

21 July 2022

Renah Giveny
Senior Planning Officer
Key Sites Assessments
Department of Planning and Environment

Our reference: R/2021/10/A

Your reference: SSD 32927319

Subject: Advice on EIS - Powerhouse Ultimo Renewal - Stage 1 - SSD 32927319

Dear Renah,

Thank you for your correspondence dated 15 June 2022 inviting the City of Sydney Council (“the City”) to provide comments on the proposed Concept proposal for the renewal of the Powerhouse Museum.

The Powerhouse Renewal Project has been anticipated for many years but has added certainty with the announcement of the retention and renewal of Powerhouse Ultimo with funding on 4 July 2020 by the NSW Government. The Powerhouse Ultimo Renewal will seek to establish a world-class museum that will significantly contribute to an important and developing part of Sydney. The renewal will see Powerhouse Ultimo deliver broad programming on applied arts and sciences, a stated focus on design and fashion, presenting exhibitions that showcase the Powerhouse Collection including conservation and retention of its industrial artifacts, international exclusive exhibitions and programs that support the creative industries.

The City has reviewed the SSD application and supports the renewal of the Powerhouse Museum and the investigation of improved pedestrian access to the light rail and the activities in Darling Harbour. A number of matters and design recommendations regarding various aspects of the proposal are raised for your consideration. It is imperative that the development is cohesive in design and responds positively to the surrounding public domain, public open space and heritage setting, and minimises negative impacts on the surrounding residential and business community.

The City raises the following subject areas:

1 Design Excellence

The application seeks endorsement of a Design Excellence Strategy in accordance with Clause 6.21D of the Sydney Local Environmental Plan 2012. The City has reviewed the Strategy and provides feedback for your consideration in Attachment A accompanying this letter.

2 Urban Design Principles and Form

2.1 Building Envelopes

The submitted building envelope and massing drawings provides a series of coloured planning envelopes across the site. While envelopes surrounding and above items of no heritage significance are understood, clarification is sought as to why planning envelopes are identified above the existing heritage listed items. Whilst the envelopes above the heritage items only extend to or just above the existing heights of the buildings, clarity is needed as to the purpose of the inclusion of a planning envelope above the original roof form of the heritage listed buildings. Is development permitted or anticipated above the heritage listed buildings, or this is a tool to differentiate those envelopes where height can or cannot be explored. The City assumes that the heritage items being of local and state significance shall be retained in their current form and any development above their roof is to be avoided. Separate to this observation, the City has previously discussed with the Powerhouse forthcoming amendments to the LEP to allow the Powerhouse site(s) to be potentially eligible for an award of heritage floor space for its conserved heritage listed buildings. To be eligible for an award of HFS in the future, the heritage listed buildings should not be subject to works that would increase the external envelope and floor space of the building other than a minor increase to facilitate the adaptive re-use of the heritage building.

2.2 Building Setbacks

The concept application shows a required 3 metre setback of the lower levels of the new building facing Harris Street while upper levels are not set back and can potentially cantilever over the lower levels. This non-continuous vertical setback is not supported from an urban design perspective as it is not in keeping with the existing built form or desired future character of the streetscape of the locality. All buildings in Harris Street with the exception of the Community Centre and Library have a continuous vertical presentation to the street without overhanging upper levels. The existing Wran Building on the Powerhouse site is not regarded as an appropriate street frontage and is not supported as a precedent. Protruding upper levels above a lower setback will result in a potential building form that:

- increases visual dominance of building
- blocks views of the upper levels of buildings on site
- is an alien form for the site and the precinct
- distorts the spatial characteristics of both Harris Street and Macarthur Street (the shape of the

space in plan and section)

- sets a unwelcome precedent for Harris Street and Macarthur Street
- impacts negatively on the potential for canopy trees

The design principle of a '*transparent ground floor*' for the proposed new building and '*diversity of the elevations*' needs to be managed to provide openness and visual connections to the interior while maintaining elements of solidity and framing so that we don't end up with glass walls that are blanked out. Overall the new work needs to respect the heritage fabric holistically and appear responsive to the spatial structure of the contextual urban fabric and the solidity, rhythm of the existing civic buildings of Ultimo/Pyrmont. It is recommended that the planning envelope align with the existing street network in plan and section.

2.3 Urban Design Principles

The design principles are generally supported. However, in their construction they are very general, imprecise and it is not clear how meeting them would be assessed. Some suggestions appear to be inconsistent with the principles, and the brief and localised analysis suggests limited research or urban understanding of the site within its broader context. For example, there is little justification or analysis provided of what is involved with the proposed relocation of the entry to fronting the Goods Line. This significant change is poorly documented or analysed in terms of public domain, including levels and transitions.

Overall, the submitted analysis of the site is insufficient for a project of this importance. To assist, general advice and recommendations regarding improvements to the Urban Design Report (UDR) follow.

Any urban design analysis should include:

- A figure ground drawing of Harris Street with all the streets surrounding the site relating to transport, civic buildings and spaces, the street wall height of Harris Street. This is to understand the spatial structure of the site within the immediate precinct, including the gradients and levels.
- An elevation of the buildings on the opposite side of the streets around the site of Harris Street.
- Justification for introducing a non-continuous vertical setback above on Harris Street and MacArthur Street if it is to remain, although this aspect is not supported by the City.
- The sectional analysis that illustrates the spatial character of Harris Street and its relationship to the figure ground drawing with gradients and levels. Refer Pg 39 Part 3 of the UDR.
- The street elevations around the site should include the opposite sides of the streets around the site. Refer Section 3.10 Pg 40, 41 Part 3 of the UDR.
- The View Analysis in Section 3.11 Pg 42-43 Part 3 of the UDR focuses on the site rather than the site as part of the overall context.
- The site is a whole street block that sits within an urban fabric that is reasonably contiguous. In an

urban sense, the Powerhouse site is not an 'island' site.

Advice and commentary on the submitted Design Principles as presented in Section 3.1.1 of the EIS and Section 4.2 of the UDR are as follows:

Principle	Comments
Reveal and celebrate heritage fabric and spaces	Supported. Heritage understanding should include the relationship to the heritage buildings around the site and the pattern of civic buildings and spaces along the peninsula.
Arrange new built form to be responsive to the site and its context	Supported. It is essential that the new buildings are respectful of the existing built fabric around the site. Greater presence will be achieved by consolidating the built form. The new built form should not fragment the site.
Unlock the site	The meaning in this instance is not clear as there is not change to the development standards. Perhaps this refers to site connectivity improvement so that the Powerhouse is better connected with the immediate street network and the broader city.
Unique character	The architectural character of the development is to acknowledge and be complementary to the character of Harris Street and Ultimo and respond to the existing street network and heritage buildings.
Adaptive reuse for contemporary museum practice	Supported. It is imperative that the external walls don't simply become a shell. Recent overseas museums have some quite small spaces. 'Increase visitation' is better as a project objective not a built form principle. 'Giving primacy to museum experience' is a balance between the heritage and the

	type of exhibition that may be prevalent currently. The design needs to consider long term thinking and a building that is <i>Long Life Loose Fit</i> .
Create a connected and engaging public domain	Supported.

Advice and commentary on the submitted Urban Design Principles as presented in Section 3.4 of the EIS and The Urban Design and Public Realm Guidelines in Sections 5 and 6 of the UDR are as follows:

Principle	Comments
<i>First Nations</i>	Supported. Response to first nations people should include 'revealing the land' as part of the response.
<i>Architectural expression and material selection</i>	Generally supported except for: <ul style="list-style-type: none"> • 'Transparent' street frontage. The street frontage is to have activation but some semblance of framing, solidity, rhythm, scale and shadow lines. • 'Diversity in Elevations'. The design of the buildings need to relate to and be complementary to the Powerhouse heritage listed buildings so that the overall site has a uniformity, cohesion and a presence as a street block within the overall urban fabric. The most successful museum projects exhibit a primacy to the heritage fabric in the new work.

Overall, it is recommended that the UDR be updated to contain a clear set of principles against which a Design Excellence Strategy can respond. The submitted principles, objectives and guidelines are very general and loose as to not have meaning or something to respond to. The application needs clarification regarding the proposed building envelopes around existing State heritage items. Envelopes should be amended or annotated to remove doubt of any possible infill of the existing roof forms of the heritage listed buildings. Alternatively, possible building envelopes above existing heritage items should be removed from the drawings entirely.

3 Heritage

3.1 *Proposed extent of demolition*

The impact of the proposed demolition should be further clarified. To assess the heritage impact of the proposed demolition, clarity is to be provided by the following means:

- Demolition should be represented in three dimensions, including through more building sections, elevations, and reflected ceiling plans, more detailed roof plans, and through use of notation, keys and legends, being a minimum to clarify the extent and ensure that no heritage components are proposed to be demolished.
- Greater detail is required as to the gradings of significance in the Draft Conservation Management Plan. Gradings should be represented in three dimensions, including through inclusion of building sections, elevations, and reflected ceiling plans. More detail is required as to the relative significance of smaller components to be demolished should be provided.
- The Statement of Heritage Impact should provide adequate detail by identifying all components to be demolished and their relative heritage significance, and discussion as to the heritage impact.

3.2 *Unaligned principles, guidelines and recommendations*

As discussed above, the EIS submission lacks a coordinated approach to establishing the principles to guide the Design Excellence Brief, the Design Excellence competition and the Stage 2 design. There is a plethora of principles, recommendations, guidelines and the like, that do not align.

Specific to heritage considerations, the Statement of Heritage Impact contains two sets of principles, the Draft Conservation Management Plan contains an insufficient set of policies that do not correlate with the Design Principle of Lionel Glendenning and Richard Johnson in the CMP Appendix E, the Urban Design report contains principles, objectives and guidelines. The risks are confusion and misinterpretation through the Design Competition process and beyond.

