
ATTACHMENT E

Need for the Project

ATTACHMENT E

NEED FOR THE PROJECT

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ATTACHMENT E1

EXAMPLES OF UNDER-REPRESENTED CONFLICTS

ATTACHMENT E1 EXAMPLES OF UNDER-REPRESENTED CONFLICTS

Current allocation of space for these conflicts/operations:

Approximately 4% of the Memorial's current permanent exhibition space (~10,000m²) is allocated to recent conflicts in which 35,000 Australians have served – many multiple times, in some cases on as many as eight deployments.

More than 70 years of peacekeeping, stability and humanitarian operations and the efforts of more than 60,000 Australians to make the world a safer place for us and other peoples are represented in an even smaller amount of space.

| CONFLICT | EXISTING SPACE (APPROX. m2) |
|-------------------------|-----------------------------|
| First Gulf War | 75m ² |
| Afghanistan | 275m ² |
| East Timor | 40m ² |
| Second Gulf War (2003) | 40m ² |
| Peacekeeping | 100m ² |
| Humanitarian Operations | 0m ² |

Table 1 – Current allocation of space to contemporary conflicts and peacekeeping operations

The examples below provide some context on Australia's contribution to these conflicts and operations and the stories that need to be told.

Example 1 – The Afghanistan War

The war in Afghanistan is a vital period in Australian military history; however limitations on space have only allowed an audio visual display, a component of a damaged vehicle, and two small showcases to be displayed. This is entirely inadequate for conflict in which Australia has been involved for 19 years, where approximately 26,000 Australian Defence Force personnel have served and 42 have lost their lives. In addition to the space restrictions, the Afghanistan gallery is located in the circulation path to the Research Centre. This location restricts the opportunity to place objects that would add to the stories described in the audio visual displays because the path must be kept open to allow visitors to access the Research Centre.

Comments by visitors on a survey on the Afghanistan exhibition in 2018 are:

- a. *It is a work in progress, would hope it is added to over time. Loved to see the military service people here, too. Very, very proud;*
- b. *Possibly a little slow in catching up. Needs more information; and*
- c. *Not enough depth, not enough historical background. Very little compared to World War 1 and 2. Would like more artefacts. Videos were excellent. Good oral history.*

Story Telling

Afghanistan is Australia's longest but perhaps least well understood conflict.

The best known Afghanistan stories are those of the Victoria Cross recipients from the conflict. Whilst well described and important these actions are far from the only major battles experienced by Australians in this theatre and less well known stories should be much better explored.

Stories of deployment are often mundane – it is more often unusual or unexpected events that create stories, but this does not necessarily paint a “true” picture of deployment life - describing this experience is challenging with collections supported by interviews and AV materials is likely to be particularly effective.

The disruptive and difficult impacts of deployment schedules, and multiple deployments, on service personnel and their families should be a focus of stories relating to Afghanistan. It is particularly important to help visitors, most of whom – unlike earlier wars - have no direct connection to this conflict through a serving family member, understand what this small part of the Australian community has endured for us over more than a decade.

Representation of RAN and RAAF participation, as well as the Army, will be important for this exhibition. The Memorial also has a very strong art collection relating to Afghanistan that provides a different way of exploring this conflict and its impacts, including on civilians in the region.

Example 2 – East Timor

One of Australia's largest and most significant political and military commitments has been to the nation of Timor-Leste. Australia led the international community in bringing assistance to the peoples of East Timor in helping to establish security and stability. Before East Timor's referendum for independence from Indonesia in August 1999, and after the return of the overwhelming “yes” vote, pro-Indonesian militias unleashed a campaign of violence, murder, arson, looting, and intimidation upon the East Timorese people.

In September 1999, the first Australian troops deployed to Dili with the initial component of the International Force for East Timor. As both lead country and the country that provided the most troops, the role of the Australian Defence Force, in providing a safe and secure path through the transition to a new nation cannot be understated. The East Timor gallery is in an area of 50 square metres – this is completely inadequate for the significance of the role of the Australian Defence Force in the successful creation of a new country.

Example 3 – Peacekeeping, Humanitarian and Disaster Relief Operations

Peacekeeping can involve the employment of unarmed or lightly armed observers to monitor an emerging peace between two parties recently at war, or the provision of a buffer force.

Since 1947, members of the ADF, the AFP, and civil service officers have been involved in over 60 peacekeeping operations, both large and small. They have provided forces and leadership for peace

observation and enforcement, weapons destruction, demining, and training in some 30 theatres all over the world. Australia's largest peacekeeping operations were in East Timor, the Solomon Islands, and Somalia. The longest operations have been to the Middle East and Cyprus, since 1956 and 1964 respectively.

Sixteen Australians who have died in peacekeeping operations are listed on the Roll of Honour.

Since 1918, Australian personnel have been deployed as part of Australia's emergency humanitarian response to non-conflict related disasters such as tsunamis, earthquakes, fires, drought, cyclones, volcanic eruptions and floods in the Indo-Pacific region. This includes the provision of specialist personnel such as medical teams and engineers; aviation support and aero-medical evacuation; logistics; transport; and the distribution of equipment and supplies. ADF personnel have also deployed to domestic disasters, such as the 2009 Victorian bushfires and in response to the 2020 Covid-19 pandemic.

In recent times, the ADF has responded to international incidents involving Australian civilians, such as the search for MH370, support for the MH17 recovery in the Ukraine, and assistance following the 2002 and 2005 Bali Bombings. The RAAF has conducted airdrops of aid packages to civilians in Northern Iraq and South Sudan.

Over 7,000 Australians have served on disaster relief operations from 1918 to 2006, including non-ADF personnel. Operation Sumatra Assist I was the largest relief effort to date, with 1,400 Australians deployed in response to the 2004 Indian Ocean tsunami.

On 2 April 2005, 9 members of the RAAF and RAN died when their Sea King helicopter crashed on Nias Island during Operation Sumatra Assist II. Their names are recorded on the Roll of Honour.

Story Telling

The story of peacekeeping in general is told in the Memorial's 'Cold War' galleries in a very small space that does not do justice to either the number or nature of Australian service in this arena.

This story should be explored through both ADF and non-ADF experiences, much as the Memorial's special exhibition '*Courage for Peace*' (2019-20) looked beyond just military efforts to include those of police, civilians and non-government organisations.

The interrelation of 'peacemaking', diplomacy and other efforts to avoid armed conflict and these operations also deserves much greater exploration.

As evidenced by '*Courage for Peace*' the Memorial has a strong collection, including oral histories and personal records, with which to explore this unique form of service to the nation.

Example 4 – First Gulf War, Iraq

Iraq's invasion of Kuwait on 2 August 1990 led to the formation of a multinational force comprising 40,000 troops from thirty countries to enforce UN Security Council resolutions against the Ba'athist regime of Iraqi dictator Saddam Hussein.

A total of 1,872 Australians were deployed to the Gulf War under the auspices of the UN. The RAN provided vessels in the Persian Gulf to enforce the UN sanctions. Army personnel took part on attachment to British and American ground formations. A group of RAAF photo-interpreters was based in Saudi Arabia, with a detachment from the Defence Intelligence Organisation. Four medical teams were despatched at the request of the US.

Although the ships and their crews were in danger from mines and possible air attack, Australia's war was relatively benign and there were no battle casualties. At the war's end, 75 Australian personnel were sent to northern Iraq for Operation Habitat to assist with humanitarian aid to Kurds living in the UN-declared exclusion zone; ships of the RAN remained on station, at US request, to maintain trade sanctions.

Story Telling

The current, limited, display relies on images and reproductions due to a lack of space for this gallery. The scope of Australia's contribution – particularly the naval efforts that followed the cessation of the war – are little known and often over-looked.

The story of this conflict is currently told in the 'Middle East' galleries and, due to lack of space, lacks a cohesive story of the interrelated nature of Australia's participation in this region. This is particularly important as historical evaluation of this conflict has changed in recent years and it is being given increasing importance in relation what would happen in future conflicts (Second Gulf War, Afghanistan etc.) and peacekeeping in the region.

Example 5 – Second Gulf War, Iraq

Following the Gulf War of 1991 Iraq was subject to a regime of sanctions and weapons inspections aimed at ensuring the destruction of that country's chemical and biological weapons. "No-fly zones" were also enforced over the Kurdish region of northern Iraq and Shi'a areas in southern Iraq in an attempt to protect groups who had, at the urging of the United States, mounted uprisings during the war.

The next ten years were characterized by Iraqi obstruction of UN weapons inspectors, regular bombings of Iraq by British and US aircraft, and the decline of the Iraqi economy. RAN vessels with MIF participated in the enforcement of sanctions for much of this period, and when a renewed offensive against Iraq seemed imminent in February 1998 Australia deployed a special forces task group and two 707 tankers to Kuwait.

After the terrorist attacks on the United States of 11 September 2001, pressure on Iraq increased. The United States, supported by Britain and Australia, sought to draw links between the 11 September attacks and the Iraqi regime led by Saddam Hussein. Central to the United States' case was Iraq's continuing obstruction of UN weapons inspectors. The rhetoric of the United States and its supporters escalated throughout 2002, although they failed to gain authorisation from the UN Security Council for military action.

The United States led a "coalition of the willing", including Australia and Britain, in an invasion of Iraq in March 2003. This action was widely opposed both internationally and by people in the participating

countries. Overwhelming force led to the defeat of Iraq's armed forces and the demise of the Hussein regime by May 2003, but in the years that have followed resistance to allied occupation and internecine fighting between Iraq's different ethnic and religious communities has intensified dramatically.

Australia's military contribution to the invasion of Iraq was limited both in size and duration. The invasion phase ended with the occupation of Baghdad: when major hostilities were declared over, Australian combat forces were withdrawn.

The Australian forces involved comprised a headquarters staff numbering some 60 personnel; the frigates HMAS ANZAC and Darwin and two P-3C Orion maritime patrol aircraft, all of which were already involved in MIF operations; HMAS Kanimbla with a complement of 350 crew and air defence and landing craft detachments from the Army; RAN Clearance Diving Team 3, 14 F/A-18 Hornet fighters and 3 C-130H Hercules transport aircraft from the RAAF; and a special operations task group consisting of troops from the SAS, 4RAR, the Incident Response Regiment and 3 CH-47D Chinook helicopters from 5 Aviation Regiment.

Most Australian forces were withdrawn after the end of the combat operations in mid-2003. By then, some 2,000 ADF personnel had participated in Operation Falconer.

From 2005, Australia contributed its first troops to the post-invasion reconstruction of Iraq (Operation Catalyst). The first units were deployed to protect Japanese military engineers, helped train Iraqi security, and provided security for Australian embassy staff in Baghdad. The task force was disbanded in mid-2006 and most Australian units were relocated to Tallil Airbase until the mission was withdrawn in June 2008.

Story Telling

As with the First Gulf War, the scale of Australia's contribution – again, especially naval – is not as well-known as it should be. The Memorial also lacks the space to tell other stories related to this conflict, in particular to explore issues such as the anti-war movement in Australia and more broadly, the failure or even deliberate misleading by intelligence agencies that led to the war and the impacts the conflict would have on the Iraqi people for decades to come.

ATTACHMENT E2

EXAMPLES OF EXHIBITS DEPICTING THE BROADER CONTEXT OF WAR

ATTACHMENT E2: EXAMPLES OF EXHIBITS DEPICTING THE BROADER CONTEXT OF WAR

Current allocation of space for these themes

There is no specific allocation of space within the Memorial for these themes; instead these stories are embedded in each and every gallery. The overall lack of space to explore recent conflicts and peacekeeping however further constrains the Memorial's ability to explore these themes in the small areas allocated to these operations and Australians' experience of them.

Additional space will allow the Memorial to increase not only the amount of space dedicated to stories showing the diverse context of war but also to explore issues such as how we try to avoid conflict in the first place through diplomacy or regional support.

The Memorial has explored these themes in recent years through some of its major special exhibitions. Two key examples are provided below to demonstrate the Memorial's capacity and intent to explore these critical issues and to meet the need, under the AWM Act, for it to record, research and disseminate information not just on war or combat, but also the events leading up to, and the aftermath of, such operations.

Example 1 – After the War

After the War opened as part of the Centenary of Armistice program and closed on 15 September 2019. This temporary exhibition explored the personal and societal impact and legacy of war.

Developed as part of the Memorial's commemorations of the Armistice that ended the First World War, the exhibition explored the personal and social consequences of war over the past 100 years. It featured a wide range of objects, works of art, letters, and documents predominately drawn from the Memorial's own collection.

An emotionally powerful exhibition, it dealt with complex themes, such as the cost of victory and the aftermath of war for individuals and for the nation.

It featured personal stories of hope, loss, and love. Through its raw honesty about the impact of war, it posed some vital questions: how do you celebrate a victory at the cost of so many lives? How does a mother rejoice in a victory in which she lost her sons? How do servicemen and servicewomen resume a normal life after witnessing the brutality of war? What is the true, hidden cost of war?

After the War showed visitors the cost of war through a number of harrowing and heartfelt stories, including those of Augustus Keown, who was the first double amputee to try an adapted car after the First World War; Bombardier James Braithwaite, who was one of only six Australians to survive the infamous Sandakan "death marches" in the Second World War; and the family of David "Poppy" Pearce, the second Australian soldier killed on operations in Afghanistan.

An exit survey was conducted providing the following results:

- 60 per cent of visitors said they learned something new
- 89 per cent said the exhibition gave them a better understanding of the Australian experience of war
- 93 per cent said the exhibition gave them a realistic insight into the impacts of war on Australian servicemen and servicewomen

Example 2 – The Courage for Peace

The Courage for Peace opened to the public on 18 October 2019 and closed on 25 May 2020.

From Bougainville to East Timor; Rwanda to Solomon Islands this exhibition explored the stories behind peacekeeping and humanitarian operations, where Australian civilians, diplomats, police and military have shown the courage to make peace.

The Courage for Peace showed that this work takes many forms in diverse locations. Australians contributions to the efforts of the United Nations in war zones across the globe, as well as to disaster relief and nation-building in our own region were recognised.

With a focus on Australia's recent peacekeeping and humanitarian operations in the Asia-Pacific, and Australia's diplomatic efforts to prevent conflict, including in support of the United Nations and the international rules-based order the exhibition showed how Australia works regionally and globally towards peace for itself and for others.

This exhibition honoured all who work towards peace for their persistence, idealism, courage, and achievements.

A visitor exit survey was conducted and provided the following results:

- 71 per cent of visitors found this exhibition exceeded their expectations
- 92 per cent of respondents said the exhibition gave them a better understanding of the subject
- 92 per cent of respondents said the exhibition gave them a realistic insight into the impacts on Australian servicemen and servicewomen

ATTACHMENT E3

GALLERY MASTERPLAN



| | |
|----------------------|-------------------------|
| JOB NO. | WM1926 |
| CLIENT | Australian War Memorial |
| PROJECT | Development Project |
| COMPONENT | Gallery Masterplan |
| PREPARED BY | Broadcast Museum Design |
| ISSUE | FINAL REPORT - APPROVED |
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broadcast
MUSEUM EXHIBITION GALLERY

Address Mitchell House
Level 4 / 358 Lonsdale St,
Melbourne, VIC, 3000, Australia

Contact www.broadcastdesign.com.au

Executive Summary

The principal purpose of the Development Project is to increase gallery capacity for the Memorial and its collections.

The project will deliver additional infrastructure, exhibition space and provide for the refurbishment of existing spaces to enable the Memorial to effectively tell the stories of past, present, and future Australian experiences of war in a manner that preserves the national significance of the Memorial whilst enhancing the visitor experience. This report examines how to maximise the opportunities for exhibitions and functionality in the existing heritage building and the buildings proposed to the north and south.

The key objective for any project at the Australian War Memorial—regardless of scope or scale—is to facilitate connection. This broad theme supports the Memorial's many functions including a memorial, museum and archive. These connections include:

- 1. Connection between the visitor and the Memorial as the country's commemorative touchstone.**
- 2. Connection with Australian involvement in conflict via a family member who served.**
- 3. Connection to the stories and experience of war for current and future generations.**
- 4. Connection with the items and their stories within the National Collection.**
- 5. Connection with each other as a gathering place for significant ceremonies and events.**

Whether the visitor is attending a ceremony or the galleries, the experience needs to allow for multiple means of connection. Why are they there and what do they need to see, learn, process or share? Some conflicts are historical, and the family connections are of past generations, whereas, other visitors may have a partner or family member that served for example, in Afghanistan. Visitors have a deep connection with Defence service and Australia's involvement in conflict and bring a broad mix of emotions including pride and sorrow. The key with preparing experiences at the Memorial is to clearly explain what happened from the Australian perspective whilst remembering and honouring those involved.

The following document is an exploration of the Memorial as it stands in comparison to the completion of the proposed Development Project. The Project will mark a new era for the already high-profile and cherished organisation with a series of additional buildings and galleries which significantly expand the stories the Memorial will share with future generations. This report examines the architectural plans proposed at the southern entrance of the existing building, re-configuration of the existing original building, the connecting atrium (Glazed Link) and multi-level exhibition hall (new Anzac Hall) to the north. The impact of a dramatically increased venue also brings into focus how circulation and wayfinding will play a pivotal role in assisting a clear and intuitive navigation of the overall venue. This report also studies and recommends how the re-distribution of conflicts,

themes and content might be implemented in the future development of permanent and temporary exhibitions.

The recommendations and supporting design collateral will inform the approach and methodology of future tasks including Large Technology Object (LTO) installation methodology and placement, curatorial and exhibition brief development and subsequent exhibition design and installation processes. Several documents have provided references and information important to the preparation of this report. These include but are not limited to:

- 1. AWM Gallery Masterplan (Issued October 2019) prepared by Johnson Pilton Walker and Freeman Ryan Design.**
- 2. AWM Development Detailed Business Case Reference Design (Issued August 2018) prepared by GHD Woodhead.**
- 3. AWM Southern Entrance Preliminary Schematic Design Drawings Report (Issued November 2019) prepared by Scott Carver Architects.**
- 4. AWM Southern Entrance Schematic Design Report (Issued February 2020) prepared by Scott Carver Architects.**
- 5. AWM Glazed Link and Anzac Hall Preliminary Schematic Design Drawings (Issued. Nov 2019) prepared by Cox Architecture.**
- 6. AWM Southern Entrance Preliminary Developed Design Drawings (Issued March 2020) prepared by Scott Carver Architects.**
- 7. AWM Anzac Hall Circulation Options Study (Issued February 2020) prepared by Cox Architecture.**
- 8. AWM Anzac Hall LTO Logistics Meeting Minutes (Issued December 2019) prepared by Cox Architecture.**
- 9. AWM Audience Segmentation Report (Issued July 2017) Prepared by Roy Morgan Research.**

The Gallery Masterplan listed the Memorial approved gallery floor area schedule. These nominal spatial allocations and subsequent workshops with the AWM Gallery Development team have informed the recommended locations explored in this report.

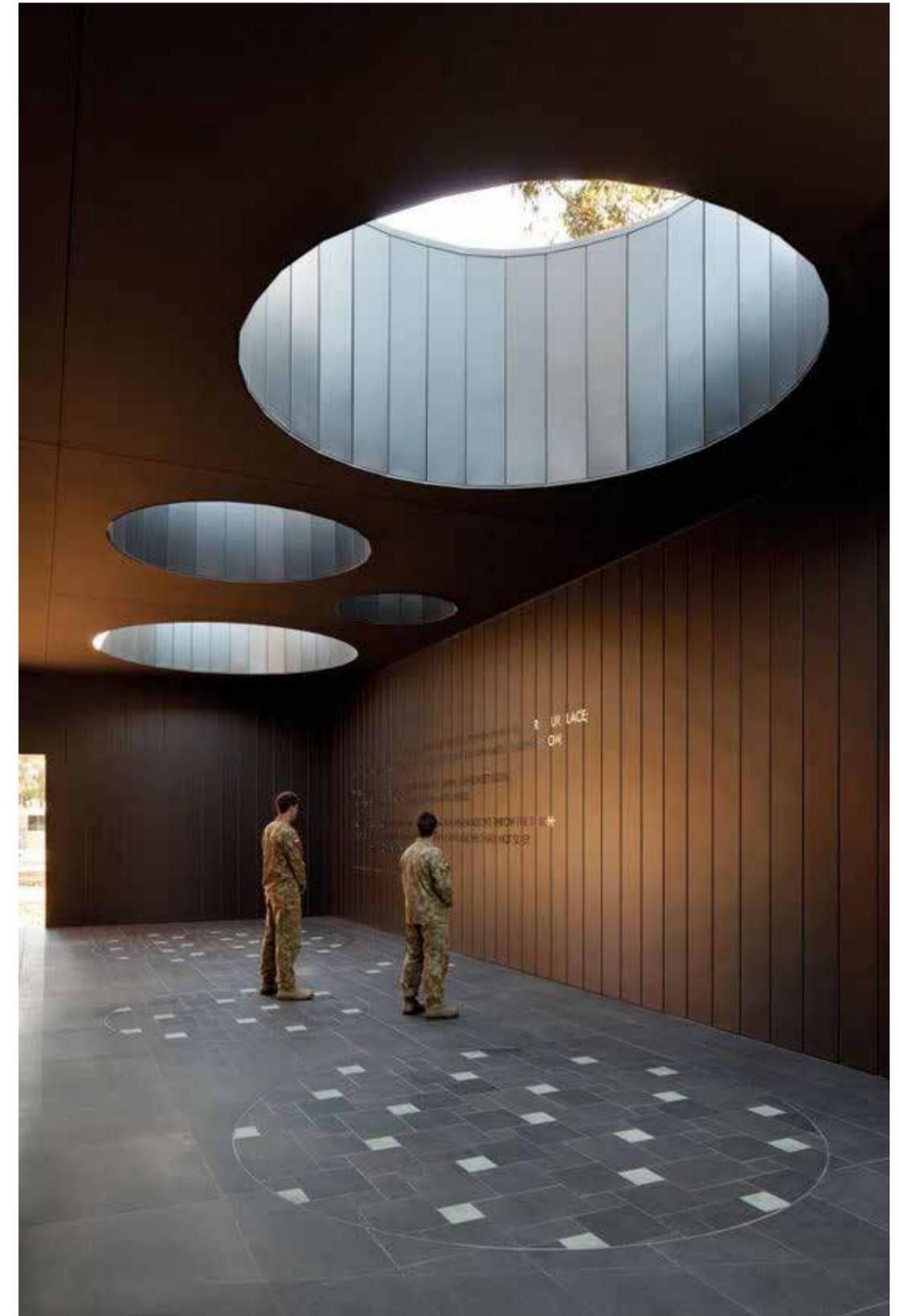


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Version Control

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|----------|-------|--------------------|
| 19.02.20 | V.1 | Preliminary |
| 20.04.20 | V.2 | Draft Final Report |
| 30.04.20 | V.3 | Final Report |

Exhibition Masterplan Approach, Methodology & Recommendations

2.1 BMD Experience and Expertise

Broadcast Museum Design (BMD) is a multi-disciplinary design studio specialising in the delivery of outstanding experiences for visitors of exhibitions. The BMD project team includes Paul Broadhurst, Bryon Cunningham, Kate Cunningham and Cherise Northfield. Bryon Cunningham was the founder of Cunningham Martyn Design. The firm that designed the current First World War, Second World War and Conflicts: 1945 to Today permanent exhibitions. Paul and Bryon were the project and creative directors (respectively) for the First World War Galleries development which was completed in 2014. Paul and Kate launched Broadcast Museum Design in 2016 and have continued to complete permanent and temporary exhibitions for the Memorial on a regular basis since that time.

This experience has provided the BMD team with an extensive understanding of the many facets of the Memorial and its operational requirements. Previous projects have also offered insight into the buildings, internal structures and services from the existing original building, the extensions to the original building, and most recently Anzac Hall. This report takes into account that the Memorial has continued to change over the decades and what is 'fit for purpose' for the Memorial's story today will likely require adapting in future. This masterplan offers opportunities and flexibility in the future whether it be through new technologies, installations and the evolving interpretive exhibition landscape.

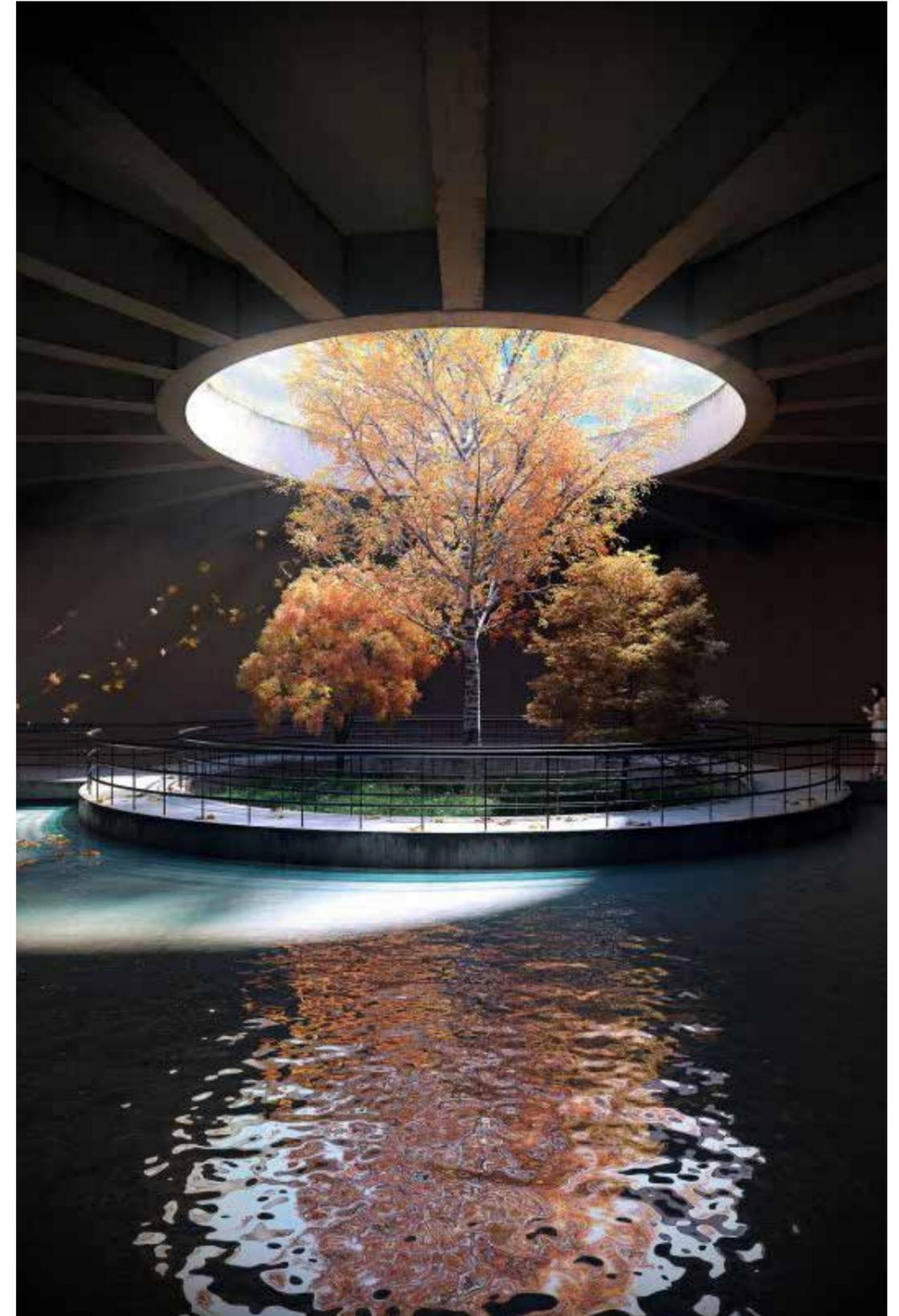
The approach to masterplanning the Memorial for the next generations, is to understand the new proposed scheme and how it will effectively book end or cap the iconic and highly cherished original main building. Each element introduced into the Memorial becomes a component in the overall story being told. This can apply to an entirely new building, the fixtures and finishes as well as exhibition furnishings. As the national touchstone of the country's remembrance, there is an expectation that the best possible outcome will be achieved with every component the Memorial develops and implements.

2.2 Context and Understanding of the Project

This report is primarily focused on the masterplanning and circulation across the existing and proposed architectural schemes remaining mindful of the Memorial's core purpose and functionality as a multi-purpose venue. By testing and examining the new buildings against the Memorial's requirements the proposed schemes aim to optimise both flexibility and functionality. Beyond the exhibition masterplanning process and the architectural process to the north and south of the existing building, the exhibition development will be a substantial undertaking for Memorial staff, exhibition designers and other creative and technical contributors.

In the existing building the permanent galleries may require minor interventions to allow for overall site treatments including tiling and wayfinding infrastructure. The re-configuration of entry and exit points is needed to implement revised circulation paths and ensure clear sightlines to and from the main path. Where existing exhibitions are being re-located into the new Anzac Hall, these will enter and exit off the main path accordingly. This also applies to any re-purposed front and back of house spaces where staff accommodation, storage spaces or services areas are being re-located to the existing Administration building or the re-configured C.E.W. Bean building.

Extensive examination of the approved future gallery footprints has been undertaken, to recommend where these might be located at the conclusion of the overall development project. This also includes the connections between the existing and new buildings and their effect on the modulation of the visitor experience. Consultation with the AWM Exhibitions and Gallery Development team and other user-groups has been embedded throughout the process. The preliminary schedule of LTOs and their nominated gallery locations has also enabled testing of their locations against the Memorial approved gallery areas as outlined in the Functional Design Brief.



Exhibition Masterplan Approach, Methodology & Recommendations

2.3 Key Recommendations

Recommendations identified in the following sections of the report offer further context, detail and justification, however the five main key points for the Memorial's consideration, are as follows:

1. Simplification and Rationalisation of Visitor Circulation

Establishing clear and intuitive pathways through all levels of the main building and Anzac Hall will assist visitor comfort and wayfinding. The expectation that visitors will be covering greater gallery areas and distances throughout the venue will require a major central path running directly through all buildings to enable visitors to effectively navigate the space, find their intended galleries and experiences, and know where they have been and where they are headed next.

In the main building there are some significant implications to achieving this path which require architectural, structural and heritage investigation. These include the re-configuration of the central stair (current central circulation space) and adequate size of the doorways flanking the lower level apse (either side of the northern end of the existing Reading Room). In Anzac Hall the challenge is to achieve vertical circulation between the mezzanine, upper and lower levels with a relatively unimpeded path between the Glazed Link and the Anzac Hall galleries. This will maximise both visual and physical connections between these spaces and ensure the visitor comprehends there are a substantial number of galleries to discover and explore.

2. Resolution of Gallery Locations and Relationships

In the existing Main building there will be significant reconfiguration on level 1 to accommodate the spatial requirements of the relocated galleries, front of house visitor services and proposed circulation paths. The entry and conclusion of the Post 45 Conflicts (Cold War era) gallery also requires treatment given the relocation of the most recent conflicts to the proposed Anzac Hall. On level 2 the re-configuration of LTOs in Aircraft Hall will facilitate strong connections between the Pre- First World

War to Cold war era aircraft and the adjoining First and Second World War permanent exhibitions.

