

The Maltings

Planning Application Report

February 2024



Contents

1. Introduction	5.
2. Site Analysis & History	11.
3. Design Approach	21.
4. Site Overview	29.
5. M1 + M2	35.
6. Maltster's House	49.
7. M3 + M4	57.

The adaptive re-use of a 6-hectare Victorian historic ruins of a 20th century Maltings complex in NSW's Southern Highlands into a public art museum and hotel will see new building volumes extend upon the historic ones, adapting and translating their qualities into enigmatic sculptural forms. The Maltings project will unify culture, art, landscape, luxury and industry. Fuelled by industry, ravaged by fire and embraced by the wild of natural landscape, this is a site of cyclic regeneration. The project demands a flexible architectural approach that is able to adapt to the varied demands of each space, at many scales, and intensities of intervention, both within historic architectural fabric and in the creation of new spaces.



1. Introduction

Introduction

Evolution & Process with Council

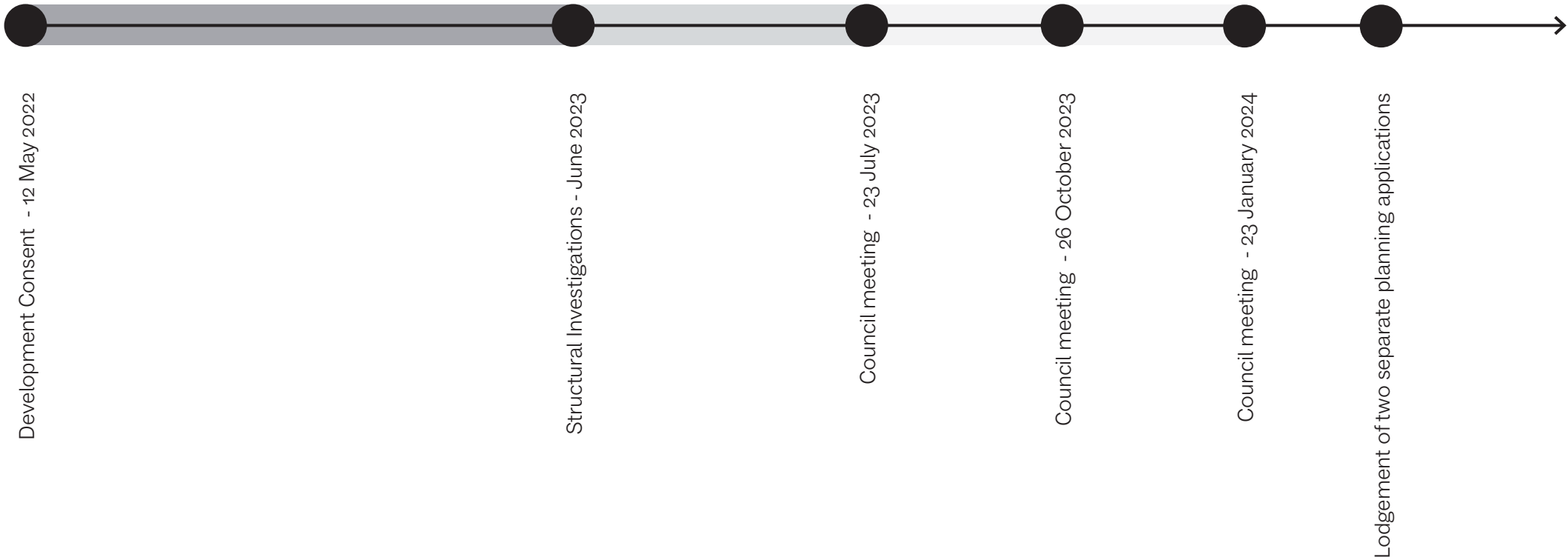
This report is integral to two interconnected yet distinct planning applications concerning the Maltings project in Mittagong.

Development consent was approved to adapt the existing buildings on the site and construct new elements. That work involved retaining much of the ruins, some rebuilding and the insertion of a range of new elements into the ruined buildings and site.

Since the initial development consent, a more detailed assessment has been conducted. This included a thorough analysis of the remaining structural and material aspects of the site. The findings revealed that certain elements initially intended for preservation are not viable for continued use. Conversely, some elements proposed for removal are found to be structurally sound. Consequently, these discoveries mean that amendments to the consent are required as the approved plan cannot be executed as initially planned.

Following discussions with the council, it has been decided to submit two simultaneous applications. A new Development Application (DA) will be filed for M3, and M4. Simultaneously, an amended DA is being submitted for M1 and M2, along with their associated sheds and the Maltstser's house.

While the proposed changes require consent, they aim to achieve outcomes that closely align with the existing consent for those buildings.



Introduction

Structural Investigations

Structural Investigations were undertaken in June 2023, and assessed the condition of the concrete, steel, masonry, and timber of M1, M2 and M3 buildings, determining the material properties of the existing structural elements.

The detailed structural investigation outlines in summary:

- Masonry and Steel are in general acceptable condition requiring repair and strengthening.
- Timber is generally in poor condition and cannot be retained in some parts of the building.
- Concrete condition varies throughout the buildings.

These reports are provided as part of the application.



Green concrete slab is in poor condition.

The slab needs to be removed

Timber structure can be retained

Timber structure in poor condition.

The entire roof needs to be removed.

Introduction

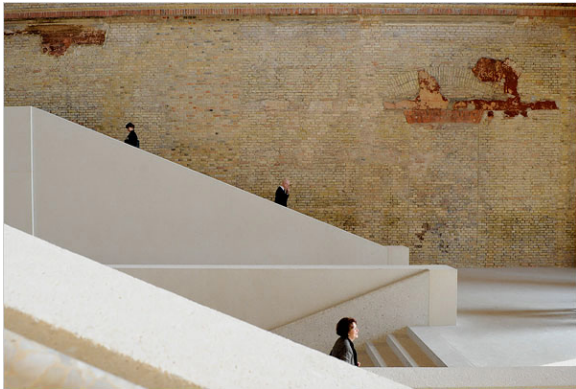
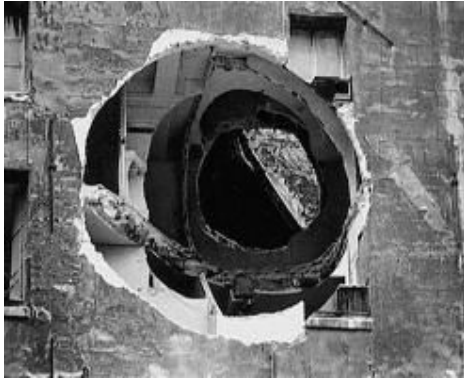
Purpose of this report

This report has been prepared by Snøhetta for Anthony Medich. It consolidates the work that has been undertaking following the Structural investigation outcomes for the Maltings project at Mittagong, in the NSW Southern Highlands.

The project involves the transformation of a Maltings complex from the early 20th Century into a one-of-a-kind, globally renowned art gallery showcasing the MIIA Foundation’s collection. It will also evolve into a distinguished destination hotel that honors and reimagines the intricate history of the site, reinstating its role as a place of profound cultural significance.

The vision and proposal outlined here have evolved through a collaborative effort with the client and insights from the consultant team. While the overarching concept and design principles remain consistent with the previous Development Application, their interpretation has been adjusted to better align with the now-enhanced understanding of the current site conditions.

The proposals outlined in this document are anticipated to undergo additional refinement during the subsequent phase.



Introduction

MIIA Foundation

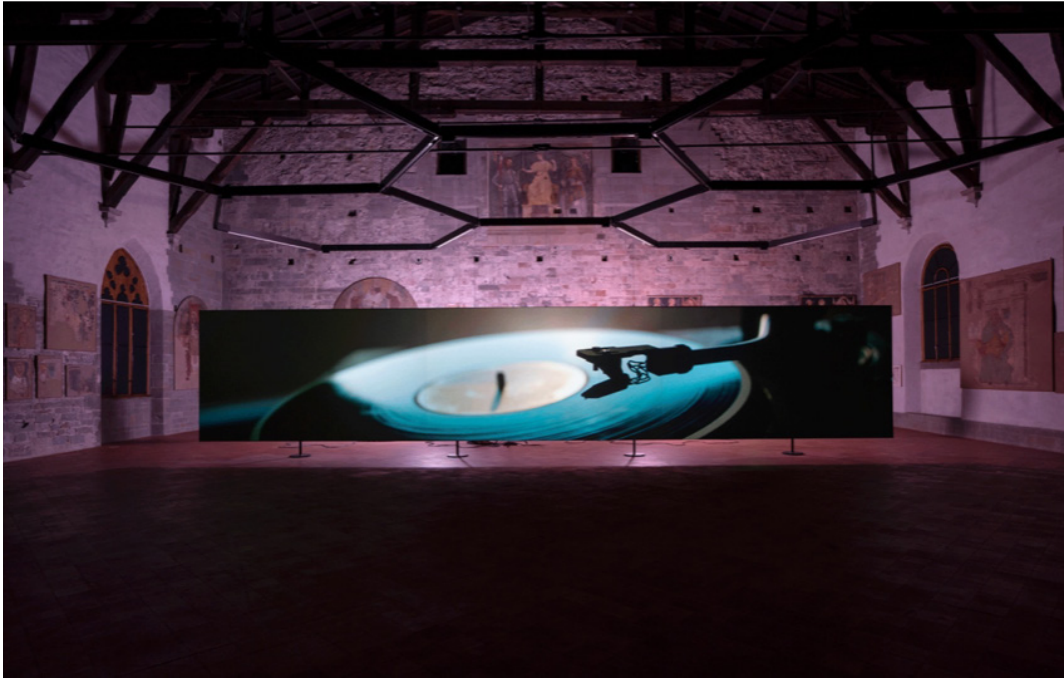
The MIIA Foundation is focused on the collection and exhibition of the most innovative contemporary art practice in the 21st century. Working with leading Australian artists, as well as those artists who are forging new international currents, MIIAs activities will greatly enhance access to, and a deeper understanding of, contemporary art in this country.

MIIA will operate several sites of varying sizes and ambitions. It's constellation of art galleries will have a regenerative impact on sites with ruinous and forgotten industrial and urban remains.

- MIIA Mittagong, which is the focus of this report; This main site will operate beyond the traditional gallery format, offering audiences an exploratory and immersive experience rarely found in Australia.
- MIIA Branxton exists as a small, bypassed township in the Hunter Valley region. Through art, and associated cultural experiences, MIIA aims to slowly and carefully revive the township into an exciting and welcoming regional destination.
- MIIA Pokolbin is a large warehouse which will offer a dynamic array of contemporary moving image and large-scale installation, attracting a wide and diverse audience who reside and travel outside of the major Australian cities.



REKO RENNIE



ANRI SALA - TIME NO LONGER.



CAROL BOVE



2. Site Analysis and History

Site Context and Analysis

Location

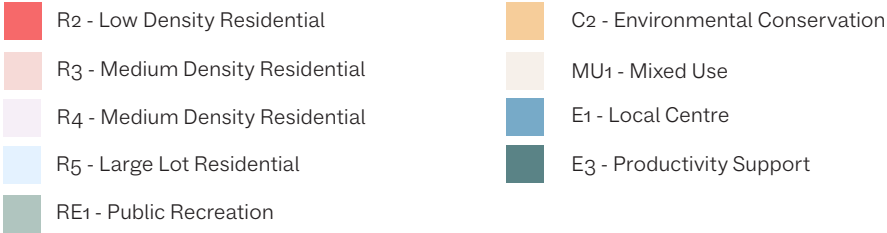
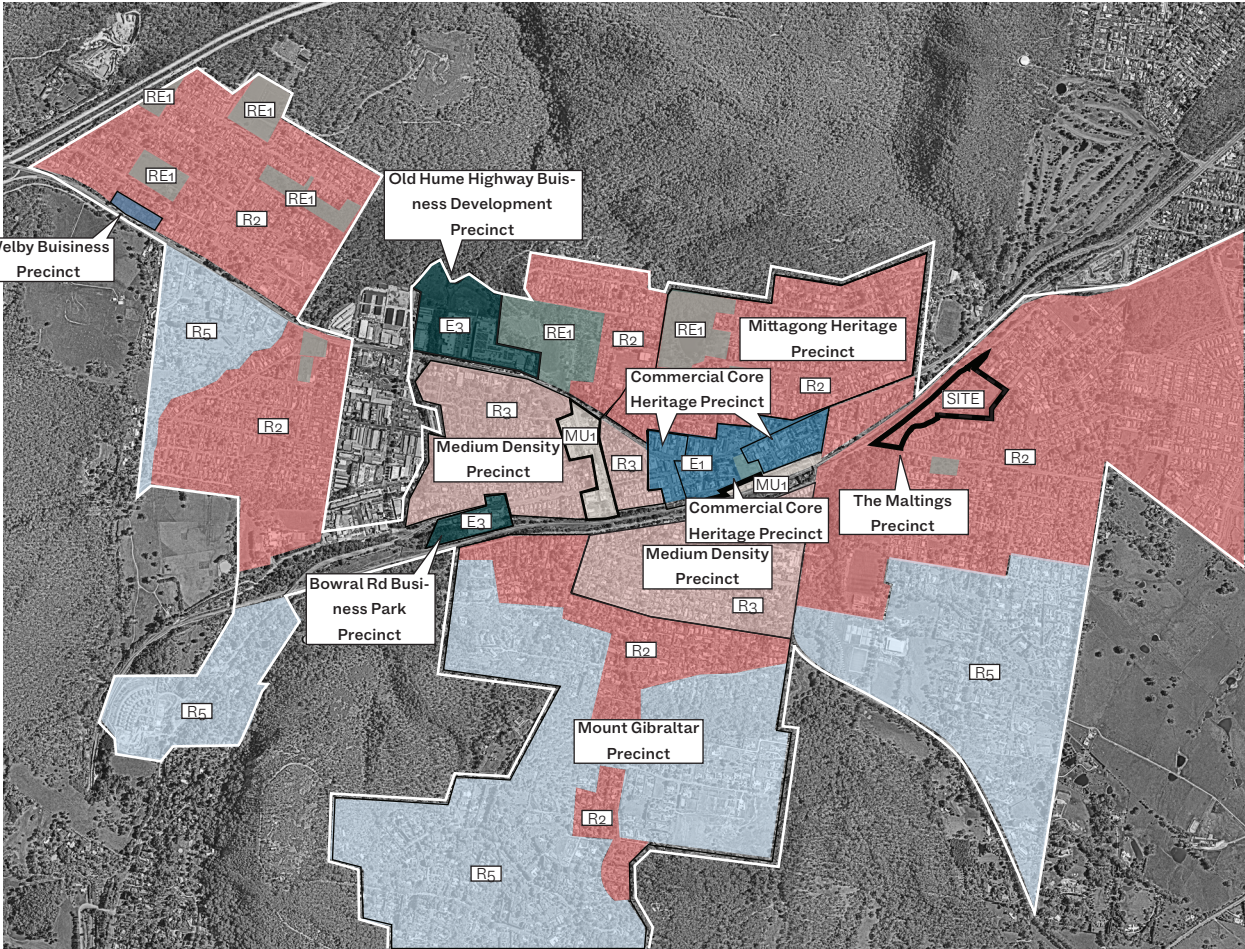
Land Use

The site is nestled amongst R2 Low Density Residential
Within Mittagong there are 4 main residential precincts that include:

- Heritage precinct
- The Maltings precinct
- Medium Density Precinct
- Mount Gibraltar Precinct

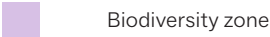
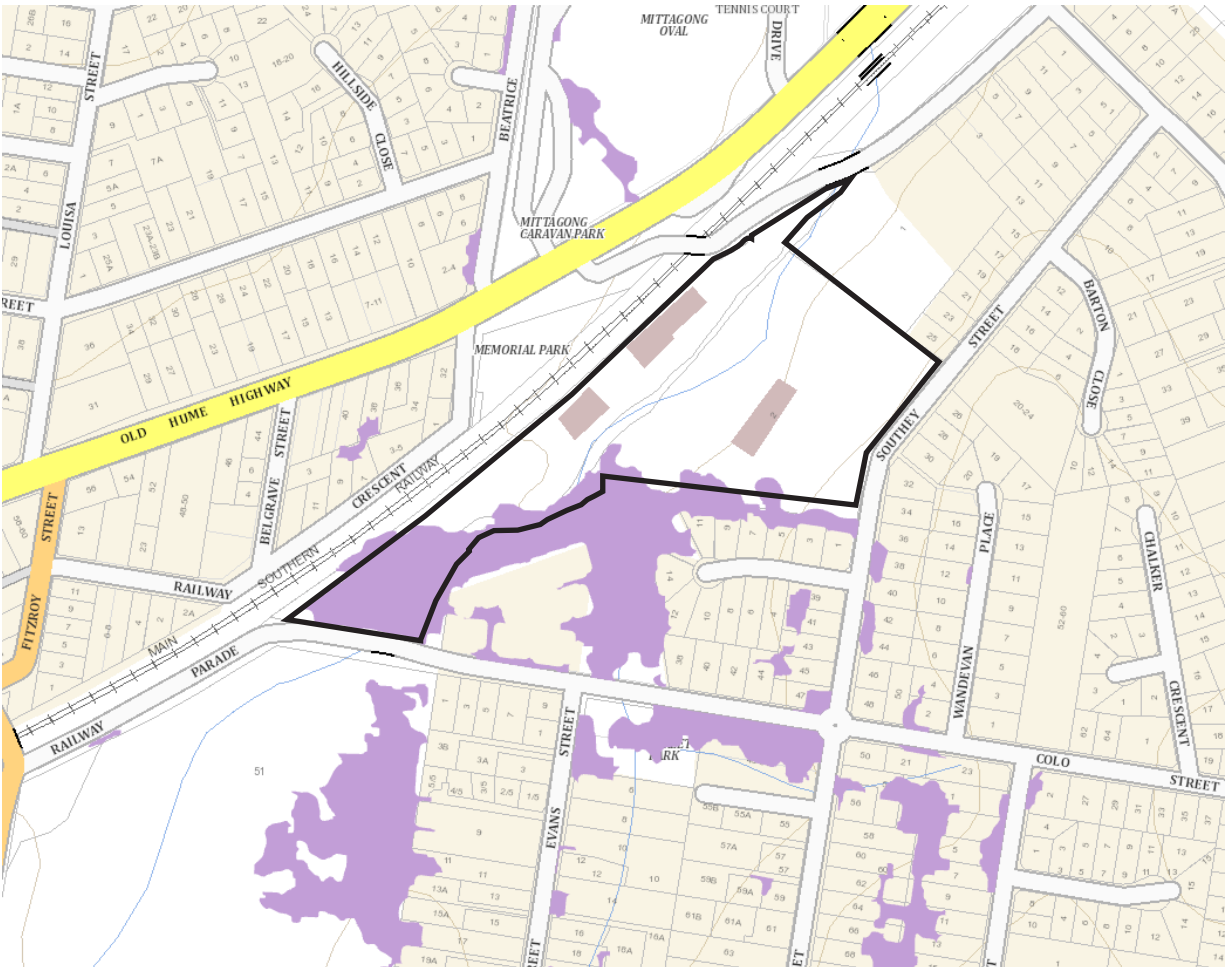
Business Precincts include:

- Commercial Core Heritage Precinct
- Welby Commercial Precinct
- Old Hume Hwy Business Development Precinct
- Non-heritage Commercial Core Precinct
- Bessemer St Mixed Use Precinct
- Bowral Rd Business Park Precinct



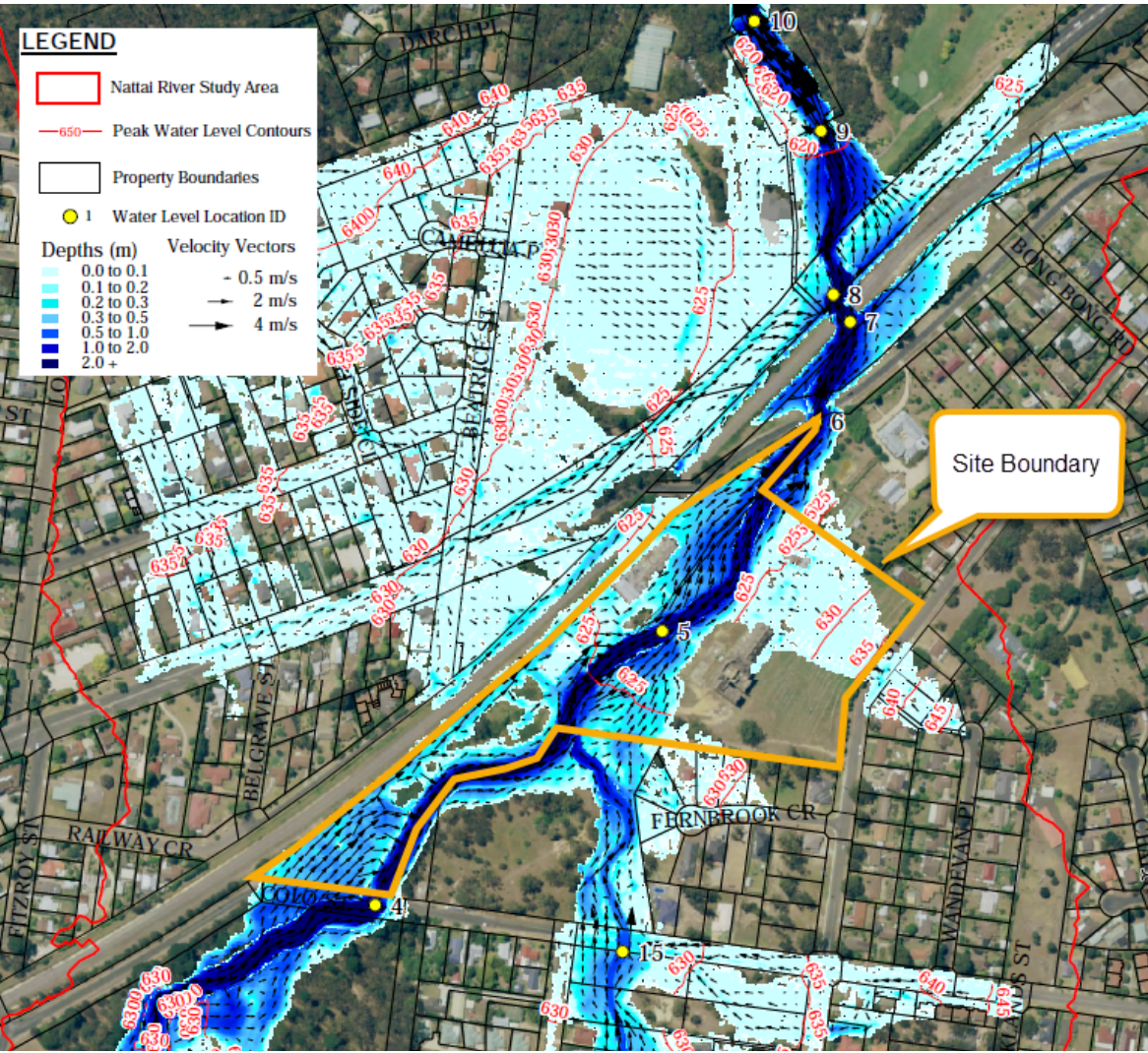
Biodiversity

The Biodiversity Values Map (BV Map) identifies land with high biodiversity value that is particularly sensitive to impacts from development and clearing. The BV Map is one of the triggers for determining whether the Biodiversity Offset Scheme (BOS) applies to a clearing or development proposal.



