

# Kandos Museum Masterplan



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Appendix 1

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Acknowledgement of Country

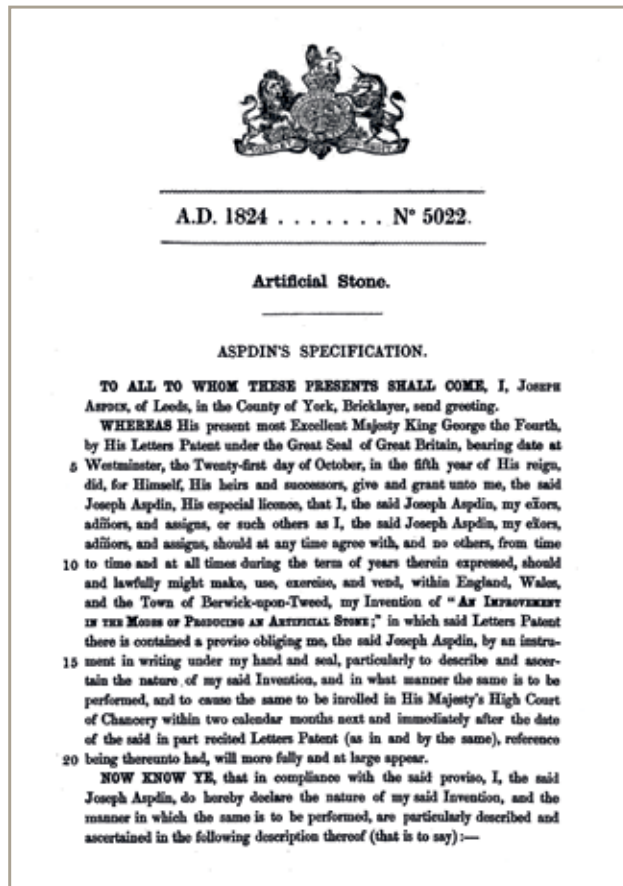
We acknowledge the Dabee people of the Wiradjuri nation, the traditional custodians of the land on which the Kandos Museum stands. We pay our respects to Elders past, present and emerging and extend that respect to all First Nations people.

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# Executive Summary

*‘Concrete defines our time and our culture.’*



## Context

Concrete defines us. Whilst we have been busy using concrete to build our roads, runways and docks, our dams, aqueducts and pipes, our grain and food stores, our defences in times of war and peril and our homes and public buildings, concrete has been busy making us. It has shaped our culture, changed our fortunes, played key roles in politics, architecture, art, literature, labour relationships, cinema, worship, and the environment and sustainability.

As we approach the bicentenary of Aspdin's 1824 invention of Portland Cement, the key ingredient of modern-day concrete, we reflect on how this material enabled most of the 20th century and continues to shape our lives in this century. With annual production of over twenty billion tons, more than 2 ½ tons per person globally, concrete is the most prolific of materials far exceeding all other materials and only surpassed in volume by municipal water. Both loved and loathed, this most ubiquitous of materials has made us what we are and will play a key role in what we are yet to become.

## Collection

The Kandos Museum occupies what was the Methodist Church. Designed and constructed 1919 under the supervision of Floyd S. Richards, the founding superintendent of the Kandos cement works, the Methodist Church was the first formal place of worship in Kandos. It was also a showpiece for concrete borrowing the construction techniques from the cement work's industrial buildings and has the first cast in-situ concrete roof in a sacral setting in Australia.

The Kandos Museum has a collection of over six thousand objects and artefacts from the town and the plant relating the social and industrial history and identity of Kandos and of cement making. The museum plays a key role in Kandos preserving the region's history and identity and in maintaining community engagement attracting over three thousand visitors per year.

## Ambition

This Masterplan provides an exciting strategic direction for new initiatives and outcomes to lift the museum from one of local significance to one of national significance through the expansion of the museum, the stories told, the visitor experiences offered, and the number of visitors accommodated.

The Kandos story is a genesis story - a small town comes to be in the early 20th Century to make cement to build the newly formed nation of Australia. Founded on vision and ambition, the town takes its name from the initials of the board of directors, Kandos: a newly coined name for a new community, in a new town, in a new nation, in a new century.

It is concrete that we experience and feel every day. The expansive story of concrete is one that Kandos Museum is in a unique position to tell as the Museum of Concrete. As we enter the next one hundred years the opportunities offered by telling the social, technical, environmental, and commercial stories of concrete, both past and evolving, are substantial for the museum, for Kandos and the visitor economy, and for the concrete industry.

## Infrastructure

The expanded vision of the Museum of Concrete requires new facilities and features:

- an additional 700m<sup>2</sup> space,
- new visitor facilities/amenities,
- 55 seat café/restaurant,
- new activation and discovery spaces,
- auditorium/theatrette,
- collection storage,
- using new ecological friendly concrete that reduces CO<sub>2</sub> emissions, and,
- adopting low energy consumption practices.

## Value Proposition

- add an improved and differentiated commissionable tourism product to Kandos (and the Mid-Western NSW region)
- become an exceptional museum and cultural centre of local, state and national significance (through our unique narrative of concrete)
- a revitalised Kandos Museum will draw more people to Kandos and the region (with the goal to increase visitation beyond 30,000 per year)
- support the regional educational and employment outcomes in the areas of STEM (science, technology, engineering, arts and mathematics)
- adopting best ecological practice (demonstrating the future of concrete and how technology can support different types of low-carbon initiatives)
- implementing stronger commercial revenue streams to sustain the museum's operations and seed new initiatives.

# Introduction

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*‘In a rapidly changing world, the biggest risk is not taking one.’*

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Museums today face both overt and subtle challenges: shifting demographics, evolving visitor expectations, funding realignment and ever-escalating technologies. There has never been a more crucial time than now for reinvestment in Kandos. Transformation is needed because this moment requires immediate action. Foresight and collective action are necessary to create resilient, adaptive and agile strategies for our Museum to flourish into the future.

This Masterplan guides us as we embark on an exciting new chapter in the history of the Museum and of Kandos, as 2024 will mark the town’s 110-year anniversary. Our Masterplan delivers an inspired vision for the Museum for the 21st century and beyond – to be a place that promotes a deeper understanding of our unique collection, and in turn to create a museum experience that is more relevant and self-directed.

This new lens we have created will shape our work and promote both continuity and change, with a wide variety of opportunities for increased public engagement. This vision will see the Museum grow and develop its offerings, connecting onsite and online experiences as never before. At its heart, this is a transformative plan encouraging the Museum to adopt its own unique place as Australia’s only ‘Museum of Concrete’. Our bold plan envisages that our Museum will double its current size and reimagine its current spaces to greatly extend the range of its experiences.

Iterative design thinking and development have been essential to the development of this Masterplan. We set out not simply to seek to mirror conventional approaches as applied in other cultural institutions. Instead, the outcome/deliverables of the Masterplan adopt the best qualities of innovative national and international cultural infrastructure to create new spaces/facilities and services for our ‘new’ Museum that recognise the changing modes of cultural/heritage presentation and consumption, facilitated by new technologies and new forms of visitor engagement and education for the future.



We encouraged the design team to be creative in their interpretation of the conceptual details, interrelationships and opportunities for overlapping and multiple uses for particular spaces. Innovative design that enables functionality in different ways, such as rationalisation, overlapping or multiplicity of uses, would achieve construction and/or operational cost savings.

We also committed to look to the past and present, in order to inform future conversations and opportunities. We've heard community and stakeholder aspirations for the Museum and have drawn on this feedback to create this Masterplan. The strategic goals of this plan are designed for impact, activating each of the essential components of the Museum experience: history, culture, place, audience and operations.

Just like our existing Museum building (the former Kandos Methodist Church) – an embodiment of the new, of the modern, of the future, using new building techniques in 1919 (a symbol of its time, endorsing industrial strength and human cooperation) – our new building casts a reimagined lens on the site, marrying the architecture to the intrinsic story of the home/destination of concrete in Australia.

Our new plan is predicated on our heartfelt ambition to deliver upon our mission. It provides an equal balance between active and contemplative spaces that enables for a fuller range of activities, and increased revenue stability.

The Masterplan will also deliver significant benefits reaching far beyond the Museum's role as a museum, resulting in community, educational and social outcomes and continuing to play a key role in the economic future of Kandos and the broader Mid-western region.

We believe this Masterplan sets a strong course for our future, and we're excited to share it with you.

**Dr R.J. (Buzz) Sanderson,**  
BE PhD MIEAust CPEng NER  
President, Kandos Museum Inc.







# Purpose of this document

The purpose of the Masterplan is to identify and communicate a clear overall strategy for the current and future development of Kandos Museum. The new Museum will be regional cultural tourism centrepiece for NSW, a catalyst for local renewal, and a growth stimulator and attractor for the education, knowledge and innovation economies.



Kandos Museum Masterplan

The redevelopment of the Kandos Museum draws on local cultural strengths and experience, underpinned by new benchmarking and research into cultural and heritage tourism, contemporary museology and practices, and leading cultural infrastructure and architecture.

The Masterplan explores options to achieve the most optimal approach and priorities for investment. Supported by building and site analysis, the Masterplan considers various development options, leading to a recommended outcome which delivers a new wing to optimise Museum configuration, supporting a more diversified exhibition and education program and better visitor experience.

The Masterplan also addresses key government priorities: grow the cultural and creative economy, contribute to regional cultural tourism, increase flexibility and sustainability of facilities, generate new partnerships, safeguard our shared history for future generations, and innovate through presentation and learning outcomes.

*To create a world-known museum offering a unique perspective on the cement and concrete industries, nation building, and the role that a small community played in making the 20th century.*

Kandos Museum Masterplan Vision

## In developing the Masterplan, consideration has been to be given to:

- **The present Museum** – its collection, operation and governance
- **The benefits for and impacts** upon stakeholders, including First Nations peoples
- **The initiation, design and delivery** of the cultural and heritage experience of the Museum
- **The infrastructure, facilities and amenities** that are available, and that may be required, for the Museum's proper functioning to support a desired visitation of 30,000 visitors per year
- **Building Kandos as a destination**, securing its place within the visitor economy of NSW, and improving local prosperity and employment opportunities

# Aspirations and goals of the Masterplan

The Masterplan's guiding concept is consistent with the Museum's strategic plan vision, to:

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*‘Create a world-known museum offering a unique perspective on the cement and concrete industries, nation building, and the role that a small community played in making the 20th century.’*

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The aspiration of this Masterplan is to guide the Museum in looking for opportunities to improve the visitation numbers and profile of this important community asset. This Masterplan provides direction for the development of the Museum, identifying infrastructure requirements, cultural positioning and activation, visitor economy engagement, current museum practice and social engagement.

This Masterplan also provides strategic alignment to identify social, cultural, economic and environmental sustainability through social connection, deeper storytelling, and examination of revenue-generating uses, and conservation of assets and natural resources. Importantly, the Masterplan examines enhanced connectivity spatial characteristics and opportunities between the Museum and related sites like the old cement plant, railway station, mines and quarry, to form a compelling narrative built around Kandos's intrinsic link to the cement industry.

The focus will be on making the stories of this place more visible, connected and relevant through revealing, protecting and interpreting the significance of Kandos as a place. Broader social, cultural and wellbeing outcomes will also result, with the community and stakeholders capturing local lived experiences (historical and experiential knowledge) of place, strengthening their attachment, being engaged in reimagining and defining identity, and being a part of the collective action to realise the Masterplan - creating a sense of ownership and excitement along the way!



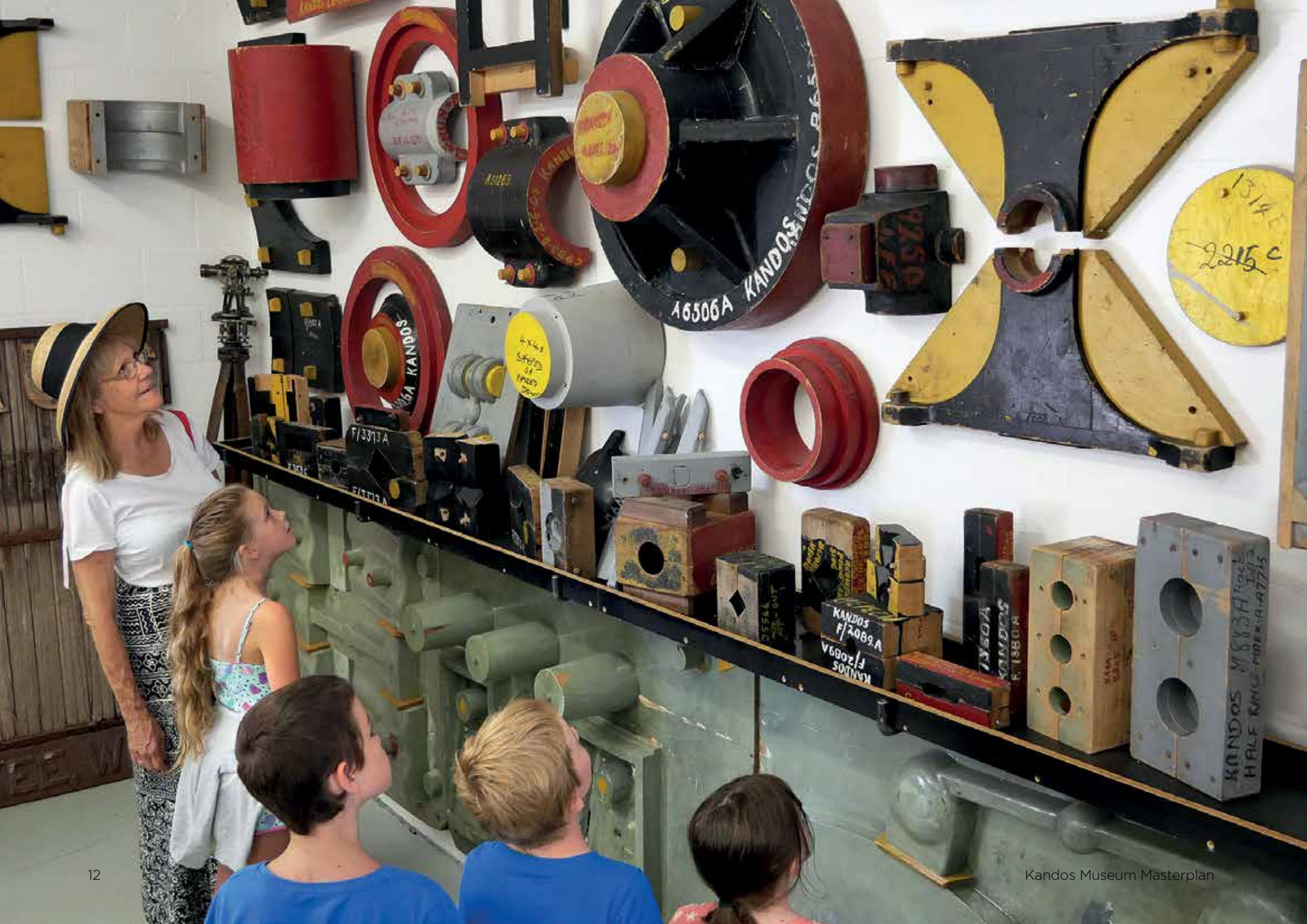
This Masterplan also references the role of our Museum in expanding economic outcomes for the region. Investing in cultural and heritage-related infrastructure supports job creation during construction and operation while growing the broader regional cultural and creative industries sector. We also recognise that the visitor economy is an important and growing industry sector for Mid-Western Council and surrounding LGAs. The Regional Australia Institute advises that communities that enjoy the highest levels of growth are those within a three-hour travel time from a capital city, for which Kandos is well placed. Furthermore, Covid-era migration patterns are underscored by an increasing preference for regional areas: capital city dwellers are moving to the regions in greater numbers, while regional people are electing to stay in place in greater numbers. These growth rates and expanding spend per visitor night demonstrate the enormous potential for further growth if attractive new products and experiences like the redeveloped Kandos Museum can be established to meet the needs of visitor markets. Destination NSW reports, for example, that cultural and heritage visitors to regional areas now account for over 52.6 per cent of total NSW cultural visitors to the

