

MAIN ARCHITECT

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INTRODUCTION TO THE PRACTICE. bgp arquitectura was founded by Bernardo Gomez-Pimienta in 2003 as a multidisciplinary studio working simultaneously in architecture, urbanism, product and furniture design. Based in Mexico City, the studio works as a team focused in creation, promotion and research in architecture and design. Since the beginning the firm has been involved in many projects of different types and scales: hospitals, apartment's buildings of different sizes, theaters, schools, single and multiple family houses and urban design. bgp arquitectura looks for a compromised, critic, sustainable and human architecture, conceived for its inhabitants and as a reflex of its time.

ORGANIZATIONAL STRUCTURE. In a world that everyday is becoming more complex, projects require interdisciplinary interventions. We believe that only with teamworking is possible to reach the solutions for projects. Even though the office has a main architect and different directors, we have a horizontal organization. Our design area is an open space where all the persons of the studio can know, hear and give their opinion about the different projects we work in; this give us the chance to introduce various fresh, critic and external points of view from people who belong to the studio but who are not totally involved with a project. This process is usually repeated with external people in specific projects because we think architects do not have all the answers and we must have an open mind to the wishes, needs or requirements of the client, the engineers, local architects, and any other person involved in the project. When working for urban or government projects, we are used to deal with politicians, citizens, government groups and NGO's to find solutions and fit their different expectations. Only working together is how all we, the persons involved in the proposal, can get a project able to accomplish the required needs with a exciting, interesting and provocative form.

PROFILE Bernardo Gomez-Pimienta B. Arch, Universidad Anahuac, 1986. M. Sc, Columbia University, 1987. Dean of the Architecture School at the Universidad Anahuac. Member of the National Academy of Architecture and of the CONACULTA National Creators Fellowship Program. Chevalier de l'Ordre National de la Legion d'Honneur by the French Republic, 2008. Honorary Fellow, HonFAIA by AIA. 2009 (to be received) Fellow Honoraire de L'Institut Royal des Architectes du Canada l'IRAC, HonFIRA. Luis Enrique Mendoza B. Arch w/ Honors, ITESM Campus Monterrey, 1997. Dip. in Occidental Philosophy, UNAM, 2006. Dip. in Sustainable Architecture, Universidad Iberoamericana, 2007. M. Phil, UNAM, currently. Samael Barrios B. Arch, ITESM Campus Ciudad de Mexico, 2000. José Pilar Barreto B. Arch, E.S.I.A Tecamachalco.

LOCAL ARCHITECT

Dock4 Wesley Hindmarch
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INTRODUCTION TO THE PRACTICE. Dock4 is an innovative and progressive architectural practice whose principal office is located on the waterfront of Hobart's Sullivans Cove. Dock4 is involved in a wide range of projects throughout Tasmania including commercial, single and multiple residential projects, mixed use developments, shop and interior fitouts and furniture design. In each and every project Dock4 undertakes we endeavor to integrate the following principles: a) Design that is responsive to and integrated with its environment. b) Strong clearly defined aesthetics. c) Design that is socially responsible. d) Design, material selection and specification that is energy efficient and environmentally responsible. e) Practical well resolved structural strategies. f) Cost effective materials and construction strategies. g) Complete client satisfaction

ORGANIZATIONAL STRUCTURE.

Dock4 has 4 principle directors and 1 administration officer. The studio located on Hobarts' waterfront is a workshop of architectural and urban planning ideas suitable for the unique Tasmanian context. The office has no hierarchy and sketch concepts are presented to the office by each project architect for critique and open debate. During these sessions we invite our senior mentor Peter Wilmot a retired architect to comment. We welcome the opportunity to work in association with other architects and expand through an educative process the architectural dialogue.

PROFILE. Wesley Hindmarch. B. Env. Des, B.Arch. UTAS, 2000. Registered Architect in Tasmania. AIA, 2007. Nine years experience and founding director of Dock4 architecture. This includes 2 years experience with international architect Alvaro Siza of Portugal and involvement as project architect with the Maastricht high-rise tower development in Rotterdam and apartment housing in the North Harbor Amsterdam. Richard Loney. B. Env. Des, B. Arch. Graduate Architect. Eight years experience in the architectural profession. This includes 5 years working within local government, at a project base level. Stephen Geason. B. Env. Des. (arch). Michael Shrapnel. B. App. Sci-Built Env. (arch)

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FIRM'S UNDERSTANDING OF THE PROJECT AND VISION STATEMENT

We understand the new project is located in an historic and symbolic area of the University of Melbourne. The new intervention must be careful not only with them but also with the whole context and the master plan. The new project must be part of the campus; this means the proposal must be thought as a new representative icon for the University but also must have a dialogue with the old constructions to avoid decreasing its meaning and presence, and with the new buildings and projects to avoid a competition between them. It will be very important to have a very closed communication and collaboration with the faculty staff, alumni and students; they know better than anyone the lacks and the opportunities of the place for the new project and they have the education and skills, as architects and planners, to propose, reject and qualify the solutions suggested in the proposal.

