

Appendix C – Detailed Response to Submissions

This section provides a detailed summary of the Applicant’s response to the matters raised in submissions received. For ease of navigation and to reduce repetition, this section also addresses matters upon which DPHI have requested further information or clarification.

1.0 Agency Submissions

Table 1 Agency Submissions

Item	Issue Raised	Comment
Department of Planning, Housing and Infrastructure (DPHI)		
Wran Building Materiality		
DPHI1	Provide a clear rationale for the extent of demolition proposed to the Wran building, including any analysis undertaken that considered alternative approaches.	<ul style="list-style-type: none"> The Wran building and adjacent Galleria have been extensively modified since first opening of the museum in 1988. Originally designed as the front door and shop, the Wran Building now houses exhibition spaces following works in 2011-2013, with the museum entrance on the southern façade. The resulting exhibition space does not provide the internal environment suitable for modern museum practice with insufficient light and acoustic separation and intrusion from internal columns and mezzanine offices. The recladding of the Wran façade will improve the environmental and amenity performance of the exhibition space, by particular, improving acoustic and light control. The removal of columns and mezzanines (that are no longer required for office space) will further create the necessary flexible flat floor exhibition space that the museum requires to be able to display its vast collection. The removal of the southern façade of the Wran Building enables a reorientation of the Harris Street entry, clearly separating arrival from exhibition spaces. This entry aligns with the proposed entry from the Gathering Terrace (from The Goods Line), ensuring the circulation is intuitive and separated from exhibition spaces. Such improvements to circulation will vastly improve the visitor experience. The Amended Heritage Impact Statement (Amended HIS) at Appendix L of the Submissions and Amendments Package

		<p>dated 3 September 2024 (Appendix L) also sets out that from a heritage perspective, the removal of non-significant external fabric of the Wran Building at the southern façade will reveal significant heritage fabric of the western façade of the Switch House.</p> <ul style="list-style-type: none">• The extent of demolition proposed to the Wran Building has been detailed in the Amended HIS at Appendix L. Section 7.4.3 of Appendix L justifies the partial demolition of the Wran building.• In respect of heritage values of the Wran Building, the reasons provided by the NSW Minister for Heritage in respect of listing of the Powerhouse Museum Complex on the State Heritage Register include:<ul style="list-style-type: none">- <i>I note MAAS proposes to continue museum related use of the place. Its proposed revitalisation plans appear to be compatible with the assessed State significant values of the proposed amendment.</i>- <i>I recognise that the Heritage Council recommendation focuses on use rather than fabric. The recommended site-specific exemptions have also been designed to allow for changes that support the ongoing function of the museum.</i>• Given the reasons outlined by the NSW Minister for Heritage, the partial demolition of the Wran Building along with the proposed materials is considered consistent with the State Heritage Listing, which focuses more on use than fabric. This is consistent with the Amended HIS at Appendix L which considers the proposed retention of the curved roof form over Vault 1 of the Wran Building, and the interpretation of the curved roof form over Vault 2, as well as the retention of the general scale of the Wran Building, to be consistent with the State Heritage Listing• Section 6.3 of Appendix L details the consideration of alternatives which includes consideration of:<ul style="list-style-type: none">- To do nothing which involves no works to the Powerhouse Museum Complex.- To proceed with the then approved Concept Plan for the site, the subject of an international design competition.- To revitalise the Powerhouse Museum.• In respect of the option to revitalise the Powerhouse Museum, further analysis was undertaken in relation to the ability to place further built form on the site (which is required to enable functionality of the museum and achieve the objective for additional opportunities for large-volume spaces) along with retention or replacement of similar materials for the Wran Building cladding. In respect of this analysis, it was concluded that the objectives of the development to deliver an international standard
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		<p>museum on the site which provides large volume exhibition spaces that are flexible and adaptable and integrate the museum with the surrounding public domain could not be met through retention of the Wran Building in its current form. Section 7 in the Submissions and Amendment Report dated 3 September 2024 and Annexure B of this Appendix C. provides further details in respect of analysis undertaken that considers alternative approaches</p>
DPHI2	<p>In response to the concerns raised by Heritage NSW, clarify how the brick and concrete materiality proposed would enable the original design intent and façade treatment of the Wran Building to be legible and interpreted.</p>	<ul style="list-style-type: none"> • The proposed brick and concrete materiality enable the original design intent and façade treatment to be legible and interpreted as follows. <ul style="list-style-type: none"> - Historical references –The proposed development retains the location and general scale of the Wran Building. In particular, the height of Vault 1 (the Galleria) of the Wran Building continues to mirror the impressive height of the Engine House and Turbine Hall immediately adjacent and the Boiler House to the north. This arched form was also designed as a historical reference to the 1879 Garden Palace which was constructed predominantly in wood on steel frame for museum purposes and destroyed by fire in 1882. Vault 2 continues to step down in height and has been interpreted to expand the arched concept into a full arch. The corresponding internal removal of mezzanines and office space enable the arched roof form to be further interpreted and experienced both internally and externally. - Museum as a symbol – the design intent sought to highlight the importance of the museum use and the collection, both of which continue under the proposed materiality. The importance of retaining the Heritage Core buildings continues to be a focus and the proposed works seek to enhance the heritage conservation of those buildings by removing unsympathetic or otherwise intrusive internal and external structures. The design intent for achieving the <i>'...best international museum conditions and standards, allowing for future changes, and creating a flexibility of circulation in a wide variety of gallery spaces were implicit in the architectural solution'</i>.¹ This striving for the best international museum conditions also underlies the proposed change in materiality of the Wran Building and the proposed circulation changes for the reasons set out above in response to DPHI1. - Museum & Precinct – the original design intent of the Wran Building included the creation of a sense of place. However, that sense of place is not as vibrant as it could be along Harris Street or

¹ Design 5 Architects, L Glendenning and R Johnson, Powerhouse Museum Design Principles (Draft), Appendix E of the Powerhouse Ultimo Conservation Management Plan 2022 (**Design Principles**) at p32 citing J Sanders, 'Realising Memories, Reminiscences and Thoughts: Jennifer Sanders with architect Lionel Glendenning' in G Davison and K Webber (eds) *Yesterday's Tomorrows: The Powerhouse Museum 1880-2005*. Sydney: Powerhouse Publishing in association with UNSW Press, 2005, 230-239.

		<p>Macarthur Street. The proposed works seek to retain the landmark feature of the Wran Building comprising its distinctive curved arch roof form but utilise the interpretation of the fabric through the proposed change in materiality to create greater linkages between the indoor and outdoor aspects of the museum and promote an enhanced sense of place for museum patrons and the Ultimo community.</p> <ul style="list-style-type: none"> - Museum & Collection – the proposed change in material nonetheless continues the important distinction between the 'new' (i.e. in terms of the Wran Building reflecting a modern building, together with the New Building) and the age and diversity of the collection. It also continues the commitment for the built form not to '<i>...interfere with the understanding of the objects</i>'² within the collection. Whilst the brick is the same material predominantly used in the Heritage Core buildings, its proposed application to the Wran Building is intended to reflect a modern building with concrete, metal and glazing, rather than a building of the same era as the Heritage Core buildings. Furthermore, the intention is to create large, open unencumbered exhibition spaces to showcase the collection rather than compete with view lines to the collection. - Old & new – as above, the proposed change in materiality of the Wran Building still retains the important distinction between the old, being the Heritage Core buildings, and the new, being the Wran Building, which remains legible as a modern building rather than a replica of the old buildings. - Architecture & Exhibition – the original design intent included embracing the bigger scale of the buildings within the Powerhouse Museum Complex as part of the exhibition design. The proposed change of materiality of the Wran Building forms part of external and internal works to emphasise the vast volume of the museum spaces to provide flexibility for future exhibitions and associated museum uses. - Innovation & Sustainability – the proposed change in materiality of the Wran Building seeks to continue the design intent for the Wran Building to correspond to the adaptive reuse of the industrial heritage of the Heritage Core buildings. It is noted as an aside that the associated works to those Heritage Core buildings seek to remove unsympathetic internal and external structures to further enhance the understanding of the significance of that industrial heritage.
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² Design Principles at p36 citing Glendenning, 'Private Records of Discussion'

		<p>The proposed change in materiality has arisen in the context of the existing fabric lacking longevity, robustness, and the functionality properties that are needed to deliver a world class museum in c2024 and beyond as distinct from c1988. As set out in Appendix L, the glazed and metal façade fabric is not of heritage significance, nor is it in a suitable condition capable of reuse or recycling within the Powerhouse Museum Complex in contrast to the significance and condition of the brick fabric of the Heritage Core buildings.</p> <p>The proposed materiality seeks to provide longevity for the future using the same brick materials that have lasted over a century in the Heritage Core buildings. The proposed use of brick will also incorporate recycled brick.</p> <p>The proposed change in materiality seeks to provide a sense of permanency as set out in the Architectural and Urban Design Report at Appendix F of the of the Submissions and Amendments Package dated 3 September 2024. It also seeks to provide 'civic gravitas' so that the Powerhouse Museum Complex can continue to evolve and reestablish its standing as a world class museum of comparable gravitas as its international counterparts.</p> <ul style="list-style-type: none"> - Entry, orientation, movement and engagement – while the entry of the Powerhouse Museum Complex is relocated to the southern elevation of the Boiler House, there will still be public access to the Wran Building from the western courtyard and hence the proposed materiality continues to play a role in understanding the entry, orientation and movement between the buildings. The proposed internal changes to the Wran Building seek to facilitate an enhanced entry, orientation and movement experience through ensuring clear circulation spaces as distinct from exhibition space. The proposed change in materiality similarly seeks to facilitate engagement with exhibition spaces in that it is seeking to be complementary to those spaces rather than competing with the exhibition spaces. - Colour and light – As set out in Annexure B of this Appendix C in DPH11, the glazed façade of the Wran Building was tinted in c2011-2013 in order to facilitate use of the internal spaces as a museum. The proposed materiality has been selected to afford the necessary light control. Separately, the original colour palette of the external façade of the Wran Building no longer remains but there will be opportunities to interpret those colours within the proposed dedicated exhibition space within the museum to celebrate the museum's history including the c1988 adaptive reuse.
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		<ul style="list-style-type: none"> • The architectural design intent for the use of brick and concrete materiality as a unifying feature throughout the site is detailed within Appendix F of the Submissions and Amendment Report dated 3 September 2024 . As outlined, the use of brick and concrete has been chosen as a unifying material and utilised in a manner that is complementary to the original power station buildings, whilst also clearly a modern interpretation through the arrangement and patterning of this material in more modern buildings across the site. • In respect of the Wran Building consideration has been given to the statement of significance within the state heritage listing that this building maintains a '<i>distinctive roof form (comprising two arches), and general scale, [that] characterises the architectural influence of the 1988 museum redevelopment.</i>' Further consideration has been given to the reasons provided by the NSW Minister for Heritage in determining the listing of the Powerhouse Museum Complex which clarified that the listing '<i>...focuses on use rather than fabric.</i>' Accordingly, the design has sought to emphasise the curved roof form and general scale of the Wran Building, whilst interrogating the use of materiality in respect of the development as a whole. • The decision to utilise brick and concrete creates unity between the various buildings on the site being the former power station, post office, Wran Building and the proposed new build. The use of such material in different forms and arrangements respects heritage fabric where relevant, whilst also being a clearly contemporary addition. The architectural intent is one of neutrality, particularly for the Wran Building where the dominant feature (curved roof form of a certain scale) is retained within a façade free of unnecessary adornment. This lack of adornment enables the original design intent and façade treatment to be legible and interpreted. It was for this reason that the Amended HIS at Appendix L did not support adding additional window openings into the southern elevation of the Wran Building façade. A such the original design intent of the elements that are considered of heritage significance has been retained, with the proposed materials respecting and reinforcing the importance of these elements.
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Stormwater and Flooding		
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DPHI3	Noting the concerns raised by Council and BCS in relation to flooding, provide an updated Stormwater and Flooding Report which:	Arup has provided an updated Stormwater and Flooding Response in response to the comments raised by the Department, this is provided at Appendix B.
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DPHI4	Considers flood impacts to the adjacent basement underneath the Harwood Building, including a comparison of existing and proposed water levels at the roller doors to the loading dock of the Harwood Building	The updated Stormwater and Flooding response prepared by Arup details the flood impacts to the adjacent basement underneath the Harwood Building. The flood mapping demonstrates that the proposed revitalisation does not increase the existing flood risk to the Harwood Building in all events up to and including the 1% AEP and climate change. Refer to Appendix B for flood mapping.
DPHI5	Demonstrates the freeboard at basement entrances 8 and 11a has been increased to at least 300mm in the 1% AEP flood event as recommended by BCS	<p>The current floor levels at basement Entrance 8 is set to the probable maximum flood (PMF) level, which is higher than 1% AEP + 0.3m freeboard. Arup's updated Stormwater and Flooding response provided at Appendix B details that the constraints placed on floor levels at entrance 8 are considered justifiable that a floor level threshold of the PMF be used as opposed to the suggested 1% AEP + 0.3m free board. Refer to Appendix B for further justification.</p> <p>Entrance 11a is not considered flood affected based upon the CoS Interim Floodplain Management Policy. The applicable FPL is therefore 0.3m above the surrounding ground levels. The non-compliance at Entrance 11a was a result of the architectural plans used to inform the flood planning compliance checks which indicated an FFL of 0.27 m above the surrounding ground level. Refer to Appendix B for further justification.</p>
DPHI6	Assesses the level of risk and extent of impacts associated with the potential for flooding of basement entrances 16-24.	As demonstrated in the Arup's updated Stormwater and Flooding response provided at Appendix B , locations 16-24 are existing entrances to an existing heritage listed building. The proposed revitalisation does not seek to alter the existing flood risk to the buildings in these locations. Refer to Appendix B for further justification.
Transport, Access and Servicing		
DPHI7	In response to the concerns raised by Council, update the Transport Impact Assessment to:	The Revised Architectural Plans provided at Appendix E show a 1:20 gradient at the top of the ramp which is appropriate for vehicle queueing and provides for suitable driver sight lines.
DPHI8	<ul style="list-style-type: none"> Clarify whether a 1:20 grade has been provided at the top of the ramp, noting discrepancies between the amended TIA and the RTS. 	
DPHI9	<ul style="list-style-type: none"> Provide a vertical clearance check along Macarthur Street for a semitrailer to confirm no vehicle scraping. 	Refer to the Transport Response prepared by JMT Consulting and provided at Appendix F . This includes a vertical clearance check that confirms that a semitrailer (as the largest vehicle proposed) will be able to access without scraping.
DPHI10	<ul style="list-style-type: none"> Clarify whether the basement / public domain would have sufficient space for an additional 8 staff bicycle parking spaces and 10 visitor bicycle parking spaces. 	<p>The amended plans indicate that a minimum of 16 bicycle parking spaces for staff will be provided within the site, in accordance with Council's advice.</p> <p>The public domain can accommodate additional bicycle parking. The Proponent is willing to accept a condition of this nature.</p>

DPHI1	<ul style="list-style-type: none"> In response to the concerns raised by Council, confirm whether hook lift bins can be collected within the proposed architectural scheme or provide details of an alternative waste collection approach. 	The amended architectural plans provided at Appendix F (A.DA3004-SECTION E) demonstrates that there is at least 4.7m height clearance within the loading dock. No alternative collection approach is required.
Landscaping and Public Domain		
DPHI2	Explore opportunities to retain Trees 3 and 4 as requested by Council.	<p>As outlined in the Amended Public Domain Statement (Appendix Q to the Submissions and Amendment Report dated 3 September) the location of the proposed building will impact upon the tree protection zones of these trees. Following the recommendation of the project arborist, these trees are proposed for removal.</p> <p>Whilst there is limited capacity to move the building, the Proponent is willing to investigate the ability to retain these trees. The Proponent is willing to accept a condition of consent to further investigate the ability to retain these trees in this location despite the impact of the building.</p> <p>It is noted that the proposal seeks to provide 26 new trees, including street trees and new trees in the newly appointed open spaces on the site.</p>
DPHI3	Consider opportunities for additional canopy tree planting in the Gathering Terrace to further improve tree canopy cover across the site.	The Gathering Terrace serves as the primary access point for transport of very large objects directly into the Turbine Hall. The proposed tree planting in the Gathering Terrace maximises the available area for tree planting without inhibiting the ability to load and unload objects into the museum spaces. For this reason, additional canopy tree planting is not able to be accommodated in the Gathering Terrace.
Other		
DPHI4	Clarify the proposed gross floor area (GFA) in accordance with the definition of GFA specified in the City of Sydney Local Environmental Plan 2012.	<p>DBJ has provided detailed GFA plans at Appendix E. The plans provide detailed area plan calculations in accordance with the definition of GFA as specified in the City of Sydney LEP 2012. Existing GFA plans are provided as well as the proposed GFA plans.</p> <p>In summary, the existing GFA of the Powerhouse is 23,002.31m² and the proposed GFA is 51, 257.99m².</p>
City of Sydney (Sydney, NSW)		
CoS1	The City reiterates its support of the proposal in principle for the altered revitalisation of the Powerhouse site, retaining its use as an 'information and education facility', and providing for additional exhibition and programme spaces.	Noted.
CoS2	At a minimum, it must be ensured that the revitalised Powerhouse provides the same amount, if not more, of exhibition and programming spaces.	A quantitative comparison between the existing areas of the museum and the proposed areas does not pay sufficient regard to qualitative considerations of the spaces in terms of clarity of circulation and the ability of spaces to offer contained exhibitions. Flexible, international standard exhibition spaces that can support and adapt to new and

		<p>dynamic programs that facilitate direct connections with Powerhouse collections are essential for the museum's future.</p> <p>The revitalisation of Powerhouse Ultimo is occurring within the context of the wider Powerhouse program that includes the recent expansion of Powerhouse Castle Hill) the establishment of Powerhouse Parramatta (under construction) – together these facilities represent a significant expansion of the Powerhouse's museum spaces and overall capacity to deliver programming with increased diversity, reach, and relevance to the community.</p>
CoS3	<p>The City notes a discrepancy between the existing gross floor area (GFA) plans submitted for the original design and the amended design, as well as an overall reduction of 873.15sqm in the amended proposal. Back of house at ground floor appears to be excluded, which is inconsistent with the definition of GFA contained in the Sydney Local Environmental Plan 2012. This discrepancy should be resolved and publicly clarified prior to a determination. The following comments are made in response to the amendments proposed and are provided for your consideration.</p>	<p>DBJ has provided updated GFA plans at Appendix E to provide clarification on the existing compared to the proposed GFA as well as the back of house floor area (refer to A.DA6000).</p> <p>The GFA plans have been updated to reflect a recalculation of GFA in alignment with the GFA definition under the Sydney LEP. These plans have clarified areas where the use was previously ambiguous, and it was unclear whether these spaces would be consistent with the GFA definition (such as back of house versus plant room). The purpose of the plans is to clarify the use of these spaces and demonstrate how the GFA has been calculated.</p>
Heritage		
CoS4	<p>The NSW State Heritage Register (SHR) listing for the site has been updated to include all of the land managed by the Museum of Applied Arts and Sciences within the Powerhouse Museum Complex. The Statement of Significance for the site has also been expanded, as part of the extended SHR inventory sheet.</p>	Noted.
CoS5	<p>The City is undertaking an independent assessment of the heritage significance of the Powerhouse Museum site. This assessment is ongoing, and as previously advised in May 2024, the City is anticipating making a full assessment of the heritage impact of the proposal once the revised heritage report has been completed.</p>	Noted.
Wran Building		
CoS6	<p>As mentioned in our previous submission in May, it is recommended that Mr Lionel Glendenning, the architect of the 1988 works, be approached as part of the Commonwealth's Moral Rights obligation to ensure the proposed design changes are consulted with him, given such extensive changes are proposed to the retained building.</p>	<p>Mr Glendenning has made numerous and detailed submissions about the proposed redevelopment of the site in general, and the Wran Building in particular, over the past 3 years. Infrastructure NSW has responded to these submissions and consulted in detail with Mr Glendenning over that period.</p> <p>This has been previously addressed in the Submissions and Amendments Package prepared by Ethos Urban, dated September 3, 2024, reference CoS3.</p>