Overall, the heritage policies and recommendation in the two heritage reports require revision with comprehensive amendment and alignment. Further, it is recommended that one clear set of coordinated heritage, urban design and architectural principles against which a design proposal can be measured should be provided, and preferably re-exhibited for public comment.

3.3 *Building envelope*

The current Sydney Local Environmental Plan 2012 height limit across the site is 28 metres. The Clause 4.6 is submitted to increase this height by 10% based on the design excellence process to match the City of Sydney design excellence bonus (which is height or floor space but not both).

The following comments are provided in regard to building envelopes.

3.3.1 Heritage core

The Heritage Core should include the whole of the City of Sydney listing which applies to Lot 1, DP 631345, and which includes the following in addition to the heritage buildings:

- The northeast courtyard and associated Goods Line rail tracks, currently labelled zone 1.
- The parcel of land extending from Harris Street to the Switch House, currently labelled as part of zone 2.
- The parcel of land extending to Macarthur Street along the entire length of the Switch House, currently labelled as part of zone 2.
- The parcel of land to the northwest of the Boiler House extending to Pier Street, currently labelled zone 3.

As mentioned at the beginning of this section, additional height above the heritage buildings (and the whole of the heritage listed lot) is assumed to be not permitted or encouraged. It is considered contrary to objectives (a) and (b) of Clause 4.3 of the Sydney Local Environmental Plan 2012. The proposed height would not represent design excellence in relation to the heritage items, therefore no additional bonus height should be granted for the 'Heritage Core'. Further, the bonus of 10% for design excellence is not appropriate in this location due to the inherent potential heritage impacts of building additional volume above the heritage items. No additional height should be permitted above the heritage listed buildings, for the following reasons:

- Additional built form above the heritage items would obscure the distinctive profiles and forms of heritage listed buildings of exceptional significance. The legibility of the historic built forms and the appreciation of the buildings in significant views would be diminished. The distinctive and significant roofscape includes pitched roof forms, roof lanterns, chimneys and castellated parapets. The array of the forms of the heritage buildings has been described by Lionel Glendenning, the Powerhouse Museum architect, as being 'like a town', or a townscape.
- The existing structures supporting the roofs of the heritage buildings are for the most part original and of exceptional significance. Additional structural loading would likely result in requirements to strengthen the earlier structure to comply with current Australian Standards or the insertion of new structure through spatial volumes identified as being of exceptional significance.
- Additional built form above the heritage items would increase the requirements for fire safety compliance including for egress and escape and additional vertical transportation such as lifts resulting in further internal intrusions into the original significant spaces.
- Additional built form above the heritage items could make the site ineligible for an award of heritage floor space if that program were to apply in the future.

3.3.2 Zone 1

The conflict between the 10% additional height over the northeast courtyard and the proposed Landscape Plan in Appendix showing it remaining as open space is confusing. The additional height over the heritage listed Lot 1, DP 631345, which includes the northeast courtyard and associated rail tracks could negate the heritage significance of this space.

Any built form over the north-eastern courtyard and the goods tracks could have a negative impact on the heritage listed result in a building that obscures the three primary heritage buildings of the complex, being the Turbine Hall, the Boiler House and the Switch House, obliterating views to these buildings.

3.3.3 Zone 3

The proposed envelope above the former Pump House could diminish views of the Pump House, and the Boiler House and its roofscape from Pier Street and Darling Harbour. There is no visual curtilage analysis to justify this envelope.

3.3.4 Former Post Office

The proposed envelope above the Post Office also requires clarification in light of previous comments. The open space associated with the existing post office buildings should be considered as significant as the buildings and should remain as part of the visual curtilage of the site. It is further noted that the draft Conservation Management Plan (CMP) states there is an opportunity to re-establish the visual connections between the smaller scale, former Ultimo Post Office and the larger scale Power House buildings

3.4 Draft Conservation Management Plan

The City offers the following comments regarding the draft CMP understanding that it is still draft and requires resolution.

3.4.1 Legibility and structure of report

It is recommended that the structure of the CMP should in accordance with that outlined in Article 6 of the Australian ICOMOS Burra Charter for establishing heritage significance and in the ICOMOS publication of JS Kerr's 'The Conservation Plan' 7th Edition. The CMP should identify the heritage significance of the place through a sequential process of investigation and analysis; historical documentary, physical, comparative and curtilage; examine the constraints and opportunities for the conservation of significance and management of the place; and provide clear policies to guide the future management of the place. Understanding that it had two different authors and two different times, the body of the report could be improved by being restructured in the following ways:

- Part C should be included within the main body of the report to avoid the current fragmentation, and to support the conclusions made in the report Section 4.3 and 4.6 about the heritage significance of the Powerhouse Museum buildings. The reference to the individual descriptions as ‘inventories’ gives the inference that the site is made up of a number of smaller heritage items, rather than providing an understanding of the site as a totality.
- Sections 4.3 and 4.6 should be located after the comparative analysis and a curtilage analysis.

Further, there is a disjunct between pages that have undersized text (that should be twice the size), and pages such as the plans showing the gradings of significance that are oversized and are not legible. The latter should be half the size at least.

The CMP authors should also include an appropriate level of architectural expertise. This is not apparent and limits the analysis of the buildings, leading to an over reliance upon one previous assessment by an architect who downgrades the significance of the Wran building and associated adaptive reuse.

3.4.2 Historical overview and timeline

This section is not a comprehensive historical analysis and fails to adequately inform the assessment of significance. The historical sections of Part C need to be included in this section. The archaeological assessments should be in a separate section. Inadequacies in this section of the report also lack the following:

- Include early drawings of the original buildings.
- Provide detail as to how the site functioned as a power generation complex in its totality, supported by photographic evidence of the vast array of industrial components from the larger such as coal hoppers, to the finer switchgear and marble switchboards.
- Include 1980-1988 drawings of the Wran building and of the adaptive reuse of all the Powerhouse heritage buildings produced by Lionel Glendenning’s team at the Government Architect. There is only one drawing from that period (Figure 2.31) being the south elevation. A comprehensive representative collection of plans, sections, elevations and detail drawings should be included. Additional drawings should be put into an Appendix.
- Include photographic surveys from the late 1970s through to 1988 of all the Powerhouse buildings taken by Lionel Glendenning’s team at the GANSW.
- There is inadequate detail of the Government Architect Powerhouse project which encompassed more than a decade of work by a large team of architects, engineers and consultants. The project represents a significant milestone in architectural history in Australia. The project also utilised technological innovations and it was also the first project

managed job undertaken by GANSW.

- The jury's report and citation for the RAI A Sulman Medal awarded 1988 should be included to demonstrate the attributes of the project and the high regard held by the architectural community.
- An oral history should be provided in another section to highlight the significance of the project.

3.4.3 Physical analysis

The physical analysis is insufficiently comprehensive and inadequate to inform the assessment of significance. The physical analysis considers the buildings in isolation, fragmenting what is one complex into elements rather than understanding the Powerhouse as an integral complex described by the original Powerhouse architect, as being 'like a town', or townscape. Referring to the individual descriptions as 'inventories' gives the inference that the site is made up of a number of smaller heritage items, rather than a whole. The analysis frequently describes elements as being remnant rather than incomplete to downgrade significance. For instance, much of the gantries are near complete, not remnant. The physical analysis in Part C should be integrated into Section 3 of the report to give a comprehensive understanding of the building as a whole and the sequences and interrelationships between spaces.

Additionally, the physical descriptions of each building lack an architectural understanding, are insufficient and lack a comprehensive description of the structural components and materiality of the building, and any changes that have occurred. The term 'utilitarian in style' is not understood. Historic architectural styles and references may be adapted to simpler forms for a building that has a utilitarian function.

3.4.4 Assessment of heritage significance

The following comments and recommendations regarding the assessment of heritage significance in the draft CMP are provided below:

- Section 4.8 Comparative Analysis fails to point out that the Powerhouse Museum adaptive reuse project was at the time the largest adaptive reuse of an industrial site in Australia. The first major adaptive reuse in Sydney being the adaptation of the Belmore Markets by the Sydney Council Architect R H Broderick in the 1920s should be included in this section. A greater number of comparative international examples should also be included. Local examples should include the adaptation of the former Sydney markets into the Queen Victoria retail complex that occurred simultaneously with the Powerhouse project.
- Section 4.3 Statement of Significance is out of order and should be informed by the comparative and curtilage analysis. Sections 4.3 and 4.6 should be located after the comparative analysis and a curtilage analysis. The assessment of significance in Part C

should be incorporated into Part 4.

- Section 4.4 Heritage curtilage and Section 4.5 do not comprise a sufficient curtilage analysis.
- Sections 4.6 Gradings of significance – The plans representing the gradings in Part C should be consolidated into Part 4.6, as one single detailed plan of the site. The plans in Part C are too large to be legible. At present the plans in part C are too fragmented to be readily located. The grading of significance should evaluate the buildings in 3 dimensions, represented in sections and elevations of the buildings to pick up elevation detail, roof forms, internal structural elements, fabric and components such as gantries. The roof plans should identify all the distinctive roof forms such as lanterns and chimneys.
- Section 4.3 statement of significance (page 62) notes ‘The Ultimo Powerhouse buildings are of State significance as a landmark group of buildings which relate closely to the visual and architectural industrial context of the area.’ The statement of significance should more closely consider all elements within the precinct.
- The Statement of significance undervalues the Wran building and its relationships with the heritage buildings and courtyards. The last paragraph of Section 4.3 recognises ‘museological and archaeological’ significance of the site as well as the landmark qualities of the buildings and their relationships ‘to the visual and architectural industrial context of the area.’ The statement also recognises that the museum represents the ‘radical and exhilarating new approach to museum making’ [of the 1980s]. However, there is no mention in the statement of significance as to whether the Wran addition has significance or otherwise. The statement includes only a minor reference to the adaptive reuse project, yet this is one of the most significant aspects of its significance, being the first major adaptive reuse of a large industrial complex into a cultural museum in Australia and for which it was awarded the RAI A Sulman Medal for architectural excellence in public and commercial buildings presented by the Royal Australian Institute of Architects (NSW Chapter).