PROPOSED APPROACH AND METHODOLOGY FOR THE PROJECT

- It is needed a serious understanding of the historic and socio-cultural conditions of the present and future Australia and the role the University of Melbourne has in this. Our local partner will help us to understand these conditions as well as in helping us to understand, interpret and fulfill the national, regional and local codes.
- It is required a perfect comprehension and knowledge of the weather and the existing available technologies in Australia. The contributions from the University and their consultants, besides our proposed engineers and sustainability consultants if possible, will help us to evaluate the cost-benefit of the different structural, mechanicals and environmental possibilities looking for the best solutions fitting the conceptual and formal idea of the project as well as the University of Melbourne needs.
- Education has changed a lot in the last decades. Education today is inclusive, open, global, trans-disciplinary, environmental concern. Technology and educational philosophies ask for scalable spaces depending from the needs and requirements of each activity and to consider their changing requirements in the coming years. But this must not be solved as an open floor project because each activity has different needs. Our project must be flexible enough to embrace all the present and future possibilities that could appear in technology, spatial requirements, growth, and educational thinking.
- We must handle the comments, opinions and solutions made or required by the University, the citizens, the Government, and the consultants, and to have the criteria to select the ones with more value for the project when different points of view could appear. Besides, our team has experience not only in project but also in construction; we know what issues must be solved and anticipated before construction in a project this size and characteristics. We are used to make construction and bidding documents; this allows us to have control during all the process of the project, from designing to construction, and to reduce mistakes or misunderstandings that could affect the original budget, schedule and expectations of the client. That is why we develop very accurate and clear construction and detailed drawings what makes our projects be executed with the minimum of problems even though they are located far away from our physical office.
- We will be in constant communication with the University and the consultants. The local partner can attend the meetings with the client, the citizens and the Government in a regular time, and the main partner can flight to Melbourne, in a programmed schedule depending of the needs of the project, to stay there as long as could be required. A project like this requires attention and we know we can provide it any time, any place, and as long as it could be required.

PROJECTS AT THE EOI ACCORDING TO THE EVALUATION CRITERIA

Built Pedagogy and Design Studio. The National School of Theatre and the Educare Sport Facilities are educative buildings dealing with urban complexities, the first, and with a master plan and already existing buildings in a college campus. Both broke and pushed away the original ideas about this kind of buildings should be and proposed new approaches for the typical uses of their areas, as the open stage terrace in the first, and the retractile benches in the gym to be used for other kinds of social events. The original program of the client is just the beginning for new possibilities and opportunities in the final design.

Academic Environment. The Arizona State University and the Ave Fenix Fire Station have teaching, training and research facilities which are combined with other activities without causing disturbs between them. ASU was a provocative building which demonstrated the resources, possibilities and expectations the University had for their students and staff and showed the main role the University tried to reach in world research. Ave Fenix is a project which broke the paradigm and that was conceived not only as a fire station but as the headquarter and control for all the firemen in Mexico City and as the most advanced and complete training, research and update center not only for Mexico but for whole Latin America.

Living Building. Even though our projects always consider environmental controls for sun, wind and indoor temperature – as it is showed in Educare and Ave Fenix –, we selected Torre Neruda and Casa de Francia as actual representative projects. Both are still in design process and deal with the sustainable codes: American LEED in the first case, French HQE for the second. With our collaborations, specially with Ove Arup – Torre Neruda and School of Theater –, and by taking training courses, we have learn about new materials and technologies for environmental control and sustainable design which, if possible and affordable, we try to apply in our projects. Sustainable design is not anymore a choice; it must be part of the project since the beginning.

Capability and Process. We have developed projects this size, budget and requirements, from design to construction, without complications for us and, more important, for the client. Salon d'livre was a project totally developed for its digital construction far away from the physical main office location and with strict assembly-disassembly times and budgets but maintaining high quality design. To have already a local partner which knows codes, regulations, costs and construction processes in Australia and which also have a high design quality, as showed in the Bonnet Hill House, also guarantees that our project can be developed from the beginning to the end with high quality standards and to provides all the attention the client requires for its project.