		Infrastructure NSW has and will continue to undertake all necessary consultation and will follow the requirements of the <i>Copyright Act 1968</i> (Cth) in respect of moral rights. This is not a planning matter. Details of the consultation undertaken to date is set out in the Consultation Outcomes Report at Appendix G of the Submissions and Amendments Report dated 3 September 2024 and Annexure A of this Appendix C.
CoS7	The proposed extensive use of brick and concrete on the north and south ends of the Wran Building create large expanses of unarticulated walls which are a marked contrast to the existing lighter fabric on the Wran building. The compatibility with the bricks of the 'heritage core buildings' is questioned.	<p>The architectural rationale for the use of brick in respect of the Wran Building amendments is set out in Appendix F to the Submissions and Amendments Report dated 3 September 2024. It is also summarised in response to DPH2 above.</p> <p>The heritage reasons for the use of brick in respect of the Wran Building amendments is outlined in Appendix L to the Submissions and Amendments Report dated 3 September 2024. The use of brick is considered a cohesive element between the proposed new building, renovated Wran Building and existing Power Station structures. The use of a stratified patterning for the brick to the Wran Building is a contemporary intervention that contrasts with the power station brick in a sympathetic manner rather than detracting or competing. As a result, the proposed change in materiality supports the heritage significance of the Heritage Core buildings as well as the Powerhouse Museum Complex as a whole. The rationale for the use of brick was supported by the State Design Review Panel as outlined in Appendix M to the Submissions and Amendments Report dated 3 September 2024.</p>

Conservation Management Plan (CMP) and Gradings of Significance

CoS8	Despite the revised assessment of the SHR listing, the HIS accompanying the application has not made changes to the overall grading of heritage significance of the individual buildings within the curtilage initially set out in the 2022 CMP. Further, an updated CMP providing a more comprehensive fabric analysis has not been submitted with this modification application. It is noted that Appendix D of the HIS provides some more detail on gradings of significance of the Wran Building.	See OP-20 and OP-47 of Section 3.0 of Appendix D – Detailed Response to Submissions prepared by Ethos Urban and dated 3 September 2024. Furthermore, the detailed gradings of significance table in respect of the Wran Building follows the same format of the gradings of significance of the balance of the buildings within the Powerhouse Museum Complex as set out in the 2022 CMP and extracted in the Amended HIS.
CoS9	The City's previous advice still stands in that it is recommended that a more detailed assessment of fabric be provided of the entire site. This includes gradings of elevations, sections, interiors and individual components of buildings which would ensure a more thorough understanding of significant elements to be retained and conserved. The fabric assessment should follow the NSW "Assessing Heritage Significance Guidelines".	<p>As above under CoS8, see OP-20 of Section 3.0 of Appendix D – Detailed Response to Submissions which refers to the detailed gradings of significance of internal and external fabric of the Wran Building provided under the Amended HIS and in respect of the Heritage Core Buildings by reference to the detailed gradings of significance in the 2022 CMP.</p> <p>On 9 July 2024, the Heritage Minister provided reasons for the decision to direct the Heritage Council to list the 'Powerhouse Museum Complex' on the State Heritage Register (Heritage Minister's Decision). The Heritage Minister's Decision clarified that the</p>

		recommendation received by the Heritage Minister in respect of the proposed listing '...focuses on use rather than fabric'. Accordingly, there is no heritage or planning basis for a further fabric assessment beyond the detailed assessment provided under the Amended HIS at Appendix L.
Heritage Recommendations		
CoS10	The recommendations set out in Section 8.2 of the HIS by Curio Projects are supported and are to be implemented and followed as part of this development.	Noted.
CoS11	The following additional heritage recommendations are provided as follows: <ul style="list-style-type: none"> • Structural support for the brick facades proposed to the Wran Building are to be demonstrated. • A schedule of conservation works is to be prepared detailing the conservation of all fabric identified as having a heritage value and should include specifications, methodologies and detailed architectural sections, elevations and plans. The details should also incorporate any structural and/or building services design for the complex. • Archival recording of existing buildings in their current form is to be undertaken. • The development of a comprehensive heritage interpretation plan/ heritage interpretation strategy for the Powerhouse Ultimo site is to be implemented in conjunction with the development works, with particular focus on integration with new public domain and landscaping design. • Detailed materials and finishes schedule is to be submitted with materials keyed into the specific parts of the project. 	Noted. The Proponent is willing to accept a condition of this nature.
Urban Design		
Legibility of the 'front door' from the Goods Line		
CoS12	The landscape plans show a more legible path of travel to the main entry door from the Goods Line. However, it is encumbered with chairs and tables.	Noted. The Proponent is willing to accept a condition of this nature.
CoS13	Whilst there is no objection to the terrace being a multi-purpose space, it is recommended that the main path of travel from the main door to the Goods Line is clear of any obstructions, providing for direct and clear pedestrian flow that is clearly demarcated.	Noted. The Proponent is willing to accept a condition of this nature.
Wran Building		
CoS14	There is insufficient detail provided on the retained existing structure and the ends of the Wran Hall and the Galleria. The ends are capped in concrete with an infill of brick. It is not clear if the proposed brick ends are self-supporting or supported from the retained existing structure. A detailed 1:20 section through the proposed brick infilled ends of the Wran Building and the Galleria is required.	The requested 1:20 section is included at Appendix E .
CoS15	There is also insufficient information on the internal cladding of the Wran Building and the Galleria. Previously, the design suggested a brick vault. The Amended Design Report now suggests that the Galleria is re-lined with the aluminium foam in panels of varying porosity depending on its location and function within the Galleria. Detailed 1:20 sections are required to	The requested 1:20 section is included at Appendix E .

	better understand the materiality of the internal spaces and the extent of use of the aluminium foam to allow light into the Galleria.	
CoS16	The creative spaces along Harris Street are now 2 storeys, with the higher floor to ceiling height being on the 2nd storey. If part of the creative space function is to create artworks, then the floor to ceiling heights may limit the scale and size of the works created.	The revitalisation of Powerhouse Ultimo has considered the requirements of the museum to create and construct exhibitions including artworks. The creative studios can sufficiently accommodate a variety of artwork types and expressions. The creative studios have the potential to incorporate flexible solutions to accommodate a variety of artwork forms and sizes.
CoS17	The Harris Street elevation has a slight projection at approximately 2.6m above the footpath. This is a minor encroachment and neither high enough to satisfy Section 3.2.4 Footpath awnings nor Schedule 4 of the Sydney DCP 2012 and may be at risk of damage.	<p>Noted. It is recognised that the projection at 2.6m above the footpath does not comply with Section 3.2.4 Footpath Awnings or Schedule 4 of the Sydney DCP 2012 due to its height above ground level. However given the project is State Significant, the Sydney DCP 2012 does not apply, as per section 2.10 of the <i>State Environmental Planning Policy (Planning Systems) 2021</i>.</p> <p>The projection has been designed as an architectural capping element to assist in articulating the façade, and is only 125mm in depth. The DCP provides for projections up to 450mm, which is over three times the size of the proposed projection on Harris Street.</p> <p>Whilst the DCP provides for these projections to be height of 3 metres, 2.6 metres above ground is sufficient for an architectural articulation feature of 125mm in depth. Further, the Proponent is comfortable that the feature will not be subject to damage as it does not abut the roadway (for damage by vehicles) and is well behind the line of the street trees.</p>
Waste and servicing strategy for the creative industry spaces		
CoS18	Each tenant is required to walk the length of Harris Street and halfway down Macarthur Street, down the ramp into the loading dock and then into the waste room. This is a long path of travel approximately 250m. The creative spaces are also disconnected from amenities, with the nearest located within the heritage post office.	<p>Noted. The path of travel has been addressed within the Submissions and Amendments Package dated September 3, 2024, reference the Amended Transport Statement provided at Appendix O. The length of the path of travel is considered to be acceptable.</p> <p>Amenities to services the creative industry spaces are located within the Wran building on Level 1 as shown in the Submissions and Amendments Package dated September 3, 2024, reference the Amened Architectural Drawings.</p>
CoS19	The creative spaces are supported as an interface to Harris Street; however, a higher level of amenity would make these spaces more useable.	This has been previously addressed in the Submissions and Amendments Package dated September 3, 2024, reference OP-80. The creative industry spaces have been designed to include a series of glazed permeable openings which create view lines between Harris Street, the internal courtyard and the Switch House.

		As part of the amended design, the creative industry studio at the corner of Harris Street and the Post Office has been increased in size to create a more usable space. Two of the creative industry studios have been amended to include mezzanine levels which increases functionality and diversity of uses which could be accommodated in these spaces.
Public Domain		
The Terrace		
CoS20	The Amended Public Domain Statement contains a discussion of loading requirements and an area of grass to be cut back then rejuvenated/replanted after loading panels are removed, which raises concern.	This has been previously addressed in the Submissions and Amendments Package dated September 3, 2024, reference OP-21. Management of the native grasses has been detailed and carefully considered in the concept of the landscape design.
CoS21	Native grasses can take significant periods to regenerate, cutting these even a few times a year may lead to undesirable impacts including loss of diversity and quickly growing species dominating. The percentage of planting seems large in the context of the myriad of potential uses for the site. Alternate materials may be suitably substituted for some planted beds that retain the meaning of the design without compromising the purpose and use of the space.	Previously addressed in the Submissions and Amendments Package dated September 3, 2024, reference the Amended Transport Statement at Appendix O. The native grasses would be cut down to ground level to be flush with the path system of the Terrace in order for the temporary Signaroad panels to be installed.
CoS22	The panels described to support the heavy loads need to have their strength verified, particularly to protect the edges of paving adjacent the beds. Any degree of flexing may cause damage to pavement at the edges of the beds.	Following the Signaroad panels use and loading, the panels would be removed, and the areas impacted would be rejuvenated or replanted. As noted in Appendix O of the original Submissions and Amendments Report, the path to the Terrace was designed to accommodate the loads required. Further the landscape concept is one of evolution to allow a varied planting concept from year to year rather than a static garden.
Stormwater and Flooding		
CoS23	A detailed flooding assessment has been submitted, with additional modelling being undertaken. A revised MUSIC-Link report is attached.	Noted.
CoS24	The report advises that some entry points to the basement can adopt a flood planning level of 300mm above the adjacent gutter invert. As the site is flood affected, this is not appropriate.	Refer to itemDPHI5.
CoS25	Entries 1 and 10-15 are proposed entries and the report states compliance is achieved using the 300mm above gutter invert. The new entry 11a uses the same flood planning level, however the report states that this is non-compliant. Entries 8 and 9 are proposed entries which advise a flood planning level of the 1% + 0.5 or probable maximum flood and are non-compliant. It is requested that the above non-compliances are clarified and justified	Refer to item DPHI5.
Landscaping and Tree Canopy		
Landscaping		
CoS26	The Architect Design Report accompanying the amended design and Response to Submissions refers to Open Work Studio Drawings for the Switch House roof terrace and possibly the Central	Noted. The Proponent is willing to accept a condition in respect of the detailed design of the Central Courtyard landscaping.

	Courtyard. No landscape plans, details, and plant schedules have been submitted by this landscape architect. There is absent clarity making it difficult to assess the landscape design feasibility	
Switch House Rooftop		
CoS27	Indicative roof terrace design elements include pavers on a pedestal system, bench seating and raised aluminium planters of various sizes that taper resulting in limited soil volume to support a tree. Without amendment to increase soil volume, any tree planted will likely be stunted growth and not reach maturity. It is noted that the tree planter layout varies from the Level 3 architect plan and must be coordinated to confirm the design.	Noted. The Proponent is willing to accept a condition in respect of the detailed design of the roof terrace landscaping.
Central Courtyard		
CoS28	The central courtyard is located entirely on built structure, and not considered deep soil. The Design Report describes the amended central courtyard design, possibly by Open Work Studio, although no landscape plans have been submitted.	This has been previously addressed in the Submissions and Amendments Package dated September 3, 2024. Amended the Landscape Drawings at Appendix N of this original package detail the Central Courtyard and demonstrate that it is not locality entirely on built structure.
CoS29	It is recommended that the missing Open Work Studio landscape plans be submitted, with sections north and south to Macarthur Street, planter details and plant schedule including tree pot size, mature height and spread, and updated architectural drawings that have been coordinated with the landscape plans. The landscape plans are to be drawn to scale and include:	Noted. The Proponent is willing to accept a condition of this nature.
CoS30	<ul style="list-style-type: none"> Levels (RL, SSL, TW). 	
CoS31	<ul style="list-style-type: none"> The green roof over stairs near North Annex including green roof profile including drainage and mulch, detail and plant schedule with rate/m2. 	
CoS32	<ul style="list-style-type: none"> Switch House roof terrace and Central Courtyard to include plant schedule with tree pot size, understorey species pot size or rate per m2. 	
CoS33	<ul style="list-style-type: none"> A materials schedule. 	
CoS34	<ul style="list-style-type: none"> Details for softworks, trees in structural soil, set down slabs and berms, and trees in roof planters on structure including fixing details. 	
CoS35	<ul style="list-style-type: none"> Details for hard works including paving types, stairs, ramps, balustrades, and seating elements. 	
CoS36	<ul style="list-style-type: none"> The maintenance strategy for roof terraces and inaccessible green roof. 	
Submitted landscape Drawings		
CoS37	The landscape plans that have been submitted omit a materials schedule, details, maintenance schedule and plant procurement strategy. To provide a full assessment of the landscape and public domain located in outdoor spaces at grade, the City requires:	Noted. The Proponent is willing to accept a condition of this nature.
CoS38	<ul style="list-style-type: none"> A materials schedule. 	
CoS39	<ul style="list-style-type: none"> Details for softworks at grade, trees in structural soil and planters on structure. 	

CoS40	<ul style="list-style-type: none"> Details for hard works including paving types, seating elements. 	
CoS41	<ul style="list-style-type: none"> Outline of the maintenance strategy including responsibility for the ongoing maintenance of highly used and visible landscapes. 	
CoS42	<ul style="list-style-type: none"> Plant procurement strategy for native grassland species. 	
Tree Canopy		
Street Tree Removal		
CoS43	The landscape plans still indicate that street trees T3 and T4 <i>Platanus x acerifolia</i> are to be removed and replaced in the same location with <i>Zelkova serrata</i> (Japanese Zelkova) due to construction impacts.	As outlined in the Amended Public Domain Statement (Appendix Q to the Submissions and Amendment Report dated 3 September) the location of the proposed building will impact upon the tree protection zones of these trees. Following the recommendation of the project arborist, these trees are proposed for removal. Whilst there is limited capacity to move the building, the Proponent is willing to investigate the ability to retain these trees. The Proponent is willing to accept a condition of consent to further investigate the ability to retain these trees in this location despite the impact of the building.
CoS44	Trees 3 and 4 form part of a continuous row of London Plane trees providing valuable canopy to the area. The Arboricultural Impact Assessment (AIA) report indicates that these trees are in fair health, with 'minimum canopy density' and have a retention value of 'consider for retention'. It is recommended that the proposed design be amended to support the retention of these trees rather than removal and replacement.	
Harris Street Trees		
CoS45	The City previously raised concerns about excessive pruning to street trees 5-15 along Harris Street due to hoarding and scaffold placement.	Previously addressed in the Submissions and Amendments Package dated 3 September 2024, reference CoS19.
CoS46	Noting that the scaffold design is yet to be developed, further consideration is to be made to minimise the impacts to the existing street trees. The City will only except minimal pruning amounts with maximum 50mm diameter branch removal achieving a total of 10% canopy removal. The tying back of branches is the preferred method for achieving structure clearances.	Noted. The Proponent is willing to accept a condition of this nature.
Soil Volumes		
CoS47	The proposed landscape plans do not indicate soil volumes for the planting of the four <i>Zelkova serrata</i> located to the south of the site adjacent to Macarthur St. Although it appears that sufficient soil quantities will be achieved to support the proposed planting, soil volume amounts are to be indicated on the plans.	An updated Tree Management Plan has been provided by Tyrrell Studio at Appendix D and details the soil volumes for the four <i>Zelkova serrata</i> located to the south of the site adjacent to Macarthur Street.
Root Investigation		
CoS48	All proposed root investigation methods and tree protection conditions are to be adhered to in accordance with recommendations from the AIA report by TreeIQ dated 22 March 2024.	Noted. The Proponent is willing to accept a condition of this nature.
Canopy Cover		
CoS48	Amended landscape plans indicate that the proposed canopy for the site (which includes the canopy overhang from the surrounding street trees) is 8.4% which is an increase of 0.4% from the previous design. The proposed green cover for the site has increased from 14% to 15.6%.	Noted.
CoS49	Further consideration is to be made for additional canopy tree planting. The proposed open terrace area to the east of the site should be reassessed to include further tree planting as part of the landscaping for this area.	The Gathering Terrace serves as the primary access point for transport of very large objects directly into the Turbine Hall. The proposed tree planting in the Gathering Terrace maximises the available area for tree

		planting without inhibiting the ability to load and unload objects into the museum spaces.
City Access and Transport		
Internal Queuing Arrangements in Loading Dock		
CoS50	The City requested that internal queuing arrangements be outlined to ensure that entering vehicles are not impeded and queuing does not occur back onto the street. In the Response to Submissions package, figures 4 and 8 of the Amended Transport Statement illustrates a 1:12 gradient at the top of the ramp rather than 1:20 as detailed in the response. It is recommended that confirmation be provided that a 1:20 grade has been provided.	This has been addressed in item DPHI8.
CoS51	It should also be noted that the responsibility of the loading dock manager to monitor the entry and exit movements of vehicles to the dock is to be documented in the Freight and Servicing Plan (to be prepared for the Occupation Certificate).	Noted. The Proponent is willing to accept a condition of this nature.
Vertical Clearance		
CoS52	The vertical clearance check along Macarthur Street of the Amended Transport Assessment has been completed for an HRV, however, the maximum design vehicle is a semitrailer. It is recommended that the vertical clearance check along Macarthur Street be completed for a semitrailer to confirm no vehicle scraping.	This has been addressed in item DPHI9.
Bicycle Parking		
CoS53	The Response to Submissions package provides a spatial allocation of approximately 8 staff bicycle spaces and 10 visitor bicycle spaces. The City requests that 16 staff bicycle spaces be provided as a minimum, and at least 20 visitor bicycle spaces be provided.	This has been addressed in item DPHI10.
Cleansing and Waste		
CoS54	A revised waste management plan has not been provided confirming the height clearance of the loading dock for the use of hook lift bins. Whilst it is noted that the loading dock has been redesigned to provide a height clearance of 4.5m, hook lift bins require 4.7m clearance. It is recommended that the waste management plan is to be updated with a letter from a waste service provider confirming that hook lift bins can be collected within the proposed architectural scheme.	This has been addressed in item DPHI11.
Public Art		
CoS55	The commitment to implementing Indigenous ways of working across all Powerhouse sites and areas of practice, including collections, curatorial, learning, public programs, design and delivery, communication, administration, operations, strategy and governance is noted and commended.	Noted.
CoS56	The City reiterates its previous comments, requesting that public art be reconsidered as a critical aspect of the social and cultural design of the revitalisation of the Powerhouse Museum and that a Public Art Plan be prepared by an experienced public art curator that can harness the opportunities of the development, and the site and the important place in the social, cultural and physical geography of the City.	Previously addressed in the Submissions and Amendments Package dated September 3, 2024, reference CoS35.