In Anzac Hall the nominated footprint for each gallery has been achieved as have the desired relationships between conflicts and themes. An orientation hub in the centre of the lower level with galleries and themes accessible from this point is the preferred configuration on which future gallery development will occur.

3. Visitor Experience Modulation

Across the substantially increased footprint of the Memorial it is critical the types of activities and experiences are measured and understood as the built environment and future exhibitions are developed. The primary purpose of the rationalised primary circulation path is to guide the visitor to their desired destinations with clear access and sightlines, so the journey is as efficient as possible. This path will also offer points of orientation, gathering, amenity, rest and contemplation. The supporting, lower sensory spaces (simple art collection hang or single object installation) both minimise fatigue and restore interest in the experiences to come.

4. Aircraft Hall, Glazed Link and Anzac Hall LTO Locations

As the space with the highest ceiling height the reimagining of Aircraft Hall to display First and Second World War aircraft would allow the space to be divided by the central circulation path into collection from those conflicts. The relative isolation and control of spaces would allow the gallery to host immersive audio visual productions.

The preliminary, placement of LTOs in both the Glazed Link and Anzac Hall shows curatorial options, spatial allocations, circulation impacts and pathways and also considers installation methodologies.

5. Floor Aperture (Oculus) in Anzac Hall Level 1

There is strength and logic in repeating forms in the built environment, which equally excite and re-assure the visitor. The language of the oculus to draw the visitor into the new entrance, will be a strength of the new scheme and will transcend the bricks and mortar in a similar manner to the existing Pool of Reflection and Hall of Memory dome.

Repeating the size and shape of the oculus architectural feature, provides the opportunity to strongly connect between the levels in Anzac Hall and will enable the Memorial to approach the stories of our most recent conflicts in ground-breaking and challenging ways and enable this environment to exceed visitor expectations. It is an opportunity to achieve something extraordinary.

In summary, the aperture will serve the following functions and opportunities:

- 1. Wayfinding—This will be the end point of the central axial highway, the visitor can re-orientate themselves as Anzac Hall is explored and mitigate the sense of being in a vast, underground basement.**
- 2. Visitor Experience—Offering visual comfort by having legible extents of the spaces across both levels and allowing the visitor to manage expectations then plan their journey accordingly.**
- 3. Allows a visual and literal connection between the spaces to connect galleries, themes and campaigns between the different levels.**
- 4. Provides a greater opportunity for display of LTOs in the context of their active use in campaign(s).**
- 5. Provides a potential canvas/volume/backdrop for a digital, design or artistic commission. A commission such as this not only meets the expectations of a contemporary visitor experience, but allows a shift in mode of engagement, from the singular experience into a collective reflection point and acts as a poignant reminder of why the Memorial exists.**
- 6. A dramatic digital commission against the backdrop of a significant architectural feature will be a unique attractor for the Memorial. The Memorial can activate and re-activate this feature thereby remaining relevant in future. There is also great potential to attract new visitor demographics.**



Key Recommendations

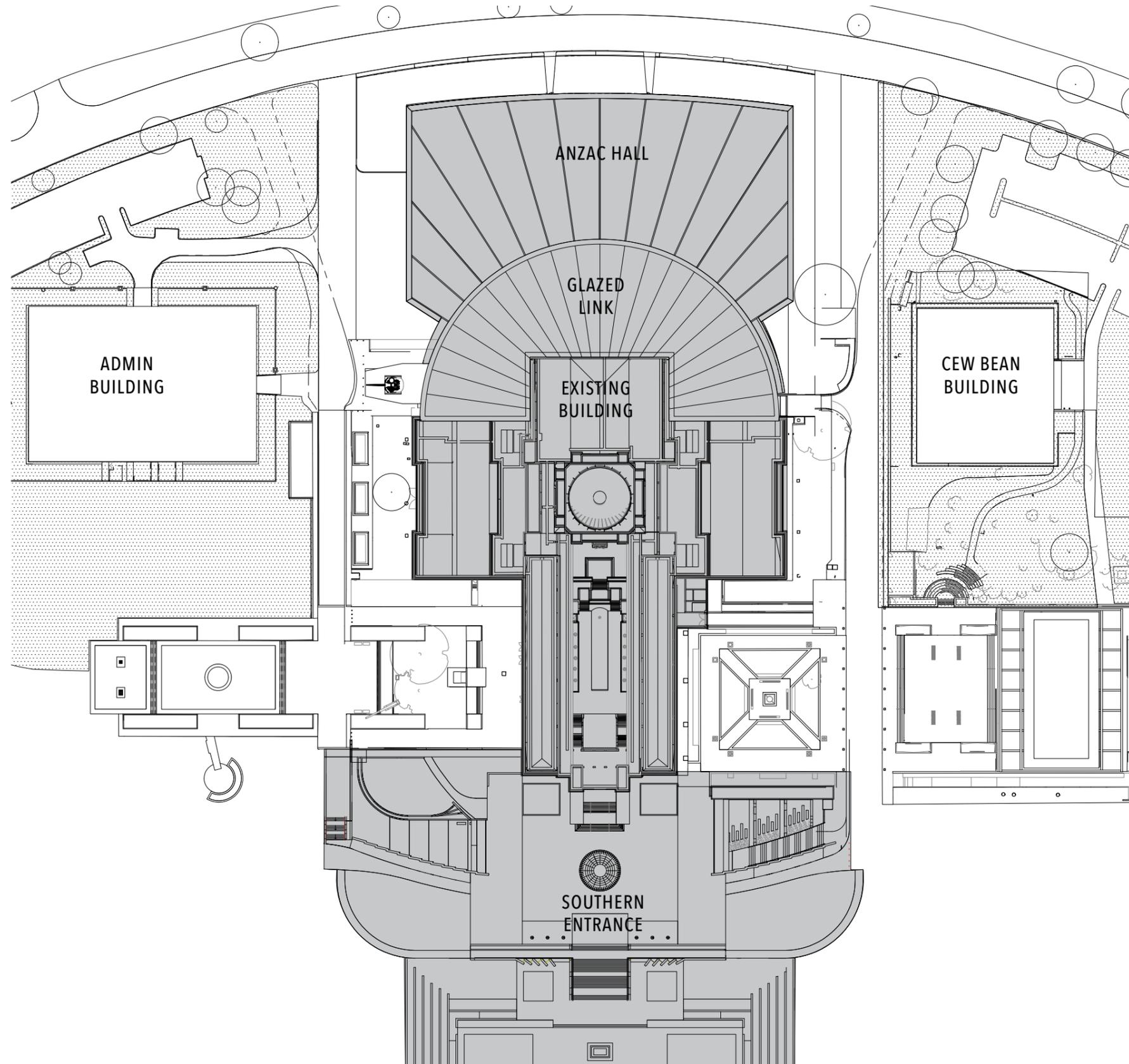
1. Simplification and Rationalisation of Circulation

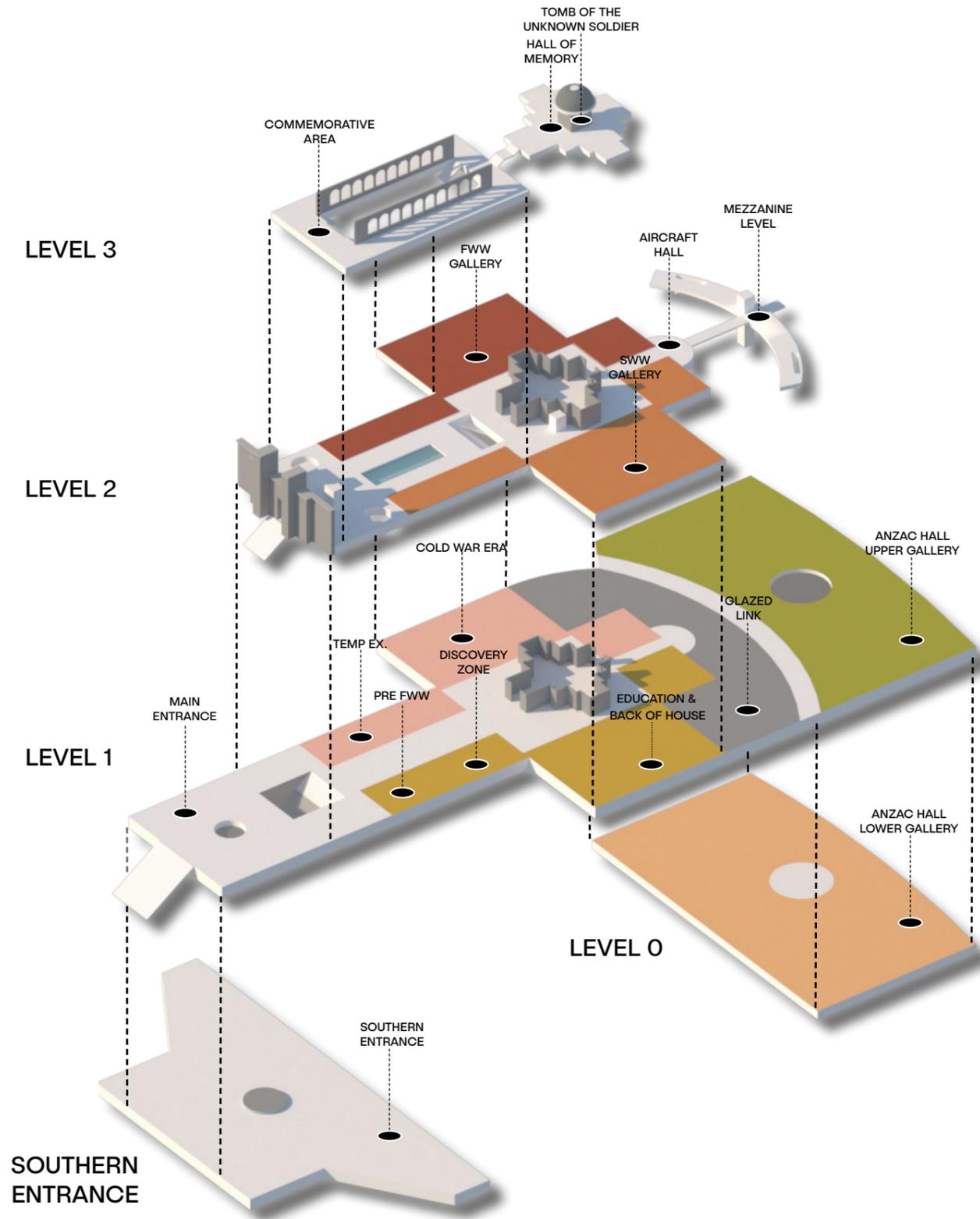
2. Resolution of Gallery Locations and Relationships

3. Visitor Experience Modulation

4. Aircraft Hall, Glazed Link and ANZAC Hall LTO Locations

5. Floor Aperture (*Oculus*) in ANZAC Hall Upper Level





Overview of Proposed Development

Job No. WM1926
Client Australian War Memorial
Project Gallery Development & Exhibition Design Masterplan

The axial connection of the Australian War Memorial and Old Parliament House is a key feature of the original Burley Griffin scheme and the vision of founder CEW Bean. It is a conspicuous and constant reminder that the consequences held in one often reflect the outcomes of decisions made in the other. The same could be said of the more recently built new Parliament House and the proposed development at the rear of the Memorial.

Given the very public and high profile nature of the development both the public and cultural sector expectations of the new scheme are high. The new architectural scheme needs to deliver an award-winning, world-class building that is well purposed for the hosting of permanent and temporary exhibitions. The proposed scheme for the Southern Entrance has yielded an elegant, resolved building suitable for its many functions and to seamlessly deliver visitors into the existing heritage building. What will endure and be remembered will be the replacement of the existing Anzac Hall with an improved scheme, linking the site and presenting compelling architectural features as well as showcasing ground breaking new exhibitions.

3.1 Overview of Southern Entrance

The proposed scheme for the Southern Entrance deals effectively with the entry and orientation of visitors and has identified opportunities for wayfinding and display components to provide a context to the experiences ahead. The proposed building remains relatively invisible from Anzac Parade and non-intrusive to the existing external terrace and parade ground above. This is an essential feature given the high-profile ceremonies and services regularly conducted on this space including Anzac Day and Remembrance Day.

To accommodate the orientation space beneath the parade ground significant excavation will be required but has logical benefits in linking with the Main building at this subterranean level. The connection to the existing building and level 1 galleries will then require further level change (approximately 3 metres) which will be addressed via the central stair or flanking passenger lifts. This staircase will mimic the main external staircase

above which is currently the main access point into the existing orientation space and central commemorative area on the level 2.

The Southern Entrance 'Oculus'

The required descent into the orientation space is offset effectively by the gradual nature of the terracing between the levels. The repeated geometry of the floor treatment that continues the circular language of the overhead oculus will serve as a central gathering area from which visitors will get their bearings and make their decision as to where to head next. The galleries are all to the north with the advantage of the visitor avoiding a double back if they wish to see everything. The proposed oculus that links the ground level terrace with the subterranean entry and orientation space will be a highlight of the entry experience due to its connection with the sky and the ever changing sunlit effects. The oculus also establishes a design language that ties this device to circular elements in the existing building including the dome above the tomb of the unknown soldier. It evokes a curiosity and wondering about what might be happening beneath it.

As the first point of engagement with Memorial staff the location of the orientation counter is oblique but centrally located for visitors entering from the west and immediately obvious for visitors entering from the east which is the primary entry point from the new underground car park. There are several options once visitors land beneath the oculus depending on the nature of their visit. An introductory digital experience opposite the orientation desk and adjacent to the proposed retail area allows visitors to commence their digital interaction and explore content including Places of Pride, showcasing war memorials around the country.

Materiality and Palette

The proposed materials and palette for the Southern Entrance will integrate seamlessly with the finishes currently employed in and around the main building. The nominated use of bronze, local timber species, local sandstone and granite is an established language that will convey the timeless and consistent qualities. The exposed aggregate concrete is a more recent addition to the

surrounding buildings (namely the Administration building, Poppy's Café and various retaining walls and hardstands) but will juxtapose and compliment the materials and finishes specified for the scheme.

The proposed solid bronze and bronze-tinted stainless steel of the orientation space will over time gain a patina similar to the bronze finishes in the First World War galleries (opened in 2014).

Retail Shop Location and Floor Area

With little egress options except back through the new Southern Entrance, the Retail Shop is ideally located to capture almost 100% of visitor traffic except for education groups leaving via the dedicated education exit. The Retail Shop will also be an incidental activity for visitors waiting for the remainder of their group to catch up. The footprint will increase from 175m² to 230m², necessary to accommodate the expanded representation of products based on the National Collection on both permanent and temporary display.

3.2 Overview of Main (Existing) Building Treatment

Please Note: This section and its recommendations are based on preliminary exploration and testing of possibilities prior to the formal commencement of the architectural process. The symmetry of the major 20th century conflict galleries is a showpiece of the Memorial and accommodates both level 2 galleries and their access with clarity. The addition of the proposed Southern Entrance means that reception, orientation and on-boarding of visitors happens prior to entering the main building. This is significant for the visitor experience as the entry into the main building marks the commencement of the galleries via the primary circulation path that runs predominantly unimpeded from the front steps to Anzac Hall on both level 1 and level 2.

The recently completed First World War galleries will not be affected by the reconfiguration to accommodate the proposed Southern Entrance. The existing orientation and cloaking counter will be moved to allow for the spiral stair and landing from



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the level below. An airlock will be installed between the stair and the Ascot boat. For security and visitor requirements a smaller format cloakroom counter will be located between the new stair and the Ascot boat to service the commemorative area for events and ceremonies and visitors who do not use the Southern Entrance at the lower level.

The Second World War galleries will not be affected in the short term with the proposed Development. Should visitors commence their journey through level 2 to the First World War galleries they conclude at the central circulation space and directly facing the current entry of the Second World War galleries. As part of the Southern Entrance project, the stair and its landing and airlock would occupy the current Retail Shop location which will be vacated due to relocation. When the Second World War galleries are re-developed into the future, the Memorial has the option of commencing these galleries at the southern end of the main building in a similar orientation to the First World War galleries on eastern side. The decision as to which gallery visitors wished to explore first could therefore be made during orientation and wayfinding on the level (1) below. Should this new orientation be developed the access back to this point would utilise the existing exit corridor between the central circulation space and the spiral stair.

Egress from this level (2) into the Glazed Link would remain through the northern apse and onto the footbridge spanning continuously to the Anzac Hall mezzanine. Depending on heritage considerations, level 1 connects the ground level of the Glazed Link via either the apse or the flanking perimeter walls. The Glazed Link ground level (1) continues into level 1 of Anzac Hall.

Existing Building Level 2

Following construction of the proposed new Southern Entrance there will be multiple ways of entering level 2 of the existing building. The existing front steps will remain in their current location from the external forecourt, but it is likely most visitors will enter from the Southern Entrance below, where entry, orientation is facilitated.

From this level (1) a significant decision point will occur. Visitors will ascend the left hand (west) feature stair and arrive at the commencement of the First World War galleries or take the right hand (east) stair to the Second World War galleries. From both stairs it will also allow access to the existing external Commemorative Area and Roll of Honour cloisters.

The current circulation corridors that flank the Commemorative Area are retained as primary circulation paths. The stair to the commencement of the First World War galleries replaces the existing orientation space with the landing and necessary airlock for mechanical compartmentalisation. The opposite stair, landing and airlock replaces the existing Retail Shop.

A future planning option that has been explored is the reconfiguration of the Second World War galleries, in changing the entry point to the top of the stair in symmetry with the First World War entrance.

In the meantime, however, should visitors wish to commence in the First World War galleries the conclusion remains directly across the central circulation space to the entrance of the Second World War galleries. These options and their access remain flexible due to the retention of both access corridors that remain as primary circulation paths around the Commemorative Area.

Hall of Valour

The existing Hall of Valour and display infrastructure before and after would be removed to continue the main circulation path through this section of the building. The sightline to the eastern niche framing the view to the Shellal mosaic would be re-instated and re-interpreted. A similar singular installation could also occur in the opposite (western) niche of similar scale and provenance. These recesses would offer a change of pace and atmosphere and promote the more spiritual connection between the Memorial's purpose and the visitor.

Aircraft Hall Level 2

The existing Aircraft Hall is a substantial volume with the vaulted clerestory-style ceiling with the highest clearances in the existing building. The previous exhibition masterplan proposed this space be

retained for the display of aircraft which makes sense. The main circulation path through the space is easily achieved with the removal of the large baffle wall that titles this existing exhibition. A potential curatorial theme in the space would group the First World War aircraft to the west of the path and the Second World War aircraft to the east. The existing double egress doors between this gallery and the corresponding First and Second World War galleries could be utilised for visitors to explore these sections of Aircraft Hall as supporting themes during exploration of the main conflict galleries. This gallery is also a prime candidate for a sequenced, largescale, immersive multimedia experience given its volume, consistent collection type, spatial isolation and controlled lighting and acoustic conditions.

Existing Building Level 1

The connection of the proposed Southern Entrance to the southern edge of the existing building is triggering a completely new access into the existing building and its southern galleries. The ascent of the connecting stair to the existing lower level will require the re-purposing of the spaces currently hosting the Colonial gallery, the theatre and Captain Reg Saunders Gallery. Allowance for the symmetrical sets of stairs on the immediate left and right will be a factor in wayfinding. Consolidating the east and west footprints either side of the main circulation path yields gallery spaces of between 400m² and 500m² depending on access requirements and amount of excavation to level existing Discovery Zone.

Establishing the main circulation path through the centre of this level will likely require the reconfiguration of the central circulation space stair with its central mid-way landing. The main issue to resolve is the clearance beneath the existing landing which is currently at the entrance of the Special Exhibitions Gallery. One option is to straighten the stairs and run a set to each side of the main path which would result in both landing in the central space on level 2.

Following the rationalisation of levels, the existing theatre and Captain Reg Saunders Gallery is a recommended location for temporary exhibition space. It is well connected to the Southern Entrance for announcements and launch functions and opens



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onto the external western courtyard for more frequent load-in and load-out of exhibitions. The gallery is easily divided should only part of the gallery be required for a smaller display or multiple temporary exhibitions. Should the Ascot boat in the First World War galleries require removal in the future, this space could be made easily de-mountable for its removal than permanent gallery display infrastructure.

Consolidated plant at the rear of the Bean building may yield a reduction of plant in the existing building with some allowance made beyond the initial east and west galleries and two other nominated locations on this level to accommodate localised mechanical requirements.

The zone to the east could be reconfigured to accommodate further front-of-house activities including gallery space. The existing storerooms studios and research stacks yield significant floor area for gallery space. On the western side of the building the existing security entry point becomes redundant following the Glazed Link construction so this could be moved to the eastern side adjacent to the Discovery Zone and plant room—and allows the retention of an external access point. The security offices and surrounding auxiliary spaces are available as gallery space. This would enable scope to reconfigure and extend the Cold War era galleries beyond the existing conclusion near the rear of the central information space. The corridor adjacent to the Cold War era galleries can be re-instated for secondary circulation as the Afghanistan component of the gallery would relocate to level 0 of the proposed Anzac Hall.

The central gallery currently housing the Afghanistan story will therefore become a destination gallery with egress to the east and west or run the central circulation path through this space with smaller breakout zones or discreet installations. A penetration to the base of the Shellal mosaic could also be explored with a different story interpretation presented on this lower level.

The Education space would substantially remain where it currently resides to utilise the separate entrance from the east. The Discovery Zone remaining adjacent to the Education area allows functional proximity for processing student groups and direct access for school bookings to the

Discovery zone. The relocation of the Hall of Valour to level 1 presents a very promising opportunity. It is recommended to move it from the current circulation thoroughfare and substantially increase its footprint whilst it be retained in a prominent location on the primary circulation path at the back of the Main building. The scale and more personal nature of these collections lend themselves to a space on level 1 where the Reading Room is currently located and the structural columns in this space pose no issues for exhibition staging.

There are two circulation options currently developed for this section of the level 1. The first having the main circulation path penetrating the rear of the existing building through the apse and the second (should heritage restrict this penetration) would entail flanking penetrations to the east and west of the apse. The Hall of Valour could work in both these configurations. The network of existing columns in these spaces along with the nature of the collection and official recognition of the varying levels of gallantry could utilise the columns to modulate and mark chapters in this exhibition.

3.3 Overview of Glazed Link

The proposed Glazed Link is a welcome and restorative punctuation and visitor modulation between the highly controlled gallery conditions in the main building and Anzac Hall. The expansive volumes and direct connections to the surrounding and external environments will allow visitors to pause and reflect on their experience to that point, and re-charge at the café prior to commencing the next part of their journey in Anzac Hall - hosting recent conflict galleries. Populating the space with stable LTOs will allow for minimal changeover and to become touchstones for the public over time.

Interpretative displays will be minimal to allow the visitor 'time out' from the dense museological exhibitions in buildings and galleries either side of the Glazed Link. The LTOs will serve as dramatic backdrops during out of hours functions in this space particularly when theatrically lit at night. The display techniques are subject to further exploration and will inform the approach and methodology of the mounting requirements and techniques. The linking footbridge will also allow another physical

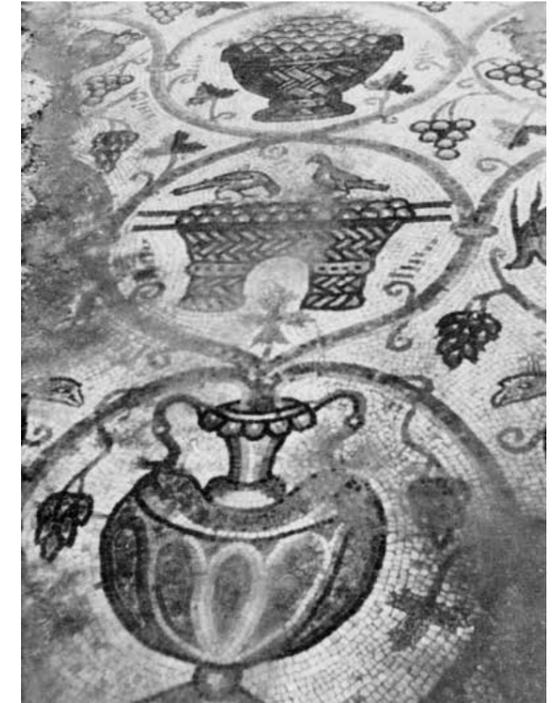
level of engagement to the adjacent aircraft and another opportunity to interpret the object in a variety of ways. The achievable heights and attitudes of the aircraft and ground-based vehicles will determine floor level circulation and inform access around the supports and/or barriers. This process will also yield the open floor areas where functions in the link can be held. The early selection of candidate LTOs in the Glazed Link serve as a prequel to what visitors will encounter once they enter Anzac Hall which will predominantly focus on recent and current day conflicts and campaigns.

The Glazed Link benefits from a visitor egress point in the western façade for the purposes of functions and staff access. The functions visitor will be a substantial distance from the Southern Entrance by this point so controlled public egress is recommended at this point should visitors seek external access without heading back through the existing building and Southern Entrance to leave the building.

The northern boundary which is clad in panelised local sandstone is a vast form which could be left or serve as a canvas onto which a design or artistic commission might be applied. It could also serve as a mapped projection screen for Memorial programming similar to the southern façade or to support bespoke content for functions and events.

The limited ceiling loading capacity of the Glazed Link is a limitation in terms of potential suspension of LTOs but this should not preclude suspension or integration of lighting or multimedia infrastructure, potential art installations or lighter collection items.

The arcing structure connecting the Glazed Link and Anzac Hall is facilitating a number of functions including vertical circulation, amenities and respite spaces, fire egress stairs and mechanical plant and services risers. The configuration of the access points from the Glazed Link footbridge (Anzac Hall Mezzanine) and Glazed Link ground level (1) (Anzac Hall Upper) should, wherever possible, allow for the central direct path through the buildings and galleries that has been established in the main building.



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3.4 Overview of Anzac Hall

Yielding an approximate combined floor area of 6,500m², the proposed Anzac Hall building substantially increases display area and capability for the Memorial. The upper level (1) which is at grade with the floor level of the Glazed Link will yield approximately 3,400m² of floor area including gallery and circulation space with a radiating arc at the entry point of the gallery and a gently curving rear wall to the north. The lower level (0) is an expansive, subterranean rectilinear volume with an open floor area of approximately 3,100m².

The arrival into Anzac Hall is of critical importance as it is deep into the visitor journey with regard to the wayfinding and navigation. The building gives the visitor the ability to read the extents of each level and to understand there is another level below to discover and explore. The vertical circulation between levels will contribute to the permeability of the levels. Other opportunities for connection could be to curate content on multiple levels in this space, ensuring the collections and exhibitions deliver an experience that is unexpected and outstanding.

The structural composition of the building is substantial to deliver the desired open, column-free galleries—particularly on the lower level. The negative space created by the large-format beams will allow services and other gallery infrastructure to be recessed within these beams, so as not to impede finished clearance heights. On level 1 there are back-of-house access corridors to the east, north and west perimeters of the gallery as well as corridors to the east and west on the lower level. This concept is advantageous as it ensures the gallery perimeters are as clear of penetrations as possible which ensures flexibility within the exhibitions' interpretive design process.

The Mezzanine (2) is an important component of the orientation of Anzac Hall. Following the radial nature of the threshold from the Glazed Link, the Mezzanine will provide a panoramic view of the upper level (1) with enough depth and floor area for groups to congregate in multiple locations.

The panoramic Mezzanine is a practical and flexible solution in that it offers non-prescriptive circulation while being able to connect visitors and collection at this higher level. Depending on future level 1 gallery configurations there is the possibility to extend walkways from the Mezzanine out into the gallery should it be a necessary experience.

The multiple methods of LTO load-in on the west of Anzac Hall precludes any significant display infrastructure being installed in this area and will direct the type of fit out and collection installation that allows moving other displays in/ or out of the gallery. A nominated clearance width of 6m and 10m height allows flexibility for changeover of objects installed in the eastern sections of Anzac Hall.

While it is important to factor and enable requirements for moving and displaying LTOs, it is not the main driver of the development of the exhibition galleries. Other important considerations include public access, maximizing display opportunities of the large objects as well as connection with their associated smaller collection items and most importantly their links to personal stories, as part of the overall visitor experience and resonance for a broad range of audiences.



Masterplanning, Circulation & Wayfinding

4.1 Masterplanning

Guiding Considerations

The masterplanning of the visitor experience and subsequent gallery locations is based on several considerations including spatial requirements, thematic relationships, proximity to entrances and connection to the main circulation paths.

Planning within the existing building also needs to consider constraints such as heritage considerations, necessary remedial works, undulating levels, existing structure such as columns, necessary upgrades to services and their reticulation, and achievable conservation conditions. The proposed candidate gallery locations have driven consideration of factors including necessary environmental requirements (including controlled or natural lighting), acoustic isolation and control, and relationships to adjoining spaces. Supporting (non-exhibition) spaces and environments have been identified throughout the scheme. These zones are vital at regular intervals to ensure the needs of visitors are accommodated and offering points of rest and re-charge for the remainder of their journey.

These spaces are important for veterans who may experience trauma which is triggered during their visit. Within the main permanent galleries, low sensory gathering spaces also need to be incorporated during the exhibition design process to host in-gallery public and education-based tours.

Overview of Gallery Locations

In consultation with the Gallery Development Team the following gallery locations are being recommended and tested for future curatorial and exhibition development:

Main Building Level 1

Temporary Exhibition Gallery

Replacing the Theatre and Captain Reg Saunders Gallery this would be a flexible, dividable space with direct connection to the Western Courtyard for exhibition install/de-install and to host functions. This location also provides proximity to Southern Entrance for visitors to only see the new temporary exhibit without having to journey throughout the broader Memorial.

Pre-First World War Gallery

This gallery will be immediately opposite the Temporary Exhibition Gallery on the lower level. It will likely be the first permanent gallery encountered from the Southern Entrance which suits the overall chronology of galleries and themes.

Main Building Level 2

First World War Galleries

This recently completed permanent exhibition will remain in current position with no immediate adjustments necessary to accommodate new vertical circulation.

Second World War Galleries

The galleries will not be included for any immediate revisions but will require significant redevelopment in the future given the 20-year + age of the current exhibition having exceeded its lifespan. The entry to this gallery could be from the south in symmetry with the First World War galleries to the west.

Hall of Valour

This gallery is to be re-located to a substantially larger space on the lower level. The sightline to the Shellal mosaic on central circulation path could be re-instated.

Aircraft Hall

This will be retained as an aircraft gallery but re-configured to host pre-First World War through Cold War era aircraft with strong adjacency to the First and Second World War galleries. Immersive multimedia programming could occur in this space given its volume, content and acoustic and light isolation.

Anzac Hall Mezzanine

This space is primarily suited for orientation, viewing the level below and hosting groups and tours. There is an opportunity for collection to be installed on the southern walls and for the balustrade to be used to carry high level interpretation of the LTOs on the level below should this be deemed necessary.

