

Powerhouse Ultimo Revitalisation
SSD 67588459
500 Harris Street Ultimo

Submission from LIONEL GLENDENNING
October 6th 2024

Re: Planning Secretary's Environmental Assessment Requirements
20 02 2024
Content and Guidance
Documentation

Re: Submissions and Amendment Report
Ethos Urban
Powerhouse Ultimo Revitalisation
SSD 67588459
500 Harris Street Ultimo
September 3 2024

SUMMARY

"In the interpretation of statistics, it only takes one dodgy assumption to reach a conclusion diametrically wrong."
R. Sutherland

In considering the reply to the wordy, voluminous, continuing dissembling, secrecy, errors, false claims, evidence-less sophistry of both INSW, and MAAS and consultants submissions and Ethos Urban's Submissions and Amendments Report 3 September 2024, one is at a loss to know where to begin. Perhaps the above quote is most informative as to how to respond.

The 'elephants in the room' are the still secret Design Brief, Business Case and Masterplan etc underpinning this whole PHM fiasco. While ever the key Design brief and Business Case remain secret under confidentiality 'agreements,' all comments, reviews, objections and critiques – whether based on fact, expertise or professional opinion – remain compromised by the hidden, unanchored 'reality' of this inept SSD.

Minister Graham has stated publicly that these critical documents will be publicly available yet they are still not released. These are the foundation of any response to SSD 67588459 . How can we comprehensively comment?

In doing so, one is faced with inaccurate claims presented as facts, voluminous-documents, specious arguments and sophistry that, overall, fail to be convincing or evidence-based realities. The essential contradictions and base assumptions fail to 'pass the pub test'.

The continuing secrecy and lack of transparency – contrary to the Labor Government's promise to release these documents, completely discredits the current assessments, procedures, outcomes, documents and submission in response. The SSD process is a farce while all these documents are based on secret documents – notably the Design Brief and Business Case – Masterplanning – valid CMP – Exhibition program etc.

These secret documents and confidentiality agreements, based on unproven assumptions – eg fitness for purpose, inflexibility, original intent etc – are the shaky foundation for a process that is contrary to all professionally conceived, managed and implemented cultural projects. This secrecy effectively prevents rational consideration of the SSD.

This deliberate Government - notably INSW and Create NSW/MAAS, policy of obfuscation and manipulation negates all subsequent so-called 'consultations'. Even when incontrovertible facts are presented, these are ignored, derided and dismissed without evidence in the SSD responses.

Certainly, this SSD reveals that it is **not** a project to revitalise the heritage of the original Powerhouse Museum with its 146 year history of collecting and exhibiting for the nation. Instead, this SSD is a faux heritage-badged demolition based on 'Gramsci' rhetoric and 'cod ideology' - destruction and the cancellation of Enlightenment and tradition.

This SSD is the repudiation and disregard, indeed lack of care and respect, for the historic Museum of Applied Arts and Sciences – its Heritage Significance, modern architecture, exhibition concepts - all of state, national and international acclaim. All to be disappeared in this SSD with a revised sub-optimal, incomplete 'scheme' at great expense and with needless demolition.

The PHM's genuine Heritage Revitalisation – Option 3 - Refurbish Existing through repair, maintenance, conservation and renewal with a simple Goods Line entry and Design Integrity - at much lower cost, has not been properly considered nor examined.

DESIGN PRINCIPLES

Fragmenting of the 1988 singular design conception of a project identified as of High Significance is unacceptable. The 1988 Powerhouse Museum has been identified as of High Significance in *Architectural Heritage of the Last Quarter of the Twentieth Century*, Robertson and Hindmarsh PTY Ltd Architects, 13 February 2022, and, in the as yet unpublished, Government commissioned, Design 5 Alan Croker Conservation Management Plan for the Powerhouse Museum, including the Harwood Building.

The Powerhouse Museum cannot be seen as singular, separate elements – nor can elements be isolated from other elements. Most importantly, my Design Principles cannot be applied, as in the sub standard Curio CMP, to any of the proposed SSD concepts or mystery exhibitions. I note that Natalie Vinton, Curio, has not consulted with me about my Design Principles. Indeed, I have never met Natalie Vinton.

Specifically, I do not give my permission for my Design Principles to be used, quoted or applied to any aspect of the substandard, wasteful and destructive SSD-67588459 – design - conception – demolition.

I note that the the Audit Office of New South Wales has released its 2024–27 Annual Work Program and that the 2025 – 27 program will examine:

2025–27

Investment in arts and culture: Powerhouse Museum Parramatta and Ultimo projects

The arts and culture sector plays an important role in the State's social and economic fabric, including by attracting visitors, developing skills, creating new jobs and developing state cultural assets for future generations.

This audit will examine the effectiveness of the planning, design and construction for the Powerhouse Museum Parramatta and Ultimo projects.

I propose that this ill-conceived and destructive SSD be put on hold pending the outcome of the Audit lest more taxpayers' money is wasted on poor planning, inferior design and wasteful delivery – all according to secret documents and, despite sustained public objections.

* 
Lionel Glendenning
6 October 2024

Further comments follow in the format of the SEARS SSD-67588459

This response addresses the key issues and documentation as documented in the Planning and Secretary's Environmental Assessment Requirements: 1 – 10, 15, 19, 23, 27. It also references of the Submissions and Amendments Report by Ethos Urban 3 September 2024.

1. Statutory Context:

Museum of Applied Arts and Sciences Act 1945: The Powerhouse Museum – as part of the Museum of Applied Arts and Sciences, belongs to the people of New South Wales. The PHM CEO is not the owner of the Museum. Nor does the Museum's Board of Trustees own the Museum. They are charged by the Government with the Museum's oversight on behalf of the people of NSW, MAAS Act 1945. The Museum must operate according to the Objects in the Act and this compliance is not evident in what has been revealed in this SSD nor in earlier plans. The secrecy is the antithesis of the status of the MAAS as a major public NSW museum.

Given the public's ownership of the Museum, the SSD lacks legitimacy given the decade long objections and sustained protest about earlier plans to change the PHM's remit and, now to the previous and current SSDs. Objections demonstrate a 95% rejection of this SSD, bolstered by two petitions - note the current change.org petition at 7,650 signatures, two Parliamentary Inquiries, several rallies, demonstrations and, countless letters.