state. Furthermore, heritage tourism activities contribute to longer stays, as well as attracting new visitor markets to regional Australia.

The project also acknowledges that there are now new benchmarks for museums across Australia and the world. New trends are emerging in cultural presentation, leading to dynamic and dramatic changes in the way we access and experience arts, culture and heritage.

Our collective understanding of the function and value of museums has evolved. Firstly, architecture can be a counterpart to the evolving museology by shaping institutions that are more flexible, human-centred and ecologically responsible than previously. Secondly, there is a pivot to more open, participatory, community-based museums in which culture and place are intertwined. Tomorrow's museums are more welcoming and embrace the public, the temporary, and the flexible in new ways. As cultural and educational nexuses, they must explore creative ways of engaging with audiences.





# Background

## History of our place

Kandos is a rare town in that it began life as a private village. The town of Kandos was founded in 1913 by NSW Cement Lime and Coal Company Ltd, the town's name being formed by the founding directors' initials. The directors saw an opportunity in a rich seam of high-quality limestone, a former coral reef, which eventually led to nearly 100 years of cement production.

At its peak, Kandos Cement was the largest cement factory in the southern hemisphere, producing high-quality cement of world renown. The town grew up around the plant to house the workers and associated industries.



Kandos Museum Masterplan

## History of our Museum

Kandos Museum was founded in 1988 as the Kandos Bicentennial Industrial Museum by the then Rylstone Shire Council, reflecting the main commercial activity of Kandos: cement-making.

Kandos Museum is housed in a former Methodist Church with commanding views north over the township and to the mountains beyond. Construction began in January 1919 and the church was opened in September that year. The church was the embodiment of early 20th-century modernism: a new architectural style (Mission Revival), a new material that Kandos was to become famous for (cement), and new construction techniques (with the church having one of the first poured in-situ concrete roofs in the country).

Much of the work can be attributed to two men: James Dawson, the local surveyor who plotted both the cement plant and the town, and Floyd S Richards, the plant's commissioning engineer, who came from Alpena, Michigan. Additions to the nave were undertaken over the years to provide Sunday school and parish hall facilities,



and when the church became a museum alterations were made to provide extra display space and an entrance.

In 2013 Mid-Western Regional Council, successor to Rylstone Shire Council, resolved it would vest the museum in a yet-to-be-formed association and called for expressions of interest. Subsequently an association was formed, and the Museum was officially reopened by the Governor of NSW in October 2014, marking the centenary of Kandos. Ownership of the Museum was transferred to Kandos Museum Inc in 2015. In addition, the Museum rents the Kandos Railway Station, which serves as an annex. Activities at the station include screen-printing workshops, services and amenities for rail tourism visitors, and a railway memorabilia display.

The Museum's collection encompasses the social, political, commercial and technical life of the town, with an emphasis on cement-making. The collection reflects Kandos's origin as a 20th-century company town – its existence, development, livelihood and social structure and how they were intertwined with industry.

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*‘In contemporary society, the role of museums is changing. As social/cultural/economic patterns and demands have changed, so to have people’s expectations of their visiting experiences at museums. In a highly competitive market place museums must continually find more dynamic ways to tell stories that resonate with and engage people in public debate, and address the issues that their communities face.’<sup>1</sup>*

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## **Future directions of our Museum**

Culture and place are interconnected, and one of the key drivers for new cultural infrastructure investment is the aspirations, strengths and values of particular locations and communities. The image of our community is fundamentally important to its social and economic wellbeing. Kandos’s uniqueness of place and identity is as a result of historical and contemporary interactions, influence and knowledge – a combination of location and meaning with distinctive physical and cultural attributes and tangible and intangible characteristics.

The Museum building itself is representative of a time of prosperity for Kandos and provides a link to one of the primary reasons for the town’s existence – cement will always be part of the story of Kandos.

We see this project as an opportunity to re-engage with the history of Kandos and to present a sustainable and symbiotic future for the Museum, one that draws on our strengths in authenticity and significance.

This project strengthens the visitor experience through a strong and definable point of difference that holds a distinctive position in the broader Regional NSW cultural landscape as a unique attractor. It is a space in which we acknowledge that the story of our place and its people are increasingly critical to the success of authentic experiences that our residents and visitors seek.



<sup>1</sup> OECD Policy Responses to Coronavirus (COVID-19), OECD, 2020

# Masterplan context

The Kandos Museum Strategic Plan 2022–2027 forms the core of the Masterplan brief. The aims of the Strategic Plan are for the Museum to:

- Become a museum and cultural centre of local, state and national significance – the ‘Museum of Concrete’ in Australia.
- Offer an immersive visitor experience delivered indoor, outdoor and online, supported by entertainment, merchandise and food and beverage facilities
- Increase its visitation numbers to 10,000 per year by 2027 and 30,000 per year by 2032, the 100th anniversary of the opening of the Sydney Harbour Bridge (for which Kandos supplied all the cement required)
- Be economically sustainable, providing direct and indirect employment opportunities through engagement in the visitor economy.

This project is at the centre of the Museum’s Strategic Plan. The Masterplan has been identified as a critical cornerstone of the future development of the Museum and of Kandos. The Strategic Plan acknowledges that the Museum needs to establish a more sustainable footing and identifies that our future relies on our ability to engage with the visitor economy.

Growth of the visitor economy is a vital strategy for the region, a strategy underpinned by key documents such as the Mid-Western Region Community Plan and Destination NSW’s Central West Destination Plan, both of which identify cultural/heritage tourism as a key market segment. Local community-based goals and aspirations embrace the development of a prosperous and diversified economy and cultural initiatives and infrastructure that produce vibrant towns and centres. The Masterplan therefore represents a strategic investment in the future of Kandos.

At present, Kandos as a town is struggling to find an income and a purpose post the closure of the cement plant. The town’s rich industrial history is both a metaphor for vulnerability and an opportunity for a shared vision in building new capability and value. Kandos Museum remains a strong community focal point. While activities such as the Cementa Festival have nurtured creative output in recent years, there needs to be targeted and strategic investment in key anchors like the Museum for the ongoing sustainability of Kandos.

The Masterplan must be viewed as part of a post-pandemic growth strategy for Kandos that centres on community resilience, where resilience is a positive response to building

social capital, renewal and economic stability. The Masterplan will act as a broader strategic tool/guide for the regeneration of Kandos and serve as a prospectus to engage/attract investment through future public/corporate/philanthropic sector partnerships.

Despite enduring challenges faced in recent times with Covid, natural disasters and climate change, we approach the future with a sense of confidence and optimism. We are committed to contributing to the revitalisation of NSW’s cultural and tourism sectors. As we face these challenges, human ingenuity continues to invent new technologies at a rapid rate, like artificial intelligence promising to unlock insights that are presently or seemingly beyond reach, while digitalisation sees us becoming more and more globalised. As a Museum we have a role to play in giving different perspectives, with modern technology transforming museums from spaces of looking and learning to spaces of interaction, participation and engagement.

Our task as a Museum is to harness these emerging innovations and apply them in context to present dialogue around our heritage, environmental and societal challenges into the future – and contextualising them within our ever-changing perceptions/views.

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*‘Cultural infrastructure supports the creativity, innovation, entrepreneurship and imagination needed for a place to come to terms with the social, economic and environmental challenges of our time.’<sup>2</sup>*

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## **Role of our Museum**

Museums are just as important to the future as the future is to museums. They provide the everyday opportunities and experiences for people to access and engage in culture in their own town. Museums play an important role in enhancing the liveability of a local community and in attracting tourists, which is why strategic investment in the cultural sector is important for NSW’s future.

A revitalised Kandos Museum will draw more people to Kandos and the region, creating opportunities for new interpretations and discovery, and fresh beginnings through distinctive and unique cultural experiences. Investing in cultural and heritage-related infrastructure also supports job creation during construction and operation, while growing the broader regional cultural and creative industries sector. International research shows that arts, culture and heritage are important for attracting skilled workers, who demand stimulating, creative environments in which to live and work.<sup>3</sup>

This Masterplan addresses key priorities to grow the cultural and creative economy, increase flexibility and sustainability of facilities, generate new partnerships, safeguard our shared history for future generations, and facilitate learning outcomes.



<sup>2</sup> *Planning Cultural Infrastructure for the City of Parramatta: A Research Report*, Institute for Culture and Society, Western Sydney University, 2020

<sup>3</sup> *Cities, Culture, Creativity: Leveraging Culture and Creativity for Sustainable Urban Development and Inclusive Growth*, UNESCO/World Bank, 2021



# Aims and opportunities

## Key principles driving our redevelopment:

- Improving the Museum's presence/public interface/visitor accessibility and amenity through a range of quality new infrastructure
- Achieving a clarity of purpose and a sense of cultural leadership for the Museum, to tell the nationally significant story of Kandos - 'the town that built Sydney'
- Leveraging our competitive advantage (the unique narrative of concrete) to deliver new audience-driven experiences and a rich social and learning environment for the region
- Strengthening the Museum's relevance/presence within our community by increasing repeat and local visitation and enhancing liveability through stronger participation and socially engaged practice, and by increasing opportunities for volunteerism
- Maximising our impact and increasing our interaction by building alliances between the tourism sector and other sectors, driving experience development, and packaging opportunities for a wider variety of visitors within regional NSW

- Adopting stronger commercial revenue streams to sustain the Museum's operations and seed new initiatives
- Engaging and collaborating with partners - new and old - to broaden capacity, extend influence and deliver best-practice outcomes in museum practice within NSW.



- Develop new relevance and value for the Museum and its programs
- Create a museum experience that deepens visitors' engagement and diversifies audiences
- Be a learning and leisure destination and platform (onsite, offsite and online) - grow visitation and participation (including increases in repeat visitation and duration of visits)
- Add an improved commissionable tourism product to Kandos (and the mid-western NSW region)
- Continue growth in self-generated revenue for the Museum
- Support the regional educational and employment outcomes in the areas of STEAM (science, technology, engineering, arts and mathematics).

