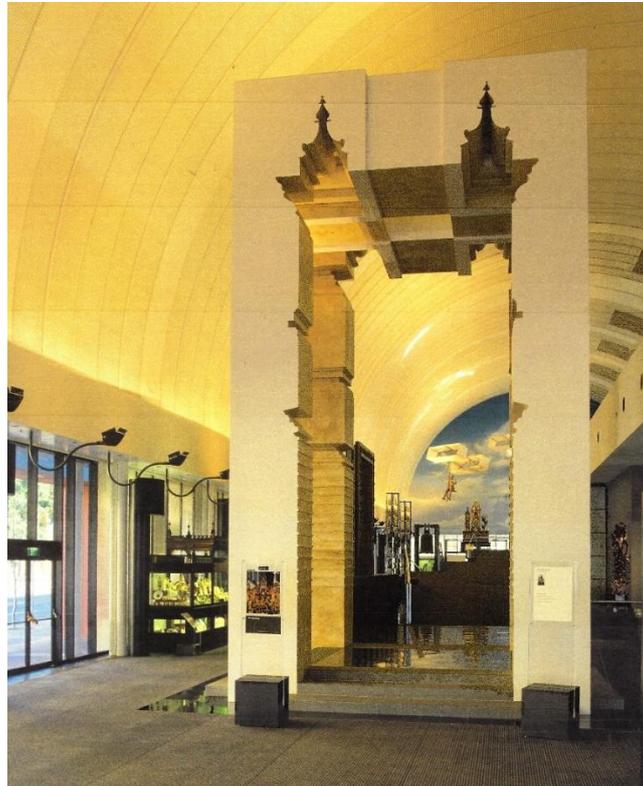


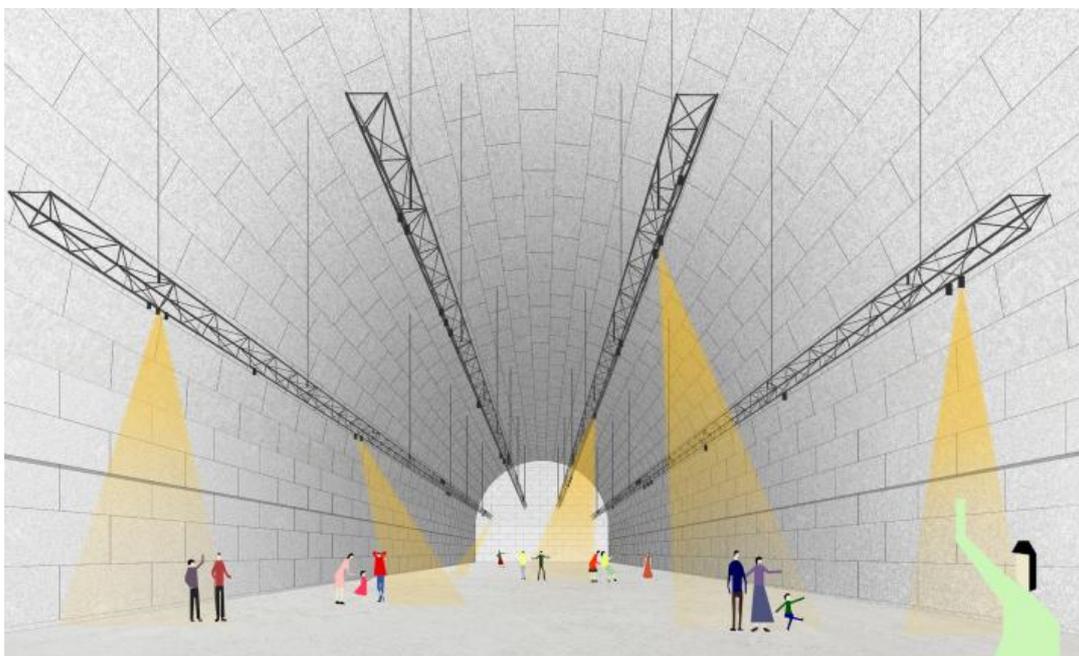
The iconic and much loved Wran building will be saved.....John Graham¹

Q: What does Labor's promise to 'save' the Wran building mean? ²

A: Nothing. The government's plans for the Wran building are for museum demolition, asset destruction, staggering waste and the erasure of the Wran legacy and the Powerhouse Museum that Labor promised to save.



