

Lionel Glendenning
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I am happy for my name to be publicly attached to this submission.
I have not made any reportable donations to any political party.

I object to:
Powerhouse Museum 'Renewal'
Application No SSD-32927319

I do not support this Concept DA in any way. The Powerhouse Ultimo 'Renewal' has been revealed in this EIS to be an expensive, wasteful, destructive overdevelopment of the site of Powerhouse Museum.

On 4 July 2020, the then Treasurer and then Arts Minister announced that the Powerhouse was saved and that the NSW Government will retain the Museum in Ultimo – its home since 1893. Two years later, the Government's crude plans on exhibition are for a so-called 'Ultimo Creative Industries Precinct' on the Museum's site – the Government's 2018 statement, from which it has never resiled, ignores the commitment to the people of NSW in the 4 July 2020 media release that the Ultimo Museum will continue to provide exhibitions of technology, science, engineering and design.

After the 4 July announcement, I was invited by then Arts Minister Harwin to play a key role in what was represented to me as the Powerhouse Museum's cultural and architectural revival. So, for the best part of two years, without recompense, I attended half a dozen so-called Masterplanning 'Dialogues' all the time believing that the aim was to renew the Powerhouse Museum as announced by the now Premier on 4 July 2020.

(Note: I declined to sign the confidentiality agreement believing that the proceedings and discussions should be publicly available in the public's interest. It is not a nuclear submarine for God's sake – it is a museum – a major cultural icon of the nation. Such secrecy serves only a deceitful, arrogant government hell bent on hiding the real underlying 'deep throat' reason for the destruction of said icon. In any event, there were no minutes recorded and no meaningful documents presented.)

My firm view was that the purpose of the Masterplanning Dialogues was to re-establish the Powerhouse Museum as one of Australia's leading museums as, in the past decade, there has been an ill-considered process of removal and damage affecting the Museum's precinct site, buildings and collection.

To that end, in good faith and without recompense, I developed a strategy to renew the Museum: **Powerhouse Redux** which outlines a 3 year staged plan for the Powerhouse Museum's renewal and refurbishment. **Powerhouse Redux** includes restoration of critical architectural elements which had been destructively and needlessly removed/changed by previous directors without any consultation with me and, referencing a Conservation Management Plan (Architectural Projects 2003) prepared without my involvement – with no consultation, no agreed Design Principles – in my opinion a useless document.

Powerhouse Redux includes a schedule of works for all the Museum's buildings, to address the urban design issues and, an indicative costing totalling \$230m say \$250 – half that of the lavish, Government budget of \$500m for an undefined brief – a budget to destroy the Powerhouse Museum. I tabled the plan at a Dialogue meeting but **Powerhouse Redux** was never discussed – nor formally acknowledged.

In fact, the Masterplanning Dialogues were ultimately a pointless exercise because the Government's plans for an ill-defined 'Ultimo Creative Industries Precinct', destroying the still fit for purpose Powerhouse Museum and unveiled in the EIS, were never revealed to the Masterplanning Dialogue group. Attached are two emails I sent to Annette Pitman, Create NSW voicing my frustration and concerns at the lack of information provided to the Masterplanning Dialogues. All responses were quite unsatisfactory and none revealed the extent of the Concept DA for this Precinct.

At my last quasi Masterplanning meeting (in a coffee shop), requested by Project Manager Thomas Kobulcar, he tabled elements of the Concept DA the week before the lodgement to the Dept of Planning. I forcefully objected to the indicated over development proposed on Harris Street but my objections have been ignored and the Concept DA unveiled in the EIS is an even greater over development and destructive project. I consider this to be a betrayal of my professional status, copyright and ethical engagement with the Government, in particular Create NSW. And still the EIS does not include a Masterplan for the Ultimo site nor the Design Brief – if either exist at all.

In my view, this so-called Masterplanning Dialogue involvement has been the most deceptive experience in a long career in public architecture, a sham exercise orchestrated by this Government and made more so by the deception of senior SES Government employees and political staff – a public disgrace requiring in my opinion, ICAC review.