Flooding

The flood results indicate that the existing Maltings site is inundated in the 1% AEP event with a flood level of 624.42 mAHD measured centrally within the site. Notably, the flood extent mapping shows that the existing buildings on the site are inundated by flood waters, however to a depth of only 0.1-0.3 m. This includes both “mainstream” flood waters generated in Nattai River, which affects the existing buildings on the western side of the river, and overland flooding emanating from Southey street which affects the existing (and proposed future buildings) on the eastern side of the river.



Flood Depth and Velocity map

Bushfire/ biodiversity

Only one bushfire hazard is located within the assessment area, being a remnant of woodland forming a corridor along waterways within and adjacent the southern portion of the subject land.

The existing public road access and proposed internal roads provide multiple alternatives for access and egress, ensuring safe options for evacuation and operational response. With the adoption of the mitigation recommendations, the proposed development will comply with Planning for Bush Fire Protection 2019 for Special Fire Protection Purpose (SFPP) development.



- Woodland
- BAL Flame Zone
- BAL 40
- BAL 29
- BAL 19
- BAL 12.5

Site Context and Analysis

Location

Nestled 600 meters northeast of Mittagong train station, the Maltings site unfolds across 6.44 hectares of land. This expansive area encompasses remnants of natural vegetation, and its topography is uniquely shaped by the diagonal course of the Nattai River. The site is marked by the presence of several existing buildings, each bearing witness to the passage of time in various states.

The Maltings holds local heritage significance, as acknowledged in the Wingecarribee Local Environment Plan 2010 (LEP). This recognition underscores the site's historical importance within the local context, and its listing as a heritage site reflects a commitment to preserving and appreciating the unique cultural and architectural legacy it embodies. The convergence of natural elements, historical structures, and the Nattai River's presence make the Maltings site a multifaceted landscape with potential for a cultural destination.



Aerial Photography

Site Context and Analysis

Site history

The history of The Maltings in Mittagong is deeply interwoven with both its industrial legacy and Aboriginal significance, creating a rich tapestry that spans centuries.

Since its establishment in 1899, The Maltings served as a significant industrial site and community hub, providing employment and prosperity to the local area for nearly 100 years.

The factory’s history was punctuated by a series of significant fires, an unfortunate but inevitable consequence of the production method. In each instance, fire transformed the site’s history and left tangible marks, telling a story of resilience and adaptation.

The elaborate buildings were derived from a deceptively simple modular approach to industrial building design, which perfectly accommodated the incremental expansion that the business demanded.

Post-1980, despite closure, its legacy continued through illicit occupation, street art, and urban exploration, enhancing its mystique.

Beyond its industrial heritage, The Maltings is situated on the land of the Gundungurra people. This area, which has witnessed centuries of Aboriginal presence, adds a crucial layer of historical depth, reminding us of the enduring connection between the traditional custodians and this landscape.

As nature reclaims the site, merging built and natural environments, The Maltings stands as a testament to the intertwined histories of industrial progress and Aboriginal heritage, each leaving an indelible mark on the site’s identity and its enigmatic appeal.

1887	Oaklands Estate acquired by the NSW Mont de Piete Deposit and Investment Company Limited
1880	Lands bought by Messrs Augustine Betts and Nichlas Pillips
1898	Site aquired by the Malting Company of NSW
1899	Malthouse 1 constructed by Stuart Brothers and the Maltings established. Consisted of 1x barley floor, 2x steepes, 2x germinating floors, and 2x kilns
1905	Maltings bought by Tooth & Co. William Henry Jones appointed as Head Maltster. He was ultimately followed by his sons Harold and Arthur.
1906	Malthouse 2 constructed as a mirror of Malthouse 1. The expanded Maltings was reported to be one of the largest in the Southern Hemisphere.
1907	The Maltster’s cottage was built by Moodie Brothers.
1916	Malthouse 3 constructed
1940’s	Most productive period with an annual output of approximately 200,000 bushels
1942	Extensive fire damage to Malthouse 1 & 2 halting production
1943	Malthouse 1 resumes production with temporary shell inside the original brick walls. A more complete repair was carried out in the following years
1948	Weather forces temporary closure
1953	Malthouse 2 completely rebuilt and production resumed using the more modern Saladin box system.
1969	Malthouse 1 permanently closed following fire damage
1980	Permanent closure of the Maltings following fire in Malthouse 3 silos
1981	The site and all holdings sold to a group of local business people intending to re-use the buildings as a commercial Arts Crafts and Museum complex.
1989	A project to develop the site as a hotel was proposed but never proceeded.
2009	Site bought for \$590,000 by Barry Anstey
2019	Site purchased by Anthony Medich



1899, The newly completed Malthouse 1



1920s, Malthouse workers



Undated



Undated, The head Maltster’s office



1906, The newly completed Malthouse 2



1942, The first major fire



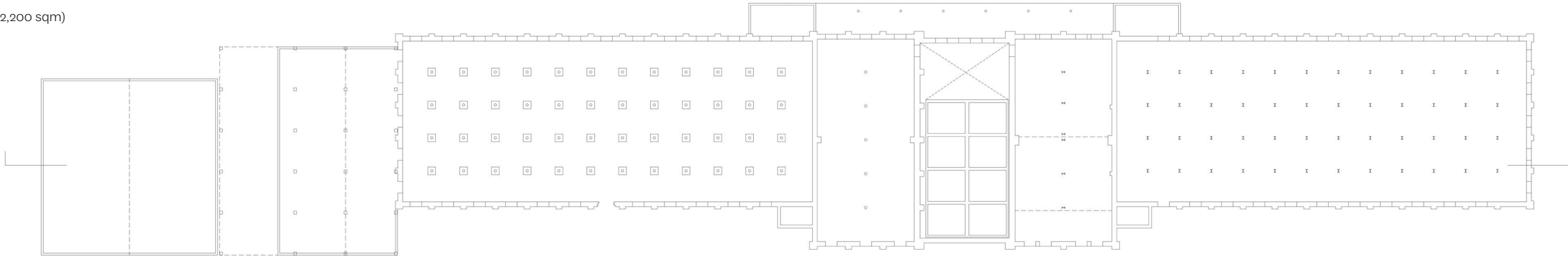
Undated, The malthouse floor



Site Context and Analysis

Malthouse 1 + 2

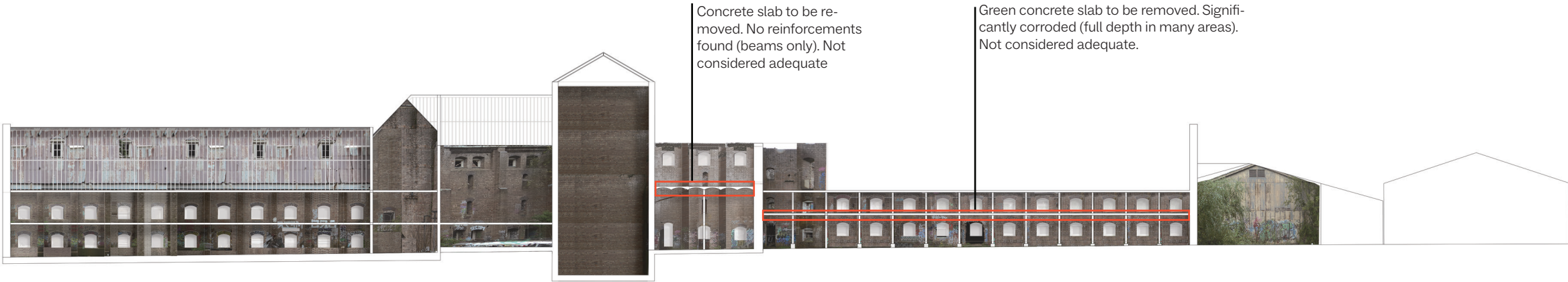
Plan 1:500
[Footprint = ~2,200 sqm]



South East Elevation 1:500



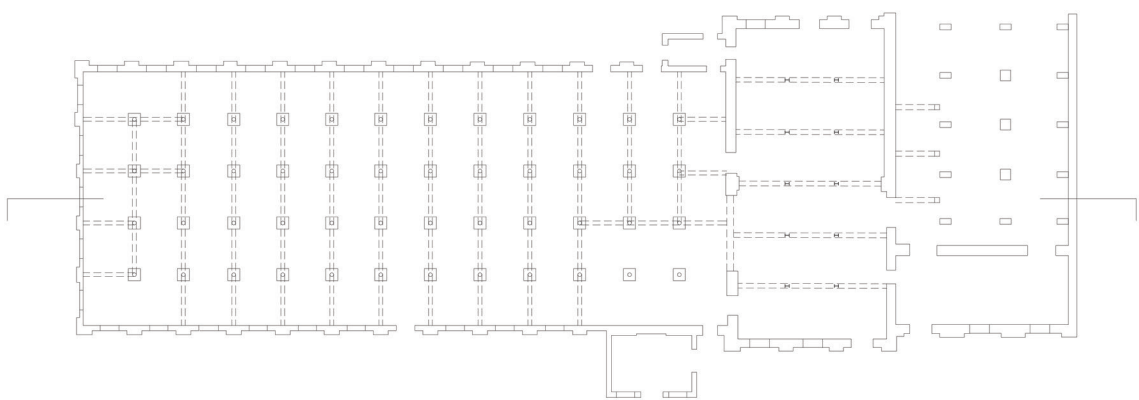
Section 1:500



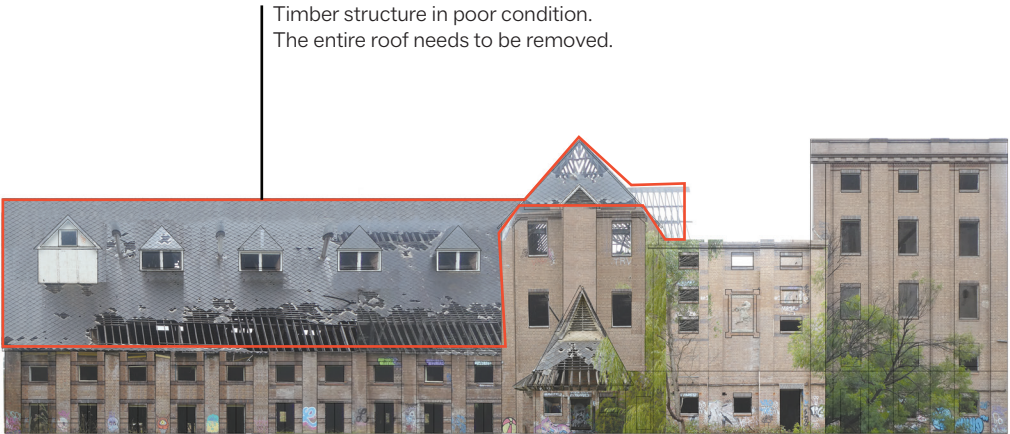
Site Context and Analysis

Malthouse 3

Plan 1:500
[Footprint = ~1,250 sqm)



North West Elevation 1:500



Section 1:500





3/ Design Approach

Design Approach

Architectural Statement

The Maltings currently holds significance primarily as a ruin, with its historical value overshadowed by its severe state of decay, which has persisted for almost half of the development’s lifespan. While the sturdy construction has kept the main structure intact over 60 years of abandonment, the lighter parts of the buildings have mostly been lost.

Fire holds a distinct connection to the Maltings site, weaving its influence throughout the site’s history. Its effects and outcomes have guided the transition from an industrial hub to a lush ruin and now point towards a unique Art destination.

The architectural approach has consistently revolved around “activating the ruins,” engaging with preservable fabric, reinterpreting the intricate history of the site, and restoring it as a site of cultural importance. This approach preserves the inherent values of the ruins, conserving their material essence, while also introducing new forms. These new elements, partly adaptive and largely innovative, coexist in juxtaposition with the existing ruined elements, forming a harmonious integration of the old and the new.

In the approved consent, the architectural interventions were allocated across M1, M2, and M3, with the primary focus on larger gallery spaces situated in M1. However, recent structural findings have presented a new opportunity to maintain the current form and identity of M1+M2 due to their sound structural condition, while relocating the majority of architectural interventions to M3. This shift has resulted in the creation of larger gallery spaces.

Overall, this approach promises a more immersive experience for visitors, offering a diverse range of spatial arrangements, from intimate galleries to expansive areas suitable for large artworks and installations on both sides of the river.



Design Approach

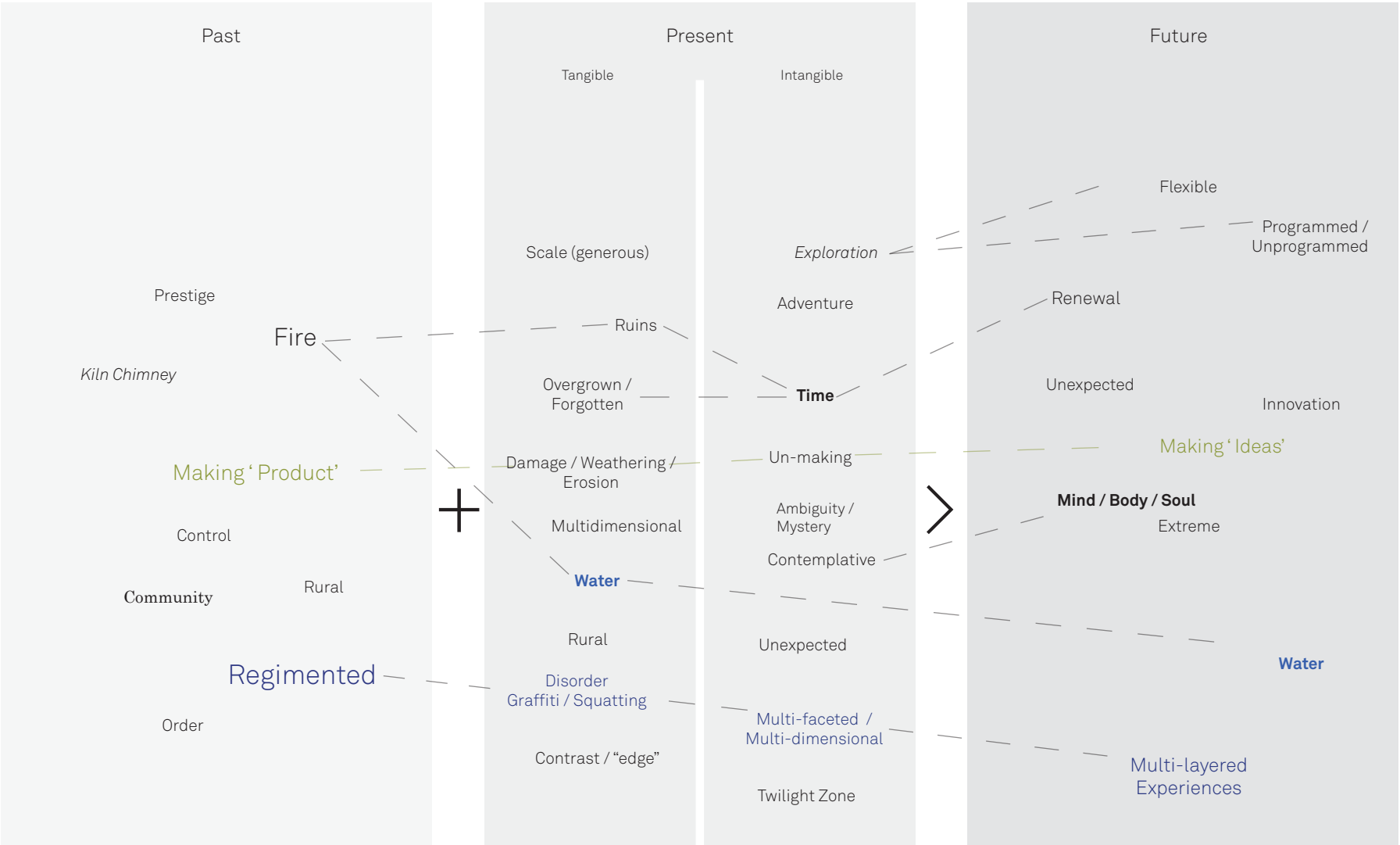
Past / Present / Future

We initially held a vision and aspiration workshop in our Adelaide studio, with Anthony Medich and members of our Adelaide studio attending in person, and our founding director Kjetil Thorsen.

During the session we compared our experiences and imaginings of the site and explored these through words, sketches, and physical models.

The workshop interrogated the site’s tangible and intangible qualities through history, from past to present, and projected into the future.

The conversation revealed a number of themes that have formed the conceptual basis for all subsequent design and development.



M1+M2 - 1926



Present condition



Visualisation of M3+M4

Design Approach

Fire as process

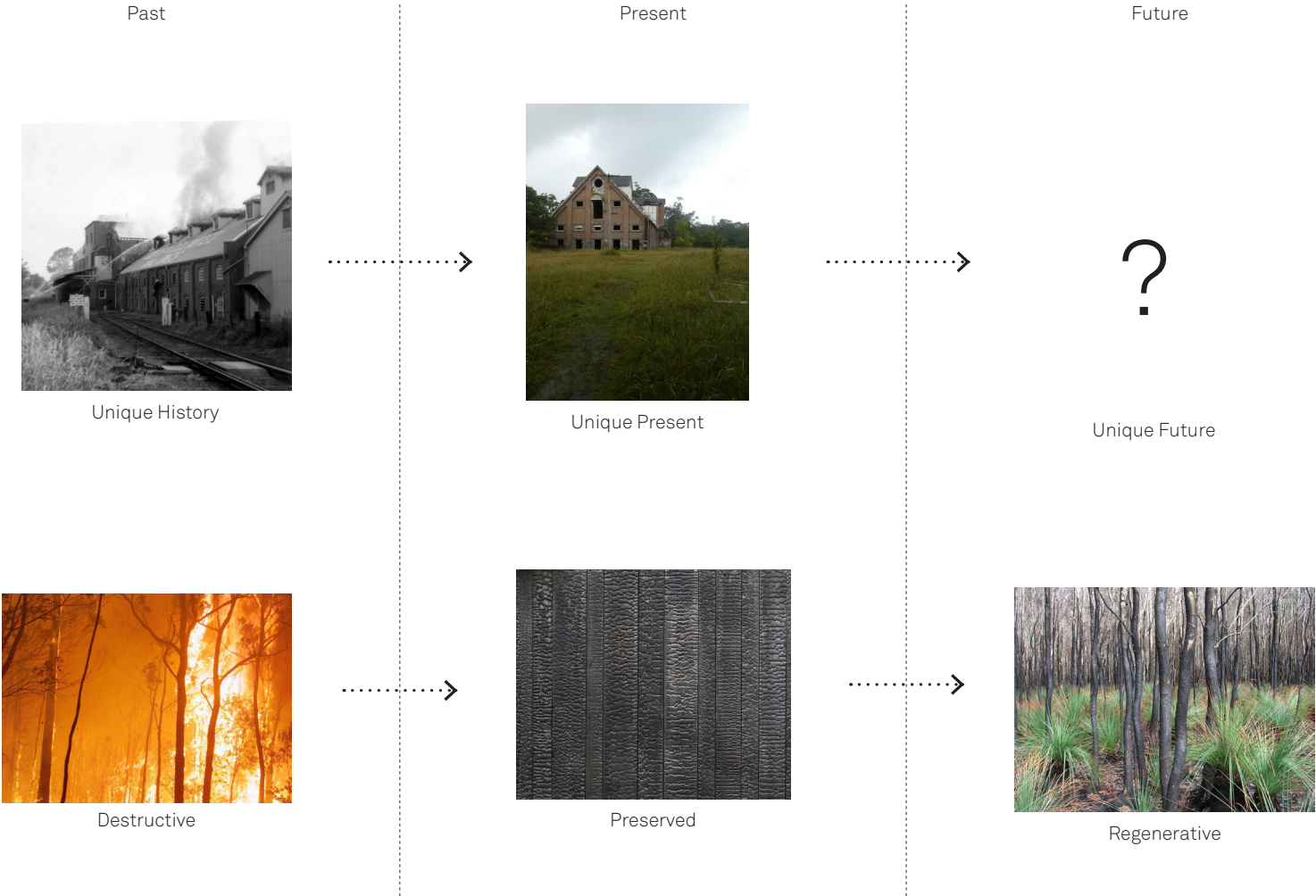
Fire is uniquely entwined with the Maltings site. Its impacts and consequences have shaped a journey from industrial centre, to verdant ruin, to a unique and as-yet unrealised future.

In the 19th and 20th centuries malt production relied on huge kilns to dry the grain, kept constantly burning through deliveries of coal along the stream. The kilns were a dangerous and physically gruelling master, but equally, an essential creative tool. Inevitably, fire often slipped out of grasp, catching on dry grain and dust in the air.

Fire is a transformative process, with several phases. It is a process of destruction, an exchange for the brief glory of heat and light. Buildings and forests are consumed, and fragments remain.

Paradoxically, fire is also a process of preservation: the remains of fire are protected, both from the degradations of use, and from the further weathering. Charred timber gains a durable carapace, and abandoned ruins remain in a suspended state, changing only with the sleepy erosion of time.

The enduring presence of the fire process in the future of the Maltings is deeply intertwined with the rich materiality of brick. Bricks and brick manufacture are an important aspect of the Southern Highlands with an ongoing manufacture of detailed bricks one of the major materials of the area. Beyond its utilitarian function, the use of brick embodies a narrative of endurance and transformation, echoing the cycles of creation and destruction intrinsic to the Maltings’ evolution.