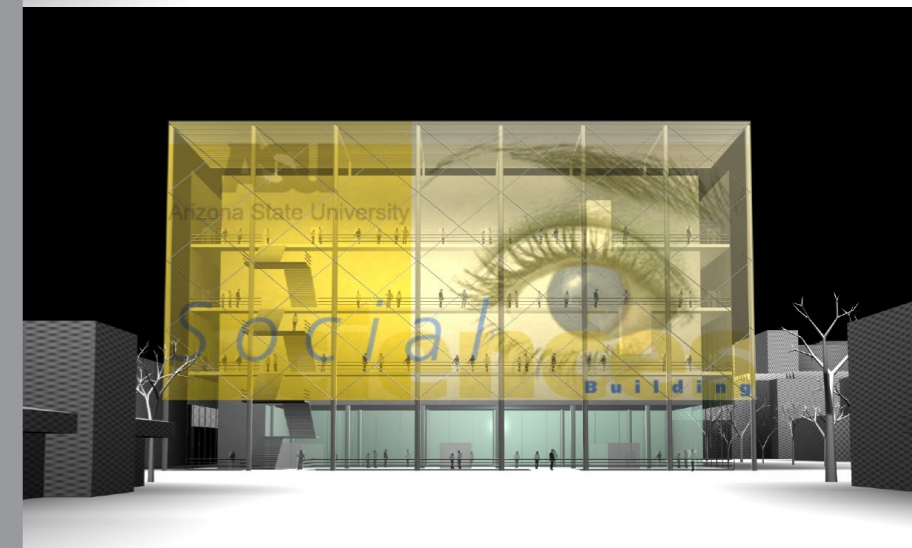
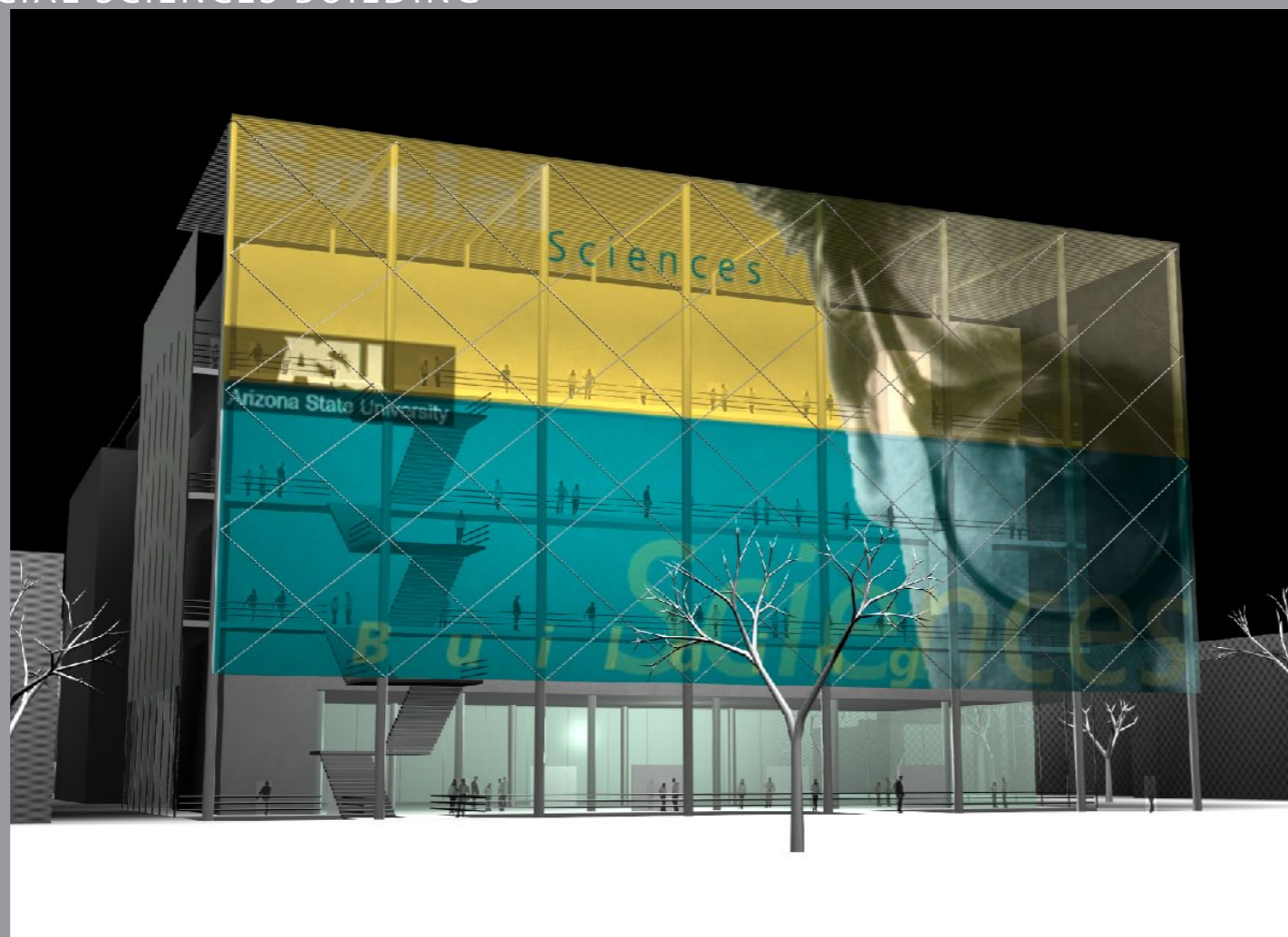
Merit. Bernardo Gómez-Pimienta and bgp arquitectura have been awarded, published and invited to lecture several times - see www.bgp.com.mx - i.e. The Emirates Glass LEAF Awards 2008, Architectural Review Emerging Architecture 2005, Business Week/ Architectural Record Award 2003, DuPont Benedictus Award 2003, AIA/ New Jersey Design Awards 2002, several biennales in Latin America and Europe, and others mentioned at the EOI, being Televisa Chapultepec one of our most recognized and published projects. This trajectory is complemented with dock4, a young emerging Tasmanian studio involved in different projects and competitions, as the Hobart Waterfront Competition, developing new approaches and proposals for the Australian architecture.

