

Re: Infrastructure NSW: consultation for single-stage State  
Significant Development Application for the  
Powerhouse Museum Ultimo ‘revitalisation’.

Feedback from T H Lockley, MEdAdmin, BA, MACE

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## Introduction.

The background of this paper can be seen on page 19. It contains input from many people over the last nine years. It is not a complete summary of our research, only addressing a few issues.

The comments are backed up by appendices.

These are only minor selections from our research, but we are happy to provide more information in response to any requests from the Government,

## 1. Overall feedback on the 'revitalisation'

This so-called 'revitalisation' has nothing to recommend it. It is costly, inefficient, ill-planned, destructive of heritage and unpopular with stakeholders. THE Powerhouse MUSEUM has always been Australia's premier museum of the Applied Arts and Sciences and should remain so. Nothing seen in the released material enhances or even sustains this situation,

The 'revitalisation' of the museum has so far involved such things as the closing of the *Wiggles* area,, the demolition of *Ecologic* and its replacement with a far less popular and effective *100 Conversations*, the removal of the display cabinets and viewing platform in the transport hall<sup>1</sup>, the removal of the carpet on level 1 and the expensive polishing of the concrete floor, (which makes the use of the area by study groups very uncomfortable), the removal of the Mars Yard and robotics display, the closure of the western gallery on level 1, the clearing of the area outside the PCU on level 2 which was usually used for displays of student fashion, the removal of the Stewart Piano, which was always a feature of any visit when played by volunteers, the closure of the education areas on level 2, the removal of all explanatory material about the Boulton and Watt machine and the Loco#1 train, and the many examples of 'unmediated' displays that have no explanation.

This is not at all impressive.

### Heritage of THE Powerhouse MUSEUM as a museum

**The 'revitalisation' program should certainly not proceed until the matter of the heritage of THE Powerhouse MUSEUM is properly resolved.** It is clear from the public interest shown in recent years that the museum definitely has heritage value. We will present overwhelming evidence to support this assertion.

Further details are in appendix 3 page 11.

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<sup>1</sup> This was explained by the CEO as being necessary because of fire regulations that necessitated their removal. We have sought further details without success.

## 2. Feedback for the architects about the museum's design

### The 'fit for purpose' and 'climate control' furphies

Ridiculous Government claims re these matters are dealt with on page 10. The museum is fit for purpose, has excellent climate control, and has never had to reject a visiting display because it could not be accommodated, See

<https://powerhousemuseumalliance.com/about-the-powerhouse-museum/powerhouse-museum-an-exhibition-archive/> for a description of exhibitions hosted

### The basic problem of the general procedure being followed

The design has been carried out by architects acting on the direct instructions of the Government. There has demonstrably been no effective input at basic levels from people with museum knowledge and experience.

This design process is creating the shell of a building which apparently will be populated after it has been finished.

We are told that what we have now is old fashioned and obsolete, without getting full details of what will replace it.

This is not the best policy for building a museum. The existing museum was designed to accommodate certain objects or classes of objects, and hence many exhibits are of special significance. More details are in appendix 5 page 13. An indication of the low priority of the main features of the existing museum is seen in appendix 6 page 13.

Overall, we see the planned 'rejuvenation' of the museum as a degradation. We refer to <https://www.architecture.com.au/wp-content/uploads/Submission-Powerhouse-Ultimo-Renewal-Jul2022.pdf> where the Australian Institute of Architects comes to basically the same conclusion.

### 3. Feedback for the landscape architects about the new public domain

In general, we do not want the new building on the forecourt, fundamentally because we do not know what it is for, and it blocks off the Wran building entrance. We need detailed plans, We would be happy to see landscape architects involved in a retained building, working in cooperation with the overall ethos of THE Powerhouse MUSEUM.