CoS57	It is the City's view that a development as important as the Powerhouse Museum should be leading the way in what public art can be and do.	Previously addressed in the Submissions and Amendments Package dated September 3, 2024, reference CoS35.
Contamination		
CoS58	The City has reviewed the Site Remedial Action Plan (RAP), which states that the site will be suitable after remediation for the purpose for which the development is proposed. The RAP must be reviewed by an NSW EPA Site Auditor and include a Section B Site Audit Statement or Letter of Interim Advice issued by the Auditor certifying that the RAP is practical, and the site will be suitable after remediation for the proposed use.	Noted.
CoS59	In summary, the City is generally supportive of the adaptive approach to the Powerhouse Museum Ultimo. Comments have been made with regard to impacts to the heritage significance of the site, as well as matters that impact the public domain (both on site and City) including landscaping, traffic, waste and servicing. Additional information and design changes are suggested to ensure these issues can be resolved as well as clarification about existing and proposed gross floor area.	Noted.
Heritage Council		
HC1	The Heritage Council of NSW continues to support the conservation and adaptive reuse of the Powerhouse Museum Complex and Ultimo Post Office heritage items for museum purposes.	Noted.
Attachment A - Powerhouse Ultimo Revitalisation (SSD-67588459)		
Built Heritage – Design and Interpretation		
Original Heritage Council of NSW Comments (letter dated 7 June 2024)		
HC2	<p><i>Retention of the curved roof form and scale of the Wran Building is supported. The proposed interpretation and celebration of the Wran building's design intent, its architecture and history in the proposed scheme is supported. It is recommended that the 'Powerhouse Museum Design Principles: Lionel Glendenning & Richard Johnson' document prepared by Design 5, as included in the 2022 Conservation Management Plan, should guide aspects of the revitalisation project to enable this. It is further recommended that interpretation should extend to key design elements and façade treatment, not just be limited to the curved roof form.</i></p> <p><u>Comment</u> The amended design does not include interpretation of the Wran Building's façade treatment. A key aspect of the design intent is summarised by Glendenning as follows: "<i>Externally, the great brick halls of the old buildings have an enormous presence in important views from Darling Harbour and the city, matching in scale the wool stores and warehouses of the district. The new buildings have a much lighter construction in glass and metal, some of it brightly coloured and the new forms are large, bold and simple.</i>"¹</p> <p>The proposed use of brickwork and concrete to clad the Wran Building's facades, particularly the north and south arched gables, would transform the character of the Wran Building and make the original design intent largely illegible. The intended contrast between the original heavy brick buildings and lighter, framed 1988 Wran Building would be lost. The proposed</p>	<p>See CoS3 in the Submissions and Amendments Package dated September 3, 2024, which identifies that the Amended HIS at Appendix L of that package provides a detailed heritage assessment as to the reasons why the existing deteriorated glazed and metal fabric would not be retained or otherwise replaced with like for like fabric.</p> <p>Further to this, the Heritage Minister's decision clarifies that the amended listing of the Powerhouse Museum Complex relates to use rather than fabric. As set out in the Amended HIS, the lightweight fabric of the Wran Building is not recognised as being of State heritage significance. The Heritage Minister's decision further clarifies that the '<i>...proposed revitalisation plans appear to be compatible with the assessed State significant values of the proposed amendment [of the State Heritage Register listing].</i>'</p> <p>See above at DPH12.</p>

	brickwork and concrete cladding of the Wran Building's facades (particularly the north and south facades) is not supported.	
HC3	<p><i>The final design of the new museum addition along Harris Street will reduce any remaining views of the historic core from the corner of Harris and Macarthur Streets. The design should ensure that the facades to the new building are made more visually permeable to mitigate visual impacts. An updated Statement of Heritage Impact along with a revised Visual Impact Assessment demonstrating the impact of the final design could resolve and address these design issues.</i></p> <p><u>Comment</u> The design of the Harris Street facade allows for framed views to the Switch House through discrete openings. The amended design is essentially unchanged in this regard. Although the Harris Street elevation has not been amended to improve visual permeability it is accepted that the enhancement of views of the heritage core from the south and south-east will help mitigate the adverse impact of the obstruction of views to the heritage core from Harris Street. Nevertheless, we would support improved visual permeability and activation of the Harris Street elevation.</p>	Item CoS4 in the Submissions and Amendments Package dated September 3, 2024 summarises the heritage assessment of the view impacts including along Harris and Macarthur Streets and identifies how the design mitigates those impacts, noting views along Harris Street to the Switch House were not historically available. Furthermore section 6.3.3 of the original Submissions and Amendment Report sets out in detail how the proposed development improves visual permeability and activation of the Harris Street elevation.
HC4	<p><i>The final design should have regard to the legibility of the Wran building as perceived from the surrounding context and include appropriate setbacks. The use of common materials (recycled and reconstituted brick, stone and concrete) across both the Wran facades and the new addition along Harris Street is not supported. The Wran building reflects the distinct 1988 adaptive reuse development of the site as the PHM and the design should recognise this in terms of its external treatment/materiality.</i></p> <p><u>Comment</u> The amended design retains brickwork and concrete cladding for the Wran Building. As per our previous comments the use of brickwork and concrete for the façade treatment for the Wran Building is not supported.</p>	Refer to item HC2.
HC5	<p><i>Further, it is claimed that the way the brickwork on the Harris St façade will be used reflects the geology/stratigraphy of the location of the PHM pre-settlement. How this is to be achieved requires greater explanation and tangible links to Connecting with Country principles.</i></p> <p><u>Comment:</u> Details of the brickwork stratigraphy concept are included in the RtS&A. The proposed stratigraphy concept is supported.</p>	Noted.
HC6	<p><i>The proposed Aboriginal co-design of the revitalised museum (including contributions to built, public domain and landscape designs) are supported. These collaborations should extend to museum programs and engage local Aboriginal community and traditional owners to further integrate the design process and use of the place with the Connection with Country.</i></p> <p><u>Comment</u></p>	Noted. The Powerhouse First Nations Directorate is charged with the delivery of First Nations programming across the Powerhouse properties. Such programming will be deliverable for the revitalised Powerhouse Ultimo.

	We acknowledge Aboriginal co-design to date and reiterate our previous comments and recommendations.	
Attachment B - Powerhouse Ultimo Revitalisation (SSD-67588459)		
Historical Archaeology		
Original Heritage Council of NSW comments (letter dated 7 June 2024)		
HC7	<p><i>The final design must be informed by the findings of test excavations. The results of the test excavations should be used to inform decision making, and identify appropriate conservation identified archaeological resource. It is advised that the current approach for the management of State significant archaeology is preservation and conservation in situ, as a preferred heritage outcome.</i></p> <p><u>Comment</u> Our comment remains valid.</p>	Noted. The Proponent is willing to accept a condition of this nature.
HC8	<p><i>Update Section 5.4 (Assessment of Historical Archaeological Potential)—the assessment of potential for Phases 1 and 2 is 'low to moderate'. This appears to be inconsistent with the potential presented in Figure 5-2, where a substantial area of moderate to high potential is indicated. This apparent discrepancy should be rectified.</i></p> <p><u>Comment</u> Amended.</p>	Noted.
HC9	<p><i>Update HARDEM: Clearly indicate where it is proposed to undertake Aboriginal archaeological test excavations, and detail how the historical and Aboriginal archaeological testing programs will interact.</i></p> <p><u>Comment</u> Additional information provided is acceptable.</p>	Noted.
HC10	<p><i>Update HARDEM: Include the demolition plan, and detail how potential impacts of demolition, decontamination, etc. on the potential archaeological resource will be avoided.</i></p> <p><u>Comment</u> The information included in Section 9.4.1 does not meet the requirements for a demolition plan. A demolition plan should be prepared prior to the commencement of works on site.</p>	<p>This has been previously addressed in the Submissions and Amendments Package dated September 3, 2024, reference HC10.</p> <p>With regard to the sufficiency of the demolition plan, the Proponent is willing to accept a condition of this nature.</p>
HC11	<p><i>Update HARDEM: Consider the inclusion of an artefact discard policy and procedure.</i></p> <p><u>Comment</u> Additional information provided is acceptable.</p>	Noted.

HC12	<p>Update HARDEM: <i>Indicate how it is proposed to avoid subsurface impacts to the water-cooling system and manifold.</i></p> <p><u>Comment</u> Please provide the information requested.</p>	As outlined in Appendix D to Submissions and Amendments Package dated September 3 2024, comment HC10, the water-cooling system and manifold is located underneath the Turbine Hall and is therefore outside any areas of proposed excavation.
HC13	<p>Update HARDEM: <i>Include clear triggers and hold points for the identification of substantially intact (and potentially State significant) archaeological deposits/relics. The hold points should require, and allow for, consideration of redesign to avoid impacts. We would appreciate an opportunity to comment on the proposed management approach decided upon by the proponent.</i></p> <p><u>Comment</u> Additional information provided is acceptable. As noted above, Heritage NSW advises that the current approach for the management of State significant archaeology is preservation and conservation in situ as a preferred heritage outcome.</p>	Noted.
HC14	<p>Update HARDEM: <i>If open-area salvage excavation is recommended as mitigation, based on the results of the testing, an Addendum to the HARDEM, which details the proposed salvage excavations and methodology, should be developed in consultation with Heritage NSW.</i></p> <p><u>Comment</u> Additional information provided is acceptable.</p>	Noted.
HC15	<p>Update HARDEM: <i>The results of any archaeological investigations undertaken should be incorporated into the Heritage Interpretation Plan, which should be developed in consultation with Heritage NSW.</i></p> <p><u>Comment</u> Additional information provided is acceptable.</p>	Noted.
Transport for NSW (TfNSW)		
Comment on Item TNSW 4 (Appendix D – Detailed Response to Submissions)		
TNSW1	<p><i>The application does not seek approval for any works within Pyrmont Street or underneath Pier Street. The area underneath Pier Street is noted as an ‘integration zone’ that offers the opportunity to improve connectivity of the museum to the north. These works are not required as part of the proposed development, and these works would require separate approval and are outside the scope of the current application.</i></p> <p><u>Recommendation</u> Noted and no further comments provided by TfNSW.</p>	Noted.

TNSW2	<p><i>The application does not seek approval for any works within Pyrmont Street or underneath Pier Street. The area underneath Pier Street is noted as an 'integration zone' that offers the opportunity to improve connectivity of the museum to the north. These works are not required as part of the proposed development, and these works would require separate approval and are outside the scope of the current application.</i></p> <p><u>Recommendation</u> Noted and no further comments provided by TfNSW</p>	Noted.
TNSW3	<p><i>It is noted that the SSDA does not seek consent for any works located outside of the land described in Section 2.1.1 of the EIS, being land wholly owned in freehold by the Trustees of the Museum of Applied Arts and Sciences and there are no works are proposed within the Sydney Light Rail corridor.</i></p> <p><i>The Applicant has advised that they are not responsible for the costs incurred by TfNSW or any other parties in its fulfilling their ordinary statutory roles, for example as a referral, concurrence or approval authority with respect to planning and development matters.</i></p> <p><u>Recommendation</u> It is noted that there are no works proposed within the Sydney Light Rail corridor as part of the application. However ancillary works to support the development e.g. utility works, excavation, etc may affect TfNSW assets and the Sydney Light Rail corridor. In this regard TfNSW recommends that the following condition remain: <i>All TfNSW, Altrac and Sydney Light Rail Operator's costs associated with review of plans, designs and legal must be borne by the applicant.</i></p>	<p>This has been previously addressed in the Submissions and Amendments Package dated September 3, 2024, reference TNSW11. No works are proposed within the Sydney Light Rail corridor.</p> <p>With regard to TfNSW's suggested condition, the Proponent is willing to accept a condition of this nature.</p>
TNSW4	<p><i>The SSDA does not seek consent for any works located outside of the land described in Section 2.1.1 of the EIS, being land wholly owned in freehold by the Trustees of the Museum of Applied Arts and Sciences. No works are proposed within the Sydney Light Rail corridor.</i></p> <p><u>Recommendation</u> This is a general condition and TfNSW recommends this condition remain noting it is a general condition to protect TfNSW interests. In this regard TfNSW recommends that the following condition remain: <i>All buildings and structures (other than pedestrian footpath awnings), together with any improvements integral to the future use of the site are to be wholly within the freehold property (unlimited in height or depth), along the Sydney Light Rail corridor boundary.</i></p>	<p>Previously addressed in the Submissions and Amendments Package dated September 3, 2024, reference TNSW11. No works are proposed within the Sydney Light Rail corridor.</p> <p>With regard to TfNSW's suggested condition, the Proponent is willing to accept a condition of this nature.</p>
Department of Climate Change, Energy, the Environment and Water		
DCCEEW1	<p>Heritage NSW notes the Aboriginal Heritage Information Management System (AHIMS) search is greater than 12 months old at the time of submission. Heritage NSW requires, a per Requirement 1b of the Code of Practice, that AHIMS searches are contemporaneous with the project. We consider that AHIMS searches of over 12 months old need to be updated. Please update the AHIMS search.</p>	<p>The amended ACHAR at Appendix K to the Submissions and Amendments Report dated 3 September 2024 outlines that AHIMS searches were conducted in February and July 2024. As such the search is less than 12 months old- refer to section 4.6.2.</p>

DCCEEW2	Please provide evidence that the draft Amended ACHAR was provided to all Registered Aboriginal Parties (such as an email with all relevant email addresses shown).	A copy of the email to RAPs has been provided to Heritage NSW separately.
DCCEEW3	Given the link between the impacts of basement excavation and archaeological potential, please provide a figure that shows the location of existing basement areas with reference to the identified areas of PAD.	Refer to plan at Appendix K of the Submissions and Amendments Report dated 3 September 2023 that outlines the areas of proposed PAD against the existing basement.
DCCEEW4	Section 6.5 is incomplete. While it is understood that the test excavations will inform the nature and extent of deposit within the project area, as the Amended ACHAR is intended to inform the SSD approval, information should be provided on the anticipated range of harm.	Section 6.5 of the ACHAR is not incomplete. As outlined in the ACHAR the test excavations cannot be undertaken until demolition of the existing structures, which is subject to the determination of this application. This comment is adequately covered by the recommended condition of consent from DCCEEW to develop an ACHMP that would cover any anticipated range of harm. The proponent is willing to accept a condition of this nature- see DCCEEW10.
DCCEEW5	Heritage NSW agrees with the recommendation for a 'hold point' to access the results of test excavation to determine the need for a conservation outcome, further testing or salvage. (Archaeological Research Design and Excavation Methodology (ARDEM – Appendix D of the Amended ACHAR). However, Heritage NSW recommends that an indicative methodology for salvage excavation to be prepared in consultation with the RAPs and provided for review to Heritage NSW in advance of the 'hold point' noting that the 14 days described in the ARDEM for consultation on the determination on the need for salvage will not be sufficient to develop a methodology in accordance with the Aboriginal Cultural Heritage Consultation Requirements for Proponents 2010 (DECCW,2010).	Noted. The Proponent is willing to accept a condition of this nature.
DCCEEW6	Please register the three indented PADs on AHIMS in accordance with the recommendation in Section 7.2.1 of the Amended ACHAR.	Noted. The Proponent is willing to accept a condition of this nature.
DCCEEW7	Mitigation Measure DO-AHI in Appendix C Amended Mitigation measures should be updated to reflect the post-test excavation assessment of the need for salvage excavation or conservation outcomes in consultation with RAPs and Heritage NSW in accordance with the ARDEM.	Noted. The Proponent is willing to accept a condition of this nature.
Recommended Draft Conditions – Aboriginal Cultural Heritage		
Aboriginal Heritage		
DCCEEW8	All reasonable steps must be taken to avoid harm, modification of or impact to Aboriginal objects except as authorised by this approval.	Noted. The Proponent is willing to accept a condition of this nature.
DCCEEW9	The Registered Aboriginal Parties (RAPs) must be kept informed about the SSD. The RAPs must continue to be provided with the opportunity to be consulted about the Aboriginal cultural heritage management requirements of the SSD.	Noted. The Proponent is willing to accept a condition of this nature.
Aboriginal Cultural Heritage Management Plan		
DCCEEW10	Prior to the carrying out of any development the Applicant must prepare an Aboriginal Cultural Heritage Management Plan for the development to the satisfaction of the Secretary. This plan must:	Noted. The Proponent is willing to accept a condition of this nature.

	<ul style="list-style-type: none"> • Be prepared by suitability qualified and experienced persons whose appointment has been endorsed by the Secretary. • Be prepared in consultation with the Registered Aboriginal Parties (RAPs) and reviewed by Heritage NSW. • Include a description of the matters of the measures that would be implemented for: <ul style="list-style-type: none"> - Test excavation for PADs (AHIMS TBC) subject to impacts by the proposal. - Include a procedure for assessing the significance of Aboriginal Objects identified during the test excavations in consultation with the RAPs and Heritage NSW. Potential management and mitigation measures include salvage or conservation outcomes should test excavations to identify deposits with high archaeology or cultural significance. - Methodology of salvage excavation. - Include updated mapping of all areas that will be subjected to mitigation measures such as test excavation, salvage or conservation. - Ongoing consultation with RAPs, including consultation regarding changes to the Aboriginal Cultural Heritage Management Plan. - A strategy for the short-term and long-term management of any Aboriginal projects salvaged under approval. - Management of Unexpected Heritage Finds and Human Remains. The management procedure must be prepared by suitably qualified and experienced heritage specialists in relation to Aboriginal cultural heritage, in consultation with the RAPs and in accordance with the Code of Practice for Aboriginal Investigation of Aboriginal Objects in New South Wales (2010). The unexpected Heritage Finds and Human Remains Procedure must be implemented for the duration of the project; and - Ensuring workers on site receive suitable heritage indicators prior to carrying out any development on site, and that records are kept of these induction. • Specify that where previously identified Aboriginal objects are discovered, all work must immediately stop in the vicinity of the affected area. Work potentially affecting the previously unidentified objects must not recommence until Heritage NSW has been informed. The measures to consider and manage this process must be specified in the Unexpected Heritage Finds and Human Remains Procedure required by Condition and include registration in the Aboriginal Heritage Information Management System (AHIMS). 	
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The Biodiversity, Conservation and Science (BCS) Group		
Flooding		
<i>Flood impacts north of the Harwood Building</i>		

BCS1	<p>BCS notes significant flooding outside the roller doors on the north side of the Harwood Building, as shown in dark orange below. BCS requests additional information on the impacts at this location, which have been observed during multiple flood events. It is crucial to avoid any flood impacts that could create or exacerbate over-floor flooding in neighbouring properties.</p> <p><u>Recommendation</u></p>	Refer to Table 1 , DPHI54.
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	Provide additional details on the anticipated flood impacts at the roller doors, specifically regarding the proposed increase in water levels. The figures alone don't provide a clear understanding of the proposed flood levels at this location.	
BCS2	This issue needs to be addressed prior to determination to ensure appropriate conditions are provided.	Noted. As above, the Proponent is willing to accept a condition of this nature
Flood Impacts at Basement Entries		
BCS3	<p>BCS requests further consideration on the following basement entries identified in Table 3 of the Stormwater and Flooding Report:</p> <p>Location 8 – Harris Street (proposed): This location has a freeboard of 180 millimetres (mm) to the 1% Annual Exceedance Probability (AEP) flood and is above the Probable Maximum Flood (PMF).</p> <p><u>Recommendation</u> BCS recommends increasing the freeboard to at least 300 mm for the 1% AEP flood. This issue needs to be addressed prior to determination to ensure appropriate conditions are provided.</p>	Refer to item DPHI5.
BCS4	<p>Location 11a – Macarthur Street (proposed): This location has marginal freeboard to the 1% AEP flood and is above the PMF.</p> <p><u>Recommendation</u> BCS recommends that freeboard should be increased to at least 300 mm to the 1% AEP flood. This issue needs to be addressed prior to determination to ensure appropriate conditions are provided.</p>	Refer to item DPHI5.
BCS5	<p>Locations 16-24 – Gathering Terrace (existing): These locations are above the 1% AEP flood but approximately 400mm below the PMF.</p> <p><u>Recommendation</u> Due to the heritage status of the existing building, raising floor levels to improve passive protection to the basement may not be feasible. However, considering alternative means of protecting the basement is required due to the high risk to life associated with basement flooding. This issue needs to be addressed prior to determination to ensure appropriate conditions are provided.</p>	Refer to item DPHI6.
Landscaping		
BCS6	<p>The Submissions and Amendment Report and Amended Landscape Documentation have differing information on the proposed trees to be removed. The Submissions and Amendment Report Table 3 refers to 7 trees proposed to be removed, however Appendix D Table 2 refers to a total of 5 trees to be removed. Also, the Amended Landscape Documentation – Landscape Demolition Plan (LA.DA-1001) and Tree Management Plan (LA.DA-1050) identifies 6 trees proposed to be removed.</p> <p><u>Recommendation</u></p>	Noted. The Amended Landscape Drawings submitted in the Submissions and Amendments Package dated September 3, 2024, is accurate. It is confirmed that 6 trees are proposed to be removed.

	BCS requests the Applicant provide the accurate number of trees proposed to be removed. This issue needs to be addressed prior to determination to ensure appropriate conditions are provided.	
Tree Planting and Landscaping		
BCS7	Should the application be approved, BCS recommends the conditions of consent provided in its submission to the EIS (see Attachment B) in relation to tree planting and landscaping.	Noted. The Proponent is willing to accept the conditions of consent provided in the BCS Submission to the EIS (Attachment B) in relation to tree planting and landscaping. The conditions were previously accepted in the Submissions and Amendments Package dated September 3, 2024, items BCS6 – BCS10.
BCS8	This issue needs to be addressed prior to determination to ensure appropriate conditions are provided.	Noted. The Proponent is willing to accept the above condition.
NSW EPA		
EPA1	Based on the information provided, the amended proposal does not appear to require an environment protection licence under the <i>Protection of the Environment Operations Act 1997</i> . However, the proposal is being undertaken by a NSW public authority and therefore the EPA is the appropriate regulatory authority for the proposal.	Noted.
EPA2	The EPA previously provided comments on the Environmental Impact Statement (DOC24/337383-3) and included several recommended conditions for the Department of Planning, Housing and Infrastructure (DPHI) to consider. This included the preparation of a Remedial Action Plan, which has been provided as part of the Submissions and Amendment report.	Noted.
EPA3	The EPA has reviewed the Submissions and Amendment Report and has no further comments at this stage. The EPA requests that DPHI consults the EPA on proposed draft conditions if the application is to be approved.	Noted.