# Our value proposition

Our proposition pinpoints the experience that our Museum offers Our new Museum will be:

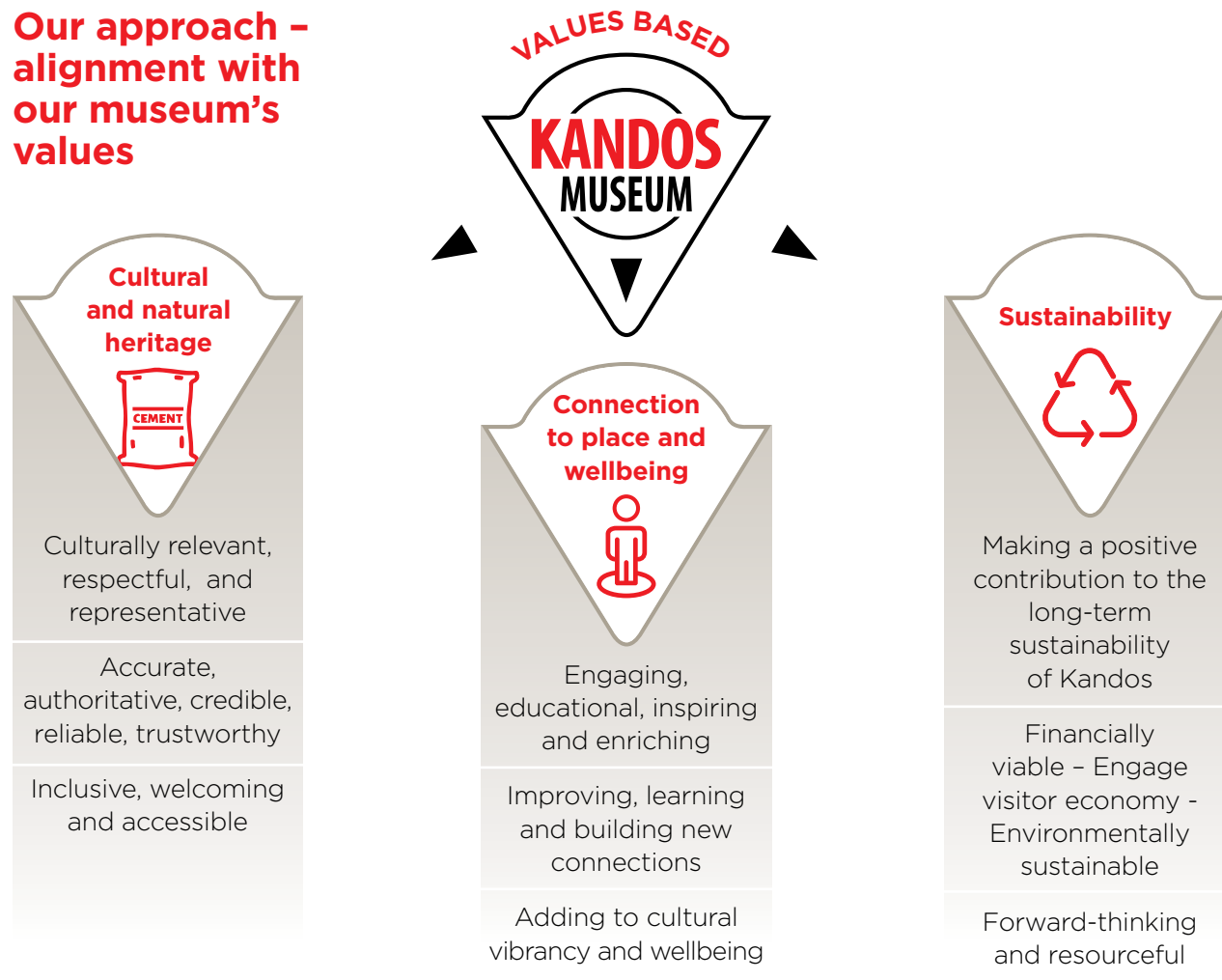
- **An attractive and compelling offering** – a unique contributor to the visitor and experience economy in Australia
- **At the centre of place** – capturing and exposing the town’s intrinsic heritage stories, values, sites and landscapes
- **A place that nurtures our communities of interest** – fostering social/cultural engagement, learning and helping to explore the past and shape the future
- **An opportunity to strengthen our capability and presence** – a future underpinned by our distinctive proposition – to flourish sustainably and further enhance our unique position within the sector.

## Opportunities analysis

Forging a distinct identity	Making the most of location	Future proofing assets	Joint co-developed programming
Compelling reason to visit	Destination/or within a precinct	Need for additional space	Link/proximity to education
Point of difference	Activation + Vitality	Improved functionality/sustainability	Link/proximity to other cultural activity
Architecture	Vibrant public spaces	Changing audience profiles	Arts and wellbeing
Program focus	Connection to landscape	Improve visitor amenity/experience	Role in Community Resilience
Meeting place	Storylines	Digital	Industry connections

# Our new museum rationale

## Our approach – alignment with our museum’s values



Our Museum is a place where people find meaningful and purposeful work and where visitors find satisfaction, meaning, inspiration and motivation.

We must tap into our organisation’s heritage and longevity in providing high-quality cultural experiences – ‘our inherent brand story’.

We take a strengths-based and values approach to redefining our Museum, one that calls for shared authority and participation across three key areas of concern: examining our unique cultural and natural heritage, enhancing our connection to place and wellbeing, and communicating sustainability in all its forms.

Our exhibitions, events, collection interpretation and education programs will provoke thoughtful engagement through stories and creative interpretations. We will provide participatory experiences that reflect shared human experience, telling stories that cross time. We will build stronger community and civic identity for Kandos and the region based on education, economic, political, social and cultural interests.

# Strategic focus

The key opportunities identified through a combination of modelling and benchmarking are for the Museum to be a unique offering as a part of the NSW 'experience economy', while being financially viable and sustainable into the future.

Our Masterplan recognises the volatility of global, social, cultural, political, climate and economic conditions. It seeks to orientate our ambition and vision within this context. Our Masterplan strives to:

- Transform the Museum to differentiate it from increasing competition in the cultural/leisure/experience market
- Reimagine the Museum as a valuable resource for understanding the historical, economic, social and technological development of the national story of concrete in Australia
- Introduce a broader social, political and/or cultural context to the technology that made concrete the most widely used building material in the world in the course of the past hundred years
- Address the dramatic change in climate over the last century and its implications for our environment and our impact – exploring the future of concrete and how technology can support different types of low-carbon initiatives.

Key aspects of this Masterplan take into account:

- **Rebooting, remaking, recontextualising and changing the perception (relevance) of the Museum to deepen visitors' engagement and diversify audiences**

This involves understanding and articulating the visitor experience, key content messages, the intrinsic and real value of the visitor experience, and the Museum's capacity to operate. It also involves creating new multi-level narrative journeys for visitors to follow through the exhibitions, contextualising the Museum's stories for the visitor to 'place' and improving educational engagement and outcomes – a place for exchanging opinions, experiences, ideas and knowledge.

The objective is to increase public social participation through using engagement, learning and the collection to generate understanding. We are living in an era of change and innovation in which our ability to understand our connection to and influence on the world around us is increasingly important. There is an increasing need to continue to develop the public understanding of science and technology for which the Museum is well placed. The products of science and technology, like cement and concrete, continue to shape our society and to influence events which have a world-wide significance, including efforts to promote social and environmental justice and interconnected issues.

Concurrently, recent research has shown us that a museum experience can increase our sense of wellbeing, help us feel proud of where we come from, inspire, challenge and stimulate us, and make us feel healthier.<sup>4</sup> Museums are a vehicle for enhancing personal, intellectual and social wellbeing and are a source of connection, education and stimulation. It is important for the Kandos community, in its rural context, to see a local venue like the Museum as a place of health equity, helping to overcome low socioeconomic conditions such as poor health, social isolation and poor connectivity.

<sup>4</sup> 'The Impact of Museums', Museums Association (UK), 2022

## Concrete – the reason for our existence – strengths-based approach



- **Presenting a modern visitor-focused museum and experience – creating fit-for-purpose spaces, improved visitor amenity and sustainability**

The planning process has allowed us to benchmark against other facilities. It is clear the direction for the Museum is to go beyond just bricks and (cement) mortar and to be of appropriate scale (our Masterplan projects the Museum as a destination attraction and experience, helping to create critical mass for cultural tourism infrastructure in the Mid-west region).

We face challenges in embracing and staying ahead of fast-moving trends. Increasing competition in recent years has seen what has been described as a ‘tsunami’ of new cultural infrastructure and cultural asset renewal, including Sydney Modern, Powerhouse Parramatta and Orange Regional Museum. Keeping up with and leveraging these trends to achieve economic and social benefits requires us to rethink our approach to our ‘new’ museum. This includes keeping pace with the growing and changing demand for cultural/heritage experiences across NSW.

Likewise, current tourism data reveals that visitors are becoming increasingly engaged, seeking out destinations with enriching cultural and heritage experiences. There is a transition from traditional holidaymaking and sightseeing, with visitors wanting to be captivated and immersed in cultural places.

The new Museum building will also improve efficiency of all aspects of core operations, from collection management and exhibition display to fit-for-purpose plant and equipment. The redevelopment will incorporate spaces, finishes, materials and fittings that are appropriate for a high-profile public building with a 30-year minimum design life. (The object is to minimise environmental impact and utility costs through active and passive measures.) Visitors will also benefit from

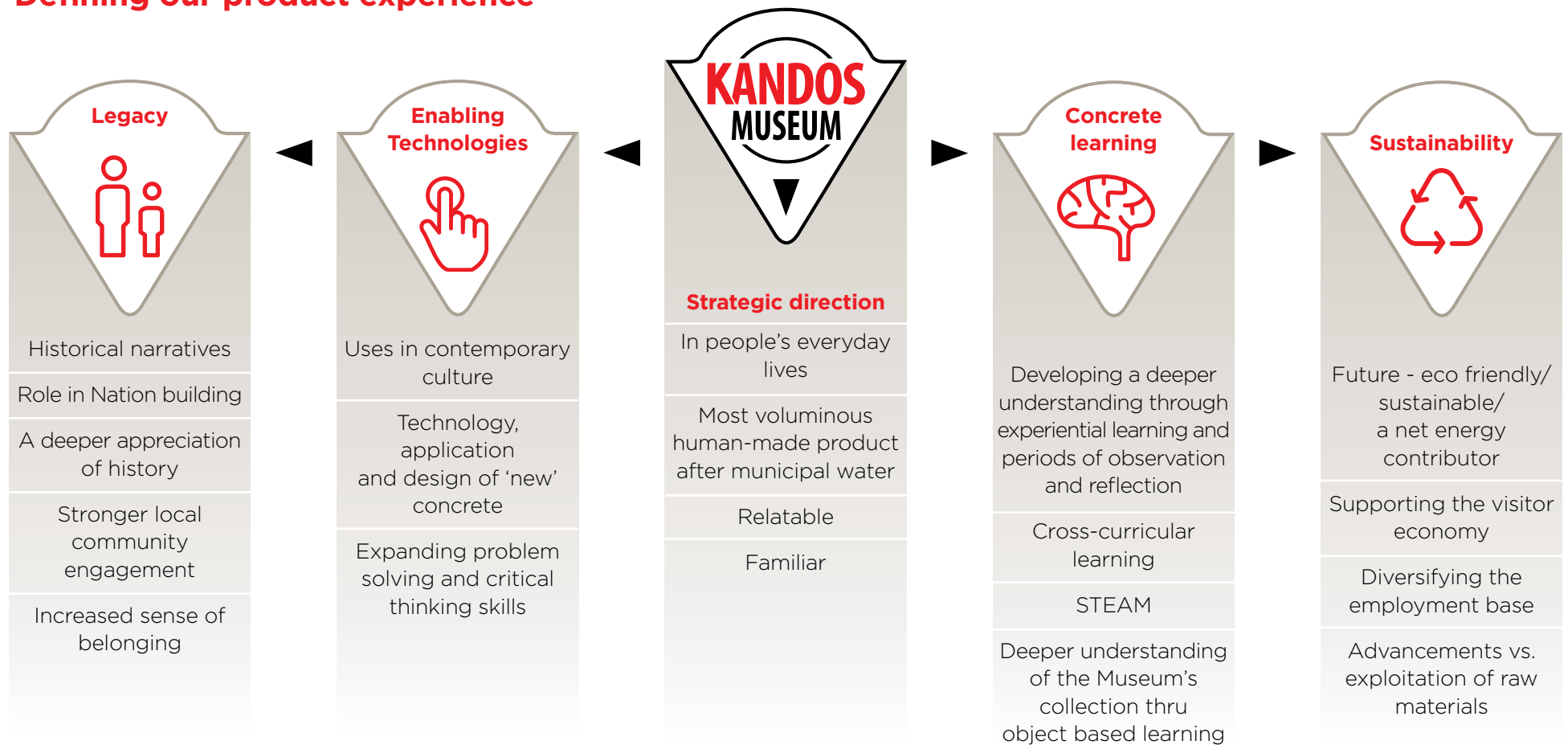
improved amenities and healthy environments where the design incorporates energy-efficient mechanical and electrical systems and renewable energy technologies, including solar and battery. These initiatives can showcase ESD (ecologically sustainable development) principles demonstrative of the Museum’s place at the intersection of science and engineering, including new approaches to sustainable cement/concrete construction.

- **Creating scalability and flexibility, and strengthening operational and financial capacity**

The redevelopment will include upgrades to comply with the BCA (Building Code of Australia) and improved accessibility requirements. Constructing the new purpose-built wing will also provide overall flexibility and scalability within the Museum’s operating model to adapt staffing, programmatic and other offerings to factors such as seasonality and time of day. Cultural experiences and opportunities need to respond to changing work and living patterns.

Experience tells us that visitors to museums and other cultural activities are no longer attending simply during the day; day to night activity is critical to the overall mix of audience behaviour. With this in mind, the proposed integrated cafe/food and beverage offerings and auditorium will add to the Museum experience, with the opportunity for day-night activation (stand-alone operations as a restaurant/bar, events etc).

## Defining our product experience



- **Generating partnerships and contributing to the local economy by generating tourism revenue and providing jobs and volunteering opportunities**

One of the Museum redevelopment's key objectives is to regalanise the loyalty and engagement of the people of Kandos and the region through promoting sustainable development, wellbeing, and inclusive growth and brand. This includes engaging key visitor markets, such as cultural tourism, through creating unique and authentic experiences. The Museum will become the engine of 'destination Kandos', helping to build community and making people feel proud of their town.<sup>5</sup> (linked to "Bringing cultural vibrancy back to NSW" – NSW Government mission for a revamped arts & cultural policy and Destination NSW focus, August 2023).

Proactive and responsive partnerships will form the basis of this approach, whereby collaborations will be cornerstones to the success of the Museum while also tapping into and deepening existing connections across communities. Elements of this will include marketing and communications; consulting with community and stakeholders to package tourism products; helping determine the interpretative framing and design approaches of the exhibitions; adopting individual and annual giving, corporate sponsorships and donations; and earning revenue through admissions, public programming, the café, the museum shop and events.

<sup>5</sup> *A New Look at Culture: Towards the State's First Arts, Culture & Creative Industries Policy*, NSW Government, 2023

- **Integrate, connect and leverage our collection to generate new knowledge**

Creating and exchanging knowledge has become central to the transformation of Australia's economy. In this context, the objects and assets of the Kandos Museum embody extraordinary potential.

The redevelopment of the Museum will allow us to explore new ways to engage with industries of all kinds, with the potential for increased contributions from industry to the new innovation and design. In particular, we can leverage our ability to impart new educational opportunities around STEAM and Object Based Learning (OBL), showcasing contemporary science research and promotion of futures literacy. We will seek to partner with the NSW Department of Education and other institutions, including local schools, tertiary research and skills providers, and universities.

