



4.2 Strategy for Site Planning

4.2.1 Heritage

Objectives

- To provide a rich urban environment within the Cardinal Freeman Village through the interpretation and integration of heritage elements within the Cardinal Freeman site.
- To provide a curtilage and setting for the heritage buildings on the site that reflects the history of development, respects the architectural and heritage significance of Glentworth House and the Chapel, and sympathetically acknowledges the richness of built form that occurs over time.
- Provide a rational and clearly legible arrangement of buildings on the site to serve the future requirements of the Village.
- Integrate the heritage items both functionally and spatially into the CFV.
- Re-establish the visual connections of Glentworth House and the Chapel to the public domain.

Strategies

- Align new built form to the northern facades of the Chapel.
- Align the western walls of buildings addressing Victoria Street so as to re-establish a visual link from Clissold Street to the Entry Tower of Glentworth House.
- Align buildings in the western quadrants to re-establish a visual link from Clissold Street to the Chapel.
- Provide view corridors that frame the eastern transept rose window to Victoria Street.
- Provide new garden settings. One to the east of Glentworth House in deference to the historic garden of the original house. The second to the north of the Chapel to define the setting and provide opportunities for adaptation and re-use of the chapel for community use.
- Retain the defined courtyard spaces of the Chapel and provide additional courtyard spaces to the east and west of the transept rose windows.

- Neighbouring buildings
- Buildings on site
- Framed vista to and from the public domain and rose window of the Chapel
- Reinstated vistas to and from the public domain and heritage items
- New formal community spaces providing garden settings for Glentworth House to the east and the Chapel to the north
- Maximum extent of setting when considering heritage items
- Primary building alignment. Retains northern and eastern alignments and is expressed in proposed buildings.
- New secondary building alignment to define and provide vistas through to proposed Village Green

0 5 10 20 40 metres

4.2 Site Planning

4.2.2 Curtilage Precedents - International



Figure 4.2.2a Pisa

Figure 4.2.2b The Campo, Pisa
The Campo, Pisa

The three major architectural elements are framed as objects in space by the surrounding streets and town buildings. The green of the ground plane unites the white columned buildings.



Figure 4.2.2e Capitoline Hill, Rome

Capitoline Hill, Rome

Michelangelo famously remodelled two pre-existing Gothic palazzos, adding a new geometric pavement centred on the relocated Roman statue of Marcus Aurelius. The square redefined the Capitoline Hill, adding a third flanking palazzo to symmetrically frame the statue and ramp that connected down to the city's streets.



Figure 4.2.2c Musée de Carnavalet, Paris

Musée de Carnavalet, Paris

The Hotel de Carnavalet is an accumulation of fused buildings, which form four courtyards in a chequer board arrangement of solid and void. The complex evolved over three centuries, starting before 1550, with the major stages by leading architects Mansart and Du Cerceau after 1660. Some of the courtyards are stone paved, while others are lush formal gardens.



Figure 4.2.2f Cartier Foundation, Paris



Figure 4.2.2g Cartier Foundation, Paris

Cartier Foundation, Paris

The Cartier Foundation occupies the site of a former mansion, which was set in a generous garden planted with mature trees. The new building occupies the footprint of the former mansion, retaining the garden. Architect Jean Nouvel married transparent glazed screens to continue the height of the typical limestone façades along the Boulevard Raspail frontage.

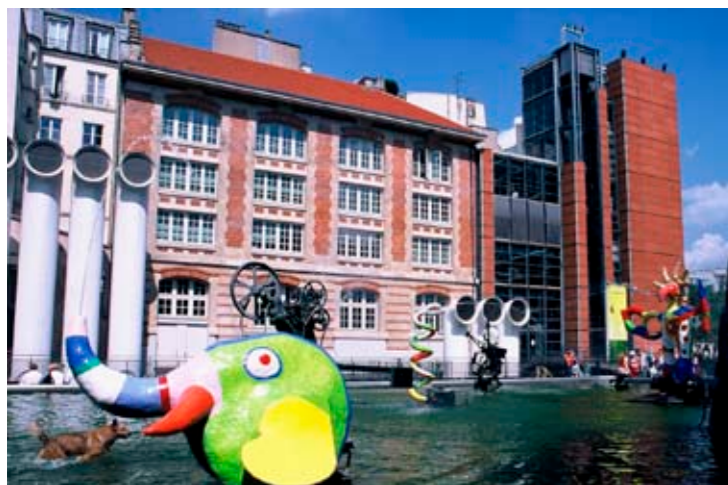


Figure 4.2.2d IRCAM, Beaubourg, Paris

IRCAM, Beaubourg, Paris

Architect Renzo Piano added a small tower building to define the corner between the two squares that frame the Pompidou Centre. The IRCAM tower, the entrance for a large public institution under the square, skillfully builds onto a retained early C20th red brick school building.