2.0 Organisation and Public Submissions

Table 2 Organisation and Public Submissions

Item	Theme	Name	Response
Exhibition Spaces			
<i>Concerns around the reduction in exhibition space and loss of functionality</i>			
OP-1	<ul style="list-style-type: none"> Concerned around 75% reduction in exhibition space. Belief that the reconfiguration of exhibition space into three larger open halls is not the best use of space. Concern that the proposal will remove the existing range of scaled spaces to appropriately present the Powerhouse Collection. Belief that the plans reduce the museums ability to support numerous and large exhibitions. 	<ul style="list-style-type: none"> Name Withheld (Pyrmont, NSW) Christine Macleod (Parramatta, NSW) Matt Kenny (Lane Cove, NSW) Jennifer Saunders (Russell Lea, NSW) Name Withheld (Erskineville, NSW) Lionel Glendenning (Russell Lea, NSW) Allan Kreuiter (Roseville, NSW) Steve Thompson (Elizabeth Bay, NSW) Name Withheld (Ashfield, NSW) Name Withheld (Ramsgate, NSW) Name Withheld (Balmain, NSW) Maya Dabbs (Petersham, NSW) Name Withheld (Ramsgate, NSW) Name Withheld (Bondi Junction, NSW) Margo McWilliam (Bondi Junction, NSW) Anoushka Saunders (Bondi Junction, NSW) Annette Szeto (St Leonards, NSW) Name Withheld (Ryde, NSW) Martha Millett (Woollahra, NSW) Name Withheld (Double Bay, NSW) Name Withheld (Roseville, NSW) Linda Lin (Strathfield, NSW) Adrian Rose (Loftus, NSW) Jill Woodfield (Marrickville, NSW) Harriet Jones (Longueville, NSW) Name Withheld (Turramurra, NSW) Anthony Smallwood (Pennant Hills, NSW) Name Withheld (Cabramatta, NSW) 	<p>These comments raised have been previously addressed in Submissions and Amendments package dated 3 September 2024, reference OP-1.</p>

- Name Withheld (Canley Heights, NSW)
- Fiona Young (Rose Bay, NSW)
- Nigel Westlake (Ultimo, NSW)
- Design 5 Architects (Chippendale, NSW)
- Name Withheld (Macquarie Park, NSW)
- Name Withheld (Sydney, NSW)
- Nicholas Stephens (Camperdown, NSW)
- Catherine Williams (Artarmon, NSW)
- Christopher Roberts (Lilyfield, NSW)
- Robert Hannan (Glebe, NSW)
- Name Withheld (Ultimo, NSW)
- Clare Carter (Canterbury, NSW)
- Brad Hayne (Muswellbrook, NSW)
- Jennifer Jungheim (Waverley, NSW)
- Jeremy Chea (Vaucluse, NSW)
- Name Withheld (Chippendale, NSW)
- Name Withheld (Hobartville, NSW)
- Name Withheld (Kings Langley, NSW)
- John Petersen (Sassafras, VIC)
- Jeffrey Blewett (Sydenham, NSW)
- Colin Bisset (Pearces Creek, NSW)
- Lindsay Day (Westleigh, NSW)
- Samuel Dunncliff (Oran Park, NSW)
- Lindsay Day (Westleigh, NSW)
- Name Withheld (Finshermans Paradise, NSW)
- Alex Hunt (Darlington, NSW)
- Name Withheld (Campsie, NSW)
- Name Withheld (Fairfield Heights, NSW)
- Name Withheld (Earlwood, NSW)
- Name Withheld, (Glebe, NSW)
- Evangeline Galea (Marrickville, NSW)
- Aston Ashley (Ashfield, NSW)
- Sadhana Peterson (Hazelbrook, NSW)
- Name Withheld (Edensor Park, NSW)
- Name Withheld (Balmain, NSW)
- Warwick Oakman (Richmond (TAS)
- Pyrmont Action Inc (Pyrmont, NSW)

- Christine Clerke (Maraylya, NSW)
- The National Trust of Australia (Millers Point, NSW)
- Name Withheld, (Pyrmont, NSW)
- Tasia Kuznichenko (Summer Hill, NSW)
- Name Withheld, (Pyrmont, NSW)
- Lucia Zhou (Artarmon, NSW)
- Name Withheld (Camperdown, NSW)
- Name Withheld (Lugarno, NSW)
- Lauchlan Good (Ryde, NSW)
- Name Withheld (Double Bay, NSW)
- Name Withheld (Rossmore, NSW)
- Joshua Frank (Warrawee, NSW)
- Name Withheld (Petersham, NSW)
- Name Withheld, (Lilyfield, NSW)
- Name Withheld (Penshurst, NSW)
- Save the Powerhouse (Ultimo, NSW)
- Grace Cochrane (Summer Hill, NSW)
- Sam Wells (Roseville, NSW)
- Name Withheld (Ashfield, NSW)
- Tian Wong See (Glenhaven, NSW)
- Name Withheld (Singleton, NSW)
- Name Withheld (Lismore, NSW)
- Emily Dawson (Sydney, NSW)
- Name Withheld (Ashfield, NSW)
- Name Withheld (Ultimo, NSW)
- John Heathers (Neutral Bay, NSW)
- Name Withheld (Hunters Hill, NSW)
- Name Withheld (Ultimo, NSW)
- Timothy Bidder (Beacon Hill, NSW)
- Name Withheld (Forrestfield WA)
- Roger Dunk (Carlingford, NSW)
- Neville Pleffer (Rooty Hill, NSW)
- Andrew Grant (Northbridge, NSW)
- Garry Horvai (Pennant Hills, NSW)
- Diana Simmonds (Paddington NSW)
- Kylie Winkworth (Additional Public Submission)

OP-2	<ul style="list-style-type: none"> Belief that the programming of the museum should go through an approval process. 	<ul style="list-style-type: none"> Tess Lynch (Mount Waverly, VIC) 	<p>The NSW Planning System relates to development only, and does not provide any legislative powers relating to programming of museums such as this. For this reason, the programming is not a planning matter.</p> <p>The programming and curation of exhibition is the responsibility of the Powerhouse museum in accordance with the <i>Museum of Applied Arts and Sciences Act 1945</i>.</p>
OP-3	<ul style="list-style-type: none"> Lack of clarity on the quantity of quality of exhibition space. 	<ul style="list-style-type: none"> Kris Levesons (Ultimo, NSW) Name Withheld, (Tempe, NSW) 	<p>The reconfiguration of the Boiler Hall, Turbine Hall, Wran Building, Switch House and the creation of new spaces will provide a diversity of exhibition space typologies with the capacity and flexibility to enable the museum to create and present high quality, internationally leading museum exhibitions across the applied arts and applied sciences. An updated GFA schedule is provided in the Revised Architectural Plans at Appendix E.</p>
OP-4	<ul style="list-style-type: none"> The belief that the removal of mezzanines and internal structures reduces exhibition space, creates large volumes unsuitable for displaying smaller artefacts and potentially prioritises event spaces over exhibition spaces. Concern that the mezzanines and viewing balconies proposed to be removed held memorable exhibits. 	<ul style="list-style-type: none"> DoCoMoMO Australia (Marrickville, NSW) Pyrmont Action Inc (Pyrmont, NSW) Thomas Walder (Cherrybrook, NSW) Lionel Glendenning (Russell Lea, NSW) Neville Pleffer (Rooty Hill, NSW) 	<p>This has been previously addressed in Submissions and Amendments package dated 3 September 2024, reference OP-1.</p>
OP-5	<ul style="list-style-type: none"> Concern that there is a lack of information of the internal spaces, entry points, circulation spaces or permanent and flexible exhibition spaces. 	<ul style="list-style-type: none"> Kris Levesons (Ultimo, NSW) Thomas Walder (Cherrybrook, NSW) 	<p>This has been previously addressed in Submissions and Amendments package dated 3 September 2024, reference, OP-1.</p>
Concerns around impacts specific to the Hall of Steam			
OP-6	<ul style="list-style-type: none"> Concerns around the removal of the Engine House's Steam exhibition and underlying steam infrastructure having an impact on the live steam demonstration enjoyed by generations of visitors. The relocation of the Steam exhibition will remove the steam engines from their context. Belief that the removal of the Hall of Steam is destructive. 	<ul style="list-style-type: none"> Thomas Walder (Cherrybrook, NSW) Matt Kenny (Lane Cove, NSW) Allan Kreuiter (Roseville) Steve Thompson (Elizabeth Bay, NSW) Name Withheld (Ashfield, NSW) Maya Dabbs (Petersham, NSW) Name Withheld (Ramsgate, NSW) 	<p>This has been previously addressed in Submissions and Amendments package dated 3 September 2024, reference, OP-4.</p>

- Name Withheld (Bondi Junction, NSW)
- Margo McWilliam (Bondi Junction, NSW)
- Anoushka Saunders (Bondi Junction, NSW)
- Annette Szeto (St Leonards, NSW)
- Margaret Lorang (Mosman, NSW)
- Name Withheld (Ryde, NSW)
- Martha Millett (Woolahra, NSW)
- Name Withheld (Double Bay, NSW)
- Name Withheld (Roseville, NSW)
- Name Withheld (Sydney, NSW)
- Linda Lin (Strathfield, NSW)
- Adrian Rose (Loftus, NSW)
- Jill Woodfield (Marrickville, NSW)
- Jeremy Chea (Vaucluse, NSW)
- Name Withheld (Chippendale, NSW)
- Name Withheld (Hobartville, NSW)
- Name Withheld (Kings Langley, NSW)
- Harriet Jones (Longueville, NSW)
- Name Withheld (Turramurra, NSW)
- Anthony Smallwood (Pennant Hills, NSW)
- Name Withheld (Cabramatta, NSW)
- Name Withheld (Canley Heights, NSW)
- Fiona Young (Rose Bay, NSW)
- Jonathan Saunders (Cowan, NSW)
- Robert Hannan (Glebe, NSW)
- Name Withheld (Woolloomooloo, NSW)
- Colin Bisset (Pearces Creek, NSW)
- Lindsay Day (Westleigh, NSW)
- Name Withheld (Finshermans Paradise, NSW)
- Alex Hunt (Darlington, NSW)
- Name Withheld (Campsie, NSW)
- Name Withheld (Fairfield Heights, NSW)
- Name Withheld (Earlwood, NSW)
- Name Withheld, (Glebe, NSW)
- Evangeline Galea (Marrickville, NSW)
- Aston Ashley (Ashfield, NSW)
- Name Withheld (Edensor Park, NSW)

		<ul style="list-style-type: none"> • Pyrmont Action Inc (Pyrmont, NSW) • Christine Clerke (Maraylya, NSW) • Name Withheld, (Pyrmont, NSW) • Tasia Kuznichenko (Summer Hill, NSW) • Name Withheld, (Pyrmont, NSW) • Lucia Zhou (Artarmon, NSW) • Name Withheld (Camperdown, NSW) • Name Withheld (Lugarno, NSW) • Lauchlan Good (Ryde, NSW) • Name Withheld (Double Bay, NSW) • Name Withheld (Rossmore, NSW) • Joshua Frank (Warrawee, NSW) • Name Withheld (Petersham, NSW) • Save the Powerhouse (Ultimo, NSW) • Sam Wells (Roseville, NSW) • Name Withheld (Ashfield, NSW) • Tian Wong See (Glenhaven, NSW) • Name Withheld (Singleton, NSW) • Name Withheld (Lismore, NSW) • Emily Dawson (Sydney, NSW) • Roger Dunk (Carlingford, NSW) 	
OP-7	<ul style="list-style-type: none"> • Concern that the Steam Revolution's unique display and its original floor will be removed. 	<ul style="list-style-type: none"> • Christine Macleod (Parramatta, NSW) • Timothy Bidder (Beacon Hill, NSW) 	<ul style="list-style-type: none"> • The original flooring in this location will be retained and restored. This has been previously addressed in Submissions and Amendments package dated 3 September 2024, reference, OP-4.
Concerns around which exhibitions will be kept post-revitalisation			
OP-8	<ul style="list-style-type: none"> • Concerns around which exhibitions will be kept post-revitalisation. State that three exhibitions have been confirmed to be retained, however, there is no commitment or information about the other exhibits. • Concerns that the core exhibits give the museum identity and are being removed. • Concern that Powerhouse CEO Lisa Havilah identified that only 3 of the Powerhouse permanent objects would return. • Concern that the revitalisation will disrupt the conservation and storage of the collection, 	<ul style="list-style-type: none"> • Thomas Walder (Cherrybrook, NSW) • Matt Kenny (Lane Cove, NSW) • Steve Thompson (Elizabeth Bay, NSW) • Name Withheld (Ashfield, NSW) • Maya Dabbs (Petersham, NSW) • Name Withheld (Ramsgate, NSW) • Name Withheld (Bondi Junction, NSW) • Margo McWilliam (Bondi Junction, NSW) • Anoushka Saunders (Bondi Junction, NSW) 	<p>This has been previously addressed in Submissions and Amendments package dated 3 September 2024, reference, OP-5.</p>

<p>preparation, and construction of exhibits and museum management.</p> <ul style="list-style-type: none"> • Loss of smaller exhibits is disheartening. 	<ul style="list-style-type: none"> • Annette Szeto (St Leonards, NSW) • Name Withheld (Ryde, NSW) • Martha Millett (Woollahra, NSW) • Name Withheld (Double Bay, NSW) • Name Withheld (Roseville, NSW) • Linda Lin (Strathfield, NSW) • Jeremy Chea (Vaucluse, NSW) • Name Withheld (Chippendale, NSW) • Name Withheld (Hobartville, NSW) • Name Withheld (Kings Langley, NSW) • Adrian Rose (Loftus, NSW) • Jill Woodfield (Marrickville, NSW) • Harriet Jones (Longueville, NSW) • Name Withheld (Turramurra, NSW) • Anthony Smallwood (Pennant Hills, NSW) • Name Withheld (Cabramatta, NSW) • Name Withheld (Canley Heights, NSW) • Fiona Young (Rose Bay, NSW) • Jonathan Saunders (Cowan, NSW) • Jennifer Jungheim (Waverley, NSW) • Catherine Williams (Artarmon, NSW) • Nicholas Stephens (Camperdown, NSW) • Jeffrey Blewett (Sydenham, NSW) • Tess Lynch (Mount Waverly, VIC) • Colin Bisset (Pearces Creek, NSW) • Lindsay Day (Westleigh, NSW) • Name Withheld (Finshermans Paradise, NSW) • Alex Hunt (Darlington, NSW) • Name Withheld (Campsie, NSW) • Name Withheld (Fairfield Heights, NSW) • Name Withheld (Earlwood, NSW) • Name Withheld, (Glebe, NSW) • Evangeline Galea (Marrickville, NSW) • Aston Ashley (Ashfield, NSW) • Name Withheld, (Pyrmont, NSW) • Tasia Kuznichenko (Summer Hill, NSW) • Name Withheld, (Pyrmont, NSW) 	
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		<ul style="list-style-type: none"> • Lucia Zhou (Artarmon, NSW) • Name Withheld (Camperdown, NSW) • Name Withheld (Lugarno, NSW) • Lauchlan Good (Ryde, NSW) • Name Withheld (Double Bay, NSW) • Name Withheld (Rossmore, NSW) • Joshua Frank (Warrawee, NSW) • Name Withheld (Petersham, NSW) • Name Withheld, (Tempe, NSW) • Grace Cochrane (Summer Hill, NSW) • Sam Wells (Roseville, NSW) • Name Withheld (Ashfield, NSW) • Tian Wong See (Glenhaven, NSW) • Name Withheld (Singleton, NSW) • Name Withheld (Lismore, NSW) • Emily Dawson (Sydney, NSW) • Name Withheld (Ashfield, NSW) • Name Withheld (Forrestfield WA) • Roger Dunk (Carlingford, NSW) • Neville Pleffer (Rooty Hill, NSW) • Bruce Hunter (Sydney, NSW) 	
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Access to Powerhouse Collection will be disturbed

OP-9	<ul style="list-style-type: none"> • Concern that part of the Ultimo Collection will be moved to Castle Hill which is not as accessible at the Ultimo location. • Belief that Powerhouse Castle Hill is not appropriate to house the Powerhouse collection. 	<ul style="list-style-type: none"> • Jacksons Landing Community Association • Name Withheld (Pyrmont, NSW) • Name Withheld, (Lilyfield, NSW) • Save the Powerhouse (Ultimo, NSW) 	This has been previously addressed in the Submissions and Amendments package dated 3 September 2024, reference, OP-6.
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Move away from science and technology focus

OP-10	<ul style="list-style-type: none"> • Perspective that the proposed design is generic and moves away from the themes of science and technology. • The museum's role as a science and technology museum is fundamental, and it should not be transformed into a multi-purpose event space. 	<ul style="list-style-type: none"> • Thomas Walder (Cherrybrook, NSW) • Thomas Lockley (Pyrmont, NSW) • Christopher Roberts (Lilyfield, NSW) • Nigel Westlake (Ultimo, NSW) • Jennifer Jungheim (Waverley, NSW) • Christine Newton (Glebe, NSW) • Name Withheld (Balmain, NSW) 	<ul style="list-style-type: none"> • Programming of the museum is not a planning matter. The Powerhouse's collection is managed in accordance with the requirements of the <i>Museum of Applied Arts and Sciences Act 1945</i>. • The proposed revitalisation does not alter the Museum of Applied Arts and Sciences role as museum.
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	<ul style="list-style-type: none"> • Belief the museum should remain focused on science, technology, engineering, industrial heritage, power, and transport. • Expression of feelings of connection to the Powerhouse and that the removal of exhibits will no longer inspire future generations. 	<ul style="list-style-type: none"> • Name Withheld, (Tempe, NSW) • Save The Powerhouse (Cremorne Point, NSW) • Name Withheld, (Lilyfield, NSW) • Jake Evans (Lilyfield, NSW) • Name Withheld (Ultimo, NSW) • Name Withheld (Ultimo, NSW) • Elijah Neal (Toongabbie, NSW) • Neville Pleffer (Rooty Hill, NSW) 	<ul style="list-style-type: none"> • The Powerhouse as a museum of applied and sciences will continue to program science and technology in accordance with the <i>Museum of Applied Arts and Sciences Act 1945</i>.
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Impacts on education spaces and loss of educational value

OP-11	<ul style="list-style-type: none"> • Some concerns around the lack of education spaces available for schools etc. • Belief that there is significant shift away from the science and education themes of the Powerhouse that it was intended for. • Belief that the removal of some exhibits will impact the educational value of the museum. • Lack of education spaces for children, particularly science. • Loss of educational opportunities to learn about Powerhouse history at Ultimo and impacts on future school children. • Concern on reduction in students not being able to engage in STEM. • Reduction in education spaces. 	<ul style="list-style-type: none"> • Thomas Walder (Cherrybrook, NSW) • Margaret Lorang (Mosman, NSW) • Nicholas Stephens (Camperdown, NSW) • Catherine Williams (Artarmon, NSW) • Nigel Westlake (Ultimo, NSW) • Name Withheld (Woolloomooloo, NSW) • Christine Newton (Glebe, NSW) • Caroline Bray (Mosman Park, WA) • Name Withheld (Ultimo, NSW) • Elijah Neal (Toongabbie, NSW) • Neville Pleffer (Rooty Hill, NSW) • 	<p>This has been previously addressed in Submissions and Amendments package dated 3 September 2024, reference OP-7.</p>
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Removal of important historical objects

OP-12	<ul style="list-style-type: none"> • Concern regarding the display of donated objects and the possibility of these items no longer being available for viewing at a museum. • Display will be fragmented and not solely at the Ultimo site. 	<ul style="list-style-type: none"> • Name Withheld (Erskineville, NSW) • Brad Hayne (Muswellbrook, NSW) • Jacksons Landing Community Association (Pyrmont, NSW) 	<p>This has been previously addressed in the Submissions and Amendments package dated 3 September 2024, reference OP-8.</p>
OP-13	<ul style="list-style-type: none"> • Concern that fragile artefacts threaten the preservation of the items. 	<ul style="list-style-type: none"> • Name Withheld (Erskineville, NSW) 	<p>The conservation and management of the museum's collection is not a planning matter. The Powerhouse will continue to manage the collection in accordance with the <i>Museum of Applied Arts and Sciences Act 1945</i>.</p>

