

I oppose this project on the following grounds:

1. While I support the State Heritage Register listing of the entire Powerhouse Museum Complex, including the Sulman award-winning building, interiors, ramps and mezzanines, colonnade, exhibition and public spaces, and associated collection installations **I oppose and reject the 13 exemptions that facilitate demolition and removal of these as significant fabric.**
2. **The interiors, ramps and mezzanines, colonnade, exhibition and public spaces and associated collection installations still have not been adequately or independently assessed for their heritage significance,** other than in poorly researched and incomplete reports commissioned by the project proponent that ignore easily and publicly accessible historic evidence, including the knowledge of the living architect Lionel Glendenning that has been provided or freely available over the years during various forms of public consultation over 10 years (also refer to Attachment One). Therefore the conservation management recommendations and 13 exemptions for the Powerhouse Museum Complex are based on incomplete and poor research and are completely dodgy.
3. I object that the heritage listing was finally gazetted in July 2024 after the public exhibition had closed with 13 exemptions allowing the destruction and demolition of significant fabric - 98% of the architectural reuse of the old Power Station into adaptive museum spaces designed by the architect Lionel Glendenning.
4. The public consultation period has been subjected to vague, incomplete, factually incorrect material and a campaign of misleading information by the project proponents. Construction Development Applications are generally conducted in two stages in NSW - building envelope then detailed design. Infrastructure NSW's argument oscillates between two mutually exclusive narratives: - That the "Heritage Revitalisation" is a different project from the "Renewal" and hence the documents prepared for the "Renewal" are superseded and cannot be publicised. - That the "Heritage Revitalisation" is a continuation of the previous Government's "Renewal" and hence the Applicant may dispense with a two-stage Application and a new architectural competition. Consequently the same architectural team may be used and a new design competition and a new brief are not required. This should be rejected.
5. The project reduces the Museum's exhibition space by 75%. The Powerhouse Museum has 21,080m² of exhibition space over 5 levels and successfully held 25 different exhibitions concurrently when it opened in 1988. Infrastructure NSW's 6,850m² figure is an underestimation but is also directly contradicted by MAAS CEO, Lisa Havilah's statement of 10 May 2023 that "the current Ultimo exhibition space is 15,318m²". The "Revitalisation" documents show that the total proposed exhibition area is 5,100m² (24% of the existing 21,080m²). This is the direct result of the removal of all intermediate floors which reduce the Museum to only 3 oversized caverns more suited for contemporary events and commercial use than for the exhibition of the diverse Museum collections. My objection is that the revitalised museum's size of exhibition spaces is significantly smaller, inferior and poorer than the current one and with its 'black box' treatment of spaces it belongs in the 1970s and proposes a backward step in museology to the Powerhouse Museum Complex's more innovative scheme (refer Attachment One).