ASU MEDIATED CLASSROOM/SOCIAL SCIENCES BUILDING

architects: Bernardo Gómez-Pimienta, E.Norten client: Arisona State University area: 5,000 M2 Tempe, Arizona 1998 (Non constructed)

On the cusp of the new millennium, the Mediated Classroom / Social Sciences Building for Arizona State University presents the challenge of uniting functional state of the art technology with excellence in design while responding to the growing needs of the campus. The site is located at the heart of the Tempe campus of the Arizona State University, on North side of Orange Mall.

The New Mediated Classrooms / Social Sciences Building includes the following departments: Mediated Classrooms, Open Computers, Speech and Hearing Science, Political Science, Sociology, Social Science Research Facility and Philosophy. The importance of the site demands a building highly responsive to the conditions of the campus and its Master Plan, setting standards for future surrounding buildings in terms of height and other urban issues but yet standing as a landmark capable of becoming the heart for the University community and a rendez-vous on the pedestrian mall. The overall plan is an "L" shaped building serving as background with its long wing on the West side of the site and its short side on the North, opposite to the Orange Mall, and opening up a plaza in front of it for a glazed prism enclosing various volumes of different materials and articulating the Southeast corner of the lot. This complex corner piece is surrounded by circulations that function as a dynamic facade by the random movement of its users, and it is wrapped by a second skin over the South and East facades showing changing images.



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AVE FENIX FIRE STATION

architects: bgp arquiectura with AT.103 area: 2,400 M2 Mexico City 2005 (2007) client: Government of Mexico City
client reference: Mr. Arturo Aispuru, Minister of Urban Development and Housing for Mexico City. +52.55.5130.2100 ext. 2110/2139. arturoac@df.gob.mx

The project is located in the same site where, a few years ago, there was a pub consumed by the fire producing a tragedy. The city government took this site to be used as a new symbol for its new policies for pubs and restaurants and as the most progressive fire station in Latin America. The program also included a teaching and consultant center for the city which it is open to the public; both activities must be executed separately and the presence of visitors should never interfere in the work of the firemen. The budget and the construction schedule where very tight because of political issues, and the project had to deal with various governmental and public institutions, firemen representatives, and the neighborhood.

The street façade is a simple tall silver box neutral with the context and elevated from the street level, floating over the patio of maneuvers, creating an open portico for the movement and parking of the firecars and providing a more friendly sensation with the neighborhood by extending its internal patio to the street and incorporating the urban space into it. Within, both uses are alternated, complemented, and organized by planes penetrated by two different drop forms that allow the penetration of natural light and ventilation and communicates the different levels. One of the drops is covered with red glass representing the blood of the former tragedy; the other is open and clean to the patio and represents the water used by the firemen to clean the old tragedy and to prevent the new ones. A double stair that goes from the basement to the heliport at the roof is proposed to mark the main access to the fire station and separates the public areas from the private, training, and working areas. This vertical circulation was complemented by the classic tubes where the firemen descend faster. Then, using crossed views and the main patio, the proposed solution is able to resolve both uses without mixing them.



Awards:
International Architectural Award, The Chicago Athenaeum: Museum of Architecture and Design
X Mexican Architecture Biennale, Silver Medal category: Service Buildings
Biennale Miami + Beach 2007, Miami, EUA, Honorary Mention. Public Building Category
ID prize Design Icons. Architectural Digest Mexico, Mexico City, Corporate architecture, First prize

NATIONAL SCHOOL OF THEATER

The site is located in an important flow node: two highways, at the north and west limits, and an exposed subway generate continuous contradictory forces as result of competing movements. By contrast, existing recording studios form a static backdrop to the lot's face. Characterized by transformation and movement, the site confronts constant friction and tension induced by velocity as well as the more elastic urban pressures of the campus setting.