3.4.5 Heritage curtilage analysis

The curtilage analysis is as follows:

‘The SHR curtilage of the former Ultimo Power House buildings has been assessed and gazetted recently (August 2020) (Figure 4.1) and is considered appropriate with no current recommendations for revision. Despite its prominent corner position, the Post Office building is cut off from the wider site both visually and physically. Visually, the Wran Building blocks the connection of the Ultimo Post Office to the original Power House buildings, dominating the landscape around the Post Office, impacting its readability and presence on site. While a more appropriate curtilage to the Ultimo Post Office (Figure 4.2) would be an extended curtilage to better reflect the historical connections between the Post Office and Power House buildings, this is not physically possible due to the dominating presence of the Wran Building in the

intervening space between the two SHR listings.'

Despite being identified as being of high significance in the overarching assessment of individual components there is no weighing up of expanding the listed curtilage to include the remnant extant fabric of the former boiler house (walls) or chimney stack (base). Similarly, there is no discussion about expanding the curtilage to include the Harwood Building, which is identified as being of high significance in the overarching assessment of individual components or to the Wran building and forecourt which are as much a part of the Museum complex as the buildings currently identified in the Stage Heritage Register heritage listing.

The curtilage analysis would be best reconsidered once the significance of all the elements within the precinct are reconciled within the body of the main document and one single assessment of each element be considered.

3.4.6 Comments on constraints and opportunities and policies to be completed

It is noted that the design principles prepared by Design 5 based on conversations with Lionel Glendenning and Richard Johnson are contained within Appendix E of the submitted Draft CMP. These Design principles are currently obscurely located into an Appendix of the CMP. These could be a separate document in their own right so that they have greater status in informing the Design Competition.

For whatever reason, the conclusion the submitted draft CMP is insufficient in respect of its historical, physical and comparative investigation of evidence and analysis of evidence. As a consequence of these inadequacies, the statement of significance and the gradings of significance of individual spaces and components generally undervalues the heritage item.

3.5 Statement of Heritage Impact

The City has reviewed the submitted Statement of Heritage Impact and note that the recommendations could be improved as follows:

- The design excellence competition and Stage 2 detailed design should consider the historical references outlined in the Design Principle entitled Origins: Historical References, and not only the suggested Aboriginal and Torres Strait Islander connections to the site and continuing practice.
- The integrity of the significant historic built forms comprising massive masonry elements capped by an array of roof lantern forms and chimneys, the significant interior spatial volumes, the iron and timber structures and the remaining (not remnant as suggested in the SHI) industrial elements of the Engine Room, Turbine Hall and Boiler House and Harwood buildings should be retained, conserved and their interpretation enhanced through Stage 2 design. Similar reference should be made to the Switch House.

- The detailed design stage should have close regard to the gradings of significance of all fabric elements and spaces.
- The external forms and interior spatial volumes should remain fully visible and appreciable.
- No additional structural loads should be imposed upon significant heritage fabric.
- Detailed design for adaptive reuse of heritage items should make use of design elements and techniques that are lightweight, fully reversible, should not obscure heritage fabric and spatial elements and commensurate with the heritage character and style of the heritage item.

3.6 Reference design

Although not forming part of any future consent granted in this application, the City raises issue with the lack of detail provided in the submitted reference design. The reference design could better respond to the Secretary's Environmental Assessment Requirements including Visual Analysis and visual impact assessment to provide explanation and illustration of the future built form including a detailed context analysis of the Power House museum buildings, their setting and views.

It should also be noted that The City of Sydney heritage listing of the Powerhouse Museum applies to the whole of Lot 1, DP 631345. This lot should be shown on the Reference Design drawings to demonstrate that the proposed reference design extends over the City of Sydney heritage listed site. The City of Sydney heritage listing includes the original 1890s buildings on the site (the Turbine Hall, Engine House, Boiler House, North Annex and Switch House) the local listing as well as the following:

- A section of the Harris Street forecourt being the parcel of land extending from Harris Street to the Switch House, and the parcel of land extending to Macarthur Street along the entire length of the Switch House
- The northeast courtyard and associated Goods Line rail tracks;
- The parcel of land to the northwest of the Boiler House extending to Pier Street and including the Pump House.

Insufficient justification has been provided for proposing a footprint extending over part of the heritage listed lot 1, DP631345, and the reduction in the legal and visual curtilage of the heritage listed buildings.

Although the Powerhouse buildings, historically, did not have a frontage to Harris Street, today the existing urban arrangement and the visual relationship between the Switch House (of exceptional heritage significance), and the dramatic southeast elevation of the Wran Building (identified in the draft CMP as being of high heritage significance), are positive and established in the streetscape as being part of the Powerhouse Museum.

Overall, a building of the extent proposed in the reference design could have a negative impact upon the heritage significance of the Powerhouse Museum, including its setting and views if the considerations in this submission are not considered and responded to.

4 Public Domain

On the other hand, the Powerhouse Renewal project is a welcomed opportunity to provide upgrades to the public domain in Ultimo as part of the works associated with this project. The proposal outlined is supported in principle from a public domain perspective, subject to further refinement. The site, denoted by the zone of influence, is fronted by a number of streets and connections to public transport. These streets have a range of character that need to be retained and improved upon.

A review of the submitted reference drawings shows several potential changes to the public domain including new street tree plantings, modified roadway access and increase site access. One aspect to note in the reference design is the new access to the site under Pier Street. Pier Street is a significant connecting route to the CBD, under the control of TNSW and would generally not be considered as a significant connection for pedestrians and cyclists.

The proposed upgrade to the connection to the Exhibition Centre Light Rail stop could open up access for pedestrians from a new point and is generally supported. The proposed planting underneath the roadway bridge, a combination of raised and at grade walkways however, would require additional refinement to address maintenance and security concerns for what would be a dead ended route that is closed out of hours. This would include a need for pedestrian lighting, and the risk of street sleeping in back of house areas out of hours.

5 Transport and access

The submitted reference design orients the building entrance to The Goods Line is supported but not at the expense of an appropriate frontage and entrance on Harris Street. Although not contained within the development boundary, the use of the Goods Line for visitors is likely to increase and necessary improvements to the Goods Line should be investigated further. This includes an investigation into the current use of the Goods Line for pedestrians and cyclists and any improvements that would be required to the existing infrastructure to be able to support an increased pedestrian use due to the proposed renewal works. The City stresses that good quality pedestrian connections need to be incorporated early in the design process and not "following occupation" as suggested in the submitted EIS.

It is noted that the reference design also provides bicycle parking within the forecourt areas around the site however, it is unclear where a complete and compliant number of bicycle spaces are and where end of trip facilities would be located for staff use. Any future Design Excellence Strategy and detailed design must ensure that staff and visitor bicycle parking and associated end of trip facilities are provided in accordance with the requirements of the Sydney Development Control Plan 2012.

6 Landscaping

The design report and principles are very loose and allow for flexible outcomes in Zone 1 recommending provision of either a building or a renewed publicly accessible open space area that connects with the Goods Line. From a landscape perspective, a public asset of this scale on the edge of central Sydney should provide and contribute well designed public spaces and opportunities for visitors and staff to recreate, meet and gather outside of the building in well designed spaces with natural shade.

The proposed envelopes currently are not supported as the reference scheme relies on street trees and pits canopy and deep soil calculations. These assets fall outside of the site boundary and a reliance on "the zone of influence" for deep soil and canopy is not supported. Any future development is to at a minimum provide 10% unimpeded deep soil and 15% urban canopy controls within the site boundary in perpetuity. Alternatively, any future design must encourage the greening of the site through other methods such as the provision of green roofs and should be addressed in any Design Excellence Strategy and future competitive design process.

7 Tree Management

The application has been accompanied by a preliminary Arboricultural Assessment that assesses the existing trees within and surrounding the site. The report assesses trees that are proposed to be removed and those that are proposed for retention. The City regards tree number 16 identified as being of low retention value to removed as acceptable. The report also identifies trees 18, 19, 20, 21 and 22 as trees of medium retention value and recommends that they be considered for retention and to be incorporated into the design. The proposal seeks the removal of these trees and is not supported by the City. All trees identified as being of medium retention value should be incorporated into the future design and any future consent granted and supporting Design Excellence Strategy and Competition brief should address this.

In regard to canopy cover, the submitted reference landscape plans do not appear to allow the site to achieve the minimum 15% canopy cover within 10 years of development completion. Whilst there may be not enough suitable areas for the planting of trees, to achieve the required 15% canopy cover, there may be opportunity for the installation green roofs to help contribute to the greening of the site.

8 Public Art

To support the project objectives to revitalise the Powerhouse Museum, and to support the project design principles to support First Nations engagement and implement the Connecting with Country framework principles, it is recommended that the Powerhouse Museum commission a suitably qualified public art curator to prepare a Public Art Strategy to form part of the Design Excellence process, to ensure that artworks are well integrated into the site and development process.

The Public Art Strategy should include:

Green, Global, Connected.