6. The Revitalisation documents state that the Museum will increase its visitation from 800,000 a year to 2,000,000. This is fanciful and inflated. A Museum with only 5,100m² of exhibition space could not receive 2 million visitors a year. The Not for Profit Hellenic Museum's proposed and recently announced Intercultural Museum at the City of Melbourne's Queen Victoria Market is 10,000m² - twice the size of what is meant to be a publicly funded and show-piece State museum. It will cost under \$50 million dollars for a new build on public land not \$350 million plus dollars. There is no clear reason why Infrastructure NSW's project needs to be so expensive and it should be rejected.
7. The project would destroy the Museum's heritage significance and its Wran legacy and Sulman award-winning spaces, interiors, ramps and mezzanines in what is easily the most elegant, playful and sophisticated post-modern public building in Australia. It will be replaced with a vastly inferior scheme and architectural design that lacks any museum magic whatsoever. The dull design and small exhibition spaces will not draw 2 million visitors.
8. In particular, I object that the project calls for: the demolition of the southern end of the Wran Building and Galleria; the conversion of the Galleria into a staircase encased behind brick walls; the significant alteration of the arched roofs, the signature of the award-winning Wran conversion and adaptive reuse of heritage; the dismantling of the 'Steam Revolution' display and of the live steam generation system and the removal of its 19th-century original floor (museum elements and features much loved by the people of NSW including from rural areas); the removal of the Harwood building from the project with an uncertain future; the hiding of the Museum from Harris Street behind a row of shops severing the Museum from Ultimo, its historical base since 1893 and the source of many of its collection's industrial artefacts.
9. The timeframe for the project is uncertain and budget grows and grows for a museum inferior to the current one. It is a project at massive public cost for unknown and unlikely public benefit.
10. Documents essential to the evaluation of the project are kept secret despite the NSW Government's repeated pre-electoral promises of transparency. They include the Business Case, the Architect Design Brief, the Future Exhibition Programming and the Conservation Management Plan.
11. Expert advice, including submissions prepared by me pro bono, have systematically been ignored.
12. Expert advice from key people including Lionel Glendening, Architect of the adaptation of the Ultimo Power Station into a world-class museum, project for which he was awarded the Sulman Prize, and Dr Lindsay Sharp, who led the project during its design and development and became the Museum's Founding Director were never consulted. This practice is contrary to the Australia ICOMOS Burra Charter.
13. Alan Croker, the author of the acclaimed Opera House and the White Bay Conservation Management Plans, was originally contracted to design the Powerhouse Museum Complex Conservation Management Plan but his contract was terminated before the document was completed, seemingly because he opposed the extent of the proposed development. Alan is the most respected author of Conservation Management Plans in Australia and deserves an apology for such disrespectful treatment. The Powerhouse Museum Complex requires a new Conservation Management Plan of the highest order by Alan Croker to guide and inform all

decisions about this place and collection of State heritage significance, with reference to my information at Attachment One.

14. In order to inform the NSW Heritage Office and Infrastructure NSW of the State Heritage Significance of the Powerhouse Museum Complex including its interiors, mezzanines, ramps, exhibition and public spaces and associated collections, I again provide research to inform the Conservation Management Plan and based on my research, I request that the 13 Exemptions that I oppose be deleted and the entire project called in by the NSW Government in the interests of a State museum of scale and quality and a genuine heritage revitalisation in accordance with the Australia ICOMOS Burra Charter. Refer Attachment One.

John Petersen, MPHA and MICOMOS

6 October 2024

Attachment One

The State heritage significance of the Powerhouse Museum Complex is evidenced by four RAA award citations, Graeme Davison and Kimberly Webber (eds) *Yesterday's Tomorrows: The Powerhouse Museum and Its Precursors 1880-2005*, Powerhouse Publishing 2005 and the social significance at the State level by submissions and representations by the group, members and community of Save the Powerhouse Museum for 9 years and I am informed, 10 rounds of public consultation. Architect Lionel Glendenning is available to provide primary source materials and knowledge and he has stated that he exercises his Moral Rights in his designs. Dr Lindsay Sharp is available also.

Aesthetic Significance

I note that the 1980s Complex as a whole is of aesthetic significance recognised by the Royal Australian Institute of Architects Architectural Awards in NSW in 1988 with the Sir John Sulman Award for Public Buildings (Government Architect's Office, Lionel Glendenning, principal architect with notable interior colour schemes and carpets by the esteemed George Freedman¹) - the citation stressed the 'collision' of old and new and of inside and outside.² The circulation patterns, including the Forecourt as the first point of arrival ahead of the Harris Street entry, Galleria, exhibition halls, internal ramps and mezzanines won also the RAA ACROD Award for barrier free circulation. The ramps and mezzanines were part of Lionel Glendenning's integrated design scheme for the Powerhouse Museum Complex with a particular interest in allowing access and viewing opportunities and sightlines for key and major collection holdings, in particular large power and transport objects³. The Complex was purpose designed to conserve and display major steam power and transport objects. These could often be viewed from under and upwards, or to the sides or downwards, or tall objects along ramps⁴. These large steam power and transport objects are part of the aesthetic significance of the Powerhouse Museum Complex not just as fixtures or movable heritage items but as elements of a visual presentation interior scheme designed for and around them 'how many architects get to use such magnificent props as space craft, trains and aeroplanes as interior design modules?'⁵. This is particularly evident in the Galleria and Engine Room (power movable heritage) and Boiler House (transport movable heritage) halls. The old buildings' 'varied character are joined by the insertion of stepped floors surmounted by two vaulted halls, one glazed and one covered-over. A colonnade, corner