Design Approach

Permeability and interstial spaces

The project demands a flexible architectural approach that is able to adapt to the varied demands of each space, at many scales, and intensities of intervention, both within historic architectural fabric and in the creation of new spaces.

The permeability of the existing ruined spaces is an essential contributor to the site’s unique character. It evokes a sense of the existing architecture as inseparable from landscape—of the unbroken continuity of experience from outside to inside—of the absence of boundaries and thresholds—of the opportunity for exploration and discovery.

We have developed an architectural language that consists of 2 key ideas that aim to preserve and enhance this character;

- A the nesting of the volumes within and around the historic architecture
- B reinforcing the existing character of the nature taking over and the uncultivated character of the ruins.



Intervention

Existing
Insertion
Consolidation



Landscape

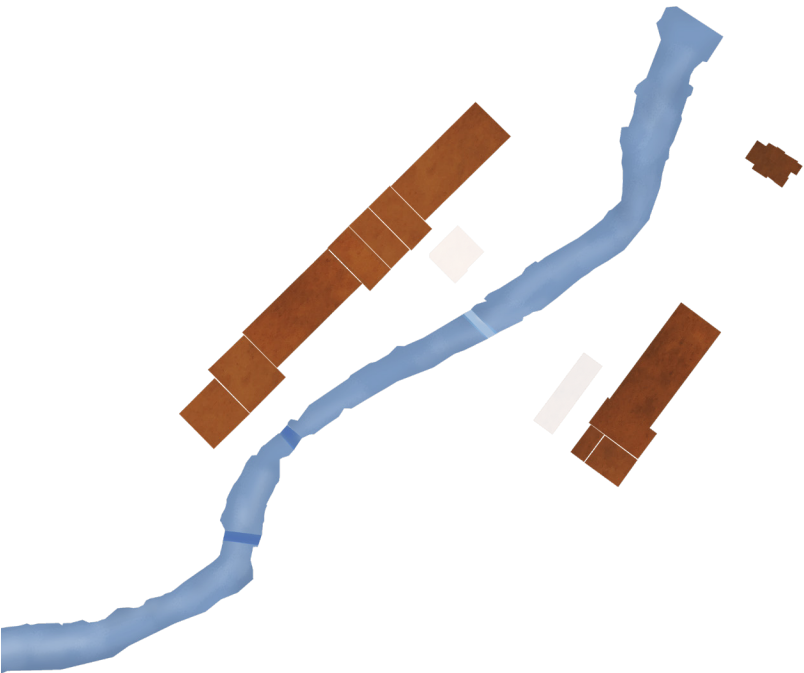
Wilderness
Reclaimed
Uncultivated

Design Approach

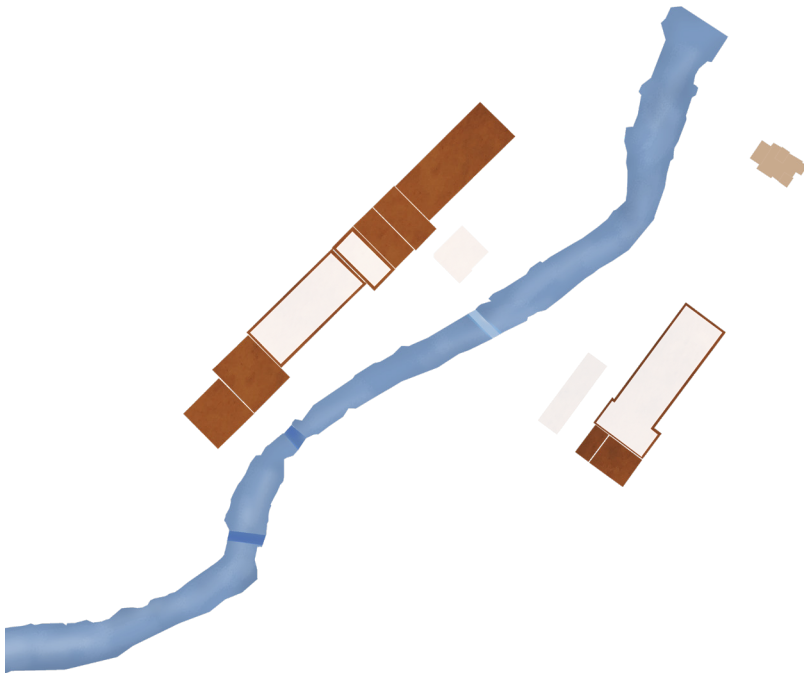
Architectural intervention

The current fabric slated for removal is primarily concentrated in M1 and M3. Consequently, our architectural intervention is tailored to address these specific constraints.

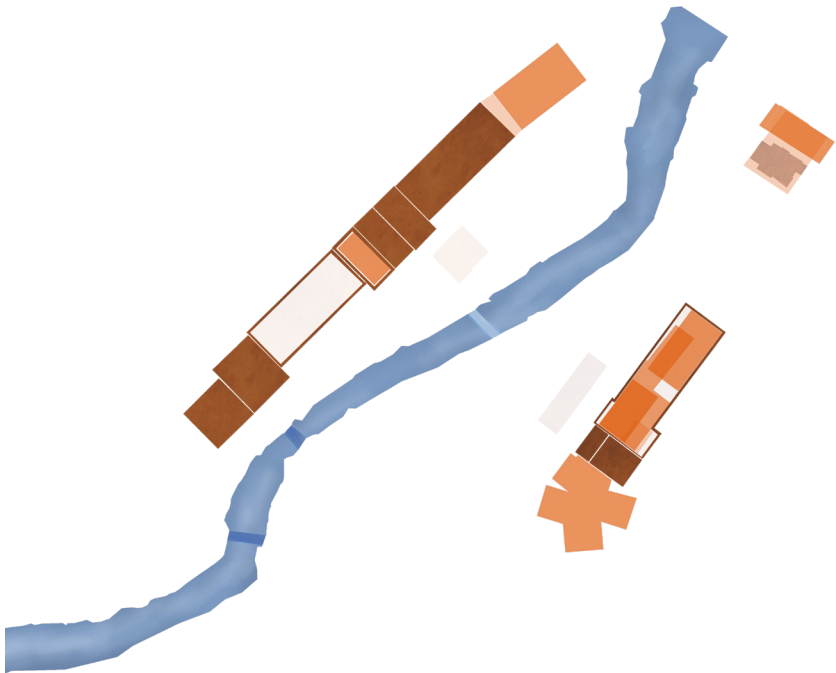
Initially, the approved consent outlined the largest gallery spaces for M2. However, upon further investigation, we identified an opportunity to establish more substantial volumes in M3. This strategic shift allows us to preserve a greater portion of the well-maintained existing fabric in M2.



Existing Fabric



Existing fabric left after removal of unsound fabric



Architecture Intervention

Design Approach

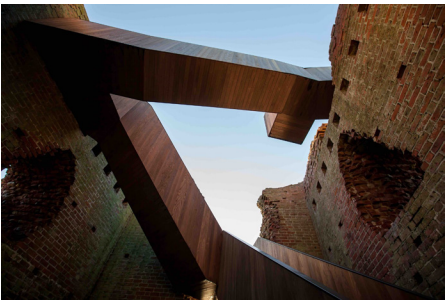
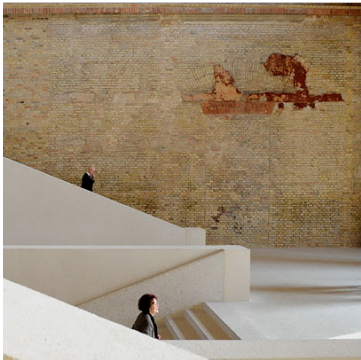
Heritage Integration

In order to fully integrate new elements into the existing spaces, and artfully balance the qualities and character of the unified architecture, a broader palette of intervention types is needed—a palette that distinguishes between the past and the present while having the sensitivity of touch to artfully design the character of spaces.

For example, in order to adapt the significantly degraded existing buildings into habitable spaces, in certain areas the quantity of existing historic fabric is significantly less than the quantity of new material to be introduced. It is necessary, therefore, to enhance the textural and experiential character of these spaces, to introduce an amount of complementary, rather than contrasting intervention.

Moreover, careful consideration is given to the relocation of materials, ensuring that even as site evolves, every fragment of the past finds its place in the tapestry of the present.

Many projects demonstrate how new work, often of considerable scale can be juxtaposed with existing built forms (both used and abandoned buildings) to create new forms and retain heritage values.





4/ Site overview

Site overview

Access & Circulation

The landscape and site strategy remain as per the Approved Consent and is illustrated in the adjacent diagrams.



Vehicle Circulation

- 1. Main entrance into the site for guest & visitors
- 2. M3/M4 B.O.H entrance - (for access by future residents of M5/M6, subject to future DA.)
- 3. M1/M2 B.O.H entrance
- 4. Connection to M4 hotel drop off
- 5. Service vehicles



Public Circulation

- 1. Southern Shed Gallery Entrance
- 2. Amenities
- 3. Southern Shed Gallery o2 Entrance
- 4. Outdoor Gallery Entrance
- 5. Gallery Entrance
- 6. Hanging Gardens Entrance
- 7. Gallery entrance
- 8. Northern Shed Gallery
- 9. Amenities
- 10. Bridge (existing)
- 11. Bridge (existing)
- 12. Path to Malster's House
- 13. Existing Concrete Slab
- 14. M3 Main Entrance
- 15. Malster's House Gallery entrance



Services Circulation

- 1. Service Egress path
- 2. M1/2 & Northern Shed Waste/ Office
- 4. M3 Waste
- 5. M3 Private Entrance from Garage
- 6. Artists in Residence Entrance

Site overview

Program

The Maltings project will unify culture, art, landscape, hotel and event spaces. This newly envisioned art gallery transcends traditional boundaries, offering a unique blend of public exhibition spaces alongside more exclusive venues.

The program remains similar to the approved consent with a greater emphasize on the Art accross both sides of the Nattai River.

The west side of the river (M1+M2) is dedicated to Art spaces, while the east side of the river (M3+M4) is a combination of Art space and hotel/event spaces.

M1/2

Area Schedule (AREA_GFA)		
Name	Level	Area
M1/2 Ground		
M1 + M2	M1/2 Ground	1141 m²
M1 + M2 Sheds	M1/2 Ground	824 m²
		1965 m²
M1/2 L01		
M1 + M2	M1/2 L01	586 m²
M1 + M2 Sheds	M1/2 L01	65 m²
		651 m²
M1/2 L02		
M1 + M2	M1/2 L02	894 m²
		894 m²
M1/2 L03		
M1 + M2	M1/2 L03	107 m²
		107 m²
Grand total		3617 m²

Malster's House

Area Schedule (AREA_GFA)		
Name	Level	Area
MH Ground		
MH - L00 (Ground)		122 m²
MH Ground	MH - L00 (Ground)	62 m²
Grand total: 2		184 m²

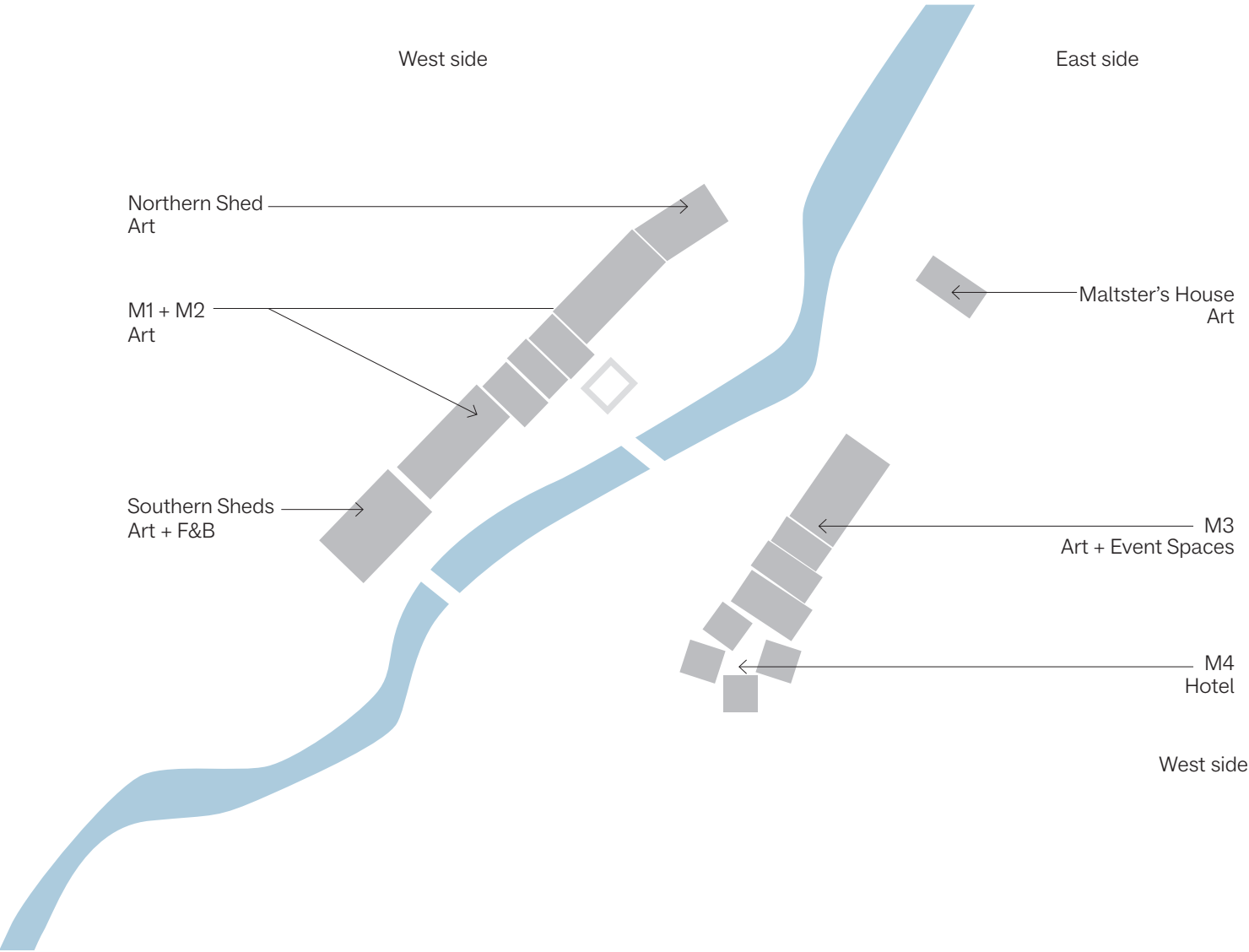
M3/4

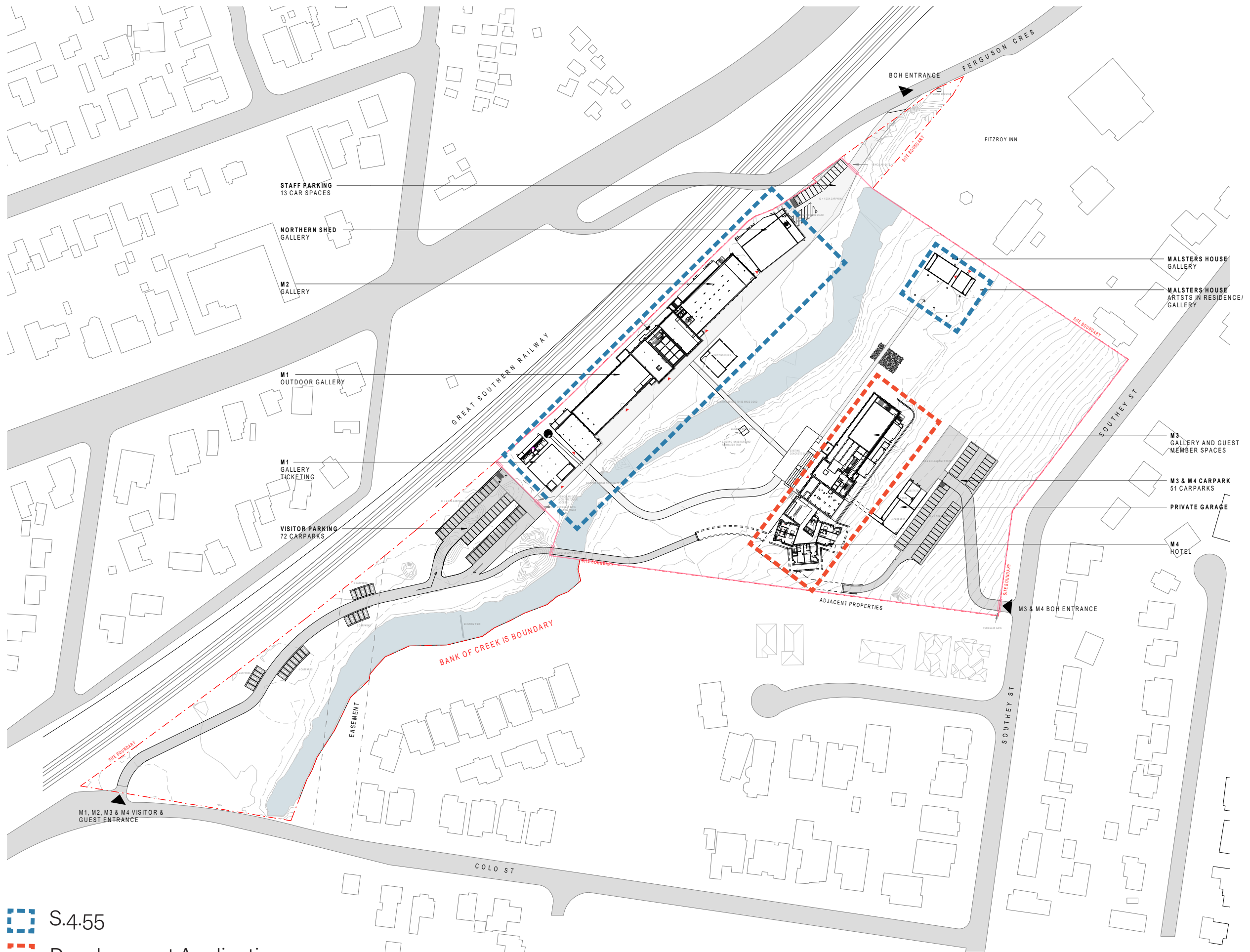
Area Schedule (AREA_GFA)		
Name	Area	Level
M3+M4 Basement		
M4 Basement	165 m²	M3+M4 Basement
	165 m²	
M3+M4 Ground		
M3	1149 m²	M3+M4 Ground
	1149 m²	
M3+M4 L01		
M4	532 m²	M3+M4 L01
	532 m²	
M3+M4 L02		
M3+M4	399 m²	M3+M4 L02
M4	532 m²	M3+M4 L02
	931 m²	
M3+M4 L03		
M4	547 m²	M3+M4 L03
M3	562 m²	M3+M4 L03
	1109 m²	

M3+M4 L04

Name	Area	Level
M3	518 m²	M3+M4 L04
M4	429 m²	M3+M4 L04
	948 m²	
M3+M4 L05		
M4	275 m²	M3+M4 L05
M3	232 m²	M3+M4 L05
	507 m²	
Grand total	5342 m²	

GFA summary





- ▤ S.4.55
- ▤ Development Application



5/ M1 + M2

M1 + M2_Design Approach

The architectural intervention in M1+M2 is minimal and functional, the purpose is for the visitor to experience the Art through the activation of the ruins.
M1+2 consists of a pair of historic, ruined brick Maltings buildings bookended by sheds to the north and south.

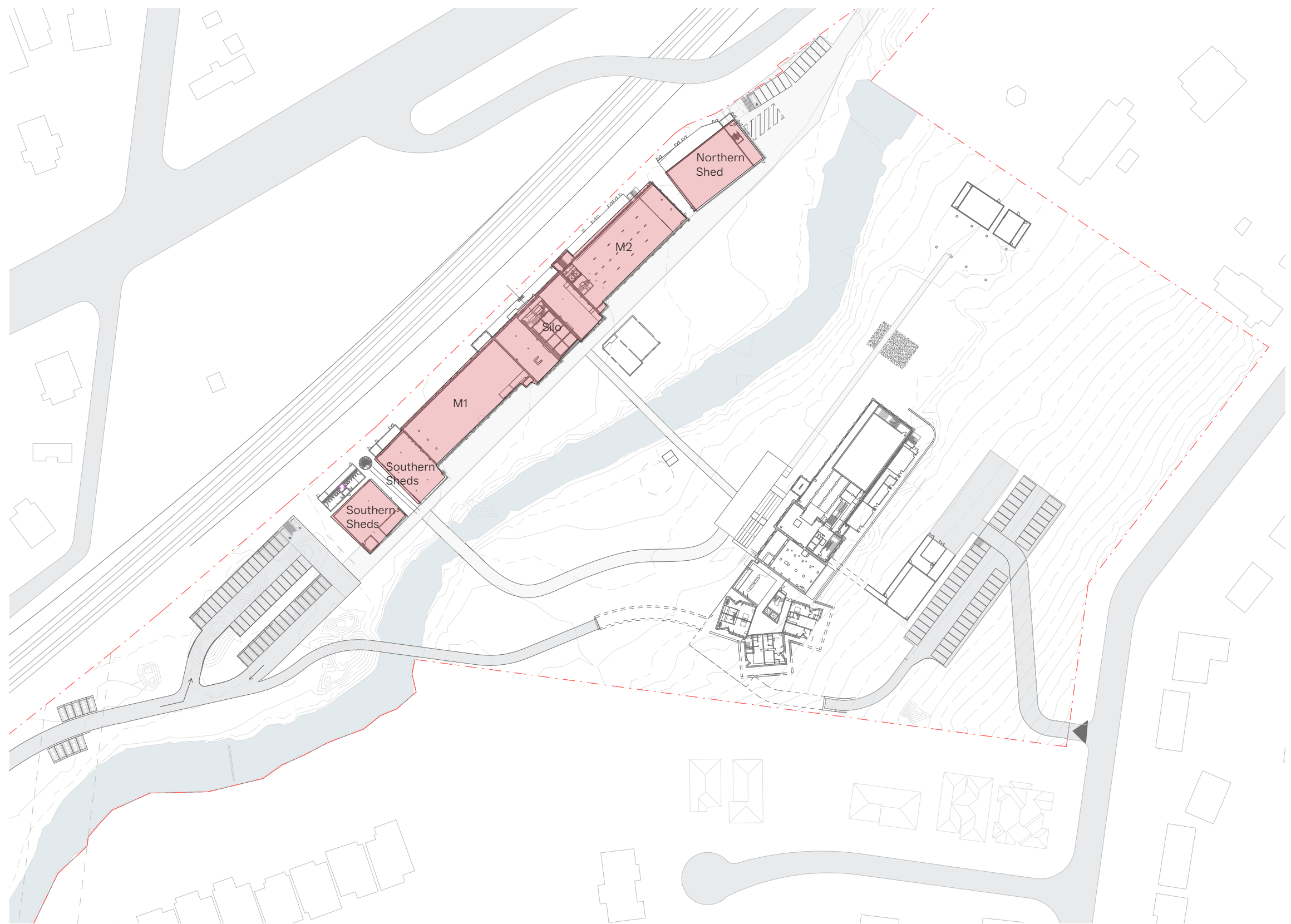
New forms and material language explore and extend the existing identity of M1 + M2 and seek to connect with the sites sense of wildness.