Indeed, it appears the Government was pursuing a parallel universe with consultants which was never revealed until this grossly deficient Concept DA now before the Dept of Planning.

I objected then and object now to the fact that the Concept DA excludes the Museum's Harwood Building, the former Ultimo Tram depot and the full site curtilage, from the DA site as this building is key to the best museological practice operations of the Powerhouse Museum. Furthermore, the Harwood Building is a key heritage element of the Industrial Heritage Precinct which is the home of the Powerhouse Museum and, is uniquely fit for purpose in architecture + heritage of significance and unity – from William Henry Street to Mary Ann Street and from Harris Street/Systrum Lane to the Goods Line/Light Rail.

Given the changes in the precincts surrounding the Powerhouse Museum, including but not limited to the Goods Line, the Harwood Building and its curtilage are a crucial element in the entire Powerhouse Museum precinct and are key to improving and enhancing the urban access and amenity of the precinct, particularly the interface with UTS/Gehry building at Mary Ann Street – Hay St – Harris St entries (see below PPPS upgrades Harris Street.) It is certainly NOT an overdevelopment site for some nebulous, 'creative industries' thought bubble.

The Pyrmont Peninsula Place Strategy, (PPPS) reaffirms the primacy of Harris Street as the major spine of the peninsula and promotes traffic calming, plantings etc to enhance the urban amenity of the historic street for residents and visitors.

I object to the extreme, out of place & locality overdevelopment of the Museum's Harris Street frontage, especially to the implicit demolition of the Museum's award winning architecture, not only on the Harris Street site but throughout the Powerhouse Museum. The proposed overbearing building envelope overwhelms Harris Street at this location in a childlike, Lego envelope- and destroys its urban scale and views north and south. Indeed, it is a fail at every level of urban design in its insensitivity and gross delineation in a document purporting to respect, enhance and create a characterful built response to the complex site heritage and existing envelopes as the original 1988 award winning architecture does.

I object to the potential loss of the critical public amenity of the Harris St forecourt and the blind-sighted singular change of the main entry to the lower, overshadowed courtyard with its inherent access problems – a confusion already addressed by the current access and egress available at the lower courtyard which could be readily enhanced. Instead the main entry is thoughtlessly shifted to the LendLease 'Darling Square'/Urban Nest dominated courtyard where this ugly overdevelopment appears like alien space ships in so sensitive a public heritage place.

Most importantly, I object to the substandard, secret Conservation Management Plan prepared by a firm called Curio. I have never spoken to Natalie Vinton from Curio nor had any conversations or interaction with her or any of her staff. I recall Ms Vinton's silent presence on a zoom screen at early Masterplanning Dialogue meetings – hardly engagement or consultation.

Nor have I given my permission for my Design Principles to be incorporated into the seriously deficient Curio CMP in a CURIOUS(sic) appointment of a singularly inadequate archaeological consultancy with no architectural knowledge or experience. The Design Principles were developed over 6 months of careful original research and consultation with Alan Croker, Design 5, who were engaged by Create NSW to prepare the Conservation Management Plan for the Powerhouse Museum. This is **the only document** in which these Design Principles and **all my contributions** - drawings, sketches etc should be incorporated as part of the considered, co-development of the authoritative CMP – the Alan Croker Design 5 Powerhouse Museum Conservation Management Plan.

Specifically, I completely reject the section 2.3.2, p43 Powerhouse Museum Design Principles Summary, a section which Curio describe as 'informed by research conducted by Design 5

and summarised and interpreted by Curio Projects.' In my opinion, if any page underscores the ineptness of the Curio CMP, it is the example of this page (att) with my handwritten corrections and notes exemplifies its shortcomings.

These shortcomings are amplified when reference is made to the document *Cracknell & Lonergan Architects, Assessment of Heritage Significance, Ultimo Tramways Power House Museum, Independent Review, prepared for Heritage NSW (Rev.B 30 Jan 2020), 2020* (see p287).