Above: interior of the Sulman award winning Wran building in 1988, colourful, light, playful, and flexible. Designed as an inspiring atrium and gathering place, a space for orientation, anticipation, **and exhibitions³** Labor promised to save the Wran building. **It is not saved.** In the 'Powerhouse Ultimo' plans the Wran building will be demolished, reduced in size, rebuilt in a different form, clad in brick veneer, repurposed as a venue hire and performance space, and hidden behind a row of shops. Below: the dingy interior of the rebuilt Wran building, reduced to a gloomy empty cavern reminiscent of the interior of a Nissen hut. The space is sealed from the Galleria so it can be monetised for performance, parties and venue hire, not museum exhibitions.⁴



The Minns Labor government is committing \$250 million for a heritage revitalisation of the Powerhouse Museum.... The iconic much loved Wran building will be saved...."We promised at the election that we would preserve the Wran legacy and keep the Powerhouse Museum at Ultimo open. We are doing just that." John Graham Minister for the Arts, 2 September 2023.⁵

Every statement above is a broken promise. The heritage revitalisation is a hoax.⁶ No part of the Powerhouse Museum will be conserved, restored or revitalised. The Wran building is not saved. No trace of the Wran legacy will survive the demolition plans to turn a much-loved public museum into 'Powerhouse Ultimo', a smaller less functional performance, arts and venue hire facility. If the plans are approved, the Powerhouse Museum will be completely gutted down to the bare brick walls. All the museum's exhibitions, interiors and museum infrastructure will be destroyed. It is a staggering waste of high value, fit for purpose museum infrastructure. Twenty four exhibition galleries have already been emptied of their collections at huge cost.⁷ They will be gutted, demolished and downsized to just three cavernous spaces specifically designed for performance and venue hire, **not museum exhibitions or collections.**⁸ Powerhouse Ultimo is demonstrably not a museum.

The real cost of Labor's Powerhouse Museum demolition plan is not \$250 million but more than \$400m.⁹ It is the world's most expensive, destructive and utterly wasteful museum demolition scheme; destroying an award-winning, purpose designed museum that is only 36 years old. Just five months after Labor's sham announcement of the heritage revitalisation, the Powerhouse Museum was closed on false pretences, emptied of its collections and effectively defunded so its budget could be reallocated to cover cost over runs at Parramatta and Castle Hill.¹⁰ After Labor's explicit promises in 2023 about saving the Powerhouse Museum and the Wran building, keeping the museum open and prioritising heritage conservation not demolition, it was a shock to discover that none of these commitments are embedded in the Powerhouse Ultimo project objectives.¹¹ This cannot be an accident or oversight.¹²

The Wran building is not saved. It will be demolished over four levels and reconstructed in a different form, on a smaller scale, clad in brick veneer and hidden behind a row of shops.¹³ **Less than 10% of the fabric of the Wran building will be retained.** What's left will be unrecognisable. See detail of the demolition works below. The plans destroy the architecture, design, concept, purpose and meaning of the Wran building, one of Australia's great museum atriums and exhibition galleries. **There is no heritage revitalisation.** Thanks to Labor's rigged heritage listing of the Powerhouse Museum Complex, no part of the Wran legacy will survive the extensive demolition and gutting of all the museum's interiors, all the visitor facilities, three theatres, all the education studios, all the museum and visitor infrastructure, all the exhibitions and **75% of the PHM's exhibition space.** After the collection eviction and demolition, the shell of the former Powerhouse Museum will be repurposed as a creative industries, performance and venue hire facility.