Heritage and Cultural Impacts

Impacts to the heritage and cultural values of the museum

<p>OP-14</p>	<ul style="list-style-type: none"> Concerns around the impacts on heritage values of the museum, including exhibits and the buildings on-site. Belief that the revitalisation will not successfully retain the heritage value of the existing museum. Does not recognise the original design of the 1980s Concern regarding the potential erasure of the original Powerhouse Museum legacy, its qualities, attributes, and functionality, as well as its innate, intrinsic and significant relationship to its collection and exhibits. Belief that the design by Lionel Glendenning is a significant architectural achievement and is valued for its cultural importance. The proposal removes this cultural value. Concern that the 1988 award-winning building is not protected. Concern regarding the internal demolition of the original 1890s power station, with only selected retention of significant and internal elements, such as the gantries and cranes over the original Engine House. Concern that the museums identity will be lost. The Powerhouse Museum has been a beloved institution for decades, inspiring generations and serving as a cultural centre and this will be removed through the revitalisation. 	<ul style="list-style-type: none"> Name Withheld (Pyrmont, NSW) Christine Macleod (Parramatta, NSW) Thomas Walder (Cherrybrook, NSW) Matt Kenny (Lane Cove, NSW) Jennifer Saunders (Russell Lea, NSW) Name Withheld (Erskineville, NSW) Lionel Glendenning (Russell Lea, NSW) Allan Kreuiter (Roseville, NSW) Name Withheld (Balmain, NSW) Name Withheld (Macquarie Park, NSW) Name Withheld (Sydney, NSW) Nicholas Stephens (Camperdown, NSW) Thomas Lockley (Pyrmont, NSW) Christopher Roberts (Lilyfield, NSW) Nigel Westlake (Ultimo, NSW) Robert Hannan (Glebe, NSW) John Petersen (Sassafras, VIC) Name Withheld (Woolloomooloo, NSW) DoCoMoMO Australia (Marrickville, NSW) Bret Johnson (Erskineville NSW). Lindsay Day (Westleigh, NSW) Michael Sanders (Hazelbrook, NSW) Name Withheld, (Lilyfield, NSW) Name Withheld (Ultimo, NSW) John Heathers (Neutral Bay, NSW) Timothy Bidder (Beacon Hill, NSW) Neville Pleffer (Rooty Hill, NSW) 	<p>See above at DPHI2.</p> <p>This has been previously addressed in the Submissions and Amendments package dated 3 September 2024, reference OP-10.</p>
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The belief that the proposed demolition is excessive and destructive

<p>OP-15</p>	<ul style="list-style-type: none"> Concern that the proposed internal layout removes the Powerhouse's function as a museum. Demolition is excessive and unnecessary. The demolition of internal ramps and mezzanines, which provided unique viewing experiences and 	<ul style="list-style-type: none"> Name Withheld (Balmain, NSW) Name Withheld (Sydney, NSW) Jennifer Saunders (Russell Lea, NSW) Jonathan Saunders (Cowan, NSW) Brad Hayne (Muswellbrook, NSW) John Petersen (Sassafras, VIC) 	<p>This has been previously addressed in the Submissions and Amendments package dated 3 September 2024, reference OP-10.</p>
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housed smaller exhibitions, is viewed as unnecessary and detrimental to the museum's character.

- Judith White (Tweed Heads, NSW)
- Name Withheld (Enmore, NSW)
- Tess Lynch (Mount Waverly, VIC)
- Lindsay Day (Westleigh, NSW)
- Steve Thompson (Elizabeth Bay, NSW)
- Name Withheld (Ashfield, NSW)
- Maya Dabbs (Petersham, NSW)
- Name Withheld (Ramsgate, NSW)
- Name Withheld (Bondi Junction, NSW)
- Margo McWilliam (Bondi Junction, NSW)
- Anoushka Saunders (Bondi Junction, NSW)
- Annette Szeto (St Leonards, NSW)
- Name Withheld (Ryde, NSW)
- Martha Millett (Woollahra, NSW)
- Name Withheld (Double Bay, NSW)
- Name Withheld (Roseville, NSW)
- Linda Lin (Strathfield, NSW)
- Adrian Rose (Loftus, NSW)
- Jill Woodfield (Marrickville, NSW)
- Harriet Jones (Longueville, NSW)
- Name Withheld (Turramurra, NSW)
- Anthony Smallwood (Pennant Hills, NSW)
- Name Withheld (Cabramatta, NSW)
- Name Withheld (Canley Heights, NSW)
- Fiona Young (Rose Bay, NSW)
- Jeremy Chea (Vaucluse, NSW)
- Name Withheld (Chippendale, NSW)
- Name Withheld (Hobartville, NSW)
- Name Withheld (Kings Langley, NSW)
- Lindsay Day (Westleigh, NSW)
- Name Withheld (Finshermans Paradise, NSW)
- Alex Hunt (Darlington, NSW)
- Name Withheld (Campsie, NSW)
- Name Withheld (Fairfield Heights, NSW)
- Name Withheld (Earlwood, NSW)
- Name Withheld, (Glebe, NSW)
- Evangeline Galea (Marrickville, NSW)

		<ul style="list-style-type: none"> • Aston Ashley (Ashfield, NSW) • Michael Sanders (Hazelbrook, NSW) • Name Withheld, (Pyrmont, NSW) • Tasia Kuznichenko (Summer Hill, NSW) • Name Withheld, (Pyrmont, NSW) • Lucia Zhou (Artarmon, NSW) • Name Withheld (Camperdown, NSW) • Name Withheld (Lugarno, NSW) • Lauchlan Good (Ryde, NSW) • Name Withheld (Double Bay, NSW) • Name Withheld (Rossmore, NSW) • Joshua Frank (Warrawee, NSW) • Name Withheld (Petersham, NSW) • Grace Cochrane (Summer Hill, NSW) • Sam Wells (Roseville, NSW) • Name Withheld (Ashfield, NSW) • Tian Wong See (Glenhaven, NSW) • Name Withheld (Singleton, NSW) • Name Withheld (Lismore, NSW) • Emily Dawson (Sydney, NSW) • Name Withheld (Hunters Hill, NSW) • Susanna Hledik (St. Ives, NSW) • Kylie Winkworth (Additional Public Submission) 	
OP-16	<ul style="list-style-type: none"> • Belief that the proposal involves major demolition of the museum infrastructure, which is not suitable for the State Heritage Register-listed former power station and the 1988 Wran Wing & Galleria. • Key elements proposed to be demolished include the permanent removal of the south end of the Wran Wing and Galleria, Demolition of mezzanine floors and current infrastructure, demolition of Level 2 of the Wran Wing and Galleria, supported by an expensive 'sky hook' system, demolition of the Harris Street forecourt and colonnade, replacement of lightweight cladding with brick, altering the building's character. 	<ul style="list-style-type: none"> • DoCoMoMO Australia (Marrickville, NSW) 	<ul style="list-style-type: none"> • The proposed demolition of the Wran Building has been justified in the EIS package dated 11 April 2024 (Heritage Impact Statement, Appendix L) and the Submissions and Amendments package dated 3 September 2024 (Amended Heritage Impact Statement, Appendix L). • In respect of heritage values of the Wran Building, the reasons provided by the NSW Minister for Heritage in respect of listing of the Powerhouse Museum Complex on the State Heritage Register include: <ul style="list-style-type: none"> - I note MAAS proposes to continue museum related use of the place. Its proposed revitalisation plans appear to be compatible

			<p><i>with the assessed State significant values of the proposed amendment.</i></p> <ul style="list-style-type: none"> - <i>I recognise that the Heritage Council recommendation focuses on use rather than fabric. The recommended site-specific exemptions have also been designed to allow for changes that support the ongoing function of the museum.</i> • Given the reasons outlined by the NSW Minister for Heritage, the partial demolition of the Wran Building along with the proposed change in materials is considered consistent with the State Heritage Listing, which focuses on use rather than fabric. • See also the response provided in item DPH11 and DPH12
OP-17	<ul style="list-style-type: none"> • The interpretation of Vault 2 in the Wran Building is crude and does not reflect the subtle complexity of the original. The original Vault 2 has a unique spatial significance that is not reflected in this interpretation. 	<ul style="list-style-type: none"> • Lionel Glendenning (Russell Lea, NSW) 	<ul style="list-style-type: none"> • As outlined in the SSDA and Submissions and Amendments Report dated 3 September 2024, the design seeks to achieve spaces that are suitable for the display of the collection through a range of exhibition formats. The proposal will ensure the correct light, acoustic and environmental conditions are achieved for all exhibition spaces to improve the visitor experience and care for the Collection. • The Amended HIS at Appendix L details that the proposed interpretation of the arch form over Vault 2 into a full arch, and the corresponding internal removal of mezzanines and office space, enable the arched roof form of the Wran Building to be further interpreted and experienced both internally and externally.
OP-18	<ul style="list-style-type: none"> • Concern that the 1988 Design principles cannot be applied to the proposal. • Permission was not granted to use the design principles, quote them or be applied to the proposal. 	<ul style="list-style-type: none"> • Lionel Glendenning (Russell Lea, NSW) 	<ul style="list-style-type: none"> • Previously addressed in the Submissions and Amendments package dated 3 September 2024, reference HC-2. The Heritage Council previously recommended that the Design Principles guide the aspects of the revitalisation project. The DPHI further requested that a detailed response be provided to the matters raised by the Heritage Council.

OP-19	<ul style="list-style-type: none"> • Belief that the proposal will diminish the 1988 building's architectural value. 	<ul style="list-style-type: none"> • Christine Macleod (Parramatta, NSW) 	<ul style="list-style-type: none"> • The proposed revitalisation has been justified from a heritage perspective in the EIS package dated 11 April 2024 (Heritage Impact Statement, Appendix L) and the Submissions and Amendments package dated 3 September 2024 (Amended Heritage Impact Statement, Appendix L). • Further justification is provided in item DPH11 and Amended Design Report at Appendix F of the Submissions and Amendments package dated 3 September 2024.
OP-20	<ul style="list-style-type: none"> • Concern that significant changes to the Boiler Hall, Turbine Hall and adjacent spaces remove connectivity and that this results in event spaces rather than exhibition displays. 	<ul style="list-style-type: none"> • Thomas Walder (Cherrybrook, NSW) • Margaret Lorang (Mosman, NSW) • Name Withheld (Ultimo, NSW) 	<p>This has been previously addressed in the Submissions and Amendments package dated 3 September 2024, reference, OP-11.</p>
<i>Naming of Museum</i>			
OP-21	<ul style="list-style-type: none"> • Submissions raise that the reference to the site as a museum has been removed from the title of the precinct/facility. 	<ul style="list-style-type: none"> • Christine Macleod (Parramatta, NSW) • Matt Kenny (Lane Cove, NSW) • Robert Hannan (Glebe, NSW) 	<p>This has been previously addressed in the Submissions and Amendments package dated 3 September 2024, reference, OP-98.</p>
<i>The Heritage Impact Statement is insufficient</i>			
OP-22	<ul style="list-style-type: none"> • Concern that the heritage impact assessment was not identified. • Expression that the HIS presents irrelevant information • Concern that the HIS was not completed by an expert. • Expression that the heritage consultants don't recognise the museums site history and its collections, architecture and design during the demolition and adaptive reuse planning. • Concern that there was a lack of expert architectural input into the assessment of the Hardwood Building and tram depot buildings' heritage significance. 	<ul style="list-style-type: none"> • Name Withheld (Pyrmont, NSW) • Thomas Walder (Cherrybrook, NSW) • Matt Kenny (Lane Cove, NSW) • Design 5 Architects (Chippendale, NSW) • Name Withheld (Ultimo, NSW) • John Petersen (Sassafras, VIC) • Judith White (Tweed Heads, NSW) 	<ul style="list-style-type: none"> • An Amended Heritage Impact Statement was provided in the Submissions and Amendments package at Appendix L dated 3 September 2024 in response to the recent listing of the Powerhouse Museum Complex on the State Heritage Register. The HIS was authored by appropriately qualified experts in accordance with the Heritage NSW guidelines. • This has been addressed in Submissions and Amendments package dated 3 September 2024, reference OP-16, OP-42.
OP-23	<ul style="list-style-type: none"> • Belief that the Heritage Impact Statement does not address interiors. • Concern that the HIS argues that the 1988 adaptive re-use of the site as a museum had a major negative 	<ul style="list-style-type: none"> • John Petersen (Sassafras, VIC) • The National Trust of Australia (Millers Point, NSW) 	<ul style="list-style-type: none"> • The Amended Heritage Impact Statement provided in the Submissions and Amendments package at Appendix L dated 3 September 2024 addresses heritage significant interiors of the

	<p>impact on the historic buildings, despite its success in preserving industrial heritage.</p>		<p>Powerhouse and assesses the heritage impacts of any proposed changes to interiors.</p> <ul style="list-style-type: none"> As detailed in Appendix L (submitted in the Submissions and Amendments package dated 3 September), the proposed revitalisation aligns with and enhances the heritage value of the SHR-listed Powerhouse Museum Complex. It includes conservation works to the Heritage Core buildings, aiming to restore the open spaces of the Turbine Hall, Engine House, and Boiler House by removing elements added during the 1988 renovation for the museum. Appendix L acknowledges the significance of the adaptive reuse of the Heritage Core buildings but also supports removal of c1988 and post 1988 non-significant or otherwise intrusive internal and external structures from the Heritage Core Buildings to further recognise the significance of the industrial heritage of the Heritage Core buildings as part of the ongoing use of the Powerhouse Museum Complex for museum purposes. Further, as outlined in DPH1, the heritage value of the Wran Building relates more to the ongoing use of the site for the purposes of the museum rather than the actual fabric of the building. This further confirms that the heritage value of the site does not relate to the interiors as much as it does to the ongoing use of the site as a museum.
OP-24	<ul style="list-style-type: none"> Belief that Curio does not acknowledge the materials and forms chosen by Lionel Glendenning. 	<ul style="list-style-type: none"> Design 5 Architects (Chippendale, NSW) 	<ul style="list-style-type: none"> This has been previously addressed in the Submissions and Amendments package dated 3 September 2024, reference HC2 and CoS3. Further discussion is provided DPH12.
<p>Conservation guidance is required</p>			
OP-25	<ul style="list-style-type: none"> A Conservation Management Plan was not exhibited in the development documents. 	<ul style="list-style-type: none"> Kris Levesons (Ultimo, NSW) Name Withheld (Ultimo, NSW) 	<p>This has been previously addressed in the Submissions and Amendments package dated 3 September 2024, reference OP-20.</p>
<p>Heritage Significance of the Powerhouse</p>			

OP-26	<ul style="list-style-type: none"> • Belief that the State heritage listing should be applied to the entire site. • Belief that there are too many exemptions and does not include the collection itself. • Concern that the listing was finalised after the public exhibition closed with exemptions that permit significant demolition. • The application does not consider the site in the context of the State Heritage Register curtilage expansion. 	<ul style="list-style-type: none"> • Name Withheld (Pyrmont, NSW) • Thomas Walder (Cherrybrook, NSW) • Matt Kenny (Lane Cove, NSW) • Name Withheld (Balmain, NSW) • Name Withheld (Macquarie Park, NSW) • Thomas Lockley (Pyrmont, NSW) • Brad Hayne (Muswellbrook, NSW) • Jennifer Jungheim (Waverley, NSW) • John Petersen (Sassafras, VIC) • Christopher Abbott (Taree, NSW) • Pyrmont Action Inc (Pyrmont, NSW) • Save the Powerhouse (Ultimo, NSW) • Neville Pleffer (Rooty Hill, NSW) • Andrew Grant (Northbridge, NSW) • Bruce Hunter (Sydney, NSW) • Kris Levesons (Ultimo, NSW) • Kylie Winkworth (Additional Public Submission) • Lionel Glendenning (Additional Public Submission) 	<p>This has been previously in the Submissions and Amendments package dated 3 September 2024, reference OP-30.</p> <p>The State Heritage Listing and site specific exemptions for the Powerhouse Museum Complex are a matter for the NSW Heritage Council and NSW Minister for Heritage.</p> <p>The Amended Heritage Impact Statement at Appendix L to the Response to Submissions has assessed the proposal in relation to the updated State Heritage Listing for the Powerhouse Museum Complex (curtilage extension). The exhibition of the Submissions and Amendments package dated 3 September 2024 post-dates the listing.</p>
OP-27	<ul style="list-style-type: none"> • Belief that the Heritage Council is deceitful and ignored its own consultant advice to list the Powerhouse on the State Heritage Register. • Belief that the exemptions allow for the demolition of key heritage elements and the Sulman Award. 	<ul style="list-style-type: none"> • Lionel Glendenning (Russell Lea, NSW) • John Petersen (Sassafras, VIC) • Kylie Winkworth (Additional Public Submission) 	<p>The State Heritage Listing and site specific exemptions for the Powerhouse Museum Complex are a matter for the NSW Heritage Council and NSW Minister for Heritage.</p>

Harwood Building

OP-28	<ul style="list-style-type: none"> • Objection to the separation of land titles and decoupling of the Hardwood Building. 	<ul style="list-style-type: none"> • Name Withheld (Pyrmont, NSW) • Kylie Winkworth (Additional Public Submission) 	<p>The lots upon which Powerhouse Ultimo is situated have not changed and will not change as a result of this application.</p>
OP-29	<ul style="list-style-type: none"> • Belief that the Harwood Building should continue to be used as the engine room. 	<ul style="list-style-type: none"> • Thomas Walder (Cherrybrook, NSW) 	<p>This has been previously addressed in the Submissions and Amendments package dated 3 September 2024, reference OP-37.</p>
OP-30	<ul style="list-style-type: none"> • Belief that the Harwood Building is being sold. 	<ul style="list-style-type: none"> • Thomas Walder (Cherrybrook, NSW) • Name Withheld (Balmain, NSW) • Catherine Williams (Artarmon, NSW) • Name Withheld (Ultimo, NSW) • 	<p>This has been previously addressed in the Submissions and Amendments package dated 3 September 2024, reference OP-33.</p>

The Wran Building

<p>OP-31</p>	<ul style="list-style-type: none"> • Belief that the Wran Building and Galleria sections of the museum should be assessed and are likely of "State Significance". • The proposal will result in the bricking in of the Galleria's glazed end walls and enclosing it would remove the key original elements. • Suggestion that maintaining the Galleria as an open space would preserve the connection between indoors and outdoors, old and new. 	<ul style="list-style-type: none"> • Name Withheld (Pymont, NSW) • Allan Kreuiter (Roseville) • The National Trust of Australia (Millers Point, NSW) • Save the Powerhouse (Ultimo, NSW) • 	<ul style="list-style-type: none"> • This has been previously addressed in the Submissions and Amendments package dated 3 September 2024, reference OP-39. • As assessed in the Amended Heritage Impact Assessment at Appendix L of the Submissions and Amendments Reports package dated 3 September 2024, the proposed addition to the western façade of the Wran Building has been designed to ensure it is sympathetic to the scale of the Wran Building. The design amendment incorporates the external wall into the footprint of the Wran Building while ensuring that the general scale, and built form is maintained. The revitalisation will involve the reintroduction of the glazed opening along the western colonnade. • See also the response to DPHI2.
<p>OP-32</p>	<ul style="list-style-type: none"> • Wran Legacy would be destroyed. • Concern that the proposal will diminish the legacy of the Wran. • Belief that the proposal will diminish the 1988 building's architectural value. • The proposed changes to the Wran building, including obscuring its metal-framed vaulted glass façade, are seen as unacceptable. These changes are viewed as diminishing the building's iconic status and failing to honour its historical significance. • The use of brick and the removal of the lightweight structure are seen as conflicting with the building's heritage and the museum's mission to showcase industrial design evolution. 	<ul style="list-style-type: none"> • Christine Macleod (Parramatta, NSW). • Thomas Walder (Cherrybrook, NSW) • Lionel Glendenning (Russell Lea, NSW) • Allan Kreuiter (Roseville) • Name Withheld (Macquarie Park, NSW) • Brad Hayne (Muswellbrook, NSW) • John Petersen (Sassafras, VIC) • Save the Powerhouse (Ultimo, NSW) • John Heathers (Neutral Bay, NSW) • Timothy Bidder (Beacon Hill, NSW) • Kylie Winkworth (Additional Public Submission) 	<p>This has been previously addressed in Submissions and Amendments package dated 3 September 2024, reference, OP-42. See also response to DPHI2.</p>
<p>OP-33</p>	<ul style="list-style-type: none"> • No discussion of the murals inside the Wran. Suggestion they should be restored. 	<ul style="list-style-type: none"> • Thomas Walder (Cherrybrook, NSW) 	<ul style="list-style-type: none"> • The Amended Heritage Impact Statement at Appendix L of the Submissions and Amendments Package dated 3 September 2024 identifies that the cloud mural inside the Wran Building is located at the far end of Vault 2 and is obscured by the mezzanine level. The remaining altered portion of the mural is graded of little heritage significance in Appendix L. The balance of murals in the Wran Building are similarly graded of little heritage