Attached is my: '*Submission to the Select Committee on the Government's management of the Powerhouse Museum and other museums and cultural projects in New South Wales*,' 15 May 2020 which concerns my response, opinion, comment and privileged submission, dated 24 March 2020, to the Heritage Council NSW regarding their 'Notice of Intention' to consider listing the 'Ultimo Tramway Power House on the State Heritage Register with particular reference to the Independent Heritage Assessment commissioned by the Heritage Council of NSW by Cracknell & Lonergan. My submission to the Upper House Inquiry examines the usefulness and credibility of the Cracknell & Lonergan report and finds it below par in all aspects.

Furthermore, I note that this Cracknell & Lonergan report, – Rev. B 30 Jan 2020, was the subject of an exchange of letters between Tim Smith OAM, A/Executive and Mr Leo Schofield AM re comments in the report about Mr Schofield and the late Mr Ken Woolley. Mr Smith apologises in the letter and assured Mr Schofield that this edition of the C&L Report had been destroyed and redacted. It is passing strange that the version used by Curio is the version which was essentially redacted by the Heritage Council and rewritten by C&L. It is to be hoped that the Curio CMP does not reflect the said references before their amendment by C&L under the direction of Heritage NSW when challenged about the defamatory imputations in the flawed document.

The Curio CMP, in its entirety, is irrelevant to the Powerhouse Museum, yet at the 11th hour the Curio CMP replaced the CMP being prepared by Alan Croker Design 5 – despite the fact that the Design 5 CMP was near complete, including the draft Statement of Significance – surely identifying the highest significance – at odds with the NSW's Government's gross demolition and overdevelopment plans for the Museum and its site. This is despite the program being hampered from the outset by late commissioning by Create NSW.

I contributed hours of my time, knowledge and expertise, without recompense and in good faith to the research, development and assessment of the Design 5 CMP. Indeed, at the last Masterplanning Dialogue I attended, I was asked about Croker's CMP, professional capacity and 'status', (a strangely timed question from a Government Dept - Create NSW Interim CEO, and the MAAS CEO, whom I knew had cancelled Alan Croker's consultancy just hours before). I responded clearly that Alan Croker was an exemplary heritage architect and that the CMPs he produces, such as the CMP for the Sydney Opera House, are 'gold standard' – in my opinion, the polar opposite of the Curio CMP produced for the Powerhouse which is totally naïve – seemingly devoid of any Architectural or Heritage or Design capacity and displaying a poor knowledge of design history and museology.

In fact, the Curio CMP virtually ignores the Powerhouse Museum in its Ultimo site, particularly the definition of a MUSEUM – its ethos inextricably linked with its Collection and, its purpose for Public Good. The Curio CMP's sub par assessments of heritage significance are primarily about the site and buildings *up* to the period of the Sulman award winning adaptive reuse and contemporary design of the Powerhouse Museum, 1978 – 1988. (see attached List of Awards.) Curio's dismissal of the 1988 Museum as 'of moderate significance' betrays their lack of knowledge, and experience and poor understanding of architecture, design, museums and cultural heritage significance.

From my detailed, first person involvement with the development of the Design 5 CMP; from my knowledge of the reference materials; from providing first person interviews; from lending to Alan Croker and him alone (note Copyright and Moral Rights still apply), for his research, original sources, secondary sources etc; from knowing the range of key people with whom Alan was consulting; from the discussions which I and others participated in - I can categorically state that the Heritage Significance assessment which Croker was developing for the Powerhouse Museum was likely to establish that the Powerhouse Museum, particularly including the Wran Building with its Galleria, was of **exceptional** State Heritage Significance.

The February 2022 report *Architectural Heritage in NSW of the Last Quarter of the Twentieth Century* commissioned from Robertson & Hindmarsh PTY Ltd by Heritage NSW to guide Heritage NSW in their consideration of the architecture of this period is expected to have a similar finding.

