

65 Bouvardia Street
Russell Lea 2046
30th May 2024

Re SSD-67588459: Powerhouse Ultimo 'Revitalisation'

Objection to the Powerhouse Ultimo Revitalisation SSD

Dear Sir/Madam,

I object to this SSD-6788459 in its entirety as it is undeniably a plan to destroy the Powerhouse Museum Complex as a complete and fit for purpose home for NSW's Powerhouse Museum, founded in 1880. The Powerhouse Museum was conceived in 1978 and was then developed over the next decade in close consultation with the Museum of Applied Arts and Sciences, led by Dr Lindsay Sharp.

The Powerhouse Museum project was a visionary, adaptive reuse project of the Wran Labor Government. The project married the industrial architecture and precinct of the former Ultimo Power House and former Ultimo Tram Depot with the Museum's purpose and its collections of applied sciences and applied arts. In particular, the context and architecture of the former Power House are ideally suited for the significant and imposing technological and industrial heritage objects such as the Catalina Frigate Bird II, the 1785 Boulton and Watt Beam engine, No1 Locomotive and train set, the working steam engines and its space hardware – in short, the Museum's collection. The project kept the Powerhouse Museum – Museum of Applied Arts and Sciences in the Ultimo precinct where it had been since 1893.

Attached is my correspondence with Infrastructure NSW and Heritage NSW. In particular, I draw your attention to the facts/context/record supporting my objection including:

- adverse findings from 2 Parliamentary Inquiries
- unanswered correspondence
- Infrastructure NSW 'ticking boxes' without questioning – following a neophyte, inexperienced, 'pied piper' CEO spending vast amounts of \$\$ (\$1.8billion) on fantasy, non-museum, untested briefs.
- blatant lies, faux consultations, biased surveys and sub standard, inferior, erroneous consultants reports – a CMP for a previous scheme rehashed without correction - where consultants do 'somersaults with pike' to give Government Ministers and bureaucrats 'what they want to hear' vis. 'Not fit for purpose' after only 36 years.
- Numerous broken promises by politicians – most egregiously by Labor, the inheritors of the Wran legacy.

It ill behoves Labor NSW – Minister Graham - to trash Labor's legacy in a sham 'heritage revitalisation,' in reality, a Heritage Demolition complete with sham consultations, secret design briefs, secret business case, masterplans and, most disturbingly heritage significance assessments by ill-informed consultants which ignore the heritage significance of the Powerhouse Museum Complex.

I note that in all the years – since 2021 in fact, that Curio Projects have been struggling to develop a coherent conservation management plan the Powerhouse Museum, they have never contacted me as required under Article 4 of the Burra Charter. This lack of professionalism, not to mention courtesy, is no doubt why all their work on the Powerhouse Museum has been, in my opinion, way below standard and consequently irrelevant. Indeed, the Curio Heritage Assessment pays only cursory attention to the 1988 Powerhouse Museum contrary to the Articles and Conservation Principles of the Burra Charter. I urge the Government to engage Alan Croker, Design 5 to complete his CMP on the Powerhouse Museum Complex.

Furthermore, I note that the Curio's hopelessly misguided and incomplete Heritage Impact Assessment in the EIS fabricates a contested history for the Powerhouse Museum as a Bicentenary project. The statements in 3.7 and 5.2 are entirely without foundation and have no relevance to the design and opening of the Powerhouse Museum in 1988. In fact, the Museum was initially planned to open in 1985. It was never a Bicentenary project.

The Powerhouse Museum was a project initiated by Premier Neville Wran, planning began in 1978 and the project took 10 years to deliver. The PHM project was my responsibility as the Principal Architect Public Buildings. The Powerhouse Museum happened to open on March 10, 1988 - not as a Bicentennial project.

By the twisted logic of the Heritage Impact Assessment, all Bicentennial works should be demolished.