Anzac Hall Level 1

The radial threshold between the Glazed Link and Anzac Hall will present level 1 as a large scale array that is reflected in the composition of the ceiling trusses. Allowing for a 3 metre wide path for entry and circulation the gallery has been roughly divided into thirds to align with the recommended allocations comprising 2,180m² for Second World War and 1,060m² for Afghanistan. The extension of the Mezzanine along the eastern edge of this level is a possibility, dependent on the selected Afghanistan LTOs and associated display infrastructure.

Anzac Hall Level 0

The Afghanistan gallery on level 1 will set the tone for the continuation of this conflict below. The eastern third of this level is the recommended location for the remainder of the nominal Afghanistan allocation of 500m². Depending on gallery composition the western end of the level will contain the a flexible display gallery (500m²) with Peacekeeping (430m²), East Timor (410m²), First and Second Gulf Wars (410m²) and Northern Iraq and Syria (430m²) forming the central section of the gallery. Further refinement of the access and circulation options and LTO locations will finalise the allocations for each of the recent conflicts.



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4.2 Circulation

The key is for navigation to be consistent and presented with clarity. Following the increase in gross floor area by approximately 5,500m² the establishment of clear and consistent circulation is critical in the new Memorial scheme. Major circulation paths become important touchstones during the visitor journey particularly as the path taking is resumed after a dense interpretive installation or immersive experience has been completed. These types of environments can be disorienting and therefore clear connections and sightlines for visitors to return to the main paths will be important as the base buildings and subsequent exhibitions are planned and built.

Ample 'pockets' of space connected to the main paths will also be necessary wherever possible. These spaces will allow for groups (or segments of groups) to re-congregate prior to the next gallery or activity taking place without blocking the path of smaller more nimble individuals or groups. Working in tandem with future wayfinding strategy and design the circulation paths will become markers as visitor make their way through the spaces and gauge where they are, what they have done and where to head next.

Primary Circulation Paths

The footprint and floor area of the Memorial is increasing substantially as a result of the proposed development. For the purposes of connection and clarity for the visitor the more directly they can journey through the entirety of the Memorial in a straight line, the better. It is strongly recommended that this central circulation spine be direct and continuous wherever possible across both main levels of the existing building and Anzac Hall.

These primary circulation paths will serve as the main access and egress conduits for most visitors—delivering them from the front door to Anzac Hall virtually unimpeded. Vertical circulation will be accessed directly off these paths—as will the entry and exit points to all major conflict galleries. A direct path also ensures that should visitors only wish to visit

the Glazed Link and/or Anzac Hall they have unimpeded access to the northern end of the Memorial with minimal disruption to visitors in the existing building along their journey. Subject to heritage and structural considerations this conduit will be continuous on the lower level from the connection between the southern entrance and the existing building all the way to Anzac Hall. On level 2 the path will split or flank either side of the external commemorative area but can then be continuous to the Mezzanine level of Anzac Hall via the Glazed Link footbridge. At the top of this initial set of stairs from the southern entrance the first major decision point is presented. Visitors can opt to head left (west) to the First World War galleries or right (east) to the Second World War galleries.

Secondary Circulation Paths

In the Main building the secondary circulation will consist of supporting paths that guide visitors to and from the main central path. On the lower level the secondary paths will ensure the central core of the building can be successfully navigated and the major galleries are also connected to this primary conduit. In the Glazed Link and Anzac Hall there are flanking access points on all levels of the proposed building which will link the east and west edges of these galleries with adjoining spaces.

These will be utilised by staff to navigate the building more efficiently and visitors who want the most direct path to particular galleries or experiences. In Anzac Hall the secondary paths will be mapped as part of the exhibition design process delineating between the recent conflicts galleries. These secondary paths are likely to be much less prescriptive than those established and retained in the main building.

Tertiary (Incidental) Circulation Paths

The analysis of the recommended gallery locations and candidate collections are yet to reveal the extent of minor, incidental paths through and between the galleries. Two of the identified incidental paths reside between the First and Second World War galleries and Aircraft Hall.

These access points would be subject to the development Aircraft Hall into the desired collection layouts and also require minor collection and wayfinding adjustments in the permanent galleries at these points of connection.

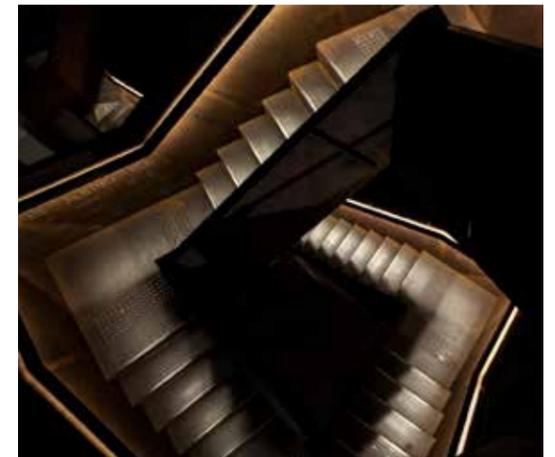
Vertical Circulation

The completed scheme for the Memorial will see several existing vertical circulation points re-configured and several necessary new vertical access points installed in the new buildings to address the variations in relative levels. The entry into Southern Entrance commences with a gradual descent below the existing entry terrace. From the orientation space there is an ascent by lift or stair to the lower gallery level (1) of the existing building, followed by the opportunity to ascend further to the upper level (2) of the existing galleries. Should the visitor wish to skip the existing building and head directly to the Glazed Link and Anzac Hall, this is possible on both level 1 and level 2. The lower level (1) is then connected to the main floor level in the Glazed Link and Upper Level (1) of Anzac Hall while the upper level (2) of the existing galleries is connected to the mezzanine level of Anzac Hall via the suspended footbridge that spans the Glazed Link.

Access from the Mezzanine of Anzac Hall to the level below is achieved via the central lift or the flanking stairs. Vertical access between the upper and lower levels of Anzac Hall is achieved via flanking east and west escalators in the Glazed Link.

Potential Glazed Link Egress

There is limited opportunity for the general public to exit the Memorial except via the Southern Entrance or via the Education space for school groups. A supplementary entry and exit point for the western façade of the Glazed Link is currently limited to staff access and out of hours functions.



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4.3 Wayfinding

The significant increase in the footprint of the Memorial Development will mean a greater reliance on wayfinding and the combination of techniques employed for clear and effective direction and guidance. Effective wayfinding will present itself when needed—and not overpower and distract from other graphic and interpretive treatments across the Memorial.

Directional signage will manifest in both didactic and digital forms depending on the dynamic nature of guidance at that particular point in the visit. There will be a number of major way finding nodes at major decision points. These will likely be necessary at the following points in the journey:

1. Top of the Entry Stair in the Main Building

This node will show horizontal direction to the temporary exhibition and pre-First World War galleries and galleries deeper into the lower level. Vertical direction will also be necessary to level 2 containing the First and Second World War galleries, Aircraft Hall and beyond.

2. Central Stair in the Main Building

The re-configured central circulation space will require one of the more extensive nodes on both level 1 and level 2. On level 1 horizontal direction will be required for the central gallery and Hall of Valour ahead, Cold War era gallery to the left, and Education, Discovery and Humanitarian gallery to the right. Vertical direction will guide visitors to First and Second World War galleries and Aircraft Hall.

On the upper level horizontal direction will locate the First and Second World War galleries, the central gallery and Aircraft Hall. Vertical direction will guide visitors to the central gallery, Cold War era gallery, Education and Discovery Zones.

3. Beyond the Central Core

A node at this point will signpost the Hall of Valour, Humanitarian gallery, and the Glazed Link and Anzac Hall beyond the existing building from the lower level. On the upper level, a simpler node will assist in guiding visitors to the Glazed Link footbridge towards the Anzac Hall mezzanine level. It is important to note, at this point that direct access to the ground level of the Glazed Link is not possible from the footbridge.

4. Threshold between Glazed Link and Anzac Hall

At ground level there (level 1) will be a primary penetration in the centre of the dividing wall between the Glazed Link and Anzac Hall. At the far ends of this wall there will also be supplementary apertures for circulation and amenities access. These three access points will be wayfinding opportunities for visitors to understand the galleries and services that reside beyond the curved stone threshold.

5. Anzac Hall

The wayfinding in Anzac Hall will be located on the three main levels comprising the mezzanine (level 2), the upper level (level 1) and the lower level (level 0). Wayfinding will guide visitors to the multiple means of vertical circulation by identifying the galleries on each level and those on subsequent levels. The landings between levels might have directional signage should multiple options be possible from these landings.

6. Anzac Hall Lower Level

The lower level of Anzac Hall (level 0) will likely have a central node that will orient and guide visitors to specific galleries which will branch out from this central point. This will likely require a bespoke treatment that compliments the built environment generated for this central zone. Egress guidance back to the escalators and lifts will be important at this point once this level is completed.

The Wayfinding Toolkit

Beyond traditional didactic directional signage, the techniques at the Memorial's disposal to navigate the overall site will include:

1. The Built Environment

Each of the buildings and levels will have its own unique environmental conditions, features, footprint and volume. Visitors will use these spaces as their guide as they make their way through the galleries—particularly punctuated by the Glazed Link before and after their exploration of Anzac Hall.

2. Large Technology Objects (LTOs) and Iconic National Collection Items

As the galleries are re-launched and the public start to familiarise themselves with the locations of the LTOs they will likely become key markers that will be recognised during visits. Equally a prominently positioned artwork of a notable size can also become a touchstone for visitors.

3. Digital Augmentation of Signage

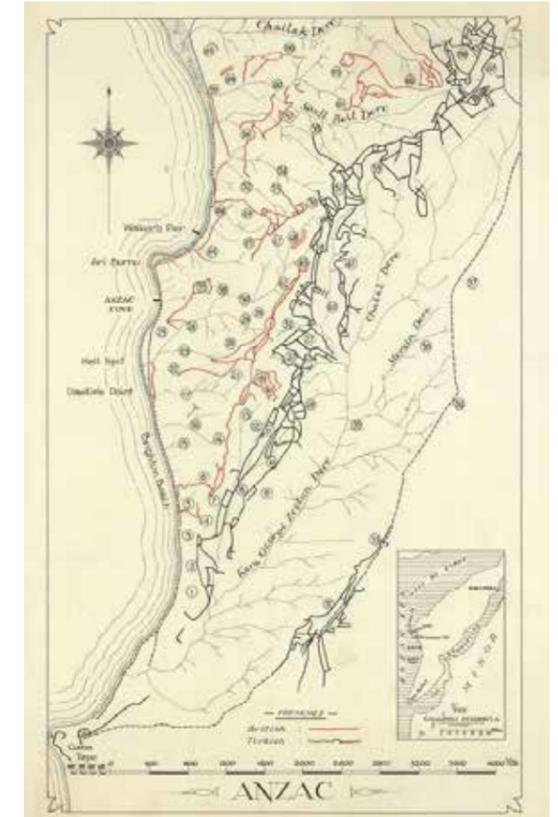
The Memorial may choose to activate the wayfinding suite with digital capability to assist in sequencing of tours, programming of special events or to highlight particular points of interest or collection items during their journey.

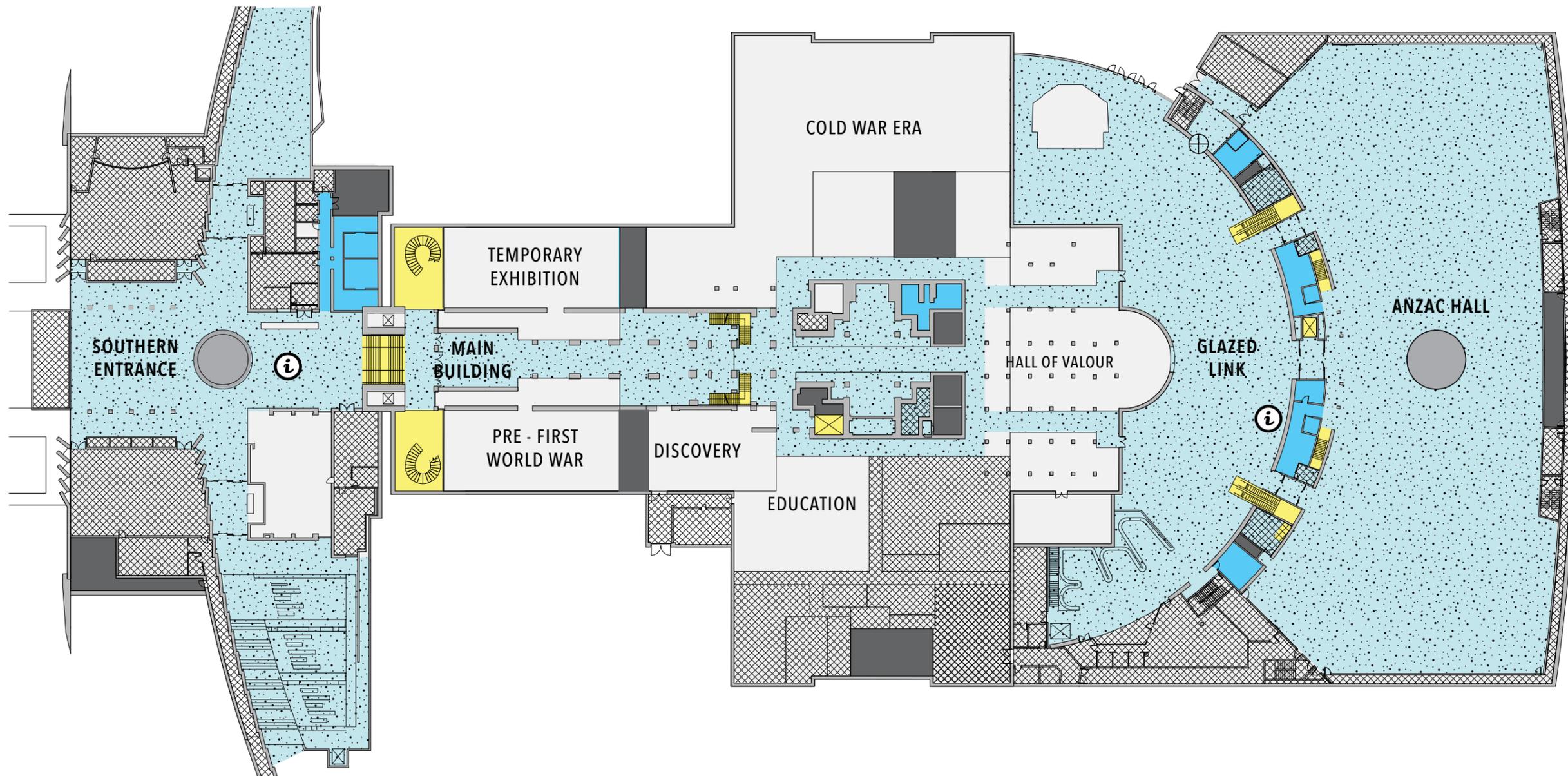
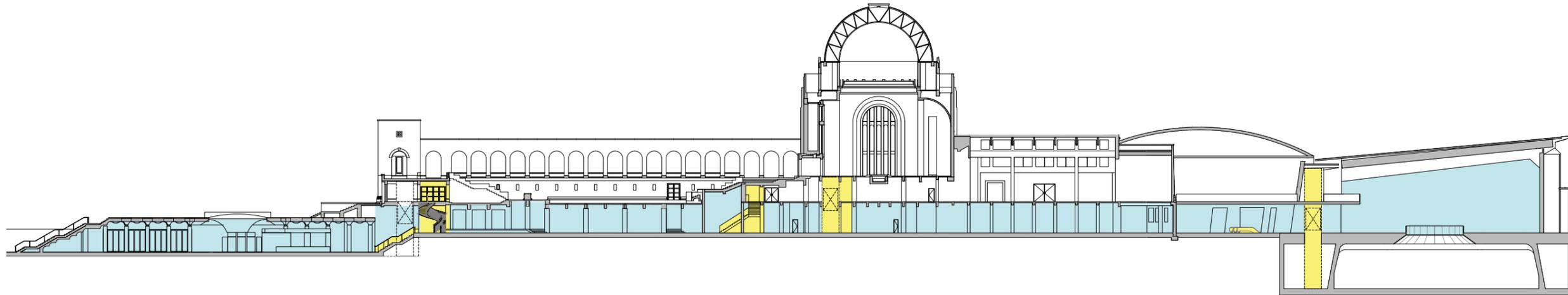
4. Device-led Navigation

Bring your own (BYOD) or Memorial-provided devices (HYOD) should be factored in the wayfinding opportunities to offer guide-free tours.

5. The Volunteer Guide and Visitor Services Officers

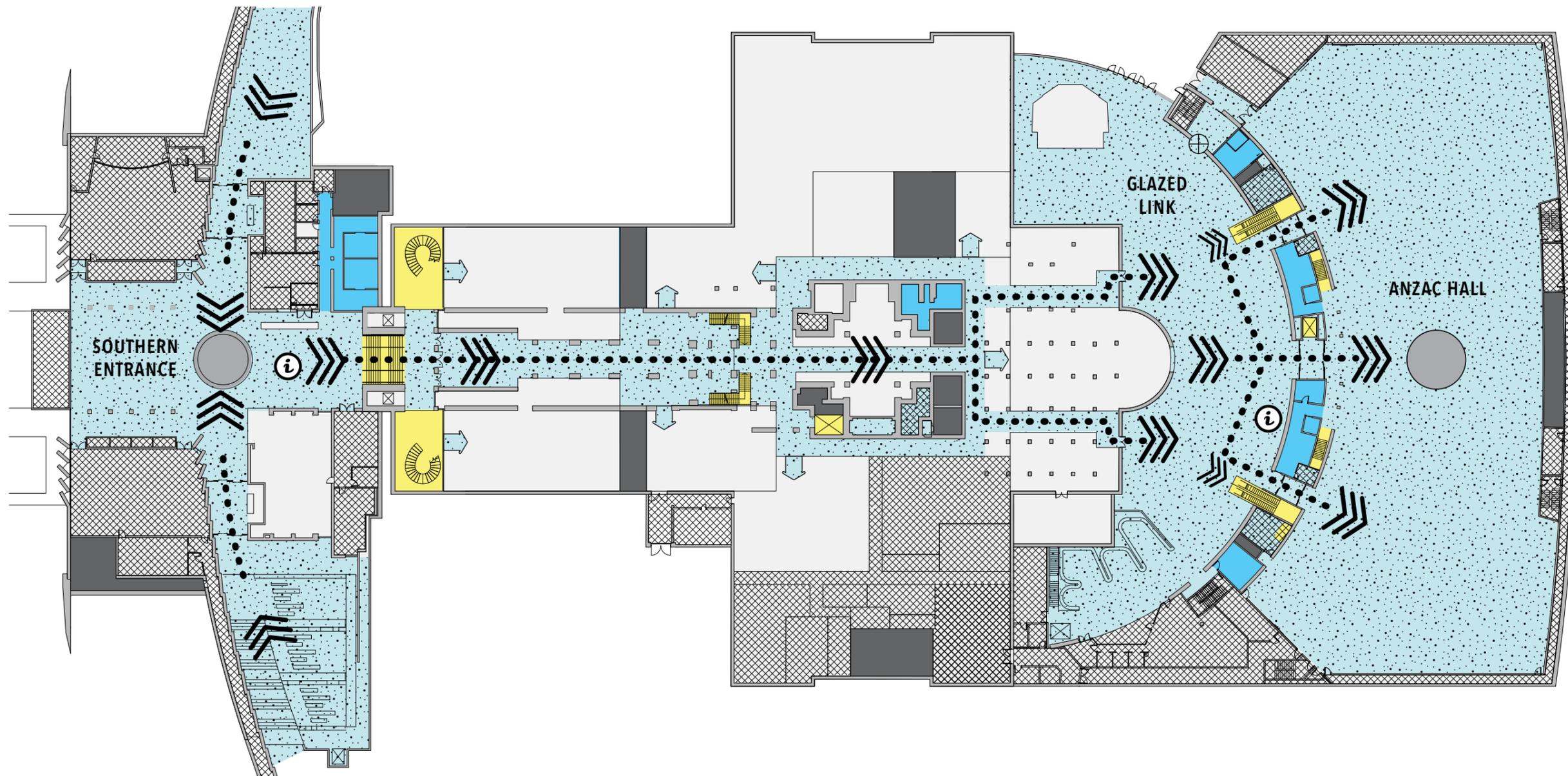
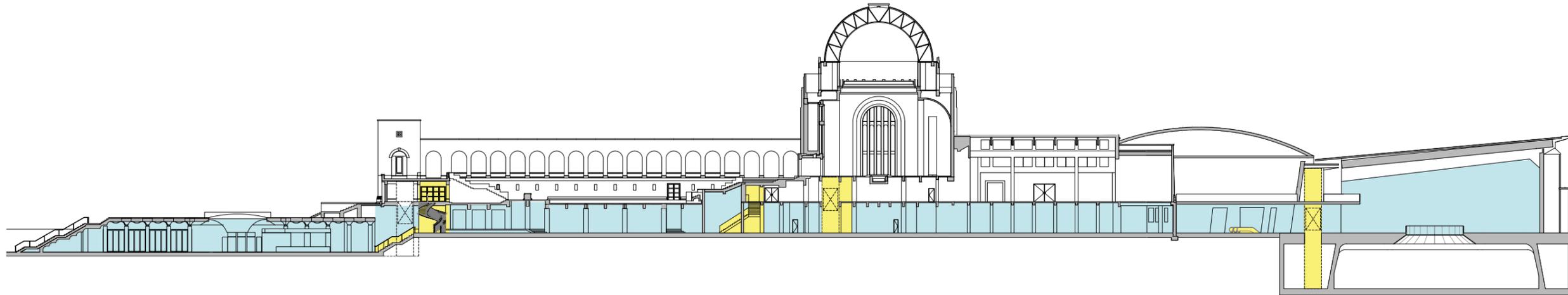
The connection with Visitor Services Officers and volunteer guide to keep visitors oriented and assured during their visit is a valuable component in successful wayfinding strategy. Each will likely be appropriate depending on the individual instance and the complexity of the guidance required at each point in the galleries.



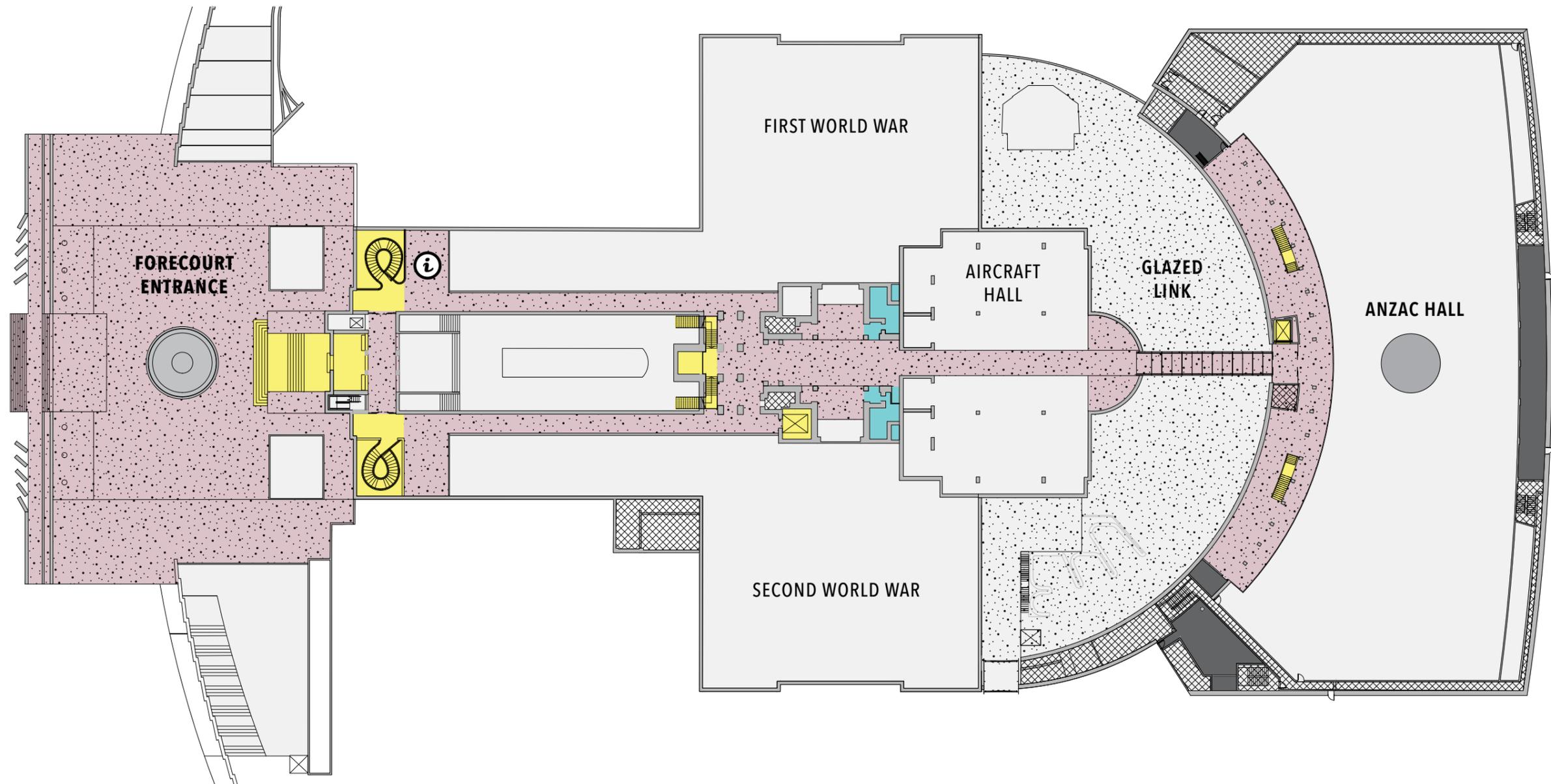
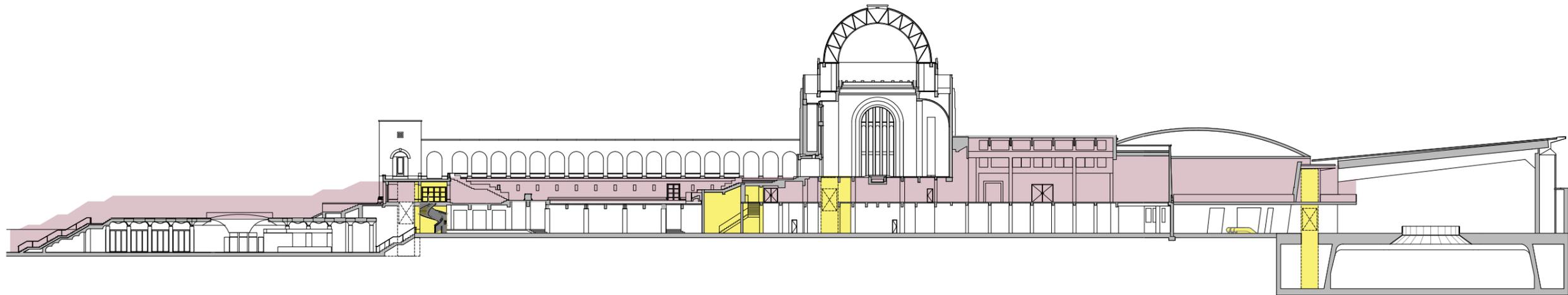


KEY

| | |
|--|----------------------|
| | GALLERIES |
| | CIRCULATION |
| | BACK OF HOUSE |
| | INFORMATION |
| | TOILETS |
| | VERTICAL CIRCULATION |
| | PLANT |

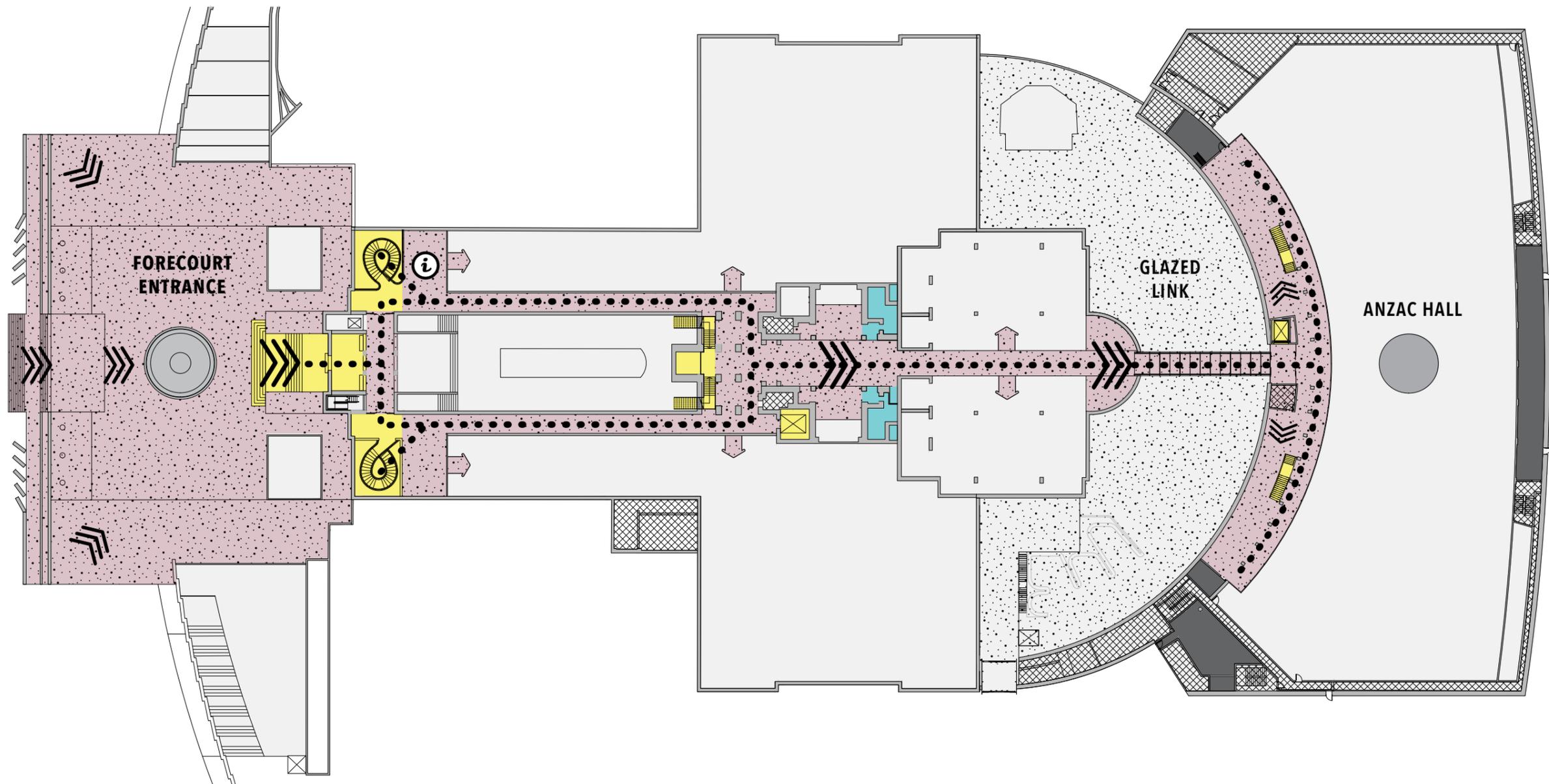
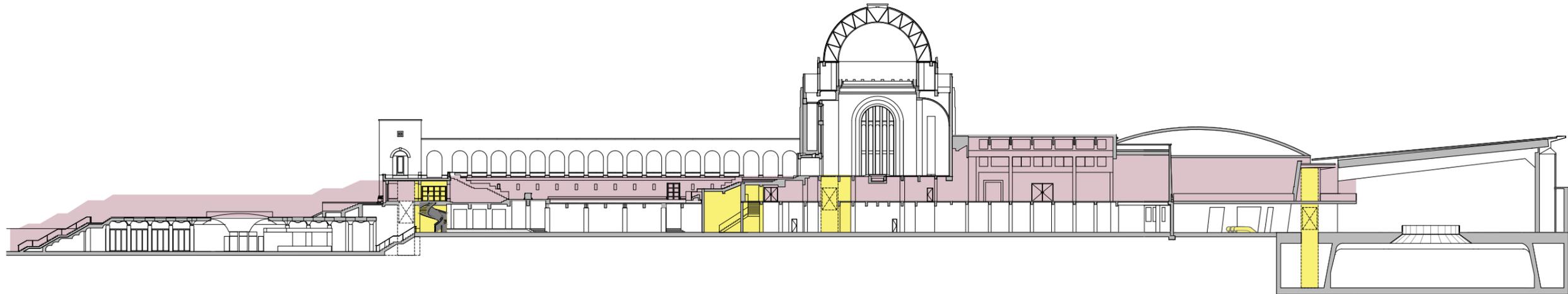