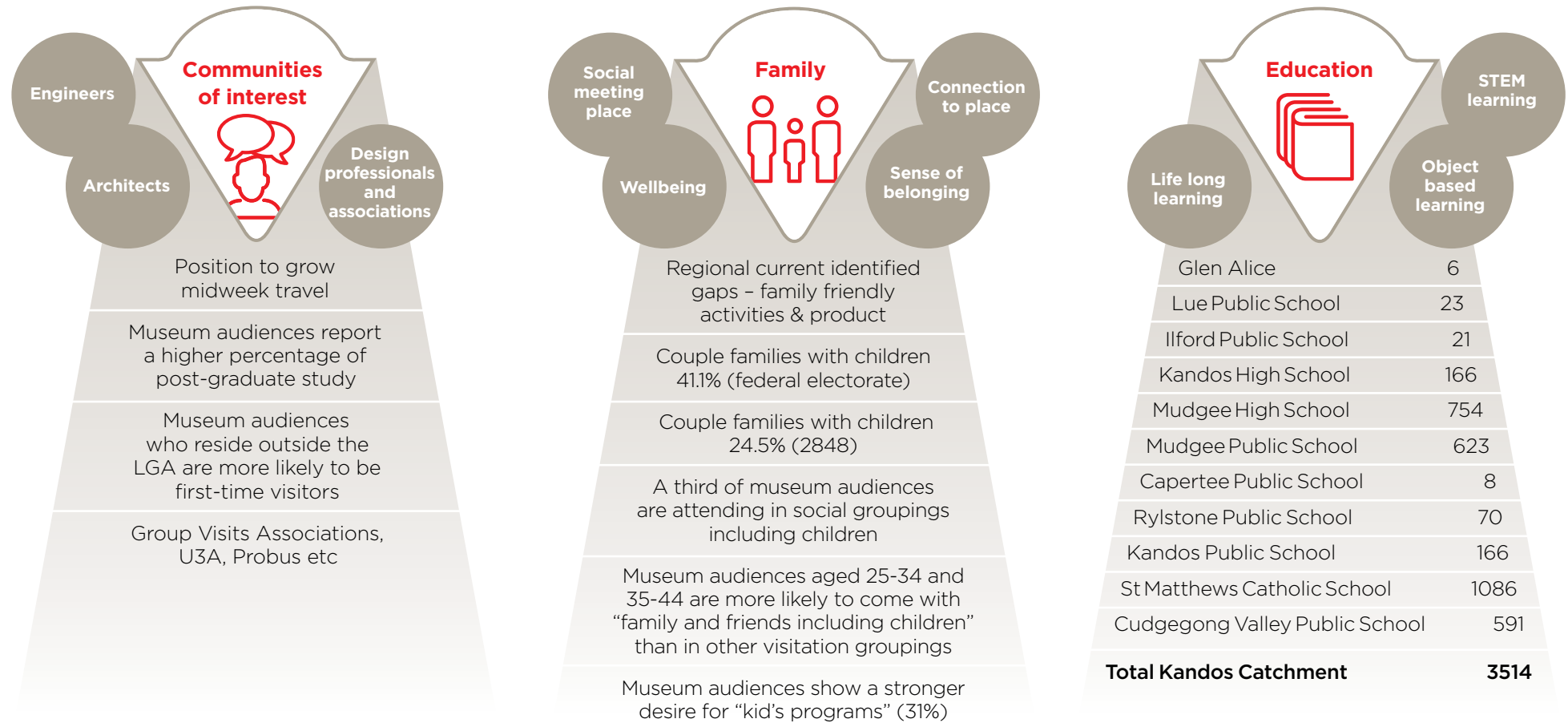
The Museum collection is rich in intriguing social and industrial objects. The process of OBL provides a 'concrete' opportunity to study and deepen skills through observation, enquiry and evaluation. OBL is also an opportunity to building new content and stories. Telling stories about objects helps break down the barrier between the expert delivering knowledge and the passive audience, allowing students to imagine another time or place. OBL also plays an important role in active and experiential learning, which sees hands-on engagement with the object of study as key to personal meaning-making and the long-term retention of ideas.

OBL activities in museums provide children with experiential learning in which the cumulative effect of the experiences contributes to their social and cognitive development, enhances their interpersonal interactions, and plays a vital role in the development of their higher mental functions. Findings show that adult visitors to museums are likely to construct personal meanings from what they see and as they interact with museum objects.



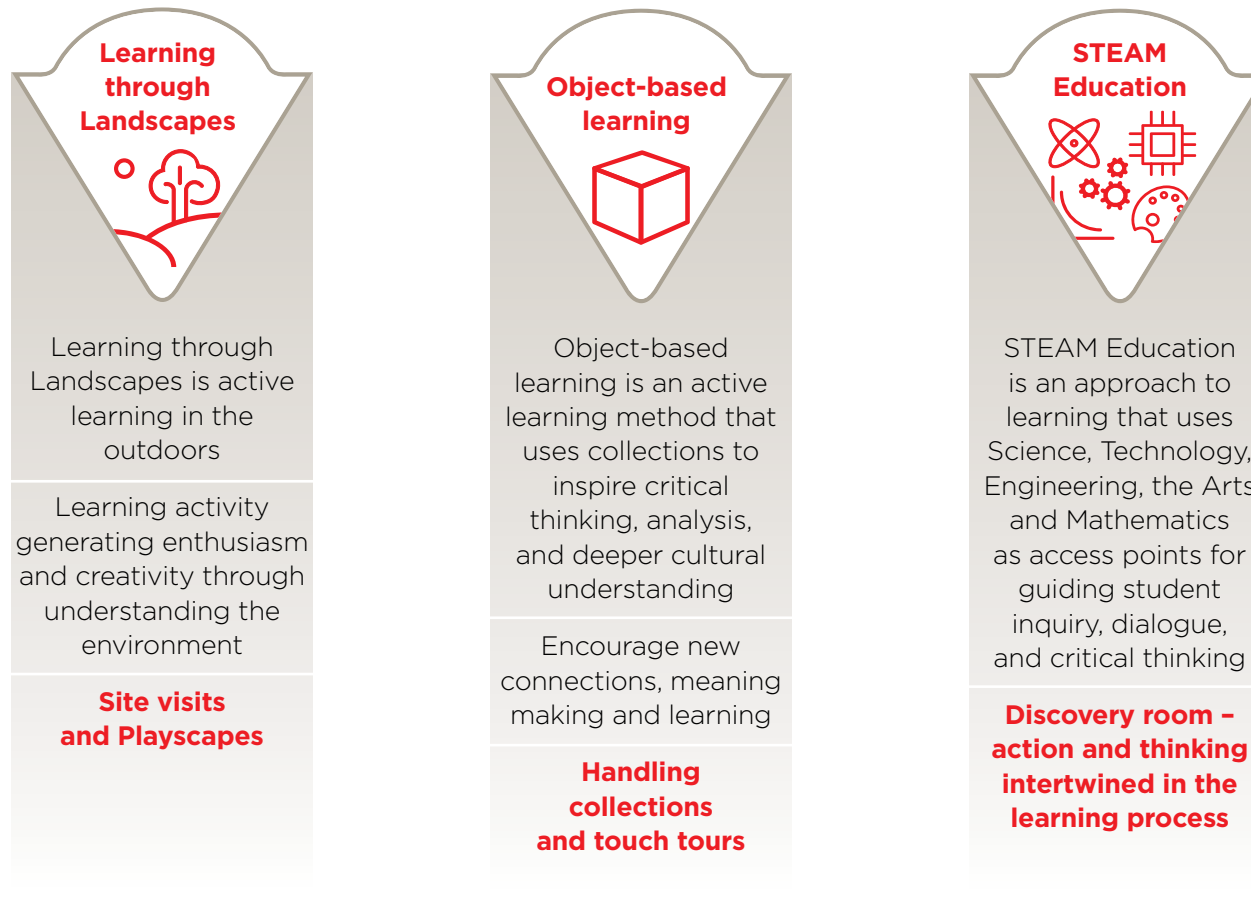
# Pursuing new/expanded audiences

## Building connections - Visitor centred



# Embracing new ways of learning

## Facilitate a learning environment that is fluid, dynamic and relevant



## What is Object Based Learning?

Object Based Learning (OBL) is a pedagogy that encourages participants to explore problems, concepts, events and ideas of the past, present and future by engaging with objects. A powerful learning tool, OBL facilitates high information retention, creativity and enthusiasm for enquiry into subject-specific and cross-disciplinary areas of study. Working with curated objects encourages deep learning through sensory engagement, the practical application of observation and analysis, group discussion, and the communication of ideas and multiple perspectives.

# Visitor experience

Our Masterplan provides an opportunity to review relevant visitor demographics and learning motivations of Museum patrons. Research has found that people visit museums for a broad range of reasons:

- As a worthwhile leisure activity
- To be with, or do something as, a family or other social group
- To be challenged
- To actively participate in new experiences
- For personal satisfaction and enhancing self-esteem
- For fun and entertainment
- For education and learning.

Within this broader context, we have also researched cultural tourism data that is grounded in contemporary consumer demand (travel values, social values and behaviours), particularly in heritage tourism. Cultural and heritage segments have grown exponentially since the beginning of the Covid pandemic. Research indicates that gains from heritage tourism are amplified throughout the economy with economic, social and environmental benefits generally much larger than direct spending levels.<sup>6</sup> Research also indicates that visitors to heritage-based activities are more likely to seek high-value experiences and deliver a higher spend than for nature-based activities.<sup>7</sup>

One particular area of growth has been the appreciation for the industrial heritage in the full richness of its meaning for contemporary societies. Over the past decade, growing research,<sup>8</sup> international and interdisciplinary cooperation, and community initiatives have greatly contributed to a better appreciation of industrial heritage. Around the world, a great diversity of sites, structures, complexes, cities/

<sup>6</sup> Australian Heritage Tourism Directions Paper, National Trust, 2018

<sup>7</sup> Australian Heritage Tourism Directions Paper, National Trust, 2018

<sup>8</sup> For example, *Industrial Heritage Analysis: Is Industrial Heritage Under-represented on the World Heritage List?* Michael Falser, UNESCO World Heritage Centre, 2021

settlements, areas, landscapes and routes bear witness to human activities of industrial extraction and production. In many places there is a sense of historical continuity, while other places, like Kandos, offer archaeological evidence of past activities and technologies. Besides the tangible heritage associated with industrial technology and processes, engineering, architecture and town planning, it includes many intangible dimensions embodied in the skills, memories and social life of workers and their communities.

Industrial heritage is a source of learning which needs to be communicated in its multiple dimensions – everything from human skills to the knowledge involved in industrial processes is a critically important resource for the appreciation for industrial heritage in the full richness of its meaning for contemporary societies.

The broader philosophy of our Museum is that 'interpretation happens through experience, not just content'. The redevelopment of the Museum is about being more experiential. The visitor enters a journey where, through displays, objects and interactive and audiovisual screens, they will discover Kandos's pioneering role in producing cement, the current reality of the material, the evolution in its production process, and the versatility of its applications.



The 'new' Museum will also be about transformational engagement: new displays and exhibitions will provide visual and intellectual access to our collection and will deliver a vital learning experiences for our schools, families and broader community. Exhibitions and related public programming will inspire open dialogues about new ideas and key issues in our community and offer important opportunities for two-way sharing of knowledge and partnerships with communities.

Our aim is to create an engaging visitor experience emotionally and intellectually – with a sense of discovery! – that communicates the Museum's unique and integrated themes, such as nation-building, in a compelling and meaningful way.

Primarily, the proposed program and visitor offering will be driven through both permanent and temporary displays/exhibitions that highlight and identify the Museum's history and its contemporary relevance. The redevelopment will allow for the Museum's future capacity to host travelling exhibitions as a part of its regular programming. The Museum is cognisant of the need to maintain a changing exhibition program to attract both return and new visitors; to educate, entertain and enlighten local

audiences; and to increase the appeal for certain demographics or targeted communities. Longer term strategies, with additional resourcing, may also present opportunities for the Museum to develop self-initiated travelling exhibitions as a way of spreading the Kandos story and as a further avenue for business diversification and potential revenue.

Our program seeks to create many entry points and to be multidirectional – focusing on and co-creating experiences with our audiences. Objects provide the centrepieces of such stories.

During final design, the Museum will undertake a complete integrated thematic, sequential and spatial interpretive plan to the exhibition areas within the Museum including wayfinding that will allow for clear circulation, whilst maintaining meaning, object/display hierarchy and consistency of information. This will allow for the integration of stories, objects, graphics and interactive platforms.

# Proposed key thematics

**These key themes underpin the experiences in the development of the Museum's Masterplan**

## Enabling



Celebrate the spirit of genesis story of Kandos, placing its role in nation building at the heart of the experience

## Ingenuity



Encourage wonder and exploration of our intrinsic connection to concrete through tangible links to its global story – foundations, enablement and its future

## Experiential



Utilise our rich collection and local sites to engage in new learning that makes the abstract past tangible and current through examination and hands-on experiences

## Demonstrative



Be a participatory and educational place for broader technical and environmental practices which showcase a pathway to a net zero future

**A rich visitor experience – delivered indoor, outdoor and online**



# Designing the museum spaces

## Key benchmarking design values and principles:

- **Presentation** – exemplary exhibitions of relevance in high-quality spaces
- **Adaptability** – a place that can easily accommodate change, create continuity with the present use of the site and buildings, and respond to new social, economic and environmental demands
- **Collaboration** – a place that provides opportunity for partnerships and collaboration
- **Identity** – a place with its own distinctive and memorable identity, where the built environment reflects and challenges the place and its community
- **Continuity and enclosure** – a place where public and private spaces are clearly distinguished
- **Diversity** – a place with a variety of uses and activities, contributing to a feeling of inclusiveness and accessibility to support social and cultural vibrancy
- **Ease of movement** – a place that is welcoming for first-time and infrequent audiences, is easy to move through, and is built around equity and accessibility
- **Legibility** – a place that is easy to navigate, helping people to find their way around and enjoy all its facilities, including a stronger street presence
- **Quality of the public realm** – connecting people and place with a design that continues to embrace the Museum's attractive and well-used outdoor areas, contributing to local pride, healthy lifestyles (wellbeing) and opportunities to socialise
- **Celebration** – a place that celebrates creativity and community
- **Green infrastructure** – zero-carbon and energy-positive outcomes, maximising opportunities for energy efficiency and the use of renewable energy.