- an analysis of the precinct and any studies pertinent to the public art objectives of the project;
- a commitment to a public art process including preparation of a Preliminary Public Art Plan, Detailed Public Art Plan and Final Public Art Report as outlined in the City of Sydney's Interim Guidelines for Public Art in Private Development;
- opportunities for Aboriginal and Torres Strait Islander artists to respond to all public art opportunities including artworks that respond to historical and contemporary Aboriginal stories associated with the site and surrounding precinct;
- a methodology for the selection and commissioning of artists and an estimated budget and program for the inclusion of artists; and
- evidence of consultation with the City of Sydney public art unit and City of Sydney Public Art Advisory Panel and address any recommendations made by the Panel.

9 Digital Model

The City's modelling team have reviewed the submitted model against the drawings accompanying the EIS and have found some discrepancies. Please refer to Attachment B for a comparative analysis of the submitted drawings and model for the proponents review and action.

Please contact Marie Burge on ph: 02 9265 9333 if you need to discuss your request.



Graham Jahn AM LFRAIA Hon FPIA
Director City Planning, Development and Transport

Attachment A

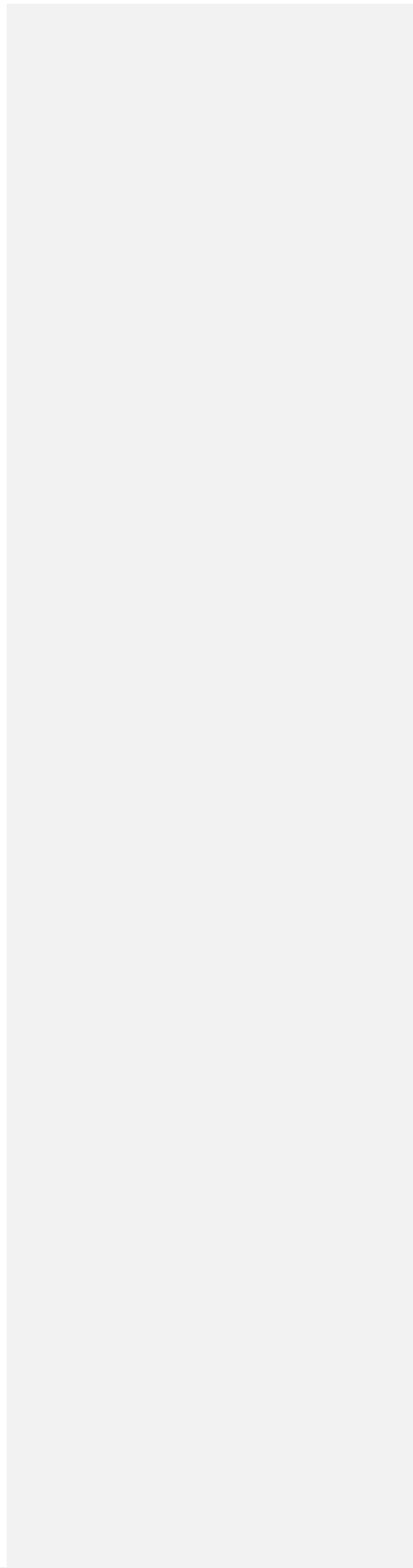
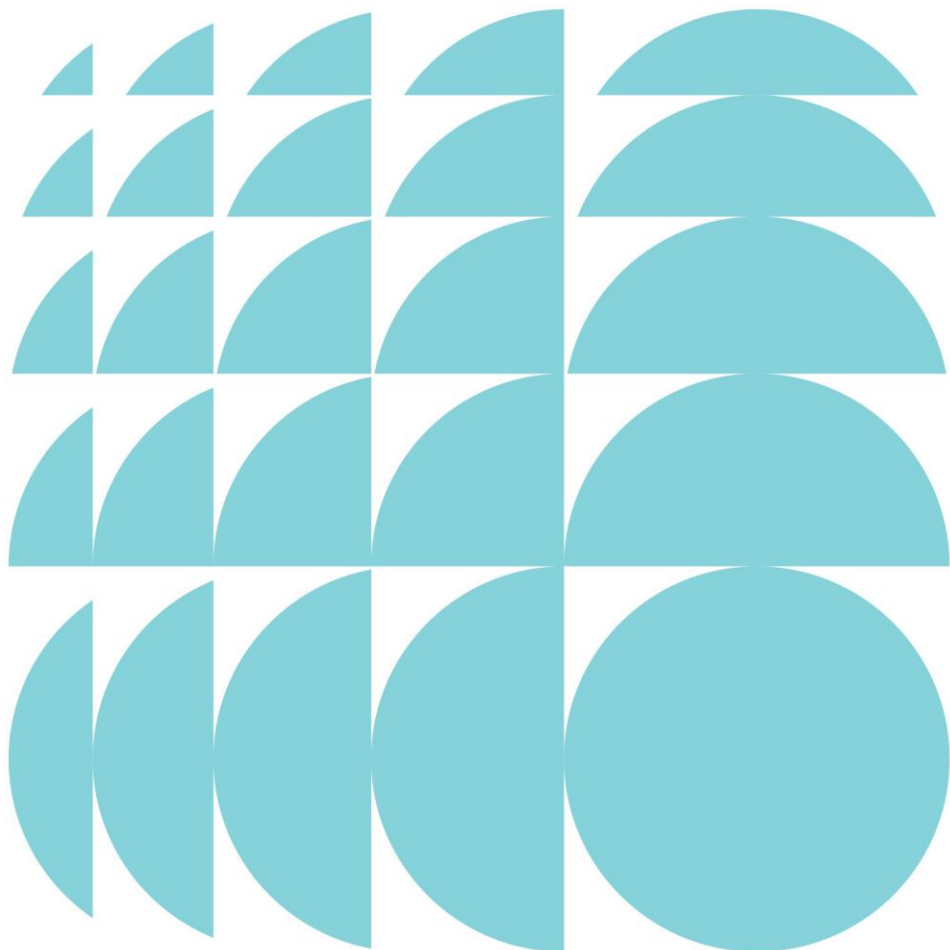
Design Excellence Strategy Review

Appendix E

Design Excellence Strategy



**ETHOS
URBAN**



Ethos Urban acknowledges the Traditional Custodians of Country throughout Australia and recognises their continuing connection to land, waters and culture.

We acknowledge the Gadigal people, of the Eora Nation, the Traditional Custodians of the land where this document was prepared, and all peoples and nations from lands affected.

We pay our respects to their Elders past, present and emerging.

CONTACT

Michael Oliver Director moliver@ethosurban.com 0402 644 681

Reproduction of this document or any part thereof is not permitted without prior written permission of Ethos Urban Pty Ltd.

This document has been prepared by:

This document has been reviewed by:

Renee Stavroulakis May 2022 Anna Nowland May 2022

Reproduction of this document or any part thereof is not permitted without written permission of Ethos Urban Pty Ltd. Ethos Urban operates under a Quality Management System. This report has been prepared and reviewed in accordance with that system. If the report is not signed, it is a preliminary draft. Note that this document has been drafted with representatives of Create NSW and City Lab.

Ethos Urban Pty Ltd
ABN 13 615 087 931.
Error! Unknown document property name.

Contents

1.0	Introduction	2
1.1	Overview	2

2.0	Design Excellence Context	4
3.0	Design Excellence Strategy	4
3.1	Extent and location of the Design Competition	4
3.2	Type of Design Competition	7
3.3	Design Competition Brief	7
3.4	Objective of the Design Competition	7
3.5	Competitors	7
3.6	Jury	7
3.7	Assessment and decision	8

4.0	Allocation of up to 10% Additional Building Height	9
5.0	Target Benchmarks for Ecologically Sustainable Development (ESD)	9
6.0	Design Competition Report	9
7.0	Design Integrity	10

Figures

Figure 1	Indicative site plan and key site features	6
----------	--	---

Tables

Table 1	Abbreviations, Key Terms and Definitions	3
Table 2	Legal description of the site owned by the Museum of Applied Arts and Sciences Trust	5

1.0 Introduction

1.1 Overview

This Design Excellence Strategy has been prepared for the Department of Enterprise, Investment and Trade (Create NSW) to support a Concept Proposal State Significant Development Application (Concept SSDA) for the renewal of the Ultimo Powerhouse at 500 Harris Street, Ultimo.

This strategy accompanies a Concept SSDA (SSD-32927319). It has been prepared in accordance with the *City of Sydney ~~Competition~~ Competitive Design Policy* (CoS Policy) adopted by City of Sydney Council (CoS) 14 December 2020, the *Sydney Local Environment Plan 2012* (the LEP) and the *Sydney Development Control Plan 2012* (the DCP), and takes into account the Government Architect NSW (GANSW) *Design Excellence Competition Guidelines* (Draft, May 2018). This Strategy has also been prepared to address requirements of the Secretary's Environmental Assessment Requirements (SEARs) for the Concept SSDA (dated 18 January 2022) as relating to Design Quality.

In accordance with section 1.2 of the CoS Policy and section 3.3.2 of the DCP, this strategy defines:

- (a) *the location and extent of the competitive design process(es);*
- (b) *the type of competitive design process(es) to be undertaken: an architectural design competition, open or invited; or the preparation of design alternatives on a competitive basis;*
- (c) *the number of designers involved in the process(es);*
- (d) *how fine grain and contextually varied architectural design is to be achieved across large sites;*
- (e) *whether the competitive design process is pursuing additional building height or floor space;*
- (f) *options for distributing any additional floor space or building height which may be granted by the consent authority for demonstrating design excellence through a competitive design process; and*
- (g) *the target benchmarks for ecologically sustainable development.*

The proponent has elected to carry out the **preparation of design alternatives on a competitive basis** as the design excellence competitive design process associated with the development, with participation from a minimum of five (5) invited competitors.

