

MR J. HANN: All right. While they're looking after all the technology, we will just – I will just take you through a little process of introduction. So, good afternoon and welcome. Are we ready to go, Emily? Okay. Because of the recording, it will be good initially when you first speak just to announce who you are. After that,
5 we're okay, but it just makes it easy to attribute who says what later on, if that's all right. So before we begin, I would like to acknowledge the traditional owners of the land on which we meet and pay my respects to their elders past and present. Welcome to the meeting today. Mirvac Projects Proprietary Limited, the applicant,
10 is proposing to undertake adaptive reuse of the Locomotive Workshop in the Australian Technology Park for retail and commercial use.

My name is John Hann. I'm the chair of the IPC panel. Joining me are Zada Lipman and Adrian Pilton, and the other attendees are Michael Woodland and Brent Devine; they're from Keylan Consulting; they're assisting the secretariat in the various cases
15 from time to time, so that's probably a change since the last time you've had anything to do with the Commission: is we've brought in some consultants to assist with the secretariat in assisting us. And then we have Will Walker, Andrew Duggan, Claire Burdett, Nick Sissons and Natalie Vinton representing the applicant. In the interests of openness and transparency, and to ensure the full capture of information,
20 today's meeting is being recorded, and a full transcript will be produced and be made available on the Commission's website.

This meeting is one part of the Commission's decision-making process. It's taking place at the preliminary stage of the process and will form one of the several sources
25 of the information that we will rely upon to make our decision. It's important for the Commissioners to ask you – or ask questions of the attendees and to clarify issues whenever we consider it appropriate, but if you're asked a question and are not in a position to answer, please feel free to take it on notice, and if you can provide that additional information to us in writing and we will put that up on the website as well.
30 So that's the formal protocols done. So we can kick off now and I think you're suggesting it would be a good idea if you just give us a rundown. If you like, a summary of

MR N. SISSONS: I think so. I think if Will does the introduction.
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MR W. WALKER: I might do a bit of an introduction. So, firstly, thank you very much for having us here. So when Mirvac acquired the site back in December 2015, obviously all the focus was on building 1, 2 and 3, and the public domain. However,
40 we had a very strong vision that we wanted to ensure that the development that we undertook and the outcome was very much that the community would feel as equally at home as the worker, and that's very important that the community would feel just as home as the worker is going to come there every day, and so we've put a lot of emphasis into trying to create, I guess, a place; a neighbourhood.

45 Part of that was, the initial development, we probably had – we obviously had the commercial, which was, you know – call roughly around 105,000 square metres, of

which we had about 3000 square metres of retail. We then undertook a lot of research; we did a lot of consultation with the community. Some of the research is in there from Dimasi's. We also spoke to other groups, tenants and obviously Mirvac Retail. You know, we own a number of shopping centres. And it became
5 apparent to us that, if we were to be successful on delivering our vision, which I think was not only our vision and CBAs vision, but also the government's vision, of creating a place, we needed to create, I guess, amenity to bring the community in.

And the Locomotive Workshop plays an integral part in achieving that especially
10 with the retail that we're proposing in bays 1, 2 to 4A. And I think it's important to point out that, if Mirvac was purely interested in making profit, we wouldn't do the retail, but we talk a lot about putting purpose over profit and we take place-making very seriously and that's why I think we're making a pretty bold decision on undertaking this retail which is – you know, in a heritage building, it is never easy.
15 And Nick will touch on this in his presentation. In order to do the retail, it took us probably at least 12 months of assessing a number of options, speaking and consulting with a lot of people on how we can do it so it will be successful.

And the layout that you see today, I cannot tell you how much work has gone into
20 coming up with the layout; with the position of the loading dock; the position of the travelator. We've assessed many options and the Dimasi report outlines, you know, a number of critical success factors. But three absolute critical success factors that were drummed into myself were, obviously, we needed car parking in order to make that retail work, and CBA were accommodating enough to – to relocate our – the
25 lower ground carpark, which is the 230-odd spaces, into the Channel 7 building, so then we could move what we had visitor car parking in the Channel 7 building into – into the – the building too.

So what that allowed us to do was then essentially, you know, provide retail that is –
30 that is going to be successful and easy to – to access. The feedback that we got from the research and the – the market was, if you don't provide parking, do not do the retail, because you will fail. And whilst we felt that we are taking a bold enough discussion as here, we're not going to go against, you know, the advice of the market and the advice of the – of the – of – of the research. So, the carpark into that travel
35 agent are key to the success. The other thing that is very key to the success is the loading dock, and it needs to be, you know – these are all things that, you know, as a – as builder and owner you wouldn't do, but it obviously has to be, you know, located in a position that works and is functional for – for those tenants.

So, I just wanted to – I thought it is important to highlight that and – and the amount
40 of work that's gone into it. The other thing I just thought I'd touch on is, you know, we have done – the consultation that we've undertaken already on this project is – is significant. We said to the city of Sydney and to the Heritage Council that we're going to undertake – I don't like to call it consultation, we're actually going to let
45 you into the design room. And so we have gone through a very, I guess, in depth process with the City of Sydney Heritage Department and the Heritage Office, in

allowing them into the design room, having – I don't think we've documented how many meetings, but we've had a lot of meetings in order to develop the design.

5 Now, we didn't want to develop the design in – in isolation and then be in this situation where they weren't informed of the design journey that we've gone through, and I think that is evident in that, you know, essentially, the city of Sydney, whilst they made a submission, they haven't objected, and the Heritage Office – or the Heritage Council, whilst made a submission they haven't objected, so – haven't objected to it. And I think honestly, why we're here today is that obviously we had a number of objections; a lot were – were pro formas, but I think it's – we, as an organisation are very pleased to be here with essentially, you know, the – the city of Sydney and the Heritage Council, I think largely supporting our proposal. So the – I thought I'd hand over to Nick to – to take you through sort of that design evolution.

15 MR SISSONS: Great, I'll - - -

MR HANN: Thanks, Nick.

20 MR SISSONS: I'll go as quick as I can, because you've got a lot of information to absorb here obviously, so I'll be fairly fast. Slow me down if I'm going too quickly, but - - -

MR HANN: No, that's all right. No, take your time, we've fine.

25 MR SISSONS: Thank you. So, this, of course, is an aerial view of the site in its level context. You can its close proximity to the CBD and its close proximity obviously to Central Station in the distance, and then Redfern Station here, which is pretty much on the corner of our site. On the other side of the railway tracks we have the carriage works building, and then on our site we have Channel 7 here – and this photograph was taken before buildings 1, 2 and 3 were commenced, but they were previously just big carparks.

35 So, at this particular stage it was a bit of an empty business park at the time, and then this lovely locomotive workshop in the centre of the picture there was the – kind of the grand urban artefact of the space, really sitting there waiting for some purpose in its life beyond, you know, just – just being itself. So, this is the future precinct, which is now well underway and – and should be completed I think by the end of next year. Starting with building 1 at the bottom there, that's now topped out and completed, and I think the fit-out of the building is now commencing.

40 Building 3, which is the small building, which is the lovely little community building which fronts the park – the Vince Chancellor's Oval, containing child care, community uses and that kind of thing. That's almost finished as well – it's a very striking building, a zero carbon building. And then building 2, which is well underway – I think it's about halfway up through its construction right now. So, the locomotive workshop really is kind of the – the cherry on the – the icing at the – the top of the site. So, these are just some images of those buildings which are nearing

completion. The predominant tenant, of course, is the Commonwealth Bank, and you can see building 3 there with its – its big awe encompassing generous roof pushing out towards the local community towards the south.

5 So, this is an overview, then, of the – the site plan. You can see the locomotive workshop in blue there, and then the other buildings in and around. There's also – at the top corner, that's the main entry from the railway station, so the first platform of Redfern Station really is just at the top of those stairs within 50 metres or so. So, the primary entrance into the building is from the top there, down that angled route into the building – sorry, into the site – and then down past the Innovation – wish I had a pointer her, but – and then into Innovation Plaza, which is the open space in – in 10 between the sheds, and then into the site as a whole.

It's an interesting site, in that a lot of the truck and deliveries are all happening pretty 15 much along Locomotive Street, which is – at the moment it's kind of a strange pedestrian mix of trucks, cars and people; no one really owns it and it's not really clear what's what, but our intention is to remove vehicles as much as practical from that space to rededicate this space over to being a pedestrianised and really pleasant precinct to be in. The building itself was built back in the 1880s – conceived in the 20 1880s, and it operated up until I think about 1988, I think.

In its day, it would have been kind of the Apple Building. It was the highest level of technology. It had the best, brightest mechanics, engineers, the best machinery from 25 overseas, and its sole purpose in life was to really serve the expansion of the railways into New South Wales. It incorporated a number of different elements in terms of Carriageworks, locomotive manufacture and servicing. This particular photograph here is of the wheel shop where they're spinning and creating wheels and repairing those. And at its height, there would have been in the order of 10,000 people working in the precinct. So it really was a remarkable building in terms of its 30 contribution to the Labor movement and also the social infrastructure of Sydney, in particular around Redfern. There are lots of stories to tell with this backstory, which we're seeking to then incorporate into the new development as well to reveal these stories.

35 The building itself has a number of quite lovely heritage details. It has got the heritage roof trusses, the lovely vaulted doors, which are a bit of a feature of the building throughout. There are lots of pieces of fairly immovable equipment which would have been a part of the building, including, of course, the famous Davy Press, and then these large, soaring spaces which currently are used infrequently as 40 exhibition spaces and photograph places and so on. And there's also a fair bit of heritage equipment which is predominantly located in rows 1 and 2, in sheds 1 and 2.

This is just a quick overview of the history of the building. I won't go into it in too 45 much detail, but it really was conceived back in 1871, and it was completed – the first stage was completed in 1887. It then went through a whole variety of different things in its life. It changed from being a steam-driven facility into being electrified, and then the diesel era arrived, the building chopped and changed over time. It even

had an important role during World War II which were then used for shell manufacturing. And then really, towards the '80s there was a step-change in railway technology, and this building slowly, slowly became more and more redundant as technology moved on and we moved into the diesel era and, of course, the full electrification of the rail lines and, of course, globalisation as well.

It then went sort of quiet for a little while. City West took over it. It became a Paddy's Markets for a bit. It was then rebirthed then as being what was known as the Australian Technology Park with, really, the ambition to bring technology into the precinct and to work closely with universities who are nearby, Sydney University and so on. But it never really, kind of, kick-started or really fired, and it worked quite well to a degree, but then the decision was taken by the State Government to put it on to the market to see if they could reinvigorate this as part of a new corridor of innovation, particularly along the Eveleigh side.

So the building in itself is – it's a bit like kind of a coral reef. It has kind of grown and shrunk over time, and it has never really been static. So back in 1887, the completion of the first stage looked a bit like this. So the dotted lines through the middle are the railway lines. So to the north, that's the Carriageworks site, and then we're down here at the Locomotive. So this is when it was opened, then, over time, additional facilities were added. There was the large erecting shop to the left and then The Foundry was then located towards the south with a traverser which then linked those two buildings. And then there was an interesting addition of more bays. So there was a little gap in the middle, sort of around bay 4, which is now known as bay 4(a) because they added that (a), little one, the loan finger in the middle there, plus three more bays at the end, and then added a few more buildings to The Foundry. Then they demolished one of the running sheds at the top there, and that was to increase the width of the railway corridor, again, as the main line became more and more important. Some Foundry changes.

But here, really, in 1945 to '52, this was the peak of its workforce. This is when this entire site had in the order of 10,000 people, and that's its maximum capacity. But from this point on, it really starts to erode down. So then demolition commences then, the running shed is demolished. It's then replaced with a more modern '60s building which runs through here. And then various bays started getting demolished, and that opened up Innovation Plaza, you can see there, which is now the open space which is where two sheds used to be. It's now quite a lovely open space. And then the full demolition of The Foundry facilities down to the south of our building, and then the Carriageworks was then rededicated into gallery spaces and a cultural institution. So it sort of started to find its own new lease on life, and that's where we go to at the point of sale.

So the building itself really is – all of the equipment and the tools used in the building were pretty much all gathered up and located mainly in bays 1 and 2, and there's, I think, kind of a reasonable effort at displaying these with handrails and so on. But it's really all just sort of stacked up in there. It's very hard to understand what these pieces were, how they worked in context, and they don't really reveal the

stories of the building. So as a result of that, it's infrequently visited; hardly anybody goes in there. And it's not a very popular thing to do for visitors or tourists, or even schoolchildren these days.

