymous with the building.

The restrictions on the building currently stem from its lack of appropriate exhibition, shop and office space and its shared use with Brodburger. Although the location of Brodburger has added an important level of amenity to the building, it has placed additional pressure on the effective running of a glassworks studio and exhibition and gallery. This project team examined options for relocating either the Canberra Glassworks or Brodburger but recognised the important identity both these uses have with the existing building. It therefore seems appropriate that the Kingston Powerhouse retains its existing uses.

To respond to the current issues with the Kingston Powerhouse, without the relocation of its tenants, the solution appears to lie in the need to add additional space to the building. The details of this specific additional are discussed further in this report.



*Figure 10: The Kingston Powerhouse. Source: artsACT*

#### **The Former Transport Depot**

The Former Transport Depot is home to the Old Bus Depot Markets which operates every Sunday year round, and on Saturdays in the lead up to Christmas, in the two large industrial type internal spaces. The building also has several

office spaces at level 1 and another rentable space known as the 'Foreshore Space,' which is also used for the Old Bus Depot Markets operations.

In addition to the Old Bus Depot Markets, the Former Transport Depot is also accommodation for Megalo Print Studio, who occupies the Administration building with frontage to Wentworth Avenue.

The building has been added onto over the course of its life, as detailed in the *Phillip Leeson Architects Conservation Management Plan for the Former Transport Depot, 2011*. Currently, the heritage elements of the building are the original portal frames of the original structure and the report also talks about the industrial sized space as having heritage significance. Although only a small component of the overall building is marked as being of heritage significance, it nonetheless has a similar importance as the home of the Old Bus Depot Markets as the Canberra Glassworks and Brodburger have with the Kingston Powerhouse.

The Old Bus Depot Markets occupy about 5,700sqm of floor area each Sunday which would prove difficult to relocate. Megalo Print Studio have only recently moved to their current location and therefore it could be assumed that the Former Transport Depot should retain its existing uses with Megalo operating in its current premises on a full time basis and the Old Bus Depot Markets operating in its current premises one day a week.

This however, does provide the opportunity to utilise the 5,700sqm of industrial space on a temporary basis, or create an arrangement where a full time use of the 5,700sqm could operate alongside the Old Bus Depot Markets and therefore providing a permanent use to the space.

The type of large industrial space provided for at The Former Transport Depot, should this space be used for uses other than the Old Bus Depot Markets, may inevitably hamper its ability to find other uses of a more permanent type. The space can only efficiently be used by hirers requiring large amounts of space and therefore would most likely include large amounts of equipment which would need to be stored away whilst the Old Bus Depot Markets are in use (and vice versa). This would only further put pressure on the amount of storage that is available on site if other permanent users were to occupy the space.

Another option would be to provide space for smaller uses / groups with less storage requirements to operate in areas on a more permanent basis, which could be seen as complementary to the Old Bus Depot Markets, and could even operate at the same time as the Old Bus Depot Markets.

With the recent removal of the Northern Annex, coupled with the proposed extension of the Printers Way road, generally aligning with the underground 132KV lines, there is opportunity to provide the Former Transport Depot with an attractive and accessible northern frontage which has an almost direct link to the foreshore boardwalk.

The preferred option proposes for this frontage to become a relocated eatery zone, allowing the current eatery tenants, or more permanent eatery tenants operate to the north 7 days a week with both indoor and outdoor sitting areas taking advantage of an ideal orientation.

In addition to this, it could be proposed that this northern façade be opened up to be a more permeable façade allowing patrons to enter and exit the Old Bus Depot Markets through the eatery.



Figure 11: The Former Transport Depot, showing the large industrial space used by the OBDM. Source: Wikipedia

The industrial sized space could cater well for a range of temporary / casual type activities such as:

- Educational activities.
- CIT events and presentations.
- Film/video makers.
- Acrobatic and youth based performances and workshops.
- Life of Machines type of events (i.e. like Myth-Busters show).
- Autonomous vehicle workshops and exhibitions including setting up a course to exhibit the machines and their capabilities.
- Mini maker fairs.
- Alternate music venue for the Canberra Music Club is possible particularly on the northern ends of the building.
- A flexible space to view international conferences and public forums; a 3D demonstration space.
- Roller skating event such as Roller Derby.
- A biennale space like Cockatoo Island in Sydney.
- Temporary festival site – the island of art.
- Seniors Week activities.
- Specific 'Food and Farmers' markets, bearing in mind that a well-established Farmers Market is already held and Exhibition Park Canberra.

It was also noted in the Consultation study that although the scale of the Former Transport Depot was perceived as a problem for using the building effectively, once people are working in the established precinct it will be the scale of the spaces that people will find attractive to create unique types of work to suit the spaces.

*Refer Appendix 3 – Consultation Report.*

### **The Fitters' Workshop**

Currently, the Fitters' Workshop is the only existing building on the site without a permanent use. The Navin Officer Conservation Management Plan for the Fitters' Workshop, 2011 indicated that the building is of heritage significance, however, it does state that the building on its own appears to have little social value and is not considered to have more or even equal social significance to that of the Kingston Powerhouse or even of the Former Transport Depot. This may be due to its use in the latter part of the twentieth century as a storage facility rather than a space which facilitated more social or gathering uses.