Table 1 **Abbreviations, Key Terms and Definitions**

Concept SSDA	Concept proposal for the renewal of Powerhouse Ultimo in the meaning of Section 4.22 of the EP&A Act. It seeks approval for a concept for the project site including indicative land uses, an indicative maximum building envelope, and a range of strategies to guide the future detailed design and operation of the site. Also known as the Stage 1 SSDA.
Competitors	Design Team/s, Architectural Firm/s that are selected to participate in the competitive design alternatives process.
Design Competition Brief	Competitive Design -Process Brief
CoS	City of Sydney, the Council
CoS Policy	City of Sydney Competition-Competitive Design Policy adopted 14 December 2020
Design Competition	The competitive design alternatives process to be undertaken in connection with the Stage 2 SSDA
Design Competition Report	Competitive Design Alternatives Report
DIP	Design Integrity Panel
DPE	Department of Planning and Environment
Jury	Selection Panel for the Design Competition
Lead Architect	Design Architect
Museum of Applied Arts and Sciences	The legal entity established under the Museum of Applied Arts and Sciences Act 1945 referred to as the Powerhouse
Proponent	Department of Enterprise, Investment and Trade (Create NSW). Also known as the "Developer" for the purposes of references to that term in the CoS Policy.
Powerhouse Ultimo	Powerhouse Museum located at 500 Harris Street Ultimo
SEARs	Secretary's Environmental Assessment Requirements for the Powerhouse Ultimo Renewal Project Concept SSDA / Stage 1 SSDA dated 18 January 2022.
Stage 1 SSDA	The Concept SSDA.
Stage 2 SSDA	The detailed development proposal that is proposed to be pursued for the detailed design, construction, and operation of the Powerhouse Ultimo Renewal following approval of the Concept SSDA / Stage 1 SSDA.

Commented [GN1]: Updated some terms to be consistent with the policy and the alternatives process chosen

2.0 Design Excellence Context

This Strategy has been developed to accompany a Concept SSDA for the Powerhouse Ultimo Renewal. The Concept SSDA establishes the planning and development framework for renewal to the existing site, including the indicative land uses, indicative maximum building envelopes, and strategies to generally guide the subsequent detailed design phases of the project.

One of the primary aims in undertaking the renewal of Powerhouse Ultimo is to deliver a world class museum that will significantly contribute to an important and developing part of Sydney.

The objectives of the project include:

- Deliver an international standard museum that is complementary to Powerhouse Parramatta, Powerhouse Castle Hill and Sydney Observatory.
- Provide new and refurbished international standard spaces for museum operations, exhibitions, programs and associated industry and creative uses that will activate and engage audiences.
- Facilitate a design excellence process that encourages a wide range of creative and innovative architectural responses to the site and functional brief.
- Integrate a vibrant creative industries precinct, that connects with its surrounds, responds to the changed urban environment and provides concurrent original and distinctive contemporary cultural experiences.
- Enable and support the development of the NSW creative industries and improve productivity through sustainable, flexible and affordable infrastructure that supports colocation and collaboration.
- Deliver a highly operational precinct that contributes to the NSW visitor and night-time economies.
- Ensure effective and efficient coordination with other government initiatives and represent value for money.
- Provide a connected and integrated interface with surrounding precincts buildings and developments, including the Harwood Building, The Goods Line, Darling Square, Darling Harbour and Tech Central.

As part of the Concept SSDA, Urban Design Guidelines for the Powerhouse Ultimo Renewal project have been prepared by John Wardle Architects (built form/architecture) and ASPECT studios (landscape architecture).

3.0 Design Excellence Strategy

A Design Competition is proposed to be undertaken to select the design that will be the subject of a future Stage 2 SSDA for the detailed design, construction, and operation of the Powerhouse Ultimo Renewal.

3.1 Extent and location of the Design Competition

Powerhouse Ultimo is situated upon the lands of the Gadigal people of the Eora Nation. It is located within the City of Sydney Local Government Area and its primary address is 500 Harris Street, Ultimo.

The primary focus of the Powerhouse Ultimo Renewal project is the museum to the north of Macarthur Street and bounded by Harris Street, Pier Street, and the light rail corridor, as reflected by the Project Site Boundary/Design Competition Boundary indicative project extent shown in **Figure 1**. The location of the Powerhouse Ultimo site and the key site figures is shown indicatively in **Figure 1**.

The site contains two heritage-listed buildings, being the 'Ultimo Power House' (c.1899-1905) and the 'Former Ultimo Post Office including interior' (c.1901), both of which are listed on the State Heritage Register under the *Heritage Act 1997*.

Other buildings within the site include the 1988 museum building fronting Harris Street (Wran Building) and a café building which has been constructed immediately to the south of the Power House at the northern end of the Ultimo Goods Line. Located at the corner of Harris Street and Macarthur Street is a forecourt that acts as the main public entrance to the site.

The Harwood Building, including immediately adjoining parking and servicing areas, and the Ultimo Goods Line, are located outside of the project site boundary. Some minor works may be necessary to upgrade and separate shared building services, decouple operational functions, increase activation of public spaces, and support a creative industries precinct.

Extent of Design Competition process

The Design Competition will apply to the whole of the development (public domain and built form) of the Powerhouse Ultimo Renewal project as identified in **Figure 1** (Design Competition Boundary) below. It is noted that this extent excludes the Harwood Building and at-grade parking and loading/unloading areas adjacent to this building (Lot 3 DP 216854) and the land below Pier Street connecting to Pyrmont Street. However, competitors will be requested to provide thorough consideration as to how the Harwood Building (Lot 3 DP216854) will integrate into the broader Powerhouse Ultimo Precinct.

Legal description

The legal description of the Powerhouse Ultimo is identified in **Table 2**. The site is in the single ownership of the Museum of Applied Arts and Sciences Trust.

Table 2 Legal description of the site owned by the Museum of Applied Arts and Sciences Trust

Lot/DP	Description
Lot 1 DP 631345	Ultimo Power House, Harris Street forecourt, café and southern carpark
Lot 1 DP 781732	Wran Building
Lot 3 DP 631345	Harris Street forecourt
Lot 37 DP 82234	Harris Street forecourt
Lot 1 DP 770031	Former Ultimo Post Office
Lot 3 DP 216854	Harwood Building

How architectural design, variety and response to context is to be achieved across large sites

The ~~indicative extent of new building architecture~~ within the Powerhouse Ultimo Renewal site ~~is expected to will~~ be guided by the ~~Building Envelope Plans~~ approved concept envelope, Urban Design Guidelines and the Draft 2022 Conservation Management Plan. Competitors will be required to demonstrate an appropriate architectural response to the site's heritage listed buildings, context and surrounds.



Figure 1 Indicative site plan and key site features
Source: Ethos Urban + Neamap

3.2 Type of Design Competition

The Design Competition is to be undertaken prior to the lodgement of any subsequent detailed Stage 2 SSDA, in accordance with Clause 1.1(2) of the CoS Policy. The Design Competition will be conducted in accordance with the future endorsed Design Competition Brief.

Commented [GN2]: This section should identify that the alternatives process has been chosen

3.3 Design Competition Brief

The Design Competition Brief will be prepared by the Proponent and the Powerhouse who will liaise with the DPE (as well as GANSW and CoS) in the development of the Design Competition Brief prior to commencement of the Design Competition.

All details about the conduct of the Design Competition Brief are to be contained within the Design Competition Brief (including the appendices to the Design Competition Brief) and no other document. The Design Competition Brief is to be reviewed and endorsed in writing by the consent authority prior to its distribution to competition entrants.

The Design Competition Brief will be prepared in accordance with the Council's Model Competitive Design Process Brief. In accordance with section 2.3.4 of the CoS Policy, the Design Competition Brief will include a disclaimer stating that the Jury's decision on the submissions received in response to the Design Competition Brief will not fetter the discretion of the Consent Authority since the Consent Authority will not form part of the judging process. The Design Competition Brief will clearly set out the commercial terms, fees and/or prizes offered to participants in the competition.

The Design Competition Brief will ensure that the Consent Authority's design excellence requirements are appropriately balanced with the Proponent's objectives. The process will promote design excellence and ensure that procedural fairness for Competitors is achieved.

3.4 Objective of the Design Competition

The objective of the Design Competition will be to respond to the objectives of the project listed in **Section 2.0** and, in the process, deliver architectural, urban and landscape design outcomes of the highest standard that is reasonably practical. The Design Competition Brief will be developed in consultation with GANSW and CoS and will provide more detail of the competitive process.

3.5 Competitors

A minimum of five (5) Competitors will be invited to participate.

The design alternatives are to be prepared in response to a Design Competition Brief by a minimum of five (5) Competitors. Each alternative should provide, at a minimum, an indicative design solution for the site, with sufficient detail to demonstrate that it is a feasible development option and has the potential to achieve design excellence in accordance with this Strategy. Each invited Competitor will be given at least 28 days to complete their designs in response to the Design Competition Brief.

Each Competitor that is invited to participate in the Design Competition will include one or more of a person, corporation or firm registered as an architect in accordance with the *NSW Architects Act 2003* (who will be the lead architect responsible for leading the Competitor team/s throughout the Design Competition) or, in the case of interstate Competitors, will include one or more of a person, corporation or firm eligible for registration with their equivalent association (who will be the lead architect responsible for leading the Competitor team/s throughout the Design Competition).

3.6 Jury

In establishing a Jury for the Design Competition, the Proponent proposes the following:

- The Jury will be appointed by the Proponent in consultation with the Department of Planning and Environment (including GANSW).