#### The Playground: A very practical issue.

The 'standard' school visit for stages 1 to 5 was along these lines:

- 10 AM: arrival at the museum orientation and welcome
- museum activities (educator-led or self-guided) to about noon
- **lunch in playground area to allow students physical activity**
- return to the museum for another hour of activity
- bus trip back to school 2:00 PM

We typically had daily attendance of around 600 school children.

The playground has disappeared in the current plans. The architect said that during the next phase of consultation such facilities would be described. This is related to the priority given to educational programs in the rejuvenated institution.

Two other matters (acoustics and chimneys) are discussed in Appendix 5, page 13.

## 4. Other comments for the project team

### Role of the present Government

At the discussion on Saturday it was suggested that this consultation was different from its predecessors because the new Government was listening and taking appropriate action.

This has not been our perception.

This Government was elected on an unambiguous promise to save the Powerhouse Museum, to abandon the previous Government's secrecy, and, as late as September 2, it was stated that *The Minns government will undertake further consultation with current staff as well as the arts and culture sector, business and creative industries groups, the education sector, peak bodies, expert advisors, local communities, and the public on the details and timing of this heritage redevelopment.*

This did not happen, The Museum closed for 'rejuvenation' on December 4. There was not a vestige of meaningful consultation. Our arguments against this closure have not been considered. Secrecy continues throughout, and we are asked to blindly accept the judgement of the Government. The previous Government's record is summarised in appendix 7, page 18 and speaks for itself. We had hoped for better from the incoming Government.

### Paramount issue: the role of THE Powerhouse MUSEUM

The matter of the role of the 'revitalised' institution needs to be clarified, especially in the light of THE Powerhouse MUSEUM'S statutory role as Museum of Applied Arts and Sciences. We hear of the appointment of a person in charge of a 'community curatorial' activity. The comment has been made that this is not intended to be a suburban museum, but should remain as an international treasure with a role as the principal museum that explores the interface between the applied arts and sciences. It should remain in its present heritage building, most accessible to the city, the state, the nation, and the world. It should not predominately become an arts/fashion 'creative industries hub' – that is more appropriately done at Carriageworks and the recently announced White Bay development.

## Appendix 1: Illustrations



Figure 1: the transport hall before its 'rejuvenation' in 2020.



Figure 2: During 'rejuvenation' – removal of display cabinets and viewing platform showing the dust coating





Figure 3: the cleared area (left) showing the polished concrete floor that replaced the 1988 carpet and the 100 *Conversations* theatre that replaced the interactive *Ecologic* display



Figure 4: Interaction after 'rejuvenation'. The use of the museum for functions and after-hours activities is welcome, but the main function of the institution is to be a MUSEUM.





Figure 5: Unrejuvenated Transport Hall; behind the Central Station destination board is the space exhibition including Sputnik, moon rock and the very popular Zero Gravity simulation. All are to be removed. What are they going to be replaced with that will do a better job of education?



Figure 6. 'Rendering' of the Turbine Hall after 'rejuvenation'. The Government excuses the lack of realism, the scale errors and the lack of interaction as being simply because it is meant to give an impression of what is happening, but we would like to have a better idea of how the spaces will be filled.

## Appendix 2. Our comments on 'fit for purpose' aspects of the museum.

### Origin of 'not fit for purpose' claim:

The erroneous claim that the Powerhouse Museum was not 'fit for purpose' was first made in a Masterplanning report submitted to Government in 2013-14 by the Museum's then-senior management. The purpose of this deliberately false claim was to increase the strength of the case to receive the \$351m of capital funding requested in the Masterplanning report.

The former Liberal/National Government then employed this claim to support their own proposal to sell the site and move the Museum to Parramatta. Since then, this false claim has been shamelessly used by the Government and its agencies and the Museum's CEO and to make a case for partial demolition of the current structures and other building works on the site. For example, the Museum's current CEO has falsely claimed that international exhibitions have had to be declined because the current buildings cannot accommodate them. No examples were cited. However, the CEO was never challenged on this so it was considered evidence that the Museum is 'not fit for purpose'.