			<p>significance in Appendix L of the Submissions and Amendments package dated 3 September 2024.</p> <ul style="list-style-type: none"> • Other murals have been subject to numerous insertions for lighting and are no longer accessible to the public.
OP-34	<ul style="list-style-type: none"> • Belief that the proposed development of the Wran includes unnecessary truncation to the south, its glazed cladding is to be replaced with masonry and its internal steel structure to be removed will erase the identity of the Sulman Award. 	<ul style="list-style-type: none"> • Design 5 Architects (Chippendale, NSW) • Kylie Winkworth (Additional Public Submission) 	<ul style="list-style-type: none"> • The proposed partial demolition of the Wran Building was previously addressed in the Submissions and Amendments package dated 3 September 2024 within the Amended Heritage Impact Statement (Appendix L) Section 7.4.3. • The proposed materiality changes were justified previously in the EIS and the Submissions and Amendments package dated 3 September 2024 within the Amended Heritage Impact Statement (Appendix L) Section 7.4.2. • See also the response to in DPH12.
Conservation Management Plan (CMP)			
OP-35	<ul style="list-style-type: none"> • Belief that the original CMP was hidden. • Concern that the updated draft CMP as noted in the Heritage Impact Statement, has not been made publicly available. • Expression that Design 5 Architects were commissioned to complete the draft CMP and were then removed from the project. • Concern that the draft CMP prepared by Curio did not include adequate research on the heritage fabric of the Powerhouse and did not clearly explain the changes that have occurred since 1988. • Belief that the existing documentation including the original design principles, statutory requirements and the CMP by Alan Croker were not considered. 	<ul style="list-style-type: none"> • Matt Kenny (Lane Cove, NSW) • Design 5 Architects (Chippendale, NSW) • Name Withheld (Macquarie Park, NSW) • Jonathan Saunders (Cowan, NSW) • Jennifer Jungheim (Waverley, NSW) • John Petersen (Sassafras, VIC) • DoCoMoMo Australia (Marrickville NSW) • The National Trust of Australia NSW (Millers Point, NSW) • Susanna Hledik (St. Ives, NSW) • Kylie Winkworth (Additional Public Submission) • Lionel Glendenning (Additional Public Submission) 	<p>This has been previously addressed in Submissions and Amendments package dated 3 September, 2024, reference, OP-20.</p> <p>A Conservation Management Plan was prepared in 2022 (the CMP) in accordance with the NSW Heritage Council's <i>Statement of best practice for conservation management plans (2021)</i>, <i>Guidance on developing a heritage conservation management plan (2021)</i> and the Burra Charter, and the CMP remains relevant to the site.</p> <p>The Statement of Heritage Impact provided at Appendix U of the EIS, and the Amended HIS provided at Appendix L of the Submissions and Amendments Report, were informed by the preparation of the CMP, consider the relevant recommendations of the CMP and include the gradings of significance in respect of the Heritage Core buildings.</p>
OP-36	<ul style="list-style-type: none"> • Belief that the CMP by Design 5 is of higher quality and that Curio should have consulted with Lionel Glendenning. 	<ul style="list-style-type: none"> • Lionel Glendenning (Russell Lea, NSW) • Lionel Glendenning (Additional Public Submission) 	<ul style="list-style-type: none"> • Consultation has been undertaken, and further consultation has been offered to Mr Glendenning

			<p>as part of the Powerhouse Ultimo Revitalisation project.</p> <ul style="list-style-type: none"> • Mr Glendenning was invited to attend the Powerhouse Ultimo Renewal Master planning Dialogue in 2021 and attended 4 meetings of this group. • Mr Glendenning was invited to join the Ultimo Revitalisation Reference Group by the Minister for the Arts on Friday 2 February 2024. Mr. Glendenning declined the invitation. • Further details of consultation with Mr Glendenning are set out at Annexure A of this document. • Infrastructure NSW has also provided notice to Mr Glendenning pursuant to the provisions of the Copyright Act 1968 (Cth) in respect of the moral rights claim made by Mr Glendenning.
OP-37	<ul style="list-style-type: none"> • Concern that the heritage significance of the Wran was not assessed in the Draft CMP. 	<ul style="list-style-type: none"> • The National Trust of Australia NSW (Millers Point, NSW) 	This has been previously addressed in Submissions and Amendments package dated 3 September 2024, reference, OP-20.

Tourism Impacts

OP-38	<ul style="list-style-type: none"> • Concerns around tourism impacts during revitalisation, particularly once completed. Belief that tourists will be turned away due to the changes in exhibition spaces and the exhibits themselves. 	<ul style="list-style-type: none"> • Caroline Bray (Mosman Park, WA) • Michael Sanders (Hazelbrook, NSW) • Name Withheld (Pyrmont, NSW) • Name Withheld (Ultimo, NSW) 	This has been previously addressed in Submissions and Amendments package dated 3 September 2024, reference OP-48.
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Visual Impacts

OP-39	<ul style="list-style-type: none"> • Concern that the New Building will obstruct views to the heritage core buildings. 	<ul style="list-style-type: none"> • Name Withheld (Pyrmont, NSW) • Lionel Glendenning (Russell Lea, NSW) 	This has been previously addressed in Submissions and Amendments package dated 3 September 2024, reference CoS4.
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Biodiversity Impacts and Sustainability

Loss of trees

OP-40	<ul style="list-style-type: none"> • Belief that the plane trees should be retained since they are hardy and provide relief to native species. 	<ul style="list-style-type: none"> • Lionel Glendenning (Russell Lea, NSW) • Name Withheld, (Pyrmont, NSW) 	This has been previously addressed in Submissions and Amendments package dated 3 September 2024, reference OP-49.
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	<ul style="list-style-type: none"> • Concern that tree removal or pruning during critical periods (mating, egg sitting, hatching, and fledging) could harm active nests and disrupt bird populations. • Suggestion that a thorough assessment of trees near work zones and construction areas should be conducted with a representative from WIRES to ensure the protection of wildlife. • Suggestion that workers should be educated on urban wildlife. 		
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Belief that revitalisation is not sustainable

OP-41	<ul style="list-style-type: none"> • Belief that the revitalization of the Powerhouse is not sustainable and is unnecessary. • Belief that it doesn't make sense to rebuild some of the exhibits as it is not sustainable, particularly the steam infrastructure. • Belief that the most sustainable option would be to adapt and reuse the existing structures at Powerhouse Ultimo. 	<ul style="list-style-type: none"> • Steve Thompson (Elizabeth Bay, NSW) • Name Withheld (Ashfield, NSW) • Maya Dabbs (Petersham, NSW) • Name Withheld (Ramsgate, NSW) • Name Withheld (Bondi Junction, NSW) • Margo McWilliam (Bondi Junction, NSW) • Anoushka Saunders (Bondi Junction, NSW) • Annette Szeto (St Leonards, NSW) • Name Withheld (Ryde, NSW) • Martha Millett (Woollahra, NSW) • Name Withheld (Double Bay, NSW) • Name Withheld (Roseville, NSW) • Linda Lin (Strathfield, NSW) • Jeremy Chea (Vaucluse, NSW) • Name Withheld (Chippendale, NSW) • Name Withheld (Hobartville, NSW) • Name Withheld (Kings Langley, NSW) • Adrian Rose (Loftus, NSW) • Jill Woodfield (Marrickville, NSW) • Harriet Jones (Longueville, NSW) • Name Withheld (Turramurra, NSW) • Anthony Smallwood (Pennant Hills, NSW) • Name Withheld (Cabramatta, NSW) • Name Withheld (Canley Heights, NSW) • Fiona Young (Rose Bay, NSW) • Lindsay Day (Westleigh, NSW) 	<p>This has been previously addressed in the Submissions and Amendments package dated 3 September 2024, reference OP-50. See also the response to DPH12.</p>
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		<ul style="list-style-type: none"> • Name Withheld (Finshermans Paradise, NSW) • Alex Hunt (Darlington, NSW) • Name Withheld (Campsie, NSW) • Name Withheld (Fairfield Heights, NSW) • Name Withheld (Earlwood, NSW) • Name Withheld, (Glebe, NSW) • Evangeline Galea (Marrickville, NSW) • Aston Ashley (Ashfield, NSW) • Name Withheld (Edensor Park, NSW) • Name Withheld, (Pyrmont, NSW) • Tasia Kuznichenko (Summer Hill, NSW) • Name Withheld, (Pyrmont, NSW) • Lucia Zhou (Artarmon, NSW) • Name Withheld (Camperdown, NSW) • Name Withheld (Lugarno, NSW) • Lauchlan Good (Ryde, NSW) • Name Withheld (Double Bay, NSW) • Name Withheld (Rossmore, NSW) • Joshua Frank (Warrawee, NSW) • Name Withheld (Petersham, NSW) • Save the Powerhouse (Ultimo, NSW) • Sam Wells (Roseville, NSW) • Name Withheld (Ashfield, NSW) • Tian Wong See (Glenhaven, NSW) • Name Withheld (Singleton, NSW) • Name Withheld (Lismore, NSW) • Emily Dawson (Sydney, NSW) • Design 5 Architects (Chippendale, NSW) • Name Withheld (Macquarie Park, NSW) 	
OP-42	<ul style="list-style-type: none"> • Belief that revitalisation funds could be used to address the housing crisis. 	<ul style="list-style-type: none"> • Name Withheld (Macquarie Park, NSW) 	Infrastructure NSW is not the government agency responsible to address the housing crisis.
OP-43	<ul style="list-style-type: none"> • The proposal does not acknowledge a responsibility to educate its visitors on climate change. 	<ul style="list-style-type: none"> • Name Withheld (Pyrmont, NSW) 	The Programming of the museum is not a planning matter. The Powerhouse's collection is managed in accordance with the requirements of the Museum of Applied Arts and Sciences Act 1945.

OP-44	<ul style="list-style-type: none"> • Belief that sustainability claims are false. 	<ul style="list-style-type: none"> • Matt Kenny (Lane Cove, NSW) 	As outlined in the ESD Report at Appendix BB to the EIS the project will achieve a 5-star Green Star rating with an aspiration to achieve 6 stars and was undertaken by qualified professionals.
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Transparency and Distrust in the Approach

Distrust of Government approach to Powerhouse Revitalisation

OP-45	<ul style="list-style-type: none"> • Belief that the Government has reneged on its promise to save the museum, believing that this revitalisation demolishes the architecture and legacy of the Powerhouse. • Opinion that representatives at the engagement session failed to give clear indications that the same floor space if not more would be available for the permanent exhibitions. • Criticism that the project has a lack of transparency, unrealistic time frames and budgets, and an absence of open community discussion. • Concerns about secrecy and the absence of a comprehensive restoration plan. • Belief that the government promised to save the Powerhouse and is not upholding this promise through the revitalisation. • Concern about leadership and the current CEO's approach. 	<ul style="list-style-type: none"> • Name Withheld (Pyrmont, NSW) • Thomas Walder (Cherrybrook, NSW) • Matt Kenny (Lane Cove, NSW) • Jennifer Saunders (Russell Lea, NSW) • Name Withheld (Erskineville, NSW) • Lionel Glendenning (Russell Lea, NSW) • Allan Kreuiter (Roseville) • Design 5 Architects (Chippendale, NSW) • Name Withheld (Macquarie Park, NSW) • Name Withheld (Sydney, NSW) • Thomas Lockley (Pyrmont, NSW) • Jonathan Saunders (Cowan, NSW) • Nigel Westlake (Ultimo, NSW) • Robert Hannan (Glebe, NSW) • Jennifer Jungheim (Waverley, NSW) • Christine Newton (Glebe, NSW) • Pyrmont Action Inc (Pyrmont, NSW) • Name Withheld (Pyrmont, NSW) • Name Withheld (Ultimo, NSW) • Name Withheld (Hunters Hill, NSW) • Susanna Hledik (St. Ives, NSW) • Timothy Bidder (Beacon Hill, NSW) • Garry Horvai (Pennant Hills, NSW) • 	This has been previously addressed in Submissions and Amendments package dated 3 September 2024, reference OP-51.
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OP-46	<ul style="list-style-type: none"> • Concern that the real agenda is to repurpose the museum for commercial activities rather than cultural and educational uses. • Belief that former NSW Minister for Arts, Dom Harwin sought to undo the institution. 	<ul style="list-style-type: none"> • Matt Kenny (Lane Cove, NSW) • Name Withheld (Erskineville, NSW) • Name Withheld (Macquarie Park, NSW) 	There is no intention to repurpose the museum for commercial activities or an entertainment venue as part of the Powerhouse revitalisation. The Powerhouse Museum is an exhibition space primarily
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	<ul style="list-style-type: none"> • Belief that the museum is at risk of turning into an entertainment venue. 		and the revitalisation has been led by the demand for more flexible exhibition space.
OP-47	<ul style="list-style-type: none"> • Request that the key documents including the plans for Ultimo and Parramatta are publicly released including business cases, the competition design brief as well as the facilities brief for Powerhouse. 	<ul style="list-style-type: none"> • Jennifer Saunders (Russell Lea, NSW) • Lionel Glendenning (Russell Lea, NSW) • Save the Powerhouse (Ultimo, NSW) • Grace Cochrane (Summer Hill, NSW) • Kylie Winkworth (Additional Public Submission) 	This has been previously addressed in Submissions and Amendments package dated 3 September 2024, reference OP-55.
OP-48	<ul style="list-style-type: none"> • Uncertain timeframe and budget continue to grow. 	<ul style="list-style-type: none"> • John Petersen (Sassafras, VIC) 	This has been previously addressed in Submissions and Amendments package dated 3 September 2024, reference, OP-51 and OP-112.
Unnecessary spending of taxpayer money (too costly)			
OP-49	<ul style="list-style-type: none"> • Belief that the cost of the revitalisation is too much and is better spent elsewhere. • Belief that the cost is not justified by the proposed benefits of the project. • The money should be used to retain the existing Powerhouse character and should only be related to industrial items and the existing collection. 	<ul style="list-style-type: none"> • Christine Macleod (Parramatta, NSW) • Thomas Walder (Cherrybrook, NSW) • Matt Kenny (Lane Cove, NSW) • Lionel Glendenning (Russell Lea, NSW) • Rosemary Webb (Newtown, NSW) • Name Withheld (Balmain, NSW) • Name Withheld (Macquarie Park, NSW) • Thomas Lockley (Pymont, NSW) • Jonathan Saunders (Cowan, NSW) • Name Withheld (Ultimo, NSW) • Clare Carter (Canterbury, NSW) • Christopher Abbott (Taree, NSW) • Tess Lynch (Mount Waverly, VIC) • Name Withheld (Balmain, NSW) • Pymont Action Inc (Pymont, NSW) • Name Withheld (Pymont, NSW) • Name Withheld, (Lilyfield, NSW) • Save the Powerhouse (Ultimo, NSW) • Elijah Neal (Toongabbie, NSW) • Timothy Bidder (Beacon Hill, NSW) • Garry Horvai (Pennant Hills, NSW) • Bruce Hunter (Sydney, NSW) • Kylie Winkworth (Additional Public Submission) 	This has been previously addressed in Submissions and Amendments package dated 3 September 2024, reference, OP58.

OP-50	<ul style="list-style-type: none"> Belief that the 'Do Nothing' option is the only reasonable option. 	<ul style="list-style-type: none"> Matt Kenny (Lane Cove, NSW) Jennifer Saunders (Russell Lea, NSW) 	This has been previously addressed in Submissions and Amendments package dated 3 September 2024, reference, OP58.
OP-51	<ul style="list-style-type: none"> Belief that other alternatives have never been properly investigated. 	<ul style="list-style-type: none"> Pyrmont Action Inc (Pyrmont, NSW) 	Section 2.6 of the EIS detailed the Analysis of alternative which considered 4 potential options including to refurbish the existing Powerhouse, a Design Competition, do nothing or to revisitation the Powerhouse. The assessment found that the revitalisation is the best possible and preferred option for the Powerhouse site. The Submissions and Amendment Report dated 3 September 2024 provided additional details in response to submissions received following exhibition of the EIS. See also Annexure B of this Appendix C which provides further Option 3 analysis.
Suitability of the revitalisation			
OP-52	<ul style="list-style-type: none"> Disappointment in the management and the shift towards creative industries rather than contemporary museum 	<ul style="list-style-type: none"> Christine Macleod (Parramatta, NSW) 	This has been previously addressed in Submissions and Amendments package dated 3 September 2024, reference, OP-118.
OP-53	<ul style="list-style-type: none"> The Castle Hill site is not economically and contextually sensible when the existing infrastructure at Ultimo can be reused. 	<ul style="list-style-type: none"> Name Withheld (Sydney, NSW) Christopher Roberts (Lilyfield, NSW) 	The revitalisation of Powerhouse Ultimo is occurring within the context of the wider Powerhouse program that includes the recent expansion of Powerhouse Castle Hill and the establishment of Powerhouse Parramatta (under construction) – together these facilities represent a significant expansion of the Powerhouse's museum spaces and overall capacity to deliver programming and provide conservation and storage facilities for the Collection.
Concerns about the merit of the development application			
OP-54	<ul style="list-style-type: none"> The Environmental Impact Statement is confusing and seeks to mislead the reader. Belief that the EIS does not fully represent the impacts of the revitalisation and does not completely reference the strong level of opposition to the proposal. Cross sections are made where detail can be avoided. Lack of expert input from qualified individuals with museum experience. 	<ul style="list-style-type: none"> Name Withheld (Balmain, NSW) Catherine Williams (Artarmon, NSW) Jonathan Saunders (Cowan, NSW) Bret Johnson (Ersleville, NSW) Lindsay Sharp (Foxground, NSW) Name Withheld (Penshurst, NSW) Thomas Lockley (Pyrmont, NSW) Christopher Abbott (Taree, NSW) 	<ul style="list-style-type: none"> This has been previously addressed in the Submissions and Amendments package dated 3 September 2024, reference OP-61. The EIS has been authored by appropriately qualified experts. This has been previously addressed in the Submissions and Amendments package dated 3 September 2024 and in the Heritage Impact Statement and Amended HIS at Appendix L of the submitted Submissions and Amendments Report. These were authored by

	<ul style="list-style-type: none"> • Belief that the submission does not meet the SSD requirements. Comment that there is a lack of response to formal submissions and concerns raised. 	<ul style="list-style-type: none"> • Pyrmont Action Inc (Pyrmont, NSW) • Name Withheld (Pyrmont, NSW) • Save the Powerhouse (Ultimo, NSW) • Grace Cochrane (Summer Hill, NSW) • Timothy Bidder (Beacon Hill, NSW) • Andrew Grant (Northbridge, NSW) • Kylie Winkworth (Additional Public Submission) 	<p>appropriately qualified experts and in accordance with Heritage NSW guidelines.</p>
OP-55	<ul style="list-style-type: none"> • Belief that key people have been left out of the decision making process such as Jennifer Saunders (former Deputy Director, Collections and Outreach, Powerhouse Museum), Kylie Winkworth (Museum and Heritage Expert) and Lindsay Sharp (Founding Director of the Powerhouse Museum). 	<ul style="list-style-type: none"> • Thomas Lockley (Pyrmont, NSW) • Christopher Abbott (Taree, NSW) • Pyrmont Action Inc (Pyrmont, NSW) • Name Withheld (Pyrmont, NSW) • Save the Powerhouse (Ultimo, NSW) • Grace Cochrane (Summer Hill, NSW) • Timothy Bidder (Beacon Hill, NSW) • Andrew Grant (Northbridge, NSW) 	<ul style="list-style-type: none"> • Stakeholder engagement has been undertaken in relation to the Powerhouse Ultimo revitalisation project. Specific people listed have been approached directly and invited to forums for consultation on the project. Further a number of these people are subscribers to the project information distribution list. • The SSDA has been exhibited and engagement has been undertaken in accordance with the <i>Undertaking Engagement Guidelines for State Significant Development</i>.
OP-56	<ul style="list-style-type: none"> • ESD Report is misleading, incomplete and suboptimal. 	<ul style="list-style-type: none"> • Thomas Walder (Cherrybrook, NSW) 	<p>This has been previously addressed in the Submissions and Amendments package dated 3 September 2024, reference OP-62.</p>
OP-57	<ul style="list-style-type: none"> • The stated reasons for the proposed changes are questioned such as revealing the Turbine Hall. This reasoning is undermined by other design changes that obscure views and reduce exhibition space. 	<ul style="list-style-type: none"> • DoCoMoMo Australia (Marrickville, NSW) 	<ul style="list-style-type: none"> • As outlined in the SSDA and RtS packages, the design seeks to create flexible, exhibition spaces suitable for a range of exhibition designs and typologies. • The removal of mezzanines within the Turbine Hall and the Boiler House has been assessed as having a positive impact to the heritage value of these spaces as outlined in the Amended Statement of Heritage Significance at Appendix L to the Response to Submissions.
OP-58	<ul style="list-style-type: none"> • Insufficient information on the reuse of the Wran. • Demolition plans do not clearly show all sections such as the intention for the arch of the roof form. 	<ul style="list-style-type: none"> • Name Withheld (Pyrmont, NSW) • Susanna Hledik (St. Ives, NSW) 	<p>This has been previously addressed in the Submissions and Amendments package dated 3 September 2024, including by reference to the Structural Sequencing Diagrams submitted at Appendix H.</p>