5 So we think there's a much better way of reinterpreting this and then bringing some of these machinery back into the collective conscious of the public. The existing commercial fit-out, and you will see that this afternoon, really is a fairly dreadful attempt. It's lots of plasterboard, lots of aluminium frames. In certain instances they've wedged in a third story up along the top and they've got false ceilings –
10 there's no sense of the lovely trusses. And each box is individually air conditioned and it's not really using the building as it would have been intended, as a naturally ventilated space.

15 There's this interesting interpretive carpet which is then running through the middle of the building where they've got the rail lines, which is the original route through which all the locomotives would then travel, again, to be serviced. And then there are certain locations just where staircases have been kind of interrupted and pulled through, but it's hardly, kind of, a wonderful expression of that original building; this is overwhelming it. So the main ambition for us, and we will be removing all of
20 this and taking the building back to its original parts and then rebuilding it back again so there are no legacies of the poor era of fit-out.

The building itself is quite interesting. It's really designed for lifting really heavy things, moving them around, putting them down again so they can be serviced. So
25 what that means are these H columns which run pretty much in every bay, they support some rails which run along the top of those. And you can see just this gantry here, the L18 gantry; there's pretty much one of those in every bay and they slide up and down all day long, picking things up, moving them, putting them down again. And, really, the building is built around that. It's a real process driven building, so
30 it's just all about that industrial process.

The consequence of that is it's actually a fantastic and rigorous and simple space to use. So it's really adaptable for a variety of uses and, as you've seen in its lifetime –
35 in fact, I think they do HSC study papers in there and exams and marking and all sorts of things they have in this building. The external condition of the building, it's in very good – in shape. It's quite well preserved. It structurally has integrity. But at the moment, it's fairly empty. It's a bit of a ghost town. Not many people come to visit it.

40 And there have been these inclusions of these grey boxes you can see on the top right there which are the substations which really were to fuel this as an office and innovation space, but there are some lovely features which can be pretty much enhanced. All the doors are fairly much closed, which is unfortunate because you can't into it and it really feels like it's a bit privatised. When people go in there they
45 feel nervous, "Am I allowed in here?" It's got security guards wandering around. It's not a very welcoming space right now, so I think we would like to open the doors, in a sense.

So the current uses of the building here are depicted from right to left. At the Innovation Plaza end we've got the sort of a lighter orange are the two heritage bays, and the southern one is the current operating blacksmith, who will remain in the building and he's a part of the vision for this building as well. It's one of the
5 wonderful uses of this thing. It's, I think, the best preserved blacksmith in the southern hemisphere. And so he's set to remain as a key kind of anchor in this building as one of the activities.

The blue areas are predominantly office spaces, currently used for things like
10 meetings, seminars. There's a box there with a little theatrette, but it's otherwise a fairly, kind of, ad hoc arrangement of petitions and all that will get stripped out. And then the darker orange, that's the exhibition halls, and you can see all the machinery sort of shoved up into one corner and there's a bit of a display going in there but it's, again, not very well explained. They're all sort of cheek by jowl and there's no
15 understanding of what those machines used to do. So the idea is to start to look at better ways of interpreting those.

The last two blue bays are interesting because they're kind of flanked by heritage
20 walls. So they're long skinny spaces and they're quite difficult to fit-out. So you can see the second from the end with this funny S-shape, that's got some post-production spaces in there which, I think, do work for Channel 7. They've got a very long lease, so they will remain in there, I think, until 2024, so that's sort of something we have to work around. And then the last bay is an ideal place for things like the end of trip facilities and so on. It has currently got just some office fit-out in
25 there and I think the security office and things out the front.

So the envelope of the building, again, it's very well maintained, and you can see the heritage walls. There's one through the middle of the building here, which is the big
30 brick wall, and then two at the far end, but apart from that, they're all fairly open or they're brand new blockwork walls or plasterboard petitions. So again, we're looking to open those up. And across the front there are some heritage elements which are the two pavilions here, and at the end there's the old steam tanks and quite a nice kind of lean-to vestibule on the corner there which provide it some nice visual
35 interest at the corner, which we will get to shortly.

The heritage artefacts, this identifies all the artefacts inside the building, as I
mentioned earlier. They're predominantly in bays 1 and 2, and there's a scattering of
40 them which have been displayed throughout the building and the rest are really collated at the top. There's quite a large movable heritage item, which includes things like, kind of, the tools and all the stuff you can pick up and move around, and they're all predominantly in bays 1 and 2 as well. And in the section then you can see the gantries which are also the heritage items, and that's those guys there. So there's a distribution of them throughout the building. Some bays have had them
45 removed over time, others we've got two per bay, but they're a real key part of the experience of the building and they're quite lovely objects in their own right.

The existing elevations, there's a variety of different door types. So you've got the smaller ones with the arched openings, and then there are a number – a small number of big square openings, which would have been for larger access points into the building. The idea is to maintain these, it's to reinstate these openings, and to, again,
5 as we say, open the doors up finally, allow views in and to provide glass enclosures to each of those.

So this is a section then through a typical part of the building. So you can see the arrangement of the H columns, the rails running on the top, and the gantries which
10 run up and down. And then, obviously, the machinery, but this is kind of how the building would have been during its operational days. And so this isometric then shows how that works with that arrangement. The H columns they change in width. So there are some Hs which are quite narrow and the columns are close together and others which are much further apart, and that's really a consequence of the capacity
15 of the weight that they can carry. So some can only carry five to eight tonnes and others get up to 20 tonnes, and so that's kind of expressed through the columns themselves.

So just looking at how the building works and how we can work with the building,
20 that presents a number of interesting challenges. So the idea is to insert a floor of accommodation throughout the building, and that really means that it needs to be at a certain height because there are no ways underneath those gantries. So you can see that there's a note there which is where the red line is, there are some pinch points. So it's not possible to move from bay to bay to bay if the floor is any higher, so
25 really this floor is kind of inserted at the perfect level, and that can help us achieve the commercial ceiling levels, the structural zones, the servicing zones, but allow people to walk all the way through the building underneath those rails, so you've got these little pinch points.

So with the commercial component of the project, that's what we're looking at. For
30 the retail component, they have different requirements, which is to have higher ceiling heights, and that's really to allow different fit-outs. And that means then that each of the bays is then kind of fairly individual, and we've looked at some opportunities to get some connections through those areas with the removal of a
35 select number of the rails where there has already had some compromises in the building, predominantly around bays 3, 4 and 4A, but you can see it's a higher space and it coordinates them with the top of the H columns.

So as Will mentioned, if you were to go there recently, it really feels like a business
40 park. You don't know if you're allowed in there. It's, sort of, boom gates everywhere. It feels like it's, sort of, fully privatised. So our idea is to say, no, let's do the opposite. Let's throw the doors open and make it a part of Eveleigh, and that even extends the potential one day to expand towards Eveleigh North over the tracks and to give us that – the opportunity to reknit this then into the urban landscape and
45 make it less like a defensive town and more like just a part of the city itself, and that means people the reason to go in there.

So for that point, we're saying, right, let's expand the quality and the nature of the public domain. Let's bleed it out into the edges, make people feel welcome. We've got the community building now on the site. There's the park which is open for people to use. But what we really want to do is to drive the footfalls and to get people into this and to experience this wonderful old building as a part of their everyday life. And to do that, one of the key drivers for any great city or any great town really is the central marketplace, so the idea of the market and the retail is a part of that driver to make that every day offer that people can come back again, again and again and really enjoy the building. And that's not just for the residents around but also for the people who live and work inside the site from day to day also. And again, there will be in the order of, I think, over 10,000 people in this building – in fact, maybe even more. I think it's 15,000 if you count - - -

MR: I think – yes, I think - - -

MR SISSONS: - - - Channel 7 and NICTA and all the other buildings. So it's the size of quite a large suburb all in this concentrated mass. So what we looked at was, well, where's the best location for this market. So one of the limitations that we've got, of course, is the servicing of that marketplace and that would require a large format door for things like deliveries and so on, so there was only a few doors which are big enough. So the first option we looked at was down the end here, which meant that you would have to bring truck movements down along Locomotive Plaza and into that component there. We felt that that was not the best location given that everyone is on the all the way up from Redfern Station coming in through Innovation Plaza and into the site. This sort of felt like a bit of a back eddy. So the response we had from the consultant team and the retail team was this really just wouldn't get, I think, the footfalls or the exposure that you would want to get as a part of this building.

The other issue was some of the truck movements may compromise, kind of, the experience of that pedestrian plaza along Locomotive Street. We then looked maybe pulling it over to the middle and it really had the same impact in terms of, you know, is it in the right spot; it's a little bit hidden away there. What's the best location? And then we looked at this option here, which had a number of benefits. Principally, it was that the truck movements, the existing truck movements which happen today already happen through that top corner there because they need to access the garbage area and some pick up points at the top. So to utilise that existing truck infrastructure and then just to bring it down a touch into the top of the building there where you can get a goods receiving area.

That meant that that could then directly relate then to a marketplace and a retail precinct, but the other benefit is that we could get a hidden out of the way underground connection into the parking space, so that that could then be, kind of in a sense, not, again, a big impact upon the public domain of the space. And every retailer will tell you, you will need to get ease of access into the site for visitors and for things like trolleys and goods and people are turning up with their bits and pieces and their children, their prams and everything, and that was really the key thing.

As we mentioned, CBA were very supportive of this. They've got a large staff component here and they really wanted this sense of place on the site and they were very happy to work with us to re-examine the distribution of car parking within the already approved numbers of car parks just so that we could get that connection
5 working quite well. The net benefit then is it removes all truck movements, really, from Locomotive Street, which means that we can activate that now as a pedestrian dominated space with limited car pick-ups and drop-offs for things like Ubers and taxis and that kind of thing, but otherwise there's no large volumes of traffic moving through there. And all other traffic, really, comes in from the southern approaches to
10 the site.

So the existing condition here, if we look at the building as it stands today, really suffers from a real lack of activation here in the Innovation Plaza space. The Heritage, it's a poor-quality display. The blacksmith, it's a fairly noisy operation
15 through here, but there's no evidence of him doing things in there and no one is really signing up for his classes, and he's kind of trying to make this thing work quite well as an institution. Along the back there's a very narrow excess all the way through here, which means that you can do some local delivery of goods and so on through here, but you can't bring large vehicles or vans down along the back. And
20 that's hard up against the big parking bay for kind of sick trains. I think that's where they put trains down there for recent servicing.

And also, as it stands again today, there are movements of trucks through here. They're sort of loading into these bays. These heritage areas aren't activated. So
25 really, it's sort of looking for its purpose in life. So as a part of the urban regeneration, we're looking to re-pedestrianise all of this space here as well. So if you look at the alternative, if we're able to bring truck access in through here, just through a limited and managed truck movement from what is otherwise an accessible garbage collection and garbage truck space up the top there, just to hook them into
30 here works quite well. That means that you can then get a better Heritage exhibition space with the additional space above this loading here. So the space that we would take for that we would then replicate as a mezzanine and allow people to have a view out over the top of these spaces, down over the exhibition space towards the blacksmith, which is quite a unique view.
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That means direct loading into the market and then pedestrian access deep into the building through here with the extension of the retail experience through here as a more fine-grained experience, kind of think coffee roasters and gin distillers and those sort of things, all the manufacturing of goods. It's not just retailing goods. It's
40 actually people making food and making things. So again, that's in the spirit of the original building, which was a place of manufacture, and that drives the activation through here.

And that drives the activation through here, and then we have this – the innovation ecosystem here, which is really for start-up companies, the likes of – we work – those kind of things would be what we're seeking to get into here, and then these buildings then – sorry – these suites then can escalate into larger innovation

practices. And then a major tenant element here, which would maintain a view all the way through the building that way, and then that tenant entry can occur down that way as their primary kind of announcement in the public domain.

5 The last two bays, as I mentioned, Channel 7 post-production would remain in there, so that remains fairly untouched, but the back we can locate plant facilities plus the gymnasium, end-of-trip, bike parking, change rooms, which will be useful, then, for everybody within the building. And the other benefit is this direct tunnel link –
10 again, below ground to allow all of that to remain an active pedestrian space. So this image then shows all of the retail then which is envisaged for the site. So, really, this is the beating heart of the project here with the larger format retail experience that way. There's also opportunities for cafes and things in that heritage space.