- Jury members are to:
 - Represent the public interest.
 - Be appropriate to the type of development proposed.
 - Include a majority of registered architects with urban design experience.
 - Include only persons who have expertise and experience in the design and construction professions and industry.
- The Chairperson of the Jury will have expertise in architecture and urban design and be an advocate of design excellence. The Chairperson's primary function is to ensure that the Jury's deliberations proceed in a fair and orderly way and to maintain the integrity of the deliberations and decision.
- In addition to 1 Chairperson the preliminary proposed approach will be to appoint 6 Jury Members to represent the Proponent organisation and the public interest, as follows:

Jury Representation	Number of Nominations
Powerhouse	1
Create NSW	1
Department of Planning and Environment (Consent Authority)	1
Independent Experts endorsed by the Minister for the Arts	4

This representation is subject to final confirmation by the Proponent and acceptance by the relevant parties.

Technical advisors

Technical advisors will be engaged by the Proponent and the Powerhouse to provide technical information and input into the Design Competition Brief, provide guidance to the Competitors as instructed, provide advice to the Proponent and the Jury during the Design Competition, provide technical assessment of the competitor submissions and present to the Jury on their relevant disciplines. Technical advisors may also be called upon to provide advice, post competition, in the design integrity phase.

[The role of a proponent-appointed technical advisor is to review and provide clarification on each competitor's scheme in confidence, not to design certain elements of the development. Technical advisors will not present or prescribe design solutions.](#)

Impartial Observers

The CoS and DPE will nominate at least one impartial person as an observer of the Design Competition and Design Integrity Process. The observer will be invited to attend all meetings involved with the Design Competition assessment process and Design Integrity Process, including Jury deliberations, and is to be provided a reasonable notice.

3.7 Assessment and decision

Assessment and decision making will be conducted in accordance with the CoS Policy. The role of the Jury is to select the winning submission. The Jury may rank the competition submissions (i.e. 1st, 2nd).

A presentation of the design alternatives is to be made to the Jury. A copy of the submissions will be provided to the Consent Authority a week prior to the convened presentation of alternatives.

Each Competitor's submission will be graded by the Jury. The Jury will be responsible for selecting the winner of the Design Competition. All designs shall be evaluated using the same criteria.

Consistent with section 4.2.4 of the CoS Policy, the decision to be reached by the Jury established in accordance with the process selected by the Proponent in section 3.6 will not fetter the discretion of the Consent Authority in its determination of any subsequent development application associated with the development site that is the subject

Commented [AM3]: Recommend as per Draft Government Architect's Design Excellence Competition Guidelines (on exhibition May 2018) the Chair is the Government Architect NSW or their nominee.

Commented [AM4]: Recommend as per Draft Government Architect's Design Excellence Competition Guidelines (on exhibition May 2018) to include a jury member nominated by the local authority – City of Sydney

of the Design Competition.

The Jury must evaluate all competitive submissions and use reasonable endeavours to arrive at a consensus in the selection of a winner. In the event that a winner is not selected by the Jury following deliberations, the Jury, in consultation with the proponent, may recommend that further refinements be made to up to two (2) of the submissions. For these submissions they will list the design issues for the first and second ranked scheme and request they redesign their entry and represent the entry within 21 days of the initial presentation. Upon completion of the second presentation to the proponent, the proponent will rank the competition submission (first and second).

4.0 Allocation of up to 10% Additional Building Height

The Proponent will pursue up to 10% of additional building height under clause 6.21D(3)(a) of the LEP, the distribution of which will be explored through the Design Competition.

Any additional building height pursued under clause 6.21D(3)(a) of the LEP must not result in a breach of the maximum floor space control.

Nothing in this document is to be taken as an approval or endorsement of the potential additional building height available under clause 6.21D(3)(a) of the LEP.

Options for distributing any additional building height

Within the Concept SSDA, it is proposed the maximum height will be applied across the development area within the Project Site Boundary as identified in Figure 4.

Commented [AM5]: This is addressed in the first line of this section.

5.0 Target Benchmarks for Ecologically Sustainable Development (ESD)

The Powerhouse Ultimo Renewal is committed to achieving a high standard of ESD through the competition phase, design development, construction and through to completion of the project.

The Design Competition will be in part guided by the following key priorities and targets that are generally directed towards ESD:

- Minimum Green Star 5 Star, aspirational Green Star 6 Star Target Rating
- Net Zero Operational Plan
- Climate positive precinct

Commented [GN6]: These targets do not appear to match what is listed on page 37 of the EIS, nor do they reflect the complete list in the ESD report.

6.0 Design Competition Report

When competitive submissions have been prepared and considered, the Proponent will submit a Design Competition Report prior to the submission of the Stage 2 SSDA.

The Competition Design Report shall:

- include each of the design alternatives considered;
- include an assessment of the design merits of each alternative;
- outline the key 'Measures of Design Excellence' or key elements to be retained within the scheme as it develops;
- set out the rationale for the choice of preferred design and clearly demonstrate how this best exhibits the potential to meet design excellence in accordance with the provisions of Clause 6.21C(2) of the LEP and the approved Design Excellence Strategy; and
- include a copy of the brief issued to the Competitors.

The Design Competition Report is to be endorsed and signed by all Jury members.

The proponent is encouraged to deliver the highest standards of sustainable design commensurate to the significance of the development. Therefore the ESD Policy & Benchmarks in 7.0 of the ESD report should also be reflected in the Design Excellence Strategy.

ESD targets and sustainability initiatives will be carried through the design competition, design development and construction stages to completion of the project to deliver the ESD targets.

Commented [AM7]: It is unclear what this is referring to. Clause 6.21(c)(2) of the Sydney LEP 2012 set out the matters for consideration pertaining to design excellence

7.0 Design Integrity

The Competitor responsible for the winning scheme (as selected by ~~the the jury Design Competition~~) is to be appointed as the Lead Architect for the Powerhouse Ultimo Renewal. Where the winning architect is a consortium, partnership or other joint authorship, each must retain representation and a leadership role in all processes following.

The role of the Lead Architect will include at a minimum the following:

- Prepare ~~the a~~ Development Application for the preferred design;
- Prepare the design drawings for ~~thea~~ construction certificate for the preferred design;
- Prepare the design drawings for the contract documentation; ~~and~~
- Provide any documentation required by the consent authority verifying the design intent has been achieved at completion;
- Maintain continuity during the construction phases through to the completion of the project. ~~and-~~
- Attend all marketing meetings and meetings that pertain to design matters with the community, authorities and other stakeholders, as required.

The Lead Architect may work in association with other architectural practices but is to retain a leadership role over design decisions.

Design Integrity Process

In order to retain design integrity throughout the life of the project, following selection of a Lead Architect and winning scheme, the Design Competition Report will outline the jury recommendations and key ~~Measures of Design Excellence~~ or key elements to be retained within the scheme as it develops.

Commentary from a project specific Design Integrity Panel (DIP) composed of a quorum of the competition Jury is proposed to be required throughout the detailed design, documentation, planning process and construction phases. It is intended for the DIP to have an ongoing review role and it is proposed for the DIP take the place of any separate design review panel (such as the State Design Review Panel).

If the original Jury members are not available to participate in the DIP or for subsequent reviews of the design, suitable alternative ~~panellistspanelists~~ may be nominated and agreed by the Consent Authority and the Proponent. ~~At least four members (or their alternatives) are required to form a quorum of the Jury for the purpose of a DIP. The~~ DIP will be reconvened at key milestones to provide input/direction to the project design.

These milestones will include as a minimum sufficient time to allow meaningful input by the DIP and response by the Lead Architect and design team:

- Prior to lodgement of any SSDA, providing sufficient time to allow for meaningful input by the DIP on design development.
- During the assessment of the SSDA as deemed necessary by the Consent Authority.
- If required, prior to the submission of any modifications to a SSD Development Consent.
- Prior to an application for a Construction Certificate (if deemed necessary by the DIP or Consent Authority)
- If required throughout the detailed design process by the Consent Authority or if requested by the Proponent.

Each meeting of the DIP is to be documented within a report or minutes. At each milestone, certification is proposed to be required confirming that the design retains, or is an improvement upon, the design excellence qualities exhibited in the competition winning scheme.

All costs of DIP meetings will be borne by the Proponent. Secretariat services will also be provided by the Proponent.

Commented [GN8]: It is unclear what this is referring to. Clause 6.21(c)(2) of the Sydney LEP 2012 set out the matters for consideration pertaining to design excellence