On September 2, 2023, the previous SSD Powerhouse Ultimo Renewal **was withdrawn** yet this same cancelled SSD has been recast as Powerhouse Ultimo Revitalisation – a so-called 'adaptive reuse' but essentially it is the

same proposal. This is **DESPITE** the fact that the Minister for the Arts announced that this previous SSD was withdrawn and that a new SSD to revitalise the heritage of the Powerhouse Museum would be prepared.

Instead, what has thus far been made public in this SSD – falsely named ‘Powerhouse Ultimo Revitalisation’, is in fact, a plan for the Powerhouse Museum’s demolition and recasting as a creative industries precinct – **NOT the Powerhouse Museum.**

On October 4, the Heritage Council’s preliminary assessment of the Powerhouse Museum’s heritage significance ‘complemented’ essentially the same secret brief as the September 2 withdrawn proposal.

This is a cynical manipulation of process which is counter to the Premier’s announcement that the Powerhouse Museum was ‘saved’.

2. Capital Investment Value and Employment:

Quantity Surveyor: Cost Estimates should be accurate and complete at the date of application, but they are clearly not as critical costs are omitted or left as undefined allowances:

- External Demolition
- Internal Demolition
- Design, Building and Contract contingencies
- Only 85% costed leaving 15% of critical items uncoded
- Aluminium framed brick cladding system of unknown complexity
- Services to international museum standards
- Radically underestimates total costs \$250m likely to be \$450-\$500m
- Should also contain study of lost opportunity costs – existing resource value
- No study of Option 3 Refurbish Existing: maintain, repair, renovate, refurbish, conserve – only demolition and new build – to a secret Design Brief.
- Serious NABERS Emissions and Environmental impacts: demolition of 36 years old structure and rebuild; longer opening hours – 24-hour operation of systems – operating costs higher.
- Allowances for lost resource value and replacement ie. Existing value: >\$ 600m + \$450m + \$1.1billion Parramatta Powerhouse... Brand loss \$10m?

3. Design Quality.

Design Excellence is not demonstrated.

There is a lack of Museum Adaptive Reuse.

The architects have no museum experience

They are known for Eastern Suburbs context-less Neo Moderne, high-end, expensive residences – prototypes for nothing.

No large project experience.

Naïve concepts - unresolved conglomerations of disparate forms covered in Gehry-esque framed brick skin of impossible aluminium-framed veneered brick/brick veneer laid in clashing patterns - no match for the superior, classic master-built brickwork of the Ultimo Power House buildings.

Overly complex with many unresolved elements including underwhelming 'main entrance' on lower courtyard and circulation by massive staircases.

The drawings deliberately obfuscate detail in misty unresolved elements + intersections. Cross sections are made where detail is not resolved, complexities are glossed over in faux pattern and texture. There is no explanation insufficient to clearly describe the building at the level required for an SSD – ie DA prior to contract documentation.

'Better Placed':

'Kindergarten' Architectural responses gloss over complexity.

On a par with 'Pattern Books'

Government Architect has limited experience in major projects and in museum design. This assessment also applies to Competition Jury + Design Review Panels and dubious 'Design Excellence' claims as well as the dubious waiver for the need for a new 2 stage design competition after the Powerhouse Ultimo Revitalisation was announced – in effect the discarded Powerhouse Ultimo Renewal project.

EPI – Concept:

Simply regurgitates the failed original competition's 'slug' brick in fragmented, irrational, unresolved forms - combined as if they fell to earth.

Review by SDRP is essentially superficial – none have cultural project building experience nor museum experience – Maher, Mould, Galvin. Proposal has not been critically reviewed, all this is consistent with the lack of a competent competition jury. – Lewin has no experience of museums. There is clearly a deficit of museum knowledge and experience.

The competition was completely compromised by the decision to NOT conduct a recommended 2-stage design competition – waiver invalid and unsupported by professional opinion. At the faux Masterplanning Dialogues, Lionel Glendenning and Andrew Andersons argued for a 2-stage design competition: 1st stage open; 2nd stage invited. The single Design approach adopted by Create NSW and the NSW Government diminishes the conceptual integrity of the outcome.

The cobbled together consultant team has no experience of a project of this scale and complexity. This is exemplified by the naivety of the conception, design and development – ‘a CAMEL designed by a disparate, inexperienced committee’.

More telling, the whole approach ignores the ‘elephant in the room’: why demolish a 36 year old, very successful, Sulman medal, 3 national awards and state award winning complex – a museum which has won numerous museum, cultural industry and tourism awards, attracted over 20million visitors and presented a diverse program of international, national and PHM curated exhibitions displaying objects of great value and significance from across the world and, from the PHM’s renowned collection – a record which disproves the ignorant claims that the museum is ‘not fit for purpose’ and cannot present international exhibitions. These claims are, in fact, lies to justify a needless, expensive destructive project promoted by those with no museum experience.

The overbearing replication of levitating mass veneer of framed Brickwork evokes ‘dark satanic mills’ typologies for what *should be* an open, transparent building evoking a welcoming sensitivity to the Museum’s purpose, collection and audiences.

The Powerhouse Museum’s curved metal forms are a finely evolved feminine form softening and contrasting with the mass of the original rectilinear Power House. Indeed, it is the fluid spatial character of the

1988 additions that, by providing a 'baroque' manipulation of spatial sequences, culminates in the celebrated revealed forms of the rectilinear 'great' industrial spaces of Ultimo Power House. This has been successful publicly and museologically.

Harris Street Elevations and Sections reveal the proposed SSD concept as a 'camel' of oppressive mass, surrounding and submerging the Powerhouse Museum in an inferior, uninspired spatial boredom.

The claim to respect the significance of the vaulted forms and mezzanines, ramps and theatres completely diminishes any design values and certainly destroys the spatial character. Particularly, the 'interpretation of Vault 2' is a particularly crude resolution of the subtle complexity of the original and, a gross violation by the demolition of the internal elements articulating the unique spatial significance of Vault 2 and its high significance identified in the report commissioned by Heritage NSW on behalf of the Heritage Council, *Architectural Heritage of the Last Quarter of the Twentieth Century*, Robertson and Hindmarsh PTY Ltd Architects, 13 February 2022 and Design5 Architects.