## Site objectives include:

- Reinforcing the Museum's cultural identity as a part of the township of Kandos, with the new built form to be both physically and operationally complementary
- Ingress and egress points and internal circulation that are logical and legible, to optimise access and make for an easier visitor experience
- Recognising the increasing density of nearby residential land use areas and preserving the valued heritage-listed Methodist church and curtilage and gardens (open space) on-site, ensuring an active, safe multi-use external public place.



# The new building

A key goal of the Masterplan is to respectfully integrate the new building into the existing Kandos Museum site.

The new wing is a balanced, refined and sophisticated design expression. The decision to use concrete as the primary construction material for the new wing was a straightforward one that would embody our new mission. The significance of the architectural response and material character amplifies the operation/manifestation of the site as a 'Museum of Concrete'.

The proposed bulk, massing and modulation of the development is appropriate, and is in context with existing view corridors to and from the site, existing land uses, the heritage and cultural environment, and neighbouring residential buildings.

It was essential that concrete play a prominent role through the application of the material in a way that is both practical and aesthetically attractive. Concrete enables the building form to be both heroic and intimate in scale, thereby appropriately addressing its siting. The materiality and detailing of the Museum is a contemporary counterpoint to the existing former Methodist church. Rendered in raw off-form concrete, the new building is unapologetically modern as sits enigmatically within the existing elevated landscape. Features include the concrete cantilever of the upper level, which protects glazed openings at the entry level to allow for direct visual connections between inside and outside.

Importantly, the building demonstrates a rational and legible utilisation of the internal layout, married with existing spaces that can adapt to functional changes. Many spaces have the potential to operate in many modes or for different uses.

The design of the building is also cost effective, resilient and durable. The building's structural expression and design are direct and are responsive to the local climate. Concrete is used as the primary material as it enables structure and cladding to be combined in a single material, making the engineering efficient and the construction process straightforward.

The principles of ecologically sustainable development are achieved through a well-designed building which includes solar photovoltaics integrated into the roof design and LED lighting to minimise energy consumption without compromising display quality or flexibility.



# Outdoor spaces

Inspiring museum experiences are not only shaped by exhibits displayed in exhibition galleries; outdoor spaces, as well as the 'activation' of the architecture itself, also determine visitors' lasting impressions. Our Masterplan design concept for the site welcomes visitors and encourages exploration of outdoor spaces with the aim of joining up the learning and discovery from inside the Museum to the entire outdoor experience. This includes the many industrial objects of the past that bring wonder and a sense of intrigue to the landscape.

---

*Our Masterplan design concept for the site welcomes visitors and encourages exploration of outdoor spaces with the aim of joining up the learning and discovery from inside the Museum to the entire outdoor experience.*

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While future design will be undertaken by landscape architects, the objective is to engage visitors in connected experiences that deliver connection with nature and the landscape, as well as further opportunities for sensory, physical, cognitive, emotional and social play, including the possibility of an interactive playscape designed around off-the-shelf concrete products.

The outdoors (Museum site) will also be used as an active learning space. Learning in the outdoors has significant educational advantages for children in the primary school years, and the need to connect with nature is becoming increasingly prominent in research worldwide.<sup>9</sup>

Place-based outdoor learning also promotes a relationship with the natural environment and constructs deep environmental knowledge and understanding of the world that surrounds learners. Promoting pro-environmental behaviour, especially in the early years, has been shown to have a causal relationship with connectivity with the natural environment.

<sup>9</sup> 'How to Keep Kids Connected to Nature as They Grow', Lisa M. Given, Dieter Hochuli, Ryan Keith & John Martin, University of Sydney/Swinburne University of Technology, 2021

# Forecourt

As visitors approach the main entrance, they will enter the Museum's redesigned forecourt. The area will be shaped by the colossal size and scale of industrial objects that imbue the manufacturing process of making concrete, including, as the centrepiece, a 'ball mill' that used chrome alloy iron balls to grind clinker (from the kiln) and gypsum to a fine powder which formed the cement.





# Foyer

The foyer will provide an architecturally distinguished 'arrival' statement. It will act as an orientation and preliminary contact point for all visitors to the Museum before they enter the other areas of the building/s and site.

The architecture of the foyer will invoke a sense of being welcomed and invited into the Museum, making the foyer a place where people may choose to linger and feel a sense of belonging. A digital screen will provide introductory information on the Museum experience, drawing guests into the wonders to be uncovered in the galleries and spaces beyond.



# Permanent exhibition spaces

The design has been informed by a desire to create a unique series of spatial experiences for visitors and to maximise flexibility for display. The galleries will provide a linked narrative experience that clearly tells the story of Kandos and its resonance with the making of modern Australia.

The permanent exhibition spaces will detail historical markers and objects to capture the 20th century as truly the age of concrete. The focus of the exhibition content will be delivered from a broad socio-technological perspective covering the industrial heritage of Kandos and its role in revolutionising the way Sydney and other places developed within an Australian modernist context. There will also be a focus on the broader narratives of the establishment of Kandos and the region through culture, heritage, landscape and industry. This will be achieved by selecting key objects from our collection to become conversation starters – inviting alternative storylines and networks of knowledge/interest to emerge. These initiatives will be supported by various other methodologies, such as placing multiple artifacts in dialogue with each other, to stimulate visitor conversations and engagement.

While these spaces will have the objects in the Museum's collection at their core, they will be supplemented by other material and by technology to enhance the interactivity and interpretive reach of our stories. The integration of interactive technology and multimedia into the visitor experience will increase access opportunities through digital panels in multiple languages, as well as sound and tactile experiences.







# Kandos – Museum of Concrete

## Architectural Statement

### Project Vision

Concrete is the most widely used synthetic material in the world. From the enduring concrete of Greek and Roman antiquity to Hennebique's invention of steel reinforcement, the use of concrete has shaped our collective understanding of architecture. Yet, it has also expanded the realm of possibility with Tado Ando's impossibly light volumes, Utzon's elegant shell curves and more recently the emergence of eco-concretes. Wherever the story of architecture turns, concrete is not far behind.

The town of Kandos, and its role providing the nation with cement, is a significant chapter in the story of concrete in Australia. A story that can now be told through the Kandos Museum of Concrete. The Museum will champion the value of this town's contribution to our national architectural identity, its pivotal role in developing the nation after settlement, and its dialogue with international feats of engineering and architecture.

Our ambition for the Museum is to celebrate concrete and its enduring legacy. We will create a platform which interlaces past and present narratives, international and Australian exemplars, and the technical and artistic feats of the world's most significant building material. A destination where stories of renowned Australian builders and architects forge real connections with their internationally recognised counterparts such as Le Corbusier, Freycinet and Maillart. Alongside this national and international focus, the Museum will maintain its deep-rooted connection with the local community, bonding the town and its people to the industry that sustained it.

The building will be world class, with construction concepts displayed and interpreted as an exhibit itself, complementing and emphasising the innovation of the original concrete church. The unembellished concrete forms honour the qualities of a material that founded Kandos and helped build a nation.

### Design and Layout

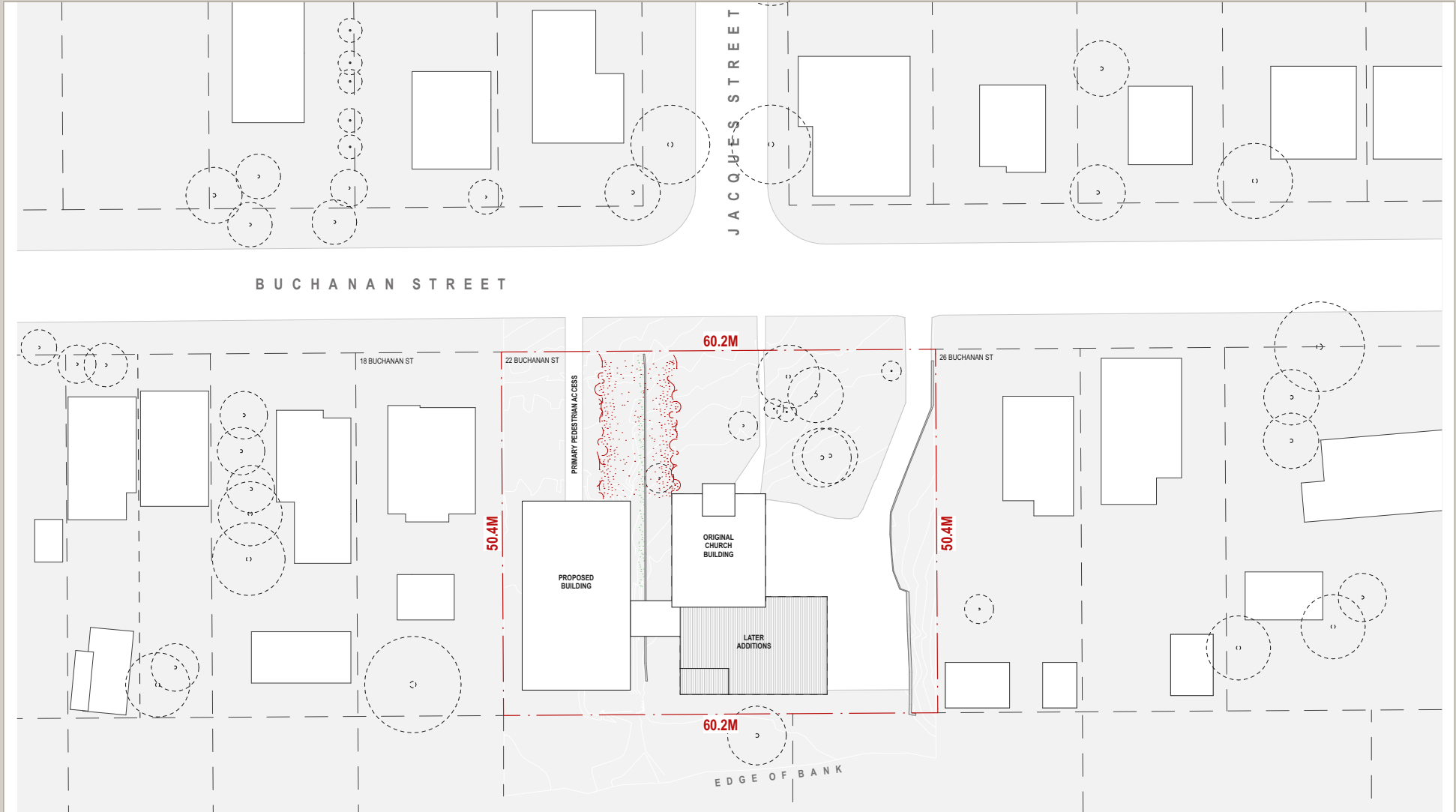
The Kandos Museum is currently housed in a heritage-listed concrete church, built circa 1919. The pioneering concrete construction of the church reflects the significance of the Kandos cement works to the economy of this mid-western town. The building, which is esteemed by the local community and valued as a symbol of the town's origins, was converted to a museum in 1988.

The current museum collection addresses far more than just the town's industrial history—exhibition themes span across social history, the stories of the Dabee people of the Wiradjuri Nation, war service and the modernist aspirations of Kandos in the 20th century. As the stories of the local community continue to unfold, so too must the Museum. The proposed new addition will enable the role of the museum to expand as it continues to collect, conserve and celebrate the industrial, social and economic history of Australia's most significant building material, of Kandos and of the region.

Taking cues from the simple volumes of the original church, the new built form is a composition of interlocking concrete planes that advance and recede to accommodate the various functions of the Museum of Concrete. A generous forecourt, with universal access, marks the new entrance from Buchanan Street and showcases relics of the cement plant's technical infrastructure. The proposal ensures the conservation of the adjoining former church and its museum functions, while the new wing provides additional open plan exhibition space, along with an auditorium, a restaurant with alfresco dining, a new gift shop and upgraded amenities.

The expansion will 'cement' the Museum's position as a showcase for the history of concrete and the contributions Kandos has made to social and built infrastructure locally, nationally and beyond.