- KEY**
- GALLERIES
 - CIRCULATION
 - BACK OF HOUSE
 - INFORMATION
 - TOILETS
 - VERTICAL CIRCULATION
 - PLANT



KEY

| | |
|--|----------------------|
| | GALLERIES |
| | CIRCULATION |
| | BACK OF HOUSE |
| | INFORMATION |
| | TOILETS |
| | VERTICAL CIRCULATION |
| | PLANT |

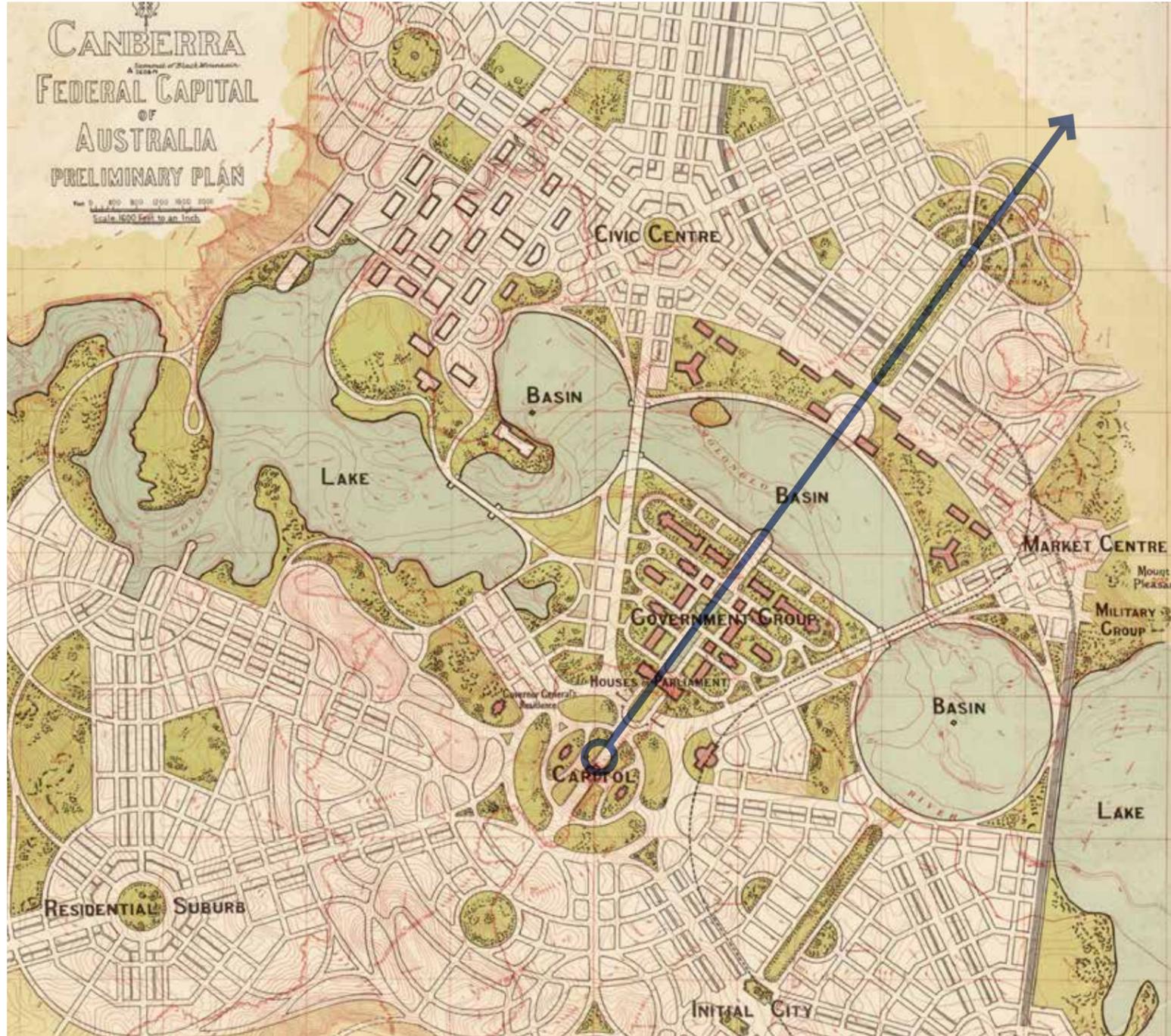


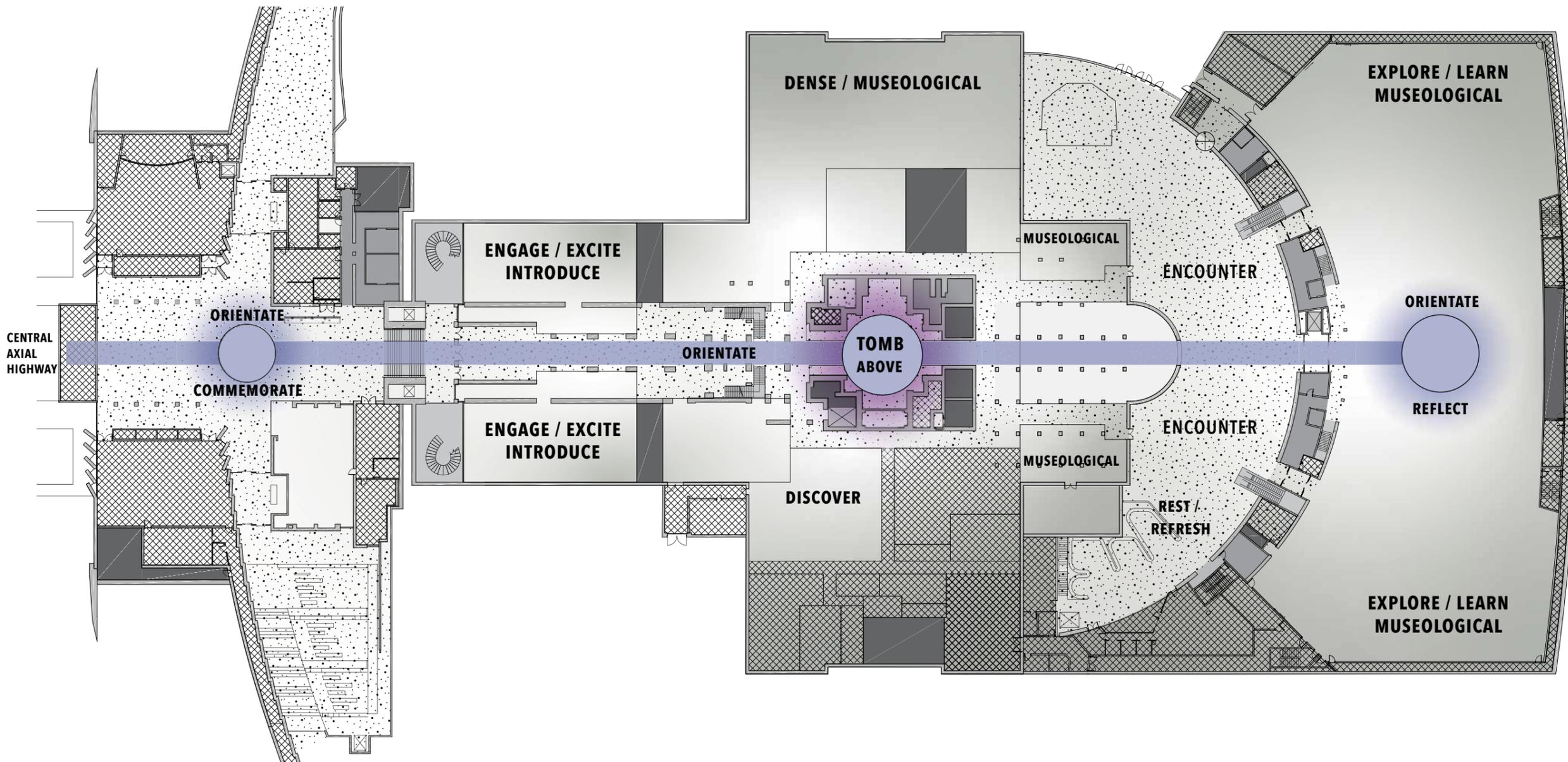
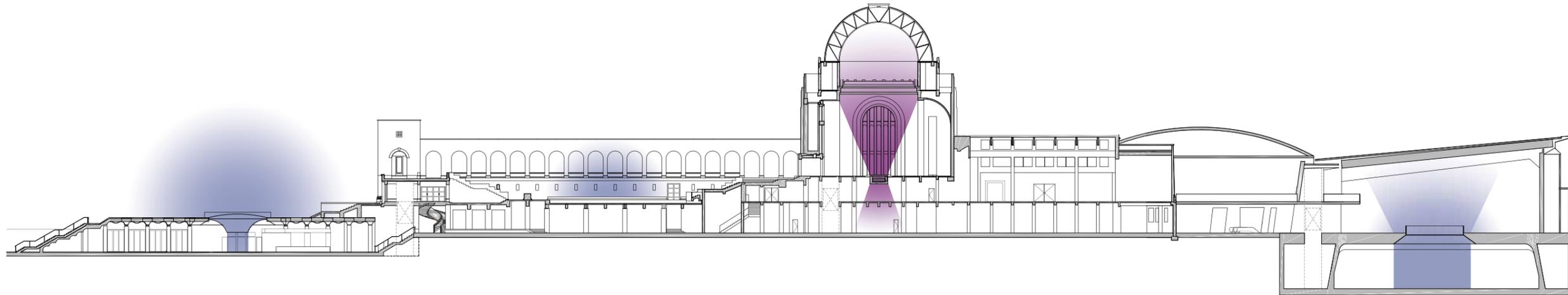
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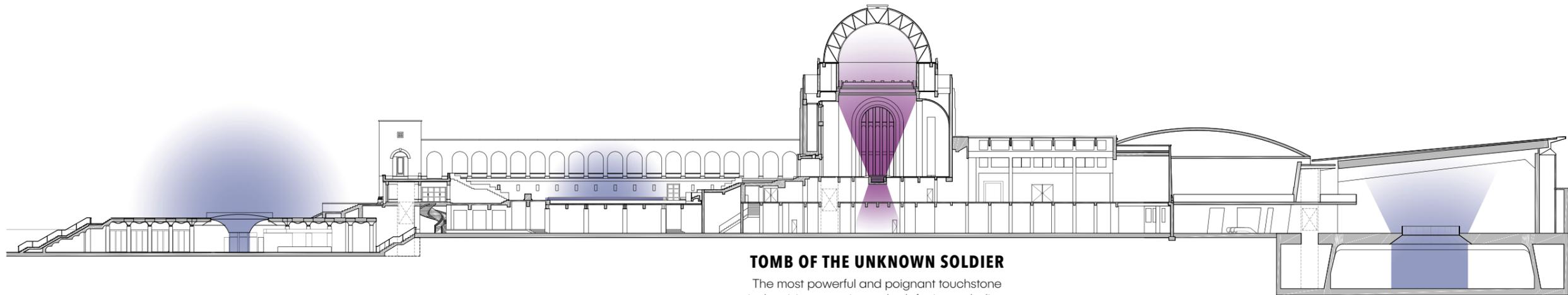
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|--|----------------------|
| | GALLERIES |
| | CIRCULATION |
| | BACK OF HOUSE |
| | INFORMATION |
| | TOILETS |
| | VERTICAL CIRCULATION |
| | PLANT |

Anzac parade axis

Job No. WM1926
Client Australian War Memorial
Project Gallery Development & Exhibition Design Masterplan

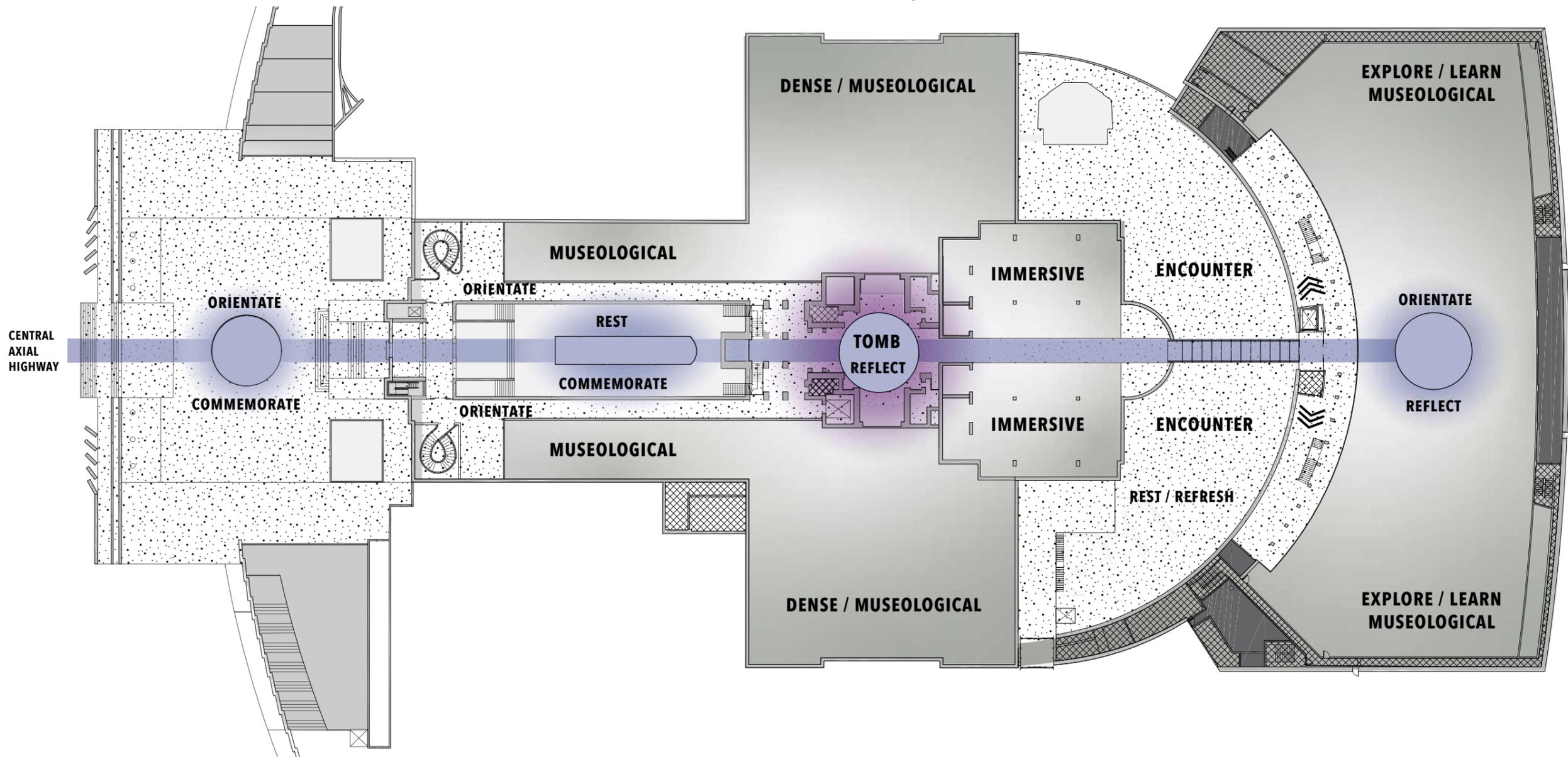






TOMB OF THE UNKNOWN SOLDIER

The most powerful and poignant touchstone in the visitor experience, both for its symbolism and its architectural significance.



Visitor Experience & Modulation

5.1 Overview

Creating engaging and unforgettable experiences through a broad range of subjects needs careful consideration around modulation and pace of the journey. Opportunity to deliver content between highly charged audio-visual immersive experiences to quiet contemplative moments of reflection is enabled with compartmentalisation of galleries.

The shifts in mood and tempo keep the visitor alert and refreshed to engage with the narrative of each new chapter mindful of the sensitivities around conflicts and the cost to those who served.

Spatial Differentiation

The proposed scheme will yield significantly greater gallery space, extended circulation and greater reliance on visitor wayfinding to aid navigation and place making. The 4 buildings will comprise:

- Southern Entrance
- Existing Heritage Building
- Glazed Link
- Anzac Hall

Planning a visitor experience will be achieved through modulated journeys through the four very distinct spaces. This provides opportunities for different interpretive treatments and alleviates visitor fatigue—refreshing the visitor experience as they complete one chapter and begin the next. Equally the designation of major themes, curatorial treatments and collection groupings should also vary across the galleries to modulate the gallery experiences in the context of the overall visit.

5.2 Southern Entrance

Entry and Orientation Overview

Beneath the proposed oculus is a place to meet and greet, provide welcoming, set the protocols for engagement and behaviour and provide an overview of the site-wide experience. This will particularly apply to digital interfaces, wayfinding and interactive technologies to access where needed at intervals throughout the galleries. The visitor begins their journey with welcome and assistance or guidance upon arrival with pre-selection of specific galleries, tours or subjects of interest. The mood in this space should highlight anticipation, clarify options, resolve queries and provide the rules of behaviour and conduct. Other opportunities such as meeting with a guide or friends, the use of amenities, recognising the location of the Retail Shop and addressing any technology concerns occur within this space prior to entering the galleries. The visitor heads north with a number of options as to how and where to start their journey. The new entrance will not be prescriptive as multiple options of both horizontal and vertical circulation will be offered at this point.

The Oculus Concept and Relationship to Hall of Memory Dome

Introducing natural light through the translucent suspended lantern that frames the circular view to the external environment and sky above introduces the visitor to the Memorial galleries. From the ground level terrace, the visitor is connected with the arrival sequence to commence their experience. From below, the oculus elegantly frames the sky above and offers connection to this constantly shifting tableau overhead.

The mood of the orientation area is open, spacious, light-filled and will orientate the visitor to their sense of place at the beginning of their journey. The concept of 'oculus' to light and show the way is repeated at intervals throughout the buildings establishing a rhythm for visitors as the Memorial is explored.

5.3 Main (Existing) Building

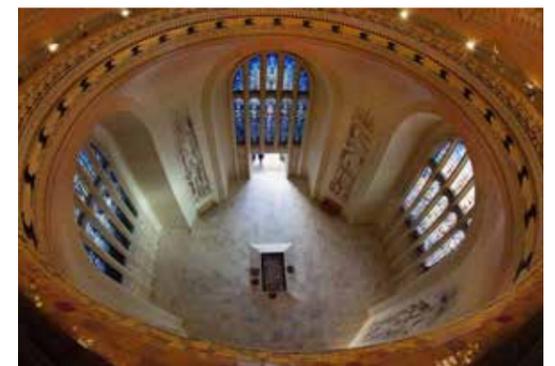
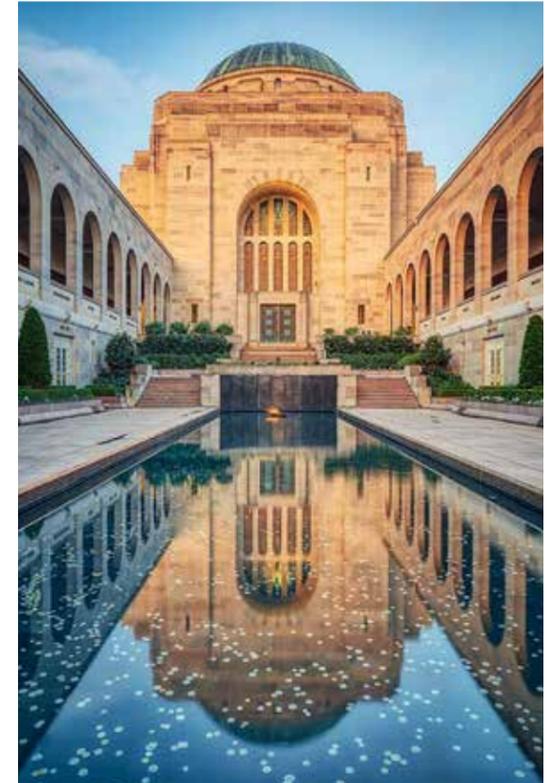
Engaging through the Southern Entrance, the visitor will have several options to commence exploring the galleries in the Main building. The feature spiral stairs to the left and right will land the visitor at the First and Second World War galleries. On the lower level there is a generous landing ahead at where the main circulation path commences. The intention is to maximise visual and physical connections throughout the main building and re-purpose as much back of house space for front of house galleries and supporting visitor services.

Lower Level

Once orientation is complete the visitor will ascend the stairs to the lower level of the existing building. The main path through this spans unimpeded for the full extent of this level. Flanking to the east and west of this generous path are the temporary exhibition and the pre-First World War galleries. From a chronological perspective the pre-First World War gallery is ideally located near the main Southern Entrance—as is the Special Exhibitions Gallery to cater to associated launches and events. The likely variation in themes and content between these two galleries will be a strength of this early point in the galleries and inform the visitor of the variation of experiences they will be presented with.

Options in the Central Core

Beneath the Hall of Memory and the upper gallery (level 3) resides a space that might be dedicated to a more spiritual or commemorative purpose. There is the option of running circulation through this area with generous recesses for a particular collection item or moment of respite to the more densely populated perimeter galleries. Another treatment that should also be explored is to view this space as its own destination with a single point of entry and exit. The cross-shaped configuration to the north, east and west could then be utilised for topics that branched off from a central unifying theme of loss and remembrance.



Visitor Experience & Modulation

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Client Australian War Memorial
Project Gallery Development & Exhibition Design Masterplan

Education and Discovery Zones

The eastern flank of the lower level contains a number of front and back of house functions. The dedicated education entrance would be retained with its direct external connection to the coach drop-off area. The Discovery Zone would be located next to the Education space which would allow public programming to switch and activate between the two spaces seamlessly depending on curriculum and activity requirements for students and families with younger children.

Cold War Era Galleries

Of the major 20th century conflicts galleries within the existing building, the Cold War era will appear markedly different to the visitor at its beginning and end with expanded themes, stories and collection on display. The entrance to Cold War era will also be extended and re-defined with options of opening at multiple points on the main circulation path.

Hall of Valour

The revised and increased Hall of Valour gallery is located in the central north location in the existing heritage building. The Hall of Valour retains its prominent position on the main circulation path and is about half way along a typical visitor journey. Its proposed location in the main building is adjacent to the spiritual heart (the tomb of the unknown soldier) and its prime position will be seen for some distance as visitors journey northward from the Southern Entry along the axial circulation route. The gallery itself is centred amongst a grid of supporting columns which are a feature of the original heritage structure. This heritage architecture will assist the arrangement of dense object displays and provide opportunities for more intimate encounters with the content. The generous spacing of the columns in this space still provides flexibility for including the substantial art collections and also medium-to-large objects associated with the Victoria Cross and George Cross recipients.

Overall this location creates an opportunity for the Hall of Valour to be an honorific treasure chest within this space that adequately conveys the stories of the very highest levels of conspicuous gallantry.

Humanitarian Gallery

The nominated location of this space is on the eastern flank of the Hall of Valour and keeps the record of Australian soldiers and their humanitarian efforts in countries ravaged by natural disasters. The mood here shifts to a more immediate contemporary approach to bring the visitor into the 'moment' where service personnel are deployed. This juxtaposes a more traditional interpretive treatment to the Hall of Valour. Contemporary digital content draws visitors into the current orbit to the 'where, how and when' these efforts have taken place.

Upper Level

First and Second World War Galleries

The First and Second World War galleries tell the story of Australia's role in these 20th century global conflicts. Their prominent positions and footprints within the main building should remain for many decades to come. The new scheme will give the option of visitors choosing between the two galleries instead of automatically commencing the First World War given its immediate adjacency to the current entrance. Should the chronology of the conflicts continue to be followed the First World War galleries exit into the central circulation space and face the Second World War entrance. The paths through both galleries is fairly prescriptive which is a strength in terms of navigation and secondary circulation. The flanking central corridors are to be retained as they should continue to serve as primary circulation paths and as a means of bypassing these galleries should visitors wish to head straight to Aircraft Hall, the Glazed Link or Anzac Hall. The connection to the commemorative area from both corridors should also be maintained for visitor connection and comfort.

Central Heart

The philosophical and spiritual connection between the hall of memory, the Tomb of the Unknown Australian Soldier and the supporting structures beneath are central to the Memorial's purpose. These two spaces can reassert this spiritual connection to remember, commemorate and connect the 'raison d'être' for the establishment of the Memorial at the end of the First World War.

At the upper level the underside of the Tomb of the Unknown Australian Soldier can be noted as a tangible metaphor reflecting the consequence of war.

At the Main Building lower level, the ability to separate and sound isolate this space could provide a change of mood and pace in the journey through the building. The space treated with low light shifts from the activity and gathering to a more solitary and quiet engagement enhanced with soundscapes, places to rest, contemplate and reflect. Singular moments to facilitate this change of pace present to the east (the Shellal Mosaic), the west (collection and/or other reflective content) and directly above to the Tomb of the Unknown Australian Soldier which could be acknowledged at this point.

Aircraft Hall

It is proposed that Aircraft Hall primarily hosts the installation of dual formations of First and Second World War aircraft. Aircraft Hall is the tallest space of all the galleries with its blocked out clerestory windows at the upper level to the east, west and north and housing the mural depicting 20th century aircraft.

The tone and pace should be heightened to re-create the tension and grave risk of air combat in both world wars. The gallery could easily facilitate switching between an immersive multimedia tableau of the collection of aircraft and a theatrical backdrop for the show's scheduled duration.



Visitor Experience & Modulation

5.4 Glazed Link

Level 1

The main circulation path to the Glazed Link at ground level is through flanking doors either side of the hall of Valour located in the the apse in the northern extent of the main building (currently the Reading Room).

The contrast in conditions and environment is dramatic and will be a marked shift in the visitor experience. Natural daylight and the vaulting nature and scale of the transparent roof will bring the visitor back into the present moment once emerging from the 20th century conflict galleries. The robust and contemporary collection will be dispersed throughout the space so the majority can be viewed in the round while retaining paths for circulation and ample open space for functions. The cafe at the eastern edge of the link will be attractive for visitors to rest and gather themselves prior to exploring Anzac Hall.

The Glazed Link candidate LTOs comprise recently retired from service, land, sea and air based LTOs that will offer minimal didactic interpretation with other more subtle techniques employed to engage those who wish to know more about these impressive objects. Consideration should be given to alternate lighting states for the LTOs to ensure they are presented in other modes - particularly for out of hours functions and events, when the Glazed Link will take on a new character without the flood of natural light.

Elevated Footbridge Level 2

The effect of emerging from Aircraft Hall will be similar to that of the lower level with the exception of being elevated on the footbridge with a greater view of the extent of the Glazed Link and potential high level connection to the aircraft dispersed through the space. It will present a dramatic vantage point to the east and west. Access to the ground level from the footbridge will require the visitor entering the threshold between the link and Anzac Hall to take the lift to the level below.

5.5 Anzac Hall

The proposed Anzac Hall is the final major chapter in the visitor journey and will be a significant undertaking to explore the 6,500m² of proposed exhibition space. Following the environment of natural light, and possible rest and refreshment in the Glazed Link, Anzac Hall will be a controlled environment returning the visitor to a more intensive and museological series of experiences. Visitors will enter the hall at 3 levels comprising the mezzanine (via the Glazed Link footbridge), the upper level (via the Glazed Link ground level) or the lower level (via stairs or the lift, or via the Glazed Link escalators). The key to ensuring the success of future exhibitions in this building will be a clear and intuitive means of vertical and horizontal circulation between and across levels. The spaces require clear visibility and sightlines to allow visitors to gauge the extent of the spaces to explore in the most efficient manner. The oculus/aperture proposed in the level 1 floor will perform this function.

Mezzanine Level 2

The delivery of visitors to this elevated vantage point is a strength of this scheme. It will enable visitors to adjust from the natural light of the Glazed Link to the darker, more controlled gallery conditions typical of Anzac Hall. The opportunities the Mezzanine will create include:

1. **An elevated vantage point for visitors to survey the extent of the upper level.**
2. **Connections and introductory interpretation of elevated LTOs.**
3. **Multiple groups or tours to occupy different sections of the landing simultaneously.**
4. **A small temporary exhibition space for regularly changed displays**

The Mezzanine could also be extended in future to take visitors deeper into the upper level to better connect with specific collection or experiences.

Level 1

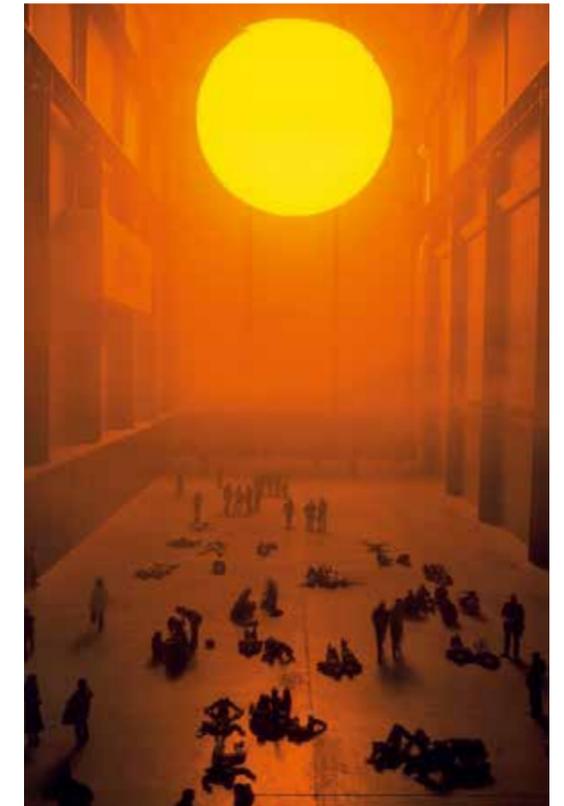
The visitor will likely have had a bird's eye view of this level from the Mezzanine which will present the options of where to explore on entering this level. If they enter from the Glazed Link the major LTOs are likely to draw the visitor into different parts of the gallery. Being such a vast unencumbered space hosting multiple conflicts, the future exhibition design process will need to address these delineations in the final composition of this level.