¹ Communication with former Acting Director, Jennifer Sanders 8 April 2024 and 'George Freedman, Interior Designer To The Rich and Famous of Sydney' Sydney Morning Herald, 23 August 2016 <https://www.smh.com.au/national/george-freedman-interior-designer-to-the-rich-and-famous-of-sydney-20160811-ggqc4n.html> accessed 8 April 2024

² Peter Spearitt quoting the Sulman Award citation 'Positioning On Site and In Situ' in *Yesterday's Tomorrows: The Powerhouse Museum and Its Precursors 1880-2005*, Powerhouse Publishing 2005 p250

³ 'Threats to and Removal of Industrial Heritage at the Powerhouse Museum as at 4 September 2022' Jennifer Sanders and Curators and Conservators, Andrew Grant, Debbie Rudder, Ian Debenham, Brad Baker, Pat Townley

⁴ Ibid

⁵ Architecture Design Awards 1988 research files held by Jennifer Sanders

plaza and rear courtyard complete the ensemble. The internal arrangement cleverly exploits the fall of the site and the floors of the halls, to provide a sequence of overlapping views. Across the stepping down of the volumes runs a long ramp system, passing tall exhibits at various levels. The old buildings are in the functional tradition, most apt for the historical technology of many of the exhibits. This character is enhanced by the new detailing ...⁶.

Harry Seidler referenced the Government Architect's Office and Lionel Glendenning's dramatic curved white roof scheme with a wave shaped roof for his Ian Thorpe Aquatic Centre and his colonnade of shaped concrete piloti columns on Harris Street complemented the Complex's Harris Street colonnade to form a precinct of civic buildings of architectural excellence and easy public access⁷. The entire Complex is a State significant landmark and Sydney city gateway, including the white roof of the Wran building, when viewed from the A4 motorway, William Henry Street, Darling Harbour and Chinatown and also the corner of Harris Street and Macarthur Street which also has vistas of the immense scale and wonder of the Ultimo Power Station. This was noted in 1988 also 'From the main approaches in Ultimo, the new buildings are positive and assert a striking presence in form and colour, a welcome point of emphasis in the otherwise busy industrial traffic.'⁸ The Forecourt is an integral part of the Powerhouse Museum Complex scheme allowing uninterrupted vistas toward the Wran Building and the 19th century façade of the Ultimo Power House. Like the colonnade, it is part of Lionel Glendenning's 'layering in' from Harris Street, a response recognising the heritage values of terraces across the street and mediating between the grand scale of the Power Station to the tiny terraces across the street. 'The layers of the building begin with the Harris Street colonnade, continue through the foyer space until into the Great Boiler House.'⁹ The Forecourt is also a public space that bridges the visual 'collision' between old and new. It provides 'a sense of excitement and expectation, giving a most appropriate welcome to a building with varied and exciting interiors'¹⁰. It is also an assembly point ahead of entering the Powerhouse Museum Complex and Lionel Glendenning's museum concept where upon the Harris Street entry the museum becomes a 'lost pathway' whereby 'the architecture does not direct its guests but lets them find their own path'¹¹. The Complex also won the RAIA National Awards 1988 including the RAIA Belle Award for Interiors, the suite of which are substantially intact, including some coloured paint finishes and carpets (both rare survivors in a public and commercial building designed for the interior by the esteemed George Freedman¹²), display cases and intact marble floor

⁶ Architecture Australia September 1988 research files held by Jennifer Sanders

⁷ *Ian Thorpe Aquatic Centre* in www.seidler.net.au

⁸ Architecture Australia September 1988 research files held by Jennifer Sanders

⁹ Elizabeth Farrelly referencing Lionel Glendenning in 'Power House Dreaming House' in *Yesterday's Tomorrows: The Powerhouse Museum and Its Precursors 1880-2005*, Powerhouse Publishing 2005 pp226-227.