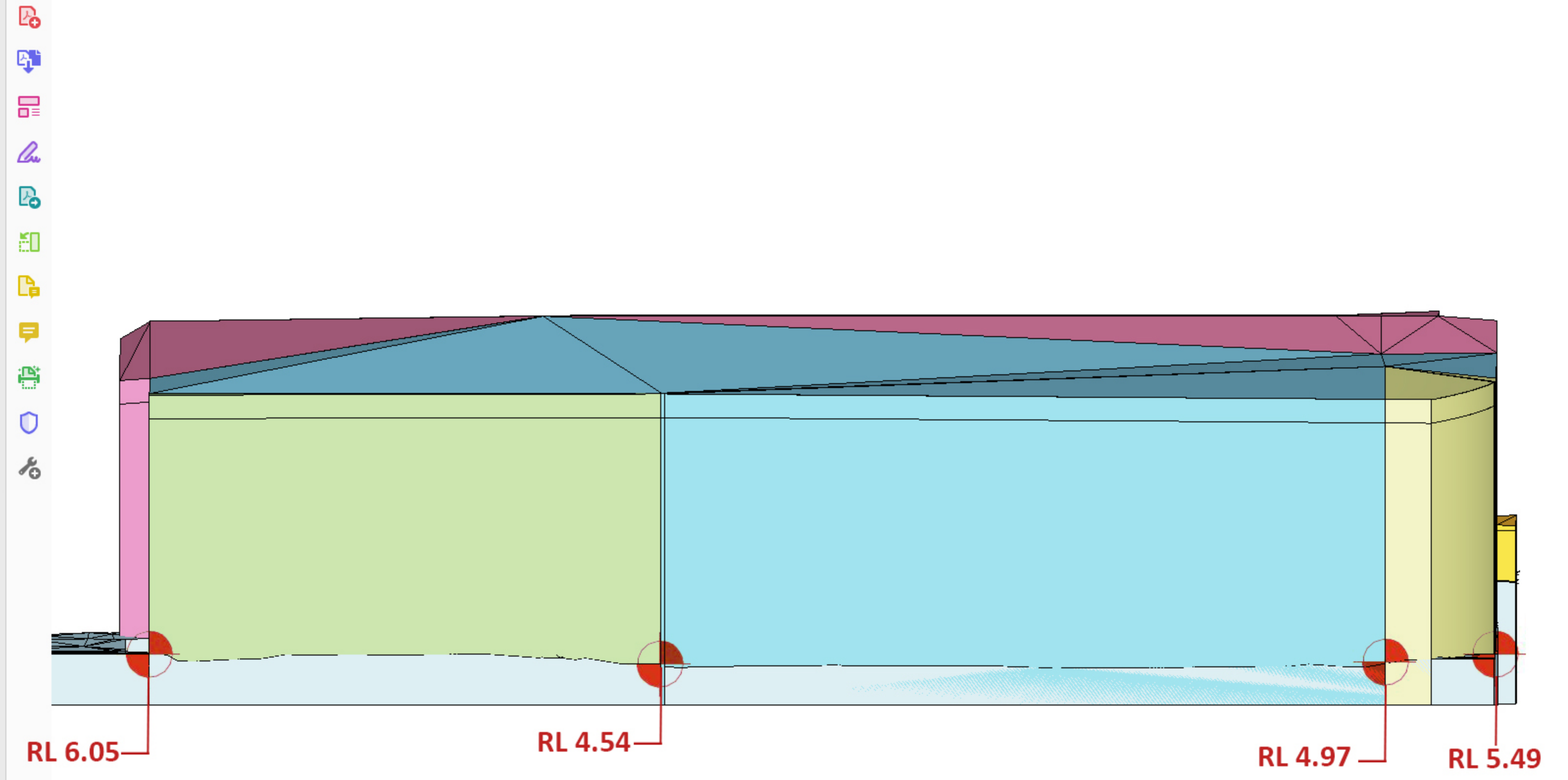
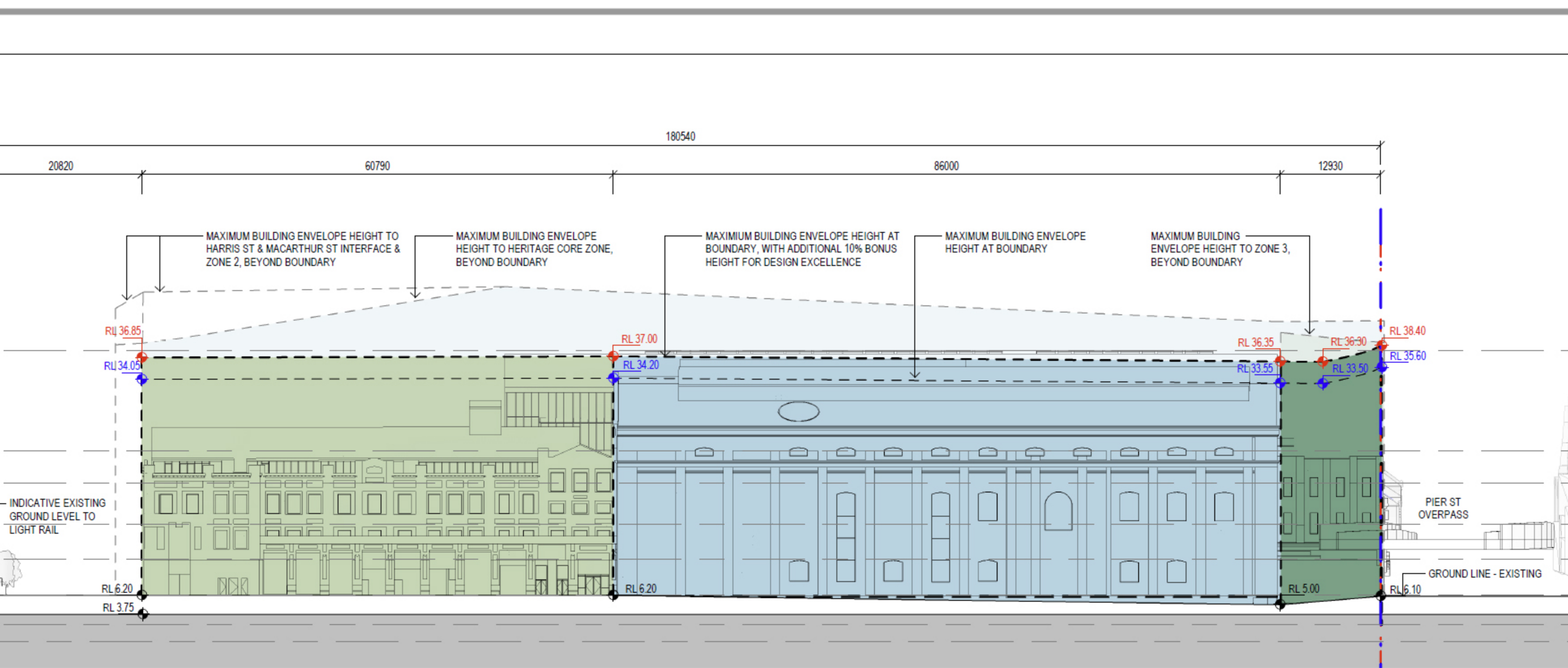
Commented [AM9]: It is unclear if the DIP is constituted of a total of 4 members or 7 members as per the original jury.

It is recommended the DIP include a local authority – City of Sydney jury nominee for continuity.

