

POWERHOUSE PRECINCT AT PARRAMATTA

INTERNATIONAL DESIGN COMPETITION



SEARCH STATEMENT

We acknowledge Australia's First Nations Peoples as the Traditional Owners and Custodians of the land and give respect to the Elders — past and present — and through them to all Aboriginal and Torres Strait Islander peoples.

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MRC is an expert consultancy which specialises in managing design competitions to international standards and providing independent, strategic advice to clients with capital projects. With over twenty years' experience of projects, we are enthusiastic advocates of the power of design to create new perceptions and act as an inspiration.

Cover image shows a view of the site from the north bank of the Parramatta River (facing south) © MRC / Dianna Snape.

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Aerial view of Parramatta looking towards
Sydney CBD © Mark Merton Photography

MESSAGE FROM THE MINISTER FOR ARTS

The New South Wales Government approved funding in April 2018 to relocate the Powerhouse Museum to a new precinct in Parramatta, Greater Sydney's newly designated 'Central River City'.

The new museum will be a distinctive architectural statement and a landmark cultural destination of international significance in one of Australia's fastest-growing and most culturally diverse regions.



The Hon. Don Harwin
© NSW Liberals

A new museum on the banks of the Parramatta River will be the centrepiece for an arts and cultural precinct for the district, delivering significant economic benefit and world-class opportunities for education and research as well as spaces for social and digital interaction and exchange.

The new building will enhance the museum's mission to inspire, engage and educate the community through innovative exhibits of arts, science and technology. It will be a place that fosters international and national research and programs in the arts and sciences for the benefit of our communities.

The Powerhouse Precinct at Parramatta, which includes public space, pedestrian bridge and the new museum, will become the heart and soul of Parramatta, a place that drives and champions cultural creativity, social connection and where new ideas are formed.

The investment in establishing a State cultural institution in Parramatta recognises the richness and innovation of its arts and cultural sector and responds to the city's ambitious growth in the geographical heart of Sydney.

Focused on science, arts and innovation, the new museum represents a major investment by the NSW Government. The move to Parramatta will enable MAAS to become the largest museum in New South Wales and host Australia's largest and most advanced planetarium.

MAAS will deliver Australia's first dedicated learning space devoted to STEAM (science, technology, engineering, arts and mathematics), as well as 18,000 sqm of purpose-built exhibition and public spaces to enable MAAS to launch a new curatorial program of integrated and immersive exhibitions.

New and distinct experiences will be created — including large-scale objects from the internationally-significant MAAS collection presented in new ways. Australia's Indigenous cultures will be honoured, celebrated and embedded in everything the museum does. The museum will engage with local communities across generations.

What do we envisage when we imagine our new museum? A distinctive piece of architecture that will integrate into the fine grain of the city: internationally iconic and loved locally; a destination that is porous at its edges with outdoor civic spaces for events, programs and recreation; a building that remakes Parramatta's relationship with the river.

We seek architecture that embodies the values of the new museum, that communicates the museum's programs and provides a compelling experience for visitors — allowing us all to step out of our lives, if just for a moment. The Powerhouse Precinct at Parramatta not only offers a once-in-a-generation opportunity to create a purpose-built museum to welcome people from across NSW, it also provides the opportunity to create a community gathering space to improve the liveability of the Central River City.

As with all visionary initiatives, this project is not one for the faint-hearted: the site presents a unique design challenge, the immediate urban context requires imagination, and the building program is complex. The new museum will need to respond to changing technologies, learning environments and lifestyle trends. All of this in a world where sustainability is key.

We are searching for an outstanding, world-class team, one with exceptional skills in design and placemaking. We warmly welcome both Australian and international teams to participate in the competition.

We encourage ambitious and creative responses to this internationally significant project.

The Hon. Don Harwin
Minister for the Arts, New South Wales Government

FOREWORD

MAAS is acknowledged for the calibre of its collections, which span history, science, technology, design, industry, decorative arts, music, transport and space exploration. At the heart of the new museum at Parramatta will be the MAAS collection, which will be applied to tell stories, engage communities and encourage lifelong learning.

The new museum will become a cultural institution that inspires and connects people of all ages and backgrounds. We will partner with industry, educators and the arts and cultural community to foster connectedness and evolve the core of a dynamic science and innovation museum.

Through this project we will expand our delivery of exemplary models for the presentation of Indigenous cultural material and continue to build on our strong relationships with Australia's Aboriginal and Torres Strait Islander communities.

We will be a museum that holds collaboration at its core, with a focus on working with culturally-specific communities. We will facilitate international exchange programs, lead interdisciplinary research and set a new benchmark for culturally-diverse programming.

The Powerhouse Precinct at Parramatta will support the creation of large immersive experiences, presenting objects, works and environments of immense scale. We will present a changing program of large-scale objects from the collection; new works will be commissioned across disciplines; and large-scale programs will be delivered across the whole of the new museum and into the public spaces of Parramatta.

We, the Trustees of the museum, look forward to establishing the Powerhouse Precinct at Parramatta through the creation of a program that delivers on the ambitions of the communities of NSW and integrates into the cultural life of Parramatta and Greater Sydney.

Professor Barney Glover

President of Trustees, Museum of Applied Arts and Sciences



View across the river towards the site (facing east) © MRC / Dianna Snape

Part One

INTRODUCTION

The culmination of nearly five years of planning, this project is for a new Powerhouse Precinct, including public space, a pedestrian bridge and the new museum, which will form a landmark destination on the banks of the Parramatta River.

Focused on science, arts and innovation, and with 18,000 sqm of exhibition and public spaces, the new museum represents a major investment by the NSW Government, with the construction budget for the base building, public realm and pedestrian bridge set at AUD \$400M.

This project is about creating and renewing great places, neighbourhoods and centres. It requires place-based planning and design excellence that builds on local strengths and focuses on public realm and open spaces. Improving liveability in urban environments necessitates planning for a mix of high-quality places that engage and connect people and communities. Co-locating activities and social infrastructure in mixed-use areas is a more efficient use of land and enhances the viability of, and access to, great places, centres and public transport.

Great places are walkable — they are designed, built and managed for people of all ages and abilities to walk or cycle for leisure, transport or exercise. This requires fine grain urban form and land-use mix at the heart of neighbourhoods. These places encourage healthy, active lifestyles and social interaction and can better support the arts, creativity, cultural expression and innovation.

The new museum will showcase the collection of MAAS (the museum organisation), developed over the last 135 years, and accommodate Australia's largest and most advanced planetarium (featuring ultra-high-resolution 3D video and audio) as well as state-of-the-art galleries to present international exhibitions and museum displays.

Contemporary museums require technology, varied spaces and sophisticated building services. The move to Parramatta, from the current Powerhouse Museum at Ultimo in Sydney's Central Business District (CBD), will enable the MAAS' Trustees to continue to meet their obligations (established under the Museum of Applied Arts & Sciences Act 1945) to display, conserve, maintain, secure and operationally manage its collection.

MAAS is and will remain a multi-site institution with the new museum joining the Museum Discovery Centre at Castle Hill (supporting conservation and collections management), and Sydney Observatory.

Parramatta is growing rapidly and is regarded as an engine of the future. A new museum on the banks of the Parramatta River will be the anchor for an arts and culture precinct for the district, delivering significant economic benefit and world-class opportunities for education and research — as well as spaces for social and digital interaction and exchange.

The overarching vision of the Greater Sydney Commission's Greater Sydney Region Plan is to create 'A Metropolis of Three Cities', of which Parramatta will become the Central River City.

This vision depends significantly on the provision of high-quality social and cultural infrastructure and the new museum will be fundamental to this transformation. Arts and culture are intrinsic to the evolution and liveability of the city and its capacity to attract decision-makers and innovators.

Other regenerative NSW Government projects are proposed to transform the area in the next decade; new transport infrastructure will enable the '30-minute city' where communities are closely connected to work, study and entertainment. Further significant private and institutional investment is expected in the local area.

The NSW Government is currently acquiring the land for the project from the City of Parramatta Council. A portion of the land will be sold for separate development.

Given the new museum's Riverbank location, detailed studies have been prepared and further studies are being undertaken by consultants to identify operational and site constraints and opportunities.

The competition, and subsequent design development phase, will be directed by Create Infrastructure, working in partnership with MAAS and Infrastructure NSW.

Note: For definitions and acronyms, please see pages 80–81.

SPHERE 246FT RADIUS

THE COMPETITION

The *Powerhouse Precinct at Parramatta International Design Competition* is a two-stage process. The competition's aim is to identify and select an outstanding design team and concept design for the new museum at Parramatta.

The two-stage competition is comprised of an open Expression of Interest to select a fixed shortlist, followed by a design concept stage for which an honorarium is paid.

ELIGIBILITY

The project to design and deliver the new museum is complex. It demands high levels of competence and experience, as well as creativity. Please ensure you read the detailed eligibility criteria later in the document (page 51). Briefly, these criteria set a threshold of project experience (of at least AUD \$200M at current cost) for a single entry or a collaboration; or if this cannot be met, then a requirement to demonstrate this level of capability to the satisfaction of the Stage One shortlisting panel. International teams must include an architectural practice registered in Australia.

It is the aim of the competition to encourage multidisciplinary collaborations between established and emerging talent, as well as single established practices.

STAGE ONE — EXPRESSION OF INTEREST

An open international call for participation that is aimed at attracting the very best design talent. Teams that meet the requirements as set out in this Search Statement are invited to submit an Expression of Interest detailing their team composition, experience and initial reaction to the outline brief for the project.

A shortlist of at least five teams will be selected to participate in Stage Two. All competitors will be contacted by the competition organisers Malcolm Reading Consultants (MRC) prior to the start of Stage Two.

STAGE TWO — DESIGN CONCEPT

An intense design period for a shortlist of at least five teams. Any international teams will need to partner with an Australian practice to meet the registration requirements of the NSW Architects Act 2003. Shortlisted teams will receive detailed briefing information and will be invited to a site visit and seminar in Parramatta.

In response to this briefing, teams will submit a concept design and fee proposal. A Technical Panel will conduct a technical assessment of the schemes, which will be passed to the jury for their consideration. Subsequently, the jury will interview each team and select a winner.

An honorarium of AUD \$150,000 will be awarded to each shortlisted team that submits a compliant entry at Stage Two of the competition.

COMPETITION MANAGEMENT

This competition is managed by independent competition specialists Malcolm Reading Consultants (MRC). The competition satisfies the requirements of the NSW Procurement Board and the Australian Institute of Architects (AIA).

ENDORSEMENT BY AUSTRALIAN INSTITUTE OF ARCHITECTS

This competition has been formally endorsed by the Australian Institute of Architects (the Institute).



Elizabeth Street Bridge over
the Parramatta River © MRC / Dianna Shape

PROJECT BACKGROUND

BUSINESS CASE

A business case to relocate the Powerhouse to Parramatta was approved by the NSW Government in April 2018. A summary of the business case is available online.¹

The business case investigated various options following the NSW Government's strategic ambition to create a major cultural attractor in Parramatta as part of the emerging development of the city as Sydney's second CBD (*A Metropolis of Three Cities — the Greater Sydney Region Plan*, 2014, updated 2018)², further reinforced and defined in the *Cultural Infrastructure Strategy*, 2016.³

PROJECT GOVERNANCE

The business case was managed by Create Infrastructure.

The design competition will be directed by Create Infrastructure, working in association with multiple stakeholders, including staff and Trustees of MAAS.

The design and delivery oversight of the Powerhouse Precinct at Parramatta is the responsibility of the Executive Director of Create Infrastructure, Craig A. Limkin. The operational oversight is led by the Chief Executive of MAAS, Lisa Havilah. The chair of the competition jury is Naomi Milgrom AO.

STAKEHOLDERS

Key stakeholders for the project include the NSW Government; staff and Trustees of MAAS; the City of Parramatta Council; and the local community.