15 And then there's – these yellow areas are the balance of the retail throughout. These are restaurants, cafes, bars, all along that space here at the ground floor. There's activation here with the heritage bays. There's other retail uses, more service space uses through this way, plus in building 3, the café space is down here, the existing restaurant and café here plus the existing one there. So there's this nice distribution
20 of retail throughout the site, again to draw people into the precinct and make them feel welcome. But really that's kind of the main driver for getting the population levels and the visitation levels up. And it's really a part of a fantastic kind of heritage tourism experience as well, and Nat can talk about that in some detail.

25 So the proposed uses, then – I've just distilled this down to easy kind of bays now. So what we're looking at, then, is the servicing component through here and here, and then we have the heritage element through here with heritage retail spaces in here, and then the balance of the space works through this way. What's interesting is the building works quite well on a three-bay grid, so the first two bays is heritage, but then you get a group of three, then a group of three, then a group of three and
30 then a group of three, which means that you can start to insert things like these void spaces as a consequence of that. So you form these quite nice internal villages which are then fully top-lit with the skylights, so that once you're inside the building, standing on the ground floor, you get a full height view all the way through the building up to the trusses, so that wonderful experience of the size and the majesty of
35 this space is maintained in the experience of the building.

40 And then down through here – some of these retailers will just be doing some single height retail; they won't necessarily do the two heights. Again, that is – remains as a big void space, as well, to get that fantastic experience. And then these void spaces here as well. The uses here – we're looking at doing a combination of retail and education. There are opportunities to get an education body involved in this space here to start to tie in with some of the blacksmithing uses, so one of the changes you'll – would've seen in our resubmission was the inclusion of education as a part
45 of that, and that was really to allow us to do that as a use to tie in some of these trade activities which could come to pass.

So that's an isometric, then, of one of those three-bay chunks, so you can see then it's that central space through the middle. It's the circulation route through the

middle through here, and then these mezzanine elements which tuck back, and then that's the full height space with the gantries all on show, and then just a kind of a simple, typical fit-out inside there. But all very open, very open-plan working and very flexible and really should feel like a series of mezzanines really just slipped into the building rather than loads and loads of plasterboard and partitions, and that really would help, also, with modern kind of corporate workplace philosophies. So this plan shows, then, the SSDA submission which was – when was that back now? A year ago.

10 MS C. BURDETT: This year – this time last year.

MR: February.

MR SISSONS: Yes.

15

MS BURDETT: November.

MR SISSONS: November. Yes, November – this time last year. So that, then, was updated to include a number of minor changes principally around more knowledge around things like the toilet requirements through here, also the vertical transport and then greater clarity about the requirements for the loading space in there, and then also some work we did in terms of a nice interpretation edge just to keep a nice architecturally designed distinction between the work areas of the blacksmith and the general public and so on. And then we looked at doing the RTS submissions, so there were some changes to this one. Again, a bit more clarity around the potential for the activation of these pieces of equipment, and on the upper level, as we mentioned, we sought to change the use of the mezzanine floor to include educational uses. Not sure why that's not jumping forward. There we are.

30

So again on the upper level, this is the SSDA submission here, and the revised version, which again included the ability to activate that with retail and education and then some minor changes to the cores at the back. I think we just took one of the plant rooms out and then relocated that as the servicing requirements became known. And as a part of that, as well, we were able to consolidate a lot of the building servicing through here, which increased slightly the GFA numbers down in bay 15, which meant we actually had a component of space which was not required for plant uses, so that GFA number adjusted slightly.

40

So if we zoom in, then, on the RTS submission here, originally we were talking about activation with retail on their mezzanine space which looks out over this big double height heritage experience, and we included that as a retail/education space, again to allow that to be used as some portions of education really to tie in with the manufacturing component and a number of other small changes to fire escapes and duct runs and things like that, just as the design develops. The roof, then – what we're looking at doing is increasing the quantity of natural light into the building as

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much as possible, again to take the energy loads off to reduce the amount of artificial lighting required.

5 Through our work with NDY, they were saying that we can't actually have too many roof lights; you'll get too much solar gain and too much heat, so five per cent of the building can be dedicated in here to being roof lights, so we've concentrated those on the central spine all the way through; that's naturally lit all the way through, plus those large atrium spaces which are then flooded with natural light. But at the end here, we can – these can remain because they're fundamentally unconditioned spaces
10 out there, so the existing roof condition in its heritage format can remain in its current state, and then likewise in here, a large roof light over the central bay of that retail experience, again to get that space flooded with light all the way through. It's a bit hard to understand this drawing; sorry. There's sort of lines all kind of crushed together.

15 We've also done quite a lot of work on the look and feel and the experience of bays 1 and 2, again to start to draw upon the rich history of the site, incorporate some pieces of removable heritage component and then create a kind of a new sense of life and movement and to be inspired by the materials there. So this is an interesting drawing
20 because it's rotated now, so you'll have to kind of bend your minds. So what we've got, then, is that's bay 1 running that way and bay 2 running that way, and then that links into the market space down here, so that's there – it'd be the dock space here, and that's the innovation plaza space out that way, so I think everyone's kind of twisted their heads there. And that's the Davy Press in through here.

25 So these are some early studies that we did really to look at the activation of this space and to bring people into a much better heritage tourism experience, looking at the ability to maybe get some café spaces in through here, re-interpretation of the equipment, and again, to get people into this space to understand it. The dock itself
30 through here is quite simple. It's just a small dock which would incorporate space for a couple of vehicles plus some waste rooms and so on. But what we did was we also isolated the old Davy Furnace through here, and we've provided a very clear visual link through this space which, throughout the day, will fundamentally be open.

35 So the idea is to have that as a glass barrier so that you can see the relationship of this element of this piece of equipment all the way through, and that's really working with the limited truck movements of the dock operation. We've also got a number of heritage reversible elements. Can we re-use some of the elements as decorative
40 items, some of the pieces which would otherwise just get stored up and tagged – they can be re-used for seating components and structure and some rather interesting kind of retail experiences, so these are the concepts prepared by Buchans, who have been helping with the retail experience for the project.

45 MS N. VINTON: The idea, if you don't mind me interrupting for a moment - - -

MR SISSONS: Yes.

MS VINTON: - - - with the re-use of some of the elements would be that the way that they're attached in use for tables and things like that is it's completely reversible, so there's no welding. It's using systems with clamps and those kinds of things, so it would go through a process of design where we then would go to the heritage subpanel again, City of Sydney Heritage Division, and come back and show them what we're doing with that. So the idea is to not impact on it permanently, necessarily, but to actually use it and show people that we can still be innovative with this material. Rather than just put parts of it in storage and display parts of it, we actually want people to use it imaginatively.

MR SISSONS: And that's an important point to make in that the design journey isn't going to stop for a long time. There's lots of consultation with Heritage Division, and also all the enthusiasts and so on as we go on and get approval for all the individual bits and pieces and all the detail that we're adding to the project. So it's quite a good process of elaboration So this is just an exploded isometric showing bays 1 and 2; some ideas that we had about the edge condition so you can keep the public kind of safely away from the activities of the blacksmithing beyond; the way that we can use materials and some of the honest use of materials as an expression of the building type, bringing in art interpretation and some of the stories of the building into the fabric of the building itself: some texts, some histories of each bay; what they were at different times; and then some inlays as well to really demonstrate the old tracks that ran through here, so a very rich experience.

And then some ideas about the heritage interpretation itself on the upper level, again, to bring people into the space; reveal the stories; get education uses going through there; and to bring some of that history to life. So these are fairly sketchy at the moment. They're not – didn't form part of the primary submission, but this is the work that has been done. And you can see on the top there there's some ideas for how we can create these rather nice kind of train carriages of experience with information, pictures, the rich history, and then this upper level through here with the views back over that space and then some education opportunities inside here as well. That's on the mezzanine.

MS VINTON: So some of – all of these concepts are in the response to submissions as well and have been taken through the City of Sydney, and the Heritage Division, that subcommittee, looked at all of these concepts as part of what we were doing provided feedback to allow us to tweak them.

MR SISSONS: So here are just some sketch images of how that space could become. We're also doing a lot of work in terms of the tenancy guidelines document. So any buildings or any retail tenants would be subject to some stringent guidelines, all of which have to be signed off by the Heritage Division as well in terms of the look and feel of materials, the way the signage works, lighting, all those components, just to make sure that the building isn't being neglected in terms of its powerful impact upon that retail experience. All the retailers these days are looking for that authentic experience, so this is – it's proving to be an incredibly popular

option for a number of quite well-known retailers. So I think there's a lot of enthusiasm in the market for being involved in a project of this nature.

5 And here's just a quick image then of how that market could look and work. Again, exposing all of the original kind of fabric wherever possible and this market then just gets simply inserted in there as a part of the experience with the incorporation of some of the equipment actually inside the tenancy as a part of the displays. So a real opportunity for quite a nice understanding of that. I think Tramsheds is a recent example of quite a successful kind of marriage of heritage and retail.

10 MS VINTON: And, in this case, we have a lot more of the equipment and those kinds of things that we can actually incorporate, so we will be able to, you know, again, work with more of the character of the building than what you would see at Tramsheds.

15 MR SISSONS: Yes. One of the key principles we have is reversibility, so everything we do can be removed. So in 20 years' time, 15 years' time, 50 years' time, all of the new works can be simply taken out and then the building can get reinvented yet again on its kind of coral reef journey through its life. So we're using a lot of – it's all steelwork; it's all raised floors. Everything kind of touches the building quite lightly. Any pieces of original equipment are being stored within the building still as a part of the moveable heritage experience, and also any pieces which are temporarily removed will be reinstated or reinstatable back into the building fabric. Sorry. The drawing is a bit

25 MS VINTON: You mean temporarily removed during construction.

MR SISSONS: Yes. That's right. And even into the life of its building during tenancies and things. If some of the gantries, for instance, need to be removed to make the building workable, but they're all put into the building and reused elsewhere, but they can be put back. This is a sheet of the travelator. These are fairly technical drawings, I'm afraid, but what they really demonstrate is how this will work. This section is probably the key drawing. So that's building 2 across the road with the existing basements. We link into the lower basement level through here, which means that we can go quite deep through here under the road, up along the travelator experience and then up into the heart of the building.

40 What we've found during this process is the view from about here looking up this fantastic hole all the way up to the structure of the roof is going to be quite remarkable. It will be a really interesting experience coming into the building. And what we're looking at doing is bringing into this more than just a travelator experience, but more like, again, a heritage interpretation experience really with its links back to the original foundry location. We're looking at interesting lighting effects, multimedia and any number of different ways of making that a wonderful experience coming up into the building itself. So really going with this as an opportunity to really express some of the building excitement.

MS VINTON: We feel like it's a place where we actually have a captive audience. So rather than have it as a sort of tunnel-like experience with advertising and that kind of thing, we're actually using the most innovative sort of digital and working with, you know, different footings and things where we can to actually create that experience of you're arriving in a place that is not just a retail experience, you're coming to a really significant, amazing site. And the idea is, is that, as part of that, it can change with things like NAIDOC Week, and the Great Strikes and things that are very relevant to the history of the site and the area. We will actually develop stories that will continue to evolve over time and can be added to. So we see it as creating a really unique, iconic experience that hasn't happened anywhere.

MR SISSONS: And, again, this will be designed in collaboration with the Heritage Division and with other stakeholders. So there are more reviews – approvals along the way and to ensure that that's being then delivered in an appropriate way. One of the things that you will probably be aware of is the junction here where we start to go under the existing building and its relationship to these arches. We were able to get some old drawings of the building and I think, underground, there are a number of subterranean arch structures which I think are made from brick. So the intention is to express that experience and potentially get the brick re-revealed.

We might have to strengthen it and sort of prop it up, but get an understanding of the structure of that building so when you come through there, you know you're going into the threshold of the building itself as a kind of a – you know, that knowledge that you're now passing into the Locomotive Building. This is going to prove to be, technically, a very tricky thing to do, but I think we're all over it now. We will have to do quite an interesting sequence. Maybe, Will, you can talk about that, because it's a - - -

MR WALKER: Would you like to understand the sequence now or on site would be - - -

MR PILTON: It might be easier on site.

MR WALKER: Yes. It's probably high-level, essentially, what we're looking at doing. So most of the site has fill underneath it from anywhere from half a metre to three metres. So we're unaware, obviously, of the condition of that footing. So the intention is to excavate. I could do a detailed excavation around it to the soffit of the arch; understand what the condition is.