These reports concluded that the Powerhouse Museum, winner of the Sulman Award and the National Presidents Award as well as interior architecture awards, was one of only 5 Museums, Galleries and Libraries likely to be of State Heritage Significance. A total of only 33 buildings from across NSW was listed as likely to be of state heritage significance. in the last quarter of the 20th century.

This report was ignored by Curio, a consultancy which has no capacity to assess architectural heritage significance as evidenced by the woefully inadequate heritage report authored by Natalie Vinton as a consultant to the PUR project.

In contrast, in the exemplary CMP report by Design 5 - Alan Croker, the Wran Building is of high architectural significance after repairs. Note the Wran Building is a singular conceptual intervention across the site from the Harris Street colonnade to the truncated vaulted space, the interior galleries and levels, the vaulted purity of the Galleria reflecting references to the arched Turbine Hall windows and the original home of the Powerhouse Museum in the 1879 Garden Palace, Macquarie Street – with the Buildings within Buildings reveal of the Boardroom replica of the

rectilinear Power House primary form of the Power House – to the stepped section of the Turbine Hall - with **existing historic levels** that were upgraded for Museum exhibitions, including in the original 1899 Engine House, the Heritage Restoration of the original levels, gallery structure and finishes to house the Steam Revolution exhibition which is **NOT** called the 'Hall of Steam' as falsely and ignorantly named in the SSD. With the Switch House, all PHM spaces accommodating potential exhibitions of the Museum's Collection of over 500,000 objects ranging from samples of handmade lace to massive trains, aircraft and space craft in 20,000m² of international standard exhibition spaces.

Poor Powerhouse interior planning - three huge spaces are hardly 'flexible'. In reality, each poses complex, expensive exhibition design issues + costs as there is NO provision in the plans for the complexity and variety of the PHM collection.

The 3 vast halls, each on a single level, have a total of 5,100m². This is only a quarter of the 1988 total Museum conception which has 20,000+m² of exhibition spaces of varied scale and dimensions, all to international museum standards. The existing museum has 20,000m² of proven 'fit for purpose' museum exhibition galleries.

The Powerhouse Museum's collection of 500,000 objects ranges from large – say 1%, medium, say 14% to small 85%. The planned vast spaces are absurd.

It is a travesty of design to consider this crude demolition and the SHR listing. 'Design Excellence' is a fiasco in the face of the above plans which are not remotely consistent with the Design5 Alan Croker CMP and heritage studies conclusions ie. the Powerhouse Museum is of State Heritage Significance. The recently announced Listing of the Powerhouse Museum Complex, with its long list of exemptions to facilitate this SSD's heritage demolition plans, makes a mockery of NSW's heritage protection laws.

The Public Space provision is reduced and heavily compromised by the reduction from 4 to 2 public spaces all with reduced amenity, accessibility and capacity.

The S E courtyard/Terrace is dominated by overbearing, over scaled, overshadowing residential buildings. The NW courtyard is subject to traffic noise and the overwhelming brick veneer 'enclosing' vault ends. In an unsafe area at night, this courtyard is NOT publicly accessible 24 hours and has restricted access. The Post Office courtyard similarly is subject to traffic noise and unsafe at night.

Compare these so-called public spaces with public spaces at Australia Square, Chifley Square, Circular Quay, Sydney Opera House.

The sophistry that the 'new' SSD concept is different to the already withdrawn SSD is a lie.

Therefore, a complete reassessment of the design is required, **NOT**, as is proposed in this current SSD, the continuation of this fatally flawed architectural conception devised for the Powerhouse Ultimo renewal NOT the trumpeted Powerhouse Ultimo Heritage Revitalisation.

4. Built Form and Urban Design

The drawings deliberately obfuscate detail in misty unresolved element intersections. Cross sections are made where detail is noted as complexities are glossed over in faux pattern and texture. Roof material and details are insufficient to clearly describe building at the level required for an SSD – ie DA level.

Key elements on Harris St of ambiguous, obscure unresolved forms, odd junctions and gross overall proportions ignore context and the existing streetscape: the solid brick 'row of 'shops' and the mean public entry – more a 'side door' - are unwelcoming and at odds with both Harris Street's recognition as the main street 'spine' of the Pyrmont peninsula, and the fact that Harris Street has been and should still be the major entry to the Powerhouse Museum. This is where buses stop, where school and tour buses stop and where people can arrive and depart the Museum at grade. Car parking is ignored as an issue.

There is no forecourt nor gathering space prior to entry as the design prioritises an enclosed 'municipal' style garden – not a major urban public space presaging arrival at one of NSW's major public museums.

The design ignores the major architecture on Harris Street: Harry Seidler's Ultimo Pool designed to complement the arc of the Wran Building; Lawrence Neild's Ultimo Community Centre addressing the corner to face the Powerhouse Museum; Ken Woolley's ABC; Philip Cox's UTS and, the historic buildings of the Technological Museum and Sydney Technical College – the origins of the Powerhouse Museum.

There is already a public entry/exit at the lower courtyard and this has worked perfectly well with the main Wran entry off the existing open sunny public space of the Harris Street forecourt.

The poor decision to rework the Museum's circulation to prioritise arrival at the Grace Bros Courtyard via the Goods Line and Haymarket and the Light Rail ignores the reality of the steep grade between Harris Street and the Goods Line and, the importance of bus transport to the site.

In a negative sense, this ill-thought out shift of the main entry ignores the student housing over-shadowing the Goods Line entry, ignores the impossible urban mess of the Hay St intersection, (tram tracks, cars, engineering ephemera, narrow 800mm footpaths at intersection lights and alongside UTS, garage exits, steep grades, 3m bank of stairs, locating buses in Darling Drive distant from the museum and not undercover, difficulties of disabled access from Hay Street, etc.