### General comments

- **The massive walls of the original building certainly have no structural problems.** Museum management recently falsely claimed to the media that the large crack in the eastern chimney of the Boiler House was structural, when in fact it is a thermal expansion crack of no structural significance that would have occurred in the first few years of the building's life as a Power House.
- **The 1988 additions were built to a high standard in a contemporary architectural style.** They certainly do not require demolition and were purpose-designed and built to last for at least 100 years.
- **Any leaks etc may be easily fixed.** The architect of record, Lionel Glendenning, has stated clearly that the Museum's roof can be repaired without risk of damage to Museum objects and exhibitions and that they therefore do NOT need

to be removed for this purpose. This is echoed by other architects in contact with us, The maintenance situation was hindered when permanent maintenance staff were sacked in about 2014.

**Climate control** The museum is properly served with air conditioning which functions within the following parameters:

- temperature range 20° to 22° Celsius
- humidity range 45% to 55%. This is higher than many standard buildings because of the high proportion of organic material such as wood.
- Air to this standard is circulated throughout the museum including through standpipes which reach the higher levels of the display areas. Mould is not a problem
- The original cooling water for the Powerhouse Museum comes by tunnel from Darling Harbour and serves as a heat exchanger throughout the year for the air conditioning system. One of the remaining chimneys is an integral part of the system, and it this is a brilliant example of repurposing and of the use of an old technique in a modern building.

**The suspension apparatus for the aircraft** and other items hanging from the ceiling were deliberately over-engineered in the original building to ensure safety. About 10 years ago Professor Grant Stevens, head of the Department of Aeronautical Engineering at Sydney University submitted a report to the museum saying that they were eminently satisfactory. His report would be available within the museum.

We would be happy to respond to any other issues of this kind. This museum is certainly fit for purpose and indeed its heritage, its authentic industrial origins, and the brilliant museum conversion have added greatly to the effect of many permanent and temporary displays.

## Appendix: 3 Heritage

This is our understanding of the position:

1. No heritage application had been made for the 1988 museum because no one thought that it was in danger of being demolished after only 30 years. After all, it had won worldwide and local architectural awards and was a

major marker of the bicentenary of European settlement of Australia. It was a showpiece of contemporary construction processes and architecture and erected with appropriate skill and care.

2. After the impending museum demolition was announced by Mr Baird in 2014 the National Trust applied for listing but this was ignored until about 2019 when a new heritage board was appointed. Cracknell & Lonergan were appointed to carry out a heritage assessment, but it had been determined that only the original powerhouse buildings were worthy of heritage recognition: this meant that the museum itself was not considered a heritage item. Our heritage assessors were amazed at this ruling, as the heritage values of the museum were self-evident. However, the Cracknell and Lonergan study could claim that the remains of the tram shed had local interest only.
3. This would be ridiculous if the museum, not just the shell of the original powerhouse buildings, was considered. Until 2014 there had been a policy of communication with affiliated groups: 43 had been listed in the annual report and although the interaction had declined of recent years at least 15 were still in active cooperation with the museum. 35 groups had also made strong submissions to the Legislative Council Inquiries supporting the retention of the Powerhouse Museum at Ultimo<sup>2</sup>.
4. *Save the Powerhouse* Facebook has already drawn attention to their most recent petition, which has over 5800 signatures, supporting the retention of the present buildings and museum. The Pyrmont email group's register of prominent supporters shows an overwhelming majority of support for the retention of THE Powerhouse MUSEUM at Ultimo. A copy of this is a separate submission.
5. The decision not to list the museum for heritage has therefore been strongly contested, with the outcome that on 4 October 2023 the Heritage Council considered a nomination for listing the Powerhouse Museum, its buildings and collections on the State Heritage Register. The Heritage Council noted the significance of the 1988 adaptive reuse of the entire site to create the Powerhouse Museum. It resolved to investigate an increase of the State Heritage Register curtilage for the Ultimo Power House to recognise its social and historical significance. Heritage NSW will prepare a revised listing for consideration by the Heritage Council later in 2024.