If the condition is – if it is in good condition, our preference is to retain it, and then what we would likely do – the advice – the structural advice we have is we would do vertical – we would, essentially, thread vertical threads through it from the top so you don't see it, which – and we would ChemSet them in, which would give it support, then we would further excavate and we would look to put a – call it an arch lintel and arch steel reveal underneath the arch to gain further support, which would tie into the columns on either side, which would then allow us to continue on with continuous piling and excavate without disturbing that structure.

5 So we've had our structural engineer come up with that methodology, and we've had that peer reviewed by another structural engineer and we've also engaged with two subcontractors to get, you know, their methodology as well. So we are very confident that we are able to do it without damaging the heritage fabric of the building.

10 MR SISSONS: Yes. It will be some – a nice bit of open-heart surgery sort of, you know, kind of tiptoeing around. So we will show you this on site in a bit more detail. We will just touch very quickly upon the public domain. This is Innovation Plaza. So that's the blacksmith space. As you can see here, this will be – it's actually predominantly finished in proportion with the plaza, which you will see today, so new landscaping, new trees, new finishes. That will continue all the way through the plaza space with the removal of one tree to allow that access in through that doorway for vehicles in through here, and that will be a managed system with out-of-hours access and not during pedestrian hours. So that will be before and after core daylight hours.

20 MR HANN: While you've got that image up. So the public domain works that are shown here are already approved.

MR WALKER: Yes. Yes.

MS VINTON: Yes.

25 MR HANN: Correct?

MR WALKER: Yes.

30 MR HANN: Yes.

MS VINTON: They're almost complete. There's only - - -

MR WALKER: 50 per cent is complete - - -

35 MS VINTON: Yes.

MR HANN: Okay.

40 MR WALKER: - - - and then the other 50 per cent will be complete with the Loco redevelopment.

MR HANN: Okay.

45 MR SISSONS: And then – sorry – if we can have - - -

MR WALKER: And - - -

MS VINTON: I was just going to say there's interpretive elements still to go in.

MR WALKER: Yes.

5 MS VINTON: All the different - - -

MR HANN: Right.

MS VINTON: - - - actually physical interpretations are still going in.

10 MR WALKER: Yes, we artworks and things as well. And just on what is already – we already have – the car park for building 2 is also approved as a retail car park - - -

15 MR HANN: Yes.

MR WALKER: - - - and the travelator up to the Loco boundary is also approved under the main building.

20 MR HANN: A recent modification.

MR WALKER: Yes, that's right.

MR SISSONS: And then this is looking along Locomotive Street. So this, again, is all going to be re-paved, re-finished, and there are fairly limited vehicle movements in through here. The green ones are taxi bays or Uber bays through here and here, and a couple of disabled parking spots there and there to allow easy access into some of these tenancies for the less abled. And then this, predominantly, will be retail all here spilling out onto that space. There will be some limited truck movements for Channel 7 this way, but they don't have a lot of movements. It's only when they have to bring something into a TV studio, I think. So - - -

25 MR HANN: So that's retail – sorry, to interrupt.

35 MR SISSONS: Yes.

MR HANN: Just so I'm clear, that's retail - - -

MR SISSONS: That's all retail, yes.

40 MR HANN: - - - as part of building 2.

MR SISSONS: Building 2, correct.

45 MS VINTON: Yes.

MR WALKER: Yes. Yes.

MR HANN: Correct, but facing, like - - -

MS VINTON: Yes, that's the – yes, that's right.

5 MR HANN: Yes. Okay.

MR SISSONS: Locomotive.

MS VINTON: It is.

10 MR PILTON: Can I just ask - - -

MR SISSONS: Yes.

15 MR PILTON: - - - what are these things – this one and this one?

MR SISSONS: I think that's a – is that a dedicated crossing point. I think it's a - - -

MR PILTON: Okay.

20 MR SISSONS: Yes - - -

MR WALKER: Yes.

25 MR SISSONS: - - - I think it must be - - -

MR PILTON: But is the idea that Ubers or taxis, or whatever, can do a U-turn around that turntable thing?

30 MR SISSONS: Yes, or they - - -

MR WALKER: Yes.

MS VINTON: Yes.

35 MR SISSONS: That's right. They can turn around there.

MR VINTON: They go around the turntable.

40 MR PILTON: Yes. Okay. All right.

MR WALKER: So it's – where you see those turnstiles is CBA's main entrance into building 2 - - -

45 MR SISSONS: That's right. It's opposite that.

MR WALKER: - - - and hence why we would like to - - -

MR PILTON: All right.

MR WALKER: Whilst we can't eliminate cars, we would like to, you know, make sure that the pedestrian is king more than the car, essentially.

5

MR PILTON: Sorry, can I just – while we're on that picture. The works – I'm just wondering where the boundary is between the building 2 works and the Locomotive building works? Will it all be built at once, or will it be built under two separate contracts or - - -

10

MR WALKER: No, it would be all – Mirvac is building the lot, so, essentially – can I just stand up and show you. The boundary, essentially – so the building 2 works goes, essentially, to this line in here.

15 MR PILTON: Yes.

MR WALKER: And so under the building 2 approval, obviously we're providing, you know, granite paving and a new granite curb. We're realigning that road. So the road currently drains this way. The road will drain this way into this drain along there, and then in this DA, that public domain from there to there will form part of this application.

20

MR PILTON: Okay.

25 MR HANN: Okay.

MR PILTON: All right.

MS VINTON: So whilst the applications have been separated, what we've done in terms of the heritage and the look and feel and the interpretation is very much an interpretive of the entire site that we see the Locomotive as a jewel in the crown. So it's leading everyone through to get to the Loco at the end of the day as well, and to follow different trails. So what you see in terms of the interpretive inlays and things that will be in the public domain will also continue through to the exterior of the Locomotive. So we've had to separate it for the sake of DAs, but it has all been dealt with holistically.

30

35

PROF Z. LIPMAN: Why have you separated it – two separate DAs for this?

40 MR WALKER: From the retail to the commercial?

PROF LIPMAN: Yes.

MR WALKER: You can blame me for that, Zada. The reason we did that is, you know, such a – you know, planning is quite complex in Sydney, and, obviously, the importance to be able to undertake construction, I guess, in an orderly way, is crucial, and, very often, you can get conditions on your retail that might have nothing

45

to do with your commercial, but will hold up your commercial development application for an unrelated issue, and I think that came out of an experience which you are aware of in the buildings where we had a situation where we had a condition in the public domain in Building 1 and 2 and 3, which was completely unrelated to what was going on on Building 1. However, that condition on the public domain which is up at the entry garden, you know, a kilometre away from it, was essentially going to make us stop construction on building 1. So I think it's essentially just taking a pragmatic view to ensure the conditions that we're give relate to the development that's getting undertaken, or those works that are getting undertaken, and they don't cause problems on unrelated issues.

PROF LIPMAN: Okay.

MR WALKER: So it's just purely a practical thing.

PROF LIPMAN: Okay. Thanks.

MR SISSONS: Okay. I'm conscious of time, so I might just fly through fairly quickly.

MS VINTON: Yes.

MR SISSONS: This is some of the traffic studies that we looked at. We had two options for getting vehicles in – through. Option – there's the Marian Street option, which is to bring cars up here, around the residential building along the top, all the way back down through here, and then into the site through its current location and into that way. This is kind of the – it's fairly consistent with the current route into the building as it stands today, but there was some concern that this would provide a lot more impact upon the residents in The Watertower building up through here.

So the preferred route was to bring cars in earlier. So instead of going all the way up and around here and then back down again, it was easier just to bring it through this way, and then into the main building that way. So this is the one which is being supported, I think, by council. In principle, it's being supported. We just need to go and consult with the local traffic group, but that means it's a much more reduced impact upon the residents, and I think it's something that we can get resolved quite happily. So that's just a quick touch on that one.

These are just some of the original views that we did, looking at, say, for instance, bays 1 and 2, a view through one of the commercial office bays you can see through here. There's nice mezzanine components running quite lightly through the building, all in steel. This is a view down the centre of the building where the rail tracks were, again, with interpretation of these original pieces of equipment and then integration of the big gantries over the top and the long vista all the way through the building
- - -

MS VINTON: So - - -

MR SISSONS: - - - to explain it.

MS VINTON: - - - you will note that we are moving some of the gantries in the plans, and the reason was we wanted them in the central corridors and public spaces,
5 and, traditionally, they moved around the building, you know, up – sorry, up their rails anyway. So we’re just moving them back into places where they will get maximum viewing.

MR SISSONS: Yes. So they can, kind of, really, exist anywhere in these spaces,
10 but we’ve – yes, it would be quite nice to get them expressed, and this is a lateral view looking back the other way up towards the stairs, again, inside one of the commercial office spaces, and, again, with pieces of interpretive equipment and some of the machinery brought into the fit-out and into the experience of the building itself. And that’s a view from, then, the public domain. So you can see, then,
15 bringing pedestrian activation through here, there’s retail down along the edge of building 2 retail through here.

MR HANN: Are we looking east, are we?

20 MR SISSONS: We’re looking east, that’s right.

MR HANN: Okay. All right.

MR SISSONS: Yes, looking back towards east. And that’s that large format
25 opening which we’ve done a nice, kind of, glazed opening to, and that’s it.

MR HANN: Thank you. No, that was good. No, that’s instructive for us. What we like to do is just go through a couple of – or a few matters that we would appreciate, you know, sort of a – more of an in-depth explanation. Probably the first thing –
30 you’ve answered, thank you, in relation to why two separate applications – you know SSDs, just to get reduced to that. Probably the first thing would be, there’s been a lot of mods, and it would be helpful for us if you could just take us through the ones that are relevant to this, and some have been quite recent, and you touched on one related to the travelator.

35 MR SISSONS: Yes.

MR HANN: So could you just, for our benefit, take us through the mods that are relevant to this since the original application.

40 MR WALKER: Why don’t I start off on the mods, just to give you - - -

MR HANN: Yes.

45 MR WALKER: The reason there are so many modifications on the main application is not that, I guess, that we necessarily can’t make up our mind no things, is that the application is pretty prescriptive, and I will give you an example on the

public domain, and we were having this discussion with the Department and the City of Sydney, in that we had to submit, essentially, construction level of documentation, and the condition that we were given was, essentially, we have to build in accordance with those plans. Not generally in accordance, but in accordance with those plans.

5 We have quite a conservative certifier, and so when we moved a path literally a meter, which we did, our certifier required us to get a modification for all those small things.

10 So I think when you look at the modifications that we've done – I think we're up to 15 – they're actually relatively minor in the scheme of things. It's just probably the conditions are quite rigorous that they don't allow the certifier to make those decisions, which is something that I personally have raised and the head of Development, Simon Healy, have raised with the City and the department, because it's not something that – you know, they're getting modifications that they don't
15 want to rule on themselves. So that's just the overall reason why there are so many modifications. The modifications which Claire is probably more familiar with – the key modification, I think, which relates to the Loco is to do with the car park and the travelator, and I believe that was wrapped up in the one mod.

20 MS BURDETT: That's in – no.

PROF LIPMAN:

25 MS BURDETT: The travelator was just for a concrete shell and the opening from building two to the boundary of the locomotive workshop. That was in mod 5, so that's for the travelator shell, and the other one was the car park reconfiguration to a retail configuration - - -

30 MR: Yes.

MS BURDETT: - - - was in lot 6.

35 MR DUGGAN: But effectively that just relocated what was parking that was available to the public that sat under Channel 7 from Channel 7 to building 2 so it was a lateral movement of an existing public car park.

40 MR WALKER: Yes. So essentially we're actually providing less cars than was originally contemplated in the DA, and that is – the only reason that is when we converted the building 2 car park from commercial to retail we were required to have bigger car parking spaces, so we lost a few, so it's at the margin. It's very marginal essentially.

45 MR HANN: It also – correct me if I'm wrong here, but there was a small retail element within building 2 which - - -

MR WALKER: Yes, there was. Yes.

MR HANN: - - - is now no longer - - -

MR WALKER: No.

5 MR HANN: Or it's retained?

MR WALKER: No, no. We're – it's retained so - - -

MR HANN: It's retained.

10 MS: Yes.

MR HANN: 600 square metres, I think, or something like that; is that right or - - -

15 MR WALKER: No. So building 2 – and you're testing my numbers a bit, but building 2 roughly had about 2400 square metres in it - - -

MR HANN: Of - - -

20 MR WALKER: - - - of retail.

MR HANN: Of retail.