Representing an inclusive approach to the discipline of theater, the 10,000m² program called for the accommodation of diverse yet interdependent needs in a 3,000m² lot. The program includes three performance areas with support facilities, rehearsal rooms, lecture halls, administration offices, cafeteria, gym, scenography studios, costume design labs, and a library. The proposal acts as a series of stacked individual articulated volumes unified by a common access and meeting space. The spatial and formal organization of the project was generated by an extrusion of the functional uniqueness section of the main performance space. Its abstract reading from the exterior provokes a conversation with the busy urban surroundings. While logically arranged in terms of accessibility, the articulated forms represent a model of controlled disruptive order. The roof creates an environment which provides a set of covered terraces for the everyday life, reduces substantially the use of equipment and artificial lighting, and creates erases the boundaries between exterior and interior, unifying the school with its immediate surroundings. The shell also protects the actual building from unwanted northern winds and creates an acoustic barrier for building. Louvers were used to protect the building from the southern and western exposures, without minimizing the possibility of views and natural light.



architects: Bernardo Gómez-Pimienta, E.Norten

client: National Council for the Culture and the Arts of Mexico

area: 3,000 M2

Mexico City 1993 (1994)

client reference: Mr. Sergio Vela, Former Minister of Culture, Mexico. sergio.vela@mac.com

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EDUCARE

Located in a plot belonging to a school outside the urban area of Guadalajara, and on the ruins on an old "adobe" warehouse and cistern, the program for this project required the new spot facilities building for the complex; the new building should be easily converted and used as a multi-purpose space for various school ceremonies and celebrations; besides, there was required a swimming-pool, dressing-rooms, bathrooms and showers, and proper spaces for aerobic and anaerobic exercises. The master plan for these three elements was defined by the plan of the previously existing buildings.

The bold simple prism is clad by operable white metallic panels that are automatically activated by the climatic changes such as the temperature, the wind, and the rain, transforming the building in an organism that "breathes" and adjusts its internal conditions to the environmental weather outside. The upper part of this volume is wrapped by a membrane of frosted glass planes which, together with a floating opaque plane of dropped ceiling, filters and controls the quality of the natural sunlight. This allows, as a result, a very significant saving of energy by making the most of the sunlight and natural ventilation. The swimming pool occupies the void of the previously existing cistern on a space defined to the south by a glass-block bar-building that contains the dressing-rooms, showers and exercise spaces. This glass box serves also as a night lamp for the school's soccer field located adjacent to it. A glass and aluminum volume that is used as an zone for aerobics hovers over the pool, connecting it on the upper level to the gym.



architects: Bernardo Gómez-Pimienta, E.Norten

client: Jorge Vergara

area: 3,000 M2

Guadalajara, Mexico

1999 (2001)

Awards:

XIII Quito Architecture Biennale, Quito, Ecuador, First Grand Prize Design

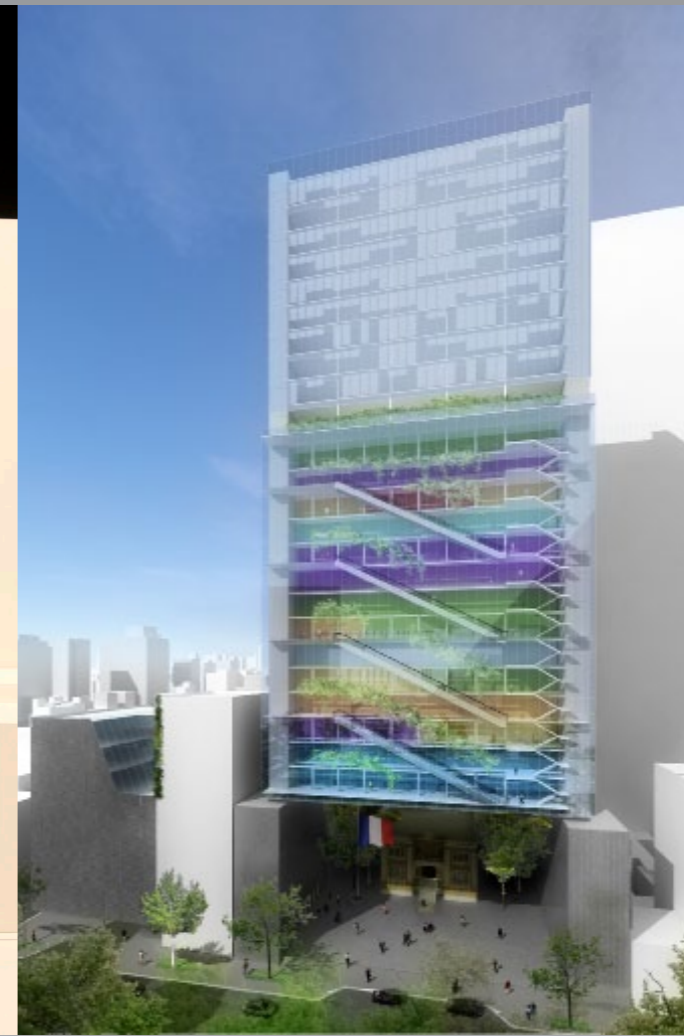
VII Mexican Architecture Biennale, Honorary Mention