¹ http://infrastructure.nsw.gov.au/media/1539/maas_fbc_summary.pdf

² <http://greater.sydney/metropolis-of-three-cities>

³ <http://infrastructure.nsw.gov.au/media/1502/cultural-infrastructure-strategy-2016pdf-web-accessible.pdf>

RELEVANT ISSUES TO THE WIDER PROJECT CONTEXT

Competitors are invited to consider the impact and potential of parallel initiatives:

- The ambition for the museum to act as a catalyst to enhance other existing and planned arts and cultural offerings in Parramatta, such as North Parramatta.
- Plans for a redevelopment of the much-loved Riverside Theatres on the north bank of the Parramatta River.
- Plans for the redevelopment of the Parramatta North Urban Precinct (a 10-minute walk from the site).
- The future mixed-use development adjacent to the new museum site, which will be designed through a separate process.
- The wider plan for the MAAS estate:
 - to retain cultural spaces at Ultimo, noting the NSW Government has committed to a plan for a new design and fashion museum and a Broadway-style lyric theatre (subject to a Final Business Case);
 - the expansion and upgrading of the Museums Discovery Centre at Castle Hill to provide new state-of the-art labs, workshops and facilities to support conservation and collections management; and
 - the ongoing operations and programming for the Sydney Observatory in The Rocks.

AIMS & OBJECTIVES

SUMMARY

- Create a leading nationally and internationally significant museum that celebrates human ingenuity and creativity, a museum at the intersection of arts and science which will shape Parramatta and Sydney and is specifically designed for the 21st century.

STRATEGIC

- Create a museum that engages local communities and reflects the diverse cultures of Parramatta and NSW, including Australia's First Nations peoples.
- Create an outstanding and distinctive piece of architecture that is memorable and a landmark for the heart of Greater Sydney's Central River City.
- Enhance Parramatta's relationship with the river, creating a strong link between the river and the CBD.
- Build a 24-hour precinct that is distinctive and authentic.
- Create a museum that fluidly integrates into the fine grain of the city — porous at the edges with outdoor civic spaces for events, programs and recreation.
- Create a unique and immersive environment that is integrated and engaging for visitors and focused on providing outstanding physical and digital experiences.
- Create world-class education and research facilities, embedding interactive and emerging technology.
- Ensure the experience of visiting and navigating the museum is engaging and equal for all.

OPERATIONAL & PRACTICAL

- Devise a museum that is operationally efficient to manage and is capable of displaying both international exhibitions and showcasing the museum's diverse collection in a way that engages contemporary audiences.
- Design flexible, multi-use spaces that can support a diversity of scales of exhibitions and events.
- Embed a distinctive capacity to create large-scale immersive experiences.
- Develop a place that encourages environmental and social sustainability.
- Establish the foundation for a vibrant science, innovation and cultural destination in Parramatta.
- Achieve value for money for the NSW Government.
- Design a building that meets Australian building codes, standards and delivery capabilities, as well as international museum standards.
- Design a building that satisfies the brief and that can be delivered within budget and to the forecast completion date of 2023.



ABOUT MAAS

MUSEUM PROFILE

MAAS is Australia's contemporary organisation for excellence and innovation that operates at the intersection of arts and sciences. Its venues include the Powerhouse Museum in Ultimo, Sydney Observatory in The Rocks and the Museums Discovery Centre in Castle Hill. The organisation is a unique Australian institution that celebrates human ingenuity and inventions that have transformed the world.

MAAS is internationally acknowledged for the calibre of its collection, which spans history, science, technology, design, industry, decorative arts, music, transport and space exploration. It is also acknowledged for its leadership in reconciliatory practice, the establishment of exemplar models for the presentation of Indigenous cultural material and the development of meaningful working relationships with Australia's Aboriginal and Torres Strait Islander communities.

The museum began in 1879 with the Industrial, Technological and Sanitary Museum at the Garden Palace, built in the Botanic Garden for the Sydney International Exhibition. The museum found its way to Ultimo in 1893 as the Technology Museum, before being formally recognised as a State institution when the Museum of Applied Arts & Sciences Act was enacted in 1945.

The museum grew with the addition of sites in Castle Hill (now the Museums Discovery Centre) and Sydney Observatory, with a move to its current site in the Powerhouse in Ultimo in 1988.

From its foundation, MAAS has nurtured the belief that a successful, more culturally diverse, innovative society is based on the creative use of knowledge. The best ideas emerge from a culture that values experimentation, interdisciplinary conversation and an openness to the unexpected place where ingenuity is celebrated as a means of invention and innovation. Over the past five years, MAAS has increased on-site visits across its three venues, with the financial year 2017-18 seeing a total of 836,108 visitors.

In 2016-17, 13% of general admissions to MAAS venues were from overseas, 10% from interstate and 11% from regional NSW. Sydney Observatory saw the highest proportion of international visitors, with 25% from overseas.

NOTABLE EXHIBITIONS

The museum's extensive collection has long been a drawcard and a range of collection-focused exhibitions, new commissions and thematic displays have anchored the public offer. However, beyond showcasing the MAAS collection, a range of inhouse developed, national and international partnership exhibitions have provided a changing array of programs.

In recent years, MAAS has partnered with international institutions to bring the best experiences from around the world to Australia in a series of exclusive and Australian premiere exhibitions. It has also curated a compelling program of exhibitions and loaned the collection internationally.

Common Good, an exhibition launched as part of Sydney Design Festival in March 2018, showed a collection of objects created by both established and emerging designers that engaged with the pressing social and environmental problems — from water shortage, malnutrition and ocean pollution, to economic inequality and depletion of the earth's natural resources. The objects in the exhibition actively engaged with these problems, offering solutions and providing alternatives. This included an award-winning project by Japanese design collective AMAM that uses agar to create biodegradable alternatives to plastic.



Space exhibition at MAAS © MAAS

In May-October 2018, the Los Angeles County Museum of Art (LACMA) loaned MAAS its exhibition from 2016, *Reigning Men: Fashion in Menswear 1715-2015*. The largest ever exhibition of men's fashion and over 10 years in the making, it provided an insight into how men's fashion has developed over the last 300 years, from the Rococo frock coats of the 18th century Court of Louis XV to the leather suits of Hedi Slimane.

In *Design Nation* (March-December 2018), MAAS drew from its collection a series of Australian-designed objects, inviting the audience to interrogate the everyday and engage with items from the 'golden-age of Australian product design'.

In 2016-17, working with the Science Museum, London, MAAS recreated the Large Hadron Collider and explored particle physics with MAAS experts who have worked at CERN.

Technological advancements in CT scanning meant MAAS could share what was beneath the wrapping of six mummies from the British Museum collection in the summer 2017 blockbuster exhibition *Egyptian Mummies: Discovering Ancient Lives*, which was experienced by over 100,000 visitors.

In *Out of Hand: Materialising the Digital* (2016-17), MAAS built on an exhibition concept from the Museum of Arts and Design in New York, and presented work from engineers, artists, architects and inventors throughout the Asia Pacific who are exploring the cutting edge of additive and subtractive manufacturing techniques in their respective fields.

Learn & Play! teamLab Future Park, created by Japanese collective teamLab, featured during 2017-18. This digital and immersive experience provided an interactive world of light and colour where imagination met technology. Fuelled by human interaction, this digital playground and journey through eight collaborative and interactive installations allowed visitors to add artworks and watch them come alive, constantly evolving and responding to the visitor's touch.

COLLABORATION & ENGAGEMENT WITH FIRST NATIONS COMMUNITIES

Together we will build a culture of respect and exchange, acknowledging deep Australian Aboriginal and Torres Strait Islander connections and continuing practices in applied arts and sciences. — MAAS Innovate Reconciliation Action Plan

MAAS' programming is informed by the organisation's commitment to working with the best Australian and international partners; to making the collection more visible and accessible; and to building long-term relationships with audiences, including reconciliation with Indigenous communities.

MAAS recognises and shares the value and importance of preserving, revitalising and strengthening Australian Aboriginal and Torres Strait Islander cultures, histories and achievements.

The depth of MAAS' relationships with Australia's First Nations communities is critical to its ability to realise a vision for a post-reconciliation/post-treaty society.

MAAS has continued to demonstrate its commitment to strengthening engagement with Aboriginal and Torres Strait Islander communities and the museum's leadership in this space is acknowledged locally, nationally and internationally.

In 2017, MAAS launched the *MAAS Innovate Reconciliation Action Plan (RAP)* and the *MAAS Australian Indigenous Cultural and Intellectual Property (ICIP) Protocol*, as well as an Elders in Residence program. This was the start of an ongoing commitment to working in partnership with Aboriginal and Torres Strait Islander communities to build a culture of mutual respect and exchange and to embed Indigenous perspectives in all that the museum does.

The *MAAS Australian Indigenous Cultural and Intellectual Property (ICIP) Protocol* provides a ground-breaking philosophical statement of intent built around ten key principles that guide custodial handling of Indigenous cultural material, both tangible and intangible.



Learn & Play! teamLab Future Park
exhibition at MAAS © MAAS

The Protocol is directly aligned with the United Nations Declaration on the Rights of Indigenous Peoples. The ICIP Protocol also informs the content of the *MAAS Innovate Reconciliation Action Plan* (RAP) that provides a suite of strategic actions and targets for the museum's implementation.

MAAS has also established an Aboriginal and Torres Strait Islander (ATSI) Consultative Group that incorporates a range of area-specific reference groups including an ATSI Collection Management Reference Group, MAAS ATSI Curriculum Reference Group and MAAS RAP ATSI Reference Group.

Members of the groups are drawn from all areas of community and industry, providing high-level expertise and ensuring that Indigenous cultural perspectives can be embedded across all areas of the museum's operations.

These groups provide a platform for the ongoing presence of Indigenous voices in the institution's decision making and ensure that its programs and products are developed and delivered with cultural integrity, authenticity and authority.

THE COLLECTION

The collection now comprises more than 500,000 objects, including a 1785 Boulton and Watt steam engine that features on the UK £50 note, and the Catalina flying boat that made the first flight across the South Pacific to South America in 1951.

EXHIBITIONS, PROGRAMS & FUTURE AMBITIONS FOR THE POWERHOUSE PRECINCT

Across all the programs, there will be opportunities for collaborative problem solving through design labs, hands-on and interactive experiences, educational opportunities and programs catering for a range of ages.

Through collaborations with culturally-specific community organisations, an international exchange program and work with exhibition and research partners, the new museum will set a benchmark for culturally-diverse programming.



Larger objects in the collection include Catalina (above), the F-1 engine (right) and Locomotive No. 1 (below). Images © MAAS.



The new museum will provide capacity and spaces to support the creation of large immersive experiences, presenting objects, works and environments of immense scale. There will be a changing program of large-scale objects from the collection; new works commissioned across disciplines; and large-scale programs that will be delivered across the whole of the new museum and into the public spaces of Parramatta. A program of exclusive Australian destination projects, exhibitions and events will contribute to the growth of the NSW Visitor Economy.

The new museum will collaborate across Australia and internationally, including co-producing major international exhibitions and projects; realising new commissions; establishing research partnerships and reciprocal collection loan relationships; and fostering industry exchange.

Examples of such collaboration may include a new national partnership between galleries and museums and the co-commissioning of new research and exhibition projects.

An international partnership between Pacific communities, international museums and research organisations could be formed to develop a major new exhibition project that brings together scientists, artists and communities to examine the impact of climate change across the Pacific.

Integrated into the cultural life of Greater Sydney, the new museum will expand partnerships across the arts and cultural sector and local communities. Current and future programming partners across Western, Central and Eastern Sydney could include: Sydney Festival, Sydney Writers Festival, Vivid Sydney, Biennale of Sydney, Parramatta Riverside Theatres, City of Parramatta Council, Blacktown Arts Centre, Western Sydney Parklands, Blacktown Migrant Resource Centre, Campbelltown Arts Centre, Joan Sutherland Performing Arts Centre, Casula Powerhouse, Urban Theatre Projects and the NSW Pacific Communities Council.

The new museum will also provide opportunities for creative learning across disciplines, establishing collaborations between research, arts and technology partners and the NSW Department of Education. Supporting young people and the community to expand critical thinking, the program will build on MAAS' current education networks for outreach and enhance digital creative programs to build 21st century skills.

Accordingly, the In-Schools Programs will focus on using STEAM (science, technology, engineering, arts and mathematics) to provide pathways towards employment, and there will be new opportunities to work with tertiary education partners to support University Placements, incorporating on-the-job training, industry mentoring and incubator spaces.

The museum will, through interdisciplinary innovation, engage with the problems and challenges facing our city, our State and our world. Bringing together diverse teams to undertake front-end research, the museum will be an active leader in research and innovation. It might tackle a problem such as ‘How could the Medical Emergency room be reinvented for the future?’, applying the museum’s cross-disciplinary research, collections and array of partners to the problem, with the findings shared with industry for further modelling and research.