Closing the Museum to the public simply demonstrated a gross violation of the Museum's Cultural Remit and an effort to further emasculate, not only my Moral Rights but the rights of all NSW supporters of the Museum to ensure the continuance of the Museum of Applied Arts and Sciences in Ultimo.

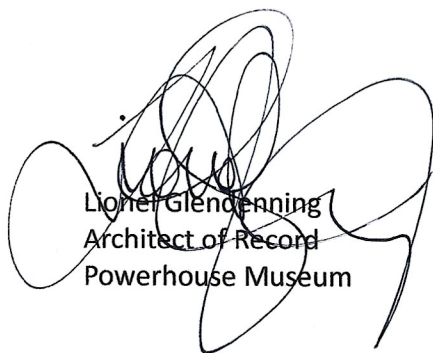
Most damning is the poor standard of the EIS documentation: 'garbage in – garbage out' – proper rubbish that one cannot take seriously where vast volumes of paper, eg the 188pp Heritage Impact Assessment, have been comprehensively rejected, (vis. submissions by John Petersen, Kylie Winkworth etc), as incompetent, illusionary and disingenuous – predictable consultants reports for predictable outcomes.

It is professionally discourteous to say the least, for the Government and the architects of the project to have made no efforts to contact me as the Architect of Record - they should have contacted me before now and certainly when the project changed course – ostensibly to a 'heritage revitalisation' – more a heritage demolition. It is clear to me that both parties have never bothered to refresh their limited, if any, understanding of the Burra Charter.

In every area of the EIS, the documents are inadequate, tendentious, inconsequential, erroneous, amateurish based on incorrect references or irrelevancies – magical thinking fantasies.

The EIS, and Heritage Impact Assessment in particular, are not evidence based documents. Rather, in my opinion, they are attempts, (through bulk and word count), to simply overwhelm the process with illogical, inaccurate, incorrect and inadequate material for assessment by competent planners, departments and the Minister.

In conclusion, I reiterate my strong OBJECTION to this SSD-67588459: Powerhouse Ultimo 'Revitalisation'



Lionel Glendenning
Architect of Record
Powerhouse Museum

Att:

Lionel Glendenning to Andre Stevanovic INSW 15 5 2024

Lionel Glendenning to Andre Stevanovic INSW 19 5 2024

Lionel Glendenning to Stuart Read, Heritage NSW 18 May 2024

OFFICIAL

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5
2024

Andrej Stevanovic
Project Director, Infrastructure NSW

I note that my Design Principles have been quoted in documents in the EIS for the so-called Powerhouse Ultimo Revitalisation Project.

I hold copyright for these Design Principles which relate to the Sulman award-winning 1988 Powerhouse Museum, the culmination of a 10year architectural and museum project for the adaptive reuse of the Ultimo Power House and Ultimo Tram Shed for the Powerhouse Museum Complex.

I do not give my permission for my Design Principles to be quoted in any form in the EIS. I request that all references to my Design Principles be removed from the document. The use of these Design Principles without my permission as selective quotes in this document misconstrues their purpose.

Please withdraw all references to my Design Principles and re-issue the documents with the date of reissue. Given the misleading inferences of inclusion of the Design Principles without my permission, please extend the date for public consultation.

It is professionally discourteous to say the least, for the Government and the architects of the project to have made no efforts to contact me as the Architect of Record when the project changed course – ostensibly to a 'heritage revitalisation' – more a heritage demolition. It is clear to me that both parties have never bothered to refresh their limited, if any, understanding of the Burra Charter.

I also note that in all the years – since 2021 in fact, that Curio Projects have been struggling to develop a coherent conservation management plan the Powerhouse Museum, they have never contacted me as required under Article 4 of the Burra Charter. This lack of professionalism, not to mention courtesy, is no doubt why all their work on the Powerhouse Museum has been, in my opinion, way below standard and consequently irrelevant. Indeed, the Curio Heritage Assessment completely ignores the 1988 Powerhouse Museum contrary to the Articles and Conservation Principles of the Burra Charter.