JOB NUMBER 23010

**KANDOS MUSEUM | MASTERPLAN**

ARCHITECT:

CLIENT:

TONKIN ZULAIKHA GREER ARCHITECTS  
117 RESERVOIR STREET, SURRY HILLS NSW 2010  
P (02) 9215 4900

KANDOS MUSEUM

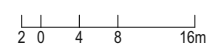
**SITE PLAN**

SCALE:

1:500

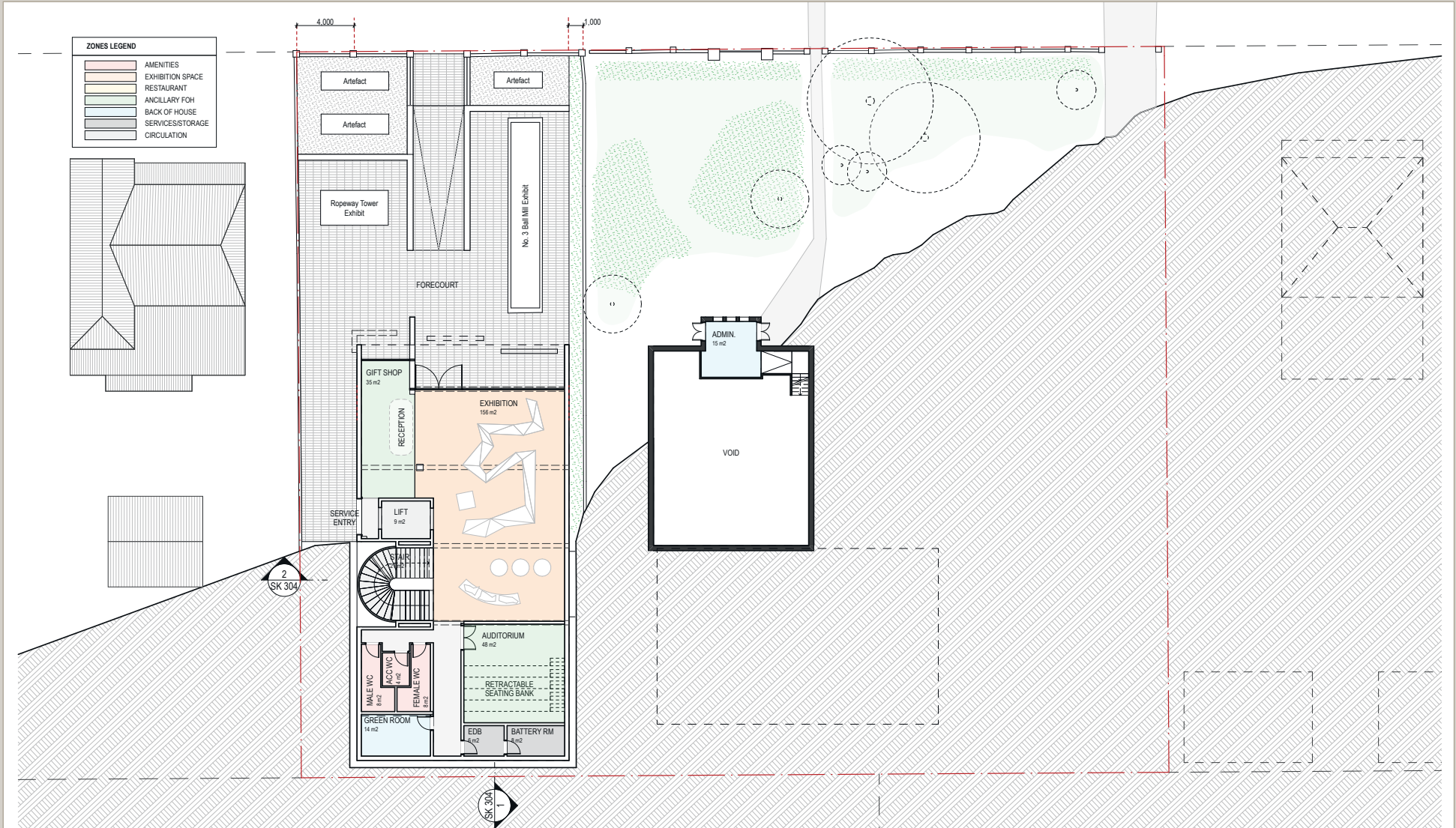
**SK 300**

date printed 15/9/2023



NORTH:





JOB NUMBER 23010

# KANDOS MUSEUM | MASTERPLAN

ARCHITECT:

CLIENT:

TONKIN ZULAIKHA GREER ARCHITECTS  
117 RESERVOIR STREET, SURRY HILLS NSW 2010  
P (02) 9215 4900

KANDOS MUSEUM

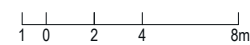
## LOWER GROUND FLOOR PLAN

NORTH:

SCALE:

# SK 301

date printed 15/9/2023

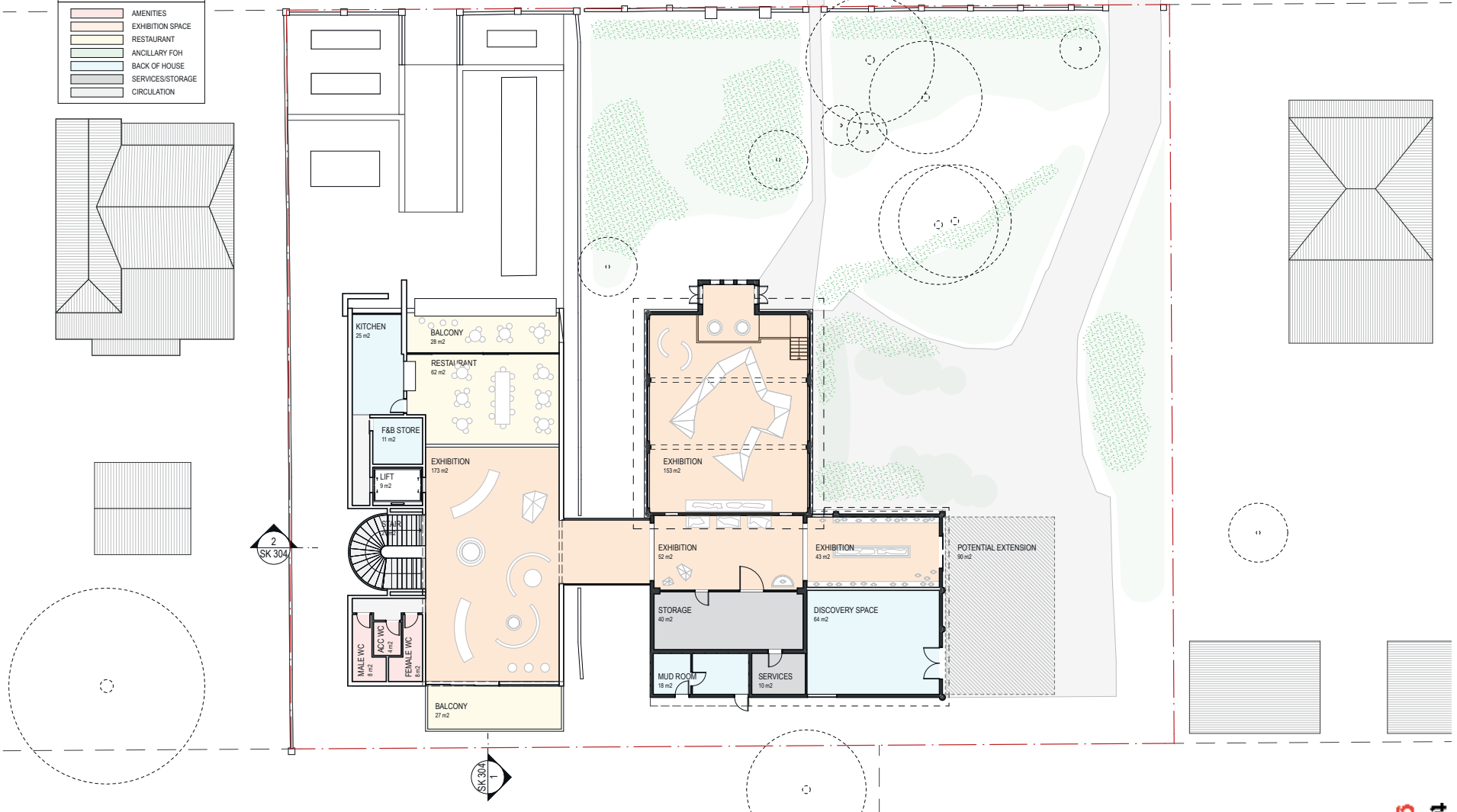


1:250



**ZONES LEGEND**

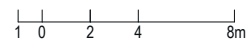
[Light Blue]	AMENITIES
[Light Orange]	EXHIBITION SPACE
[Light Green]	RESTAURANT
[Light Yellow]	ANCILLARY FOH
[Light Grey]	BACK OF HOUSE
[Dark Grey]	SERVICES/STORAGE
[White]	CIRCULATION



JOB NUMBER 23010  
**KANDOS MUSEUM | MASTERPLAN**  
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 117 RESERVOIR STREET, SURRY HILLS NSW 2010  
 P (02) 9215 4900

CLIENT: KANDOS MUSEUM

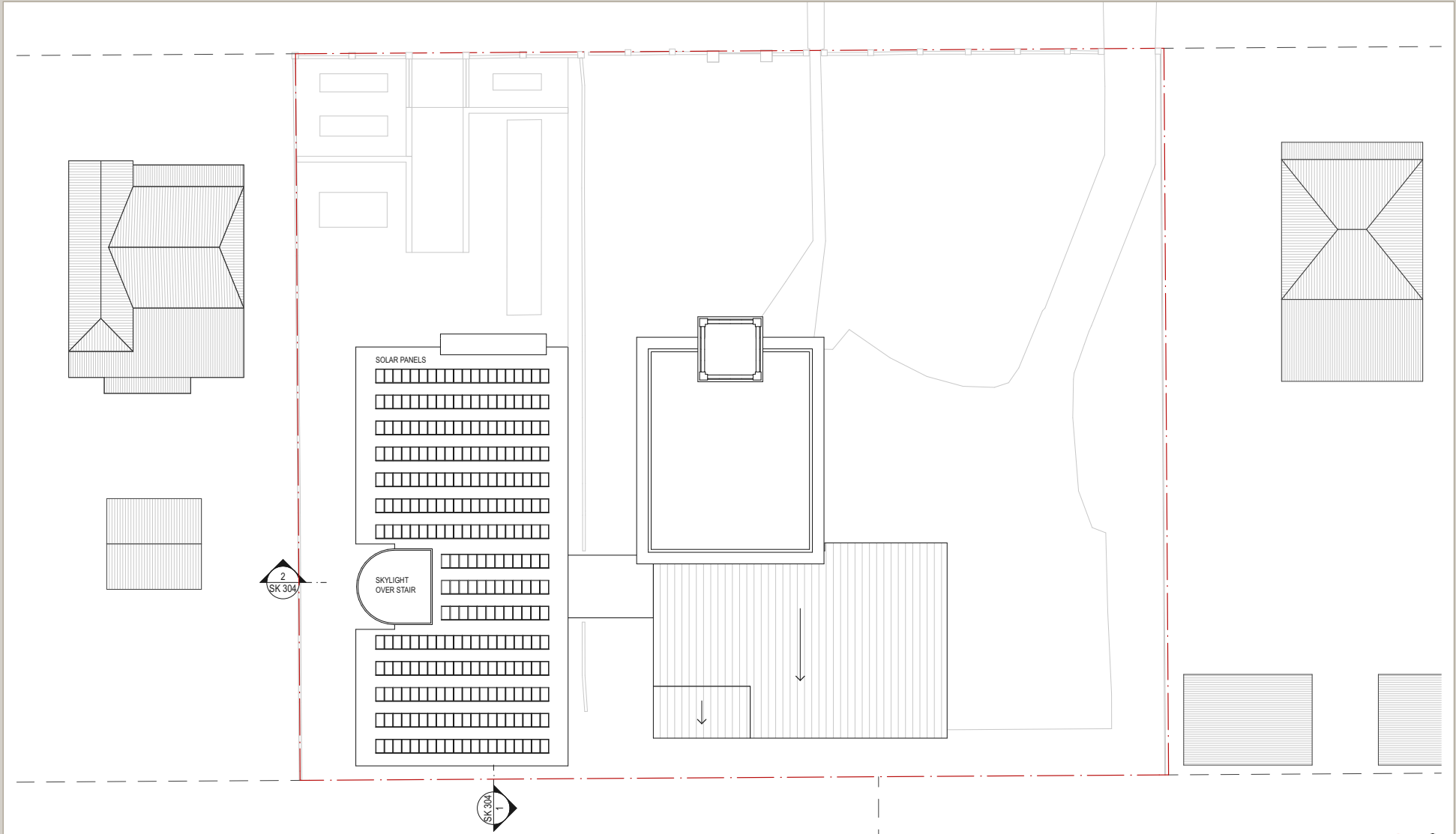
**GROUND FLOOR PLAN**  
 NORTH: [North Arrow]  
 SCALE: 1:250