CASA DE FRANCIA II

architects: bgp arquitectura client: Embassy of France in Mexico area: 54,000 M2 Mexico City In Progress (estimated 2010)
client reference: H.E. Daniel Parfait, Ambassador of France in Mexico. T.+52.55.5282.0700 daniel.parfait@diplomatie.gouv.fr

Located near to Reforma, one of the most important avenues in the country, Casa de Francia holds the cultural, artistic and commercial activities of French Embassy in Mexico. The plot already holds Casa de Francia I, a historic house of 1906, which must be kept, restored and integrated to the new project; besides, the plot has an irregular shape because it is result of the union of different plots owned by the Embassy but one which actually is a hotel and almost divides in two pieces the project; finally, most of the buildings surrounding the plot are high towers facing Reforma and clustering the new project. Even though the meetings and decisions are taken in the Embassy, all the material for the project must be send from the Embassy to France for their review and final approval.

The new tower will have 129 meters high and it will include a 150 rooms hotel, 23,000 m² for leasing to new French companies in Mexico, and a gym and a cultural center for the Embassy. The parking area will be in 5 levels underground; this brings the complication of digging and constructing under the existing house. The project propose constructing over the old house to protect the house from the environment and the rain which are deteriorating it and to make the most of the footprint area and to generate a backward patio that allow to have sunlight from the north and south façades and crossed natural ventilation but protecting with closed walls the east and west sides. Separated by the existing hotel, a second volume rises in the corner of the plot; this volume is lower and joins the high rise buildings in the side of Reforma with the small buildings and houses in the old part of the neighborhood; this volume contains the cultural and office areas of the Embassy. Although the project is in Mexico and does not pretend a certification, the project has looked to respect the HQE which is the French equivalent of the LEED code.



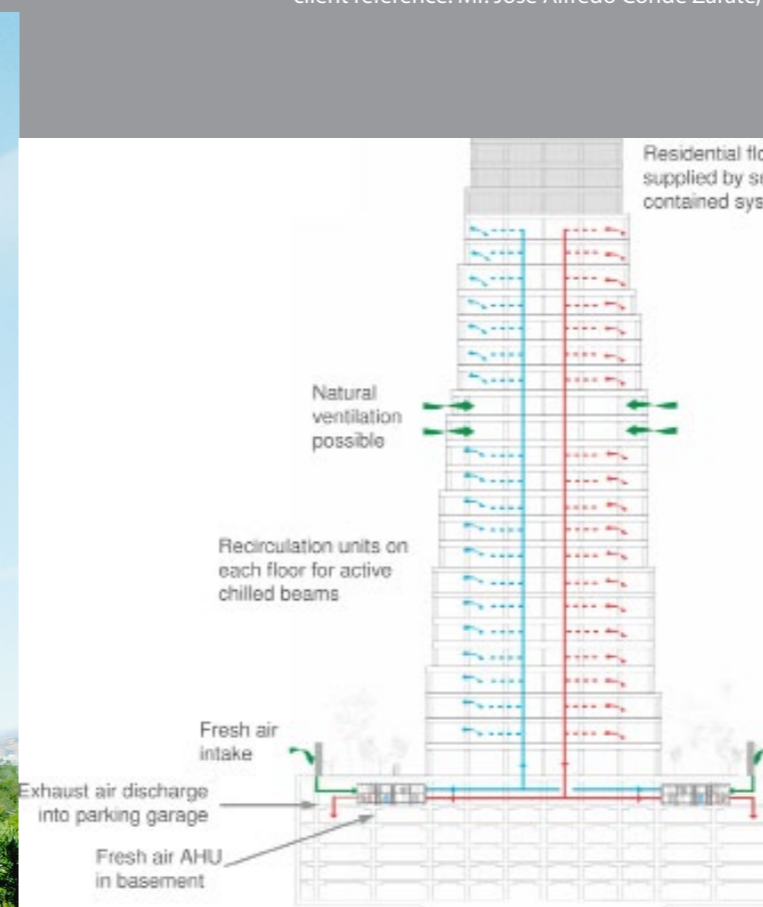
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NERUDA TOWER

architects: SANAA with bgp arquitectura client: OUEST Mechanical and Sustainable Consultor: OVE ARUP London (David Richards) area: 40,000 M2 Guadalajara, Mexico 2008 (under construction)
client reference: Mr. José Alfredo Conde Zárate, Private Investor, OUEST. T. +52.33.3817.2929 conde@ouest.com.mx

The tower is located in Guadalajara, a city close to the pacific with warm weather but with six months with a rain that falls heavy in a short time. The program requires a main lobby with a reception, a bank and two restaurants at the basement, 20 floors for offices and 3 single floor apartments at the top. The parking area, which considers a bicycle parking zone with showers, is located underground.