Experiences of freedom and control, suspense and delight, inside and outside, landscape and architecture, curated and non-curated are blurred and non-linear, largely shaped by the ambient characteristics of space such as light, warmth and sound.

Lighting can reveal and conceal features of the architecture and landscape, transforming the space at different times of day and night and shaping peoples movement and interaction at specific moments - lingering, performing, navigation through.



Existing site photos illustrating the current conditions.

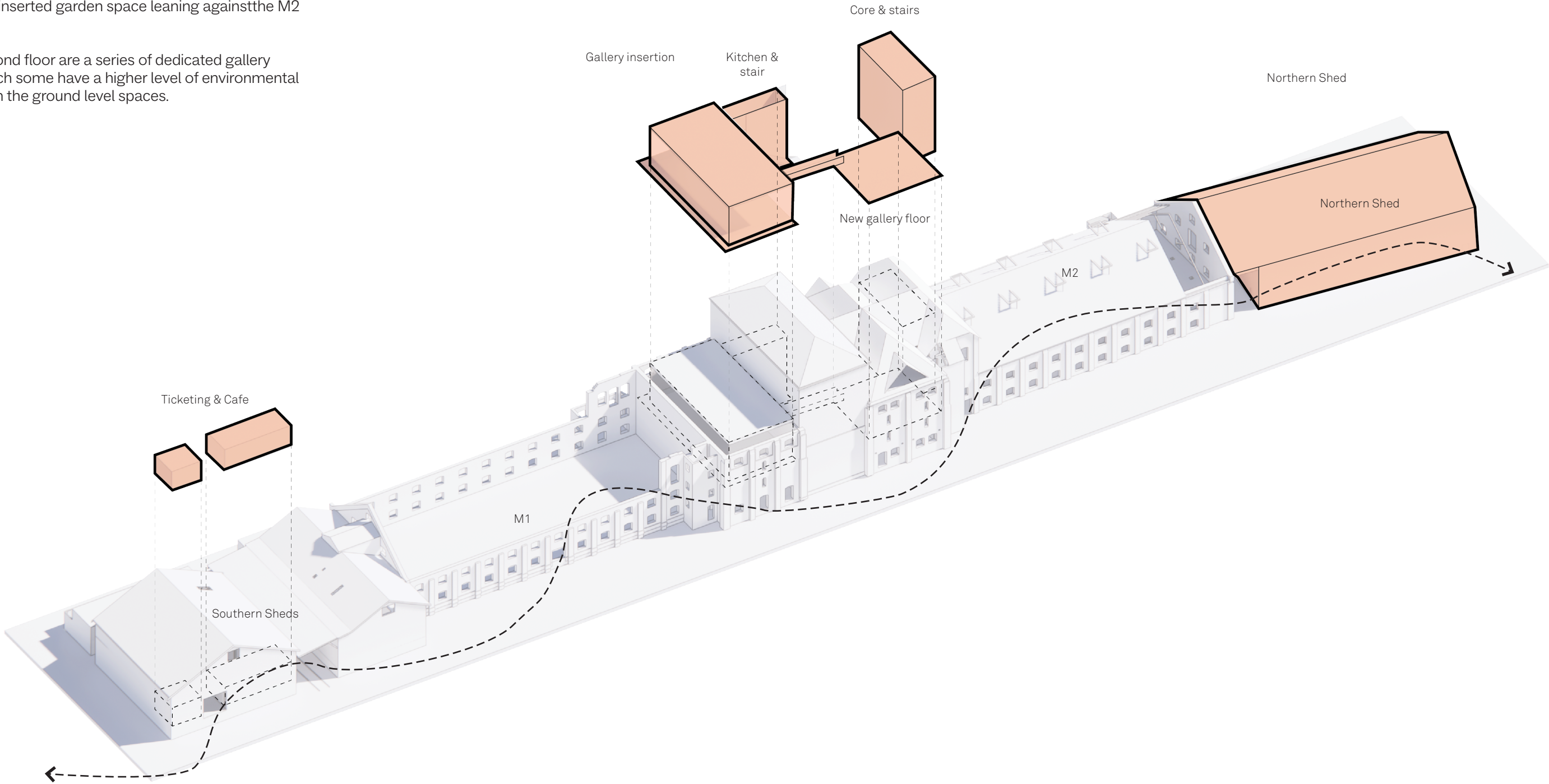


M1 + M2_Massing

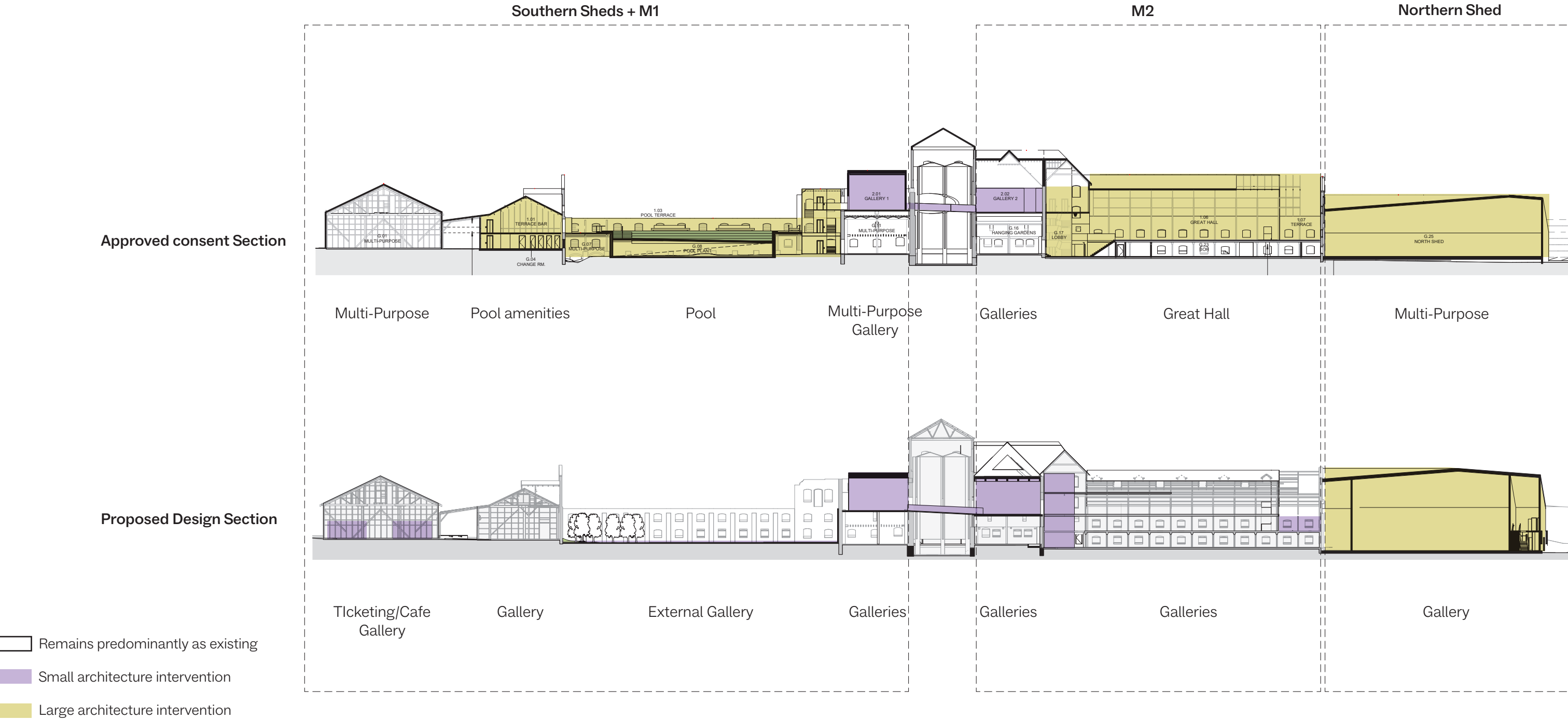
At ground level are a series of external and internal gallery spaces with only very modest intervention in the existing building fabric. These are internally interconnected but also have a permeable edge to the external public spaces that runs along the eastern edge.

On the first floor is a singular gallery space which opens up onto an inserted garden space leaning against the M2 gable wall.

On the second floor are a series of dedicated gallery spaces which some have a higher level of environmental control than the ground level spaces.



The section diagrams endeavor to juxtapose the approved consent with the proposed design. They demonstrate that the revised design preserves a greater portion of the existing fabric, while minimising architectural intervention.



M1 + M2_Materiality

Starting with the historic materials of brick, concrete, and steel, and the themes of weathering and erosion, we've developed a simple and limited material palette along the existing one.

We also intend to re-use and integrate removed fabric into the development This will be explored in further detail as the project develops and materials can be assessed during the removal process.

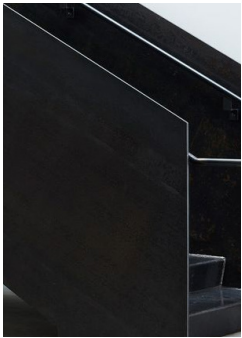
During the coming stages we intend to work with supplies and manufacturers to develop bespoke building products and finishes. We have already begun talks with Brickworks, the owner's of Bowral Bricks.



Concrete



Corugated Metal



Dark Metal



Timber Louvers re-stored and new



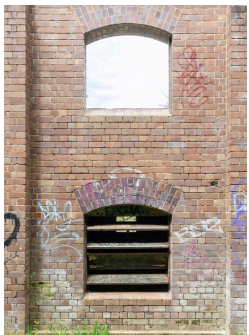
Concrete



Axolotl Steel



Dark Metal



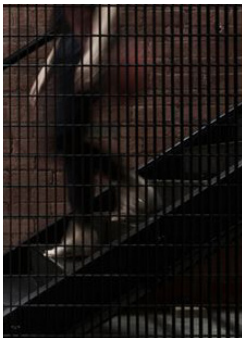
Brick - Restored



Concrete



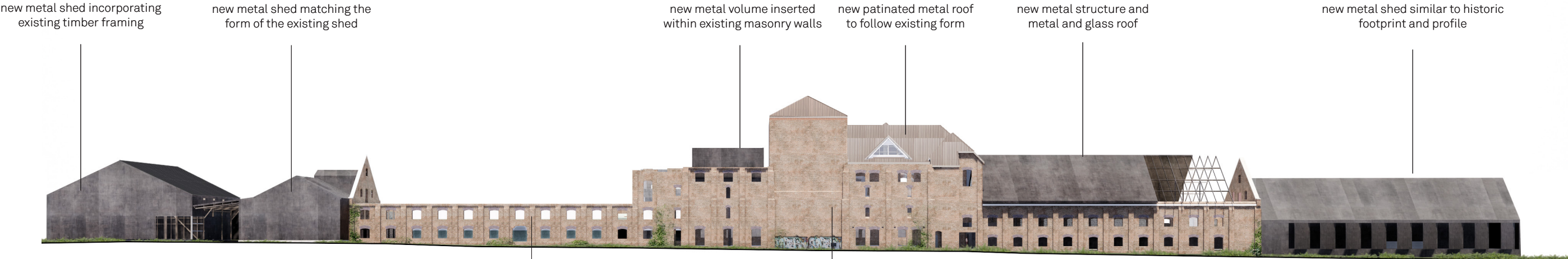
Clear Glazing



Metal Grid



Brick Pavement



Approved Consent East Elevation
Not to scale



Proposed East Elevation
Not to scale

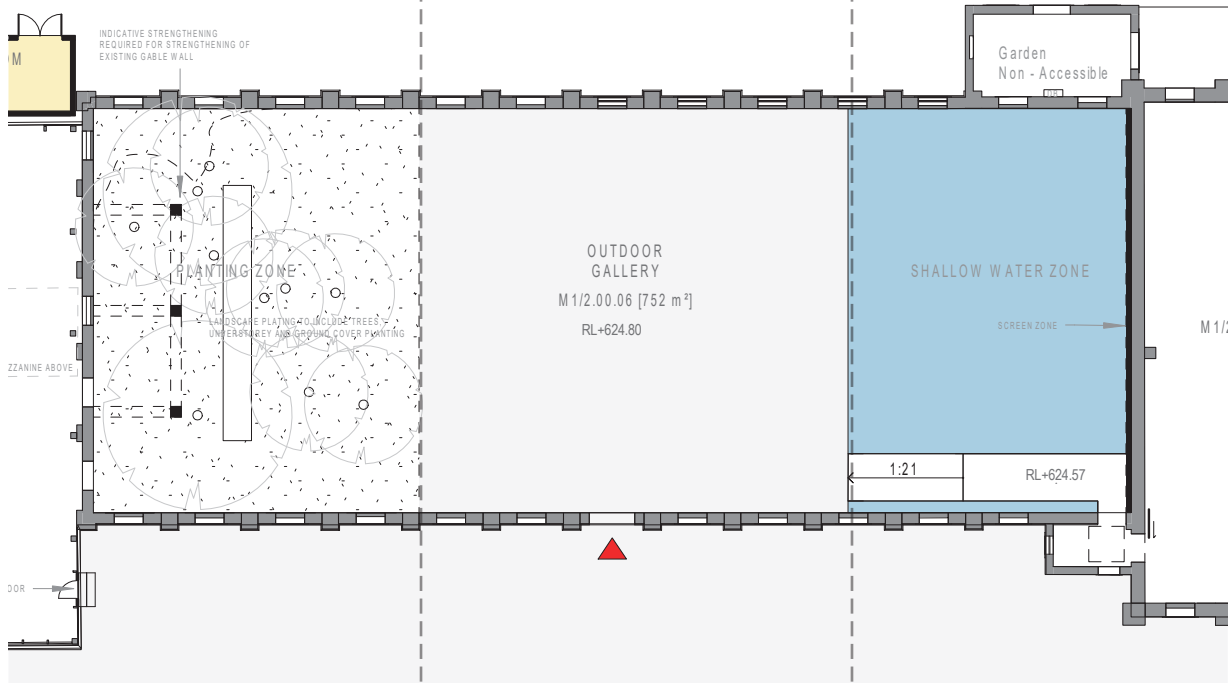
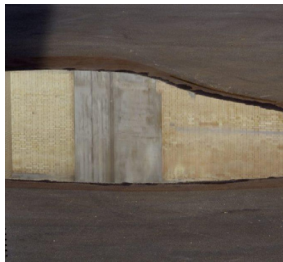
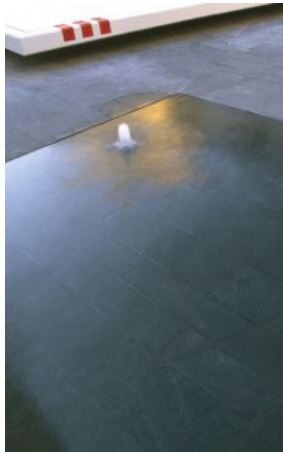
M1 + M2_Key Spaces

Outdoor Gallery

One specific area that has made significant progress and is emerging as a central hub is the outdoor gallery. This space aims to be flexible, lively, and socially engaging, serving as a destination in its own right. It will cater to various activities ranging from exhibitions to hospitality to arts. It will provide an ever-changing place to meet, wonder and create.

To maximize its usability and adaptability as an outdoor gallery, the space will be divided into three parts:

- The northern section will feature a shallow water surface, creating reflections of the surrounding walls and sky. Positioned adjacent to a digital screen on the northern wall of M1, the water surface will also mirror any projections displayed.
- The central area of M1 will have a hard-paved ground surface, providing a versatile platform for seating and art installations.
- The southern third will be a lushly planted space, incorporating trees, undergrowth, and climbing species. This landscape will be intertwined with the structural framework needed to reinforce the existing southern gable wall, allowing for an expression of verticality and volume within the landscape design.





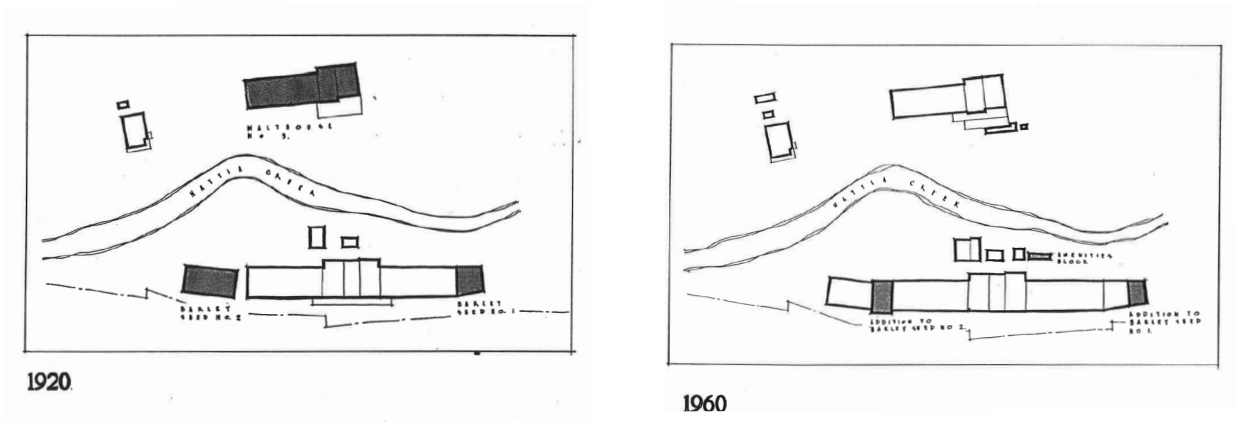
M1 + M2_Key Spaces

Northern Shed

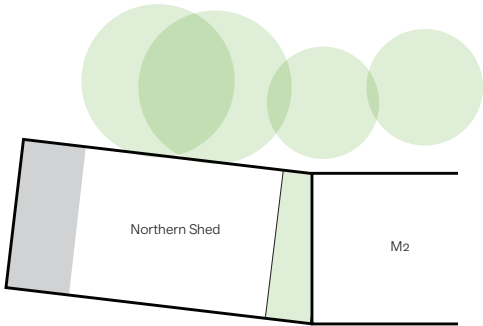
The northern shed is a versatile art space housed in a new metal structure erected on the site where the historic shed once stood. This new structure is partially connected to the existing one, creating a space or garden between them where visitors can appreciate both the old and the new.

Constructed with steel cladding, the northern shed boasts two expansive hanger doors that unveil the surrounding landscape, inviting a seamless connection between the indoor space and the outdoor environment.

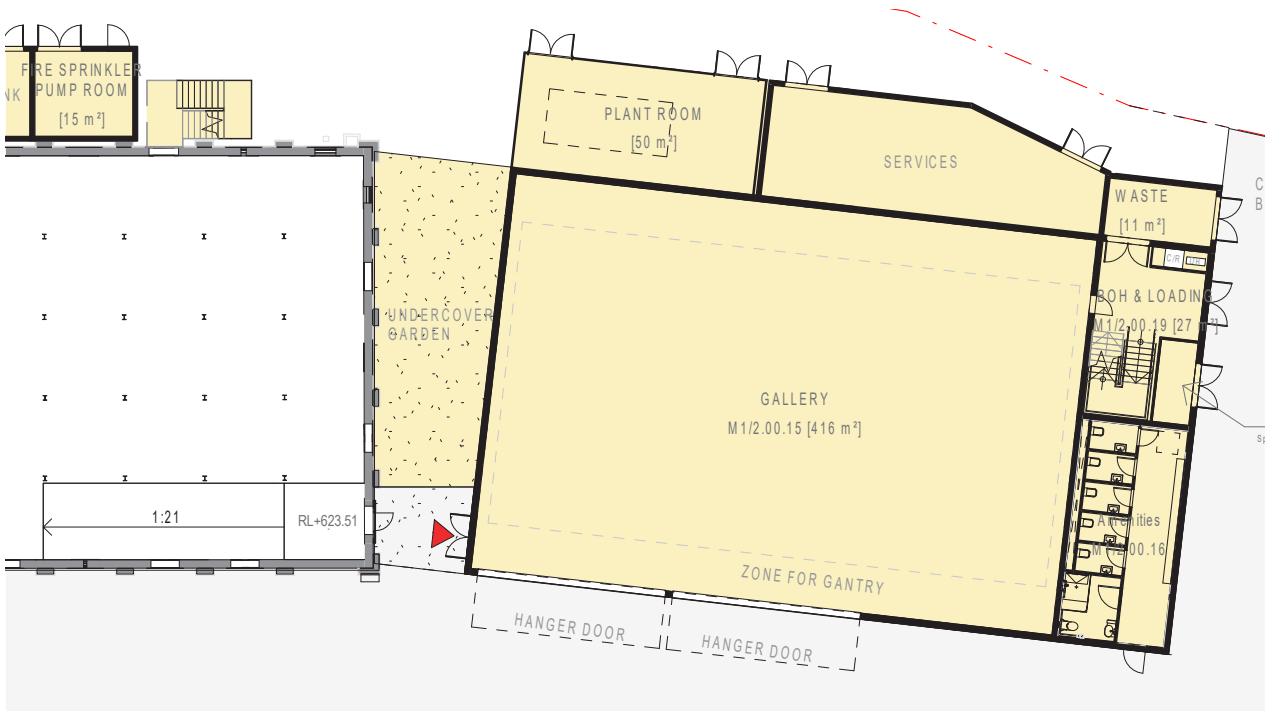
Because the structure is newly built, it offers superior acoustics, technology, and thermal insulation compared to the existing spaces. This makes it perfect for hosting larger art installations, as well as functions and events if desired. Additionally, the northern shed is equipped with amenities for visitors' convenience.