MR WALKER: We're probably going to be slightly bigger than that - - -

25 MR HANN: Right.

MR WALKER: - - - just as – through, you know, the way the building process goes, but you can say it's roughly around 2400 square metres. What we always had and I think what you're referring to as the 600 square metres – we had the supermarket in building 2 on central.

30 MR HANN: That's what I'm referring to, not the - - -

35 MR WALKER: Yes. Sorry.

MS: Yes.

MR HANN: - - - total retail in building 2.

40 MR WALKER: On – yes. Sorry. Yes.

MS: Ye.

45 MR HANN: I'm really – I should have been more - - -

MR WALKER: No, that's all right.

MS: Yes.

MR HANN: - - - clear.

5 MR WALKER: So we had a supermarket envisaged in building 2 - - -

MR HANN: Yes.

10 MR WALKER: - - - and that was all about, you know, if you want to bring the
community in you've got to – we want to – you've got to get them in on a daily
business essentially. That supermarket was always – you know, it's a – if you look
at the supermarkets, you have the small Metros which are usually around 800 square
metres; you have the midsize ones which are 1500 square metres; then you have the
15 major supermarkets which are four – you know, anywhere between two and 4000
square metres.

MR HANN: Yes.

20 MR WALKER: The advice that we got was a smaller supermarket was going to
close at 5 o'clock of an afternoon essentially. It was only going to service the
worker. We went out and spoke to various supermarket operators and their appetite
to open past 5 pm and on the weekends was very little. We – if we did a supermarket
there it would have only been about the worker. The feedback we got, that if you
25 want a supermarket to open, you know, after the worker leaves and on the weekends,
you need to provide, you know, a larger format supermarket which is what we're
doing, and we've signed an agreement with a supermarket operator for 1500 square
metres in the Locomotive Workshop.

MR HANN: Okay.

30

MR PILTON: How does that compare with, say, the one at Tramways?

MR WALKER: Tramsheds?

35 MR PILTON: Tramsheds. Sorry.

MR WALKER: I think it – no. Tramsheds is probably closer to two – is it? How
big is it? It's similar size. Similar size.

40 MR PILTON: It's just the one that I've got in mind.

MR WALKER: Yes. No it's a – I don't know the exact

MR PILTON: Don't worry. It's just

45

MR WALKER: it's – you know, it's not one of their bigger super - - -

MR PILTON: Yes.

MR WALKER: It's a – yes. Not that dissimilar.

5 PROF LIPMAN: You couldn't have extended that – the size of that supermarket in building 2

MR WALKER: No. The – so one of - - -

10 PROF LIPMAN: Yes.

MR WALKER: - - - the issues with it on building 2 is (1) the loading dock was disjointed for a supermarket, so the loading – yes. Building 2 is predominantly built for the commercial tenant, and if you can remember that building, the loading dock is
15 further down to the east, so you drive in and the loading dock is to the right where the supermarket and the retail is further to the west, and so because the travel distance from the loading dock to that supermarket – it didn't work. When we spoke to the supermarket providers, you know, they said they weren't going to use that. They would have to load over the street and it was just – it just didn't functionally
20 work and – but more of our concern was, you know, come 5 o'clock it was going to close.

MR HANN: Because of the scale.

25 MR WALKER: Because of the scale of it essentially.

MR HANN: Yes.

MS VINTON: From a heritage perspective with the supermarket going into the Loco, my initial concern was my goodness, that could be Coles, you know, with big glass glazing and that kind of thing, and then we – what we've developed with the retail guidelines and with the way the format is, it's very much – has a look and a feel of a traditional marketplace-style supermarket and something quite beautiful within the space, so that – you don't – we didn't want people to travel from the
35 beauty of bays 1 and 2 into something that felt like a modern supermarket.

So even the Tramsheds – because they didn't have so much material and objects in the space – still feels quite – in areas quite contemporary, and so we don't – we want it to flow through so that if you're there as a visitor and you're using your phone with a digital app to find out about machinery and things, you feel like you're in a really
40 beautiful marketplace like the way that they've done industrial buildings overseas and that kind of thing. So we've been very particular in our guidelines around the look and feel and style so that it is a supermarket that complements and is actually sympathetic to the space and doesn't try and compete or try and create just this
45 modern infill where it's at a disjoin with the building and - - -

MR WALKER: And I will just add two things to that. The supermarket, obviously, will be governed by its own fit-out development application. We're fortunate that the person that we've secured is – very much is enthusiastic about the Heritage, and that was part of the EOI process that we ran. So that's one thing, in that, you know,
5 the Heritage office will still be part of that design process.

The other thing to point out is that the – you know, the critical success factors and the economics of providing retail, you can't disjoint the two. Like, it won't work by having a supermarket in building 2 or building 1. You need to cluster the retail to
10 create critical mass. People aren't going to walk the distance. And the reality is with retail it is very brutal; if you get it wrong, people just don't come. And there's one thing that the retailers are very strong on and they've done an enormous amount of research, and when they don't believe you have those critical success factors, they just – they will just say, "No, thanks. We will go somewhere else."

15 And so it's critical that in the Loco we create that critical mass, and that's essentially – you know, we've put a lot of work into our retail strategy, and, you know, down near the oval on building 3 and building 1 is essentially where we've got a health and wellbeing offering. You know, we have a healthy food offering. We have – we've
20 secured a gym, you know, obviously, a coffee shop, a yoga facility. As you move up the precinct, Central Avenue is more the service offering, and that ties in – you know, Central Avenue is much more of a thoroughfare and, sort of, the car probably dominates Central Avenue much more. You move up to Locomotive Street on the west, it's more your grab and go.

25 So it's more your daytime offering for the worker. You move to the east, which is towards your Innovation Plaza, that becomes more your daytime offering but probably more of a formal daytime offering, but your after-hours and your weekend offering. So you can see what we're trying to do is bring the heart of the precinct
30 through to bays 1 and 4(a), and that's reflective on the retailers we've pursued for the Loco. But also, we're reflecting that in the building to retailers that we're pursuing.

MR HANN: All right. Are there any other mods that you think are relevant that we should just be aware of so we understand – otherwise, to us it can seem a little bit
35 piecemeal, and I - - -

MR WALKER: Yes.

MS VINTON: Yes.
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MR HANN: And I understand it's not from your point of view.

MR WALKER: Yes.

45 MS VINTON: Yes.

MR HANN: But from coming into this sort of cold, so to speak - - -

MR WALKER: Have we put the mod in for the roof? Yes, we have. Like, to give you another example of a mod, what we've done is changed the material of the building 2 roof. We haven't changed the shape. We've changed the material because it's a curved roof, and we found – we went out to the subcontractors, and it was very difficult to build, and our certifier is making us put in a mod for the material of the roof to go to a TPO product.

MS BURDETT: That has been approved.

10 MR WALKER: Yes.

MS BURDETT: Yes.

MR WALKER: That has been – yes, so - - -

15 MS BURDETT: The only other one - - -

MR WALKER: So there - - -

20 MR HANN: The ones that you think would be relevant - - -

MS BURDETT: The only - - -

MR WALKER: No.

25 MR HANN: - - - to this particular application.

MS VINTON: Yes, to this particular

30 MS BURDETT: Yes, the only other one that's potentially relevant is one that's nearly approved, hopefully – relates to the process that we undertook to do the detailed landscaping design - - -

MR HANN: This is the public domain?

35 MS BURDETT: - - - in the public domain.

MR WALKER: Public domain.

40 MR HANN: Okay. Yes.

MR WALKER: That's mod 11, isn't it?

MS BURDETT: Mod 12.

45 MR WALKER: 12, yes.

MS BURDETT: So the same words are replicated in our draft conditions, but it doesn't reflect the updated words that we want to get approved that's - - -

MR HANN: Right.

5

MS BURDETT: - - - in mod 12, because that – the department didn't want to put those in because that hadn't been approved yet. And it - - -

MR HANN: Okay.

10

MS BURDETT: - - - all is to do with being able to get modifications to those detailed design plans approved in a very timely manner because, as the conditions set out now, we have a concept for landscape design. But then we have a condition that requires very detailed landscape plans to be prepared in consultation with the City Council and the Heritage Council and then submitted to the secretary for approval. And then there was no actual way that we could modify those detailed plans without going through that consultation exercise - - -

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MR HANN: Okay.

20

MR WALKER: Yes.

MS BURDETT: - - - for the sake of moving a path or something that – which provided a benefit. So that is something that we envisage that we will need to change without this application, but we – but the department - - -

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MR WALKER: It shouldn't impact – it has got - - -

MS BURDETT: It doesn't - - -

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MR WALKER: Yes.

MS BURDETT: - - - impact us - - -

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MR WALKER: Impact the Loco.

MR HANN: Okay.

MS BURDETT: - - - this approval before you at the moment.

40

MR HANN: All right.

MR WALKER: I think the other one thing - - -

45

MR HANN: Okay.

MR WALKER: - - - that I think is important to point out with the mods is we're not as bad as what it probably seems in that you've got to remember it's – there's four areas of work, building 1, building 2, building 3 and the public domain, and it wouldn't be unusual for each – you know, a building to have, say, four mods. So if
5 you do the maths that way, we're actually in line with industry standard.

MR HANN: It's all right. We see lots of mods - - -

MR WALKER: Yes.
10

MR HANN: - - - as you might imagine.

MR DUGGAN: Just on your question on the Tramsheds supermarket, it's 2345 square metres.
15

MR HANN: Okay. All right. No, thanks. All right. Well, look, can we turn our attention to a couple of the points that we would like to elaborate on. Look, just your – the basis on the increase or changes in GFA which has arisen subsequently through the RTS.
20

MR WALKER: Yes, I think Nick touched on that on his submission.

MR HANN: He did. He mentioned it.

MR WALKER: It's mainly

MR SISSONS: Yes, so it was predominantly bay 15.

MR HANN: Yes. Okay.
30

MR SISSONS: And I think the reduction in the required amount of plant space we needed meant that there was space re-available then for use as commercial office or other ancillary uses. So I think that was predominantly it.

MR HANN: Yes.
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MR SISSONS: And I think a slight change in - - -

MR WALKER: Bays 1 and 2, I think. There was - - -
40

MR HANN: So small net increase, I think.

MR WALKER: Yes, I think it was 194 square metres - - -

MR SISSONS: Yes, it's not much.
45

MR WALKER: - - - which was to do with bays 1 and 2 in, essentially, I think reclassifying - - -

MR HANN: Okay.

5

MR WALKER: - - - the area.

MS BURDETT: So yes, when we put the SSD in for bays 1 and 2 north in that – on the ground floor, we had some blobs, really, of retail that were not including the machinery area. In the RTS process and responding to the submissions, we needed to do a test fit-out to make sure that we could put a retail use in that area that would be compatible with a blacksmith and their uses and also the Heritage machinery. And so from that that experience, we actually found that those little blobby areas that we've nominated would be too restrictive to actually provide a really good design outcome for any retailer or operator - - -

15

MR HANN: All right.

MS BURDETT: - - - in that bays 1 and 2 area. So we extended the extent of the GFA for the retail to go from the bay 1 wall to the back bay 2 wall - - -

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MR HANN: Okay.

MS BURDETT: - - - so that they could have the opportunity to have the flexibility and provide an innovative design, detailed design that could make the whole space really good, rather than just being restricted to those very confined small - - -

25

MR HANN: Okay.

MS BURDETT: - - - irregular areas.

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MR HANN: Well, while you've touched on the blacksmith area and retail, we might as well address that now because that's one of our matters we wanted to ask you about. And it's really around – obviously, you've done additional studies in relation to the impacts of the blacksmith operation in relation to retail, but there is a risk, obviously, otherwise you wouldn't have done those studies, in terms of the compatibility. So it's really a case of what mitigation is available if the impacts from the blacksmith operation are not quite as you modelled.

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MR WALKER: So, firstly – so why don't I answer that? The blacksmith is being retained. So he is absolutely paramount and an integral part in our overall strategy. We see the blacksmith as a huge opportunity; we see him as the uniqueness of the site to draw people in. And, you know, Natalie has done extensive work around, you know, heritage tourism and we think, you know, the opportunity for him to grow his business is substantial, and I think he will be a huge – he will benefit from the retail that we're doing. And I will give you an example in that we – so there has been

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heritage days that have been run over the years out at the ATP or, as we call it, our South Eveleigh.