Furthermore, I note that the Curio's hopelessly misguided Heritage Impact Statement in the EIS fabricates a contested history for the Powerhouse Museum as a Bicentenary project. The statements in 3.7 and 5.2 are entirely without foundation and have no relevance to the design and opening of the Powerhouse Museum in 1988. In fact, the Museum was initially planned to open in 1985. It was never a Bicentenary project.

The Powerhouse Museum was a project initiated by Premier Neville Wran, planning began in 1978 and the project took 10 years to deliver.

The PHM project was my responsibility as the Principal Architect Public Buildings.

The Bicentennial Projects were the responsibility of Special Projects Architect, Andrew Andersons.

Note also, the Powerhouse Museum was not a Darling Harbour development project. The Powerhouse Museum site was the derelict Ultimo Power House when the site became available with the move of the Sydney Markets Haymarket to Flemington. The Minister for Public Works, Jack Ferguson was adamant that it did not become associated with the development of Darling Harbour. (industrial action + awards!)

The Powerhouse Museum happened to open on March 10, 1988 - not as a Bicentennial project.

Bicentennial Park, Homebush Bay was the first of many identified Bicentennial projects. It was opened on January 1st, 1988, by Prime Minister Bob Hawke. I designed the Bicentennial Park buildings.

Other Bicentennial projects among others were:
Australian Museum, College St
Macquarie Street Bicentennial Redesign and Decorations
Art Gallery of NSW.

By the twisted logic of the heritage assessment, all these Bicentennial works should be demolished.

Your approach to me at the 11th hour when the sham 'heritage revitalisation' project is so far advanced is, quite frankly, an insult to my professionalism and standing.

The 'new' plans are a variant on the same old museum demolition plans. The result will not be a museum in any way, shape or form and the architects have shown no understanding nor regard for the heritage values and significance of the Powerhouse Museum.

Your email on the 3rd April was months after public consultations on the plans and, after the Powerhouse Museum was closed to the public.

The Museum is being disappeared as intended by the CEO whose stated goal is *Breaking the Museum*.

I will send a further email re asserting my Moral Rights as the Architect of Record.

Sincerely,



Lionel Glendenning
Architect of Record
Powerhouse Museum

By email: jenniferl.sanders@yahoo.com

Andrej Stevanovic
Infrastructure NSW

Moral Rights Ethics Trust

There is a deep malaise that permeates the whole of government in NSW. This lack of morality in our interactions and deliberations is reflected in widespread community loss of trust in the government of NSW.

Certainly, this malaise has been evident in the 10 years of trying to prevent the destruction of the Powerhouse Museum by numerous rogue CEOs from Baird's outright political 'Tammany Hall' tactic to move the Powerhouse Museum to Parramatta to Minister Graham's broken promises - his failure to save the Powerhouse Museum.

To exercise a Moral Right one expects implicit, ethical responsive behaviour of those in government. Given the failure of the NSW Government in all of the 10 years of this omnishambles of:

- adverse findings from 2 Parliamentary Inquiries which are ignored
- Unanswered correspondence
- Now Infrastructure NSW 'ticking boxes' without questioning - following a neophyte, inexperienced 'pied piper' CEO spending vast amounts of \$\$ (\$1.8billion) on fantasy, non-museum, untested briefs.
- blatant lies, faux consultations, biased surveys and sub standard, inferior, erroneous consultants reports - a CMP for a previous scheme reused without correction - where consultants do 'somersaults with pike' to give Government Ministers and bureaucrats 'what they want to hear' vis. 'Not fit for purpose' after only 36 years.
- Numerous broken promises by politicians - most egregiously by Labor, the inheritors of the Wran legacy.

All this erodes completely any semblance of moral and ethical behaviour in respect to my Moral Rights as Design Architect for the Powerhouse Museum Complex. Clearly, the heritage 'Revitalisation' is demonstrably complete demolition, despite the award-winning, internationally recognised Powerhouse Museum Complex recognised as of State Heritage Significance vis. Robertson & Hindmarsh Report to the Heritage Council of NSW & Heritage NSW, *Architectural Heritage in NSW of the Last Quarter of the Twentieth Century*, 13 February 2022.