The simple alternative to this utterly wasteful, unnecessary and destructive scheme was, and still is, maintenance, repair, conservation and exhibition renewal, including weeding the box gutters and fixing the window gaskets and seals around the top lights. This basic maintenance was deliberately neglected by the museum's management to confect the case for the PHM's demolition.¹⁴ It's the museum equivalent of a homeowner demolishing their house to save them the trouble of cleaning the gutters. The current management of MAAS have no interest in running an actual museum at Powerhouse Ultimo. This much is clear as the costs of Parramatta's incompetent planning come home to roost.

The Powerhouse Ultimo Revitalisation plans erase all trace of the Powerhouse Museum that Labor promised to save. A renowned state museum that is only 36 years old will be completely gutted, substantially demolished and downsized for some other secret 'heritage adaptation' purpose.

Ignoring community and expert views, the PHM has been stripped of the transport, power and engineering collections that are central to the museum's purpose, heritage, identity and public esteem. It took a century for these internationally renowned collections to finally be displayed in a purpose designed museum in the resonant spaces of the former Ultimo power station. Now they're gone and are never coming back. In opposition Labor opposed the wasteful Powerhouse Ultimo plans. But in government they're set on a massive backflip with double pike, de-industrialising the Powerhouse Museum of its defining transport and engineering collections and its labour history. After just two years in government, and a stack of broken promises, the Minns government plans to demolish the Wran building and gut the Powerhouse Museum, turning the investment of previous generations into a pile of rubble. In the process they'll blow more than \$400 million on shrinking the former museum to just three cavernous empty 'presentation' spaces designed for performance and venue hire, not museum collections or exhibitions.¹⁵ No wonder there's a wall of secrecy and a long black hoarding to hide the world's most expensive, wasteful and shameful museum demolition.

Kylie Winkworth, April 2025

The Wran Building Demolition Works

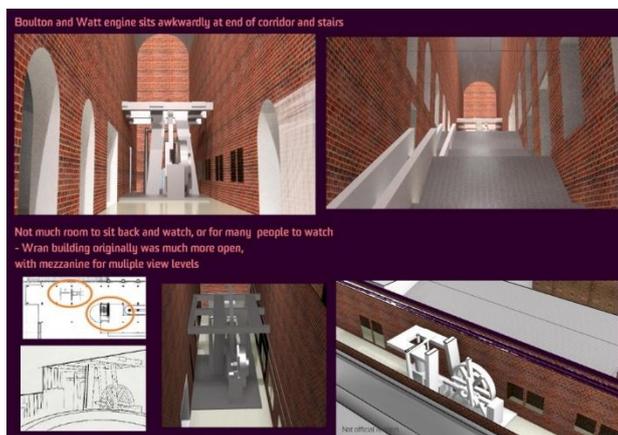
The EIS reveals the proponents haven't worked out how to demolish the Wran building. Arup's indicative demolition and rebuild scheme has 11 stages.¹⁶ The barrel vault of the Galleria is tied into the mezzanine structure of the Wran building. Once the mezzanines and ramps are demolished, along with the Harris Street frontage, and the southern end of the Wran building and Galleria, there is nothing to hold the structure up. The wasteful demolition of the Wran building the government promised to save entails:

- Removal of the objects and demolition of all the exhibition settings and interiors of the Galleria, purpose designed to exhibit the priceless internationally significant Boulton and Watt and No.1 Locomotive, tender and carriages
- Demolition of all the interiors and mezzanine galleries in the Wran building, including the level 5 gallery above the atrium entry level used for numerous international exhibitions, and demolition of all the level 6 working spaces
- Demolition of the jewel-like board room at the southern end of the Galleria, a beautiful space not even mentioned the Curio Heritage Impact Statement in the EIS
- Demolition of the southern end of the Galleria and Wran building, reducing the length of the buildings by 15m and 11m respectively, and **reducing the overall size of the Wran building by at least 400 or 600sqm for no purpose or cultural benefit**
- Demolition of the roof structure and walls of the Wran building
- Demolition of the museum's original entry, atrium and exhibition gallery used for numerous international and PHM exhibitions
- Demolition of all the accessible visitor ramps linking the museum over three levels
- Demolition of all the visitor amenities and education studios on level three below, completed only 12 years ago
- Demolition of the two theatres on level three below the Wran building used for numerous public programs, events, conferences and education
- Demolition of the floor of the Wran building and half the floor of the Galleria¹⁷
- Additional excavation under the Wran building
- Demolition of the roof form of the Wran building and colonnade
- Install temporary propping to stop the structure collapsing (not in the project budget, among many works not costed)
- Install new beam and floor slab in the Wran building
- Strengthen the steel supports of the Galleria and install new roof ties in the vault of the Galleria