To celebrate the new museum coming to the Central River City, a Parramatta Collection will be established in partnership with local communities. New collections that capture the changing face of Parramatta, including the rich local history of commercial innovation, will be added, and the process of establishing and opening the museum will be documented.



Virtual reality at MAAS © MAAS



CONTEXT, CLIMATE & HISTORY

NEW SOUTH WALES

New South Wales (NSW) is located on the east coast of Australia, and borders Queensland to the north, Victoria to the south and South Australia to the west. The Australian Capital Territory, Australia's federal district which contains the capital Canberra, is an enclave within NSW.

This land has been inhabited by Australia's Indigenous peoples for over 60,000 years encompassing the vibrant presence of the world's oldest continuous living cultures. Today, Australian Aboriginal and Torres Strait Islander people account for 2.9% of the NSW population.

In 1788, British explorer Captain James Cook established a settlement in NSW which grew rapidly and over the next century transformed from a colonial outpost into a major global cultural and economic centre which is now complemented and enhanced by a multicultural population. Today, the population of NSW is approximately eight million people.⁴ The economy is centred around information technology, infrastructure, mining, financial services and tourism.

NSW has a largely temperate climate. Summer temperatures in Sydney can hit 40°C, but the average summer temperature is approximately 25°C. In recent years heat waves, drought, and extreme weather events have become more common.

Sydney's rainfall is generally highest in June, with an average of 132 mm. Annual rainfall in Sydney is approximately 1215.7mm.⁵

SYDNEY

Sydney, the capital of NSW, is Australia's largest and most inhabited city with an estimated population of over five million people and an economy that accounts for around 33% of Australia's GDP.

4 <https://www.nsw.gov.au/about-new-south-wales/population/>

5 http://bom.gov.au/climate/averages/tables/cw_066062.shtml

The Greater Sydney metropolitan area, typically defined as the area extending to the Hawkesbury River in the north and the Royal National Park in the south, accounts for a fifth of Australia's total population. To the east, Greater Sydney is bounded by the sea; to the west, the region is bounded by the Blue Mountains.

Sydney was the location of the first major point of contact between Aboriginal people and European settlers in the 18th century. Greater Sydney is now home to the largest gathering of Aboriginal people in Australia, with an estimated 57,000 inhabitants, representing nine per cent of the national Aboriginal population.

A top-tier international city, Sydney is a hub for culture, education and tourism with cultural and heritage visitors spending an estimated AUD \$12.6 billion in NSW in 2017. It is among the top fifteen most visited cities in the world, with tourists drawn to its iconic architectural landmarks such as the Sydney Opera House and the Sydney Harbour Bridge, as well as the city's collection of globally significant museums, art galleries and sporting and entertainment venues. In 2016/17, the total value (both buildings and collections) of the Cultural Institutions and the two State Significant Organisations was AUD \$10.6 billion.

Overall, it was estimated that cultural infrastructure has a 'social asset' value to NSW of AUD \$17.5 billion, representing a 20-year present value of the visitation and broader societal value of AUD \$9.1 and AUD \$8.4 billion respectively. NSW also accounts for 70% of Australia's creative exports, and its arts and culture sector contributes AUD \$16.4 billion to the Gross State Product.

Sydney is known for its multicultural outlook, with over 250 spoken languages. The city is ranked tenth in the world in terms of quality of living.

A METROPOLIS OF THREE CITIES

The city of Parramatta is at the heart of the Greater Sydney Region Plan. Entitled *A Metropolis of Three Cities*, the Plan aims to guide the transformation of Greater Sydney over the next 40 years into a highly-integrated metropolis.

The NSW Government plan aims to create balance across the three cities which will be known as the Eastern Harbour City, the Central River City and the Western Parkland City. Furthermore, the Plan envisages a future where the majority of residents across the region live within 30 minutes of their jobs, education and health services, as well as cultural and residential hotspots.

The Plan aims to achieve this by investing in infrastructure, services, housing and sustainable urban planning. Planned and forthcoming travel infrastructure includes Parramatta Light Rail, Sydney Metro West, Metro Northwest, NorthConnex and Western Sydney Airport.

The realisation of the Three Cities plan will continue Parramatta's transformation from a suburb of Sydney into its Central River City. The new museum at Parramatta will be a key early driver in supporting the delivery of the Three Cities model. It will be the first major cultural institution to be located in the area, helping to shift focus westwards.

Further information can be found in the detailed plan available online.⁶

PARRAMATTA

The modern city of Parramatta is located approximately 20km north-west of Sydney CBD. The city was founded in 1788, the same year as Sydney, and is the oldest inland European settlement in Australia.

The city of Parramatta, including the site for the new museum, is located on the traditional lands of the Burramattagal, a clan of the Darug. Parramatta has traditionally been an important meeting place for Aboriginal people and continues to be so today.



Bag (djerrh) of bush string and feathers, made by Lena Yarinkura of Maningrida in Arnhem Land, Australia, 1995. Purchased 1996. MAAS Collection.
© Lucas Allen Photographer

6 <http://greater.sydney/metropolis-of-three-cities>

The word 'Parramatta' is thought to be Darug in origin: an approximation of *Burramatta* — the Darug word for 'place where the eels lie down [to breed]' (within the Parramatta River).⁷

The city has a young and vibrant population and is known for its diverse multicultural population — over 145 languages are spoken and over half of residents speak a language other than English as their first language. The median age of its citizens is 35.

Parramatta is also characterised by open public parks and reserves, which cover approximately 14% of the city area. The city has over 750 significant archaeological sites and over 50 sites of State heritage significance. Old Government House and Domain, in Parramatta Park, is one of 11 sites that form the Australian Convict Sites World Heritage Property inscribed on the UNESCO World Heritage List in 2010.

The city is the economic capital of Greater Western Sydney and an important hub for medical, legal, financial, education and professional services. In the past few years, the city has been experiencing a period of rapid growth. Currently over 245,000 people live in the city of Parramatta and this is expected to increase to 400,000 by 2027.⁸

Parramatta City is the second largest CBD in Greater Sydney and is an employment hub — over 186,000 people work in the city and for A-grade premium commercial office buildings the vacancy rate is zero.⁹

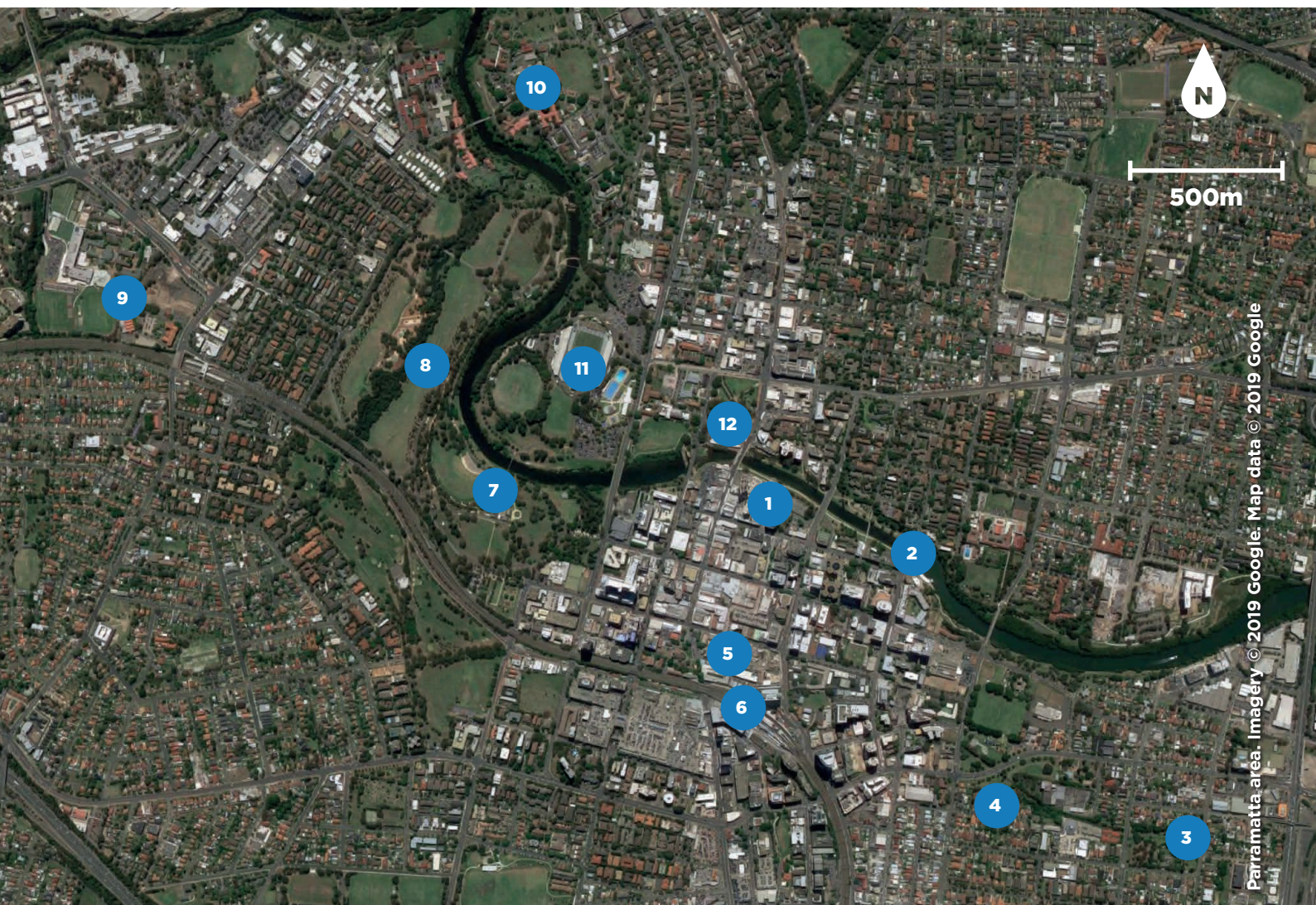
Parramatta has an advanced transport infrastructure system and is approximately 30 minutes away from Sydney CBD by train and 40 minutes by car. Improved transport links between Sydney CBD and Parramatta have been proposed by the NSW Government.

The development of the new museum is part of a wider programme of urban renewal within Parramatta. The new museum will be a key driver in the NSW Government's initiative to support the development of arts and culture in the city. The NSW Government has entered into an agreement with the City of Parramatta Council to invest in new cultural infrastructure in Parramatta, including the redevelopment of the much-loved Riverside Theatres. The City of Parramatta Council has agreed to invest AUD \$40M into arts and culture in Parramatta over a 20-year period.

7 <https://www.cityofparramatta.nsw.gov.au/living-community/aboriginal-and-torres-strait-islanders>

8 p25, *Culture and Our City, A Cultural Plan for Parramatta's CBD 2017-2022*

9 *ibid*



Parramatta area. Imagery © 2019 Google. Map data © 2019 Google

- | | |
|--------------------------------------|------------------------------------|
| 1. Project Site | 7. Old Government House |
| 2. Parramatta Wharf | 8. Parramatta Park |
| 3. Elizabeth Farm | 9. Westmead Health District |
| 4. Experiment Farm Cottage | 10. Parramatta North |
| 5. Parramatta Square | 11. Western Sydney Stadium |
| 6. Parramatta Railway Station | 12. Riverside Theatres |

PARRAMATTA AS A WORLD-CLASS CITY

To complement the Three Cities plan, the City of Parramatta Council is investing in cultural infrastructure and related development in order to position the city as a world-class city known for its diversity and energy, with people, ideas and creativity at its core.

The *Culture and Our City* report sets out Parramatta's Cultural Plan for the CBD for 2017-2022.¹⁰

Developments planned or underway include Civic Link, a green pedestrian public space which will act as a cultural corridor connecting civic and riverfront spaces; Western Sydney Stadium, a new 30,000-seater multi-use venue; Parramatta Quay, a major ferry arrival point connecting Circular Quay to Parramatta; and Parramatta Square, a major commercial, civic, education and residential development focused around an improved and revitalised public realm.

A key focus of the future development of Parramatta will be the Parramatta River. The City of Parramatta Council aims to reconnect the river edge with the surrounding urban structure and reverse gradual development which has led to the city turning its back on the river.

This will be achieved through the creation of a world-class public realm along the river's edge as well as high-quality building development and a network of accessible and active public spaces.