Attachment B

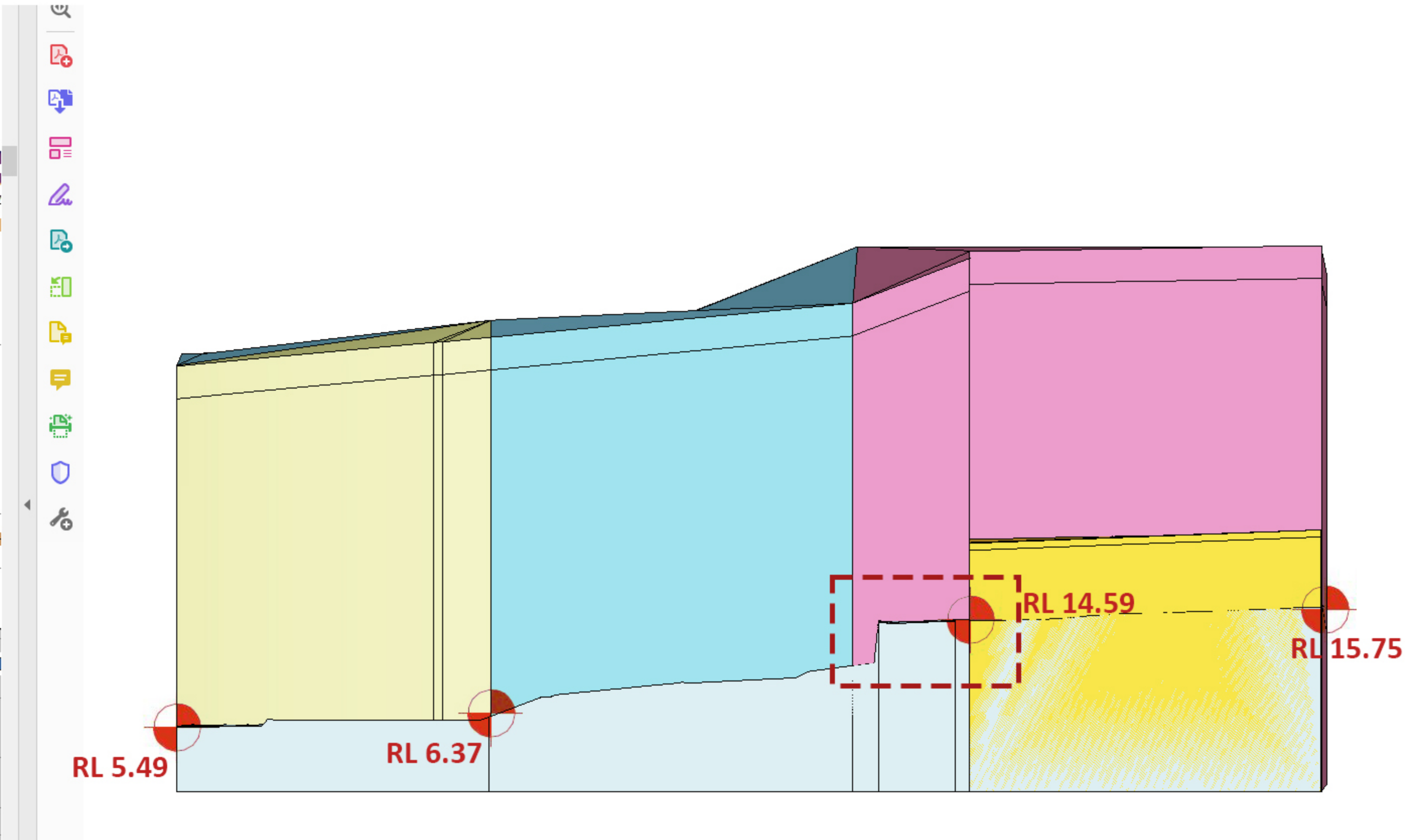
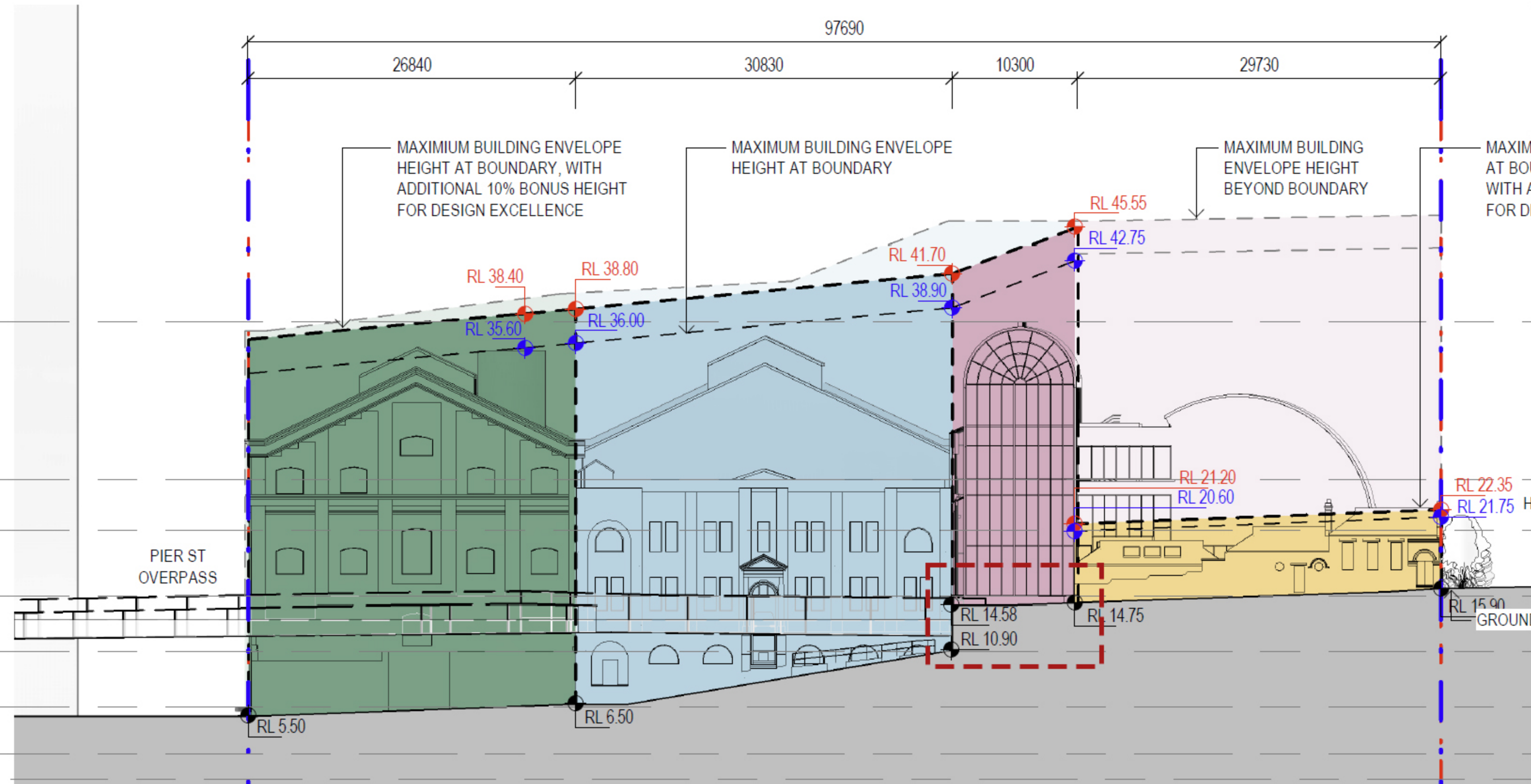
Digital Model Analysis

REF-DA-TEST I01-discrepancy between the 3D CAD model and submitted arch dwg North east elevation-Dwg no.AR0700-revision 8
Ground terrain RL differs to submitted drawings



REF-DA-TEST I02-discrepancy between the 3D CAD model and submitted arch dwg North west elevation-Dwg no.AR0700-revision 8

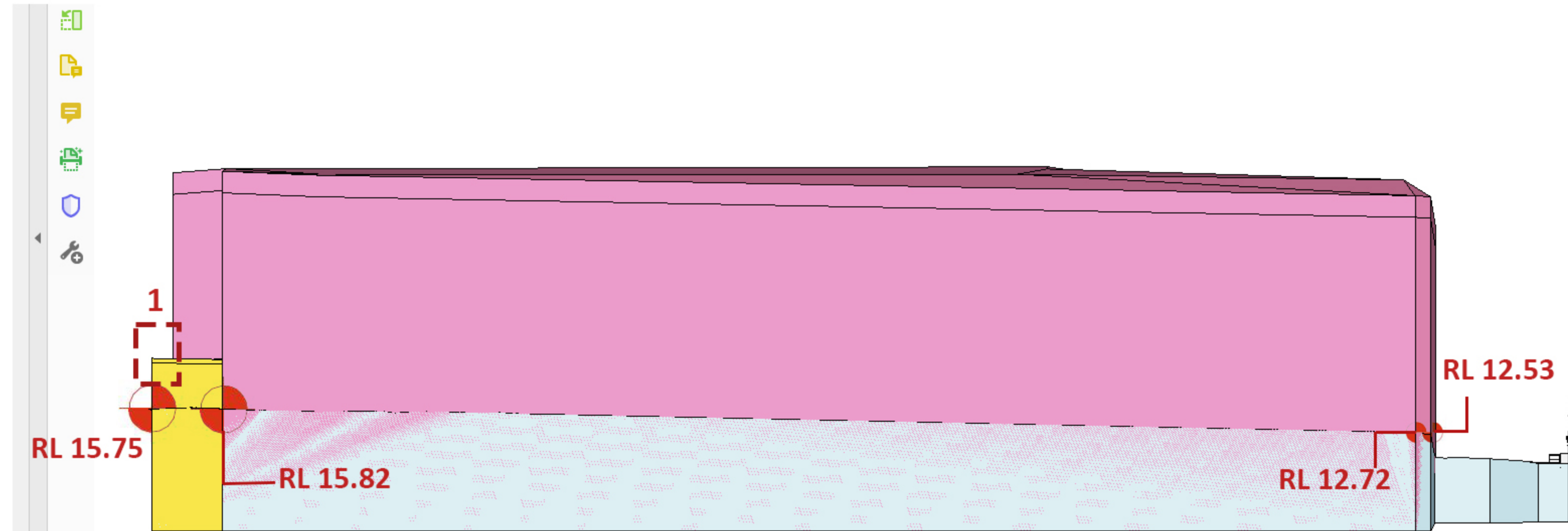
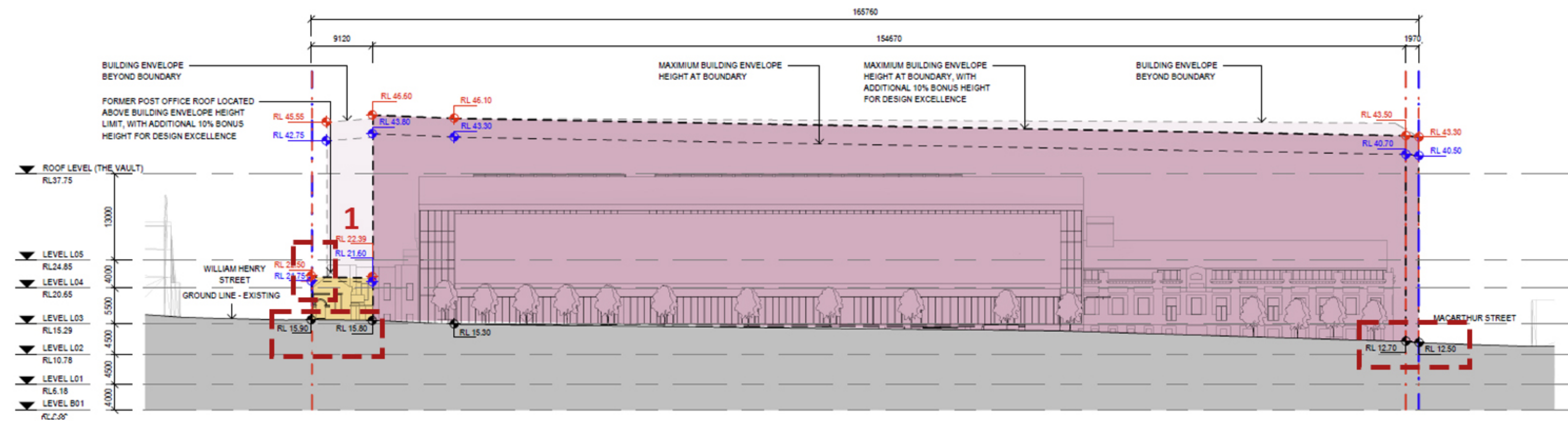
Ground terrain geometry and RL differs to submitted drawings



REF-DA-TEST I03-discrepancy between the 3D CAD model and submitted arch dwg -South west elevation-Dwg no.AR0701-revision 8

Ground terrain RL differs to submitted drawings

1-Envelope height with 10% bonus on the same point differs on drawings- on south west elevation marked as 22.50 and on north west elevation marked as 22.35.



REF-DA-TEST I04-discrepancy between the 3D CAD model and submitted arch dwg -South east elevation-Dwg no.AR0701-revision 8
Ground terrain RL differs to submitted drawings