Figure 4.2.2h Morgan Library, New York

Morgan Library, New York

The Morgan Library extensions, recently completed by the Architect Renzo Piano, add a central new building that functionally unites a number of distinguished C19th building to form an enlarged institution. The new architecture is in scale with the retained historic fabric.



Figure 4.2.3a North Sydney Pool, Sydney

North Sydney Pool

North Sydney Pool was built as a brick defined, open air public pool in the 1930's. It framed views to the Bridge pylon nearby, with an open arcade to the harbourfront. In the 1990's Ken Maher won the competition to create enlarged facilities, sympathetically adding an indoor pool and restaurant. These new steel framed elements match the height of the brick grandstands.



Figure 4.2.3b University of NSW, Sydney



Figure 4.2.3c University of NSW, Sydney

University of NSW

The central Mall at UNSW has evolved since its establishment by the campus master plans in the 1950's. Today a variety of buildings define this fine linear space, which has an open termination in FJMT's Scientia Building. The Mall is being extended to the west across Anzac Parade, following Hill Thalís's most recent Campus 2020 plan.



Figure 4.2.3d Conservatorium of Music after the construction of the Van der Bruggen Hall, Sydney



Figure 4.2.3e Conservatorium of Music today, Sydney (photo Architecture Australia Jan-Feb 2002, John Gollings)

Conservatorium of Music

Originally built in 1817-21 by Greenway as stables around an open court, the void was infilled by the Van der Bruggen Hall 100 years later. The distinctive roofscape of the hall is clearly seen above the retained castellated profile of Greenway's facades.

A further layer of new construction was added recently by the Government Architect with Philippe Robert.



Figure 4.2.3f Australian Museum, Sydney

4.2 Site Planning

4.2.3 Curtilage Precedents - Australia

The Australian Museum

The Museum complex has evolved over many stages, from establishment in 1848 to the design of Mortimer Lewis, to the most recent stage opened in the last year by Richard Johnson.

The intermediate stages followed and interpreted Barnet's massing and cornice line, including the 1950's additions on College Street by Cobden Parkes.



Figure 4.2.3g Sydney Town Hall

Sydney Town Hall

The Sydney Town Hall was built in two principle stages. The original 1868 front was ornate, with projecting aediculae and cornices. The 1888 extension continued the use of sandstone, the columns and the cornice lines of the original, while enlarging the footprint and raising the overall volume.



Figure 4.2.3h The Mint, Sydney

The Mint

The Mint complex in Macquarie Street is about to celebrate 200 years of evolution. Originally the south wing of the Rum Hospital, the new Mint buildings were added symmetrically to the rear in the 1850's. The recent extensions by FJMT Architects balance new for demolished pieces, creating a new unity of form and scale.