KEY BUILDINGS & INFRASTRUCTURE IN PARRAMATTA

Parramatta is a dynamic and developing area which contains a range of historical buildings which are complemented by new investment and construction in the area.

Old Government House

Old Government House is a convict-built Georgian house (constructed between 1799 and 1816) which served as the country residence for the first ten governors of NSW. It is the oldest surviving public building in Australia and stands in 200 acres of parkland overlooking Parramatta. The building and its setting were designated a World Heritage Site in 2010, and today it houses the nation's premier colonial furniture collection.

¹⁰ http://cityofparramatta.nsw.gov.au/sites/council/files/2017-06/Parramatta%20Cultural%20Plan_3b.pdf

Elizabeth Farm

Built in 1793, Elizabeth Farm is one of the oldest homes in Australia, built for John and Elizabeth Macarthur, a young military couple. The building is an excellent example of an early colonial bungalow, with deep shady verandas and elegant symmetry. The homestead is now a 'hands-on', barrier-free museum which is fully accessible with no locked doors or untouchable exhibits.

Riverside Theatres

Riverside Theatres is a performing arts venue in Parramatta CBD which opened in 1988. It includes three primary venues: the 761-seater Riverside Theatre, the 213-seater Lennox Theatre and the 88-seater Raffertys Theatre.

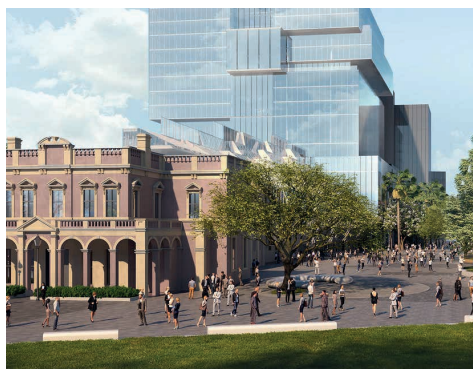
With over 1,200 performances and events per year, Riverside Theatres is Western Sydney's premier performing arts centre. Productions range from intimate and small-scale performances to comedy, drama, ballet, contemporary dance and musicals. Riverside Theatres is the focus of a NSW Government and City of Parramatta Council joint regeneration plan.



Parramatta Square (under construction)

Parramatta Square is a developer-led urban renewal project that will create a cultural and commercial precinct in the heart of the city.

The square will combine civic buildings, public spaces, offices, retail and transport links, and will create over 123,000 sqm of commercial space (to accommodate over 10,000 workers) in a cluster of high-profile developments.



© 2019 Walker Corporation

Approximately 6,000 sqm of open public space will be framed by the rich heritage of the sandstone of St John's Cathedral and the original Parramatta Town Hall. New civic developments on the square will include a state-of-the-art library.

Westmead Health Precinct (in development)

The Westmead Health Precinct in western Parramatta contains Australia's largest concentration of health, education and research facilities.

More than AUD \$3 billion has been committed by the NSW Government, universities and the private sector to upgrade and expand the facilities at Westmead over the coming years. When completed, Westmead will comprise over 400,000 sqm of high-end health-related developments, including four major hospitals, three world-leading medical research institutes, two university campuses and the largest research intensive pathology service in NSW. It will become the largest health precinct in the southern hemisphere.



© HDR Rice Daubney

By 2036 the number of full-time staff working across Westmead will increase to more than 30,000 and the number of students will expand to more than 10,000.

North Parramatta (in development)

In conjunction with the development at Westmead, the NSW Government has committed to spend AUD \$310M over the next decade on the renewal of Parramatta North. The project will conserve, unlock and share the rich history of this unique area.

The renewal of an area approximately 30ha in size will create new homes and jobs to support the growth of Sydney's second largest CBD and the Westmead Health Precinct. Planned work includes heritage works, the rehabilitation of the river foreshore, the creation of new public open spaces and new infrastructure such as roads, cycleways and playgrounds. The University of Sydney has also announced its intention to open a new campus in North Parramatta.



© Urban Growth NSW

Parramatta Light Rail

Parramatta Light Rail is a major infrastructure project being developed by the NSW Government.

The first stage of the project will connect Parramatta's CBD and train station to the Westmead Precinct, Parramatta North Growth Centre, the new Western Sydney Stadium, the Camellia Town Centre, the new museum, the Riverside Theatres, the private and social housing redevelopment at Telopea, Rosehill Gardens Racecourse and three Western Sydney University campuses.



© NSW Government

Western Sydney Stadium (under construction)

Western Sydney Stadium is a significant civic and infrastructure project that aims to improve sporting facilities across the State. The new 30,000-seat stadium, which is currently under construction, will replace the old Parramatta Stadium.

The stadium will primarily host football and rugby games, as well as catering for a range of other sporting and community uses within the city. The new stadium will provide increased capacity for sporting events in Parramatta, as well as integrated transport links and modern amenities.

The stadium is due to open in mid-2019.



© NSW Planning

Aerial view along the Parramatta River showing the site behind the 330 Church Street development in the foreground (looking west) © Salty Dingo



THE SITE

The site for the new museum is located toward the northern edge of Parramatta's CBD on the southern riverbank of the Parramatta River. Competitors should note that the site presents a unique design challenge. Alongside the opportunities for development, competitors will need to consider the site's Indigenous heritage, significance and associated cultural perspectives, adjacent mixed-use developments, the two heritage buildings on site, and the close proximity of the Parramatta River.

The exact boundaries of the site are being finalised to allow for an adjustment to deduct a separate mixed-use development plot not connected to the proposed museum or this competition. Exact site boundaries will be issued at Stage Two of the competition.

The site is bounded by the river to the north, Wilde Avenue to the east, Phillip Street to the south and residential apartments and a hotel with frontages along Church Street to the west. The site is predominantly north-facing.

The site has two partial road frontages and is made up of a number of land parcels, forming an irregularly-shaped site area.

The site offers connections to open space and public areas. As a key location along the river, development on the site should look to enhance this important public space — a core element of the City of Parramatta Council's future vision for the city.

As part of the development of the site and the enhancement of cultural amenities in Parramatta, competitors will be required to consider the design of a pedestrian bridge to link the Riverbank site with the Riverside Theatres complex on the north bank of the river.

The site is currently occupied by a multi-storey carpark, existing low-rise commercial buildings and two heritage buildings (see below for further details). The carpark and commercial buildings will be demolished prior to construction of the new museum.

The site benefits from close proximity to key public transport hubs, including Parramatta Railway Station (700m south) and Parramatta Wharf (600m east). The planned light rail connections will further enhance access to the museum. There is also good access to main roads, including the M4 Western Motorway (1.7km south) and Victoria Road (320m north), and a number of well-established and convenient pedestrian routes.

SITE CONSTRAINTS (INCLUDING NEIGHBOURING / HERITAGE BUILDINGS)

Heritage Buildings

The overall site contains two heritage buildings, locally listed within the City of Parramatta Council Local Environment Plan (2011):

- Willow Grove (34 Phillip Street), an 1870s Victorian Italianate two-storey villa which is substantially set back from the street frontage, locating it within the central portion of the project site.
- St George's Terrace (44 Phillip Street), a row of seven two-storey Victorian terraces.

Archaeology

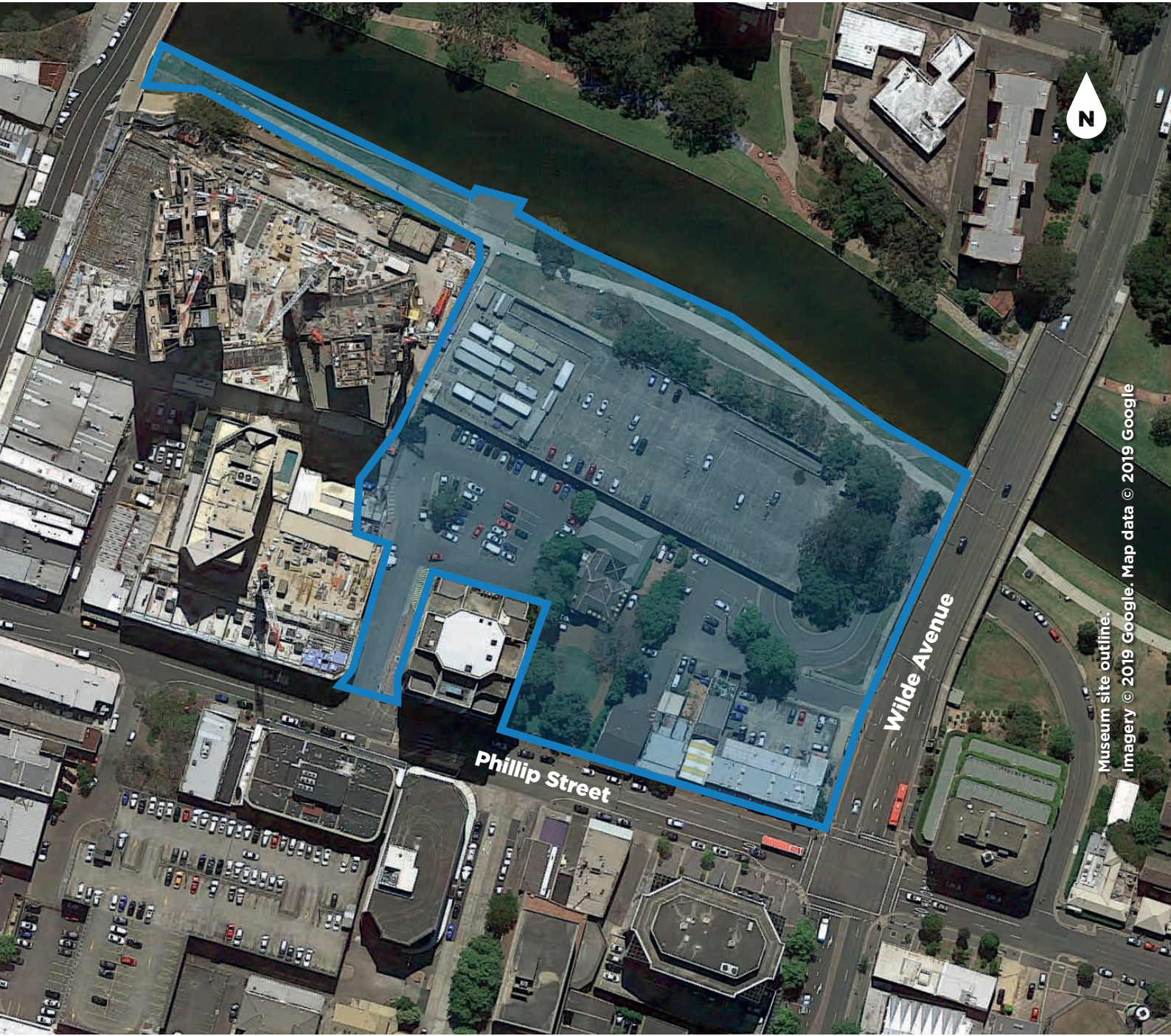
The project site is considered to have high Indigenous heritage and cultural significance with potential for Aboriginal archaeological materials to exist.

The site is located within the curtilage of the Parramatta Sand Body, a terrace about four to six metres above normal water level that formed from deposits from a series of floods of the Parramatta River approximately 58,000 years ago. The Parramatta Sand Body is considered to have important cultural significance as a landscape, as some archaeological evidence may be buried within it.

Heritage is an important consideration for the project and the siting of the future museum in relation to heritage items (built and archaeological) will be further explored as part of Stage Two of the competition.

Adjacent Developments

New developments adjacent to the site are likely to be mixed-use and include a residential component. In addition, development in close proximity to the site will increase the potential catchment to the Riverbank site. Future development proposals for the Old King's School Site as a school, the Parramatta Square upgrade and the Western Sydney University (WSU) CBD campus development will all contribute to growth and increased activity in the region.



 : Indicative site boundary

Museum site outline.
Imagery © 2019 Google. Map data © 2019 Google

Riverbank

As the site for the new museum is located in close proximity to the Parramatta River, flood mitigation will be a key consideration. Inhabited areas of the building will need to be located above the 1-in-100-year flood zone, consistent with the City of Parramatta Council policies.

Designs will also need to consider an appropriate setback from the riverbank. The level change between the Parramatta River and the area of the site suitable for development would need to be addressed through stepping of the built form or terracing of the land to facilitate convenient access to the river and to mitigate flooding impacts on nearby properties.