This report, *Architectural Heritage in NSW of the Last Quarter of the Twentieth Century*, is now available on the Heritage NSW website at <https://www.heritage.nsw.gov.au/search-for-heritage/publications-and-resources/> and can be downloaded as a PDF.

The document accessed by the link is incomplete as Appendices A and C are listed in the Contents but were 'reserved for internal Heritage NSW use':

Appendix A pp115 - 119, is the Sites Shortlist of 33 places recommended 'that are likely to be of State heritage significance.' (p5)

Appendix C pp128 - 219, has the Summary Sheets for each Representative Place on the Sites Shortlist, is also not included in the provided study.

Appendix B pp120 - 127: Representative Places – Sites Comprehensive List (which is provided in the report), has the full listing of Representative Places- Sites considered. 'Items marked with an asterisk * are included in the items selected for Appendices A & C.' p120

As well, the Contents, p4, Appendix C Representative Places, provides a list of all 33 places on the Sites Shortlist and **the Powerhouse Museum is included at C30** in the group: Recreation & Tourism: Museums, Galleries, Libraries along with: C27 Kempsey Museum & Visitor Information Centre; C28 State Library of NSW; C29 Orange Library and Regional Gallery; C30 Powerhouse Museum; C31 Australian National Maritime Museum.

I note the submission to the EIS by Docomomo Australia, 15 July 2022 in response to Powerhouse Ultimo Renewal No SSD-32927319 calls for major amendment and the rewriting of the Curio CMP as 'It is precisely this relationship between the industrial and its reuse into a public cultural site – which is at the heart of its significance today.' (Docomomo submission p1.). I further note that Docomomo says that 'Design 5 should have been at the forefront of the preparation of the PHM CMP, including the assessment of significance and the preparation of policies.' Docomomo submission p2.

I would go further and, on this evidence, I call on the Department of Planning to halt their consideration of the Concept DA for the Powerhouse Ultimo Renewal and to request tabling of:

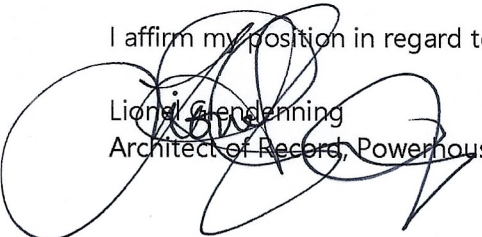
- 1. The COMPLETE Design 5 Conservation Management Plan for the Powerhouse Museum authored Alan Croker and his Design 5 team AND**
- 2. The COMPLETE report, *Architectural Heritage in NSW of the Last Quarter of the Twentieth Century*, (now available on the Heritage NSW website at <https://www.heritage.nsw.gov.au/search-for-heritage/publications-and-resources/>.**

2.1 And, that both documents *be published in full* and made available to the Dept of Planning before any further consideration of the Concept DA.

The nomination for State Heritage Listing of the Powerhouse Museum – the suite of buildings and, internal and external spaces, on its site from Mary Ann St Ultimo through to William Henry St and bounded by the Goods Line, Systrum Lane and Harris St should be properly prepared and, actioned by the Heritage Council. The nomination should include the signature exhibitions which were designed specifically for the Museum's industrial heritage spaces and which are the foundation of the Powerhouse Museum's identity, design conception and recognised excellence and, its social impact – a Museum belonging to and valued by the people of NSW. (att PHM Awards 1988 – 2018)

Finally, I have not given my permission for my drawings, sketches, Design Principles – my Intellectual Property - to be reproduced in any of the documents in the EIS and I ask that they be withdrawn.

I affirm my position in regard to my intellectual property, copyright and moral rights.



Lionel Grendenning
Architect of Record, Powerhouse Museum

Att:

PHM LG Emails to Pitman

LG PHM Examples Corrections Comments p43 Curio CMP 29 8 2022

LG Submission to Second Upper House Inquiry 15 May 2020

PHM Awards and Designers 1988

PHM Awards 1988-2008 Annual Reports