5 We have only purely focused on the – the government purely focused on the history element only marketed to just more the heritage enthusiasts and, you know, we carried on that for the two years prior to what we did this year. I think last year we probably got, at most, 300 people through and, you know, we pushed it through all the social media channels and what not. This year, we opened it up and we actually called it a Choo Choo Festival. We targeted not only heritage enthusiasts, but also
10 families in the area, and we had no idea what success we would have, but we got about close to 5000 people in and, you know, we had jumping castles and things for kids, you know, train sets and what not.

15 As a consequence of that, you know, I was extremely pleased to see – you know, the blacksmith, obviously – Matt – we work in very much with him, and he’s aware of the day and he has his exhibitions. People were five deep watching his display. So they might have come for other reasons, to entertain their children, but, as a consequence of being there, they discover Matt and, you know, the amazing trade that he does. So I just – I can’t – because we asked this a lot by the community on,
20 you know, “You’re kicking out the blacksmith.” That is completely incorrect. We are retaining him and he is integral to bays 1 to 4A. In regards to the practicalities of it all – so we have carried out some acoustic testing, which is essentially demonstrated that, you know, yes, he has spikes in his noise, but it’s not – you know, it’s not something that is going to deter people from wanting to be in that space.

25 And in regards to ventilation, in that, obviously, you know, he can at times produce, you know, smoke. Most of the times not, because most of his equipment is flued anyway. However, our consultants have come up with, you know, a pretty simple strategy of you’re supplying air on the north end and you’re exhausting on the
30 southern end where he is, and, you know, so we’re confident that the amenity in regards to noise and air quality will be sufficient for retail. And the retailers that we’re talking to, you know, we are – you know, we are making it very clear that, you know, he is – will be there and that their offering has to be, you know, essentially able to co-locate – you know, work together. So hopefully that gives you guys the
35 confidence that he will be - - -

MR HANN: Will that be written into their leases in terms of how that’s - - -

40 MR WALKER: Their - - -

MR HANN: What your priorities are?

45 MR WALKER: I haven’t thought about it to be honest, because, to be honest, we haven’t – we’re not talking to any tenants in bays 1 and 2. We sort of want to bed down bays 3 to 4A first, but I think that whether you – put it this way, he will be written into their lease that they’re not going to be able to terminate the lease because of, you know, the work that Matt is undertaking. So, you know, in any retail lease,

you have to do a disclosure statement; as part of that disclosure statement, you know, all the relevant information will be disclosed essentially. So they will be going in very much, you know, with their eyes wide open.

5 MR PILTON: So it's only one man that works in this area, is it? One blacksmith.

MR WALKER: He's – yes. So the guy's name is Matt Newburn. And so he is the owner of the business, Eveleigh Works. And, you know, he has other people that work with him, and he runs classes. And, you know, his business, I wouldn't say,
10 you know, is going okay, but I think, you know, with our help, you know, I think it would go much, much better. So – and that's – one of the things that we've talked to him about is – is, you know, it would be great to see other people working in with him. However, he is doing that sort of – he will invite international. So he had a – I think it was an Italian blacksmith that came over.

15 And you will see this afternoon when we go for a walk they made a shark, which they put up for sculptures by the sea. And so we want him to drive more of that, and I'm very upfront with Matt in that my belief is that, you know, he is extremely fortunate to be in that space. And with that comes the obligation of, you know,
20 showing the train to other people, and opening it up. And he's – we're fortunate that we've got him, because he's very much on that mindset, so - - -

PROF LIPMAN: Where are his hours of operation, generally?

25 MR WALKER: Yes. So he can operate, essentially, you know, whenever. But he's – it's – one of the issues that I discussed with Matt, it's very – it's not – he doesn't, you know, work 9 to 5, for instance. And so, you know, it's very much, you know, at his discretion when he has workshops and what not. And one of the things, you know, which Natalie and we all talk about on the weekends – you know, you will go
30 there. And, you know, I work most Saturdays there. And, you know, there's no one there. It can be – it's not activated. And if Matt leaves and goes on holidays, you know, generally speaking, you know, it won't be activated.

35 Like, it needs him there. And one of the discussions that we've had with him is that you've got to have a business model that doesn't require – because he's very talented and super enthusiastic, but, you know, you need a business model that doesn't need him there seven days a week to run it. I said you're going to run yourself into the ground. And so that's one of the things where we would like to help him in driving a model where it is activated sort of more than what it is.

40 MS VINTON: We've also, in terms of the cultural heritage tourism aspect of it – we've talked to him about – because we're wanting to put in school programs and things. The site, previously as ATP, they had made a decision not to let – allow school groups to go to the site, which is an unusual decision. So none – schools have
45 not ever gone to the site. We think it's absolutely essential, because there's so many opportunities about key themes, industrialism, workplace rights, Aboriginal rights, Aboriginal workers, the iconic nature of the site. There are so many amazing stories

at that site. So, for us, having schools coming there regularly is a really important thing, because it's such a unique site.

5 So we've been talking to Matt as part of what we would feed into our interpretation
planning – is having set times of the day where he does what you call the sort of
sparks. The cool stuff that people are excited about. He has set little programs of 15
minute windows where we can build in for our – both our schools and cultural
tourism programs, so that they know at these times of the day this is when this
10 happens. And that – he's very enthusiastic about achieving that. And he has got – he
has been building up more blacksmiths working there. He now has another full-time
blacksmith there who is there when he's not there, but part of the whole cultural
tourism aspect of it is creating that environment where people can come and see a
blacksmith at work. And because his ethos has been teaching people and getting
15 people passionate about blacksmithing it's a really perfect fit for what we want to do
as well.

PROF LIPMAN: Is there any partition between the blacksmith and the public, or
the retail? Was it just all open?

20 MS VINTON: So – so there will - - -

MR WALKER: It's just yes.

MS VINTON: Yes.
25

PROF LIPMAN: Yes.

MS VINTON: So – and there will be – we showed in the design area. That's what
we're designing in is this beautiful - - -
30

MR WALKER: It is. It's not a partition. It's - - -

MS VINTON: Yes.

35 MR WALKER: - - - you know, a - - -

MR: A handrail, basically.

MR WALKER: It's a - - -
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MS VINTON: Hand - - -

MR WALKER: Yes. That's right.

45 MS VINTON: Just a handrail. At the moment it is, but we're intending on having
interpretation in there, and opportunities for people to sit and watch. And there will

be openings when you can allow people to come in, and that kind of thing. But we're creating that safety barrier. But it won't be – there's no full height.

MR PILTON: Okay.

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PROF LIPMAN: Thank you.

MR WALKER: That's probably – that's why we put the heritage interpretation area where it is. So the Amtrak of the site is, you know, everyone is walking from the station, down Innovation Plaza and we would like to then, you know, then some will be directed, you know, past the blacksmith, and then if you going into, on the left-hand side, you have Matt but then you also have the heritage interpretation and, you know, we're going to build him a new front door. One of the things he – you know, when you see he doesn't really have an entrance to his site.

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And why we think that is the right space to have, you know, the main heritage interpretation area where it tells the stories is it's very much tied in where he is, and then we can, you know, put what Natalie says, you know, have times where he does exhibitions and whatnot, and that's why it's important for the retail to be where it is, because, again it's on that Amtrak, and if you think people are going to walk down Innovation Plaza, if you don't have the retail, there's very little reason to walk past Matt and that heritage interpretation area.

20

However, if you have the retail, the first thing that they're going to see is Matt and the heritage interpretation. If you come by car, the first thing you're going to do is go through the heritage – I call it a heritage interpretation tunnel, not a travelator, because that's essentially what it is going to be. It's a place what Natalie said where we have people captured for a period of time, where we can give them this amazing digital experience all to do with the heritage of the building. So each entrance that you're coming in, you're getting told the story, essentially.

25
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MS VINTON: And we have incredible footage, archival footage of the site.

MR PILTON: Right.

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MS VINTON: And and things. So we would do – it's – we've got so many amazing photos and things. It's such an opportunity to do something that has never been done anywhere.

40

MR PILTON: What do you envisage for this retail den that seems to - - -

MR WALKER: The guillotine.

MR PILTON: - - - open into the blacksmith area?

45

MS VINTON: Do you have the image, Nick?

MR SISSONS: I do, yes. Yes, I will just go back a couple.

MS VINTON: The other thing about – just quickly, putting the heritage
5 interpretation at the front of his workshop is that we didn't want people to feel like
they had to purchase something to sit and watch him. We wanted it to be free and
accessible and people not to feel like, "Well, do I have to go to a café to watch him?"
It's very purposeful about ensuring that it's accessible at any time and you do not
have to buy something. You can actually sit. So part of the way it's designed is
10 there's all seating and that sort of thing, so it's not – you're not under any pressure to
buy anything to be there.

MR WALKER: So there's – there's no access at the minute in from that retail into
him.

15 MR PILTON: Okay. It just looked that way on the plan.

MR WALKER: Yes.

MS VINTON: No, we - - -
20

MR WALKER: No, we would like to open him up.

MR PILTON: Yes.

25 MR WALKER: Like, so there's a number of windows which you will see which are
just bricked up, and so the – you know, we would like to create more a visual
connection for him.

MS VINTON: There's a little hub at a side; there's a little doorway. We want to
30 - - -

MR PILTON: Here?

MS VINTON: - - - be able to create an option – yes, up a little. Sorry, a little up
35 further up.

MR PILTON: There.

MS VINTON: Sort of down.
40

MR PILTON: No?

MS VINTON: In – no, where's the opening? Down, Claire. You know the bit
45 where we want to put, like, a - - -

MR PILTON: Oh, the main door?

MR WALKER: Yes.

MS VINTON: - - - little bit where the doors can be open and there's like a little
barricade there where people can walk in. You know that bit?
5

MR PILTON: You mean here or here?

MS BURDETT: In here. Yes.

10 MS VINTON: Can you point that bit out?

MS BURDETT: I think it's there, so - - -

MS VINTON: So we've talked to Matt about that.
15

MR PILTON: Yes.

MS VINTON: So when you're walking past, because at the moment people can't
see in and you can't - - -
20

MR PILTON: Yes.

MS VINTON: - - - keep it open because then people could actually wander into his
space.
25

MR PILTON: Yes, okay.

MS VINTON: So the idea is that you would have a little pocket where people can
come in.
30

MR WALKER: Yes, to get a bit closer.

MS VINTON: He's still protected but get a bit closer, yes.

35 MR HANN: View it but without actually - - -

MR WALKER: Yes, that's right.

MR HANN: - - - encroaching into the space. Okay.
40

MS VINTON: Yes, without actually going - - -

MR HANN: All right.

45 MS VINTON: So there's all of those sorts of things that he's excited about that, that
we're excited about too.

MS BURDETT: And just on what's happening here, the way that the consent is set up, there's a number of elements where the detailed design for the base building will go through detailed consultation with City Council and – City Council and the Heritage Council, and then be submitted to the secretary for approval for their satisfaction before we – like, prior to a certain CC stage. So this is the concept, but the actual, sort of - - -

MR WALKER: Yes, the detail is continued, yes.

10 MS BURDETT: - - - details of the base will - - -

MR PILTON: Details. No, we appreciate that. Yes.

MS BURDETT: - - - actually come forward and there's triggers in - - -

15 MR PILTON: Yes.

MS BURDETT: - - - the consent that's built in to enable that and have – they will be – go through the same process that we've done in getting to this point as well.

20 MR PILTON: Well, whilst we're talking about this area, there's these two seating areas out in Innovation Plaza, is the idea of that, like, the cafés or bars - - -

MS BURDETT: Yes.

25 MR PILTON: - - - or whatever that open out on to there?

MR WALKER: Yes.

30 MS BURDETT: Yes, they will be connected.

MR PILTON: Yes.

MR WALKER: Yes, we would very much like to act like, yes – when you go out there and, you know, as Zada would know, Innovation Plaza has got, you know – it has got really nice light, it has got, you know, they have the beautiful plain trees, and so we want people to be able to spill out and use that space.

MR HANN: All right. Do you know – sorry.

40 PROF LIPMAN: Sorry.

MR HANN: No, go on.

45 PROF LIPMAN: I was just going to say, while we're on it - - -

MR HANN: Yes, let's - - -

PROF LIPMAN: The additional seating in the – it was in Locomotive Street, wasn't it, the additional seating that was going to - - -

MR WALKER: Yes, on Locomotive Street.

5

PROF LIPMAN: Yes, yes, yes.

MR WALKER: Outside bay 4A. Yes.