The key to the success of Anzac Hall will be navigating the connections through the levels in a way that the visitor understands the extent of what is on offer. The central circulation path will deliver the visitor in the centre of the upper level.

From this point the visitor encounters the aperture which assists in re-invigorating visitors for the final chapter of their visit. This circular aperture installed in the centre of this level directs, orients and connects visitors to the centre of the level below.

Level 0

The preferred planning option (Option 5) takes the visitor from the multiple means of vertical circulation from the Glazed Link and guides them into the centre of the space. From here there are multiple options for how to navigate the level from this central node. The treatment of this central wayfinding hub is subject to further investigation: but could be as literal as a set piece or a more abstract interpretation or design or artistic commission. Given the cluster of very recent conflicts likely to reside on this level, a contemporary thematic installation prior to the denser museological spaces is recommended as a starting and finishing note for the visitor. It would also be a poignant and evocative touchstone offering a variety of interpretations depending on which way it is encountered. The proposed aperture in the level above could form part of this environment with the installation offering different themes or narratives on and between the levels.



Visitor Experience & Modulation

Job No. WM1926
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This is an efficient layout and would utilise the central circulation path for collection access from the western loading dock and staging area for collection and exhibition changeover. The boundaries between conflicts could be as informal as a shared open space, delineated by fit out infrastructure or an LTO that may have served in both conflicts. A flexible space at the western end of the floor provides a temporary exhibition/ staging area and room for expanding permanent galleries in the future.

5.6 Major Collection Considerations

Large Technology Objects (LTOs)

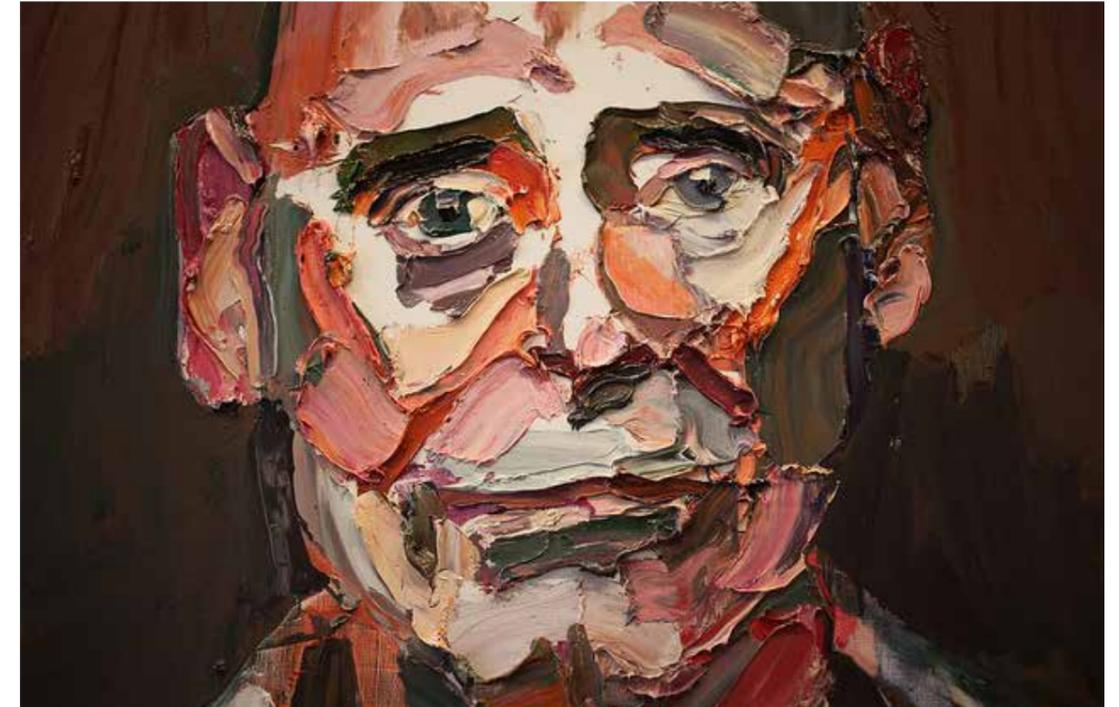
There is a long-established tradition of the display and interpretation of large technology objects (LTOs) at the Memorial. All large technology objects housed at the Memorial have significant provenance and links to numerous personal stories. Audience research indicates that LTOs are draw cards to various displays and over time they take on a presence and character which endear them to both veterans and the general public. In the main building Aircraft Hall is a natural fit for the installation of First and Second World War aircraft. The volumes of the proposed Glazed Link and Anzac Hall could also easily house LTOs from more recent campaigns with the exception of some Second World War content.

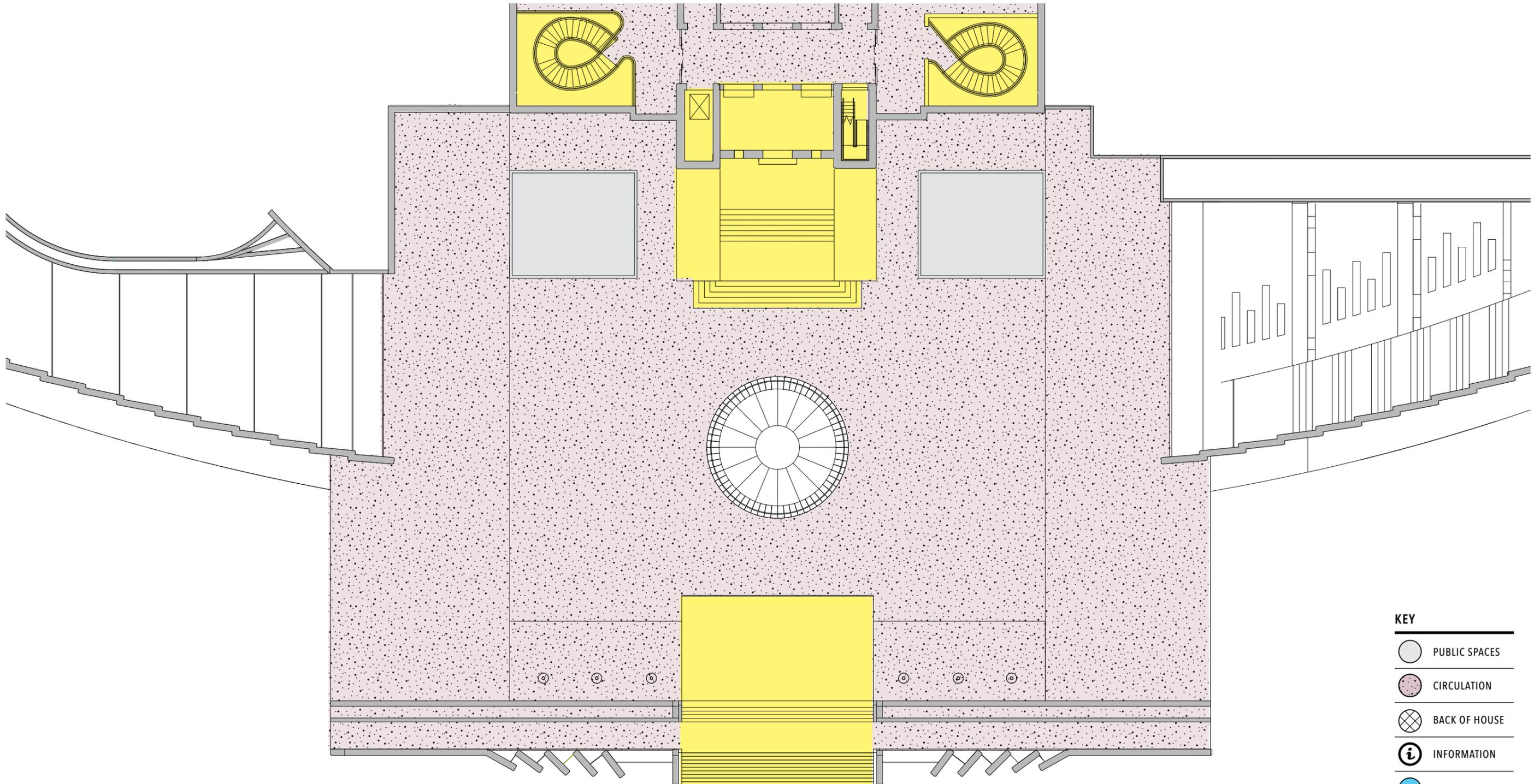
Candidate LTOs for the Glazed Link will be located sparingly for a number of reasons. The collection will need generous spatial allocations to be viewed in the round wherever possible. Secondly, the Glazed Link is a multi-purpose space that will need to accommodate furniture layouts to facilitate

food and beverage service during out-of-hours functions. The LTOs will not be subject to extensive supporting display infrastructure, or accompanying collection but rather focused graphic or digital interpretation including personal stories, which will mean the visitor encounters the object largely unencumbered.

The Anzac Hall LTO locations will depend on endorsed gallery locations and footprints. The multiple levels that comprise this space naturally lend themselves to layering of curatorial treatments as the visitor descends through the spaces. For example, the Second World War section could have the 'G for George' Lancaster bomber at high level, the Kittyhawk at mid-level, and the Ha-Go tank and Japanese midget submarine at floor level. The clearances in these galleries allow all candidate LTOs to be installed where they align with their respective conflicts.

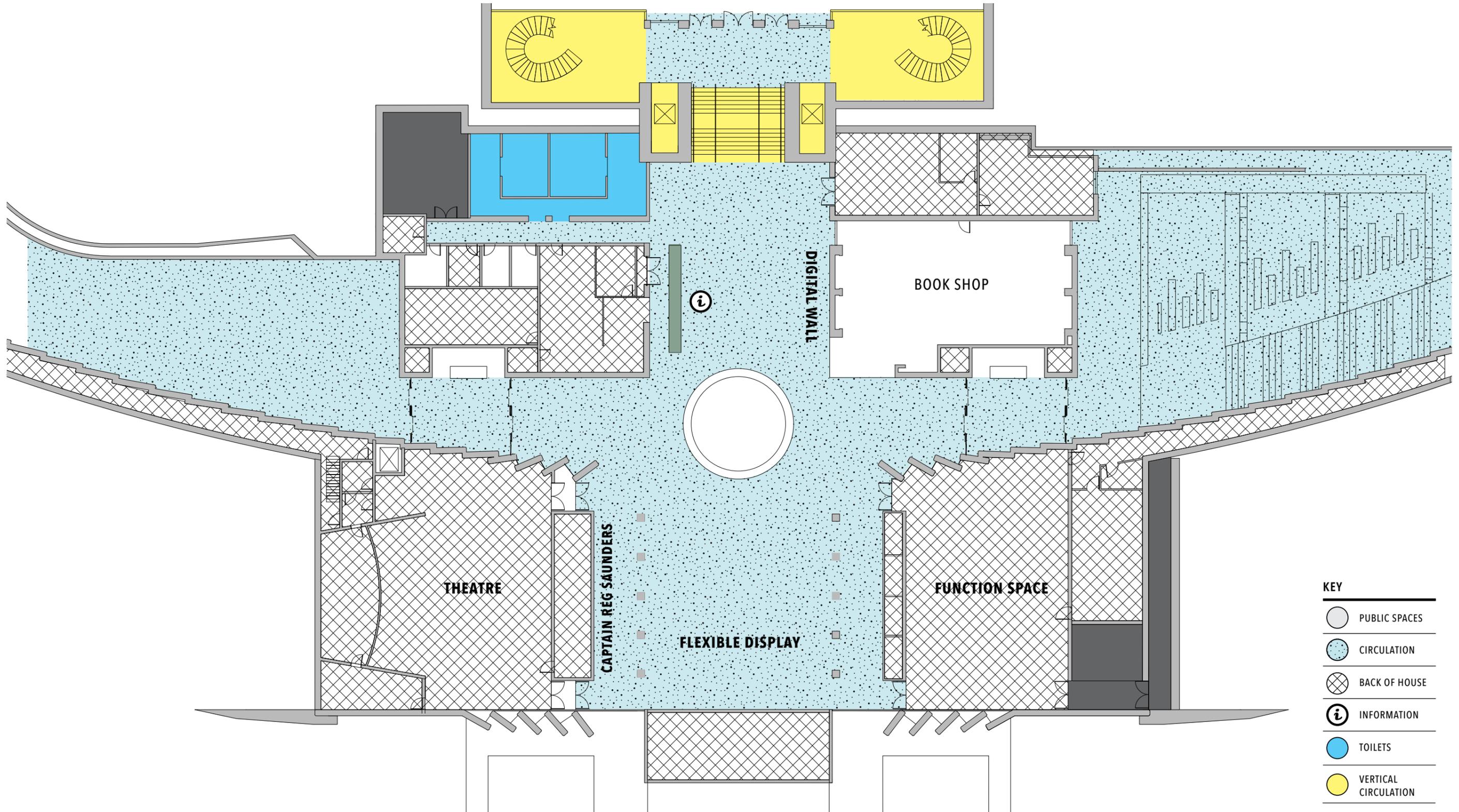
On a practical level the design of display infrastructure should be as minimal as possible to facilitate meaningful connections with visitors while achieving safe exclusion zones for safety. Plinths and barriers should also be composed to carry any didactic or digital interpretive techniques which need to be on hand should the visitor wish to know more about the object specifications or the accompanying personal stories.

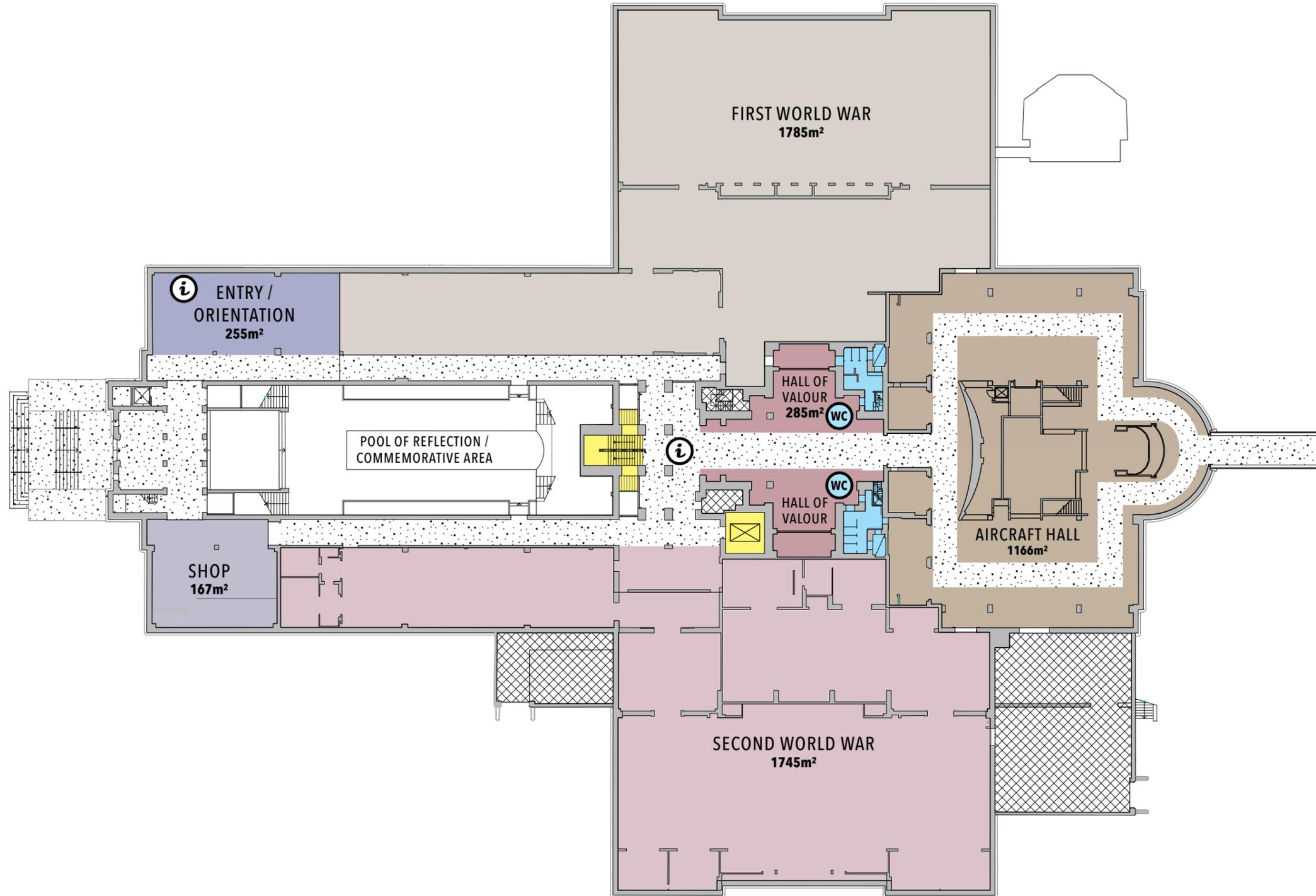




KEY

| | |
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| | PUBLIC SPACES |
| | CIRCULATION |
| | BACK OF HOUSE |
| | INFORMATION |
| | TOILETS |
| | VERTICAL CIRCULATION |



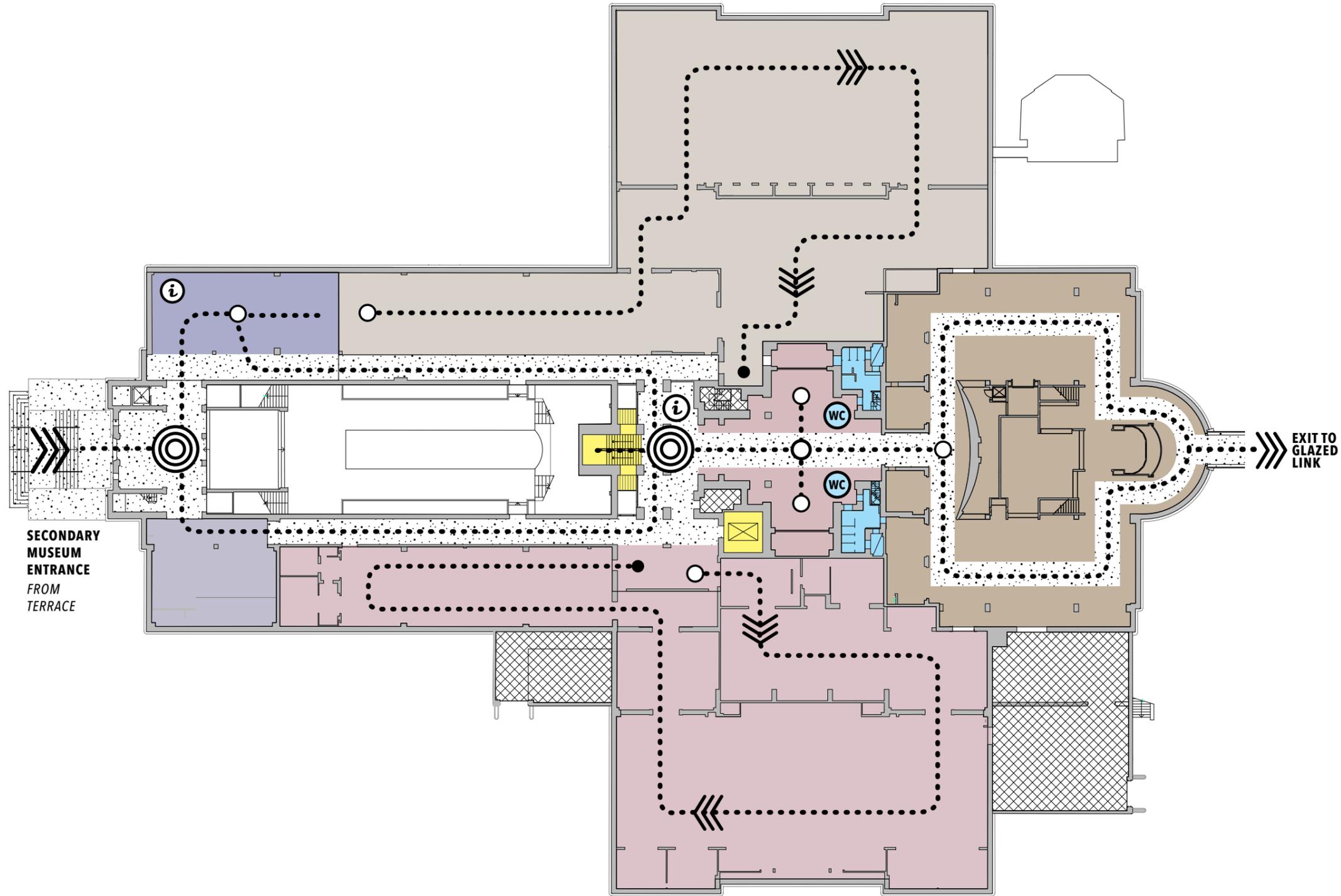


SPATIAL ALLOCATION

| AREA | ACHIEVED |
|---------------|--------------------|
| GALLERIES | 5403m ² |
| CIRCULATION | 851m ² |
| BACK OF HOUSE | 407m ² |
| AMENITIES | 38m ² |
| PLANT | 0m ² |

ICONS / VISITOR EXPERIENCE

| | |
|----------------------|-----------------|
| GALLERIES | VISITOR PATHWAY |
| CIRCULATION | ARRIVAL / ENTRY |
| BACK OF HOUSE | DECISION POINT |
| VERTICAL CIRCULATION | AMENITIES |
| PLANT | INFORMATION |



SECONDARY
MUSEUM
ENTRANCE
FROM
TERRACE

EXIT TO
GLAZED
LINK

SPATIAL ALLOCATION

| AREA | ACHIEVED |
|---------------|--------------------|
| GALLERIES | 5403m ² |
| CIRCULATION | 851m ² |
| BACK OF HOUSE | 407m ² |
| AMENITIES | 38m ² |
| PLANT | 0m ² |

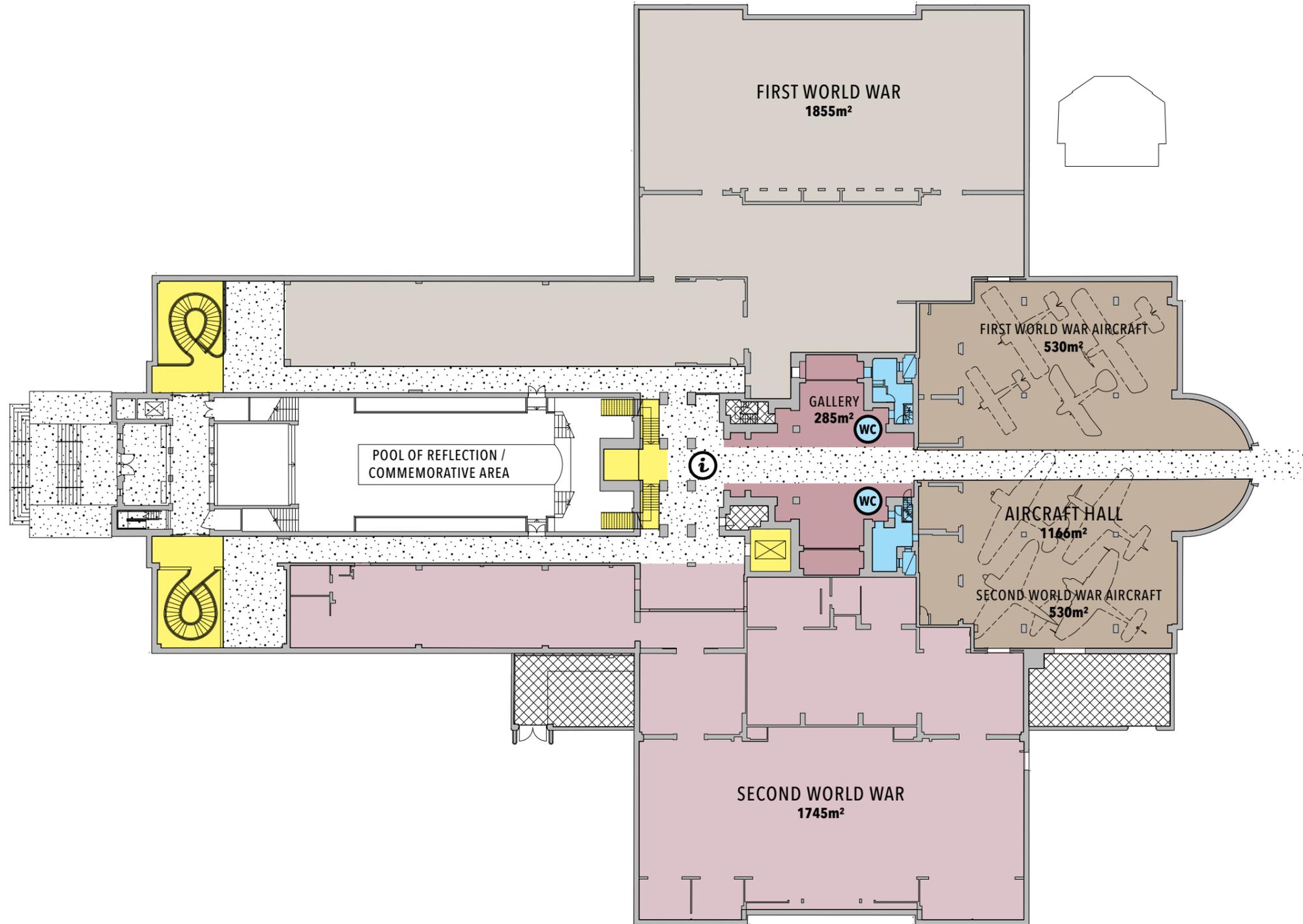
ICONS / VISITOR EXPERIENCE

- GALLERIES
- VISITOR PATHWAY
- CIRCULATION
- ARRIVAL / ENTRY
- BACK OF HOUSE
- DECISION POINT
- VERTICAL CIRCULATION
- AMENITIES
- PLANT
- INFORMATION



MAIN BUILDING PLANS

LEVEL 2 FLOOR PLAN - PROPOSED GALLERY LOCATIONS
OPTION 1 - SCALE 1:250 @ A1 1:500 @ A3
RECOMMENDED

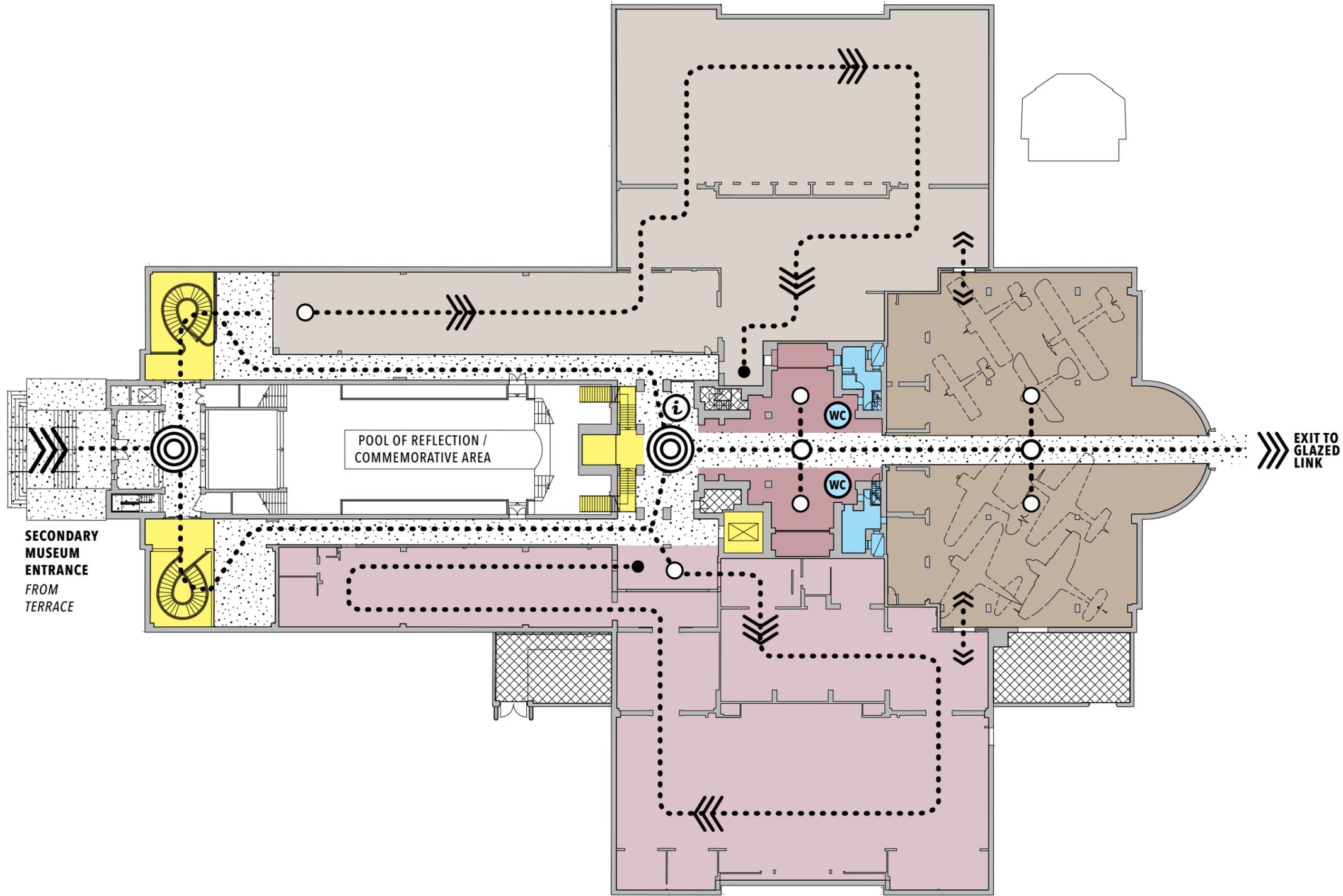


SPATIAL ALLOCATION

| AREA | ACHIEVED |
|---------------|--------------------|
| GALLERIES | 5051m ² |
| CIRCULATION | 1354m ² |
| BACK OF HOUSE | 241m ² |
| AMENITIES | 38m ² |
| PLANT | 0m ² |

ICONS / VISITOR EXPERIENCE

| | |
|----------------------|-----------------|
| GALLERIES | VISITOR PATHWAY |
| CIRCULATION | ARRIVAL / ENTRY |
| BACK OF HOUSE | DECISION POINT |
| VERTICAL CIRCULATION | AMENITIES |
| PLANT | INFORMATION |