The brick skin/veneer on aluminium frame is 'Gehry' writ large, (and, as at MIT, the building will leak and degrade very quickly – (the architect was sued by MIT for major façade issues!) This façade finish is very expensive – Aluminium frame needs to be structural and resistant to corrosion ie marine grade – coated. Brickwork and joints (cement) corrode aluminium. Colour matching to the Power House bricks is not possible and the 'patterning' – fanciful 'stratigraphy' patterns - adds to cost and maximises jointing to the detriment of the 'integrity' of the façade. Resultant staining of brickwork from run off will result in an overwhelming, sombre, flat, oppressive impact. A good example of this is the much criticised British Library by Sir Colin St John Wilson.

The current concept of a thin skin of 'levitating thin brick veneer' diminishes the great rectilinear bulk and expression of power and industrial context in the original Ultimo Power House - indeed the

magnificent brick work of the UPH is mocked by the 'veneereal' skin of the proposed Gehry-like concept.

The façade ignores the corrugated metal roofs of the original Ultimo Power House.

Impacts of fire and exhaust systems, fire escapes, provisions for parking for the disabled are ignored in the design proposal.

Access to the site/Museum is heavily constrained by the 'cabbage' pattern of the SE courtyard limiting access and congregation at the Goods Line/Hay Street intersection. This internal 'outdoor' space is overwhelmed by built form and adjacent development.

There has been no design solution for the access by steep staircase from Hay St to the SE Court in the SSD solutions offered - just a vague reference to 'it will be resolved.' Hardly Design Excellence.

Shops overwhelm the simple one-story elegant Vernon Post Office because of the solid overbearing formal mass of cut off brick coursing. The PHM is completely obscured by the mass of overwhelming brick and buildings proposed.

6. Visual Impact

This computer generated tool with negative inputs produces a series false 'views and impacts that are comical in their crudity and exaggeration.

- Articulated forms eg the existing colonnade, are made solid
- mature trees are placed to obscure tower buildings behind existing site images
- colours and textures are subdued or non-existent and certainly don't replicate the dark beige of the Power House.
- viewpoints delete or don't show real relationships eg to adjacent Seidler pool, between the Museum's main buildings eg Wran and Galleria across to Turbine and Boiler Halls with Switch House in foreground etc.
- The signature view the Wran building and Galleria is completely obscured in the proposed design to the N NW S + SW W (shops).

Harris Street has a complex character and elevation from William Henry Street to Macarthur Street. The original 'brick slug' is repeated in the overbearing solidity of the linear, unrelieved, levitating brick façade above the recessed, shadowed retail street edge.

Particularly in reference to the existing Wran Building and articulated (sky lit) colonnade: the existing Wran Building is in full view from Harris Street footpath into the exhibition space of the truncated vault across the ramp to the Galleria. The current concept obscures any views to the original Power House wall and the Wran building interiors. Note: the Wran building has, since opening in 1988, always been an exhibition space.

7. Public Space

When compared with the existing public entry and spaces, solar access in winter will mean the sole large public space, the SE 'Terrace' Goods Line lower courtyard, will be in deep shadow and windswept.

However, the existing, public forecourt, SW Harris Street cnr Macarthur St, has full sun. This space has a proven record as a gathering, arrival, events, rally and protest site and a meeting place for PHM visitors, families and the wider community.

Compared with the existing Museum + Ultimo community's Harris Street entry forecourt, the current concept awkwardly places an unresolved building over this space that completely removes the highly prized urban space and replaces it with brick walls 6m high and a slot entry on Harris Street that might be an entry to an office building for it has no presence, no sense of arrival and it will result in overcrowding across a narrowed footpath at an arbitrary point along the frontage!

The SE court or 'Terrace' at the end of the Goods Line - is far from being a welcoming, attractive and accessible public space. After traversing the urban mess of Hay Street and Darling Drive and the precipitous level changes, one will hopefully arrive at the SE Court, presently the end of Macarthur St/Harwood Building NE corner where one will be 70m from the lower Museum entry which has no cover from the elements. Note: the existing entry and exit has a covered way the length of the Switch House which protects movements of people, museum objects and sundry deliveries.

The Goods Line has no cover in inclement weather for over 500m from the Tunnel to Museum SE Terrace Court entry. Security after hours is compromised without street overview.

The 'traverse pathways' across the Terrace link plantings are of doubtful urban character. Unlike the vast majority of urban spaces that characterise museums and galleries across the world, this space will be in the shadow of the buildings across the Goods Line and, the great bulk of the Turbine hall and Boiler Hall.

The space will be overwhelmed by 6-10,000 visitors a week queuing without cover, possibly at a Museum entry to the Switch House. Note that city gardens are very high maintenance spaces and the combination of people traffic as well as object movements and deliveries will exacerbate wear and tear despite the rather clumsy proposal for removable paving slabs for truck/vehicle traffic.

The SE Court or Terrace 'garden' concept is naïve and the minimal amendments are a poor attempt to overcome fundamental flaws in design and development of a public space for an imagined 2,000,000 visitors a year and for the existing local Ultimo /Haymarket community.

The Goods Line entry + Tunnel at Railway Square is a dismal and suboptimal experience as is the access from Hay Street + Darling Drive + UTS corner – 80m across heavy and turning traffic + delivery trucks – trams – narrow 800mm footpaths and taxis servicing, among residential and other establishments, the Exhibition Centre and International Convention Centre.

The bus set down from Darling Drive is equally confusing and indirect unlike the existing Harris Street forecourt + colonnade.

From 4 public squares, the concept proposes only 2 – the Ultimo Post Office courtyard and the SE 'Terrace' courtyard.

This is a significant reduction as the Harris St courtyard is a major public square on the primary road spine for the Pyrmont Peninsula, a key route for buses and traffic off the Anzac Bridge.

No amount of desperate 'garden' will replace the 'urban' usefulness and amenity of the existing four public spaces, especially the Harris Street courtyard which has proven amenity, security, convenience for visitors and community as well as significant urban presence on Harris Street linking along, and across the Harris Street spine.

The proposed Goods Line access and redesigned SE court or 'Terrace' will be a major security risk at night as the area is not publicly observable from adjacent street or PHM buildings, nor can it be 'closed after hours'. The same risk of crime holds for the proposed public space adjacent to the Post Office. The SE Court or Terrace 'garden' concept is naïve and the minimal amendments are a poor attempt to overcome fundamental flaws in design and development of a public space for an imagined 2,000,000 visitors a year and for the existing local Ultimo /Haymarket community.