Planning

The site is zoned B4 Mixed Use, which allows for a range of uses permitted with consent, including information and education facilities.

The Riverbank site has applicable height and floor space ratio (FSR) controls, and these are deemed to be well-in-excess of those required to support the development of the new museum, thereby providing significant flexibility in the design of the built form.



Prince Alfred Square looking northeast towards St Patrick's Cathedral
from above the Riverside Theatres © MRC / Dianna Snape

COMPETITION BRIEF

An outline brief for the museum is described below. Please note that this is an outline only and will be further defined and refined for shortlisted teams at Stage Two of the competition.

The new museum will have a total gross internal area of at least 28,000 sqm. While the majority of the public areas will be display spaces, the overall allowance includes some educational and retail areas (similar to the existing building).

OUTLINE SPATIAL DESCRIPTIONS

Please note: the descriptors below are indicative only — more detail will be provided at Stage Two.

Front-of-House

The Front-of-House, including the main foyer, is the main arrival, welcome, information, ticketing, transition and orientation space for the museum. It should be a highly impressive and impactful space — in terms of its scale, design and quality of finish — as it provides visitors with their first experience of the museum. Understanding of, and access to, other publicly accessible parts of the museum should be clear and intuitive from the foyer, without the need to rely on excessive signage.

The foyer space should contribute to the overall visitor experience and be capable of being programmed — including for festivals, performance and installations — creating the opportunity for an ever-changing cultural experience within. Café and retail spaces should be within, or adjacent to and accessed from, the foyer. These spaces act as key revenue-generating facilities for the museum whilst contributing to the overall visitor experience.

The foyer should take advantage of and enhance the project's civic location, providing an important physical and visual connection with the surrounding city and, importantly, the river walk that skirts the northern edge of the site.

Display

A range of display spaces should be provided. The main exhibition display spaces should be triple-A rated, designed to international standards for environmental control, security and fire suppression.



View looking at the southeast corner
of Church Street and Phillip Street
© MRC / Dianna Snape

These display spaces include 'black box' display spaces for touring or temporary exhibitions — MAAS-developed, travelling or co-developed — which should be highly-flexible and adaptable (in terms of arrangement and capability to display a range of media) and technologically and environmentally-advanced. The touring gallery is a large single space, with the temporary exhibition and event spaces providing a series of flexible and divisible areas.

Unique children and family-focused experiences, both indoor and out, will provide Australia's first young person's play and learning space focused on the applied arts and sciences.

Further exhibition and collection display spaces provide opportunities to showcase the museum's collection. These should be configured in a range of volumes, from a tall gallery with a clear height of 12 metres to standard height galleries at six metres.

Careful consideration should be given to the siting of all the display spaces within the building, for physical and visual clarity, appropriateness of the spatial adjacencies and smooth operations and logistics (including movement and care of the collection).

All public spaces across the museum, including circulation, should provide opportunities for the flexible integration of exhibits, collections and displays.

Supporting Areas for Front-of-House (including circulation)

Supporting areas are integral to the functional success of the building, including the Front-of-House.

An allowance for circulation has been built into all the assigned areas described above and below, where specifically referenced (such as the entrance foyer) or not. Additional circulation — both horizontal and vertical and including connecting public and service corridors, lifts and stairs — should be provided to ensure that the museum can functionally operate.

Appropriate visitor amenities, such as bathrooms, changing rooms, and lockers, should be provided. Supporting areas for Front-of-House spaces, such as cleaners' cupboards and a range of storage rooms, should be provided. Both visitor amenity and supporting spaces should be dispersed throughout the public areas of the building as required.

Education, Research, Learning & Access Spaces

Dedicated spaces should be provided to develop new creative and technological skills across all audiences — from school groups through to academic researchers and including those that wish to learn by making.

Education spaces within the museum will be varied. Learning Labs — open plan studio spaces that can be flexibly arranged and re-arranged — will provide hands-on space for group activities from ‘messy’ spaces, such as clay modelling, through to technologically-focused activities using contemporary media production tools. Alongside the Learning Labs, ‘Innovators-in-Residence’ spaces should also be provided as incubator space for start-ups in the creative industries.

Maker Spaces should be provided, giving access to all the museum’s audiences to share knowledge, network and collaborate on projects using a range of technologically-advanced tools, such as sophisticated 3D printers that are beyond the private resources of many.

A Planetarium will provide a simulated astronomical experience — a uniquely immersive environment. Using ultra-high-resolution 3D video and multi-channel immersive audio, the Planetarium will feature a program of astronomy, new technologies, visualisations of big data and visual research outcomes and commissions that result from new collaborations between scientists and artists.

Flexible auditorium spaces — as well as a co-located break-out space and a series of events space — should be provided. All these spaces should be highly-flexible, allowing for multiple configurations within the auditoria including sloped and flat floor arrangements.



Khaled Sabsabi, *Organized Confusion*, 2015. Multi-channel video, commissioned for 24 Frames Per Second by Carriageworks. Courtesy the artist and Milani Gallery, Brisbane.

Future-proofed with the most advanced audio-visual capability (and related technological rooms), these spaces are intended to support the museum program as well as its commercial activities. These spaces should be capable of separate out-of-hours access, as well as independent and dedicated catering and drinks service.

The museum attracts up to 1,000 students per day, with the primary transport used being buses and, as such, the building (and public realm) design needs to address the logistics and management of students.

Back-of-House (including office & collection management)

Work spaces — as well as support facilities and staff amenities — should be provided for up to 200 staff within an open plan office environment, with a small Executive suite. Support facilities and staff amenities (including changing rooms, lockers and showers) should also be provided. These spaces are also intended to support the amenity of the museum's dedicated and vital team of volunteers.

Work spaces should be located in close proximity to related service and social facilities and amenities, such as resource rooms, break-out spaces and kitchenettes. Short-term storage should be dispersed amongst the workstations, with longer-term storage provided in dedicated storage rooms. A high degree of flexibility and efficiency is desired across the staff spaces.

The design and environment of the office spaces should be contemporary and comfortable. Natural daylight is required, and views desired, for every work space. Appropriate environmental conditions should be provided for staff comfort, employing passive design techniques where possible.

The majority of the museum's collection that is not on display within the building will be stored in an off-site facility. That said, a small collection storage space to triple-A standards and a high floor loading capacity should be provided within the building. This space will support the change-over and installation of exhibitions, events and programs.

A museum workshop — for on-site conservation activities, producing displays and showcases for permanent and temporary exhibitions and for a range of technological needs — should also be provided to support the collection management and operations of the museum.

These spaces should be located within close proximity and operational adjacency to the loading dock, service corridors and goods lifts.

The Back-of-House areas, although perhaps the least glamorous of the museum's spatial requirements, are nonetheless vital to smooth operations of the museum. These spaces are staff spaces only.

Servicing is focused around a covered loading bay, with access to facilitate the loading and unloading of an 18-wheel articulated pantechnicon delivering collections. Clear, unimpeded staff-only access routes should be provided from the loading bay to the Collection Management Spaces of the museum.

Plant, service and technical requirements of the building should be dispersed or centralised as needed in order to maximise efficiencies. Consideration should be made for flexibility and adaptability in the design and layout of plant spaces to facilitate change and updating of services in the future.

A high level of security is required to the plant and service areas.



View towards the site, including heritage buildings, taken from the corner of Phillip Street and Wilde Avenue © MRC / Dianna Snape

PUBLIC REALM

Improving sustainability will involve incorporating innovative landscape solutions. A high-quality public realm should be provided. As well as providing an appropriate civic and landscape setting for the museum, the public realm should also create a high degree of porosity, providing pedestrian connectivity through the site from the wider Parramatta area to the riverbank, and along its associated riverside walk. To support this improved network of walking routes, a new pedestrian bridge connecting the north and south banks of the Parramatta River in front of the museum, forms part of the competition brief.

An appropriately scaled public entrance forecourt should be provided. This will help to set the tone for the whole museum, whilst offering it a landscaped setting appropriate to the institution's significance. Some parts of the public realm should also be capable of programming, for displays and/or events. Similarly, certain visitor facilities, such as the museum café, should be capable of spilling out into the public realm, offering outdoor seating located within an appropriate environment with good views over the wider city. The landscape surrounding the museum should also provide a new public space and civic amenity for the city, catering for family audiences and school groups to use for rest, recreation and play.

Way-finding within the public realm should be clear and intuitive yet supported by appropriate physical and digital 'signage'. Other street furniture, including lighting, should be appropriately designed, coordinated and sited.

The public realm should also support museum operations and logistics. Deliveries — both day-to-day as well as to support exhibitions and events — should be carefully considered and planned to avoid unnecessary cross-overs and spatial conflicts. Some limited parking for operating purposes is to be included within the project.

OUTLINE TECHNICAL DESIGN REQUIREMENTS

Structural Loading

As a multidisciplinary museum at the intersection of arts and science, MAAS has a large and diverse collection, which includes a range of very large and heavy objects. It is anticipated that some of the loading requirements for the display areas will be up to 20 kN/m². The ability to suspend items such as planes from a single point for display will add additional loading demand. It is anticipated that the requirements of the museum to maximise flexibility for exhibition will necessitate a solution which includes large clear span spaces up to 12m in height.

Environmental Conditioning

As a museum which accepts and hosts a range of touring and international exhibits, the museum is required to provide temperature and humidity control within tight parameters to its large volume exhibition spaces. It should be noted that the site is on the south bank of the Parramatta River and the heat loading on the northern façade of the building may be relatively significant.

Sustainability

The new museum should be an innovative example of sustainable design, demonstrating a sensitivity to sustainability in its design through its materiality, energy efficiency, construction and operation.

Further detailed technical design requirements will be provided to shortlisted competitors at Stage Two.



The Crescent at Parramatta Park © MRC / Dianna Snape



TEAMS

Create Infrastructure is seeking creative multidisciplinary teams structured under a lead consultant, who is an architect, identified within the submission.

ELIGIBILITY

One of the submitting architectural firms must have experience and demonstrated capability as a lead architect on a built project of comparable complexity and program of at least AUD \$200M. This example project need not be a museum or cultural project; any large scale examples such as health, education, residential or commercial projects can be provided.

If a firm cannot partner with an architectural firm that has the experience and demonstrated capability as a lead architect on a built project of comparable complexity and program of at least AUD \$200M, the firm is required to articulate to the shortlisting panel the reason why they believe they can deliver a buildable, memorable facility exemplifying design excellence within the construction budget for the base building, public realm and pedestrian bridge (set at AUD \$400M) and provide evidence.

An eligible collaboration must include:

- A team led by either a local or international architect which includes an architect with experience of delivering a comparable project with a budget of at least AUD \$200M (or acceptable alternative).

All teams must include an architectural practice that is registered in Australia. Create Infrastructure is keen to encourage emerging practices as part of submitting teams.

Please refer to the Selection / Compliance Questionnaire in Appendix A for further guidance.

TEAM COMPOSITION

The focus of the Expression of Interest (EOI) will be on the core creative team (architect and creative partners). The design team should also nominate preferred professional sub-consultants in the following categories:

- Landscape Architect
- Structural Engineer
- Mechanical, Electrical and Plumbing (MEP/Services) Engineer

These parties will not be evaluated to determine the shortlist and will be confirmed separately before Stage Two. Landscape architects, structural engineers and MEP/Services engineers need not be exclusive to one team at Stage One, although consideration should be given to how a firm will manage resources in the event of multiple short-listings. Competitors should also include within their team any other creative collaborators (such as artists) deemed integral to the design approach.

Create Infrastructure is a progressive project sponsor and is keen to encourage creative and intellectual collaborations between established and emerging talent. For international competitors, collaboration with an architect registered in Australia is required to satisfy the Stage One EOI requirements.

Cost consultancy and project management will be procured separately by the client. The competition is for the base build team only and excludes exhibition design and other supporting consultants to be procured at a later stage.

For the full submission requirements, please see pages 72–76.