**This is very important to us: there should be no further degradation of the museum until this matter is resolved, and it is clear from the public**

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<sup>2</sup> See <https://www.parliament.nsw.gov.au/lcdocs/submissions/67937/0118%20Mr%20Tom%20Lockley.pdf> section 3 page 6 for full details.

**interest shown in the controversy that THE Powerhouse MUSEUM definitely has heritage value. We will present overwhelming evidence to support this assertion.**

## **Appendix 4: Architecture: Special features of THE Powerhouse MUSEUM displays**

The former museum design began by considering what needed to be displayed and how it would be displayed and then building accordingly - designing from the inside out rather from the outside in.

This had several very positive outcomes. Examples were the spectacular entrance of the Wran Building atrium, the splendid viewing areas, and features as diverse as the Kings Theatre and the turbine hall. The huge 'box' of the former turbine hall was packed in three dimensions with a wide array of exhibits, viewpoints and activities.

The exceptional treasure of the whole design was the steam gallery. One of the best collections of working steam engines in the world is housed in the beautifully built 1899 powerhouse building and thereby gains significant significance. Although this building was completed in only 25 months, it was built with a degree of skill pride, and care which puts to shame modern building operations. The massive brick walls will stand forever. The brickwork of the exterior, and the carved lintel over the main door are superb. Inside, the floor is covered with the exact replicas of the original specially commissioned floor tiles, the original woodwork of the stairs and mezzanine has been lovingly restored, and even the light fittings are either restored originals or exact replicas.

The overhead electric Case crane is one of the oldest preserved such cranes anywhere, made more remarkable by the fact that it is installed on the other side of the world from where it was made. The uniqueness of this item was explained in 2012 by Professor Janet Bednarek, Professor of History at the University of Dayton, USA, and former executive director of the Urban History Association, USA. Professor Bednarek is only one of many overseas visitors who have made special visits to see the Boulton and Watt steam engine and the steam display. Jenny Uglow, famous British heritage expert, has, we believe, made a submission to the current process, pleading for the retention of the steam displays in this museum.

The 1818 Maudslay engine has intrinsic worldwide significance and a fascinating back story. The 1904 Parsons turbine was a game-changing engine leading eventually to current jet turbine engines. The merry-go-round

calliope is unusual, evocative and popular. The interactive hand generator, lift pump and the client-controlled engines of Hero of Alexandria of about 60 AD are very educative, highly popular and spectacular. The list goes on. One of our group wrote 'even thinking about destroying this is a crime!'

The steam display and the Boulton and Watt are joined by Loco#1 and our first train and by other items on level 1: the Central Station destination board and signal box, the Governor's carriage, and, not least by Locomotive 1243, made in 1882 at the Atlas works in Darling Harbour, only a few hundred metres away. The ensemble certainly makes this museum a world leader in this field. Added to the Everleigh rail collection, THE Powerhouse MUSEUM'S overall standing would be among the top two or three such collections.

We believe that the merit of these remaining permanent displays is not appreciated by the Government. They should be upgraded *in situ*. This will be hugely cheaper and safer.



## Appendix 5: Other Architectural Matters

### Acoustics

Improving acoustics has been proposed as another benefit of the 'rejuvenation' process. This needs further explanation. Recent practices have not improved the acoustics of level 1: compare Figure 1 and Figure 3, page 7. Level 3 was fully carpeted with specially made carpet (needing replacement) and the display cabinets also provided a sound barrier. Both features were removed, and at considerable expense polished concrete floor replaced the carpet. Consequently, the acoustics deteriorated, which may be seen as a benefit for the activity shown in Figure 4. This, again, is tied in with the priority given to educational programs, their curricular integration and liaison with schools.