- Build a completely different roof structure, creating a different form like the interior of a Nissen hut, not the quadrant arc designed by Lionel Glendenning
- Clad the façade and ends of the Wran building in brick veneer, making a dark sealed space so it can be monetised for parties, performance and venue hire
- Build shops for creatives on Harris St frontage to hide the remnants of the PHM from public view, destroying a cultural landmark seen everyday by thousands of commuters
- Insert stairs and a single escalator into the Galleria so it becomes a passageway and escape route to William Henry Street because there won't be anything much to see in the former museum
- **Claim this is saving the Wran building when not a single part of the Sulman award winning Powerhouse Museum's architecture, design, museological concept, award winning interiors, museum infrastructure, exhibition galleries and settings, or visitor facilities, survives the destruction and wastage of the museum that Labor promised to save**
- Justify the staggering wastage of high value museum infrastructure by falsely claiming the Wran building was not designed for exhibitions



Views of the Galleria purpose designed to display No.1 Locomotive, tender and carriages, and the 1785 Boulton and Watt rotative steam engine in an exhibition installation designed by Lionel Glendenning that allows every moving part of the engine to be seen at multiple levels. Below; PMA renderings of what's left of the Galleria, turned into a passageway to William Henry Street. The Boulton and Watt is stuck up at the back of a corridor and staircase, unable to be seen properly from any angle, left as a lone relic of the former PHM, disconnected from its narrative relationship with museum's renowned installation of steam engines working under live steam.





The Powerhouse Museum before and after. This will be the only major museum anywhere in the world with no street address, no public square, and no front door. Below, the gutted remnants of the former PHM will be clad in brick veneer and hidden behind a row of shops like an embarrassing memory.



Above: Where's our Powerhouse Museum gone? Powerhouse Ultimo, Figure 13, Viewpoint 5: Harris Street and Macarthur Street – proposed view, p.23 Amended Visual Impact Assessment, Appendix P

<https://majorprojects.planningportal.nsw.gov.au/prweb/PRRestService/mp/01/getContent?AttachRef=EXH-70255721%2120240909T061933.524%20GMT> This scheme is certified design excellence. The visual impact is rated as **considerable** but is ranked in the impact column as 'ongoing, **capable of being reversed**'! (For another \$400 million) Given the former PHM will be demolished beyond recognition, and left with no presence on Harris Street, no front door, no obvious entry, no street address, and hidden behind a row of shops, the actual impact should be ranked as **dominant** and **irreversible**.



Above; the brick-clad new roof form of what was the Wran building and Galleria, losing its landmark presence on Harris St, its lightness, transparency, function, meaning and design concept derived from the architecture of nineteenth century exhibition buildings and railway stations. Instead of restoring the views into the museum, there's a row of shops for creatives, no pedestrian shelter and no obvious entry or museum presence on Harris Street. Bizarrely the VIA rates the impact of change as only a **perceptible, minor or insignificant change, capable of being reversed**, and of **low sensitivity**. p.15-16. Figure 5: Viewpoint 1: Harris Street and William Henry Street – proposed view, Amended Visual Impact Assessment, Appendix P

<https://majorprojects.planningportal.nsw.gov.au/prweb/PRRestService/mp/01/getContent?AttachRef=EXH-70255721%2120240909T061933.524%20GMT>



This significant view and design relationship is missing from the Visual Impact Assessment. The Ian Thorpe Aquatic Centre and the PHM are matched in their form, structure, materials, colour and set back from the Harris St footpath alignment. In Lionel Glendenning’s design for the PHM, this provides visual and spatial separation from the Ultimo Post Office on its prominent corner, not delivered in the Durbach Block design. Where the PHM is set back from the Harris St footpath alignment and provides a generous colonnade for refuge from the traffic and weather, the plans and scant elevations in the EIS show the proposed shops are built right on the footpath alignment. No shelter or awning and no colonnade until further down near Macarthur St. The VIA and HIS ignores this significant view and the purpose-designed relationship between Seidler’s Ian Thorpe Aquatic Centre and the PHM.