The Maltings, Mittagong Historical Conservation Report
Wingecarribee Shire Council (June 1989)



Semi-attached



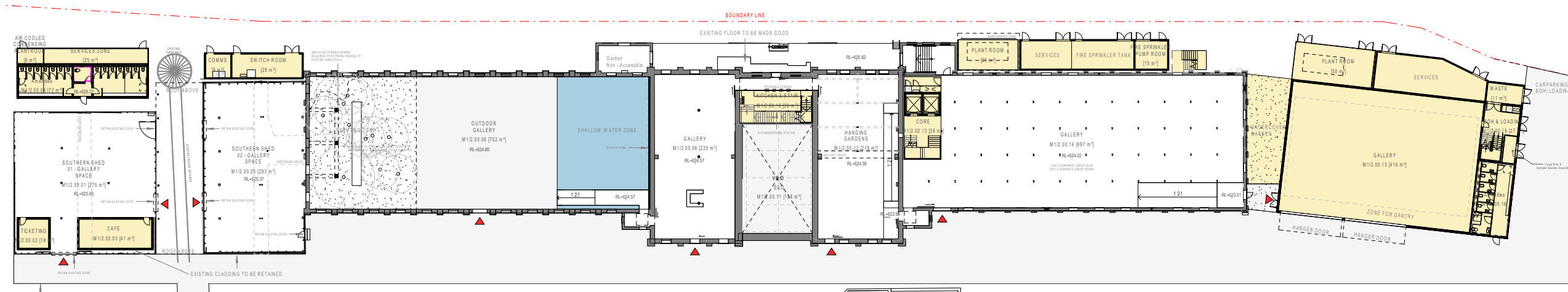


Proposed Northern Shed
view looking towards the northern shed

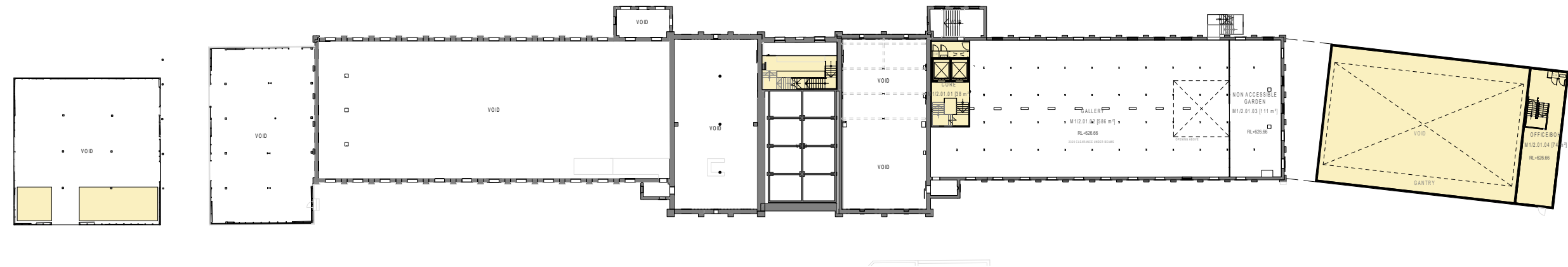


Proposed Northern Shed
view looking towards the northern shed east elevation

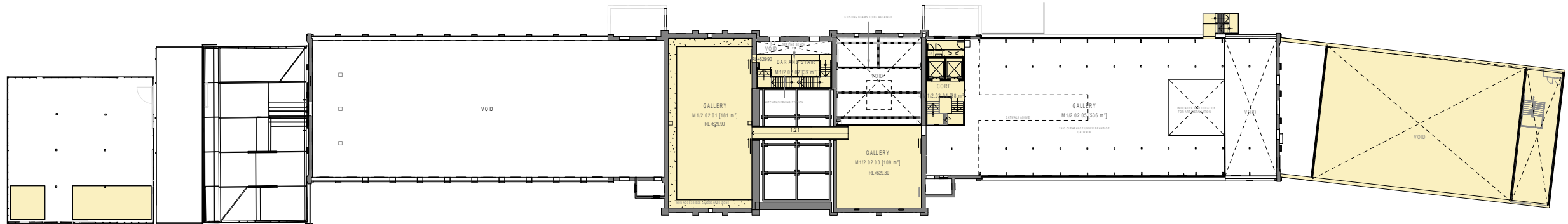
M1 + M2_Plans



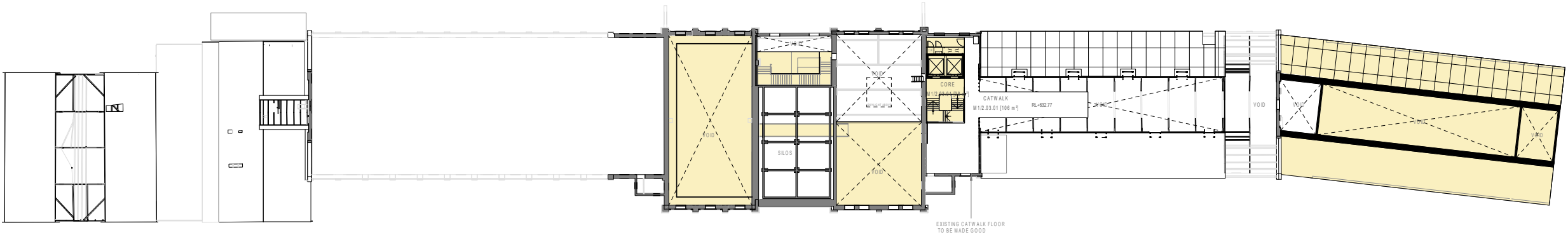
Ground



Level 01



Level 02



Level 03



6/ Maltster's House

Maltster's House

Design Approach

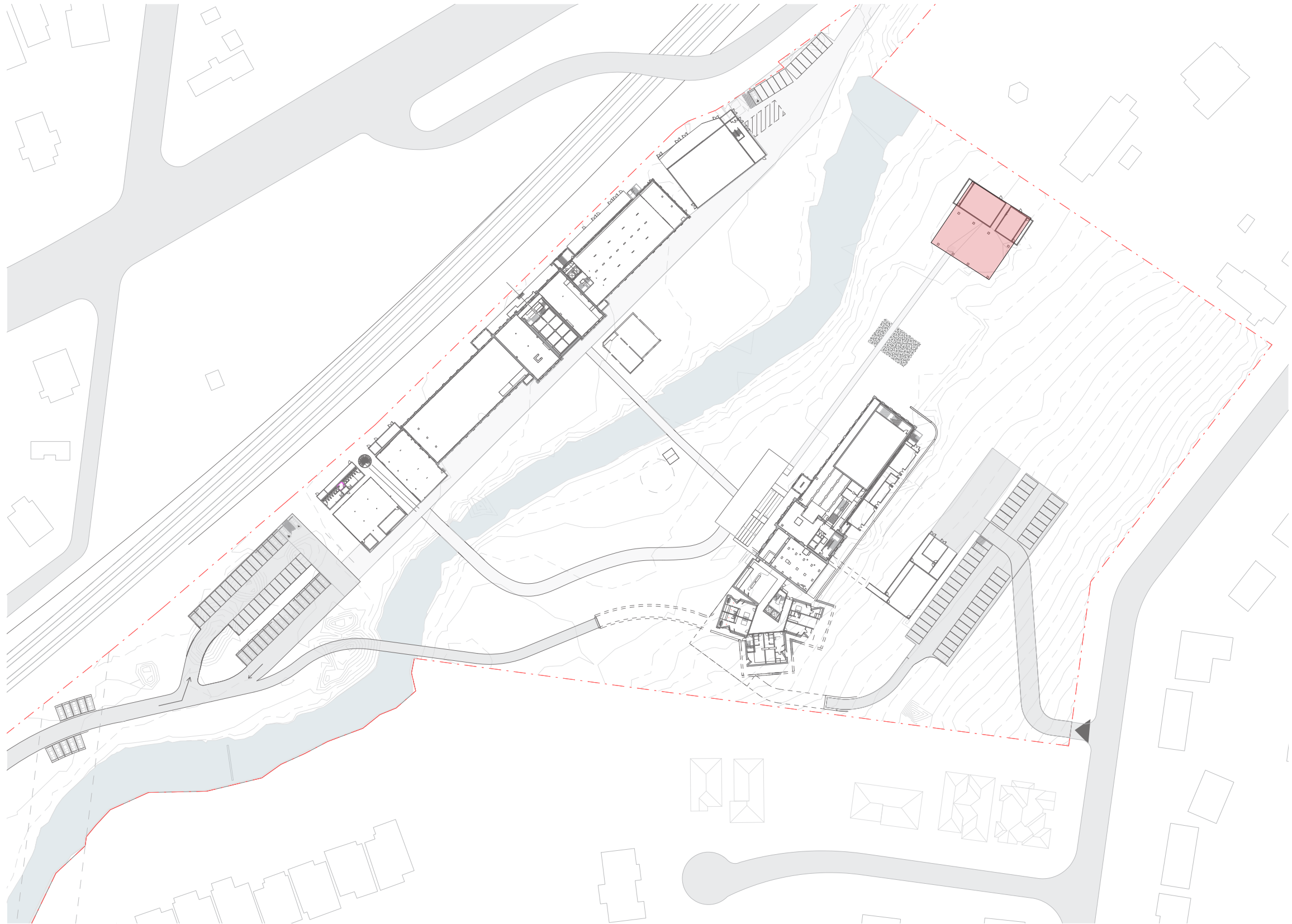
The Maltster's house is a versatile gallery space constructed next to the footprint of the old, irreparable dwelling. Alongside the new structure, an open area follows the outline of the former building. This approach preserves the historic foundations and incorporates them into the outdoor space through thoughtful landscaping, acknowledging the layers of history. It offers an opportunity for playful interpretation and engagement, emphasizing the significance of the old cottage's history, addressing condition 48 in the Approved Consent.

The design of the gallery aligns with the overall architectural style and materials used in the broader Maltings development. A spacious canopy partially covers the outdoor space and the new building, uniting them into a cohesive destination.



Existing site photos illustrating the current conditions.



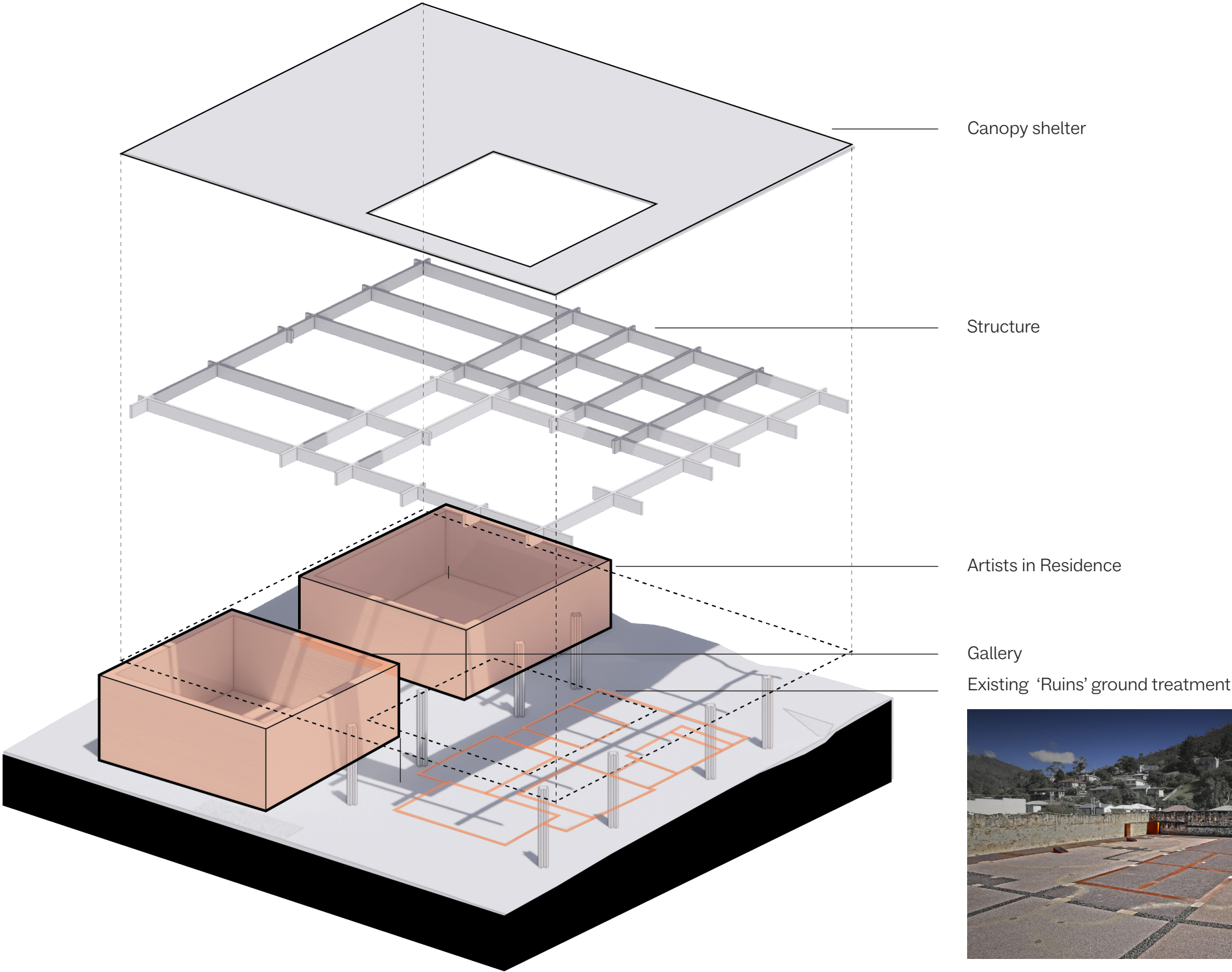


Maltster's House

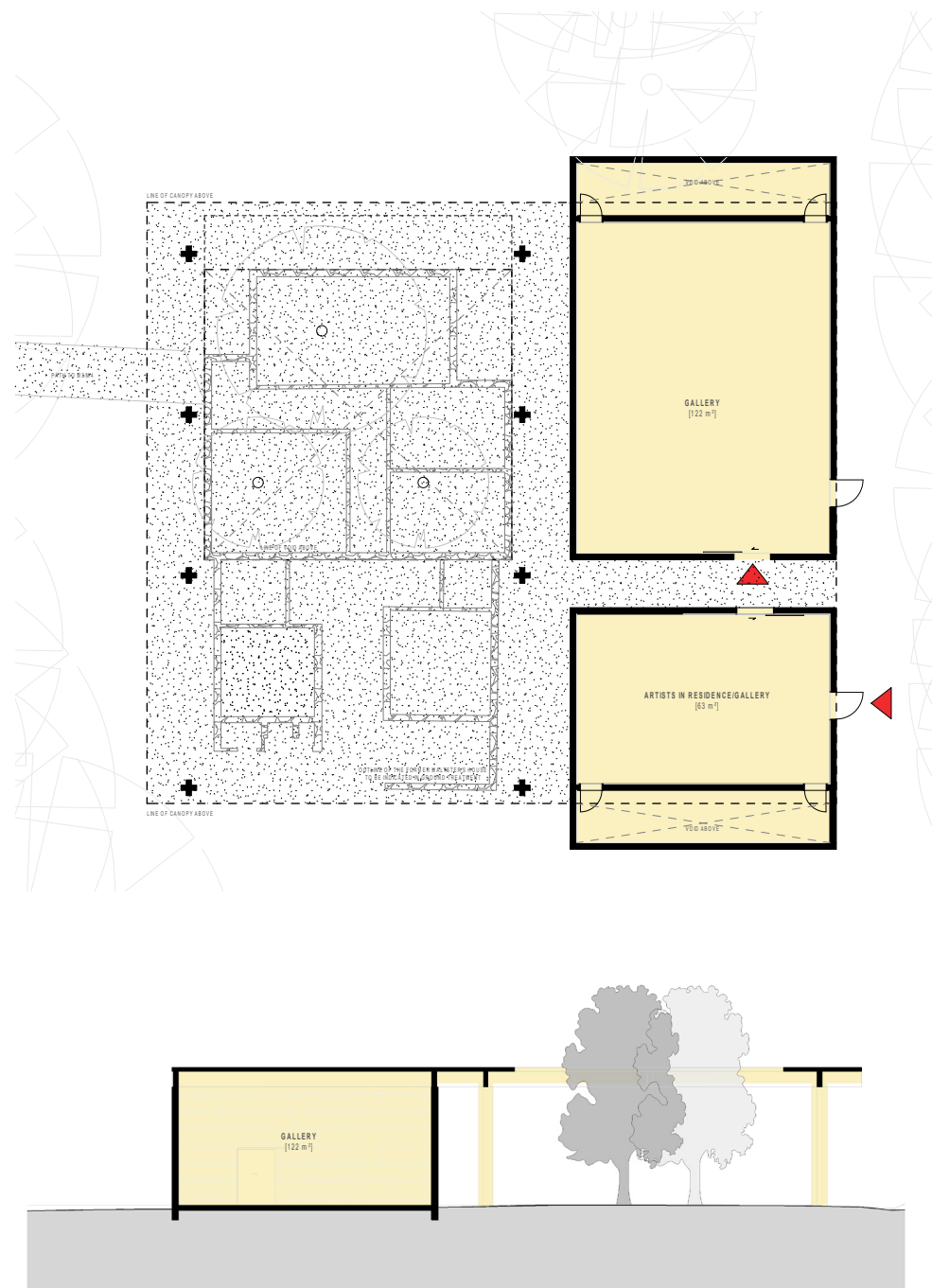
Massing

The gallery space is thoughtfully designed to accommodate various types of artwork, with a particular emphasis on sculpture and installation art.

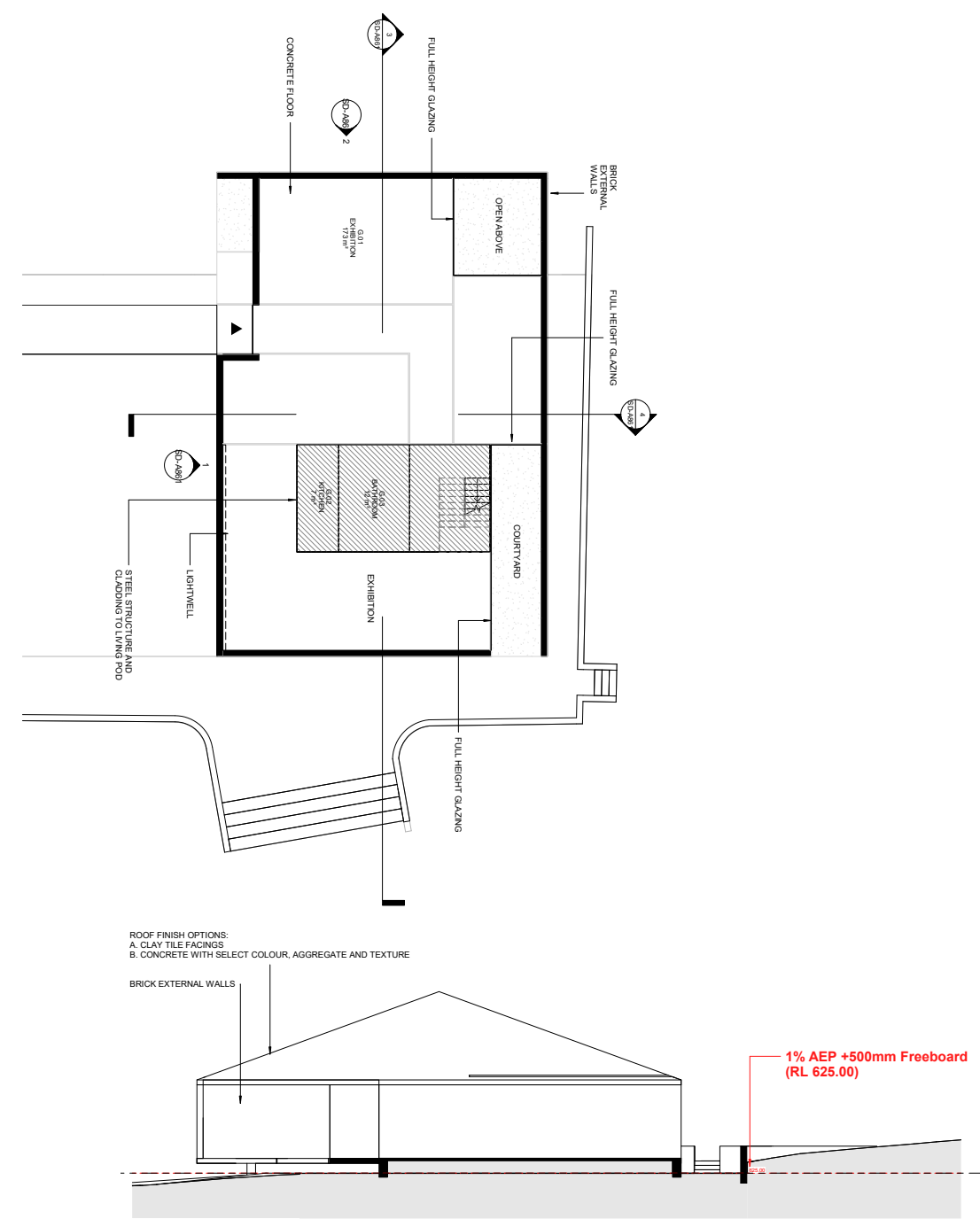
While it does have potential for showcasing wall-hung pieces, its size and the quality of natural light make it especially well-suited for larger works. The layout of the space highlights a distinction between the eastern section, which offers a more intimate and secluded atmosphere, presenting the possibility of hosting artists for residencies or temporary exhibitions.