### Chimneys

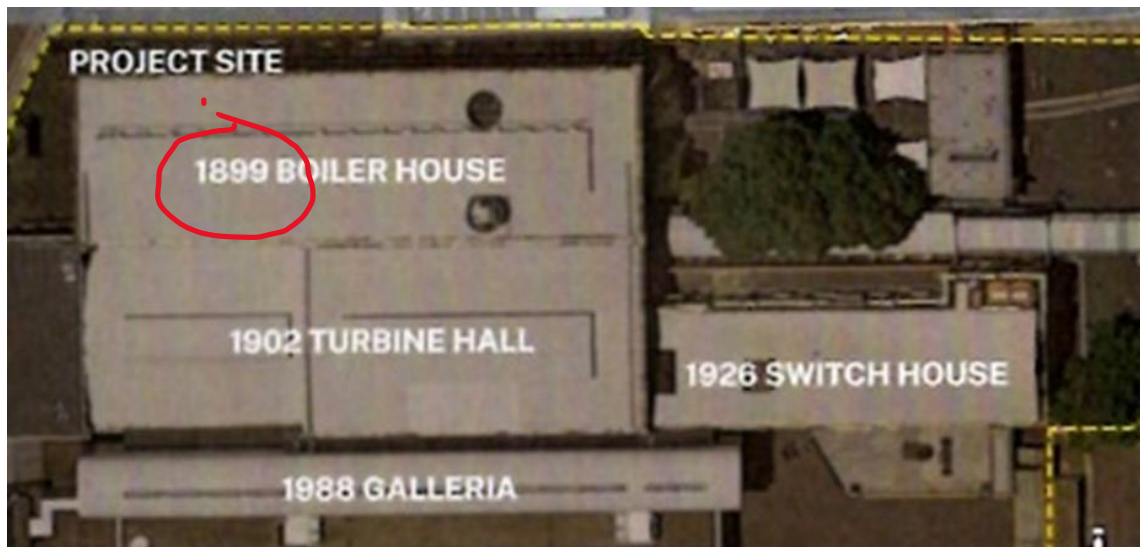
My notes from Saturday indicated that the intention was to remove the remainder of the level 3 chimneys so as to gain better access for large objects. I hope that this was a misunderstanding:

1. The chimneys were a remnant of the original power station and therefore should be protected even under the present heritage arrangements
2. The story goes that Whelan the Wrecker was given the task of removing the chimneys that were found to be too massive and needed too much effort and therefore the wrecking was ceased at the present level.
3. One chimney is used for the heat exchange process of the seawater tunnel from Darling Harbour that is a remnant of the cooling system of the original powerhouse, and has been brilliantly repurposed.

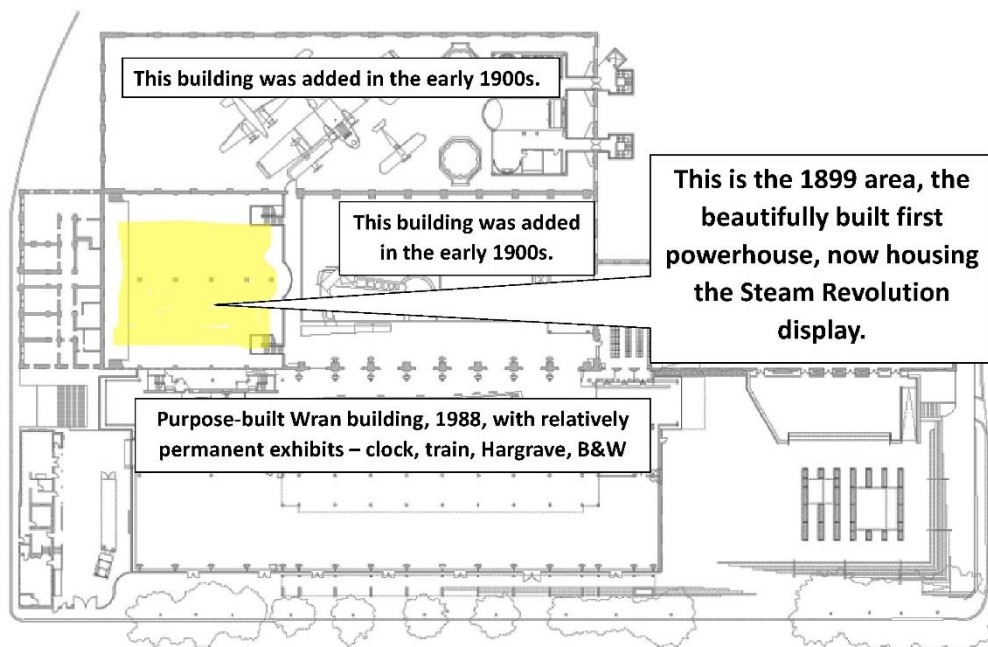
## Appendix 6: the Government's attitude to the steam display and transport hall.