OP-59	<ul style="list-style-type: none"> Lack of information regarding exhibition plan and architect's brief. 	<ul style="list-style-type: none"> Thomas Walder (Cherrybrook, NSW) 	This has been previously addressed in the Submissions and Amendments package dated 3 September 2024, reference OP-64.
OP-60	<ul style="list-style-type: none"> Belief that the visitor projections are unrealistic and are will be less than the projections. 	<ul style="list-style-type: none"> Name Withheld (Erskineville, NSW) Robert Hannan (Glebe, NSW) John Petersen (Sassafras, VIC) 	Planning approval is not sought for the projected visitor numbers. It is not opening, the Powerhouse Museum welcomed over 2 million visitors in its first year of operation.
OP-61	<ul style="list-style-type: none"> Belief that the public owns the Powerhouse, and the SSD therefore lacks legitimacy. 	<ul style="list-style-type: none"> Lionel Glendenning (Russell Lea, NSW) Name Withheld (Ultimo, NSW) 	The Powerhouse is owned by the government of NSW. A detailed business case and research process has been undertaken to demonstrate that the works are justified and required. Public engagement with the SSDA project has been undertaken in accordance with <i>Undertaking Engagement Guidelines for State Significant Development</i> .
OP-62	<ul style="list-style-type: none"> Lack of detail in architectural responses and belief that the Government Architect does not have adequate experience in major projects and in museum design. Belief that the review by the SDRP is superficial and do not have adequate experience to review the application. 	<ul style="list-style-type: none"> Lionel Glendenning (Russell Lea, NSW) 	The Government Architect and SDRP have suitable qualifications and experience to review the application, as is the process for SSDAs.
OP-63	<ul style="list-style-type: none"> Concern that none of the renders indicate that there is any interesting information material. Belief that the renders suggest insufficient thought has been given to the context of museum objects since. Critique of the Design Reports illustrations and descriptions of the exhibition spaces are vague and the diagrams are basic and show minimal detail. Suggestion from the National Trust of Australia that it needs to be documented and established how the exhibition spaces will showcase the collection. 	<ul style="list-style-type: none"> Pyrmont Action Inc (Pyrmont, NSW) The National Trust of Australia (Millers Point, NSW) Kylie Winkworth (Additional Public Submission) 	Programming of the museum is not a planning matter. The renders are indicative, and their purpose is to visually articulate the proposed structural changes to the Powerhouse. The Powerhouse's collection and the programming of the museum is managed in accordance with the requirements of the <i>Museum of Applied Arts and Sciences Act 1945</i> .
OP-64	<ul style="list-style-type: none"> Concern that the Amended Design Report claims strategic improvements for showcasing the museum's collection, but lacks clear explanation and detail. 	<ul style="list-style-type: none"> The National Trust of Australia (Millers Point, NSW) 	The museum's collection is managed under the <i>Museum of Applied Arts and Sciences Act 1945</i> , noting that the management of the collection is not a relevant planning matter.

Lack of and distrust in the consultation process

OP-65	<ul style="list-style-type: none"> • Belief that the UTS Submission is a conflict of interest. • Suggestion that the NSW Government needs to preserve the museum. • Belief that the government is trying to mislead the public by saying the exhibition spaces will be larger or of increased quality and flexibility. • Belief that documentation to support the revitalisation was hidden. • Belief that the public was only consulted on physical issues. • Belief that the response to submissions was not adequate. • Belief that the documentation to support the trivialisation is not adequate. • Belief that the public consultation was not genuine. 	<ul style="list-style-type: none"> • Name Withheld (Pyrmont, NSW) • Matt Kenny (Lane Cove, NSW) • Name Withheld (Macquarie Park, NSW) • Robert Hannan (Glebe, NSW) • Name Withheld (Ultimo, NSW) • Name Withheld (Ultimo, NSW) • Clare Carter (Canterbury, NSW) • Brad Hayne (Muswellbrook, NSW) • John Petersen (Sassafras, VIC) • Judith White (Tweed Heads, NSW) • Christopher Abbott (Taree, NSW) • Tess Lynch (Mount Waverly, VIC) • Brett Johnson (Erskineville, NSW) • Jake Evans (Lilyfield, NSW) • Save the Powerhouse (Ultimo, NSW) • Grace Cochrane (Summer Hill, NSW) • Kylie Winkworth (Additional Public Submission) 	<ul style="list-style-type: none"> • Previously addressed in Submissions and Amendments package dated 3 September 2024, reference, OP-77.
OP-66	<ul style="list-style-type: none"> • Belief that there was a deliberate lack of transparency • Belief that the consultation sessions lacked sufficient information. • Belief that key information was not shared with the public. • Belief that the NSW Government and CEO Lisa Havilah are ignoring public feedback and submissions 	<ul style="list-style-type: none"> • Design 5 Architects (Chippendale, NSW) • Clare Carter (Canterbury, NSW) • Brett Johnson (Erskineville, NSW) • Pyrmont Action Inc (Pyrmont, NSW) • Save the Powerhouse Museum (Sydney, NSW) 	<p>The consultation process has been undertaken in accordance with the Department of Planning, Housing and Infrastructure's <i>Undertaking Engagement Guidelines for State Significant Projects</i>.</p>
OP-67	<ul style="list-style-type: none"> • Lack of response to concerns over the years. • Belief that the public has not been reported adequately and there is no recognition of the immense disapproval from the public submissions. • Frustration expressed over the need to repeatedly submit objections. 	<ul style="list-style-type: none"> • Thomas Lockley (Pyrmont, NSW) • Tess Lynch (Mount Waverly, VIC) • Christine Newton (Glebe, NSW) • Brett Johnson (Erskineville, NSW) 	<ul style="list-style-type: none"> • The subject of this Response to Submissions is the Powerhouse Revitalisation which has been developed in accordance with all relevant legislation. • The consultation process has been undertaken in accordance with the Department of Planning, Housing and Infrastructure's <i>Undertaking Engagement Guidelines for State Significant Projects</i>.
OP-68	<ul style="list-style-type: none"> • Concern that 'management of the museums collection is not a planning matter' is not a valid response. 	<ul style="list-style-type: none"> • Steve Thompson (Elizabeth Bay, NSW) • Name Withheld (Ashfield, NSW) • Maya Dabbs (Petersham, NSW) 	<p>The SSDA process is required to be undertaken in accordance with the legislation that permits the approval of the development.</p>

	<ul style="list-style-type: none"> • Name Withheld (Ramsgate, NSW) • Name Withheld (Bondi Junction, NSW) • Margo McWilliam (Bondi Junction, NSW) • Anoushka Saunders (Bondi Junction, NSW) • Annette Szeto (St Leonards, NSW) • Name Withheld (Ryde, NSW) • Martha Millett (Woollahra, NSW) • Name Withheld (Double Bay, NSW) • Name Withheld (Roseville, NSW) • Linda Lin (Strathfield, NSW) • Jeremy Chea (Vaucluse, NSW) • Name Withheld (Chippendale, NSW) • Name Withheld (Hobartville, NSW) • Name Withheld (Kings Langley, NSW) • Lindsay Day (Westleigh, NSW) • Name Withheld (Finshermans Paradise, NSW) • Alex Hunt (Darlington, NSW) • Name Withheld (Campsie, NSW) • Name Withheld (Fairfield Heights, NSW) • Name Withheld (Earlwood, NSW) • Name Withheld, (Glebe, NSW) • Evangeline Galea (Marrickville, NSW) • Aston Ashley (Ashfield, NSW) • Name Withheld (Edensor Park, NSW) • Jill Woodfield (Marrickville, NSW) • Harriet Jones (Longueville, NSW) • Name Withheld (Turramurra, NSW) • Anthony Smallwood (Pennant Hills, NSW) • Name Withheld (Cabramatta, NSW) • Name Withheld (Canley Heights, NSW) • Fiona Young (Rose Bay, NSW) • Adrian Rose (Loftus, NSW) • Name Withheld, (Pyrmont, NSW) • Tasia Kuznichenko (Summer Hill, NSW) • Name Withheld, (Pyrmont, NSW) • Lucia Zhou (Artarmon, NSW) • Name Withheld (Camperdown, NSW) 	<p>It is noted that consultation and engagement has been undertaken in accordance with the Department of Planning, Housing and Infrastructure's <i>Undertaking Engagement Guidelines for State Significant Projects</i>.</p>
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OP-69	<ul style="list-style-type: none"> Concern that the project did not include a Concept DA (Stage 1 DA) with building envelopes. 	<ul style="list-style-type: none"> Save the Powerhouse (Ultimo, NSW) Kylie Winkworth (Additional Public Submission) 	The proposal was not required to prepare a Concept DA with building envelopes, as the Section 2.10 of the <i>State Environmental Planning Policy (Planning Systems) 2021</i> notes that DCPs do not apply.
Consultation with Lionel Glendenning			
OP-70	<ul style="list-style-type: none"> Belief that Lionel Glendenning should be approached under the Moral Rights obligation. 	<ul style="list-style-type: none"> Name Withheld (Pyrmont, NSW) Matt Kenny (Lane Cove, NSW) Lionel Glendenning (Russell Lea, NSW) Kylie Winkworth (Additional Public Submission) 	<ul style="list-style-type: none"> Extensive consultation has been undertaken and further consultation has been offered to Mr Glendenning as part of the Powerhouse Ultimo Revitalisation project. Mr Glendenning was invited to attend the Powerhouse Ultimo Renewal Masterplanning Dialogue in 2021 and attended 4 meetings of this group over the course of 2021 and 2022. Mr Glendenning was invited to join the Ultimo Revitalisation Reference Group by the Minister for the Arts on Friday 2 February 2024. Mr. Glendenning declined the invitation. Infrastructure NSW has also provided notice to Mr Glendenning pursuant to the provisions of the Copyright Act 1968 (Cth) in respect of the moral rights claim made by Mr Glendenning
Public exhibition process			
OP-71	<ul style="list-style-type: none"> Issues logging into the Planning Portal even with the assistance of the help team. 	<ul style="list-style-type: none"> Margaret Lorang (Mosman, NSW) 	Planning Portal issues are not a planning matter and are managed by the NSW Planning Portal team.

Building Design and Amenity			
OP-72	<ul style="list-style-type: none"> Belief that the design destroys the Powerhouse landmark profile. Suggestion that the SSD must be rejected as the design is believed to be destructive The design does not resonate with the original design. 	<ul style="list-style-type: none"> Thomas Walder (Cherrybrook, NSW) Name Withheld, (Pyrmont, NSW) 	This has been previously addressed in Submissions and Amendments package dated 3 September 2024, reference, OP-92.
OP-73	<ul style="list-style-type: none"> Concern that the removal of the building facade will remove the already disappearing Australia post-modern style. 	<ul style="list-style-type: none"> Name Withheld (Woolloomooloo, NSW) 	<ul style="list-style-type: none"> This has been previously addressed in Submissions and Amendments package dated 3 September 2024, Amended Heritage Impact Statement Appendix L reference Section 5.2.7. See also the response in item DPHI2.
OP-74	<ul style="list-style-type: none"> No justification for the second loading dock. Loading dock is believed to be dangerous for pedestrians. 	<ul style="list-style-type: none"> Thomas Walder (Cherrybrook, NSW) Lionel Glendenning (Russell Lea, NSW) Save the Powerhouse (Ultimo, NSW) 	This has been previously addressed in Submissions and Amendments package dated 3 September 2024, reference, CoS29.
OP-75	<ul style="list-style-type: none"> The belief that the proposed changes, such as replacing lightweight cladding with brick, destroy the original design intent of light-filled spaces and the playful contrast with the brick power house buildings. Belief that the proposal will diminish the 1988 building's architectural value. 	<ul style="list-style-type: none"> DoCoMoMO Australia (Marrickville, NSW) Save the Powerhouse (Ultimo, NSW) 	This has been previously addressed in Submissions and Amendments package dated 3 September 2024, reference, OP-42. See also response to DPHI2.
OP-76	<ul style="list-style-type: none"> Concern that there was no study to refurbish the existing museum. 	<ul style="list-style-type: none"> Lionel Glendenning (Russell Lea, NSW) Kylie Winkworth (Additional Public Submission) 	Option 3 'Refurbish Existing' was considered in the EIS package dated 11 April 2024. See also the response to OP-51 above.
OP-77	<ul style="list-style-type: none"> Belief that design excellence is not demonstrated. 	<ul style="list-style-type: none"> Lionel Glendenning (Russell Lea, NSW) 	Table 8 in Section 4.0 of the EIS dated 11 April 2024 details how the proposed development exhibits design excellence. Furthermore, a Design Excellence Strategy was submitted with the EIS dated 11 April, 2024 and is provided at Appendix HH.
OP-78	<ul style="list-style-type: none"> The main entrance is underwhelming and complex. There is already a sufficient entry at the lower courtyard and belief that this works well. The entry off Harris Street should be retained. 	<ul style="list-style-type: none"> Lionel Glendenning (Russell Lea, NSW) Brad Hayne (Muswellbrook, NSW) Save the Powerhouse (Ultimo, NSW) Kylie Winkworth (Additional Public Submission) 	This has been previously addressed in Submissions and Amendments package dated 3 September 2024, reference, OP-85.

OP-79	<ul style="list-style-type: none"> The levitating mass veneer of framed brickwork is overbearing and repetitive. 	<ul style="list-style-type: none"> Lionel Glendenning (Russell Lea, NSW) 	<ul style="list-style-type: none"> The rationale for materiality has been set out in the SSDA, including under the Response to Submissions. See also the response to DPHI2.
OP-80	<ul style="list-style-type: none"> The facade does not complement the original Ultimo Power House. 	<ul style="list-style-type: none"> Lionel Glendenning (Russell Lea, NSW) 	<p>This has previously been addressed in the Amended HIS at Appendix L. See also the response DPHI2.</p>
OP-81	<ul style="list-style-type: none"> Impacts on fire an exhaust system, provisions for parking and the disabled are not addressed. 	<ul style="list-style-type: none"> Lionel Glendenning (Russell Lea, NSW) 	<p>The EIS was accompanied by a Fire Engineering Report at Appendix AA.</p> <p>The site has never included public parking, and this is proposed to be maintained.</p> <p>The provisions for Access were dealt with in the Access Review Report at Appendix Z to the EIS.</p>
OP-82	<ul style="list-style-type: none"> Belief that the process and the result are completely against all principles articulated in the Australia ICOMOS Burra Charter. 	<ul style="list-style-type: none"> Design 5 Architects (Chippendale, NSW) Save the Powerhouse (Ultimo, NSW) Kylie Winkworth (Additional Public Submission) 	<p>Previously addressed in Submissions and Amendments package dated 3 September 2024, reference, OP-57.</p>
OP-83	<ul style="list-style-type: none"> Belief that modifications are unsympathetic and that the deterioration of the external structure cannot be used as justification for major changes. 	<ul style="list-style-type: none"> Design 5 Architects (Chippendale, NSW) 	<p>See response in DPHI2.</p>
OP-84	<ul style="list-style-type: none"> Comment that the accessibility improvements, specifically at the Exhibition Centre tram stop are inadequate and hard for people to access with a disability. Access from the Haymarket tram stop has been commented on that it is a steep and lengthy ramp and is difficult to use. Recommendation that transportation and signage should be improved. 	<ul style="list-style-type: none"> Name Withheld (Ultimo, NSW) 	<ul style="list-style-type: none"> The EIS is accompanied by an Accessibility Review (Appendix Z) and confirms that the proposed development will be capable of compliance with the accessibility requirements of the DDA Premises Standards 2010 and the Building Code of Australia (BCA). The Exhibition light rail stop, as well as the Haymarket light rail stop is outside the boundary of the project site.
OP-85	<ul style="list-style-type: none"> No option of car parking. 	<ul style="list-style-type: none"> Name Withheld (Ultimo, NSW) 	<p>As addressed in the EIS submitted 11 April 2024, there are numerous publicly accessible car parks located with close walking distance of the site.</p>
OP-86	<ul style="list-style-type: none"> The new circulation proposed removes the discovery elements which enhances the museum experience. 	<ul style="list-style-type: none"> Name Withheld (Macquarie Park, NSW) Kylie Winkworth (Additional Public Submission) 	<ul style="list-style-type: none"> Providing efficient circulation networks within and through museum spaces was identified as an objective of the revitalisation.

			<ul style="list-style-type: none"> Confusion was identified by the lack of separation between back of house and the legibility of paces. The proposed design intends to create an improved visitor circulation experience through the reorientation of The Goods Line, establishing one central, intuitive and accessible circulation systems and separating front of house and back of house orientations. This issue was first identified in 1993 when a Masterplan was commissioned by Powerhouse.
OP-87	<ul style="list-style-type: none"> Considering climate change predictions, greater consideration should have been given to flooding. 	<ul style="list-style-type: none"> Name Withheld (Macquarie Park, NSW) Lionel Glendenning (Russell Lea, NSW) 	Additional flood commentary is provided at Appendix B .
General objection for the proposal			
OP-88	<ul style="list-style-type: none"> General objection to the proposal 	<ul style="list-style-type: none"> Luca Vincenzo (Wahroonga, NSW) 	Noted.
Museum Uses			
OP-89	<ul style="list-style-type: none"> Concern that the proposal results in changes to the use of the Powerhouse Museum 	<ul style="list-style-type: none"> Name Withheld (Pyrmont, NSW) 	This has been previously addressed in Submissions and Amendments package dated 3 September 2024, reference, OP-61.
Harris Street Frontage			
OP-90	<ul style="list-style-type: none"> Concern that the Harris Street frontage shop-front activation will not remain lively and will be replaced with units. Disapproval of shopfront tenancies. 	<ul style="list-style-type: none"> Christine Macleod (Parramatta, NSW) Thomas Walder (Cherrybrook, NSW) Lionel Glendenning (Russell Lea, NSW) Name Withheld (Macquarie Park, NSW) 	<ul style="list-style-type: none"> The creative industry studios will active Harris Street and will typically operate between business hours. They will establish space for new creative industries that operate in synergy with the Powerhouse and which can enhance activation and passive surveillance of Harris Street. There is no intention to replace the creative industry studios with units as part of the Powerhouse Revitalisation. This has been previously addressed in Submissions and Amendments package dated 3 September 2024, reference OP-99.
OP-91	<ul style="list-style-type: none"> Key elements of Harris Street are ambiguous and unresolved. The design should incorporate Harry Seidler's Ultimo Pool design on Harris Street and Lawrence Neild's Ultimo Community Centre. 	<ul style="list-style-type: none"> Lionel Glendenning (Russell Lea, NSW) 	<ul style="list-style-type: none"> The design of Harris Street has undergone detailed design development as submitted with the EIS dated 11 April 2024 and with the Submissions and Amendments Report package dated 3 September 2024.

			<ul style="list-style-type: none"> The Ian Thorpe Aquatic Centre and Ultimo Community Centre are outside of the subject site and are not subject to this EIS.
OP-92	<ul style="list-style-type: none"> Concern that the proposed Harris Street frontage would diminish the exterior of the Wran and Galleria. 	<ul style="list-style-type: none"> Thomas Walder (Cherrybrook, NSW) Save the Powerhouse (Ultimo, NSW) 	This has been previously addressed in Submissions and Amendments package dated 3 September 2024, reference OP-99.