Seidler describes this relationship... The building is crowned with a wave shaped roof that rises from the Darling Harbour elevation towards the Harris Street ridge. The expressed steel roof structure recalls the character of Darling Harbour and resolves itself with **a colonnade of shaped concrete piloti columns on Harris Street complementing other iconic buildings in this precinct such as the Powerhouse Museum. The built form addresses the hierarchy of Harris Street as the primary urban axis, the main ‘boulevard’ for Ultimo, and William Henry Street as a primary view corridor. This results in a non-symmetric dynamic resolution to the principal corner of the site.** <http://seidler.net.au/?id=35>

¹ The NSW government is delivering on its election commitment to save the Powerhouse Museum in Ultimo and preserve the Wran legacy....The iconic and much loved 1988 Wran building will be saved.... We promised at the election that we would preserve the Wran legacy and keep the Powerhouse Museum in Ultimo open. We are doing just that. John Graham Media release The Powerhouse Museum Ultimo Revitalised, 2 September 2023 <https://www.nsw.gov.au/departments-and-agencies/enterprise-investment-and-trade/ministerial-media-releases/powerhouse-museum-ultimo-revitalised>

² The Wran building was designed as the Powerhouse Museum’s entry, atrium, orientation and first exhibition gallery from which flowed the rest of the museum’s exhibition galleries in a spatially and conceptually resonant sequence. Entering from the sunny Harris St forecourt, which is an integral part of the PHM’s design, the structure is in two parts: the quadrant arc of the Wran building on Harris Street, and the barrel-vaulted Galleria. Conceptually architect Lionel Glendenning’s design for the Wran building echoes the transparency, form and structure of nineteenth century exhibition buildings and railway stations, both indelibly associated with the foundation of the museum and its transport, engineering, applied arts and sciences collections. The PHM was established after the 1879 Sydney International Exhibition, just as the V&A was created after London’s 1851 Great Exhibition. Together with the Harris St forecourt, the Wran building and Galleria are a unified contemporary design and museological concept, an integral part of the Powerhouse Museum, and the starting point for the museum’s underpinning narrative and visitors’ journey through the museum.

³ The Powerhouse Ultimo EIS and Heritage Impact Statement claims the Powerhouse Museum’s Wran building was not fit for purpose and was not designed for exhibitions. In fact, the Wran building **was** designed for exhibitions. From 1988 it presented numerous popular and scholarly exhibitions including international exhibitions such as *1000 years of the Olympic Games: treasures of ancient Greece* in 2000, and *Star Trek: the exhibit* in 1997. The HIS has no analysis of the PHM’s architecture, concept, purpose, exhibitions or the functions of the Wran building and Galleria. Downplaying the museum’s architecture and design merit, and

ignoring the Sulman award's citation, the HIS opines on the aesthetic values of the PHM....*As one of the first major sites in NSW to successfully adaptively reuse a former industrial site, it was the recipient of a Sulman award. Since this time, however, the original musicological (sic) intent, as expressed in the architecture of the 1988 works, has been subject to major modifications and change in order to accommodate the ongoing core requirements for museum exhibitions, user expectations, changes in technology, and visitation needs over the last three decades....*Appendix U, Curio Projects Heritage Impact Statement, Powerhouse Ultimo Revitalisation Project, March 2024, p.71 Much of this is specious and tendentious, with some egregious errors and oversights that could have been corrected if the heritage consultants had bothered to consult the museum's architect Lionel Glendenning over the four years they worked on the project. See Appendix L, Curio Projects RTS Amended Heritage Impact Statement, August 2024, <https://majorprojects.planningportal.nsw.gov.au/prweb/PRRestService/mp/01/getContent?AttachRef=EXH-70255721%2120240909T061933.809%20GMT>

⁴ See Appendix F Amended Design Report, p.10

<https://majorprojects.planningportal.nsw.gov.au/prweb/PRRestService/mp/01/getContent?AttachRef=EXH-70255721%2120240909T061933.655%20GMT> See also note 7 below.