The proffered design is typical of the poor solutions being put forward in a context of secret documents - Design Brief, Business Case, Masterplanning etc.

8. Trees and Landscaping

Some mature trees are to be removed on ideological grounds yet Plane trees are popular urban trees, hardy, well established and providing relief as few native species do when planted isolated in a degraded car-infested urban environment.

Bricks in no way reduce the environment heat island effect. It is estimated that the proposed brick skin would, in Summer, add significantly to the precinct comfort response as would the proposed placement of the Terrace - SE Court, Goods Line, surrounded by tall buildings vs the existing SW Harris St forecourt.

9. Ecologically Sustainable Development

The development completely ignores the sustainable practices of the original adaptive reuse/recycling of the Ultimo Power House by effectively completely demolishing the interiors of the 1988 award winning Powerhouse Museum's concept and construction.

This wholesale demolition of building fabric only 36 years old, adds to the environmental negative of the current concepts by ignoring this

principle by using gross material that defy recycling, by demolishing heavily reinforced concrete structures – all the interior columns and levels – by interfering with the steel structures of the roof and claddings AND then by building principally in brick which has high embodied energy and poor recycling.

The NABERS form ignores the gross demolition proposed in the calculations and does not appear to address embodied emissions of materials and the impacts as required in a comprehensive assessment.

5. Traffic

The access to the new loading dock via Macarthur Street is inadequate for any large museum or freight vehicles. The access is also dangerous for pedestrians, especially school groups, particularly as the footpath is narrow.

The loading dock and access built under the SW court, with entry/exit onto Macarthur Street is poorly planned and will be restricted in operational capacity. As a loading dock, it is a sub-optimal facility. The Museum requires secure, level and generous access for collection objects and loan objects to be safely moved from storage onsite or the distant Castle Hill Museum Store. The existing Museum loading dock and facilities in the Harwood Building 10m away should be retained.

The panels for the 'Terrace' SE Court are not a functional solution for regular access to Boiler Hall, Turbine Hall, nor for any large vehicles. Plus, the panels are disruptive of public access required for 7-day/year access. They will be unwieldy for staff to operate regularly, dysfunctional over time, difficult to store and costly to operate, repair and manage.

The SE Court or Terrace 'garden' concept is naïve and the minimal amendments are a poor attempt to overcome fundamental flaws in design and development of a public space for an imagined 2,000,000 visitors a year and, for the existing local Ultimo /Haymarket community.

15. Flooding Risk

Given the impacts of climate change predicted for coastal lands in NSW that for greater % of time of Aboriginal occupation the sea level was some 15-20 km beyond the present level, some deeper thought might be

given to this issue. Note: the sub-basement conduits to Darling Harbour are below sea level.

20. Environmental Heritage

DESIGN PRINCIPLES

Fragmenting of the 1988 singular design conception of a project which is identified in *Architectural Heritage of the Last Quarter of the Twentieth Century*, Robertson and Hindmarsh PTY Ltd Architects, 13 February 2022 and in the Design 5 Alan Croker CMP, as of exceptional and high significance, (Croker, R&H et al) is unacceptable as the building cannot be seen as singular elements – nor can elements be isolated from other elements.

Nor can my Design Principles be applied, as in the Curio faux CMP, to any of the proposed alien SSD concepts or mystery exhibitions.

Specifically, I do not give my permission for my Design Principles to be used, quoted or applied to any aspect of this substandard, wasteful, appalling and destructive SSD-67588459.

- **Mezzanine Levels in the Powerhouse Museum Ultimo**

The interventions of 1988 were established for the Wran, Turbine Hall and Boiler Hall were established for smaller, (more extensive collections) exhibitions at the existing levels of the steam driven turbines and dynamos, removed by previous Dept of Railways demolition contractors before the site was transferred to MAAS Trustees and PWD NSW.

These levels replicated the existing levels of the original Turbine Hall bases over 3 levels (the remnants of the machinery bases were heavily damaged massive concrete slabs and encased sub structures + large penetrations.

The Museum Brief required level floors!

The original 1890 Engine House was restored and renovated to original finishes + levels with cast-iron gallery and stairs – all at original levels – for the *Steam Revolution* exhibition. Windows to the Galleria and the 1785 Boulton & Watt beam Engine were restored unglazed to allow the sound of the steam generated engines to be heard in both the Turbine Hall/Engine House and the Galleria.

Removal of these both Historic and Heritage levels within the Turbine Hall and the original 1899 Engine House should NOT proceed.

These spaces retain the spatial character and history of the evolution of these spaces. Any changes would seriously undermine any interpretation and experience of the Turbine Hall and Engine House and, the relationships with the Boiler Hall & Galleria & Wran Building.

All are to be demolished in this deeply flawed and ignorant SSD reducing the available m2 of exhibition galleries from 20,000m2 to 5,100m2 a 75% reduction!

- The Heritage Council has exceeded all expectations for irregular, deceitful, secretive sophistry and ignored its own consultants' advice to list the Powerhouse Museum on the State Heritage Register. See the report commissioned by Heritage NSW on behalf of the Heritage Council, *Architectural Heritage of the Last Quarter of the Twentieth Century*, Robertson and Hindmarsh PTY Ltd Architects, 13 February 2022. See attached.

There have been 4 years of confused deliberations on the heritage status of the Powerhouse Museum – from the discredited Cracknell and Lonergan (4 drafts) report to the Council's commissioned Robertson and Hindmarsh Report which listed the Powerhouse Museum as one of 33 sites in NSW from the last quarter of the 20thc that are 'likely to have State Heritage Significance' – a recommendation which recognised the PHM's Sulman award and its raft of national and state architecture and museum awards received after its opening in 1988 to now.

Despite the PHM being cited as of high significance, after a brilliant reverse somersault with pike, the Heritage Council managed to list the Powerhouse Museum Complex as highly significant then deceptively conditioned the listing after meetings with proponents of this SSD, including conflicted consultants with no museum knowledge nor architectural professional experience or study - INSW, MAAS, Curio etc. Requests for the Heritage Council to meet with Powerhouse Museum Alliance representatives were declined.