TEAM REQUIREMENTS

Create Infrastructure is seeking a team:

- with evidence of previous experience achieving the target threshold of at least AUD \$200M (or equivalent value) or evidence of delivery of similar complex project;
- who can demonstrate exceptional design talent and creative ability;
- who will create an outstanding, contemporary and original design;
- skilled at integrated design, including the coordination of architectural scope with landscape architecture and engineering;
- that demonstrates an understanding of the site challenges, local context and can convey a design excellence approach that meets the brief;
- who demonstrate the capacity to develop and deliver a sophisticated understanding of Indigenous cultural perspectives as they relate to the significance of the site and the contemporary concerns of Australia's First Nations peoples;
- who can demonstrate an understanding of the transformative potential of the project on the built and cultural fabric of Parramatta as an anchor for a cultural precinct;
- with an appreciation of the Western Sydney climate and how this might influence the design;
- with expertise in sustainability in design, construction and use;
- who will consider all potential uses and users of the museum and will embrace an exploration of the future of museums and experiences;
- with a track record of delivering projects that meet the brief and are delivered on time and within budget;
- with a keen eye for detail and the ability to implement a design approach at a variety of scales, from the micro to the macro;
- highly-skilled in communications and with experience of consultation with multiple statutory and community stakeholders; and
- with particular strengths in multidisciplinary thinking and collaboration and who will reflect MAAS' interdisciplinary focus.

SUB-CONSULTANTS

Sub-consultant companies may enter with more than one team if they wish to do so. However, in the event that a sub-consultant company is shortlisted on more than one team, that company will be required to name different senior individuals for each team and will be expected to comply with the competition's requirements for non-collusion, which may include the requirement to sign confidentiality agreements and to supply a probity management policy for potential conflicts of interest.

Individual companies, including those with multiple offices, may not lead more than one design team bid. Companies may lead one bid and sub-consult on additional bids, providing different individuals are proposed.

FINALISATION OF THE DESIGN TEAM

Please note: Create Infrastructure reserves the right to determine the final composition of the design team appointed for the project, and this may include the appointment of sub-consultants that are not suggested within the competitor's bid. For the avoidance of doubt, this is to ensure the correct mix of skills and expertise and will not be imposed unreasonably.

REQUIRED QUALIFICATIONS

The first stage of the competition is open to architect-led design teams of qualified architects and other designers as detailed in this section, who meet the requirements as described within this Search Statement document and the Selection / Compliance Questionnaire as included in Appendix A.

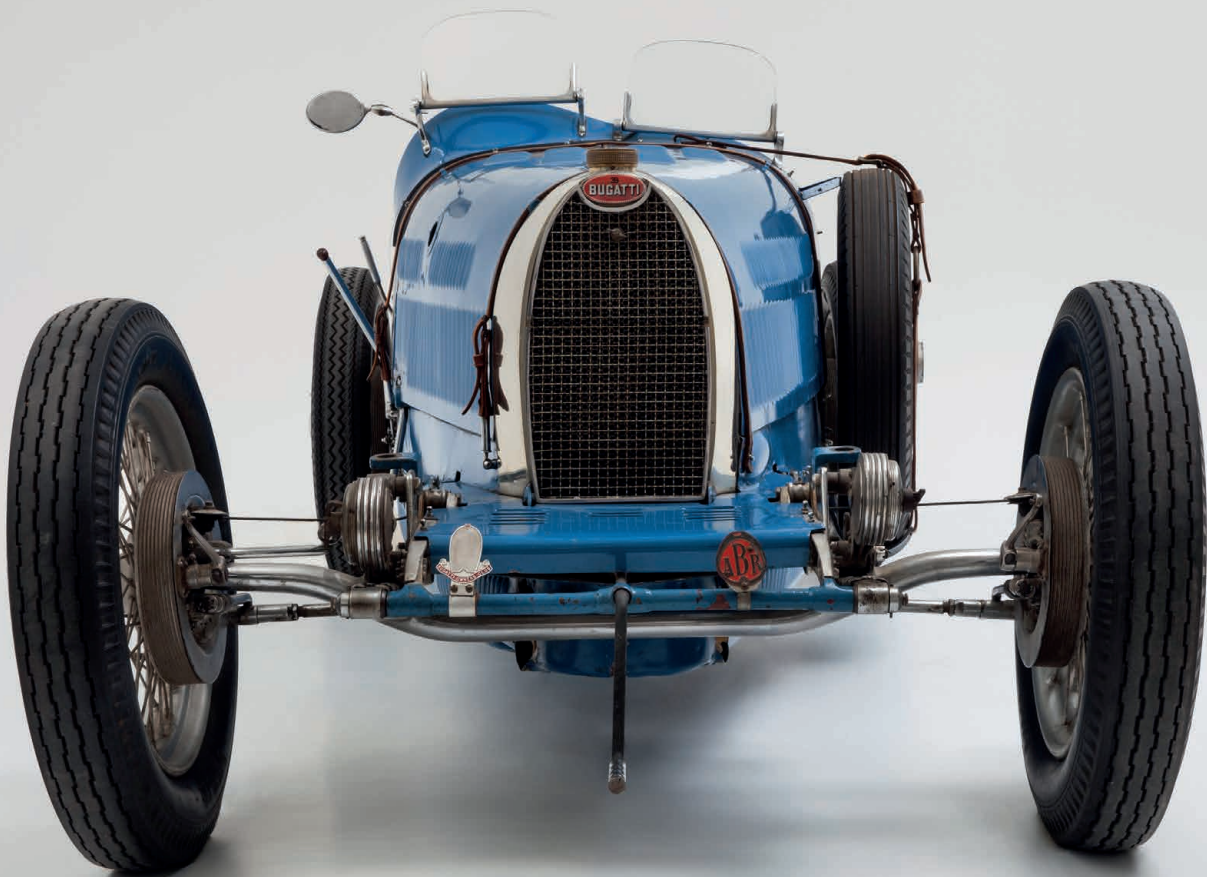
The lead consultant must be registered as an architect in their country or state of practice. Other collaborative partners must hold qualifications and standards necessary to be able to meet all applicable Australian accreditation or registration requirements for their specific discipline. Where none exist, they should be a member of their relevant professional body, in their country or state of practice.

Teams must include an architect registered in Australia.

INELIGIBLE PARTIES

The competition jury (including reserve members) and their associated companies, the client organisations, the Probity Adviser, the Professional Adviser, and elected representatives or officers of the relevant consent authorities are ineligible to enter the competition. Associates, employees and direct family members of the above listed organisations are also ineligible to enter the competition. For the avoidance of confusion, this includes:

- Create Infrastructure and the NSW Department of Planning
- Infrastructure NSW
- Government Architect NSW
- The Museum of Applied Arts and Sciences, including staff and Trustees
- City of Parramatta Council staff and elected officials
- O'Connor Marsden, Probity Adviser
- Malcolm Reading, Competition Adviser



Type 37A Grand Prix Bugatti racing car, made by Bugatti, Ettore in Molsheim, Bas-Rhin, Alsace, France, Europe, 1928 Photo: Marince Kojdanovski © MAAS

PROJECT DETAILS

OUTLINE BUDGET

While the NSW Government has committed AUD \$645M of public money to the wider project (which includes separate storage facilities and supporting logistics costs), the overall construction budget (excluding fit-out) of the new museum, public realm and the pedestrian bridge is anticipated to be AUD \$400M (excluding GST).

Further details will be provided at Stage Two for shortlisted competitors.

PROJECT PROGRAMME

The new museum is anticipated to open in late 2023. The outline project programme (subject to change) is as follows:

Agreed concept design and design team	Late 2019
State Significant Development Application (SSDA) submission	Q3 2020
Design development and responses to SSDA	2020–2021
Construction procurement and commencement	2021
Construction completion (base build)	2023

Further details will be provided at Stage Two for shortlisted competitors.

POST-COMPETITION ENGAGEMENT

The post-competition engagement will be comprised of the following stages:

Stage Three

Upon conclusion of the competition, it is the intention that the winning design team will be engaged to undertake development of the design brief and concept design in consultation with project stakeholders.

Stage Four

The final stage will comprise the formal engagement of the design team to move into the full design, development and construction of the new museum.

PROCUREMENT

The final contract will be with the NSW Government. It is the intention to engage the winning team as the design team for the project, to further develop and document the design following Stage Two.

However, winning the competition does not guarantee appointment. Further, should the NSW Government contract the winning team, it is not bound to use any or all of the specialists proposed by the winning team.

Competitors should note that, although the procurement process of the construction phase of the building has not yet been finalised, it is likely that the architectural contract will include a clause which allows the design team to be novated to the construction contractor at a later stage of the design process. This decision will be made by Create Infrastructure at a later date in consultation with the architect.

INSURANCE REQUIREMENTS

Competitors should also note that, should they be successful, they must be willing to obtain the following levels of insurance:

- Public Liability: AUD \$20M
- Professional Indemnity: AUD \$20M
- Workcover/Sickness/Accident: As required by State law

The levels of insurance apply to the contractual lead entity only. Sub-consultants will be expected to carry a level of insurance commensurate with their sub-consultant agreement.





Sydney Science Festival 2018: Launch of *Human non Human* exhibition,
Powerhouse Museum, 2018 Photo: Marilco Kojdanovski © MAAS

Part Two

COMPETITION DETAILS

COMPETITION GOVERNANCE

Client & Sponsor

The client is the NSW Government represented by Create Infrastructure. Create Infrastructure is supported in the initiative by MAAS, and the City of Parramatta Council. Create Infrastructure is the competition sponsor and has overall responsibility for initiating and funding the competition.

Competition Management & Professional Adviser

Create Infrastructure has appointed Malcolm Reading Consultants (MRC), an independent expert organiser of design competitions, to devise and manage the competition. In addition, MRC will act as the Professional Adviser for the competition.

MRC's role will include: preparing the competition briefing material (including this Search Statement document and the Competition Conditions at Stage Two); ensuring compliance with the published competition briefing documents; maintaining confidentiality where appropriate; responding to enquiries regarding the competition; managing any actual, potential or perceived conflicts of interest; and ensuring the process is conducted in a fair, equitable and professional manner.

Create Infrastructure oversees this role and remains accountable for any decisions made in relation to the design competition.

Probity Adviser

Create Infrastructure has appointed O'Connor Marsden as the independent Probity Adviser for the duration of this competition. The role of the Probity Adviser is set out under the NSW procurement guidelines to ensure the competition is conducted according to the published rules and intentions.

In conjunction with the Professional Adviser, the Probity Adviser will respond promptly and take appropriate action regarding any actual, potential or perceived conflicts of interest or probity breach.

Q&A PROCESS

All enquiries relating to the competition should be addressed to MRC.

As Create Infrastructure is leading the project, the only contact should be with Create Infrastructure or MRC. No contact should be made with elected officials, MAAS, the NSW Government, the City of Parramatta Council or members of the competition jury. Failure to comply with this restriction may compromise your position within the competition.

Questions should be emailed to:
maasparramatta@malcolmreading.com.

A question and answer log will be compiled and uploaded to the website on a weekly basis. All questions and responses will be publicly available on the competition website.

Questions received before 22:00 Australian Eastern Daylight Time (AEDT) / 11:00 Greenwich Mean Time (GMT) on a Wednesday will be addressed in that week's Q&A Log, which will be published by 22:00 AEDT / 11:00 GMT each Friday.

Telephone enquiries will not be accepted, and the latest date for submitting enquiries is
**22:00 AEDT / 11:00 GMT Wednesday
 27 February 2019.**

HONORARIUM

An honorarium of AUD \$150,000 (exclusive of GST) will be paid within 30 days of the announcement of the winner of Stage Two of the competition to each shortlisted team that submits a compliant entry by the Stage Two submission deadline and attends the jury interviews. No other payment of any kind will be made in respect of any costs associated with, or incurred in, the preparation and submission of any competition returns or as part of the competition process.

COMPETITION PUBLICITY & EXHIBITION

MRC, Create Infrastructure and MAAS will be responsible for promoting the competition in relation to: a public exhibition (physical and online) of entries at Stage Two; any community engagement programme relating to the competition; the announcement of winners; and any other promotional activity deemed necessary or desirable as part of the competition or project in a more general sense.

Competitors should note that any or all of the materials submitted during any stage of the competition may be used for publicity purposes during and post competition. Competitors are not permitted to release information or designs to the public by any means, including social media, without prior consent from the NSW Government.

SITE VISIT, PHOTOS & DRAWINGS

Competitors are welcome to visit the site, but during the first stage of the competition there will be no formal site visits or photos and drawings distributed.