**SK 302**  
 date printed 15/9/2023







JOB NUMBER 23010  
**KANDOS MUSEUM | MASTERPLAN**

ARCHITECT: TONKIN ZULAIKHA GREER ARCHITECTS  
 117 RESERVOIR STREET, SURRY HILLS NSW 2010  
 P (02) 9215 4900

CLIENT: KANDOS MUSEUM

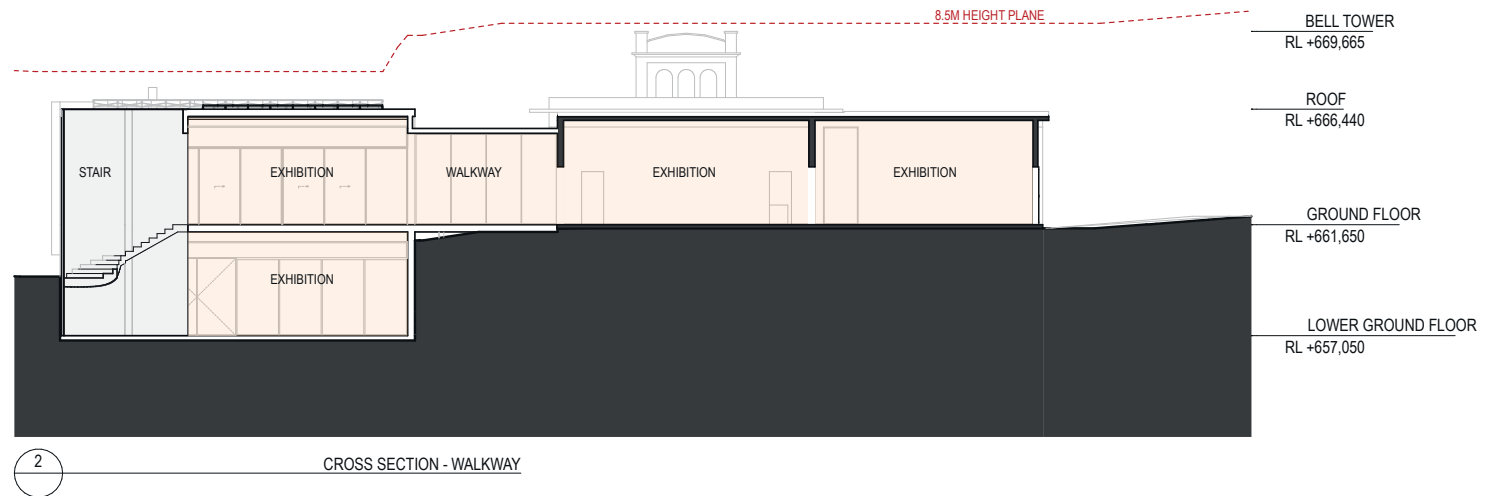
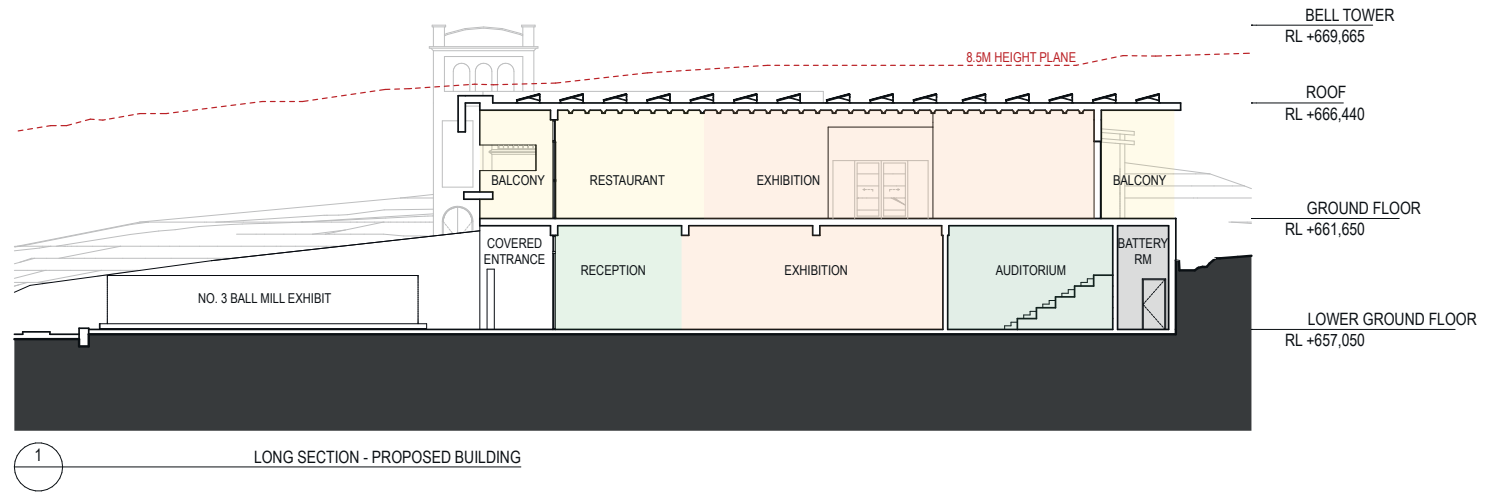
**ROOF PLAN**

**SK 303**

SCALE: 1:250  
 date printed 15/9/2023



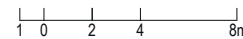
ZONES LEGEND	
	AMENITIES
	EXHIBITION SPACE
	RESTAURANT
	ANCILLARY FOH
	BACK OF HOUSE
	SERVICES/STORAGE
	CIRCULATION



JOB NUMBER 23010  
**KANDOS MUSEUM | MASTERPLAN**  
 ARCHITECT: TONKIN ZULAIKHA GREER ARCHITECTS  
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 P (02) 9215 4900

CLIENT: KANDOS MUSEUM

NORTH:



SECTIONS

SCALE: 1:200

**SK 304**

date printed 15/9/2023





# Gallery zone 1: Shaped by concrete

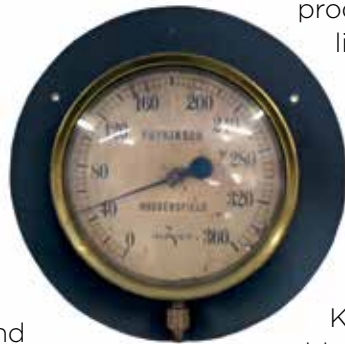
This introductory gallery will help visitors to orientate themselves to the historical testimony of cement production in Kandos and its technological evolution in shaping our society.

Concrete, which has long been linked with progress, has a stark finality to it. When we say something is 'set in concrete', we mean it is fixed and unchanging. When we 'concrete over' something, we remove everything else in its path, including any signs of nature. It is hard to imagine a world without concrete. Concrete is ubiquitous in our daily lives. Concrete is a vital human invention that has come to define many civilisations in history. Concrete is a practical and dependable material for construction. Concrete, made with the key ingredient cement, is the most widely used human-made material in existence, and the history of the 20th century Australia can be written in concrete.

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*Kandos become known as 'the town that made the cement that made Sydney'(and NSW).*

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The concept of the gallery is to celebrate this important piece of Australia's industrial heritage. loved and hated, concrete is an essential part of Modernism. By building this cement works in Kandos in 1914, Australia was able to end its reliance on imported European concrete and created a capacity for self-sufficient cement production by utilising nearby coal and limestone reserves. The nature of buildings and engineering works in Sydney was greatly affected by the location of the raw materials, for where they were lacking it was simply impossible to translate standard broader British practice onto the Australian scene. By building Kandos cement works, Australia was able to end its reliance on imported European concrete and created a capacity for self-sufficient cement production by utilising nearby coal and limestone reserves.

A mark of progress was the 1920's concrete grain elevators blossoming along the Australian railway networks marking with their enduring presence the landscapes of many rural towns and cities .The rural and urban proliferation of grain silos in Australia contributed significantly to developing a confident local concrete industry.

Kandos become known as 'the town that made the cement that made Sydney' (and NSW). Cement produced in Kandos was used all over, including for the Sydney Harbour Bridge, the Opera House, the Central–St James underground railway, Australia Square, Warragamba Dam and the Gladesville Bridge.

With this in mind, significant themes to be explored in Gallery Zone 1 will include:

- Industrial Kandos: the cement works and infrastructure that supported it, including coal mines, the railway, Kandos weir and other local industries
- Kandos Modernism: the lifestyle, design, technology, architecture and fashion that furnished a wealthy early-20th-century industrial town
- Cement/concrete: what it is, its importance in society, its new values and commitment to sustainability
- Innovation and the future: how far cement is capable of reaching, providing innovative, aesthetic and sustainable solutions to the future architecture and infrastructure of cities.



Other topics/disciplines and intersections to be explored in this gallery space include:

- **Physical sciences/world**

Exhibitions and objects from the collection will explore the primary ingredients of concrete – crushed stone (limestone), gravel, sand and water. They will investigate the geology of Kandos and surrounds, the availability of raw materials such as at the limestone quarry, and the availability of coal and water that enabled the Kandos Cement Plant to operate.

Other areas of interest will include the history and development of scientific methods for earth sciences, material science and chemistry – illustrating the role of these sciences in our society and their potential for future economic, social and environmental wellbeing and success.

- **Architecture and the built environment**

Concrete is the most abundant manufactured material on earth and the main enabler of modern construction. Affordability and flexibility make concrete a choice for infrastructure such as hospitals, schools, public buildings and transport. Areas of interest will include science, design, construction, use of concrete in buildings and structures (historical and contemporary), how the Kandos Cement Plant provided the much-needed cement used in the building of Sydney homes, office blocks and key constructions such as the Sydney Harbour Bridge and the Opera House.

- **Engineering**

Exhibitions will draw on the practical application of science and technology, machines, processes and systems, including the social, cultural and historical contexts in which engineering practice occurs. Areas of interest will include revolutionising building techniques like the addition of iron or steel metal within concrete and panel precast concrete systems used to create office blocks and high-rise flats, changing the skylines of our towns and cities.

- **Technologies**

This topic will cover technology through examining the know-how, practices, processes and skills that mediate all aspects of society (past and present), including hardware and machinery related to manufacturing and industrial technologies and tools. This will include examining innovations like the Kandos moving ropeway, which carried limestone to the plant; advances in concrete technology; and concrete production, including materials, recycling, mixture proportioning, durability, and 3D concrete printing.

- **Sustainability**

A part of the Gallery Zone 1 program will centre on illuminating current efforts to improve the sustainability and performance of concrete and its environmental quality. Exhibitions will explore the process of creating sustainable concrete, as well as innovations such as creating low-carbon concrete by creating specialist concrete mixes (Bio-cement, Hempcrete, etc), leading to wide and varied environmental benefits.

- **Social history**

Exhibitions will draw on the social history of the area and how the town of Kandos itself came into being as a means to support the cement works constructed in 1914. A group of industrialists recognised that natural deposits of limestone, shale and coal near a railway line could grow a cement industry, and that a hill covered in dense scrub could grow a town. Content will investigate everyday domestic life, local families, the migrant community, businesses, schools, community groups, community services and facilities, sporting associations, festivals and other social infrastructure.

- **Contemporary culture**

Exhibitions will engage with contemporary culture, including the catalysts and contexts for change in our society – the political, social, creative and technological factors that mediate the individual and collective experiences of our time. This discipline is forward looking but also provides a lens through which the past can be better understood. It also attempts to reflect changing museological and curatorial practices, making more vivid the contemporary circumstances surrounding the development of objects and ideas and allowing for experimentation and innovation in what and how we collect.



# Gallery zone 2: Temporary and travelling exhibition space

The Temporary and Travelling Exhibition Space will complement the Museum's permanent exhibition areas. Modular exhibition systems will enable it to be configured in multiple ways to support a variety of self-initiated and travelling exhibitions. Self-initiated temporary exhibitions will create a wider array of experiences in learning about concrete, not only its constructive qualities but also its most expressive possibilities. Topic areas will include the following:

- The use of concrete, the world's most popular building material (pourable, mouldable, durable, waterproof, and relatively easy and inexpensive to manufacture), in the transformation and future of cities in terms of environmental sustainability and social urbanism
- Collaborative perspectives on architecture, urbanism, wellbeing and ecology, including investigating Brutalism, a way we see concrete laid bare in all its ugly beauty. Some of our most important institutions are in the Brutalist style, with bare concrete expressed as exterior and interior in a monolithic style. These include Canberra's High Court and National Gallery of Australia and, in Sydney, the Sirius building, a former housing block designed for the Housing Commission of New South Wales in 1978–79.
- Links to popular culture and art, questioning our preconceptions of concrete and considering its functional, expressive, poetic and aesthetic dimensions. This will include an exploration of the link between fine arts and concrete, ranging from the 'Concrete Art' of the 1930s (an art movement with a strong emphasis on geometrical abstraction that also included its own manifesto) to the unashamedly kitsch concrete lawn ornaments, (from concrete koalas to hot pink flamingos).
- Continuing to support the regular local arts festival 'Cementa', embracing its philosophy of community-embedded contemporary arts practice.

## Discovery space

This is a space to look, touch, listen, read, make and talk, supporting learning through hands-on exploration, digital learning and teaching events. It will also be a space to allow 'messy' activities with paint or clay, as well as more technology-focused spaces with contemporary media production tools for hands-on and in-depth programs that provide novel technology, design and science experiences.

The vibrant Discovery Space will encourage children and families in particular to engage with the collection in a way that stimulates learning, practical problem-solving, innovation, collaboration and play. The flexible learning and discovery environment will support children and families to participate in workshops, exhibits and talks in these spaces.

OBL opportunities will allow visitors to directly engage with the Museum's programming, exhibitions and collections. The physical space will also allow visitors to utilise various tools and machines that are used to create the objects, developing new creative and technology skills in both our education audiences and the public at large.



Partnerships will be pursued through professional and industry organisations, including Cement Australia, the Cement Industry Federation, Cement Concrete & Aggregates Australia, the Cement and Concrete Association of Australia, Hanson, Boral, Engineers Australia, and the Australasian Association for Engineering Education. These will leverage further expertise and knowledge in the development and presentation of exhibitions and broader programming.



## Café/restaurant

An important component of the Museum is the proposed new café/restaurant, an elevated space that offers views over the natural surrounds of Kandos. The balcony will represent an opportunity to extend the visitor experience by connecting with the region. Visitors will need food and beverages to maintain their energy, but the café/restaurant will also provide a key social engagement point and opportunity to drive commercial revenue.

The café/restaurant will be somewhere visitors can catch up with friends and family for coffee or lunch while taking in an exhibition or participating in a workshop. It will be a drawcard for the Museum – something locals will be proud to show off to visitors – and will also become a venue for private events and functions. Where practical, Kandos Museum will preferentially engage with local suppliers and services.

## Auditorium

The auditorium is a key part of improving the Museum's program for groups, educational audiences and the public, through forums, symposiums, lectures and presentations. The inclusion of an auditorium will allow video and audio for screenings and talks. It will be an adaptable space, with retractable tiered seating to enable various types of activities and functions. It will be supported by dedicated technical/control spaces and dressing/preparation room that can support live music, art performances and installations.



## Museum shop

Museum shops has become important for developing the visitor experience and ensuring the sustainability of museums. Museum merchandising is on the rise because it is a very important source of income, given the willingness of visitors to purchase items to take with them as souvenirs of their visit.

Our Museum Shop will be an integral part of the Museum offering, providing an outlet for merchandise, publication catalogues and souvenirs, and contributing to our unique image and brand. The museum shop will be a unique space, and we will strive to continually keep merchandise interesting. Our products will draw on collaborations with local artists and designers to create bespoke items and to create experiences that can supplement the Museum's educational priorities.

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*Our Museum Shop will be an integral part of the Museum offering, providing an outlet for merchandise and contributing to our unique image and brand.*

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## Audience engagement and online content

Today, audiences have immediate access to a range of immersive and diverse cultural experiences via technology in their homes and on their mobile devices. To remain competitive, cultural infrastructure must offer experiences that are compelling, authentic and unique to their venues.

With this in mind, our Museum will demonstrate leadership by taking an active role in public discourse and the sharing of knowledge with audiences across new and varied platforms, focusing on collection management, knowledge-sharing and educational outcomes. The Museum will take a holistic approach to audience access and engagement. This will be achieved through increased online and remote access to the collection and products, as well as extended offerings during on-site attendance, such as guided and self-guided tours.