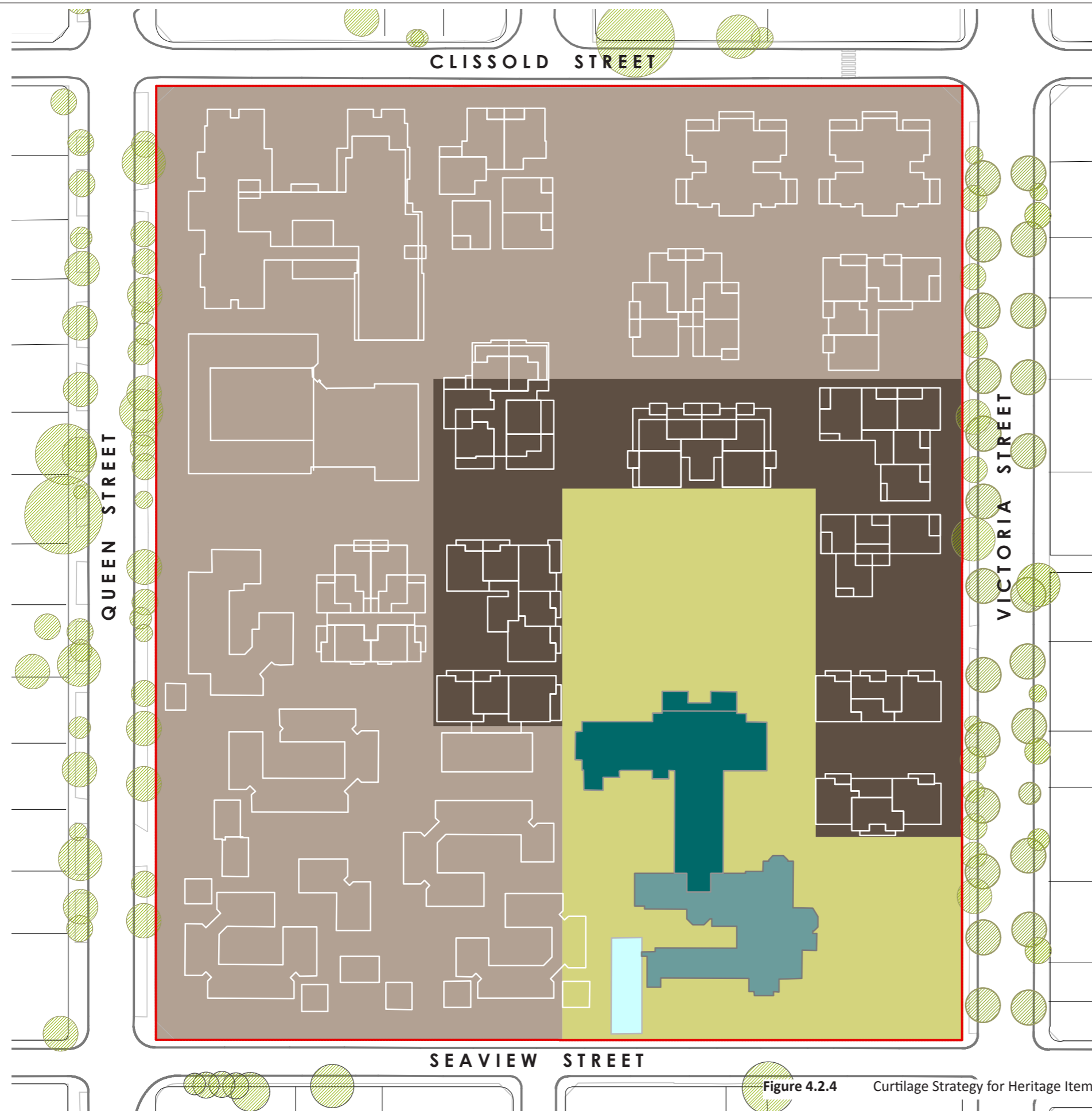


Figure 4.2.4

Curtilage Strategy for Heritage Items

4.2 Curtilage and Site Planning

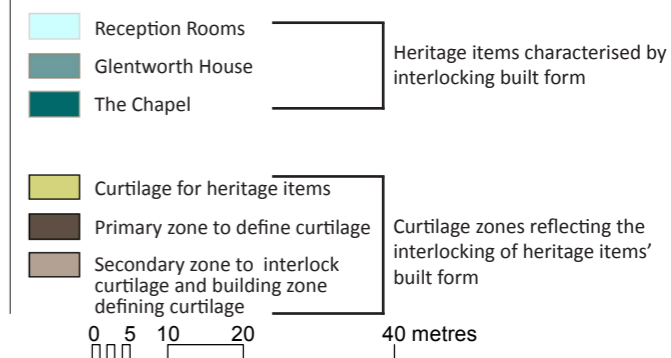
4.2.4 Curtilage Strategy

Objectives

- To create and clearly define the setting for Glentworth House and the Chapel.
- To interpret the historical layering of additions to Glentworth House characterised by interlocking built form.
- To consistently apply Glancy's intent of interlocking the Chapel with Glentworth House through the placement of built form defining heritage items, setting, and site.
- To engage the Heritage items functionally and spatially with the rest of the site.