ANTICIPATED COMPETITION PROGRAMME

STAGE ONE

Competition Launch	Wednesday 23 January 2019
Deadline for Questions	22:00 AEDT / 11:00 GMT Wednesday 27 February 2019
Submission Deadline	22:00 AEDT / 11:00 GMT Monday 18 March 2019

STAGE TWO (SUBJECT TO CHANGE)

Shortlist Announced	May 2019
Stage Two Launch	June 2019
Site Visit	July 2019
Submission Deadline	September 2019
Jury Interviews	Q4 2019
Winner Announced	Q4 2019

COMPETITION TERMS & CONDITIONS

EQUITY OF TREATMENT & ACCESS

In order to ensure that all competitors are treated equally and have the same access to participate in the competition, competitors are under a continuing obligation to comply with the conditions as set out in this Search Statement document. Competitors must not act or behave in any way that could bring the competition into disrepute or compromise its integrity, or act in any way that could inappropriately influence, or be seen to influence, the jury or any outcome of the competition. The decision of the jury will be final.

Competitors must inform the Professional Adviser (MRC) or the Probity Adviser (O'Connor Marsden) of any actual, potential or perceived conflict of interest.

Competitors must cooperate fully with MRC and O'Connor Marsden to provide any reasonable information requested, or to assist any investigation into potential breaches of the competition terms and conditions. Create Infrastructure will remain responsible for decisions made in respect of probity breaches.

COMPETITOR OBLIGATIONS

Competitors must comply in all respects with the conditions of the competition as set out in this Search Statement document. Competitors are obligated to respect the moral rights and copyright of others in relation to their entry and are obliged to maintain anonymity and confidentiality where required.

ANTI-COMPETITIVE BEHAVIOUR

Competitors must not engage in any collusion, anti-competitive conduct or similar conduct with any other competitor or person in relation to their entry in this competition.

For clarity, a competitor may collaborate with, and form an association with, another competitor only for the purpose of submitting a joint entry to the competition.

A competitor may be immediately disqualified for any collusive or anti-competitive conduct.

LOBBYING OR SEEKING ASSISTANCE

Competitors must not request anything from the client, sponsor, any adviser, or any jury member or their associated companies with the intent of securing preferential treatment, access to information, assistance or advice that is not available to all other competitors.

For the avoidance of doubt, at Stage One this includes:

- Elected Officials
- Create Infrastructure and the NSW Department of Planning
- City of Parramatta Council staff
- Government Architect NSW
- The Museum of Applied Arts and Sciences, including staff and Trustees
- O'Connor Marsden, Probity Adviser
- Malcolm Reading, Competition Adviser

FINANCIAL DATA

Any financial data provided must be submitted in, or converted into, Australian Dollars. Where official documents include financial data in a foreign currency, an Australian Dollar equivalent must be provided.

CONFLICT OF INTEREST

For the purpose of this competition, a 'conflict of interest' will occur where a competitor or any associate has any business, personal or other relationship that could result in, or could reasonably be perceived to result in, the competitor gaining a benefit not available to all other competitors in the competition.

A 'benefit' for the purpose of this clause includes non-financial benefits or relationships that might not be considered 'material' at law.

An actual or potential conflict of interest may be declared by the affected competitor, any other competitor, MRC, the Probity Adviser or Create Infrastructure.

On becoming aware of any actual or potential conflict of interest, the relevant person must immediately notify MRC or the Probity Adviser in writing.

MRC, on the advice of the Probity Adviser, will then determine whether:

- the competitor will be required to withdraw from the competition; or
- the competitor may continue in the competition, subject to the jury being advised of the relevant circumstances of the conflict; or
- some other action or actions are required to deal with the conflict.

Competitors should declare any actual or potential conflict of interest concerning the commercial, financial or other interests of MAAS, Create Infrastructure, the City of Parramatta Council, the NSW Government, or members of the competition jury, which may compromise the conduct of this competition exercise and/or the performance of the contract.

If competitors are satisfied that there are no such conflicts of interest, they must answer 'no' to Q8 of the Selection / Compliance Questionnaire in Appendix A. If a potential conflict of interest is identified, competitors must declare this in Q8 of the Selection / Compliance Questionnaire.

COMPLAINT PROCEDURE

All complaints in relation to this competition must be directed in the first instance to MRC, who will, in consultation with the client, the NSW Procurement Board and the Probity Adviser, investigate and make a determination in relation to the complaint. A complaint must be submitted in writing as soon as practicable after the circumstances that led to the complaint becoming known. Create Infrastructure will remain responsible for decisions made in respect of complaints. Any such determination will be final.

The written complaint must set out, at least:

- the circumstances forming the basis of the complaint;
- the impact of the complaint on the person or organisation making the complaint;
- any other relevant information; and
- the remedy or corrective action desired by the person or organisation making the complaint.

CONFIDENTIALITY

MRC will ensure the confidentiality of all competition entries, except where:

- it is required by law to provide such confidential information to a court or other responsible authority; or
- it is necessary to obtain advice or assistance from its advisers in relation to the competition; or
- submitted materials are made public for the purpose of promotion or exhibition in accordance with the conditions of the competition; or
- MRC has obtained the consent of a competitor to make all or part of an entry public.

LANGUAGE

The official language of the competition is English. All entries must be in English, including any additional information.

NON-COMPLIANT ENTRIES & DISQUALIFICATION

Only submissions that meet the minimum requirements as specified in the Submission Requirements sections on pages 72–76 will be considered for evaluation. Additional material, except where this is specifically requested during official competition communication, will not be considered.

Any competitor who breaches the conditions of the competition as set out within this Search Statement document may be disqualified from the competition. Where a submission is deemed non-compliant but can be remedied without undue advantage or disadvantage to any competitors, MRC may request the competitor undertakes such remedial action on behalf of the shortlisting panel.

INTELLECTUAL PROPERTY, MORAL RIGHTS & COPYRIGHT

Copyright, moral rights and ownership of all intellectual property rights of the submitted materials and concepts shall remain with the competitor.

Create Infrastructure, MAAS and MRC reserve the right to make use of all presentation materials submitted in any future publication about the competition, exhibition or website. Any use will be properly credited to the competitor and the competitor warrants that the material submitted comprises solely their own work or that of any member of a team submitting a response, there has been no infringement of moral rights of others, and any necessary consents, indemnities and licences have been obtained.

To this end, competitors grant Create Infrastructure, MAAS and MRC a world-wide, royalty free, non-exclusive, perpetual, freely transferable, sub-licensable and irrevocable licence to use, edit, and reproduce the competitor's submission, subject to full and accurate attribution of the competitor in each instance. This non-exclusive licence shall survive the competitor's exit from the competition process.

INSURANCE OF ENTRIES

Create Infrastructure and MRC will take reasonable steps to protect and care for entries but neither organisation will insure the proposals at any time. Competitors are urged to maintain a complete record of their full entries and be able to make this available at any time should adverse circumstances require this.

ENTRANT COSTS

MRC and Create Infrastructure will accept no responsibility for any costs incurred by a competitor resulting in any way from their participation in the competition. All costs associated with the preparation and submission of an entry in the competition, including labour, materials, and any indirect costs such as photography, travel and sub-consultant costs, must be met by the competitor.

Each competitor will be responsible for any tax implications in Australia or any other jurisdiction arising from the payment of honoraria, fees or any other payment relating to the competition.

Create Infrastructure may withhold from any payment to a competitor any amount prescribed by law and pay the net amount to the competitor in full satisfaction of such payment.

CLARIFICATIONS TO THE SEARCH STATEMENT

Create Infrastructure may, at any time prior to the submission date, issue notifications to clarify points made in this Search Statement document, and MRC shall notify all competitors of any such clarifications through the weekly Q&A process. If MRC issues any notifications to competitors to clarify the interpretation to be placed on part of the documents, or to make any minor changes to them, such clarifications will form part of the Search Statement.

The Q&A responses will form clarifications to the Search Statement and should be considered by all competitors. Accordingly, all competitors will be deemed to have taken account of these in preparing their submission.

MRC will promptly notify all competitors of any material changes to the Search Statement, timetable, brief or the constitution or identity of the client, sponsor, advisers or jury members.

NO LIABILITY

Create Infrastructure, MRC and members of the jury will have no liability arising from this Search Statement or the competition, including (to the extent permitted by law) in relation to:

- rights of competitors or any associate regarding any alleged misrepresentation in the provision of information as part of the competition; and
- any competitor information, including proprietary or confidential information, designs or other entry materials during its submission or at any time while in the possession of the competition organisers.

INDEMNITY

The competitor will indemnify Create Infrastructure, MRC, the jury and their respective officers, employees, contractors, agents and associates and keep them indemnified in respect of any loss suffered as a result of:

- breach of these Terms and Conditions by the competitor or any associate;
- negligence of the competitor or any associate;
- breach of intellectual property; and
- any unlawful act, omission or fraud of the competitor or any associate.

Such indemnity does not apply to the extent that the loss is caused, or contributed to by, Create Infrastructure, MRC, or a member of the jury.

GOVERNING LAW & JURISDICTION

The competition is governed by the laws applying in the State of NSW. The parties submit to the non-exclusive jurisdiction of the courts of NSW. The competitor must comply with all relevant laws in preparing and submitting their entry and participating in the competition.

WITHDRAWAL OF ENTRIES

Competitors may withdraw their entry at any time before the first stage deadline. Notice of withdrawal must be sent in writing to MRC. Entries may be withdrawn after the first stage deadline at the discretion of MRC and the client.

RETURN OF COMPETITION MATERIALS

All material which is submitted as part of your response to the Search Statement will be retained by Create Infrastructure and will not be returned to participants.

HOW TO ENTER

STAGE ONE EXPRESSION OF INTEREST SUBMISSION DEADLINE

The deadline for Stage One Expression of Interest submission is **22:00 AEDT / 11:00 GMT Monday 18 March 2019**.

Please ensure that your submission is submitted no later than the appointed time. Create Infrastructure may not consider your submission if it is received after the deadline.

ONLINE SUBMISSIONS

Stage One Expression of Interest submissions will be received electronically via the online submission form: competitions.malcolmreading.com/maasparramatta

Competitors should read and take note of the Frequently Asked Questions (FAQs) associated with the online form.

Please note the form will close automatically after the deadline on **22:00 AEDT / 11:00 GMT Monday 18 March 2019**. It will not be possible to accept entries via the online form after the deadline.

Please allow adequate time when uploading your submission. Upon completion of the upload, the form will display a screen indicating your upload reference number.

Please keep a separate record of this reference number and quote this in any correspondence regarding your submission.

If this reference number is not displayed, your upload has not been successful.

You should receive an automatic email confirming receipt of your entry within two hours. If this is not received, please firstly check your spam folder, and only then email:

maasparramatta@malcolmreading.com.

Please note: competitors are responsible for ensuring their submission has been received.

SUBMISSION REQUIREMENTS

The competition is expected to draw considerable interest. Please ensure you read the submission requirements carefully and align your response with the specific requirements of the project as outlined in this Search Statement.

Competitors are required to respond to this Search Statement by completing all Stage One submission requirements as detailed below. Your response should be both well written and highly visual.

Responses should be in electronic format only — submitted via the online submission form on the competition website:

competitions.malcolmreading.com/maasparramatta

Please refer to the Evaluation Criteria section on pages 77–79 for the assessment approach. The Submission Requirements relevant to each criterion are below.

1. UNDERSTANDING/RESPONSE TO BRIEF & OUTLINE APPROACH TO THE REQUIREMENTS OF THE PROJECT/ DESIGN EXCELLENCE & INNOVATION

Please provide your initial response to the project, summarising your understanding of the project as it is described in this Search Statement document and outlining how you would plan to approach a project of this nature and significance.

Your response should include, but is not limited to, the following:

- Parramatta context (including your understanding of, and approach to, the functional requirements of the project including the pedestrian bridge and the site constraints);
- Your approach to design excellence¹¹ that demonstrates the potential design and delivery of a contemporary museum within a landmark building;
- Your approach to design management in the context of this project, including stakeholder engagement and the delivery of a compliant design that meets the brief, budget, Australian Standards and project timeline;
- Your approach to recognising the Indigenous importance of the site and MAAS' Indigenous values.

¹¹ <https://governmentarchitect.nsw.gov.au/review/design-excellence/defining-design-excellence>

Please illustrate with diagrams, images and photographs to support your answer should this be appropriate. In your responses, you may refer to previous projects (in addition to those used in your response to Q2 below).

Please note: we are not looking for design proposals at this stage, but an outline understanding, sensibility and approach to the requirements of the project.