This is a hoax Heritage Listing. These exemptions applied to the heritage listing of the PHM Complex effectively allow for the total demolition of

the 1988 Powerhouse Museum – heritage revitalisation becomes heritage demolition, including extant heritage elements and Sulman Medal award -winning and National award-winning elements of the 1988 Powerhouse Museum.

If this SSD is approved, the consequence will be the ‘bastardisation’ of key external iconic elements, including vaulting, materials, configuration of all internal spaces – all to be encased in an inappropriate confected ‘country come cod – Frank Gehry-esque levitating brick veneer sham stratigraphy.

This fake revitalisation will replace contextual architecture redolent with historic validity and references to the history of the Museum from Garden Palace and Ultimo and the existing 1988 Sulman, National, President, Belle awards, internationally recognised Powerhouse Museum!

These unique forms of the 1988 conception resonate with visitors and, in the adjacent works of Seidler, Woolley, Neild, Cox, Kemp and Vernon – all along Harris Street.

One can only wonder at the continued influence of Curio in the Powerhouse Museum’s SSD’s evolution after the heritage fiasco of the demolition of Willow Grove and the facadism of St George’s Terrace - demolished important local and women’s history at the Powerhouse Parramatta site. There is no Powerhouse at the Parramatta site – nor will there be a museum – it is really a Carriageworks-lite development.

This approach continues in the inadequate Curio CMP, commissioned by Create NSW and submitted to the Planning authority by the proponents despite being much criticised by DOCOMOMO and other heritage experts.

The CMP by Design5 Alan Croker, (author of Sydney Opera House, White Bay Power Station CMPs), is far superior. Note: Curio have never consulted with me, Lionel Glendenning, Architect of Record for the 10-year PHM project. Nor has any architect of any capacity who has been involved in the evolution of the Powerhouse Museum - now planned to be demolished after the Government’s promotion of the ‘heritage revitalisation’ plan and the faux State Heritage Listing of the Powerhouse Museum Complex.

Further, the Curio CMP is seriously deficient by NOT referencing foundational documents for industrial heritage, museology, precinct and site history, complex historic and contemporary architecture and, the Powerhouse Museum's history, and collections in a national and international context.

One can only wonder at the continued commissioning and payment of fees associated with this consultant's role and expertise in the repeated SSDs for the Powerhouse Museum?

The Council of the City of Sydney commissioned Lovell Chen to prepare a heritage report on the Powerhouse Museum for the Council to consider in preparing their response to this SSD. I was consulted in depth in the preparation of this report and look forward to the report being made public.

- There is NO Masterplan for the Powerhouse Museum Complex yet significant planning decisions have been made in a vacuum – Harwood Building, Goods Line upgrades and activation, Hay St-Darling Drive Access and Traffic, urban design resolution, site safety and security etc.

All affect the Heritage Significance of the PHM Complex as well as access, security, safety, traffic – stated goal of 2million visitors pa – all by public transport?

- The absolute folly of the procurement processes adopted by CreateNSW/INSW and the NSW Government where secret Briefs, confusion, lies, waste and faux consultations have suborned the whole outcome to the extent that the Auditor General has listed the Powerhouse Parramatta and Powerhouse Ultimo Revitalisation on the Audit Office's program 2025 – 2027.

The waste of public funds up to now, and beyond as the project costs are likely to far exceed the nonsense in the SSD estimated cost, probably \$450m + means that on this basis, the SSD should be under intense review if not withdrawn or cancelled.

- The Secret Design Brief Competition Design Development Panel, GA Gabbie Alvin have a clear conflict of interest, no museum experience, no

noteworthy architectural design achievements and little overall credibility.

In comparison, see numerous Powerhouse Museum Alliance submissions over 10 years.

Note: the 1988 Powerhouse Museum was delivered in 8 years complete with exhibitions – on budget and on time in 2 Stages: Stage 1 1984; Stage 2 1988.

So far, the Parramatta project is yet to be delivered at a cost over \$1.2bn, (original budget Baird \$250m now \$800m) in 2026 – over 10 years and \$400m over budget.

Powerhouse Museum Ultimo \$450m current estimates some \$250m plus (85% accounted for in current SSD Slattery QS.), some \$200m over budget.

- The whole Design proposal submitted for review by the Planning Minister is so unresolved, with so many items deferred or undecided – note: 80% – 85% leaving 15% – 20% of the project at this critical Development Application stage. This is totally unacceptable.

Indeed, the landscape consultants, who have prepared a pathetic attempt to replicate ‘country’ in a sub-optimal response to an over shadowed urban space, have categorically refused to reconsider their plan where they believe widening a path by 500 – 600 mm will improve the function and usability of the landscape space for large crowds?

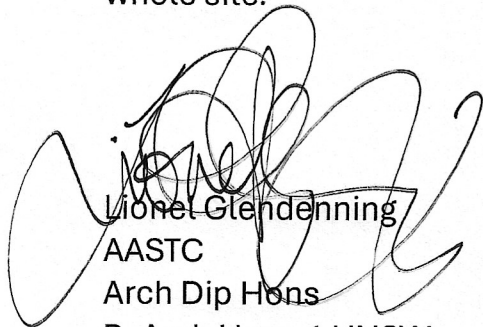
- Poor Powerhouse interior planning - three huge spaces are hardly ‘flexible’. In reality, each poses complex, expensive exhibition design issues + costs as there is NO provision in the plans for the complexity and variety of the PHM collection.

The 3 vast halls, each on a single level, have a total floor space of 5,100m². Museum conditions for collections? This is only a quarter of the 1988 total Museum conception which has 20,000+m² of exhibition spaces of varied scale and dimensions, all to international museum standards. The existing museum has 20,000m² of proven ‘fit for purpose’ museum exhibition galleries.

The Powerhouse Museum's collection of 500,000 objects ranges from large – say 1%, medium, say 14% to small 85%. The planned vast spaces are absurd.

- The Local Environment Plan requires for the Powerhouse Museum Complex 'whole of site' – a full DCP masterplan, rather than this arbitrary division by the current SSD (as would be legally required for any large site development). In other words. Where is the Development Control Plan for the PHM Complex?