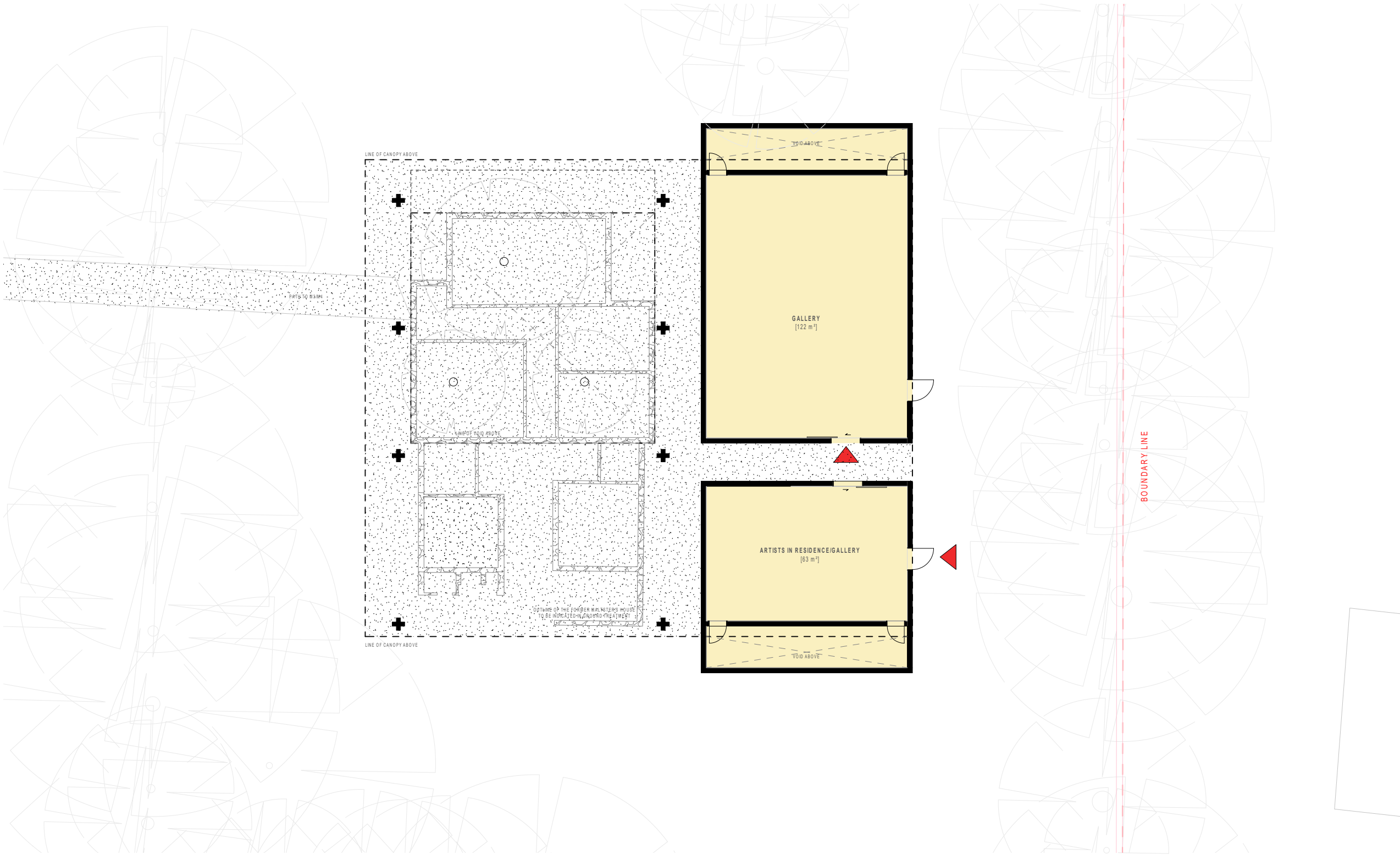
Cacade Female Factory by Birrelli in Hobart illustrates well the intent for the reinterpretation of the former Maltster's House in a ground treatment



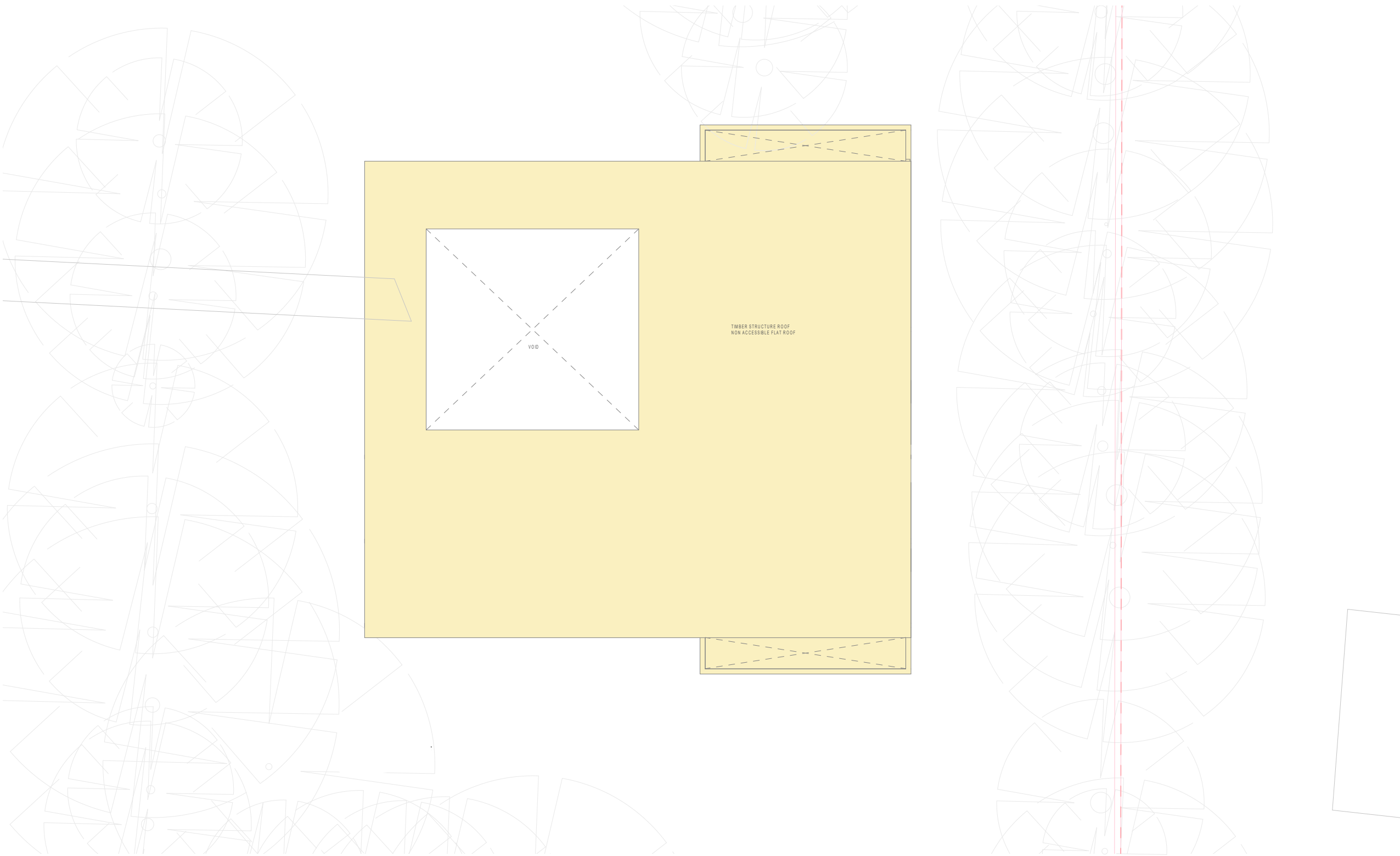
Proposed Section & Plan



Approved Consent Section & Plan



Ground



Roof



7/ M3 + M4

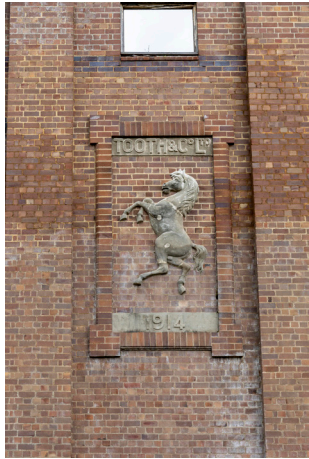
M3 + M4

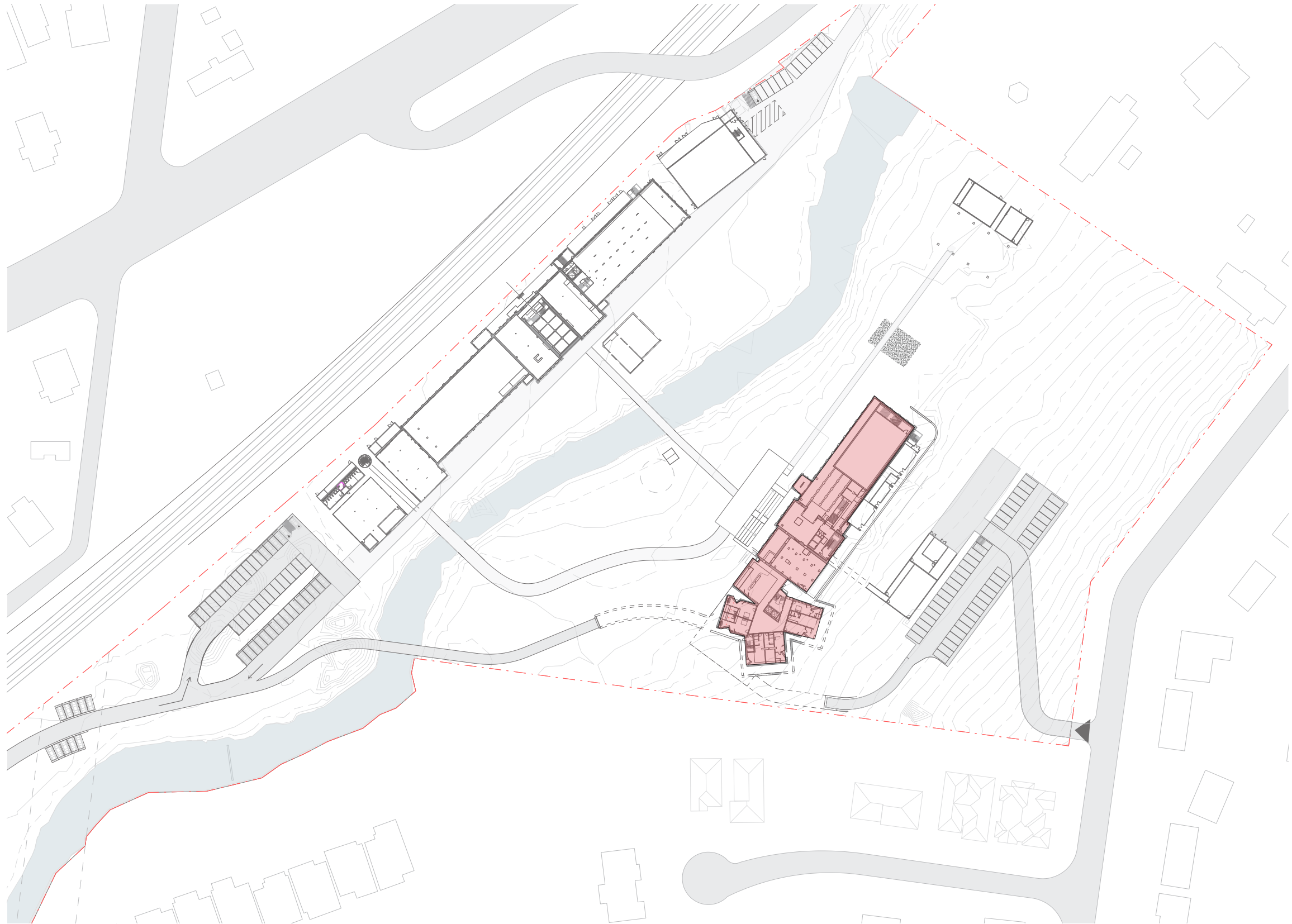
Design Approach

The M3+M4 malthouse pair forms an art destination, providing expansive gallery spaces and a new luxury hotel with 44 rooms connected to exceptional hotel amenities.

After finding that much of the concrete, steelwork, and timber in M3 couldn't be salvaged, we did not want to recreate its original structure, but instead honoring the ruin's character, preserving its materials, and allows for new, complementary forms to be integrated alongside the old.

Our focus has been on crafting a distinctive visitor experience, highlighted by spacious art galleries. As visitors move through the space, they encounter textures and tones reminiscent of the malthouse floor, with raked textures, linear finishes, and lighter tones blending seamlessly with the existing materials. However, as you move higher into the floors, the architecture intentionally contrast, both in material and design.





M3 + M4

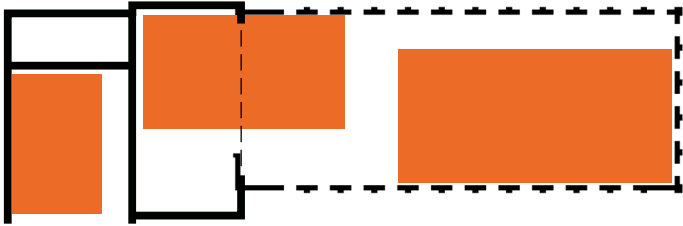
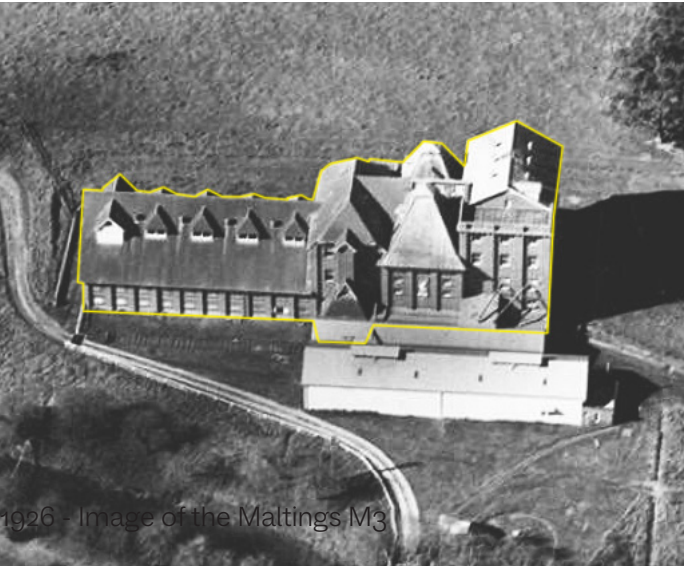
Massing M3

The silo occupies a central position within the intended paired composition of the Maltings typology. It is widely believed that the silo was added later to the original Malthouse #3, which was completed in 1916. Constructed from concrete, the silo is independant from the brick walls of M3, supported by peculiar timber elements adjacent to it (refer to photo for clarification).

Delving deeper into the concept of the building's evolution and its diverse functions over time, the architectural approach taken with the silo, particularly the notion of nesting it within existing walls and creating interstitial spaces between the old and the new, became pivotal in shaping the design of the new structures within and above M3.

Expanding on this concept, the articulation of the large volumes nested within the masonry demanded careful consideration and interlocking, mirroring the historical function of M3 as a collection of distinct roof forms catering to various purposes. The existing missing sections of roof cladding will be reinterpreted, allowing panoramic views to the river, and diffuse light from the East.

This articulation not only respects the historical integrity with respect to ornamentation of the existing façade (pillars, cornices, friezes) but also establishes a dialogue between the old and the new elements of the composition.



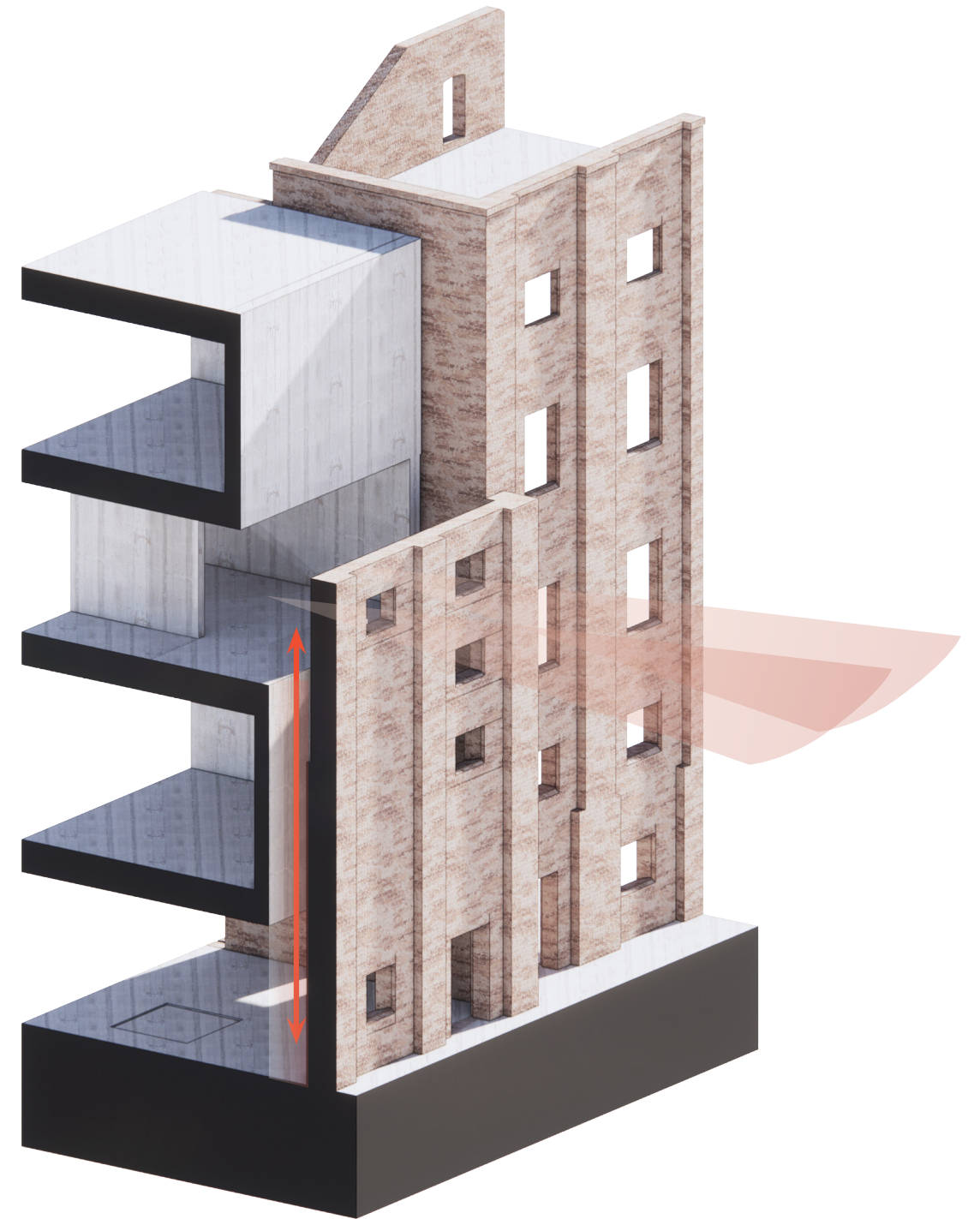
Nesting



Interstitial space



M3 Facade



M3 Facade

M3 + M4

Massing M4

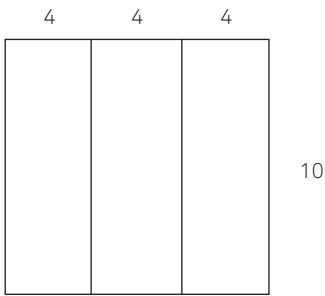
M4 is the only significant new building on site, and consequently its massing and form are critical to the character of the development. Building upon the historic approach of building maltheuses in mirrored pairs, M4 mirrors the two adjoining masses, but this mirror is imperfect and introduces an element of transformation. The buildings are fragmented and twisted to create dynamic presence in the landscape that isn't constrained by the orthogonal grid of the existing buildings. View's from the cluster of volumes radiate out into the landscape, and at the centre of the cluster a dynamic atrium space is created.

Each of the 4 accommodation volumes has an identical footprint bases on a flexible grid that can be divided into 1, 2 or 3 rooms of various size.

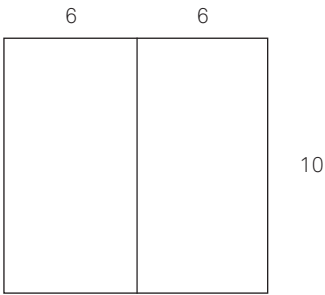
M4 is cladded with a perforated brick facade that acts as a translucent veil, abstracting out the buildings' floor plates and fenestration which would otherwise lend suggest a domestic scale. This veil is crucial to impression of monumental scale, and enigmatic form, transforming building into something intangible and unexpected.

Drawing upon inspiration from art, it is both a rational device that protects the building from the elements, and a narrative/scenographic device that speaks to emotion and imagination.

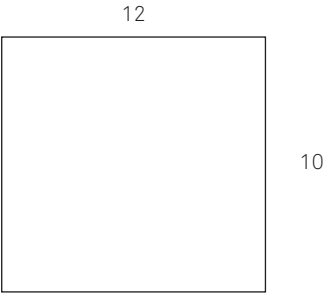
Derived from the geometry of stacked brickwork, which is intended as the patterning of new brickwork. The geometric congruence of these two primary elements will allow for continuity and unity throughout the project, and creates narrative richness through the subtle hidden stories encoded within every element of the buildings.