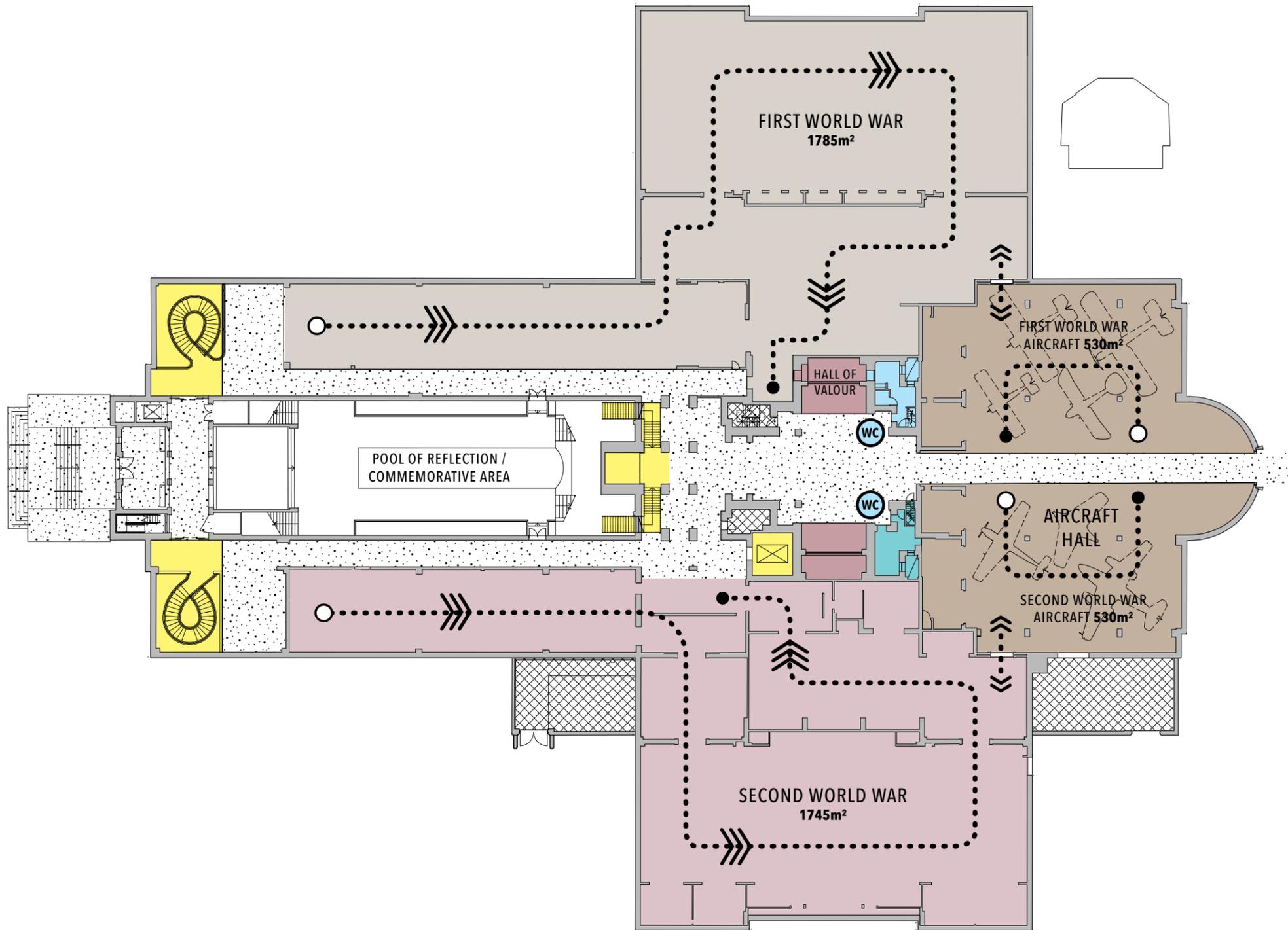


SPATIAL ALLOCATION

| AREA | ACHIEVED |
|---------------|--------------------|
| GALLERIES | 5051m ² |
| CIRCULATION | 1354m ² |
| BACK OF HOUSE | 241m ² |
| AMENITIES | 38m ² |
| PLANT | 0m ² |

ICONS / VISITOR EXPERIENCE

- GALLERIES
- CIRCULATION
- BACK OF HOUSE
- VERTICAL CIRCULATION
- PLANT
- VISITOR PATHWAY
- ARRIVAL / ENTRY
- DECISION POINT
- AMENITIES
- INFORMATION

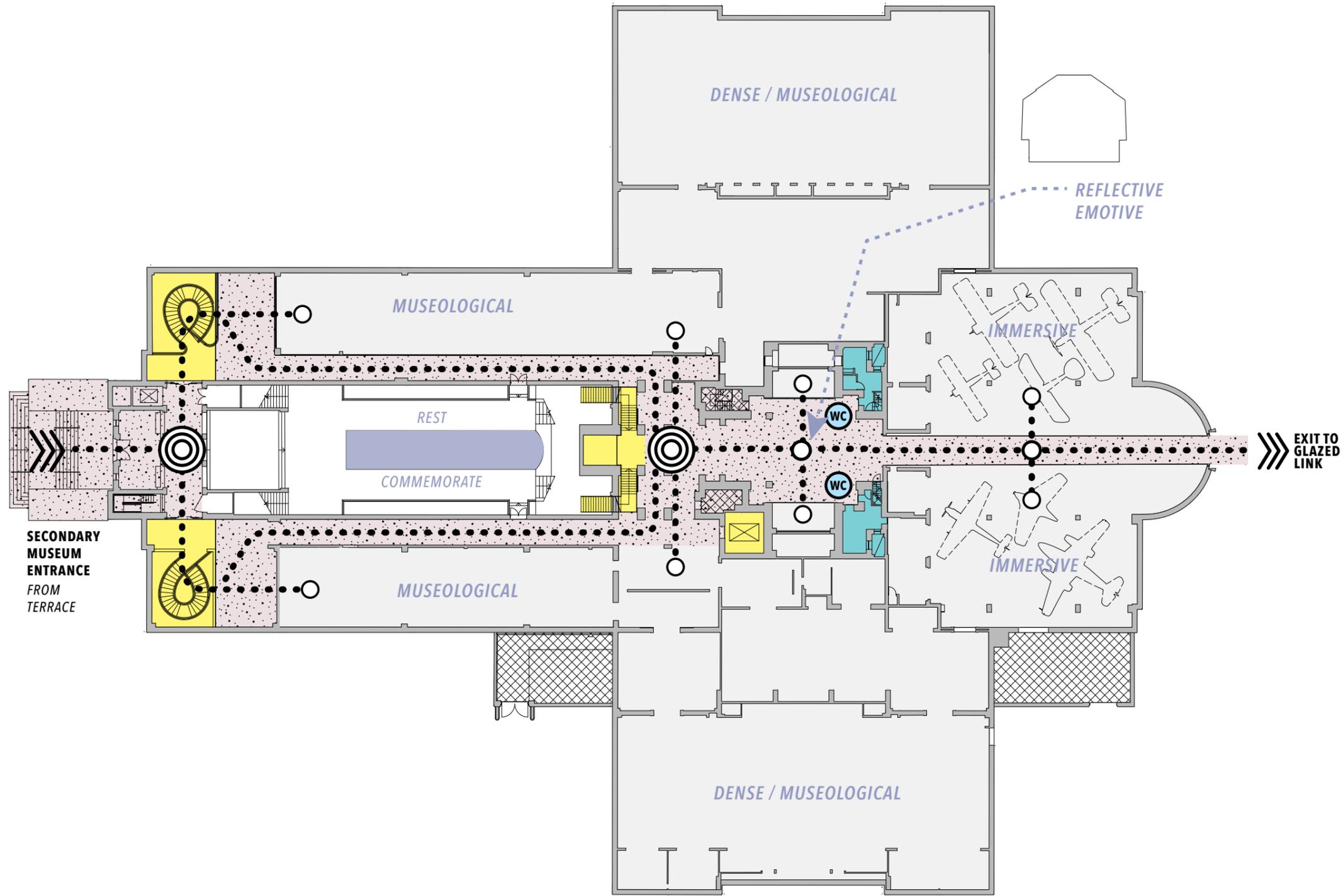


SPATIAL ALLOCATION

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|---------------|--------------------|
| GALLERIES | 5051m ² |
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| BACK OF HOUSE | 241m ² |
| AMENITIES | 38m ² |
| PLANT | 0m ² |

ICONS / VISITOR EXPERIENCE

| | |
|----------------------|-----------------|
| GALLERIES | VISITOR PATHWAY |
| CIRCULATION | ARRIVAL / ENTRY |
| BACK OF HOUSE | DECISION POINT |
| VERTICAL CIRCULATION | AMENITIES |
| PLANT | INFORMATION |



DURATIONS / DISTANCES

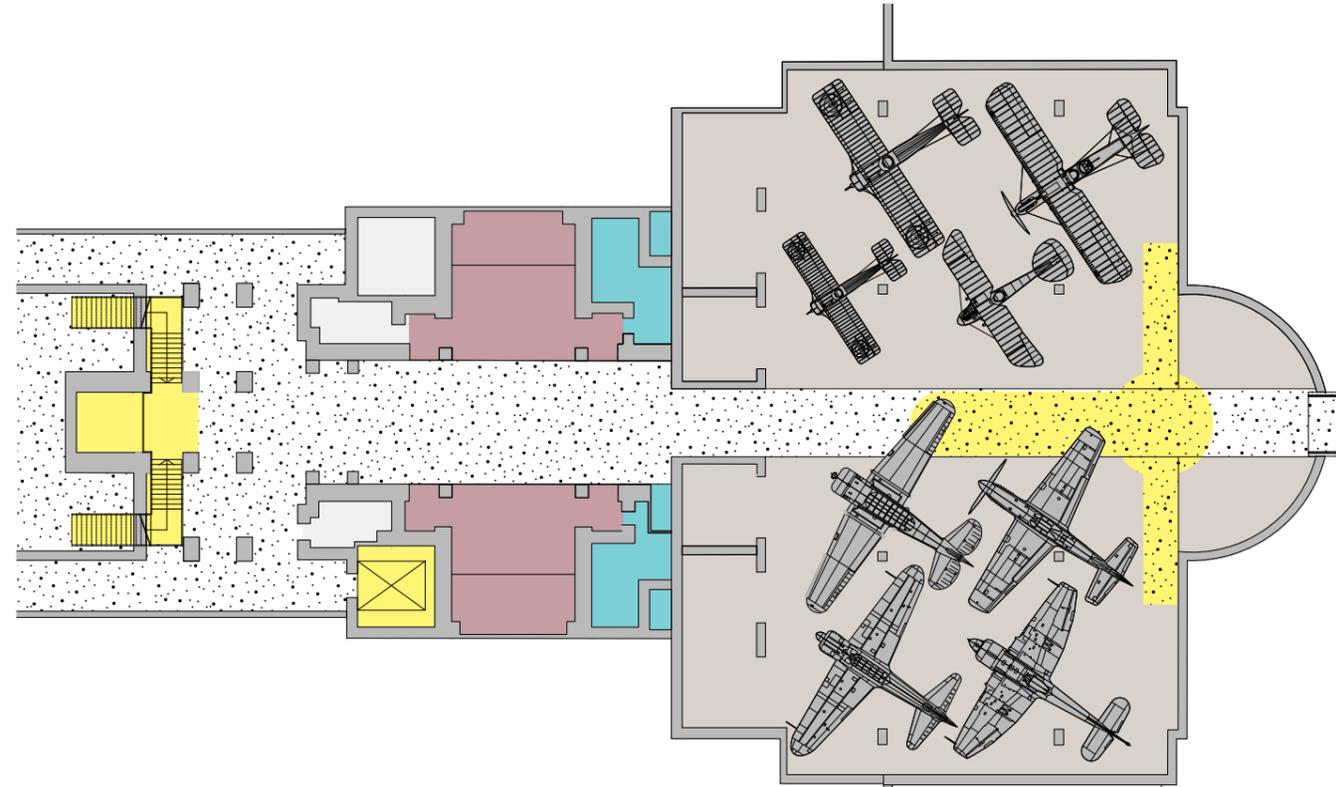
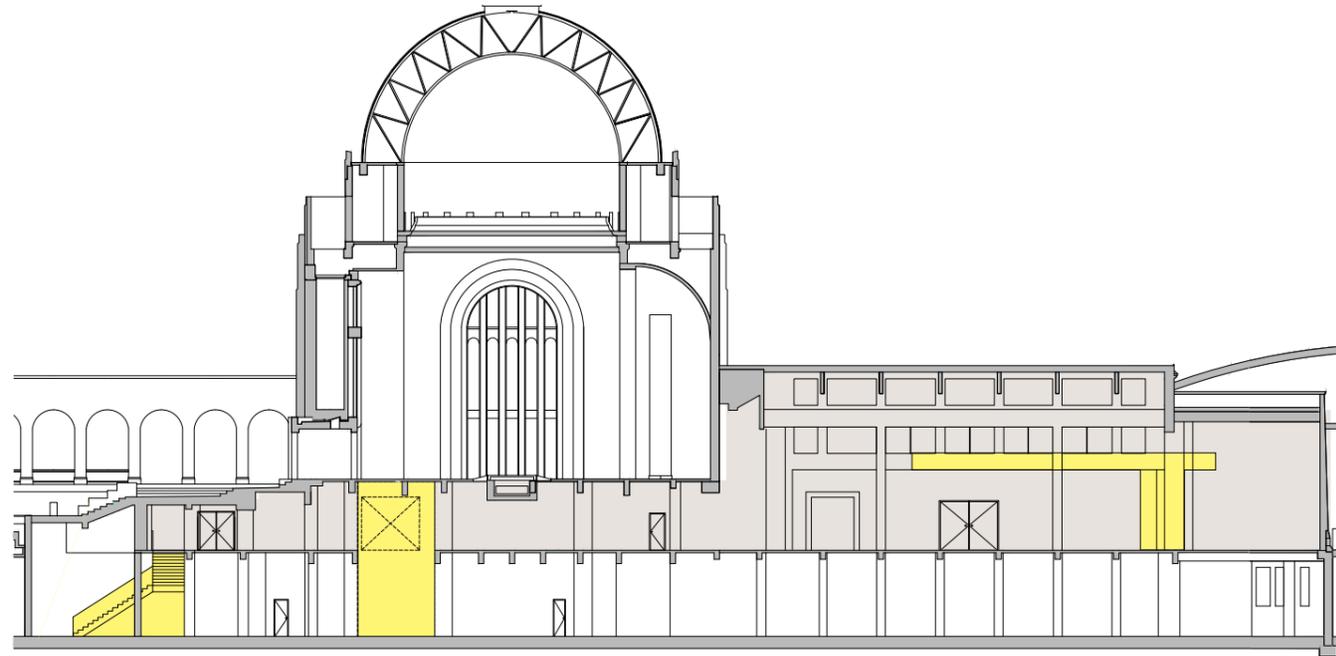
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|-----------|---|
| 6-8 Hours | Typical duration for main building |
| 115m | Southern entrance to amenities |
| 145m | Southern entrance to glazed link (rest) |
| 180m | Southern entrance to cafe |

SPATIAL ALLOCATION

| AREA | ACHIEVED |
|---------------|--------------------|
| GALLERIES | 5051m ² |
| CIRCULATION | 1354m ² |
| BACK OF HOUSE | 241m ² |
| AMENITIES | 38m ² |
| PLANT | 0m ² |

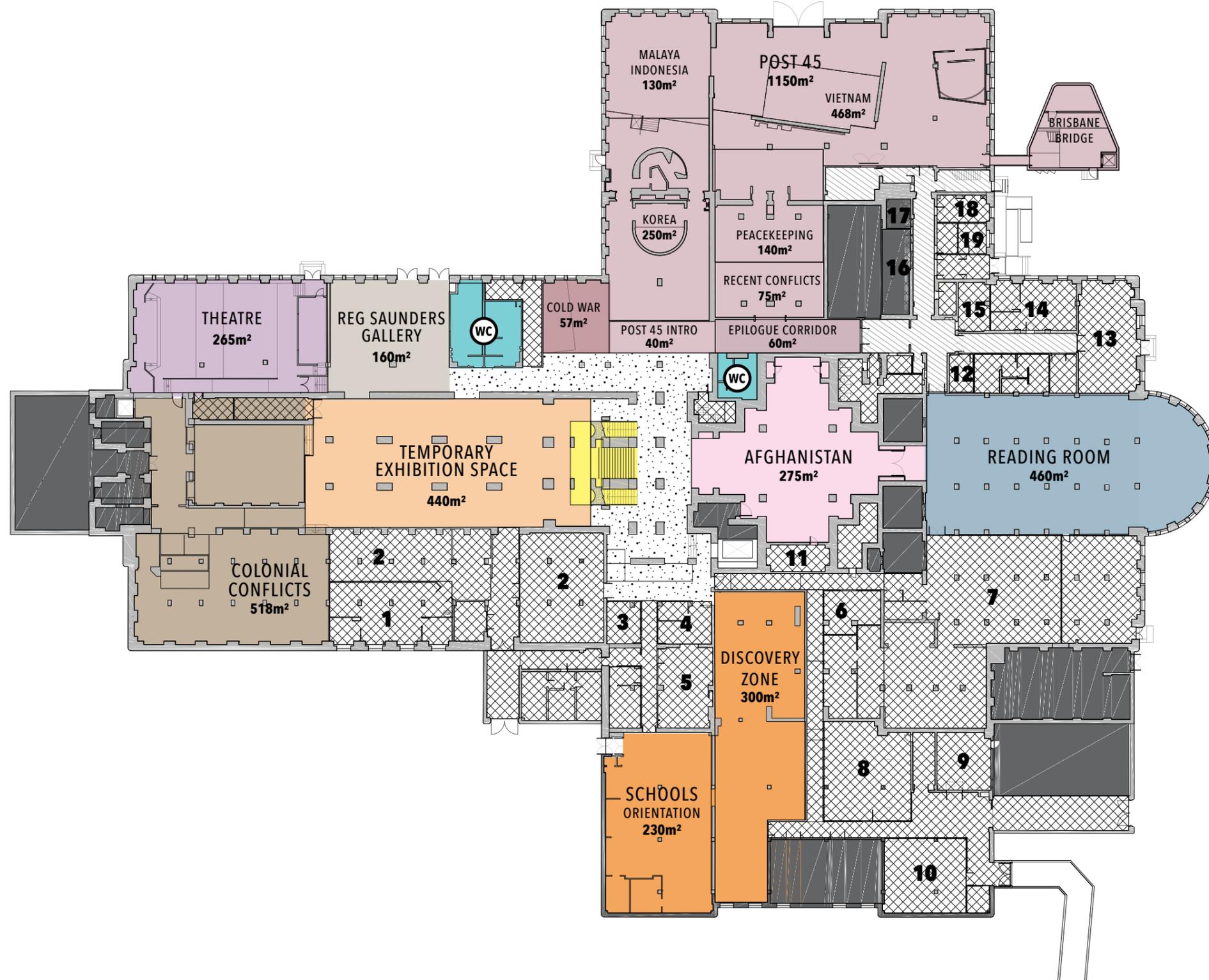
ICONS / VISITOR EXPERIENCE

| | | | |
|--|----------------------|--|-----------------|
| | GALLERIES | | VISITOR PATHWAY |
| | CIRCULATION | | ARRIVAL / ENTRY |
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| | VERTICAL CIRCULATION | | AMENITIES |
| | PLANT | | INFORMATION |



ICONS / VISITOR EXPERIENCE

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|----------------------|-----------------|
| GALLERIES | VISITOR PATHWAY |
| CIRCULATION | ARRIVAL / ENTRY |
| BACK OF HOUSE | DECISION POINT |
| VERTICAL CIRCULATION | AMENITIES |
| PLANT | INFORMATION |



KEY / BACK OF HOUSE

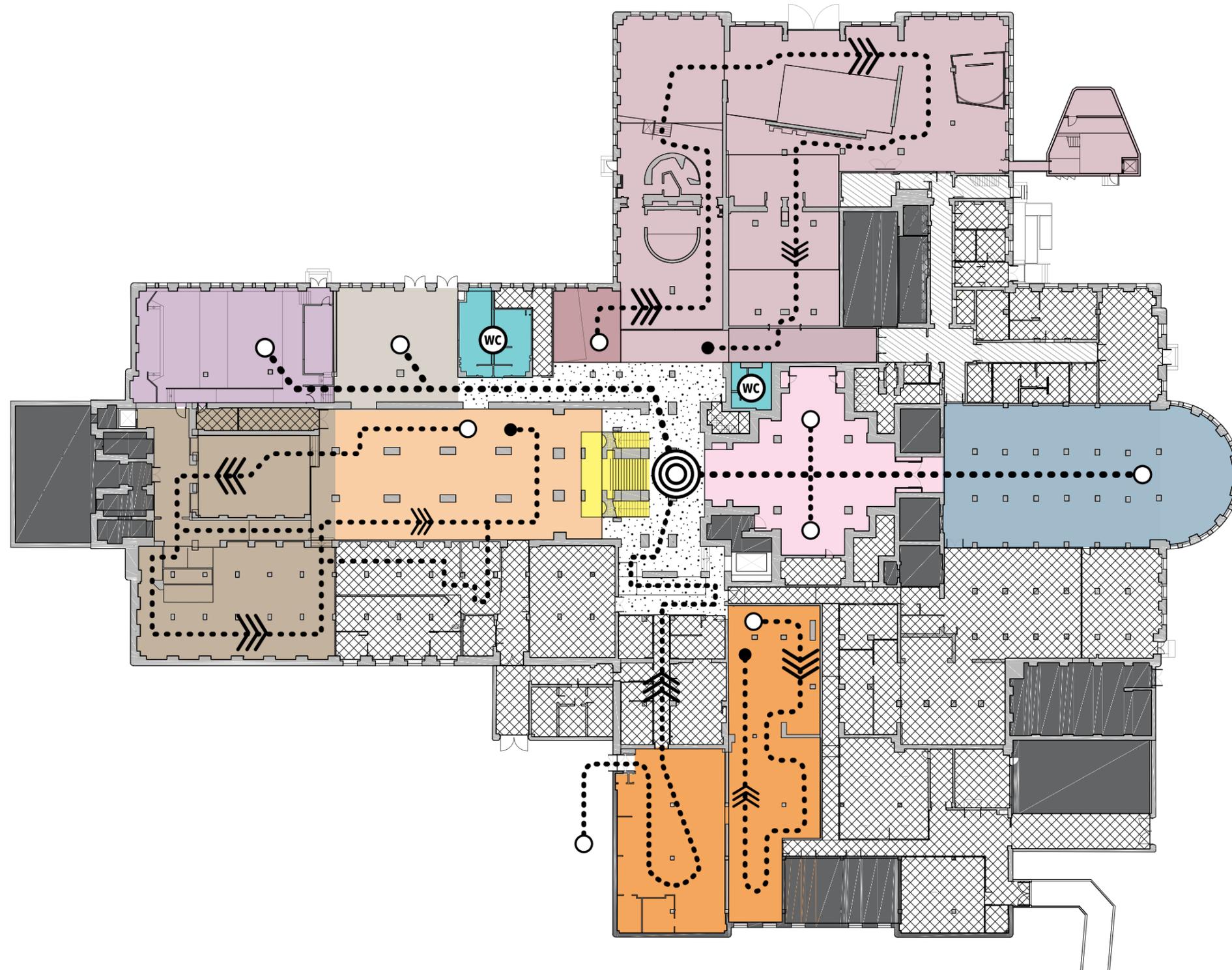
- 1 / AUDIO VISUAL 90m²
- 2 / ART AND TRANSIT STORE 220m²
- 3 / FIRST AID 17m²
- 4 / COPY CENTRE 28m²
- 5 / PHOTOGRAPHIC STORE 53m²
- 6 / SCANNING 26m²
- 7 / RESEARCH CENTRE STACKS 320m²
- 8 / RESEARCH CENTRE STACKS 100m²
- 9 / BOOKSHOP STORE 38m²
- 10 / RCP MAP STORE 75m²
- 11 / STORE 19m²
- 12 / OFFICE 11m²
- 13 / OFFICE (STAFF LUNCH ROOM) 78m²
- 14 / OFFICE 51m²
- 15 / STORE 18 m²
- 16 / SECURITY 28m²
- 17 / SECURITY 9m²
- 18 / SECURITY 17m²
- 19 / STORE 7.6m²

SPATIAL ALLOCATION

| AREA | ACHIEVED |
|---------------|----------|
| GALLERIES | 3868m² |
| CIRCULATION | 455m² |
| BACK OF HOUSE | 2358m² |
| AMENITIES | 85m² |
| PLANT | 630m² |

ICONS / VISITOR EXPERIENCE

- GALLERIES
- VISITOR PATHWAY
- CIRCULATION
- ARRIVAL / ENTRY
- BACK OF HOUSE
- DECISION POINT
- VERTICAL CIRCULATION
- AMENITIES
- PLANT
- INFORMATION

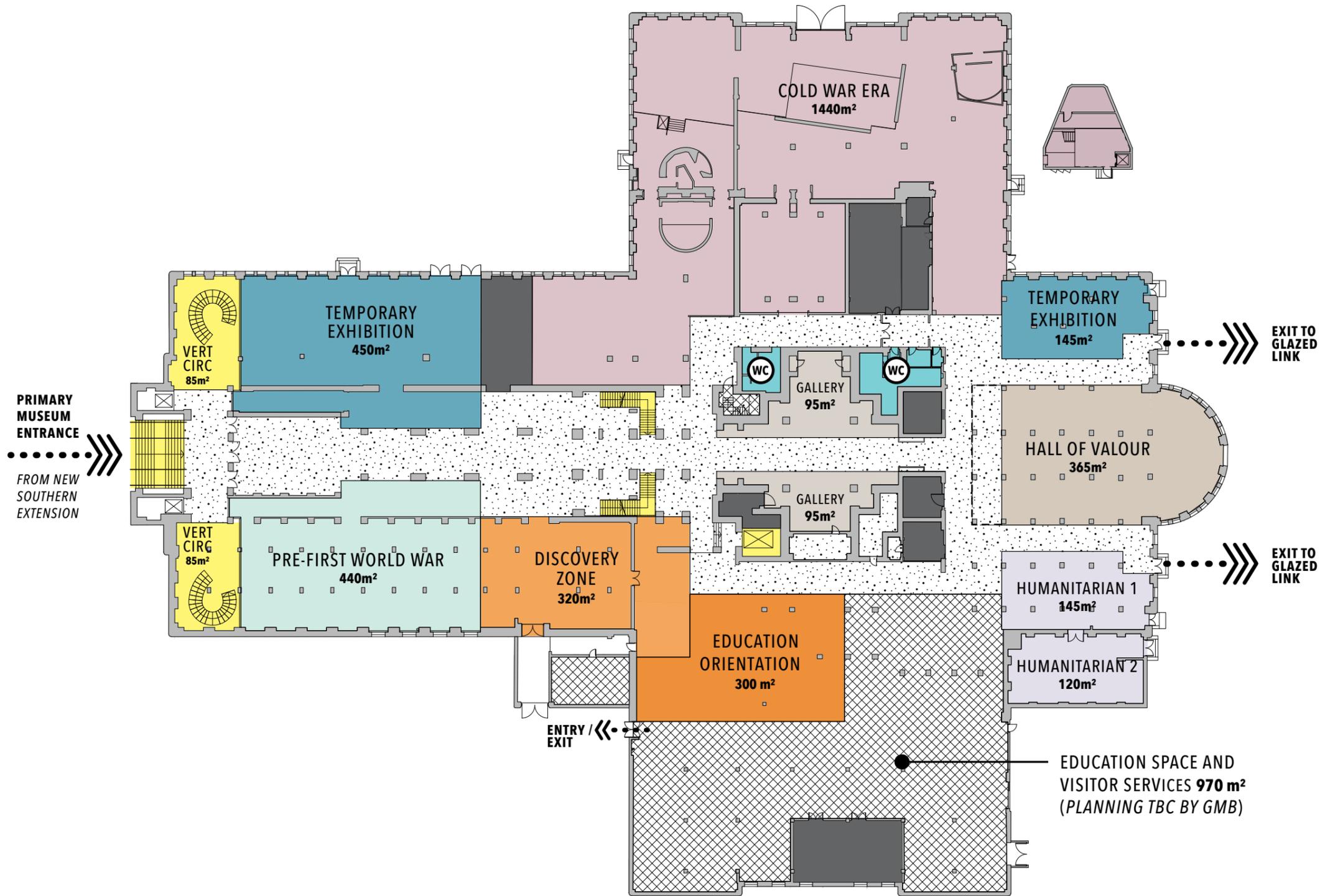


SPATIAL ALLOCATION

| AREA | ACHIEVED |
|---------------|--------------------|
| GALLERIES | 3868m ² |
| CIRCULATION | 455m ² |
| BACK OF HOUSE | 2358m ² |
| AMENITIES | 85m ² |
| PLANT | 630m ² |

ICONS / VISITOR EXPERIENCE

| | |
|---------------|-----------------|
| GALLERIES | VISITOR PATHWAY |
| CIRCULATION | ARRIVAL / ENTRY |
| BACK OF HOUSE | DECISION POINT |
| AMENITIES | AMENITIES |
| PLANT | INFORMATION |

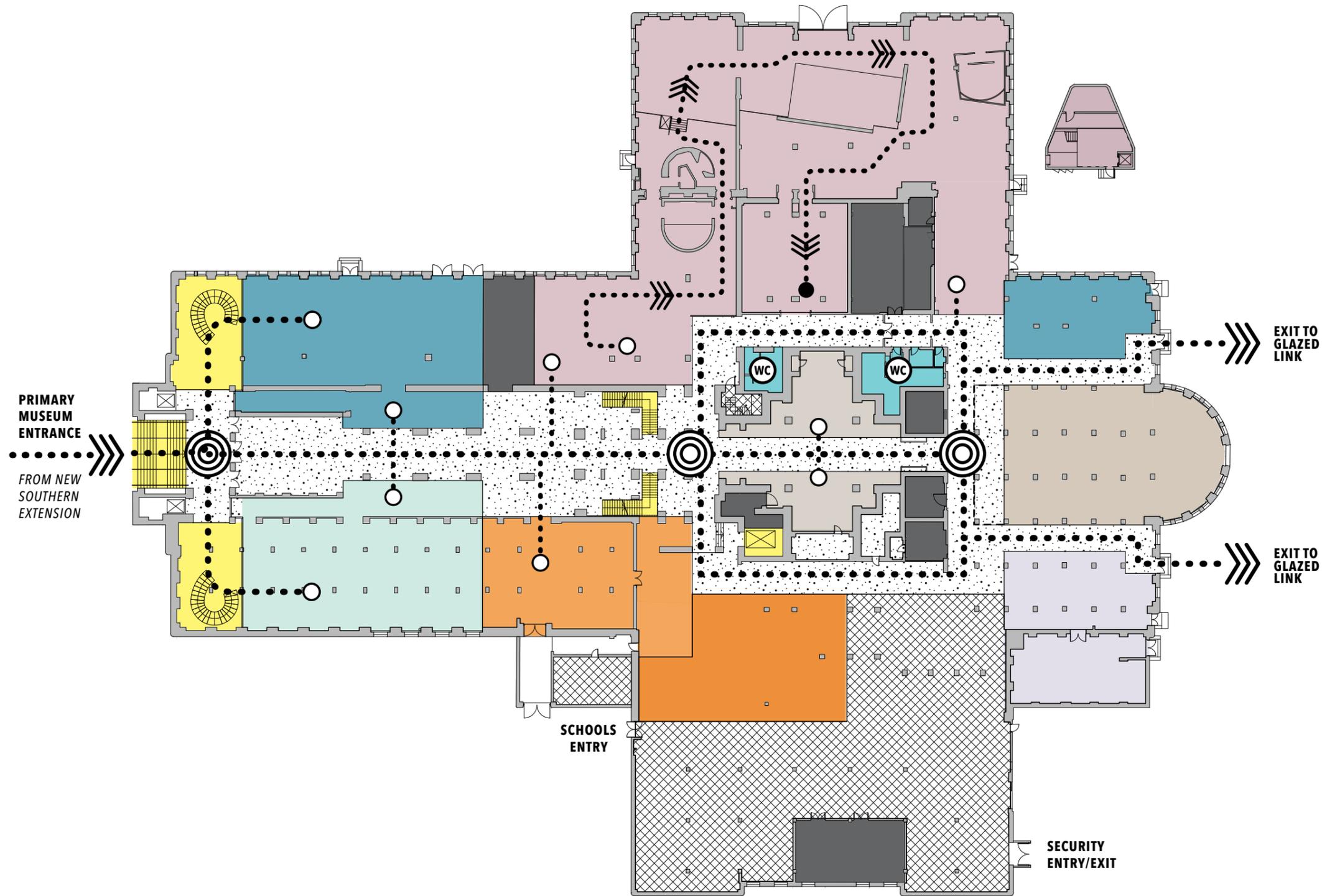


SPATIAL ALLOCATION

| AREA | ACHIEVED |
|---------------|--------------------|
| GALLERIES | 3740m ² |
| CIRCULATION | 1500m ² |
| BACK OF HOUSE | 1318m ² |
| AMENITIES | 60m ² |
| PLANT | 376m ² |