Landscaping and Public Domain

OP-93	<ul style="list-style-type: none"> Belief that the public domain is not flexible and concerns regarding their true size. 	<ul style="list-style-type: none"> Allan Kreuter (Roseville) 	This has been previously addressed in Submissions and Amendments package dated 3 September 2024, reference OP-101 and OP-104.
OP-94	<ul style="list-style-type: none"> Belief that the Courtyard and Post Office Courtyard will be unsafe at night and are subject to traffic noise Belief that the public domain areas designed are not safe at night.. 	<ul style="list-style-type: none"> Lionel Glendenning (Russell Lea, NSW) Name Withheld (Enmore, NSW) 	This has been previously addressed in the EIS package dated 11 April 2024 in the Crime Prevention Through Environmental Design (CPTED) Report and the Noise and Vibration Report submitted at Appendix EE and Appendix X respectively.
OP-95	<ul style="list-style-type: none"> Belief that the Landscape Plans do not showcase Country. 	<ul style="list-style-type: none"> Lionel Glendenning (Russell Lea, NSW) 	The Connecting with Country Report and Landscape Drawings demonstrate how the proposed landscaping works showcase and honour Country as documented in the EIS package submitted 11 April 2024 and in the Submissions and Amendments package dated 3 September 2024, particularly in the Amended Design Report at Appendix F and the Connecting with Country Report at Appendix U
OP-96	<ul style="list-style-type: none"> Belief that poor solar access is afforded to the Terrace. 	<ul style="list-style-type: none"> Lionel Glendenning (Russell Lea, NSW) 	This has been previously addressed in the EIS package dated 11 April 2024, reference Section 6.1.4 of the EIS.
OP-97	<ul style="list-style-type: none"> Belief that the Terrace is not welcoming or attractive. 	<ul style="list-style-type: none"> Lionel Glendenning (Russell Lea, NSW) 	This has been previously addressed in the Submissions and Amendments package dated 3 September 2024, reference OP-101 and OP-104.
OP-98	<ul style="list-style-type: none"> Belief that the public domain areas proposed including the Goods Line entry and Terrace is confusing and indirect. 	<ul style="list-style-type: none"> Lionel Glendenning (Russell Lea, NSW) 	This has been previously addressed in the EIS package dated 11 April 2024, reference Section 6.1.4.

Closure of the Museum

OP-99	<ul style="list-style-type: none"> • Closure of the Powerhouse is premature. • Belief that the Powerhouse should reopen now. • Objection to the five-year closure of Ultimo spaces instead of addressing essential repairs and maintenance. 	<ul style="list-style-type: none"> • Rosemary Webb (Newtown, NSW) • Thomas Lockley (Pyrmont, NSW) • Clare Carter (Canterbury, NSW) • Christopher Abbott (Taree, NSW) • Jacksons Landing Community Association • Brett Johnson (Erskineville, NSW) • Save the Powerhouse (Ultimo, NSW) • Neville Pleffer (Rooty Hill, NSW) 	This has been previously addressed in the Submissions and Amendments package dated 3 September 2024, reference OP-112.
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MAAS Act

OP-100	<ul style="list-style-type: none"> • Lack of clarity about the future of the MASS Collection. • Suggestion that the revitalisation should showcase more of the MAAS collection. 	<ul style="list-style-type: none"> • Kris Levesons (Ultimo, NSW). • Name Withheld, (Tempe, NSW) 	Powerhouse Museum Ultimo will continue to deliver an applied arts and sciences program, exhibiting the renowned Powerhouse Collection, international exhibitions and programs that support the creative industries.
OP-101	<ul style="list-style-type: none"> • Belief that the government should prioritise the repairs and maintenance neglected by the management of MAAS, the renewal of exhibitions and open the museum again. • Disappointment and distrust in the management of MAAS. • Belief that the EIS needs to demonstrate compliance with the MAAS Act. • Belief that the revitalisation involving creative industry spaces is not consistent with the objectives of the MAAS Act. 	<ul style="list-style-type: none"> • Lionel Glendenning (Russell Lea, NSW) • Kylie Winkworth (Additional Public Submission) 	<ul style="list-style-type: none"> • This has been previously addressed in the Submissions and Amendments package dated 3 September 2024, reference OP-118. • The consultation process has been undertaken in accordance with the Department of Planning, Housing and Infrastructure's <i>Undertaking Engagement Guidelines for State Significant Projects</i>.
OP-102	<ul style="list-style-type: none"> • Belief that the application breaches the Museum of Applied Arts and Sciences. 	<ul style="list-style-type: none"> • Design 5 Architects (Chippendale, NSW) • Save the Powerhouse (Ultimo, NSW) 	This has been previously addressed in the Submissions and Amendments package dated 3 September 2024, reference OP-115.

Support for the project

OP-103	<ul style="list-style-type: none"> • UTS has a strong partnership with Powerhouse Ultimo, aiming to create a world-class Creative Industries Precinct. • The revitalization project includes establishing a creative industries academy to connect students with industry leaders and provide immersive educational experiences 	<ul style="list-style-type: none"> • UTS (Ultimo NSW) 	<ul style="list-style-type: none"> • Noted.
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	<ul style="list-style-type: none"> • Embedding First Nations programs and integrating the UTS Galuwa Experience into broader museum programming is a key benefit of the proposal. • The proposal will elevate the museum's focus on fashion and design by linking with local researchers and industry professionals. • The proposal will create opportunity for student internships and events. • The research and industry development element will be expanded in the creative industries sector. • The public domain will be active especially at The Goods Line connecting UTs and the Powerhouse. 		
OP-104	<ul style="list-style-type: none"> • Creation of world-class exhibition spaces that will accommodate international exhibits and provide greater access to the Powerhouse's renowned collection of over 500,000 objects. • Improved public access with a new main entrance facing The Goods Line, connecting the museum to public transport and nearby precincts. • Development of new public spaces, including a 2000sqm square and accessible courtyards, enhancing community engagement and making the museum a central feature of the area. • Expansion of learning and programming spaces, allowing the museum to cater to diverse audiences and offer enriched educational experiences. • The revitalisation will transform the museum into a dynamic cultural hub that will continue to serve the community, attract visitors, and support Sydney's creative industries. 	<ul style="list-style-type: none"> • Micheal Jarvin 	Noted.
OP-105	<ul style="list-style-type: none"> • The revitalisation will enhance the area and is consistent with the Pyrmont and Ultimo strategy plan. 	<ul style="list-style-type: none"> • Name Withheld (Pyrmont, NSW) 	Noted.
OP-106	<ul style="list-style-type: none"> • <i>'This is good planning'</i> 	<ul style="list-style-type: none"> • Name Withheld (Ultimo, NSW) 	Noted.
OP-107	<ul style="list-style-type: none"> • <i>'Very pleased with the amendments to the design and continue to support this revitalisation project which will enhance the area and is consistent with Pyrmont and Ultimo strategy plan.'</i> 	<ul style="list-style-type: none"> • Name Withheld (Pyrmont, NSW) 	Noted.

Annexure A – Further stakeholder consultation

2.1 2021-22 Powerhouse Ultimo Master Planning Dialogue

During 2021 to 2022, the Powerhouse Ultimo Master Planning Dialogue was convened by Powerhouse and Create NSW. The Members of the master planning dialogue included:

- Abbie Galvin, Government Architect Office
- Andrew Andersons, AO, Architect
- Janet McDonald, AO, former Powerhouse Trustee
- Margaret Betteridge, Curator (former PH Curator)
- Peter Poulet, Architect and Powerhouse Trustee
- Lionel Glendenning, Principal Design Architect of the c1988 adaptive reuse
- Alan Croker, Design 4 Architects

The matters discussed within the Powerhouse Ultimo Master Planning Dialogue included preparation for the international design competition and the preparation of the 2022 CMP.

Mr Glendenning attended meetings on:

- 24 August 2021
- 16 November 2021
- 16 December 2021
- 12 April 2022

2.2 2 February 2024 - Invitation to become a Member of the Powerhouse Museum, Ultimo Revitalisation Reference Group

On 2 February 2024, John Graham MLC, Special Minister of State, Minister for the Arts, Minister for Music and the Night time Economy, Minister for Jobs and Tourism, and Deputy Leader of the Government in the Legislative Council wrote to Mr Glendenning, c/o Ms Sanders, inviting Mr Glendenning to become a Member of the Powerhouse Museum, Ultimo Revitalisation Reference Group. Mr Graham MLC stated that the focus of the group is to:

1. **Purpose:** Support the Powerhouse Museum, Ultimo as a leading applied arts and sciences museum.
2. **Concept Design Development:** Advise the project team on concept design.
3. **Preserving Heritage:** Provide reference and insights into the original design intent of the 1988 establishment of the museum on the site of the former Ultimo Power Station.
4. **Consultation:** Provide advice on elements to enhance functionality, aesthetics, and project outcomes.

5. **Future:** Consider program development approach for the museums reopening.

2.3 2024 interactions with stakeholders including Save the Powerhouse (STP)

Further to the Consultation Outcomes Report at Appendix G of the Submissions and Amendments Report dated 3 September 2024, the following additional records of stakeholder consultation is set out below.

Date	Interaction	Format	Notes
6 December 2023	Project update – new design + next steps for SSDA planning process	Electronic direct mail (eDM) to subscribed stakeholders.	Recipients included Save the Powerhouse (STP) and Kylie Winkworth
5 – 25 February 2024: Pre-lodgment consultation period			
5 February 2024	Invitation to participate in community consultation + factsheets	eDM to subscribed stakeholders	As above
15 February 2024	Community consultation session	In-person	Representatives of STP attended
17 February 2024	Community consultation session	In-person	Representatives of STP, Ms Winkworth and Mr Lockley attended
19 February 2024	Community consultation session	Online	Mr Lockley attended.
20 February 2024	Reminder to participate in community consultation	eDM to subscribed stakeholders	
20 February 2024	Submission received from Lindsay Sharp	Email from Mr Sharp to INSW	INSW acknowledged and responded 27 February
22 February 2024	Community consultation session	Online	Representatives of STP Ms Sanders and Mr Lockley attended
24 February 2024	Submission received from Save the Powerhouse	Email from STP to INSW	INSW acknowledged and responded 4 March 2024
25 February 2024	Submission received from Ms Sanders	Email from JS to INSW	INSW acknowledged and responded
26 February 2024	Submission received from Ms Winkworth	Email from KW to INSW	INSW acknowledged and responded 27 February 2024
29 February 2024	Invitation to follow-up session	eDM to participants of 2 x online sessions	
7 March 2024	Community consultation session	Online	STP, Mr Lockley and Ms Sanders attended
15 March 2024	Invitation to meet from INSW to Mr Glendenning	Letter from INSW to Mr Glendenning	
19 March 2024	Project update – next steps in planning process	eDM to subscribed stakeholders	
3 April 2024	Invitation to provide input as the architect of the 1988 museum	Email from INSW Project Director	10 April – Mr Glendenning replied to INSW via email

project: Jennifer Sanders and Lionel Glendenning		15 May – Ms Sanders replied via email, attaching letter from Mr Glendenning	
3 – 30 May 2024: Public Exhibition period			
3 May 2024	Invitation to participate in community consultation + factsheets	eDM to subscribed stakeholders	
3 May 2024	Enquiry about planning documentation on portal	Email from STP to INSW	INSW responded on 6 May 2024 with confirmation documentation was live
14 May 2024	Approach for key stakeholder session: Mr Sharp, Save the Powerhouse, Ms Winkworth, Ms Sanders	Phone call conducted by Aurecon	Mr Sharp – no response, left voicemail STP – no response, left voicemail Ms Winkworth – confirmed interest Ms Saunders – confirmed interest
15 May 2024	Invitation to key stakeholder session: Mr Sharp	Email from INSW to Lindsay Sharp	No response INSW sent follow up 20 May 2024 – also no response
15 May 2024	Invitation to key stakeholder session: Ms Sanders & Mr Glendenning	Email from INSW to Ms Sanders	INSW sent follow up 22 May 2024 Ms Sanders confirmed her attendance 23 May 2024
15 May 2024	Invitation to key stakeholder session: Save the Powerhouse	Email from INSW to Save the Powerhouse	15 May 2024 – STP confirmed they would attend 16 May 2024 – INSW acknowledged confirmation
15 May 2024	Invitation to key stakeholder session: Ms Winkworth	Email from INSW to Ms Winkworth	20 May 2024– INSW sent follow up 23 May 2024–Ms Winkworth confirmed she would attend 23 May 2024 – INSW acknowledged 27 May 2024 – Ms Winkworth cancelled attendance for private reasons
15 May 2024	Correspondence received from Mr Glendenning	Letter from Mr Glendenning to INSW	
18 May 2024	Community consultation session	In-person	STP attended
19 May 2024	Correspondence received from Mr Glendenning	Letter from Mr Glendenning to INSW	
24 May 2024	Information for key stakeholder info session	eDM to accepted participants	
27 May 2023	Key stakeholder info session	In-person	STP attended

31 May 2024	Follow up email seeking information following discussion at key stakeholder session	Email from Aurecon to STP	STP responded to Aurecon on 2 June 2024
3 June 2024	Project update – next steps in planning process	eDM to subscribed stakeholders	
3 June 2024	Action items from key stakeholder session	Email to accepted participants, including STP, Ms Sanders, Mr Lockley and Ms Winkworth	
6 June 2024	Letter detailing response to issues raised in key stakeholder session	Email from STP to Kylie Cochrane, Aurecon Advisory	STP shared letter directly with INSW on 6 June 2024 via email
5 July 2024	Departmental response to letter from Mary Mortimer, c/o STP	Email from INSW to STP	No response
25 September 2024	Correspondence received from Mr Glendenning.	Letter from Mr Glendenning to INSW, sent by email	

Annexure B – Option 3 Refurbish Existing

Option 3 Refurbish Existing considered the upgrade or renovation of existing buildings on site without the addition of new buildings. This option was not feasible considering the objectives of the development including the inability to create flexible large scale exhibition spaces that could accommodate varied exhibition typologies. The stated desire by Powerhouse to host more and varied exhibitions requires spaces with inherent flexibility with appropriate light and acoustic control, unimpeded by columns, and overhead obstructions and providing a clear separation between front-of-house and back-of-house facilities. Refurbishing existing spaces/buildings would not result in the required spaces to deliver such flexibility for future exhibitions.

The Wran Building in its current form impedes the ability to separate circulation functions from exhibition spaces. The current arrangement of exhibition space within the Wran Building is compromised by light penetration and a lack of acoustic sealing from Harris Street. Lighting control is important to protect the Museum's collections. This was the reason underlying the decision to tint the glazed façade of the Wran Building in c2011-2013. Acoustic sealing is also important to create a controlled museum environment including for the provision of audio devices for diversity, equity and inclusion purposes and to support learning initiatives. The original design intent of the Wran Building was as an entry hall rather than an exhibition space, hence the decision to incorporate exhibition space within the Wran Building over time has grappled with the above constraints.

Furthermore, whilst there is scope within Option 3 to limit repairs to the external façade to fixing the tinting and deteriorated metal panels, the fabric would still face the same challenges of lack of longevity and robustness (see photograph A below) and the aforementioned lack of ability to deliver on the functionality requirements for a world-class museum which have evolved since the decision to clad the museum in lightweight metal and glazing in c1988 (and the materials available for construction have also evolved since the metal and glazed fabric from which the Wran Building is constructed).

The consideration of Option 3 raised the question of whether to replace all external fabric of the Wran Building with like-for-like fabric, with a potential upgrade in fabric to double-glazed glass but otherwise retain the internal elements in situ. However, this would in effect be a full reconstruction of the façade of the Wran Building which goes beyond refurbishment and amounts to a new build. Hence, the question of whether the fabric ought to be replicated given the fabric itself is not identified as having heritage significance and given the issues that have been experienced with the fabric to date.

As a result of the subsequent listing of the Powerhouse Museum Complex on the State Heritage Register in July 2024, an Amended Heritage Impact Statement was provided at Appendix L of the Response to Submissions (**Amended HIS**). The Amended HIS reiterates the reasons why the replacement of the Wran Building with like-for-like fabric is not feasible considering the objectives of the development. Ethos Urban summarise those reasons in section 7.0 of the Submissions and Amendment Report as extracted below for ease of reference:

'Furthermore, the Amended HIS sets out in detail why the deteriorated fabric of the Wran Building, which is described in the Architectural Statement as 'not having stood the test of time', would not be replaced with like-for-like fabric. The Amended HIS reasons include that such refurbishment would forgo the opportunity to address:

- *the heritage impact of non-significant fabric of the Wran Building on the Heritage Core buildings. In particular, upon the Ultimo Post Office and northwestern elevation of the Switch House;*
- *the lack of inclusiveness of First Nations people as part of the c1988 works and the issue of celebrating Bicentennial buildings in the absence of recognising the impact of colonialisation on First Nations people;*
- *the lack of longevity and sustainability attributes in the external fabric of the Wran Building compared with the lifespan of the predominantly brick fabric of the Heritage Core buildings;*
- *the lack of views to the internal and external elements of heritage significance within the Powerhouse Museum Complex; and*
- *the lack of access to the Powerhouse Museum Complex, and activation along Harris Street, Macarthur Street and the Goods Line. Option 3 (and Option1) would also forgo the opportunity to celebrate and interpret all the layers of the site's heritage including the historic, associative, technical and aesthetic, social, cultural and spiritual significance of the Powerhouse Museum Complex as proposed under the Powerhouse Museum Revitalisation.'*

Further, the internal mezzanine levels above the Wran exhibition space impede this space, reducing its functionality. These mezzanine levels house offices that detract from the primary purpose of the building for display of the collection, particularly when such uses can be housed in other Powerhouse properties. While it was intentional at the time of its design, the office mezzanines also impede the ability to experience the distinctive curved arch roof form within the Wran Building as shown in photograph B below.

It is for these reasons that Refurbish Existing in relation to the Wran Building was not considered a viable alternative with respect of achieving the project objectives.

A further consideration is the operation of the museum which would be significantly enhanced through the provision of a loading dock and further museum program space. The Refurbish Existing option could not achieve such operational benefits for the museum as the retention of all existing spaces in their current form would not permit the insertion of these new spaces. As outlined in the Amended HIS, the only viable site for such new built form is the Harris Street courtyard. Historically there was built form in this location and even at the time of the c1988 adaptive reuse it was considered as a suitable location for additional built form. The objectives of the proposed development expressly include creating additional opportunities for large-volume presentation spaces, including a space that is capable of use in an auditorium configuration. The new building was designed to address this objective.

The proposed introduction of a new building under Option 4 Revitalisation (ie. the subject SSDA) required consideration of its relationship with the Wran Building. A further juxtaposition of a new building with the Wran Building and the remainder of the site was not considered appropriate from a heritage or town planning perspective. Accordingly, Option 4 did not include adding the new building setback from the Wran Building because it would not be sufficiently cohesive with the Powerhouse Museum Complex. In the context of the constraints posed by the internal and external fabric of the Wran Building, and in particular, the extensive dilapidation of the Wran Building façade warranting largescale replacement of its fabric, it then raised the consideration of a change of fabric to ensure a greater cohesiveness between the new building and the Power House Museum Complex whilst still celebrating the features of the Wran Building of significance, in particular its distinctive arched roof form (comprising of two arches) and general scale with Vault 1 mirroring the impressive scale of the Engine House and Turbine Hall.

Accordingly, while Option 3 was considered, the analysis concluded that it was not a feasible alternative considering the objectives of the development. Option 4 continues to be considered the best possible and preferred option to achieve the objectives for this site and is the proposal for which development consent is sought.

2.4 Photograph A (extract from p337 Amended HIS)



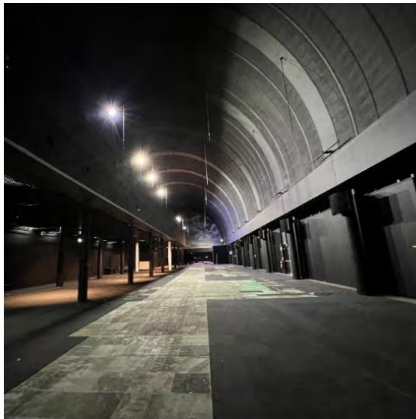
Figure 17: Peeling of the rear façade of the Wran Building



Figure 18: Close up of the peeling façade of the Northern Façade of the Wran Building, including the retrofitted tinting to the glazing.

2.5 Photograph B (extract from p285 of the Amended HIS)

Level 3



Wran Building Viewpoint 8: Level 3 Vault 2 Exhibition space with office mezzanine level visible on the left. Cloud mural is located at the far end and is obscured by the mezzanine level.