All we know about the actual content of the museum in the future comes from vacuous renderings such as figure 5 on page 10. Another good indication of the lack of interest is below:

This is the Government's plan: the labelling is quite wrong. Have these people even seen the 1899 building?



This is the true position:



## Appendix 3: Fact sheet, early 2022, This is self-explanatory

### FACT SHEET: The Powerhouse Museum 'move', Issue 8, 26 February 2023

On a single sheet, this document summarises the evidence that the NSW Government's plans for museum organisational changes in Paramatta and Ultimo are flawed to such an extent that democratic norms are being constantly circumvented. We submitted to the Department of Planning and Environment that the process is so negligent that State Significant Development status should not be awarded to the proposed changes to THE Powerhouse MUSEUM at Ultimo but this has been ignored in the granting of the SSD status for the project (see <https://pp.planningportal.nsw.gov.au/major-projects/projects/powerhouse-ultimo-renewal>). References can be found for most matters on the Powerhouse Museum Alliance website, <https://powerhousemuseumalliance.com/what-the-experts-say/the-facts-about-the-powerhouse-museum-move-tom-lockley/>. Other references can be provided on request, email [tomlockley@gmail.com](mailto:tomlockley@gmail.com). As always, since these fact sheets were first developed and circulated in 2017, all Government responses will be publicised, and if necessary, corrections of fact will be immediately issued. So far, no evidence of errors has been advanced. **We submit that the project should be immediately stopped and subjected to proper independent examination.**

#### **Recent developments: The CMP / EIS 'consultations' 2022, new round of 'consultations' announced last week:**

There have been several major 'consultations' regarding this project since 2017, and typically, input has been misleadingly reported. This is outlined more fully elsewhere, but on this occasion, we had undertakings that the process would be properly carried out: the consultations would proceed according to the steps of the Burra Charter, the process would be accurately reported, that this would lead to a Conservation Management Plan and that the CMP would inform the design brief for the work to be done at THE Powerhouse MUSEUM.

Nevertheless, a 567-page Conservation Management Plan was released on 21 July. Obviously, it had been worked on for at least several months, and the public consultation input was a negligible factor in its development. At no time was there any recommendation, or even support, in the consultation process for such ideas as removing the Wran building or demolishing the Steam Revolution display. None of the published submissions support this type of action.

We are told that 'the 1988 adaptive re-use of the Power House Buildings into the Powerhouse Museum, including the construction of the Wran Building, further obscured rather than enhanced the industrial history of the site'. (CMP 5.3.1). This completely ignores the overwhelming support for the museum and the 1988 conversions expressed by the general public as well as by people with museum qualifications and experience.

Far from being a conservation management plan for the preservation of the remains of THE world-class Powerhouse MUSEUM, this document effectively sanctions its destruction. Since July, a design brief was prepared and issued to selected architects, and a 'winner' has been chosen, (12 December 2022) but the public is still denied access to all relevant documents as they are claimed to be 'confidential' (letter from Ms Pitman, Create NSW, 20 January 2023).