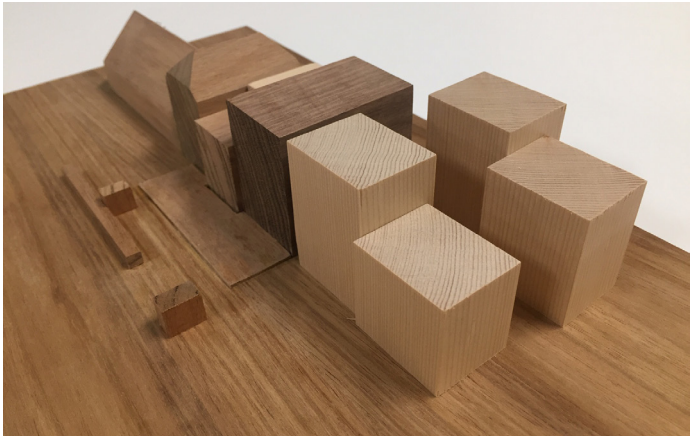
S
33 sqm net



M
50 sqm net



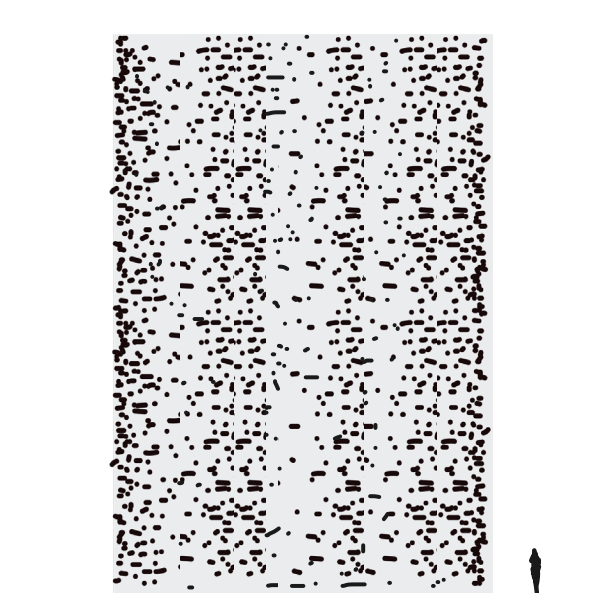
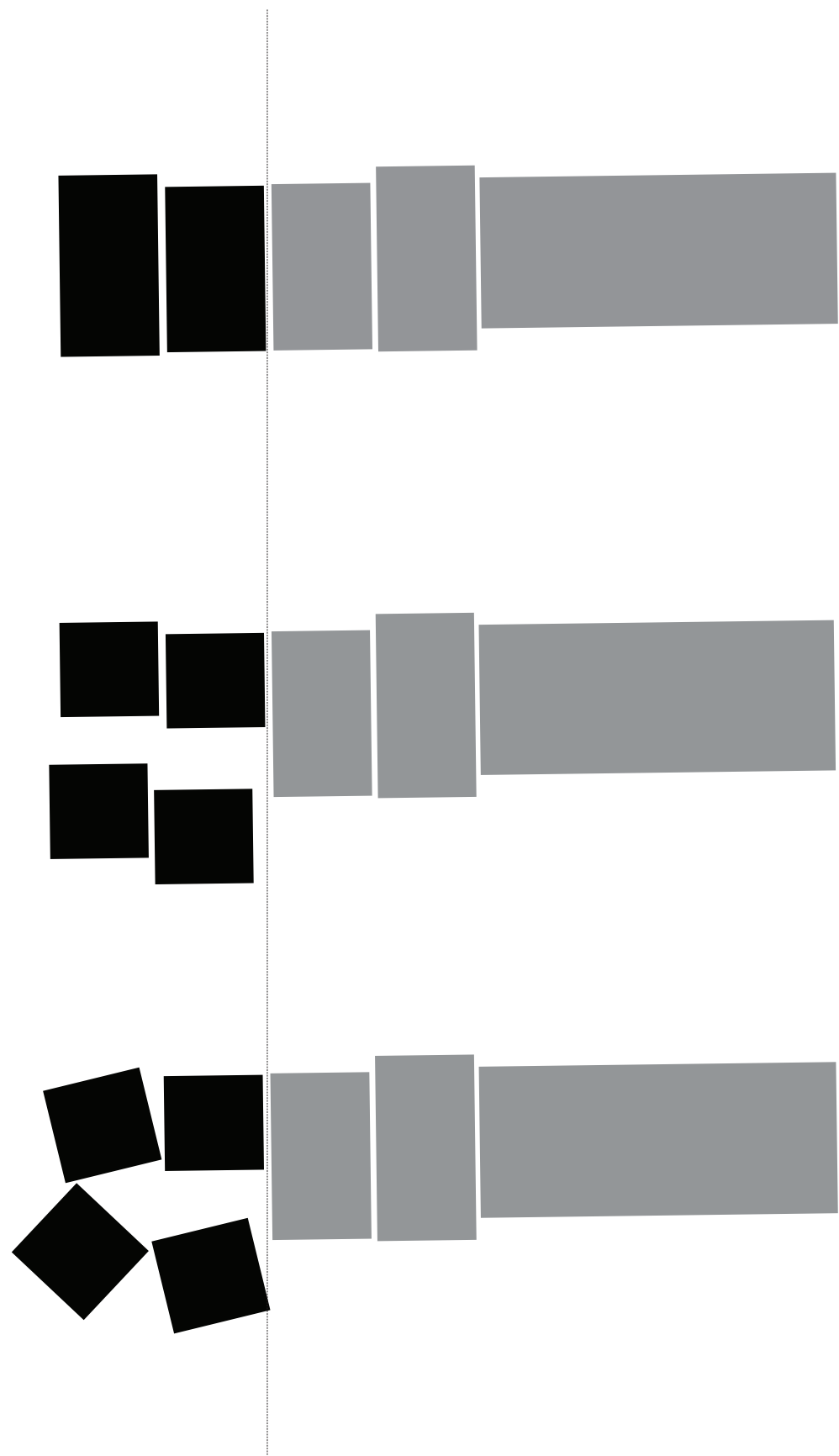
L
100 sqm net



Constrained by the orthogonal alignment, the building forms are unable to respond to views and approached. This limits opportunities to control the presence/appearance of the building in the landscape



Retaining the orthogonal forms, but allowing them to rotate away from rigid orthogonal alignment allows the building to be sensitively composed while preserving a clear industrial/rational building language



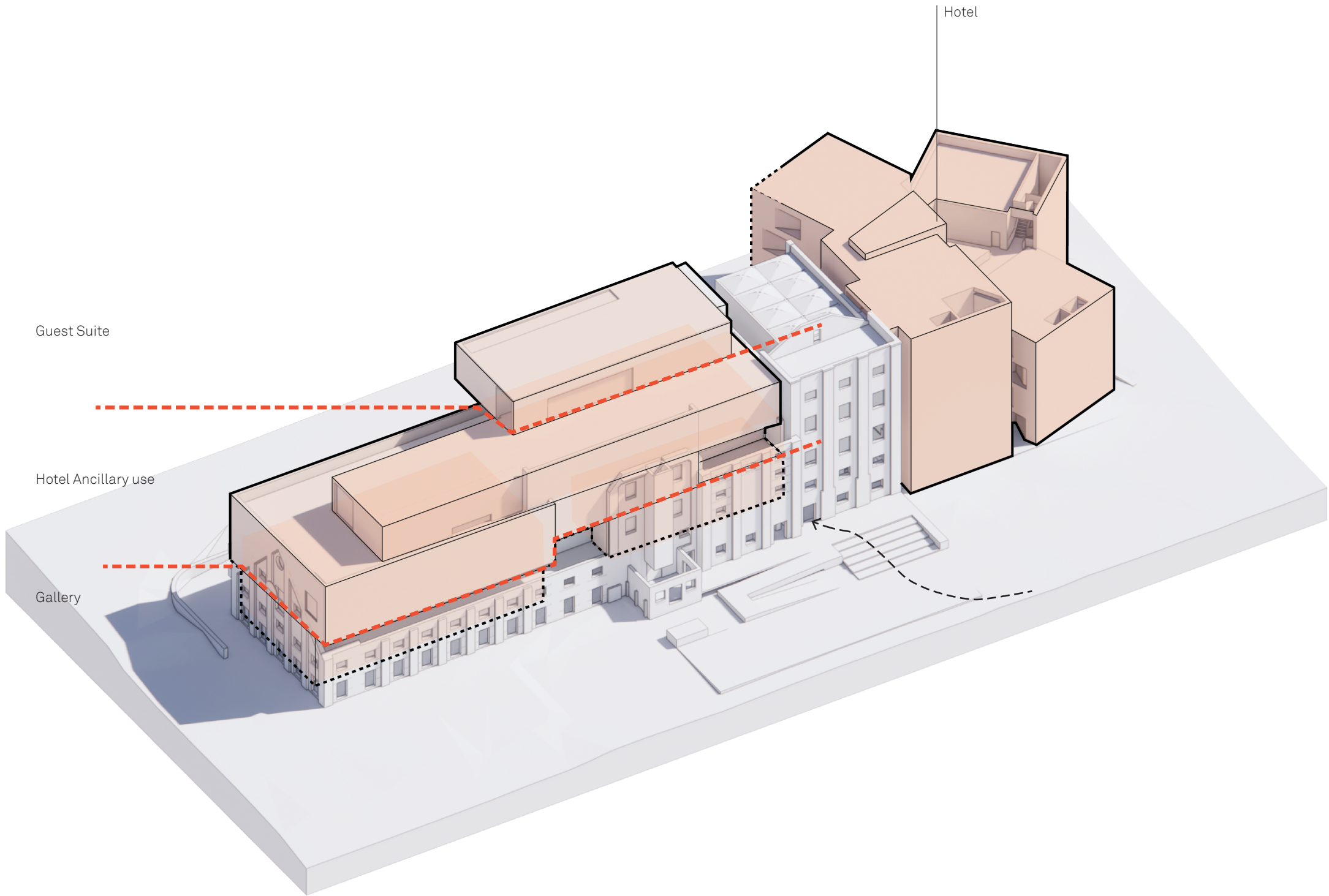
Kolumba Museum - Peter Zumthor

M3 + M4

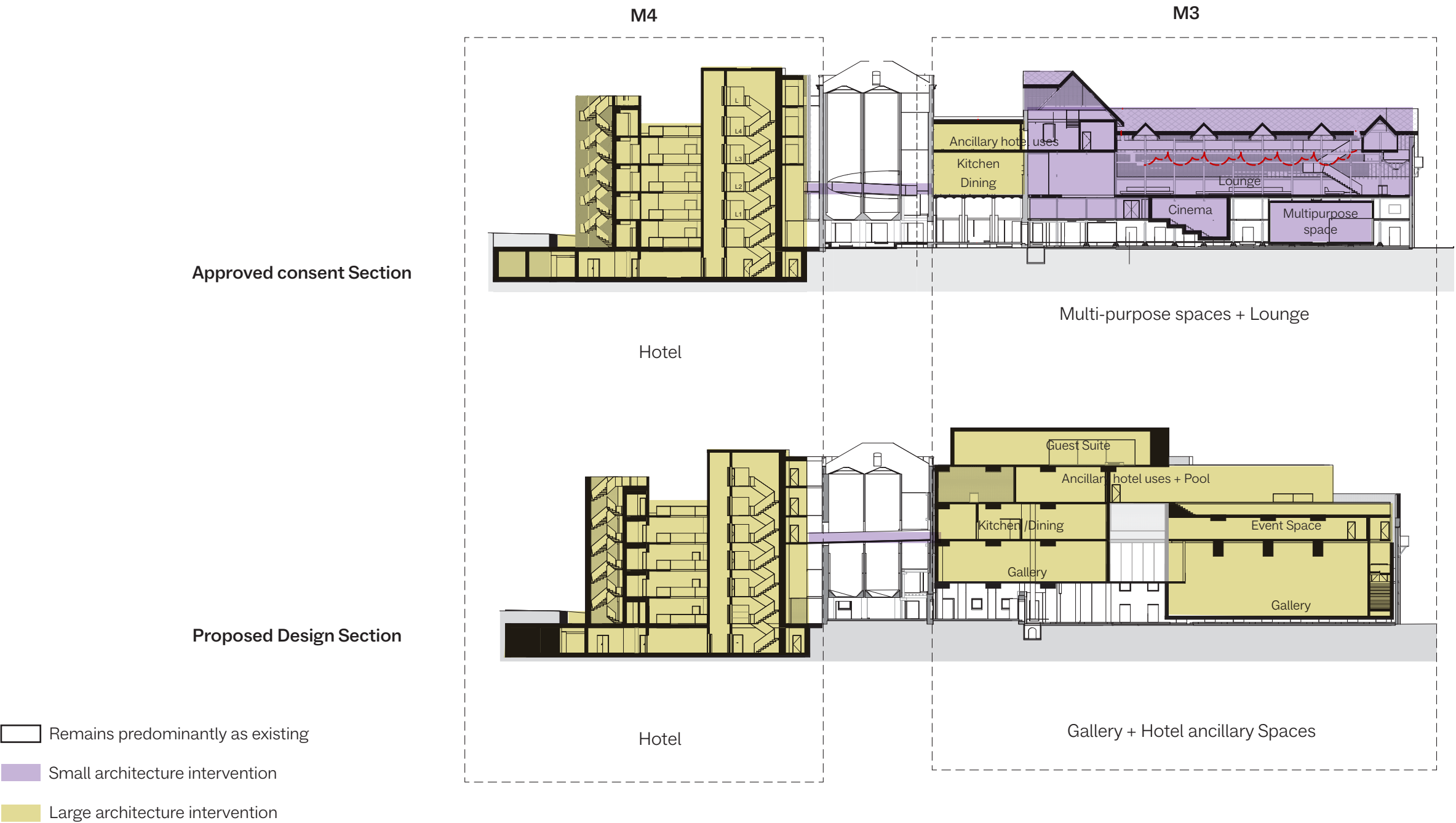
The entrance occupies the former location of the malthouse kilns, with only two square gaps in the concrete slab remaining as evidence of their existence. This historical context ties fire imagery closely to the narrative of the space.

Towards the rear of the area stands a newly constructed vertical circulation core, featuring a grand staircase and two elevators. This core facilitates access to the second level, which serves as the primary gallery space, open to the public. Visitors on this level can also enjoy an outdoor terrace offering panoramic views of the site and the Nattai River. Positioned between the old and the new, this space invites contemplation and reflection.

Above, additional levels serve as support spaces for the hotel and are designed with a focus on privacy. The top floor, set back from the main structure, houses a discreet and private guest suite, minimizing its visibility from all sides.



The section diagrams endeavor to juxtapose the approved consent with the proposed design. They demonstrate that the existing M3 roof could no longer be retained and therefore the new proposed design maximises gallery space to create a unique destination in M3.



M3 + M4

Materiality

The proposed design palette combines two key materials found within M3: concrete and brick. This interplay between the two materials mirrors the narrative of the existing silo nestled within the brick walls. Concrete volumes discreetly, primarily experienced internally and through the eastern facade, while brick takes on a dominant role on the western facade, harmonizing with the old masonry walls.

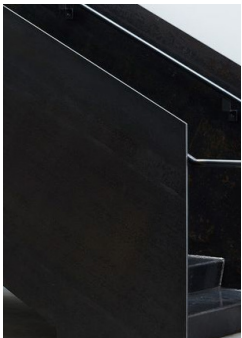
Our aim is to employ a bespoke brick, preferably locally sourced, that pays homage to the historical use of brickwork while still being clearly identifiable as a modern addition. With its timeless allure and inherent associations with warmth and resilience, this brick serves as a symbol of the Maltings' rich history and heritage.



Concrete



Bespoke brick perforated and extruded



Dark Metal



Timber Louvers restored and new



Concrete



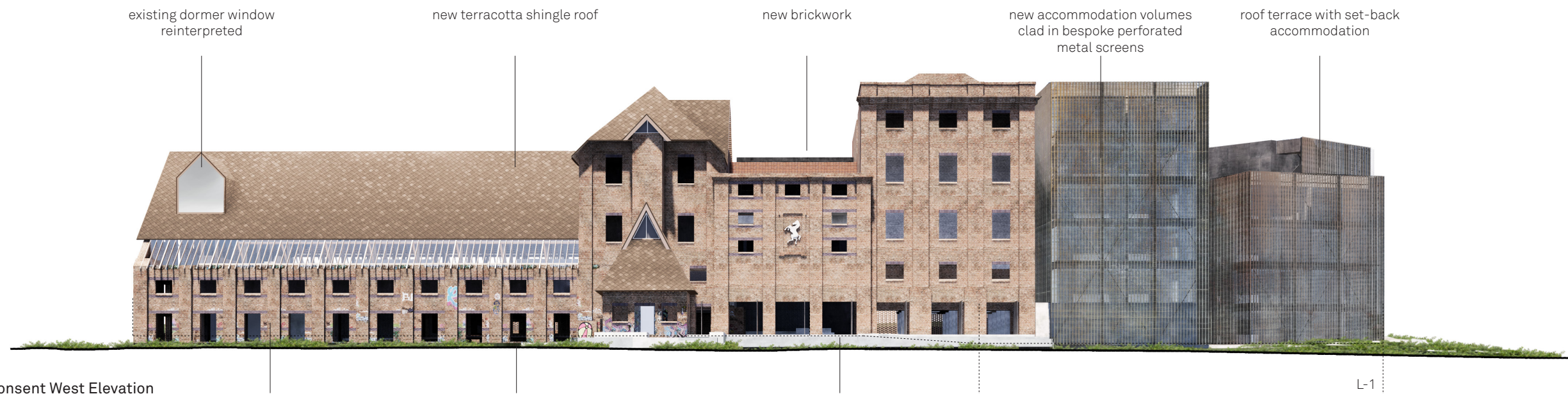
Axolotl Steel



Salvaged timber



Brick - Restored

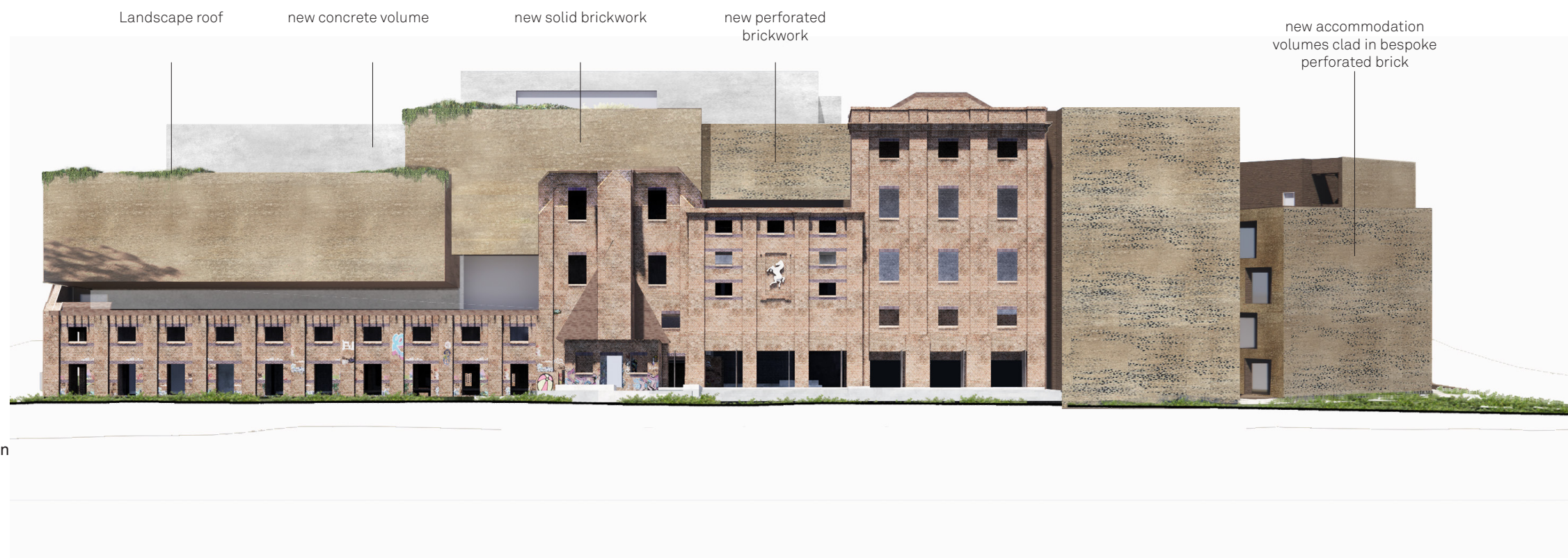


Approved consent West Elevation
Not to scale

light clean and repair only
to existing masonry

permeability of existing
structures retained

existing openings at ground
level enlarged (retractable metal
security screens behind)



Proposed West Elevation
Not to scale

M3 + M4_Key Spaces

Outdoor terrace + Circulation Node

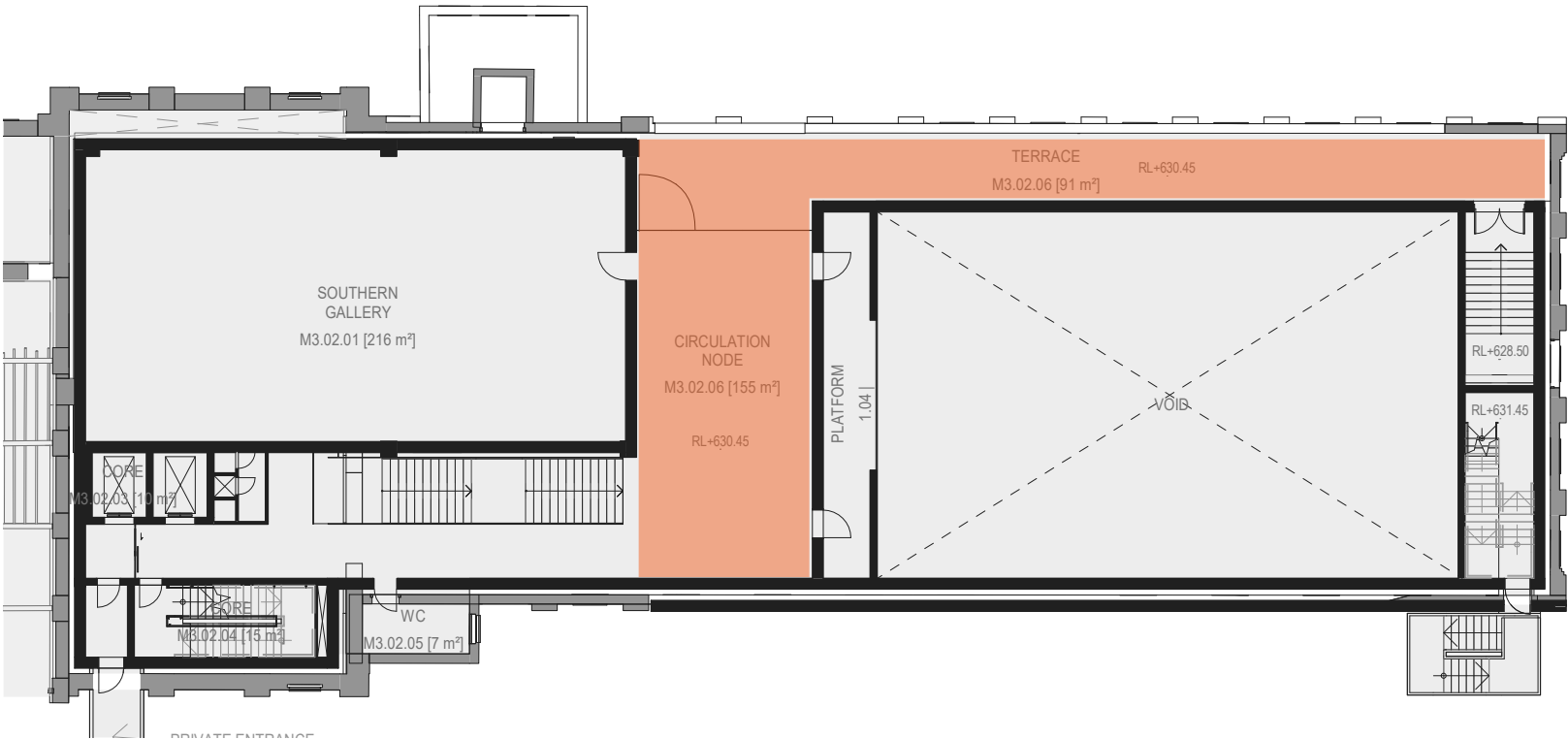
The circulation node and the outdoor terrace together establish a focal point on the site, forming a destination that is intentionally integrated with the surrounding landscape.