This raises further the doubtful validity of the SSD and the reluctant waiver of the need for a new competition as the original SSD has been withdrawn for what is new comprehensive demolition. Note heritage Significance has been determined by the latest heritage listing of the whole site.



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Powerhouse Museum

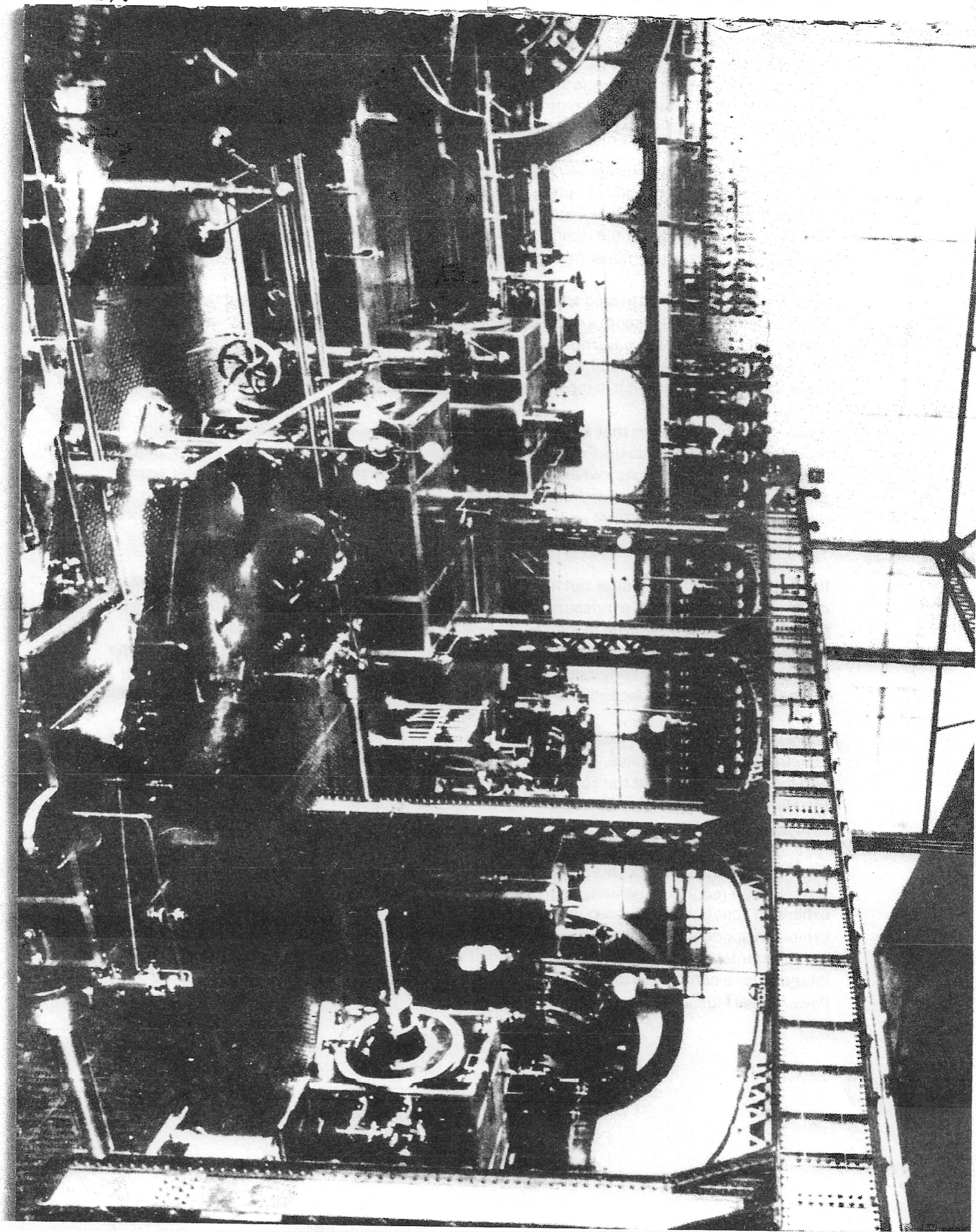
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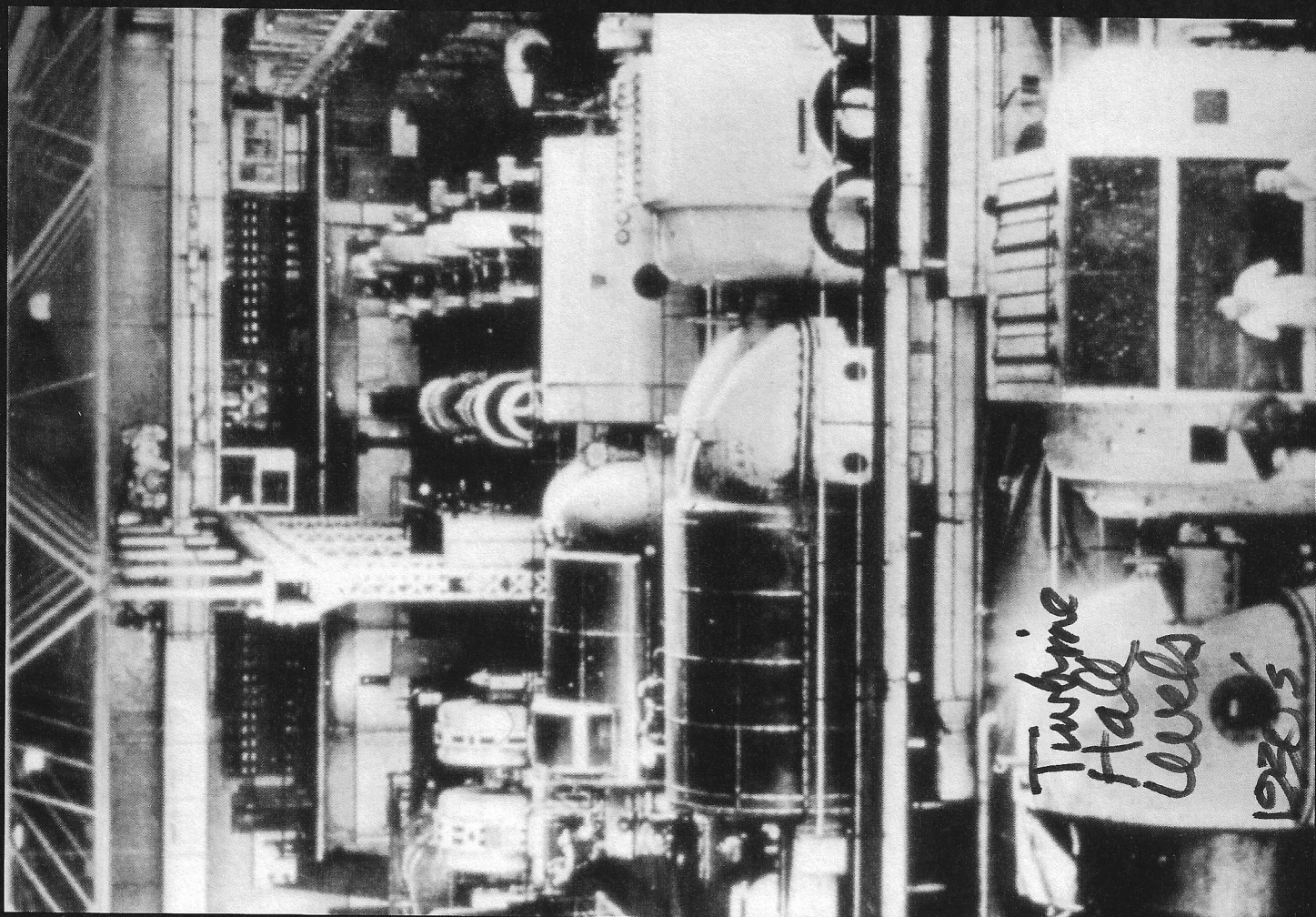
CMP Design 5 Architects
Robertson & Hindmarsh Report for Heritage Council NSW
PMA Advertisements Sun Herald
Broken Promises NSW Government
Others to follow.