**A new round of 'consultations' is currently being widely publicised.** Yet the publicity picture itself demonstrates that the decision to demolish the 1988 additions has been made, and we also hear that the original Powerhouse buildings will be stripped out. The Government plans to close the museum at the end of this year. It will reopen as a 'creative industries hub' with an 'emphasis on fashion and design' with some temporary museum displays sometime in the future. The Government is presenting these decisions as a 'done deal'. No public input, including the 2022 EIS / CMP consultations, has recommended, or even supported, the destruction of the 1988 museum conversion.

#### **Here is a summary of other fundamental planning deficiencies that we have documented throughout:**

*Alternatives were never properly investigated for the laudable aim of increasing cultural facilities centred on Parramatta. No significant expert input was involved regarding this basic aim. There was no consultation on basic issues with any significant stakeholders. These deficiencies have persisted over the eight years since the basic announcement. The Government has imposed excessive secrecy and taken special non-democratic measures to avoid following due process. A particular issue is the declaration of the 'base case' as the Government's decision to relocate the Powerhouse Museum – approximately mid-2018: this needs to be explained in terms of legality and democratic process. The opposition to the project expressed by the general public and the museum and arts community is unprecedented. However, their reasoned, evidence-based criticisms and two comprehensive Legislative Council Inquiry reports have been treated with contempt. The financial aspects of the project have been very badly managed, and the waste of taxpayers' money is enormous. The cost benefits of heritage aspects of the Ultimo museum have been ignored. By restricting the heritage listing to the original powerhouse buildings the heritage value of the bicentennial museum conversion has not been accounted for, and the informed opinion is that this is not valid. Though the initial plans have been modified and the situation has improved, the autocratic decision-making process persists, with consequent ongoing problems. More details are given overleaf.*