The idea of the project is to take advantage of the favorable weather to provide the offices and the apartments with natural sunlight and crossed ventilation and to have green terraces areas in all the floors that, during the time, can climb and cover part of the facade. Instead of working the project as a normal big glass box, the building is conformed as a main rectangular box in the basement that gets reduced 1 meter in only one of the 4 sides of the building in each floor and never in the same side in continuous floors; this provokes a dancing tower which changes its facades in all their views with a maximum of possible rentable area. The avoid the glass reflex effect and to improve the thermal behavior of the building, a double insulated UV glass façade with a pattern of white ceramic paint dots is suggested in the external face of the glass; this reduces the use of HVAC and it will give to the building a white matte appearance; the gardens, after some years, will increase the sunlight protection and will avoid the heat island effect. The building is also proposing alternative uses for the water and HVAC systems and rain water recovery for a minor use of energy and natural resources. The project of building has been supervised during all its process looking for a gold LEED certification.



BONNET HILL HOUSE

The one bedroom house is located south of Hobart in the rural setting of Bonnet Hill, overlooking the River Derwent to the north and mountain views to the west. The building has been inserted into the site allowing the Southern exposed elevation to be partially below ground level with no openings. The northern elevation is open to the view and sun as doors punctuate the building at natural ground allowing a flow across the site and through the building. The opening slices through the cement sheet forming viewing frames from the interior. The largely open interior is raw and unfinished like most materials used

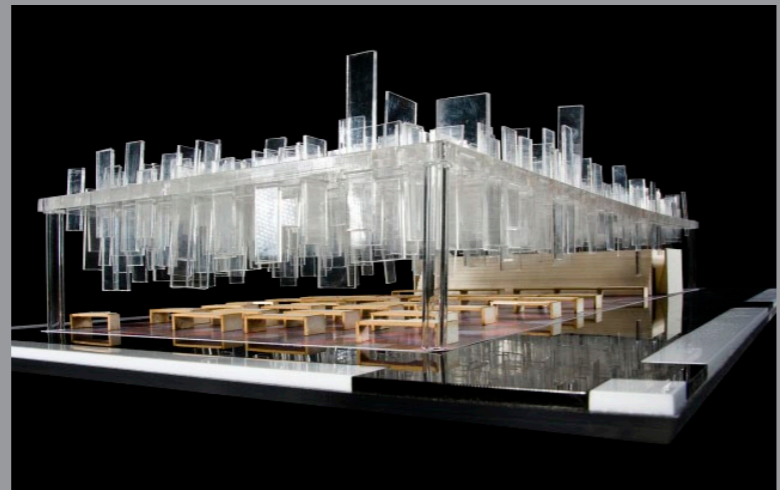


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SALON DU' LIVRE

Mexico was the invited country during the Salon d' Livre in Paris, in 2009. The program for the project had 3 big problems: the first was the very strict and tight budget assigned to the pavilion which, being in part federal and in part coming from sponsors, left no margin for rising or surprises during the construction; the second was to deal with all these sponsors, besides the Mexican and French government institutions and commissions related to the project, having different interests, needs, and trying to have a prominent role in the exhibition; finally, the pavilion, as a temporal construction, needed to be assembled 1 week before the exhibition and disassembled 2 days after.

The pavilion is an open area crossed by 2 corridors of the exhibition. The continuity of the pavilion was solved using of a multi-colored carpet all over the area and the corridors and, over it, all the prefabricated furniture was located according to the different required uses. All the furniture, made in wood, has been cut digitally and use free visible unions exposing the way they are assembled. Two bookcase walls divide the open exhibition from closed exhibitors for books fabricated in hand and crafts methods. The only volume of the pavilion holds in its interior the storage zone, divides the exhibition from a 80 seats conference area, and locates the cafeteria at the top of it, making the cafeteria non visible from the ground level but providing it with complete views of the Salon d' Livre. The conference area is separated from other pavilions by using a wood lattice. All over the ceiling there are different height, width and color fabrics, contrasting with the floor, and covering the roof of the exhibition. The project visualizes a modern Mexico with an active culture and with strong roots in a globalized world. Taking the project as a basis, the motto of the pavilion was selected: "Mexico, collage of diversities".



architects: bgp arquitectura client: National Council for the Culture and the Arts of Mexico area: 1,000 M2 Paris, France 2008 (2009)
client reference: Mr. Sergio Vela, Former Minister of Culture, Mexico. sergio.vela@mac.com