10 PROF LIPMAN: Yes. Could you - - -

MR PILTON: Oh, here.

PROF LIPMAN: - - - just elaborate a little bit on that?

15

MR WALKER: Yes. So again, there's the same philosophy in that we've – that, you know, the tenant in that area, we want them to – so there's already an archway doorway, and so we would like, you know, people to spill out onto the – you know, to the pavement and to the public domain there. And I think when we're there you will see that, you know, it offers quite a good opportunity for that. You know, we want to see people, you know, and I think it offers a good seating zone.

20

MS VINTON: The intention too with the heritage interpretation of the elements externally to the building is that the pump house which is currently always closed, we want to be able to light that up and have some sort of projections. We haven't worked it out yet.

25

MR PILTON: Which is the pump house? Sorry.

30 MS VINTON: Which is – can you show where the pump – that one. So - - -

MR HANN: Okay. Yes.

MS VINTON: So it has – it went through a program of being restored, and it won heritage awards, but it's actually always closed. And often on open days it was even closed. So we want to actually allow people to access that with – so the same idea of either being able to look through the glass or - - -

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MR HANN: Yes.

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MS VINTON: - - - come in, and the idea is we will have it lit in different ways. There will be a digital app where you can look in. We're looking at how we can create, like, a hologram-style working there, that kind of thing, interpretive, so that when you're out there it's interesting and you actually understand what it is, how it was used. And similar with the boilers and all of those sorts of things. We want these elements to have the stories told and not just sit there, and so we're going to

45

work with lighting and a whole range of things to actually make them feel like there's some life behind them and people associated with it.

5 We want to humanise these machines that are just sitting around the place and actually get those stories in there and work with projections so where it looks like the – where the wheels are, you use lighting to make it look as though the wheels are actually moving. There's so many ways that we can use digital elements now to get that happening so that they're not just lifeless machines, and that's kind of externally as well. We feel like that will actually bring people in and then want to come in and see more.

10 MR HANN: Okay.

MR PILTON: Can I just ask some questions - - -

15

MR HANN: Yes, Adrian. Yes. Yes.

MR PILTON: - - - whilst we're on this general area.

20 MR HANN: Yes.

MR WALKER: Yes.

25 MR PILTON: I'm a bit concerned about the trucks coming in and reversing in, and so how are you going to manage that to make it safe? Because a lot of people, I assume - - -

MR WALKER: Yes.

30 MR PILTON: - - - will be walking up here to Redfern Station and all through the day at peak hours.

MR WALKER: Yes.

35 MR PILTON: When do you envisage deliveries and so on?

MR WALKER: Yes, so firstly, we will have a dock manager there that will manage the deliveries and – you know, from Mirvac's point of view, safety is always paramount. And so we will – and I think the condition that is currently proposed by the department is that we will develop a loading dock management plan, and I think the condition says that essentially, it prohibits deliveries outside of - - -

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MS BURDETT: Peak - - -

45 MR WALKER: - - - peak pedestrian hours, which is generally in the morning and in the afternoon. And, you know, we're talking to our tenants that, you know, obviously, you know, they don't want to get deliveries, you know, during those times

anyway. So it will be controlled, essentially, through a management plan which we will submit to the department, like we did the buildings, and get that endorse. So – but, you know, absolutely, safety is paramount, not only on this site but on all Mirvac sites. And I think we’ve got a pretty good track record.

5

MS BURDETT: Also, I think part of the dock management process which we already have in place for the other buildings is that all the deliveries will be booked in a timeslot. So there wouldn’t just be ad hoc deliveries turning up.

10 MR PILTON: It’s just unusual that you have to back in - - -

MS BURDETT: The - - -

MR WALKER: Yes.

15

MR PILTON: - - - to a loading dock.

MS BURDETT: Unfortunately, because there’s no – we did look at those options, but there wasn’t – there’s no enough room in there without impacting on the heritage fabric for trucks to come in and that in a forward direction or put a turntable in. That would just be too much impact.

20

MR PILTON: Not for a truck, yes.

25 MR WALKER: And one of the benefits of that space is it is very wide, and so, you know, it’s not an issue, you know, while they’re getting the delivery to block off – you know, like – you know, we’re doing building the buildings. You block off an area, the truck backs in. And so it’s worth saying, you know, we’re on-site building – well, what we’re doing today, we get an enormous amount of deliveries and, you know, we’ve managed to do it without any incidences, and it’s all about having the appropriate and rigorous management plans in place.

30

MR HANN: While we’re discussing the loading dock and trucks, then, there are two options that are presented in the department’s assessment and I think your own. So you’ve got Margaret Street or Marian Street, I think.

35

MR WALKER: Yes.

MR HANN: With the Margaret Street one I think there were some issues originally from council in relation to the car spaces and - - -

40

MR WALKER: You would lose two cars.

MR HANN: - - - no-stopping zone that would wipe those car spaces out. Where’s that at in your thinking?

45

- MR WALKER: So our preferred option – and I think the council’s preferred option – is not to go up, all the way up to Marian Street.
- 5 MR HANN: Marian Street is the one that takes you in a loop around – up around

- MR WALKER: Is – you go all the way around the loop. The ---
- MS BURDETT: Yes. Yes.
- 10 MR HANN: Up around the deck. Yes. Okay.
- MR WALKER: It is to access Margaret Street. And the reality of that is, you know, you do lose two car spaces. However, our initial discussions are – is that, you know,
15 that is something that they’re happy to consider and would be part of our condition that we would have to go and resolve that with the City of Sydney.
- MR DUGGAN: They’ve got a separate committee that the ---
- 20 MR HANN: Yes.
- MR DUGGAN: --- planning officers don’t control. They say that it needs to go to the local area ---
- 25 MR HANN: Yes.
- MR DUGGAN: --- traffic committee, which is the only body consultation members on it that could add and remove parking spaces.
- 30 MR WALKER: Yes, it’s worth saying, and, you know, the NIC building which Mirvac own and have, there’s a long lease to Cicada in that building. They already have their loading dock that requires that access. The IBC building already have their loading facilities and car parking that require that access, and the Loco also has its loading facilities there that require, you know, their – the – you know, the garbage
35 removal and whatnot. So it’s not that we’re actually changing – and all those trucks – I guess, they’re working, I guess, in the current constraints. We just want to make sure that when we do it and because we’re doing a bigger development, you know, that it’s done properly and the sweat paths, you know, are appropriate. So ---
- 40 MS BURDETT: But ---
- MR WALKER: I guess the point that I’m making is that if there’s an existing loading facility – there’s three existing loading facilities already using that access.
- 45 MS BURDETT: But the reason why we’ve still got two options on the table is because the Margaret Street one is still an unknown. The Marian Street one ---

MR HANN: In terms of agreement with council.

MS BURDETT: In terms of - - -

5 MR HANN: Yes.

MS BURDETT: - - - an agreement with council.

MR HANN: Yes, okay.

10

MS BURDETT: The council wanted a condition on the consent to block – to remove our ability to use Marian Street, but, equally, if we don't get the Margaret Street approval, we – there is enough space and we have looked at the potential impacts on the residents in the Watertower which I think are just their own perceived impacts looking at in terms of their noise because they're – those apartments are totally mitigated from noise because of the train - - -

15

MR HANN: Yes.

20 MS BURDETT: - - - line - - -

MR HANN: Yes.

MS BURDETT: - - - in any event. So we just didn't want to – we couldn't agree to restrict the Marian Street access if - - -

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MR HANN: Yes.

MR WALKER: And I think the council - - -

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MS BURDETT: - - - we - - -

MR WALKER: - - - actually made the point - - -

35 MS BURDETT: If council - - -

MR WALKER: - - - that they can't actually restrict us using Marian Street. It's an existing road. There's existing trucks using it. You know, they can't essentially – you know, as I said, there's three buildings already using that access. We just think it is more appropriate to use Margaret Street because it's minimising the impact, essentially.

40

MR HANN: All right.

45 MR PILTON: Okay.

MR HANN: We've probably covered the travelator.

MR PILTON: Yes.

MR HANN: Adrian Michael.

5 MR WOODLAND: No. No. No. No further questions from me.

MR HANN: So we did have a note here, just so we understand, you've made some recent amendments that are term minor. Just as recently as September. And we've seen the letter that relates to that table about those. It was really just to
10 understand, clearly, you know, the – to confirm those and the justification for them in terms of impacts, really. It's really around your advice to us on the impacts that they have.

MR WALKER: Is that – which ones - - -

15 MR: It's the - - -

MR WALKER: The

20 MR: The mezzanine chambers.

MS: The mezzanine chambers.

MR WALKER: Yes.

25 MR HANN: Yes.

MR: Just want to bring that up.

30 MR HANN: One of them are related to – I think to the lift, I think; is that right?

MR SISSONS: So that's the RTS. And then that one is the SSDA.

MS BURDETT: No. That's - - -

35 MS VINTON: That's the - - -

MS BURDETT: - - - the current position.

40 MS VINTON: It's the other way around.

MR:

MR: Sorry.

45 MS VINTON: Yes.

MR DUGGAN: Maybe start with the first one.

MR: So that's what we submitted

5 MR HANN: Right.

MS BURDETT: So that was in the RTS with the plant in the top corner.

10 MR: Yes. We had a big plant in there.

MS BURDETT: In bay 3. So I think through design development, talking with potential tenants as well. We wanted to move the plant from that top corner - - -

MR HANN: Right.

15

MS BURDETT: - - - down to the ground floor, so we could open up that top tenancy.

MR HANN: All right.

20

MS BURDETT: And then we needed to rework the fire stairs, and we did some juggling of the lift access as well. So really is just to actually provide the potential of opening up that whole strip along that back. The mezzanine in bays 1 and 2 into – towards bay 4A, and then have a separate tenancy in the front level of it.

25

MR HANN: So, Natalie, the heritage impact of that, in your view?

MS VINTON: Well, from my perspective I'm happier not to have a plant room on mezzanine level, because it - - -

30

MR HANN: All right.

MS VINTON: - - - creates more opportunity to see the ceiling. And with the way of having the supermarket you will have a back of house area down in that back section anyway. So for me I think it's actually a more pleasant

35

MR WALKER: And I think it also allowed us to – just having a look. I've got to cast my memory back for all this stuff. Yes. I think – and one of the other things is, I think, the – an initial proposal is – would have tried to – if you just go to the ground level of the plan. So here - - -

40

MR: Before and after.

45 MR WALKER: So the original application didn't propose a significant heritage interpretation zone here. We were contemplating something more up here, but – now, when we started to speak to the community. And the way we know people are going to walk through the side – the reality is to get to people who walk through the

side, through here, and then up to this area to do the heritage interpretation we felt was going to be very difficult in a - - -

MR HANN: Right.

5

MR WALKER: It's hard to get, you know, when you've got a retail, to get people to walk upstairs. So we thought it would be much more appropriate to bolster the heritage interpretation down here. And we saw that as a big benefit in that people are getting told the story just naturally just walking through the space. So we felt that it was improving the heritage outcome.

10

MS VINTON: And we also wanted to address community feedback and concerns about that fear or perception that they may not be welcome in that downstairs space. So that's why we really wanted to make it very clear that it's freely accessible. And you can spend and time, and you really are encouraged to be in that space without having to spend a cent. And that came back from feedback from the community being fearful.

15

MR HANN: Were there any other items in that? Okay. One tree.

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MR WALKER: One tree.

MR HANN: One tree.

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MR WALKER: One plain tree.

MR HANN: One tree. We had to mention it.

MR WOODLAND: Very plain.

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MR HANN: We had to mention it.

MR WALKER: Yes.

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MR HANN: So I presume, from my read of it, it has to go because it's in the way.

MR WALKER: Yes.

MR HANN: And there's – the workaround is – you've obviously explored that. And the alternative is to relocate it. So - - -

40

MR WALKER: I think our view is – and when you go to that space there is a line of plain trees there. If you remove one it's not going to have any impact to the amenity of that space. You will see that the existing trees there have a very healthy - - -

45

MR HANN: Yes.

MR WALKER: - - - canopy. And, you know, we just think from the amenity to the pedestrians there will be none, essentially. And, you know, plain trees – it’s not a – it’s of a low – I forget what they rate it. But I think it was a low rating, essentially, by our arborist, so - - -

5 MR HANN: Yes.

MR WALKER: - - - I don’t think anyone - - -

10 MS: It was moderate.

MS BURDETT: And also council made - - -

MR WALKER: Moderate, was it? Yes.