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1. **Alternatives were not investigated.** There is near-universal support for the improvement of cultural facilities, particularly at Parramatta, the centre of population of Greater Sydney. The idea of moving the Powerhouse Museum to Parramatta was suggested for 'urgent investigation' in Government-sponsored documents in 2014. Clearly, this investigation was not properly done, eg not by Ms Macgregor, Director of the Museum of Contemporary Art, as was claimed by the Government. Infrastructure NSW, the relevant Governmental body, has clearly stated that its involvement follows from the Government's decision: it did not conduct any investigation of alternatives.
2. **Expert museum advice was not involved in the fundamental decision.** There is no evidence of input from any relevant expert, any museum / arts peak body, any of the local government authorities, or any other cultural group.
3. **There was no consultation with stakeholders before the November 2014 announcement:** Trustees and Parramatta council read it in the newspapers. The elected council had on several occasions requested that the Government's chosen site be reserved for open space, but this was ignored by the Government.
4. **These deficiencies have persisted throughout.** At no time has a Government-sponsored group containing people with relevant expertise examined alternatives to the 'move' – If this had been done this project would never have been considered, eg for reasons mentioned in paragraph 9.
5. Treasury document [tpp08-5](#) (2008) required that for all major projects, the **base case** (the status quo) should be described, and then the alternatives for achieving the stated aim, (obviously to improve the cultural facilities of the Parramatta area) should be considered. **The Government sidestepped these requirements by declaring (in mid-2018) that the base case was the Government's autocratic decision to move the museum.** The public clamour to retain key elements, eg Wran Building and the steam gallery, has been ignored. This has resulted in the farcical situation where, eg, the NSW National Trust has constantly and repeatedly expressed reasoned opposition to the entire project but this has been ignored in reporting NT's reaction to the 'move'.
6. **Governmental Secrecy** has been extreme, claiming 'Cabinet in confidence' to avoid releasing basic information, eg the business case, the data used to form the business case, and even the terms of reference for people providing data to the people designing the business case. Even the fire regulations which allegedly underpinned the need for the removal of the massive structures from Ultimo level 1 in March 2021 have not been released!
7. **Opposition to the 'move' has been enormous** (eg the massive *Save the Powerhouse* Facebook site established in March 2015, the full page advertisements of 17 February 2016). At the massive first *Inquiry into museums and galleries* (23/6/2017 to 17/7/2019), support for the 'move' was almost non-existent, apart from Government instrumentalities and a few submissions from Western Sydney business lobby groups. The consequent final report made a fully documented Finding that due process had not been followed and several recommendations. Surveys have consistently demonstrated overwhelming support for the Ultimo museum.
8. **The Government rejected the first Legislative Council Inquiry finding** in a brief statement (17/7/2019) that proper governance had been assured by a peer review group and six independent review panels - a statement largely recycled from the Business Case Summary of April 2017. The Peer Review process has been comprehensively shown to be non-existent, and the Government divulged no information about the review panels. The findings and recommendations of the second legislative council inquiry (17/2/2020 to 30/9/2022) have been treated with similar contempt, and the Government response is seen **as another denial of due process.**
9. **Plans for financing the 'move' have been irresponsible.** It was first claimed that the Ultimo site would be sold for urban development to fund the new museum in Parramatta, with the surplus used for arts purposes within the Parramatta area. This was supported by 'studies', eg by Deloitte, but was ridiculous: the cost of removing and storing Ultimo exhibits and demolishing the museum would absorb any proceeds of the land sale (\$250 million maximum). The latest 'official' cost for the project is \$849 million, but museum experts put the cost at around \$1.5 billion. The latest proposal enables the destruction of the award-winning 1988 Powerhouse MUSEUM and rebuilding it at a net cost of \$500 million when \$250 million would return it to world-class standard. The decision to demolish and rebuild the Willow Grove building at Parramatta is, again, not backed by any proper costing process and the informed opinion is that proper reconstruction will be prohibitively expensive. This is also relevant to the next section.
10. **Heritage aspects of the 'move' have been overlooked.** The repurposing of the powerhouse buildings was a highlight of the bicentennial celebrations of 1988 and achieved worldwide recognition. The attachment of the community to both the Ultimo building and the heritage buildings at Parramatta is clear, and well-founded: these are marvellous historic buildings. Even if this does not weigh with the decision-makers, **there is a clear and considerable monetary value engendered by heritage factors**, which has been completely overlooked. The 2020 Government-sponsored recommendation of heritage assessment of the Ultimo buildings was restricted to the basic structure of the original Powerhouse, thereby precluding discussion of the overall museum as a heritage item, and leading to the ridiculous assertion that the site had *no persons or group of persons with which the building is associated ... and is important for its associations with an identifiable group ... at a local level only.*

## Basis of this paper

Since March 2016 a group of people have been exchanging information on all aspects of the management of the Museum of Applied Arts and Sciences. We have gathered copious amounts of evidence of mismanagement from the Government, and have submitted evidence of this to all relevant Government agencies without receiving any countervailing information. We have participated in at least six major consultative efforts and our factual input has typically have not been recognised. Yet we persist in asserting these well-based facts. It is very sad that no notice has been taken of these comments: we fear that the poor management will result in unsatisfactory results, leaving us in eight years or so with only the glum consolation of saying 'we told you so'.

**A quick glossary:** In this paper 'Government' refers to the Government and its agencies, notably Departments of the Arts and Heritage, Infrastructure NSW, MAAS museum as controlled by the Government-appointed, Government tasked CEO, and the current architects. This general group is referred to as 'they' or 'their'. On Saturday 19 July there was a good conference with Government functionaries which is occasionally referenced.

'We' and 'our' refers to the consensus of the majority of stakeholders who are concerned about developments over the past nine years and seek the maintenance of THE Powerhouse MUSEUM as the premier Australian museum concerned with the important interface between the applied arts and sciences. This consensus is as observed by me. Though I take full responsibility for the content, I have endeavoured to present the most accurate consensus of informed viewpoints. Many contributors have preferred to remain anonymous, so in papers like this one the practice has been to refer to an anonymous 'we'.

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