⁵ John Graham Media release The Powerhouse Museum Ultimo Revitalised, 2 September 2023

<https://www.nsw.gov.au/departments-and-agencies/enterprise-investment-and-trade/ministerial-media-releases/powerhouse-museum-ultimo-revitalised> Linda Morris reported that *under Labor's new plans, existing structural elements of the museum building including its 1980s wing are expected to be restored, not demolished. In fact the opposite is true.* The plans entail extensive demolition of the Powerhouse Museum and the wasteful demolition the Wran building and its distinctive architecture and structures which are indivisible from the museum's landmark design and museological concept, its history and functionality. Linda Morris, *Labor rips up \$500m rebuild*, Sydney Morning Herald, 2 September 2023.

<https://powerhousemuseumalliance.com/wp-content/uploads/2023/09/SMH-2-Sept-Morris-re-Minns.pdf>

⁶ A month after the media announcement it was clear the government's heritage revitalisation scheme was a con when they retained the same design team and heritage consultants used for the 2022 concept design, based on a still secret design brief and reports that found **no part of the Wran building or the actual museum** was of heritage significance or worthy of conservation or restoration. The proponents told the NSW Heritage Council the Ultimo Power House (sic) project was an **adaptive reuse** project. They just haven't revealed to the public what the former Powerhouse Museum is being adapted to, after all trace of the PHM's 1988 design, concept and museum infrastructure is demolished. NSW Heritage Council minutes, 4 October 2023.

<https://www2.environment.nsw.gov.au/sites/default/files/2024-08/heritage-council-of-NSW-meeting-minutes-2023-Oct-4.pdf>

The July 2024 heritage listing of the Powerhouse Museum Complex includes extensive site-specific exemptions that permit the demolition of all the post 1980 fabric of the museum. The plans for 'Powerhouse Ultimo', not even called a museum anymore, demolish all trace of the 1988 Powerhouse Museum that Labor promised to save, as well as the extensive renewal works completed in 2012. The exemptions were hidden from public scrutiny in the listing process. They were being drafted before the Notice of Intent listing went on exhibition, and before the significance of the PHM Complex was formally assessed by the Heritage Council. **It was a heritage stitch up.** See Kylie Winkworth, *The Fake News of Labor's Powerhouse Ultimo Heritage Hoax*, September 2024 <https://powerhousemuseumalliance.com/wp-content/uploads/2024/10/Winkworth-Fake-News-and-Labors-Heritage-Hoax-29-Sept-2024-1.pdf>

⁷ The FY24/25 state budget shows government contributions to MAAS in FY223/24 of \$103,713m. The MAAS Annual Report released in November 2024 shows government contributions of \$155,667m, a 50% increase when the Powerhouse Museum was open for only seven months. MAAS Annual Report, p. 129 and 144. <https://cdn.sanity.io/files/wkgts1b4/production/4b32448189150a6c40b2e01f32f1b934a185697b.pdf> Much of the additional funding relates to cost overruns at Castle Hill and the costs of gutting the Powerhouse Museum of its collections. This project was completely unnecessary after the former government announced that the PHM was staying in Ultimo and money would be saved from the collection relocation costs to fund the renovations. Instead the wasteful and destructive spendathon rolled on. This additional funding will not show up in next state budget papers for FY25/26, obscuring the true cost of the collection eviction to J Store at Castle Hill, the Parramatta project and the PHM's demolition and downsizing to Powerhouse Ultimo.