¹⁰ Architecture Design Awards 1988 loc cit

¹¹ Elizabeth Farrelly 'Power House Dreaming House' in *Yesterday's Tomorrows: The Powerhouse Museum and Its Precursors 1880-2005*, Powerhouse Publishing 2005 p227.

¹² Communication with former Acting Director, Jennifer Sanders 8 April 2024 and George Freedman, Interior Designer To The Rich and Famous of Sydney' Sydney Morning Herald, 23 August 2016

surfaces, ramps, mezzanines and metal balustrade railings. It was noted in 1988 'the interiors at the Powerhouse are dazzling. A tour-de-force of form, colour, shape, pattern and texture'¹³. It is well known that the Complex was designed around key objects that also were integrated into interior and display treatments. For example, the Powerhouse Galleria was designed to display Locomotive No 1 and the Boulton and Watt engine¹⁴. The 'lofty' Galleria in the Wran Building ... 'not only looks industrial in style, it also sits on and preserves old infrastructures ... resembling a giant Gothic nave, it lies along one of the old Ultimo service alleys. How fitting that the Galleria is the dramatic stage setting, now, for Loco no 1'¹⁵. The Powerhouse Museum Complex also won the 1988 RAAI Award for a Recycled Building.

The original Ken Done AM murals, an artist now celebrated, including with the 2022 Australian Fashion Lifetime Achievement Award and the 2013 Design Institute of Australia Hall of Fame Award are still surviving under white paint in the former Members' Lounge. A popular 1980s artist, including for murals in contemporary public buildings, this series of murals would now be rare examples in New South Wales and potentially sole survivors. The Board Room retains a playful Trompe-l'œil ceiling and the Kings Cinema is also intact. The colourful original painted interiors of the Harwood Building by George Freedman are also largely intact.

The State heritage significance of the Complex is greater than just the Ultimo Power House and includes all surviving elements of the 1988 exterior and interior schemes and circulation and object viewing patterns, including the entrance via a public Forecourt and the playful and modernist integration or 'collision' of old and new. It also retains significant power and transport movable heritage objects that the Complex was purpose designed to house.

The Powerhouse Museum Complex is also significant for its references to Sydney's Garden Palace¹⁶ with its fanlight windows, in particular the Wran Building with its glass and curves that reflect also Paxton's Crystal Palace of 1851¹⁷ and the great 19th century museums and galleries of Europe internally also with its board room Trompe-l'œil ceiling 'a playful parody of Tiepolo'¹⁸ and Wran Building murals of 'blue sky and floating cloud' on Level 6, the Galleria for public assembly with its soaring height and 'a statement in high Gothic with its clerestory lighting and its membrane-like use of glass'¹⁹, and marble floor surfaces in pinks, greens and whites. It is a sophisticated post-modern building drawing together a 'collision'

<https://www.smh.com.au/national/george-freedman-interior-designer-to-the-rich-and-famous-of-sydney-20160811-gqqc4n.html> accessed 8 April 2024

¹³ Architecture Design Awards 1988 loc cit

¹⁴ Graeme Davison and Debbie Rudder *'The Heroic Age of Steam' in Yesterday's Tomorrows: The Powerhouse Museum and Its Precursors 1880-2005*, Powerhouse Publishing 2005 p213

¹⁵ *Architecture Australia* September 1988 research files held by Jennifer Sanders

¹⁶ *Architecture Australia* September 1988 research files held by Jennifer Sanders

¹⁷ ibid

¹⁸ ibid

¹⁹ ibid

and fusion of cultural architectural and decorative arts references to 19th century European museums and galleries combined with the adaptive reuse of an industrial and 'scientific' pair of power and transport buildings to create a late 20th century Museum of Applied Arts and Sciences. The eclectic references are outlined in detail in *Architecture Australia* September 1988.