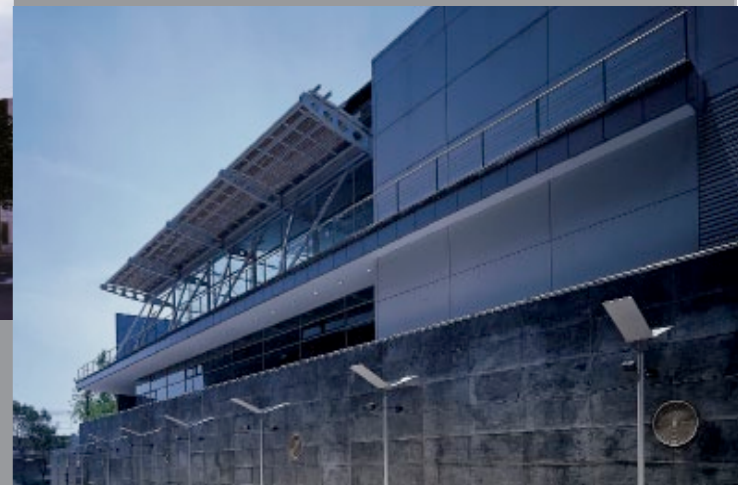
TELEVISAP CHAPULTEPEC

The program asked for the integration of parking area, office space for media services, union relations, banking services, cafeteria (for dining, parties and concerts), executive dining facilities, conference rooms, and recreational facilities. These requirements resulted in two superimposed forms: while both maintain the contours of the block, they are yet interdependent and keep their own identity.

A dark monolith façade at street level is punctured only to permit vehicular and pedestrian ingress. Responding to the explosive nature of this dense city zone, a silver elliptical shell defines a continuous space where social activities take place. Starting at the bottom of the ellipse, the shell curves exposing a hard exoskeleton that protects the building from the main vehicular artery and the afternoon exposure but affords a sense of transparency along the eastern façade, shaded only by horizontal louvers to encourage the use of its terraces during the mornings. To provide a sense of spatial limitlessness, a two-story volume inserted in the elliptical section allows the food preparation facility. In contrast, the service floor creates a transparent formless transition between the superimposed forms. By sharing the same external contours that the parking facility, the intermediate level is surrounded by recessed glass curtain walls that define a continuous outdoor terrace along the perimeter. Communicating the building with its surroundings, a series of vertical and horizontal circulation cores connect the overlaid forms. Two flying ramps joined at the office level provide access to the primary dining facility. Each ramp is cantilevered from a vertical plane that simultaneously serves as a street level billboard. Establishing an architectural vocabulary through the use of visual media, this plane represents a transformation in the type the billboard assumes the structural and spatial roles of a wall.



Awards:
 "Pavilion Mies van der Rohe" Prize for Latin American Architecture. Winner
 I Latin America Architecture & Civil Engineering Biennale Madrid, Spain Finalist
 IV Mexican Architecture Biennale, First Prize
 PA Awards, Stanford, Connecticut, Award



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architects: dock4 client: competition area: 1,200 M2 Hobart, Tasmania (Non constructed)

HOBART WATERFRONT COMPETITION

Hobart's historic waterfront, Sullivans Cove, faces south towards Antarctica and is bordered by the River Derwent and the imposing Mount Wellington Range. This dramatic backdrop creates a natural amphitheatre and at its lowest point, where water meets land, is a unique opportunity to revitalise this part of the city. e Hobart Waterfront International Design Competition seeks visionary design proposals for one of the city's historical sites, an area where cultural importance is reflected in a unique collection of heritage buildings. The Competition Area is a broad band of space framed by the street-grid of the city. As the place where the Hobart Rivulet met the cove, it played an important role in Aboriginal life. The safe anchorage and fresh water supply were a vital factor in the early occupation of Tasmania and the foundation of Hobart. The Competition Area is located on the least active side of Sullivans Cove and is currently the weakest connection between the city centre and the waterfront. The creative challenge is to embrace the area's rich history and design a contemporary cultural hub to revitalise the space

HOBART WATERFRONT INTERNATIONAL DESIGN COMPETITION

DESIGN STATEMENT
 A subtle manipulation of the ground plane allows us to lower the road in front of the docks while at the same time creating a pedestrianised thoroughfare to customs house. This surface collects pedestrians from the main city streets of the city (Elizabeth, Argyle and Campbell) onto a new level. It allows the creation of an entrance ramp up to the Tasmanian Museum and Art Gallery facing Constitution Quay Dock, and the continuation above the level of the existing car parking extending out into the cove in the form of a new public space.

LEGEND

- 1 NEW CITY HALL
- 2 RECEPTION / BAR
- 3 CRUISE FACILITY
- 4 CITY HALL PLAZA
- 5 RETAIL STALLS
- 6 RESTAURANTS
- 7 BAR / CAFE
- 8 RESTAURANTS
- 9 TERRACES
- 10 TOURIST INFORMATION
- 11 PEDESTRIAN WALKWAY
- 12 ENTRANCE BOYER TRAM
- 13 MUSEUM GARDENS
- 14 MUSEUM GALLERIES
- 15 CITY MARKETS
- 16 MARKET PLACE
- 17 WALKWAY OVER MACQUARIE ST
- 18 STUBBLE PARK
- 19 SOUTH ARTS CENTRE