This will also include exploring ongoing digital enablement for the Museum. The Covid pandemic reinforced the notion that online access and digital enablement can contribute greatly to the enrichment of the museum experience (on-site and off-site). We see these digital assets as supporting the Museum's mission and see them as a central platform for visitor engagement and the educational and experience objectives of the Museum moving forward, such as virtual and augmented reality, mobile applications and the moving image.



## Using new approaches to displaying our collection

Our aim is for the Museum to adopt balanced practices that are visitor-centred while honouring the integrity and powerful storytelling about objects. The rationale for change is to move away from the display of like objects with like objects to using a variety of objects to tell stories within different topics and themes, providing a context for visitors to organise information and construct meaning.

One approach we will take is about building connections – connecting objects to real people and their lives, learning about the meaning, history, uses and social and spiritual values of objects, and creating new knowledge and learning.

This approach involves combining disparate parts of our collection to tell new stories and form a new interface. It is also a way to reconstruct the micro and macro dimensions of objects' contexts, weaving together visitors' personal and social contexts to enhance their engagement with the objects – is it object, art or specimen? – and demonstrating their ongoing relevance in our interdisciplinary world.

Understanding the significance of these objects will generate great research and collection documentation, leading to a broader understanding of the principles, politics and ethics of contemporary custodianship.

Another approach will see us adopt a methodology whereby visitors can choose their own path of interpretation, giving them greater agency in their appreciation of content. This approach draws on visitors' own learning styles – visual, aural, logical, verbal, physical, solitary, social, etc.

A third approach will pick up on demographic shifts in the Museum's visitor population. Recent tourism statistics for Central NSW point to a prevailing growth in the 15–29 years age group, now the largest age group of visitors to the region.<sup>10</sup> Newer generations are redefining the way they consume culture, seeing themselves as active participants rather than passive audiences. Opportunities in which one can interact with and share a cultural experience are the most popular among millennials.

<sup>10</sup> Central NSW Visitor Profile, Year Ended March 2023, Destination NSW, 2023 ([www.destinationnsw.com.au/wp-content/uploads/2023/08/travel-to-central-nsw-year-mar-2023.pdf](http://www.destinationnsw.com.au/wp-content/uploads/2023/08/travel-to-central-nsw-year-mar-2023.pdf))





# Key precedents

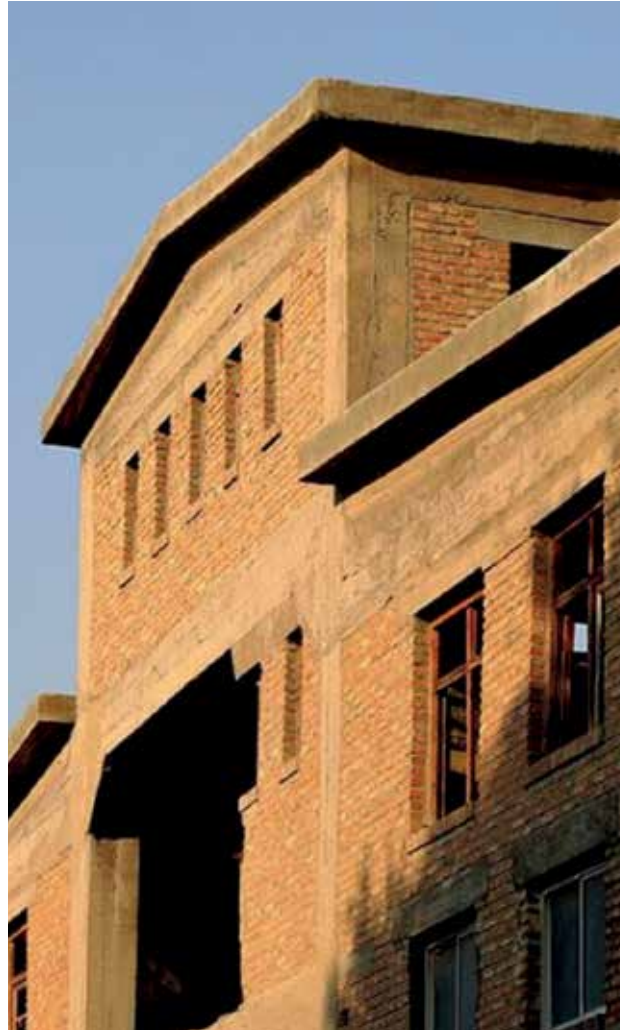
## Museum Cemento Rezola, Spain

Museum Cemento Rezola, which opened in 2000, is dedicated to the history of cement and features several themed areas that explore manufacturing through the ages. Its mission is to explain the important role that this material has played in our civilisation, and the museum therefore takes visitors on an educational journey to the world of cement. How cement is made, its relationship with the environment, and its applications for engineering, architecture and art are just some of the themes explored.



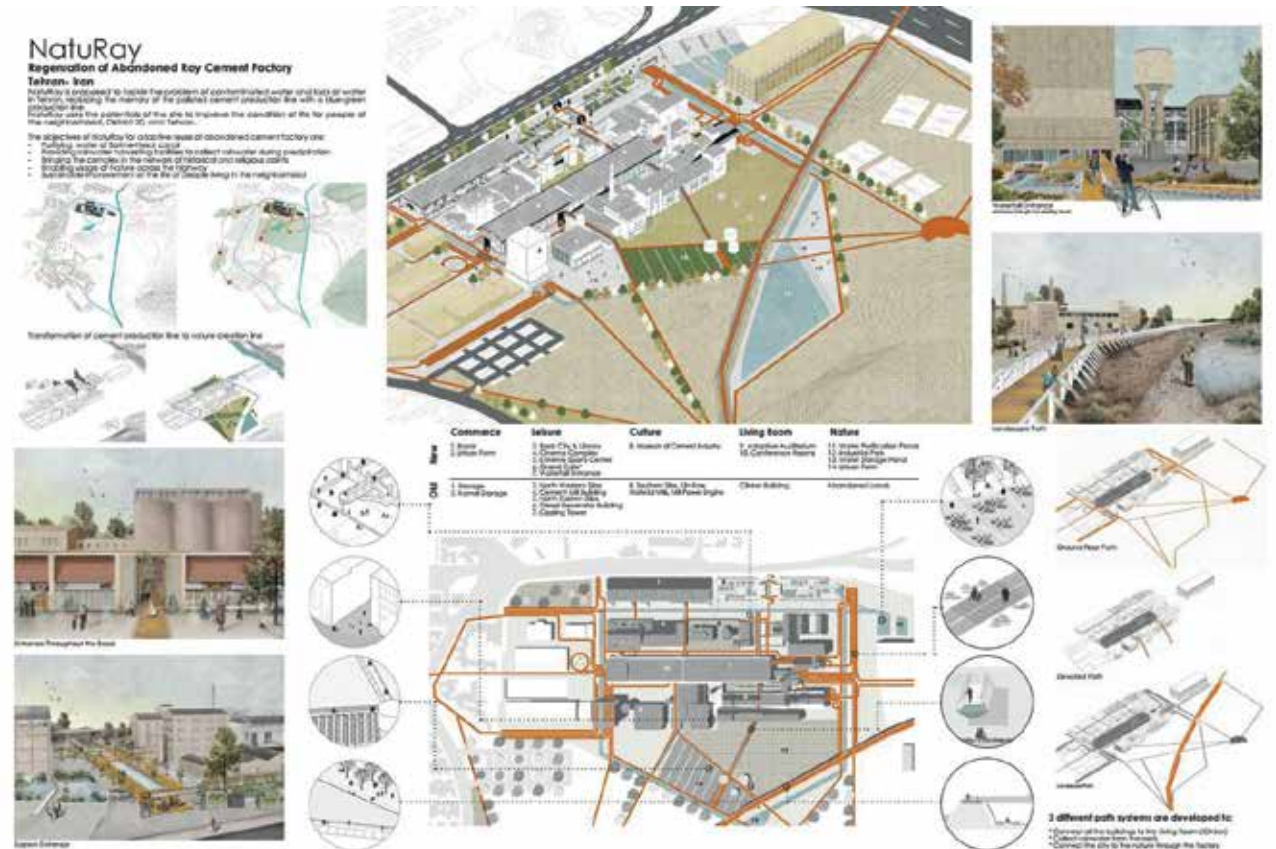
## Asland Cement Museum, Spain

The Asland factory, the first in Spain to produce Portland cement, was built in 1904 and operated until 1975. In 2002 it reopened, becoming the Museu del Ciment (Cement Museum), attached to the National Museum of Science and Technology of Catalonia. The museum covers various areas and themes, such as geology, technological and industrial evolution, and current environmental concerns.



## Rey Cement Factory, Iran

The Rey Cement Factory, the first factory in Iran's cement industry, was completed in 1929 and was operational until 1984. Plans have been formulated via an international competition for adaptive reuse and regeneration of the factory. The objective is to turn it into a cultural, social and tourism complex, including the establishment of the Museum of Cement Industry.



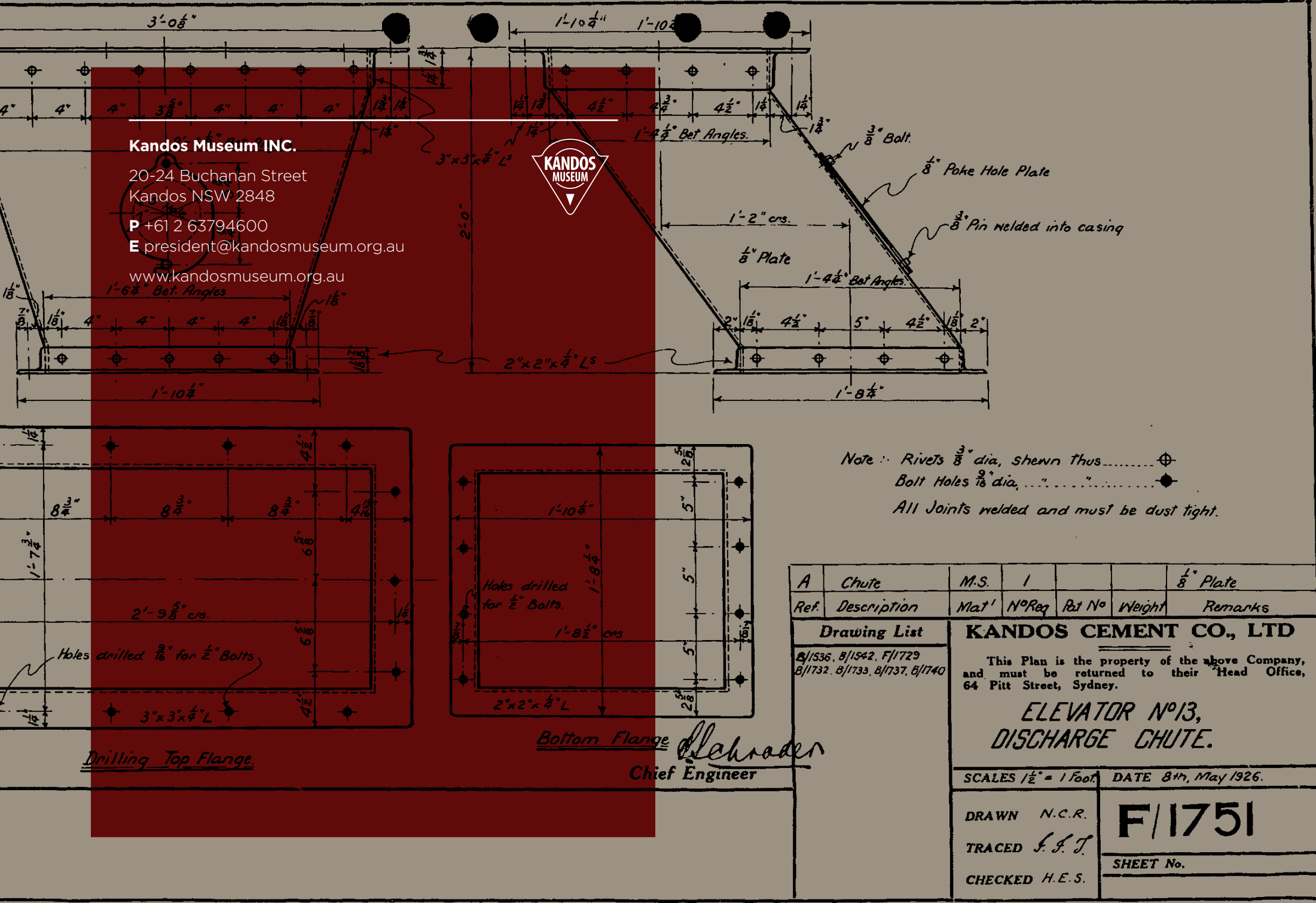
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Note: Rivets  $\frac{3}{8}$ " dia, shown thus  $\odot$   
 Bolt Holes  $\frac{9}{16}$ " dia, " " " "  $\bullet$   
 All Joints welded and must be dust tight.

A	Chute	M.S.	1			$\frac{1}{8}$ " Plate
Ref.	Description	Mat'	NºReq	Rat Nº	Weight	Remarks
<b>Drawing List</b>						
B/1536, B/1542, F/1729 B/1732, B/1733, B/1737, B/1740						
<b>KANDOS CEMENT CO., LTD</b>						
This Plan is the property of the above Company, and must be returned to their Head Office, 64 Pitt Street, Sydney.						
<b>ELEVATOR Nº13, DISCHARGE CHUTE.</b>						
SCALES $\frac{1}{2}$ " = 1 Foot				DATE 8th, May 1926.		
DRAWN N.C.R.		TRACED J.F.T.		<b>F/1751</b>		
CHECKED H.E.S.						
						SHEET No.

*Bottom Flange*  
*Chahradar*  
 Chief Engineer

Drilling Top Flange.

Holes drilled for  $\frac{1}{2}$ " Bolts.  
 $1'-10\frac{1}{4}"$   
 $1'-8\frac{1}{4}"$   
 $1'-8\frac{1}{2}"$  crs

Holes drilled  $\frac{9}{16}$ " for  $\frac{1}{2}$ " Bolts