Social Value

The Complex as a whole has social significance at the State level as a much-loved public museum, including the Wran Building and Galleria, exhibition halls, Forecourt and Harwood Building, for former staff, Australia's museum, science and design community, as well as multicultural and rural and regional communities and the people of NSW as the 'Peoples Museum' as evidenced by the petitions and long-standing and high profile and sustained 10 year campaign to Save the Powerhouse Museum at Ultimo. The submissions forwarded to the NSW Government over an estimated 11 exhausting rounds of public consultation are a rich body of evidence supporting the Powerhouse Museum Complex as being a place of Social Value in the present for the people of New South Wales and an outstanding and above ordinary community attachment including for power and transport movable heritage and fixtures. They also evidence the public's opposition to demolition at the Powerhouse Museum Complex, the removal of collections and its closure. The white curved roof of the Wran Building has social significance as a Sydney landmark and the Forecourt has social significance as a popular assembly point for rallies and First Nations smoking ceremonies and as a public space and square meeting place at the entrance of the 'Peoples Museum' being an integral part of the Harris Street public entry scheme designed by Lionel Glendenning. The Forecourt is a key component of the Museum's original point of entry from an external and shared public and civic space to an internal shared public and civic space in the Galleria. It is the only public square or space in the civic, media, arts and sports precinct facing Harris Street. The Harwood Building also has social significance for former staff, Australia's museum, science and design community including as the home to the collection and museum staff and for a design, decorative arts and applied sciences public library since 1988. It was the 10-year home for the NSW Migration Heritage Centre from 2003 until 2013 and linked to an Australian Communities Gallery in the Complex. The Harwood Building and former Australian Communities Gallery space has significance for their impact in working and researching in partnership, connecting and maintaining relationships with communities that were not recognised historically in Australian museums including with the influential 'Faith Fashion Fusion, Islamic Women's Style in Australia' (2012 and 2015/16) which later toured Australia and Asia, 'Ties With Tradition: Macedonian Apron Designs' (2009) and 'The Forgotten Children' (2007 which was one catalyst, led by David Hill, for both the Premier of NSW (2009) and the Prime Minister of Australia (2009) to apologise to the 'Forgotten Australians'. The Complex still has social significance for these communities as a place where their stories could be told in their own voices, validated as historic knowledge and lived experiences and presented with pride or respect.

The Locomotive No 1 and Boulton and Watt engine, Engine Room and Boiler House and some contents (including planes, space, trains, indicator board, trams) Strasburg Clock, Kings Cinema are fixtures or movable heritage items that have social significance for the people of NSW and are key elements of the Powerhouse Museum Complex's integrated design (being purpose designed for major power and transport objects) and social significance at the State level. In 2009 the Strasburg Clock was noted as being one of the Museum's most popular exhibits for over a century²⁰.

Historic Significance

The former Ultimo Tram Depot, today known as the Harwood Building, is inextricably linked and associated historically with the Ultimo Power Station and vice versa from when 'Sydney had one of the world's great electric tramway systems'²¹. It should not be managed separately and is an integral part of the heritage place. Tony Brassil has identified the former Ultimo Tram Depot as the first and only surviving tram depot shed in NSW. It was built to service the new electric tram fleet operating in central Sydney and is recognised by Brassil as being of historic significance at the State level for its association with the replacement of steam trams with electrical traction in Sydney in 1899. It is closely associated with the Ultimo Power House and the trams for which it was built to supply. Brassil also notes that the Former Tram Depot is significant for its adaptation and reuse as part of the Powerhouse Museum Complex as a rare and bold investment in heritage and the historic culture of the State by a Government in NSW²².

The Complex has additional historic significance at the State level including the public Forecourt, Wran Building, Galleria, exhibition halls and Harwood Building in the extension to the Ultimo Power House listing. Emeritus Professor, Peter Spearitt, an eminent urban and environmental historian, noted, citing the 1978 Relocation Study undertaken by the NSW Government Architects Office, that the Powerhouse Museum Complex was 'born in an atmosphere of spectacular museum developments elsewhere in the world, especially North American science museums'²³. Plans for the adaptive reuse of the Ultimo Power House and Ultimo Tram Depot were to be an example of the innovative conservation and recycling of old buildings in the face of Darling Harbour's transformation with new public buildings. Even if not in the specific sense of the articles of the 1979 Burra Charter they were recognised at the time as vast spaces and in themselves fine examples of industrial archaeology to be preserved. They were early examples of adaptive reuse in Australia on a large and arguably unprecedented scale. The Ultimo Tram Depot became the Harwood Building, a purpose-