Strategies

- Buildings are located to provide alignments with the Chapel and Glentworth House.
- Buildings are located to provide a clearly defined structure to the curtilage in two and three dimensions.
- Buildings are located to create vistas through to the Chapel from Victoria Street.
- The importance of the south east corner aspect of Glentworth House and the Chapel is reinstated and defined by new built form and the demolition of villas currently occupying the site.
- A new village green is created to form a central community space defined by the Chapel and new built form while providing a setting for the Chapel.



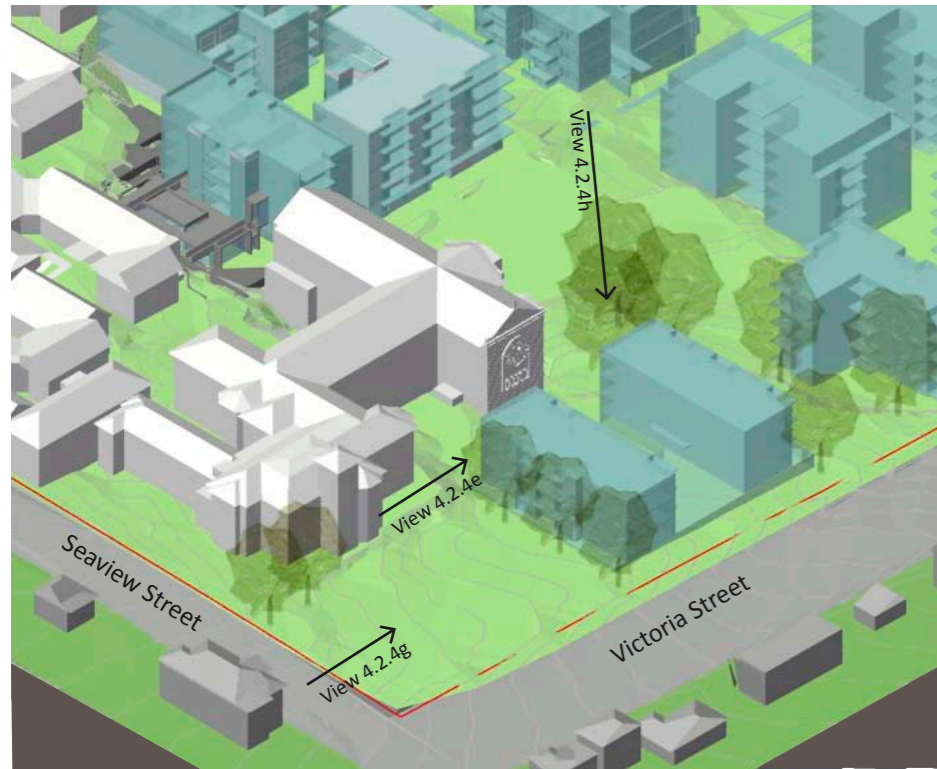


Figure 4.2.4a
Aerial view from the south-east corner (Victoria and Seaview Streets) towards the proposed community spaces - Glentworth House garden in the foreground and the Chapel green in the background.



Figure 4.2.4b
Aerial view from the north-east corner (Victoria and Clissold Streets) towards the proposed community spaces - the Chapel green in the foreground and Glentworth House garden in the background.

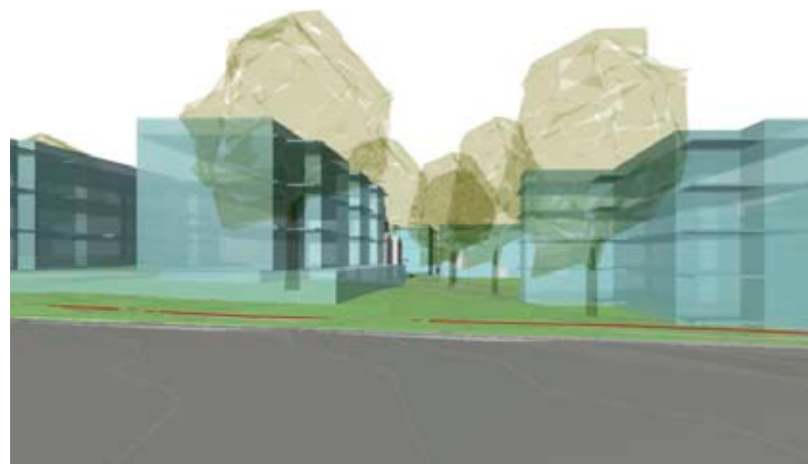


Figure 4.2.4c
View looking west from the main entry at Victoria Street (fences not shown) into the proposed Village Green (Chapel park).