It ill behoves Labor NSW - Minister Graham - to trash Labor's legacy in a sham 'heritage revitalisation,' in reality, a Heritage Demolition complete with faux consultations, secret design briefs, secret business case, masterplans and most

disturbingly heritage significance assessments by an unqualified consultant which ignore the heritage significance of the Powerhouse Museum Complex.

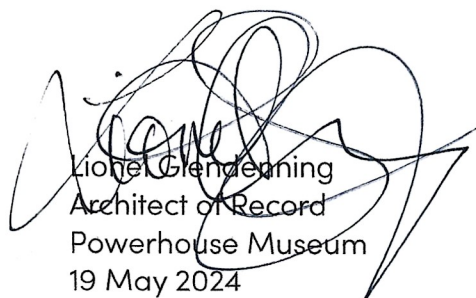
Closing the Museum to the public simply demonstrated a gross violation of the Museum's Cultural Remit and an effort to further emasculate, not only my Moral Rights but the rights of all NSW supporters of the Museum to ensure the continuance of the Museum of Applied Arts and Sciences in Ultimo.

The removal of the Harwood Building's collection and support facilities from Ultimo to Castle Hill storage; the absurd 3 enormous volumes of the 'revitalisation'; the destruction of the smaller, varied galleries – so unnecessary and useless for the majority of smaller objects in the Powerhouse Museum's collection.

I assert my Moral Rights implicit and vested in my role as Architect of Record of the Powerhouse Museum Complex to stop the NSW Government from the emasculation and destruction of the Powerhouse Museum. The hypocrisy of the immoral behaviour - destruction by the Minns Labor Government

Never has a civilised society set about to literally destroy a major cultural institution.

Vale Powerhouse Museum



Lionel Glendenning
Architect of Record
Powerhouse Museum
19 May 2024

Stuart Read
Heritage NSW

Powerhouse Museum Complex
Notes re Heritage Council and Curio nonsense

- Due to open in 1985, the Powerhouse Museum was a '100 year investment' that opened in 1988 – by chance.

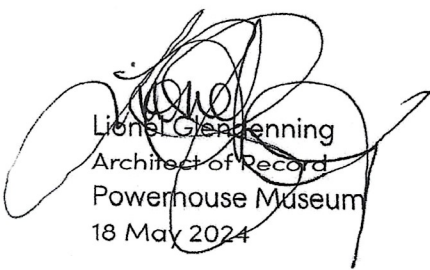
The PHM project came approx. 100 years after WE Kemp's Technological Museum (1893), Harris St – the last major building for the Powerhouse Museum. 'Investment' refers to the 100year interval for funding the new Museum of Applied Arts and Sciences since the previous new building, WE Kemp's Museum, as part of the Sydney Technical College Complex 1893 – for which Kemp was also the architect.

Bi means two! centennial years (200). The operative reference to the Museum is the 100year investment as the Government's Bicentennial program only began in the early 1980s – 2 years after the PHM funding was established.

Confusing the initial funding for the PHM project with the later Bicentennial funding is counter factual – it was a separate project!

- Any reference to Darling Harbour is also not based on facts as it was more a consequence of a rock concert at Moore Park that was a 'Mudfest'. Premier Wran initiated the Sydney Entertainment Centre, EMTB, as a covered venue in the Haymarket before Darling Harbour began.
- Harris St 'Visibility' of the PHM.

The buildings of the Ultimo Power House were hidden behind one & two storey buildings along the Harris frontage – from its beginning, the UPH was never 'visible' as the complex fronted William Henry St, later Pier St with the UPH's Administration building and the Ultimo Post Office. The Turbine Hall and Boiler Hall all addressing William Henry Street and Pier Street Bridge.



Lionel Glendenning
Architect of Record
Powerhouse Museum
18 May 2024