²⁰ Graeme Davison 'The Secret Life of the Strasburg Clock' in *Yesterday's Tomorrows: The Powerhouse Museum and Its Precursors 1880-2005*, Powerhouse Publishing 2005 p149

²¹ Peter Spearitt 'Positioning On Site and In Situ' in *Yesterday's Tomorrows: The Powerhouse Museum and Its Precursors 1880-2005*, Powerhouse Publishing 2005 p253

²² Tony Brassil, Industrial Heritage Specialist, National Trust of Australia (NSW) *Ultimo Tram Depot (The Harwood Building) History and Significance*, April 2019

²³ Peter Spearitt 'Positioning On Site and In Situ' in *Yesterday's Tomorrows: The Powerhouse Museum and Its Precursors 1880-2005*, Powerhouse Publishing 2005 p242

built museum structure retaining its service trenches, a section of tram track and overall form and original external masonry and the Ultimo Power House retained the enormous Boiler Hall, Turbine Hall and Switch House²⁴.

The Powerhouse Museum Complex has been associated with the story of power and transport - since its beginnings including throughout its history as a public museum of Applied Arts and Sciences, with social history as its context, built including to display collections associated with power and transport²⁵. The Locomotive No 1 and Boulton and Watt engine in the Galleria, exhibition halls and some contents, Strasburg Clock, Kings Cinema (said to include original as well as reconstructed cinema items and significant cinema fabric) are fixtures or movable heritage items that have historic significance as an integral part of the historic significance of the Powerhouse Museum Complex that was purpose designed as a place to house them with barrier free access and sightlines by Lionel Glendenning.

It also has historic significance for its services and structural engineering prototypes developed for the project²⁶. The Powerhouse Museum Complex was the first major museum in Australia to be rebuilt and reinvigorated in the 1980s²⁷ and services and structural engineering prototypes were innovative or even without precedent for the adaptive reuse of an industrial place as a museum with environmental controls. The Powerhouse Museum Complex was not conceived or delivered as a Bicentenary Project nor is there any evidence of historic or sustained negative social significance for First Nations people other than one known submission about the development project in the immediate present that could not be considered as evidence under accepted heritage method for negative social significance. The planning and announcement for the Powerhouse Museum in 1978 at Ultimo predates the Darling Harbour Authority by six years in 1984 and was about celebrating the Museum's own 1888-1978 centenary²⁸. The Bicentenary was merely a useful catalyst for construction and scheduling of opening. The Powerhouse Museum Complex is historically significant in the development and evolution of museology and the presentation, through public and community access of collections and exhibitions for culture and learning, in Australia from the 1980s to the present. Its staff and collection practices developed at the Complex have been influential in Australia and internationally including curatorially for the development of

²⁴ Peter Spearitt 'Positioning On Site and In Situ' in *Yesterday's Tomorrows: The Powerhouse Museum and Its Precursors 1880-2005*, Powerhouse Publishing 2005 pp 244-246

²⁵ Graeme Davison and Debbie Rudder 'The Heroic Age of Steam' in *Yesterday's Tomorrows: The Powerhouse Museum and Its Precursors 1880-2005*, Powerhouse Publishing 2005 p201

²⁶ Jennifer Sanders in conversation with architect Lionel Glendenning 'Memories, Reminiscences and Thoughts' in *Yesterday's Tomorrows: The Powerhouse Museum and Its Precursors 1880-2005*, Powerhouse Publishing 2005

²⁷ Kevin Fewster 'Into the Future' in *Yesterday's Tomorrows: The Powerhouse Museum and Its Precursors 1880-2005*, Powerhouse Publishing 2005 p255