Format: Six sides, in landscape format and readable and intelligible if printed out at A4, as one combined PDF (maximum 15 MB).

2. RELEVANT EXPERIENCE

Please provide details of three previous projects completed (built or design finalised) within the last ten years as examples of your relevant experience.

As a guide, these should preferably be projects containing a mix of uses — within a significant urban and/or heritage context, focused on buildings, landscapes, attractions or venues that have a significant component of public access (including through an annual program of events), and that make an important regenerative contribution to the cultural and/or civic life of their location.

At least one of your example projects must be from the practice proposed as the lead designer.

Your response should highlight design quality and its particular relevance to the new museum project, including a focus on some or all of the following (*Item F is a mandatory item and must be addressed in the submission*):

- A** How the design helped to regenerate its neighbourhood and how it made a positive contribution to setting, placemaking and context, balancing the insertion of contemporary interventions with the quality and significance of the existing civic realm and landscape.
- B** How your previous projects demonstrated your understanding of the spatial requirements and functional needs of the specific space type for contemporary users and the impact this has had on the quality, finish and success of the realised project.
- C** How you reconciled the needs and requirements of the client and end users with the quality and significance of the civic, heritage and landscape setting, balanced with the complexity of the project requirements and the specifics of the site conditions and constraints.

- D** How you approached consultation and the approvals process with both statutory stakeholders and the public during the development of the designs.
- E** How the project, in all its facets, was an exemplar of sustainability (in its design, construction and use) and design excellence.¹²
- F** How you ensured that the overall project kept to budget, balancing cost, quality and programme, including the integration of modern design practices and processes, such as Building Information Modelling (BIM), throughout the whole project lifecycle, from inception through to building in use.

Throughout your responses to the questions A-F, you must cover how and why the projects were a success. What challenges were overcome throughout the course of the design or construction? What lessons were learnt, and how have you applied these on subsequent projects?

You are required to reference three example projects with substantial responses; however, you may mention other projects (if relevant to the brief) in response to the specific points in questions A-F above.

Your response should be highly visual, with your written response to this entire section limited to a total of 1,000 words. You should focus your response on presenting your relevant experience through imagery — photographs, illustrations and sketches — that should be used to articulate your answers to the points noted in A-F above.

Your referees noted in Q4 of the Selection / Compliance Form should be those for the projects used above to describe your relevant experience. References will not be scored individually; however, Create Infrastructure reserves the right to take up references for verification of fact.

Format: Twelve sides, in landscape format and readable and intelligible if printed out at A4, as one combined PDF (maximum 15 MB).

12 <https://governmentarchitect.nsw.gov.au/review/design-excellence/defining-design-excellence>

3. TEAM COMPOSITION (RELEVANT SKILLS)

Please demonstrate the relevant skills within your design team. The team, as a minimum, must include the disciplines and skills as outlined in the Teams section on pages 51–55. These skills can either be delivered ‘in house’ or subcontracted to other relevant professional consultancies. Please provide a summary of the details for each of the team members who will form part of your offer.

The team composition and structure should consider the appropriate experience profile to facilitate a design approach required for a project of this nature.

Included within your answer to this question should be a proposed project organisational diagram and CVs of both the proposed project architect and Director/Partner in charge from the lead designer. Where more than one architectural firm is nominated, you should describe how the design responsibility will be shared, as well as identifying the contractual lead entity.

Please note: Create Infrastructure reserves the right to determine the final composition of the design team appointed and this may include the appointment of consultants that are not suggested within the competitor’s bid. For the avoidance of doubt, this is to ensure the correct mix of skills and expertise and will not be imposed unreasonably.

Format: Ten sides, in landscape format and readable and intelligible if printed out at A4, as one combined PDF (maximum 15MB).

4. SELECTION / COMPLIANCE QUESTIONNAIRE & ENTRANT DECLARATION FORM

Please complete the Selection / Compliance Questionnaire as supplied in Appendix A and the Entrant Declaration Form provided in Appendix B.

The forms should be completed by the lead consultant only, with references to sub-consultants where requested.

Competitors are permitted to redesign the forms, and present the requested information in any suitable manner, provided that the order and content of the forms are not changed.

Competitors should upload the completed forms to the online submission portal as one single PDF file (which should include any and all appendices).

Format: Completed templates saved as a PDF (maximum 5 MB).

5. MEDIA STATEMENT & IMAGES

Each competitor should also provide a 150-word snapshot of the proposed team that can be used for the media in the event of being shortlisted. This statement should include the lead consultant's website (if applicable).

This statement can include some or all of the following: practice history/background, overview of built projects, awards, publications, exhibitions and design philosophy.

Include two jpeg images of past projects indicating your first and second choice, as well as two jpeg photographs of the lead designers from your team. Please include all necessary copyright and caption information.

Format: Text submitted using text field in online form; images in jpeg format, no more than 5 MB per individual file.



Visitors in Icons exhibition, Powerhouse Museum, 2017
Photo: Marinc Kojdanovski © MAAS

EVALUATION CRITERIA

STAGE ONE

The Stage One Expression of Interest submissions will be assessed in accordance with the evaluation approach outlined below by a shortlisting panel comprised of a subset of the jury and other advisers.

MRC will act as the secretariat and competition manager.

The submissions will be scored in accordance with the evaluation criteria and scoring approach as outlined below:

CRITERIA	SCORE AVAILABLE	WEIGHTING (OF TOTAL SUBMISSION)
Q1 Understanding/ Response to Brief & Outline Approach to the Requirements of the Project/Design Excellence & Innovation	10	40%
Q2 Relevant Experience	10	20%
Q3 Team Composition (Relevant Skills)	10	40%
Q4 Selection / Compliance Questionnaire & Entrant Declaration Form	• Conflict and Confidentiality Form signed • Demonstrated capability to deliver a AUD \$200M project (or submission of alternative statement)* • Consultant Agreement <i>Indicated as Pass/Fail where applicable on the questionnaire — not weighted.</i>	—
Q5 Media Statement & Images	Not scored — for information only	—

*One of the submitting architectural firms must have experience and demonstrated capability as a lead architect on a built project of comparable complexity and program of at least AUD \$200M. This example project need not be a museum or cultural project; any large scale examples such as health, education, residential or commercial projects can be provided.

If a firm cannot partner with an architectural firm that has the experience and demonstrated capability as a lead architect on a built project of comparable complexity and program of at least AUD \$200M, the firm is required to articulate to the shortlisting panel the reason why they believe they can deliver a buildable, memorable facility exemplifying design excellence within the construction budget for the base building, public realm and pedestrian bridge (set at AUD \$400M) and provide evidence. The shortlisting panel will determine if this criterion has been met.

SCORING APPROACH

SCORE	CLASSIFICATION OF RESPONSE	REASON FOR CLASSIFICATION
1	Unacceptable in whole or part	No answer has been provided or the response fails to answer the question provided; all elements of the response are not justified or unsupported by evidence where required; fails to demonstrate any understanding of the question or the context.
2	Poor and significantly below requirements	Very significant gaps or lack of justification/evidence in response where required; responses given are very generic and not relevant in whole or part; fails to demonstrate considerable understanding of the question or context.
3	Poor and below requirements	A lack of content or explanation in one or more aspects of the question; significant gaps or lack of justification/evidence in response where required; responses given are generic and not relevant in whole or part; a degree of a failure to demonstrate understanding of the question or context.
4	Satisfactory response but does not meet all requirements	The question is answered satisfactorily overall but some key aspects lack sufficient detail or explanation.
5	Satisfactory response that meets most requirements	The question is answered satisfactorily for the most part and some aspects lack sufficient detail.
6	Satisfactory response that meets most requirements and is a good response in some areas	The question is answered well for the most part and in areas is particularly clear and justified.
7	A strong response that is very satisfactory in all areas and exceeds expectations in some areas	The question is answered very well for the most part and in areas is particularly clear and justified.
8	A very strong response	The question is answered very well throughout and in all areas is clear and justified.
9	Outstanding quality response	The question is answered in an outstanding way throughout, meets all requirements and in all areas is extremely clear and justified.
10	Exceptional response that exceeds the requirements	The answer demonstrates an exceptional response that meets all requirements and exceeds the level of quality required in some key areas.

DECISION AND FEEDBACK

All competitors, successful and unsuccessful, will be notified of the outcome by MRC. Competitors should note that it will not be possible to provide individual narrative feedback at Stage One.

STAGE TWO

The jury will review the second stage submissions and select a winner, to be ratified by the client group.

The jury will include expertise in architecture, urban design and arts administration, as well as representation from the client and project and community stakeholders.

At the second stage of the competition the jury will be advised by the Technical Panel. The Technical Panel will be comprised of internal and external advisers to Create Infrastructure and MAAS. The panel will conduct a technical and peer review of the Stage Two submissions prior to the jury interviews, which will be passed to the jury for their consideration.



View along Parramatta River towards the site from the west © City of Parramatta Council

DEFINITIONS & ACRONYMS

Central River City

The Greater Sydney Region Plan, *A Metropolis of Three Cities*, has transformed Greater Sydney into a metropolis of three cities. Greater Parramatta is the centre of the Central River City.

City of Parramatta Council

The Local Government Area within which the new Powerhouse Precinct will be situated.

Competition Organiser

Malcolm Reading Consultants (MRC) has been appointed as the Competition Organiser of the *Powerhouse Precinct at Parramatta International Design Competition*.

Create Infrastructure

The NSW Government's cultural infrastructure program management office, part of the Department of Planning and Environment NSW Government. Create Infrastructure is the client organisation and the design competition sponsor.

Design Team

A team which enters the competition and at Stage Two is comprised of (as a minimum) an architect (the lead consultant), a landscape architect, a structural engineer and an MEP (services) engineer. Post-competition, 'Design Team' will refer to the team appointed to develop and deliver the project.

Jury

The panel of experts and stakeholders appointed to review the competition submissions and select the winner of the competition (for ratification by the client group).

Museum of Applied Arts & Sciences (MAAS)

MAAS is Australia's contemporary organisation for excellence and innovation in applied arts and sciences. It has three locations, including the Powerhouse Museum in Ultimo, Sydney Observatory in The Rocks and the Museums Discovery Centre in Castle Hill.

The New Museum

A new museum, also to be known as the new Powerhouse Museum, part of the Powerhouse Precinct, to be built on the Riverbank site at Parramatta. Otherwise referred to as 'the project' or 'the museum'.

Pedestrian Bridge

Competitors are required to consider the design of a pedestrian bridge to link the Riverbank site with the northern river bank.

Powerhouse Museum

Currently the major site of the Museum of Applied Arts & Sciences in Ultimo; the site includes the old Ultimo Power Station.

Probity Adviser

O'Connor Marsden has been appointed as the independent probity adviser for this competition.

Riverbank

The land in Parramatta that has been selected as the site of the new Powerhouse Precinct, located toward the northern edge of Parramatta's CBD on the southern riverbank of the Parramatta River.

Shortlisting Panel

The panel which will review the Stage One submissions and select a shortlist of (at least) five competitors. The shortlisting panel will be comprised of a subset of the jury (which includes representatives from Create Infrastructure and MAAS) and other advisers.

Trustees

The Museum of Applied Arts and Sciences Act 1945 provides for the appointment of nine Trustees who, subject to the direction and control of the Minister, exercise the powers conferred by the Act. The MAAS Trustees represent the public in the management and policy formulation of the Museum.

APPENDICES

- A** Selection / Compliance Questionnaire
- B** Entrant Declaration Form
- C** Form of Agreement
- D** Indigenous Reference Material

Appendices A, C and D are available to download from the competition website.

APPENDIX B: ENTRANT DECLARATION FORM

I/We: _____

Name

of _____

Address

Address (line 2)

City

State

Postcode

Country

confirm and declare that:

- I/we have read and understood the Search Statement and agree to be bound by the conditions contained within it; and
- I/we have complied with the Search Statement in relation to the stage of the Competition to which the accompanying submission relates; and
- I/we meet all relevant eligibility provisions of the Competition; and
- the work and material submitted is the original work of the Entrant, or I/we have all necessary consents, indemnities, licenses or assignments to present the material submitted as the work of the Entrant; and
- the person signing this declaration on behalf of the Entrant warrants that they are duly authorised to act on behalf of the Entrant and make the above declarations.

Dated this day of

Day

Month

Year

Signature

Print name and title