⁸ For a detailed analysis of secret plans to turn the Powerhouse Museum into a performance centre see Winkworth, *Joining the Dots*, the Powerhouse Museum's demolition and secret conversion to a creative industries, theatre and performance centre. The plans even include a green room. <https://powerhousemuseumalliance.com/what-the-experts-say/winkworth-joining-the-dots-the-powerhouse-museums-demolition-and-secret-conversion-to-a-creative-industries-theatre-and-performance-centre/>

⁹ The quantity surveyor's report in the EIS put the cost of the Powerhouse Ultimo project at **\$350,418,000 + 15%** which comes to **\$402,980m** with a long list of exclusions for a development with a building design life of 50 years. Slattery 25 March 2024 in Appendix BB Ecologically Sustainable Development Report, 2024 <https://majorprojects.planningportal.nsw.gov.au/prweb/PRRestService/mp/01/getContent?AttachRef=SSD-67588459%2120240409T051320.066%20GMT> Subsequently the estimated cost was reduced to \$297,819,000 + 15% which is **\$342,491,850m**, Slattery 28 June 2024, Appendix I Amended Embodied Carbon Report, <https://majorprojects.planningportal.nsw.gov.au/prweb/PRRestService/mp/01/getContent?AttachRef=EXH->

[70255721%2120240909T061930.884%20GMT](#). It's not clear how the cost saving has been achieved but the list of exclusions from the costing includes much of the work on the demolition and reconstruction of the Wran building, solar panels, and the museum fitout and exhibitions. Given the more than \$300m of cost over runs at Parramatta and Castle Hill, the failure of the capital campaign to deliver the \$75 million in philanthropic funding, and cost escalations in infrastructure projects generally, it is not credible that the cost of demolishing the Powerhouse Museum and converting it to Powerhouse Ultimo will be anywhere near Labor's claimed \$250m. Slattery's revised figure of \$342,491m is already \$42.4m higher than the estimated total cost in the 2024-25 budget papers of \$300.1m. This wasteful, unnecessary and deceptive museum demolition scheme carries a huge opportunity cost for museums in NSW in urgent need of infrastructure funding, not to mention other worthy cultural projects, and many under-funded public services like maternity care.

¹⁰ The museum over-spent its 2023-24 budget in the first six months of FY23/24, see Note 7 above. This is why the Powerhouse Museum was closed in February 2024, after the government promised in September 2023 they were keeping the PHM open. Another broken promise. <https://www.nsw.gov.au/departments-and-agencies/enterprise-investment-and-trade/ministerial-media-releases/powerhouse-museum-ultimo-revitalised>

¹¹ The EIS objectives make **no mention of Labor's promised heritage revitalisation, of saving the Wran building, preserving the Wran legacy and renewing and conserving the Powerhouse Museum**. Instead, the SSDA EIS and plans prioritise creative industries and 'large volume presentation spaces' for unspecified uses. The result is demonstrably not a museum anymore. The plans demolish and gut all trace of the PHM's multi award winning museum design and heritage adaptation. Ethos Urban, Powerhouse Ultimo Revitalisation EIS, April 2024, p.12 and 20.

<https://majorprojects.planningportal.nsw.gov.au/prweb/PRRestService/mp/01/getContent?AttachRef=SSD-67588459%2120240410T232648.949%20GMT>

¹² In tandem with the Powerhouse Ultimo EIS, the rigged Powerhouse Museum Complex state heritage listing includes a long list of site specific exemptions that exclude any part of the post 1980 fabric of the museum from heritage protection. This is the entire Powerhouse Museum as we know it, the Wran building and the Wran legacy, reducing the investment of previous generations to a pile of rubble. The exemptions were developed in secret between the proponents of the destructive Powerhouse Ultimo scheme and Heritage NSW. The assessment of significance was altered and downgraded from the draft assessment advertised with the Notice of Intent to list. The exemptions were not disclosed to the public until the listing was gazetted. The secrecy and intricate timing between the heritage listing process and exhibition of the SSDA EIS plans, suggests the **government was intent on a process of sustained public deception**. Through 2023-24 Labor made a series of promises about saving the Wran building and the PHM, while planning the exact opposite with the \$400m Powerhouse Ultimo museum demolition scheme. See Winkworth, The Fake News of Labor's Powerhouse Ultimo Heritage Hoax, September 2024 <https://powerhousemuseumalliance.com/wp-content/uploads/2024/10/Winkworth-Fake-News-and-Labors-Heritage-Hoax-29-Sept-2024.pdf>