ICONS / VISITOR EXPERIENCE

- GALLERIES
- VISITOR PATHWAY
- CIRCULATION
- ARRIVAL / ENTRY
- BACK OF HOUSE
- DECISION POINT
- VERTICAL CIRCULATION
- AMENITIES
- PLANT
- INFORMATION

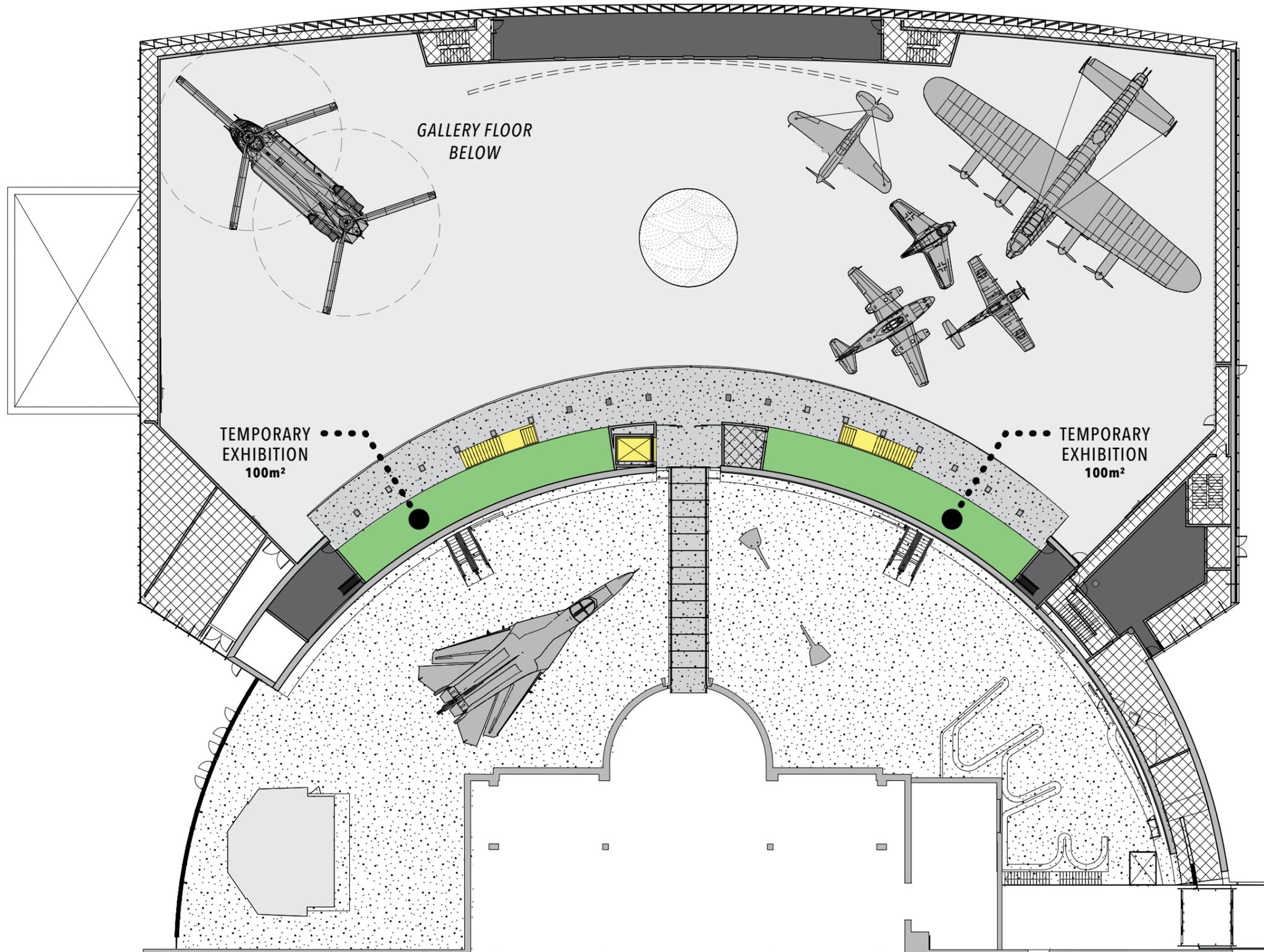


SPATIAL ALLOCATION

| AREA | ACHIEVED |
|---------------|--------------------|
| GALLERIES | 3740m ² |
| CIRCULATION | 1500m ² |
| BACK OF HOUSE | 1318m ² |
| AMENITIES | 60m ² |
| PLANT | 376m ² |

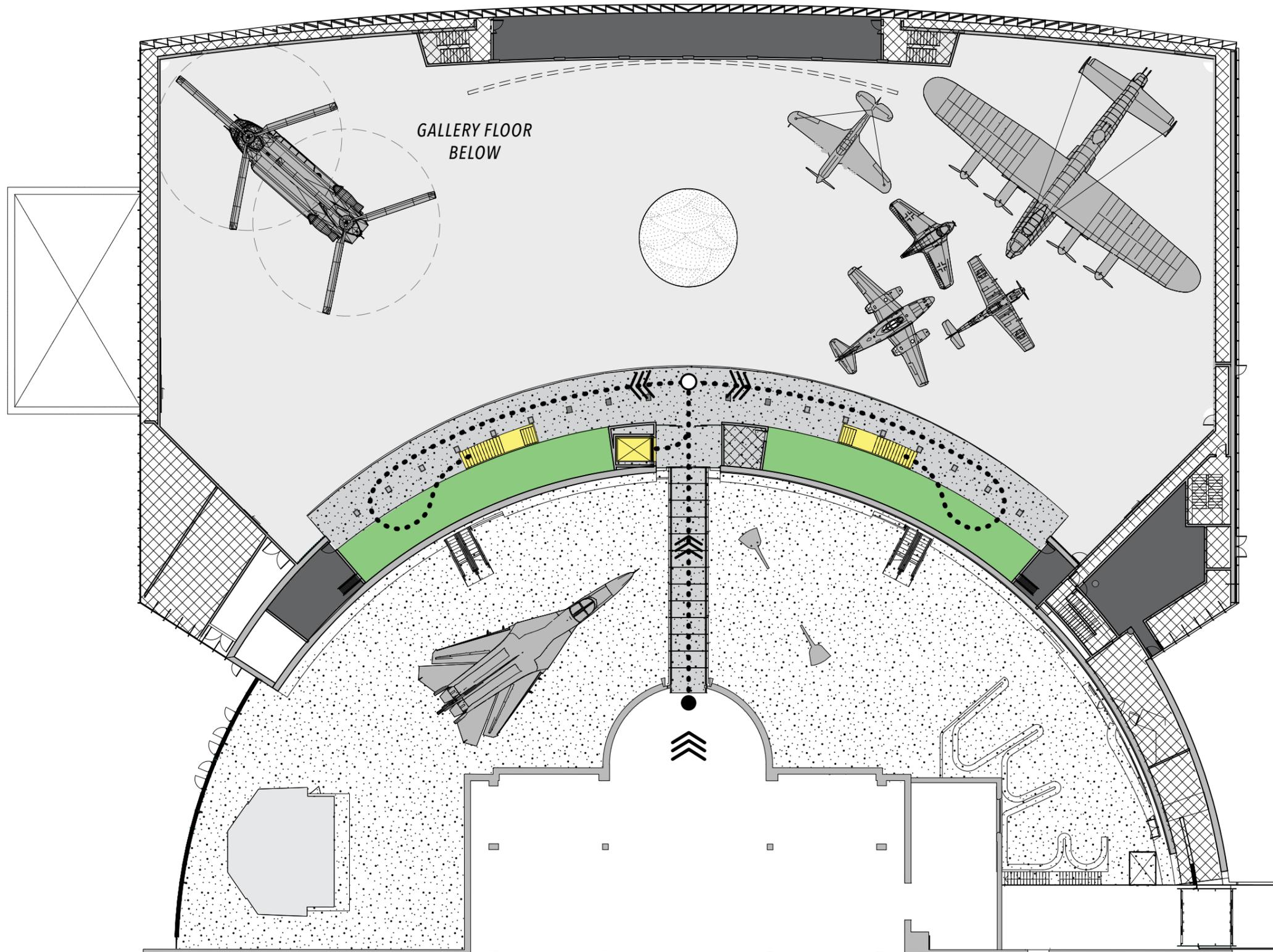
ICONS / VISITOR EXPERIENCE

| | | | |
|--|----------------------|--|-----------------|
| | GALLERIES | | VISITOR PATHWAY |
| | CIRCULATION | | ARRIVAL / ENTRY |
| | BACK OF HOUSE | | DECISION POINT |
| | VERTICAL CIRCULATION | | AMENITIES |
| | PLANT | | INFORMATION |



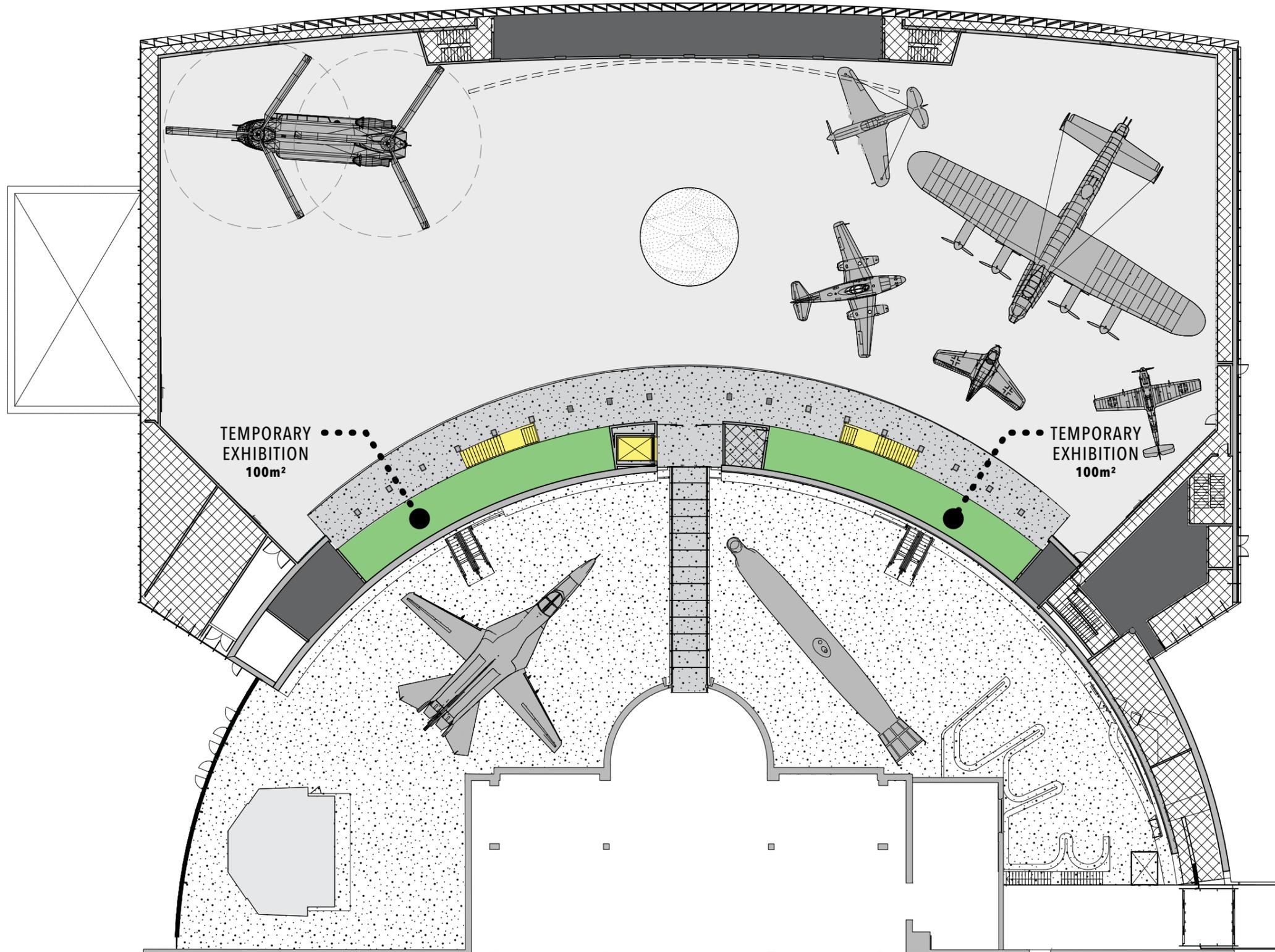
ICONS / VISITOR EXPERIENCE

| | | | |
|--|----------------------|--|-----------------|
| | GALLERIES | | VISITOR PATHWAY |
| | CIRCULATION | | ARRIVAL / ENTRY |
| | BACK OF HOUSE | | DECISION POINT |
| | VERTICAL CIRCULATION | | AMENITIES |
| | PLANT | | INFORMATION |



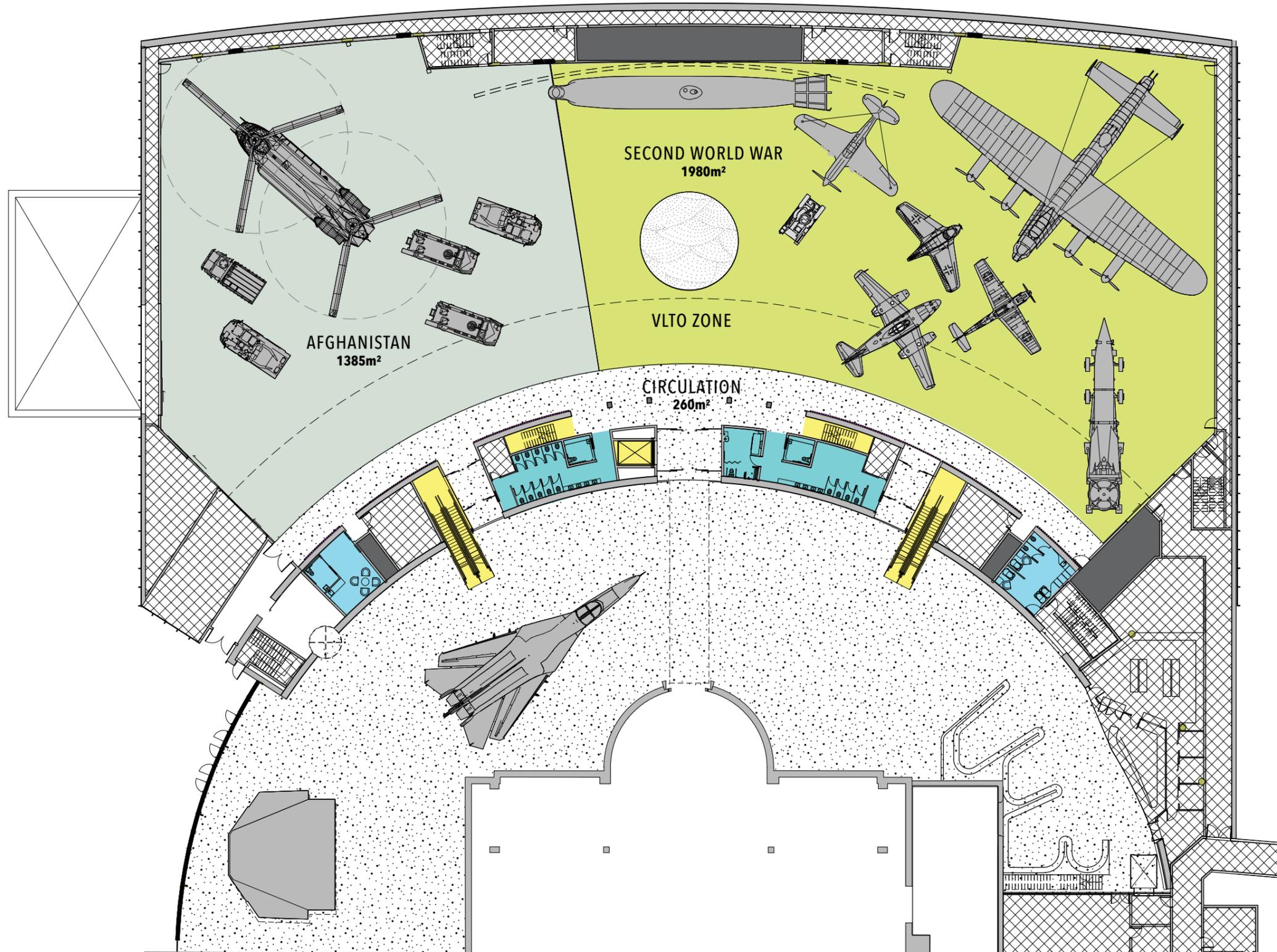
ICONS / VISITOR EXPERIENCE

- | | |
|----------------------|-----------------|
| GALLERIES | VISITOR PATHWAY |
| CIRCULATION | ARRIVAL / ENTRY |
| BACK OF HOUSE | DECISION POINT |
| VERTICAL CIRCULATION | AMENITIES |
| PLANT | INFORMATION |



ICONS / VISITOR EXPERIENCE

| | | | |
|--|----------------------|--|-----------------|
| | GALLERIES | | VISITOR PATHWAY |
| | CIRCULATION | | ARRIVAL / ENTRY |
| | BACK OF HOUSE | | DECISION POINT |
| | VERTICAL CIRCULATION | | AMENITIES |
| | PLANT | | INFORMATION |



SPATIAL ALLOCATION

| AREA | ACHIEVED |
|---------------|---------------------|
| GALLERIES | 3365m ² |
| CIRCULATION | 1370m ² |
| BACK OF HOUSE | 1053m ² |
| AMENITIES | 170m ² |
| PLANT | 113.5m ² |

ICONS / VISITOR EXPERIENCE

- GALLERIES
- CIRCULATION
- BACK OF HOUSE
- VERTICAL CIRCULATION
- PLANT
- VISITOR PATHWAY
- ARRIVAL / ENTRY
- + DECISION POINT
- AMENITIES
- i INFORMATION

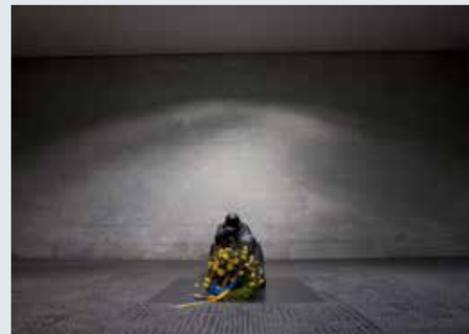
Aperture (oculus)

Job No. WM1926
 Client Australian War Memorial
 Project Gallery Development & Exhibition Design Masterplan



1. Wayfinding

The Oculus builds on the language of the central axial highway, with moments for pause, reflection and orientation. It addresses challenges for the visitor in understanding that Anzac Hall has exhibition offerings over two levels. Option 2 circulation presents sightlines across levels not only as a point of interest but as a central orientation device.



2. Visitor Experience

Sightlines through levels allow the visitor an opportunity to manage the demands of the experience, and plan their journey accordingly. A bold, cohesive experience provoking pause and reflection could be seen from many angles throughout the visitor journey.



3. Thematic Connection

Allows a visual and literal connection between the spaces to connect galleries / themes and campaigns. The visitor experience culminates in revealing a unifying message tying together all Galleries' themes. The brief for this will be thoroughly developed and form part of the Exhibition Design tender documentation.



4. Artistic Commission

Provides a potential stage / backdrop for a digital or artistic commission. A commission such as this not only meets the expectations of the contemporary visitor experience, but allows a shift in mode of engagement, from the singular into the collective connecting heart and mind.



5. Marketable Assets

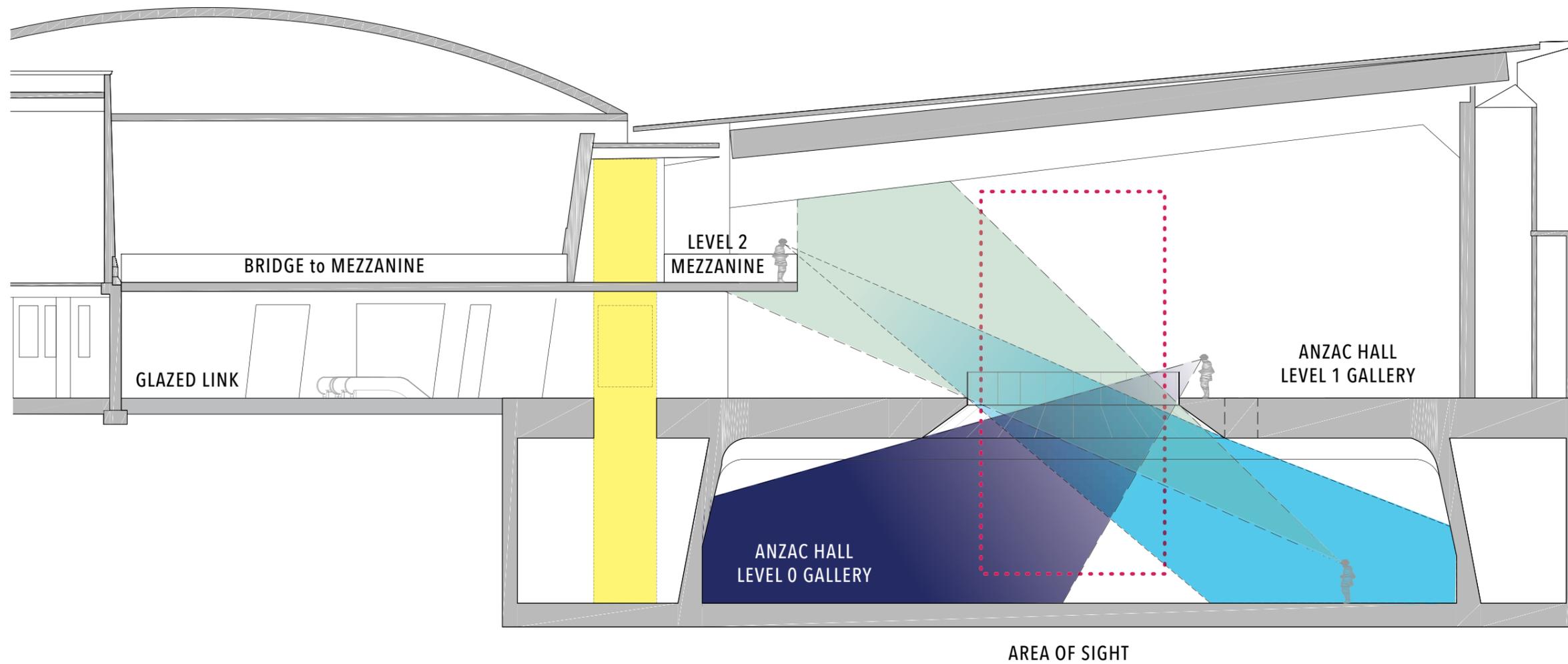
A dramatic digital commission against the backdrop of a significant architectural feature is a unique selling point for the memorial. Museums and memorials can use these kinds of leveragable assets to cement their position in the cultural sector, and drive growth in new audiences attending the Memorial.



6. Future Collection Displays

Provides a large, flexible vertical space where collections or LTOs may be displayed should there be future appetite and need.





Precedent examples

Job No. WM1926
 Client Australian War Memorial
 Project Gallery Development &
 Exhibition Design Masterplan

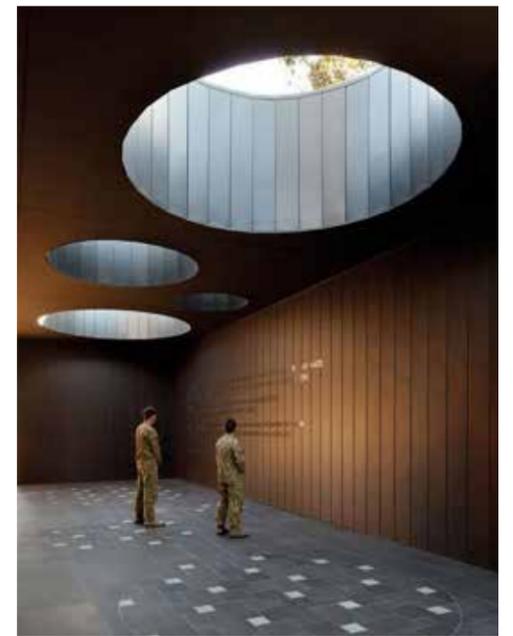
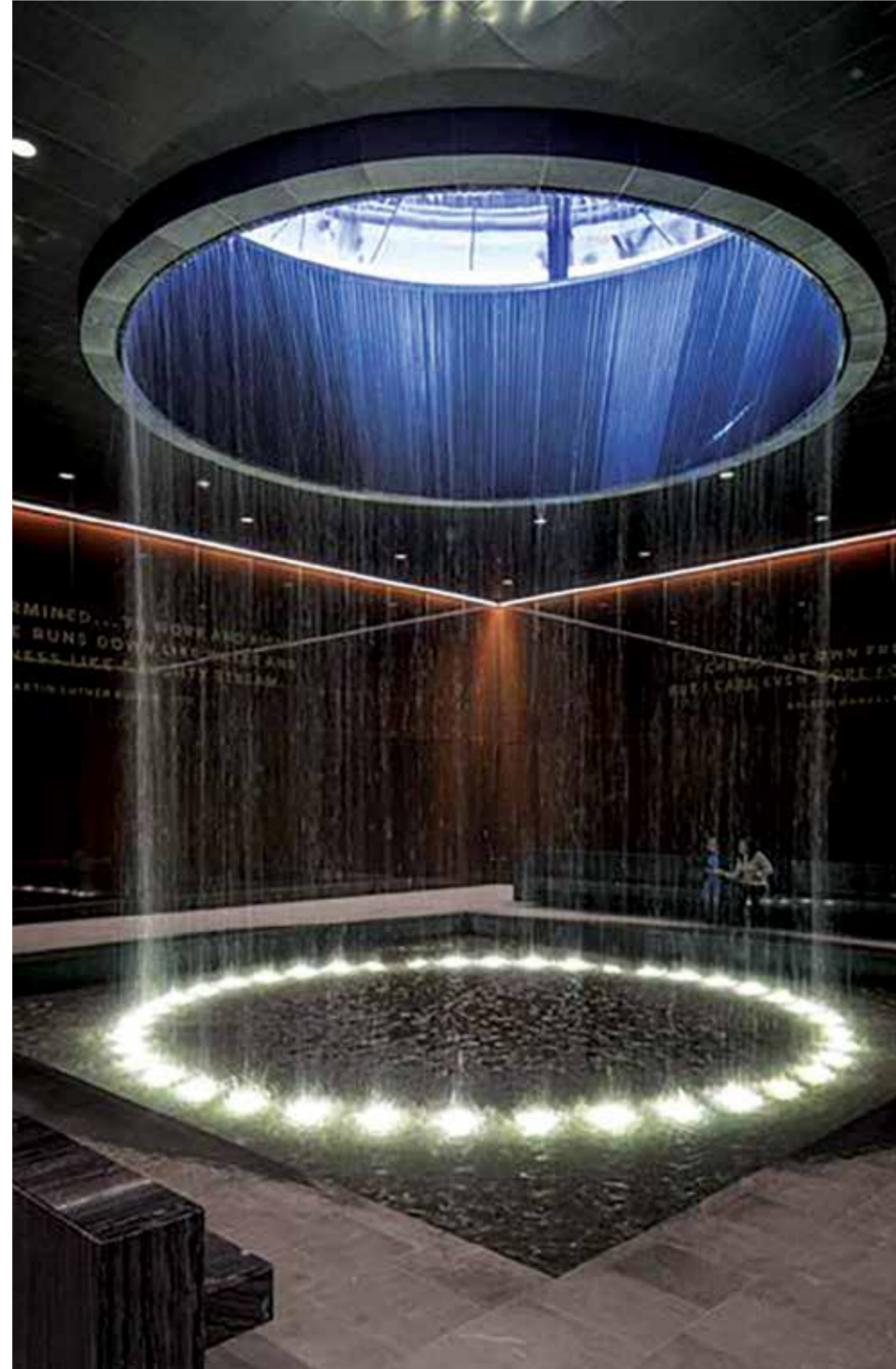
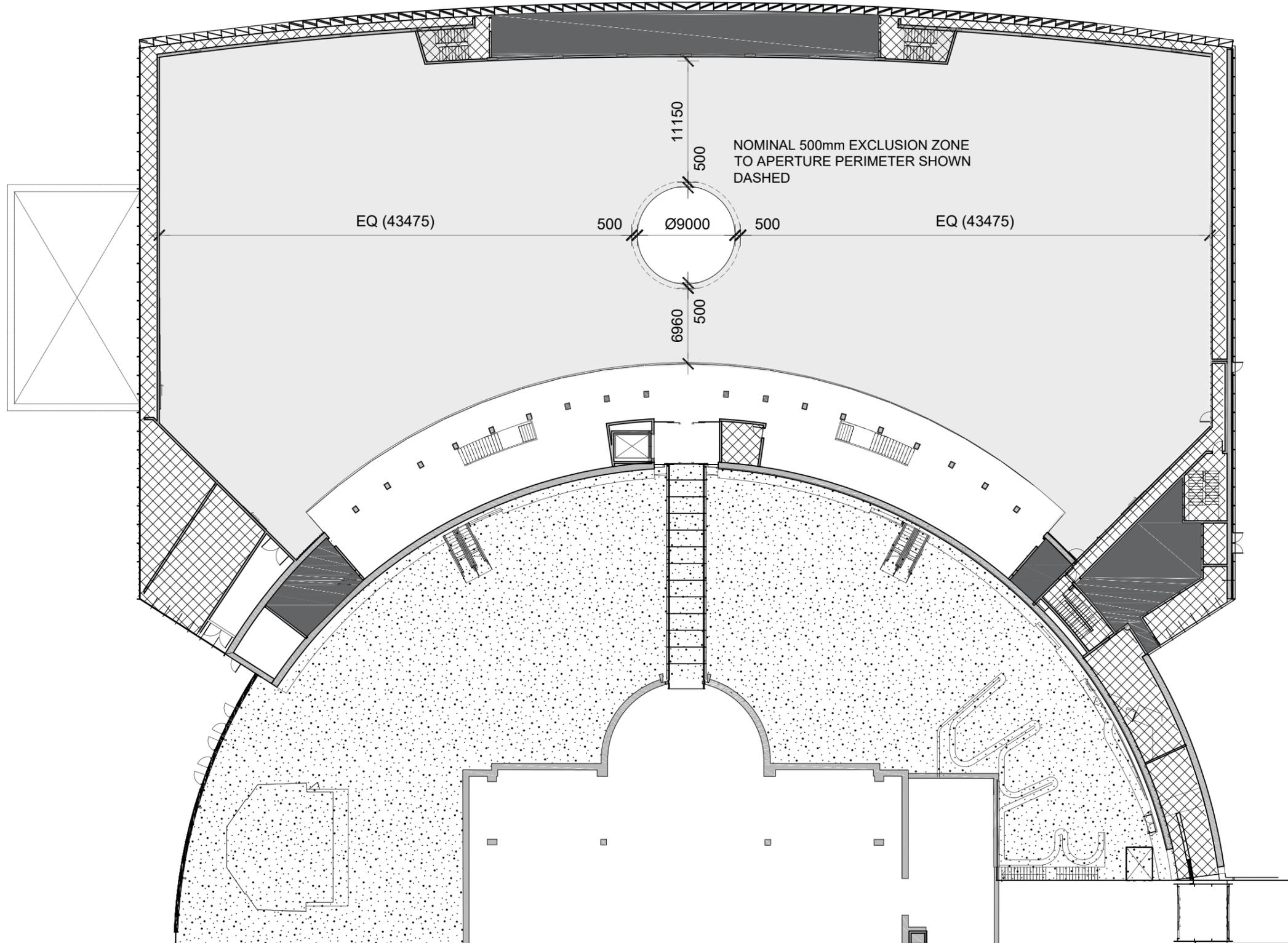