15 MS BURDETT: - - - the comment in their submission that if we would try to relocate that tree it wouldn’t work.

MR HANN: Yes.

20 MR WALKER: Yes. It’s pretty substantial.

PROF LIPMAN: Yes. I read that.

25 MR HANN: Yes.

MS VINTON: And it’s not a cultural heritage planting, because, obviously, it was an industrial site, and that’s where the spring shop used to be. So from a cultural perspective it’s not, like, at a site where a church site might have associated cultural plantings of particular types of trees and things like that there. From a heritage perspective there’s not an impact.

30 MR HANN: Okay. Determination – sorry. Go on.

35 PROF LIPMAN: So I just wanted to ask about the trimming of the Port Jackson fig.

MR WALKER: Yes. Yes. The fig.

MR HANN: Yes. Thanks.

40 MR WALKER: So that – yes. That will – to be honest, it probably requires to be trimmed regardless, as I said, because it is an existing loading dock anyway. However, when we had the arborist out there they said, you know, it shouldn’t – the lower branches should be trimmed, I think, with minimal impact to the tree.

45 MR PILTON: Whereabouts is that tree, actually? We’ve got - - -

MS BURDETT: It's on the corner of - - -

MR PILTON: It's up here somewhere.

5 MR WALKER: Yes, it's up your – it's here. That one there.

MS BURDETT: Yes.

MR HANN: Okay.

10 MR WALKER: And you just come down there and - - -

MR PILTON: Okay. So we can walk past it when we get off the train.

15 MR WALKER: Yes, most certainly.

MS VINTON: Yes.

MR PILTON: Yes.

20 MR HANN: All right. Look, there's obviously fairly stringent mechanisms in terms of dealing with contamination remediation. We note that you will plan to pull up the floor where the current blacksmith workshop is – is that right – which is - - -

25 MR WALKER: Yes, we would like - - -

MS VINTON: Sections of it.

MR HANN: And return it to an earth floor, if that's the correct terminology. So

30 that amongst all the other disturbances, I mean, I presume, without going back into the detail in the documentation, you know, there'd be a level of contamination of - - -

MR WALKER: Yes.

35 MR HANN: - - - all sorts of nasty things. So I really just wanted some commentary on that.

MR WALKER: So we've engaged the consultant, which has done the remediation action plan for the wider site, JBS&G.

40 MR HANN: Yes.

MR WALKER: We have done some test holes, which basically largely have found

45 that the contamination levels are similar to what was found in building 2, and building 1. So there's some heavy metals. There's some VOCs. There're probably not as bad as what people envisage. So we're essentially proposing very similar strategies to what we did in the other buildings. So we're going to – you know,

we're carrying out, you know, CFA piles, which is essentially a pile that goes down, and you have some spoil and it fills up with concrete as you do that pile. So there will be some spoil that will be, hopefully, pre-classified.

5 So we'll do enough testing that we can pre-classify the soil, so it can essentially be removed straight onto a truck and taken away. Where there are areas of VOCs, we will probably have a hygienist on site, like we did in various hotspots in building 1, 2 and 3, and, you know, the air quality would be tested during the removal of that spoil. So it's not something we see – you know, we've had the benefit of now doing
10 it on three sites previously, so it's something that we're pretty comfortable with. And, as I said, we've found that there's fill anywhere between 200 mils to three metres. So - - -

15 PROF LIPMAN: Did you find much contamination when you did the excavation for the travelator?

MR WALKER: Well, we haven't done the - - -

20 MR HANN: No, no, that hasn't - - -

PROF LIPMAN: You haven't done it yet.

MR WALKER: No, haven't done the travelator - - -

25 MR HANN: That hasn't started.

PROF LIPMAN: You haven't done it yet.

MR WALKER: Yes.

30 PROF LIPMAN: That hasn't started.

MR HANN: No. Yes.

35 MR WALKER: But we have done some testing - - -

PROF LIPMAN: Yes.

40 MR WALKER: - - - which, essentially, shows what I said, some heavy metals and potential, you know, VOCs, which, you know, we're not overly concerned about.

PROF LIPMAN: It's similar to the

45 MR WALKER: Very similar to building 1.

PROF LIPMAN: The other areas.

MR WALKER: Yes, that's right.

PROF LIPMAN: Okay.

5 MS VINTON: We archeologically excavated over at The Foundry, which was where building 2 is - - -

MR WALKER: Yes, where building 2 - - -

10 MS VINTON: - - - and it was fine in terms of – we had air quality monitors on us while we were doing the work, and they were happy with that.

MR WALKER: Yes.

15 MS VINTON: So it went really well, and it was just hot, because we were in contamination suits, but there really wasn't any other extras like - - -

MR WALKER: No.

20 MS VINTON: We weren't stopped with asbestos and things like that.

MR WALKER: No. There was a few hotspots of asbestos, but when we find, we isolate that area and we remove it, and I think the only asbestos we found was on building 1.

25

MS VINTON: Yes.

MR WALKER: So - - -

30 MR HANN: Okay.

MS VINTON: So that went really well.

MR WALKER: Yes.

35

MR HANN: All right.

40 MR WALKER: And the existing structure is good. There's – you know, I think there's no asbestos that actually has to be removed, or – so, overall, from a contamination point of view, it's relatively positive.

45 MR HANN: All right. Well, I think that leaves us with the last item on our list, which was car parking, which we've dealt with to some extent, but it's really just understanding the rationale for it. Obviously, there's a large number of workers and seven car spaces, and clearly the intention is to discourage that, other than what, as we understand – or I understand it, relates to the retail and the ability to access car spaces in the basement of building 2; is that right?

MR WALKER: Yes, that's right.

MR HANN: Yes.

5 MR WALKER: So this application, we're actually not applying for any cars, apart
from some spaces on Locomotive Street, which deal with DDA access and, I think,
taxi drop-off. I guess overall, the – as I said, the car parking is not really changing.
So the spaces are reducing slightly, and that's only to do with the retail requiring
10 bigger spaces. You know, we're very fortunate that we're on, you know, great
public transport and we're getting public transport with the metro. So we hope, you
know, over time there's less reliance on cars out there. So, you know, we're – I
guess we're confident, I think, that we've got, you know, probably the balance right.
I think we're in line with the various codes

15 MS BURDETT: Yes.

MR WALKER: The - - -

MR HANN: Okay.

20 MR WALKER: You know, it's not that we're providing much more or less. You
know, we're pretty much in line.

MR DUGGAN: And we're still within the cap under the - - -

25

MR WALKER: Yes.

MR DUGGAN: The SSD, SSP set.

30 MR WALKER: Yes.

MR HANN: All right. Have you got any questions on car parking?

PROF LIPMAN: No.

35

MR HANN: There's probably from myself just two final questions. Do you have
any concern with the department's assessment report in terms of its conclusions, and
in particular the proposed conditions?

40 MR WALKER: I think – so the conditions that we've been provided, we –
essentially, are largely, you know satisfactory to us. There's probably only two
conditions that we would like to amend, and that is purely to do with practical
reasons. One is the – our obligations in regards to the CLG, our communal liaison
group, which I think the current – Claire will correct me if I'm wrong, but a current
45 condition says that we've got to prepare the plan and submit for the secretary's
approval prior to the first CC. Our only issue with that – so we have already got a
CLG that we meet with on a monthly basis and we have been doing so for the last

sort of two-odd years. Our issue with that is that, you know, we require to start construction on 5 February, is the date in – to an order to us to meet our program. You know, there’s just the practicalities of lodging a CLG plan in and getting that approved by the secretary prior to that first CC. So I think we’ve asked if it’s
5 acceptable just to submit our plan to the Department of Planning. Is that correct?

MR DUGGAN: And that – yes, and that’s consistent with what happened on - - -

10 MR WALKER: Yes.

MR HANN: All right.

MR DUGGAN: - - - buildings 1, 2 and 3.

15 MS BURDETT: And - - -

MR WALKER: That’s right, yes.

20 MS BURDETT: Yes, and the - - -

MR WALKER: And there was one other - - -

MS BURDETT: - - - CLG process has been ongoing, and they’ve been informed about the Loco development - - -

25 MR WALKER: Yes.

MS BURDETT: - - - the whole time as well.

30 MR WALKER: They’ve been presented - - -

MS BURDETT: So they’re up to speed on what’s happening with that. So we just - - -

35 MR WALKER: They’ve become part of the Mirvac family - - -

MS BURDETT: - - - didn’t want - - -

40 MR WALKER: - - - CLG.

MS BURDETT: - - - to prevent the commencement of works just whilst we get secretary approval for a plan - - -

45 MR HANN: All right.

MS BURDETT: - - - we’re going to make minor amendments to.

MR WALKER: What was – there was one other one.

MR HANN: And you said - - -

5 MS BURDETT: The other - - -

MR HANN: - - - there was a second one you had.

MR WALKER: Yes.

10 MR HANN: Yes.

MS BURDETT: The other one was condition E6, and that requires future
development applications to be consistent with the approved stage 2 heritage
15 interpretation plan. So the timing of the – it’s likely that the tenants will want to start
preparing their detailed fit out applications prior to receiving the OC – the first OC
for the Locomotive Workshop. The timing for the approval of the stage 2, that has to
happen before the first OC. So we just felt that - - -

20 MR WALKER: There’s just a misalignment of timing.

MS BURDETT: We wouldn’t be able – the tenants wouldn’t be able to submit their
DAs because they couldn’t demonstrate it’s compliant with an approved stage 2
25 heritage interpretation plan before that document is approved. There is another
condition which relates to tenancy guidelines, and that has – they have to be prepared
with reference to the final or draft stage 2 heritage interpretation plan. So we just
wanted to be able to have that flexibility.

MR: Just bring that same wording across.

30 MS BURDETT: To have that same wording. So it was either the final or draft stage
2 heritage interpretation plan for the - - -

MR DUGGAN: I will - - -

35 MS BURDETT: - - - future applications.

MR DUGGAN: I will table this letter to the secretary which basically sets both
those changes out.

40 MR HANN: Okay. All right.

PROF LIPMAN:

45 MR HANN: Thanks.

MS VINTON: Because without the word draft in there what will end up happening is we would have to really rush. We would have to rush doing the interpretation plan, and we want to go through a whole process of community consultation like we did with the public domain to get their stories. We want to develop it properly. This is not a piecemeal small little interpretation plan. This is whole cultural tourism planning process. So we will take that whole time to do it properly - - -

MR HANN: Okay.

MS VINTON: - - - and we want to do the community – we haven't done community consultation on the state 2 interpretation plan for this yet, because we wanted to wait for a DA to come through so that we know what we're working with - - -

MR HANN: All right.

MS VINTON: - - - when we go back to the community. So you know, we just don't want to rush – it's too important to rush that document for a poorly worded condition.

MR HANN: And that's documented in the letter that you've just given us. Right now, I don't have anything further. Zada? Adrian?

MR PILTON: No.

PROF LIPMAN: I just wanted to ask about – you suggested having signage on the two towers, and that idea was dismissed by the Heritage Council and also not recommended by the department, and there's a condition as well. You didn't – you said that you were unhappy with that situation, but I take it you've accepted that now.

MR WALKER: Yes, I think – and this sort of goes to the consultation that we've had. You know, we've been very clear to the - - -

PROF LIPMAN: Yes.

MR WALKER: - - - Heritage Council and the City of Sydney on our key things that we need, which I've outlined to you, and, you know, they felt strongly against it, and so, you know, it's something that we felt we could compromise on, so we were happy to do that.

PROF LIPMAN: All right. Thank you.

MR HANN: Okay. All right. I think we're done, everyone, thank you. Thanks very much.

MR WALKER: No problem.

MR HANN: I know it was a lengthy discussion - - -

MR WALKER: No, it's - - -

5 MR HANN: - - - but it was helpful - - -

MR WALKER: - - - complex, yes.

10 MR HANN: - - - from our point of view. So - - -

MR WALKER: I think we're trying to squash, sort of - - -

MR HANN: Yes.

15 MR WALKER: - - - three years of design work into two hours. So - - -

MR HANN: Yes. You have to bear with us - - -

20 MR WALKER: - - - for us, we're very thankful.

MR HANN: - - - as I said, because when we come to these - - -

MR WALKER: Yes, you're coming in cold.

25 MS VINTON: It's intense.

MR HANN: - - - obviously without the intimate knowledge that you do. All right.

30 **RECORDING CONCLUDED**

[2.54 pm]