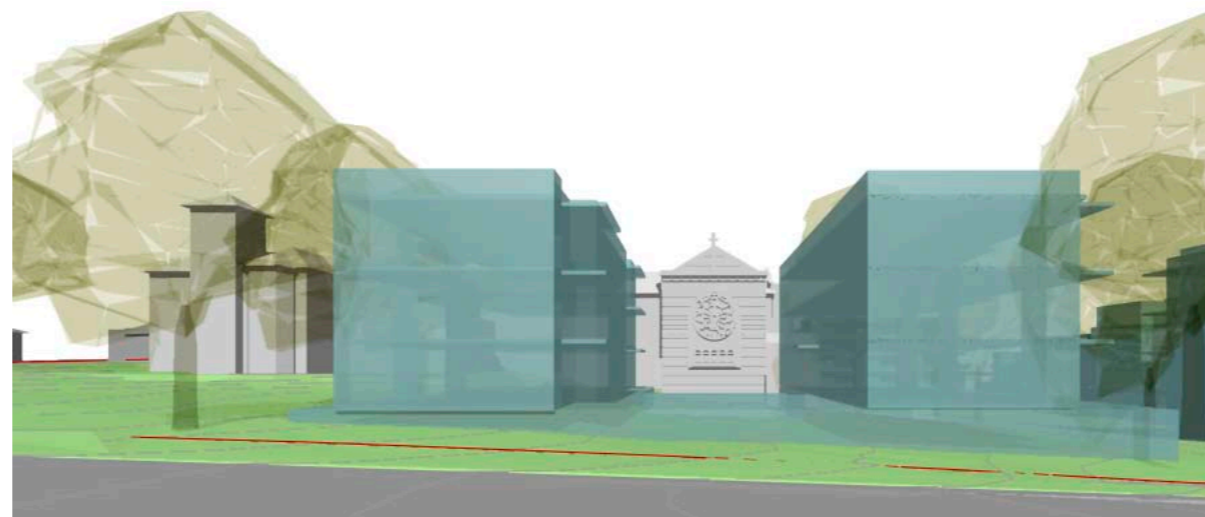


Figure 4.2.4d
Proposed framed view that will reveal the eastern rose window of the Chapel (centre) from Victoria Street. Glentworth House is visible to the left)

4.2 Curtilage and Site Planning

4.2.5 Curtilage Strategy 3-d Concept Views

Objectives

- To create and clearly define the setting for Glentworth House and the Chapel.
- To create a layering of address to Victoria Street and Seaview Street for Glentworth House, the Chapel, proposed buildings and proposed curtilage/landscape spaces.
- To create a three dimensional curtilage by continuing Glancy's intent of the 1941 Chapel addition to retain the height datum of the Glentworth House eaves for all proposed buildings.

Strategies

- Buildings are located to provide alignments with the Chapel and Glentworth House.
- Buildings are located to provide a clearly defined structure to the curtilage in two and three dimensions.
- Buildings are located to create vistas through to the Chapel from Victoria Street.
- The importance of the south east corner aspect of Glentworth House and the Chapel is reinstated and defined by new built form and the demolition of villas currently occupying the site.

4.2 Curtilage and Site Planning

4.2.5 Curtilage Strategy 3-d Concept Views

Objectives

- Provide increased public accessibility to the site through rationalised and considered curtilage for Glentworth House.
- Promote framing views of Glentworth House and the Chapel by considered location of building mass.
- Visually and functionally connect Glentworth House and the Chapel to the Village as a whole while demonstrating a deference to the heritage significance of the items within a clear urban design structure.



Figure 4.2.4e
View from the south through the site to north (Clissold Street) from the northern bay and tower of Glentworth House



Figure 4.2.4f
View from north (Clissold Street) through the site south towards Glentworth House tower and its northern bay. The Chapel can be seen (grey) to the right with Glentworth House directly ahead through the tress.



Figure 4.2.4g
View from the south at Seaview Street towards the north demonstrates the re-instated defined garden setting for Glentworth House. It will address Victoria Street to the east (right) and Seaview Street (south where view is taken) and defined by proposed built form to the north.



Figure 4.2.4h
View from the north-west corner of the Village Green park towards the south east and proposed Heritage Precinct buildings and Victoria Precinct buildings.