The terrace is sheltered, effectively blurring the boundaries between indoor and outdoor spaces. as a reminder of the porous facade condition. This transitional space serves as a link between galleries, providing visitors with an immersive experience of the natural environment.

Furthermore, the terrace serves as a moment of respite along the visitor's journey. It beckons them to pause and reflect amidst the juxtaposition of historical and new elements, offering panoramic views of the river and allowing soft, diffused light to filter in from the East. This space encourages contemplation, fostering a deeper connection with both the built environment and the natural world.



Perspective view





view from the circulation node looking West.

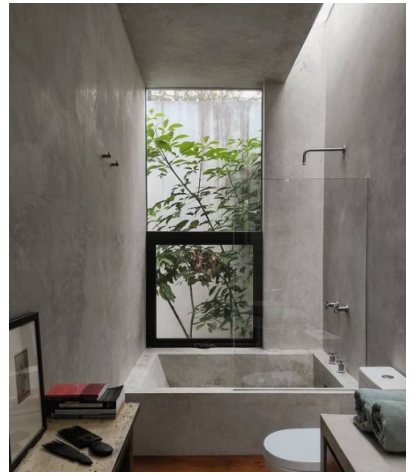
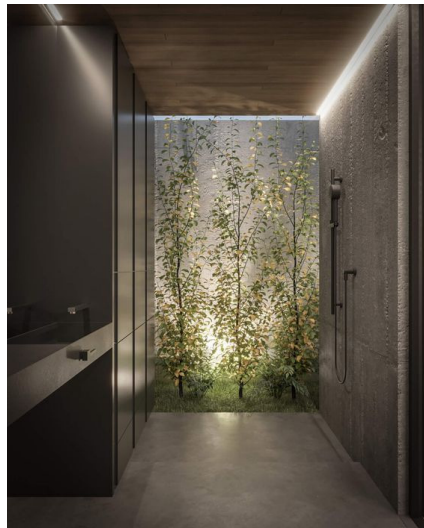
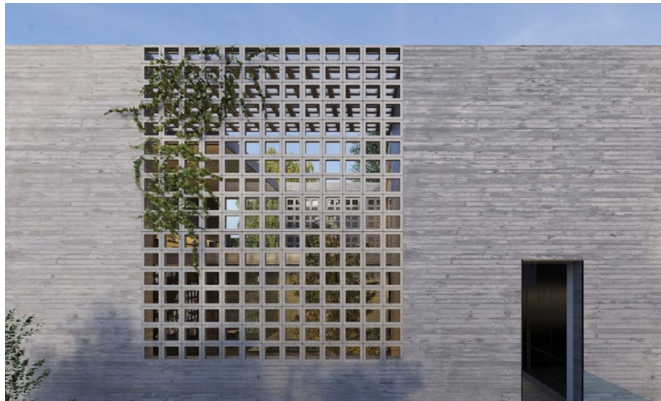
M3 + M4_Key Spaces

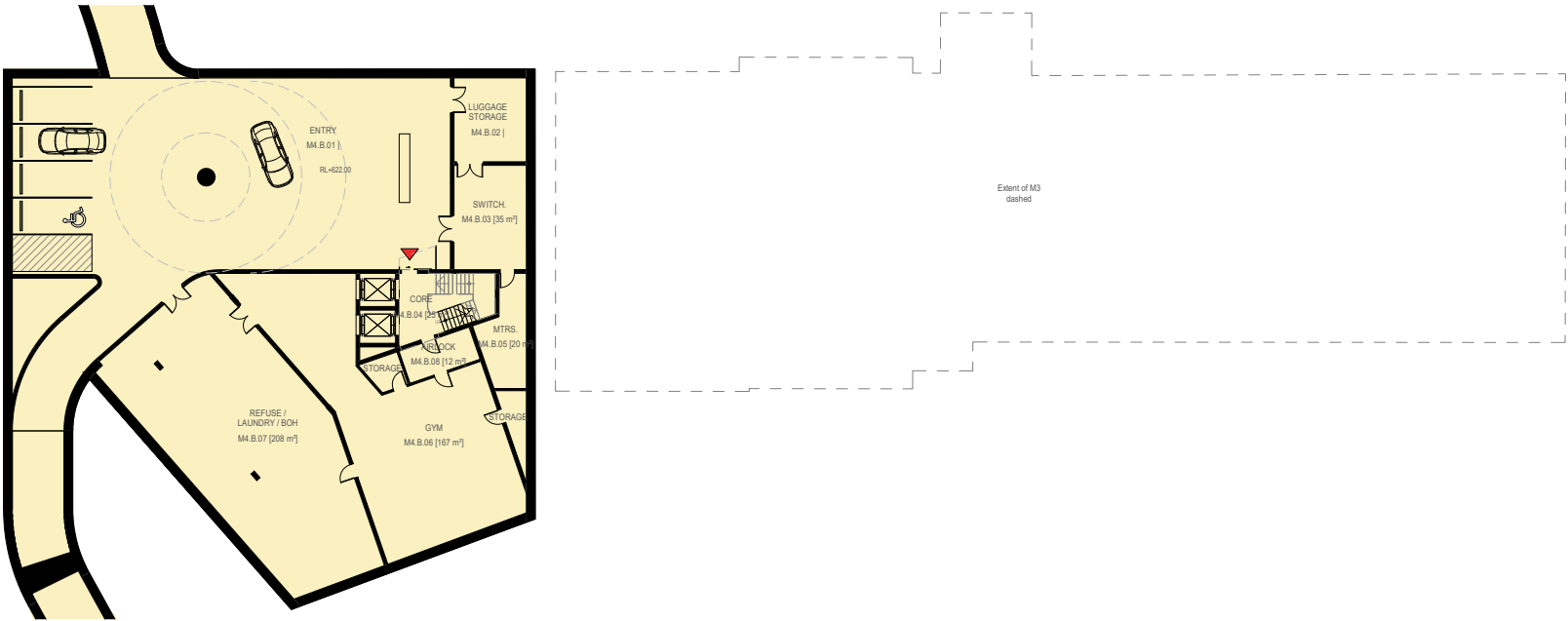
Hotel

M4 offers hotel accommodation with a design ethos rooted in industrial principles, influencing both its massing and layout. The design concept revolves around a modular approach, where basic accommodation units—be it a single suite, a pair of standard rooms, or three studio rooms—are vertically stacked to achieve the desired room count and building height. Note that this has not change from the Approved consent.

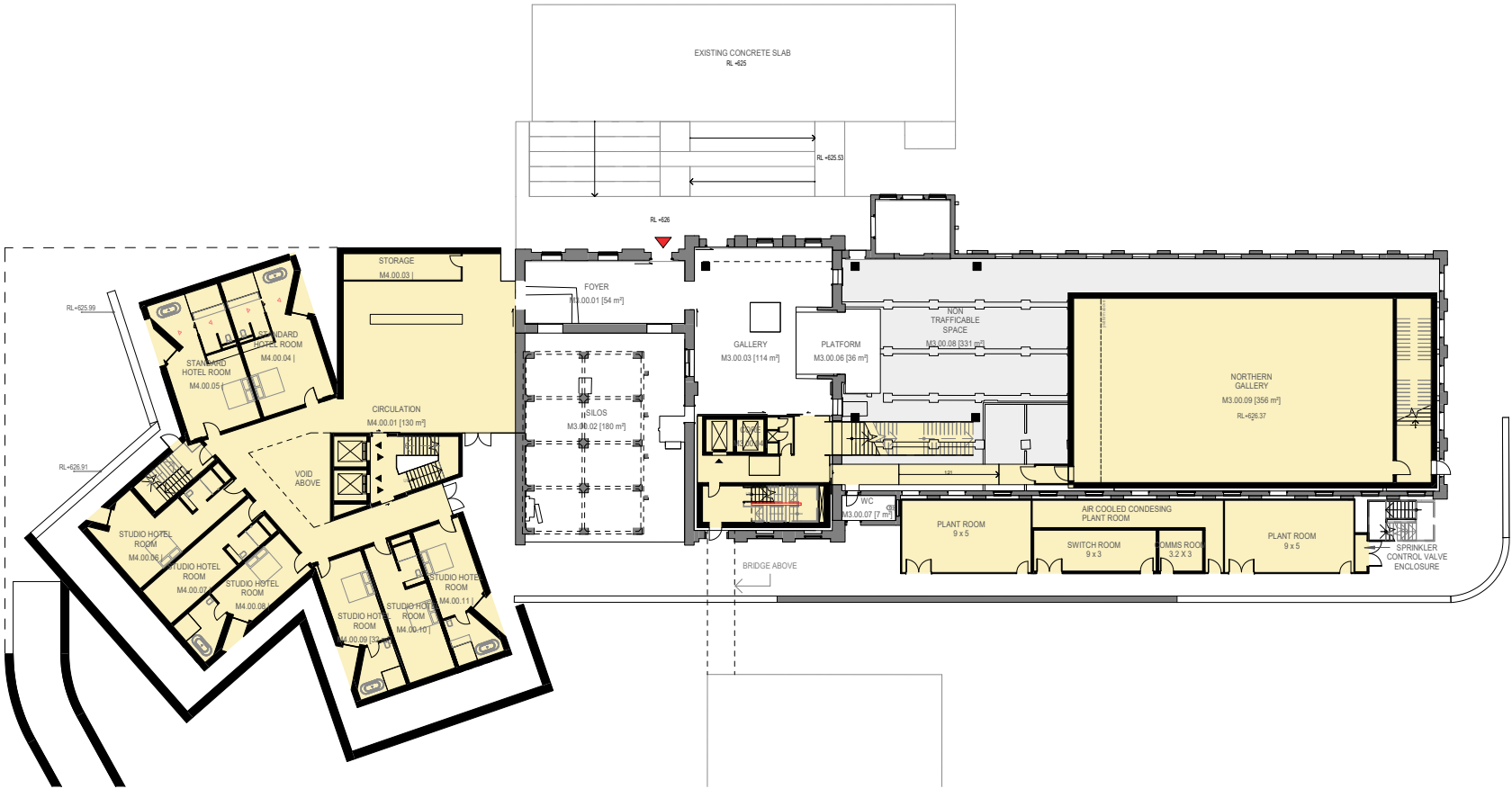
Within these accommodations, the focus shifts towards the ritualistic aspects of bathing and introspection, serving as catalysts for the development of materiality and form. Emphasizing the connection with the surrounding landscape, the rooms are carefully crafted to provide an intimate and secluded atmosphere bringing landscape and nature within the rooms.



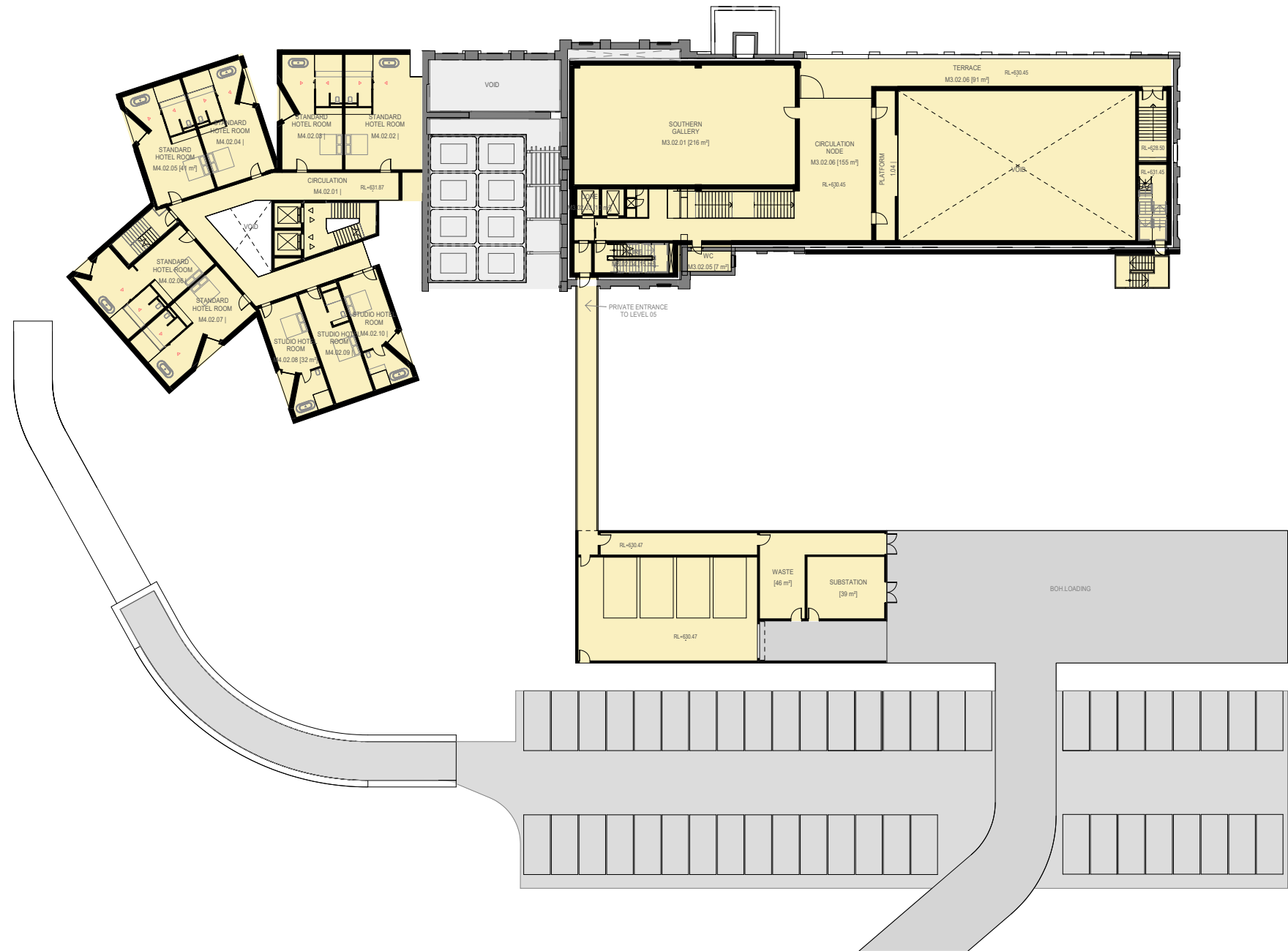




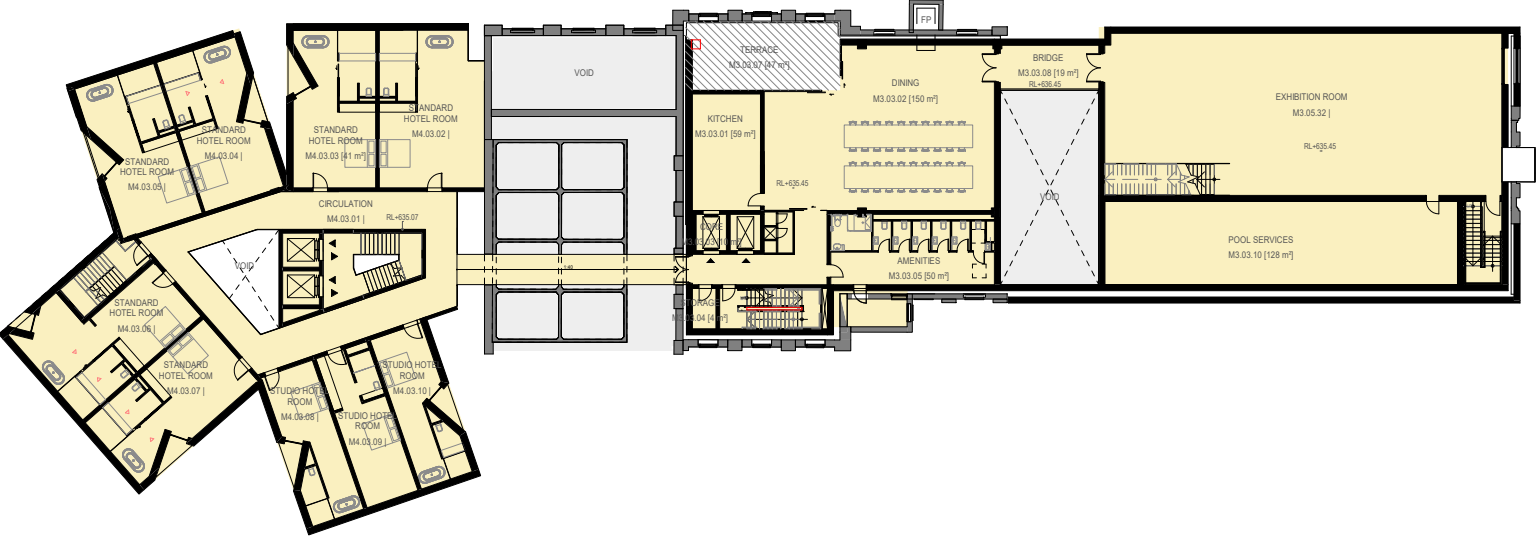
Basement



Ground Level 00



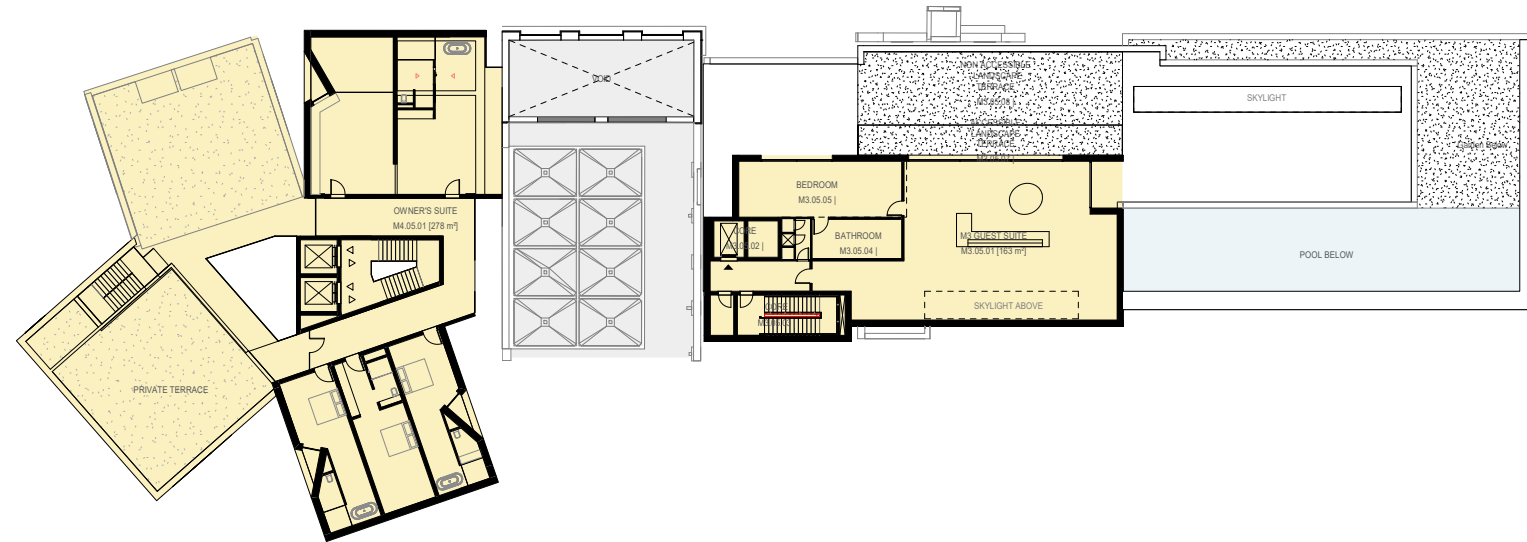
Level 02



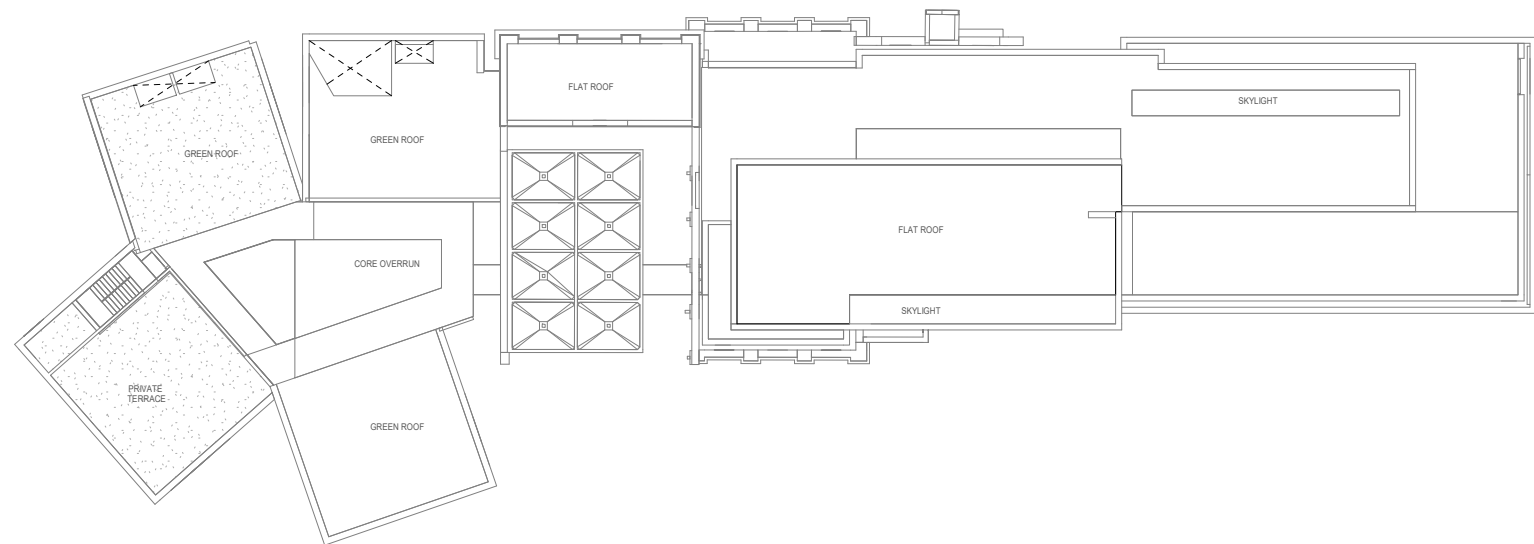
Level 03



Level 04



Level 05



Level Roof