It could be argued, however, that due to its lack of use, and perceived lower social value when compared to the surrounding buildings which has resulted in the Fitters' Workshop having never been assigned a 'permanent use,' it is incidentally the most flexible use building on the site.

The Fitters' Workshop has been recently discovered as having interesting acoustic qualities for certain types of musical performance. It has recently hosted the Canberra International Music Festival to critical acclaim. The building is essentially a single level industrial type space, significantly smaller than the Former Transport Depot, with an area of about 525sqm.



Figure 12: The Fitters' Workshop, northern facade. Source: Canberra Times.

The physical characteristics make the space suitable for a wide range of temporary uses including:  
Refer Appendix 3 – Consultation Report.

- Choral music performance.
- Art exhibition or temporary workshop spaces such as photography or film studio.
- Temporary retail accommodation for retail that could be considered complementary to an Arts Precinct.
- Fund raising events.
- Experimental installations.
- Image and sound installations.
- Experimental theatre.
- Film/video projects.
- Public art workshop space (for visiting commissioned artist).
- Teaching and learning of cinema (for experimental arts practitioners).
- Presentation and broadcast of certain classical / chamber music concerts.
- Book and CD fairs.
- Concerts linked to a radio-thon.
- Night markets.
- A workshop space for development of autonomous vehicles for a weekend event.

The building is compromised in a number of areas that are addressed in the Report:

1. *Accessibility*

The building is currently entered either from the north or south through the original large doors. When in use, these doors are generally fixed in an open position as they are too large to be opened and closed by patrons when entering or exiting the building. This severely compromises the ability for the building to maintain its temperature when the weather conditions are less than satisfactory.

The building also suffers from not having a covered entry, resulting in patrons being unable to congregate around the building during events in cold or wet weather.

The Report proposes to formalise the open space that extends from the Foreshore Space, past the Fitters' Workshop to the existing railway lines into an enclosed quadrangle, linking all buildings, including the Fitters' Workshop, via a covered colonnade providing a covered entry to the Fitters' Workshop and the ability to move between a number of buildings whilst undercover. A colonnade could also have the ability to be 'closed off' in certain areas via operable glass walls, allowing the existing doors to be fixed in an open position whilst the building is in use, but ensuring appropriate climate control can be maintained.

It should also be noted at this time, that the complaints and accessibility issues with the existing doors are currently being addressed by artsACT.

## 2. Amenities

The building currently lacks any amenities including lighting, climate control, toilets and permanent function services such as kitchen, bar and food storage facilities. During use, where such amenities are required, these need to be bought onto site and removed after use. Currently, lighting, additional power and better access into the building are being addressed, separate to this study.

The Report proposes a permanent annex type building to provide suitable amenities to the building. The annex building, located to the south east façade through the existing doors, which could in turn be permanently fixed open, could provide an alternate entry to the Fitters' Workshop through a lobby / foyer space providing toilets, kitchen / servery, bar facilities and storage. A number of other uses have been associated with this annex building including a possible underground music venue, accommodation for arts organisations and even boutique hotel and artists' accommodation.

Detailed consideration of the connection of the annex building to the Fitters' Workshop should be given at detailed design stages to ensure that the relationship between new and old elements is expressed appropriately. An example may be to ensure that all lower elements to a new annex building should be in glass, or as transparent as possible utilising quality lightweight elements to ensure that the heavy base and bagged concrete façade and dominant Inter-War Stripped Classical Style is not compromised.

### 4.4 Recommendations and Findings of the Consultation and Reuse of Existing Facilities Study

Based on the Consultation and Reuse of Existing Facilities work, the following recommendations can be made:

<b>4a. Support for an Arts Precinct:</b>	Over time, the level of interest has strengthened and there is strong support for the ongoing development of the precinct across the arts and cultural sectors. With changes in the creative and design sectors in Canberra in recent years including an increasing number of young professionals choosing to stay and develop their practice and business in Canberra, emerging organisations and creative entrepreneurial entities have expressed interest in being an integral part of the evolution of the arts precinct.
<b>4b. Support for new management forms:</b>	Participants recognise the need for exploration of new forms of management and in that context expect the need for an arts precinct management entity. There is an expectation that this entity will need to work with tenants to build a welcoming environment and to facilitate movement and interaction within and between the arts precinct and the wider foreshore.
<b>4c. Co-location and Collaboration potential:</b>	Participants are very enthusiastic about the potential of working across disciplines to enrich the creative process and the experience for visitors. The recent collaboration between the Glassworks and Megalo was seen as the beginnings for individual artists' and the key arts organisations to engage with one another and to exchange ideas.  The sharing of resources and facilities and facility management were seen as key for making efficiencies, managing for change and evolution, limiting reasons for conflict as well as leading to strengthening the creative processes of respective member and service organisations.
<b>4d.</b>	In addition to the Kingston Arts Precinct as being the home to the various identified Arts

---

**Reuse / alternative  
use of Existing  
Facilities**

Organisations, there are a range of other potentially compatible temporary type uses that could find a home within the existing facilities without disrupting the permanent tenants of the buildings. These additional uses may also bring more activity and life to the precinct and could indeed reinforce the Kingston Arts Precincts role as being a home for the creative industries and a diverse range of cultural and artistic community oriented activities.

---

*There are a range of other points that were raised during the consultation process and the Consultation Report should be read in its entirety and in consideration with the March 2011 Kingston Arts Precinct Strategy, also prepared by Susan Conroy.*

---