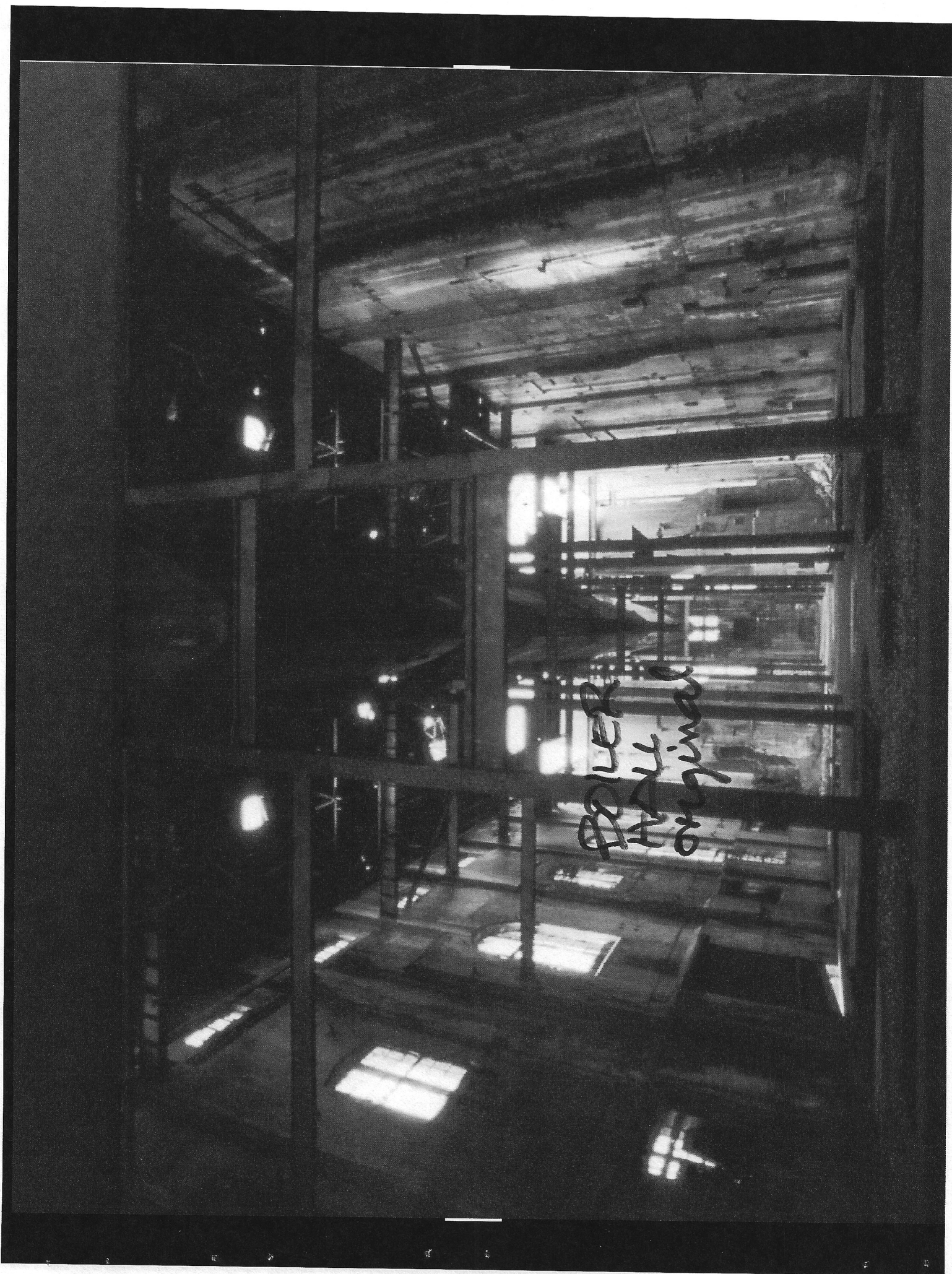
TOTAL SITE
EXCAVATION!
POWERHOUSE
MUSEUM SITE 1984

14. Interior of the original Engine House looking northwards towards the old Direct Current switchboard gallery, taken in 1899-1900.
Note the central heavy fabricated steelwork as support for the overhead travelling cranes (as well as acting as intermediate props for the roof trusses).





DOVER
HALL
original



ARC
1898.

4