²⁸ Peter Spearitt 'Positioning On Site and In Situ' in *Yesterday's Tomorrows: The Powerhouse Museum and Its Precursors 1880-2005*, Powerhouse Publishing 2005

the method *Significance 2.0*²⁹ through the former Collections Council of Australia. The collection catalogue is known to be the first globally to be made available for universal and discoverable public access through the web, decades before digitisation projects. The Complex is also associated with the development of pioneering virtual museums and sites including the NSW Migration Heritage Centre, the National Quilt Register and the Australian Dress Register as portals and extensions to public access to collections. The Complex is historically significant for its associations with the development and delivery of curatorial outreach services for collections dispersed across NSW and partnerships with local government and communities, including ethnic communities³⁰ and First Nations communities across the State. This is for culture and learning and in support of the 1990s/2000s concept of the Distributed National Collection and associated outreach and community cultural access to the Complex's collection, including objects held on site until recently.

The key movable heritage and fixed items that should be included in the Powerhouse Museum Complex (being an extension to the Ultimo Power House, State Heritage Register item 020045). Integral to its State heritage significance, as outlined above includes as follows (with those integrated into Lionel Glendenning's purpose designed Complex and actually powered by steam on site marked in bold. All objects relate to the architecture of the Complex including the award winning 'barrier free'³¹ ramps and viewing platforms designed by Lionel Glendenning³²):

a. Galleria

Locomotive No 1 and Carriages

b. Power – Engine Room Ultimo Power House

Boulton and Watt engine (1785)

Maudslay beam engine

Cylinder and valve control gear from Botany

Marshall horizontal engine

Merryweather fire engine

²⁹ Roslyn Russell and Kylie Winkworth *Significance 2.0: A Guide to Assessing the Significance of Collections* Collections Council of Australia, 2009 (revision of 2001 version)

³⁰ John Petersen 'Though This Be Madness: Heritage Methods for Working in Culturally Diverse Communities' in *Public History Review* Vol 17, 2010 pp 34-51

³¹ Royal Australian Institute of Architects Architectural Awards in NSW, 1988 Sir John Sulman Award for Public Buildings (Government Architect's Office, Lionel Glendenning, principal architect with notable interior colour schemes and carpets by the esteemed George Freedman) and RAIA ACROD Award for barrier free circulation

³² 'Threats to and Removal of Industrial Heritage at the Powerhouse Museum as at 4 September 2022' Jennifer Sanders and Curators and Conservators, Andrew Grant, Debbie Rudder, Ian Debenham, Brad Baker, Pat Townley

Ransomes, Sims and Jefferies portable engine

Bellis and Morcom vertical engine

Parsons turbine engine

c. Transport – Boiler House Ultimo Power House

Class Electric Tram

Horse Drawn Bus

Central Station Indicator Board

Steam Locomotive 1243

Governor's Railway Carriage

Sydney's Last Hansom Cab

Horse Drawn Spring Cart

1928 Austin Seven "Special" Motor Car

Chevrolet Car Body

Catalina Flying Boat

d. Recently Known Removed Key Movable Heritage Items Significant to the Complex

Bleriot Monoplane

Wheeler Scout Microlight Aircraft

Refer to 'Threats to and Removal of Industrial Heritage at the Powerhouse Museum as at 4 September 2022' Jennifer Sanders and Curators and Conservators, Andrew Grant, Debbie Rudder, Ian Debenham, Brad Baker, Pat Townley – research file held by Kylie Winkworth

John Petersen, MPHA and MICOMOS

6 October 2024

Current Principal John Petersen Museum and Heritage Consulting; CEO and Company Secretary Multicultural Museums Victoria Limited; Casual Lecturer on 'Significance 2.0' for 'Master of Art Curatorship', The University of Melbourne.

Former inaugural Manager, NSW Migration Heritage Centre, Powerhouse Museum and Multicultural NSW; former Movable Heritage Officer and Acting Senior Heritage Officer, NSW Heritage Office; former Senior Conservation Officer, Australian Heritage Commission; former Head of World Heritage listed property and Supervising Curator, Hyde Park Barracks Museum, Historic Houses Trust of NSW and Federal Government heritage advisor on World Heritage listed Port Arthur Historic Site and the Australian Convict Site, Norfolk Island.