Image credits previous page - clockwise from left

1. Yhonnice Scarce/Edition Office, In Absence National Gallery of Victoria 2019
2. Source unknown - architectural feature
3. Safdie Architects, The Hall of Names, Yad Vashem Holocaust History Museum
4. Maxthreads Architectural Design & Planning, Interior Lobby space, Taichung City Cultural Centre
5. Coordination Asia Shanghai Design, Nuclear Power Science and technology Centre
6. Eero Saarinen, Kresge Auditorium and Chapel, Massachusetts Institute of Technology, USA
7. Fiona Banner, Harrier jet, Tate Britan

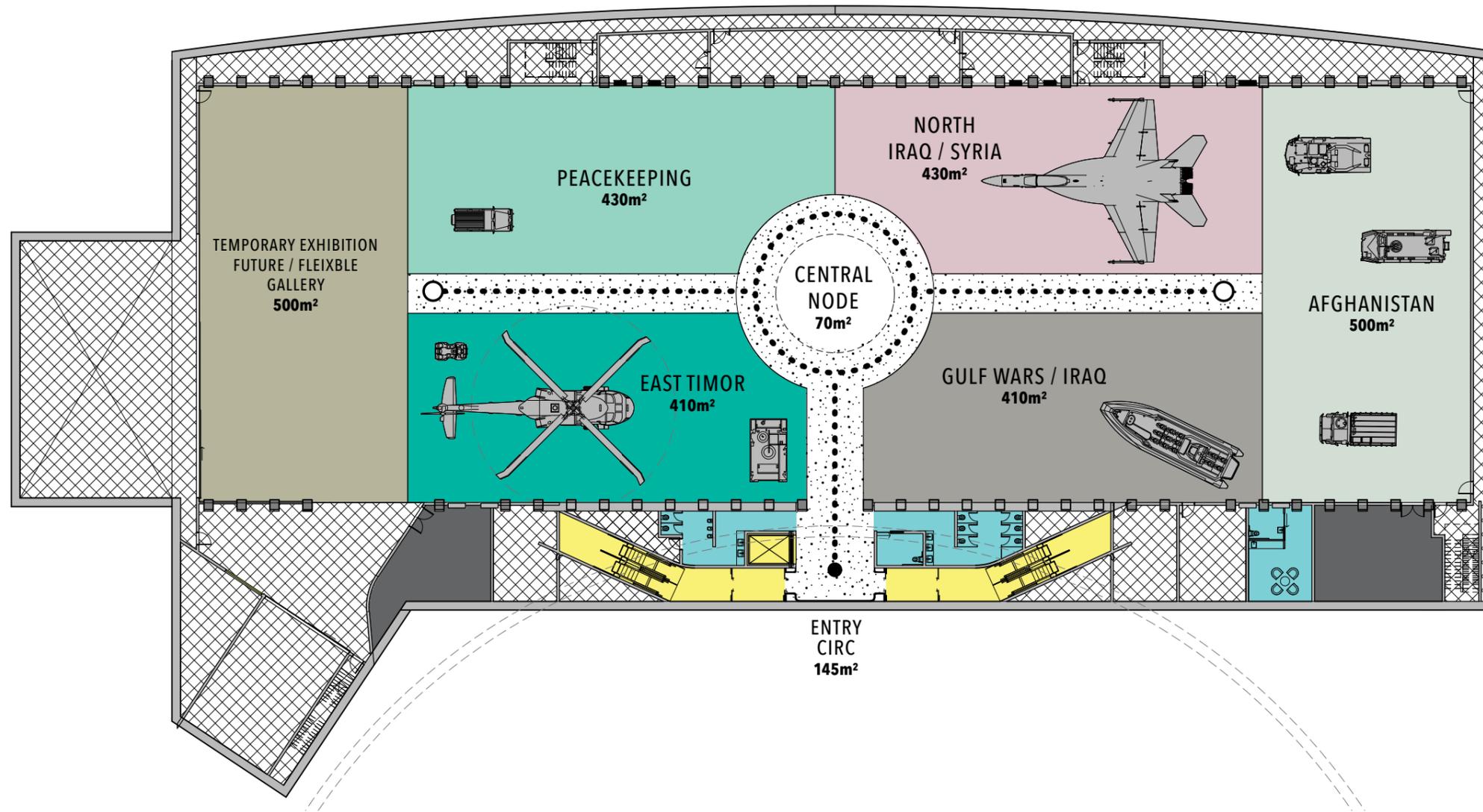
Image credits this page - clockwise from left

8. Fiona Banner, Harrier jet, Tate Britan
9. Freelon Adjaye Bond / SmithGroup, Contemplation Court, National Museum of African American History and Culture
10. Fka, Mona, Museum Of Old And New Art, Hobart Tasmania
11. BVN Architecture, Puckapunyal Military Area Memorial Chapel
12. Can Togay AND Gyula Pauer, Shoes on the Danube Bank, Budapest Hungary



ICONS / VISITOR EXPERIENCE

| | |
|----------------------|-----------------|
| GALLERIES | VISITOR PATHWAY |
| CIRCULATION | ARRIVAL / ENTRY |
| BACK OF HOUSE | DECISION POINT |
| VERTICAL CIRCULATION | AMENITIES |
| PLANT | INFORMATION |



DURATIONS / DISTANCES

| | |
|------|--|
| 85m | Lower gallery amenities to glazed link amenities |
| 190m | Southern entrance to lower gallery |
| 55m | Lower gallery to cafe |

SPATIAL ALLOCATION

| AREA | ACHIEVED |
|---------------|--------------------|
| GALLERIES | 2825m ² |
| CIRCULATION | 275m ² |
| BACK OF HOUSE | 1200m ² |
| AMENITIES | 85m ² |
| PLANT | 126m ² |

ICONS / VISITOR EXPERIENCE

| | | | |
|--|----------------------|--|-----------------|
| | GALLERIES | | VISITOR PATHWAY |
| | CIRCULATION | | ARRIVAL / ENTRY |
| | BACK OF HOUSE | | DECISION POINT |
| | VERTICAL CIRCULATION | | AMENITIES |
| | PLANT | | INFORMATION |

Art and Design Commission Opportunities

Job No. WM1926
Client Australian War Memorial
Project Gallery Development & Exhibition Design Masterplan

Art and Design Commission Opportunities

It is recommended that consideration be given to the vital role art and design can play across the re-imagined Memorial. Nominating candidate locations for existing collection and future commissions as the architectural schemes develops is crucial. Consideration is also necessary for the access, movement and installation of design or art-based commissions. This also applies to both the design of the building, and the display of the works, where each should elevate the other.

While the collection holds many artworks to articulate and amplify the stories, it also provides a seminal connection to the Memorial and its purpose. The collection provides the conduit between the heart and head, engaging the visitor in the emotional and sensory narratives that exist beyond the who, what, where and why. It explores other ways to reflect and contemplate, enabling new ways of seeing, and giving new insights and meaning to people, stories and events. When words are difficult, art gives voice, bridging the gap and adding light shade, nuance and meaning. Using art or designed elements in ways that break through the narrative, arrest and challenge the visitor can also shift the tempo of the experience providing the mood, tone and pace required to sustain the attention of a visitor in a demanding environment. Just as LTOs become touchstones within the galleries, the presence of art and design plays a vital role in facilitating a variety of visitor connections and possibly even wayfinding devices.

Collection and Commissioning

The Art collection and the commissioning program provides a broad and rich range of artistic perspectives on Australian military history, including the various causes, contexts and aftermaths of conflict as well as actual operations. Due to its creative and interpretive nature, the Art collection and commissioning can offer a unique insight into war related experiences and phenomena not represented in other collecting areas or the Memorial's historical research programs. Art can be a means to introduce difficult/controversial and divergent views as well as multiple perspectives into the gallery space.

The Art section initiates and co-ordinates a range of artistic commissions, ensuring that the Australian experience of contemporary conflict is explored, interpreted and commemorated from a range of perspectives. Recent commissions have included the official war artist contributions of Susan Norrie, Megan Cope, Ben Quilty, Shaun Gladwell. Other commissions have been undertaken to fill gaps in the collection development plan (CDP) or to expand on key areas of the CDP.

Many of these works have not yet been displayed at the Memorial due to a lack of exhibition space, and other suitable front of house spaces for activation. Some also have not directly fit within the existing permanent gallery themes. The gallery development program offers a number of opportunities that can be explored both for existing collections, art commissions or other design treatments across the site. The commissions can provide engaging artworks that invite reflection and commemoration, a 'pause' between galleries, or to engage in specific histories and can be undertaken in both gallery condition and non-gallery condition spaces. They can be large immersive and/or conceptual installation pieces or be contained within intimate spaces for artworks, or spaces off main circulation suitable for AV and other digital born commissions and collections.

Designers and artists work in many different materials (durable, ephemeral, digital, traditional etc.) and can be flexible in their approach. Commission briefs for each of the opportunities noted in the plans will be developed through a collaborative process between the Art and Development curatorial teams.

Southern Entrance and Aperture – Anzac Hall opportunities

The 'oculus' is considered a focal point for the design of the Southern Entrance as is the aperture in Anzac Hall. The 'oculus' visually links the new entrance to the historic building and will be a source of natural light into the lower level whilst providing a point of final reflection. They are additions to the important commemorative axis of the Hall of Memory, Pool of Reflection and Stone of Remembrance and offer other symbolic, connections to the axis. These new symbolic elements will become meaningful for visitors on their journey from the new entrance to the Commemorative Area.

Recognising Aboriginal and Torres Strait Islander peoples as the first peoples of Australia - acknowledge the primary rights of Aboriginal and Torres Strait Islander peoples in their cultural heritage, the 'oculus' is an ideal location to work with an Indigenous artist or designer to create a lasting installation to welcome visitors to the Memorial and ground it within Indigenous understandings of Country and commemoration. This idea would likely be considered sympathetically by the National Capital Authority and be in accordance with other government and public acknowledgments of Country. "Country holds everything. Country holds land, site and space; is languages and culture. Country is the living library of knowledges and narratives, holding them safely in perpetuity." Daniele Hromek, Budawang.

The aperture provides a visual link through the levels of Anzac Hall as well as being a final destination for most visitors. An immersive and/or conceptual installation designer or art commission will provide a contemporary visitor experience and could approach broader themes of the social impact of war. The aperture allows the thematic connection between the levels and provides great opportunity for a commission with a compelling unifying message. It would be a significant reflection point for visitors to end their journey. The commission would be the ideal opportunity for the Memorial to work with an established Australian artist and could be in collaboration with an architect or designer. The artwork would lend itself to being a large scale installation that could be an immersive experience for the visitor.



Images clockwise from top

1. Wang Yuyang, Light falling down like a feather, Shanghai
2. Tadao Ando floating ceiling, Ando Museum, Naoshima, Japan, 2013



ACKNOWLEDGMENTS

Broadcast would like to acknowledge the AWM team for their extensive input and advice in the preparation of the preliminary drawings and this draft report. Broadcast would also like to acknowledge Scott Carver and Cox Architecture for the provision of drawings and advice in relation to the development of their respective components for the development project.

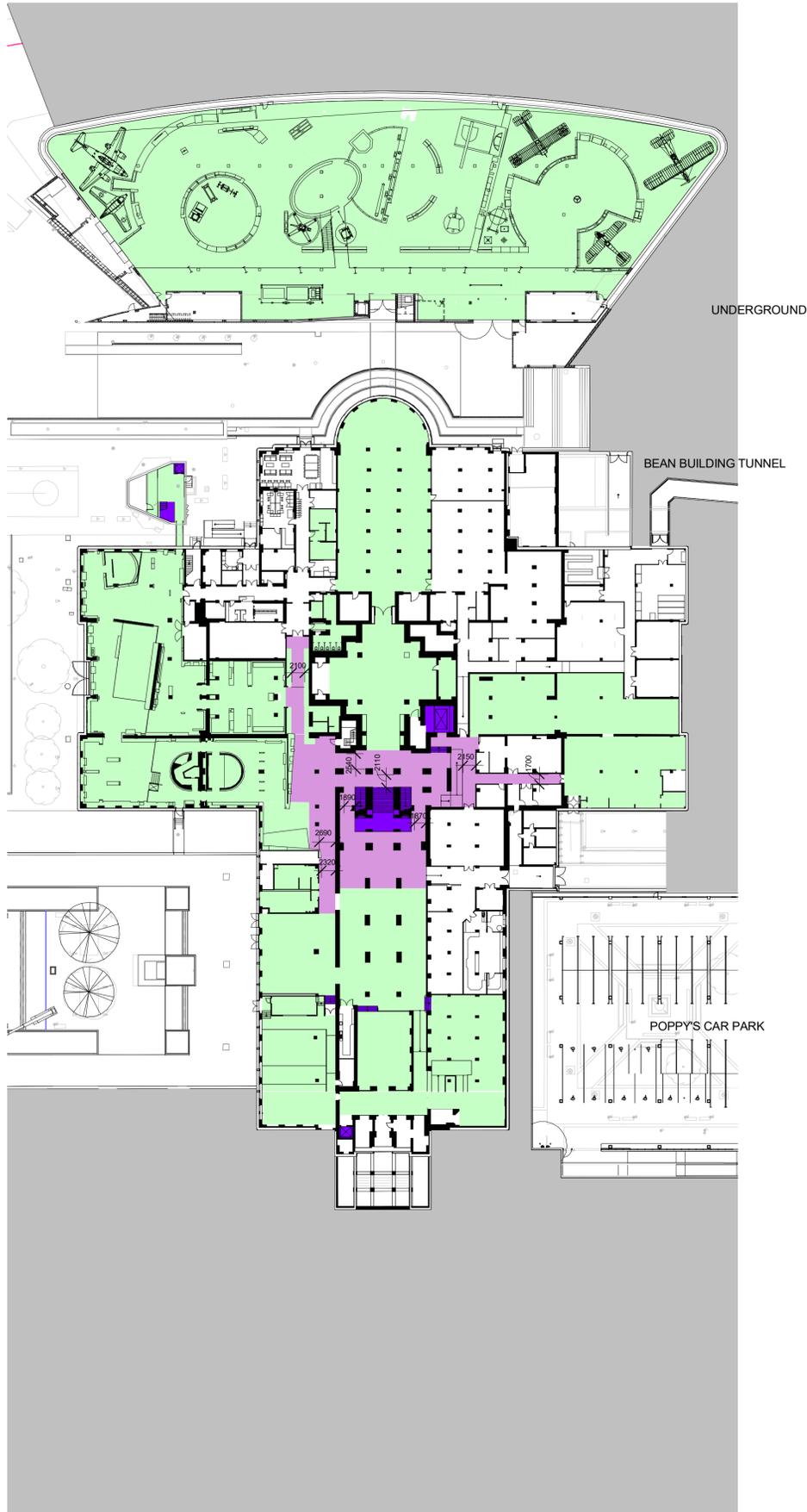
broadcast
MUSEUM EXHIBITION GALLERY

Address Mitchell House
Level 4 / 358 Lonsdale St,
Melbourne, VIC, 3000, Australia

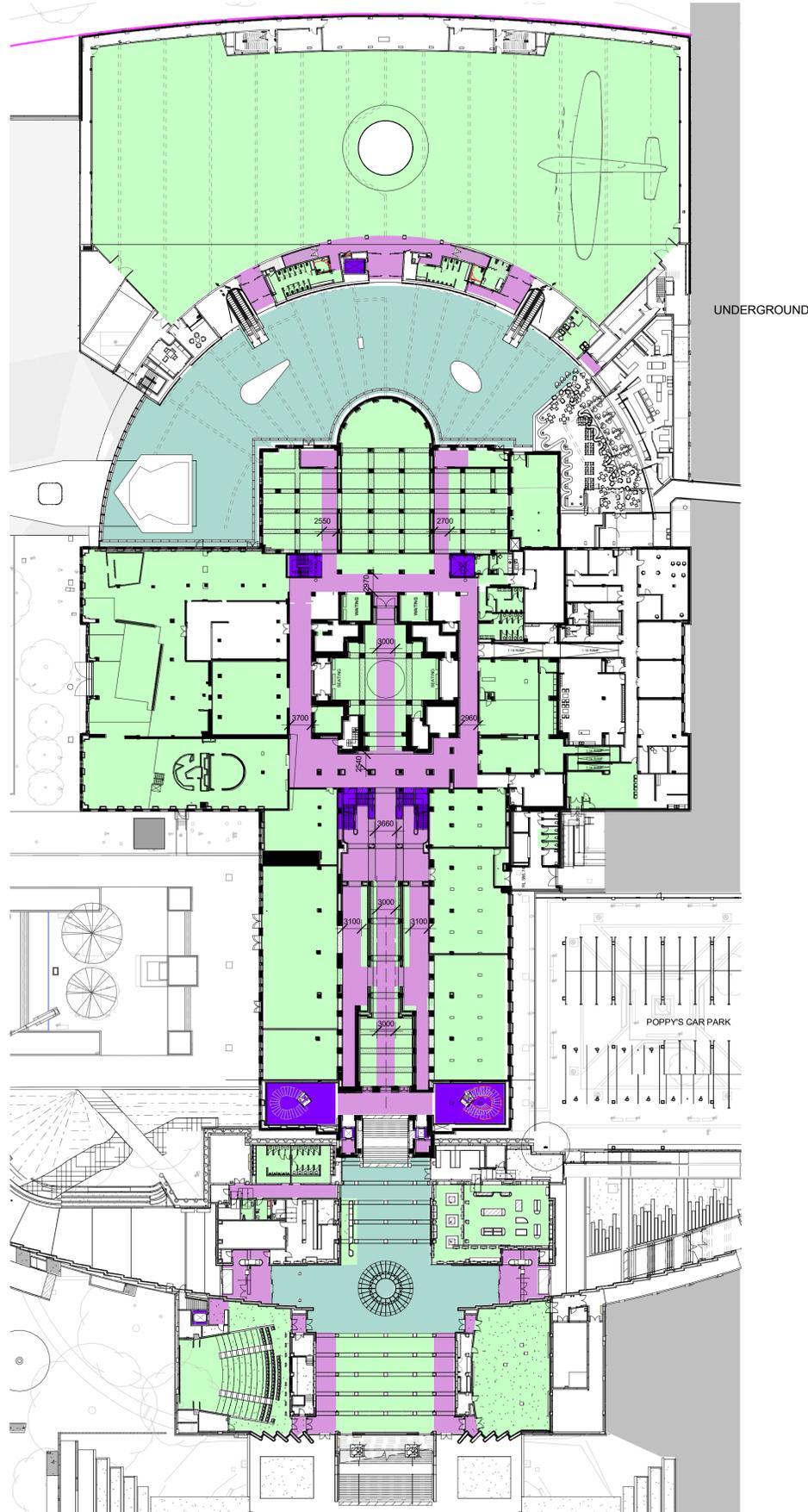
Contact www.broadcastdesign.com.au

ATTACHMENT E4

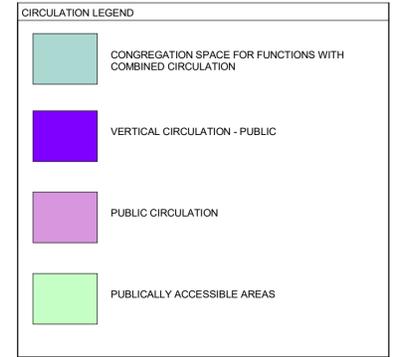
CURRENT AND PROPOSED CIRCULATION COMPARISON



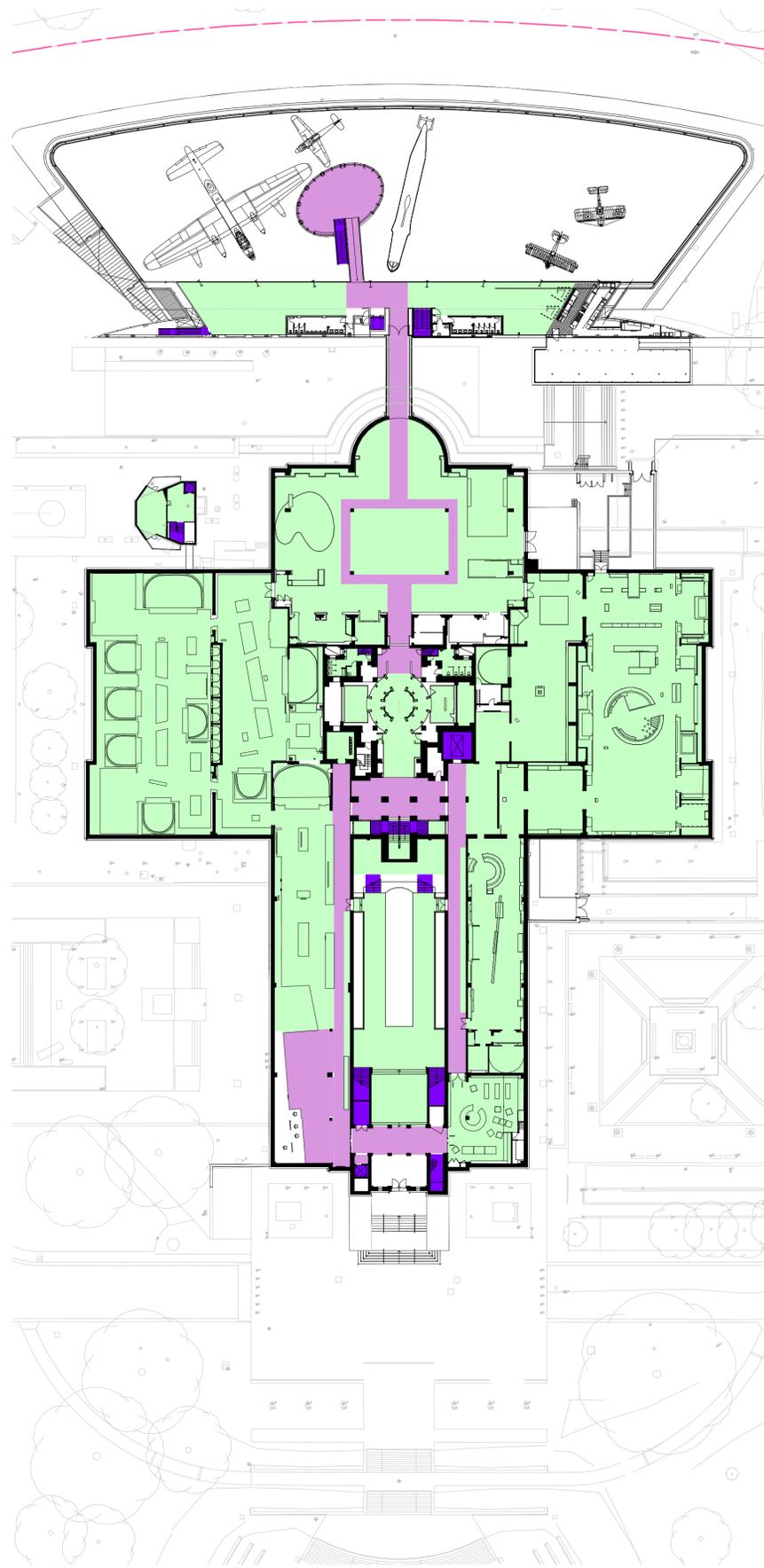
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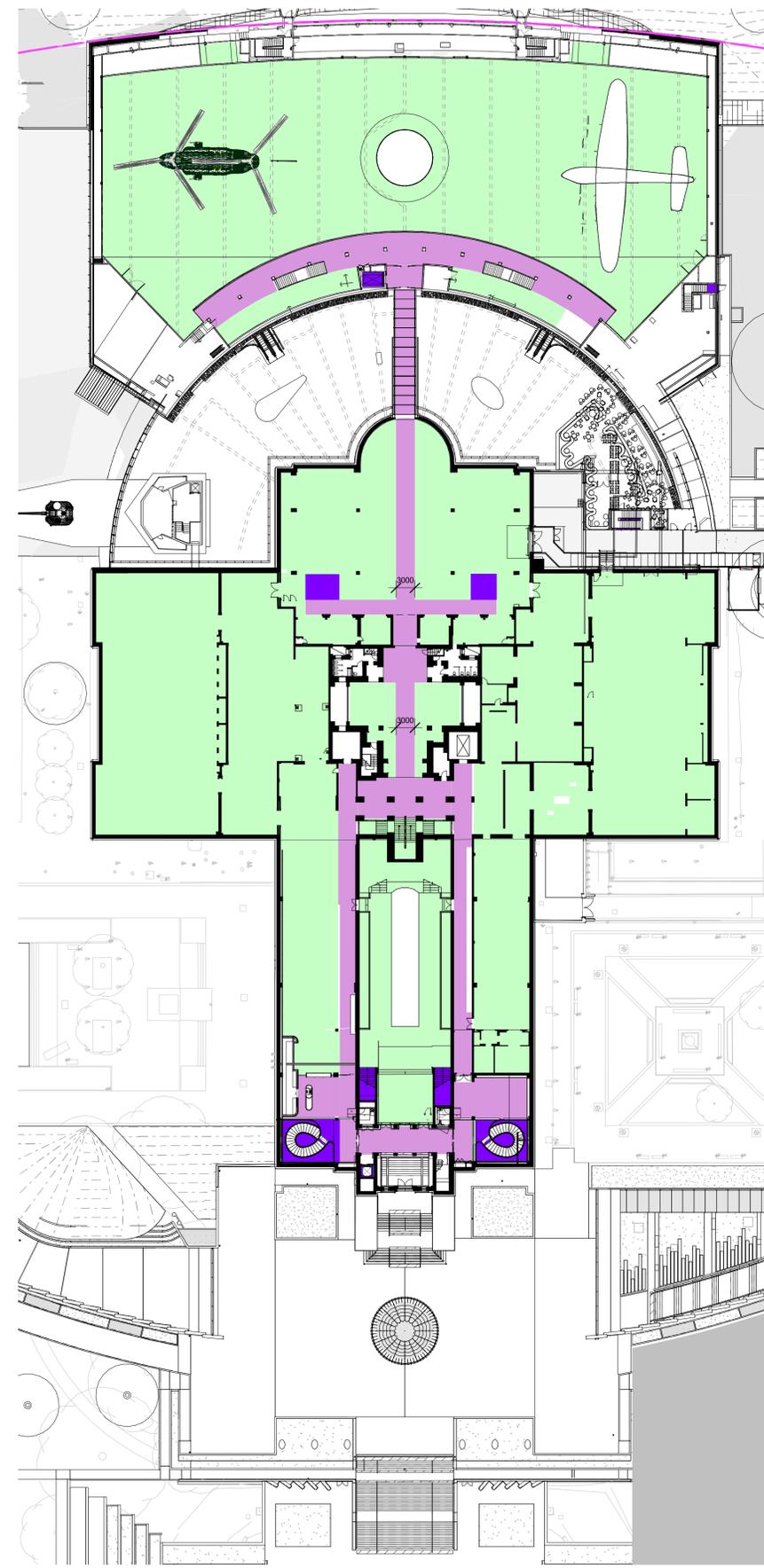
2 NEW MAIN BUILDING LEVEL 01 CIRCULATION
0305 1:500



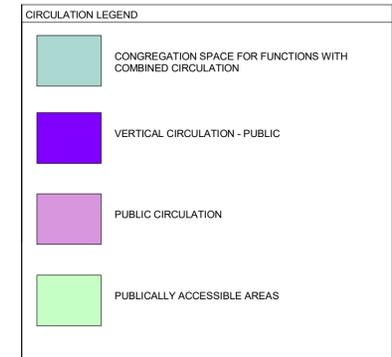
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|---------------------------|----------|---------------------------------|----------------|----------|
| Project | | Drawing Name | | |
| AWM REDEVELOPMENT PROJECT | | LEVEL 01 CIRCULATION COMPARISON | | |
| Scales | Date | Job Number | Drawing Number | Revision |
| As indicated | 08/11/19 | AWM-0000 | SD-PM-0151- | [03] |
| @A1 | | | | |



1 LEVEL 02 CIRCULATION COMPARISON EXISTING LAYOUT
0305 1:500



2 LEVEL 02 CIRCULATION COMPARISON NEW LAYOUT
0305 1:500



| | | | | |
|---------------------------|----------|---------------------------------|----------------|----------|
| Project | | Drawing Name | | |
| AWM REDEVELOPMENT PROJECT | | LEVEL 02 CIRCULATION COMPARISON | | |
| Scales | Date | Job Number | Drawing Number | Revision |
| As indicated | 08/11/19 | AWM-0000 | SD-PM-0152- | [03] |
| @A1 | | | | |



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