¹³ The PHM's iconic installations, its underpinning concept, and the museum functions of the Wran building were all ignored by the heritage consultants in the EIS. Over four years working on the project they failed to notice the relationship between these spaces and the museum's two great treasures: No.1 locomotive, tender and carriages; and the 1785 Boulton and Watt beam engine, one of just three surviving engines in the world and the only one operating on live steam – until it was disconnected after the museum was closed in February 2024. The soaring Galleria was purpose designed by Lionel Glendenning as the conceptually resonant setting for two of the museum's most significant objects, installations which are the starting point for the PHM's underpinning narrative of the transformative impact of the technologies of the industrial revolution. See also Alan Croker and Design 5 Architects, Powerhouse Museum Design Principles, Lionel Glendenning and Richard Johnson, October 2021. Although the museum proposes to return these objects to Powerhouse Ultimo, somewhere, no architectural or design consideration has been given to their location, meaning, relationship or interpretive context.

¹⁴ Asked about the rationale and cost of the 'renewal' of the PHM at Budget Estimates the MAAS CEO answered **LISA HAVILAH:** I think the really important thing to note is that the museum's infrastructure is over 30 years old and it is not currently world class. Unfortunately we have leaks in our roof and it does need a very significant upgrade to present—

The Hon. ROBERT BORSAK: With respect, Ms Havilah, leaks in the roof do not justify the spending of \$500 million, does it? I do not think that is an answer, is it?

Mr DAVID SHOEBRIDGE: You're getting the wrong roofer....

Budget Estimates Portfolio Committee No.1 Premier and Finance, 15 March 2022, p.7

Still the proponents have bluffed their way to a \$400m demolition scheme instead of fixing the roof. Other museums used the Covid shutdown and consequent operational savings to undertake delayed maintenance, conservation and exhibition renewal. Not MAAS. See Winkworth, Leaking Gutters and Maintenance Neglect at the PHM, February 2024

¹⁵ Unlike the visionary integrated design of the Powerhouse Museum developed over nearly a decade of collaborative work between the architect, designers, curators and conservators, Powerhouse Ultimo has no concept, no vision, no purpose, no museum plan, no masterplan, and no exhibition plan. It's demonstrably not

a museum. After all the demolition, and more than \$400m, the former PHM be left with no small or medium scale galleries for its applied arts and sciences collections. The three cavernous 'presentation' spaces are purpose designed for performance, events and venue hire, not collections. The only 'museum' commitment the proponents have made for Powerhouse Ultimo is that just three objects will return to the former museum, deprived of meaning, context and narrative purpose. These are the 1785 Boulton and Watt engine; No.1 Locomotive – plus or minus its equally significant tender and first, second and third class carriages; and the Catalina Frigate Bird II. With just three objects to place somewhere in the former museum, the plans in the EIS still don't specify a location for the Catalina and Locomotive No.1, four years after this pathetic promise was made. Perhaps there's another broken promise in offing?

¹⁶ See RtS Appendix H Structural Sequencing Diagrams, Arup memorandum, July 2024

<https://majorprojects.planningportal.nsw.gov.au/prweb/PRRestService/mp/01/getContent?AttachRef=EXH-70255721%2120240909T061931.822%20GMT>

¹⁷ The floor of the Galleria was specially reinforced to take the weight of No.1 Locomotive, tender and carriages. The plans in the EIS do not show where No.1 Locomotive will be displayed, or whether this will include the tender, and first, second- and third-class carriages – each one of international significance. Since the purpose of the misnamed 'revitalisation' plans is museum erasure, millions of dollars of taxpayers' money will be wasted demolishing and rebuilding the Galleria as a bricked-in passageway for no public purpose, museum need or functional improvement. Quite the opposite in fact.